



GATEWAYS MUSIC FESTIVAL

ROCHESTER, NEW YORK

AFRICAN AMERICAN FESTIVAL PERFORMERS

CLASSICAL MUSICIANS

ORCHESTRA • CHAMBER MUSIC • YOUTH ORCHESTRAS • FAMOUS ARTISTS

SEPTEMBER 5, 6, & 7, 1997

FESTIVAL SITES

FRIDAY, SEPTEMBER 5, 1997
 9:00-11:00 AM—ROCHESTER SCHOOL OF THE ARTS
 ALL DAY—DR. FREDDIE THOMAS LEARNING CENTER
 12 NOON—NAZARETH COLLEGE
 12 NOON—MONROE COMMUNITY COLLEGE
 8:00 PM—CHRIST CHURCH

SATURDAY, SEPTEMBER 6, 1997
 MORNING WORSHIP—JEFFERSON SEVENTH DAY ADVENTIST CHURCH
 10:00-11:00 AM—MIDTOWN PLAZA
 1:00 PM—YOUTHFEST, EASTMAN SCHOOL OF MUSIC, ROOM 120
 3:00 PM—AENON BAPTIST CHURCH
 7:00 PM—KILBOURN HALL, EASTMAN SCHOOL OF MUSIC
 9:00 PM—KILBOURN HALL, EASTMAN SCHOOL OF MUSIC

SUNDAY, SEPTEMBER 7, 1997
 11:00 AM MORNING SERVICE—AFRICAN-AMERICAN CHURCHES
 ZION HILL MISSIONARY BAPTIST, MOUNT VERNON BAPTIST, MOUNT OLIVET BAPTIST, NEW BETHEL C.M.E.,
 MEMORIAL A.M.E. ZION, BABER A.M.E., PEACE BAPTIST, GENESSEE BAPTIST, CHRISTIAN FRIENDSHIP
 MISSIONARY BAPTIST, CHURCH OF LOVE FAITH CENTER, ST. BRIDGET'S CATHOLIC CHURCH
 11:00 AM MORNING SERVICE—DOWNTOWN UNITED PRESBYTERIAN CHURCH
 2:00 PM—MEMORIAL ART GALLERY
 3:00 PM—EVANGELICAL LUTHERAN CHURCH OF THE REFORMATION
 8:00 PM—EVANGELICAL LUTHERAN CHURCH OF THE REFORMATION

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INFORMATION HOTLINE
 (716) 234-0050

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

1997 GATEWAYS MUSIC FESTIVAL

CHAMBER MUSIC CONCERTS

Saturday evening, September 6, 1997 at 7:00 and 9:00

KILBOURN HALL

The Gateways Music Festival

The Gateways Music Festival, founded by concert pianist Armenta Adams Hummings in 1993, celebrates the universal appeal of classical music and its ability to cross racial lines, bringing diverse communities together. The festival has traditionally featured African American musicians from throughout the United States in solo recitals, chamber music concerts, orchestra concerts and lecture demonstrations.

7:00 PM PROGRAM

Deep River, op. 59, no. 10 Samuel Coleridge-Taylor
from Twenty-Four Negro Melodies Transcribed for Piano (1875-1912)

DR. RAYMOND JACKSON, piano

Quintet in G Minor, K.516 Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Menuetto
Allegretto
Trio
Adagio ma non troppo
Adagio
Allegro

THE ANDERSON QUARTET
MARIANNE HENRY, violin
MARISA McLEOD, violin
DEIRDRE LAWRENCE, viola
MICHAEL CAMERON, cello
and
GEORGE TAYLOR, viola

Trio for Horn, Violin and Piano, Op. 40 Johannes Brahms
(1833-1897)

Andante
Scherzo. Allegro
Adagio mesto
Finale. Allegro con brio

JEROME ASHBY, horn
SANFORD ALLEN, violin
SANDRA RIVERS, piano

MEET THE ARTISTS

Raymond Jackson is a Professor of Music at Howard University in Washington, D.C., where he has taught in the Department of Music and served in administrative capacities since 1977. He received his Bachelor of Music degree from the New England Conservatory of Music in Boston, becoming the first in its history both to graduate first in his class with highest honors (*summa cum laude*) and to be awarded the distinguished George W. Chadwick Medal. From the prestigious Juilliard School in New York City he earned Bachelor of Science, Master of Science and Doctor of Musical Arts Degrees. His doctoral dissertation, *The Piano Music of Twentieth Century Black Americans* has become an important resource for African-American music. A recently completed 3-volume compilation, *Black Composers: Their Lives and Piano Music: An Annotated Anthology*, is now being prepared for publication. Through much of the Western world his pioneering efforts have introduced these relatively unknown composers and works in recitals, lecture recitals and recordings for Cespico's *Black Artists Series*.

Raymond Jackson has been the recipient of numerous awards as well as top prizes in national and international piano competitions. These include the Marguerite Long International Piano Concours in Paris, the Tenth International Piano Competition in Rio de Janeiro in Brazil, the National Association of Negro Musicians Piano Competition (Champaign, IL) and the J.U.G.G., Inc. New York Town Hall Debut Award. One of his most recent projects as an artist-teacher has been the formation of the "Raymond Jackson Scholarship and Mentoring Program for Gifted, Pre-College African-American Pianists."

As a pianist, composer, teacher, producer, mediator, and Shiatsu therapist - multiplicity has been a consistent theme in **Roy Eaton's** life. He simultaneously attended the Manhattan School of Music and CCNY where he majored in history. CCNY awarded him a Naumburg Fellowship in his sophomore year that enabled him to study at any foreign university of his choice. He chose the University of Zurich in Switzerland. History was his major at the university and at the same time he studied with the Mozart specialist, Edwin Fisher. It was then that his special affinity for Chopin first began.

In 1950 Eaton graduated concurrently from CCNY (Phi Beta Kappa, magna cum laude) and Manhattan School of Music, won the first Kosciuszko Foundation Chopin Award, accepted a fellowship from Yale University in musicology. After his successful Chicago Symphony debut in 1951, playing the Chopin F Minor Concerto, he was immediately re-engaged for the following season to play the Beethoven Fourth Piano Concerto. His solo recital debut was at Town Hall in 1952.

Roy Eaton's concert career was "temporarily" interrupted for 27 years by a career in advertising at Young & Rubicam and at Benton & Bowles. As copywriter and composer, he wrote memorable jingles for Beefaroni, Yuban Coffee, and Kent Cigarettes. In 1982, he launched his own music production company - Roy Eaton Music, Inc. - where he continues to produce award-winning music for advertising. A member of the faculty of the Manhattan School of Music, his recent return appearances in Switzerland and Germany received enthusiastic critical and public response. In March of this year, his first solo album *The Meditative Chopin* was released on the Hummingbird label.

Violist **George Taylor** has worked in practically every aspect of performance as soloist, chamber musician, orchestral and commercial musician. A native of New York City, Mr. Taylor studied at the Manhattan School of Music with Raphael Bronstein, Jaime Laredo and Burton Kaplan. Further studies in chamber music and viola continued with such notables as Michael Tree, Lillian Fuchs, Josef Gingold, Arnold Steinhardt and Mischa Schneider. In 1986, Mr. Taylor joined the faculty of the Eastman School of Music as Associate Professor of Viola. Before joining the Eastman faculty, he was a member of the Ciampi Quartet of Duke University, a position he held from 1979 through July 1986. Mr. Taylor made his recital debut at Carnegie Recital Hall in 1979.

Mr. Taylor has given numerous solo recitals and appeared as chamber musician in concerts in New York, throughout the eastern and southern United States, and at the Tainan Cultural Center in Taiwan. He was also co-founder and conductor of the Saint Stephens Chamber Orchestra (Durham, NC), an ensemble that is still active in performance and recordings to this date. He has served as a juror for international music competitions in Italy and the U.S. An active advocate for the performance of music by African-American composers, Mr. Taylor was a participant in the National Black Arts Festival held in Atlanta, Georgia in 1990. He is a member of the Black Music Repertory Ensemble which presents music of Afro-American composers in concerts throughout the country. He has premiered works written for him by composers such as Ron Carter, Noel DaCosta, George Walker, David Liptak and Carmen Moore among others.

The **Anderson Quartet** has been before the public since its debut recital on Thanksgiving Day, 1989 in New York City, as the Chmainade Quartet. In 1991, the Quartet won the Eastman School of Music's International Cleveland Quartet Competition and by doing so made history by becoming the first all African-American chamber group to win a major competition in the field of classical music. To highlight this achievement, the members of the Quartet received permission from the great contralto Marian Anderson to use her name as the new name of their group. In a show of thanks, the Anderson Quartet

played for its legendary namesake on December 1, 1992 at the Portland, Oregon home of her nephew, the conductor James DePriest.

The Anderson Quartet has performed to great acclaim at such locations as New York City's Alice Tully Hall, the Corcoran Gallery, the Library of Congress (both of Washington, D.C.), the Cleveland Institute of Music, the Eastman School of Music and the Chateau Cantanac-Brown in Bordeaux France. In July 1992, the Andersons performed for an audience of millions when it was featured on a live segment of ABC Television's *Good Morning, America*. On January 20, 1993 they performed at Washington D.C.'s Kennedy Center as part of President Clinton's Inaugural Celebration.

The Anderson Quartet firmly believes in the importance of cultural enrichment and has performed educational concerts in schools, churches and juvenile correctional facilities across the United States under the auspices of such organizations as Young Audiences, the Aesthetic Education Institute and the Da Camera Society.

The members of the Anderson Quartet - violinists Marisa McLeod and Marianne Henry, violist Deirdre Lawrence and cellist Michael Cameron - are Visiting Artists at California State, Los Angeles. In addition to teaching in the CSLA Department of Music, quartet members give lectures and public performances, and are involved in community outreach activities. The Quartet performs on a matching set of instruments made in Cremona, Italy, by John Terry in 1986.

New York Philharmonic associate principal hornist **Jerome Ashby** grew up in New York City and began violin lessons in grade school as an alternative to shop, because "music classes had girls." At age 13, he was mesmerized by the sound of the horn, but his teachers told him the instrument was not for him. Undaunted, he spent the summer studying and returned to school to take first chair in the orchestra and to qualify for entrance to the High School of Performing Arts. He studied privately with former Philharmonic principal hornist James Chambers and, during his student years at the Juilliard School, supported himself playing in the pit of Broadway shows. Prior to his Philharmonic appointment in 1979, he was principal hornist with the Symphony of the University of Mexico, during which time he met his wife, Patricia. The couple lives in New Jersey and has three daughters, Elizabeth, 12, Juanita, 9 and Violeta, 8. Mr. Ashby is a member of the Juilliard School faculty.

Sanford Allen, a native New Yorker, started his study of the violin at the age of seven and entered the Juilliard School of Music at age ten. He enrolled there as a scholarship student with Mme. Vera Fonaroff, and continued to work with

her at the Mannes College of Music while attending the High School of Performing Arts in Manhattan.

After graduating from Performing Arts, he attended Mannes College as a scholarship student. During this period he also studied at the Marlboro Festival and at the Berkshire Music Center. During this time, Mr. Allen also worked in recording studios and free-lance orchestras in New York City. At the age of 20, he played in the orchestra at Lewisohn Stadium, which housed the summer series of the New York Philharmonic. By doing this, he became the first black musician ever to play in that orchestra. In 1962, he joined the New York Philharmonic, which, until then, had never had a non-white musician as a regular member of the orchestra. He retained this position until 1977.

In the course of an active solo career he has been responsible for many commissions and first performances of the music of contemporary composers in general and of black composers in particular. In 1979, Mr. Allen gave a recital at the Kennedy Center which was presented by the Kennedy Center National Commission on Blacks in the Performing Arts. This concert presented the first performances of Roque Cordero's *Double Concerto without Orchestra* and George Walker's *Sonata No. 2*. Both of these pieces were commissioned by the presenters, written for, and dedicated to, Sanford Allen. He continues to be a champion of the music of black composers.

Sandra Rivers has a busy career as a soloist, chamber musician and teacher. She has played solo recitals throughout the United States and has appeared with the Rochester Philharmonic, the Dallas Symphony Orchestra, Dayton Philharmonic Orchestra, Louisiana Philharmonic Orchestra, Cincinnati Chamber Orchestra and others. She has appeared at the Mostly Mozart Festival, Tanglewood, the Schleswig-Holstein Festival, Aspen, Kennedy Center, and on the Great Performers' Series at Lincoln Center. Ms. Rivers has also given master classes in the People's Republic of China, and in universities across the United States. She is currently on the faculty of the College-Conservatory of Music of the University of Cincinnati.

Ms. Rivers has toured the United States, Europe and the Far East and has collaborated with Kathleen Battle, Itzhak Perlman, Kyung-Wha Chung, Elmar Oliveira, Cho-Liang Lin, Joseph Silverstein, Nigel Kennedy and Joshua Bell among others, and works regularly with Nadja Salerno-Sonnenberg.

The American identical twins, **Richard and John Contiguglia**, are among the most acclaimed and versatile piano-duos in the world today. They have

performed concertos with major orchestras in Europe and America, including the Cleveland Orchestra, the National Symphony, the Boston Pops, the Atlanta Symphony, the Pittsburgh Symphony, the Netherlands Chamber Orchestra, the Rotterdam Philharmonic Orchestra and the Netherlands Philharmonic Orchestra. As recitalists, they have appeared in such prestigious music centers as Carnegie Hall and Lincoln Center in New York, the Kennedy Center in Washington, Orchestra Hall in Chicago, Queen Elizabeth Hall in London and the Concertgebouw in Amsterdam.

The Contiguglia Twins have been seen on national television in Holland and Great Britain, as well as in the United States, where they appeared on "The Today Show" and on "Live with Regis and Kathie Lee" and on the Arts and Entertainment Channel in a video-taped performance of Saint-Saëns' *Carnival of the Animals* with narrators Jeremy Irons and Glenn Close. In 1993 they won a prestigious National Endowment for the Arts recording grant, which made possible the release in 1996 on the Helicon label of their latest CD, "Two-Piano Music of Percy Grainger and William Bolcom."

Summa cum laude, Phi Beta Kappa graduates of Yale College and honor graduates of the Yale Graduate School of Music, Richard and John Contiguglia studied in London with the legendary British pianist, Dame Myra Hess.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance. The use of photographic and recording equipment is not allowed in this building.

The Eastman School of Music is a not-for-profit institution and is supported by grants from federal, state and local sources, as well as significant contributions from individual donors. We welcome your support. For information on contribution programs, please contact the Office of Institutional Advancement at 274-1040.

Fire exits are located along the right and left sides, and at the back of Kilbourn Hall. In the event of an emergency in the building, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit. Thank you.

For up-to-date concert information, call the Eastman School MusicLine (274-1100).

Restrooms accessible to the handicapped are located on the third floor of the Eastman School of Music. Our ushers will be happy to direct you to these facilities.

GATEWAYS MUSIC FESTIVAL

IN ASSOCIATION WITH **EASTMAN SCHOOL OF MUSIC**

Gateways Music Festival expresses its sincere
gratitude to Gateways musician

ROBERT H. SMITH, JR.

and his mother

GRAYCE E. SMITH

for donating these materials
to the Gateways archive.

August 2021



THIS WEEK AT EASTMAN

1997: RETURN OF THE GATEWAYS MUSIC FESTIVAL

On September 4th-6th, 1997, the Gateways Music Festival was held in Rochester for the second time—and, significantly, for the first time with the Eastman School of Music as an active partner. Founded by concert pianist Armenta Adams Hummings in 1993, the Festival had as its central aim to celebrate the universal appeal of classical music and its power to cross racial lines and to bring divers communities together. These photos show a youth ensemble rehearsing in Room 120 (today the Ray Wright Room) during the Youthfest which was part of the 1997 Festival program. The Festival concluded on September 6th with a pair of chamber music recitals in Kilbourn Hall.

► Photos by Louis Ouzer, taken on September 6th, 1997; master negative nos. R4260-21, 25, 27.



THIS WEEK AT EASTMAN

