

THE HARLEM CHAMBER PLAYERS

SEASON FINALE GALA CONCERT



FRIDAY, MAY 31, 2019

7:00 PM

**MILLER THEATRE AT COLUMBIA UNIVERSITY
NEW YORK CITY**

PROGRAM

Two Romances.....Adolphus Hailstork III

I. Moderato

II. Amoroso

Amadi Azikiwe, viola soloist

Violin Concerto in D Minor, Op. 47.....Jean Sibelius

I. Allegro moderato

II. Adagio di molto

III. Allegro, ma non tanto

Ashley Horne, violin soloist

INTERMISSION (15 minutes)

Knoxville: Summer of 1915.....Samuel Barber

Janinah Burnett, soprano

Sinfonietta No. 1.....Coleridge-Taylor Perkinson

I. Sonata Allegro

II. Song Form

III. Rondo

PROGRAM NOTES

ADOLPHUS HAILSTORK (B. 1941)

TWO ROMANCES FOR VIOLA & CHAMBER ORCHESTRA (1997)

The African-American composer and educator Adolphus Hailstork (born Adolphus Cunningham Hailstork III, April 17, 1941) grew up in Albany, New York, where he studied violin, piano, organ, and voice. He received a bachelor's degree from Howard University, where he studied with Mark Fax, a master's degree from the Manhattan School of Music, where he studied with Vittorio Giannini and David Diamond, and a doctorate in music composition from Michigan State University in 1971, where he studied with H. Owen Reed. He also studied at the American Institute at Fontainebleau with the renowned composition teacher Nadia Boulanger.

Dr. Hailstork has served as professor at Youngstown State University in Ohio, as well as professor of music and Composer-in-Residence at Virginia's Norfolk State University. He is currently a professor of music and Composer-in-Residence at Old Dominion University in Norfolk, Virginia. His works blend musical ideas from both the African American and European traditions.

Dr. Hailstork was a Fulbright fellow (1987). In 1992 he was also named a Cultural Laureate of the Commonwealth of Virginia. In 1999, he was awarded the Brock Commission from the American Choral Directors Association. Hailstork's music is published by Theodore Presser Company and Carl Fischer Music. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, and orchestra, and his works have been performed by major orchestras (Philadelphia, Chicago, and New York) and conducted by leading conductors, such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington.

When commenting on his compositional style and philosophy, the composer states:

I can only talk about the characteristics that I have observed in my own work. It's always lyrical, tonal, narrative, dramatic, and propulsive. I just wanted to add to the repertoire. I didn't switch over to the school of thought that came into being in the Sixties of reinventing music. Because a lot of it just didn't sing for me.

When speaking about public music education he comments:

It's a shame that so many music programs have been cut out of public education. I'm glad that it was available for me when I came along because that's where I really got my start! I went in the public school system, singing in the public school choirs and playing in the public

school orchestras. That's where it all began for me, along with my excellent exposure in an Episcopal Cathedral. Those two things had a big impact! This is one person whose whole life started with public school music.

Dr. Hailstork is in attendance at tonight's performance.

JEAN SIBELIUS (1865 – 1957)

VIOLIN CONCERTO IN D MINOR, OP. 47 (1904/1905)

“The violin took me by storm,” Jean Sibelius wrote in his diary at age 14, “and for the next ten years it was my dearest wish, my overriding ambition, to become a great virtuoso.” Unfortunately, Sibelius never attained great facility on the violin despite great effort. As a teen he had dreamed of being a violin virtuoso and had practiced diligently toward that lofty goal. Sadly, he got a late start in his studies on the instrument, and while most accomplished, just did not possess the technical dexterity or intestinal fortitude required of a master violinist. He was crushed upon his reluctant admission that it was not meant to be:

My tragedy was that I wanted to be a celebrated violinist at any price. From the age of fifteen, I played my violin for ten years, practicing from morning to night. I hated pen and ink, and, unfortunately, preferred an elegant violin bow. My preference for the violin lasted quite long, and it was a very painful awakening when I had to admit that I had begun my training for the exacting career of an eminent performer too late.

The *Violin Concerto in D minor, Op. 47*, written in 1904 and revised in 1905, is his only concerto. The concerto's composition and premiere was a turbulent path filled with delays, disasters, and ill will. In 1903, Sibelius was in one of his more compositionally prolific periods, but he was troubled. Tales of alcoholism, or at least drinking far too much, are rampant, and there is an anecdote that his wife had to go searching for him at a local pub to prompt him to finish writing the third movement for the Violin Concerto's premiere.

Sibelius originally had planned to dedicate the work to the esteemed German violinist, Willy Burmester, who had agreed to premiere it in Berlin. Sibelius then decided he wanted the premiere to be in Helsinki, which is understandable, as it was financially beneficial for him, and he was Finland's preeminent nationalist composer. What is not understandable is why Sibelius chose to schedule the premiere when Burmester was unavailable. The premiere was held in November of 1904 with Sibelius conducting and a new soloist, Victor Novacek, a violinist with far less performance experience than that of Burmester. The premiere was

nothing short of a disaster, with a trifecta of issues: an inexperienced soloist, his inability to prepare properly because the Concerto was not finished in a timely manner, and the resultant work was one of the most virtuosic concertos ever to be written. The failed outcome is not surprising. Sibelius withdrew the work and spent the next year revising it.

The new version premiered in Berlin in October 1905, again at a time when its intended dedicatee, Burmester, was unavailable. Sibelius then asked Karel Halíř to be the soloist for his revamped Violin Concerto with Richard Strauss as the conductor. Burmester was so incensed by this slight that he vowed to never play Sibelius's Violin Concerto, making him no longer a suitable candidate for the work's dedication. Sibelius settled on a young prodigy by the name of Ferenc von Vecsey, age twelve, to dedicate his new work.

The Violin Concerto achieves a synthesis of brilliant solo writing and symphonic coherence. The large-scale design adheres to the conventional concerto layout: a grand opening movement; a slow, lyrical middle movement; and an earthy and energetic finale. The solo violinist is depicted by Sibelius as a strong-minded individualist. With this single addition to the violin concerto literature, Sibelius bequeathed a masterpiece now prized as one of the most technically challenging in the violin repertoire.

SAMUEL BARBER (1910 – 1981)

KNOXVILLE: SUMMER OF 1915 (1947)

Samuel Barber's *Knoxville: Summer of 1915* is a lush, richly textured work set to excerpts from a 1938 prose poem by James Agee that later became a preamble to his posthumously published, Pulitzer Prize-winning book *A Death in the Family* (1957). Barber paints an idyllic, nostalgic picture of Agee's native Knoxville, Tennessee. The preamble is a simple, dreamlike depiction of an evening in the American South, narrated by a child who seems, at times, to transform into an adult. It is difficult to tell at times the identity of the speaker, enhancing the dreamlike quality of the work. Knoxville is set in one movement, and the composer describes it as "lyric rhapsody." Barber's choice to compose in a form less constricted in the large-scale parallels Agee's own choice in developing his work.

James Agee described his approach in writing this work: "I was greatly interested in improvisatory writing, as against carefully composed, multiple-draft writing... with a kind of parallel to improvisation in jazz."

For James Agee, 1915 was a significant year. He was six. It was the last year his family was intact; his father died in an automobile accident in 1916, and the remaining family members left Knoxville, never to return. Barber was drawn to Agee's words, which struck a chord in him regarding his own childhood.

"I had always admired Mr. Agee's writing, and this prose poem particularly struck me because the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home [in West Chester, Pennsylvania]." Barber told a CBS radio interviewer in 1949.

"I found out after setting this that Mr. Agee and I are the same age. And the year he described was 1915, when we were both five. You see, it expresses a child's feeling of loneliness, wonder, and lack of identity in that marginal world between twilight and sleep." There were additional parallels. Barber's father was in failing health and died around the time Knoxville was composed. It was dedicated to his memory.

The text of *Knoxville: Summer of 1915* is a poetic evocation of life as seen from the perspective of a small boy. It is full of alliteration ("people in pairs," "parents on porches," "sleep, soft smiling," "low on the length of lawns"). The point is that nothing is happening; the adults sit on the porch and talk "of nothing in particular, of nothing at all." Their voices are "gentle and meaningless, like the voices of sleeping birds." A horse and a buggy go by, a loud auto, a quiet auto, a noisy streetcar. The members of the family lie on quilts, in the yard (as was not unusual on a hot summer evening, before air conditioning). "The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near." The family members are described as a child would, quoting a grown-up: "One is an artist, he is living at home. One is a musician, she is living at home." The key people are the parents, his father and mother, who are both "good to me." The boy is "one familiar and well-beloved in that home." The text alludes to some tragedy to come: "May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away."

Knoxville: Summer of 1915 was premiered on April 9, 1948 by Eleanor Steber and the Boston Symphony Orchestra conducted by Serge Koussevitzky. Barber was not present at the premiere (he was committed to work at the American Academy in Rome at the time, and the performance could not be rescheduled). Koussevitzky wired to him noting that the performance was "an outstanding success and made a deep impression on all." The work has remained a popular piece to this day.

COLERIDGE-TAYLOR PERKINSON (1932 – 2004) **SINFONIETTA NO.1 FOR STRINGS (1955)**

The African-American composer and conductor Coleridge-Taylor Perkinson was a unique voice among contemporary American musicians. He was named after the African-British composer Samuel Coleridge-Taylor, who was sometimes referred to as “The Black Brahms.” Perkinson was born in New York City, where his mother, who was already familiar with the music of the before mentioned African-British composer, was active as a pianist, organist, and director of a theater in the Bronx.

Prior to Coleridge’s 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, Perkinson also came to know the famous Russian composer Igor Stravinsky, who at that time was living and working in New York. By the time he graduated in 1949, he had won the school’s LaGuardia Prize for music. His 1948 composition *And Behold* won the High School for Music and Art’s Choral Competition. He majored in music 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-known 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.

He also composed ballet scores, including 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* (featuring Cicely Tyson), and *A Warm December* (Sidney Poitier). He also has arranged for many 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 all black orchestra, Symphony of the New World, 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 Perkinson.

In the year following Perkinson’s death, a wide-ranging album 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. Following his death at age 71, this album collection was the first comprehensive release of any kind relating to the music of Perkinson. The works span a 50-year period between his *Sinfonietta No. 1* 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. Perkinson sought and achieved a seamless blend between African-American musical concepts and those of Western classical music and composed works of lasting musical value and achievement.

Program notes were compiled and directly quoted from various knowledgeable sources online for educational purposes only. We hope you will enjoy tonight’s program.

THE PERFORMERS



ARIEL RUDIAKIAKOV, CONDUCTOR

Violist and conductor Ariel Rudiakov is co-founder and Artistic Director of Taconic Music in Manchester, Vermont; Music Director and conductor of Danbury Symphony Orchestra, Connecticut; and Adjunct Faculty at the University of Indianapolis, where he conducts the chamber orchestra and coaches chamber music. He attended pre-college at Manhattan School of Music and went on to receive Bachelor and Master's degrees at SUNY Purchase and University of Illinois at Champaign-Urbana. Rudiakov was a scholarship student at Yale University's master's program where he studied with Jessie Levine and chamber music with members of the Tokyo String Quartet. He enjoys a diverse musical life, performing to critical acclaim throughout the U.S. and abroad with many fine musicians, including the Shanghai, Jupiter and Indianapolis Quartets, current and former members of the Tokyo, Juilliard and Guarneri quartets, pianists Ruth Laredo, David Deveau, Michael Brown, Andre Michel Schub, and Drew Peterson, among many others. He is a former member of the New York Piano Quartet and Equinox String Quartet, and a founding member and president of SONYC (String Orchestra of New York City). Mr. Rudiakov was Artistic Director of the Manchester (VT) Music Festival from 2000 to 2016.

Among his recordings are the complete string quartets by Camille Saint-Saëns and the piano quintet by Vittorio Giannini (MSR Classics), which *Fanfare Magazine* described as "utterly superb." Composers Richard Lane, Philip Lasser and Coleridge-Taylor Perkinson have dedicated works to Mr. Rudiakov, who is active in commissioning and recording new music. At the podium, he has collaborated with noted musicians Jaime Laredo, Sharon Robinson, Michael Rudiakov, Bernard Greenhouse, David Deveau, Christopher O'Reilly, and others. Resident and guest conducting positions have included the Adelphi Chamber Orchestra, Metropolitan Symphony, Bergen, and Yonkers Philharmonics, Antara Ensemble, Manchester Chamber Orchestra, The Harlem Chamber Players, Sage City Symphony and recording sessions with Dance Theater of Harlem.

Mr. Rudiakov plays a viola made by Geoffrey Ovington in 2000.



TERRANCE MCKNIGHT, HOST

Terrance McKnight has one of the more familiar voices in New York as an evening host at classical radio station WQXR. “I feel like I’m talking to one person,” McKnight says of being on the air. “In the evening, listeners are more engaged than during the day. We can play longer pieces. We can have longer conversations, and I can tell more stories about the music.”

McKnight majored in piano performance as an undergraduate at Atlanta’s Morehouse College and sang in the bass section of the school’s glee club. He went on to get a graduate degree in piano pedagogy at Georgia State University, then transitioned into radio, doing a show for eight years with Georgia Public Broadcasting. He moved to New York in 2008 to work for WNYC and a year later joined the lineup at its sister public radio station WQXR.

Some of McKnight’s most notable work is a series of hour-long audio documentaries for which he was writer, producer, and host. They include profiles of Dr. Martin Luther King, Jr., and the place music held in his life; Florence Price, the first African-American woman composer to have a piece played by a major symphony orchestra; jazz pianist Hazel Scott; Coleridge-Taylor Perkinson (named after the 19th-century African-British composer Samuel Coleridge-Taylor), who co-founded the country’s first racially integrated symphony orchestra, the Symphony of the New World; poet Langston Hughes and his collaborations with composers and musicians; and Leonard Bernstein as viewed through his commitment to racial justice in classical music.

McKnight has been programming music and other audio for the Museum of Modern Art as part of exhibitions by Jacob Lawrence, Francis Picabia, Robert Rauschenberg, and Charles White. For the White exhibition, which ran through January 13, selections ranged from James Brown’s *Say It Out Loud—I’m Black and I’m Proud* to a Handel chorus. McKnight also hosts “Only at Merkin with Terrance McKnight,” a three-concert series at Merkin Hall featuring pianist Ursula Oppens with the Cassatt String Quartet, harpist Bridget Kibbey, and pianist André Watts.¹

1 “MA Top 30 Professional of the Year: Terrance McKnight.” *Musical America Worldwide*. December 4, 2018. John Fleming.



JANINAH BURNETT, SOPRANO

World renowned soprano Janinah Burnett is a singing phenomenon and one of the most influential singers of her generation. Sought for her timeless and refined vocal quality as well as her versatility, Janinah is one of the few singers to perform roles on both Broadway and the Metropolitan Opera stage. Raised in jazz music, she is the daughter of jazz drummer Carl Burnett. Janinah was surrounded by such artists as Horace Silver, Freddie Hubbard, Eddie Harris, Shirley Horn, George Cables and many others who inspired her early musical beginnings. This beginning gave way to a desire to willingly serve her artistic muse and study jazz music

at Spelman College. However during her time at Spelman, Janinah chose to take the path toward classical music and continued her studies in vocal performance and literature at the Eastman School of Music, where she received a Master's Degree in Music.

Directly following graduation from Eastman, Janinah thrilled audiences as Mimí in Baz Lurhmann's *La Boheme* on Broadway, which led to her winning the LA Theater Alliance's Ovation Award. Shortly thereafter, Janinah's brilliant technique and exceptional character interpretations led to her join the Metropolitan Opera Company for their productions of *Carmen* and *La Bohème*, and has since returned for *Parsifal*, *Le Nozze di Figaro*, *La Rondine*, *The Enchanted Island*, *Iphigénie en Tauride*, *Elektra*, and *Manon*. Janinah made her MET debut as Bianca in *La Rondine*. In addition to her work at the MET, Janinah traveled extensively performing as Bess in *Porgy and Bess*, Violetta in *La Traviata*, Donna Anna and Donna Elvira in *Don Giovanni*, Norina in *Don Pasquale*, Sophie in *Der Rosenkavalier*, Marguerite in *Faust*, Leïla in *Les Pêcheurs de Perles*, Pamina in *Die Zauberflöte*, Micaëla in *Carmen*, and Leila in John Adams' *I Was Looking at the Ceiling and Then I Saw the Sky* in over 25 international and domestic cities.

Janinah has also starred in the world premiere production of Nkeiru Okoye's opera *Harriet Tubman: When I crossed that Road to Freedom*, presented by American Opera Projects. She also performed with Three Mo' Divas, sister group to Three Mo' Tenors. Additionally, Janinah recreated the role of Lolo, the Voodoo Queen in the 2015 revival of Harlem Renaissance composer Harry Lawrence Freeman's *Voodoo* to much acclaim.

Janinah is in high demand and has recently returned to Broadway where her professional career began. She is currently making appearances as Carlotta

Giudicelli and the Innkeeper's Wife in *Phantom of the Opera* on Broadway while simultaneously presenting solo concerts of diverse musical styles. Janinah is also finishing her debut album entitled *Love the Color of your Butterfly*, scheduled to be released December 2019. *Love the Color of Your Butterfly* is a journey through classical, jazz, and popular idioms, delivered with honest intention and naked emotional authenticity. This presentation of vocal literature is reimagined by Janinah with the assistance of some of the world's finest jazz musicians.

Additionally, Janinah is producing performances of her own writings juxtaposed with photography, art songs, freedom songs, and spirituals entitled *I, Too Sing America: A Lament for the Fallen* which seeks to provide quality performances rooted in education, activism, committed artistic expression, and healing. Janinah is also inspired to assist the generations after her and privately teaches some of today's rising singing stars while regularly presenting master classes to students at colleges across the U.S.



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 Theatre 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*.

Mr. Horne has been the featured soloist and concert master 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 original *Coming to America*.



AMADI AZIKIWE, VIOLA

Amadi Azikiwe, violist, violinist and conductor, has been heard in recital in major cities throughout the United States, such as New York, Boston, Cleveland, Chicago, San Francisco, Pittsburgh, Houston, Baltimore, and Washington, D.C., including an appearance at the U.S. Supreme Court. Mr. Azikiwe has also been a guest of the Chamber Music Society of Lincoln Center at the Alice Tully Hall in New York, and at the Kennedy Center in Washington D.C. He has appeared in recital at the Piccolo Spoleto Festival in Charleston, the “Discovery” recital series in La Jolla, the International Viola Congress, and at the American Academy of Arts and Sciences. Since then, he has performed throughout Israel, Canada, South America, Central America, Switzerland, India, Japan, Nigeria, Hong Kong, and throughout the Caribbean.

As a soloist, Mr. Azikiwe has appeared with the Prince George’s Philharmonic, Delaware Symphony, Virginia Symphony, North Carolina Symphony, Fort Collins Symphony, Virginia Beach Symphony, Roanoke Symphony, Winston-Salem Symphony, Western Piedmont Symphony, Salisbury Symphony, Richmond Philharmonic, SUNY Fredonia Symphony Orchestra, Indiana University Symphony Orchestra, Gateways Music Festival Orchestra, Hot Springs Music Festival Orchestra, City Island Baroque Ensemble of New York, National Symphony of Ecuador, and at the Costa Rica International Music Festival. He has also toured with Music from Marlboro, and performed at the Sarasota, Tanglewood, Aspen, Norfolk, and San Juan Islands Festivals, El Paso International Chamber Music Festival, Salt Bay Chamber Festival, Charlottesville Chamber Music Festival, Virginia Arts Festival, Maui Classical Music Festival, Missouri Chamber Music Festival, Yachats Music Festival, Staunton Music Festival, Carolina Chamber Music Festival, and the Bravo! Vail Valley Music Festival. Mr. Azikiwe’s performances have been broadcast on National Public Radio’s “Performance Today”, “St. Paul Sunday”, on WNYC in New York, WGBH in Boston, WFMT in Chicago, and the BBC, along with television appearances in South America.

As a chamber musician, Azikiwe has appeared in concert with the Chicago Chamber Musicians, the Kandinsky Trio, the Harlem Chamber Players, the Chester, Miro, St. Lawrence, Anderson, Arianna, Harrington and Corigliano quartets. He has also performed extensively with the Ritz Chamber Players

and the Concertante Chamber Players, with whom he recorded Tchaikovsky's *Souvenir de Florence*, released on the Helicon label. On the MSR label, Mr Azikiwe has recorded the Sonata for viola and piano by American composer James Cohn. Among Mr. Azikiwe's prizes and awards are those from the New York Philharmonic, Concert Artists Guild, the North Carolina Symphony, the National Society of Arts and Letters, and the Epstein Young Artists Award from the Boys and Girls Clubs of America, with whom he still maintains a strong artistic and mentoring association.

Mr. Azikiwe was previously the conductor of the Old Dominion University Chamber Orchestra and the Atlanta University Center Orchestra. He was also a visiting faculty member of Indiana University's Jacobs School of Music in Bloomington, IN. Most recently, he was on the faculty of James Madison University and University of Maryland Baltimore County. Currently, he is a Teaching Artist for ClassNotes, the Noel Pointer Foundation, a member of the Harlem Chamber Players, the Pressenda Chamber Players, and Music Director of the Harlem Symphony Orchestra. He has guest conducted for the Intercollegiate Music Association, Tennessee Music Educators Association All-Collegiate Orchestra, Third Street Philharmonia, Gateways Music Festival, and Trilogy Opera Company.

As an orchestral musician, he has appeared with the New York Philharmonic, Indianapolis Symphony Orchestra, as principal violist of the SHIRA Jerusalem International Symphony Orchestra and guest principal violist of Canada's National Arts Centre Orchestra. He has performed under the baton of conductors Lorin Maazel, James DePriest, Christoph Eschenbach, Gerard Schwarz, Marek Janowski, Leonard Slatkin, Seiji Ozawa, Michael Morgan, Pinchas Zukerman, Stanislaw Skrowaczewski, Sixten Ehrling, Gennady Rozhdestvensky, Charles Dutoit, Christoph von Dohnanyi, Michael Tilson Thomas, Kurt Masur, and Leonard Bernstein.

A native of New York City, Amadi Azikiwe was born in 1969. After early studies with his mother, he began his formal training at the North Carolina School of the Arts as a student of Sally Peck. He continued his studies at the New England Conservatory with Marcus Thompson and conductor Pascal Verrot, receiving his Bachelor's degree. Mr. Azikiwe was also awarded the Performer's Certificate from Indiana University, where he served as an Associate Instructor, and received his Master's Degree in 1994 as a student of Atar Arad.

THE ORCHESTRA

1ST VIOLINS

Claire Chan*, concertmaster
Ellen Gronningen
Chala Yancy
Garry Ianco
Jessica McJunkins
Orlando Wells

2ND VIOLINS

José Manuel Pietri-Coimbre*
Sandra Billingslea
Savion Washington
Francisco Salazar

VIOLAS

Aundrey Mitchell*
Tia Allen
Nicole Wright

CELLOS

Wayne Smith*
Byron Hogan
Ju Young Lee

DOUBLE BASS

Anthony Morris*
Mike Levin

HARP

Ashley Jackson*

TIMPANI/PERCUSSION

Gerard Gordon*

CONDUCTOR

Ariel Rudiakov

*principal

FLUTES

Karen Bogardus*
Tia Roper

PICCOLO

Karen Bogardus

OBOES

Hassan Anderson*
Roy Beason

ENGLISH HORN

Hassan Anderson

CLARINETS

Christopher Bush*
Liz Player

BASSOONS

Amy Fraser*
David Miller

FRENCH HORNS

Eric Davis*
Barbara Oldham
Steven Sherts
Deryck Clarke

TRUMPETS

Hugo Moreno*
Angela Gosse

TROMBONES

Mike Seltzer*
Kenton Campbell

BASS TROMBONE

Jonathan Greenberg

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 Ginnine Cocuzza
 William Davis
 Charles Gerard
 Kenneth Grinspoon and Selina Morris
 Matthew Harris
 Thomas Heebner
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 Paula Kimper
 Susan Lardner
 Linda Beth Lawson
 Jennifer Lee
 Jack W. Maisel
 Liz and Allen Mellen
 Carole O'Connor Edwards
 Sandra Player

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 Gwendolyn Richardson
 Mary Richman
 Sharon Richter
 Morey Ritt
 Robyn Robinson
 Verdery Roosevelt
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 Juanita Smith
 Barbara Stark
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Lily Auchincloss Foundation, Inc.

ACKNOWLEDGEMENTS

Thanks to all the musicians performing today for the hard work and dedication you put into the rehearsals and this evening's concert.

Special thanks to Susan Penn, Renee Robinson, Debby Azikiwe, and Aaron Stokes for helping tonight with the concert. Thank you Candice Brown and Yin Yin Gene for proofreading this program.

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



HARLEM RENAISSANCE 100: A Community Celebration 2018 – 2020 is a community wide celebration marking the landmark 100th anniversary of the Harlem Renaissance. This celebratory community collaborative effort is comprised of over 13 Harlem cultural institutions who are spearheading the celebration and the launching of an extended series of programs, events and cultural activities. Visit www.harlemrenaissance.org for a list of #harlemren100 events.

Thanks also to our community partners—Goddard Riverside Community Center, the Harlem School of the Arts, Broadway Presbyterian Baptist Church, the Schomburg Center for Research in Black Culture, St. Mary's Episcopal Church, Opus 118 Harlem School of Music, Harlem One Stop, Harlem Opera Theater, Three on 3 Presents, Opera Noire, Opera Ebony, Harlem News, and the Harlem Cultural Collaborative.

Thank you all for your continued support as we continue to build our concert series in Harlem. Thank you for joining us this evening, we wish you all a wonderful summer and look forward to seeing you next season!

The Harlem Chamber Players 2018 - 2019 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 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; in part by the New York Community Trust/Charles E. Culpeper Fund; in part by the Manhattan Community Award Program via the Office of the Manhattan Borough President Gale A. Brewer; in part by a grant from the Lily Auchincloss Foundation; in part by a matching gift grant from the Charles Stewart Mott Foundation; and through the generous donations of our supporters and donors. The Harlem Chamber Players 2018 - 2019 Season is also made possible in part with funding from the Upper Manhattan Empowerment Zone Development Corporation and administered by LMCC.

LMCC empowers artists by providing them with networks, resources, and support, to create vibrant, sustainable communities in Manhattan and beyond. UMEZ enhances the economic vitality of all communities in Upper Manhattan through job creation, corporate alliances, strategic investments, and small business assistance. LMCC empowers artists by providing them with networks, resources, and support, to create vibrant, sustainable communities in Manhattan and beyond.

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 \$100 or more and get a Harlem Chamber Players tee-shirt!

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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:

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ABOUT US

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 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, an East Harlem native, to form The Harlem Chamber Players. This 2018 – 2019 season marks their 11th Anniversary Season.

STAFF

Liz Player, Executive and Artistic Director

Carl Jackson, Associate Director and Director of Development

Amadi Azikiwe, Community Engagement Director

Terrance McKnight, Artistic Advisor

Amy Fraser, Administrative Coordinator

BOARD OF DIRECTORS

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ADVISORY COMMITTEE

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

2019 – 2020 SEASON

FRIDAY, SEPTEMBER 27, 2019 AT 7 PM

SEASON OPENING CONCERT

Members of The Harlem Chamber Players will open the next season with Beethoven's *Sextet* for 2 horns and strings, Britten's *Phantasy Quartet*, and Tchaikovsky's *Souvenir de Florence* with French hornist Eric Davis, oboist Hassan Anderson, violinists Joyce Hammann and Claire Chan, violists Amadi Azikiwe and Aundrey Mitchell, and cellists Robert Burkhart and Caryl Paisner. Broadway Presbyterian Church, 601 West 114th Street (on Broadway).

SUNDAY, OCTOBER 27, 2019 AT 4 PM

AFTERNOON CHAMBER MUSIC CONCERT

Harpist Ashley Jackson, flutist Julietta Curenton, violist Amadi Azikiwe, and other members of The Harlem Chamber Players will perform Joseph Bologne's (a.k.a. the Chevalier de Saint-George) *Sonata* for flute and harp, Debussy's *Sonata* for flute, viola, and harp, Miguel del Aguila's *Submerged*, and Schubert's *Cello Quintet*. Bernie Wohl Center at Goddard Riverside Community Center, 647 Columbus Avenue at 91st Street.

FRIDAY, NOVEMBER 22, 2019 AT 7 PM

ANNUAL BACH CONCERT

The Harlem Bach Project continues with an evening of concerti and arias by the master J.S. Bach, including the *Brandenburg Concerto No. 4*, the *Triple Violin Concerto* and selected arias with soloists Met Opera soprano Brandie Sutton, mezzo-soprano Lucia Bradford, flutists Julietta Curenton and Tia Roper, and violinists Claire Chan, Suzanne Gilman, and Ashley Horne. Broadway Presbyterian Church, 601 West 114th Street (on Broadway).

FEBRUARY 2020 – DATE TBA

12TH ANNUAL BLACK HISTORY MONTH CELEBRATION

Members of The Harlem Chamber Players return to the Langston Hughes Auditorium at the Schomburg Center and will celebrate the Harlem Renaissance Centennial with special guests pianist Joseph Joubert and soprano Renay Peters Joubert. The Schomburg Center for Research in Black Culture, 515 Malcolm X Boulevard (Lenox Avenue & 135th Street).

MARCH 2020 – DATE TBA

SPRING CONCERT WITH OPUS 118 HARLEM SCHOOL OF MUSIC

Hear the highly acclaimed students from Opus 118 and master teacher Roberta Guaspari, the inspiration behind the documentary *Small Wonders* and Miramax's film, *Music of the Heart*, starring Meryl Streep. St. Mary's Episcopal Church, 521 West 126th Street.

THURSDAY, JUNE 4, 2020 AT 7:30 PM

THE ORDERING OF MOSES

The Harlem Chamber Players and the Cathedral of Saint John the Divine will present R. Nathaniel Dett's masterpiece oratorio, *The Ordering of Moses*, for conductor, soloists, choir, and orchestra with organ in celebration of the Harlem Renaissance Centennial. This not-to-be-missed concert will feature conductor Damien Sneed, soloists soprano Brandie Sutton, alto Raehann Bryce, tenor Gregory Hopkins, baritone Justin Austin, and Chorale Le Chateau. Also on the program will be a world premiere by Damien Sneed. The Cathedral of Saint John the Divine, 1047 Amsterdam Avenue at 112th Street.

Please visit www.harlemchamberplayers.org for more information and to purchase tickets. Sign up for our mailing list to get concert notifications and other news!

OTHER EVENTS

WEDNESDAY, JUNE 19, 2019 AT 7 PM

5TH ANNUAL JUNETEENTH CELEBRATION

Presented by the Healing of the Nations Foundation in association with Carnegie Hall, Juneteenth commemorates our nation's true Independence Day—the day when all members of the newly formed Union were declared free. This year also marks the 400th anniversary of the arrival of the first Africans in the English colonies. Featured artists include Wycliffe Jordan, Cyrus Chestnut, Joseph Joubert, the Ebony Ecumenical Ensemble, Fresh 2 Life Drummers, and The Harlem Chamber Players. Please visit www.juneteenth-ny.com/tickets to request tickets for this event. Individuals may request a maximum of four FREE tickets. Carnegie Hall Box Office, 57th Street and Seventh Avenue.

THURSDAY, JULY 11, 2019 AT 7:30 PM

DEEP RIVER - SEASON FINALE

Presented by the Dream Unfinished Orchestra, this season finale will include speakers and activists who will provide local and global perspectives on climate change's impact on communities of color, and premiere new orchestrations of works by Trevor Weston, Zenobia Powell Perry, and others. Hosted by WQXR's Terrance McKnight. Visit www.thedreamunfinished.org for more info and tickets. New York Society for Ethical Culture, 2 West 64th Street (on Central Park West).



THE HARLEM CHAMBER PLAYERS, INC.

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