

THE HARLEM CHAMBER PLAYERS
PRESENT THEIR

**SEASON
OPENING
CONCERT**



SEPTEMBER 28, 2018 AT 7 PM

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

PROGRAM

Quartet in C Major.....W.A. Mozart

I. Allegro

II. Theme and Variations. Andantino

Julietta Curenton, flute; Joyce Hammann, violin;
Aundrey Mitchell, viola; Robert Burkhart, cello

Phantasy Quintet.....Ralph Vaughan Williams

I. Prelude: Lento ma non troppo

II. Scherzo: Prestissimo

III. Alla Sarabanda: Lento

IV. Burlesca: Allegro moderato

Joyce Hammann & Claire Chan, violins;
Richard Brice & Aundrey Mitchell, violas;
Robert Burkhart, cello

INTERMISSION - 15 minutes

String Sextet No. 1 in B-flat Major.....Johannes Brahms

I. Allegro ma non troppo

II. Andante, ma moderato

III. Scherzo. Allegro molto

IV. Rondo. Poco allegretto e grazioso

Joyce Hammann & Claire Chan, violins
Richard Brice & Aundrey Mitchell, violas
Robert Burkhart & Caryl Paisner, cellos

PROGRAM NOTES

WOLFGANG AMADEUS MOZART (1756 – 1791)

FLUTE QUARTET IN C MAJOR, K. 285B (1778)

Mozart famously complained to his father that he detested the flute, a sour declaration that probably drew added venom from his unhappiness with having to ply his trade in provincial Salzburg in the employ of his formidable foe, Archbishop Hieronymus Colloredo. He also griped about the paltry recompense offered for the task of composing several flute pieces commissioned by a wealthy amateur flutist named Willem Britten de Jong. Yet for all his protestations about the instrument, Mozart certainly wrote with fluency and imagination for the flute. In addition to two concertos for that bright-toned woodwind and another for the unusual combination of flute and harp, he managed to write four flute quartets, all of them light in mood and flavored with winning melodic material.

Born in Salzburg in 1756, the son of a musician who was later appointed Vice-Kapellmeister to the ruling Archbishop, Wolfgang Amadeus Mozart won international fame as a child prodigy. Adolescence in Salzburg proved less satisfactory, particularly after the death of the old Archbishop and the succession of a new patron who showed much less indulgence to members of his household. His father Leopold Mozart had early realized the exceptional gifts of his son and had made it his business to develop them to the detriment of his own career, but father and son both understood that provincial Salzburg was far too limited in its opportunities.

In 1777 Mozart's impatience with the limitations of Salzburg had grown to such a pitch that it seemed he must seek his fortune elsewhere. The Archbishop refused permission for Leopold Mozart and his son to travel abroad, although, of course, he was happy to accept their resignation, should they wish it. Mozart himself chose this course, while his father, with greater prudence, stayed in Salzburg, where he was Deputy Kapellmeister. The journey was to take the young musician to Augsburg, Munich, Mannheim, and finally to Paris. In this he was accompanied by his mother, a woman of simpler sensitivities, who had little control over her son's wilder enthusiasms, one of which was the beginning of a romance with Aloysia Weber, a young singer in Mannheim.

Mannheim, where the Elector Palatine had his court, had one of the best orchestras Europe had ever seen, described by the English visitor Charles Burney, as "an army of generals." Mozart and his mother reached the city on 30th October 1777 and remained there until March 14th in the following year. They were well received by Christian Cannabich, the director of the orchestra, and by the leading musicians at the Electoral Court. Mozart became particularly friendly with the flautist Johann Baptist Wendling, who introduced him to the

rich amateur flautist de Jong, a surgeon with the Dutch East India Company, who offered 200 gulden for three short simple concertos and a couple of flute quartets.

De Jong had heard of the 21-year-old musician's extraordinary talent for composition from their mutual friend, Johann Baptist Wendling, the flutist with the Mannheim Orchestra, and he commissioned Mozart to write three concertos and at least three quartets with strings for his instrument. Since he was, as always, short of money, Mozart accepted the proposal to help finance the swing he was then making through Germany and France in search of a permanent position. The next leg of the journey was to lead from Mannheim to Paris, and these flute pieces would help to pay the bills.

Mozart could not generate much enthusiasm for the project. Already the trip was six months long, and he had not had so much as a hint of a firm job offer. He was flustered over a love affair recently hatched with the local singer Aloysia Weber (whose sister he eventually married when this first choice became unavailable), and letters from his father in Salzburg persistently badgered him about his lack of a dependable income. Most of all, however, these flute works took time that he wanted to spend composing opera, the most alluring avenue to success for an 18th-century musician. He vented his frustration on the closest target—the flute—and vowed how he disliked it, what a drudgery it was to have to write for an instrument for which he cared so little, and how he longed to get on with something more important. Still, Mozart was too full of pride and good taste to make hack work of these pieces, and he wrote to Papa Leopold, “Of course, I could merely scratch away at it all day long; but such a thing as this goes out into the world, so it is my wish that I need not be ashamed that it carries my name.” He managed to finish three of the quartets (K. 285, 285a, and 285b) but completed only two of the concertos (the second one is actually just a transposition of the Oboe Concerto from the preceding year) by the time he left Mannheim. He settled with de Jong for just less than half of the original fee, and let it go at that. Despite his disparagement of the instrument, Mozart's compositions for flute occupy one of the most delightful niches of his musical legacy.

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RALPH VAUGHAN WILLIAMS (1872 – 1958)

PHANTASY QUINTET (1912)

English composer Ralph Vaughan Williams' *Phantasy Quintet* arose under the auspices of Walter Wilson Cobbett (1847 – 1937), a businessman and amateur musician whose dual passion was chamber music and music of the Elizabethan period. He was particularly interested in the instrumental “fantasy” form (or, in his preferred spelling, “phantasy”) where several unrelated but varied sections formed the basis for an extended work. In 1905 he established a prize for chamber works in one movement which resulted in many compositions adopting this form by composers such as Bridge, Ireland and Howells. He also commissioned works in his favoured form, among them Vaughan Williams's *Phantasy Quintet*, in which the composer added a second viola to the standard string quartet. The London String Quartet, led by Albert Sammons with James Lockyer as the extra violist, gave the premiere on March 23, 1914 and shared the dedication with Cobbett. It is a work of the composer's early maturity, demonstrating his indebtedness to English music of the sixteenth and seventeenth centuries, and once again to the English folksong.

The piece is in four movements which are played attacca (back to back, without interruption) and share a thematic idea introduced by the first viola in its arching pentatonic solo that begins the Prelude. The viola's rich but haunting sound appealed to the composer (who played the instrument himself). Vaughan Williams liked writing for strings, for the violin and viola, in particular. In many of his larger works they play a prominent role: *The Lark Ascending* (1914; rev. 1920) was scored for violin and orchestra, for example, while *Flos Campi* (1925) was written for viola, small chorus, and small orchestra. In his relatively paltry chamber output this same string bias can be noticed.

The *Phantasy Quintet* consists of four brief movements, the opening one marked “Prelude: Lento ma non troppo.” The first viola opens the work with subdued material that augurs the spirit if not the sound of Shostakovich in his quartets from near the middle of the twentieth century. The music here is somber and very much divulging the intimate and darker side of Vaughan Williams, often evoking the loneliness of *The Lark Ascending*, as well as the grim sound world of the second movement from the *Symphony No. 6* (1944 – 1947; rev. 1950). The vigorous Scherzo, marked Prestissimo, follows without a break. It is brighter and full of energy, suggesting the presence of folk music, but still does not quite dispel the lingering gloom from the opening panel. The third movement “Alla Sarabanda: Lento” is somber like the Prelude but a bit sweeter, its scoring leaving out the cello altogether. The finale “Burlesca: Allegro moderato” begins with the cello stating a humorous subject, and the movement remains mostly in high

spirits, but for the brief, solemn middle section and the mysterious, subdued ending. This is a well-crafted minor work by Vaughan Williams that should receive greater attention.

JOHANNES BRAHMS (1833 – 1897)

SEXTET NO. 1 IN B-FLAT MAJOR, OP.18 (1860)

German composer Johannes Brahms was twenty-seven by the time he came to write the first of his two now famous and popular works for string sextet. For most of the nineteenth century, a shadow hung over German music, a shadow from which up-and-coming composers struggled to emerge. The shadow was that of Beethoven, whose dominance in virtually every genre of music was so complete that no composer could escape comparison to the departed master. In whatever field one wished to work—symphony, sonata, concerto, quartet—Beethoven had set the mark against which all others would be measured. To be willing to undergo such a trial, knowing that one could hardly best Beethoven at his own game, a composer had to be immensely confident.

Unfortunately, confidence was not a strong characteristic of the young Johannes Brahms. Yet he still managed to thwart Beethoven's specter by putting off symphonies and quartets until later in his career, by which time he had honed his skills through work in other genres not linked to Beethoven's name. These compositions, spared from the shadow, were able to stand on their own merits, and through them, Brahms developed the confidence he would need to write a symphony.

One such early effort is Brahms's *String Sextet No. 1*, scored for pairs of violins, violas, and cellos. Beethoven had composed many quartets, but not a single sextet. It was a genre known only to the lesser talents of Spohr and Boccherini, and, as of 1860, the twenty-seven-year-old Brahms, who opted for a sextet exactly because of its rarity. At the time the young composer was spending his summer as music master of the royal court of Detmold.

Upon completing the piece Brahms sent it to his friend, the violinist Joseph Joachim, with a note reading, "I have been quite a long time over it and I do not suppose that this will have raised your expectations... but with God's help, nothing is impossible." Joachim, after playing through the piece with friends, expressed cautious optimism and arranged a premiere in Hanover on October 20, 1860. Brahms was present for the occasion, as was his dear friend Clara Schumann, who remarked of the piece, "It was even more beautiful than I had anticipated, and my expectations were already high." Spared the burden of Beethoven's ghost, the new sextet—and its young creator—scored a success.

Its radiant first movement offers a wealth of contrasting melodies, sometimes featuring one player or another, at other times, blending the entire ensemble together. The first movement is in sonata form with an exposition that ends with the suggestion of a Viennese waltz which, at a slower tempo, draws the movement to a close. The following movement marked Andante is a set of variations—another ancient form much loved by Brahms and of which he was a true master. The Scherzo movement is both vigorous and pithy, characteristics which are unusually continued in the trio section. Its similarity to the trio of the Scherzo in Beethoven's Fifth Symphony has not escaped comment by critics. The final Rondo movement that closes the piece owes not a little to Schubert and was criticized by Joachim for not being forceful enough in its concluding bars. He also, not without some justice, wished that Brahms had been able to achieve greater contrast between the first and second subjects. Nevertheless it concludes a fine work, not to be dismissed lightly, and certainly not as disdainfully as did Brahms himself in a letter to Clara Schumann which accompanied the manuscript of the first three movements. In it he entreated her to 'burn the trash' in order not to have the bother of returning it.

We do hope you will enjoy tonight's program.

Program notes were compiled and directly quoted from knowledgeable sources online for educational purposes only.

ABOUT THE HOST & PERFORMERS

JULIETTA CURENTON, FLUTE

American flutist Julietta Curenton has been hailed by the *Philadelphia Inquirer* as a musician with a “great artistic sense” and “tone that glows more than it sparkles, drawing in one’s ear with sounds and ideas that simply cannot be resisted.” Ms. Curenton has made solo guest appearances with the National Symphony Orchestra, Baltimore Symphony, Temple University Orchestra, U.S. Army Orchestra - Pershing’s Own and the Black Pearl Chamber Orchestra. As a chamber musician, she has performed with the Grammy award-winning Orpheus Chamber Orchestra across the United States and in their multi-city tour of Japan, featuring the 2009 Van Cliburn winner, Nobuyuki Tsuji. Ms. Curenton has also toured extensively with Orchestra 2001, a popular chamber music collective committed to performing and promoting the music of the 20th and 21st centuries. The collective has been featured at Swarthmore College in Philadelphia and internationally at the Beijing Modern Music Festival, Shanghai Spring International Music Festival and across The United Arab Emirates.

Ms. Curenton’s interests expand into the Jazz and Gospel arenas. She has commissioned composers Amanda Harberg and Evelyn Simpson-Curenton to write cross-genre compositions and her performances of these works have been broadcasted on WQXR and WRTI radio stations. Additional performances of hers can be heard on the Smithsonian Folkways album *Praise the Lord!* along with the Curenton family and on Miguel Zenon’s Grammy nominated Jazz album, *Alma Adentro – The Puerto Rican Songbook*.

As an educator, Ms. Curenton is deeply committed to bringing music education to inner city youth. A former fellow of The Academy—a ground-breaking educational program of Carnegie Hall, The Juilliard School, and The Weill Music Institute—she has given interactive concerts to hundreds of students in the New York City school system and has performed extensively in Carnegie Hall’s Weill Music Hall and Zankel Hall. Formerly the concert series co-coordinator and faculty member of the Luzerne Music Festival in Lake Luzerne, NY, she is currently a Teaching Artist for the New York Philharmonic and a chamber music facilitator for the National Youth Orchestra 2.

Julietta Curenton earned a Bachelor’s of Music degree in Flute Performance from The Juilliard School and a Master’s of Music Degree in Flute Performance from The Royal Northern College of Music in Manchester, England.

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 two brothers for Suzuki violin lesson at the age of seven, and she had the opportunity to study with Suzuki himself. She was only ten 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 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.

CLAIRE CHAN, VIOLIN

Claire Chan demonstrated a prolific talent for the violin at the age of eight when she first performed as a soloist with orchestra. As an avid chamber musician, she has collaborated with several award-winning groups. The Essex Quartet, managed by Columbia Artists, was supported by a grant from Chamber Music America and a residence at Rutgers University. The Beijing String Quartet won first prize in the China National String Quartet Competition. The Beijing Chamber Players performed in the auspicious venues of the Forbidden City Music Festival and the Beijing Concert Hall. The Kneisel Trio held summer residencies at the MidAmerica Chamber Music Institute and at the Troy Public Library Chamber Music Institute.

Ms. Chan, born in Detroit of Chinese parentage, graduated Magna Cum Laude from Brown University, where she earned musical honors and a Bachelor of Science in Neuroscience. She earned a full scholarship from The Juilliard School as a student of Joseph Fuchs, where she completed both her master's and doctoral degrees. She taught at the Juilliard School as an assistant to both Professor Fuchs and the Juilliard String Quartet. She also taught for several years in Beijing at the Central Conservatory and the Capital Normal University.

Ms. Chan performs as a member of the New York City Opera and on Broadway's *Phantom of the Opera*. She teaches at Third Street Music School Settlement. She has also performed with such varied artists as Sam Smith, Hall and Oats, 50 Cent, Katy Perry, Lady Gaga, Tony Bennet, Andrea Bocelli and Placido Domingo. She can be heard on recording labels of RCA Victor, Centaur, Annsam and ESS.A.Y Recordings.

RICHARD BRICE, VIOLA

Violist Richard Brice has been busy in New York's freelance music scene since his high school days. He attended the famous High School of Music and Art in Manhattan, where he studied viola with Theodore Israel and Eugene Becker. He earned his Bachelor's and Master's degrees from the Juilliard School, where he studied viola with William Lincer and chamber music with Felix Galimir, Paul Doktor, and the members of the Juilliard String Quartet. He has toured throughout Germany, France, Italy and Spain as soloist and principal violist of the Munich Chamber Orchestra after making his debut as soloist with the orchestra in 1984. Mr. Brice was principal violist of the Southwest German Philharmonic and the Konzertverein St. Gallen, and he was associate principal violist of the Orquesta Sinfonica de Venezuela. As a chamber musician he was a founding member of the Quartetto National de Venezuela, he was the violist of the chamber music ensemble An die Musik from 1985 to 2002, and he has

been a guest of the Chamber Music Society of Lincoln Center. He is currently a member of the Orchestra of St. Luke's and was the principal violist of the Philharmonic Virtuosi Chamber Orchestra. He is equally at home in the realm of popular music, serving as principal violist for Barbara Streisand's European Tours, Encores! at City Center, Patti Lupone's Matters of the Heart for String Quartet and Piano, and many Broadway shows. Mr. Brice lives in Harlem.

AUNDREY MITCHELL, VIOLA

Professor Aundrey Mitchell (Applied Studies, viola) has taught at Moravian College, Westminster Choir College, Pennsylvania Academy of the Music, and Eastern Music Festival. She has also been a Teaching Artist for Young Audiences, the Orchestra of St. Luke's, and the Brooklyn Philharmonic. In addition to teaching, Dr. Mitchell maintains an active performing career. She has performed extensively throughout the United States and abroad as a soloist, chamber musician, and orchestral player with performances at classic venues ranging from Carnegie Hall, Lincoln Center, National Gallery of Art, Madison Square Garden and Radio City Music Hall, to the Mariinsky Theater and Tchaikovsky Hall in Russia. As a member of the Philadelphia Virtuosi, she toured South America, Mexico, Serbia, and Russia. As soloist, she has appeared with the New Brunswick Chamber Orchestra, the Harlem Symphony Orchestra, and the Antara Ensemble. An avid chamber musician, she has performed in Canada, France, and Italy and participated in numerous festivals including the Taos School of Music and the L'École d'Arts Americaines at Fontainebleau, France. Dr. Mitchell received BM and MM degrees from the Cleveland Institute of Music studies with Lucien Joel, completed post graduate studies at the Manhattan School of Music with Karen Ritscher, and earned her Doctor of Musical Arts from Rutgers University, studying with Michael Tree. Dr. Mitchell joined TCNJ - The College of New Jersey music faculty (Viola, Chamber Music) in the Fall 2017. Additionally, she is Adjunct Assistant Professor of Music at the City University of New York (CUNY) - Borough of Manhattan Community College and teaches at the Bloomingdale School of Music in New York City. She spends her summers teaching at the Kinhaven Music School in Vermont.

ROBERT BURKHART, CELLO

Hailed as “The adventurous cellist” by *The New Yorker* magazine, Robert P. Burkhardt performs all across New York City’s diverse musical landscape. As a soloist, chamber musician, orchestral principal, section player, and Broadway musician, he has performed in most major concert halls in New York, in more than 30 states across the country and internationally. As chamber music collaborator, Robert has performed at Alice Tully Hall, Bargemusic, Weill Recital Hall at Carnegie Hall, Merkin Hall, and The Rose Studio at Chamber Music Society of Lincoln Center. He has been a guest artist with Absolute Ensemble, Fireworks Ensemble, Musica Reginae, Performers of Westchester, Perspectives Ensemble, and SONYC. Accompanying dance, he has performed with the Mark Morris Dance Group chamber ensemble and with renowned tap artist Savion Glover.

CARYL PAISNER, CELLO

Caryl Paisner is an active studio, chamber and orchestral musician in NYC. She founded, performed and recorded for 10 years with the cello quartet CELLO, appearing with that group at Lincoln Center, the Kennedy Center, and in chamber halls throughout the US and in Europe. She also recorded and performed for many years with the Ron Carter Nonet. Caryl has played with a number of NYC orchestras including the New York City Ballet Orchestra, the New York City Opera Orchestra, the American Ballet Theater Orchestra, the Radio City Christmas Show Orchestra and the Encores! at City Center Orchestra. Caryl toured with Barbra Streisand in 2007 and 2012. She has appeared in concert with Andrea Bocelli, Plácido Domingo, Stevie Wonder, Led Zeppelin, Rod Stewart, Celine Dion, Aretha Franklin, Elvis Costello and many others. Caryl has also played extensively on Broadway, most recently in *My Fair Lady*, *Frozen*, *Aladdin*, *Kinky Boots* and *Lion King*. She is delighted to be playing again with The Harlem Chamber Players!

ERIC K WASHINGTON, HOST

Eric K. Washington is an independent historian who has held fellowships at Columbia University, the CUNY Leon Levy Center for Biography, as well as the MFAH Dora Maar House in Ménerbes, France. He is the author of *Manhattanville: Old Heart of West Harlem*. His upcoming book, *Boss of the Grips: The Life of James H. Williams and the Red Caps of Grand Central Terminal*, is slated for publication by Liveright in summer 2019. Mr. Washington lives in Harlem.

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, Broadway Presbyterian Church, St. Mary's Episcopal Church, Goddard Riverside Community Center, Harlem School of the Arts, Harlem Opera Theater, and the Schomburg Center for Research in Black Culture.

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 and to be able to move our Season Finale Gala Orchestral Concert to Miller Theatre at Columbia University.

Thanks to Harlem One Stop for posting our concert announcements. Thanks to William J. Zick for posting our announcements on Africlassical.com and Africlassical.blogspot.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 Amy Fraser, Camilo Lopez, Renee Robinson, Aaron Stokes, and Jacob Austin 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 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; 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.



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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.

This year we hope to bring our Season Finale Gala Orchestral Concert to Miller Theatre, and we need your help.

We hope to see you this season and thank you for any support you are able to give!

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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 2018 – 2019 season marks our 11th Anniversary Season.

STAFF

Liz Player, Executive and Artistic Director
Carl Jackson, Associate Director and Director of Development
Amadi Azikiwe, Community Engagement Director
Deryck Clarke, Educational Program Director
Amy Fraser, Administrative Coordinator

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UPCOMING EVENTS



SUNDAY, OCTOBER 28, 2018 AT 3 PM

AN AFTERNOON CHAMBER MUSIC CONCERT

Members of The Harlem Chamber Players present an afternoon of chamber music, featuring a reprise of the Brahms *Sextet No. 1 in B-Flat Major*, William Grant Still's *Mother and Child*, Neal Kirkwood's *Three Descriptions of Surrealist Paintings*, and Josef Suk's *Meditation* for strings. The performers are violinists Joyce Hammann and Claire Chan, violists Amadi Azikiwe and Aundrey Mitchell, and cellists Robert Burkhart and Caryl Paisner. Goddard Riverside Community Center's Bernie Wohl Center at 647 Columbus Avenue at 91st Street. Tickets are \$20 general admission and \$15 for students/seniors online and at the door.



FRIDAY, NOVEMBER 16, 2018 AT 7 PM

ANNUAL BACH CONCERT

"The Harlem Bach Project" continues with an evening of four concerti by the master J.S. Bach. Violinist Joyce Hammann will lead a chamber orchestra comprised of members of The Harlem Chamber Players. The program includes the *D Minor Violin Concerto*, featuring violinist Ashley Horne, two oboe concerti featuring oboist Gerard Reuter, and concludes with the famous *Double Concerto in D Minor* for Two Violins featuring Ms. Hammann and violinist Claire Chan. Here at Broadway Presbyterian Church. Tickets are \$20 for general admission and \$15 for students/seniors. Discounted tickets are available online the day of the concert. Children under 12 will be admitted for free.

THURSDAY, FEBRUARY 28, 2018 AT 6:30 PM

11TH ANNUAL BLACK HISTORY MONTH CELEBRATION

This concert, which is free and open to the public, will feature two world premieres by the noted African American composer Adolphus Hailstork. Baritone Kenneth Overton, violinists Ashley Horne and Orlando Wells, violist Amadi Azikiwe, and cellist Seth Woods will perform Hailstork's "Nobody Know," which commemorates the 400th anniversary of the importation of the first black slaves to America, as well as Hailstork's *Piano Quintet "Detroit."* The concert will conclude with Dvořák's *String Quartet in F Major "American,"* which has an association with African-American music. The Schomburg Center for Research in Black Culture, 515 Malcolm X Boulevard. RSVP is required, and registration will begin two weeks before the concert.

SATURDAY, MARCH 23, 2019 AT 4 PM

JOINT CONCERT WITH OPUS 118 HARLEM SCHOOL OF MUSIC

Hear the highly acclaimed students from Opus 118 and meet the 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. St. Mary's Episcopal Church at 521 West 126th Street.

SATURDAY, MARCH 30, 2019 AT 8 PM

TWO WINGS: THE MUSIC OF BLACK AMERICA IN MIGRATION

Carnegie Hall presents Jason Moran and Alicia Hall Moran's "Two Wings: The Music of Black America in Migration." Performers include Jason Moran, piano; Alicia Hall Moran, Mezzo-Soprano; Lawrence Brownlee, Tenor; Pastor Smokie Norful, Piano and Vocals; Crystal Dickinson, Actor; Brandon J. Dirden, Actor; Harriet Tubman: The Band; Brandon Ross, Guitar; Melvin Gibbs, Bass; JT Lewis, Drums; Toshi Reagon, Guitar and Vocals; Ava DuVernay, Filmmaker; Imani Winds; The Harlem Chamber Players; Joseph Joubert, Music Director. Additional artists to be announced.

MAY/JUNE 2019

SEASON FINALE GALA ORCHESTRA CONCERT

We will close our 11th Anniversary Season with a Gala orchestral concert, featuring Met Opera soprano Janinah Burnett, violinist Ashley Horne, and violist Amadi Azikiwe in an evening of music, which will include the Sibelius *Violin Concerto*, Adolphus Hailstork's *Two Romances* for Viola and Chamber Orchestra, Coleridge-Taylor Perkinson's *Sinfonietta No. 1*, and Barber's *Knoxville: Summer of 1915*. Maestro Ariel Rudiakov will conduct.

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



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