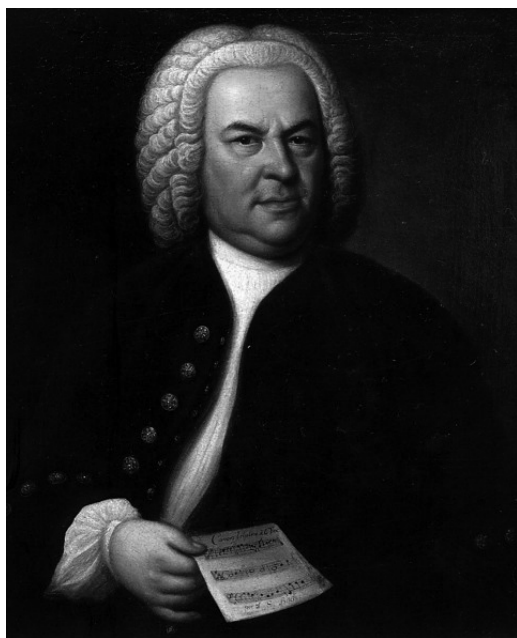


THE HARLEM CHAMBER PLAYERS

PRESENT THEIR

**ANNUAL
BACH
CONCERT**



**FRIDAY
NOVEMBER 22, 2019 AT 7 PM**

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

PROGRAM
ALL MUSIC BY J.S. BACH

Brandenburg Concerto No. 4 in G Major, BWV 1049

- I. Allegro
- II. Andante
- III. Presto

Julietta Curenton and Keith Bonner, flutes; Ashley Horne, violin

“Ach, bleibe doch, mein liebstes Leben,” BWV 11

“Vergnügte Ruh, beliebte Seelenlust,” BWV 170

Lucia Bradford, mezzo-soprano

“Bete aber auch dabei,” BWV 115

“Vergnügen und Lust,” BWV 197

“Aus Liebe will mein Heiland sterben,” BWV 244

Brandie Sutton, soprano; Julietta Curenton, flute

“Den Tod niemand zwingen kunnt,” BWV 4

“Nimm mich mir und gib mich dir,” BWV 163

Brandie Sutton, soprano; Lucia Bradford, mezzo-soprano

INTERMISSION - 15 minutes

Concerto for Three Violins in D Minor, BWV 1043

- I. Vivace
- II. Largo ma non tanto
- III. Allegro

Claire Chan, Suzanne Gilman, Chala Yancy, violin soloists

Orchestra comprising members of The Harlem Chamber Players

PROGRAM NOTES

JOHANN SEBASTIAN BACH (1685 – 1750)

“The final aim and reason of all music is nothing other than the glorification of God and the refreshment of the spirit.”—J.S. Bach

This evening’s concert celebrates the music of Johann Sebastian Bach, who is universally recognized as one of the greatest composers of all time. Bach’s music has created an enormous impact on generations of composers and performers as well as on music lovers of all kinds. He is unequaled in his mastery of compositional technique and in the profoundness of his musical ideas.

Bach wrote prolifically for the church. He spent most of his professional life in church positions as a composer, choir director and organist. His numerous concertos and cantatas (large works for chorus, orchestra and vocal soloists) are fine examples of his great musical skill as well as his ability to evoke deep emotion. After his death in 1750, Bach’s reputation as a composer at first declined. Then, during the late eighteenth and early nineteenth century, Bach was recognized and promoted by prominent composers, such as Wolfgang Amadeus Mozart, Ludwig van Beethoven, Frédéric Chopin, Robert Schumann, and Felix Mendelssohn.

Beethoven described him as “Urvater der Harmonie,” the “original father of harmony.” Felix Mendelssohn significantly contributed to the revival of Bach’s reputation with his 1829 Berlin performance of the *St. Matthew Passion*. In 1850 the “Bach-Gesellschaft” (The Bach Society) was founded to promote and preserve his works. In 1899 the Society published a complete comprehensive edition of all the composer’s known works. In Germany, many streets were named and statues erected in honor of Bach. A large crater in the “Bach Quadrangle” on Mercury is also named in Bach’s honor, as are the main-belt asteroids “1814 Bach” and “1482 Sebastiana.” Bach’s music is featured three times more than that of any other composer on the Voyager Golden Record, a gramophone record containing a broad sample of images, common sounds, languages, and music from Planet Earth, that was sent into outer space with the two Voyager probes.

Bach was originally buried at Old St. John’s Cemetery in Leipzig, but his grave went unmarked for nearly 150 years. In 1894, his remains were located and moved to a vault in St. John’s Church, but the building was destroyed by Allied bombing during World War II. Once more, his remains were rescued and re-buried, this time in the altar-room of St. Thomaskirche, where he ended his career and where they remain today.

We hope you will enjoy this evening’s program.

(Program notes compiled and directly quoted from various knowledgeable online sources.)

TEXT AND TRANSLATIONS

“ACH, BLEIBE DOCH, MEIN LIEBSTES LEBEN,” BWV 11

Ach, bleibe doch, mein liebstes Leben,
Ach, fliehe nicht so bald von mir!
Dein Abschied und dein frühes Scheiden
Bringt mir das allergrößte Leiden,
Ach ja, so bleibe doch noch hier;
Sonst werd ich ganz von Schmerz umgeben.

Ah, just stay, my dearest Life,
Ah, don't flee so soon from me!
Your farewell and Your early departure
Brings me the greatest of all sorrows,
Ah, truly, just stay awhile here;
Otherwise I will be completely undone with grief.

“VERGNÜGTE RUH, BELIEBTE SEELENLUST,” BWV 170

Vergnügte Ruh, beliebte Seelenlust,
Dich kann man nicht bei Höllensünden,
Wohl aber Himmelseintracht finden;
Du stärkst allein die schwache Brust.
Drum sollen lauter Tugendgaben
In meinem Herzen Wohnung haben.

Delightful rest, beloved pleasure of the soul,
you cannot be found among the sins of hell,
but rather in the concord of heaven;
you alone strengthen the weak breast.
Therefore the pure gifts of virtue
shall have their dwelling in my heart.

“BETE ABER AUCH DABEI,” BWV 115

Bete aber auch dabei	Pray nevertheless also
Mitten in dem Wachen!	during your vigil!
Bitte bei der großen Schuld	Beseech, for your great guilt,
deinen Richter um Geduld,	mercy from your Judge,
Soll er dich von Sünden frei	that He make you free from sin
Und gereinigt machen!	and purify you!

“VERGNÜGEN UND LUST,” BWV 197

Vergnügen und Lust,	Pleasure and delight,
Gedeihen und Heil	prosperity and health
Wird wachsen und stärken und laben.	will increase and grow and nourish.
Das Auge, die Brust	The eye, the breast
Wird ewig sein Teil	will always have
An süßer Zufriedenheit haben.	its share of sweet contentment.

“AUS LIEBE WILL MEIN HEILAND STERBEN,” BWV 244

Aus Liebe will mein Heiland sterben,	Out of love my Savior wants to die.
Von einer Sünde weiß er nichts,	He knows nothing of a single sin;
Daß das ewigen Verderben	so that the eternal destruction
und die Strafe des Gerichts	and the punishment of judgment
Nicht auf meiner Seele bliebe.	would not remain upon my soul.

“DEN TOD NIEMAND ZWINGEN KUNNT,” BWV 4

Den Tod niemand zwingen kunnt	No one could defeat death
Bei allen Menschenkindern,	among all humanity,
Das macht' alles unsre Sünd,	this was all because of our sins,
Kein Unschuld war zu finden.	no innocence was to be found.
Davon kam der Tod so bald	Therefore death came so soon
Und nahm über uns Gewalt,	and took power over us,
Hielt uns in seinem Reich gefangen.	held us captive in his kingdom.
Halleluja!	Hallelujah!

“NIMM DICH MIR UND GIB MICH DIR!,” BWV 163

Nimm mich mir und gib mich dir!	Take me from myself and give me to You!
Nimm mich mir und meinem Willen,	Take me from myself and my will,
Deinen Willen zu erfüllen;	to fulfill Your will;
Gib dich mir mit deiner Güte,	give Yourself to me with Your goodness,
Daß mein Herz und mein Gemüte	so that my heart and my mind
In dir bleibe für und für,	remain in You for ever and ever,
Nimm mich mir und gib mich dir!	take me from myself and give me to You!

ABOUT THE PERFORMERS & HOST



BRANDIE SUTTON, SOPRANO

Hailed by The *New York Times* for her “warm, ample voice” and “distinctive earthy coloring,” and by *Opera News* for her “sumptuous, mid-weight soprano,” Ms. Sutton first embraced classical music during her undergraduate studies at Oakwood University where she received her Bachelor of Arts degree in Music with a concentration in voice. She now holds a Master in Music degree from The Benjamin T. Rome School of Music at The Catholic University of America in Washington, D.C.

She began her professional career with a solo recital in the province of St. Maarten and many presentations of Handel’s *Messiah* around the United States. Ms. Sutton then later made her debut at the John F. Kennedy Center for the Performing Arts in a solo recital in Washington, D.C., and her Manhattan recital debut at Merkin Concert Hall in Lincoln Center. She has performed with the National Symphony Orchestra, Royal Danish Symphony Orchestra in Copenhagen, Denmark, the Radio Orpheus Symphony Orchestra in Moscow and the Krasnoyarsk Philharmonic Symphony Orchestra in the region of Siberia. Ms. Sutton has also toured and soloed with the internationally acclaimed American Spiritual Ensemble under the direction of Dr. Everett McCorvey and with Wynton Marsalis and the Jazz at Lincoln Center Orchestra under the baton of Damien Sneed.

Her competition successes include first place in the Albert Lane Scholarship competition, first place in NATS (state- AL) for her division, first place in the Birmingham Music Club Scholarship Competition including Best Overall Audition, the recipient of the Alma Blackmon Graduate Scholarship Award, first place in the Vocal Arts Competition for Emerging Artists sponsored by the National Association of Negro Business and Professional Women’s Clubs, Inc., district and nationals level, first place in NATS state (MD), Mid-Atlantic regional in advanced college women division, 3rd place in the Annapolis Opera, and Marie E. Crump Vocal Arts Competitions. She was selected as a finalist for Lyric Opera of Chicago’s Ryan Opera Center, as well as 2nd place in the most prestigious Young Concert Artists, Inc. International auditions; selected from nearly 300 vocalists and instrumentalists from around the world.

Ms. Sutton was a winner of the Metropolitan Opera National Council District Auditions and also took 3rd place in the national competition The American Prize. Most recently, she was one of Aretha Franklin's picks in her national competition to find the next opera star to sign to her label. Ms. Sutton believes that she was blessed with a gift from God. She continues to work hard to develop and perfect this gift, and share it with the world. "They need to know what my God can do!" she exclaims.



**LUCIA BRADFORD,
MEZZO-SOPRANO**

Mezzo-soprano, Lucia Bradford is a native of Brooklyn, N.Y. Ms. Bradford has performed a number of operatic roles including Carmen in Bizet's *La Tragedie de Carmen*, Zita in Puccini's *Gianni Schicchi*, La Principessa in Puccini's *Suor Angelica*, The Mother in Ravel's *L'Enfant des Sortileges*, Mercedes in Bizet's *Carmen*, Mrs. Quickly in Verdi's *Falstaff*, The Sorceress in Purcell's *Dido and Aeneas*, Gertrude in Gounod's *Romeo and Juliet*, Hippolyta in Britten's *A Midsummer Night's Dream*, Miss Todd in Menotti's *Old Maid and the Thief*, the Duchess of Plaza Toro in Gilbert and Sullivan's *The Gondoliers*, Azelia Dessalines in the historic return of

William Grant Still's opera *Troubled Island* with New York City Opera at the Schomburg Center, Maria in Gershwin's *Porgy and Bess*, and the Mother of Paul Dunbar in the premiere of *The Mask in the Mirror* by Richard Thompson.

Ms. Bradford has had the privilege of singing and touring in Russia with the Krasnoyarsk Philharmonic Symphony Orchestra and the Radio Orpheus Symphony Orchestra in Siberia, Dubna and Moscow presented by Opera Noire of New York City. She has also toured in parts of Spain, the Caribbean and throughout the United States.

In addition to opera, she enjoys performing in concert and recital settings. Namely, performing works of Schubert, Rossini and Moses Hogan at the prestigious Kimmel Center in the Verizon Hall in Philadelphia with the renowned Maestro Christoph Eschenbach at the piano, the alto soloist in Undine Smith Moore's *Scenes from the Life of a Martyr* in Minnesota, appearing with chamber orchestras, including The Harlem Chamber Players performing for their annual Bach series

and the St. Luke's orchestra. Ms. Bradford also enjoys singing new compositions. She appeared in New York City Opera's VOX concert series performing a new work called *Crescent City* by Anne LeBaron as Marie Leveau also in Yoav Gal's work called *Mosheh as Miriam*.

Ms. Bradford also enjoys singing other genres such as gospel and jazz. She is a member of Opera Noire of New York City and the American Spirituals Ensemble under the direction of Doctor Everett McCorvey.



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.



SUZANNE GILMAN, VIOLIN

Violinist Suzanne Gilman is a member of the American Symphony Orchestra, the Stamford Symphony, Mostly Mozart Festival Orchestra and the *Phantom of the Opera* Orchestra on Broadway. A graduate of the Curtis Institute of Music, her teachers include Roman Totenberg, Szymon Goldberg and Joyce Robbins. As a member of the Griffon String Quartet, she received first prize at the Fischhoff Chamber Music Competition. Suzanne is former concertmaster of Delaware Symphony Orchestra and has performed with the Orpheus Chamber Orchestra, Santa Fe Opera Orchestra, New York City Opera, American Ballet Theater, Northeastern PA Philharmonic, Opera Orchestra of NY, and

Chautauqua Symphony Orchestra. (Photo: Courtesy of Lincoln Center for the Performing Arts)



CHALA YANCY, VIOLIN

Chala Yancy enjoys a varied career across genres as a solo artist, collaborator, and chamber musician on both violin and viola. She performs regularly in New York City with the Orchestra of St. Luke's, Harlem Chamber Players, and Musica da Camara. She has toured and performed for audiences throughout the United States, Jamaica, Venezuela, France, and Italy.

An avid supporter of new music, Chala has premiered numerous solo and chamber music works by many up and coming composers. She served as co-director of the International Street Cannibals and is a member of the Manhattan Camerata and

Sandcastle New Music Ensembles.

As a studio musician, Chala has appeared on stage with world-renowned performing artists such as Beyoncé, Jay Z, Adele, Marc Anthony, and Johnny

Mathis. Television appearances include Good Morning America, The Today Show, The Tonight Show, Late Night with Seth Meyers, Kelly and Michael, Good Morning America and on Broadway with Young Frankenstein, Motown: The Musical, Amazing Grace, and Ain't Too Proud. She has also performed at Lincoln Center's American Songbook Series as well as DC and Newport Jazz Festival.

She can be heard on recordings by Alicia Keys, Alicia Hall-Moran, James Carter, as well as on Tania Leon's Inura: For Voices, Strings, and Percussion, Latin Grammy, Grammy nominated. Most recently, Chala performed with Beyoncé in her historic Coachella performances. She was also a part of Beyoncé and Jay Z's the On the Run II world tour, as well as performing and co arranging on their Grammy award winning album 'Everything is Love'.

Ms. Yancy holds degrees from New York University, B.M. and the Manhattan School of Music, M.M.



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*.



JULIETTA CURENTON, FLUTE

Known for her “bold and dramatically characterized playing” (Dallas Morning News) and “tone that draws in one’s ear with sounds and ideas that simply cannot be resisted,” (Philadelphia Inquirer) Julietta Curenton has established herself as a soloist, chamber musician, orchestral player and music educator. Her keen interest in the intersection of the Classical, Jazz and Gospel genres won her the prestigious Musical Fund Society of Philadelphia Career Advancement Award. Other awards include prizes from the young artist competitions sponsored by the National Flute Association, New York Flute Club and Astral Artists’ National Auditions. Ms. Curenton has made several appearances

with ensembles such as The National Symphony Orchestra, Baltimore Symphony, Temple University Orchestra, The Kennedy Center Institute Orchestra and the Black Pearl Chamber Orchestra.

Curenton has performed with the Baltimore Symphony, American Symphony Orchestra, American Composers Orchestra, Richmond Symphony, Virginia Symphony. She is currently the principal player of the acclaimed Soulful Symphony and frequently performs and tours internationally and nationally with The Orpheus Chamber Orchestra. 2019 – 2020 Highlights include performances in Canada and several cities throughout Germany.

An alumna of The Academy—a ground-breaking educational program of Carnegie Hall, The Juilliard School, and The Weill Music Institute (Ensemble ACJW) – Curenton has performed in Carnegie Halls’ Weill Music Hall and Zankel Hall and Tokyo’s Suntory Hall.

Ms. Curenton is a graduate of The Juilliard School and The Royal Northern College of Music in Manchester, England.



KEITH BONNER, FLUTE

Flutist Keith Bonner has performed in a wide variety of ensembles, ranging from symphony and opera orchestras to small chamber groups, Broadway pits as well as movies and television.

Mr. Bonner is currently principal flute of both the Greater Bridgeport Symphony and Riverside Symphony as well as a member of the Borealis Wind Quintet. He performs regularly with the Orchestra of St. Luke's, Symphony Orchestras of New Jersey, and Stamford, CT and the New York City Ballet Orchestra. Other positions have included principal flute with the New York Symphonic Ensemble, Sarasota Opera Orchestra, the

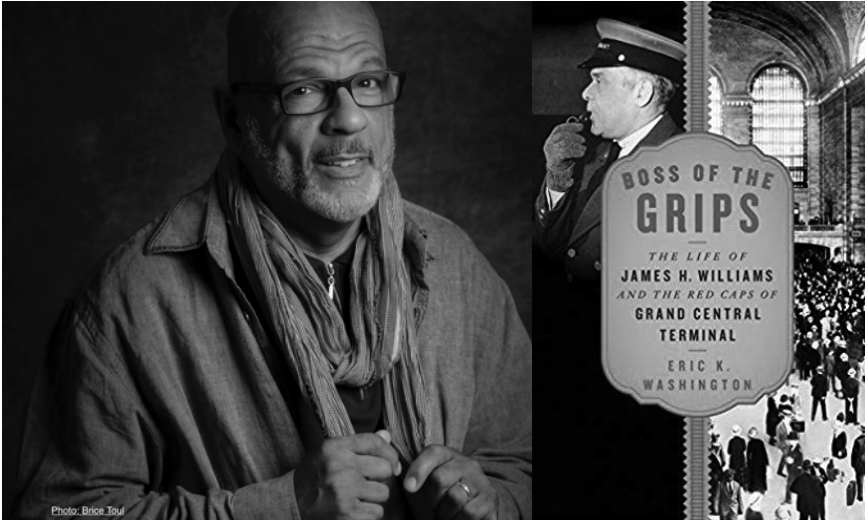
Ashlawn-Highland Opera Festival, and the Dicapo Opera Orchestra. As soloist, Mr. Bonner has performed concertos by Nielsen (Lincoln Center), Gluck, Telemann, Bach, Doppler and Mozart with various orchestras in the New York metropolitan area and across Japan with the New York Symphonic Ensemble. Keith is flutist with the Borealis Wind Quintet and has also performed much chamber music for flute with the Lenape Chamber Ensemble, Elm City Chamber Fest, Carolina Chamber Music Festival and Wind Soloists of New York.

Mr. Bonner performed as a member of the the 25th anniversary production of the Les Miserables Orchestra on Broadway. He also traveled the country as principal flute of the National Touring Company of Andrew Lloyd Weber's *Phantom of the Opera* and as flute soloist during the Tim Janis Ensemble's PBS Tour of America. Keith has played in the Broadway pits of over a dozen productions.

Mr. Bonner has been on the faculty of Brooklyn College and the 92nd Street Y. He currently teaches at the Special Music School. He was a board member of the New York Flute Club from 2006 until 2012.

Mr. Bonner holds a bachelor's degree from the Manhattan School of Music and a Professional Studies Diploma from the Cleveland Institute of Music. His teachers included some of the most accomplished orchestral principals in the country - Michael Parloff of the Metropolitan Opera, Jeffrey Khaner of the Philadelphia Orchestra, and Joshua Smith of the Cleveland Orchestra.

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 the book, *Boss of the Grips: The Life of James H. Williams and the Red Caps of Grand Central Terminal*, just published by Liveright/W.W. Norton. His first book was *Manhattanville: Old Heart of West Harlem*. Mr. Washington lives in Harlem.

THE HARLEM CHAMBER PLAYERS

1ST VIOLINS

Claire Chan**
Ashley Horne**
Suzanne Gilman*
Ellen Gronningen
Jessica McJunkins
Chala Yancy*

2ND VIOLINS

José Manuel Pietri-Coimbre*
Sandra Billingslea
Charlene Bishop
Gabriela Rengel-Rohdin

VIOLAS

Amadi Azikiwe*
Aundrey Mitchell

CELLOS

Clay Ruede*
Ju Young Lee

DOUBLE BASS

Anthony Morris*

PIANO

Eric Malson

FLUTES

Keith Bonner*
Julietta Curenton*

*Principal

*Soloist

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 2019 – 2020 season marks our 12th Anniversary Season.

STAFF

Liz Player, Executive and Artistic Director
Carl Jackson, Associate Director and Director of Development
Amadi Azikiwe, Community Engagement Director
Hassan Anderson, Director of Educational Programming
Amy Fraser, Administrative Coordinator

BOARD

Thomas Pellaton, President
Vera Mshana, Treasurer
Susan Macaluso, Secretary
Sandra Billingslea, Ieda Britton, Brenda Morgan, Liz Player, Advisors

ADVISORY COMMITTEE

Jon Coppola, Jo-Ann Graham, Ph.D., Stanley Heckman, Joseph Joubert, Jean McCurry, Terrance McKnight, Alicia Hall Moran, Jason Moran.

2019 – 2020 SEASON SUPPORTERS

Special thanks to the following donors for their generous contributions toward The Harlem Chamber Players' 12th Anniversary Season.

\$25,000+

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Pamela T. Morton

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Phyllis Murray and Hal Weiner
(In celebration of of the marriage of
Leslee Sumner and Luciano Barone)
Gail Nelson-Holgate
R. John Pellaton
Thomas Pellaton
Bill and Rose Player
Betty Reardon
Peggy Reynolds
Robyn Robinson
Verdery Roosevelt
Christine Scott-Deutsch
Philip B. Spivey
Susan Stevens and Samuel James
Leslee Sumner
Barbara Tarmy
Forrest R. Taylor
Lis Waterman
Reed and Doris Whittemore
Blanch Wiesen Cook & Clare Coss
Janet L. Wolfe, Ph.D.
Ellen Zaltzberg

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Negar Esfandiari
Charles Gerard
Marlene McMillan
Ademola Olugebefola
Sandra Player
Amy Pollack
Robert M. Pollock
Marsha Ra
Robyn Robinson
Gloria Seward
Irene Silverblatt
Juanita Smith
Curtis Stewart
Gilberte Vansintean
Debra Vogel
E. Sharon Williams

The Harlem Chamber Players 2019 – 2020 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 the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; in part by a grant from Columbia Community Service; in part by West Harlem Development Corporation via the Tides Foundation; in part by a grant from the Lily Auchincloss Foundation; in part with funding from the Turrell Fund; in part with funding from the Upper Manhattan Empowerment Zone Development Corporation and administered by LMCC; in part by the Manhattan Community Award Program via Manhattan Borough President Gale A. Brewer; in part by a grant from the New York Community Trust/Charles E. Culpeper Fund; in part by a grant from the Charles Stewart Mott Foundation; in part by a grant from J.P. Morgan Securities Charitable Giving Fund; and through the generous donations of our supporters and donors.



ACKNOWLEDGEMENTS

We would also like to give a huge thanks to our community partners, Broadway Presbyterian Church, Harlem One Stop, the Harlem Cultural Collaborative, The Cathedral Church of Saint John the Divine, the Harlem School of the Arts, St. Mary's Episcopal Church, Goddard Riverside Community Center, Harlem Opera Theater, Harlem Stage, Three on 3 Presents, and the Schomburg Center for Research in Black Culture.



#GIVINGTUESDAY

This year #GivingTuesday is on December 3, 2019! Each year we try our best to keep bringing high-caliber, accessible, and affordable or free live classical music uptown to our own neighborhoods, and we need your help. We work hard to raise enough funds to make each and every concert better than the last. We hope you will consider making a tax-deductible contribution this year. Please consider contributing via our Indiegogo Campaign to support our season-end production of the Nathaniel Dett oratorio *The Ordering of Moses*.

For your recording needs, call Robert Olmsted at 917-446-0946 or email him at robertolmsted@hotmail.com. For your photography needs, you may call Bob Curtis at 347-429-1776 or email him at bobolink@nyct.net.

Special thanks to Amy Fraser, Susan Penn, Renee Robinson, Jacob Austin, and David Miller for your help!

#HarlemRen100 is here! Harlem One Stop and the Harlem Cultural Collaborative Partners launched a two-year coordinated community celebration of the Harlem Renaissance Centennial. The celebration will include an extended series of programs, events, and cultural activities by cultural and academic institutions, houses of worship, music venues and restaurants. Visit **www.harlemrenaissance.org** and **www.harlemonestop.com** for more information. And don't forget to also visit our website **www.harlemchamberplayers.org** to find out how The Harlem Chamber Players will be participating in this historic initiative.

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

We thank all of you who have supported us over the years in Harlem, Morningside Heights, and the Upper West Side. We wish you all a very Happy Thanksgiving!

UPCOMING EVENTS

TOMORROW, SATURDAY, NOVEMBER 23, 2019 AT 3 PM

FROM THE PAGE TO THE STAGE:

AN EXPLORATION INTO HOW MUSIC GETS MADE



Join the Harlem School of the Arts and The Harlem Chamber Players in this family-friendly interactive concert that explores the historical, theoretical and stylistic components of music composition and performance. Featuring oboist (and curator of this concert) Hassan Anderson, bassoonist Monica Ellis (of the Grammy-nominated group Imani Winds), pianist Terrence Wilson, flutist Julietta Curenton, violist Amadi Azikiwe, and harpist Ashley Jackson. Joining The Harlem Chamber Players is the HSA String Ensemble under the direction of Majid Khaliq, featuring Sukanya Scott, soloist.

Miller Theatre at Columbia University, 2960 Broadway at 116th Street. Tickets are \$10 online and at the door (checks and cash only at the door).

THURSDAY, FEBRUARY 13, 2020 AT 6:30 PM

12TH ANNUAL BLACK HISTORY MONTH CELEBRATION

The Schomburg Center will present The Harlem Chamber Player's Annual Black History Month Celebration with virtuoso pianist Joseph Joubert and soprano Renay Peters Joubert, Terrance McKnight of WQXR, and members of The Harlem Chamber Players in a program featuring Florence Price, George Walker, and more. This event will be **FREE** and open to the public. RSVP is required, and registration will open two weeks prior to the concert. The Schomburg Center at 515 Malcolm X Boulevard (135th Street and Lenox Avenue).

SATURDAY, MARCH 21, 2020 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. This family friendly concert is **FREE** and open to the public.

SATURDAY, APRIL 18, 2020 AT 8 PM

JULIUS EASTMAN FEMENINE

Harlem Stage presents the Talea Ensemble and members of The Harlem Chamber Players in a performance of *Feminine* for 10 instruments by the late minimalist composer Julius Eastman (1940 – 1990). Harlem Stage at 150 Convent Avenue at 135th Street east of Amsterdam Avenue.

THURSDAY, JUNE 4, 2020 AT 7:30 PM

THE ORDERING OF MOSES

The Harlem Chamber Players and the Cathedral Church of Saint John the Divine present Nathaniel Dett's *The Ordering of Moses* for 4 soloists, a 100-member choir featuring Chorale Le Chateau, and orchestra, and a world premiere arrangement of *Lift Ev'ry Voice and Sing* by Damien Sneed. This concert will feature conductor Damien Sneed, Met Opera soprano Brandie Sutton, alto Raehann Bryce-Davis, and Met Opera baritone Justin Austin. Terrance McKnight of WQXR will host. The Cathedral Church at 1047 Amsterdam Avenue at 112th Street. This event is part of the Harlem Renaissance 100 Celebration



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

PLEASE SUPPORT OUR INDIEGOGO CAMPAIGN!

THE HARLEM CHAMBER PLAYERS
AND THE CATHEDRAL CHURCH OF SAINT JOHN THE DIVINE
PRESENT

THE ORDERING OF MOSES



• THURSDAY, JUNE 4, 2020 at 7:30 PM •



VISIT

[HTTPS://IGG.ME/AT/ORDERINGOFMOSES](https://igg.me/at/orderingofmoses)

Please help us present this magnificent work as part of the Harlem Renaissance Centennial Celebration and get your tickets early! Any amount you can give will help, whether it be \$10, \$25, \$500, or anything in between. We will have a computer set up during intermission and at the reception in the Parish Hall for those who want to contribute and need help with the Indiegogo platform.

SHORT SUMMARY

The Harlem Chamber Players, in partnership with the Cathedral Church of Saint John the Divine, will present Nathaniel Dett's monumental oratorio *The Ordering of Moses* on **Thursday, June 4, 2020 at 7:30 PM**. This production will coincide with the Harlem-wide celebration of the Harlem Renaissance Centennial. This performance will feature a 100-member choir comprising members of Chorale Le Chateau as well as members of other Harlem arts organizations and churches and will be led by IMG artist, conductor Damien Sneed. The soloists are Met Opera soprano Brandie Sutton, alto Raehann Bryce-Davis, and Met Opera baritone Justin Austin. A full orchestra comprising members of The Harlem Chamber Players with an organist from the Cathedral will accompany the singers.

WHAT WE NEED & WHAT YOU GET

We are working aggressively toward raising the bulk of the funds needed through grants, in-kind donations, and corporate sponsorships. However, we still need your help, especially in raising \$50,000 to pay the professional singers who will make up the 100-member choir.

Some of the Perks you can get with your contribution include:

- A signed copy of Eric K. Washington's book *The Boss of the Grips* at \$60.
- Supporter – Silver Level: Your name will be listed in the concert program at \$25.
- Supporter – Gold Level: You will get one general admission ticket to the June 4 event and your name will be listed in the program at \$60.
- Supporter – Platinum Level: You will get two general admission tickets to the June 4 event and your name will be listed in the program at \$120.
- Player: You will get one VIP ticket and your name will be listed at \$150.
- First Chair: You get two VIP tickets and your name will be listed at \$300.



THE IMPACT

The Canadian-born black composer Robert Nathaniel Dett (1882 – 1943) spent much of his life in the United States and composed music around the time of the Harlem Renaissance. He was born in Niagara Falls, Ontario, and grew up on the New York side of the falls. He was educated at Oberlin and the Eastman School of Music in Rochester N.Y., where he served for two decades as the choir director at the Hampton Institute, the venerable black college in Virginia. He also taught at Lane College in Tennessee and at Lincoln University in Missouri.

Dett wrote the oratorio *The Ordering of Moses* in 1932. This large-scale classical work tells the Old Testament story of Moses leading the Israelites out of bondage in Egypt and the rejoicing of the liberated people. The story is presented in a continuous dramatic free form that embraces a number of styles, with text including blank verse and rhyme, along with textual references that fuse scripture and folklore.

The piece is rarely performed because of its large scope. The most recent performance of the work in New York City was 2014 at Carnegie Hall by The Cincinnati Symphony, who first premiered the work in 1937. The critic Dwight Bicknell said at the time that “it was the most important contribution to music yet made by a member of the Negro Race.” In an excerpt from his Carnegie Hall review of the concert in the *New Yorker* (May 19, 2014), Alex Ross stated:

This neglected landmark of African-American composition had its world première with Cincinnati Symphony and the Cincinnati May Festival Chorus at the May Festival in 1937; NBC radio carried a broadcast, but cut it off about ten minutes before the end, alluding to “previous commitments.” At Carnegie, the conductor James Conlon suggested, in remarks from the stage, that NBC had received complaints from racist listeners. While that speculation is unconfirmed—African-American composers were not unknown on radio at the time, and NBC had featured Florence Price’s First Symphony four years earlier—Dett has certainly been the victim of an injustice. His oratorio, a setting of texts from Exodus with spirituals interwoven, is a startling, potent piece.

OTHER WAYS YOU CAN HELP

Any amount you are able to contribute is a huge help and vote of confidence in our project. We ask that you also spread the word about this campaign and our Dett performance. If you know anyone who is affiliated in any way with a foundation, corporation that may sponsor this project, or any other funder, please connect The Harlem Chamber Players to this individual. You may email us anytime at info@harlemchamberplayers.org. Please also check with your organization to find out if it can match your contribution. The Harlem Chamber Players, Inc. (FEIN #45-2160781) is a nonprofit tax-exempt organization under Section 501(c)(3) of the Internal Revenue Code. Contributions (minus the cost of any goods you receive) are deductible to the extent permitted by law.

Most of all, please save the date—**Thursday, June 4, 2020 at 7:30 PM**. We hope you can make this historic performance!

[HTTPS://IGG.ME/AT/ORDERINGOFMOSES](https://igg.me/at/orderingofmoses)



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