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# GATEWAYS MUSIC FESTIVAL

IN ASSOCIATION WITH EASTMAN SCHOOL OF MUSIC

## PROGRAM GUIDE

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# GATEWAYS MUSIC FESTIVAL EASTMAN SCHOOL OF MUSIC AND THE UNIVERSITY OF ROCHESTER

## *A Valued Partnership*

The Eastman School of Music of the University of Rochester celebrates our valued partnership with the Gateways Music Festival and welcomes the Gateways musicians and audiences to Rochester.



The Eastman School of Music of the University of Rochester, founded in 1921 by industrialist George Eastman, is one of America's great music schools. Each year its students, faculty members, and distinguished guest artists present more than 900 concerts and other events to the Rochester community.



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# GATEWAYS MUSIC FESTIVAL

IN ASSOCIATION WITH EASTMAN SCHOOL OF MUSIC

## FROM THE PRESIDENT & ARTISTIC DIRECTOR



Welcome to the 2019 Gateways Music Festival. We are grateful for your support and thrilled to present one of our most exciting six days of music-making ever. Thank you for joining us!

This year, we feature the music of the fascinating and gifted Florence B. Price — and more composers of African descent than we have ever presented. This is in keeping with the musicians' desire to focus on the works of these unheard voices so they can be more widely known and enjoyed.

I would like to express my sincere gratitude to the members of Gateways' Artistic Programs Committee, Festival Planning Committee and Board of Directors. Their tireless efforts have enabled the Festival to grow over the years ensuring a bright future for Gateways.

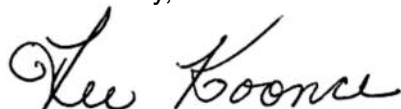
Our final concert of the 2019 Gateways Music Festival is dedicated to the memory of former Gateways board chairman Paul J. Burgett, whose untimely passing in 2018 has left a huge void in all of our hearts. Paul was an indefatigable supporter of Gateways since its arrival in Rochester in 1995, and his leadership on the board was transformational. While he would probably be the first to say that much remains undone, his efforts on behalf of Gateways provided a stable base upon which our future is dependent. We are deeply indebted to Paul for his contagious enthusiasm for Gateways and the many new and dear friends he introduced to the Festival.

We are also grateful to the Eastman School of Music and the University of Rochester for their extraordinary support, especially over the past three years. This has enabled Gateways to solidify its infrastructure and to have a "home." Joan and Martin Messinger Dean Jamal Rossi has been especially supportive of Gateways and we sincerely thank him.

There are many gems in this year's Festival which you will learn about on the following pages. I hope to see you at many or all of them.

Again, thank you for your support and generosity.

Sincerely,



Lee Koonce  
President & Artistic Director  
Gateways Music Festival





August 6, 2019

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

Dear Classical Music Lovers:

It is my pleasure to welcome you to the 2019 Gateways Music Festival in association with the Eastman School of Music!

I'd like to take this opportunity to express my thanks and appreciation to the organizers of this much-anticipated event for once again bringing the Gateways Festival to our city, and for your ongoing commitment to celebrate the talent and artistry of professional musicians and composers of African descent.

I'd also like to extend a warm welcome to all of the participating musicians who will take part in this year's festival. Many of you have traveled here from across the country and around the globe to join with area musicians for this six-day extravaganza of classical music. Without each and every one of you, this festival would not be possible. I, along with the members of the Rochester community, thank you for sharing your musical gifts with all of us.

For more than 25 years, residents in the greater Rochester area have had the pleasure of enjoying this unique musical experience. In addition, the Festival continues to attract visitors from near and far, exposing countless others to the richness and diversity that exists within the realm of classical music.

Perhaps even more importantly, your dedication to working with the youth of our city is deeply valued. Music provides a strong outlet for creativity and growth, and having role models such as yourselves greatly enhances our young people's artistry and education, along with their self-esteem. I thank you for providing them with this remarkable opportunity.

It gives me great pleasure to know that your organization remains dedicated to your original mission of connecting and supporting professional musicians of African descent, while enlightening and inspiring communities through the power of performance.

The City of Rochester is proud to be a supporter of the Gateways Music Festival, and I am confident that this marvelous event will continue to grow and flourish. Congratulations on another successful year, and may everyone enjoy the next six days of spectacular music!

With warmest regards,

A handwritten signature in blue ink that reads "Lovely A. Warren".

Lovely A. Warren  
Mayor



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## Thank you, Gateways Music Festival!

You continue to enlighten, inspire and empower communities and the next generation of artists through the celebration and promotion of classical music and musicians of African descent.



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# **GATEWAYS MUSIC FESTIVAL**

## **MISSION STATEMENT:**

The mission of Gateways Music Festival is to connect and support professional classical musicians of African descent and enlighten and inspire communities through the power of performance.





**Purpose:** Gateways celebrates and showcases composers and musicians who have historically been overlooked or marginalized in the field of classical music and, often, even within their own communities. Through participation in

Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Houston Symphony, Phoenix Symphony and the Detroit Symphony Orchestra. Some are music school/ conservatory faculty and others are freelancers.



**MICHAEL MORGAN**  
*Gateways Music Festival*  
*Music Director and Conductor*



**ARMENTA (HUMMINGS) DUMISANI, Founder**  
**DR. PAUL J. BURGETT, (1946-2018),**  
*Former Chairman, Board of Directors*

Gateways, these artists are affirmed and their artistic voices are amplified.

A vitally important goal for Gateways is to enrich the life of the communities in which we live and work and strives to increase the number of children and young people of African descent who are learning to play a musical instrument.

**History / Background:** Gateways Music Festival was founded in 1993 in Winston-Salem, North Carolina by Armenta (Hummings) Dumisani, a Juilliard-trained pianist. Held in North Carolina in 1993 and 1994, the Festival has been held biennially in Rochester, New York since 1995 when Ms. Hummings Dumisani was appointed to the Eastman School of Music faculty. In 2016, Gateways and Eastman School of Music formalized their long-standing relationship, and the Festival is now known as Gateways Music Festival in association with Eastman School of Music.

Participants in the Gateways Music Festival include 125 professional musicians from such orchestras as the New York Philharmonic, Boston

For 23 years, Gateways was wholly volunteer supported. Volunteers continue to play an important role in the Festival, and approximately 25 volunteers from the local community serve on the Festival Planning Committee and 20 musicians on the Artistic Programs Committee.

The Festival includes a large number of concerts at houses of worship, schools, senior residences, and homeless shelters as well as in renowned concert halls. Festival performances have been broadcast on National Public Radio, and have been met with critical acclaim. Gateways Music Festival places a particularly strong emphasis on nurturing young talent and, through its Young Musicians Institute, seeks to reinforce in young musicians the desire to learn and achieve.

Gateways is the only organization in the United States devoted primarily to nurturing, encouraging and strengthening the community of professional classical musicians of African descent. The Festival reaches a total audience of nearly 7,000 over its six days in Rochester.

## PROGRAM PARTNERS



City of Rochester, NY  
Lovely A. Warren, Mayor  
Rochester City Council



## *A Memorial Tribute*

*Paul G. Burgett, Ph.D.*  
(1946 - 2018)

*George Walker*  
(1922 - 2018)

*Naira Underwood Cola*  
(1981 - 2018)

*Frances Walker*  
(1924 - 2018)

*Stella Rainge*  
(1950 - 2018)

*Rev. Vernice Warfield*  
(1915 - 2017)

*Louise Slaughter*  
(1929 - 2018)

*William H. Watson, Sr.*  
(1941 - 2018)

*Rev. Dr. Weldon G. Thomas*  
(1954 - 2019)

*Olly Wilson*  
(1937 - 2018)



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## TALK & PANEL DISCUSSION

Hatch Recital Hall  
Eastman School of Music  
433 East Main Street, Rochester, NY  
**Tuesday, August 6, 2019 • 3:00 p.m. - 4:30 p.m.**

### Welcome

**Garrett McQueen**, *Bassoon and Host, Classical Music, American Public Media*

### Talk: The Black Horn

**Robert L. Watt**, *French horn and author*

### Panel Discussion

As the classical music field continues to grow and evolve, so do efforts for it to become more diverse and inclusive. People of color, specifically black people, have played a role in classical music since there's been classical music, but what does that mean today? Should black classical musicians carry the responsibility of further diversifying the art form? Should the energy of black classical musicians be focused on the institutions that exist or on creating new ones? At what point will black musicians begin to openly and honestly address the deeply rooted racism found in classical music culture?

**Garrett McQueen**, *moderator*

#### PANELISTS

**Jennifer Arnold**, *viola*, Oregon Symphony

**Jessica McJunkins**, *violin*, Freelance Artist

**Herbert Smith**, *trumpet*, Rochester Philharmonic Orchestra

**Titus Underwood**, *principal oboe*, Nashville Symphony Orchestra

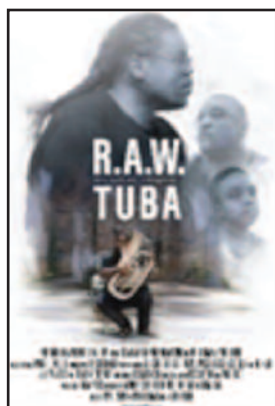
**Robert L. Watt**, *French horn*, Los Angeles Philharmonic (retired)

## FILM SERIES

*Co-sponsored by Rochester Association of Black Journalists*

### R.A.W.

Hatch Recital Hall, Eastman School of Music  
433 East Main Street, Rochester, NY  
**Tuesday, August 6, 2019 • 4:30 p.m. - 5:00 p.m.**



Released in 2019, R.A.W. features Gateways' principal tuba, Richard Antoine White who experienced homelessness as a child in Baltimore. Then he attended the Baltimore School for the Performing Arts, received his bachelor's degree from the Peabody Conservatory of Music, and master's and doctoral degrees from the University of Indiana, becoming the first African American to receive a Doctor of Music in Tuba. He is a professor at the University of New Mexico and performs with the New Mexico Philharmonic. His remarkable journey shows what happens when grit collides with educators who refuse to give up. Now, he is on a mission to inspire children in Baltimore and to help them see that anything is possible with persistence, imagination, and community support.

# WELCOME RECEPTION

Sproull Atrium at the Miller Center  
Eastman School of Music  
26 Gibbs Street, Rochester, NY  
Tuesday, August 6, 2019 • 6:00 p.m. - 7:45 p.m.

## Welcome

**James H. Norman**, *Chairman,*  
*Gateways Music Festival Board of Directors*

**Jamal Rossi**, *Joan and Martin Messinger Dean,*  
*Eastman School of Music*

## It Is Well / Come, Ye Disconsolate

Traditional Hymns,  
arr. Richard Smallwood

Damien Sneed, *piano*

## Remarks

**Lee Koonce**, President & Artistic Director  
**Michael Morgan**, Music Director & Conductor

## Trailblazer Award

Lee Koonce

*Presented to*  
**Robert Lee Watt**

## Voyage au Pays du Tendre

Gabriel Pierné (1863-1937)

Adán Vásquez, *harp*  
Jaqueline Cordova-Arrington, *flute*  
Charlene Bishop, *violin*  
Tia Allen, *viola*  
Troy Stuart, *cello*

## Closing Remarks

James H. Norman

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## SOLO RECITAL

### STEWART GOODYEAR, PIANO

Hatch Recital Hall, Eastman School of Music  
433 East Main Street, Rochester, NY  
**Tuesday, August 6, 2019 • 8:00 p.m.**

**Welcome**

**Amadi Azikiwe,**

*Member, Gateways Board of Directors*

### The Goldberg Variations, BWV 988

Johann Sebastian Bach (1685-1750)

Aria

- I. Variatio 1 a 1 clav.
- II. Variatio 2 a 1 clav.
- III. Variatio 3 Canone all Unisuono a 1 clav.
- IV. Variatio 4 a 1 clav.
- V. Variatio 5 a 1 o vero 2 clav.
- VI. Variatio 6 Canone alla seconda a 1 clav.
- VII. Variatio 7 a 1 o vero 2 clav.
- VIII. Variatio 8 a 2 clav.
- IX. Variatio 9 Canone alla terza a 2 clav.
- X. Variatio 10 Fughetta a 1 clav.
- XI. Variatio 11 a 2 clav.
- XII. Variatio 12 Canone alla quarta
- XIII. Variatio 13 a 2 clav.
- XIV. Variatio 14 a 2 clav.
- XV. Variatio 15 Canone alla Quinta a 1 clav.
- XVI. Variatio 16 a 1 clav. Ouvertura
- XVII. Variatio 17 a 2 clav.
- XVIII. Variatio 18 Canone alla sexta a 1 clav.
- XIX. Variatio 19 a 1 clav.
- XX. Variatio 20 a 2 clav.
- XXI. Variatio 21 canone alla settima a 1 clav.
- XXII. Variatio 22 a 1 clav. alla breve
- XXIII. Variatio 23 a 2 clav.
- XXIV. Variatio 24 Canone alla Ottava a 1 clav.
- XXV. Variatio 25 a 2 clav.
- XXVI. Variatio 26 a 2 clav.
- XXVII. Variatio 27 Canone alla Nona a 2 clav.
- XXVIII. Variatio 28 a 1 clav.
- XXIX. Variatio 29 a 1 o vero 2 clav.
- XXX. Variatio 30 a 1 clav. Quodlibet

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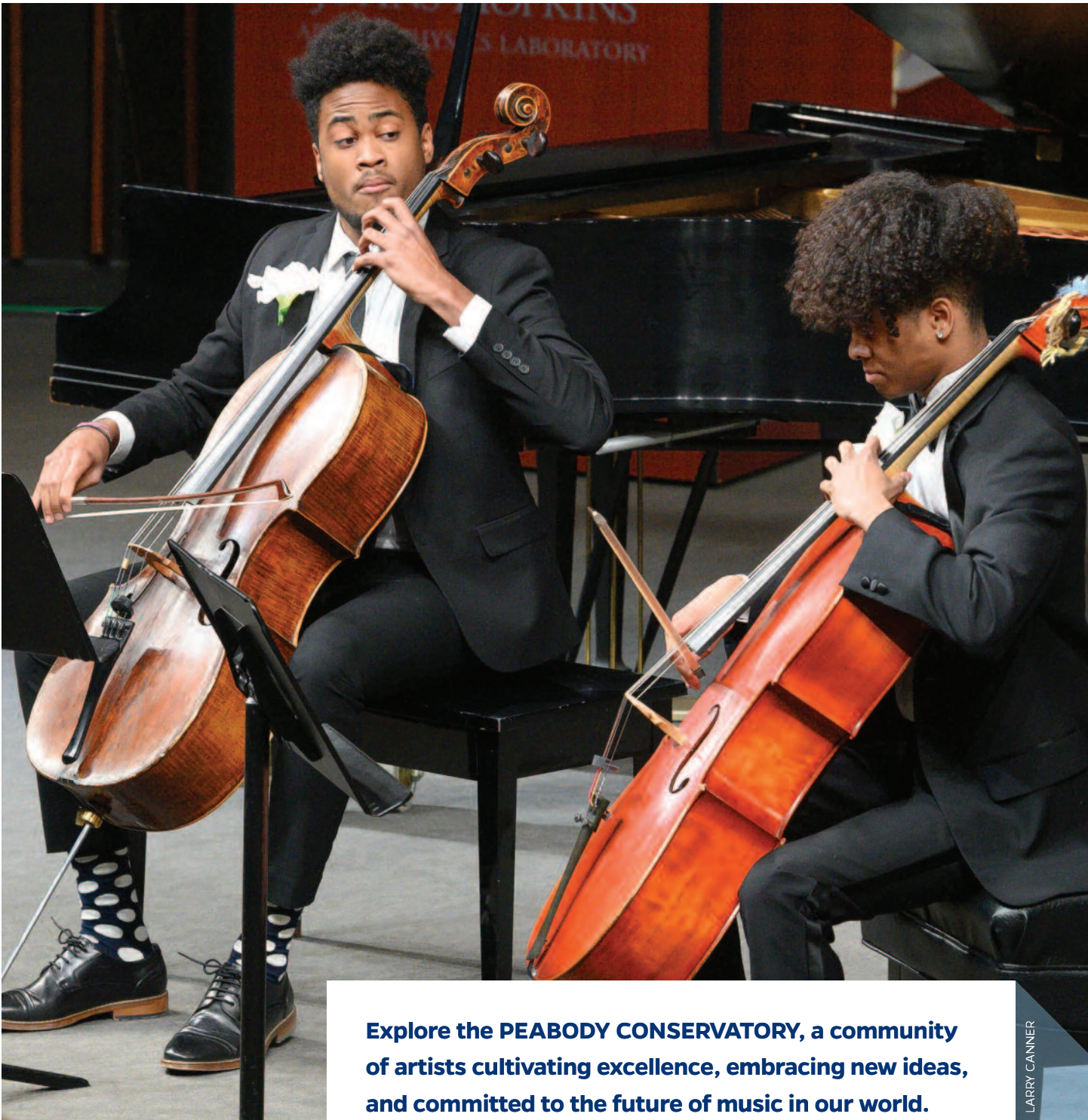
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*Pictured: Peabody students Ismael Guerrero (left) and Kyle Victor (right) perform at The Links Foundation concert.*

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# FESTIVAL PIANO RECITAL

Hatch Recital Hall, Eastman School of Music  
433 East Main Street, Rochester, NY  
Wednesday, August 7, 2019 • 3:30 p.m.

**Welcome**

**David Berry**, *Chamber Music Coordinator and  
Member, Artistic Programs Committee  
Gateways Music Festival*

**Jeux d'eau**  
**Rondo Capriccioso**

Maurice Ravel (1875-1937)  
Felix Mendelsson (1809-1947)

Tabitha Johnson

**Piano Sonata, Sz. 80 (1926)**

Béla Bartók (1881-1945)

- I. Allegro moderato
- II. Sostenuto e pesante
- III. Allegro molto

Mikael Darmanie

**Four Inventions for Piano**

Ulysses Kay (1917-1995)

- I. Andante
- II. Scherzando
- III. Larghetto
- IV. Allegro

**Chaconne in D Minor for the Left Hand**  
**(After Bach's Partita, BWV 1004)**

Johann Sebastian Bach (1685-1750)  
Arranged by Johannes Brahms

Nnenna Ogwo

— PAUSE —

**Deep River**  
**Evocation**  
**Troubled Water**

Samuel Coleridge-Taylor (1875-1912)  
Hale Smith (1925-2009)  
Margaret Bonds (1913-1972)

Damien Sneed

**Dances in the Canebrakes**

Florence B. Price (1887-1953)

- Nimble Feet
- Tropical Noon
- Silk Hat and Walking Cane

William Chapman Nyaho

**Ondine from Gaspard de la Nuit**  
**I Wouldn't Normally Say**  
**Tumbao**

Maurice Ravel (1875-1937)  
Errollyn Wallen (1958)  
Tania Leon (1943)

Artina McCain



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## FILM SERIES

Co-sponsored by Rochester Association of Black Journalists

### KINSHASA SYMPHONY - AN ODE TO JOY

The Little Theatre  
240 East Avenue, Rochester, NY  
Wednesday, August 7, 2019 • 6:30 p.m.

#### Welcome

**Richard McCullough**, *President,*  
*Rochester Association of Black Journalists*



*Kinshasa Symphony An Ode to Joy:* This moving and touching documentary takes us into the everyday lives of the members of an unlikely orchestra: Orchestre Symphonique Kimbanguiste, located in Kinshasa, a city of 10 million inhabitants and the capital of the Democratic Republic of Congo, a place ravaged by war, endemic poverty and corruption. A true testament to the power of music, this documentary shows how the love of music can help transcend all.

#### Audience Talk Back

**Antoine Clark**, *Project Inclusion Conducting Freeman Fellow, Chicago Sinfonietta*  
**Jaman Edward Dunn**, *Assistant Conductor, Community Engagement,*  
*Buffalo Philharmonic Orchestra*  
**Lee Koonce**, *President & Artistic Director, Gateways Music Festival*

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Robert Yekovich

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Cho-Liang Lin  
Kathleen Winkler

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James Dunham  
Ivo-Jan van der Werff

**Cello**

Norman Fischer  
Desmond Hoebig  
Brinton Averil Smith

**Double Bass**

Paul Ellison  
Timothy Pitts

**Flute**

Leone Buyse

**Oboe**

Robert Atherholt

**Clarinet**

Richie Hawley

**Bassoon**

Benjamin Kamins

**Horn**

William VerMeulen

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Barbara Butler  
Charlie Geyer

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Allen Barnhill

**Tuba**

David Kirk

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Matthew Strauss

**Harp**

Paula Page

**Piano**

Brian Connelly  
Jeanne Kierman Fischer  
Sohyoung Park  
Jon Kimura Parker  
Robert Roux  
Virginia Weckstrom

**Organ**

Ken Cowan

**Voice**

Stephen King  
Robin Rice

**Opera Studies**

Debra Dickinson  
Susan Lorette Dunn  
Michael Heaston

**Vocal Coaching**

Bethany Self  
Karen Roethlisberger  
Verm

**Conducting**

Thomas Jaber  
Larry Rachleff

**Composition and Theory**

Karim Al-Zand  
Damian Blättler  
Anthony Brandt  
Shih-Hui Chen  
Arthur Gottschalk  
Pierre Jalbert  
Richard Lavenda  
Kurt Stallmann

**Musicology**

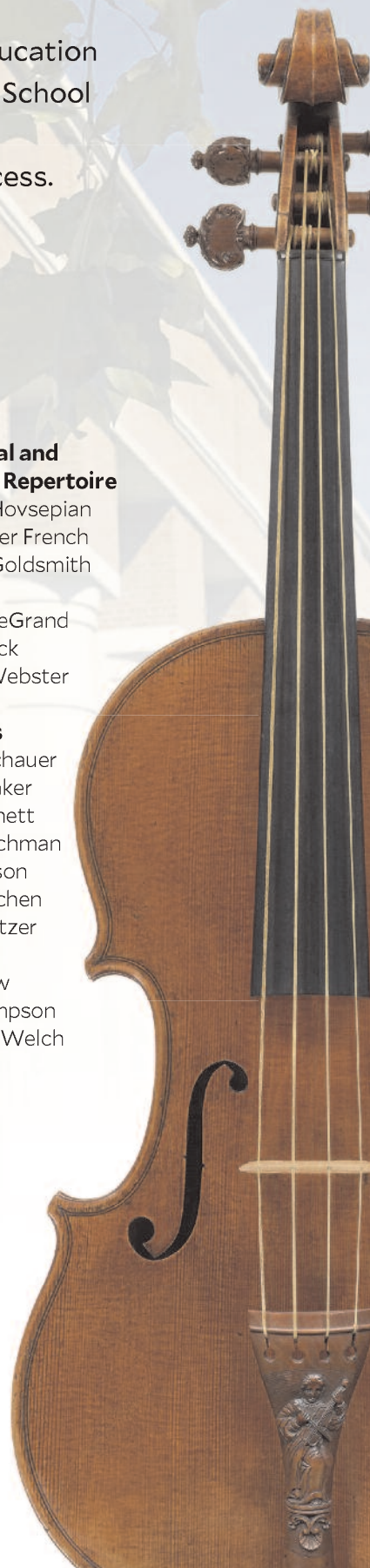
Gregory Barnett  
David Ferris  
Alexandra Kieffer  
Peter Loewen  
Danielle Ward-Griffin

**Orchestral and Chamber Repertoire**

Joan DerHovsepian  
Christopher French  
Kenneth Goldsmith  
Eric Halen  
Thomas LeGrand  
Janet Rarick  
Michael Webster

**Lecturers**

Mario Aschauer  
George Baker  
Karol Bennett  
Rachel Buchman  
Rick Erickson  
Terry Gaschen  
Mary Greitzer  
Jerry Hou  
Peter Shaw  
Robert Simpson  
Chapman Welch



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# RECITAL

## NATHANIEL GUMBS, ORGAN

Third Presbyterian Church  
4 Meigs Street, Rochester, NY  
Thursday, August 8, 2019 • 12:00 noon

### Welcome

**Father Robert Werth**, *mMember*,  
*Gateways Music Festival Board of Directors*

### Jubilate

Fela Sowande (1905-1987)

### Sonata No. 1 in F Minor, Op. 65

Felix Mendelssohn-Bartholdy (1809-1847)

- I. Allegro
- II. Adagio
- III. Andante recitativo
- IV. Allegro assai vivace

### Psalm Prelude, Set 1, No. 1

Herbert Howells (1892-1983)

### Symphony No. 5, Op. 42, No. 1

Charles M. Widor (1844-1937)

- I. Allegro Vivace

-- INTERMISSION --

### Go Down, Moses

Fela Sowande

### A Pleasant Mood

Florence B. Price (1887-1953)

### First Sonata for Organ

Florence B. Price

- III. Finale

---

## LISTENING NOTES

### Organ Sonata

The third and final movement of Florence Price's Organ Sonata is highly contrapuntal; here, lively rhythmic values and constantly-shifting harmonies are highly reminiscent of free-composed, "high Baroque" idioms of organ composition. The sonata ends with a triumphant return of the theme from the first movement, emphatically stated in D major.

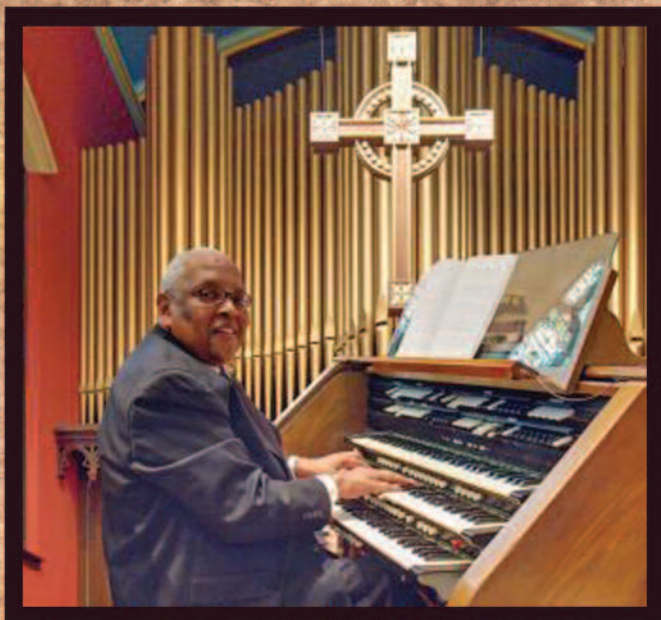
—Elaina B. McKie

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# CHAMBER MUSIC CONCERT I

Mt. Olivet Baptist Church  
141 Adams Street, Rochester, NY  
**Thursday, August 8, 2019 • 7:30 p.m.**

**Welcome**

**James H. Norman**, *Chairman,*  
*Gateways Music Festival Board of Directors*

**Opening Prayer**

**Rev. Dr. Rickey B. Harvey**, *Pastor,*  
*Mount Olivet Baptist Church*

**In the Hall of the Mountain King**

Edvard Grieg (1843-1907)

**Symphony No. 7 in A Major, Op. 92**

Ludwig van Beethoven (1770-1827)

**Young Musicians Institute &  
Gateways Music Festival Chamber Orchestra**

Jeri Lynne Johnson, *conductor*

**Lunar Songs**

Jessie Montgomery (1981)

Kearstin Piper Brown, *soprano*;  
Jessie Montgomery, Adrian Walker, *violin*;  
Jennifer Arnold, *viola*; Gordon Grubbs, *cello*

**Portraits of Josephine Baker**

Valerie Coleman (1970)

Jacqueline Cordova-Arrington, *flute*  
Geoffrey Johnson, *oboe*; LeTriel White, *clarinet*  
Monica Ellis, *bassoon*; Priscilla Rinehart, *French horn*

**Gretchen's Threads**

Kelly Hall-Tompkins

**Für Meinen Vater**

Jeff Scott

**My Soul**

Errolyn Wallen

**From My Heart**

James Lee III

**Music Kitchen Ensemble**

Brittany Rumpf, *soprano*

Kelly Hall-Tompkins, *violin*

Charlene Bishop, *violin*; Linda Green, *viola*

Blake-Anthony Johnson, *cello*; Rick Robinson, *bass*



## Award for Distinguished Achievement

Lee Koonce,  
President & Artistic Director

Presented to  
**Kelly Hall-Tompkins**  
Music Kitchen - Food for the Soul

— PAUSE —

### Five Folksongs in Counterpoint

Florence B. Price (1887-1953)

- I. Calvary
- II. Clementine
- III. Drink to Me Only with Thine Eyes
- IV. Shortnin' Bread
- V. Swing Low, Sweet Chariot

Timothy Edwards, Jalisha Boyd, *violin*;  
Tia Allen, Theresa Fox, *viola*; Timothy Holley, *cello*

### Violin Concerto No. 1 in D Major (1952)

Florence B. Price

- I. Tempo moderato
- II. Andante
- III. Allegro

### Gateways Music Festival Chamber Orchestra

Brendon Elliott, *violin*  
Jaman Edward Dunn, *conductor*

---

## LISTENING NOTES

### Folk Songs in Counterpoint

This chamber music suite is a showcase for Price's skills in contrapuntal composition. The first tune, "Calvary," is stylistically reminiscent of the structure of the first movement of a Bach cantata: a polyphonic setting in which a theme is stated multiple times across voices. Price uses the second tune, "Clementine," to experiment with different harmonic settings, ranging from simple two-voice counterpoint to a later cello statement accompanied by highly chromatic passagework in the upper voices. In the third tune, "Drink to Me with Only Thine Eyes," statements of the folk tune are presented in fragments, in service of transitional passages between distant harmonic areas. Here also, Price's use of string harmonics adds an eerie and fun aura to the movement. The fourth tune, "Shortnin' Bread," is pure fun. Compared to other movements, Price uses fewer explicit quotations of the song tune here, but the fourth movement's texture, tempo, and tone all seem to implicitly refer back to the original tune. The fifth and final movement, "Swing Low, Sweet Chariot," opens with a simple statement of the beloved spiritual in the cello. This statement is quickly followed by a fugal setting (one of the most complex and challenging contrapuntal textures) of the tune. The fifth movement also features a few "hidden" references to the song "Swanee River." Rapid cyclings through harmonic areas eventually lead back to a simple but emphatic re-statement of the opening tune.

### Violin Concerto No. 1 in D Major

The first movement, based on a pentatonic, folk-like theme, features a lively interaction between soloist and orchestra, reminiscent of a call-and-response pattern. Highly chromatic cadenzas build anticipation for the first-movement finale of dizzying arpeggios from the soloist. The second movement presents a reflective tone and rich texture so typical of Price's music. Once again, Price demonstrates her skills in orchestration: her registral placements in both winds and strings greatly enhance the lullaby-esque quality of the second movement theme. By contrast, the third movement is bold and athletic. Here, the orchestra works in counterpoint against the soloist's frequent cadenzas. The complexity of the third movement's theme gives this final movement the air of being freely composed. Moments of harmonic chromaticism alternate with lovely, sonorous interludes, all leading to a jubilant ending.

—Elaina B. McKie

# FESTIVAL PREVIEW & LIVE WXXI *BACKSTAGE PASS*

Kodak Hall at Eastman Theatre  
60 Gibbs Street, Rochester, NY  
Friday, August 10, 2019 • 1:00 p.m.

## Welcome

**Julia Figueras**  
*Host, WXXI Backstage Pass*

## Symphony No. 3 in C Minor III. Juba

Florence B. Price (1887-1953)

**Gateways Music Festival Orchestra**  
Michael Morgan, *conductor*

## Quintet in A minor for Piano and Strings I. Allegro non troppo

Florence B. Price

Josh Henderson, Robert Fisher, *violin*  
Caroline Jones, *viola*  
Derek Menchan, *cello*  
William Chapman Nyaho, *piano*

## Clarinet Quintet in F-sharp minor, Op.10 II. Larghetto Affettuoso

Samuel Coleridge-Taylor (1875-1912)

Alexander Laing, *clarinet*  
Stephanie Matthews and Caitlin Edwards, *violin*  
Derek Reeves, *viola*; Troy Stuart, *cello*

## Lift Every Voice and Sing

James Weldon Johnson (1871–1938)  
and John Rosamond Johnson (1873–1954)  
Arr. by James Cockerham

**Gateways Music Festival Orchestra**  
Michael Morgan, *conductor*

---

## LISTENING NOTES

### Symphony No. 3 in C Minor

Jazz harmonies as well as blues, pentatonic, and whole-tone scales are found throughout this monumental work. The first movement, a showcase for Price's talent for orchestration, presents a dialogue between brass and wind choirs and full orchestra. Here, a contrapuntal first theme is contrasted with a lush, hymn-esque theme. In the second theme, a wind choir supports graceful melodic statements, particularly in the oboe. Each restatement of its theme features a different harmonic setting, adding a spirit of depth and reflection to the second movement. The third movement is a classic ternary (i.e., ABA) form. The third movement's title, Juba, refers to a popular Afro-Caribbean dance. Price uses the rhythmic pattern from this dance form in the melodic theme of the A sections, and in the percussive accompaniment of the slower B section. The fourth and final movement is the most conventional in terms of Western-European harmonies. A stormy finale in C minor provides an energetic conclusion to the symphony.

—Elaina B. McKie





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# SOLO RECITAL

## TERRENCE WILSON, PIANO

Hatch Recital Hall  
Eastman School of Music  
433 East Main Street, Rochester, NY  
Friday, August 9, 2019 • 3:00 p.m.

### Welcome

**Jennifer Arnold**  
*Member, Artistic Programs Committee*

**Sonata No. 2 in B-flat minor, Op. 35**  
III. Marche funèbre: Lento

Frédéric Chopin (1810-1849)

**Andante and Variations in F minor, Hob. XVII:6**

Franz Joseph Haydn (1732-1809)

-- INTERMISSION--

**Études-Tableaux, Op. 39**

Sergei Rachmaninoff (1873-1943)

- I. Allegro agitato in C Minor
- II. Lento assai in A Minor
- III. Allegro molto in F-Sharp Minor
- IV. Allegro assai in B Minor
- V. Appassionato in E-Flat Minor
- VI. Allegro in A Minor
- IX. Allegro moderato. Tempo di marcia in D Major



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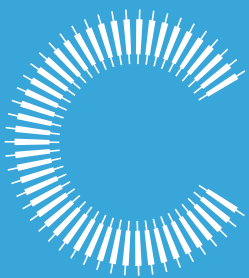
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Joseph Avenue Arts and Culture Alliance  
Laurelwood at The Highlands at Pittsford  
St. Luke & St. Simon Cyrene Episcopal Church  
Memorial Art Gallery

Oak Hill Country Club (Douglas Phillips)  
Hank Rubin  
Rochester City Hall  
Rochester Yacht Club (Sigma Pi Phi Fraternity,  
"The Boule" and The Links, Incorporated)  
St. John's Living  
Kate Washington

## GATEWAYS CHAMBER PLAYERS

Rochester City Hall Council Chambers  
30 Church Street, Rochester, NY  
**Friday, August 9, 2019 • 5:30 p.m.**

*This evening's performance is dedicated to the memory of Gateways' volunteer Stella Rainge (1951-2018) who coordinated Gateways' City Hall concerts for many years.*

### Welcome

**Rashaad Parker**, Member,  
*Gateways Music Festival Planning Committee*

### Serenade in D major, op. 25 for Flute, Violin, and Viola

Ludwig van Beethoven (1770-1827)

- I. Entrata, Allegro
- II. Tempo ordinario d'un Menuetto
- III. Allegro molto
- IV. Andante con Variazioni
- V. Allegro scherzando e vivace
- VI. Adagio - Allegro vivace e dis in volta

Patricia Reeves, *flute*; Lionel Thomas, *violin*; Kathryn Brown, *viola*

### Umoja

Valerie Coleman (1970)

### Tzigane

### Spiritual, Vol. I

- I. Steal Away
- II. Ev'ry Time I Feel the Spirit

Dennis Carter, *flute*; Hassan Anderson, *oboe*; Robert Davis, *clarinet*;  
Deryck Clarke, *French horn*; Lamar Carey Curtis, *bassoon*

←→↔↔↔↔→  
*Please join us for a post-concert reception immediately following this performance.*

←→↔↔↔↔→  
*Gateways Music Festival expresses its gratitude to Rashaad Parker  
for coordinating this evening's performance.*

# GATEWAYS BRASS COLLECTIVE

Memorial Art Gallery  
500 University Avenue, Rochester, NY  
**Friday, August 9, 2019 • 7:00 p.m.**

Courtney Jones and Herbert Smith, *trumpet*; Eric Davis, *French horn*;  
Isrea Butler, *trombone*; Richard White, *tuba*; Ralph Barrett, *percussion*

## Welcome

**Ruth Phinney**, *WXXI and Member,*  
*Gateways Music Festival Planning Committee*

## Vuelta Del Fuego

Kevin Mckee (1980)

## Fandango Colonial

Adapted by Leovigildo Martínez Vásquez

## Quintet

Michael Kamen (1948-2003)

## Ellington Medley

Edward Kennedy “Duke” Ellington (1899-1974)  
Arr. Leigh Pilzer

## Sweet Georgia Brown

Maceo Pinkard (1897-1962)  
Arr. Joey Sellers

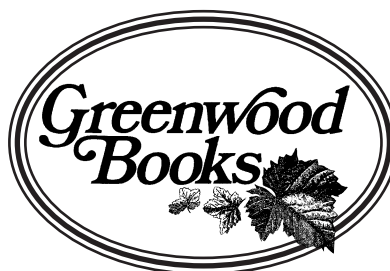
## Spain

Armando “Chick” Corea (1941)  
Arr. Glenn Kostur

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# GATEWAYS AFTER HOURS

Anthology  
336 East Avenue, Rochester, NY  
Friday, August 9, 2019 • 10:00 p.m.

Welcome & MC

**Herb Smith.** *Trumpet,*  
*Artistic Programs Committee*

*Program order and selections subject to change.*

**Elegy** (Woody James)

Courtney D. Jones, *trumpet*  
Artina McCain, *piano*

-----

**Jazz Selections**

Mikael Darmanie, *piano*

----

**CutTime Simfonica**

Derek Reeves and Brendon Elliott, *violin*;  
Leslie DeShazor, *viola*;  
Rick Robinson, *double bass*;  
Doug Cardwell, *drums*

-----

**Selected John Legend,  
Stevie Wonder, Ray Charles Covers**

Lionel Thomas, *violin*

-----

**Original Composition for French Horns and Drums**

Marshall Sealy, *French horn*

-----

**R&B Jam**

Josh Henderson, *violin*  
Mikael Darmanie, *piano*

-----

**That Cello Guy**

Cremaine Booker, *cello*

-----

**Original Selections**

Herb Smith, *trumpet*  
Burt Mason, *trombone*



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## FILM SERIES

### CAGED BIRD: THE LIFE AND MUSIC OF FLORENCE B. PRICE

Hochstein School of Music & Dance  
50 Plymouth Avenue  
Rochester, NY

**Saturday, August 10, 2019**

5:00 p.m. - 6:00 p.m.

Welcome

**Rev. Ricky Frazier**  
*Gateways Music Festival  
Planning Committee*

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*The Caged Bird: The Life and Music of Florence B. Price*—Born in 1887 in Little Rock, Arkansas to extraordinary parents, Florence B. Price became the first African-American woman to have her music performed by a major symphony orchestra when the Chicago Symphony premiered her *Symphony No. 1 in E Minor* at the 1933 World's Fair. Price's remarkable achievements during the racist Jim Crow era were testaments to her gifts. This is the inspiring story of one woman's triumph over prejudice and preconceptions.

*Co-sponsored by Rochester Association of Black Journalists*



## PRE-CONCERT TALK

### PAUL J. BURGETT MEMORIAL LECTURE

Hochstein School of Music & Dance  
50 North Plymouth Avenue, Rochester, NY  
**Saturday, August 10, 2019**  
6:00 p.m. - 7:15 p.m.

#### Welcome

**Rev. Ricky Frazier**  
*Gateways Music Festival  
Planning Committee*

**Cory Hunter, PhD,**  
*guest presenter*

In the inaugural lecture of the Paul J. Burgett Memorial Lecture Series, Cory Hunter helps us contextualize the world and works of our featured composer, **Florence Beatrice Price**.

Selected by Paul Burgett to assume his University courses in 2018, Hunter is the perfect choice for this first preconcert "talk," as Paul called them. Joined by Gateways music director Michael Morgan, Hunter's interactive presentation includes audience engagement and musical examples. Hunter received his Bachelor of Music from the Eastman School of Music, a Master of Divinity and Certificate of Music from Yale Divinity School and the Yale Institute of Sacred Music, and a PhD in musicology from Princeton University. He is currently a post-doctoral fellow at the Frederick Douglass Institute. In the fall of 2019, he will begin a dual tenure track appointment as Assistant Professor of Music at the University of Rochester and Assistant Professor of Musicology at the Eastman School of Music.

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# CHAMBER MUSIC CONCERT II

Hochstein School of Music & Dance  
50 Plymouth Avenue North, Rochester, NY 14614  
**Saturday, August 10, 2019 • 7:30 p.m.**

**Welcome**

**Lee Koonce**, *President & Artistic Director*  
*Gateways Music Festival*

**Ella giammai m'amo from Don Carlos**

Giuseppe Verdi (1813-1901)

Edwin Jhamal Davis, *bass*  
*2019 Marian Anderson Vocal Arts Competition Winner,*  
*National Association of Negro Musicians, Inc.*  
Mikael Darmanie, *piano*

**Bolero**

Eustasio Rosales (1875-1934)  
Arr. Clair Omar Musser

**Pomp and Circumstance March No.1**

Edward Elgar (1857-1934)  
Arr. Clair Omar Musser

**Percussion Ensemble**

Ralph Barrett, Douglas Cardwell, Eric Goldberg, Donnie Johns and Terry McKinney

**Sextet for Piano, Violin, Viola, Cello, Clarinet &  
French horn in C major, Op. 37**

Ernst von Dohnányi (1877-1960)

- I. Allegro appassionato
- II. Intermezzo. Adagio
- III. Allegro con sentimento
- IV. Finale. Allegro vivace, giocoso

Terrance Patterson, *clarinet*; Mellasenah Edwards, *violin*; Beverly Baker, *viola*;  
Kenneth Law, *cello*; Amanda Collins, *French horn*; Terrence Wilson, *piano*

**Award for Distinguished Achievement**

**Alexander Laing**  
*Member, Gateways Board of Directors*

Presented to  
**Terrance Patterson, Ritz Chamber Players**

— INTERMISSION —

## Quintet in A minor for Piano and Strings

Florence B. Price (1887-1953)

- I. Allegro non troppo
- II. Andante con moto
- III. Juba
- IV. Scherzo

Josh Henderson and Robert Fisher, *violin*; Caroline Jones, *viola*;  
Derek Menchan, *cello*; William Chapman Nyaho, *piano*

## Violin Concerto No. 2 in D Major

Florence B. Price

- I. Tempo moderato
- II. Andate
- III. Allegro

Kelly Hall-Tompkins, *violin*  
Jeri Lynne Johnson, *conductor*



*Please join us for a post-concert reception sponsored by the  
National Council of Negro Women, Metropolitan Women's Network of Rochester.*

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### LISTENING NOTES

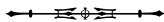
#### Quintet in A minor

The *Quintet in A minor* is perhaps the piece that most clearly demonstrates Price's ability to both validate and subvert conventions of form, particularly in the first movement. Over the course of a sonata form, one typically expects an expositional departure from tonic (or the home key), development of motivic material, and a re-capitulatory return to tonic. Instead of centering the first movement's process around harmony, however, Price focuses on developing lush melodic motives and lively dance rhythms (another showcase for the juba), eventually leading to a rhapsodic finale. The second and third movements, respectively, present elements of the spiritual and folk tunes that constantly pervade Price's compositional style. The fourth and final, which is in roughly two sections, quotes melodic material from previous movements. Here, Price uses harmony, register, and texture to constantly build energy toward an emphatic chordal closure.

#### Violin Concerto No. 2 in D Major

Price's second violin concerto was completed in 1952, but was thought to be lost until its 2009 discovery in Chicago, along with dozens of other manuscripts. A single-movement work, this concerto also makes interesting use of the piano, adding textural novelty and depth to the orchestra. A light, floaty air permeates the spirit of this concerto. Its first section is modal and playful, while its second section exemplifies Price's penchant for lush harmonic statements. A third section is, harmonically, both chromatic and disjunct; here, there is an interplay between orchestral interludes and freer, cadenza-like passages in the violin. After a reflective moment of re-transition, Price offers a reprise of the original theme, along with quotations for every other previous section. These quotations eventually lead to an elegant, understated closure in D major.

—Elaina B. McKie



*Special thanks to the National Council of Negro Women's Metropolitan Women's Network of  
Rochester, and the Rochester Genesee Valley Club of the National Association of  
Negro Business and Professional Women's Clubs, Inc.*



# SUNDAY MORNING CHAMBER MUSIC IN HOUSES OF WORSHIP

**Sunday, August 11, 2019**

## **PSALM 150**

*Praise him with  
the sounding of the trumpet;  
praise him with  
the harp and lyre,*

*Praise him with  
tambourine and dancing;  
praise him with  
the strings and flute,*

*Praise him with  
the clash of cymbals;  
praise him with  
resounding cymbals...*

*Let every thing that has breath  
praise the Lord.  
Praise ye the Lord.*

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Church of Love Faith Center  
Downtown United Presbyterian Church  
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First Unitarian Church of Rochester  
Immaculate Conception / St. Bridget's  
Immanuel Baptist Church  
Lake Avenue Baptist Church  
Luthern Church of the Incarnate Word  
Mountain Rise United Church of Christ  
New Bethel CME Church  
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St. Luke Tabernacle Community Church  
St. Mary's Church  
Third Presbyterian Church  
Unity Church of Greater Rochester  
West Henrietta Baptist Church  
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# GATEWAYS MUSIC FESTIVAL ORCHESTRA

Kodak Hall at Eastman Theatre  
60 Gibbs Street, Rochester, NY  
Sunday, August 11, 2019 • 4:00 p.m.

**Michael Morgan, conductor**

*This afternoon's concert is dedicated to the memory of  
Gateways Music Festival former board chairman, Paul J. Burgett (1946-2018)*

**Welcome**

**James H. Norman, Chairman,**  
*Gateways Music Festival Board of Directors*

**Remarks**

**Jamal Rossi, Joan and Martin Messinger Dean,**  
*Eastman School of Music*  
**Sarah Mangelsdorf, President,**  
*University of Rochester*

**Master of Ceremonies**

**Terrance McKnight,**  
*Evening Host, WQXR-FM, New York City*

**Amen!**

Carlos Simon (1986)

**La Habanera from *Carmen***

Georges Bizet (1838-1875)

**Acerba Volutta from *Adriana Lecouvreur***

Francesco Cilea (1866-1950)

**City Called Heaven**

Traditional Spiritual, arr. José María Vitier

**Witness**

Traditional Spiritual, arr. José María Vitier

**Denyce Graves, mezzo-soprano**

**-- INTERMISSION --**

**Episodes**

Olly Wilson (1937-2018)

**Symphony No. 3 In C Minor**

Florence B. Price (1887-1953)

I. Andante

II. Andante ma non troppo

III. Juba: Allegro

IV. Scherzo: Finale

**Lift Every Voice and Sing**

James Weldon Johnson (1871–1938) and  
John Rosamond Johnson (1873–1954); Arr. by James Cockerham

⇄⇄⇄⇄⇄⇄⇄⇄⇄⇄  
*Please join us in Cominsky Promenade for a post-concert reception  
sponsored by ArtID, Sonia James-Wilson, founder and director.*

⇄⇄⇄⇄⇄⇄⇄⇄⇄⇄  
*Gateways Music Festival gratefully acknowledges the generosity of  
**Betty Strassenburgh** for sponsoring this afternoon's concert.*

⇄⇄⇄⇄⇄⇄⇄⇄⇄⇄  
*Orchestral arrangement of Carlos Simon's "Amen!"  
co-commissioned by Michael Morgan for Gateways Music Festival.*



# OPERA LIBRETTOS

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## La Habanera from *Carmen*

L'amour est un oiseau rebelle  
Que nul ne peut apprivoiser,  
Et c'est bien in vain qu'on l'appelle  
S'il lui convient de refuser.  
Rien n'y fait, menace ou prière.  
L'un parle bien, l'autre se tait.  
Et c'est l'autre que je préfère.  
Il n'a rien dit mais il me plaît.  
L'amour! L'amour! L'amour! L'amour!  
L'amour est enfant de Bohême,  
Il n'a jamais jamais connu de loi.  
Si tou ne m'aimes pas, je t'aime.  
Si je t'aime, prends garde à toi!  
Si tou ne m'aimes pas, si tou ne m'aimes  
pas, je t'aime,  
Mais si je t'aime, si je t'aime, prends garde à toi!  
L'oiseau que tu croyais surprendre  
Battit d'aile et s'envola.  
L'amour est loin, tu peux l'attendre.  
Tu ne l'attends pas, il est là.  
Tout atour de toi, vite vite,  
Il vient, s'en va, puis il revient.  
Tu crois le tenir, il t'évite.  
Tu crois l'éviter, il te tient.  
L'amour! L'amour! L'amour! L'amour!  
L'amour est enfant de Bohême,  
Il n'a jamais jamais connu de loi.  
Si tou ne m'aimes pas, je t'aime.  
Si je t'aime, prends garde à toi!  
Si tou ne m'aimes pas, si tou ne m'aimes pas, je t'aime,  
Mais si je t'aime, si je t'aime, prends garde à toi!

Love is a rebellious bird  
that nobody can tame,  
and you call him quite in vain  
if it suits him not to come.  
Nothing helps, neither threat nor prayer.  
One man talks well, the other's mum;  
it's the other one that I prefer.  
He's silent but I like his looks.  
Love! Love! Love! Love!  
Love is a gypsy's child,  
it has never, ever, known a law;  
love me not, then I love you;  
if I love you, you'd best beware! etc.  
The bird you thought you had caught  
beat its wings and flew away ...  
love stays away, you wait and wait;  
when least expected, there it is!  
All around you, swift, so swift,  
it comes, it goes and then returns ...  
you think you hold it fast, it flees  
you think you're free, it holds you fast.  
Love! Love! Love! Love!  
Love is a gypsy's child,  
it has never, ever, known a law;  
love me not, then I love you;  
if I love you, you'd best beware!

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## Acerba Volutta from *Adriana Lecouvreur*

Acerba voluttà, dolce tortura,  
lentissima agonia, rapida offesa,  
vampa, gelo, tremor, smania, paura,  
ad amoroso sen torna l'attesa!  
Ogn'eco, ogn'ombra nella notte incesa  
contro la impaziente alma congiura:  
fra dubbiezza e disio tutta sospesa,  
l'eternità nell'attimo misura...  
Verrà? M'oblìa?  
S'affretta? O pur si pente?...  
Ecco, egli giunge!...  
No, del fiume è il verso,  
misto al sospir d'un'arbore dormente...  
O vagabonda stella d'Oriente,  
non tramontar: sorridi all'universo,  
e s'egli non mente scorta il mio amor!

Bitter pleasure, sweet torture,  
slow agony, quick offence,  
burning, freezing, trembling, impatience, fear,  
are kindled in a loving breast by waiting!  
Every echo, every shadow in the ardent night  
conspires against my impatient soul.  
Everything is suspended between doubt and desire...  
Eternity is measured in moments...  
Will he come? Has he forgotten me?  
Is he hurrying? Has he changed his mind?  
He's here!...  
No, it is the whispering of the river,  
mingled with the sighing of the trees...  
Wandering star of the East,  
do not fade: smile on the universe,  
and if he is not false, guide my love to me!

# Florence Beatrice Price (1887-1953)

By Elaina B. McKie

Florence Price was born Florence Beatrice Smith on April 9, 1887 in Little Rock, Arkansas. She was one of three children in a mixed-race family; her parents, Florence (Gulliver) who was a music teacher, and James H. Smith, who was a dentist, respectively.

Even at a young age, Price was active as a composer. She published her first work before finishing high school. Price completed her undergraduate work at the New England Conservatory of Music in Boston. There, she studied with George Chadwick, director of the Conservatory, and H.M. Dunham. She also completed her first string trio and symphony during her time in Boston. Throughout her student life, she won awards for her compositions, one of which included a performance of her first symphony. Price graduated from the New England Conservatory in 1906 with a Bachelor of Music degree (cum laude), an artist diploma in organ, and a teaching certificate.

Shortly after graduation, Price moved to Atlanta, where she eventually became chair of the music department at what is currently Clark Atlanta University, a historically black college. She married Thomas J. Price, a lawyer, in 1912, and they moved back to Little Rock. However, their residence in Arkansas was brief. Like so many Black families at the time, the Prices decided to journey North during the Great Migration in order to leave behind the brutality of Jim Crow.

In 1927 they settled in Chicago, where Florence quickly became involved in the local music and arts community. She joined the Chicago Music Association and the R. Nathaniel Dett Club of Music and the Allied Arts. She also completed additional studies in composition and orchestration at the American Conservatory of Music, Chicago Teachers College, Central YMCA College, the University of Chicago and Chicago Musical College (now Chicago College of Performing Arts of Roosevelt University). Price studied under Carl Busch and Wesley LaViolette at Chicago Musical College, and graduated in 1934.

Eventually, after experiencing years of abuse and finan-

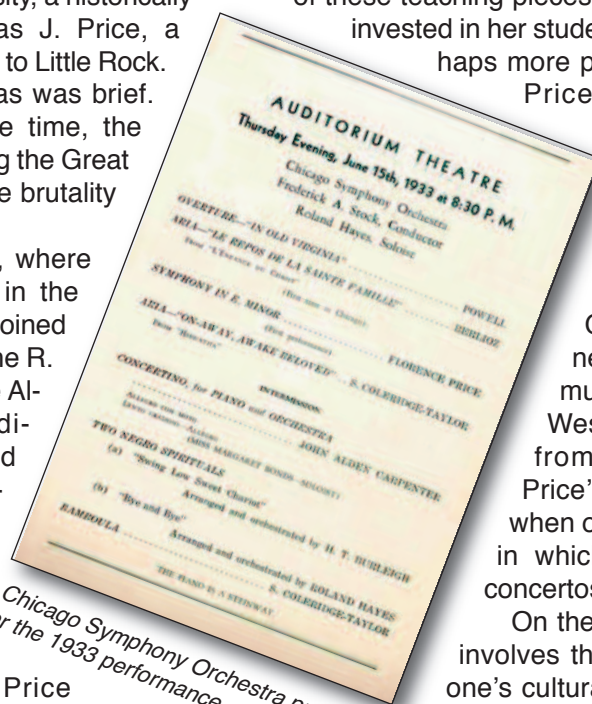


cial hardship, Price divorced her husband and moved in with friends, including her student Margaret Bonds. She supported herself and her three children through her musical work, a remarkable feat for a Black woman in the 1930s. She earned a living by performing as an organist for silent films, writing songs (under a pen name) for local radio ads, and teaching piano lessons from her home.

Price wrote a great number of teaching pieces for those piano lessons. Manuscripts of these works don't include introductions or pedagogical notes from Price, but their descriptive titles ("Little Piece for Black Keys," for example) demonstrate that Price was mindful of the physicality of keyboard playing, and that she was committed to helping her students develop the performance skills and learning strategies necessary for successful keyboard musicianship. Furthermore, it's quite striking that Price wrote her own teaching music, as texts for keyboard instruction certainly existed at the time. First, the existence of these teaching pieces shows that Price was personally invested in her students' progress. Secondly, and perhaps more profoundly, these writings offered Price's students a highly valuable medium to engage with music—accessible at all skill levels—written by a Black musician.

Price's compositional style is often described as being both "neo-Romantic" and "nationalist." On the one hand, music that is neo-Romantic references classical-music idioms and/ or genres from Western Europe, particularly those from the 18th and 19th centuries. Price's neo-Romanticism is apparent when one considers many of the genres in which she composed: symphonies, concertos, string quartets, etc.

On the other hand, musical nationalism involves the expression and celebration of one's cultural identity using musical objects. So many discussions of non-European music frame that music's stylistic elements in dialogue with, or even in opposition to, a Western-European



Chicago Symphony Orchestra program for the 1933 performance of Price's work.



Florence Beatrice Price became the first black female composer to have a symphony performed by a major American orchestra. She continued to teach, compose, and perform throughout her adult life.



Ms. Price and her daughter, Florence Robinson, stand in front of their summer home in Michigan where many boxes of her lost musical scores were found a few years ago

canon. How, then, can a Black American composer's music both subscribe to that canon and honor her own musical heritage? Are the descriptors "neo-Romantic" and "nationalist" at odds with each other, particularly in the case of Price's compositional style?

Perhaps in acknowledgement of this tension, some have argued that Price's music is less "nationalist" than that of her contemporaries, based on an ostensibly quantitative survey of Black musical idioms present in her major works. That kind of analysis actually does a disservice to Price's work. By taking a purely literalist approach to defining Black music, one risks understating the prevalence of Black influences that inform a composer's musical style.

Indeed, Price's citations of Black musical idioms extend far beyond the literal. Yes, Price's work explicitly quotes literary texts and/or well-known Black melodies, and it also affirms Black culture via the use of specific genres such as her arrangements of spirituals. Additionally, and more subtly, Price injects Black culture into musical objects themselves, regardless of whether or not they occur within Western European genres. These objects include, for example, the use of Afro-Caribbean dance rhythms, syncopation, and blues-esque harmonies.

Perhaps, then, it is better to say that the neo-Romantic and nationalist elements of Price's music exist in dialogue with each other, rather than in opposition to each other. Price's music is famous for having been performed by contemporaneously important ensembles; those ensembles were, literally and symbolically, predominantly white spaces. Genres such as symphonies, and tone poems, would be recognizable to audiences in those spaces, and so Price's faithful infusion of Black culture into her music is especially significant. In those literal and symbolic white spaces, she presented an unashamed portrait of her cultural identity and heritage. For contemporary audiences, this portrait represents a love letter to members of Price's community: Black music is beautiful, elevated art, worthy of public status and admiration.



Price continued to teach, compose, and perform throughout her adult life. She worked out of Chicago for the majority of her life, and she also spent time in Harlem, collaborating with other great musicians, artists, and writers of the Harlem Renaissance. Price's better-known collaborators include the writer Langston Hughes, the contralto Marion Anderson, and the pianist-composer Margaret Bonds, who was Price's former student and dear friend.

Although Florence Price achieved, during her lifetime, modest recognition for her compositions, the impact of that recognition cannot be ignored. Her *Symphony in E minor* was the first composition by a Black woman to be performed by a major orchestra. Price was the recipient of the 1925 Holstein Prize as well as two prizes at the 1932 Wannamaker Music Contest. During her lifetime, her music was performed by prominent ensembles such as the Chicago Symphony (which performed her *Symphony in E* in 1933), the Detroit Symphony, the Chicago Chamber Orchestra, and the United States Marine Band. Price's contribution to musical society cannot be overstated. Her creative output was staggering: she composed four symphonies, nine additional major works for orchestra, two violin concertos, one piano concerto and one rhapsody for piano and orchestra, and dozens of songs, pieces for solo instruments, chamber music, and arrangements of spirituals.

Price died in Chicago on June 3, 1953. To honor her legacy, the Chicago Public Schools opened Florence B. Price Elementary School (sadly now closed) in 1964. In 2009 a huge number of Price's manuscripts, some of which were thought to be lost, was found in her old summer home in St. Anne, Illinois. Subsequently, interest in her work has enjoyed a well-deserved revival.

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—Elaina B. McKie is currently pursuing a PhD in music theory at the Eastman School of Music. She is also an instructor in the University of Rochester's College Music Department and Writing, Speaking, and Argument Program.



## FEATURED ARTISTS



### FEATURED GUEST ARTIST

**Denyce Graves, *Mezzo-Soprano*:** The 2019 Gateways Music Festival presents renowned mezzo-soprano Denyce Graves as its Featured Guest Artist. Recognized worldwide as one of the most exciting vocal artists ever, Ms. Graves continues to gather popular and critical acclaim in performances on four continents. Her career has taken her to the world's great opera houses and concert halls. The combination of expressive, rich vocalism, elegant stage presence, and superlative theatrical abilities allows her to pursue a wide breadth of operatic portrayals as well as delight audiences in concert and recital appearances. Ms. Graves will sing a selection of opera arias and spirituals accompanied by the Gateways Orchestra during the Festival's final concert, Sunday, August 11, Kodak Hall at Eastman Theatre.

### MUSIC DIRECTOR & CONDUCTOR

**Michael Morgan, *conductor*:** Once again Michael Morgan leads the Gateways Orchestra. Mr. Morgan conducted the first Gateways Music Festival orchestra in Winston Salem, N.C. in 1993, and after an interlude of several years, returned in 2011. He was born in Washington, D.C. and, while a student at Oberlin Conservatory of Music, spent a summer at the Berkshire Music Center at Tanglewood, studying with Gunther Schuller and Seiji Ozawa. He also first worked with Leonard Bernstein during that same summer. Since 1991, Mr. Morgan has been music director of the Oakland (California) Symphony. He also serves as Artistic Director of the Oakland Symphony Youth Orchestra, and Music Director at Bear Valley Music Festival.



### MASTER OF CEREMONIES

**Terrance McKnight** is the weekday evening host for WQXR 105.9 FM, New York's only all-classical music station. He's also the host, writer and producer of the station's audio documentaries on Langston Hughes, Dr. Martin Luther King, Jr., Hazel Scott, Coleridge-Taylor Perkinson and Florence Beatrice Price. In 2010, his *All Ears with Terrance McKnight*, a show about musical discovery, was honored with an ASCAP Deems Taylor Radio Broadcast Award. Mr. McKnight serves as artistic director and host of The Dream Unfinished Orchestra, an activist orchestra that supports New York City-based civil rights and community organizations through concerts and presentations. He served on the music faculty at Morehouse College, where he taught Music Appreciation, Music Theory and Applied Piano for ten years. He received his B.A. in Music from Morehouse College and his M.M. from Georgia State University.



### SOLOISTS

**Brendon Elliott, *violin*:** A Virginia native and second-year Violin Fellow at the New World Symphony, Brendon Elliott received a bachelor's degree from The Curtis Institute of Music and master's degree from The Juilliard School. He began playing under his mother's tutelage at age three and made his solo debut at age 10, performing a concerto with the Hampton University Orchestra. Mr. Elliott is a two-time alumnus of NPR's *From the Top*, a nationally syndicated radio broadcast featuring America's talented young musicians. He toured with the Virginia Symphony, performing the Hailstork *Violin Concerto* and also guest soloed with the Symphony for five special Young Peoples Concerts, "Songs for a Dreamer" MLK Memorial Concert, and a 9/11 Memorial Concert. His performance of William Grant Still's *Mother and Child* was broadcast on WMRA radio (Charlottesville, VA). He has performed with the Sphinx Virtuosi Chamber Orchestra, Orpheus Chamber Orchestra, Orchestra St. Luke's, and Chineke! Orchestra. The *Charleston Post and Courier* described his solo performance with the *Colours of Music Virtuosi* as "playing with grace and poise, displaying a fine technique and sweet tone." [Thursday, August 8, 2019 - Mt. Olivet Baptist Church - 7:30 p.m.]





**Stewart Goodyear, piano:** After his stunning performance of Rachmaninoff’s Second Piano Concerto with the Gateways Festival Orchestra in 2017, Mr. Goodyear returns in 2019 for a solo piano recital featuring Bach’s Goldberg Variations. Proclaimed "a phenomenon" by the Los Angeles Times and "one of the best pianists of his generation" by the *Philadelphia Inquirer*, he has performed with major orchestras, including the Philadelphia Orchestra, New York Philharmonic, and Chicago Symphony. He began his training at The Royal Conservatory in Toronto, received his bachelor's degree from Curtis Institute of Music, and completed his master's at The Juilliard School. [Tuesday, August 6, 2019 - Hatch Recital Hall at Eastman School of Music - 8:00 p.m.]



**Nathaniel Gumbs, organ:** Appointed Director of Chapel Music at Yale University, Mr. Gumbs recently completed his doctorate in Organ Performance from the Eastman School of Music. He earned a Master of Music from Yale in 2011. He grew up playing at Trinity Baptist Church in the Bronx. Mr. Gumbs is a frequent guest musician at Abyssinian Baptist Church in Harlem and organist and clinician for the Hampton University Ministers’ Conference. In 2012, he organized music for plenary sessions of the Democratic National Convention in Charlotte, N.C. This year he was named among the “Top 20 Under 30” by *Diapason* magazine. [Thursday, August 8, 2019 - Third Presbyterian Church - Noon].



**Kelly Hall-Tompkins, violin:** Acclaimed by the New York Times as “the versatile violinist who makes the music come alive,” Kelly Hall-Tompkins enjoys a dynamic career as a soloist and chamber musician. For the 2019 Gateways Music Festival, Ms. Hall-Tompkins will perform Florence Price’s *Violin Concerto No. 2* with the Gateways Chamber Orchestra. Winner of a Naumburg International Violin Competition Honorarium Prize, Ms. Hall-Tompkins has appeared as soloist with orchestras throughout the world. She earned a Master of Music degree from the Manhattan School of Music and a Bachelor of Music degree with honors in violin performance, with a minor in French, from the Eastman School of Music. She founded and directs Music Kitchen-Food for the Soul which has, to date, brought almost 100 chamber music performances to New York City and Los Angeles homeless shelters. Ms. Hall-Tompkins studies and speaks eight languages. A native of Greenville, South Carolina, she began her violin studies at age nine. She lives in New York City with her husband Joe. [Saturday, August 10, 2019 - Hochstein School of Music & Dance - 7:30 p.m.]



**Terrence Wilson, piano:** A Gateways Music Festival favorite, Mr. Wilson has delighted Gateways audiences with concerto and chamber music performances. In 2019, Mr. Wilson performs his first Gateways solo recital, presenting Rachmaninoff’s complete Etudes Tableaux Op. 39. Acclaimed by the *Baltimore Sun* as “one of the biggest pianistic talents to have emerged in this country in the last 25 years,” he has appeared as a soloist with the nation’s finest orchestras. In 2011, Mr. Wilson was nominated for a Grammy for his recording with the Nashville Symphony of Michael Daugherty’s *Deus ex Machina* for piano and orchestra – written expressly for him in 2007. Mr. Wilson is a graduate of The Juilliard School, a native of the Bronx, and a resident of Montclair, New Jersey. [Thursday, August 8, 2019 - Hatch Recital Hall at Eastman School of Music - 3:00 p.m.]



## FEATURED COMPOSERS

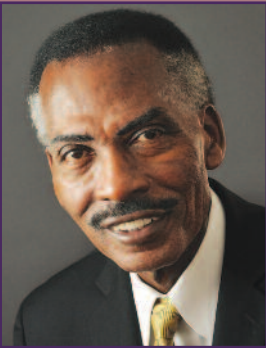
**James Cockerham:** A multi-faceted musician with a strong Gospel background, James Cockerham is a gifted composer, arranger and orchestrator. In his hands, Rosamond and James Weldon Johnson’s *Lift Every Voice and Sing*, commonly called the “Negro National Anthem,” becomes an epic and cinematic journey from the Old World to the New, with rhythms from Africa to sounds of Jazz, R&B, Soul and more. [Sunday, August 11, 2019 - Kodak Hall at Eastman Theatre - 4:00 p.m.]



## FEATURED COMPOSERS continued



**Carlos Simon:** Composer Carlos Simon is a native of Atlanta, Georgia, whose music ranges from concert pieces for large and small ensembles to film scores with influences of Jazz, Gospel, and Neo-Romanticism. He earned his doctorate degree at the University of Michigan and also received degrees from Georgia State University and Morehouse College. Originally a work for symphonic band, his *Amen!* has been newly-arranged for full orchestra and was commissioned by Gateways' Music Director Michael Morgan and the Reno (Nevada) Symphony. The work depicts a traditional African-American church service. [Sunday, August 11, 2019 - Kodak Hall at Eastman Theatre - 4:00 p.m.]



**Olly Wilson (1937-2018):** Olly Wilson incorporated in his compositions a richly varied musical background including traditional composition and academic disciplines, as well as his professional experiences as a jazz and orchestral musician, work in electronic media, and studies of African music in West Africa. His works have been performed by major American orchestras such as the Atlanta, Baltimore, Saint Louis, Detroit, and Dallas symphonies, as well as international ensembles such as the Moscow Philharmonic, the Netherlands Philharmonic, and the Royal Concertgebouw Orchestra. Mr. Wilson has received commissions from the Boston, Chicago, and Houston Symphonies, as well as the New York Philharmonic and the American Composers Orchestra. In addition to being a published author—he wrote numerous articles on African and African-American music—he often conducted concerts of contemporary music. In 1995, Mr. Wilson was elected to the American Academy of Arts and Letters.



## CONDUCTORS AND LECTURERS

**Jaman Edward Dunn:** The Buffalo (New York) Philharmonic Orchestra's new assistant conductor, Jaman Edward Dunn, will conduct Florence Price's Violin Concerto No. 1 with the Gateways Chamber Orchestra, and violinist Brendon Elliott. A native of Chicago, Mr. Dunn began his musical studies on the violin at the age of eight. He earned a Bachelor of Music in Voice Performance from The Ohio State University and recently graduated from The Boston Conservatory at Berklee, earning a Master of Music in Orchestral Conducting. In addition to his conducting activities, Mr. Dunn maintains a vocal career as a baritone, performing both oratorio and operatic repertoire. [Thursday, August 8, 2019 - Mt. Olivet Baptist Church - 7:30 p.m.]



**Cory Hunter:** In the inaugural lecture of the Paul J. Burgett Lecture Series, Cory Hunter will help us contextualize the world and works of our featured composer, Florence B. Price. Selected by Paul Burgett to assume his University of Rochester courses in 2018, Mr. Hunter is the perfect choice for this first preconcert "talk," as Paul called them. He will be joined by Gateways music director Michael Morgan, in his interactive presentation that includes audience engagement and musical examples. Hunter received his Bachelor of Music from the Eastman School of Music, a Master of Divinity and Certificate of Music from Yale Divinity School and the Yale Institute of Sacred Music, and a PhD in musicology from Princeton University. He is currently a post-doctoral fellow at the Frederick Douglass Institute and, in fall 2019, he will begin a dual tenure track appointment as Assistant Professor of Music at the University of Rochester and Assistant Professor of Musicology at the Eastman School of Music. [Saturday, August 10, 2019 - Hochstein School of Music & Dance - 6:00 p.m.]



**Jeri Lynne Johnson:** Founder and artistic director of Philadelphia's Black Pearl Chamber Orchestra, Jeri Lynne Johnson will conduct Florence Price's Violin Concerto No. 2 with Gateways Chamber Orchestra, and violinist Kelly Hall-Tompkins. Her conducting mentors have included Sir Simon Rattle, Marin Alsop, and Daniel Barenboim. In 2005, Ms. Johnson made history as the first African-American woman to win an international conducting prize when she was awarded the Taki Concordia Conducting Fellowship. She was heralded as one of today's leading young women conductors on *NBC Today* and she has been featured in numerous magazines and newspapers as well as television and radio shows around the world including *20/20* and the *Tavis Smiley Show* on PBS. [Saturday, August 10, 2019 - Hochstein School of Music & Dance - 7:30 p.m.]



## AWARD RECIPIENTS

### TRAILBLAZER AWARD

#### Robert Lee Watt | Author and French horn



Born in Neptune Township, New Jersey, Robert Lee Watt was hired by Zubin Mehta and the Los Angeles Philharmonic to play assistant principal horn in 1970 and remained there for 37 years before retiring in 2008. He was the first African-American French hornist hired by a major symphony orchestra in the United States. After high school Watt was accepted to the New England Conservatory of Music in Boston where he studied French horn with Harry Shapiro of the Boston Symphony.

While a member of the Los Angeles Philharmonic Mr. Watt performed with many of the most esteemed and renowned conductors of our time including Leonard Bernstein, Eugene Ormandy, Pierre Boulez, James De Priest, and Michael Tilson Thomas. In the late 80's Mr. Watt helped organize an African-American brass quintet, "The New Brass Ensemble" which performed throughout the United States and abroad. Recently he executive produced a short film in memory of his friend Miles Davis. The film is based on the musical composition "Missing Miles" by Todd Cochran, which was commissioned by Mr. Watt, for French horn and piano. The short film was chosen by the Pan African Film Festival and the Garden State Film Festival. Mr. Watt is a licensed airplane pilot, a saber fencer and speaks German and Italian. [Welcome Reception - Tuesday, August 6, 2019 - Sproull Atrium, Eastman School of Music - 6:00 p.m.]



### DISTINGUISHED ACHIEVEMENT AWARD

#### Kelly Hall-Tompkins | Music Kitchen - Food for the Soul



Founded in 2005 to bring top classical music artists to homeless shelters and hailed in a *New York Times* feature article that said in part, "Just three blocks from Lincoln Center...The concerts have an air of authenticity and directness that sometimes does not exist in concert halls," Music Kitchen has presented over 100 concerts, nearly 200 top emerging and established artists, including Emanuel Ax, Glenn Dicterow, Carter Brey, and reached over 18,000 homeless shelter clients.

In celebration of the 18,000 clients served, the 100th concert and the upcoming 15th season in March of 2020, Music Kitchen proudly launched "Forgotten Voices," a composite song cycle featuring incidental comments by homeless shelter clients from the first 100 concerts, set to music by 15 of the most celebrated established and emerging composers of our time, featuring Courtney Bryan, Jon Grier, Ms. Hall-Tompkins, James Lee, Tania Leon, Beata Moon, Paul Moravec, Angelica Negron, Kevin Puts, Steve Sandberg, Jeff Scott, Joel Thompson, Errollyn Wallen, and Ellen Taaffe Zwilich. The project will culminate in a major public concert of the complete song cycle in Spring of 2020. [Chamber Music Concert I - Mt. Olivet Baptist Church - Thursday, August 8, 2019 - 7:30 p.m.]



### DISTINGUISHED ACHIEVEMENT AWARD

#### Terrance Patterson | Ritz Chamber Players



Ritz Chamber Players, the nation's first chamber music ensemble series comprised solely of accomplished musicians spanning the African diaspora, brings a fresh, new energy to the classical music genre. Critics proclaimed their highly successful debut concert at Carnegie Hall's Weill Recital Hall in 2004 as "extraordinary" and "vital and fresh." Founded in 2002 by Artistic Director and clarinetist Terrance Patterson, the Ritz Chamber Players present a subscription series at the Times-Union Center for the Performing Arts in Jacksonville, Florida and at Atlanta's Kennesaw State University. The group performs chamber works from the standard classical repertoire in many combinations, as well as highlights the works of contemporary African-American composers. The Ritz Chamber Players seek to increase the visibility of African-American classical composers and heighten public awareness of the African-American musician contributions within the classical music genre. [Chamber Music Concert II - Hochstein School of Music & Dance - Saturday, August 10, 2019 - 7:30 p.m.]

# PARTICIPATING MUSICIANS

## Gateways Music Festival • August 6-11, 2019

Michael Morgan, *Music Director & Conductor*

Denyce Graves, *Mezzo-Soprano, Guest Soloist*

Antoine Clark, *Assistant Conductor*

Jaman Edward Dunn, *Guest Conductor* | Jeri Lynne Johnson, *Guest Conductor*

### VIOLIN

Kelly Hall-Tompkins, *concertmaster*  
(New York, NY)  
Derek Reeves, *principal* (Fort Wayne, TX)  
Lucinda Ali-Landing (Chicago, IL)  
Charlene Bishop (New York, NY)  
Jeffrey Boga (Fair Haven, NJ)  
Jalisha Boyd (Leonardo, NJ)  
David Burnett (New York, NY)  
Christipher Burton (Detroit, MI)  
Cleveland Chandler (Hanover, MD)  
Kyle Dickson (Chicago, IL)  
Caitlin Edwards (Louisville, KY)  
Mellasenah Edwards (Baltimore, MD)  
Timothy Edwards (Jacksonville, FL)  
Brendon Elliot (Newport News, VA)  
Robert Fisher (Jackson, MS)  
Frédérique Gnaman (New York, NY)  
Bennie Harris (Saint Petersburg, FL)  
Josh Henderson (New York, NY)  
Sarah Martin (Berlin, Germany)  
Joseph Matthews (Memphis, TN)  
Stephanie Matthews (New York, NY)  
Jessica McJunkins (New York, NY)  
Jessie Montgomery (New York, NY)  
Jason Pooler (Columbus, GA)  
Constance Price (Detroit, MI)  
Lionel Thomas (Newark, DE)  
Samuel Thompson (Baltimore, MD)  
Adrian Walker (St. Louis, MO)

### VIOLA

Amadi Azikiwe, *principal* (New York, NY)  
Tia Allen (New York, NY)  
Jennifer Arnold (Portland, OR)  
Beverly Baker (Virginia Beach, VA)  
Kathryn Brown (Rochester, NY)  
Isaiah Chapman (Rochester, NY)  
Leslie DeShazor (Detroit, MI)  
Theresa Fox (Greensboro, NC)  
Linda Green (Oakland, CA)  
Caroline Jones (Greensboro, NC)  
Aundrey Mitchell (Brooklyn, NY)  
Seth Pae (Chicago, IL)  
Yvonne Smith (Houston, TX)

### CELLO

Troy Stuart, *principal* (New York, NY)  
Ifetayo Ali-Landing (Chicago, IL)  
Cremaine Booker (Goodlettsville, TN)

Eric Cooper (New York, NY)  
Gordon Grubbs (San Diego, CA)  
Joseph Hébert (San Francisco, CA)  
Byron Hogan (New York, NY)  
Timothy Holley (Durham, NC)  
Blake-Anthony Johnson (Miami Beach, FL)  
Kevin Jones (Lorton VA)  
Kenneth Law (Durham, NC)  
Derek Menchan (Winter Haven, FL)  
Teryle Watson (Rochester, NY)

### DOUBLE BASS

Rick Robinson, *principal* (Detroit, MI)  
Evan Cannon (McLean, VA)  
Tiffany Freeman (Bloomington, IN)  
William Johnson (Altadena, CA)  
Kevin Mauldin (Naples, FL)  
Patricia Silva Weitzel (North Liberty, IA)

### FLUTE

Judy Dines, *principal* (Houston, TX)  
Dennis Carter (Detroit, MI)  
Jacqueline Cordova-Arrington (Webster, NY)  
Patricia Reeves (Ft Wayne, IN)

### OBOE

Titus Underwood, *principal* (Nashville, TN)  
Hassan Anderson (New York, NY)  
Jasmine Daquin (Rochester, NY)  
Geoffrey Johnson (Detroit, MI)

### CLARINET

Alexander Laing, *principal* (Phoenix, AZ)  
Pamela Coats (Hamburg, VA)  
Robert Davis (Shaker Heights, OH)  
Terrance Patterson (Jacksonville, FL)  
LeTriel White (Houston, TX)

### BASSOON

Joshua Hood, *principal* (Charlotte, NC)  
Sandra Bailey (Chicago, IL)  
Lamar Carey Curtis (Chicago, IL)  
Monica Ellis (New York, NY)  
Kai Rocke (Houston, TX)  
Maya Stone (Nashville, TN)

### FRENCH HORN

Amanda Collins, *principal* (Columbia, MO)  
Deryck Clarke (New York, NY)  
Eric Davis (Hempstead, NY)  
David Dickerson (Altadena, CA)

Priscilla Rinehart (Miami Beach, FL)  
W. Marshall Sealy (New York, NY)  
Robert Watt (Los Angeles, CA)  
Larry Williams (Baltimore, MD)

### TRUMPET

Herbert T. Smith, *principal* (Rochester, NY)  
Javian Brabham (Young Harris, GA)  
Leonard Foy (Zionsville, IN)  
Courtney Jones (Columbus, GA)

### TROMBONE

Burt Mason, *principal* (New York, NY)  
Isrea Butler (Salisbury, MD)  
Martin G. McCain (Manchaca, TX)

### TUBA

Richard White, *principal* (Albuquerque, NM)

### TIMPANI

Douglas Cardwell, *principal* (Albuquerque, NM)

### PERCUSSION

Ralph Barrett, *principal* (Durham, NC)  
Eric Goldberg (Chicago, IL)  
Donnie Johns (Washington, DC)  
Terry McKinney (Houston, TX)

### HARP

Adán Vásquez, *principal* (Bronx, NY)

### PIANO

William Chapman Nyaho (Seattle, WA)  
Mikael Darmanie (Red Springs, NC)  
Stewart Goodyear (New York, NY)  
Tabitha Johnson (Barrie, NY)  
Artina McCain (Manchaca, TX)  
Nnenna Ogwo (New York, NY)  
Damien Sneed (New York, NY)  
Terrence Wilson (Montclair, NY)

### ORGAN

Nathaniel Gumbs (New Haven, CT)

### VOCALISTS

Kearstin Piper Brown, *soprano* (Rochester, NY)  
Malcolm Merriweather, *baritone* (New York, NY)  
Brittany Rumph, *soprano* (Rochester, NY)

### PANEL MODERATOR

Garrett McQueen (Saint Paul, MN)

# YOUNG MUSICIANS INSTITUTE

Eastman School of Music  
26 Gibbs Street, Rochester, NY 14604

**August 7 - 8, 2019**

**Armand Hall, Program Director**

<b>VIOLIN</b>	Alexis Hatchett	<b>VIOLA</b>	<b>DOUBLE BASS</b>	<b>SAXOPHONE/ PIANO</b>
Coryn Blocker	Anani Holiday	Mariah Campbell	Daphane Clinton	Zion Thompson
Geiger Breyelle	Jaki Huang		Gqamana Philani	
Raven Campbell	Sergio Navedo	<b>CELLO</b>	<b>FLUTE</b>	<b>TRUMPET</b>
Joshua Cotto	Antony Owens	Bridget Crowley	Alisha Josenberger	Keenan Edwards
Jeria Davis	Arianna Robinson	Joanna Frank	<b>CLARINET</b>	<b>TROMBONE</b>
Ania McNair		Nadia Jones	Madison Edwards	Prophecy Wood
		Sebastian Parham	Faith Hagins	

*Participants in the 2019 Young Musicians Institute (YMI) are students at the following schools or organizations. We are grateful to their parents and teachers for enabling them to participate in the YMI.*

East Upper High School  
Hochstein School of Music & Dance  
A. D. Oliver Middle School  
Rochester Genesee Community Charter School  
Rochester Preparatory School  
ROCMusic

School 15 – The Children’s School of Rochester  
School 23 (Francis Parker)  
School of the Arts (SOTA)  
Strings for Success (School 19 –Charles T. Lunsford)  
Twelve Corners Middle School

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**IFETAYO ALI-LANDING, CELLO**

Ifetayo Ali-Landing, age 16, began her musical studies on the violin and switched to cello at the age of four. She is the Sphinx Competition Junior Division First-Place Laureate for 2017 and performed as a soloist with the Sphinx Symphony Orchestra at Orchestra Hall in Detroit. At the 2016 Sphinx Competition, she was awarded Second-Place Laureate in the Junior Division. Ifetayo was also one of the winners of the 2016 DePaul Concerto Festival for Young Performers and performed as a soloist with the Festival's Oistrakh Symphony Orchestra.

**LUCINDA ALI-LANDING, VIOLA**

Lucinda E. Ali-Landing, violinist and founder of the Hyde Park Suzuki Institute, began her studies at age six, with her father, James Holland, a violinist/violist. She began with Suzuki studies, which was still relatively new in North America in the early 1970s. After studying for one year with her father, she then studied with Sarah Deneen and later Donna Ross. As a child, Ms. Ali-Landing was the concertmaster of the orchestra at the Music Center of the North Shore for three consecutive years. She is a member of the Chicago Sinfonietta.

**TIA ALLEN, VIOLA**

Tia Allen has performed at Carnegie Hall, Alice Tully Hall, Radio City Music Hall and Metropolitan Museum. She is a fellowship member of Spoleto Festival in Charleston and a six-summer veteran of the Aspen Music festival. She performs with the Harlem Chamber players and the MUNY Program. She received her BM and MM in performance from the University of Cincinnati College Conservatory of Music. She also studied at the Manhattan School of Music and received a Professional Studies certificate in Performance and a Professional Graduate Diploma in the Orchestral Performance Program.

**HASSAN ANDERSON, OBOE**

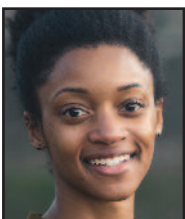
Hassan Anderson is a soloist, chamber musician, and teacher. Since 2011, He has been the oboist of the New York-based chamber music ensemble SHUFFLE Concert. Among his numerous guest appearances with distinguished ensembles are performances with the American Ballet Theater, Orpheus Chamber Orchestra, Jacksonville Symphony Orchestra, the Jupiter Symphony Chamber Players, and Harlem Chamber Players. Mr. Anderson currently serves as Assistant Conductor of the New Jersey City University Orchestra. He has been a member of the Juilliard MAP Faculty since 2014.

**JENNIFER ARNOLD, VIOLA**

Jennifer Arnold just completed her 14th season as a violist with the Oregon Symphony in Portland. She performs regularly with her string quartet mousai REMIX and is currently Director of Artistic Operations for 45th Parallel, a musician-run chamber music collective. A dedicated music educator, Ms. Arnold is on faculty at the Sphinx Performance Academy and just completed her three-year term as Oregon Chapter President of the American String Teachers Association.

**AMADI AZIKIWE, VIOLA**

Amadi Azikiwe, violist, violinist and conductor, has been heard in recital in major cities throughout the United States, 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 in New York. He has appeared in recital at the Piccolo Spoleto Festival in Charleston, the International Viola Congress, and at the American Academy of Arts and Sciences. He has performed in Israel, Canada, South America, Central America, Switzerland, India, Japan, Nigeria, Hong Kong, and the Caribbean.

**SANDRA BAILEY, BASSOON**

Sandra Bailey is currently the Principal Bassoonist of the Chicago Sinfonietta. She completed her Bachelor's of Music at Northwestern University Bienen School of Music where she studied with Chris Millard, Lewis Kirk, and David McGill and completed her Master's of Music at DePaul University School of Music under the tutelage of Bill Buchman and Keith Buncke. In June 2016, she won the position of Principal Bassoon in the Kwazulu-Natal Philharmonic in Durban, South Africa. Ms. Bailey served as the second bassoonist of the Arkansas Symphony during the 2017/18 season.

**BEVERLY BAKER, VIOLA**

Beverly Baker has been a member of the Virginia Symphony Orchestra for 36 years, where she has held the principal position for 25 years. She has performed chamber music with the Dover and Miami String Quartets. She performs with the Virginia Opera and Virginia Chamber Players, and has been featured on the national radio program, *Performance Today*. Adolphus Hailstork composed "Sanctum" for her. She attended the Juilliard School of Music's pre-college division and received a Bachelor of Music degree in performance from the University of Missouri, studying with Carolyn Kenneson.

**RALPH BARRETT, PERCUSSION**

Ralph Barrett, a native of the Philadelphia area, holds a Bachelor of Science in Education from Millersville University, PA, a Master in Music from Northwestern University, Evanston, IL, and a Doctor of Musical Arts from University of South Carolina. Barrett served in the United States Navy for 28 years as a percussionist and an Officer Bandmaster. His performing and recording credits include the Virginia Symphony Orchestra, Honolulu Symphony Orchestra, Natalie Cole, Burt Bacharach, Dionne Warwick, and The Washington Winds. He teaches conducting and arranging at North Carolina Central University.

**CHARLENE BISHOP, VIOLIN**

Charlene Bishop began her violin studies at the age of six and was accepted into the Music Advancement Program (MAP) at the Juilliard School. She furthered her studies at the Mannes Pre-College and College of Music where she received her BA in Violin Performance, and participated at Kinhaven and Meadowmount music camps. Through the years, Charlene has performed at the Gewandhaus in Leipzig, Germany, Fiddlefest in Zurich, Switzerland, the Kennedy Center, Madison Square Garden and Yankee Stadium. Charlene currently freelances throughout the New York City area.

**JEFFREY BOGA, VIOLIN**

Jeffrey Boga is currently the Director of Strings for the Red Bank Regional High School for the Visual and Performing Arts, Minister of Music for Newark's Trinity and St. Philips Cathedral, and a member of the Monmouth County Symphony Orchestra. He studied music at the University of North Carolina School for the Arts, Oberlin Conservatory, the University of Memphis, and the University of Georgia. Mr. Boga served as an adjunct professor at Morehouse, and Medgar Evers Colleges, and has led and performed with ensembles throughout the US, Western Europe and Russia.

**CREMAINE BOOKER, CELLO**

Cremaine Booker is a cellist from Dallas, TX. He has made appearances with the Sewanee Symphony, Roy "Futureman" Wooten's Black Mozart Ensemble, Nashville Philharmonic Orchestra and Jackson Symphony. He was the recipient of the Holy Cross BachFest Scholarship, Nashville Symphony Orchestra League Thor Johnson Scholarship Finalist, and was invited to the National Society of Collegiate Scholars. Cremaine has performed masterclasses with teachers such as Julia Tanner, Eric Kutz, Peter Sheppard, and Yo-Yo Ma. Cremaine completed his undergraduate studies at the Middle Tennessee State University.

**JALISHA BOYD, VIOLIN**

Jalisha Boyd is a freelance violinist and music educator from Memphis, TN. She holds a Bachelors of Music in Violin Performance from the University of Louisville in Kentucky, and a Masters of Music Education in Instrumental Music from the University of Tennessee in Knoxville. Ms. Boyd works as a Music Teacher with the Gestalt Community Schools, Power Center Elementary Academy and as a Violin Instructor at the Wesley House Community Center in Knoxville, Tennessee.

**JAVIAN BRABHAM, TRUMPET**

Javian Brabham serves as the Assistant Director of Bands at Young Harris College (GA). He holds a Doctor of Music in Trumpet Performance with a certification in college teaching from Florida State University. His professional playing experience includes performance with many regional orchestras including the Tallahassee Symphony Orchestra, New Mexico Philharmonic, Rome (GA) Symphony Orchestra, Northwest Florida Symphony, and Sinfonia Gulf Coast. Dr. Brabham has been a multiple semi-finalist at the National Trumpet Competition as a soloist and winner of the 2011 ITG Legacy Scholarship.

**KATHRYN BROWN, VIOLA**

Kathryn Brown is a graduate student studying viola performance and music education at the Eastman School of Music with George Taylor. Kathryn received her degree in Music Education from Illinois State University. An advocate for access to quality music education for aspiring musicians of all backgrounds, Kathryn is a Golden Apple Scholar of Illinois. Golden Apple provides teacher candidates with scholarship in return for service in schools of need in Illinois. Kathryn currently serves as a member of the American

**KEARSTIN PIPER BROWN, SOPRANO**

Kearstin Piper Brown, an American soprano, has appeared in critically acclaimed opera, musical theatre, and concert performances around the world. A native of Alexandria, Virginia, Ms. Brown is a graduate of both Spelman College and Northwestern University. Highlights of her performances as a concert soloist include an appearance at the Palais Augarten in Vienna, a gala of American music with the Moscow City Symphony Orchestra, Handel's Messiah with the Lebanon Symphony, a concert with the Rochester Early Music Festival, the Festival Classique's Opera Under the Stars concert with the Residentie Orkest in The Hague and the Edison Awards Gala 2010 with the Amsterdam Sinfonietta.



**DAVID BURNETT, VIOLIN**

David Burnett has been on the violin faculty of Harlem School of the Arts for 16 years. Mr. Burnett also teaches at the Langston Hughes Middle School and P.S. 6 in Brooklyn through ArtsConnection. He began studying the violin with Galina Heifetz while a student at Music and Art High School. Mr. Burnett completed his undergraduate studies at Oberlin Conservatory with Marilyn McDonald, followed by studies with Lynn Chang at the Boston Conservatory. Mr. Burnett's string quartet, The West Village Quartet, has performed together for over 18 years and has a residency with the Baltimore Symphony.

**CHRISTIPHER BURTON, VIOLIN**

Christipher S. Burton has enjoyed a career which spans over two decades. He has recorded for Donnie McClurkin, Fred Hammond, and the late Queen of Soul Aretha Franklin. During home-going services for Ms. Franklin, Mr. Burton performed for various artists, including Ronald Isley, Fantasia, Jennifer Hudson, and Jennifer Holliday. He has performed in master classes for Itzhak Perlman, Miriam Fried, and Elisabeth Adkins(NSO). Mr. Burton attended University of Missouri St. Louis as a student of Darwyn Apple, and furthered his studies with Roland and Almita Vamos.

**ISREA BUTLER, TROMBONE**

Isrea Butler holds degrees in trombone performance from the Eastman School of Music (BM, MM) and Rutgers University (DMA). He is currently Director of Bands and Music Coordinator at the University of Maryland Eastern Shore. He is also Director of the 369th Experience WWI Centennial Recreated Harlem Hell Fighters Band. Mr. Butler has performed with the Orchestra of St. Luke's, Rochester Philharmonic, Buffalo Philharmonic, New York String Seminar Orchestra, Gateways Festival Orchestra, and Colour of Music Festival Orchestra.

**EVAN CANNON, DOUBLE BASS**

Evan Cannon is a native of Fairfax, Virginia, who began his musical studies at the age of eight. He is a graduate of the Manhattan School of Music where he was a scholarship student under Jeremy McCoy. Since then, Mr. Cannon has had the opportunity to work with conductors such as Emile De Cou, Rodrick Cox, Elizabeth Shultz, and Philippe Entremont. He has performed multiple times on stage with the National Symphony Orchestra. He has also participated in Master Classes with notable bassists Ira Gold, Duncan McTier, and Robert Oppelt. Mr. Cannon is currently a freelance musician in New York City.

**DOUGLASS CARDWELL, TIMPANI**

Douglas Cardwell currently holds the Principal Timpani Chair with the New Mexico Philharmonic (NMP). He is also the Principal Timpanist of the National Sphinx Orchestra. Along with these appointments he performs with Santa Fe Pro Musica, Performance Santa Fe, and the Chatter Chamber group. Prior to joining the NMP he was a fellowship recipient with the Detroit Symphony Orchestra where he performed, recorded, and toured internationally. Mr. Cardwell is a Pearl/Adams, REMO, and Freer Percussion sponsored Concert Artist.

**DENNIS CARTER, FLUTE**

Dennis Carter, an active freelancer in the Detroit/Toledo areas, serves as Principal Flutist for the Michigan Philharmonic and an additional musician with the Detroit Symphony Orchestra, and others. He also serves as Principal Flutist for the Fisher Theater Orchestra and has toured the U.S. with the N.Y. Gilbert & Sullivan Players and the Carl Rosa Opera Company (UK). Mr. Carter taught for many years in the Southfield Public School System, Henry Ford Community College and has a studio of private students. He holds a B.M. in Music Performance from Wayne State University.

**CLEVELAND CHANDLER, VIOLIN**

Cleveland A. Chandler, Jr. has served as violinist in the United States Air Force Strings in Washington, D.C. for almost 20 years. Mr. Chandler is a founding member of the Chesapeake Strings, the Amistad String Quartet and the Aura String Quintet. He received a BM degree from Peabody Conservatory. He earned a MM Degree and Professional Studies diploma in Violin Performance from The Cleveland Institute of Music. Mr. Chandler has performed with the Baltimore Symphony Orchestra, the Baltimore Choral Arts Society, the Youngstown Symphony, Erie Philharmonic, and the Akron Symphony Orchestra.

**ISAIAH CHAPMAN, VIOLA**

Isaiah Chapman, composer and violist, hails from Amarillo, Texas, where he began formal musical studies on viola at age 10. He studied with Susan Dubois, Daphne Gerling, and Masumi Rostad on viola, Cynthia Roberts on baroque viola, and composition with Diana Rosenblum. Mr. Chapman holds three BM degrees in Viola Performance, Music Theory, and Music Education from the University of North Texas, cum laude and a MM in Viola Performance and Literature from Eastman School of Music. He will commence studies in a double MM program in Composition and Historical Performance this fall at the Peabody Institute of Music.



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**ANTOINE CLARK, ASSISTANT CONDUCTOR**

Antoine T. Clark is in his fourth season as the Artistic and Music Director of the McConnell Arts Center Chamber Orchestra in Worthington, Ohio. Previously, he served as Music Director of the Wayne State College Orchestra in Nebraska. He has conducted the Fort Wayne Philharmonic, the Baltimore Chamber Orchestra, the Moravian Philharmonic, the Pierre Monteux Festival Orchestra, and The Ohio State University Symphony Orchestra. Mr. Clark was a winner of the International Conductor's Workshop and Competition held in Atlanta, Georgia. He has participated in the Gateways Music Festival since 2007.

**DERYCK CLARKE, FRENCH HORN**

Deryck Clarke of Brooklyn attended the High School of Performing Arts (N.Y.C.), the Curtis Institute of Music (Diploma), the UNC School of the Arts (BM) and Rutgers University (MM). He is a veteran performer of orchestra, period instrument ensembles, chamber music, Broadway productions, and contemporary music throughout the U.S. and abroad. Other roles include faculty at N.Y. State Music Camp, educator in Newark N.J. Public Schools, member of the Newark Arts Education Roundtable, New Jersey Symphony Orchestra education committee, founder of Harmony Effect, Inc. and member of Harlem Chamber Players.

**PAMELA COATS, CLARINET**

Pamela Coats has made a name for herself with her versatile performances in Europe, as well as in the United States. Ms. Coats is a prize winner of competitions in Germany, Italy and the U.S.A., performing in such renowned halls as the Beethovenhaus and Beethovenhalle in Bonn, and the Chicago Cultural Center. She appears regularly with several chamber ensembles, including the chamber ensemble, Vivazza, where she is the artistic director. Starting in the 2014-2015 concert season, Ms. Coats also has performed in productions with the German Opera on the Rhine.

**AMANDA COLLINS, FRENCH HORN**

Amanda Collins was described as "impressively solid" by the Dallas Morning News. She has quickly become a highly-sought-after performer and educator across the U.S. and abroad. Ms. Collins is third horn with the Black Pearl Chamber Orchestra and second horn with the American Studio Orchestra. She has performed with several notable ensembles including the Dallas Symphony Orchestra, Kansas Symphony, Memphis Symphony, Opera Memphis, Sphinx Symphony Orchestra and the Lyric Brass Quintet. Ms. Collins is currently Assistant Teaching Professor of French Horn at the University of Missouri.

**ERIC COOPER, CELLO**

Eric Cooper, a native of N.Y.C., began playing cello at the age of 12. At 19, he began his studies with Marion Feldman of the Manhattan School of Music. He transferred to the Conservatory of Music at Brooklyn College in 2007 and started his studies with cellist Fredrick Zlotkin. Mr. Cooper is co-founder of the Brandy Chamber Society with Pedro Vizzarro Vallajos. Currently he is principal cellist with One World Symphony and is also an active member of the String Orchestra of Brooklyn, Brandy String Trio, The Contemporary Music Ensemble of the CUNY Graduate Center, and La Camarata de Washington Heights.

**JACQUELINE CORDOVA-ARRINGTON, FLUTE**

Jacqueline Cordova-Arrington is committed to collaborating with distinguished artists, citizens, and thinkers to create inspiring and culturally unifying experiences for communities and artists alike. She recently completed her doctorate at the Eastman School of Music. As a recipient of the William D. Ford Fulbright Grant, Ms. Cordova-Arrington was the first American to study with principal flutists of the Berlin Philharmonic, Andreas Blau and Emmanuel Pahud. Her training in Berlin led to performances with orchestras including the Los Angeles Philharmonic, Buffalo Philharmonic and Louisiana Philharmonic.

**LAMAR CAREY CURTIS, BASSOON**

Lamar Carey Curtis, a native of Flint, Michigan, started teaching himself to play bassoon at 10 years old. He eventually went on to study at the Interlochen Arts Academy and then at the University of Michigan under L. Hugh Cooper. Mr. Curtis lives in Chicago. He has performed with Chicago Summer Opera, Renovo Strings, Apollo Chorus, Orchestra Nova and the South Florida Symphony in Miami. He has also performed chamber concerts with members of the Detroit Symphony, Chicago Symphony and NY Philharmonic. Mr. Curtis has enjoyed several tours of the U.S., Europe, Scandinavia and Canada.

**JASMINE DAQUIN, OBOE**

Jasmine Daquin performs repertoire ranging from Baroque to contemporary. She received her master's degree in oboe performance from Eastman School of Music in May 2019 and bachelor's from SUNY Purchase College in 2016. Ms. Daquin has performed at festivals and events including the Bay Chamber Concerts, Orpheus Intensive and the grand opening of the Smithsonian Museum of African American History. A New York native, she performs with ensembles such as The Chelsea Symphony and the String Orchestra of Brooklyn. Her principal teachers include Richard Killmer, Stephen Taylor, and James Austin Smith.



**MIKAEL DARMANIE, PIANO**

Mikael Darmanie regularly performs throughout the Americas, the Caribbean and Europe as a classical pianist, a jazz pianist/improviser, a conductor, a chamber musician with his group the Warp Trio, and a DJ. He is currently a New York Foundation for the Arts Fellow in composition and his works have been performed around the world. He is also a Doctoral Candidate in Piano Performance at Stony Brook University in New York under the mentorship of Gil Kalish.

**ERIC DAVIS, FRENCH HORN**

Eric Davis leads a diverse musical life. He is in demand as a soloist, chamber, orchestral and Broadway, commercial recording musician. Mr. Davis is the former Principal Horn of the Philharmonic Orchestra of Queretaro, Mexico, and La Kamerata Chamber Orchestra in Athens, Greece. He currently performs with the Gateways Brass Collective, the New Jersey Symphony, the Princeton Symphony, and the Vermont Symphony. Mr. Davis is on faculty at Hofstra University in Hempstead, NY.

**ROBERT DAVIS, CLARINET**

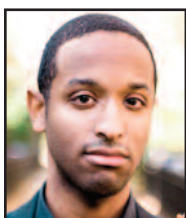
Robert Davis received his MM in Voice at Cleveland State University, BM from the Cleveland Institute of Music, and Artist Diploma from the University of Cincinnati-College Conservatory of Music. He has attended the Interlochen Center for the Arts and the Sarasota Music Festival, and has performed with the Gateways Chamber Players. Mr. Davis recently finished his eighth year as Director of Bands at the Cleveland School of the Arts and is Principal Clarinet of the Cleveland Opera Theater and The Cleveland Opera Orchestra.

**LESLIE DESHAZOR, VIOLA**

Leslie DeShazor is in demand as a soloist, teacher, and recording artist. As a soloist, she has performed with the Toledo Symphony. She regularly performs with the Ann Arbor, Saginaw, Flint and Sphinx Symphony Orchestras as well as jazz ensembles, Leigh Daniels Ensemble and the Detroit-based Musique Noire. An experienced instructor, she currently teaches students of Detroit with instructional music programs offered through the Arts League of Michigan and the Sphinx Organization. A native of Michigan, Mrs. DeShazor holds a bachelor's degree from the University of Michigan.

**DAVID DICKERSON, FRENCH HORN**

David Dickerson is from Altadena, California. During his instruction, he toured internationally with the New England Youth Ensemble throughout Europe, Australia, the United States and the Caribbean. He has performed in such venues as Carnegie Hall, Walt Disney Concert Hall, Strathmore, the Kennedy Center, and the Mozarteum. Mr. Dickerson completed his studies at Washington Adventist University under Marty Hackleman and Silvia Alimena. More recently he was part of the horn section Chineke!'s debut. He is currently pursuing a master's degree at the San Francisco Conservatory of Music.

**KYLE DICKSON, VIOLIN**

Kyle Dickson was a prize-winning laureate of the NANM Concerto Competition. He has appeared as soloist with Chicago Sinfonietta, MSU Concert Orchestra, Detroit Festival Camerata and the Undergraduate Chamber Symphony, and has given master classes and chamber residencies at Indiana University-South Bend and the United World College of South East Asia. Mr. Dickson serves on the Violin/Chamber Music faculty at New Music School and is Artist-in-Residence with Hyde Park Youth Symphony. He was the first conductor of the After School Matters Orchestra, and is pursuing an MM in Orchestral Conducting at Northwestern University.

**JUDY DINES, FLUTE**

Judy Dines has been a member of the Houston Symphony since 1992, She is also a very active performer in Houston and beyond. Locally, she performs in the Greenbriar Consortium, The Foundation for Modern Music and is a lead musician with the St. Cecilia Chamber Music Society. Outside of Houston, she has participated in the Grand Teton Music Festival Orchestra, Gateways Music Festival, and is a member of the Ritz Chamber Players. In the orchestral world, Ms. Dines has performed with the National Symphony Orchestra, the Saint Louis Symphony Orchestra and the Chautauqua Symphony Orchestra.

**CAITLIN EDWARDS, VIOLIN**

Caitlin Edwards began studying the violin at the age of eight through the Music Opportunity Program in Birmingham, Alabama. Ms. Edwards attended the University of Louisville where she studied with J. Patrick Rafferty. In 2015, she was the state winner of the Strings Division MTNA Young Artists Competition. In 2016, she won a Project Inclusion Fellowship with the Grant Park Music Festival and also won the Concerto Competition at the University of Louisville School of Music. She is a graduate student at the DePaul University School of Music in Chicago and a fellow with the Chicago Sinfonietta Project Inclusion Ensemble.



**MELLASENAH EDWARDS, VIOLIN**

Mellasenah Edwards holds a BM (Eastman School of Music), MM (Yale University), and DMA (Peabody Conservatory), and is currently on the faculty at Peabody Prep. Previously, she taught at the South Carolina Governor's School for the Arts and Humanities and the Petrie School of Music at Converse College. Her students have been accepted to music schools such as the Manhattan School of Music, Hartt School of Music, Eastman School of Music, and Cincinnati Conservatory. Ms. Edwards is a member of the Columbus, Augusta and Greenville Symphony Orchestras as well as Ensemble Argos and the Ritz Chamber Players.

**TIMOTHY EDWARDS, VIOLIN**

Timothy Edwards began his violin studies in the public schools of Detroit before studying at the Interlochen Arts Academy. He holds degrees from the Eastman School of Music (BM) and the University of Michigan (MM). He has performed extensively, holding positions such as section performer, principal and concertmaster at the Des Moines Metro Opera, Flint Symphony, and Toledo Symphony and substitute positions with the Detroit Symphony and Jacksonville Symphony. Mr. Edwards enjoys a vibrant teaching studio and has served as a Humanities Adjunct Professor at the Florida State College of Jacksonville.

**BRENDON ELLIOTT, VIOLIN**

Brendon Elliott, a Virginia native, began violin studies under his mother's tutelage at the age of three. He made his debut as a soloist when he was 10 years old, performing a concerto with the Hampton University Orchestra. Since then, he has won several solo competitions and performed as a soloist with numerous professional and community orchestras. Mr. Elliott toured with the Virginia Symphony performing Hailstork's *Violin Concerto*, and performed alongside the legendary Natalie Cole. He received his Bachelor's from The Curtis Institute of Music and his Master's from Juilliard.

**MONICA ELLIS, BASSOON**

Monica Ellis is a founding member and administrative director of Grammy-nominated wind quintet, Imani Winds. In their 22nd season, the group maintains a vigorous recording and touring schedule, traveling domestically and internationally year-round. Ms. Ellis received her bachelor's degree from Oberlin Conservatory, master's degree from The Juilliard School and Professional Studies Certificate from Manhattan School of Music. She is an active freelancer and performs with dozens of N.Y.C. based ensembles. She has taught at the University of Chicago, Hartt & Mannes Music Schools, Purchase & Brooklyn Colleges and Juilliard's MAP.

**ROBERT FISHER, VIOLA**

Robert Fisher attended Illinois State University, New England Conservatory of Music, and Northwestern University. He is a member of the Chicago Sinfonietta and Joffrey Ballet Orchestra, and teaches at Lane Tech College Prep High School. Mr. Fisher is a connoisseur of new music, having over 11 pieces written for him and giving world premiere performances at New England Conservatory, Berklee College of Music, Illinois State University, and at major universities in the Chicago area. He is an authority on African-American music and has given clinics and performances in Illinois, Arkansas and Mississippi.

**THERESA FOX, VIOLA**

Theresa Fox is a native of Greensboro, North Carolina. She received her formal training at University of North Carolina at Greensboro where she studied performance in violin and viola. Ms. Fox is a string specialist on the faculty at The Music Academy of North Carolina. She is the Principal Violist and mentor with the Danville Symphony Orchestra. Ms. Fox is an avid performer in North Carolina and Virginia in orchestras, small ensembles, operas, and musicals, and she plays regularly in churches with worship ministries. She is a member of Integrity Strings, Danville String Quartet, and Aurdin Piano Quintet.

**LEONARD FOY, TRUMPET**

Leonard Foy, a native of Winston-Salem, NC, is Professor of Trumpet at DePaul University. He also serves as artist/faculty at Birch Creek Academy and the Interlochen Arts Camp. He earned his Bachelor's and Master's degrees and also the Performer's Certificate at the Eastman School of Music, and did extensive post-graduate study at the Indiana University School of Music. Mr. Foy's notable memberships include the Nashville Symphony and Nashville Chamber Orchestras, the Smithsonian Jazz Masterworks and Columbus Jazz Orchestras, and the Brass Band of Battle Creek. He is a Conn-Selmer artist.

**TIFFANY FREEMAN, DOUBLE BASS**

Tiffany Freeman received her Bachelor's degree in Double Bass Performance from the University of Missouri-Columbia where she studied with Sue Stubbs and was recruited for graduate study at Indiana University-Bloomington with Bruce Bransby. Praised for her "great musicality," Ms. Freeman has played with orchestras throughout the United States including the Evansville Symphony Orchestra, The Grand Rapids Symphony and the Louisville Orchestra. She has also had the opportunity to participate in the Aspen Music Festival and School on full scholarship. In 2015, she received her DM in Double Bass Performance.

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**FRÉDÉRIQUE GNAMAN, VIOLIN**

Frédérique Gnaman actively performs, collaborates and teaches in New York City. A versatile musician, Ms. Gnaman plays various styles of music including classical, jazz, pop, funk, R&B and hip hop. She has performed with Ms. Lauryn Hill at the Louis Armstrong Festival, Yolanda Adams on the Tonight Show starring Jimmy Fallon, and performed solo with Grammy-nominated singer Ledisi at the Soulful Symphony 15th Anniversary Concert. Ms. Gnaman holds a bachelor's degree in music from New York University where she studied violin with Gregory Fulkerson.

**ERIC GOLDBERG, PERCUSSION**

Eric Goldberg is a classical percussionist and aspiring conductor and educator who enjoys performing in many settings. As an orchestral musician, he has performed as principal percussionist of the Britten-Pears Orchestra in the United Kingdom and at multiple music festivals. Possessing a special passion for contemporary performance, he has appeared in international solo competitions at TROMP Percussion Eindhoven and Northwestern University. He has conducted the Chamber Orchestra of New York and the Lviv Philharmonic in Ukraine. This fall he will begin graduate studies at the VanderCook College of Music.

**LINDA GREEN, VIOLA**

Linda Green hails from Oakland, California. She performed with the Gateways Music Festival orchestra in 2017. Additional information not available at press time.

**GORDON GRUBBS, CELLO**

Gordon Grubbs is principal cellist of the Grossmont Symphony Orchestra, cellist with the Quartetto Sorrento, and cello instructor at Grossmont College in California. He conducts the cello choir, Cello Cielo, and is the section coach for the North Coast Strings, an adult-education project of NAMM's Museum of Making Music in Carlsbad, California. Mr. Grubbs has appeared as soloist with the Grossmont Symphony, Tifereth Israel Community Orchestra, and the Imperial Valley Symphony; served as Associate Principal Cello of Lyric Opera San Diego, and toured Mexico with the Camerata de Ensenada de Todos Santos.

**BENNIE HARRIS, VIOLIN**

Bennie Harris hails from Saint Petersburg, Florida. He has performed with the Lafayette Symphony Orchestra, Pinellas Park Civic Orchestra (FL), Indiana University Jacobs School of Music Conductors' Orchestra, and others. Additional information not available at press time.

**JOSEPH HÉBERT, CELLO**

Joseph Hébert is the Assistant Principal Cello of the Oakland Symphony. He is on the faculty of California State University East Bay, teaching cello and conducting the String Ensemble. Also a choral director, his choir will perform this summer in the Salzburg Cathedral, Vienna, and Prague. Mr. Hébert has performed classical and improvisational programs in Japan, Africa, and Europe. In the recording studio and on stage he has performed with hundreds of artists, including Carlos Santana, Plácido Domingo, and Jesse Norman. He is a voting member of the Grammy Recording Academy.

**JOSH HENDERSON, VIOLIN**

Josh Henderson, a New York City-based violinist, violist, electric bassist and composer, leads a multi-faceted career that ranges from solo performances with orchestras to playing electric violin in rock bands. He is a player in the groups Contemporaneous, Alkali and Warp Trio, among others. Mr. Henderson studied at the Cincinnati College-Conservatory of Music and at New York University. He currently teaches a course on improvisation for classical string majors at NYU and is also on the Chamber Music Faculty for the contemporary music for youth program, "Face the Music".

**BYRON HOGAN, CELLO**

Byron Hogan is from Lakeland, Florida. Performance has brought him to Carnegie Hall and The Kennedy Center, as well as to stages in Germany, Amsterdam, and Montreal. As a member of the Julius Quartet, Mr. Hogan held residencies at Montclair State University and Southern Methodist University. The quartet also won first place awards at both the Yellow Springs and Massachusetts American String Teachers Association Chamber Music competitions and participated in The St. Lawrence Chamber Music Seminar, Apple Hill Chamber Music Festival, Banff Chamber Music Seminar, and Music from Salem.



**TIMOTHY HOLLEY, CELLO**

Timothy Holley is an alumnus of Baldwin Wallace University and The University of Michigan. He performs with the Mallarmé Chamber Players, the North Carolina Symphony Orchestra and the Chamber Orchestra of the Triangle. His doctoral dissertation focused on the cello music of African-American composers. In 2013 he started the Facebook group "The African American Cello History Collective," and maintains a related blogsite titled "A View From The Scroll." He is an Associate Professor of Music at North Carolina Central University.

**JOSHUA HOOD, BASSOON**

Joshua Hood plays in the Charlotte Symphony Orchestra. He received his Bachelor of Music degree from the University of Michigan and his Master's degree at the Shepherd School of Music at Rice University. Mr. Hood has performed with a number of orchestras, including the Kansas City Symphony, Houston Symphony and the North Carolina Symphony. He has also performed with festivals, including the Pacific Music Festival in Japan, May Music Festival in Charlotte, NC, the Music Academy of the West in Santa Barbara, CA, and with the Ritz Chamber Players at the Amelia Island Music Festival in Florida.

**DON JOHNS, PERCUSSION**

Don Johns is a performer and educator in the Baltimore/Washington D.C. area. He is principal timpanist for the Apollo Orchestra, and lead percussionist for Soulful Symphony and Gourmet Symphony. Mr. Johns is the Percussion Director at Northwestern High School in Hyattsville, MD. His percussion ensemble was the featured high school percussion ensemble for the Percussive Arts Society's 2017 Maryland/Delaware Day of Percussion. He has a MM in Percussion Performance and BM in Music Education, both from the University of Maryland.

**BLAKE ANTHONY JOHNSON, CELLO**

Blake-Anthony Johnson's multifaceted career has included work as a performer, collaborator, recording artist, and educator. Self-taught until the age of 18, Mr. Johnson has developed a diverse professional career as a guest principal cellist, chamber musician, soloist and recitalist around the globe. He has previously been featured on NPR's "From the Top" with Christopher O'Riley. He received his BM at Vanderbilt University, later studying with Alan Harrell of the Cleveland Orchestra for his MMusic degree. Mr. Johnson's professional studies degree was completed at the Manhattan School of Music.

**GEOFFREY JOHNSON, OBOE**

Geoffrey Johnson, acting second oboist of the Detroit Symphony Orchestra, is a native of Houston, Texas. He is an active chamber musician in the Detroit area and regularly performs with the Detroit Chamber Winds. Mr. Johnson has given master classes at the University of Ottawa and private lessons with the Sphinx Organization for underprivileged students. He holds a master's in Music Performance from the Cleveland Institute of Music, and received his bachelor's degree in Music Performance from Baylor University in Waco, Texas, where he studied with Doris DeLoach.

**TABITHA JOHNSON, PIANO**

Tabitha Jonson is a 22-year-old Canadian. She received a Bachelor's of Music with a minor in music entrepreneurship from McGill University this year. She will soon begin a Master's of Music program at Manhattan School of Music, studying with Alexandre Moutouzkine. In June 2018 she attended the Miami Music Festival and was able to return to play with the orchestra after winning the concerto competition. She is the co-founder of The Hildegard Project and founder of "The Ripple Effect." Both projects are based in Montreal.

**WILLIAM JOHNSON, DOUBLE BASS**

William "BJ" Johnson is an accomplished musician in the Greater Los Angeles region. He attended Oberlin College and U.S.C. Thornton School of Music. His musical adventures incorporate all avenues of music, from film and television recordings to orchestral and operatic performances. Mr. Johnson has worked on over 100 film/television scores, performed live internationally on The Grammy Awards Show, Jimmy Kimmel Show, and many other television shows. He has performed with many orchestras in the Southern California area, including Los Angeles Opera, Los Angeles Chamber Orchestra, and Long Beach Symphony.

**CAROLINE JONES, VIOLA**

Caroline Jones is a graduate of the University of North Carolina School of the Arts (B.M. degree, Viola Performance). A Greensboro, NC native, she is an original Gateways Music Festival participant who also served as personnel manager and director during Gateways' inception in 1993 and early days in Winston-Salem, NC. Ms. Jones plays Classical, Jazz, R&B and Gospel. She is a violist for 32 years in the Greensboro Symphony Orchestra (GSO), where she serves on the GSO board. She is a community mentor who teaches violin, viola, piano, voice and organ and performs freelance work.

**COURTNEY JONES, TRUMPET**

Courtney Jones is an award-winning Yamaha artist who has emerged as a leading figure in contemporary performance and pedagogy, conducting, and service to inner-city youth through music outreach programs. While transcending stylistic boundaries, Mr. Jones completed his doctorate and taught at UCLA, served as Visiting Professor of Trumpet at the University of Iowa, and lecturer at Columbus State University. He is currently the Assistant Professor of Trumpet and Artistic Director of the Jazz Ensemble at Florida Atlantic University.

**KEVIN PHILLIP JONES, CELLO**

Kevin Phillip Jones, a Virginia native, has had the pleasure of performing at the Gateways Music Festival for several years, and was a founding member of the AIDA String Ensemble. Mr. Jones resides in the Washington D.C. area, where he performs with opera companies including Maryland Lyric Opera, and Washington Opera Society. In addition, he has performed with rising jazz luminaries Chelsey Green and The Green Project, and Noble Jolley. He was recently a featured soloist with the DC Strings Orchestra and the Colour of Music Festival.

**ALEXANDER LAING, CLARINET**

Alex Laing began studying the clarinet at age 11 in his hometown of Silver Spring, MD. In 2002 he joined the Phoenix Symphony as principal clarinet. A graduate of Northwestern University, he received his master's degree from the Manhattan School of Music, an artist's diploma from the Sweelinck Conservatorium Amsterdam and a certificate in non-profit management from Arizona State University's Lodestar Center for Philanthropy and Nonprofit Innovation. Mr. Laing held fellowships at the Tanglewood Music Center, New World Symphony, Aspen Music Festival and the Detroit Symphony Orchestra.

**KENNETH LAW, CELLO**

Kenneth Law, performer and author, is a founding member of Main Street Music Studios and Main Street Chamber Players in Fairfax, VA, and is a cellist with the Ritz Chamber Players and Polaris Piano Trio. He has performed internationally as soloist and recitalist, collaborated with members of the Juilliard, Guarneri and Ying String Quartets, and recorded orchestral and chamber music for Albany Records and the New Albion and Telarc labels. His degrees and diplomas are from the Eastman School of Music, Cleveland Institute of Music, Peabody Conservatory and The Juilliard School.

**SARAH MARTIN, VIOLIN**

Sarah Martin, originally from Dallas, Texas, earned her Bachelor's degree in Violin Performance from Oberlin Conservatory of Music and Master's degree from Northwestern University. After completing an orchestral and chamber music fellowship with Chicago Sinfonietta and Grant Park Orchestra, she moved to Berlin in 2016 to continue her music career, where she freelances with orchestral, chamber, contemporary, and opera ensembles, and performs and experiments in non-classical collaborations with fellow artists. Ms. Martin has performed in many orchestra tours and music festivals in Europe, the U.S.A., Asia and South America.

**BURT MASON, TROMBONE**

Burt Mason performs regularly with the Metropolitan Opera Orchestra, serves on faculty at The Juilliard School's Music Advancement Program and is Principal Trombone of the Chamber Orchestra of New York. He has appeared as guest artist with the New York Philharmonic and as soloist with numerous ensembles. He is founder and director of Ovation Concerts, and appeared as a guest on WQXR's Conducting Business with Naomi Lewin to discuss the history and future of classical music and American orchestras. Mr. Mason is a Yamaha Performing Artist and Clinician and made his Carnegie Hall solo debut in March 2018.

**JOSEPH MATTHEWS, VIOLIN**

Joseph Matthews began his violin studies at the age of 10, before pursuing a music major in violin performance and arts management at Emory University in Atlanta, GA. He attended law school at the University of Miami School of Law and is currently the Program Associate in Knowledge, Learning and Leadership at the League of American Orchestras. Mr. Matthews is passionate about a career in arts leadership, but also plans to continue on as a performing musician and arts educator.

**STEPHANIE MATTHEWS, VIOLIN**

Stephanie Matthews is a dynamic arts leader, balancing traditional classical music and mainstream genres as a violinist and entrepreneur, while championing diversity, inclusion and artistic excellence in the music industry. Noteworthy solo performances include her recent appearances at the Godollo Castle in Budapest, Hungary and the Zenepalota Palace of Music in Miskolc, Hungary. Ms. Matthews is the Concertmaster of the Brooklyn Orchestra under the direction of Olivier Glissant. She is a member of the La Moda Piano Trio and founding member of the Ebony Strings Quartet.



**KEVIN MAULDIN, DOUBLE BASS**

Kevin G. Mauldin earned his B.M. degree from Memphis State University in 1982 and his M.M. degree from Cincinnati College Conservatory of Music (CCM) in 1985. A native of Memphis, he studied bass with Herman Burkhardt Frank Proto in Cincinnati. His teaching responsibilities include a private studio with doublebass students and the Hot Springs Music Festival as a faculty member since 2007. Mr. Mauldin taught at the Brevard Music Center and also at the University of Miami from 2000-2010. He has been a member of the Naples Philharmonic since 1990.

**ARTINA MCCAIN, PIANO**

Artina McCain enjoys a career as a solo and chamber performer, educator and lecturer. Described as a pianist with "power and finesse," she has appeared with the Austin Civic Orchestra, Balcones Orchestra, Texas A&M International University Master Performers Series and Cypress Creek FACE Promenade Series. Recent honors include the American Prize in Solo Piano, Austin Critics Table Award, and Global Music Awards. She is a graduate of Southern Methodist University, Cleveland Institute of Music and University of Texas at Austin. Ms. McCain is currently an Assistant Professor of Piano at the University of Memphis.

**MARTIN MCCAIN, TROMBONE**

Martin McCain's career as a bass trombonist and musician spans a scope of genres. A third-generation musician, he maintains a versatile performance schedule as a soloist and a chamber, orchestral and jazz/commercial musician. Mr. McCain has appeared with numerous ensembles and has been a performer and clinician throughout North America, South America, Europe and Asia. He is an artist/teacher of trombone at Texas State University. Mr. McCain was a prize-winner at the International Trombone Festival and American Trombone Workshop competitions as a soloist and ensemble musician.

**JESSICA MCJUNKINS, VIOLIN**

Jessica McJunkins performs and teaches in New York City and throughout the North and Southeast. She is currently concertmaster of the Urban Playground Chamber Orchestra, and has had concert engagements with the Harlem Chamber Players, Wordless Music Orchestra, Chicago Chamber Orchestra, and Spoleto Festival Orchestra. As a chamber musician, she is a teaching artist for the Harlem Chamber Players. As an educator, she is a Master Teacher at the Opus 118 School of Music, as well as lead teacher at PS 124's Harmony Program site in lower Manhattan.

**TERRY MCKINNEY, PERCUSSION**

Terry McKinney joined the Baton Rouge Symphony as Principal Percussionist in 2007. He has performed with the San Antonio Symphony, Houston's Greenbriar Consortium, and Gateways Music Festival. Mr. McKinney is a regular substitute with the Houston Symphony, having played under Hans Graf and current music director Andres Orozco-Estrada. A highlight of his career was performing alongside Branford Marsalis on John Williams' *Escapades*. This will be his third year participating in the Gateways Music Festival. He lives in Houston.

**GARRETT MCQUEEN, PANEL MODERATOR**

Garrett McQueen has been playing the bassoon in his hometown of Memphis and in venues across the country, including Los Angeles' Disney Hall, Detroit's Max M. Fischer Music Center, and New York's Carnegie Hall. Besides performing as a member of the South Arkansas Symphony, Jackson Symphony, American Youth Symphony, Memphis Repertory Orchestra, the Eroica Ensemble, and most recently the Knoxville Symphony Orchestra, he has worked with groups including the Sphinx Symphony Orchestra, Memphis Symphony Orchestra, the Artosphere and the Detroit Symphony Orchestra. .

**DEREK MENCHAN, CELLO**

Derek Menchan, currently a professor of music and the humanities at Polk State College in Lakeland, Florida, is a multi-instrumentalist, record label owner, and producer and composer who just released his debut album, "The Griot Swings the Classics," this past November. He is also the progenitor of the successful Voices of the People Chamber Music Series, which serves to highlight internationally prominent artists of color. Mr. Menchan's "Griot" album immediately climbed high in digital RnB charts, reaching number 2 in "Hot New Releases," on Amazon.

**MALCOLM MERRIWEATHER, BARITONE**

Malcolm Merriweather enjoys a professional career as a baritone, conductor and educator. He began his professional musical training as a chorister at St. Paul's Cathedral Choir of Men and Boys, in Buffalo, NY. He earned a BM degree in Music Education (Syracuse University), summa cum laude; MM degrees in Choral Conducting and Vocal Performance (Eastman School of Music); and DMA degree in Conducting (Manhattan School of Music). He is Music Director of NYC's The Dessoff Choirs, and is an Assistant Professor, Director of Choral Studies and Voice Department Coordinator at Brooklyn College (CUNY).



**AUNDREY MITCHELL, VIOLA**

Aundrey Mitchell has performed throughout the United States, South America, France, Italy, Russia and Serbia as a soloist, chamber musician, and orchestral player. She also has participated in festivals including the Taos School of Music and the L'École d'Arts Americaine at Fontainebleau, France. Ms. Mitchell received BM and MM degrees from the Cleveland Institute of Music, did post-graduate studies at the Manhattan School of Music, and earned her Doctorate of Musical Arts from Rutgers University studying with Michael Tree. Ms. Mitchell is Adjunct Assistant Professor of Music at the City University of New York.

**JESSIE MONTGOMERY, VIOLIN**

Jessie Montgomery, a native New Yorker, is a violinist, composer and music educator. Her work as an emerging composer has been recognized by the American Composers Orchestra, the Sphinx Organization, the Joyce Foundation and the Sorel Organization through generous grants and fellowships supporting her works. Since 1999 she has been affiliated with the Sphinx Organization, which supports the accomplishments of young African-American and Latino string players. Her degrees include a bachelor's from the Juilliard School in violin performance and a Master's in composition and film scoring from New York University.

**NNENNA OGWO, PIANO**

Nnenna Ogwo is known for bringing exquisite tone color and expressivity to an unusual breadth of repertoire. An American musician of Jamaican and Nigerian descent, she curates dynamic concert experiences in an effort to illuminate and broaden our understanding of what the classical canon could and should be. She continues to program concerts that feature composers and performers of the African diaspora. Her performances have taken her across the globe, delighting audiences from North and South America to Europe and the Middle East.

**SETH PAE, VIOLA**

Seth Pae, originally from Cleveland Ohio, has been playing the viola since age nine. He got his start in a public school music program. His first primary teacher was Lembi Veskimets of the Cleveland Orchestra. He studied with Louise Zeitlin and earned his bachelor's degree at Baldwin Wallace University. He completed both a Master's Degree and an Artist Diploma at DePaul University studying with Wei-Ting Quo of the Chicago Symphony, and legendary Chicago violist, Rami Solomonow. Mr. Pae was a member of the Civic Orchestra of Chicago from 2015-2018,

**TERRANCE PATTERSON, CLARINET**

Terrance L. Patterson, a Jacksonville, Florida native, has performed in Paris, London, Milan, Brussels, Belgrade, Munich, Amsterdam, Moscow, Washington, D.C., Baltimore, Miami, Philadelphia, Los Angeles, and New York. He has performed with the Jacksonville Symphony Orchestra, the Sphinx Symphony of Detroit and the Nashville, Florida West Coast, Huntsville, Festival, and Las Vegas Symphonies. He attended the Peabody Conservatory of the Johns Hopkins University. Mr. Patterson is Founder and Artistic Director of the Ritz Chamber Players.

**JASON POOLER, VIOLIN**

Jason Pooler, from Columbus, Georgia, completed his undergraduate studies at Augusta State University and graduated with a Bachelor's of Music Performance Degree in 2012. He was a two-time ASU Concerto Competition Winner, and first violinist of the Emyrean String Quartet. He appeared as soloist with the Columbia County Orchestra playing the Bruch Violin Concerto in G minor. Mr. Pooler graduated with his Master's in Music Performance in 2016 from Indiana University South Bend. He has participated in the Colour of Music Festival, Rocky Ridge Music Center Young Artist Program, and Gateways Music Festival.

**CONSTANCE PRICE, VIOLIN**

Constance Vernita Price is a graduate of the University of Michigan holding B.M., M.M., and Ph.D. degrees in Strings, Violin Performance and Educational Psychology. Ms. Price's post-doctorate Suzuki Violin education includes training in Japan and her teaching experience encompasses K-12 grades. Her first tenure was at Detroit's Northwestern High School. Performance credits include soloist and substitute violinist with the Detroit Symphony Orchestra, assistant concert mistress with the University of Michigan Black Symposium, and first violinist with the Sphinx Symphony and Gateways Music Festival orchestras.

**DEREK REEVES, VIOLA**

Derek Reeves, principal violist with the Fort Wayne Philharmonic, began his musical studies at the age of two and a half. A graduate of Indiana University, he was the recipient of a Performer's Certificate, as well as Bachelor and Master of Music degrees. Prior to going to Fort Wayne, he held the positions of Associate Concertmaster of the Charleston Symphony Orchestra, Concertmaster of the Columbus Indiana Philharmonic, and Associate Concertmaster of the Evansville Philharmonic. Mr. Reeves is also in demand as a recitalist, recording studio musician, and arranger.

**PATRICIA REEVES, FLUTE**

Patricia Reeves, a specialist on baroque and modern flute, performs as second flute with the Richmond Symphony Orchestra, a position she has held since 2003. A native of Florida, Ms. Reeves graduated from Indiana University. While a student there, she performed with the Baroque Orchestra as well as the other top orchestral ensembles. She has also participated in master classes under Bart Kuijken, William Bennett and Carol Wincenc. As soloist, Ms. Reeves has appeared with the Bach Collegium-Fort Wayne, the Richmond Symphony Orchestra and the Cincinnati Chamber Orchestra.

**PRISCILLA RINEHART, FRENCH HORN**

Priscilla Rinehart, a Florida native, recently completed a horn fellowship at the New World Symphony, where she performed a variety of repertoire styles and time periods, including the newest music of today. The past two summers have seen Ms. Rinehart at the Spoleto Festival U.S.A. An active freelance musician, She has been a member of the Chineke! Orchestra. Ms. Rinehart received her bachelor's and master's degrees from Juilliard, having studied with Erik Ralske, principal horn of the Metropolitan Opera, and Jennifer Montone, principal horn of The Philadelphia Orchestra.

**RICK ROBINSON, DOUBLE BASS**

Rick Robinson began playing double bass in the Detroit public schools and later studied at the Interlochen Arts Academy, Cleveland Institute of Music and New England Conservatory. He held several principal positions in regional orchestras and in the Boston Pops Esplanade Orchestra before joining the Detroit Symphony Orchestra. During his 22-year DSO tenure, he began transcribing symphonic works for his mixed octet, CutTime Players. He then began composing for his string band, CutTime Simfonica, and performing in bars, clubs and cafes, broadening audiences for classical music in bold new ways.

**KAI ROCKE, BASSOON**

Kai Rocke has won a two-year appointment as a fellow with the Minnesota Orchestra, starting in September 2019. An aspiring orchestral performer, teacher and chamber musician, Mr. Rocke has performed in the New Bedford Symphony, Atlantic Symphony, Haffner Sinfonietta, Shreveport Symphony, Boston Philharmonic Youth Orchestra, the Amici Wind Quintet, and in numerous concert halls including Boston's Symphony Hall, Carnegie Hall, Boston's Jordan Hall and the Rudolfinum in Prague. He earned a bachelor's degree from the New England Conservatory and master's degree from Rice University.

**BRITTANY RUMPH, SOPRANO**

Brittany Rumph, a native of Rochester, NY, is a multi genre soprano. She is a graduate of both Roberts Wesleyan College with her Bachelor's of Science in Vocal Performance (concentration in opera and jazz) and Westminster Choir College of Rider University with a Master of Music in Vocal Performance and Pedagogy. Ms. Rumph made her professional opera debut singing the role of Clara in Syracuse Opera's production of Gershwin's *Porgy and Bess*. In 2015, she traveled through Italy, Hungary and Romania with Award-winning Gospel Recording Artist David Bratton's Classical and Gospel Concert Tour.

**MARSHALL SEALY, FRENCH HORN**

Marshall Sealy has performed extensively in a broad range of genres, styles and venues. These include classical, Broadway and pit orchestras for artists and organizations such as Tony Bennett, Sammy Davis, Jr., Alvin Ailey Dance Company, Opera Company of Boston, Les Miserables Brass Band, Aardvark Jazz Orchestra, Beauty and the Beast, and The Lion King (national tour). He has been a soloist with the Brooklyn Symphony Orchestra, Plovdiv Symphony (Bulgaria) and United States Air Force Band. Mr. Sealy is a Conn-Selmer Performing Artist/Clinician.

**HEBERT SMITH, TRUMPET**

Herbert Smith is third trumpet with the Rochester Philharmonic Orchestra. As leader of his jazz trio named The Freedom Trio, a clinician and artist for B & S instruments, a composer/arranger and freelance musician, Mr. Smith has his hands full in the music world. From working with grade school kids learning solfpegghi, and playing in an orchestra concert, to recording with a reggae band or playing jazz at a club, his reach in music extends high and low, near and far, and to young and old. He has been commissioned to compose for music organizations and schools as well as composing for his jazz trio.

**YVONNE SMITH, VIOLA**

Yvonne Smith, based in Houston, Texas, is an accomplished performer on modern and historical violas. She appears in seasonal performances with the Houston Symphony, Houston Grand Opera, Houston Ballet, Bach Society Houston, Mercury Chamber Orchestra, Ars Lyrica Houston, La Follia Austin Baroque, and American Bach Soloists (San Francisco, CA). She earned her Master of Music and Bachelor of Music degrees in Viola Performance from the Shepherd School of Music at Rice University under the tutelage of Joan DerHovsepian and James Dunham.



**DAMIEN SNEED, PIANO**

Damien Sneed, a multi-genre recording artist, received a Sphinx Medal of Excellence in 2014. He has garnered critical acclaim across a range of musical genres, including jazz, gospel, R&B and musical theatre with features in the *New York Times*. A pianist, organist, conductor, composer, producer, arranger, and educator, Mr. Sneed has worked with music legends such as Aretha Franklin, Wynton Marsalis, and Jessye Norman. His opera, *Marian's Song*, commissioned by the Houston Opera, will premiere in March 2020. This fall, Mr. Sneed will join the faculty of the Manhattan School of Music.

**MAYA STONE, BASSOON**

Maya Stone is passionate about the musical art form and loves to teach it. She holds the second bassoon position with the Huntsville Symphony Orchestra and is a member of the Rushes Ensemble. Ms. Stone is currently Visiting Assistant Professor of Bassoon at the University of Missouri in Columbia. She holds a DMA in Bassoon Performance from the University of Texas at Austin, an MM in Bassoon Performance and Woodwind Specialty from Michigan State University, and a BM in Music Education from the SUNY Potsdam Crane School of Music.

**TROY STUART, CELLO**

Troy Stuart, a graduate of Oberlin Conservatory of Music and Peabody Conservatory, was chosen to be a member of the prestigious New York String Orchestra under the direction of famed violinist/conductor Alexander Schneider. He is co-founder and artistic director of the Phoenix Chamber Orchestra. Mr. Stuart was invited to participate at the televised Kennedy Center Honors in honor of Alexander Schneider and the 25th Anniversary of the Kennedy Center. He received the Friedberg Lecture/Artist Award and was the first recipient of the Martell Cordon Bleu Award. Mr. Stuart presently tours with The Ritz Chamber Players.

**LIONEL THOMAS, VIOLIN**

Lionel Thomas developed a passion for music as a young child listening to his church's gospel choir. At age eight, he began playing violin in Pennsylvania where his earliest music instructors passed on their own love for music. Mr. Thomas received a Bachelor of Music from the University of Oregon and a Master of Music from the University of Cincinnati. He is a faculty member at Music School of Delaware and Adjunct Associate Professor at Delaware State University. Mr. Thomas is also a substitute violinist with Symphony in C.

**SAMUEL THOMPSON, VIOLIN**

Samuel Thompson is a native of Charleston, South Carolina. He earned the M.M. from the Rice University's Shepherd School of Music and began his orchestral career with the Houston Grand Opera Orchestra. Currently living in Baltimore, Mr. Thompson plays frequently with both the Black Pearl Chamber Orchestra and the Congressional Chorus of Washington D.C. He served as guest concertmaster for the Peabody Chamber Opera in 2016 for the premiere of Paul Crabtree's opera, *The Ghost Train*. He has appeared as soloist with the Capital Philharmonic of New Jersey and the Hopkins Chamber Orchestra..

**TITUS UNDERWOOD, OBOE**

Titus Underwood will join the Nashville Symphony as acting principal oboe in the fall, and he also completed a two-year contract as acting principal oboe of the Utah Symphony Orchestra. Mr. Underwood received his Master of Music from the Juilliard School. He earned his Bachelor of Music at the Cleveland Institute of Music. Mr. Underwood has performed as guest principal of the Pittsburgh Symphony Orchestra, Miami Symphony Orchestra, and Florida Orchestra. He was an oboe fellow at Aspen and has performed at the Grand Tetons Festival.

**ADÁN VÁSQUEZ, HARP**

Adán Vásquez is a versatile and much-acclaimed musician who has gained renown for his artistry on the harp, both as soloist and ensemble player. He began his musical studies at an early age in the National Conservatory of Music in his native Dominican Republic. In 1989, Mr. Vásquez was awarded a prestigious scholarship by the Dominican government and moved to Chile to study 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. He received an M.A. from the Manhattan School of Music.

**ADRIAN WALKER, VIOLIN**

Adrian Walker has a BM in Performance from Eastman School of Music and took graduate courses in performance at Southern Illinois University, Edwardsville. He has been an orchestra conductor—Kirkwood School District and Cameron Youth Chamber Orchestra; violin instructor—Interlochen Center for the Arts, Suzuki String Program of Southern Illinois University-Edwardsville, Ferguson-Florissant School District, and Strings in the Mountains Music Festival; and guest conductor—Webster University Symphony Orchestra, Parkway All-District Middle School Orchestra, All-Suburban Middle School Honors Orchestra.



A white plate featuring a vibrant salad. The salad includes several slices of red and yellow cherry tomatoes, a piece of white cheese with a dark rind, and a square of golden-brown bread. Fresh green basil leaves are scattered throughout. The plate is garnished with a few small dark dots, possibly olive oil or balsamic vinegar.

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**TERYLE WATSON, CELLO**

Teryle Watson graduated from the Eastman School of Music and pursued graduate studies at the Royal College of Music, London. After three years of being a peripatetic cello teacher and performer in the U.K., she began a 32-year teaching career in the Rochester City School District as a string teacher and choral director. She is on the staff of the Kanack School of Musical Artistry. Ms. Watson has treasured being a Gateways musician for nearly 20 years. She serves on the Festival's Artistic Programs Committee.

**PATRICIA SILVA WEITZEL, CELLO**

Patricia Silva Weitzel is currently an assistant professor of music at Augustana College and teaching artist at both Drake and St. Ambrose Universities, where she teaches double bass, cello, chamber music, String Methods and Latin Music classes. She is also a member of the Des Moines and Quad Cities Symphonies. Ms. Weitzel performs on a 2015 Nick Lloyd double bass. She holds a bachelor's degree from the Universidade Federal de Minas Gerais, Brazil, a Master of Music degree from the University of Southern Mississippi, and a doctoral degree from University of Iowa.

**LETRIEL WHITE, CLARINET**

LeTriel Monique White is known for her virtuosic ability to perform fluently on the clarinet within the worlds of orchestral and chamber music, while at the same time working as a saxophonist and flutist in the varied genres of jazz, rock, and modern music. She has become a fixture in the music and education scenes of Houston, Texas. Ms. White has served as a D'Addario Reserve Method Clinician and adjunct Professor of Woodwinds at Texas Southern University. Ms. White aspires to continue to contribute to the advancement of other young artists.

**RICHARD WHITE, TUBA**

Richard Antoine White began his tuba studies at age twelve at the Baltimore School for the Performing Arts. He then went to the Peabody Conservatory of Music where he received his Bachelor's degree. Mr. White received both his Master's and Doctoral degrees from the University of Indiana. He is currently in his fifth season as Principal Tubist of the New Mexico Philharmonic. Mr. White enjoys teaching at the University of New Mexico, where he is Associate Professor of tuba/euphonium and Associate Director of the Spirit Marching Band.

**LARRY WILLIAMS, FRENCH HORN**

Larry Williams has distinguished himself as a multi-faceted performing artist, teacher and administrator. He is currently Principal Horn of American Studio Orchestra, Black Pearl Chamber Orchestra, Sphinx Symphony Orchestra, and a member of the Lyric Brass Quintet, and Ritz Chamber Players. Mr. Williams formerly served as Principal Horn of the New World Symphony Orchestra and has performed with the Baltimore, Pittsburgh, and San Francisco Symphony Orchestras, among others. His wide range of musical styles include: solo and chamber repertoire, orchestral, jazz, contemporary, and commercial music. He is a Yamaha Performing Artist/Clinician.



*Gateways Music Festival is pleased to welcome Edwin Jhamal Davis, to our performance schedule. Mr. Davis is the recent national winner of the Marian Anderson Vocal Arts Competition sponsored by National Association of Negro Musicians, Inc. (NANM) during its 100th Anniversary Convention, held in Chicago on July 21, 2019. NANM promotes the music and development of knowledge and appreciation of music composed by all persons, but especially those of African descent. This distinguished award is named for the organization's first scholarship winner in 1919, Marian Anderson. Our honored composer for the 2019 Gateways Music Festival, Florence B. Price, was also a notable recipient of a NANM scholarship.*

**EDWIN JHAMAL DAVIS, BASS**

Praised by opera critic Voce di Meche for his "juicy, booming and room-filling bass" accompanied by "mesmerizing, fully-immersed acting," dramatic basso profondo, Edwin Jhamal Davis is a proud native of Utica, MS. He is an alumnus of Jackson State University where he earned a Bachelor of Science in Biology Pre/Medicine with dual minors in Chemistry and Music. He is a Master's Degree recipient of the prestigious Manhattan School of Music. After having graduated, Mr. Davis is now an in-demand freelance artist featured in recitals, concerts, and opera tours in greater New York City and nationally. He recently sang the world premiere of *Brother Nat: Rise, Revolt, Redemption* in the role of Will at the Boston Paramount theater. He was also recently a featured vocalist in the symphonic premiere of *Without Regard to Sex, Race or Color*, a musical work inspired by the photographic artistry of Andrew Feiler and composed by Doug Hooker. This season Mr. Davis claimed the eastern regional title as well as the national Marian Anderson Vocal Arts Competition Winner of the National Association of Negro Musicians, Inc. [Saturday, August 10, 2019 - Hochstein School of Music & Dance - 6:00 p.m.]





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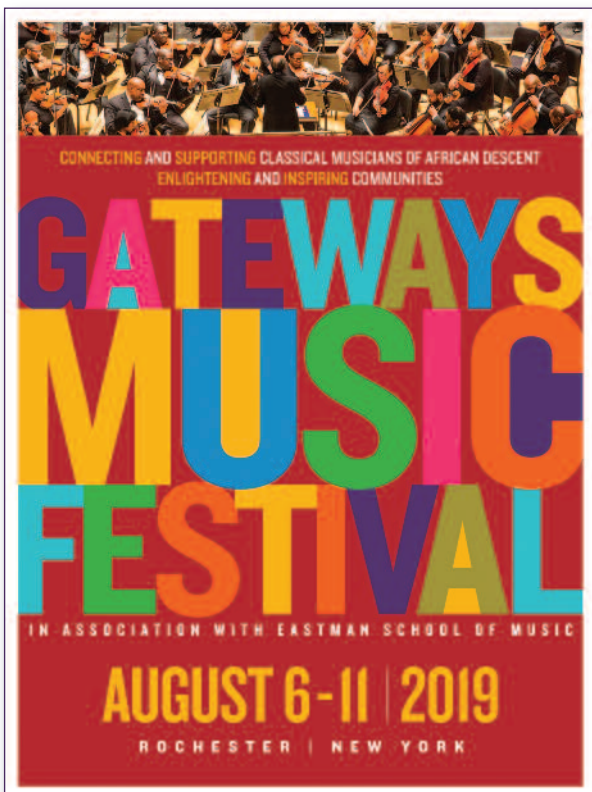
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