



“Opening the Gates”

***Celebrating Classical Musicians
of African Descent***

**August 14-18, 2013
ROCHESTER, NEW YORK**



www.gatewaysmusicfestival.org

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Welcome to our 20th Anniversary Celebration of the Gateways Music Festival

That sound you hear is not only the beautiful music made by the Gateway Music Festival musicians, it is also the sound of gates opening, ushering in an expanded presence of people of African descent in the field of classical music.

Twenty years ago Armenta Adams Hummings founded the Gateways Music Festival in Winston Salem, North Carolina. Two years later, in 1995, she brought the festival to Rochester and introduced this community to an orchestra of classically trained musicians of African descent. As we celebrate both her vision and our anniversary, we extend a joyous welcome to you – our audience, our supporters, our friends.

We have enjoyed the journey, both the challenges and the successes, and we are glad you were along with us. Today, we invite you to experience again the inspiring talents of the musicians and composers presented during this historic festival.

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KIRSTEN E. GILLIBRAND
NEW YORK



UNITED STATES SENATOR

August 14, 2013

Dear Friends,

I am pleased to have the opportunity to send greetings to each of you attending the Gateways Music Festival held in collaboration with the Eastman School of Music.

The Gateways Music Festival is celebrating its 20th year of service, spreading culture through music. The five days of music that the Gateways Music Festival brings will certainly be an exciting time in the city. I am delighted to see such participation in the Rochester area, maintaining the deep heritage of music and diversity in the city.

Thank you for your hard work and commitment. I send my best wishes for a wonderful event and much future success.

Sincerely,

A handwritten signature in cursive script that reads "Kirsten E. Gillibrand".

Kirsten E. Gillibrand
United States Senator

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LOUISE M. SLAUGHTER
CONGRESS OF THE UNITED STATES
25TH DISTRICT, NEW YORK
June 19, 2013

Mr. William Lewis
Gateways Music Festival
26 Gibbs Street
Rochester, New York 14604

Dear Friends,

Congratulations on hosting the Gateways Music Festival! Since its inception twenty years ago, Gateways has encouraged other young people, especially those of African descent, to develop a passion for the performing arts. Even more impressive is Gateways' continued growth, ensuring that as many individuals as possible will have a positive introduction to classical music through concerts and lectures. Without your efforts, many members of our community may not have the opportunity to hear composers like Bach, Schubert, and Beethoven or entertain the possibility that classical music could be an interest of theirs as well.

The visual and performing arts serve as a wonderful platform of expression and it is evident that the members' excitement and love for classical music is contagious. With positive role models like the musicians of Gateway, I am certain that many young people in our community have been inspired to listen to different composers, attend more musical events, or try an instrument themselves. With last year's grant from the National Endowment for the Arts, I am confident that this all-encompassing curriculum of performance and lectures will continue for many years to come.

Again, congratulations! The hard work and dedication to the values espoused by your organization are well-deserving of praise. You have my best wishes for an enjoyable week and for continued success.

Sincerely,

Louise M. Slaughter
Member of Congress

LMS:doi1



City of Rochester

City Hall Room 308A, 30 Church Street
Rochester, New York 14614-1290
www.cityofrochester.gov



Thomas S. Richards
Mayor

August 18, 2013

Gateways Music Festival, Inc.
26 Gibbs St., Box 58
Rochester, NY 14604



Dear Classical Music Lovers,

Congratulations on the 20th anniversary of the Gateways Music Festival.

The Gateways Music Festival gives Rochester a chance to further enjoy classical music by offering free performances to the public. Our community appreciates the additional exposure to this beautiful art form.

I commend your commitment to opening the gates of classical music to as many people as possible — especially the underserved. The arts provide a strong outlet for creativity and growth and having role models for our city's youth is imperative in enhancing their education.

It gives me great pleasure to know that your organization has been dedicated to promoting classical music for so many years. I hope the Gateways Music Festival will continue to share classical music with the city of Rochester for generations to come.

With the utmost respect, and on behalf of the citizens of Rochester, I congratulate the organizers of the Gateways Music Festival on this 20th anniversary and wish you many more years of success.

Warmest Regards,

Thomas S. Richards
Mayor



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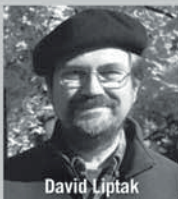


Tuesday, September 3
KATHLEEN BRIDE, harp
 with Courtney Hershey Bress, guest harpist
 Music of Debussy, Franck, Tournier, and Kaska
 Hatch Recital Hall 8 p.m.



Thursday, September 5
DON HARRY, tuba
 with Jack Robinson, bass; Joe Werner, piano
 Music of Barbara York, James Grant,
 Wolfgang Plagge, and Beethoven
 Hatch Recital Hall 8 p.m.

Wednesday, September 4
DAVID LIPTAK AND RICARDO ZOHN-MULDOON, composers
 with Jamie Jordan, soprano
 Zohn-Muldoon: *Flores del viento*; *YoNo/TuSi/YoTu/SiNo*
 Liptak: *The Eye that Directs a Needle*, *Preludes*
 Hatch Recital Hall 8 p.m.



David Liptak

Ricardo Zohn-Muldoon



Saturday, September 7
EASTMAN VIRTUOSI
 Dvořák's *Serenade* and other works
 Kilbourn Hall 8 p.m.



Sunday, September 8
TONY CARAMIA, piano
Dancing Keys: features music inspired by dance
 for solo piano. The first half will include a Fox-
 Trot, a Tango, and a variety of dances by Price,
 Milhaud, Brubeck, and Ginastera. The second
 half will focus on jazz waltzes by Corea, Carter,
 Evans, Hersch, and Caramia.
 Kilbourn Hall 3 p.m.

Friday, September 6
**JAZZ STUDIES AND CONTEMPORARY
 MEDIA FACULTY CHAMBER RECITAL**
 Harold Danko, piano; Bill Dobbins, piano; Clay Jenkins, trumpet;
 Mark Kellogg, trombone; Charles Pillow, saxophone; Bob Sneider,
 guitar; Jeff Campbell, bass; Rich Thompson, drums
 Kilbourn Hall 8 p.m.



Monday, September 9
GEORGE TAYLOR, viola
 Music of Brahms and Bach
 Kilbourn Hall 8 p.m.



Harold Danko

Bill Dobbins

Clay Jenkins



Mark Kellogg

Charles Pillow

Bob Sneider



Tuesday, September 10
ROBERT SWENSEN, tenor
 with Paula Fan, piano
The Composers of World War I: Songs by Ives,
 Butterworth, Gurney, and Korngold
 Kilbourn Hall 8 p.m.



Jeff Campbell

Rich Thompson

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EASTMAN
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 UNIVERSITY OF ROCHESTER

BRIEF HISTORY OF THE GATEWAYS MUSIC FESTIVAL



Armenta Adams Hummings, *Founder* *“Opening the Gates to Classical Music”*



For Armenta Adams Hummings, the time had come. It was 1993. Winston Salem, North Carolina residents would witness the birth of a phenomenon in the field of classical music that would eventually attract national attention. The Gateways Music Festival was designed to facilitate the realization of Adams Hummings' long-held dream "to open the gates to classical music" so as many people as possible could have the experience of seeing and hearing that musical genre performed live.

The seeds had been sown before the Hummings' family moved to Winston Salem from Brunswick, Georgia so their son, Amadi, then 11 years old, could attend the North Carolina School of the Arts. Daniel Andrews, a music graduate of Tuskegee, had prepared the community for the advent of Gateways by presenting annual performances of musical works such as Mendelssohn's *Elijah*, Debois' *Seven Last Words of Christ* and Handel's *Messiah*. Years later, in 2001, Andrews would be invited to Rochester to conduct the Gateways Music Festival Orchestra and Multi-Ethnic Chorus in a performance of the "Hallelujah Chorus" from Handel's *Messiah* during the festival. Michael Morgan, the festival's conductor that year, gave the podium to Andrews to honor him for providing the initial inspiration for Gateways.

In 1993, Hummings, a concert pianist, decided the time to create Gateways was now. The first festival was held April 16 - 18 on a small scale. The orchestra, was conducted by African American violist Caroline Jones. Musicians were recruited regionally from the Winston Salem, Greensboro, Hickory and Salisbury symphony orchestras as well as from the orchestra and faculty of the North Carolina School of the Arts (NCSA). The chamber music concert was held at NCSA and the orchestral program's venue was the Reynolds High School auditorium. Winston Salem Delta Fine Arts was the presenting organization and also acted as fiscal agent for donations. The group's founder, Simona Atkins Allen had been a classical pianist.

A credit line was offered by then vice president of the Winston Salem Journal, Jim Fowler, who was president of the Winston Salem Symphony board. Hummings remembers that Fowler "simply put his credit card up to make sure the festival would happen."

The 1994 Gateways Music Festival was held October 5 - 11. By then the festival's first board of directors had been formed. Its chairman was John Williams, an internationally acclaimed bass-baritone. In the festival's second year,,the pool of participating musicians expanded far beyond the Winston Salem region to include members of major orchestras such as the Boston Symphony and the New York Philharmonic. Concerts were held on the campuses of Winston Salem State University and the North Carolina School of the Arts.

The fledgling Gateways board met at Emmanuel Baptist Church in Winston Salem. The church's pastor, Rev. John Mendez, had sung opera in his youth. In a demonstration of unity and support, Larry Leon Hamlin, founder of the National Black Theater Festival, joined the GMF board to share his knowledge and expertise on the creation of an arts festival. Claire Nanton, a volunteer with the United Way, made an outstanding contribution to the 1994 festival as a fundraiser.

In the first two Gateways festivals, 50 percent of the participating musicians were African American. But over the years, in response to the immense need for performance opportunities for classically-trained African American musicians, the festival evolved into a still-integrated, but primarily African American event.

A major development in the festival's history occurred in 1994. Hummings was appointed Distinguished Community Mentor by the Eastman School of Music. After she joined the faculty and moved to Rochester, the festival became a biennial event in Rochester with underwriting and support of the Eastman School, then headed by Bob Freeman. The Gateways Music Festival has become a classical music celebration featuring



GATEWAYS MUSIC FESTIVAL PERFORMANCES, 1995 - 2005

performances by musicians of African descent from throughout the country and also features works written by African American composers.

It remains a product of Hummings' vision: to make the broader community aware of talented musicians of African descent; to provide those musicians with networking and public performance opportunities; to make classical music more accessible, especially to people, who because of economic, social or other circumstances, may never have attended a classical music event; and to provide inspiration and role models for young musicians of all racial and ethnic backgrounds. All of the Gateways Music Festival events are free.

Prior to joining the Eastman School of Music faculty, Hummings, a Juilliard-trained concert pianist, for many years pursued a professional career of critically-acclaimed performances around the world to more than 27 countries and five continents. Upon her return from a U. S. State Department tour overseas, she was honored at a State Department reception attended by then-Secretary of State Dean Rusk, in recognition of her contribution to international relationships. The Juilliard School honored the award-winning pianist as one of 100 graduates to represent the accomplishments of Juilliard graduates when it celebrated its 100th anniversary. Long-retired as an associate professor of music at the Eastman School of Music, Hummings, the mother of four sons, stepped down as president and artistic director of the Gateways Music Festival at the end of the 2009 season, positions she had held since the festival's beginning. She remains the festival advisor and the Eastman School of Music's collaboration with the festival continues.

The 2011 Gateways Music Festival marked the beginning of a new era in the festival's history. Hummings' vision as the founder continues through a new group she established within the Gateways organization: the Artistic Programs Committee. Led by Lee Koonce, executive director of the Third Street Music School Settlement in New York City, the committee is composed of professional musicians, a number of whom are Eastman School of Music graduates. The committee's primary role is to plan, develop and evaluate the music programming for each festival, and to continue its founder's vision by continuing to "open the gates" to exciting networking and performance opportunities for musicians of African descent.

WXXI LIVE-AUDIENCE TAPING FOR BACKSTAGE PASS

Tuesday, August 13, 2013 • 1:00 PM

WXXI

280 State Street, Rochester, New York

Violin Sonata in E-flat, Op. 18

Richard Strauss (1864-1949)

I Allegro, ma non troppo

Anyango Yarbo-Davenport, *violin*
Se-Hee Jin, *piano***Intrada for Trumpet and Piano in C Major, H. 193**

Arthur Honegger (1892-1955)

Herbert Smith, *trumpet*
Nobuko Moriwaki, *piano***Violin Sonata No. 5 in F major, Op.24**

Ludwig van Beethoven

I Allegro

Kelly Hall-Tompkins, *violin*
Terrence Wilson, *piano****Sales of Gateways Promotional Products*****ANYANGO YARBO-DAVENPORT:**

Praised by international critics for her “captivating performance, artistic excellence” and “sparkling rich” sound, violinist Anyango Yarbo-Davenport has quickly become a sought after soloist and collaborator. A native of Munich, Germany, she graduated from the Eastman School of Music in 2008 with a BM degree and a performer’s certificate. In 2010, Yarbo-Davenport appeared twice at Carnegie Hall, both times receiving 1st Prizes at international competitions. She won the “Most Distinguished Violinist Award” and received the “Special Mention Award as Composer” for her piece *In Memoriam of My Father* from the 2010 IBLA Foundation World Competition in Italy. Yarbo-Davenport was the only violinist selected from

over 80 competitors to perform on the foundation’s Stradivarius violin fecit 1715 at the Winner’s Gala in Sicily.

She has performed in concert halls such as the Munich Philharmonic, Carnegie Hall, Detroit Orchestra Hall, and Mozarteum Salzburg - as well as in broadcasts by PBS and WXXI. She was awarded the 2011 Presser Music Award for academic and artistic excellence. Highlights of her 2012/13 concert season include Ms. Yarbo-Davenport’s debut as the new assistant concertmaster of Ensemble Du Monde (NYC/Paris) and first violinist of its quartet Quatuor Mahogany. In addition she was invited to join the artist roster of the Ritz Chamber Players. Yarbo-Davenport is a teaching assistant at the Eastman School of Music and an instructor in the school’s Community Education Division.

**KELLY HALL-TOMPKINS:**

Kelly Hall-Tompkins is one of New York City’s most in-demand violinists, whose dynamic career spans solo, chamber, and orchestral performance. Hall-Tompkins was winner of a 2003 Naumburg International Violin Competition Honorarium Prize as well as a Concert Artists Guild Career Grant in 1996. Hall-Tompkins is a member of the Ritz Chamber Players and has toured extensively with the Orpheus Chamber Orchestra, including performances at Carnegie Hall, Lincoln Center, and in Japan, Singapore and Scotland. She has also performed with the New York Philharmonic under conductors Masur, Slatkin, Previn, Dutoit, Gergiev and others.

Passionate chamber musician and humanitarian, in 2005 Hall-Tompkins founded and

directs a charity series called Music Kitchen-Food for the Soul, bringing chamber music performances to NYC Homeless Shelters. She has presented over 50 concerts with over 100 artists including Emanuel Ax, Albrecht Mayer, Jeff Ziegler and Rene Marie and has been featured in The New York Times, on CBSNews.com and ABCNews.com, plus Strings Magazine, Chamber Music America Magazine, Spirituality and Health Magazine, Columbia University Radio and cable's Hallmark Channel.

A native of Greenville, South Carolina, Hall-Tompkins began her violin studies at age nine. She earned a MM degree from the Manhattan School of Music and earned a BM with honors in violin performance from the Eastman School of Music. She is a member of the Gateways Music Festival Artistic Programs Committee.



HERBERT (HERB) SMITH:

Herb Smith is the leader of his own jazz quartet, third trumpet in the Rochester Philharmonic Orchestra, trumpet instructor at the Eastman School of Music, music teaching artist, music arranger and composer. Smith is a 1991 graduate of the Eastman School of Music. He has played with the Cincinnati Symphony, Buffalo Philharmonic, the Chautauqua Symphony, Skaneateles Summer Festival Orchestra, and the Gateways Music Festival Orchestra.

Smith has written musical arrangements for local bands in the Rochester area. He has written film scores for African-American silent films. His work for brass, entitled *Expansions of the Heart*, was premiered during the 2011 Gateways Music Festival. In 2006 he performed a joint recital with Eastman baritone, Derek Smith, in Carnegie Hall. At that performance he premiered his composition for baritone, trumpet, and piano entitled "The Twelve Tones Of Christmas."

Smith also does a lot of work in schools. He plays in the New Millennium jazz quartet formed specifically for school programs through Young Audiences, he plays in the RPO jazz combo in many of the Rochester City Schools, and he has a blues project that he does through The Commission Project.

He has played with many notable performers, such as Wynton Marsalis, Natalie Cole, Doc Severinson, Chuck Mangione, and The Ojays to name a few. He is a member of the Gateways Music Festival Artistic Programs Committee.



TERRENCE WILSON:

Terrence Wilson is no stranger to Rochester. The gifted pianist has been a soloist with the Rochester Philharmonic Orchestra several times, most recently earlier this year. Wilson returns to the Gateways Music Festival after appearing with the Gateways orchestra in concert during the 2011 festival. This time he will perform in an instrumental trio during a chamber music concert at the Hochstein School of Music and Dance on August 17. Wilson also was to accompany violinist Kelly Hall-Tompkins in a performance at a pre-festival event—WXXI's radio program, *Backstage Pass*, on August 13.

A native of the Bronx, Wilson is a graduate of The Juilliard School. He has appeared with symphony orchestras in American cities, such as Atlanta, Detroit, Philadelphia, Baltimore, and San Francisco, and abroad in Brazil, Switzerland, Malaysia, and other countries. He also is active in recitals and chamber music. In Europe, for example, he has given recitals at the Louvre in Paris, the Verbier Festival in Switzerland, and the Ravinia Festival in Chicago. He is a regular with the Ritz Chamber Players.

In December 2010, Wilson was nominated for a Grammy Award for his recording of Michael Daugherty's *Deus ex Machina for Piano and Orchestra* with the Nashville Symphony, Giancarlo Guerrero, conductor. His other honors and awards include the Juilliard Petschek Award, and the SONY ES Award for Musical Excellence.

SE-HEE JIN, pianist, is an Eastman School of Music candidate for the Doctor of Musical Arts degree from the studio of Natalya Antonova.

NOBUKO MORIWAKI is a pianist and accompanist. She is on the Eastman School of Music faculty, BM and MM from Eastman School of Music; independent studies in Suzuki piano pedagogy. She performs extensively in the Rochester area as soloist, chamber musician, and accompanist.



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MUSICIAN WELCOME LUNCH & ORIENTATION

Wednesday,
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11:30 AM - 12:45 PM
EASTMAN SCHOOL OF MUSIC
COMINSKY PROMENADE
26 Gibbs Street,
Rochester, New York

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“Opening the Gates”

Celebrating Classical Musicians of African Descent

GATEWAYS MUSIC FESTIVAL PROGRAM SCHEDULES

AUGUST 14-18, 2013
ROCHESTER, NEW YORK

Welcome and Opening Remarks

Introductions

Overview of Festival Events

Question and Answer Period

Facilitated by Lee Koonce



GATEWAYS MUSIC FESTIVAL WELCOME RECEPTION
 (By Invitation Only)
Wednesday, August 14, 2013 • 5:30 AM - 7:30 PM
ROCHESTER MUSEUM & SCIENCE CENTER
 657 East Avenue, Rochester, New York

Welcome and Opening Remarks
 William Lewis, *President, GMF Board of Directors*
 Kate Bennett, *President, Rochester Museum & Science Center*
 Len Redon, *Deputy Mayor, City of Rochester*
 Lovely Warren, *President, Rochester City Council*
Representative, WXXI Media Sponsor

Prayer
 Father Robert Werth, *GMF Board of Directors*

Musical Tribute — **Suite for Unaccompanied Cello**
No. 6 in D Major, BWV 1012
 I. Prelude,
 IV. Sarabande
 Johann Sebastian Bach (1685-175)
 Khari Joyner, *cello*

20th Anniversary Reflections
 Dr. Paul L. Burgett, *GMF Board of Directors*

Remarks
 Garth Fagan, *Founder and CEO, Garth Fagan Dance*

Presentation of 20th Anniversary Poster
 Artist David E. Haygood, Jr.
 Owner, Gallery One Fine Arts

Silent Auction Announcement

Closing Remarks
 Michael Morgan, *GMF Music Director & Conductor*
 Ruby Lockhart, *Reception Planning Committee*
 Lee Koonce, *Chairman, Artistic Programs Committee*

Acknowledgements
 James Norman



KHARI JOYNER

Khari Joyner, cellist, hails from Atlanta, GA. His accomplishments include a concert series and teaching residency for over 1,000 students sponsored by the U.S. Embassy and The Hague, in the Netherlands, to a performance in Alice Tully Hall with guest artists Hubert Laws and Boots Maleson for the Ron Carter at 75 concert

with the Juilliard Jazz. More recently he played for a private performance for President Barack Obama in the Oval Office, and presented recital debuts at the L'Oratoire du Louvre in Paris and the Chateau du Fontainebleau, France, performing works by Schnittke, Greif, Ravel, and Dutilleux. Joyner is completing graduate studies on full scholarship at The Juilliard School. He was one of only six students accepted last year into Juilliard's accelerated BM/MM program. A Non-Hodgkin's Lymphoma survivor, Joyner is an avid supporter of the American Cancer Society and other organizations working with cancers and blood disorders.



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 Antonio Stewart, Maple Glen, PA

CELLO

Patrice Jackson, (principal), St. Louis, MO
 Sujari Britt, New York, NY
 Timothy Holley, Durham, NC
 Khari Joyner, Atlanta, GA
 Kenneth Law, Fairfax, VA
 Derek Menchan, Winter Haven, FL
 Carl Wayne Smith, New York, NY
 Troy Stuart, Baltimore, MD
 Dionne Wright, Norfolk, VA

DOUBLE BASS

Rick Robinson, (principal). Detroit, MI
 Kelly Ali, Queens, NY

Michael Davis, San Francisco, CA
 Kieran Hanlon, Rochester, NY
 William Johnson, Los Angeles, CA
 Anthony Morris, New York, NY
 Joy C. Rowland, Upper Marlboro, MD

FLUTE

Judith Dines, (principal), Houston, TX
 Julietta Curenton, Astoria, NY
 Ramona Douglas, Philadelphia, PA
 Richard Stewart-Byrd, New York, NY

OBOE

James Ferriauolo, (principal), Brooklyn, NY
 Jasmine Daquin, Jamaica, NY
 Diana Washington, Oxnard, CA

CLARINET

Antoine T. Clark, (principal), Columbus, OH
 Robert Davis, Cleveland, OH
 Terrance Patterson, Jacksonville, FL
 Kenneth W. Scott, Webster, NY

BASSOON

Joshua Hood, (principal), Huntersville, NC
 Nisreen Nor, Brooklyn, NY
 Maya Stone, Troy, NY
 Lecolion Washington, Bartlett, TN

TRUMPET

Herbert Smith, (principal), Rochester, NY
 Leonard Foy, Zionsville, IN
 Louis Reed, III, New York, NY

FRENCH HORN

Marshall Sealy, (principal), Newark, NJ
 Gregory Greene, Drexel Hill, PA
 Nelson R. Lawson, Richmond, VA
 William Warnick, Palm Coast, FL
 Roger Whitworth, District Heights, MD

TROMBONE

Burt Mason, (principal), Valley Stream, NY
 Rick Fleming, Buffalo, NY
 Martin McCain, Austin, TX

TUBA

Roger Stubblefield, (principal), Glen Ridge, NJ

HARP

Adán Vásquez, (principal), Bronx, NY

PIANO

David Berry, Syracuse, NY
 Artina McCain, Austin, TX
 Robert Smith, Miami Beach, FL
 Terrence Wilson, Montclair, NJ

GATEWAYS MUSIC FESTIVAL CHAMBER MUSIC CONCERT I

Thursday, August 15, 2013 • 5:30 PM - 7:00 PM

MOUNT OLIVET BAPTIST CHURCH

141 Adams Street, Rochester, New York

Welcome and Opening Remarks

James Norman
GMF Board of Directors

Prayer

Reverend Rickey B. Harvey,
Pastor, Mount Olivet Baptist Church

Intrada for Trumpet and Piano in C Major, H. 193

Arthur Honegger (1892-1955)

Herbert Smith, *trumpet*
Nobuko Moriwaki, *piano*

Sonata No. 1 for Violin & Piano (1959)

George T. Walker (1922)

Gregory Walker, *violin*
Artina McCain, *piano*

Night Visions of Kippur

James Lee III (1975)

- I. Flying Lions, Thrones, Opened Books
- II. A Narrow Pathway Traveled
- III. Iron Teeth, Pompous Words!

Judy Dines, *flute*
Terrance Patterson, *clarinet*
Kelly Hall-Tompkins, *violin*
Kenneth Law, *violoncello*
David Berry, *piano*

-- Intermission --

Violin Sonata in E-flat, Op. 18

Richard Strauss (1864-1949)

- I. Allegro, ma non troppo
- II. Improvisation: Andante cantabile
- III. Finale: Andante - Allegro

Anyango Yarbo-Davenport, *violin*
Se-Hee Jin, *piano*

Closing Remarks

James Norman

Acknowledgements and Special Thanks to:

Mount Olivet Baptist Church

**** Sales of Gateways Promotional Products**

COMPOSER BIOGRAPHIES



GEORGE T. WALKER, pianist, composer and educator, is a pioneer in the field of music. In 1945, the Washington, D.C. native became the first African American to graduate from the Curtis Institute, where he received Artist Diplomas in piano and composition. In November of that year, he became the first African American instrumentalist to appear with the Philadelphia Orchestra, when he played Rachmaninoff's *Piano Concerto No. 3* as the winner of the Philadelphia Youth Auditions. The following year, in 1946, Walker composed his *String Quartet No. 1*. The second movement of the work, entitled *Lyric for Strings*, has become the most frequently performed orchestral work by a living American composer.

In 1954, he made an unprecedented tour of seven European countries, playing in major cities, such as London, Stockholm, and Milan to great acclaim. After returning to the United States, he entered the Doctor of Musical Arts degree program at the Eastman School of Music. The following year he became the first African American recipient of a doctoral degree from the Eastman School, and earned an Artist Diploma in piano. Walker was awarded both a Fullbright Fellowship and a John Hay Whitney Fellowship in 1957, the first composer to receive the Whitney award.

As a composer, Walker has published more than 90 works for orchestra, chamber orchestra, piano, strings, voice, organ, guitar, woodwinds, brass, and chorus, some of them by commission. His works have been performed by virtually every major orchestra in the United States and by many in England and other countries. Two of his works are included in this year's Gateways Music Festival. Walker's son, violinist Gregory Walker, and pianist Artina McCain will perform his *Sonata No. 1 for Violin and Piano* during the Chamber Music Concert August 15 at Mount Olivet Baptist Church. A five-member brass ensemble will perform Walker's work entitled *Music for Brass: Sacred and Profane*, at the festival's second chamber music concert, August 17 at the Hochstein School of Music and Dance.

In 1996, Walker became the first African American composer to receive the Pulitzer Prize in music. It was for his work *Lilacs for Voice and Orchestra*. Among the other numerous awards and honors he has received are election to the American Academy of Arts and Letters, induction into the American Classical Music Hall of Fame, the Legacy Award from the National Opera Association, two Guggenheim Fellowships, two Rockefeller Fellowships, and the Aaron Copland Award from ASCAP.

Walker's distinguished career as an educator includes faculty appointments to Smith College where he became the first African American tenured faculty member, and Rutgers University where he served as chairman of the Music Department, 1969-1992. In May 2012, Walker delivered the commencement address at the Eastman School of Music.



JAMES LEE III is recognized as a gifted young composer who writes in every medium, ranging from orchestral, band, and solo piano works, to chamber ensemble, sacred choral, and vocal pieces. Born in St. Joseph, Michigan in 1975, Lee began taking piano lessons at age 12. Four years later he started composing while a student at Andrews Academy at Andrews University in Berrien Springs, Michigan. While there, he twice won talent shows playing his own compositions. He also sang in school choirs and developed an interest in choral music.

Lee continued his piano studies at Andrews University and then transferred to the University of Michigan. After receiving an undergraduate degree in piano performance and master's and doctorate degrees in composition from the university, he became an associate professor of composition and theory at Morgan State University in Baltimore, Maryland.

An early recognition of Lee's talent came in 2001 when his work, *Papa Lapa*, was selected as one of four winners of the Detroit Symphony's Emerging African American Composers Competition. In the summer of 2002 he was awarded a composer fellowship to the Tanglewood Music Center in Lenox, Massachusetts. His string quartet entitled *The Appointed Time*, was premiered at the Tanglewood Music Festival. The next year he received a Charles Ives scholarship from the American Academy of Arts and Letters and was honored again in 2010 when he was named a recipient of Wladimir and Rhoda Lakond Award for young and mid-career composers.

Among his works that have received notable world premieres are, *Beyond Rivers of Vision*, an orchestral

work written as part of his doctoral dissertation, performed by the National Symphony in 2006 at the Kennedy Center in Washington, D.C.; *Sonic Horizons*, a chamber work performed by the Morgan State University Chamber Players in February 2007; *A Different Soldier's Tale*, a four-four movement symphonic work, performed by the Detroit Symphony in December 2008; *Chuphshah! Harriet's Drive to Canaan*, a Baltimore Symphony commission based on American heroine Harriet Tubman, performed in September 2011; and *Night Visions of Kippur*, performed by the Ritz Chamber Players at the University of Washington at Seattle.

Night Visions of Kippur will be performed by a five-member chamber music ensemble during the Gateways Chamber Music Concert August 15 at Mount Olivet Baptist Church

ABOUT THE MUSIC

Sonata for Violin and Piano, No. 1

George T. Walker, *composer*

This work was composed in Paris in 1958 on a Fulbright Fellowship and directly predates his first major orchestral work, the *Address for Orchestra*, designated by the American Symphony Orchestra League as "a neglected American classic." The Violin and Piano Sonata is in one movement. An introduction leads into a fugal allegro. A brief piano interlude signals the beginning of the second section that is highly rhythmic and virtuosic. It concludes with a cadence prolonged by a sustained "D#" in the violin part. The next section, marked "Andante, senza misura" suggests a recitative punctuated by laconic interjections in the piano part. The final section, marked "Molto adagio," progresses to a re-statement of the lyrical material from the beginning of the sonata.

Night Visions of Kippur

James Lee III, *composer*

Night Visions of Kippur is a musical commentary largely based on the seventh chapter of the biblical book of Daniel. It is in this particular chapter that Daniel had a vision in which he saw various animals with unnatural characteristics. There was a lion with eagle's wings, a bear with three ribs in his mouth, a four-headed leopard with wings, and a terrible beast with iron teeth and ten horns on its head. *Night Visions of Kippur* is cast into three movements: *Flying Lions, Thrones, Opened Books*; *A Narrow Pathway Traveled*; and *Iron Teeth, Pompous Words!* The name Daniel means "God is my judge," and "Kippur" is the Hebrew term for the "day of atonement," which was also a day of judgment; hence the thrones put into place, and the books were open.

Flying lions, thrones, opened books begins with music suggesting that we have entered the vision already in progress. There are ascending and descending gestures in the piano accompanied with string glissandi, and woodwind flourishes. As the music continues, there are dialogues between various parts of the ensemble, which illustrates the fierceness of these animals. Suddenly, the scene changes into one that is more serene with cello and violin solos evoking the heavenly judgment scene. The next scene displays the career of the beast with iron teeth and ten horns on its head.

A Narrow Pathway Traveled is inspired by a dream of a woman who lived in the 19th century and died in the early part of 20th century. The music contrasts the scene of a humble group of people traveling a narrow pathway. This music utilizes the intervals of open fifths and long melodic lines. Sensitive and delicate passages convey the idea that these people had "passed through severe trials and conflicts. And it appeared as if the sun had just risen from behind a cloud and shone upon their countenances, causing them to look triumphant, as if their victories were nearly won." There is contrasting music that represents a train, which seemed to have most of the world onboard. This train was moving at lightning speed carrying its passengers to their destiny. The music finally rests, evoking a C-sharp minor tonality.

Iron teeth, pompous words! further explores the activities of the beast with iron teeth. The music is structured in a simple ternary form. There is a tonal center of "A." The aggressive character of the music is increasingly more complex until it is interrupted with a more playful character in the B section. The flute and clarinet play statements, which imitate each other. Then the cello and violin enter with a quasi-fugal passages without an exposition, but only episodes. Once the initial musical material returns, the music is more *passionato* with *maestoso* gestures, woodwind flourishes, and virtuosic passagework until the work ends with an explosion of sound.

Adapted from Subito Music Corporation

GATEWAYS MUSIC FESTIVAL YOUTH SHOWCASE
Friday, August 16, 2013 · 5:30 PM - 7:30 PM
ROCHESTER CITY HALL ATRIUM
 30 Church Street, Rochester, New York

Welcome and Opening Remarks

Dr. Paul J. Burgett
*Vice President, Senior Advisor to the President, and
 University Dean, University of Rochester; GMF Board of Directors*

Darryl Porter
Assistant to the Mayor, City of Rochester

Prayer

Father Robert T. Werth
GMF Board of Directors

Allegro from "Praeludium and Allegro"

Fritz Kreisler (1875-1962)

Johnny Linton, *violin*

Concertino

Ferdinand Kuchler (1867-1937)

I. Allegro Moderato

H. Akbarkhan Muhammad and Madison White, *violin*

"Ode to Joy" from Symphony No. 9 in D minor, Op. 125

Ludwig van Beethoven (1770-1827)

Aaliyah Muhammad, A'ishah Muhammad, Iyanna Coeman,
 Laila Myree, Nailah Kent, Rahim Dunston and Tess Trammell — *violin*

Violin Concerto in G Major K, 216

Wolfgang Amadeus Mozart (1756-1791)

I. Allegro

Amirah H. Muhammad, *violin*

Violin Concerto in D Major, Op. 61

Beethoven

I. Allegro, ma non troppo (excerpted)

Cadenza composed by Henri L. Muhammad

Henri L. Muhammad, *violin*

Henri L. Muhammad School of Music Chamber Players

Maestro Henri L. Muhammad, *Conductor*

Violin: Aaliyah Muhammad, A'ishah Muhammad, Amanda Birmingham, Amirah Muhammad, H. Akbarkhan Muhammad, Iyanna Coleman, Jaliyah Linton, Jameelah Hemphill, Johnny Linton, Laila Myree, Madison White, Nailah Kent, Rahim Dunston, Tess Trammell

Viola: Jasmine Martin

Piano: Wynique Wright



Romance in F Major

Beethoven

Epongue Ekiller, *violin*
Doleen Hood*, *piano*

Romanza Andaluza, Op. 22, No. 1

Pablo de Sarasate (1844-1908)

Abigail Noel, *violin*
Doleen Hood*, *piano*

Rustiques

Eugène Bozza (1905-1991)

Anne Taylor, *trumpet*
Doleen Hood*, *piano*

Concerto No. 1 in F minor, Op. 73

Carl Maria von Weber (1786-1826)

I. Allegro

Jackson Willis, *clarinet*
Doleen Hood*, *piano*

**Suite for Unaccompanied Cello No. 1
in G major, BWV 1007**

Johann Sebastian Bach (1685-1750)

I. Prelude

Sujari Britt, *cello*

Lady Lily Over the Bridge

Martín Capella (1981)

Habanera

Paquito D'Rivera (1948)

JoSunJari

Joelle Britt, *violin*
Sunnaj Britt, *violin*
Sujari Britt, *cello*

Chanson dans la Nuit

Carlos Salzedo (1885-1961)

Mirage

Adán Vásquez, *harp*

Closing Remarks

Dr. Paul J. Burgett

*Pianist Doleen Hood is a member of the piano faculty at the Hochstein School of Music & Dance.

Acknowledgements and Special Thanks to:
The Zion Hill Missionary Baptist Youth Ministry
Stella Rainge, Youth Concert Coordinator

Sales of Gateways Promotional Products

PERFORMER BIOGRAPHIES



**Adán
Vásquez**
Harp

ADÁN VÁSQUEZ has been hailed by the New York Concert Review for his “clarity and projection,” and described by the music critic of *Listin Diario* in Santo Domingo as “a highly gifted artist who plays with total dominion over his instrument,” Adán Vásquez is a versatile musician who has established his artistry on the harp both as a soloist and as an ensemble player. Equally at ease in the traditional and contemporary repertoires, Vásquez has won accolades for his expertise in the demanding Salzedo harp technique.

The artist began his musical studies at an early age in the National Conservatory of Music in his native Dominican Republic where he studied with Mirla Salazar. In 1989, he was awarded a prestigious scholarship by the Dominican government and moved to Chile to study with concert harpist Manuel Jiménez at the Facultad de Artes at the University of Chile. Later, he relocated to New York City where he completed his B.A. at Brooklyn College Conservatory of Music and studied with the well-known harpist Sara Cutler. Shortly thereafter, he received an M.A. from the Manhattan School of Music where he continued advanced studies under the renowned harpist Lucile Lawrence.

He has appeared as a guest harpist with numerous symphony orchestras including the National Symphony Orchestra of Chile, the Dominican National Symphony Orchestra, and the Brooklyn Heights Symphony Orchestra in New York. In 2004, he was invited to participate in the First International Harp Festival of Rio de Janeiro, Brazil where he also lectured and conducted Master Classes on the Salzedo technique. In 2009, he was a soloist with The Orchestra Celebrate! under the direction of Maestra Laurine Celeste Fox at Merkin Concert Hall, a concert sponsored by the Association of Dominican Classical Artists.

Vásquez has also premiered works especially commissioned for him by contemporary composers such as William Dickerson, Gary Heckard, and Eugenio Escobar. Recently, he was a featured ensemble player in the world premier performance of David Noon’s *Golgotha*, *Opus 202* and *Equinox* by Jim Noyes. Adán Vásquez has a deep commitment to the neighborhood of Washington Heights, the heart of the Dominican community in New York City, where he makes his home. He serves there on the faculty of Gregorio Luperón High School, a school for immigrant children, where he is the Music Department Coordinator and founder/director of the Uptown Opera Company. He is the president of the Association of Dominican Classical Artists, Inc.



*Henri L. Muhammad, Founder,
Muhammad School of Music*

MUHAMMAD SCHOOL OF MUSIC (MSOM), founded by violinist Henri L. Muhammad, has enriched the community with music since 1999. The school serves students from Buffalo, Niagara Falls, the surrounding suburbs, Toronto (Canada), in addition to students who travel into Buffalo from all over the country. MSOM also provides violin classes at numerous schools throughout the City of Buffalo and community outreach programs. The MSOM Chamber Players and Maestro Henri L. Muhammad perform nationwide, and have appeared in several television, radio, newspaper, and magazine features, as well as, CD and video recording projects. Students from the school are regular performers in the Gateways Youth Showcase and festival orchestra. MSOM and Henri L. Muhammad have received numerous

awards and recognition. They have collaborated with artists such as Wyclef Jean, Jadakiss, Beverly Johnson, Minister Louis Farrakhan, Herbie Hancock, Stephanie Mills, Beverly Todd, Bill Cosby, the Stradivari Society, and the Buffalo Philharmonic Orchestra.



**Epongue
Ekiller**
Violin

EPONGUE EKILLE studies violin with An-chi OuYang at the Hochstein School of Music & Dance, where she began her music studies 10 years ago. For the past 6 years, she has also studied piano at Hochstein, currently with Sarah Rhee-Tirré. She has been a winner of Hochstein merit scholarships on each instrument. This summer Epongue participated in the Sphinx Performance Academy at Oberlin College. A 9th grader at Fairport High School, she is a high honor roll student, enjoys math very much, and also loves to read.



**Abigail (Abi)
Noel**
Violin

ABIGAIL (ABI) NOEL studies violin with Pia Liptak at the Hochstein School of Music & Dance, where she also is a member of the Hochstein Youth Symphony Orchestra and has played in a string quartet as part of the Hochstein Chamber Music Connection. This summer, she participated in the Sphinx Performance Academy at Oberlin College. Abi will be a junior at Aquinas Institute in the fall.

ANNE TAYLOR began playing trumpet in the fourth grade and began individual lessons in eighth grade under the direction of Dr. Barbara Hull at the Hochstein School of Music & Dance. She has also had the honor of participating in the All-State Symphonic Band for the past two years. Anne has been a member of the Hochstein Youth Symphony Orchestra for the past three years, and principal trumpet for the past two years. In 2011 Anne traveled with HYSO to Ireland for a week-long concert tour. At Hilton High School, she has participated in the marching band, pit band, wind ensemble and jazz ensemble. In the fall she will attend Binghamton University to pursue a degree in neuroscience, but looks forward to continuing making music.



**Anne
Taylor**
Trumpet

JACKSON WILLIS has played clarinet since fourth grade, and for the past two years has studied with Debbie Grohman at the Hochstein School of Music & Dance, where he was a merit scholarship winner and played in the Hochstein Youth Symphony Orchestra. In June, Jackson graduated from Irondequoit High School, where he participated in the wind ensemble, jazz ensemble, and pit orchestras; he also played in several All County and Area All-State ensembles. He was a member of Model United Nations Club, Tri-M Music Honor Society, and National Honor Society. In the fall, Jackson will double major at the Peabody Conservatory and Johns Hopkins University.

JOSUNJARI© is a string trio of professional classical musicians who are siblings. After debuting in the Summer of 2007 at a series of impromptu beach performances with their father, JoSunJari has enjoyed delighting audiences at venues across the nation. They include:

Joelle Britt, violinist, who began her study of music at age 4 on the piano, and was introduced to the violin at age 9. After studying briefly at the Harlem School of the Arts, Joelle graduated from the two-year Music Advancement Program at the Juilliard School of Music, followed by study and graduation from Manhattan School of Music (MSM), where she studied applied violin, theory, ear training and orchestra. Joelle is currently in her senior year at New York University where she is enrolled in an accelerated BA/MA program.

Sunnaj Britt, violinist, who began his study of music at the piano when he was 5 years old. He is a student at MSM where he studies applied violin, along with theory, ear training, and orchestra. Sunnaj was honored to serve as the soloist for the Interschool Orchestra (ISO)'s Turtle Bay Orchestra at the 35th gala


Sujari Britt, cellist, began formal study of cello at age five, following her study on the violin and piano. In November 2009, Sujari had the honor of performing with Alisa Weilerstein at the White House for President Obama, the First Lady, and their guests. In February 2013, Sujari was the Grand Prize winner of the New York Concerti Sinfonietta Shining Stars competition, which resulted in her performing the first and second movements of the Elgar Cello Concerto in E minor with the Sinfonietta at Carnegie Hall. Sujari enjoys a rigorous academic program and expresses a variety of special talents and interests including acting, running, music composition, sketching, fiction writing, and painting!




**Jackson
Willis**
Clarinet



JoSunJari, l-r: sisters Joelle and Sujari, and brother, Sunnaj Britt.

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 6th Annual Sankofa Evening of Theatre & Jazz"**
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THURS., FRI. & SAT. - AUGUST 22, 23, 24, 2013
 Multi-use Community Cultural Center at 7:30 p.m.
 142 Atlantic Avenue, Rochester, NY 14607

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**CHAMBER MUSIC
 IN THE HOME SERIES**
Friday, August 16, 2013
6:00 PM - 8:00 PM
(By Invitation Only)

The Chamber Music in the Home Series, an invitational event, is a major fundraising source for the Gateways Music Festival. Chamber music groups present classical selections in a variety of private homes, churches, and businesses. The musical ensembles vary in size and composition.

This year for the 20th Anniversary celebration, our new initiative is an outreach to youth, to share with them the discipline and talent of classically trained musicians of African descent. This event is hosted by the Southwest Area Neighborhood Association (SWAN), at the Rochester Early College International High School (formerly Wilson Foundation Academy), 200 Genesee Street.

We wish to acknowledge all of our 2013 In-the-Home Concert Series hosts. They are:

-
- Kenneth and Edna Norton
 - Heide Parreno and Maxine Childress Brown
 (Greater Rochester Chapter of the American Association of University Women)
 - Kate Washington
 - Theresa and Joel Carter
 - Francine Conwell (The Episcopal Church of St. Luke & St. Simon Cyrene)
 - Bob and Ann Hughes
 - Rev. A. Heath Toby (Unity Fellowship Church)
 - Herbert and Mary Ann Wolfe
 - Glen Jeter
 - Victoria Schmitt and Marie Rivers
 (Corn Hill Landing)
 - Dr. Robert and Gayle Harrison
 - Mrs. Hammond (St. John's Meadows)
 - Kijana Crawford
 - Larry and Tamara Minter
 - Patricia Jackson (SWAN at the Rochester Early College International High School)
 - Margaret McDonald (Highlands of Pittsford)

COMMUNITY SYMPOSIUM
Musicians of African Descent in Classical Music
Saturday, August 17, 2013 · 2:00 PM - 3:30 PM
HOCHSTEIN SCHOOL OF MUSIC
 50 Plymouth Avenue North, Rochester, New York

Welcome and Opening Remarks

William Lewis
President, GMF Board of Directors

Opening Prayer

Rev. Vernice Warfield

Presentation

Dr. Paul J. Burgett

*A multi-media presentation on the history and role of
African Americans in the field of classical music*

Question and Answer Period

Closing Remarks

William Lewis

Sales of Gateways Promotional Products



PAUL J. BURGETT is a member of the Board of Directors of the Gateways Music Festival, Inc. and the festival's Artistic Programs Committee. But his involvement with Gateways goes beyond that. He will conduct an expanded version of a program he first presented during the 2011 festival: a multimedia history of Africans and African Americans in classical music. The festival's only non-concert event, Burgett's forum

will be August 17 at the Hochstein School of Music.

Burgett has a professional link to Hochstein. He is a past executive director. Other positions held early in his career were music teacher in the Greece Central School District, assistant professor of music at Nazareth College, and dean of students at the Eastman School of Music.

Holder of undergraduate and graduate degrees from the Eastman School, Burgett is currently vice president, senior advisor to the president, and university dean at the University of Rochester. He is also a faculty member in the Music Department of the UR College of Arts and Sciences. He teaches courses on the music of African Americans, music appreciation, and the history of jazz.



**“You’ll Like
What You Hear”**

GATEWAYS FESTIVAL CHAMBER MUSIC CONCERT II

Saturday, August 17, 2013 • 6:00 PM - 7:30 PM

HOCHSTEIN SCHOOL OF MUSIC

50 Plymouth Avenue North, Rochester, New York

Welcome and Introductory Remarks

William Lewis
President, GMF Board of Directors

Prayer

Reverend Lawrence Hargrave

L'extase d'Amour

H. Leslie Adams (1932)

Carl St. Jacques, *viola*
Robert Smith, *piano*

Sonata for Flute, Viola, Harp. L. 137

Claude Debussy (1862-1917)

- I. Pastorale
- II. Interlude
- III. Finale

Julietta Curenton, *flute*
Adrian Davis, *viola*
Adán Vásquez, *harp*

Music for Brass: Sacred and Profane

George Walker (1922)

- I. Invokation
- II. Dance
- III. Chorale
- IV. Dance

Leonard Foy, *trumpet I*
Louis Reed, *trumpet II*
Marshall Sealy, *horn*
Rick Fleming, *trombone*
Roger Stubblefield, *tuba*

-- Intermission --

**Concerto for Violin, Cello, and Piano
in C major, Op. 56 (Triple Concerto)**

Ludwig van Beethoven (1770-1827)

- I. Allegro
- II. Largo
- III. Rondo alla polacca

Kelly Hall-Tompkins, *violin*
Troy Stuart, *cello*
Terrence Wilson, *piano*

Acknowledgement and Special Thanks to:

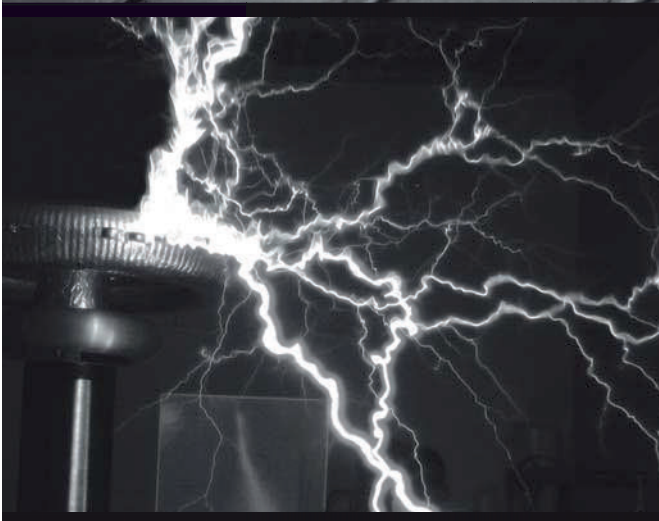
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and the Rochester Genesee Valley Club of the
National Association of Negro Business and Professional Women's Clubs, Inc.*

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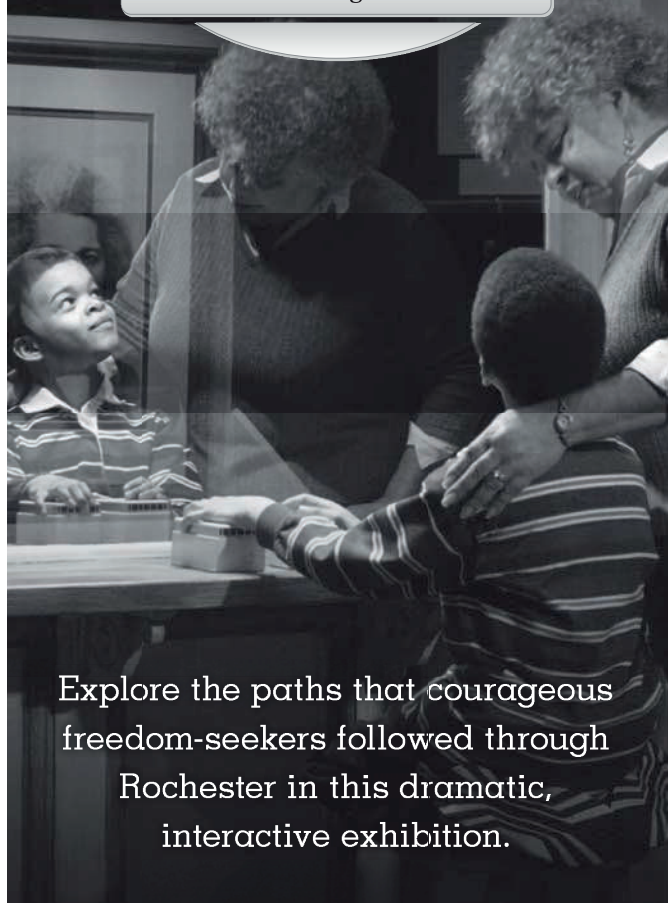
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THEATER



With "singing" Tesla coils, these live science performances feature dazzling displays of lightning set to music. Listen to the musical tones of the "thunder" the lightning produces!



Explore the paths that courageous freedom-seekers followed through Rochester in this dramatic, interactive exhibition.



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GATEWAYS MUSIC FESTIVAL ORCHESTRA
Sunday, August 18, 2013 • 4:00 PM - 6:00 PM
KODAK HALL AT EASTMAN THEATRE
 26 Gibbs Street, Rochester, New York

Welcome and Introductory Remarks

Lee Koonce
Chairman, GMF Artistic Programs Committee

Negro Folk Symphony (1934)

William Levi Dawson (1899-1990)

- I. The Bond of Africa
- II. Hope in the Night
- III. O Let Me Shine Like a Morning Star!

-- Intermission --

Symphony No. 5 in E minor, Op. 64

Pyotr Ilyich Tchaikovsky (1840-1893)

- I. Andante—Allegro con anima
- II. Andante cantabile con alcuna licenza
- III. Valse. Allegro moderato
- IV. Finale. Andante maestoso—Allegro vivace

Closing Remarks

Dr. Paul J. Burgett
GMF Board of Directors

Acknowledgement and Special Thanks

*Dessert reception immediately following concert,
Cominsky Promenade, 2nd Floor, Eastman School of Music,
compliments of The Links, Inc., Rochester Chapter.*

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 SAT: 11:00-2:00 (FALL ONLY)

GATEWAYS FESTIVAL MUSIC DIRECTOR

MICHAEL MORGAN was born in Washington, DC, where he attended public schools and began conducting at the age of 12. While a student at Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood, studying with Gunther Schuller and Seiji Ozawa. It was during this summer that he first worked with Leonard Bernstein.

His operatic debut was in 1982 at the Vienna State Opera conducting Mozart's *The Abduction from the Seraglio*. In 1986, Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for five years under both Solti and Daniel Barenboim. In 1986 he was invited by Leonard Bernstein to make his debut with the New York Philharmonic. As a guest conductor he has appeared with most of America's major orchestras as well as the New York City Opera, St. Louis Opera Theater and Washington National Opera.

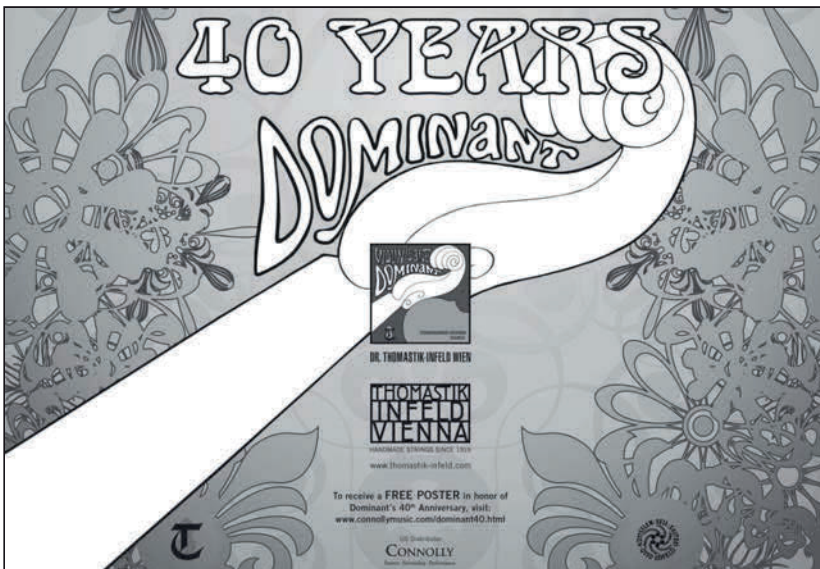


Michael Morgan
Conductor

In addition to his duties with Oakland East Bay Symphony, Maestro Morgan serves as Artistic Director of Oakland Youth Orchestra, Music Director of Sacramento Philharmonic, Artistic Director of Festival Opera in Walnut Creek, Artistic Advisor to the Peoria Symphony in Illinois and teaches the graduate conducting course at the San Francisco Conservatory of Music. As Stage Director he has led productions of the Bernstein Mass at the Oakland East Bay Symphony and stagings of Mozart's *Don Giovanni* and Benjamin Britten's *A Midsummer Night's Dream* and Gounod's *Faust* at Festival Opera. As a chamber musician (piano) he has appeared on the Chamber Music Alive series in Sacramento as well as the occasional appearance in the Bay Area.

He was honored by the San Francisco Chapter of The Recording Academy with the 2005 Governor's Award for Community Service. On the opposite coast, the American Society of Composers, Authors and Publishers (ASCAP) chose Morgan as one of its five 2005 Concert Music Award recipients. ASCAP further honored Oakland East Bay Symphony in 2006 with its Award for Adventurous Programming. The San Francisco Foundation has honored him with one of its Community Leadership Awards and he received an Honorary Doctorate from Holy Names University.

He makes many appearances in the nation's schools each year, particularly in the East Bay, and is highly regarded as a champion of arts education and minority access to the arts. He serves on the Board of the Purple Silk Music Education Foundation as well as the International House at the University of California at Berkeley. He makes his home in Oakland with his mother and sister.



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COMPOSER BIOGRAPHY • WILLIAM LEVI DAWSON



**William Levi
Dawson**
Conductor

WILLIAM LEVI DAWSON who died in 1990 is in the pantheon of notable African American composers, arrangers, and choir directors. He was born September 26, 1899 in Anniston, Alabama and ran away from home at age 13 to enter Tuskegee Institute. While at Tuskegee, he played in the school's instrumental ensembles, served as music librarian, and toured for five years with the Institute Singers. He graduated from Tuskegee in 1921, and a few years later he enrolled at the Horner Institute of Fine Arts in Kansas City, Missouri, where, in 1925, he earned a bachelor's degree in music.

He earned a master's degree in music two years later from the American Conservatory of Music in Chicago. After graduation he pursued additional studies at the Eastman School of Music. He returned to Tuskegee to teach in 1931 and ran the music department for 25 years. During that time he conducted the 100-voice Tuskegee Institute Choir. Under Dawson's direction, the choir made a series of appearances at Radio City Music Hall in New York City, and performed for Presidents Herbert Hoover and Franklin D. Roosevelt.

Dawson was a recognized authority on the religious folk music of the American Negro and his choral and orchestral arrangements were performed extensively. He composed the Negro Folk Symphony, which was premiered in 1934 by the Philadelphia Orchestra. In 1952 Dawson visited seven countries in West Africa to study indigenous African music. He was sent by the U.S. State Department to conduct various choral groups in Spain in 1956.

Dawson was honored with two Wanamaker Awards (1930 and 1931). He received an award from the American Choral Directors Association in 1975, and the Heinecke Award from the Society of European Stage Authors and Composers in 1983. Other honors include election to the Alabama Arts Hall of Fame and the Marshall Bartholomew Award from the Intercollegiate Music Council.

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ABOUT THE MUSIC

Dawson's Negro Folk Symphony

William Levi Dawson began work on the Negro Folk Symphony while living in Chicago. On tour with the Tuskegee choir in New York he showed the manuscript to the conductor Leopold Stokowski, who made suggestions for its expansion and conducted its first performance with the Philadelphia Orchestra in 1934. The critic for the New York World Telegram was at the premiere and he praised the symphony's "imagination, warmth, drama---[and] sumptuous orchestration." In its overall shape, and especially in its orchestration, the symphony falls into the late-Romantic tradition.

The three movements of the symphony are entitled: The Bond of Africa, Hope in the Night and O Let Me Shine Like a Morning Star! Dawson revised the work after a trip to West Africa in 1952 to embody authentic African rhythmic patterns and it was in this form that Stokowski recorded it and in this form that the work is most frequently played today.

The symphony can be appreciated purely as a musical work, without any knowledge of the melodies or feelings that form its background. There are strong programmatic elements in the piece, however, as the composer's own remarks, written for the world premiere, make clear:

"This Symphony is based entirely on Negro folk-music. The themes are taken from what are popularly known as Negro spirituals, and the practised ear will recognize the recurrence of characteristic themes throughout the composition."

While recalling the idiom of Dvorak's "New World" Symphony and the cyclic principles of the César Franck school, not to mention Bruckner's Fourth at the opening of the last movement, the work's individuality of texture and rhythmic energy make it a significant, albeit largely unacknowledged, contribution to the development of the American symphony.

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St. Mary's Church	10:30 AM
Sacred Heart Cathedral	9:15 AM
Zion Hill Missionary Baptist Church	11:00 AM
Asbury First United Methodist Church	10:00 AM
Downtown United Presbyterian Church	10:00 AM
Our Lady of Lourdes Church	10:30 AM
Parsells Avenue Community Church	10:30 AM
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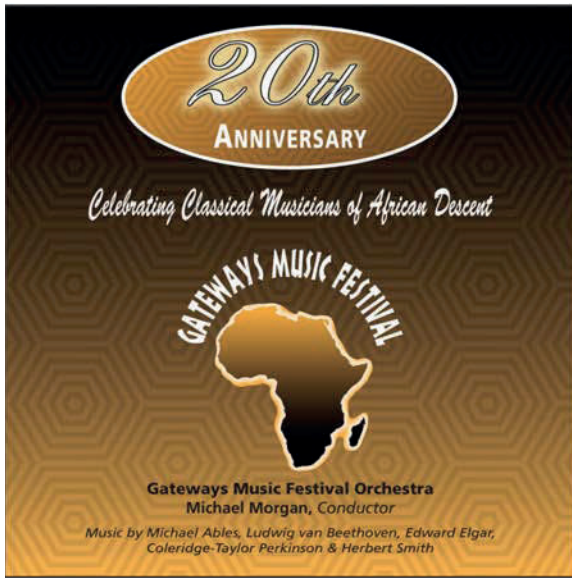


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