



Brenda Jones

Classically Black

Big News at the Symphony

Andre Raphael Smith

This is a week for news--big news--at the Saint Louis Symphony, and not surprisingly, much of the news relates directly to subject matter explored by this column.

First, SLSO Assistant Conductor Andre Raphael Smith has accepted the position of assistant conductor with the Philadelphia Orchestra starting with the 1994/95 orchestral season. Despite the similarity of the titles, i.e., assistant conductor, this move to Philadelphia represents a significant advancement of Maestro Smith's career.

Andre Smith is in currently in his third season as assistant conductor of the Saint Louis Symphony Orchestra. In addition to his conducting duties, he has been the music director for the Symphony's IN UNISON partnership program with African-American churches and organizations. He is also much



Andre Raphael Smith

sought after by schools for his incredible ability to help young people understand music.

Smith's decision to leave St. Louis has provoked feelings of both regret and happiness here at Powell Hall from staff and orchestra alike. We have grown to depend on his talent, his artistic leadership and his community commitments. He will be hard to replace. However, talent such as his deserves reward and recognition; and for this, we celebrate his advancement.

Smith has informed us that he will return to St. Louis several times next season to honor his orchestral commitments with the Orchestra and Youth Orchestra, and he will be involved in some outreach activities as well. We will keep you informed of his comings and goings so that you will have several opportunities to see him perform.

Alvin McCall



Alvin McCall

Next, Mr. Alvin McCall, cellist, has been hired as a permanent, full-time member of the Saint Louis Symphony Orchestra. Mr. McCall, an African American, participated in the most recent round of auditions and was chosen from a pool of more than 200 applicants from around the nation. His orchestral experience includes serving as principal cellist for the Orpheus Chamber Orchestra and positions with the Prism Chamber Orchestra,

Philharmonia Virtuosi, Jupiter Symphony and the Naumberg Orchestra. He has served as assistant principal cellist for the Mostly Mozart Festival Orchestra, New York Chamber Symphony, St. Luke's Chamber Orchestra, Caramoor Festival Orchestra, Brooklyn Philharmonic and the Santa Fe Opera Orchestra. He has been a soloist with many additional chamber orchestras. His awards and prizes include the Tchaikovsky Competition Diploma, North Carolina Symphony Competition, Pablo Casals Award and the Coleman Chamber Music competition.

Mr. McCall studied at the State University of New York at Stony Brook and holds an M.M. and B.M. from the Manhattan School of Music. He joins the Saint Louis Symphony Orchestra in the 115th season beginning September 1994.

Gene Dobbs Bradford

In still more Symphony good news, Mr. Gene Dobbs Bradford has assumed the position of Operations Manager for the Saint Louis Symphony Orchestra. Mr. Bradford, an African American, comes with an extensive and impressive background of work in production management. He most recently worked as production manager for the Honolulu Symphony. Prior to that, he worked with the American Symphony Orchestra League, the Baltimore Symphony, New Mexico Symphony and the Cleveland Orchestra. Mr. Bradford is a musician who has served as Principal

Double Bass with the Eastman Philharmonia and with the Round Top Music Festival. He holds a B.M. from the Eastman School of Music. Mr. Bradford assumed his new duties on February 28.



Gene Dobbs Bradford

Also, CASA/Boy's Club

Last, and perhaps, best, as a result of the recently announced merger between the Saint Louis Symphony Society and the St. Louis Conservatory and Schools for the Arts (CASA), there will soon be a new branch of CASA at the Herbert Hoover Boys'

Club located on Grand. Here, at last, is an opportunity for African-American children to have high quality, affordable music education right in their own neighborhood!

All of these changes reflect of the Symphony's past few years of intensive activity to become a more diverse institution and to realize its role as an impor-

tant member of the St. Louis community. Stay tuned for more information as these important developments continue to unfold!



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Profile

Kathleen Battle: We Just Want to Hear Her Sing

St. Louis gears up this week to receive operatic diva Kathleen Battle whose voice has been described as "a gleaming soprano," "an enchantment," and "a radiant line of purest silver." But the current public focus on Ms. Battle seems to be more on her recent firing by the Metropolitan Opera for her allegedly difficult backstage "artistic temperament."

Fortunately, we of the audience need only be concerned with what concerns us: an opportunity to hear what promises to be a flawless performance by a legendary artist.

Ultimately, Kathleen Battle will be remembered for her rare combination of stunning voice, stunning good looks, and a meteoric rise to the top of a world traditionally dominated by white artists. Since her debut at the Metropolitan Opera in 1977, she has circled the globe, winning the respect of audiences and artists in the United States, Canada, Europe and the Far East. She has performed with the world's great orchestras including the New York Philharmonic, Chicago Symphony Orchestra, Boston Symphony Orchestra, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, Berlin Philharmonic, Vienna Philharmonic, Orchestre de Paris, and, of course, our own Saint Louis Symphony Orchestra.



Kathleen Battle

Kathleen Battle has recorded on every major label, worked with almost every major artist, won three Grammys, and received at least five honorary doctoral degrees. Her collaborations have included work with James Levine, Herbert von Karajan, Riccardo Muti, Sir Georg Solti, Leonard Slatkin, Seiji Ozawa, Andre Previn, Lorin Maazel, Sir Neville Martin, Itzhak Perlman, Jessye Norman, Luciano Pavarotti and Placido Domingo. In recent years, she recorded with Wynton Marsalis and premiered *Honey and Rue*, a song cycle with lyrics by none other than Nobel Prize author Toni Morrison and music by Andre Previn. This piece was commissioned for Battle by Carnegie Hall

as part of their Centennial celebration. A recording is scheduled for release this year.

People not fortunate enough to hear Kathleen Battle in person can hear and see her on VHS and laser disc: Four of her "Metropolitan Opera Presents" performances have been captured for posterity.

Ms. Kathleen Battle was the first American opera singer ever to be honored by the coveted Laurence Olivier Award for Best Performance in a New Opera Production.

She appeared with great success with the Saint Louis Symphony Orchestra in 1988 and 1991.

Kathleen Battle at the Sheldon

Kathleen Battle's performance in St. Louis will be the featured event of a gala fund raiser to benefit the Sheldon Arts Foundation, the organization credited with rescuing and acquiring the 62-year-old Sheldon facility in 1991.

"When we booked Ms. Battle to perform at our first-ever gala event, we knew that it would be the highlight of the year for not only the Sheldon, but for the city as a whole," says Walter F. Gunn, founder and executive director of the Sheldon Arts Foundation. "The Sheldon is a very special place, and we have a strong reputation as an artists' hall. We will ensure that Ms. Battle feels comfortable here, and we are confident that she will deliver her usual flawless performance during our Gala."

Benefit organizers and Sheldon staff members, including Gunn, say they are certain that the positive aspects of Battle's contribution to the event, includ-

ing her superb vocalism and artistry, will far outweigh any possible negatives generated by her well-publicized temperament.

After word: The Saint Louis Symphony will provide transportation for Ms. Battle while she is in St. Louis.

The concert is on Friday, March 18 at the Sheldon. If you don't have tickets by now, you probably can't get any. Still it never hurts to try. Call for ticket information: 533-6683.



Kathleen Battle

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Close on the heels of Kathleen Battle's St. Louis appearance at the Sheldon last week come two other musical greats in concert at Powell Symphony Hall: Conductor James DePreist brings composer Hale Smith's *Contours* into the repertoire of the Saint Louis Symphony Orchestra. This week I present a profile of Maestro DePreist and a statement from Hale Smith about his composition, both reprinted from *Stagebill*.

Profile

Conductor James DePreist



James DePreist

James DePreist is currently Music Director of the Oregon Symphony Orchestra and Principal Conductor of the Malmö Symphony Orchestra in Sweden. In July 1994 he assumes the post of Music Director of the Monte Carlo Philharmonic; he will tour the United States with the ensemble in 1995.

Born in Philadelphia in 1936, Mr. DePreist studied composition with Vincent

Persichetti. He had his first chance to conduct an orchestra on a 1962 State Department tour of Thailand. While on the tour he contracted polio, but recovered to win the 1964 Dimitri Mitropoulos International Conducting Competition. Leonard Bernstein

then selected him to be assistant conductor of the New York Philharmonic for the 1965-66 season. Mr. DePreist has held the titles of Associate Conductor of the National Symphony Orchestra and Music Director of Oregon's Peter Britt Festival. He was named to his present post in 1980; since that time he has led the Oregon Symphony to national attention through recordings and by performing the theme music on *The Cosby Show*.

As a guest conductor, Mr. DePreist's recent and upcoming appearances in the U.S. include concerts with the New York Philharmonic, the Chicago Symphony Orchestra, the National Symphony Orchestra, the San Francisco Symphony Orchestra, and the Baltimore Symphony Orchestra. He is much in demand in Europe and regularly records with the Malmö Symphony and the Stockholm Philharmonic.

Mr. DePreist is a published poet and earned a bachelor's degree in economics at the University of Pennsylvania's Wharton School of Business. He is the nephew of the late Marian Anderson. His most recent appearances with the Saint Louis Symphony Orchestra were on March 24 and 25, 1989.

Composer Hale Smith on "Contours"

Composer Hale Smith, a native of Cleveland, Ohio took his bachelor and master degrees from the Cleveland Institute of Music in the 1950's and has become widely recognized as a composer, arranger, and educator. His compositions include *Blood Wedding*, a chamber opera, *Faces of Jazz*, for lute and piano, and the jazz cantata *Comes Tomorrow*. *Contours*, composed in 1961, was premiered by the Louisville Orchestra in 1962 and will receive its St. Louis premiere next week under the baton of James DePreist. The following is Smith's own description of his composition.

"I like to think of *Contours* as being not just a short piece for orchestra, but as a fairly highly concentrated musical statement which is exposed and examined from many points of view and ending without benefit of formal padding or other time-stretching devices. The piece virtually wrote its own ending, and while composing it I had the distinct impression of a huge wagon grinding to a stop under the weight of its own inertia ...

"The principal motive, which is first played by the bass clarinet, seems to me to have a definite Latin

American flair, and some of the more erotic Brazilian and Afro-Cuban dances were never far from my mind while [I was] writing the piece. However, to regard *Contours* as being a representation of these dances would be an error and would miss the point of the piece altogether ...

"...For me, music must begin and go somewhere, regardless of its medium and means of construction ... the greatest composers have always managed to create a sense of direction and fulfillment in their work. In its own modest way. That is what *Contours* is about.



Hale Smith

Calendar

St. Christopher's Church presents a Palm Sunday Concert featuring the Legend Singers, Malaehi Owens, director and the Cameron Youth Orchestra, Kem Williams director. Sunday, March 27 at 6 p.m. Admission: Free and open to the public. 11755 Mehl. Call 921-4030 or 839-2427 for more information.

The Saint Louis Symphony Orchestra in concert, James DePreist, conductor. Hale Smith's *Contours*, Barber's *Violin Concerto*, and Brahms *Symphony No. 2 in D major*. Thursday, March 31 and Saturday, April 2 at 8:30 p.m. For ticket information call 534-1700.

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Profile

Lou Donaldson: Uncompromising, Yet Accessible!

Jazz saxophonist Lou Donaldson's recent recordings, including "Play the Right Thing", are at least partially responses to what he calls "confusion music." In the drive to produce jazz that has commercial appeal, Donaldson has said, "It's kinda gotten outta hand. People are losing the identity of the music. I'm, trying to bring it back to where at least somebody will understand what we're trying to do."



Lou Donaldson

Over the years, Donaldson has produced such artistically and commercially successful tunes as "Blues Walk," and "Midnight Creeper." He always has been concerned with pleasing people, but he also insists that jazz can remain uncompromised. In a recording career that brought him into association with the likes of Mill Jackson, Thelonious Monk, Art Blakey and Clifford Brown, Donaldson built a distinctive approach to the blues and ballad aspects of the jazz tradition. New York Times music critic John S. Wilson wrote of his style, "He mixes a warm, lulltone, remarkable dexterity and a roaring sense of swing."

A native of North Carolina, Lou Donaldson studied at North Carolina A&T University and graduated with a degree in political science. He began playing in bands and soon was heard by members of Dizzy Gillespie's orchestra who encouraged him to go to New York. There he studied at the Darrow Institute of Music and soon became leader of the band at Minton's, a well-known Harlem club which a decade earlier had hosted such musicians as Gillespie, Monk, Kenny Clark and Charlie Christian.

In Donaldson's Milestone biography, he says of Minton's, "It was the greatest place you ever want to see. It was a place where they had a band, but all during the night, people would come in—I mean people like Charlie Parker and Billie Holiday—and they'd want to play or sing."

Donaldson's latest recordings are "Play the Right Thing" (1991), "Birdseed" (1992), and "Caracas" (1993). He spends about eight months a year on the road now, with frequent trips to Europe and Japan where, he echoes other jazz musicians, "the music is appreciated much more than here." However, he notes that increasing numbers of young people are attending his engagements in the United States.

"The music is new to them," he says, "The way we play sounds almost fresh and new to them."

Blues and Jazz lovers young and old alike will have an opportunity to hear Lou Donaldson here in St. Louis at Ice's Jazz Plus on April 7 and 8. Call 428-3991 for ticket information.

Josephine Baker Honored In Art

The late, legendary dancer/singer Josephine Baker was brought to mind this week as the Saint Louis Art Museum unveiled its most recent acquisition for the French Collection I and II series: A quilt painting called "Jo Baker's Birthday". Created by artist Faith Ringgold, the quilt refers to Baker's life in France during the 1920's, a period during which the native St. Louisan was taking Europe, almost literally, by storm.

Josephine Baker's story is one both of fairy-tale like success and harsh reality. She was born in St. Louis on June 3, 1906, one of four children raised in a poor family headed by her mother who worked as a laundress. As an eight-year-old, Josephine left school and went to work as a domestic to help support the family. At 15, she left home to join a traveling entertainment company in which she danced. From there, she was hired into casts of Broadway shows, including "Shuffle Along." She first went to Paris in 1925 when she was offered a part in a new show, "La Reve Negre."

Then followed the much-documented rise to stardom that made her one of the world's best-known entertainers and the equally well-documented fall to financial ruin. The real-life heroine of an adventure novel-like life, Baker went from being the darling of the French entertainment world to serving as a spy for the French Resistance Movement to become a financially and emotionally ruined mother, reduced to giving up her children for their own survival. Prior to stripping Baker of her wealth and her home, France had awarded her the Legion of Honor and

Rosette of the Resistance medals for service to the French Resistance Movement. Baker had become a citizen of France around 1937.

Baker's career is important because it brings together success and a principled struggle against racial discrimination and segregation. Though she became a citizen of France, she did not turn her back on the reality of the Black experience in America. Because of her refusal to perform in entertainment halls which barred blacks from the audience, several clubs in this country changed their policies and admitted blacks into their audiences for the first time. In 1963, back in the United States, she joined the civil rights struggle by participating in the March on Washington and giving a benefit performance at Carnegie Hall.

By the time of her death in France in 1975, she had built an impressive record of support and contribution to ending racial discrimination in the arts and in society-at-large. Please visit the Faith Ringgold Exhibition at the St. Louis Art Museum through May 3 and see one artist's tribute to Josephine Baker.



Josephine Baker

Calendar

The Saint Louis Symphony Orchestra in concert, James DePreist, conductor. Hale Smith's *Contours*, Barber's *Violin Concerto*, and Brahms *Symphony No. 2 in D major*. Thursday, March 31 and Saturday, April 2 at 8:30 p.m. For ticket information call 534-1700.

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Season Preview

It's hard to believe that almost eight months have passed since the debut of this column. That's almost a whole orchestral season here at Powell Hall. We at the St. Louis American and the Saint Louis Symphony, with the generous support of Mercantile Bank, have attempted to enhance your enjoyment of fine music by calling some of the best local, national and international artists to your attention as they live in and pass through our city. We have also attempted to bring to light some important local music history that confirms the contributions African-American

musicians have made to classical, jazz, blues and other music forms. In eight months, we have only skimmed the surface of a rich field of information, but we hope you have found it useful and enjoyable.

It is in the nature of great performing arts institutions to plan months and even years ahead. We have hardly finished up this current orchestral season, and yet, we already have lined up the 94/95 season. Here is a "sneak preview" of a few things you should look for.

Jazz Alive!

Jazz Live! A new series debuts as part of the Orchestral Season at Powell Hall. The Lionel Hampton Orchestra, the Wynton Marsalis Septet and the Hannibal Peterson Quartet christen the jazz series beginning in November. Lionel Hampton, the reigning "King of the Vibraphone" for more than a half century and his nineteen-piece big band take center stage for a top-notch evening of jazz and swing. "Hamp" and his orchestra will perform selections from five decades of American jazz and popular classics. Catch him in November at Powell Hall.



Lionel Hampton

Wynton Marsalis returns this year with his first-rate

ensemble. The young musician who has mesmerized audiences with both his jazz and classical trumpet artistry takes the stage at Powell Hall in February.

Noted jazz trumpeter Hannibal Peterson will present an evening of jazz with an emphasis on young people. His concert includes musicians from the critically acclaimed East St. Lincoln High School Jazz Band and other student performers. This concert is scheduled at the Saint Louis Symphony Community Music School Concert Hall (formerly CASA) in January.



Wynton Marsalis

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Hannibal Peterson

Beck at Powell Hall in January. Peterson also joins this year's Classically Black series, teamed up with conductor Andre Raphael Smith (assistant conductor of the Philadelphia Orchestra beginning in September) and the Saint Louis Symphony Orchestra for a concert presentation of Peterson's "African

Portraits" which vividly portrays decades of the African-American experience, from the capture into slavery through the death of Martin Luther King, Jr. This unique concert piece brings the orchestra together on stage with a jazz quartet, the "In Unison" Chorus under the direction of Robert Ray, an African drum ensemble, and a distinguished line-up of soloists representing African, blues, and gospel music. Of course, Jazz Live! and Classically Black represent only part of the Symphony's seasonal offerings. Look also for the return of violinists Midori and Pinchas Zukerman and a strong year of the Chamber Orchestra Series, Pope at Powell, Discovery Series, and Holiday Concerts.

Calendar

Saxophonist Lou Donaldson

Jazz saxophonist Lou Donaldson is in concert this week at Ice's Jazz Plus Restaurant & Nite Club, 9500 Natural Bridge Road. Near the airport, two blocks west of I-170. April 7 and 8. Show time is 9

p.m. Tickets are on sale at Ice's and all Metrolix locations. \$15 in advance; \$18 at the door. For more information call 428-3991.



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Andre Watts: When the Great Ones Slow Down

In the world of classical music, great artists come and go, most often meeting only a handful of the people from their audiences. It is a great thing when an artist slows down enough to become aware of the realities represented by his or her audience: the obstacles some may have overcome to be there, the hopes they bring for their children, the desire to have some of the artist's grace spill over into their own lives, the hope that the artist is mutually respectful of them and even grateful that they are there.

Piano virtuoso Andre Watts is one of the great ones who slows down.

First, there was his return to St. Louis last summer to perform a concert with the Saint Louis Symphony Orchestra benefitting our region's flood victims. Last night, he appeared in a benefit concert at Wayman African Methodist Episcopal church to support the symphony's program of outreach to African-Americans.

Watts' appearance at Wayman was part of IN UNISON: The Saint Louis Symphony Orchestra's Community Partnership Program and featured a quartet of SLSO musicians: Darwyn Apple, violin,

Charlene Clark, violin, Leonid Gotman, viola, and Robert Silverman, cello. The group performed Cesar Franck's "Piano Quintet."

It all started last year when the world famous pianist had an up-close look at the program and met members of the congregations during a reception following his Powell Hall concert. He liked the concept and immediately offered to perform at one of the churches on his next visit to St. Louis. This says something positive about the program, but it says something even more positive about the man.

When Andre Watts sat down at his Yamaha keyboard in the sanctuary of Wayman African Methodist Episcopal Church last evening, I found myself wondering, "How many African-American congregations in how many cities will ever host Andre Watts in a chamber music concert in their own churches?" You can calculate the possibilities in every way imaginable, but you will come up with only one answer.

Not many.
I think we made history last night.



IN UNISON - Andre Watts (second from left) is seen meeting with local people at last year's IN UNISON reception. Pictured are (left to right) Josephine Lockhart, Brian Thrasher and the Rev. Cyrus Keller.

Profile

Andre Watts burst upon the music world at the age of 16, when Leonard Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's "E-flat Concerto" with the New York Philharmonic. Only two weeks before, he had been chosen by Bernstein to appear with the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS.



Andre Watts

Andre Watts' itinerary this season includes engagements with the symphony orchestras of Chicago, Dallas, Indianapolis, Kansas City and New Jersey, as well as with the RAI Orchestra in Rome, the Berlin Radio Orchestra, and the Orchestra of St. John's Smith Square in London and throughout Germany. Feature recital appearances include Mr. Watts' return to Avery Fisher Hall (on Lincoln Center's Great Performers Series), the Kennedy Center, the Philadelphia Academy of Music and Pasadena's

Ambassador Theatre, as well as the major halls of Toronto, Cologne, Zurich and Rome. Mr. Watts will appear on a series of concerts as the first Guest Artist Member of the Chamber Music Society of Lincoln Center.

An active recording artist, Mr. Watts' recent releases include "The Schubert Recital," two solo albums of Liszt (which won the "Grand Prix du Disc Liszt" in Europe), and a live recording of his 25th anniversary recital, Andre Watts at Carnegie Hall. One of his most recent recordings, "The Chopin Recital," was named CD of the month by Stereo Review magazine.

A much-honored artist who has played before royalty in Europe and heads of government in nations all over the world, Mr. Watts is the youngest person ever to receive an Honorary Doctorate from Yale University. He has received honorary degrees from numerous colleges and universities, the 1984 Distinguished Alumni Award from the Peabody Conservatory of Johns Hopkins University, the 1988 Avery Fisher Award, and induction into the Philadelphia Music Foundation Hall of Fame. Andre Watts appeared most recently with the Saint Louis Symphony Orchestra on the Concert for Flood Relief, July 18, 1993, in performances of Rachmaninoff's "Piano Concerto No. 2."

See Andre Watts at Powell Hall: April 16 and 16, 8:30 p.m. April 17 at 3 p.m. The program includes Brahms "Concerto No. 2" in B-flat major for Piano and Orchestra.

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Bo Diddley, Jr. at the Black Rep.



Bo Diddley Jr.

This in from the Black Rep: Nationally-renowned blues guitarist Bo Diddley, Jr. will perform two concerts Sunday, April 24 at 7:30 p.m. and 9:45 p.m., with all proceeds benefiting the St. Louis Black Repertory Company. Bo Diddley, Jr. was an Atlantic Recording artist. He has performed with such greats as James Brown, The Coasters, Millie Jackson, B.B. King, John Lee Hooker, and Sammy Davis, Jr. He has been featured on concert stages throughout the world and is well-known for his work for charity and benefit concerts. He is currently performing in the St. Louis Black Repertory Company's production of "Spunk," which is running in alternating weeks with "The Colored Museum," April 13 through June 5. Tickets available now at Metrotx outlets and at the Black Rep box office beginning at 3:00 p.m. April 24. Call 534-3810 for more information.

Youth Chamber Orchestra's Annual Spring Concert

The Saint Louis Youth Chamber Orchestra (SLYCO) presents its third annual Spring Concert: SLYCO president/manager Rachel Webb, who hopes many young people will attend the concert, writes, "We believe young people are inspired by seeing their peers perform." The concert is free and open to the general public and will be followed by a reception. The concert

program includes Steven Rosenhaus' "American Spiritual Festival." Sunday, April 24, 1994 at 5:00 p.m., Horton Watkins High School, Main Auditorium, 1201 South Watson Road. In other news, SLYCO is seeking young people to become part of the orchestra. You can schedule auditions by contacting Twinda Murray, 721-7529 or Rachel Webb, 991-3252.

Music Scholarship Winner Arthur Griffin in Concert

From the Clarence Hayden Wilson Music Guild: Arthur D. Griffin, Jr. of Chicago, Illinois will perform in St. Louis this month, repeating the program that won him first prize in the 1993 National Association of Negro Musicians (NANM) Scholarship Contest. Griffin is a young organist who currently serves as Senior Organist at the First Baptist Congregational Church in Chicago. A graduate of Concordia Teachers College (now Concordia University) in River Forest, Illinois, his musical background also includes piano, harpsichord, and cello.

As the local chapter of the National Association of Negro Musicians, the Clarence Hayden Wilson Music Guild annually sponsors young artists in the music scholarship contest and

produces concerts featuring the first place winners.

Griffin's St. Louis concert will include J.S. Bach's "Dorian Toccata," and the first movement from Adolphus Hailstork's "Suite for Organ." Friday, April 29, Christ Church Cathedral, 1210 Locust Street. Tickets: \$12 general admission; \$5 students. Call 367-5401 for more information.



Arthur D. Griffin Jr.

Coming Soon ...

Ollie Wilson, jazz and classical musician and composer, will be in St. Louis on May 8 for the premier of "Expansions III," a piece commissioned from him by several youth orchestras including the Saint Louis Symphony Youth Orchestra. Wilson is a native of St. Louis and a former Sumner High



School student. He is well respected for his skill as a double bass player and a composer of chamber works, orchestral works, and works for the electronic media. Sunday, May 8 at 3:00 p.m., Powell Symphony Hall. Andre Raphael Smith conducting. At left: Native St. Louisan Ollie Wilson

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Symphony "Summerfest" a Must See!

The Saint Louis Symphony Summerfest, to run from June 3 to June 25 at The Saint Louis Symphony Community Music School Concert Hall (formerly CASA), has some special attractions of interest to African-Americans and all music lovers

Awadagin Pratt

A few weeks ago, I sat with piano virtuoso André Watts in KATZ's studio with talk show host Bernie Hayes. Waiting for the commercials to end we all chatted about Black classical musicians. André's eyes lit up suddenly and he exclaimed: "Awadagin Pratt! I hope the Saint Louis Symphony plans to bring him here!" I was glad to be able to respond that an appearance by Pratt was being discussed, but I wasn't sure it would happen next season. I am happy to announce that Pratt is coming in June.

Awadagin Pratt is a 26-year-old pianist whose virtuosity has been sending thrills throughout the classical music world at least since 1992 when he won the prestigious Naumburg International Piano Competition. I first read about him in *People* magazine, but since then, he has been favorably reviewed by the music critics in New York, Boston, Washington, Chicago, Los Angeles, Utah, Louisville, Honolulu, Richmond, and other cities. Described as everything from a "major new musical talent" to "a piano powerhouse," Pratt is said to bring "keen, analytical intelligence" to the music of Liszt, Beethoven, Bach, Dvorák, and most any other music he performs.

A native of Pittsburgh, Pratt began his music studies in Normal, Illinois, where he began piano lessons at the age of six and violin lessons three years later. At 16, he entered the University of Illinois

where he studied piano, violin, and conducting. In 1986, he enrolled at the Peabody Conservatory of Music where he became the first student in the Conservatory's history to receive diplomas in three performance areas!



Awadagin Pratt

In a time and world when young people are under so much pressure to conform and "fit in," Awadagin Pratt is a ray of light. In the sameness of the traditional concert hall, the lights are lowered, the audience becomes hushed, the conductor appears and then, out steps a young Black man in beautiful, long dreadlocks. Even his choice of piano stool leans against tradition: it is small and much lower than those used by other musicians. But, as a *Washington Post* music critic wrote, "what looks like an awkward and uncomfortable position at the keyboard... obviously... gives him the precise control without undermining his dynamics." Ultimately, of course, what matters

is not how Pratt looks but that he plays beautifully. Still, as an African-American, I could leap with joy at the thought that young people have such another strong, clear, African-American male role model in the classical music world.

Don't miss the opportunity to hear Awadagin Pratt perform at the Saint Louis Symphony Orchestra's Summerfest: June 23 and 24 at The Saint Louis Symphony Community Music School Concert Hall (formerly CASA). The program includes Beethoven and Brahms, with Joseph Silverstein conducting.

André Raphael Smith



Heavy-duty talent is featured throughout Summerfest. Our own well known maestro André Raphael Smith concludes his last season as SLSO assistant conductor with a June 10 program of Rossini, Schubert, and Vivaldi. Smith is off to Philadelphia this summer to prepare for his new role as assistant conductor of the Philadelphia Orchestra. However, he will return to St. Louis next season as guest conductor in major concert performances of Hannibal Peterson's "African Portraits."

AT LEFT: André Raphael Smith

Pamela Dillard

Mezzo-soprano Pamela Dillard returns to work with the Saint Louis Symphony on June 4 in a Summerfest program that includes Mozart's "Deh, per questo istante" from "La Clemenza di Tito." Many St. Louisans will remember Ms. Dillard for her line performance at Powell Hall last year when André Smith conducted Undine Smith Moore's "Scenes

From the Life of a Martyr" to honor the memory of Dr. Martin Luther King, Jr.

Dillard is the 1994 Richard Gaddes Young Artist award recipient and was a member of the Opera Theatre ensemble in 1992 and 1993. She was featured in their 1992 American premiere production of Judith Weir's "The Vanishing Bridegroom."

Asa Harris

Asa Harris comes to Summerfest with Bob Coleman's Legacy Big Band in June. Harris is a veteran performer of 26 years, inheriting musical talent from her father, the late pianist-arranger Ace Harris of the original Inkspots. Ms. Harris arrived on the St. Louis scene in 1973 and quickly became known as one of the area's true divas. In addition to singing, she is an actress and has performed in radio and television commercials and on industrial and instructional videos. She occasionally appeared in concert with her uncle, Erskine Hawkins, the legendary trumpeter and composer of "Tuxedo Junction."

Known for her versatility, showmanship and strong vocal style, Asa Harris has worked with Louis Armstrong, Sarah Vaughn, Roberta Fleck, Johnny Desmond, Susan Sarandon, and Mark Russell. For Summerfest ticket information call 534-1700.



Asa Harris

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The Classically Black column, written by Brenda Jones, community relations administrator for The Saint Louis Symphony, is published weekly during the Symphony's 1993-94 season with underwriting support of Mercantile Bank.



Brenda Jones

Classically Black

Award Winning Composer Olly Wilson Comes Home

At the risk of sounding chauvinistic, I sometimes wonder what the world of culture would be like if St. Louis had not been around all these years sending it some of our most talented and brilliant sons and daughters. Case in point: Olly Wilson, award winning composer, jazz/classical musician, educator and former St. Louisan.

Wilson was born in St. Louis in 1937. He attended Sumner High School—as did Grace Bumby and Robert McFerrin—and played piano and clarinet in the school bands. Not surprisingly, he also played in ensembles for churches as well as with local jazz groups.

Wilson began his music career on piano and clarinet but turned to bass while still in high school when he participated in a program at Lincoln University designed to introduce black students to string instruments. From Summer, he went on to Washington University. With Saint Louis Symphony principal bassist Henry Lowe as his teacher, bass became Wilson's instrument of choice. Lowe brought Wilson into the Gateway Orchestra in which symphony musicians performed side by side with students and other non-profession-



Olly Wilson

als. From there, he joined the St. Louis Philharmonic in which he was one of the first African-Americans.

In 1958, Wilson left St. Louis and eventually obtained music degrees from the universities of Illinois and Iowa. In his career he has performed as a double bass player in several symphony orchestras and held faculty positions at major universities. His compositions include chamber, orchestral and works for the electronic media, many of which have been performed by the Boston, Cleveland, St. Louis, San Francisco, Baltimore, Houston, Atlanta, Louisville, Oakland, Detroit, Minneapolis, and Dallas Symphony orchestras and the New York Philharmonic. His awards include numerous commissions, a Guggenheim Fellowship, and recognition by the American Academy of Arts and Letters and the National Institute of Arts and Letters.

Wilson returns to St. Louis this week for the performance of his new work, "Expansions III," by the Saint Louis Symphony Youth Orchestra at Powell Hall on Sunday, May 8 at 3p.m. Call 534-1700 for tickets.

Saint Louis Symphony Youth Orchestra Musician

Nikki Randolph

The following essay was written by 20-year-old Nikki Randolph, a violinist with the Saint Louis Symphony Youth Orchestra. Nikki has been playing violin for 10 years, since she first taught herself to play the violin in the fifth grade. Currently a recipient of the IN Unison Scholarship offered jointly by the symphony and the University of Missouri, she also studies privately with SLSO violinist Darwyn Apple.

There was a time when I thought of music only after hearing a snatch of classical music on the radio or perhaps after seeing someone play an instrument on television. Then I would attack whatever piece I was trying to master with a bit more fire. My motivation to play was completely dependent on outside stimuli, or rather, when the urge hit me. Fortunately, that is not the case anymore. Music doesn't fit into a neat compartmentalized space in my life. I don't take it out, play around with it, and put it back where it came from, like a hobby that one tries and then discards. It is inextricably linked with my emotions and my mind. Music has become all of my life.

The only way to fully describe what music means to me is to relate when I became aware that it would not be kept in the background, when I knew that it was a life path.

At the time, I was just beginning my studies in music at the collegiate level, having made a not-too-firm commitment to the major. Students of the music department had the opportunity to attend an open

rehearsal of the Saint Louis Symphony. With much reluctance and armed against boredom with three romance novels, I went. Even before the orchestra tuned, I was lost in flowery passages describing the hero's shoulders. I decided, out of courtesy to the players, to at least pretend I was paying attention to their efforts. Truly, I was ready to bury my nose in love prose at the drop of the baton.



Nikki Randolph

However, the silence of the orchestra as it awaited the downbeat demanded my attention. I sensed a power coiled and waiting to be unleashed, like water seeping through a dam before completely flooding out. The music grew stronger, and as it did, became a physical presence. It shook me awake on a mental and emotional level, making me aware of the spectacularly un-devoted way in which I approached music-making, and also making me aware that I wished to play in the Saint Louis Symphony. In the middle of that Beethoven overture, I found my life's work, and made the decision to devote myself to being the best musician I could possibly be.

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Brenda Jones

Classically Black

Composers For The Future

My eight-year-old has a habit of making up songs to entertain himself (and me) on long car rides. His tunes vary, sometimes incorporating a few notes from songs he has heard on radio, tv, or in school, but most often coming straight out of his own head (and



Claude Baker, SLSO Composer-in-Residence

presumably out of his own soul) on the spot. Granted, the tunes seldom bear resemblance to any notes on the known music scale. The content of his songs ranges from the day's top news story to traffic signs, cars, stray dogs, or anything that captures his imagination along the road.

I listen and sometimes catch myself day dreaming: "Do I have a future great composer here? Maybe a Beethoven or Ellington?" Before you answer this question for me, stop and think about your own children: My evidence for Kareem's future greatness is admittedly meager (at least as concerns music. He's going to be a great "something," we just don't know what yet). But what parent has not dreamed the same sort of dream for his or her child, and maybe on far less evidence than I have presented here?

This week I want to introduce you to a program that gives great hope to parents like you and me, a program that can intervene on our day dreams and



Dareesia Jones. --Photo by Lynn Harvey

composer's job begin? Where does it end? What is a composer? At what point can one truly be called a composer? How does it feel to hear one's own work sung or played by other musicians?

Composers-in-the-School is a unique program of the Saint Louis Symphony Orchestra that helps students answer such questions for themselves. By putting resident composers in the schools, this program turns students from music consumers into music creators. Started in 1992 by SLSO composer-in-residence Claude Baker, the program teams the Symphony with the St. Louis Public Schools, Washington University, Webster University, and Opera Theatre of Saint Louis to deliver hands-on instruction in music composition in classrooms. Graduate students from local universities provide the instruction.

In the 1993-1994 school year, the Shaw Elementary School and the Central Visual and Performing Arts High School are the sites of the program. Resident composers Carl Pandolfi (Shaw) and James Henry (Central) help the students construct melodies which the composers then incorporate into their own works. The resulting new pieces are featured in a concert at the end of the school year, along with songs written and performed by the students themselves.

The scope of the Composers-in-residence program was broadened last year through an alliance with Opera Theatre of Saint Louis. Through its public school outreach program entitled "Music! Words! Opera!," the Opera provided sequenced materials designed to help the students discover how opera relates to them and how they can create, produce, and perform their own works.

At the heart of this program, as expressed by Claude Baker, is "the need to enlighten our young people--our future concert audiences--as to the importance of the arts and creative endeavors in their personal development." As the mother of a future concert-goer, (musician? composer? whatever?), I heartily agree. ■



Brandon Johnson and Shawn Harmon.

--Photo by Lynn Harvey

give our children the exposure and training they need to become aware of their own creativity. They may never be Beethovens or Ellingtons (who knows?), but they can make music an integral and intimate part of their lives by learning to believe themselves capable of creating it.

Where do composers come from? How do composers get trained? What makes a musician want to become a composer? What does a musician need to know to become a composer? Where does the

Calendar

Student composers from Shaw Visual and Performing Arts Elementary School and Central Visual and Performing Arts High School will present a concert of their works! One new work incorporates the melodies created by the third grade vocal music class at Shaw. **Wednesday, May 18, 10 a.m.** at Central Visual and Performing Arts High School. 3616 N. Garrison. The concert is free and open to the public. For more information, contact K.J. Reynolds at 286-4134.



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Brenda Jones

Classically Black

Classically Black Is Taking The Summer Off!!

I hope you have enjoyed this column's first season as much as I have enjoyed scouting out information, music, and personalities I thought might interest you. Thanks to the people who have so generously shared materials and knowledge about St. Louis, impressive African-American musical heritage. And special thanks to those of you who have gone out of your way to give me feedback on the column.

Classically Black will resume in the fall with continued emphasis on high quality music and musicians and on the issues that propel them. If you

have ideas about what you would like to see covered in the column, I'd be happy to hear from you. Just send your ideas to the American offices.

Classically Black is taking the summer off, but quality musical entertainment is not! Below is a reminder of symphony programs you will certainly want to attend starting next month. You should also stay tuned to the entertainment pages of the *St. Louis American* throughout the summer for continuing announcements about music programs.

Symphony Summerfest Highlights:



Dillard

June 4: Pamela Dillard, mezzo-soprano, on a program of music by Mozart, Beethoven, and Respighi. Andrew Litton, conductor.

June 10: Andre Raphael Smith conducts Rossini's Overture to "La Cenerentola," Schubert's "Symphony No. 5," and Vivaldi's "The Four Seasons."

June 17: Raymond Harvey, conductor, on a program of works by Mozart, Ravel, and Tchaikovsky.



Smith

June 18: Andre Raphael Smith conducts Grieg's "Holberg" Suite, Hummel's Bassoon Concerto, and Hayden's Symphony No. 101, "The Clock."

June 19: Asa Harris is the featured singer with Bob Coleman's Legacy Big Band on "Summerfest Jazz."

June 23 and 24: Awadagin Pratt, piano, on a program of works by Beethoven, Brahms, and

Mozart. **Joseph Silverstein** conductor and violin.

June 29: The MUNY and the Saint Louis Symphony Orchestra present Gateway to the Gold: A Musical Celebration! Salute to the U.S. Olympic Festival-'94. Beethoven's Symphony No. 9, David Loebel Conducting, will feature a combined chorus from the Saint Louis Symphony Chorus and the Legend Singers. This is also your opportunity to see Andre Raphael Smith in his last appearance as SLSO Assistant Conductor.

Copland's "Fanfare for the Common Man" and Gershwin's "An American in Paris" are also on the program. Don't miss this musical kick-off to the U.S. Olympic Festival. Tickets on sale June 4 at all Metrotix outlets (534-1111) Powell Hall box office (534-1700) and the Muny box office. Tickets: \$5, \$10, \$15, \$20, \$25.



Harris



Pratt

Until September, here's wishing you a summer filled with peace, joy, and music!

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NAACP EXHIBIT 62

Federal Communications Commission	
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Presented by	<u>NAACP</u>
Disposition	Identified <u>6/21</u>
	Received _____
	Rejected _____
Reporter	<u>BARBARA LLOYD</u>
Date	<u>6/21/94</u>

SYMPHONIUM

Vol. 5, No.2

For and About the Professional African-American Symphony Musician

Spring 1993

Cellist Donald White: The Voice Of Experience

Donald White has been making music with the Cleveland orchestra for more than thirty-five years. Until he joined the cello section of that orchestra in 1957, the notion of a black person playing in a major symphony orchestra was still pretty far-fetched. He recalls, "When I got into the orchestra I was an oddity. I'd walk out to warm up and notice people in the audience start to talk to each other. I could predict that in a few minutes they would look at me.

"Once, when the Cleveland orchestra was the subject of a feature in the *New York Herald Tribune*, photos were taken of various orchestra members in subway cars that had been reserved for the occasion. A big Irish cop saw me sitting there and bellowed, 'Come on, get off that car. It's reserved for the Cleveland Orchestra.'"

Born in Indiana, Donald White was at first addicted to big-band jazz—in his words, "mesmerized — just intoxicated with jazz." He tested his musical instincts on the drums and bass tuba before becoming attracted to the cello. His fascination with things musical evolved into a love for the classics through visits to his hometown by the Indianapolis Symphony, radio broadcasts of the New York Philharmonic, and the NBC Symphony with Toscanini.

Eventually he moved to Chicago, where he became a member of an all-Black orchestra (the unions were still segregated), and gathered experience playing in the pit for musical productions along with students who were working to help pay their school expenses. He says, "I also played a lot of music purely for my own enjoyment and with the students. We played string quartets for fun. We'd read through Haydn quartets, Beethoven and Schubert—all the standard literature. It was a great introduction to the vast literature and a very positive experience."

White graduated with a bachelor's degree from Roosevelt College in Chicago and studied privately in New York with Leonard Rose and Luigi Silva. A subsequent fellowship from the University of Hartford included the position of assistant principal cellist of the Hartford Symphony and a teaching position in the school's preparatory department. He received his master's degree and completed four years with that orchestra before joining the Cleveland Orchestra.

Years later he learned that a poll had been taken among the orchestra members to determine how they felt about having a "Negro" colleague. Four people voted against the idea. (In time he learned who they were.)

George Szell, the orchestra's music director from 1946 until his death in 1970, hired White and was his principal supporter. "Szell had a reputation for being a martinet — brutal and ruthless, which he was," says White. "But on things political, he was a liberal. When I first got into the orchestra — when I'd go out to warm up, he'd be out checking bowings or something, and he would just put his hand on my shoulder. He wouldn't say anything, but it was a gesture of support that meant more to me than words." On a tour of Europe, the orchestra was supposed to play music representative of American composers. Szell did something that was unheard of in those days—he took along a work by William Grant Still, *In Memoriam for Colored Soldiers Dying for Democracy*. White says, "He made an effort to be really representative of American composers."

Continued on Page 8



Bassist Mapp Scores in Dittersdorf Concerto

It isn't very often that a bass player gets to play a concerto with an orchestra. But Douglas Mapp had that opportunity January 9 when he performed the concerto by Karl Ditters von Dittersdorf with the Reading (PA) Symphony Orchestra. He is the principal bassist of the orchestra.

Gary Trollinger of the *Reading Times/Eagle* was quite taken with Mapp's performance. He wrote: "The most delightful moments of the evening ... no doubt came in the Dittersdorf Concerto for Double Bass. Mapp, a rangy fellow, at times seemed like a giant playing a king-sized violin with the ease of a violin virtuoso, so facile was his technique with the big bass.

"The bass concerto by Dittersdorf is rarely played, which made the performance here all the more delectable. Mapp showed not only a fluid lyrical sense, despite the bulk of his instrument, but also real technical agility."

Mapp, a native of Washington, DC, grew up in Pennsylvania's Delaware Valley. He is a graduate of the Philadelphia College of the Performing Arts (now the University of the Arts) and has a master's degree from Temple University. In between degrees he spent two years playing with the National Symphony Orchestra of Bogota, Colombia.

A faculty member at the University of Delaware, Mapp played a recital there before his concerto performance to make sure his nerves were in good order. "There's a big difference between playing 65 feet from the conductor with seven other bass players and standing out in front with 2,000 people waiting to hear you," says Mapp. He is also on the faculty of Trenton State College and the Community College of Philadelphia.

Besides playing in the Reading orchestra, Mapp has been a substitute with the Philadelphia Orchestra, and he performs regularly with a number of groups, including the new music ensemble *Relache*, with whom he has toured extensively, most recently to

Continued on Page 8

- On May 16, Los Angeles Philharmonic members Dale Breidenthal, violinist, Fred Tinsley, bassist, French hornist Robert Watt and timpanist Raynor Carroll were featured performers with the Southeast Symphony Orchestra (LA) conducted by new music director Yvette Devereaux. The program included the Horn Concerto No. 1 by Mozart, the Concerto for Double Bass by Gabriel Fauré, and *Double Play* for violin and timpani by William Kraft.

- Bruce Morton Wright is the director/conductor of the Erie Chamber Orchestra at Gannon University (Erie, PA) and director/conductor of the Erie Opera Theatre, which he founded in 1983. He has conducted a number of orchestras in the US and abroad including the Vienna Conservatory Orchestra and the Symphony Orchestra of Colombia in Bogota, where he was assistant conductor. A graduate of Gannon University and Mercyhurst College, he received the Kapellmeister Degree from the Vienna Conservatory in 1973.

- When pianist Richard Fields played the Howard Hanson Piano Concerto with the Wayne (NJ) Chamber Orchestra recently, Paul Somers of the Star-Ledger wrote: "Fields played the 20th-century romantic music with fervor. His lyricism was world class, and when it was time for the second movement fireworks, he played fiercely yet accurately... On the basis of his convincing performance and the orchestra's dedication to the score, this listener hopes to hear the work again soon."

- French hornist Deborah Sandoval-Thurlow is excited about a recent master class with premier horn virtuoso Barry Tuckwell. She had the opportunity to play the Hindemith Sonata for him and was greatly inspired by his encouraging comments. Deborah, who has been a graduate student at the State University of New York-Purchase (SUNY) for the past couple of years, received her master's degree in performance in May.

- David Farrar is the first African-American stage director engaged by the New York City Opera, the Royal Opera at Covent Garden, the San Francisco Opera, the Teatro Municipal of Santiago, Chile, and various other American opera companies. Originally a bassoonist, Dr. Farrar holds a DMA from the University of Southern California. Anyone interested in *first black artists in opera* can connect with Dr. Farrar through SYMPHONIUM.

- The Baltimore Symphony continued this season's "Live, Gifted and Black" series with an open rehearsal (3/31) of Adolphus Hailstork's *Festival Music*, followed by performances of the work (4/1 and 2) on the orchestra's Celebrity Series, conducted by

Music Director David Zinman. The commission for the work was funded by Randolph S. Rothchild and the Barlow Endowment for Music Composition.

- Pianist Sandra Rivers is the collaborator on the newly-released CD by superstar 12-year-old violinist Sarah Chang. Writing in the *Rochester Democrat and Chronicle*, music critic Sharon McDaniel says that Rivers "weds the piano to the violin in a remarkably tight, compatible weave." She also says: "While Chang's biography appears in the CD booklet, Rivers' does not...For those seeking the identity of the outstanding pianist, Rivers is associate professor of accompanying at the College-Conservatory of Music in Cincinnati...Her work with Dorothy Delay, Chang's teacher at the Juilliard School, led to this excellent collaboration." Rivers was chosen Best Accompanist at the 1978 International Tchaikovsky Competition in Moscow.

- Did you know that the Los Angeles Philharmonic has instituted a new program of Fellowships for Excellence In Diversity? It's open to instrumentalists from ethnic minority groups who live in the L.A. area and, although it's too late to register for 1993, it's not too early to inquire about next year's audition requirements. Inquiries may be addressed to Philharmonic Fellowships for Excellence in Diversity, Los Angeles Philharmonic Education Department, 135 N. Grand Ave., Los Angeles, CA 90012.

- On Feb. 5, conductor/arranger Danny Holgate conducted "the Great American Songbook" on the New Jersey Symphony's Winter Pops series. Holgate, well-known as an arranger for Broadway and symphony orchestras, attended the Manhattan School of Music and the Berklee School of Music in Boston, and has studied advanced orchestration with Nicholas Flagello.

- *Brother:Man?*, a new piece by composer Michael Woods which asks the question "(When) are we going to treat all men as brothers?", was premiered by the Tulsa Philharmonic, January 15, on a concert honoring Martin Luther King Jr. Dr. Woods, the first Black to earn a Doctor of Musical Arts degree from Oklahoma University, is on the faculty of Indiana University, Bloomington.

- Detroit Symphony Associate Conductor Leslie B. Dunner recently conducted the Canton (OH) Symphony, with 12-year-old violin soloist Juliette Kang, in works by Mozart, Prokofiev and Brahms.

- Cellist Owen Young performed Tchaikovsky's "Rococo" Variations with the Boston Pops on May 28 and 30 at Symphony Hall. And he reports that the March 12 concert benefiting the Phillips Brooks House and the Family Center was a wonderful experience. Included on the program was the Vivaldi Concerto for Two Cellos, played by Owen and the great Yo Yo Ma (accompanied, in part, by members of the New York Housing Authority Orchestra). At Phillips Brooks House, Harvard undergraduates engage in numerous outreach projects. Yo Yo Ma is a Harvard alumnus.

- Among those slated for the Pittsburgh Symphony's 1993-94 subscription season are Chicago Symphony Assistant Conductor Michael Morgan, making his debut with the orchestra on concerts March 11, 12 and 13, and the orchestra's principal keyboard, Patricia Pratts Jennings, who will perform the Concerto Opus 35 by Dmitri Shostakovich January 7, 8, and 9.

SYMPHONIUM is an independent publication in no way connected to the American Symphony Orchestra League, ICSOM, the National Endowment for the Arts or the Music Assistance Fund.

SYMPHONIUM (ISSN 1052-7648) is published three times a year in Pittsburgh, PA. It is supported entirely by your voluntary contributions.

Editor	Patricia Pratts Jennings
Editorial Assistance	Darlys Ford
Desktop Publishing	Prose & Con Spirito, Inc.
Printing	Apple Printing
Distribution	Charles H. Johnson
Labels	Pat Szczepanski, Manchester Craftsmen's Guild

Contributions may be sent to SYMPHONIUM
1349 N. Sheridan Ave., Pittsburgh, PA, 15206.
(Tel. & Fax 412-363-1040)

News from Karen Lowry

During Inauguration week, violinist Karen Lowry played in a Kennedy Center concert for children at which President and Mrs. Clinton and Tipper Gore made appearances. The concert featured Will Smith from the TV show "The Fresh Prince of Bel Air."



Lowry, who is finishing her first season as a member of the Kennedy Center Opera Orchestra, has played with the Louisville, Austin, Atlanta, and National symphonies, and for several years she was the assistant concertmaster of the Knoxville Symphony.

Living in the nation's capital has brought good fortune to Karen. In addition to winning her seat at Kennedy Center, she has also won the heart of a fine gentleman whom she'll marry in August.

Anderson Quartet at Shippensburg University

As part of its Chapel Series, Shippensburg University in Pennsylvania presented a concert by the Anderson String Quartet on April 6. The quartet, formerly known as the Chaminade Quartet (SYMPHONIUM, Spring 1991), has been in residence at the Eastman School since winning the Cleveland Quartet Competition in 1990. Its members are Marianne Henry and Marisa McLeod, violins; Diedra Lawrence, viola; and Michael Cameron, cello.

In the Mozart "Dissonant" Quartet and the Brahms C Minor Quartet, these young players' technical virtuosity was matched by meticulous attention to detail and scrupulous attention to each other. James Dunham, violist of their mentor group, the Cleveland Quartet, once described the Anderson as having "strong quartet values." That was most evident in these performances.

It is unfortunate that the audience, much of it made up of students, there by requirement, did not accord the quartet lengthy enough applause to generate the planned encores. However, that was in no way a reflection on the quality of music-making, and it was a real disappointment to this listener.

On February 5, the Anderson performed the Concerto for String Quartet and Orchestra, by Ludwig Spohr, with the Savannah Symphony Orchestra, on its annual Heritage Concert. They will perform the work again, in June, at the Quartz Mountain Music Festival in Oklahoma.



Harpist Pilot Performs STEP Benefit

On April 14, harpist Ann Hobson Pilot (Boston Symphony) was the featured performer in a gala recital for the benefit of Boston's Project STEP. Ann's husband, bassist Prentice Pilot, was among the supporting players, along with BSO cellist Owen Young, on a program that included works by William Grant Still and Chevalier de Saint-Georges. The event, followed by a reception, took place in the Cabot-Cahners Room of Boston's Symphony Hall. Among those enjoying the festivities was Ann's mother, pianist Grace Hobson Smith, who resides in Philadelphia.

On another front, Richard Dyer, music critic of the Boston Globe, has included Ann Pilot's performances of the Ginastera Harp Concerto with the Boston Pops on his "Best of '92" list.

Robin Burwell, Austin Violinist

Robin Burwell has been a violinist with the Austin Symphony since 1982. A *cum laude* graduate of Penn State with a degree in performance, she also holds a master's degree in Educational Administration from Southwest Texas State University. For four seasons before joining the Austin Symphony, she was a member of the Toledo Symphony.

Besides taking care of her nine-year-old daughter, Robin spends her time away from the orchestra playing with the du Belle String Quartet and with the Scott Joplin Orchestra in Houston (SYMPHONIUM, Winter '93). She is also an instructor with the Austin Independent School District.



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Flutist McGill Solos in Pittsburgh

On March 6, Demarre McGill, seventeen-year-old flutist from Chicago, was the featured soloist on the Pittsburgh Symphony Orchestra's Saturday morning Family Concert. Appearing as part of a cleverly written radio detective show spoof called "Who Stole the Score?" by mime artist Dan Kamin, McGill played the *Allegro scherzando* from the Ibert Flute Con-



The McGill family (backstage at Heinz Hall): Demarre, Ira Carol, Anthony and Demarre, Sr.

certo and Paganini's *Perpetual Motion*. Members of the orchestra and audience alike were dazzled by young McGill's effortless technique, particularly the circular breathing required in the Paganini.

Visiting from Chicago for the concert were Demarre's parents, Demarre Sr. and Ira Carol McGill, and his thirteen-year-old brother, Anthony, who is an equally talented clarinetist. *Sibling Rivalry*, for flute, clarinet and orchestra, has been written for the McGill brothers by Michael Abels, whose *Global Warming* was a winner in the Detroit Symphony's 1992 African-American Composers Forum.

Winner of numerous competitions, Demarre McGill is the 1993 winner of *Flute Talk* magazine's 7th annual competition, held in March at Northwestern University. In 1992 he won First Prize in the General Motors/*Seventeen Magazine* National Concerto Competition. He has performed with the Chicago and Milwaukee symphony orchestras as well as the Chicago Chamber Orchestra, Chicago Sinfonietta and the Oberlin Chamber Orchestra. As an orchestral flutist he has occupied first chair positions with the Chicago Youth Symphony and the World Youth Symphony. The 1992 graduate of the Sherwood Conservatory is completing his freshman year at the Curtis Institute in Philadelphia, where he is a student of Jeffrey Khaner and Julius Baker.

World Premiere for Jeffrey Mumford

Composer Jeffrey Mumford (see SYMPHONIUM, Fall 1991) is thrilled with the recent world premiere performance of his *string quartet no. 2* (1982-83) by the Maia String Quartet. He says: "So impressed was I with their combination of informed virtuosity and commitment relative to the preparation and performance of my early quartet that I'm writing a new quartet for them. They are *definitely* a quartet to look out for!" The Maia Quartet is in residence at Peabody Conservatory. Among its members is cellist Kenneth Law, an Eastman graduate.

A new work for solo viola, *the clarity of remembered springs*, was premiered on April 26 at Alice Tully Hall, Lincoln Center, in a performance by Misha Amory, winner of the Walter W. Naumberg Foundation's 1991 Viola Competition. The piece was commissioned by the Naumberg Foundation.

Work continues on Mumford's viola concerto which he is writing for acclaimed violist Marcus Thompson. Commissioned by the Roanoke Symphony, the piece is set to be premiered in the fall of 1994.

Mumford works set for release on CD this fall include: *filaments* for two flutes; *linear cycles vii (cambiamenti II)* for solo violin; *amid fleeting pockets of billowing radiance* for solo cello; *a diffuse light that knows no particular hour* for alto flute, clarinet, violin, cello and piano; and *her eastern light amid a cavernous dusk* for wind quintet.

The recipient of numerous grants and awards, Washington-born Jeffrey Mumford is a graduate of the University of California at San Diego. He has had works performed by the St. Paul Chamber Orchestra, the Aspen Wind Quintet, the New York New Music Ensemble and the Group for Contemporary Music.

For information on any of the above, or about other works by Jeffrey Mumford, you can reach him at 3901 Tunlaw Rd., NW, #105, Washington, DC 20007.

Pianist Pratt Naumberg Winner

Last year, twenty-six-year-old pianist Awadagin Pratt, became the first African-American ever to win an international piano competition when he won the Naumberg International. He is described as "a musician of rare distinction whose abilities as a conductor and violinist give him a musical dimension uncommon to pianists of his generation."

Although he was born in Pittsburgh, his family soon moved to Illinois, where he had his first piano lessons at the age of six. Three years later he began to study the violin, and at sixteen he entered the University of Illinois to study piano, violin and conducting. He went on to the Peabody Conservatory and became the first student in the school's history to receive diplomas in three performance areas.

Under the auspices of the Walter W. Naumberg Foundation, Pratt made his New York recital debut on February 9, 1993, playing works of Bach, Beethoven, Brahms and César Franck. An unconventional virtuoso, he sits low at the piano like his idol, Glenn Gould. The Baltimore Sun has likened his playing to "a force of nature...that raises the hair on a listener's arms."

In addition to a spate of recital and chamber music performances around the country, Mr. Pratt is scheduled to perform in the coming season with the Baltimore, Honolulu, Louisville, Nashville, National, Oregon, Seattle and Utah symphony orchestras.

Awadagin (pronounced ah-wah-DAH-gin) Pratt performed at Pianofest in the Hamptons in 1990. In 1991 he was invited to be a resident artist at the Banff Centre for the Arts in Canada, where he performed as a pianist and violinist, and conducted works by Canadian composers.

In his spare time, Mr. Pratt is an avid tennis and chess player.

Be Advised...

Although it is supported entirely by contributions, SYMPHONIUM does not have tax-exempt status. Therefore, your contributions are not tax-deductible as charitable expenses. We are sorry if this has caused any confusion or misunderstanding. SYMPHONIUM's financial records are open to anyone who wishes to examine them.

Conductor Eddins Named to Minnesota Orchestra Post

William Eddins, who, at the tender age of eighteen, was the youngest graduate in the history of the Eastman School of Music, has been named assistant conductor of the Minnesota Orchestra for the current and 1993-94 seasons. He will serve under the Affiliate Artist/National Endowment for the Arts Conductor Program. In his new capacity, he will conduct educational concerts and act as a liaison to the community.

Eddins made his debut with the orchestra last July, conducting outdoor concerts in St. Cloud and St. Paul, and in February he went back to his hometown of Buffalo to conduct the Buffalo Symphony in a concert for Black History Month. Last year, he received high praise when he conducted a special concert with the Los Angeles Philharmonic in the riot-torn South Central district.

William Eddins' musical studies began at the age of six when his parents bought an antique Wurlitzer piano at a garage sale for \$600. This walnut and cast iron "clunker" — with naked harp and mismatched legs — turned out to be of historic significance; it had been designed and manufactured for the last concert of famed operetta composer Sig-mund Romberg. A one-of-a-kind instrument, it has been beautifully restored, and Eddins says that although many have sought to buy it from them, "There are no plans for it to leave the Eddins family in the next four or five generations."

Young William displayed prodigious talent at the piano, and, in the words of the *Buffalo News*' Herman Trotter, whose daughter attended the same preparatory school as Eddins, "He displayed an extraordinary technique, unabashed enthusiasm for playing and more than a little of the natural showman's delight at being in the public eye." For Willie, as he was called then, piano lessons were



"Not a note out of place—and what a sense of humor!"
Wm. Eddins on Mozart, Haydn, and Beethoven.

only one point of entry into great music. Even more important was the church—St. Paul's Cathedral in Buffalo—where he sang in the men and boys' choir. He says, "The best way to learn anything about music is to sing. The choral tradition is the oldest we have."

Eddins, now 28, entered the Eastman School as a freshman at the age of 13. His parents (Berkeley, professor emeritus of philosophy at the University of Buffalo, and Essie, a medical sociologist), understanding the strain it could be on a 13-year-old to be competing with classmates several years his senior, moved to Rochester so that their son could have the stability and comfort of living in a home environment while making the academic and social adjustments necessary to conservatory life.

At Eastman he developed an interest in conducting, which he pursued on the graduate level at Indiana University and at Northwestern until he left, in 1988, to become principal keyboardist of the New World Symphony in Miami, Florida. Since then he has taken part in the Tanglewood Conducting Seminar led by Seiji Ozawa, and he spent this past January in Chicago working with Daniel Barenboim.

Described as a fireball of energy and enthusiasm, Eddins erupts at the mere mention of Beethoven or Haydn or Mozart. "Not a note out of place—and what a sense of humor! They had such wit that sometimes they went nuts, bonkers, in their music. A conductor who doesn't get that out of the score has missed the point."

Every Sunday, when William Eddins settles down to read the *New York Times*, he puts the music of Bach on his CD player. "That's my real love," he confesses. "There's no better argument for the existence of a Supreme Being. Such genius is impossible without it. Just take a look at the *Well-Tempered Clavier*."

Kay George Roberts Conducts Cleveland Orchestra

On January 10, Kay George Roberts became the first African-American woman to conduct the Cleveland Orchestra. In a concert celebrating the birthday of Dr. Martin Luther King Jr., Ms. Roberts led the orchestra, as well as the Cleveland Community Gospel Chorus, in a diverse program of works relevant to the occasion, including *Epitaph* by Adolphus Hailstork, Michael Abels' *Global Warming*, Copland's *Fanfare for the Common Man*, and a selection of spirituals and traditional songs.

Donald Rosenberg, music critic of the *Cleveland Plain Dealer*, wrote, "Women have long been struggling to enter the male-dominated world of conducting. As a female conductor who is black, Roberts represents a triumph."

Ulysses Allen, a member of the mass choir, was exhilarated. He said, "My closest friend—nothing really excites him. He doesn't express himself like I would. But he was ecstatic over it. I was excited about it. Ms. Roberts did a beautiful job. The

orchestra was dynamic."

Nashville native Kay George Roberts was the first woman to receive a doctorate in orchestral conducting from Yale University. Her professional conducting debut with the Nashville Symphony in 1976 has been followed by many guest-conducting engagements.

Since 1978 she has been a member of the faculty at the University of Massachusetts at Lowell, where she is conductor of the University Orchestra, and she has been music director of the Cape Ann Symphony and the New Hampshire Philharmonic.

In 1989-90, Roberts founded a chamber orchestra, Ensemble Americana, to perform and promote contemporary American music in Germany. In 1990 she was appointed a conductor of the Chicago-based Black Music Repertory Ensemble, which she led in its New York debut, at Tully Hall in Lincoln Center, and in a live performance on the *NBC Today Show*.

Essays Pay Tribute to Eileen Southern

A collection of essays representing a wide range of musical genres has been assembled in a book honoring the eminent musicologist Eileen Southern. Titled *New Perspectives on Music: Essays in Honor of Eileen Southern*, the contents of this handsome volume reflect the varied musical interests of this revolutionary scholar.

In its twenty-three articles, *New Perspectives* examines aspects of Early Music, American Music, Folk Music Traditions of the World, Women in Music, and Biographical Research in Afro-American Music—all of which have been areas of Southern's research. Dr. Samuel A. Floyd, Jr., Dean of Columbia College Chicago, and former director of the Center for Black Music Research, has written an extremely interesting introduction to the book, which chronicles of Eileen Southern's life and intellectual development.

Included among the essays are: "Black Women in American Orchestras: An Update" by D. Antoinette Handy, director of music programs at the National Endowment for the Arts, and "Leslie Adams and the Making of the Opera *Blake*: An Interview with the Composer," by Yvonne C. Williams. While space doesn't permit a description of the many other entries, suffice it to say that the subject matter is eclectic, ranging from "Spanish Polyphonic Song, 1450-70" to "The Blues: A Photographic Essay."

Eileen Southern is the author of the ground-breaking book *The Music of Black Americans: A History* (1971, rev. 1983), "which, because it fit squarely into the established tradition of American musicological scholarship," says Dr. Floyd, "put to rest, once and for all, the notion that black music as a specialty did not have a solid foundation."

Southern is perhaps most generally known as the editor and publisher of *The Black Perspective in Music* (1973-1990), a

semiannual journal whose contributors have brought to scholars and the general academic community new insights into the nature of black music. Dr. Floyd describes the establishment of BPIM as having been "a bold and courageous move [which] represented a revolt against the attitudes of those who contended that black music consisted of 'just jazz and a few spirituals.'"

New Perspectives on Music (565 pp.) is assiduously annotated and contains numerous lists, illustrations, photos and musical examples. It should be on the shelf of any well-stocked music library.

If you can't locate the book *New Perspectives on Music*, it can be ordered directly from the publisher, *Harmonie Park Press*, 23633 Pinewood, Warren, MI 48091 (Tel. 313-755-3080). Price, \$55.00, postpaid. (Checks only.)

Rick Robinson Interviewed in New Book

In his fascinating new book *Crossings*, award-winning Washington Post writer Walt Harrington chronicles his 25,000-mile odyssey around the United States for the purpose of interviewing African-Americans of every conceivable stripe, trying to understand better how it

feels to be black in this society. In a chapter titled "To Be First a Great Musician," he talks with Detroit Symphony bassist Rick Robinson, from whom he elicits some provocative and amusing observations.

Harrington is a white man married to a black woman. The sting of hearing a racist joke in his dentist's office, and thinking "That idiot's talking about my kids!", compelled him to make this pilgrimage into black America, because suddenly he wondered, "Am I feeling like a black man?"

At his journey's end he writes: "I've been awed by how much I didn't know, by how much there is to know about black America. We white people would be better off if we opened our hearts and our heads, listened more and talked less."

"I feel helpless. Am I, I wonder, feeling like a black man?"

— Walt Harrington

I wish there were room here to give this wonderful book the space it deserves. I will simply say: No matter what your color, if you have time to read only one work of non-fiction this year,

make it this one — *Crossings*. You'll enjoy the journey.

Crossings (451 pp.) is published by Harper Collins. It should be available at any well-stocked book store. Price, \$25.00.

CLARIFICATION

In the article about Project STEP (Winter, 1993), it was not made clear that Boston Symphony Principal Harpist Ann Hobson Pilot was a member of the National Symphony Orchestra from 1966 to 1969. French hornist Robert Watt joined the Los Angeles Philharmonic in 1970. Also, we apologize for spelling Ms. Pilot's maiden name with a p instead of a b.

Need More Information?

SYMPHONIUM receives frequent calls asking for a variety of information relating to African-American musicians. While we are happy to help as much as we can, we do not have all the answers.

We'd like to suggest three additional resources that might have just the information you're looking for:

The American Symphony Orchestra League

777 Fourteenth St. NW, Suite 500
Washington, DC 20005
Catherine French, CEO
Lorri Ward, Assistant to the CEO
Tel. 202-628-0099 Fax 202-783-7228

Center for Black Music Research
Columbia College Chicago
600 S. Michigan Ave.
Chicago, IL 60605-1996
Dominique-René DeLerma, Exec. Dir.
Tel. 312-663-1600, Ext. 559

National Endowment for the Arts
Washington, DC 20506
D. Antoinette Handy, Dir. of Music Progs.
Tel. 202-682-5445

ASOL Forum Studies Diversity

From January 31 to February 2, with a leadership gift of \$200,000 from the Pew Charitable Trusts, the American Symphony Orchestra League held the second of six Issue Forums, which are part of the League's three-part project, "The American Orchestra: An Initiative for Change." The February forum addressed the challenge of "Achieving Cultural Diversity" throughout the orchestra family.

Catherine French, CEO of the League, Special Assistant Lorri Ward, the League staff and consultants, and facilitator William Keens all deserve high praise for their efficient organization of these enjoyable, illuminating sessions.

Although the purpose of the meetings was to examine possibilities for making our orchestras more inclusive — ways of "Americanizing" the American orchestra — the real pleasure came from connecting with people from all over the country who are, in some way, connected to the symphony world.

Among the gathered luminaries was D. Antoinette Handy, Director of Music Programs for the National Endowment of the Arts. She has recently finished a book on black conductors.

Jean Patterson Boone, former community relations director for the Baltimore Symphony, is now living in Richmond, where her husband has launched a newspaper for the majority (black) community, the *Richmond Free Press*. Jean is advertising director.

Joanne Rile, president of Joanne Rile Artists Management, represents a number of outstanding African-American artists. Her first client was the late pianist Natalie Hinderas. In a "break-out" session, Joanne affectingly described the frustration she has



At ASOL meeting: Wayne Brown, Juanita Jackson, Yvonne Robertson.

experienced in her many years of trying to secure engagements for black performers.

Others in attendance included: Arthur Johnson, V. P. for Community Relations at Wayne State University and board member of the Detroit Symphony; Kenneth Haas, Managing Director of the Boston Symphony; Wayne Brown, Executive Director of the Louisville Symphony; Maxine Hunt, President of Friends of the Roanoke Symphony; Yvonne Robertson of The Links, Inc., who is that organization's National Director for the Arts; Juanita Jackson, board member of the McLean (VA) Orchestra; Stuart Simms, State's Attorney for Baltimore City and a board member of the Baltimore Symphony; James Rosser, President of Cal. State L.A., who's on the board of the Los Angeles Philharmonic; Atlanta-based composer Alvin

Singleton; and violinist David Yarbrough, who is currently the assistant director of the Baltimore Talent Education Center.

PPJ

In addition to the Diversity Forum, other topics being examined include: *The Orchestra as Music Educator*; *Varying the Concertgoing Experience*; *The Changing Nature of Volunteering*; *Recruiting, Developing and Evaluating Leadership*; and *The Structural Relationship of Musicians with the Orchestral Institution*. For more information, consult *Symphony Magazine*, other ASOL publications, or contact the League directly. (Address on page 6.)

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BBC "Kaleidoscope" Looks at Blacks in Orchestras

On its radio series "Kaleidoscope," the BBC recently aired a program called "Classically White," which discusses the status of Blacks in British orchestras. (That rather alarming title seems a bit less so when it becomes clear that *classically* in this case means *traditionally*.)

The 45-minute program begins with an excerpt from the "Kreutzer" Sonata, which Beethoven wrote for the African-American violinist George Bridgebower. Interviews follow with musicians (including the editor of SYMPHONIUM), scholars and others concerned with the symphony orchestra business in England. One can only conclude on listening to a tape of the program, that despite the fact that the situation is not all it could or should be in the United States, we're way ahead of the English on this issue.

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January 15 - April 26, 1993

- | | |
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| Minnesota Orchestral Assn. | |
| Mumford, Jeffrey | AND MANY THANKS to Atty. Alan Z. Lefkowitz for volunteer legal assistance. |

DONALD WHITE SPEAKS . . .

On His Parents' Role

I'm from a large family that didn't have a tradition of classical music, but my parents didn't stand in the way of my enthusiasm. In our very simple financial setting, they did everything they could to encourage me. That was the initial catalyst—my parent's complete understanding, help and desire to do whatever would be necessary for me to become a good musician.

On the Way Things Used to Be

While I was still studying in Indiana, an arrangement was made for me to go to Cincinnati to play for the first cellist of the Cincinnati Symphony, Walter Heerman. He came out of his studio, took one look at me and said that he was very sorry but he couldn't give me a lesson because they didn't take Negroes at that school. I always tell that story when I hear any kind of criticism of affirmative action.

On Auditioning

The best way to prepare is to anticipate the literature. Most orchestras will provide you with a set of excerpts that you'll be expected to know. Practice those until they're absolutely impeccable, so that it won't be an accident when you play them well. It's not a bad idea to get a teacher or colleague to set up mock auditions. Auditions can be very impersonal; you're on your own and have to be conditioned to that kind of atmosphere.

A dilemma of auditions is that there are people who don't play well under pressure, which has nothing to do with their potential for being good orchestral players; even the most perfect audition doesn't necessarily represent your musical or playing ability. And you have to remember that, although you might play a terrific audition, your style may not be compatible with that of the orchestra for which you're auditioning.

The literature is vast. Even after you get into an orchestra, it's a continuing learning process. Some years ago I had a new stand partner who was quite a virtuoso. We got into some tricky music and I whispered to him, "Dvorak won't help you in this case." That's the story of symphonic playing. It's experience. Symphony players are human and the young ones are still learning.

SYMPHONIUM
c/o Patricia P. Jennings, Editor
1349 N. Sheridan Avenue
Pittsburgh, PA 15206

☞P.S. Send your SYMPHONIUM contribution TODAY!

Tania Léon Awarded Philharmonic Post

Composer/Conductor Tania Léon has been appointed Charles H. Revson Composer Fellow with the New York Philharmonic for a two-year term which began on Feb. 1. Among the responsibilities of her new position are to serve as advisor on American music to Music Director Kurt Masur, review scores submitted to the Philharmonic, introduce visiting composers during pre-concert lectures, and work with the staff and the composer community.



Cuban-born Tania Léon, music director of the Dance Theater of Harlem, has conducted many orchestras in the U. S., Europe and the Caribbean. Recently the subject of a profile on "CBS Sunday Morning," she is at work on an opera, commissioned by composer Hans Werner Henze, for a festival in Germany. Her piece *Caraball* was premiered in 1992 on Cincinnati Symphony subscription concerts and at Carnegie Hall in New York.

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MAPP— continued from Page 1

Czechoslovakia and Lithuania in the summer of 1992. During the season just ending, he was in the orchestra for the Philadelphia production of "Into the Woods" at the Walnut Street Theater.

Recognizing that a void occurs in the early stages of learning a piece, Mapp has started his own business producing musical accompaniments of the literature for double bass, using computer technology (Midi-based digital sequencing). He says, "The first time you hear the piano part it's always a shock. This way you can practice and hear the other part, so that by the time you get together with the accompanist, you're better prepared to work well."

A free catalogue of his recorded piano accompaniments for double bass literature is available by writing to Douglas Mapp Music, 357 Ninth Ave., Lindenwold, NJ 08021. Tel. (609) 784-9162.

ABOUT DEADLINES:

It is possible that SYMPHONIUM will not publish an edition for Fall, 1993. Professional responsibilities and increased orchestra touring are making it more difficult to adhere to deadlines. Continue sending your materials and we will continue to bring you the news and information you seek; you might just have to wait a little longer for it.

Pat Jennings

SYMPHONIUM

Vol. 5, No. 3

For and About the Professional African-American Symphony Musician

Fall 1993

In Memoriam

BRUCE LARUE WADE

1951-1993



Bruce LaRue Wade, a violinist with the Baltimore Symphony Orchestra for twenty years, died Tuesday, May 4, 1993 of AIDS-related complications. He was 42.

Although he was born in Chicago, Bruce Wade began his life as a musician in the sixth grade in Seattle, Washington, with lessons on the string bass. In junior high school he developed an interest in the violin and began taking lessons with Marilyn Garner of the Seattle Symphony, who taught him for a year free of charge.

Back in Chicago, he won a four-year scholarship to Lake Forest Academy, where he studied with George Perlman. He attended Northwestern University for two years as a student of Samuel Thaviu, and played with the Grant Park Symphony for nine summers.

In 1968 he joined the Chicago Civic Orchestra, was principal second violin for three years and concertmaster in his final season, 1972. The following year he spent with the Milwaukee Symphony (1972-73) before joining the Baltimore Symphony, where he played from 1973 until his death.

WADE — Continued on Page 8

In Winston-Salem: Gateways Festival Produces Unexpected Virtuoso

The first Gateways Festival, titled "Classical Music and the Black Musician," was held April 16-18 in Winston-Salem, North Carolina. Brainchild of pianist Armenta Adams Hummings, the festival consisted of three concerts, a panel discussion: "Educating the Minority Child," and an open orchestra rehearsal. The events took place at the North Carolina School for the Arts and the Reynolds Auditorium in Winston-Salem.

According to Hummings: "Apparently this was an idea whose time had come. Overwhelming response by the musicians suggested that they are eager to share their musical gifts. Because they function in a white world, they want and need to play together.

"The unique part is that the musicians dictated the format. There was a choice of orchestral solos, recitals, or chamber music ensembles of any size. Everyone loved what they were doing and it showed."

Michael Morgan, assistant conductor of the Chicago Symphony, conducted the Saturday night orchestral concert. Hummings describes him as "a tireless promoter of the creative arts for young people, one whose name is synonymous with help for anyone who needs it. His presence set the tone for the festival."

The weekend's festivities began with an organ recital by Dr. Paula Harrell at the North Carolina School for the Arts. Her program included works by Bach, Clérambault and Duruflé, and by black composers Samuel Coleridge Taylor, Ralph Simpson and Fela Sowande.

A Sunday matinée concert — "The Chamber Music Experience" — featured well-known instrumentalists playing pieces mostly from the standard European chamber music literature. There is not room here to list all of the participants, but among them were Karen Lowry (Kennedy Center Orchestra), who also served as concertmaster of the Gateways Festival Orchestra, violinist Diane Monroe, violist Amadi Hummings, and pianists Raymond Jackson and Joy Cline.

The most talked-about event, and not for musical reasons alone, was the Saturday night orchestra concert, which presented three concertos performed by two players well known for their virtuosity — violinist Sanford Allen and cellist Anthony Elliott — and the third, extremely well known for his philosophy rather than his virtuosity (which is reported to be considerable) — Minister Louis Farrakhan.

Messrs. Allen and Elliott both turned in virtuoso performances that were well-received by audience

GATEWAYS — Continued on Page 6



Armenta Adams Hummings
Gateways Festival organizer



Michael Morgan
Conducted Festival Orchestra

- On June 24, harpist Pat Terry Ross of the Michigan Opera Theatre and the Dearborn Symphony was a soloist with the Detroit Symphony Orchestra during the 30th National Conference of the American Harp Society. Ms. Ross performed *Lyrice Angelica* by William Alwyn.
- The cover of the May/June issue of Flute Talk magazine bears the picture of young Demarre McGill, Chicago flutist who beat out a talented field of aspirants to become the First Prize winner of the 1993 Flute Talk Competition. In the accompanying article, McGill talks about his musical development, his method of studying, and how it feels to be the winner of such a prestigious competition. A second year student at the Curtis Institute of Music in Philadelphia, Demarre is a student of Jeffrey Khaner.
- "Symphony in Soul" was the title of a concert on May 23 by the Western Piedmont Symphony of Hickory, North Carolina. Under the leadership of Music Director John Gordon Ross, the orchestra, along with guest conductors and soloists, served up a choice assortment of works by black composers dating from the late eighteenth century well into the twentieth. Among the composers represented were Jose Nuñez Garcia (1767-1830), Clarence Cameron White (1880-1960), R. Nathaniel Dett (1882-1943), and William Grant Still (1895-1978).
- Trumpeter Langston Fitzgerald is one of twelve Baltimore Symphony members participating in the orchestra's new pilot program, "Musical Explorations." Initiated by the musicians themselves, the program offers school children an "up-close" opportunity to see and interact with the musicians. From April 26 through May 14, the BSO players, who are volunteering their time, visited twelve elementary, middle and high schools, where they played short pieces, alone or in small ensembles, demonstrated their instruments, and talked to the children about what it's like to be a musician. On subsequent visits to BSO concerts, the children were met by the musicians before the concert for conversation and brief tours of the backstage area.
- Composer Hale Smith spent a few days in Pittsburgh preparing for the May 23rd world premiere of his work "RIVERRAIN" by the American Wind Symphony Orchestra. (The American Wind Symphony, conducted by Robert Boudreau, performs on the barge *Point Counterpoint* and has, for many years, played concerts along the waterways of the eastern United States.) Hale Smith has enjoyed a distinguished career as a composer, educator, arranger and editor. Winner of many honors and a Professor Emeritus from the University of Connecticut, he has recently been commissioned, by the National Endowment for the Arts, to write an opera.

- On May 16, violinist John MacLaughlin Williams soloed in the Mendelssohn Violin Concerto with the Boston Pops, conducted by the orchestra's music director John Williams. A second performance, on May 23, was conducted by Ronald Knudsen. Williams, a graduate of the New England Conservatory, is a member of the Boston Pops Esplanade Orchestra and former concertmaster of the Virginia Symphony.
- A memorial service held May 23rd in Pittsburgh honored the late Marie Maazel, mother of Pittsburgh Symphony Music Director Lorin Maazel. Mrs. Maazel, who died last December at the age of 97, was for many years manager of the Pittsburgh Youth Symphony, and as such worked tirelessly on behalf of young musicians. Former members of the Youth Symphony, violinist Paul Ross, pianist Patricia Prattis Jennings, violist Cynthia Busch — members of the Pittsburgh Symphony — and cellist Owen Young, of the Boston Symphony, were invited to perform at the service. They played the Adagio from the Piano Quartet in C minor by Gabriel Fauré.
- Among Isaiah Jackson's recent conducting engagements were "Gospel at the Symphony," with the Louisville Symphony (May 22), the Boston Pops Esplanade Orchestra (June 13), and "A Symphonic Night At the Movies," with the Grant Park Orchestra in Chicago. The gospel concert, a specialty of Jackson's in collaboration with choral director Alvin Parris, features community-based gospel choirs performing arrangements by Parris for choir and symphony orchestra... On May 30, Jackson, the music director of the Dayton Philharmonic and principal guest conductor of the Queensland Symphony in Australia, was the commencement speaker at Keuka College (upstate New York), which awarded him an Honorary Doctor of Humane Letters degree.

Owen Young Scores As Boston Pops Soloist

Owen Young, in his second season as a member of the Boston Symphony Orchestra cello section, made his debut as a soloist with the Boston Pops on May 28 and 29 in a performance of the Tchaikovsky "Rococo" Variations. In his review in the Boston Globe, music critic Richard Dyer wrote:

"There were two principal points of interest in Friday night's Pops concert. One was the most prominent local solo appearance to date by the Boston Symphony Orchestra's new cellist, Owen Young... The hiring of Young in 1991 received a lot of attention because his appointment doubled the number of black players in the BSO. Less remarked upon, but even more to the point, is what a good cellist he is. A graduate of Yale and the Tanglewood Music Center, and a pupil of Aldo Parisot's, Young has a strongly centered technique, a beautiful, solid sound, and real performing instincts. He obviously loves music and playing the cello; he communicates his pleasure in what he is doing to the audience, which shares that pleasure."

Dyer goes on: "Young played handsomely and expressively, if not invariably with the projection and security that come only with experience. He was not helped much by [conductor Donald] Pip-pin, who was clearly out of his element, but the performance was plenty good enough to make one look forward to Young's future appearances; this man has much to bring to us."

SYMPHONIUM is an independent publication in no way connected to the American Symphony Orchestra League, ICSOM, the National Endowment for the Arts or the Music Assistance Fund.

SYMPHONIUM (ISSN 1052-7648) is published three times a year in Pittsburgh, PA. It is supported entirely by your voluntary contributions.

Editor	Patricia Prattis Jennings
Editorial Assistance	Darlys Ford
Electronic Publishing	Prose & Con Spirito, Inc.
Printing	Apple Printing
Labels	Pat Szczepanski, Manchester Craftsmen's Guild

Contributions may be sent to SYMPHONIUM
1349 N. Sheridan Ave., Pittsburgh, PA 15206.
(Tel. & Fax 412-363-1040)

The following article is reprinted, with permission, from the June 1993 issue of Cincinnati-based NIP Magazine.

Cellist Norman Johns: BREAKING BARRIERS

by Cecelia D. Johnson

He stands out among his peers for a number of reasons. It could be because, at six-foot-five, he is the tallest member of the Cincinnati Symphony Orchestra. Or perhaps it's because he is the only African-American presently with the symphony — or maybe it's his talent.

Norman Johns is a cellist whose ability and skill to communicate through his instrument became evident while he was in grade school. He began his career when he was nine years old.

"When I started I had no idea what a cello was," says the 42-year-old Johns. "I just happened to be the tallest kid in my fourth grade class and we had a full-sized cello. I was asked if I wanted to try it. I was curious so I said okay." Hardly an auspicious beginning.

Steady progress in the public schools enabled him to make the junior high school orchestra and the All-City Orchestra in his native Philadelphia. During that time he began taking private lessons at the Settlement Music School in South Philly.

In high school he stopped taking private lessons. "Other things came up," says Johns, "like the basketball team, baseball team, student government, girls. I was a full-fledged teenager." He also had a part-time job at a local clothing store. However, he did find time to continue his orchestra participation.

"In spite of myself I continued to improve," Johns says wryly. "I really had no idea of my potential until my string quartet at West Philadelphia High School received a full scholarship to study at the Philadelphia Music Academy."

At the time Johns received the scholarship, in 1967, he was only sixteen and in the eleventh grade (the other members of the quartet were seniors). Because he was in an accelerated scholastic program in high school, arrangements were made for him to complete his senior year while a freshman at the Academy, allowing him to take immediate advantage of the opportunity.

"The Philadelphia Music Academy was a good experience for me because it gave me exposure to good musicians," says Johns. It was during this time that he met pianist Charles Pettaway, with whom he performed



joint recitals while in college.

He graduated from the Academy in 1972 with bachelor's degrees in music and music education, and immediately signed on as a string specialist in the Philadelphia public school system. While teaching by day, he performed at night in touring Broadway productions, and he freelanced with various R & B artists including Aretha Franklin. "There's an interesting story behind the Aretha Franklin gig," says Johns. "She sold out a week or so in advance at the Latin Casino and demanded that there be more black representation in the backup orchestra. That opened the door for many string players and other instrumentalists to perform with her."

Freelancing provided Johns the opportunity to explore other musical venues. While in New York City, he sat in with the Harlem Philharmonic Orchestra and the Symphony of the New World — an orchestra which gave African-American and other minority musicians an opportunity to gain experience with orchestra repertoire. "Considering the difficulty of the audition process itself, without experience in repertoire, attaining employment is difficult," says Johns.

In 1973, Johns won the prestigious string competition sponsored by the National Association of Negro Musicians, which afforded him an opportunity to make his debut at Carnegie Recital Hall in New York City. He used the prize money to further his skills at the International Institute for Advanced Music Studies in Montreaux, Switzerland, where he studied with some of the world's most revered string players. He also

played principal cello in the Institute's orchestra.

"It was a tremendous opportunity for me," says Johns. "In that five weeks, I played chamber music, studied several Bach cello suites, and got a lot of orchestral experience." He says the intensive study — nine hours a day, six days a week — made him focus on his artistic abilities. "That was the first time I ever had a chance to focus my energies to that extent," he says. "It certainly rekindled my dream of getting a good job playing my instrument." That dream was realized when Johns joined the Cincinnati Symphony Orchestra in the summer of 1975.

The pursuit of classical music at times presented Johns with a cultural conflict. "I had questions regarding the sociopolitical ramifications when I got the scholarship in 1967 — when all hell was breaking loose in America," he recalls. "I certainly had doubts as to whether that door would be opened. Understand that the only role models that I knew of at that time were Andre Watts, Marian Anderson and Paul Robeson. There were just a handful."

Johns' dedication, determination and talent enabled him not only to go through the door, but to pass on his knowledge and skills to others. He teaches at Xavier University in Cincinnati. He also co-founded the Corbett Quartet, a performance group of CSO members funded by an endowment from the Corbett Foundation. The members of the quartet are in residence at the School for the Creative and Performing Arts, where they coach ensembles and give private lessons to gifted string students.

As funding for the arts is a topic of much deliberation, Johns hopes that the recent CSO initiation of a minority outreach program will be effective in its attempt to improve the marketing of the orchestra within the Black community. "Orchestral music can be an enjoyable experience for anyone who can appreciate a hundred people coming together, creating a wide variety of auditory textures, rhythms and idioms. When you consider that music is reflective of the society in which we live, there is certainly something there for everyone.

"My personal mission is to pass on what I know and encourage talented young people to pursue musical performance to new heights," he says. "Many gifted African-American students don't pursue performance. Perhaps they don't view it as a viable career. But many of those who don't pursue it have the potential."

Anthony Kelley Wins Detroit/UNISYS 1993 Composers Forum

Anthony Kelley, currently a visiting Lecturer of Music at the University of North Carolina at Chapel Hill, is the winner of the 1993 Detroit Symphony/Unisys African-American Composers Forum. His winning work, *Crosscurrents*, was performed by the Detroit Symphony on subscription concerts April 30, and May 1 and 2, conducted by Music Director Neeme Jarvi.

The competition judges were so impressed with all four finalists' scores that arrangements were made for the other three works to be heard on one each of the weekend's concerts, conducted by Associate Conductor Leslie B. Dunner. The other works were *Fantasy Overture* by Leo Edwards of New York City; *Symphony for the Sons of Nam* by James Kimo Williams of Chicago; and *The Eleventh Hour* by Lettie Beckon Alston of Lathrum Village, Michigan.

The works were chosen from thirty submissions by a panel of judges including DSO conductors Jarvi and Dunner, composer/conductor Margaret Harris, composer Adolphus Hailstork, and Philip Greenberg, music director of the Savannah Symphony.

Anthony Kelley has a master's degree in composition from Duke University and he has had auxiliary seminars/lessons with many of today's most important composers. He has received a number of honors and awards, including the William Klenz Prize for Musical Composition from Duke University, and he was a finalist in the Black Composers' Reading Initiative sponsored by the Baltimore Symphony Orchestra, which led to a performance of *Crosscurrents*. Prior to his appointment at U.N.C. he was on the faculties at St. Augustine's College and Durham Technical Community College.

Now in its fourth year, the Composers Forum was created as an ongoing program to assist in the identification of significant orchestral works by African-American composers. The Forum, now in its fourth year, provides an opportunity for composers and the public to hear those works in reading rehearsals and performances by a professional symphony orchestra. It is presented by Detroit Symphony Orchestra Hall and underwritten by the Unisys Corporation, with additional support from the National Endowment for the Arts, the Michigan Council for Arts and Cultural Affairs, and the City of Detroit.

1993: A Significant Year For Conductor Kay George Roberts



We reported, in the Spring issue, on Kay George Roberts' conducting debut with the Cleveland orchestra last January. Since then we have learned about some other exciting things going on with her career. Besides the Cleveland engagement (she's invited back in '94), she conducted subscription concerts with the Chattanooga Symphony and a concert with the Nashville Symphony for the National Black Music Caucus, who awarded her their National Achievement Award.

Recently, she conducted the American premiere of music by the German composer Adriana Hölszky, which was recorded for release on the Koch/Schwann/Aulos label. The project was sponsored by the Goethe-Institut Boston and Wellesley College.

She is also the founder/conductor of the Germany-based Ensemble Americana and has recently taken the group to Stuttgart, Munich and Frankfurt.

Ms. Roberts was the first woman to earn the Doctor of Musical Arts degree in orchestral conducting from Yale. A professor at the University of Massachusetts at Lowell, she joined the conductors' roster of Shaw Concerts, Inc., in New York, last February.

You can read more about Kay George Roberts in the May 1993 issue of *Emergence* magazine in an article titled "A Maestro With Quiet Confidence."

New ASOL Management Fellows

Among the current participants in the American Symphony Orchestra League's Orchestra Management Fellowship Program are Alisa Leonetta Mayfield and Jennifer Camille Jackson.

In 1989 Ms. Mayfield graduated, magna cum laude, from North Carolina Central University, with a B.A. in violin performance. In 1992 she received her M.M. degree in Music Theory from Indiana University at Bloomington. Since then she has been on the path towards a career in arts management. In 1988 she served as an intern with the North Carolina Symphony. She became a Fellow at the NEA in 1991, and during the 1991-32 season was assistant to the manager of the Durham Symphony.

As a 1992-93 ASOL Fellow, she worked in operations, development, finance or administration for the Chicago, Atlanta and Long Beach symphony orchestras, each for a period of four months.

Jennifer Camille Jackson holds a bachelor of music degree in voice from Oberlin College, a bachelor of arts from Oberlin in sociology, and a master of arts degree in arts administration from Indiana University. She has won numerous awards and honors including a Ford/Mellon Research Grant and the Comfort Starr Award in Sociology, both at Oberlin (1988); the Graduate Minority Fellowship (1990-92) and the Susan B. Llewellyn Scholarship in Arts Administration (1992-93), both at Indiana.

As an ASOL Fellow, Ms. Jackson has been working as a researcher for the NEA Music Program where she has completed a study on Endowment-funded recordings and created a catalogue documenting the end products of awardees in the Music Recordings category. Her three four-month assignments for 1993-94 will be with the Charlotte, Pittsburgh and Boston symphony orchestras.

Of Alisa Mayfield and Jennifer Jackson, D. Antoinette Handy, retiring director of the NEA Music Program says: "Both are extremely bright young ladies. I expect them to make significant contributions in the area of orchestral management."

The ASOL Fellowship Program, which provides high-quality training for prospective orchestra managers, responds to the need for more well-trained managers. Former Fellows now serve as chief executives of the Milwaukee Symphony, the Hollywood Bowl Orchestra, the Delaware Symphony and the Tulsa Philharmonic.