

**THE SCHOMBURG CENTER
FOR RESEARCH IN BLACK CULTURE**

PRESENTS

THE HARLEM CHAMBER PLAYERS'

12TH ANNUAL

**BLACK HISTORY
MONTH CELEBRATION**



THURSDAY, FEBRUARY 13, 2020

6:30 PM

LANGSTON HUGHES AUDITORIUM

PROGRAM

Life Is Fine.....Langston Hughes/Ludwig van Beethoven

American Variations.....Langston Hughes/Ludwig van Beethoven
arranged by Terrance McKnight

Terrance McKnight, performer; Kyle Walker, piano

String Quartet in G Major.....Florence Price

I. Allegro

II. Andante moderato

String Quartet No. 1.....George Walker

I. Up-Tempo (Allegro)

II. Slow Dance (Molto adagio)

III. Soft-Shoe (Allegro con fuoco)

Ashley Horne and Claire Chan, violins;

Amadi Azikiwe, viola; Wayne Smith, cello

INTERMISSION (15 minutes)

Heaven Medley

Heaven.....Duke Ellington

Heaven.....arranged by Hall Johnson

City Called Heaven.....arranged by Joseph Joubert

My God Is So High.....arranged by Hall Johnson

Renay Peters Joubert, soprano; Joseph Joubert, piano

Concert Variations on “Joshua Fit The Battle Of Jericho”

.....Joseph Joubert

Joseph Joubert, piano

There is a Balm in Gilead.....arranged by Joseph Joubert

Every Time I Feel the Spirit.....arranged by Joseph Joubert

Renay Peters Joubert, soprano; Joseph Joubert, piano

PROGRAM NOTES

In this concert, we the musicians of The Harlem Chamber Players salute the contributions of the trailblazing artists from the black renaissance movement of the 1920s. Prior to that cultural explosion, black art and artists were a rare sight on Broadway stages and in concert halls. As an aspiring pianist, Florence Price attended the New England Conservatory of Music in 1904 where the school's director once said that he "would be sorry to see Negro melodies as he knew them, become the basis of an American school of composition." Contrary to that viewpoint, Florence Price's music fully embraces black musical idioms and dialects.

The Great Migration saw a steady influx of artists and intellectuals from throughout the diaspora. And coupled with job opportunities for blacks, Harlem erupted as a cultural center for authentic black voices and expression. Bessie Smith, Florence Mills, Marcus Garvey, and W.E.B Du Bois were pillars of the Harlem scene. And by 1921 when Langston Hughes arrived, the black musical *Shuffle Along* was on Broadway. It featured Paul Robeson, Adelaide Hall and Josephine Baker. Langston said he saw it countless times. William Grant Still and Hall Johnson were in the pit orchestra. Hall Johnson went on to become one of the most important choral composers and directors in American music; in 1948 he led a 500 voiced interracial choir in Carnegie Hall. Pianist/Composer Joseph Joubert has arranged some of Hall Johnson's most well known spirituals, which we'll hear in this program. We'll begin with Langston Hughes, who saw beauty in every shade of blackness and was one of the first to write about black as beautiful. Hughes' poetry is accompanied by Beethoven's piano scores, which often embrace the fullness of humanity.

—Terrance McKnight

LIFE IS FINE BY LANGSTON HUGHES

I went down to the river,
I set down on the bank.
I tried to think but couldn't,
So I jumped in and sank.

I came up once and hollered!
I came up twice and cried!
If that water hadn't a-been so cold
I might've sunk and died.

But it was Cold in that water! It was cold!

I took the elevator
Sixteen floors above the ground.
I thought about my baby
And thought I would jump down.

I stood there and I hollered!
I stood there and I cried!
If it hadn't a-been so high
I might've jumped and died.

But it was High up there! It was high!

So since I'm still here livin',
I guess I will live on.
I could've died for love—
But for livin' I was born

Though you may hear me holler,
And you may see me cry—
I'll be dogged, sweet baby,
If you gonna see me die.

Life is fine! Fine as wine! Life is fine!

FLORIDA ROAD WORKERS BY LANGSTON HUGHES

Hey, Buddy!
Look at me!

I'm makin' a road
For the cars to fly by on,
Makin' a road
Through the palmetto thicket
For light and civilization
To travel on.

I'm makin' a road
For the rich to sweep over
In their big cars
And leave me standin' here.

Sure,
A road helps everybody.
Rich folks ride —
And I get to see ‘em ride.
I ain’t never seen nobody
Ride so fine before.

Hey, Buddy, look!
I’m makin’ a road!

FLORENCE PRICE STRING QUARTET IN G MAJOR (1929)

Florence Price (1887 – 1953) was the first African-American female composer to have a symphony performed by a “Big Five” American orchestra when the Chicago Symphony Orchestra under music director Frederick Stock played the world premiere of her *Symphony No. 1 in E minor* on June 15, 1933. Born in Little Rock, Arkansas, Florence B. Price studied at the New England Conservatory, the Chicago Musical College and the American Conservatory. Price composed throughout her life, producing as many as 300 compositions.

She was one of three children in a mixed-race family and, despite racial issues of the time, her family was well respected and did well within their community. Her father was a dentist, and her mother was a music teacher who guided Florence’s early musical training. She had her first piano performance at the age of four and had her first composition published at the age of eleven. By the time she was fourteen, Florence had graduated as valedictorian of her class. After high school, she later enrolled in the New England Conservatory of Music in Boston, Massachusetts with a major in piano and organ. Initially, she identified as Mexican to avoid the prejudice people had toward African-Americans at the time. At the Conservatory, she studied composition and counterpoint and graduated in 1906 with honors, with both an artist diploma in organ and a teaching certificate.

She returned to Arkansas, where she taught briefly before moving to Atlanta, Georgia in 1910. There she became the head of the music department of what is now Clark Atlanta University, a historically black college. In 1912, she married Thomas J. Price, a lawyer. She moved back to Little Rock, Arkansas, where he had his practice. After a series of racial incidents in Little Rock, particularly a lynching of a black man in 1927, the Price family decided to leave. Like many black families living in the Deep South, they moved north during the Great Migration to escape Jim Crow conditions, and settled in Chicago.

Financial struggles and abuse by her husband resulted in Price getting a divorce in 1931. She became a single mother to her two daughters. To make ends meet, she worked as an organist for silent film screenings and composed songs for radio ads under a pen name. During this time, Price lived with friends. She eventually moved in with her student and friend, Margaret Bonds, also a black pianist and composer. This friendship connected Price with writer Langston Hughes and contralto Marian Anderson, both prominent figures in the art world who aided in Price's future success as a composer.

Together, Price and Bonds began to achieve national recognition for their compositions and performances. In 1932, both Price and Bonds submitted compositions for the Wanamaker Foundation Awards. Price won first prize with her *Symphony in E minor*, and third for her *Piano Sonata*, earning her a \$500 prize. (Bonds came in first place in the song category, with a song entitled "Sea Ghost.") The Chicago Symphony Orchestra, conducted by Frederick Stock, premiered the Symphony on June 15, 1933, making Price's piece the first composition by an African-American woman to be performed by a major orchestra.

Price wrote other extended works for orchestra, chamber works, art songs, works for violin, organ anthems, piano pieces, spiritual arrangements, four symphonies, three piano concertos, and a violin concerto. Some of her more popular pieces are: *Three Little Negro Dances*, *Songs to a Dark Virgin*, *My Soul's Been Anchored in the Lord* for piano or orchestra and voice, and *Moon Bridge*. Price made considerable use of characteristic African-American melodies and rhythms in many of her compositions. Her *Concert Overture on Negro Spirituals*, *Symphony in E minor*, and *Negro Folksongs in Counterpoint* for string quartet, all serve as excellent examples of her idiomatic style. Price was inducted into the American Society of Composers, Authors, and Publishers in 1940 for her work as a composer. In 1949 Price published two of her spiritual arrangements, *I Am Bound for the Kingdom* and *I'm Workin' on My Buildin'*, and dedicated them to Marian Anderson, who performed them on a regular basis.

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

In 2009, a substantial collection of her manuscripts and papers were found in an abandoned dilapidated house on the outskirts of St. Anne, Illinois. These consisted of dozens of her scores, including her two violin concertos and her fourth symphony. As Alex Ross stated in *The New Yorker* in February 2018, “not only did Price fail to enter the canon; a large quantity of her music came perilously close to obliteration. That run-down house in St. Anne is a potent symbol of how a country can forget its cultural history.”

Price died from a stroke on June 3, 1953, in Chicago, Illinois at age 66.

WALKER STRING QUARTET NO. 1 (1946)

George Theophilus Walker (June 27, 1922 – August 23, 2018) was the first African-American to have won the Pulitzer Prize for Music. He received the Pulitzer for his work *Lilacs* for voice and orchestra in 1996. *Lilacs* was premiered by the Boston Symphony, Seiji Ozawa conducting. Washington, D.C. Mayor Marion Barry proclaimed June 17, 1997 as “George Walker Day” in the nation’s capital.

Walker was born in Washington, D.C. His father emigrated from Kingston, Jamaica to the United States and became a physician after graduating from Temple University School of Medicine. His mother, Rosa King, supervised his first piano lessons when he was five years old. His first teacher was Miss Mary L. Henry. Mrs. Lillian Mitchell Allen, his second piano teacher, held a doctorate in music education. While attending Dunbar High School, George Walker was also a student at Howard University, which hosted his first public recital at age 14 in the university’s Andrew Rankin Memorial Chapel. He was admitted to the Oberlin Conservatory that same year, where he studied piano with David Moyer and organ with Arthur Poister. In 1939, he became the organist for the Graduate School of Theology at Oberlin College. Graduating at 18 from Oberlin College with the highest honors in his Conservatory class, Walker was admitted to the Curtis Institute of Music in Philadelphia, to study piano with Rudolf Serkin, chamber music with William Primrose and Gregor Piatigorsky, and composition with Rosario Scalero, teacher of Samuel Barber. Walker graduated from the prestigious Curtis Institute with Artist Diplomas in piano and composition in 1945, becoming one of the first black graduates of the music school.

Walker was presented in a debut recital in Manhattan’s Town Hall. With this “notable” debut, as it was described by the *New York Times*, he became the first black instrumentalist to perform there. Over the course of the next five decades, he balanced a career as a concert pianist, teacher, and composer. Two weeks after

his New York debut, he performed Rachmaninoff's *Piano Concerto No. 3* with the Philadelphia Orchestra, conducted by Eugene Ormandy, as the winner of the Philadelphia Youth Auditions. He was the first black instrumentalist to appear with this orchestra. The following year, he played Brahms' *Piano Concerto No. 2* with the Baltimore Symphony, Reginald Stewart conducting, and Beethoven's *Concerto No. 4* with Dean Dixon and his orchestra. In 1950, Walker became the first black instrumentalist to be signed by a major management agency, the National Concert Artists. In 1954, he toured seven European countries, playing in the major cities of Stockholm, Copenhagen, The Hague, Amsterdam, Frankfurt am Main, Lausanne, Berne, Milan and London.

Upon returning to the United States, he taught at Dillard University in New Orleans, Louisiana for one year before entering the Doctor of Musical Arts degree program at the University of Rochester's Eastman School of Music in 1955. In 1956, he became the first black recipient of a doctoral degree from that institution as well as the recipient of a second Artist Diploma in piano. Walker was awarded both a Fulbright Fellowship and a John Hay Whitney Fellowship in 1957. He spent the next two years in Paris studying composition with Nadia Boulanger. In 1959, he embarked upon another international tour, playing concerts in France, Holland and Italy. After a recital in London's Wigmore Hall in 1963 sponsored by Mrs. Zimbalist, he received an honorary membership in the Frederic Chopin Society there.

Walker's academic career continued in 1960 with faculty appointments to the Dalcroze School of Music; the New School for Social Research, where he introduced a course in aesthetics; Smith College (1961 – 68), where he became the first tenured black faculty member; the University of Colorado Boulder (1968 – 69) as visiting professor; Rutgers University (1969 – 92), where he served as chairman of the music department for several years; the Peabody Institute of Johns Hopkins University (1975 – 78); and the University of Delaware (1975 – 76), where he was the recipient of the first minority chair established by the University. He gave master classes in numerous institutions, including the Curtis Institute of Music, the Oberlin Conservatory of Music, the University of Colorado Boulder, Columbia University, Wayne State University, Wellesley College, Temple University, Washington University in St. Louis, Williams College and Montclair State University.

In 1946, Walker composed his *String Quartet No. 1*. A string orchestra arrangement of the second movement of that work received its world premiere in a radio broadcast that was conducted by pianist Seymour Lipkin. Originally titled "Lament," Walker later changed the title to "Lyric for Strings." It has been one of

the most frequently performed orchestral works by a living American composer. His subsequent body of work includes over 90 works for orchestra, chamber orchestra, piano, strings, voice, organ, clarinet, guitar, brass, woodwinds, and chorus. As a composer, Walker's music has been influenced by a wide variety of musical styles due to his exposure to the music of Chopin, Brahms, Beethoven, jazz, folk songs, and church hymns. In 1998, he received the Composers Award from the Lancaster Symphony and the letter of Distinction from the American Music Center for "his significant contributions to the field of contemporary American Music." He was elected to the American Academy of Arts and Letters in 1999. The following year, George Walker was inducted into the American Classical Music Hall of Fame.

Over the next several years, he received the Dorothy Maynor Outstanding Arts Citizen Award (2000), Classical Roots Award from the Detroit Symphony (2001), the A.I. Dupont Award from the Delaware Symphony (2002), the Washington Music Hall of Fame (2002), and the Aaron Copland ASCAP Award (2012). He was the recipient of two Guggenheim Fellowships, two Rockefeller Fellowships, a Fromm Foundation commission, two Koussevitsky Awards, and an American Academy of Arts and Letters Award, as well as honorary doctorate degrees from Lafayette College (1982), Oberlin College (1983), Bloomfield College (1996), Montclair State University (1997), Curtis Institute of Music (1997), Spelman College (2001), and the Eastman School of Music where he gave the Commencement Address (2012).

His autobiography *Reminiscences of an American Composer and Pianist* was released in 2009 by Scarecrow Press. Walker died on August 23, 2018 in Montclair, New Jersey at the age of 96.

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

We hope you enjoy this evening's concert!

THE ARTISTS

JOSEPH JOUBERT, PIANO

Joseph Joubert is a hugely versatile musician whose wide-ranging accomplishments and talent as a pianist, arranger, orchestrator, Broadway conductor, and music director have taken him around the world. Most recently, Mr. Joubert was Musical Director and Orchestrator for *Harriet Tubman* star Cynthia Erivo in three sold out Tokyo performances. This spring, Mr. Joubert will be Musical Supervisor for *Blue* at the Apollo directed by Phylicia Rashad starring Lynn Whitfield and Leslie Ugams. Also this spring, Roundabout Theatre Company is presenting *Caroline, or Change* using orchestrations by Mr. Joubert. Last summer, Mr. Joubert was Orchestrator with Danny Troob for Alan Menken's *Hercules* presented by PublicWorks for Disney. Mr. Joubert was Music Supervisor and Orchestrator for Classic Stage Company's *Carmen Jones* starring Anika Noni Rose to rave reviews. His Broadway orchestration credits include: *The Color Purple* (Drama Desk Nomination), *Disaster, Violet* (Drama Desk Nomination), *Leap of Faith*, and *Caroline or Change*. He was Musical Director for Berry Gordy's *Motown The Musical* and was Assistant Conductor for *Nice Work If You Can Get It* and *Billy Elliot*.

Mr. Joubert was Musical Director, Arranger, and Pianist for Norm Lewis's *American Songbook*, the PBS Live from Lincoln Center special. Mr. Joubert was Orchestrator/Musical Supervisor and Conductor for the PBS special *Three Mo'Tenors* and production of *Three Mo Divas*. Mr. Joubert was an orchestrator for the TV show *Smash* and the film *Night's In Rodanthe*. He received a Grammy nomination for Best Arrangement Accompanying A Vocal for the Broadway Inspirational Voices *Great Joy*.

As a record producer and arranger/orchestrator he has worked with Ashford and Simpson, Diana Ross, George Benson, Patti LaBelle, Whitney Houston, Cissy Houston, Jennifer Holliday, Dionne Warwick, Luther Vandross, Norm Lewis and Diane Reeves. His orchestrations are used by symphonies across the USA, including The New York Philharmonic and Philadelphia Orchestra. He appeared in the Metropolitan Opera's revival of *Porgy and Bess* as the piano-player Jasbo Brown. Critics have hailed Mr. Joubert's "sensitive and supportive" performances as an accompanist and the "uncommon tonal beauty" of his playing. He has collaborated with such classical singers as Denyce Graves, Esther Hinds, Harolyn Blackwell, Florence Quivar, Simon Estes, and Hilda Harris, and performed with Kathleen Battle at the White House for President Bill Clinton as well as Carnegie Hall.

Mr. Joubert is at home arranging and performing in any style from classical to pop, gospel to Broadway, spiritual to R&B. He has reinterpreted classic hymns

on his solo piano CD *Total Praise* and most recent solo piano CD *A Mighty Fortress Is Our God: The Joubert Experience* released by GIA Publications. His published arrangements are performed all over the world. As Musical Director for Judy Collins for five years, he performed with the London Symphony and many of the major American orchestras.

Born in New York City, the son of a Baptist minister, he began playing the piano at the age of eight and by age sixteen had made his Town Hall debut with full orchestra. He received his Bachelor of Music and Master of Music degrees from Manhattan School of Music, where he studied with Dora Zaslavsky, and won the nationwide piano competition of the National Association of Negro Musicians in 1980.

You may find a link to Mr. Joubert's extensive recording catalogue at: www.allmusic.com/artist/joseph-joubert-mn0000784075/credits

RENAY PETERS JOUBERT, SOPRANO

Renay Peters Joubert exemplifies today's eclectically experienced vocal musician. She has sung in concert and on recordings with many diverse groups and artists including The Moses Hogan Chorale, The Boys' Choir of Harlem, Opera Ebony, The New York Ragtime Orchestra, Patti Austin, and Luther Vandross. As a lyric soprano, Ms. Peters has had starring roles in numerous opera productions including *Trouble in Tahiti* (Leonard Bernstein), *La Traviata* (Verdi), *Don Pasquale* (Donizetti), *The Impresario* (Mozart), and several world premieres of contemporary works. She appeared in the PBS special *Aida's Brothers & Sisters: Black Voices in Opera*. Ms. Peters has sung before such notables as President Bill Clinton, Archbishop Desmond Tutu, and the Archbishop of Canterbury. She first appeared as guest soloist with The CenturyMen on their concert tour of Brazil in 1999 and has participated in each of their tours since. Recently, Ms. Peters performed as soloist and in the choir, supporting Kathleen Battle at her triumphant return to the Metropolitan Opera. A graduate of Manhattan School of Music, she is the wife of Joseph Joubert.

TERRANCE MCKNIGHT, HOST AND PERFORMER

When Terrance McKnight moved to New York City, his 96-year-old grandmother offered him a few words of wisdom: "If you've got something to say, get out there in the middle of the road and say it; don't go hiding behind no bush." From a long line of passionate citizens—his maternal family founded a branch of the NAACP in Mississippi and his father the pastor of a church in Cleveland—Terrance and his siblings were expected to contribute to their community while growing up. Early on, Terrance decided he would take the musician's journey.

As a teenager, he played trumpet in the school orchestra and played piano for various congregations around Cleveland. At Morehouse College and Georgia State University he performed with the college Glee Club and New Music Ensemble respectively and subsequently joined the music faculty at Morehouse. While in Georgia he brought his love of music and performing to the field of broadcasting.

Terrance is an Artistic Advisor for the Harlem Chamber Players and serves on the board of the Bagby Foundation and the MacDowell Colony. He's frequently sought out by major cultural organizations for his insight into the cultivation of diverse perspectives and voices in the cultural sphere. He regularly curates concerts and talks at Merkin Concert Hall, the Billie Holiday Theatre, the Schomburg Center for Research in Black Culture and the Museum of Modern Art.

KYLE WALKER, PIANO

A strong advocate for social equality, critically-acclaimed pianist Kyle P. Walker believes music can speak to social issues better than verbal language can, the understanding of which he brings to both traditional Western repertoire and that of the living world-wide composers with whom he collaborates.

Highlights of this season include concerto, chamber, and solo appearances with the Colour of Music Festival, a solo recital tour throughout the East and West coast, and a Lincoln Center appearance alongside Miss America 2019.

As an advocate of social justice Mr. Walker is a founding member and chamber music producer of The Dream Unfinished, an activist orchestra and collective which supports NYC-based civil rights and community organizations through concerts and presentations. Kyle performs with the group Sanctuary Project NYC. The ensemble, composed of classically trained musicians and dancers, creates original productions through a collaborative rehearsal process, centered around structured improvisation.

His performances have been featured on media broadcasts including WQXR's McGraw Hill Financial Young Artists Showcase, NPR's Public Radio East, and UNC-TV, to name a few. Recently, he made his solo debut at New York's Weill Hall at Carnegie Hall, performed the Schumann piano concerto with the East Carolina University Symphony Orchestra, as well as presenting solo performances at Steinway Hall NYC, The Queens Museum, The Great Hall at Cooper Union, The House of the Redeemer, National Opera America, The Metropolitan Opera Guild, Birmingham Jefferson Concert Hall in Alabama, and the innovative music and multimedia venue Spectrum NYC. His festival performances include the Tibor Varga Music Festival, Switzerland, The Four Seasons Chamber Music

Festival, NC, The Ferrara Chamber Music Festival, VA, Enso String Quartet Chamber Music Festival, CT, the Beethoven Institute, NYC and PianoFest in the Hamptons, NY.

In 2013, Mr. Walker was awarded 1st prize winner of Bradshaw and Buono International Piano Competition. He has also taken 1st prize in The National Talent Hunt of Omega Psi Phi, and the Greensboro Music Teachers Association Young Artist competitions. He is a frequent collaborator in new music performance projects with living composers such as Vijay Iyer, John Link, Courtney Bryan, Brian Erickson and Joan Szymko. A dedicated teacher, Mr. Walker is on faculty of the 92nd Street Y and serves as director of piano at the Fort Lee School of Music. He has also co-presented with The Dream Unfinished at the Carnegie Hall Music Educator Workshop, speaking about building diverse curriculums for students, to include composers that look like communities in which they serve.

Kyle Walker received his Masters of Music from Mannes College, The New School for Music under the tutelage of Thomas Sauer. He holds a bachelor's degree from East Carolina University in addition to a special degree from the University of North Carolina School of the Arts, and has studied with Benjamin Hochman, Keiko Sekino, Henry Doskey, and Clifton Matthews. Walker has received generous support of his upcoming artistic endeavors from the Peter M. Gross Fund.

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 *Coming to America*.

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.

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 and the Kennedy Center.

Currently, Mr. Azikiwe is Music Director of the Harlem Symphony Orchestra, and violist/violinist as well as Community Engagement Director of the Harlem Chamber Players.

A native of New York City, Amadi Azikiwe was born in 1969. After early studies with his mother, he began training at the North Carolina School of the Arts as a student of Sally Peck. His studies continued at the New England Conservatory with Marcus Thompson and at Indiana University as a student of Atar Arad.

WAYNE SMITH, CELLO

Cellist Wayne Smith gave his recital debut at the Kennedy Center in 1996 to critical acclaim. As soloist and chamber musician, he has performed throughout the United States, Italy, Germany, Romania, Hungary, Austria, Poland, and China. He is a member of the Wistaria String Quartet, the Portland Piano Trio and 1200 Horsehairs, a contemporary cello quartet, and is a frequent performer at Bargemusic. He has also appeared with the New Jersey Chamber Music Society, the Manhattan Chamber Players and the National Chamber Orchestra.

Wayne enjoys an active teaching career, currently serving on the faculty of Amherst College. He did his undergraduate studies at the Eastman School of Music and graduate studies at UMass Amherst. His principal teachers include Ardyth Alton, Steven Doane and Astrid Schween.

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Steve Vavagiakis
Kathleen Watson
Norman Weiss
Reed Whittemore
Janet L. Wolfe, Ph.D.
Erika Wood
Nadya
Nan E. Woodruff
Ellen Zaltzberg

Supporter (up to \$99)

Harvey Altman
Winifred Armstrong
Robert and Muriel Berger
Kristin P. Bergfeld
Linda Blacken
Robert Bulger and Richard Lejarso
Virginia Calderon
Suzanne C. Carothers
Bernadette D. Chapman
Dawn P. Chesney
James and Eileen Cohn
Osceola Davis-Smith
Iris DeJesus-Perry
Cynthia Doty
Jonathan Dworkin
James Eason
Negar Esfandiari

2019 – 2020 SEASON SUPPORTERS

Hedda L. Fields
Janet Flory
Mary Foulke
Linda N. Freeman
Joana Genova
Charles Gerard
Mark C. Graham
Ellen Gronningen
Matthew Harris
Valerie Hird
Ellie Hisama
K.M. Kraimer and Angus Pierre
Marlene McMillan
Gregory Moore
Ademola Olugebefola
Chauncey Packer
Sandra Player
Amy Pollack
Robert M. Pollock
Marsha Ra

Mary Richman
Morey Ritt
Carol Robbins
Eugene Rodriguez
Judith Rudiakov
Clay Ruede
Linda A. Schreiber
Francine Schutzman
Gloria Seward
Juanita Smith
Curtis Stewart
Anne Stribling
Cathy Taylor
Sheila D. Van Diver
Gilberte Vansintejan
Vicente Velasco
Debra Vogel
E. Sharon Williams
Ruth Wright
Melvin and Deirdre Wulf

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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. 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.



West Harlem Development Corporation
Solutions through collaborations™



Gale A. Brewer
Manhattan Borough President



ACKNOWLEDGEMENTS

Thank you to Novella Ford, Khalilah Bates and the rest of the staff at the Schomburg Center for inviting us to return with our Black History Month Celebration.

A huge thanks to the staff and board at the Upper Manhattan Empowerment Zone (UMEZ) for their much-needed and generous support via the Catalyst Grant toward our most ambitious project to date, our season-end production of the Nathaniel Dett oratorio *The Ordering of Moses*. We also thank our partners in this project—The Cathedral Church of Saint John the Divine, the Harlem School of the Arts and the Harry T. Burleigh Society.

Special thanks to Amy Fraser, Uldine Collins and Yin Yin Gene for proofreading this concert program. Thanks to all the musicians performing today for the hard work and dedication you put into the rehearsals and this evening's concert.

Thank you all for your much needed support as we continue to build our concert series in Harlem.



This concert is part of the Composers Now Festival. Composers Now empowers all living composers, celebrates the diversity of their voices and honors the significance of their contributions to the cultural fabric of society. The Festival brings together performances presented by venues, ensembles, orchestra, opera, musical theater and dance companies as well as many other innovative events through NYC. Composers are in attendance at all events which are open to the public.



HARLEM RENAISSANCE 100 is a community led celebration marking the landmark 100th anniversary of the Harlem Renaissance. This celebratory community collaborative effort comprises over 40 Harlem cultural institutions who are spearheading the celebration and the launching of an extended series of programs, events and cultural activities. Harlem Renaissance 100 showcases the artists of today while highlighting the artistic and creative energy and exuberance that became the nexus of African-American cultural identity and made Harlem a world renowned community.

Visit www.HarlemRenaissance.org for a list of #harlemren100 events.

THE SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE

Founded in 1925 as the Negro Literature, History and Prints Division of the 135th Street Branch Library by Arturo Alfonso Schomburg, the Schomburg Center for Research in Black Culture is one of the leading cultural institutions in the world devoted to the preservation of materials focused on African-American, African Diaspora, and African experiences. Recognized for its prominence in digital humanities, scholarly research, and vast collection spanning over 10 million items, the Schomburg Center won the National Medal for Museum and Library Service in 2015. Today, the Schomburg serves as a space that encourages lifelong education and exploration with diverse programs that illuminate the richness of black history and culture, and in 2017 it was named a National Historic Landmark.

THE HARLEM CHAMBER PLAYERS

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 2019 – 2020 season marks their 12th Anniversary Season.

STAFF

Liz Player, Executive and Artistic Director; Carl Jackson, Associate Artistic Director and Director of Development; Terrance McKnight, Artistic Advisor; 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

UPCOMING EVENTS

SATURDAY, FEBRUARY 15, 2020 AT 4 PM
BLACK HISTORY MONTH CELEBRATION II



The Harlem Renaissance 100 Celebration continues at the Harlem School of the Arts. Hear more of Terrance McKnight's cool juxtapositions of Langston Hughes poetry with Beethoven's piano music as well as music by William Grant Still, David Baker, Coleridge-Taylor Perkinson and Margaret Bonds. Featuring members of The Harlem Chamber Players—host and performer Terrance McKnight, pianist Kyle Walker, violinist/violist Amadi Azikiwe and oboist Hassan Anderson.

HSA Theatre at 645 St. Nicholas Avenue near 141st Street. Tickets are just \$10. Students are admitted for **FREE**.

SATURDAY, MARCH 21, 2020 AT 4 PM
JOINT CONCERT W/OPUS 118 HARLEM SCHOOL OF MUSIC

Hear the highly acclaimed students from Opus 118 and meet the legendary founder and master teacher Roberta Guaspari, the inspiration behind the documentary *Small Wonders* and Miramax's film, *Music of the Heart*, starring Meryl Streep. Also featuring members of The Harlem Chamber Players in music by William Grant Still and Jessie Montgomery.

St. Mary's Church at 521 West 126th Street, between Broadway and Amsterdam. This concert is **FREE** and open to the public. Please RSVP via Eventbrite.

SATURDAY, APRIL 18, 2020 AT 7:30 PM
JULIUS EASTMAN'S FEMENINE

Harlem Stage presents the Talea Ensemble and The Harlem Chamber Players in a performance of *Feminine* by the late iconoclastic minimalist composer Julius Eastman (1940 – 1990).

Harlem Stage at 150 Convent Avenue (at 135th Street east of Amsterdam Avenue). Tickets are \$25 for general admission.

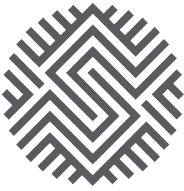
Visit www.HarlemChamberPlayers.org for more info and to get tickets.

THURSDAY, JUNE 4 AT 7:30 PM THE ORDERING OF MOSES



The Harlem Chamber Players will close out their 12th Anniversary Season with the masterpiece oratorio *The Ordering of Moses* by R. Nathaniel Dett as part of the multi-year community-wide Harlem Renaissance 100 Celebration. This once-in-a-lifetime performance features music director & conductor Damien Sneed (and his world premiere arrangement of *Lift Ev'ry Voice and Sing*), Met Opera soprano Brandie Sutton, alto Raehann Bryce-Davis, tenor Issachah Savage, and Met Opera baritone Justin Austin, a 100-voice choir comprising members of Chorale Le Chateau, and a full orchestra comprising members of The Harlem Chamber Players. Terrance McKnight of WQXR will host this event.

The Cathedral Church of Saint John the Divine at 1047 Amsterdam Avenue at 112th Street. Tickets are \$50 for VIP Reserved Seating and \$25 for general admission. Discounted general admission tickets are available online at OrderingOfMoses.brownpapertickets.com.



Schomburg Center

for Research
in Black Culture

The New York Public Library

**THE SCHOMBURG CENTER
FOR RESEARCH IN BLACK CULTURE**

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