



# Celebrity Series of Boston

Wednesday | March 22 | 8pm  
NEC's Jordan Hall

FULL PROGRAM BOOK  
CAN BE FOUND [HERE](#)



## Chineke! Orchestra

**Andrew Grams** conductor  
**Stewart Goodyear** piano

### Samuel Coleridge-Taylor

*Othello* Suite, Op. 79  
Dance  
Children's Intermezzo  
Funeral March  
The Willow Song  
Military March

### Stewart Goodyear

*Callaloo*: A Caribbean suite for piano and orchestra  
Panorama  
Mento  
Afterglow  
Cadenza  
Soca

INTERMISSION

### Florence Price

Symphony No. 1 in E minor  
Allegro ma non troppo  
Largo, maestoso  
Juba Dance  
Finale

Today's program will run approximately 90 minutes,  
including a 15-minute intermission.

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## NOTES ON THE PROGRAM

**Samuel Coleridge-Taylor** (1875-1912)

***Othello* Suite, Op. 79** (1911)

He was dubbed ‘the Black Mahler’ by American orchestral musicians when he arrived to conduct them in the early 1900s, a label which has followed him to the present day. But Samuel Coleridge-Taylor deserves recognition on his own terms. Born in the Holborn district of central London, to an English mother and Creole father, Coleridge-Taylor won a scholarship to the Royal College of Music and was propelled to international recognition at the age of only 22 with the epic cantata, *Hiawatha’s Wedding Feast*. This cantata amassed more than 200 performances at the Royal Albert Hall alone and sold more than 200,000 copies during his lifetime. Coleridge-Taylor was especially well received in America, where a plethora of societies were dedicated to him and, on the first of three visits here (1904), he was invited to the White House to meet President Theodore Roosevelt.

Among those familiar with his output, Coleridge-Taylor is as much known for his creative versatility as he is for his most famous work, *Hiawatha*. His output spanned from solo songs to symphonies, to incidental music for the theatre, of which the *Othello* Suite, in equal parts dramatic and breathtakingly lyrical, is a leading example.

The monthly publication *Musical Progress*, commenting on the renowned actor and director Herbert Beerbohm Tree’s 1911 production of *Othello* at His Majesty’s Theatre, identified its music as a feature on which the composer placed his unique stamp. The score’s ‘melodiousness...is quite a refreshing feature in these days, when so many composers seem to take fright if they find they have written a tune.’ Working within a theatrical context, particularly with Beerbohm Tree, who was not known for his musical ear, came with unique challenges. Any proposed musical material was as likely to find itself on the cutting room floor as in the final production. Fortunately this did not deter the composer, who, having worked on no fewer than four plays with the director prior to *Othello*, had become a frequent collaborator.

From an early age, Coleridge-Taylor was actively invested in questions surrounding race and colonialism. At 25, he was the youngest delegate to participate in the First Pan-African Conference held at Westminster Town Hall in July 1900. Established to campaign for black rights and question Western Imperialism, its global reach brought together leading figures from the US, the Caribbean, Africa, and the UK. It was here that the composer first crossed paths with W. E. B. Du Bois, a contact he was to maintain for life.

Seeing no reason to separate his European musical training from his Pan-African outlook, Coleridge-Taylor wrote in the foreword to *24 Negro Melodies* (1905) that his ambition was to do “what Brahms has done for the Hungarian folk-music, Dvorák for the Bohemian, and Grieg for the Norwegian.” Best put by writer and academic Mike Phillips, “he became, against the odds, part of his culture’s tradition, while openly declaring the mixture—foreign and domestic—of elements and ideas which moved him.” Today, the integrity of his creative voice retains its ability to speak just as clearly in our time as in his own.

**Stewart Goodyear** (b. 1978)

***Callaloo: A Caribbean Suite for piano and orchestra***

One can say that *Callaloo* is my soul food...a dish from the Caribbean composed of taro leaves, coconut milk, and spices from different cultures deliciously blended together. I grew up in a city where the population was what one would call a “callaloo,” composed of people of various backgrounds and religions blending together to create an authentic urban flavour. The people of Trinidad, where half my family is from, call their community a “callaloo” nation, and they celebrate their history and present every February with Carnival, a festival of different sounds and traditions. Calypso, a blend of jazz, African, and French influences, is the heart of Trinidad.

My suite for piano and orchestra, aptly enough titled “Callaloo,” was composed in 2016, two years after my first Carnival in Trinidad. At that festival, I was exposed to gorgeous Calypso music for two weeks straight, riveted every second. The instrumentation of the suite is almost identical to the symphony orchestra version of Gershwin’s *Rhapsody in Blue*, with bongo taking the place of the banjo. My *Callaloo* is a blend of Calypso and Lisztian pianism.

The first movement, “Panorama,” is a high-spirited medley of three different melodic and rhythmic ideas. At Carnival, Panorama is a competition between different steel pan groups, each one giving their best arrangements and medley of the three top Calypso songs of the year. The most successful medley wins the prize. For this movement, I wrote my own three themes, but brought in elements that would be familiar to Calypso lovers. The movement uses all the instruments except the horns.

The second movement, “Mento,” is a mid-tempo homage to the Jamaican-style folk song, with a middle section in 3/4 time inspired by Afro-Cuban music. This movement uses only solo piano, horns, and strings.

The third movement, “Afterglow,” is a slow-tempo mento, made famous in the Western world by artists like Harry Belafonte. This movement uses solo piano, the lower strings, flutes, clarinets, and bassoons, plus the percussion section. The atmosphere is that of a siesta, and the colour is that of a golden sunset.

The fourth movement is a cadenza for solo piano, starting calm and gradually building up to a frenzy before the last movement, “Soca.”

“Soca” is the huge finale of Carnival, and is inspired by the Mas, a parade of soca bands and DJs with the costumed participants dancing in the streets to the music played. Everyone comes out to see and participate in the Mas, so it was only appropriate for me to use all the orchestral forces! If you listen closely, there is also a “sampling” of my piano sonata in this movement.

The world premiere of this work, with Kristjan Järvi conducting the MDR Symphony Orchestra, was in Leipzig, a city that I learned has an underground fan base of Calypso. The response from the audience was electrifying....They cheered and whooped, whistled and stamped. It was the response I hoped and composed for!

**Florence B. Price (1887-1953)**  
**Symphony No. 1 in E minor**

Florence Beatrice Price (née Smith) was raised in Little Rock, Arkansas, a town with a flourishing black middle class. Growing up in this well-connected community simultaneously exposed her to the heights of possibility for African Americans at the turn of the 20th century, and the political precarity of that community's existence. Her father, James Smith, had worked against the odds to become a highly respected dentist, and was regarded as a pillar of the community by both black and white residents. Owing to the lack of suitable hotel accommodation for African Americans in Little Rock, individuals seen as leading figures of the black elite were frequently hosted in the Smith's family home. It was commonplace for young Florence to meet the likes of W.E.B. Du Bois, Booker T. Washington, and Frederick Douglass as house guests. Little Rock's black community were consistently vocal in their intention to promote African American cultural pride through education and civic leadership, intentions which left an enduring impression on Florence's future ambitions.

Florence thrived in Little Rock and beyond. She not only graduated as valedictorian of her high school, but also flourished at the New England Conservatory of Music here in Boston (1903-1906), double majoring in organ and music education. She gained a scholarship to study composition with George Chadwick, and became set on pursuing composition professionally. But it was not until moving to Chicago in 1927 that she allowed composing to take a front seat. After graduating, she built an impressive reputation as an educator, and channelled many of her energies into writing instructional pieces for her piano students. Price had written a—now lost—symphony while a student in Boston, but after graduation composed no major orchestral works till her mid-forties. This delay was due in part to financial necessity, and in part to societal (and internalised) expectations that, as a woman, she would dedicate herself primarily to teaching.

Often noted for its promotion of jazz, blues, and gospel, early 20th-century Chicago was also a hub for black classical music. But it was safety rather than professional ambition which initially drove Price to the city. An expansion of America's Jim Crow laws had escalated already worsening racial tensions in her affluent hometown. By 1927, Little Rock, previously known as a 'paradise' for the black middle classes, had become a community bearing grim witness to the fallacy of linear social progress. Tensions culminated in a public lynching in the town centre, after which Price fled with her husband and two children. Divorcing her husband after the financial pressures of the Great Depression escalated into violence at home, Florence kept the name of Price for professional purposes, having already built a career for herself. Along with a new city, a new chapter in Florence's life, both personal and professional, had begun.

Price started work on her first symphony in January 1931, the same month of finalising her divorce. She found humour and opportunity in a physical injury, writing to a friend, 'when shall I ever be so fortunate again as to break a foot!', and took the time to focus exclusively on composing. Rooted in African American musical traditions, the work

actively drew not only from Dvorák's Ninth Symphony, 'From the New World,' but also followed in the footsteps of Samuel Coleridge-Taylor, whose posthumous legacy and reputation for incorporating spirituals into his compositions left an even deeper impression in the US than in his birth country.

After a weighty first movement, the symphony incorporates a sure-footed, harmonically rich ten-part brass chorus in the second. An exuberant 'Juba' takes the place of what in European symphonies is often a scherzo, as Price harkens to an African-derived folk dance popular with enslaved people in the antebellum South. The work wraps with a finale that brims with brisk vitality, yet remains grounded in the pentatonic scales that are woven into the work's fabric throughout, as Price resolved to bring the musical traditions of jazz and blues onto the concert platform.

Price was propelled to national prominence after becoming a multi-award winning entrant in the 1932 Rodman Wanamaker Competition. Amongst other successes for her piano compositions, her Symphony No. 1 in E minor was awarded the \$500 first prize. It also gained the attention of Frederick Stock, then conductor of the Chicago Symphony Orchestra, who was in search of a work to complete his concert at the upcoming Chicago World's Fair. Price became the first African American woman to have her work played by a major American orchestra, when her First Symphony was performed to resounding critical acclaim by Stock and the CSO in 1933.

#### Glossary

Allegro: at a brisk pace

Andante: at a walking pace. A moderately slow tempo

Juba: a dance originating from enslaved people in the American south

Largo: at a slow, dignified pace

Maestoso: to be performed in a majestic style

Scherzo: a playful composition. Often the third movement of a symphony

Simple: to be performed in a simple style

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## **Chineke!**

The Chineke! Foundation was founded in 2015 by double bassist, Chi-chi Nwanoku CBE, to provide career opportunities for young Black and ethnically diverse classical musicians in the UK and Europe. Chineke!'s mission is championing change and celebrating diversity in classical music.

The past seven years has seen an extraordinary increase in Chineke!'s activities and impact. Chineke! Voices was launched in 2022 with a focus on the extraordinary 16th-century composer Vicente Lusitano, the recording of whose music will be released in 2023. The Chineke! Junior Orchestra also launched its debut European tour in 2022 with the opening concert of the Lucerne Festival. The Chineke! Orchestra now gives around 40 concerts each year in the UK, including many major UK Festivals and at St George's, Bristol, and Warwick Arts Centre where Chineke! has residencies. In London, Chineke! is a Resident Orchestra at Southbank Centre performing regularly at the Queen Elizabeth Hall and Royal Festival halls.

Abroad, Chineke! has undertaken several major tours to Europe and Australia and is currently on its debut tour to North America. Several CD recordings have been released since 2017 and in 2022 Chineke! Records was launched in association with Decca Records.

In every concert Chineke! proudly performs works by Black and ethnically diverse composers from all over the world who have been unjustly neglected throughout history. Composers from the 16th-century Vicente Lusitano, through to 19th/20th-century Samuel Coleridge-Taylor; the orchestra is also active in commissioning countless new works by living Black composers.

Chi-chi Nwanoku says: "My aim is to create a space where Black and ethnically diverse musicians can walk on stage and know that they belong, in every sense of the word. If even one child feels that their colour is getting in the way of their musical ambitions, then I hope to inspire them, give them a platform, and show them that music, of whatever kind, is for all people. And I want audiences to feel welcome, regardless of ethnicity."

The Chineke! Junior Orchestra gives its players experience, encouragement, and confidence, with the hope of increasing the numbers of Black and ethnically diverse candidates currently studying music at third level and eventually entering the music profession. Several of the Juniors have already won national competitions, gained places at top music schools and been admitted to elite conservatories and institutions. Some of our Juniors are also being nurtured with invaluable experience in the professional Chineke! Orchestra.

Many cultural organisations such as the BBC, Association of British Orchestras, Royal Philharmonic Society, and Arts Council England have supported Chineke!. After its launch concert at Queen Elizabeth Hall in September 2015, the Chineke! Orchestra was appointed as an Associate Orchestra of Southbank Centre and became a Resident Orchestra in 2022. From 2023 onwards, Chineke! will be an Arts Council England "National Portfolio Organisation" with significant grant support which will enable Chineke! to continue its work across England.

Chineke! has been covered extensively by national and international press and broadcast media, and the Foundation's work was featured prominently in the Government's Department of Culture, Media, and Sport's White Paper on Culture published in 2016. The orchestra was shortlisted for Royal Philharmonic Society Awards in both 2016 and 2017, and in 2019 won the inaugural RPS "Game Changer" award. In 2017, the Orchestra made its BBC Proms debut at the Royal Albert Hall, to much critical acclaim, with further BBC Proms concerts in 2020, 2021 and 2022, all televised to audiences of millions. In 2018, the Chineke! Orchestra gave the concert that re-opened the newly refurbished Queen Elizabeth Hall.

The aims of the Chineke! Foundation and Orchestra are ambitious. In the words of the conductor, Sir Simon Rattle, "Chineke! is not only an exciting idea but a profoundly necessary one. The kind of idea which is so obvious that you wonder why it is not already in place. The kind of idea which could deepen and enrich classical music in the UK for generations. What a thrilling prospect!"

## CHINEKE! ORCHESTRA

### Violin 1

Samson Diamond  
Laura Ayoub  
Ronald Long  
Betania Johnny  
Julian Azkoul  
Eunsley Park  
Soong Choo  
Robert Miller  
Laure Chan  
Teddy Truneh

### Violin 2

Julian Gil Rodriguez  
Zahra Benyounes  
Steven Crichlow  
Aaliyah Booker  
Blaize Henry  
Raye Harvey  
Rebekah Reid  
Evelyn Abiodun

### Viola

Lena Fankhauser  
Stephen Upshaw  
Natalia Senior-Brown  
Audrey Monfils  
Wei Wei Tan  
Peter Fenech  
Moussa Gueye\*

### Cello

Jakob Nierenz  
Adi Tal  
David Kadumukasa  
Elliott Bailey

### Cello (cont'd)

Lindsey Sharpe  
Benedict Swindells  
Brian DaCosta\*

### Double Bass

Chi-chi Nwanoku CBE  
Roberto Carrillo Garcia  
Thea Sayer  
Fabián Galeana  
Ameerah Manigat\*

### Flute

Meera Maharaj  
Shantanique Moore  
Deronne White (pic 1)  
Rianna Henriques (pic 2)

### Oboe

Myfanwy Price  
Banita Wheatley-Holmes

### Clarinet

Benjamin Pinto  
Anton Clarke-Butler

### Bassoon

Linton Stephens  
Daria Phillips  
Dhiren Sivapala\*

### Soprano Saxophone

Christian Ross

### Alto Saxophone

Rianna Henriques

### Tenor/Bari Saxophone

Robert Gilliam

### French Horn

Francisco Gomez  
Isaac Shieh  
Derryck Nasib  
Jonathan Hassan

### Trumpet

Gabriel Dias  
Bradley Wilson  
Atse Theodros

### Trombone

Jake Durham  
Simon Chorley  
Ezequiel Sanchez\*

### Bass Trombone

Michaias Berlouis

### Tuba

Hanna Mbuya

### Timpani

Jauvon Gilliam

### Percussion

Sacha Johnson  
Jason Chowdhury  
Donnie Johnson

\*BEAM students  
performing in Coleridge-  
Taylor's *Othello* Suite

## Bridge to Equity and Achievement in Music (BEAM)

A partnership of the New England Conservatory, Boston Youth Symphony Orchestra, Community Music Center of Boston, Project STEP, and the Boston Symphony Orchestra, BEAM works to support the expansion of available educational and career opportunities for young musicians from historically underrepresented communities. The stated mission of BEAM is to create a region-wide collective for supporting and sustaining musical excellence among young musicians of underrepresented populations who aspire to careers in the classical music professions.

## **Andrew Grams** conductor

American conductor Andrew Grams has steadily built a reputation for dynamic concerts and orchestra building through a rare ability to inspire truly diverse audiences. He has conducted some of the world's greatest orchestras including the Philadelphia Orchestra, the Cleveland Orchestra, the BBC Symphony Orchestra, the St. Louis Symphony, the Sydney Symphony, and others across Europe, Asia, and North America. Mr Grams has developed a close relationship with both the Chineke Orchestra and the Sphinx Foundation as part of his mission to give back and promote minority talent in classical music. Grams served as music director of the Elgin (IL) Symphony Orchestra for eight seasons, and in 2015, was named Conductor of the Year by the Illinois Council of Orchestras. As a devoted educator, Mr. Grams has worked with student orchestras at Curtis, the Cleveland Institute of Music, Indiana University, Roosevelt University, the Civic Orchestra of Chicago, Rice University, and the National Orchestral Institute among others. Born in Severn, Maryland, Mr. Grams holds a Bachelor of Music in Violin Performance from Juilliard and a degree in conducting from Curtis, where he studied with Otto-Werner Mueller. Mr. Grams served as Assistant Conductor of The Cleveland Orchestra from 2004-2007 under Franz Welser-Möst.

## **Stewart Goodyear** piano

Proclaimed “a phenomenon” by the Los Angeles Times and “one of the best pianists of his generation” by the Philadelphia Inquirer, Stewart Goodyear is an accomplished concert pianist, improviser, and composer. Mr. Goodyear has performed with, and has been commissioned by, many of the major orchestras and chamber music organizations around the world.

Mr. Goodyear's discography includes the complete sonatas and piano concertos of Beethoven, as well as concertos by Tchaikovsky, Grieg, and Rachmaninoff, and four albums of solo works. His recordings are on the Marquis Classics, Steinway and Sons, Orchid Classics and Bright Shiny Things labels.

Highlights of the 2022/23 season are performances with the Nashville, Colorado, Baltimore, and Vancouver symphonies. This summer, he will be performing with the Chineke! Orchestra at Southbank Centre and the Schleswig-Holstein Festival, and will be returning to Chicago's Grant Park Music Festival.

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