

The Red Bank Chamber Music Society and  
The T. Thomas Fortune Cultural Center  
present a Chamber Music Celebration of

# JUNETEENTH

The Harlem Chamber Players

Ashley Horne, Violin  
Claire Chan, Violin  
William Frampton, Viola  
Wayne Smith, Cello  
Kyle Walker, Piano  
Liz Player, Commentary

Bologne • Price • Walker • Burleigh • Dvořák  
Sunday, June 19, 2022 • 4:30 PM  
United Methodist Church  
247 Broad Street, Red Bank, NJ

ADVANCE NOTES

# PROGRAM

## String Quartet No. 5 in G Major

Joseph Bologne, Chevalier de Saint-Georges:

- I. Allegro assai
- II. Grazioso

## String Quartet No. 1 in G Major

Florence Price:

- I. Allegro
- II. Andante moderato - Allegretto

## Molto Adagio "Lyric for Strings" from String Quartet No. 1

George Walker

## Four Southland Sketches for Violin and Piano

Harry T. Burleigh

- I. Andante
- II. Adagio ma non troppo
- III. Allegretto grazioso
- IV. Allegro

## INTERMISSION

## String Quartet No. 12 in F major, Op. 96, "American" (1893)

Antonín Dvořák

- I. Allegro ma non troppo
- II. Lento
- III. Molto vivace
- IV. Finale: vivace ma non troppo

## Notes on the Program

### Joseph Bologne, Chevalier de Saint-Georges (1744- 1799) String Quartet No. 5 in G Major (1777)

(~8 minutes)



Chevalier Saint-Georges, whose music typifies French instrumental style of the late 18th century, may have been the first man of African ancestry to make a major impression and contribution to European music. He held a truly unique place in Western classical music history. Marcos Balter, a composer and Professor of Music Composition at the University of California, San Diego, recently wrote in the *New York Times*, “It is a remarkable fact that his music has survived two centuries of neglect caused by the systemic racism that permeates the notion of a Western canon.” Much of what is known about Saint-Georges’ life is only inadequately and contradictorily documented; some is even purely anecdotal, but enough has been established that it is clear that few other composers have led such a fascinating, multidimensional life.

Saint-Georges was born the illegitimate son of a wealthy French plantation owner and Anne (called Nanon), his wife’s 16-year-old Senegalese slave. When he was about ten, he and his mother and the rest of his complicated family accompanied his father to France, where he was enrolled in elite schools and received private lessons in music and fencing.

Saint-Georges received his first acclaim not as a musician but as a champion fencer, the best-known disciple of the renowned master La Boëssière. A painting depicting a match between Boulogne and the Chevalier d’Éon continues today to be on display at Buckingham Palace. It was his extraordinary fencing talent that led Louis XV to name him Chevalier de Saint-Georges, after his father’s noble title, even though France’s Code Noir prohibited Boulogne from officially inheriting the title because of his African ancestry. Over time, the multitalented Boulogne earned a nearly mythical status on both sides of the Atlantic: John Adams described him as “the most accomplished man in Europe in riding, shooting, fencing, dancing and music.”

Although he became a composer, virtuoso violinist, and conductor, little has been documented about Saint-Georges’ musical training, but when he was a young adult, one of France’s early composers of symphonies and a prominent conductor, François-Joseph Gossec, who was his composition teacher, founded the Concert des Amateurs series in 1769, and asked Saint-Georges to join its orchestra as violinist; in a short time, he became its concertmaster. Under his direction, the Concert des Amateurs orchestra became the best in France, and perhaps even in Europe. In 1775, Saint-Georges was invited to apply for the directorship of the Académie Royal de Musique, a very prominent musical position, but a group of performers petitioned Marie Antoinette that they were opposed to “accepting orders from a mulatto.” After the Concert des Amateurs was disbanded in 1781 because of financial difficulties, he joined the newly formed Concert de la Loge Olympique, which soon became known as Europe’s best orchestra. He became the group’s conductor; during his tenure, he both commissioned and conducted the premiere of Haydn’s six Paris symphonies.

As a composer, he produced a sizable oeuvre: two symphonies, four symphonies-concertantes, twelve sonatas for chamber ensemble, fourteen violin concertos, eighteen string quartets, and 118 songs with keyboard accompaniment. His first documented compositions date from 1770 and 1771, when he was 24-25.

Unfortunately, Saint-Georges sometimes was given the nickname “The Black Mozart” (Le Mozart noir) which is both inaccurate and offensive. In truth, Boulogne may actually have been an influence on Mozart. Unquestionably, when Mozart traveled to Paris, he witnessed the French nobility’s acceptance of Saint-Georges. Marie-Antoinette held musicales in the salon of her petit appartement de la reine in Versailles, limiting the audience to her intimate circle and a few musicians; Saint-Georges was included among them; he played his violin sonatas with her Majesty playing the forte-piano part.

Saint-Georges’ six string quartets of Opus 1, published in early 1773, were among the first in that genre to be written in France. The string quartet as a genre was still relatively new in Paris at the time that he composed these works. During the 1760s, quartets by a number of foreign composers, including Haydn, had been issued by Parisian publishers. Only Gossec, Capron, and Vachon published quartets before the appearance of those by Saint-Georges. While his are clearly works by a composer still searching for his voice, they already demonstrate his commitment to the new and unexplored. In total, he would write at least a dozen violin concertos and at least eighteen string quartets, as well as symphonies, symphonies concertantes, and operas. A French critic of the period La Laurencie was to say, “Along with Gossec and Vachon, Saint-Georges is the father of string quartets.”

The first known compositions written by the Chevalier de Saint-Georges were his collection of six string quartets. He used the four instruments in his quartets in a more equal fashion than had been done to date in France, foregoing the dominance of the violin in other string quartets of the period. His first quartets, published in 1773, draw inspiration from Haydn’s early quartets. His two-movement string quartets are brief and pleasant music for the salon but do not have the kind of originality that distinguishes those of Haydn. Saint-Georges was traditional in his outlook as a composer, displaying a conventional adherence to major key signatures, pleasing themes, and virtuoso writing. His music pays homage to the influence of the Mannheim composers as well as his French contemporaries and to Christoph Willibald Gluck. As a supporter of the music of Haydn, he pushed for its publication in Paris, but was not directly influenced by Haydn’s work. Rather, they were both influenced by the same sources. His music is stylistically and chronologically pre-Classical, yet he seems to have mastered and used the basic sonata form.

This quartet, No. 5 in G Major is distinguished by its nimble, graceful themes, given a hint of melancholia by the minor tonality. Although the quartet is small in scale, with its first movement, Allegro assai, and its second movement, Grazioso, totaling only around eight minutes in length, and although it is not innovative in terms of structure, it definitely displays Saint-Georges’ aptitude for lyricism. This quartet is from his middle set, which he composed in 1777. Like the six in the Op. 1 set, it is a relatively simple, two-movement work that displays the increased independence of the four instruments in presenting thematic material, hence it was given the subtitle of quartet concertante. It is remarkable for its rhetorical sophistication, refinement, and elegance.



## Florence Price: (1887-1953) String Quartet in G Major, Op. 41 No. 1 (1929)

(~14 minutes)



The early 20th century African-American composer Florence Price spent her professional career in Chicago, where, because of her extraordinary musical talent and her family's affluence, she was able, notwithstanding her race and her gender, to study at the Chicago Musical College and the American Conservatory; further, she enrolled at the New England Conservatory in Boston, where she majored in organ and piano. After graduating with two degrees, she worked as a college professor, church organist, and theater accompanist.

During the 1930's, musicians all over the U.S. suffered from the effects of the Depression, partly because the rise of radio in the '20's had decreased opportunities for performing musicians. Sound film, beginning at the end of the 1920s, made musicians' work in movie theaters become obsolete. In fact, between 1929 and 1934, 70% of America's musicians became unemployed, and it was not until the WPA began, that musicians, and especially Black musicians, received some relief. Some of Price's most important works were composed during the WPA years, a time when the African-American nationalist movement in music became predominant.

In the 1930s and early 1940s, music groups sponsored by the Works Progress Administration in Illinois and Michigan performed some of Price's longer works. Price's groundbreaking Symphony in E minor was the first prize-winner of the 1932 Rodman Wanamaker Music Contest and was premiered in 1933 by Frederick Stock and the Chicago Symphony Orchestra. It was the first work by an African-American woman to be performed by a major symphony orchestra in the United States. Outside Chicago, Price became acquainted with musicians in the Michigan WPA and benefited especially from the Michigan WPA Symphony Orchestra. Valter Poole, its conductor, premiered her Symphony No. 3 on November 6, 1940 at the Detroit Institute of Fine Arts in a program that also featured the composer as piano soloist in her own Piano Concerto. J.D. Callaghan, writing for the Detroit Free Press, was very enthusiastic about the symphony's regional Americanism: "Mrs. Price, both in the concerto and in the symphony, spoke in the musical idiom of her own people, and spoke with authority. There was inherent in both works all the emotional warmth of the American Negro, so that the evening became one of profound melodic satisfaction."

Overall, Price wrote more than 300 musical compositions. Some of her works have been lost, and others are unpublished, but some of her piano and vocal music is still being performed in concert halls. Contralto Marian Anderson brought her historic 1939 concert at the Lincoln Memorial to its conclusion with Price's "My Soul's Been Anchored in the Lord." Since then, Price's art songs and spiritual settings have been favorites of artists who specialize in African-American concert music.

The charming String Quartet in G Major, probably composed in 1929, is accessible to listeners. The first movement, Allegro, is relatively simple, in sonata form, in a gentle waltz rhythm. Full of melodic elements and rich harmony, it is also distinctive for its chromatic lines often associated with late Romanticism. This movement balances the tradition of the Romantic sensibility with elements of folk music, spirituals, and the blues. Some critics have even found this initial movement reminiscent of Grieg and Borodin's quartets. It includes features often found in Price's

music: frequent key changes and a variety of musical subjects and that flow quickly from one to another. Price's gifts for melody and rich harmony are on full display here. The first theme is sweeping and optimistic; the viola introduces the waltzing second theme.

The second movement, *Andante moderato-Allegretto*, is even more lyrical than the initial movement; critics and music historians frequently praise it for being especially lovely and ethereal, and as a result, it has often been performed as an independent piece. It, too, shows the influence of late Romantic composers, here Dvorák in particular, but its melodic subjects have the pentatonic quality of African-American spirituals although the thematic material is entirely Price's own. A calm, lushly harmonized melody begins and ends the movement. Its contrasting central section is evocative with a more spirited minor mode theme adapting blues idioms.

It is not definitively known if Price originally intended this string quartet, dubbed "unfinished" by some historians, to have more than two movements. It was not performed between the composer's death in 1953 and its first revival performance in 2015.



## **George Walker (1922-2018)**

### **Molto Adagio "Lyric for Strings" from String Quartet No. 1 (1946)**

*(~6 minutes)*



The pianist and composer, George Walker, came from a family who loved music. His father was a physician and a self-taught pianist, his mother oversaw his first piano lessons when he was only five years old, and his sister, Frances, was a concert pianist. He attended the preparatory division of Howard University's music department and then graduated at the early age of eighteen from the Oberlin College of Music in 1941. He continued his piano studies at Curtis Institute of Music in Philadelphia with Rudolf Serkin as his teacher, and he studied orchestration there at the same time with Gian-Carlo Menotti. He made his debut at Town Hall in New York in 1943, and then he toured the United States and Europe, concluding his tour with study at the American Academy at Fontainebleau, France with Robert Casadesus and the illustrious Nadia Boulanger. Returning to the U.S., he received his Ph.D. from Eastman School of Music in 1957.

He taught at the Universities of Colorado and Delaware, at Rutgers as chairman of the music department, at Smith, and at the Peabody Conservatory. Among the many grants he received were those from the Fulbright, Guggenheim, Rockefeller, and Bok Foundations.

Walker published over seventy-five works and received commissions from many important orchestras and institutions in the United States and England. In 1996, he won the Pulitzer Prize for Music for his *Lilacs for Voice and Orchestra*, a composition commissioned by the Boston Symphony Orchestra.

*String Quartet No. 1* was composed in 1946 after Walker's graduation from the Curtis Institute of Music and his debut as a piano soloist with Eugene Ormandy and the Philadelphia

Orchestra. Walker first conceived the music that would become the well-known *Lyric for Strings*, his most enduring work, as the middle movement, Molto Adagio, of his initial string quartet. He originally titled the music *Lament* in dedication to his grandmother, Malvina King, who had been a slave and who died the year before this work's composition. Walker completed *Lyric for Strings*, when he was only twenty-four years old. It was his first major composition and is still today his most well-known work.

Molto Adagio is characterized by its dark warmth and its sounds reminiscent of Romanticism. Simple in structure, its foundation is a short figure of five shorter notes followed by a more protracted note, all within a limited range. The movement dramatically alternates between lush harmonies and more soloistic lines. In the middle section, the music's mood becomes somewhat brighter, before it returns to the initial poignant feeling; it ends somberly but in quiet peace.

Not long before his death, Walker commented: "I never played a string instrument, but somehow strings have always fascinated me."



## **Harry T. Burleigh (1866-1949)** **Four Southland Sketches for Violin and Piano (1916)**

*(~11 minutes)*



One of the most gifted of the eager, young people who flocked to hear the visiting composer, Antonin Dvorák, teach classes in New York was an African-American musician, Henry Thacker Burleigh, who later had a distinguished career as a composer and singer. Burleigh spent long hours with Dvorák, singing spirituals and slave songs that completely captivated and became an important part of Dvorák's inspiration for the New World Symphony. Shortly before the premiere of the New World Symphony, Dvorák, said, "I am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the basis of a serious and original school of composition, to be developed in the United States. When I first came here, I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people."

Although Burleigh had little early musical training, he showed his talent as a youth singing in churches and synagogues and later entered the National Conservatory of Music in New York, where Dvorák had become director. One of Burleigh's most memorable achievements was his writing artistic arrangements of Negro spirituals to be performed on concert stages; his 1916 publication *Jubilee Songs of the USA* became a landmark.

Burleigh's well-structured *Southland Sketches* are made up of four pieces for violin and piano, based on African-American themes. The opening movement *Andante*, wistful and captivating, has only the faintest rhythmic overlay of an African-American melody in its syncopation. In the

Adagio ma non troppo second movement, the piano first articulates the theme, then the violin takes it up before the two pass it back and forth. The charming Allegretto Graziano, is strongly reminiscent of Dvorák's Humoresque; again, the piano has the initial statement of the theme. The final animated Allegro winningly delivers high spirits and climaxes with a pizzicato before the meno mosso slower mid-section. The first part of this ABA structure is recapitulated to round the work off. Throughout, Burleigh carefully marked the violin bowings and phrasings, demonstrating that he had been well versed in violin technique.



## **Antonín Dvořák (1841-1904)**

### **String Quartet No. 12 in F major, Op. 96, American (1893)**

(~ minutes)



Dvořák played the violin and organ as a child before moving to Prague to study; he then joined the National Theater Orchestra as a violist (in those days an instrument usually played only by failed violinists), but he was almost 30 before one of his compositions was performed. Eventually he became a figure of world importance: a professor at Prague Conservatory, a recipient of honorary degrees from Cambridge University in England and the University in Prague, and director of a conservatory in New York.

One of the gifted and eager youths who flocked to Dvořák's classes in New York was an African-American musician, Henry Thacker Burleigh (1866-1949), who was to have a distinguished career as a composer and singer (see above). Burleigh taught Dvořák spirituals and slaves' work songs. Dvořák, inspired by them, later explained,

“I tried to write in the spirit of the American folk melodies.”

After his first academic year, Dvořák happily left the noise and tumult that even then plagued New York to spend the summer in Spillville, Iowa, a tiny town settled by Czech immigrants, where he felt at home. There he composed two major works in his newly invented “American” style, this Quartet and String Quintet, Op. 97. (The New World Symphony, which he had completely sketched in New York, was orchestrated in Spillville.) Between June 8 and 10, he sketched the entire quartet, noting, “It went quickly, thank God. I am satisfied with it.” On the 23rd, he completed the work. On January 12, 1894, the Kneisel Quartet premiered it in New York.

The quartet's beauty and freshness of expression have less to do with America than with Dvořák's delight on discovering Bohemia, in Spillville. The syncopated rhythms and the pentatonic scales may possibly suggest the kind of melody that the composer learned from his African-American students, or as is sometimes claimed, from the Native Americans who lived near Spillville, but he would probably not have learned enough of the latter's style to include it only three days after his arrival there. The simple truth is that many of the music's characteristics can also be heard in Bohemian folk music and in many works Dvořák wrote long before he arrived in America.



The Quartet opens, Allegro, ma non troppo, with a quietly joyous, expansive movement, whose original themes, clearly stated and defined, are classically organized and treated. The Lento slow movement, an extended melancholy duet for violin and cello, has a gently rocking accompaniment. Next comes a scherzo, Molto vivace, in which the predominance of a single theme makes the music seem almost to be a set of free variations. The warbling figure wittily reflects the song of what Dvorák called “a damned bird, red, but with black wings,” perhaps the scarlet tanager. The Finale, a rondo, Vivace, ma non troppo, features a jolly romp that pauses only for a brief chorale of the kind that Dvorák improvised at the Spillville church organ.

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**The Red Bank Chamber Music Society is happy to welcome you to our  
Juneteenth celebration.**

For everyone’s safety, we are requiring that all attendees wear masks while inside the attending the concert. As a favor to your fellow concertgoers, please If you feel you might have a cough coming on, please try to unwrap any lozenges before the concert begins or between movements.

### Special Thanks

The Red Bank Chamber Music Society would like to extend special thanks to its partner in presenting this special event, the T. Thomas Fortune House Cultural Center. Gilda Rogers and Lynn Humphries of the Center were important very early in the planning for the event, contributed important local historical context, and got the word out about the concert to the community. Research to develop the program for the concert was led by Loreen Beck of the RBCMS board who would like to thank the Eastern Branch Library reference desk, Lorraine Stone, and especially Liz Player for her extensive and patient collaboration. We would also like to thank Linda Lipman, an RBCMS member who volunteered to provide media and publicity expertise to help us broaden the awareness of the event.

The program is made possible in part by a grant from Monmouth Arts. We thank them for their support.

The Board also expresses its gratitude and appreciation to the United Methodist Church, Red Bank for generously providing us with the concert and reception space. Amanda Coluccio-Vargas from the church office has been very helpful in planning the logistics for the event and we would also like to thank Rick Cherry for set up.

Of course, our most heartfelt thanks go to our members and their donations.

Their generosity allowed us to offer this celebration for freedom without financial barriers to anyone who wishes to experience and learn about chamber music and its rich diversity.



**monmouth arts**



This program is made possible in part by funds from Monmouth Arts, a partner of the New Jersey State Council on the Arts, and the Monmouth County Board of County Commissioners.

## Artists

The **Harlem Chamber Players** is an ethnically diverse collective of professional musicians dedicated to bringing high-caliber, affordable and accessible live classical music to people in the Harlem community and beyond. In addition, The Harlem Chamber Players builds diverse audiences for classical music in general through community and educational outreach, as well as through collaborations with Harlem's other arts organizations, schools and cultural institutions, while creating opportunities for classically trained musicians of color.

**Liz Player** is the Founder, Executive and Artistic Director, and clarinetist for the Harlem Chamber players. She performs regularly with the Association of Dominican Classical Artists and The Harlem Chamber Players, and has performed with the Sphinx Symphony Orchestra, the New Amsterdam Symphony Orchestra, the Greenwich Village Orchestra, New York City Housing Symphony Orchestra, One World Symphony, Ensemble du Monde, Harlem Symphony Orchestra, The Manchester Music Festival Orchestra, The Bronx Opera, and on Broadway's Finian's Rainbow. As an avid lover of chamber music, Ms. Player has organized recitals and chamber music concerts in New Jersey and New York since 1990. She founded West Harlem Winds in 2004 and in 2008 started the acclaimed Music at St. Mary's chamber music series with The Harlem Chamber Players. As artistic director of The Harlem Chamber Players, Liz has contracted chamber ensembles and orchestras for several other organizations, such as American Opera Projects, Opera Ebony, Columbia University, Harlem Opera Theater, the NYC Housing Symphony Orchestra and recently for Jason Moran and Alicia Hall Moran's production "Two Wings: The Music of Black America in Migration."

She attended the Aaron Copland School of Music at Queens College as a Mellon Minority Undergraduate Fellow and graduated magna cum laude with a Bachelor in Music. There she made her debut as soloist with the Queens College Orchestra in a performance of the Debussy *Première Rhapsodie*. She also appeared as a featured soloist with the Greenwich Village Orchestra in a performance of the Mozart Clarinet Concerto and as a guest artist with Ensemble du Monde in a performance of Ravel's Introduction and Allegro for harp, flute, clarinet and strings. She has performed in venues such as Carnegie Hall, CAMI Hall, Merkin Concert Hall and Brooklyn's Forecast Music. Former instructors and master class coaches include David Krakauer, David Glazer, William Blount, Ayako Neidich, Stanley Drucker and Ronald Roseman.

**Ashley Horne**, violinist and native of Los Angeles, has performed professionally around the world. A graduate of the Juilliard School, Ashley is known for his "bright tone and fine overall sense of style" (Dennis Rooney of *Strad Magazine*.) His artistic integrity and flexibility have placed him in a diverse range of musical experiences, from recitalist at Lincoln Center's Alice Tully Hall to performances with Portishead, Whitney Houston, Natalie Cole, Tony Bennett, and Oliver Lake.

As principal violinist and soloist of The Harlem Chamber Players, performance highlights have included the Sibelius Violin Concerto at Columbia University's Miller Theatre, the Bernstein Serenade at Merkin Hall, a Harlem walking tour video memoir of Coleridge Taylor-Perkinson, and performances at WQXR's The Greene Space. He is also a founding member of the

newly-formed Harlem Chamber Players String Quartet, which recently performed during the reading of names at the World Trade Center's Ground Zero 20th year memorial tribute.

Mr. Horne is known for championing works by Black composers, such as Noel DaCosta, George Walker, Nkeiru Okoye, and Coleridge-Taylor Perkinson. In 2019, he was a featured soloist in Carnegie Hall's sold-out event, *Two Wings: The Music of Black America in Migration*. He appeared in *Le Mozart Noir*, the PBS documentary about the life of violinist and composer Chevalier de Saint-Georges, and his recordings of Perkinson's *Louisiana Blues Strut (A Cakewalk)*, Henry Cowell's *Fiddler's Jig* and William Grant Still's *Mother and Child* with the Manhattan Chamber Orchestra (Koch International) can be heard on WQXR. Mr. Horne is a member of the American Symphony, and has performed with Brooklyn Philharmonic, Dance Theatre of Harlem, and New York City Opera. He was recently appointed the new Music Director of the Antara Ensemble. Broadway credits include *Carousel*, *Phantom of the Opera*, *Ragtime*, *Follies*, *Chicago*, *On the Town*, and *The Producers*. Filmgoers can also see Mr. Horne in Eddie Murphy's *Coming to America*.

**Claire Chan** demonstrated a prolific talent for the violin at the age of eight when she first performed as a soloist with orchestra. As an avid chamber musician, she has collaborated with several award-winning groups. The Essex Quartet, managed by Columbia Artists, was supported by a grant from Chamber Music America and a residence at Rutgers University. The Beijing String Quartet won first prize in the China National String Quartet Competition. The Beijing Chamber Players performed in the auspicious venues of the Forbidden City Music Festival and the Beijing Concert Hall. The Kneisel Trio held summer residencies at the MidAmerica Chamber Music Institute and at the Troy Public Library Chamber Music Institute.

Ms. Chan, born in Detroit of Chinese parentage, graduated Magna Cum Laude from Brown University, where she earned musical honors and a Bachelor of Science in Neuroscience. She earned a full scholarship from The Juilliard School as a student of Joseph Fuchs, where she completed both her master's and doctoral degrees. She taught at the Juilliard School as an assistant to both Professor Fuchs and the Juilliard String Quartet. She also taught for several years in Beijing at the Central Conservatory and the Capital Normal University.

Ms. Chan performed as a member of the New York City Opera and continues to perform on Broadway with *Phantom of the Opera*. She teaches at Third Street Music School Settlement and at The Town School. She can be heard on recording labels of RCA Victor, Centaur, Annsam and ESS.A.Y Recordings.

Violist **William Frampton** has been praised by critics for his "impressive" performances (*The New York Times*) and "a glowing amber tone" (*The Boston Globe*). Since his New York recital debut in 2009 at Carnegie Hall's Weill Recital Hall, William has enjoyed a career of diverse performances around the world as a chamber musician, soloist, orchestral player, and teacher. Recent highlights include over 100 performances with a string quartet led by Midori Goto in tours of Asia and North America, numerous appearances as principal viola with the American Symphony Orchestra, appearances as guest artist with the Johannes Quartet, and world premieres of chamber music by J. Mark Stambaugh and a concerto by Peter Homans. He can be heard frequently in the Broadway orchestras of *Hamilton*, *Wicked*, and *The Lion King*, and on film scores

including *The Joker*, *The Greatest Showman*, *The Girl on the Train*, and many others.

William is the Artistic Director of Music at Bunker Hill, a chamber music series in Southern New Jersey he co-founded in 2008 that brings five professional chamber music performances to Gloucester County, New Jersey every year. The community built as a result of Music Bunker Hill has brought regular collaborations with schools, libraries, orchestras, and civic organizations, contributing to the cultural life of Southern New Jersey. William has performed at festivals including Bard Summerscape, Verbier, and IMS Prussia Cove, and as soloist with conductors Joseph Silverstein and David Hoose. He holds degrees from New England Conservatory and the Juilliard School, and studied with Kim Kashkashian, Samuel Rhodes, Choong-Jin Chang, and Byrnina Socolofsky. William teaches viola and chamber music at [S College](#), CUNY.

Cellist **Wayne Smith** gave his recital debut at the Kennedy Center in 1996 and has appeared as soloist and chamber musician in the United States, Italy, Germany, Romania, Hungary, Austria, Poland, and China. He has played with the New Jersey Chamber Music Society, the National Chamber Orchestra, the Manhattan Chamber Orchestra, the Philharmonic of New Jersey, the Princeton Chamber Symphony, and the Heidelberg Castle Festival Orchestra in Heidelberg, Germany, among other groups, and was a featured soloist on the PBS Series “Musical Encounters”. He has recorded and performed with such artists as Joe, Richard Smallwood, and the Spin Doctors’ Anthony Krizan, the Trans-Siberian Orchestra and the Moody Blues. He has also enjoyed an active teaching career and has taught lessons and master classes at Amherst College, Salisbury State University in Maryland, and the University of Massachusetts. He did his undergraduate studies at the Eastman School of Music with Steven Doane and his graduate studies at the University of Massachusetts Amherst with Astrid Schween.

Pianist **Kyle P. Walker** has been featured on NPR, WNYC, WQXR, and UNC-TV. Recent performances include his debut solo recital at Weill Hall at Carnegie Hall, Lincoln Center, Stern Auditorium at Carnegie Hall, The Apollo Theater, The Great Hall at Cooper Union, The Tantaloon Cave of Australia, and the Lied Center of Kansas.

As an advocate of social justice, Kyle is a founding member of The Dream Unfinished, an activist orchestra which supports NYC-based civil rights and community organizations through concerts and presentations. As an arts activist and educator, he has presented residencies at various institutions such as The University of Dayton, The University of Virginia, and the Music Educators workshop of Carnegie Hall. He is currently touring a solo performance project entitled *BlackNotes*, which features the music of J.S. Bach juxtaposed with music of neglected composers, who speak to issues of oppression and inequality. See and hear more of Kyle’s musicianship on Instagram [@klassicalkyle](#) and at [KyleWalkerPiano.com](#).