

GATEWAYS MUSIC FESTIVAL

IN ASSOCIATION WITH EASTMAN SCHOOL OF MUSIC



Program Guide



NOVEMBER 9-13, 2020

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Welcome

Dear Friends of the Gateways Music Festival,



In these very unusual and uncertain times, we are more grateful than ever for your support and encouragement. In the midst of it all, we remember Leonard Bernstein's response to the sorrow that gripped our nation in 1963. He said we will "make music more intensely, more beautifully, more devotedly than ever before." And that is how it feels right now for many of us. With concert halls, clubs and other live music-making venues closed, this has been a particularly challenging time for musicians, with many creating new ways to express themselves and heal the world.

We hope that this year's virtual Gateways Music Festival will provide hope, sustenance, and joy for you as you listen to the concerts, panel discussions and talks scheduled for this week.

Our musicians have poured their hearts and souls into these performances, and I am immensely grateful to them for their belief in the mission of Gateways Music Festival and for their willingness to keep making music in such a time as this.

There are so many individuals and institutions who have made this week possible. I am especially grateful to our extraordinary Board of Directors, chaired by James H. Norman; our Artistic Programs Committee, chaired by Alexander Laing; and our Festival Planning Committee, a group of Rochester-based volunteers who have kept the Festival running for the past 25+ years.

And we are grateful for the many contributions over the past year that have sustained Gateways and kept us on our path of growth and progress. Much has been accomplished because of your support, and we are excited about this next leg of our journey.

Please enjoy this week of music making, talk and other experiences as we, together, celebrate the extraordinary contributions—historically and in the present—of classical musicians of African descent.

Sincerely,

Lee Koonce
President & Artistic Director

**“...TO MAKE MUSIC
MORE INTENSELY,
MORE BEAUTIFULLY,
MORE DEVOTEDLY
THAN EVER BEFORE.”**

—LEONARD BERNSTEIN



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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.



**Armenta Hummings
Dumisani, founder**

Our History

GATEWAYS MUSIC FESTIVAL WAS FOUNDED IN 1993 IN Winston-Salem, North Carolina by noted classical concert pianist and educator Armenta Hummings Dumisani, and relocated to Rochester, New York in 1995 when Dumisani became an Associate Professor at the Eastman School of Music. Drawing on the foundation laid in its humble beginnings as a grassroots organization supported primarily by the tireless efforts of volunteers, Gateways has flourished under conditions where similar organizations have ceased to exist.

In 2016, Gateways and Eastman School of Music formalized their long-standing relationship and, while remaining independent, the Festival is now known as "Gateways Music Festival in association with Eastman School of Music."

Gateways musicians are multi-cultural, multi-lingual and multi-national people of the African diaspora who are challenging the status quo and pre-conceptions about classical music at the highest levels. Besides our love for classical music, we share in common the dismissal of narrow definitions of our identities and preconceived notions of our abilities. We celebrate the heritage of a people distinguished for their creativity, perseverance and unwavering desire for

the summer of 2019, 125 players from major symphony orchestras, faculty from pre-eminent music schools and conservatories and freelance artists participated in six days of performances and events including chamber music recitals, a full orchestral concert, a film series, professional development activities, open rehearsals, lectures and panels. Events took place at 50 venues in and around Rochester in concert halls, community and recreational centers, libraries, galleries, houses of worship, senior residences, homeless shelters and private homes. The Festival reaches a total audience of nearly 7,000 over its six days in Rochester.

In addition to inspiring musicians and audiences, Gateways affirms the

GATEWAYS AFFIRMS THE IMPORTANT ROLE PEOPLE OF AFRICAN DESCENT HAVE PLAYED IN CLASSICAL MUSIC FOR CENTURIES.

self-determination. We honor the contributions of those who have preceded and paved the way for us.

In performance, the image of the Gateways Music Festival Orchestra offers a counter narrative to stereotypical images of classical musicians and, we hope, will inspire the field to redouble its important work towards greater cultural diversity and inclusion. However, Gateways' main goal is not to provide a solution to a problem not of its making. Instead, it was created to serve as an antidote to the isolation and under-estimation experienced by many classical musicians of African descent and to provide a vibrant and supportive community where they could find affirmation and an artistic home.

Over the past 27 years, the Festival has steadily increased the size of the orchestra, the number of concerts performed and access for a growing number of people and types of communities. In

important role people of African descent have played in classical music for centuries. In this way we are able to change the perceptions of audience members, especially those who believe that a lack of racial diversity is evidence of an absence of talent, interest or inclination, and those who, for the first time, can imagine themselves occupying a music-making space once thought to be restricted, exclusive or out of reach.

In a society still clinging to ideas and practices that disadvantage the many and privilege the few, Gateways is proud to be the only organization in the United States devoted primarily to strengthening the community of professional classical musicians of African descent. Over the next 26 years, we will continue to provide nurturing and artistically invigorating spaces for this community and musical performances and events that educate, delight and inspire our audiences.

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Desmond Hoebig
Brinton Averil Smith

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Timothy Pitts

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Oboe

Robert Atherholt

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Horn

William VerMeulen

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Charlie Geyer

Trombone

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Tuba

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Sohyoung Park
Jon Kimura Parker
Robert Roux
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Voice

Stephen King
Robin Rice
Nova Thomas

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Ana María Martínez,
Artist-in-Residence

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Bethany Self
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RICE



Opening Event

Celebrating Rochester's Own

MONDAY, NOVEMBER 9, 2020

PRE-CONCERT CONVERSATION | 7:00 PM

CONCERT | 7:30 PM

Featuring Rochester-area professional classical musicians of African descent performing chamber music, concert arias and spirituals.

In Memoriam

JESSYE NORMAN
(1945-2019)

Gateways Music Festival dedicates this opening concert, Celebrating Rochester's Own, to the memory of the extraordinary and beloved soprano Jessye Norman.

PRE-CONCERT CONVERSATION: Herbert Smith, host, *trumpet* and Gateways Artistic Programs Committee; Kearstin Piper Brown, *soprano* and Gateways board member; Lee Koonce, *President & Artistic Director*, Gateways Music Festival and Thomas Warfield, *senior lecturer*, Rochester Institute of Technology and William Warfield Scholarship Fund Board of Directors.

Program

- Welcome** Herbert Smith
- Lift Every Voice and Sing** J. Rosamond Johnson and James Weldon Johnson
Arranged by James Cockerham
Musicians of the 2017 and 2019 Gateways Music Festival Orchestra
Michael Morgan, *conductor*
- Oh, What a Beautiful City** Traditional African-American Spiritual
Arranged by Johnie Dean
- Balm in Gilead** Traditional African-American Spiritual
Arranged by Hale Smith
Kearstin Piper Brown, *soprano*
Elena O'Connor, *soprano*
Lee Wright, *piano*
- Tromba** Ulysses Kay
Herb Smith, *trumpet*
Lee Wright, *piano*
- Steal Away** Traditional African American Spiritual
Arranged by Herb Smith and Lee Wright
- Ma rendi pur contento from *Composizioni da Camera*** Vincenzo Bellini
*Only restore contentment to the heart of my beloved
and I will forgive you, love, If my own heart is not glad.
I fear his sufferings more than my own suffering because
I live more in him than I live in myself.*
- Joy from *Genius Child: A Cycle of 10 Songs*** Ricky Ian Gordon, music
Langston Hughes, text
Nicole Cabell, *soprano*
Lee Wright, *piano*
- Duo for Viola and Cello, "Eyeglasses Duo," WoO 32** Ludwig van Beethoven
I. Allegro
George Taylor, *viola*
Boubacar Diallo, *cello*
- O! Man River from *Show Boat*** Jerome Kern and Oscar Hammerstein II
William Warfield, *bass-baritone*

RECORDED LIVE at Hochstein School of Music & Dance on Tuesday, October 27, 2020 and Thursday, October 29, 2020.

SPECIAL THANKS to recording engineers Matt Mann and Annalise Taylor, sound engineer John Truebger, and Peggy Quackenbush, Executive Director, Hochstein School of Music & Dance.



Photo: Carol Friedman

About Jessye Norman

Born September 15, 1945 in Augusta, Georgia to the late Silas Norman Sr. and Janie Mae King Norman, Jessye attended C. T. Walker Elementary School and Lucy Laney High School in Augusta. She completed her undergraduate studies at Howard University in 1967. She then studied at the Interlochen Center for the Arts in Michigan, and at the Peabody Institute in Baltimore. She earned a master of music degree at the University of Michigan in 1968.

Her church home was the Mount Calvary Baptist Church in Augusta. Music and the church were vital interests in Jessye's early life. Her mother played piano and her father sang in the church choir, and by the age of four she was already singing gospel songs in the church choir.

As a young girl she enjoyed listening to live radio broadcasts from the Metropolitan Opera. Her early love of music grew into an extraordinary life of music. Her stellar performance in competitions and auditions as a young artist won her a full scholarship to study music at Howard University, and later an invitation to join the Deutsche Oper in Berlin, where she made her professional operatic debut.

Over the following decades, Jessye cultivated a spectacular career filled with unique and unprecedented achievements. She won great acclaim for her performances in a wide range of leading roles with the world's premier opera companies; in solo recitals and in concerts of her cherished classical repertoire with preeminent orchestras across the globe; and in artistic excursions into jazz and American musical theatre.

Jessye was renowned not only for her vocal virtuosity and versatility; but also for her strong work ethic, thorough preparation, and deep understanding of language, texts, and context. She was an adept student of language and culture, and she was embraced by many countries as one of their own.

Jessye was the recipient of many awards and accolades, including forty honorary doctorate degrees; five Grammy awards including the Lifetime Achievement Award; the National Medal of the Arts from President Obama; and the Kennedy Center Honors. In France, an orchid was named for her by the National Museum of Natural History; she was a Commandeur de L'Ordre des Arts et des Lettres; and she was an Officier of the Legion Francaise.

She was a trustee at the New York Public Library, Carnegie Hall, the Dance Theatre of Harlem, the Lupus Foundation, and the New York Botanical Garden. She was a passionate advocate for arts education. She was devoted to the Jessye Norman School for the Arts in Augusta, Georgia. Jessye's memoir, *Stand up Straight and Sing!*, was published in 2014.

“JESSEY CULTIVATED A SPECTACULAR CAREER FILLED WITH UNIQUE AND UNPRECEDENTED ACHIEVEMENTS.”

—JAMES NORMAN

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**Dr. Dwandalyn
Reece**, Associate
Director of the Office for
Curatorial Affairs at
Smithsonian National
Museum of African
American History
and Culture

Main Messages

- ... African American music pre-served African cultural traditions while it spurred new innovations.
- ... African American music is a central role in the history of American music.
- ... African American musicians are represented in a diverse array of musical forms.
- ... Music is a universally appealing lens through which to understand America's history.

Dr. Dwandalyn Reece

Smithsonian National Museum of
African American History And Culture

TUESDAY, NOVEMBER 10, 2020

3:30 PM–5:00 PM

Join Dr. Reece in a discussion about **Musical Crossroads**, the Museum's exhibit about African American music from the arrival of the first Africans to the present day.

WELCOME: Dr. Toni-Marie Montgomery, *Dean*, Bienen School of Music, Northwestern University and Gateways Music Festival Board of Directors

About

MUSICAL CROSSROADS tells the story of African American music from the arrival of the first Africans to the present day.

In exploring how the intermingling of musical and cultural traditions, styles and beliefs, brought forth new modes of American musical expression, the exhibition expands the definition of African American music to include African American music-makers in all genres and styles.

More importantly, in a land where racism and oppression existed as a continuing battle to be fought against and won, it shows how African American music provided a voice for liberty, justice and social change. In the exhibition, visitors have the opportunity to appreciate African American music as a vibrant living art form that has been a vehicle of cultural survival and creative expression. *Musical Crossroads* is the thread that pulls the themes of the Museum's various galleries together in a language that is accessible to all.

DWANDALYN R. REECE is Associate Director for Curatorial Affairs and Supervisory Museum Curator at the Smithsonian National Museum of African American History and Culture (NMAAHC). She brings more than 30 years of knowledge and experience in the museum field, including more than ten years at NMAAHC as Curator of Music and Performing Arts. In that role she built a collection of over 4,000 objects, curated the museum's inaugural permanent exhibition, *Musical Crossroads*, for which she received the Secretary's Research Prize in 2017, curated the museum's grand opening music festival, *Freedom Sounds*, served as executive committee chair of the pan-institutional group Smithsonian Music, and co-curated the Smithsonian Year of Music initiative in 2019. Prior to her tenure with NMAAHC, Dwan worked as a Senior Program Officer at the National Endowment for the Humanities. She also has worked previously as the Assistant Director of the Louis Armstrong House Museum, Chief Curator at the Brooklyn Historical Society, and Curator at the Motown Museum in Detroit.



Guest artist **Anthony McGill**, principal clarinet of the New York Philharmonic and the 2020 Avery Fisher Prize winner, in solo recital.

Anthony McGill, clarinet

TUESDAY, NOVEMBER 10, 2020

PRE-CONCERT CONVERSATION | 7:00 PM

CONCERT | 7:30 PM

PRE-CONCERT CONVERSATION: Kelly Hall-Tompkins, host, *violinist* and Gateways Artistic Programs Committee; **James Lee III**, *composer*; **Anthony McGill**, *principal clarinet*, New York Philharmonic; **Jessie Montgomery**, *composer*.

Program

Anthony McGill, *clarinet*
Anna Polonsky, *piano*

Welcome	Kelly Hall-Tompkins
Peace	Jesse Montgomery
Ad Anah?	James Lee III
Fantasia No. 2 in A minor, TWV 40:3	Georg Philipp Telemann
Sonata for Clarinet and Piano	Leonard Bernstein

About

Clarinetist **ANTHONY MCGILL** is one of classical music’s most recognizable and brilliantly multifaceted figures. He serves as the principal clarinet of the New York Philharmonic—that orchestra’s first African-American principal player—and maintains a dynamic international solo and chamber music career. Hailed for his “trademark brilliance, penetrating sound and rich character” (*The New York Times*), as well as for his “exquisite combination of technical refinement and expressive radiance” (*The Baltimore Sun*), McGill also serves as an ardent advocate for helping music education reach underserved communities and for addressing issues of diversity, equity, and inclusion in classical music. He was honored to take part in the inauguration of President Barack Obama, premiering a piece written for the occasion by John Williams and performing alongside violinist Itzhak Perlman, cellist Yo-Yo Ma, and pianist Gabriela Montero.

A graduate of the Curtis Institute of Music, McGill previously served as the principal clarinet of the Metropolitan Opera and associate principal clarinet of the Cincinnati Symphony Orchestra. In-demand as a teacher, he serves on the faculty of The Juilliard School, the Curtis Institute of Music, and Bard College’s Conservatory of Music. He also serves as the Artistic Advisor for the Music Advancement Program at The Juilliard School, on the Board of Directors for both the League of American Orchestras and the Harmony Program, and the advisory council for the InterSchool Orchestras of New York.



PANEL DISCUSSION

Black Lives Matter and Classical Music

WEDNESDAY, NOVEMBER 11, 2020

3:30 PM–5:00 PM

Moderator Garrett McQueen leads a panel of distinguished musicians in a discussion about the Black Lives Matter movement and classical music. Panelists include Jessica “Lady Jess” McJunkins, freelance violinist; Ann Hobson Pilot, retired principal harp, Boston Symphony Orchestra; and Titus Underwood, principal oboe, Nashville Symphony Orchestra.



Guest artist **Thapelo Masita**, South-African-born cellist and graduate of the Eastman School of Music and The Juilliard School, in recital.

Thapelo Masita, cello

WEDNESDAY, NOVEMBER 11, 2020

PRE-CONCERT CONVERSATION | 7:00 PM

CONCERT | 7:30 PM

PRE-CONCERT CONVERSATION: Alexander Laing, host and *principal clarinet*, Phoenix Symphony Orchestra, Gateways Music Festival Board of Directors; **Thapelo Masita**, *cello*; **Michael Morgan**, *conductor and music director*, Gateways Music Festival and Oakland Symphony.

Program

Welcome	Alexander Laing
Balm in Gilead	African-American Spiritual Arranged by Thapelo Masita
Suite No. 1 in G major for Cello, BWV 1007 I. Prelude II. Allemande	Johann Sebastian Bach
Ha Le Mpotsa Tshepo Yaka (When Asked Wherein My Hope Lies)	South African Hymn Arranged by Thapelo Masita
Suite No. 1 in G major for Cello, BWV 1007 III. Courante IV. Sarabande	Johann Sebastian Bach
Amazing Grace	African-American Spiritual Arranged by Thapelo Masita
Suite No. 1 in G major for Cello, BWV 1007 V. Minuet I/II VI. Gigue	Johann Sebastian Bach
Black/Folk Song Suite for Solo Cello ("Lamentations") IV. Perpetual Motion	Coleridge-Taylor Perkinson

RECORDED LIVE at Broadway Presbyterian Church, New York City, Friday, October 30, 2020.

SPECIAL THANKS to recording engineer Laura Andrade.



Tammy Kernodle

**President, Society for American Music;
Professor, Miami University of Ohio**

TUESDAY, NOVEMBER 10, 2020

3:30 PM–5:00 PM

Dr. Tammy Kernodle, president of the Society for American Music and Professor of Musicology at Miami University of Ohio, gives a talk about music, Black women and 19th Amendment.

About

TAMMY KERNODLE is Professor of Musicology at Miami University in Oxford, Ohio. Her scholarship and teaching has stretched across many different aspects of African American music and American music. Kernodle earned a B.M. in Choral Music Education with an emphasis in piano from Virginia State University, and M.A. and Ph.D. in Musicology from The Ohio State University.

She served as the Scholar in Residence for the Women in Jazz Initiative at the American Jazz Museum in Kansas City from 1999 until 2001, and has worked closely with a number of educational programs including the Kennedy Center's Mary Lou Williams Women in Jazz Festival, Jazz@Lincoln Center, NPR, and the BBC. Her work has appeared in numerous journals and anthologies. Kernodle is the author of biography *Soul on Soul: The Life and Music of Mary Lou Williams* and served as Associate Editor of the three-volume *Encyclopedia of African American Music*. She served as a scholarly consultant for the National Museum of African American Music and Culture's inaugural exhibits entitled "Musical Crossroads" and appears in a number of award-winning documentaries including *Mary Lou Williams: The Lady Who Swings the Band* and *Girls in the Band*. In 2018, she was awarded the Benjamin Harrison Medallion, the highest award given to a Miami University faculty member in recognition of their research, teaching and service.



Lucinda Ali, violinist
and founder of Chicago's renown
Hyde Park Suzuki Institute

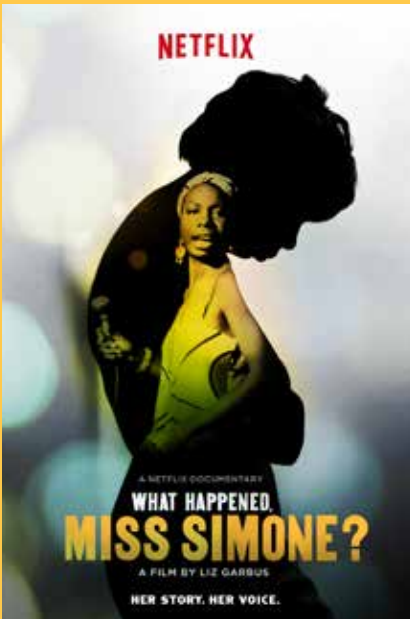
Young Musicians Institute

**What You've Always Wanted to Know:
A Parent's Guide to Navigating the Music Pathway**

THURSDAY, NOVEMBER 12, 2020

4:00 PM–5:00 PM

Topics will include supporting your child in his/her musical studies, motivating your child to practice, managing at-home practice time, what to do if your child is interested in pursuing a career in music, and more.



This film will be viewed as a Netflix Teleparty. While the event is free, you must register to receive the Teleparty link. You must also 1) have a Netflix account, 2) Google Chrome or Microsoft Edge browser and 3) the free Teleparty app. Detailed instructions below.

What Happened, Miss Simone?

THURSDAY, NOVEMBER 12, 2020

PRE-CONCERT CONVERSATION | 7:00 PM

CONCERT | 7:30 PM

Documentary about the life of the renowned and multi-faceted singer, songwriter, musician, arranger, and civil rights activist, Nina Simone (1933-2003), a Juilliard-trained pianist with aspirations for a career as a concert pianist.

PRE-CONCERT CONVERSATION: Lee Koonce, *President and Artistic Director*, Gateways Music Festival; Thomas Warfield, senior lecturer, Rochester Institute of Technology and William Warfield Scholarship Fund Board of Directors



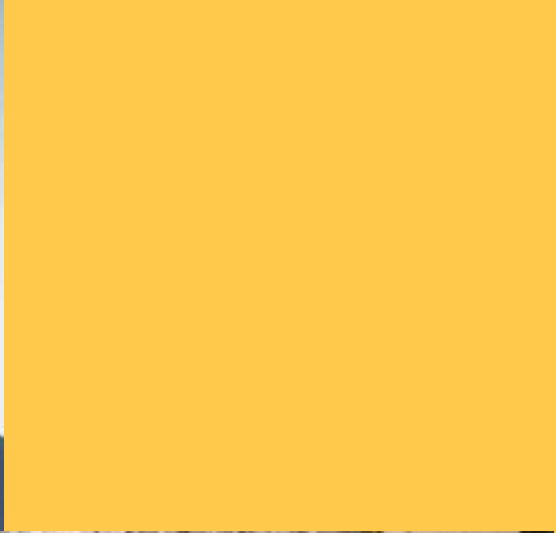
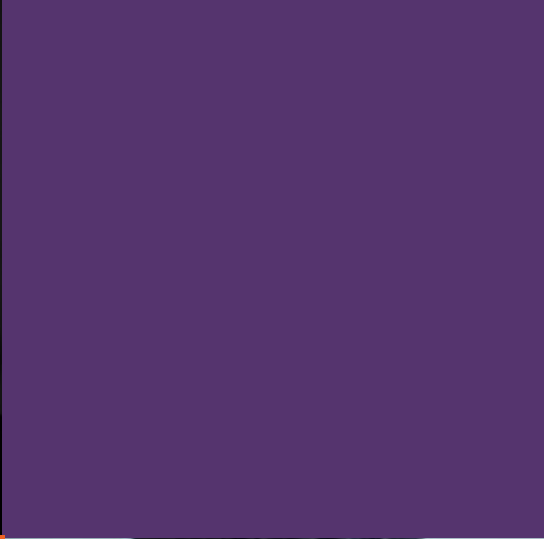
PANEL DISCUSSION

Music, Musicians and the Impact of the Covid-19 Pandemic

FRIDAY, NOVEMBER 13, 2020

3:30 PM–5:00 PM

New York City's WQXR radio host Terrance McKnight hosts a conversation with Gateways musicians about the impact of Covid-19 on their lives as musicians. Panelists Amadi Azikiwe, viola; Monica Ellis, bassoon, Imani Winds; Nkeiru Okoye, composer.



Finale Concert

Finale Concert

FRIDAY, NOVEMBER 13, 2020

PRE-CONCERT CONVERSATION | 7:00 PM

CONCERT | 7:30 PM

Program

PRE-CONCERT CONVERSATION:

Lee Koonce, *host and President & Artistic Director*, Gateways Music Festival; **Isrea Butler**, *trombone and Music Department Chair*, North Carolina Central University; **Armand Hall**, *Executive and Artistic Director*, ROCmusic; **Edward Hardy**, *violin*.

Lyric Quartette (Musical Portraits of Three Friends) I. The Sentimental One <i>String Quartet</i>	William Grant Still
Music for Brass (Sacred and Profane) <i>Brass Collective</i>	George Walker
Fuga y Misterio <i>String Quartet</i>	Astor Piazzolla
Elegy for Paul: Balm in Gilead <i>Brass Collective</i>	Traditional Spiritual Arranged by Herbert Smith
Evil Eye from Three Pieces inspired by Edgar Allan Poe <i>String Quartet</i>	Edward W. Hardy
A Man on the Moon <i>Brass Collective</i>	Herbert Smith
Soul Banner <i>Brass Collective</i>	Francis Scott Key Arranged by Courtney Jones
L.O.V.E <i>String Quartet</i>	Nat "King" Cole Arranged by Alison Gillies
Is This Love <i>String Quartet</i>	Bob Marley Arranged by Nemanja Markovic
Feeling Good <i>String Quartet</i>	Anthony Newley, Leslie Bricusse
Manteca <i>Brass Collective</i>	Dizzy Gillespie, Chano Pozo and Gil Fuller
Ellington Medley <i>Brass Collective</i>	Edward Kennedy "Duke" Ellington, Arranged by Leigh Pilzer

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D Major Jam	Jessie Montgomery
Sharp Nine	Omar Thomas
Sir Duke	Stevie Wonder

Musicians



Lucinda E. Ali-Landing

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 relatively still new in North America in the early 1970's. After studying for one year with her father, she then studied with Sarah Deneen and later Donna Ross.

It was while at DePaul that Miss Lucinda discovered her love, gift, and talent for teaching children. She obtained her teacher training at the Chicago Suzuki Institute in Deerfield with Craig Timmerman, and later the same summer studied at Indiana University with MiMi Zwiig. Embracing the methods of these pioneers of teaching very young children, Lucinda started teaching at Sherwood Conservatory of Music in Chicago with Stacia Spencer. There she taught dozens of children and later grew the program that still exists today. As the Director of the Chicago Young Violinist Program at Sherwood, Lucinda inspired many parents to be excited about having musical children. Incorporating parent classes, concerts, field trips and other community activities, she laid the groundwork for what would be her life's passion.

Founded in 1998, the Hyde Park Suzuki Institute began as violin only, using the experience and expertise of the vivacious Lucinda E. Ali-Landing. As the community inquired and the demand increased, piano was added, then viola, guitar, cello, and harp. She received her Kindermusik training and began an early childhood music program and many other musical offerings at the Institute.

Currently, Mrs. Ali-Landing is in the first violin section of the Illinois Philharmonic Orchestra, and the Chicago Sinfonietta, the world's most diverse orchestra. As part of the Chicago Sinfonietta, she is in the Joffrey Ballet orchestra and has performed *Cinderella*, *Romeo and Juliet*, *Midsummer Night's Dream* and more. She is a freelance artist who has performed with other artists such as Ray Charles, Barry White, The Winans, Brian McKnight, Oprah Winfrey, Three Mo Tenors, Ben Vereen and more.

Mrs. Ali-Landing is a member of

Alpha Kappa Alpha Sorority Inc., the Suzuki Association of the Americas, Chicago Music Association, and other professional organizations. Lucinda currently resides in South Shore with her husband and lovely children.



Amadi Azikiwe

Amadi Azikiwe, violist, violinist and conductor, has been heard in recital in major cities throughout the United States,

such as New York, Boston, Cleveland, Chicago, San Francisco, Pittsburgh, Houston, Baltimore, and Washington, D.C., including an appearance at the U.S. Supreme Court. Mr. Azikiwe has also been a guest of the Chamber Music Society of Lincoln Center at the Alice Tully Hall in New York, and at the Kennedy Center in Washington D.C. He has appeared in recital at the Piccolo Spoleto Festival in Charleston, the "Discovery" recital series in La Jolla, the International Viola Congress, and at the American Academy of Arts and Sciences. Since then, he has performed throughout Israel, Canada, South America, Central America, Switzerland, India, Japan, Nigeria, Hong Kong, and throughout the Caribbean.

As a soloist, Mr. Azikiwe has appeared with the Prince George's Philharmonic, Delaware Symphony, Virginia Symphony, North Carolina Symphony, Fort Collins Symphony, Virginia Beach Symphony, Roanoke Symphony, Winston-Salem Symphony, Western Piedmont Symphony, Salisbury Symphony, Richmond Philharmonic, SUNY Fredonia Symphony Orchestra, Indiana University Symphony Orchestra, Gateways Music Festival Orchestra, Hot Springs Music Festival Orchestra, City Island Baroque Ensemble of New York, National Symphony of Ecuador, and at the Costa Rica International Music Festival. He has also toured with Music from Marlboro, and performed at the Sarasota, Tanglewood, Aspen, Norfolk, and San Juan Islands Festivals, El Paso International Chamber Music Festival, Salt Bay Chamber Festival, Charlottesville Chamber Music Festival, Virginia Arts Festival, Maui Classical Music Festival, Missouri Chamber Music Festival, Yachats

Music Festival, Staunton Music Festival, Carolina Chamber Music Festival, and the Bravo! Vail Valley Music Festival. Mr. Azikiwe's performances have been broadcast on National Public Radio's "Performance Today", "St. Paul Sunday", on WNYC in New York, WGBH in Boston, WFMT in Chicago, and the BBC, along with television appearances in South America.

As a chamber musician, Azikiwe has appeared in concert with the Chicago Chamber Musicians, the Kandinsky Trio, the Harlem Chamber Players, the Chester, Miro, St. Lawrence, Anderson, Arianna, Harrington and Corigliano quartets. He has also performed extensively with the Ritz Chamber Players and the Concertante Chamber Players, with whom he recorded Tchaikovsky's Souvenir de Florence, released on the Helicon label. On the MSR label, Mr Azikiwe has recorded the Sonata for viola and piano by American composer James Cohn. Among Mr. Azikiwe's prizes and awards are those from the New York Philharmonic, Concert Artists Guild, the North Carolina Symphony, the National Society of Arts and Letters, and the Epstein Young Artists Award from the Boys and Girls Clubs of America, with whom he still maintains a strong artistic and mentoring association.

Mr. Azikiwe was previously the conductor of the Old Dominion University Chamber Orchestra and the Atlanta University Center Orchestra. He was also a visiting faculty member of Indiana University's Jacobs School of Music in Bloomington, IN. Most recently, he was on the faculty of James Madison University and University of Maryland Baltimore County. Currently, he is a Teaching Artist for ClassNotes, the Noel Pointer Foundation, a member of the Harlem Chamber Players, the Pressenda Chamber Players, and Music Director of the Harlem Symphony Orchestra. He has guest conducted for the Intercollegiate Music Association, Tennessee Music Educators Association All-Collegiate Orchestra, Third Street Philharmonia, Gateways Music Festival, and Trilogy Opera Company.

As an orchestral musician, he has appeared with the New York Philharmonic, Indianapolis Symphony Orchestra, as principal violist of the SHIRA Jerusalem International Symphony Orchestra and guest principal violist of Canada's National Arts Centre Orchestra. He has performed under the baton of conductors Lorin Maazel, James DePriest, Christoph Eschenbach, Gerard Schwarz, Marek Janowski, Leonard Slatkin, Seiji Ozawa,

Michael Morgan, Pinchas Zukerman, Stanislaw Skrowaczewski, Sixten Ehrling, Gennady Rozhdestvensky, Charles Dutoit, Christoph von Dohnanyi, Michael Tilson Thomas, Kurt Masur, and Leonard Bernstein.

A native of New York City, Amadi Azikiwe was born in 1969. After early studies with his mother, he began his formal training at the North Carolina School of the Arts as a student of Sally Peck. He continued his studies at the New England Conservatory with Marcus Thompson and conductor Pascal Verrot, receiving his Bachelor's degree. Mr. Azikiwe was also awarded the Performer's Certificate from Indiana University, where he served as an Associate Instructor, and received his Master's Degree in 1994 as a student of Atar Arad. amadiazikiwe.com



Kearstin Piper Brown

Soprano Kearstin Piper Brown just made her San Francisco Opera debut covering the role of Dame Shirley in the world

premiere of John Adams's *Girls of the Golden West*. Recently, Ms. Brown performed with Rochester Oratorio Society in the Vaughan-Williams *Dona Nobis Pacem* and *Emancipation Oratorio*. She also toured Israel as Bess in Gershwin's masterpiece, *Porgy and Bess*. This season Ms. Brown will return as a guest artist with the Chaliapin Festival at the Kazan Opera Theater in Russia and in the spring, she will also begin work singing the lead role in the new opera, *Promised Land: An Adirondack Folk Opera*. Next season brings Ms. Brown back to the West Coast for Barber's *Knoxville: Summer of 1915* with the San Jose Chamber Orchestra and a return to San Francisco Opera to sing the Clara in Jake Heggie's, *It's a Wonderful Life*. She will also sing her role debut as Pamina in *The Magic Flute* with Opera in Williamsburg and make appearances in the KeyBank Rochester Fringe Festival.

Highlights of Ms. Brown's 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, both of which were televised LIVE in the Netherlands, as well as concerts with the Pasadena Symphony and Pops, the Cedar Rapids Chorale and Symphony, and the Hines-Lee Opera Ensemble at the Kennedy Center for the Performing Arts.

Ms. Brown was a young artist at the International Institute of Vocal Arts in Italy, the Opera Colorado and the Utah Festival Opera, as well as an Artist-in-Residence with Dayton Opera, Opera Memphis, and Cincinnati Opera. She has been a prize-winner in several international competitions, including the Montserrat Caballé International Competition, the William Matheus Sullivan Foundation, the Gerda Lissner Foundation Vocal Competition, and the Licia Albanese-Puccini Foundation International Vocal Competition.

A native of Alexandria, Virginia, Ms. Brown is a graduate of both Spelman College and Northwestern University. kearstinpiperbrown.com



Isrea Butler

Dr. Isrea Butler holds degrees in trombone performance from the Eastman School of Music (BM and MM) and Rutgers University (DMA).

His teachers include John Marcellus, Ralph Sauer, George Roberts, Tom Ervin, Michael Powell, and Weston Sprott.

He has played all four chairs in the world-famous Count Basie Orchestra and with many of the top jazz ensembles. In addition to orchestras and jazz ensembles, he has played 8 different NYC Broadway productions.

He is the Music Department Chair at North Carolina Central University and Professor of Trombone. Dr. Butler was recently the Director of Bands and music program coordinator at The University of Maryland Eastern Shore. He was the Director of Jazz Studies and Low Brass at the University of Maryland from 2013-2014. From 2012-2013 he was Visiting Assistant Professor of Music at Jackson State University from 2012-2013, where he taught trombone and conducted the University Brass Ensemble, the award-winning Jazz Combo and taught Graduate

Music History. He has also taught at the Eastman School of Music, Juilliard's MAP and Rutgers University. His students have gone on to perform, teach and study at graduate school at Indiana University, Berklee, UNI, Rutgers, Eastman, and Montclair.

As a conductor, Dr. Butler has been the conductor of the UMES Wind Ensemble, HBCU Trombone Choir, Associate Conductor of the Brighton Symphony and Eastman Trombone Choir and Brass Guild. He studied conducting with Brad Lubman, William Weinert, Mark Scatterday and Kynan Johns.

While in NYC he was a frequent performer on numerous Broadway shows and many other prestigious musical performances. He has toured, recorded and performed with many of the country's leading jazz orchestras including Cab Calloway, Count Basie, Duke Ellington, Lionel Hampton, Mingus Big Band, Glenn Miller, Birdland Big Band, and Jimmy Heath. Orchestra. Also at home playing classical music he has performed with the Orchestra of St. Luke's, Rochester Philharmonic, Buffalo Philharmonic.

Dr. Butler is a Conn-Selmer clinician and performing artist.

Symphony in concerts of Tippett's A Child of Our Time with Sir Andrew Davis conducting. She also made her European debut in concerts of Brahms' Ein deutsches Requiem with the Accademia di Santa Cecilia in Rome with Antonio Pappano and Thomas Hampson; she appeared with the Florida Orchestra as the Soprano Soloist in Mahler's 4th Symphony with the Florida Orchestra and Stefan Sanderling and in Villa-Lobos' Bachianas Brasileiras No. 5 with the Baltimore Symphony. Nicole Cabell was heard in recital in Little Rock, AK.

Awards include first place in both the Palm Beach Opera Vocal Competition and the Women's Board of Chicago Vocal Competition. Nicole Cabell was a semi-finalist in the 2005 Metropolitan Opera National Council Auditions and earned first place in the American Opera Society competition in Chicago. She is the 2002 winner of the Union League's Rose M. Grundman Scholarship, and the 2002 Farwell Award with the Woman's Board of Chicago. Nicole Cabell holds a Bachelor's Degree in Vocal Performance from the Eastman School of Music.

nicole-cabell.com

As a soloist, Mr. Davis has performed with the Philharmonic Orchestra of Queretaro, The Rutgers Wind Symphony, The United Nations Symphony Orchestra, The Brooklyn Conservatory Community Orchestra, and The Baroque Orchestra of New Jersey.

Mr. Davis is a 2018 Grammy nominee for the album "The Art of Arrangement" by Doug Beavers. He has worked with artists including the The Roots on the Tonight Show, Barry Manilow, Indina Menzel, Bernadette Peters, Kristen Chenoweth, Johnny Mathis, Frank Sinatra Jr., David Byrne and St. Vincent, Neil Sedaka, Sharon Jones and the Dap Kings. On Broadway in New York City, he is currently performing in the orchestra pits of Frozen, Anastasia, King Kong and Lion King as well as recent shows Miss Saigon, Fiddler On the Roof, Lion King, The King and I, Les Miserables, and An American in Paris. Mr. Davis was an orchestra member in the latest production of "Gigi", the Tony award winning "The Gershwin's Porgy and Bess" and the Candor and Ebb production of "Curtains".

Mr. Davis is on faculty at Hofstra University in Hempstead, NY. He has a Bachelors degree in Music from the Hartt School of Music, University of Hartford, his Masters of Music from Manhattan School of Music, and received his Doctorate in Musical Arts from the esteemed Rutgers University. His teachers include David Jolley, Douglas Lundeen, William Brown, Vitaly Bujanovski, Jerome Ashby, Howard T. Howard, and Francis Orval.



Nicole Cabell

Soprano Nicole Cabell, the 2005 Winner of the BBC Singer of the World Competition in Cardiff and Decca

recording artist, is one of the most sought-after lyric sopranos of today. Her solo debut album, "Soprano", was named "Editor's Choice" by Gramophone and has received an incredible amount of critical acclaim and several prestigious awards: the 2007 Georg Solti Orphée d'Or from the French Académie du Disque Lyrique and an Echo Klassik Award in Germany.

While a member of the Lyric Opera of Chicago's Lyric Opera Center for American Artists (now known as Ryan Opera Center), Nicole Cabell had the opportunity to sing the title-role in Janacek's The Cunning Little Vixen in student matinees as well as to cover the roles of Marzelline in Fidelio and Rita Billingsly in the world premiere of William Bolcom's A Wedding. Miss Cabell made her extremely successful Orchestra Hall debut with the Chicago



Eric Davis

Grammy nominated French hornist, Eric Davis leads a diverse musical life. He is in demand as a soloist, chamber, orchestral and commercial

musician. In a performance reviewed by the New York Times, they said "Mr. Davis plays with admirable poetry."

Mr. Davis is the former Principal Horn of the Philharmonic Orchestra of Queretaro in Queretaro, Mexico, and La Kamerata, Chamber Orchestra in Athens, Greece. He has performed with the Orchestra of St. Lukes, American Symphony Orchestra, and currently performs with the New Jersey Symphony, the Princeton Symphony, and the Vermont Symphony. As a chamber musician he performs with the Harlem Chamber Players, the Bronx Arts Ensemble, and the Sylvan Winds.

His music festivals include the Caramoor Festival, the Holder's Season in Barbados, the Nango Jazz Festival in Japan, the Holland Music Sessions, the Bowden Festival, and the Austrian American Mozart Academy.



Boubacar Diallo

Boubacar Diallo is an African-American cellist, born and raised in New York City. In New York City,

Boubacar has had the privilege of studying at some of the city's finest institutions, including Special Music School at Kaufman Music Center and Mannes Pre-College. He also was a member of Face the Music, an organization dedicated to the study and performance of contemporary music, and the New York Youth Symphony Chamber Program.

Boubacar was a winner at the *Special Music School High School*

Concerto Competition, performing the first movement of the Lalo cello concerto in D minor, and performed the final movement of the Brahms B major trio for the Chamber Music Society of Lincoln Center's High School Competition winners' concert at Alice Tully Hall.

He has performed in many venues, including Carnegie Hall, the National Opera Center, and the United Nations' climate summit in Paris, France.

Some of his primary teachers have been Annie Barley Givler, Micheal Finckel, Alex Croxton, Tomoko Fujita and Fred Sherry. Boubacar currently attends the Eastman School of Music in pursuit of his undergraduate degree, where he studies with Steven Doane and Rosemary Elliot. He is the recipient of the Eastman Artist Scholarship, and serves as a Resident Advisor for the on-campus student community.

Additionally, he recently completed a fellowship at the Cayuga Chamber Orchestra in Ithaca, NY, where he served as the inaugural participant of the orchestra's diversity initiative. He is a two-time attendee of the Heifetz International Music Institute, which takes place in Staunton, Virginia.



Monica Ellis

Monica Ellis, bassoonist, is a native of Pittsburgh and began her musical studies at the age of four with her father, who was a jazz saxophonist.

The New York Concert Review states, "Truly it was the excellent Monica Ellis providing deceptively graceful agility whose musical feet were as strong roots to the tree." Ellis is a founding member of the Grammy-nominated wind quintet, Imani Winds. She is active in the New York freelance community and has performed with the Chamber Music Society of Lincoln Center, Windscape, New Haven Orchestra, Alvin Ailey Dance Theatre Orchestra, Spoleto-Italy Festival and Tanglewood Music Center, just to name a few.

Ellis received her bachelor of music from the Oberlin College Conservatory of Music, studying with George Sakakeeny. She received her master of music from The Juilliard School and also attended Manhattan School of Music in the Professional Studies, Orchestral

Performance Program, studying with Frank Morelli at both institutions.

She is currently on the faculty of Mannes College of Music Preparatory Division, Brooklyn College Conservatory of Music, and Juilliard's Music Advancement Program, a Saturday music school for talented African-American and Latino children.



Drew Alexander Forde

A fiery, passionate performer who leaves everything on the stage, Drew Alexander Forde

gives his all to audiences. After starting the viola at the late age of 12, Drew went on to solo with the Atlanta Symphony Orchestra during his senior year of high school. Soon after acquiring his Bachelors in Viola Performance at the Robert McDuffie Center for Strings at Mercer University, Drew went on to finish his musical studies at The Juilliard School, obtaining a Masters in Music.

Also known as ThatViolaKid (TVK), he has developed a robust following throughout numerous social media platforms, largely because of his candid communication, unique perspective, and contagious enthusiasm. A master of many faces, from silly to serious, Drew seeks to demystify the stubborn perceptions of classical music, channeling his influences from Neil deGrasse Tyson to Will Smith. He uses social media to share the hidden side of this sacred art: the humor, the heartaches, and the human moments. Through his constant interaction with an enthusiastic online audience, he often acts as a big brother to many young musicians; helping them learn the tricks of the trade, and empowering them to seize their dreams—all while having a good laugh along the way.

The education TVK received at The Juilliard School has led him to pursue the connectivity of different genres of music. On a recent tour to four American cities, TVK served as Principal Violist for the Zelda Symphony. While fusing Classical compositional techniques with modern-day musical genres, TVK ignites an inexhaustible wellspring of creativity that is Classical Music to propel himself towards the creation of new, authentic

art. TVK recently collaborated with the critically acclaimed Nathan Chan, and their first Pop music cover, "Hello" by Adele, is available on iTunes, Amazon Music, and Pandora.



Edward W. Hardy

Edward W. Hardy is a 28-year-old critically acclaimed American composer, music director, virtuoso violinist

and violist and is one of the foremost exponents of solo violin repertoire for theatrical productions.

At the age of 25, "Hardy (was) one of the youngest composers to ever be accepted into the Exploring the Metropolis Con Edison Composer Residency and one of the most prominent composer/ violinists in New York City" – *BroadwayWorld*.

"Edward W. Hardy, who composed the omnipresent music, plays the violin superbly." – *The New York Times*.

He has "Vigor, Control And Expressiveness." – *The Post and Courier*.

Hardy is "Mesmerizing" – *Manhattan With A Twist* and also performs in a style that is "serene, dreamy, and soulful with velvety panache" – *The Millbrook Independent*.

As the composer, music director and violinist of the smash hit Off-Broadway show *The Woodsman*, Hardy's show was a recipient of the 2016 Obie Award, the 2014 Jim Henson Foundation Grant and was broadcast on PBS stations four separate times, streamed on Broadway-HD and major music producer Jim McElwaine produced Hardy's album "The Woodsman Original Off-Broadway Solo Recording" which continues to be sold and streamed in the United States, Mexico, United Kingdom, Russia, Turkey, France, Hong Kong, Argentina, Ireland, and Germany.

Proud member of Local 802 Musicians Union, Dramatist Guild of America, ASCAP. Master of Music, Aaron Copland School of Music, Queens College CUNY, cum laude, Bachelor of Music, SUNY Purchase, cum laude.

www.edwardhardy.com



Ann Hobson Pilot

After 40 years with the Boston Symphony Orchestra, legendary principal harpist, Ann Hobson Pilot, retired at the end

of the Tanglewood 2009 season.

Ann Hobson Pilot is a graduate of the Cleveland Institute of Music under Alice Chalifoux. She became principal harp of the Boston Symphony Orchestra in 1980, having joined the BSO in 1969 as assistant principal harp and principal with the Boston Pops. Before that she was substitute second harp with the Pittsburgh Symphony and principal harp of the Washington National Symphony.

Ms. Pilot has had an extensive solo career. She has performed with many American orchestras as soloist, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several CDs available on the Boston Records label, as well as on the Koch International and Denouement labels. In September 1999 she traveled to London to record, with the London Symphony Orchestra, the Harp Concerto by the young American composer Kevin Kaska, a work that she commissioned.

In May of 2010, Ms. Pilot was the recipient of an honorary Doctor of Music degree from Tufts University. She has received numerous awards including the Distinguished Alumni Award from the Cleveland Institute of Music in 1993 and again in 2010, the Lifetime Achievement Award from the Boston Musicians Association in 2010, and the Lifetime Achievement Award from the Talent Development League of the Atlanta Symphony Orchestra in January of 2014. She was awarded an honorary Doctor of Fine Arts degree from Bridgewater State College in 1988.

Ms. Pilot recently retired from the faculties of the New England Conservatory of Music and Boston University. She will now be affiliated with the State College of Florida, Fl. in addition to the Tanglewood Music Center and the Boston University Tanglewood Institute. She has performed with the Boston Symphony Chamber Players, Marlboro Music Festival, Newport Music Festival, Sarasota Music Festival and the Ritz Chamber Players.

After the 2009 Tanglewood concerts and her official retirement, Pilot returned to the stage as soloist with the BSO opening the Boston Symphony season and the Carnegie Hall season with the premiere of a concerto written for her by John Williams, "On Willows and Birches" a concerto for harp and orchestra. On October 3, the orchestra paid tribute to her dedicating the entire concert in her honor and featuring her in two other works for solo harp in addition to the Williams.



Courtney Jones

The newest directions in 21st Century trumpet performance are being explored and defined by Jones,

an award-winning Bach solo performing and recording artist who has also emerged as a leading figure in contemporary performance, chamber conducting, pedagogy, and service to inner-city youth through music outreach programs and mentorship.

Dr. Jones is in high demand as a clinician and adjudicator while transcending stylistic boundaries performing throughout North America and internationally. In addition to his solo performance career, he has performed with the Golden States Pop Orchestra, the Southeast Symphony Orchestra, the Macao Orchestra (China), the Pasadena Orchestra, the Debut Orchestra, the Inspiravi Chamber Orchestra, the Orchid City Brass Band, the Oslo Philharmonic (Norway), the Long Beach Opera, the Chamber Singers of Iowa City, and the Salt-River Brass Band. His feature film and television credits include music performed for "Glee," "Notes from Dad," "Cougar Town," and "Criminal Minds."

Dr. Jones completed his Doctor of Musical Arts and taught at UCLA, served as Visiting Professor of Trumpet at the University of Iowa, Lecturer of Music at Columbus State University, and is currently the Assistant Professor of Trumpet and Artistic Director of Jazz and Chamber Ensembles at Florida Atlantic University.



Thapelo Masita

Thapelo Masita uses his music to help further the arts in his home country of South Africa. He earned

a Bachelor of Music in cello performance from the Eastman School of Music in 2017 and a Master of Music degree from The Juilliard School in 2019.

Through a faculty position at the Opportunity Music Project and a fellowship in the Music Advancement Program—a Juilliard Sponsored Community Engagement Initiative—Masita has been able to serve young people from underrepresented communities.

Masita is a founding member of the Uhuru String Quartet, which seeks, through artistic collaborations and performance, to connect and empower women who have experienced domestic violence and homelessness. The Quartet has commissioned and performed a new quartet by Japanese-American composer Sato Matsui, and has collaborated on several occasions with Pulitzer Prize-winning composer Caroline Shaw.

Masita is the founder and executive director of the Bokamoso International Chamber Music Festival and Workshop in South Africa, which aims to share the joys of music with local communities while providing high level training to promising youth from around the country.

Thapelo is pursuing a Doctor of Musical Arts Degree at CUNY Graduate Center where he works with Julia Lichten. He performs on a cello made by Oded Kishony, on generous loan to him by the Virtu Foundation.



Anthony McGill

Clarinetist Anthony McGill is one of classical music's most recognizable and brilliantly multifaceted

figures. He serves as the principal clarinet of the New York Philharmonic — that orchestra's first African-American principal player —

and maintains a dynamic international solo and chamber music career. Hailed for his "trademark brilliance, penetrating sound and rich character" (*The New York Times*), as well as for his "exquisite combination of technical refinement and expressive radiance" (*The Baltimore Sun*), McGill also serves as an ardent advocate for helping music education reach underserved communities and for addressing issues of diversity, equity, and inclusion in classical music. He was honored to take part in the inauguration of President Barack Obama, premiering a piece written for the occasion by John Williams and performing alongside violinist Itzhak Perlman, cellist Yo-Yo Ma, and pianist Gabriela Montero.

McGill's 2019-20 season includes the premiere of a new work by Tyshawn Sorey at the 92Y, and a special collaboration with mezzo-soprano Joyce DiDonato at Carnegie Hall. He will be a featured soloist at the Kennedy Center performing the Copland concerto at the SHIFT Festival of American Orchestras with the Jacksonville Symphony, and will also perform concertos by Copland, Mozart, and Danielpour with the Richmond, Delaware, Alabama, Reno, and San Antonio Symphonies. Additional collaborations include programs with Gloria Chien, Demarre McGill, Michael McHale, Anna Polonsky, Arnaud Sussman, and the Pacifica Quartet.

McGill appears regularly as a soloist with top orchestras around North America including the New York Philharmonic, Metropolitan Opera, Baltimore Symphony, San Diego Symphony, and Kansas City Symphony. As a chamber musician, McGill is a favorite collaborator of the Brentano, Daedalus, Guarneri,

JACK, Miró, Pacifica, Shanghai, Takacs, and Tokyo Quartets, as well as Emanuel Ax, Inon Barnatan, Gloria Chien, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang. He has led tours with Musicians from Marlboro and regularly performs for the Chamber Music Society of Lincoln Center and the Philadelphia Chamber Music Society. Festival appearances include Tanglewood, Marlboro, Mainly Mozart, Music@Menlo, and the Santa Fe, Seattle, and Skaneateles Chamber Music Festivals.

In January 2015, McGill recorded the Nielsen Clarinet Concerto together with Alan Gilbert and the New York Philharmonic, which was released on DaCapo Records. He also recorded an album together with his brother Demarre McGill, principal flute of the Seattle Symphony, and pianist Michael McHale; and one featuring the Mozart and Brahms Clarinet Quintet with the Pacifica Quartet that were both released by Cedille Records.

A dedicated champion of new music, in 2014, McGill premiered a new piece written for him by Richard Danielpour entitled "From the Mountain-top" that was commissioned by the New Jersey Symphony, Kansas City Symphony, and Orchestra 2001. McGill served as the 2015-16 Artist-in-Residence for WQXR and has appeared on *Performance Today*, MPR's St. Paul Sunday Morning, and *Mr. Roger's Neighborhood*. In 2013, McGill appeared on the NBC Nightly News and on MSNBC, in stories highlighting the McGill brothers' inspirational story.

A graduate of the Curtis Institute of Music, McGill previously served as the principal clarinet of the Metropolitan Opera and associate principal clarinet of the Cincinnati Symphony Orchestra. In-demand as a teacher, he serves on the faculty of the Juilliard School, the Curtis Institute of Music, and Bard College's Conservatory of Music. He also serves as the Artistic Advisor for the Music Advancement Program at the Juilliard School, on the Board of Directors for both the League of American Orchestras and the Harmony Program, and the advisory council for the InterSchool Orchestras of New York.



Jessica "Lady Jess" McJunkins

Jessica McJunkins, née Lady Jess, performs in NYC and LA. LJ leads strings under the

baton of Darin Atwater's Soulful Symphony in Baltimore, is Co-Artistic Director and concert-mistress of the Urban Playground Chamber Orchestra (UPCO) in New York City, is a regular Los Angeles session musician, and a soloing member of Beyoncé K Carter's band.

Artists credits include collaborations with Stevie Wonder, The Roots, J.Lo, Max Richter, Alicia Keys, Hans Zimmer, Diana Ross, Spike Lee, One Direction, Terence Blanchard, Jay Z, JLo, Solange and more.

TV credits include *The Tonight Show with Jimmy Fallon* with The Roots, *Saturday Night Live*, and more.

Recent projects include the Emmy-nominated documentary *Homecoming* with accompanying live album, the *On The Run II* Tour with Beyoncé and Jay-Z, recording and arranging strings while on tour with the Carters', for the Grammy-nominated joint album *Everything is Love*, and recently released soundtracks to Disney's *The Lion King* with Hans Zimmer.

As a session musician in Los Angeles, she can also be heard on the soundtrack of *Charlie's Angels, It II* and more. While in LA, LJ also performs with the Hollywood Bowl orchestra, most recently for performances of Disney's *The Little Mermaid*, and Disney Pixar's *Coco* live.

LJ made her solo debut at Disney Hall (Los Angeles) in collaboration with Nicole Miller, for and by the Los Angeles Philharmonic, as part of a festival curated by Essa Pekka Salonen.

She is a guest panelist and speaker at the League of American Orchestras, Sphinx Organization, and will be opening the WOW Women of the World Festival at the Apollo Theatre in March 2020. Other upcoming engagements include a teaching residency at Bravo Bermuda! and solo appearances with the Harlem Chamber Players in 2021. ladyjessmusic.com



Terrance McKnight

When Terrance McKnight moved to New York City, his 96-year-old grandmother offered him a few words of

wisdom: “If you’ve got something to say, get out there in the middle of the road and say it; don’t go hiding behind no bush.” From a long line of passionate citizens — his maternal family founded a branch of the NAACP in Mississippi and his father the pastor of a church in Cleveland — Terrance and his siblings were expected to contribute to their community while growing up. Early on, Terrance decided he would take the musician’s journey.

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

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



Garrett McQueen

A proud native of Memphis, TN, Garrett McQueen has performed in venues across the country, including

Los Angeles’ Disney Hall, Detroit’s Max M. Fischer Music Center, and New York’s Carnegie Hall.

He has been a member of the South Arkansas Symphony, Jackson Symphony, American Youth Symphony, Memphis Repertory Orchestra, the Eroica Ensem-

ble, and most recently, the Knoxville Symphony Orchestra, he has worked with groups including the Sphinx Symphony Orchestra, Memphis Symphony Orchestra, the Southeast Symphony, the Artosphere, Gateways Music Festival Orchestra, the St. Paul Chamber Orchestra, the Louisville Orchestra, and the Detroit Symphony Orchestra.

He has enjoyed giving multiple solo recitals, performing with the Godiva Woodwind Quintet, USC Scholarship Quintet, and Cooper-Young Winds, giving master classes, acting as a guest instructor for the Bahamas Music Conservatory and Idyllwild Arts Academy, adjudicating West Tennessee Band auditions, and teaching a studio of flutists/oboists/bassoonists consisting of middle school, high school, and undergraduate college students.

He has performed in multiple Broadway Musicals in Memphis under the baton of David Spencer and keeps himself busy in other free-lance activities, including being featured in Indie Rock tracks produced by Goner Records (2009) and True Panther Sounds (2010). Garrett has been heard as both a performer and guest host on APM’s “Performance Today”, and was featured as the principal bassoonist on the Memphis Repertory Orchestra’s inaugural CD of works by Dvorak and Tchaikovsky. He has also appeared on a wide array of television shows, including Oxygen’s “Snapped: Killer Couples”, TV One’s “Fatal Attraction”, and Fox’s “Glee”.

His affinity for contemporary music drives much of his passion for the art form, and continues to be his primary interest when it comes to playing the bassoon. In a performance of Eric Ewazen’s “Concerto for Bassoon and Wind Ensemble,” Ewazen noted his “wonderful playing” and characterized McQueen as someone who “gives a great performance of [his] piece”. In 2012, McQueen’s playing earned him the title of one of America’s “most interesting classical musicians” by conductor and author of “The Real Toscanini: Musicians Reveal the Maestro”, Cesare Civetta.

In 2016, Garrett began transitioning into the field of public media and content creation, where he does most of his work today. As a strong advocate for the diversification of classical music and the advancement of Black musicians in the field, Garrett has used his platforms on local, national, and international airwaves to promote Black artistry in classical music. Additionally, he’s spoken on diversity and equity panels presented

by the Gateways Music Festival, the Sphinx Organization, the Kennedy Center’s Shift Festival and others, and continues in this work in live and digital spaces. Some of his work has been published by organizations with parallel agendas, including his series on “The Relationship Between Race and Classical Music” by Arts in a Changing America. In an article produced by Current, McQueen was hailed as “a black talent in public media that you may not know, but should”.

Garrett holds a Bachelor of Music in Bassoon from the University of Memphis, where he studied with Lecolion Washington, and a Master of Music in Bassoon from the University of Southern California, where he studied with Judith Farmer. In addition to working as Executive Producer and co-host of the TRILLOQUY podcast and owner of TRILLOQUY LLC, Garrett collaborates with arts organizations as an equity consultant, guest speaker, and curator. He serves on the board of the American Composers Forum as Equity Committee Chair, and spends his free time with his friend and podcast co-host, Scott Blankenship, and his boyfriend, Dell.

www.garrettmcqueen.com



Elena O’Connor

Soprano Elena O’Connor made her European opera debut in 2017 in Wiesbaden in the title role of Tosca.

The following month she was called as a last-minute cover for Sondra Radvanovsky as the title role in Aida at the Chorégies D’Orange Festival, which she sang alongside Marcelo Alvarez and Anita Rachvelishvili on the stage of Orange’s 7,300-seat ancient Roman theater. She reprised the role at Oper Dortmund, opening the company’s 2018-2019 season, followed by a debut with Romanian National Opera in Cluj-Napoca as Leonora in Il Trovatore.

In the spring of 2020, she returned to Wiesbaden to sing Tosca while touring in the role of Aida with the Landestheater Detmold. In the summer of 2018 she sang the role of Rosalinda in Finger Lakes Opera’s production of Die Fledermaus, led by conductor Gerard Floriano.

She is a frequent guest of the Philharmonic Orchestra and Oratorio

Society in her hometown of Rochester, New York. In concert, Ms O'Connor has sung the soprano solos in numerous Bach Cantatas, Poulenc's Gloria, Mendelssohn's Elijah, the Requiem masses of Brahms and Verdi.

As a young singer, Ms. O'Connor received honors and awards from numerous competitions, including the Palm Beach Opera International Vocal Competition where she was a prize-winner in two consecutive years. Additionally, she was a winner of the Aspen Music Festival's Vocal Concerto Competition.

As a fellow at Aspen, she was featured as Musetta in *La bohème* and Micaela in *Carmen* under the baton of Julius Rudel and the direction of Ed Berkeley.

An art song enthusiast, Ms. O'Connor was a participant of the Ravinia Festival's Steans Institute Program for Singers under the auspices of James Conlon and Margo Garrett. Also at the invitation of Maestro Conlon, Ms O'Connor was the youngest ever featured soloist in the long history of the Cincinnati May Festival, where she performed the soprano role in Bach's Cantata No. 21, Cincinnati's Enquirer calling her "a young star to watch." elena-oconnor.com



Nkeiru Okoye

Hailed as "sublime" by the Cleveland Plain Dealer, Nkeiru Okoye's genre-bending

compositions reflect a dizzying range of influences — Gilbert & Sullivan, the Gershwins, Sondheim, Copland, gospel, jazz, and Schoenberg. Okoye writes in both the opera/theatre and symphonic mediums; and her works have been performed on five continents. Her cycle *Songs of Harriet Tubman* has become established repertoire for African American sopranos; her *Voices Shouting Out* has been on statewide music education curricula with Virginia Symphony and Grand Rapids Symphony; her suite *African Sketches* has been performed by pianists around the globe.

Okoye has received commissions, awards and honors from the NEA, Opera America, ASCAP, American Opera Projects, Meet The Composer, John Duffy Composer Institute, Composer's Collaborative, Inc., the Walt Whitman Project, and the Yvar Mikhashov Trust for New

Music for her compositions. Notably she is the recipient of three grants for female composers from the Virginia B. Toulmin Foundation. Her work has been recorded by Moscow Symphony, and the Dvorak Symphony Orchestra. She is profiled in the Rachel Barton Pine Foundation *Music of Black Composers Coloring Book*, Routledge's *African American Music: An Introduction* textbook, and the Oxford University Press *Anthology of Piano Music of Africa and the African Diaspora*.

Versant in many compositional techniques, Okoye specializes in works that celebrate the African American experience. In 2018, the Charlotte Symphony commissioned her to write an orchestral piece in celebration of the city's 250th anniversary. In the 2019-20 season, Okoye will have premieres of *Black Bottom* for Detroit Symphony's Classical Roots Festival, for which she will be the composer in residence; and *Tales from the Briar Patch*, a rebooted version of Bre'r Rabbit stories, and a revival production of her landmark *HARRIET TUBMAN: When I Crossed that Line to Freedom*, by Knoxville Opera.

Dr. Okoye is a board member of Composers Now. She holds a BM in Composition from the Oberlin Conservatory of Music, and a Ph.D. in Music Theory and Composition from Rutgers University. nkeiruokoye.com



Candace Rembert

Born in Detroit Michigan, Candace began studying the violin at the age of three. Taught by her mother, a string

specialist, she quickly excelled to become a captivating performer.

At the age of six, Candace began studying with members of the Detroit Symphony Orchestra (DSO) Derek Francis and later Marguerite Dene. Candace also participated in the DSO youth ensembles, Boston University Tanglewood Institute, and the Sphinx preparatory program and competition. During her studies with the Sphinx program, she began to notice the unfortunate lack of classical musicians of color in orchestras. To resolve this issue, she began working with Sphinx founder Aaron Dworkin to help educate and incorporate different opportunities for young musicians in the Detroit public schools.

Candace went on to attend Ohio Wesleyan University where she studied with Columbus Symphony member David Niwa. Although Candace makes it her goal to diversify the classical music scene, she also loves to inspire people through solo performances. She has had the privilege of performing at several venues such as The European Organization for Nuclear Research (known as CERN), The Music Hall in Detroit, Detroit's Orchestra Hall, and Seiji Ozawa Hall in Lenox, MA.

Candace recently earned her Master of Music degree and Advanced Certificate from New York University's Steinhardt School, where she studied with Metropolitan Opera Orchestra concertmaster Laura Hamilton. violinistcandacerembert.com



Herbert Smith

Born and raised in Cincinnati OH, trumpet player Herb Smith came to Rochester in 1987 to attend the

Eastman School of music, where he received his bachelors of Music Education, and ended up staying.

Upon graduating from Eastman he won the 2nd trumpet position with the Rochester Philharmonic Orchestra and now holds the 3rd trumpet seat.

Herb has been in the Rochester Philharmonic for over 18 years and has performed in Carnegie Hall with the Rochester Philharmonic as well as a soloist on a recital in Carnegie, the year 2008. He regularly plays with the Buffalo Philharmonic Orchestra, Chautauqua Institute Symphony Orchestra and the Portland Maine Symphony, as well as being a soloist, and chamber musician around the greater Rochester Area.

On the Jazz side of things, he has a CD entitled *The Trumpet Shall Sound* (2007) featuring his Jazz Quintet playing reinterpreted jazz standards along with original compositions by Herb. He now has a jazz trio entitled "Freedom Trio" which is more adventurous musically, tapping into many different music forms including Jazz, Classical, Indian, and even more popular styles. This group has performed at the Rochester International Jazz Festival for many years, and will be releasing some new music coming soon.

As a musician in Rochester, NY, he has had the opportunity to play with

many notable musicians including, Wynton Marsalis, Doc Severenson, The Ojays', Aretha Franklin, Al Jareau, and Ben Folds to name a few.

Furthermore when Broadway touring shows come through Rochester, he is hired as lead trumpet for shows, including The Book of Mormon, Wicked, Color Purple, and just recently Pippin'2015.

Herb's teaching experience is varied as well, teaching musicians and non-musicians of all ages. He is currently an Artist in Residence for Young Audiences, and the Rochester City School District. He began his Artist and Residence work with the now disbanded Rochester Chapter of the Aesthetic Education Institute. And furthermore, he is a trumpet Instructor at the Eastman School of Music. Herb also does masterclasses and lectures on trumpet technique, endurance and sound production; works with high school bands and Orchestras as teacher and soloist; and teaches private lessons out of his home.

As a composer he has been commissioned to write pieces for Brass Ensembles, High School Choirs, Jazz Ensembles and trumpet Ensembles, all the while composing for his jazz trio. Herb's composition "The twelve tones of Christmas" for trumpet, piano and voice, was premiered in Carnegie hall in 2008. Recently Herb was commissioned to write a ballet for the Garth Fagen Children's Ensemble. It was a 6 part work ranging in many styles including Reggae, classical, Jazz and Funk totaling over 40 minutes in length. And he wrote a piece for High School Choir SATB that was premiered in 2014 at The Finney School. He was also commissioned to write a fanfare for the dedication of a new Auditorium at Our Lady of Mercy School for Young Women.



George Taylor

"In the hands of an outstanding artist like Taylor, the instrument seems almost heaven-sent," wrote

John Lambert in the Spectator of George Taylor, violist. Taylor is active in practically every aspect of performance as soloist, recitalist and chamber musician, and his playing has been praised for its eloquence, warmth and sensitivity.

Mr. Taylor is currently Professor of Viola at the Eastman School of Music. Before joining the Eastman faculty, he was a member of the Ciompi Quartet of Duke University, a position he held from 1979 through 1986. A dedicated, sought-after and beloved teacher, he has served on the artist faculties of The Castleman Quartet Program, Le Domaine Forget, the Chautauqua Institution, Musicorda, The Encore School for Strings, the Meadowmount School, the Manchester Music Festival, and the Elan International Music Festival, among others. Mr. Taylor is also the inspiration for and collaborator in a series of highly successful workshops called "Viola Intensive" and presents a summer technique workshop for violists at Eastman. With faculty colleagues Carol Roland and Phillip Ying he co-hosted the highly successful 40th International Viola Congress at the Eastman School of Music. He has also served as a juror for international competitions in Europe and the United States, and has served on the boards of the American Viola Society and the Sphinx Organization.

George Taylor has given numerous solo recitals and appeared as a chamber musician in concerts throughout the United States and at the Tainan Cultural Center in Taiwan. He is a frequent collaborator with the Ritz Chamber Players, and has performed as guest artist at the Skaneateles Music Festival, Lake Winnepesaukee Music Festival and with ensembles such as the Triple Helix Trio, The Society for Chamber Music in Rochester and the Ying Quartet. His recording with guitarist Nicholas Goluses titled "Night Strings" has received wide critical acclaim. Carlos Maria Solare reviewer for the Journal of the American Viola Society

states, "Frequent excursions into the instrument's higher register are beautifully mastered by Taylor, who also enjoys playing the guitar in a plucked cadenza half-way through. Indeed Taylor's dark, beautifully expressive tone is a constant joy throughout the recording". Robert Schulsinger of Fanfare magazine writes: "This is an enjoyable recital of diverse, not often-encountered repertoire, performed by accomplished musicians whose intuitive gifts enable them to reveal the essential qualities of each selection."

Mr. Taylor can also be heard in a landmark recording of the complete chamber music of the African/American composer William Grant Still by the Videmus Ensemble. He has also recorded music by composers such as Frederick Jacobi, John Zorn, Ernst Toch, Jan Radzynski, Ezra Laderman among others for the Milken Foundation. He was co-founder and conductor of the St. Stephens Chamber Orchestra (Durham, NC), an ensemble that has continued to perform and record together to date as the Orchestra of The Triangle. An active advocate for the performance of music by African/American composers, Taylor was a participant in the National Black Arts Festival held in Atlanta, GA and the Gateways Music Festival. He was also a member of the Black Music Repertory Ensemble, which presents music of African/American composers in concerts throughout the country, and is currently a member of The Ritz Chamber Players. Mr. Taylor has performed and premiered works written for him by many composers, including Bill Dobbins, Michael Kimber, Ron Carter, Noel DaCosta, George Walker, David Liptak and Carmen Moore.

A native of New York City, Mr. Taylor attended the Manhattan School of Music where his teachers included Jaime Laredo, Raphael Bronstein and Burton Kaplan. Further studies on viola were with Michael Tree and Abraham Skernick. Mr. Taylor's chamber music mentors include such notables as Arthur Balsam, Joseph Seiger, Lillian Fuchs, Joseph Gingold, Mischa Schneider, and members of the Guarneri Quartet. He made his recital debut at Carnegie Recital Hall in 1979. Joseph Horowitz of the New York Times wrote: "He is already an unusually accomplished player, with a secure command of the instrument, and an ardent, refreshingly direct style."

georgetaylorviola.com



Titus Underwood

Titus Underwood is the Principal Oboe of the Nashville Symphony, having previously served as Acting Principal

Oboe since September 2017. Prior to performing with the Nashville Symphony, he served as Acting Associate Principal of the Utah Symphony. He received his Master of Music from The Juilliard School, where he studied with Elaine Douvas, with additional studies with Nathan Hughes and Pedro Díaz. He earned his Bachelor of Music at the Cleveland Institute of Music as a pupil of John Mack, legendary principal oboist of The Cleveland Orchestra. While there, he also studied with Frank Rosenwein and Jeffrey Rathbun. Underwood has performed as Guest Associate Principal of Pittsburgh Symphony Orchestra, and as Guest Principal of Miami Symphony Orchestra and Florida Orchestra. He has also played with the Los Angeles Philharmonic, Atlanta Symphony, Puerto Rico Symphony and San Diego Symphony. He was an Oboe Fellow at Aspen Music Festival and has performed at the Grand Tetons Festival. He will serve as Principal Oboe at the Bellingham Music Festival in summer 2019. Other festivals he has attended include Music Academy of the West, National Repertory Orchestra and Domaine Forget.



Richard White

Richard White began his tuba studies at age twelve at the Baltimore School for the Arts. He

then went to the Peabody Conservatory of Music where he received his Bachelor's degree. He received both his Master's and Doctoral degrees from the University of Indiana, and became the first African American in the world to receive a Doctorate of Musical Arts (DMA), in tuba.

Dr. White is currently in his ninth season as Principal Tubist of the New Mexico Philharmonic. He enjoys teaching at the University of New Mexico, where he is Associate Professor of tuba/ euphonium and Associate Director of the Spirit Marching Band.

Please visit rawtubafilm.com to learn more about the award winning documentary in regards to Dr. White's, inspirational life's journey.



Lee Wright

Lee Wright maintains an active career as a teacher, conductor, organist, and ensemble singer. He regularly serves as conductor both regionally and

nationally for all-county, area all-state, and festival choirs.

Since 2004, Lee has served as Director of Music Ministry at Downtown Presbyterian Church in Rochester, New York, where he oversees a diverse ministry including the Downtown Arts Link Concert Series, and events for the Downtown Center.

Lee founded the choral group, First Inversion in the fall of 2014. Driven by his deep commitment to community, First Inversion brings together both professional and avocational singers from Greater Rochester with the goal of true personal and musical growth through a focus on selfless and fearless musical expression.

Lee regularly sings with the the professional chamber choirs Sounding Light (Tom Trenney, director) and Voices (William Weinert, director).

Recently, Lee has guest conducted the Catskill Symphony Orchestra and served as Director of Choral Activities at Hartwick College (Oneonta, NY) from 2016-2018.

Lee completed his Bachelor of Music degree in Organ Performance at the Eastman School of Music in 2003, studying with renowned American organist, David Higgs. He received the Master of Music in choral conducting from Ithaca college in 2011, and the Doctor of Musical Arts in choral conducting from the Eastman School of Music in 2018. His research focuses on the development of the concert spiritual in the late 19th century.



LARRY CANNER

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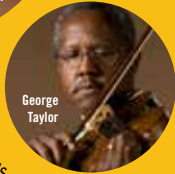
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**MONDAY,
NOVEMBER 9**

OPENING CONCERT:

Celebrating Rochester's Own, featuring Rochester-based professional classical musicians of African descent, including Kearstin Piper Brown, soprano; Nicole Cabell, soprano; Herbert Smith, trumpet; George Taylor, viola; and Lee Wright, piano. \$

**Pre-concert conversation 7:00 PM
Concert 7:30 PM**

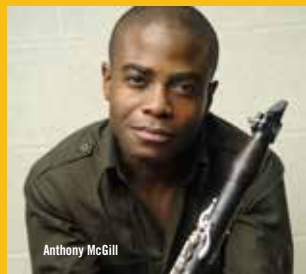


George
Taylor

TUESDAY, NOVEMBER 10

PAUL J. BURGETT MEMORIAL LECTURE SERIES: Dr. Dwandalyn Reece, curator at the National Museum of African American History and Culture, talks about the Museum's music collection. **FREE**

3:30 PM to 5:00 PM



Anthony McGill

GUEST ARTIST RECITAL: Anthony McGill, principal clarinet of the New York Philharmonic and 2020 Avery Fisher Prize winner, plays James Lee III, Jessie Montgomery, Georg Philipp Telemann and Leonard Bernstein. \$

**Pre-concert conversation 7:00 PM
Concert 7:30 PM**

WEDNESDAY, NOVEMBER 11

PAUL J. BURGETT MEMORIAL LECTURE

SERIES: Moderator Garrett McQueen leads a panel of distinguished artists in a discussion about the Black Lives Matter movement and classical music. Panelists include Ann Hobson Pilot, retired principal harp, Boston Symphony Orchestra; Jessica "Lady Jess" McJunkins, freelance violinist; and Titus Underwood, principal oboe, Nashville Symphony Orchestra. **FREE**

3:30 PM to 5:00 PM



Jessica "Lady Jess" McJunkins

GUEST ARTIST

RECITAL: Thapelo Masita, South African-born cellist, performs Bach, and traditional African-American and South African songs. \$

**Pre-concert
conversation 7:00 PM
Concert 7:30 PM**



Thapelo Masita

THURSDAY, NOVEMBER 12



Dr. Tammy Kernodle

PAUL J. BURGETT MEMORIAL LECTURE SERIES:

Dr. Tammy Kernodle, president of the American Musicological Society and Professor of Musicology at Ohio University of Miami, talks about about music, Black women and the 19th Amendment. **FREE**

3:30 PM to 5:00 PM

YOUNG MUSICIANS

INSTITUTE: *What You've Always Wanted to Know: A Parent's Guide to Navigating the Musical Pathway*. Lucinda Ali, violinist and founder of Chicago's Hyde Park Suzuki Institute. **FREE**

4:00 PM to 5:30 PM

FILM SCREENING: *What Happened, Miss Simone?*, a documentary about the life of the extraordinary Nina Simone, a Juilliard-trained pianist with aspirations for a career as a concert pianist. This screening will be viewed as a Netflix "Teleparty." **TV-14**

Pre-film conversation 7:00 PM

Screening 7:30 PM



Lucinda
Ali

**FRIDAY,
NOVEMBER 13**

PAUL J. BURGETT MEMORIAL LECTURE SERIES:

New York City's WQXR Radio Host Terrance McKnight hosts a conversation about the impact of the Covid-19 pandemic on the lives of musicians and the music field in general. Panelists include Amadi Azikiwe, viola; Monica Ellis, bassoon, Imani Winds; and Nkeiru Okoye, composer. **FREE**

3:30 PM to 5:00 PM

FINALE CONCERT: The 2020 Festival's closing concert features the Gateways Brass Collective, the New York City-based string quartet, "Traveling Through Time," and the premier collaboration between Gateways and the students of ROCmusic. \$

**Pre-concert conversation 7:00 PM
Concert 7:30 PM**



Gateways Brass Collective



Terrance
McKnight

NOVEMBER 9-13

Daily Event

GATEWAYS RADIO:

The debut of "Gateways Radio," a five-hour daily program featuring archived and previously unreleased performances from past Festivals. Hosted by Garrett McQueen. **FREE**

**Monday, November 9
2:00 PM to 7:00 PM**

**Tuesday, November 10 through
Friday, November 13
10:30 AM to 3:30 PM**



Visit GATEWAYSMUSICFESTIVAL.ORG for more information and to purchase tickets.

\$ Ticket required (\$5-\$15) Netflix account required

MICHAEL CASIMIR (VIOLA '18), ST. LOUIS SYMPHONY ORCHESTRA



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

A Valued Partnership

The Eastman School of Music congratulates Gateways
on its first virtual chamber music festival!



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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