H. WILEY HITCHCOCK CENTENNIAL BIRTHDAY PARTY AND CONCERT

BENEFITTING THE H. WILEY HITCHCOCK FUND FOR STUDIES IN AMERICAN MUSIC

28 September 2023, 7 PM
The Graduate Center, City University of New York
Elebash Recital Hall, 365 Fifth Avenue
New York, New York
to Wiley's 100th Birthday Party! We're thrilled you're here!

This evening's concert has been entirely planned and organized by the faculty, staff, and members of the Board of Advisors of the H. Wiley Hitchcock Institute for Studies in American Music, established by Hitchcock in 1971. The music you'll hear tonight highlights how the Institute Hitchcock developed continues to benefit and foster collaborations between students, faculty, and the New York City arts community through American music scholarship and praxis.

After brief opening remarks by former HISAM directors Carol J. Oja and Allan Lott, the first half of the program will feature a program of American choral works curated by Maestro Malcolm J. Merriweather and the Voices of Harlem ensemble. The featured selections, ranging from William Billings to Margaret Bonds, align with Hitchcock's personal interests, acquaintances, and scholarly affinities.

During intermission, we invite you to partake of light refreshments and browse the items available for bidding in our silent auction. You'll find HISAM publications dating back to the 1970s and 80s, including prints from both the monograph series and vintage back issues of the ISAM Newsletter and American Music Review. Recent and current HISAM directors Stephanie Jensen-Moulton and Agustina Checa open the second half of the concert with lively announcements of HISAM events to come, followed by an introduction of their colleague and graduate student, Michelle Yom, who will guide the audience into the world of avant-garde jazz and experimental theater.

Yom's research comes to life in featured selections from Cecil Taylor's 1976 musical adaptation of Adrienne Kennedy's play, A Rat's Mass/A Procession in Shout. Conceived and facilitated by Michelle Yom, this evening's performance highlights the intersection of artistry of music, drama, and poetry, and social commentary that has established Taylor voice as a shout of beauty in the midst of upheaval. Just as H. Wiley Hitchcock championed the amalgamation of disciplines, this performance resonates with that enduring legacy, inviting all of you in attendance tonight to engage with the fusion of art forms and delve into the ongoing complexity of American music and culture.

The H. Wiley Hitchcock Institute for Studies in American Music (HISAM) supports American music scholarship, pedagogy, and performances. We recognize and seek to connect diverse local, national, and global musical practices across a broad spectrum of oral, popular, and art music traditions. We represent scholars, performers, and creators that reflect the racial, economic, and gender diversity of our students, faculty, community, and the world. Through our publication, American Music Review, the Polycultural America Speaker Series, monographs, collection of oral histories, and forums, the faculty and staff of HISAM seek to resist systems of oppression, acknowledge the privileges of whiteness, strive for social justice, and publicly promote antiracism.
Opening Remarks
Carol J. Oja and Allen Lott

Part 1.
Voices of Harlem conducted by Maestro Malcolm J. Merriweather
(program selections from the following)
“When Jesus Wept” William Billings (1746-1800)

“Give me Jesus after “In the mornin”” Charles Ives (1874-1954)
Arr. Gregg Smith (1931-2016)

From Emily Dickinson Songs Gregg Smith
1. “These are the days when Birds come back”
4. “As Summer into Autumn Slips”

From Sojourner Valerie Capers (b. 1935)
“Revelations”
Jeanette Blakeney, mezzo soprano
Martin Hargrove, bass

“The Negro Speaks of Rivers” Margaret Bonds (1913-1972)

“Gloria in Memoriam” (1963) George Walker (1922-2018)
Vianca Alejandra, soprano
Daisy Sigal, soprano
A.J. Johnson, mezzo soprano

From West Side Story Leonard Bernstein (1918-1990)
“Tonight”
“One Hand, One Heart”
“Somewhere”
Rebecca Hargrove, soprano
Kaleb Hopkins, tenor

Intermission
Directors’ Remarks
Agustina Checa and Stephanie Jensen-Moulton

Part 2.
Selections from Cecil Taylor’s A Rat’s Mass/A Procession in Shout (1976)
Narrated and Directed by Michelle Aeojin Yom
Samantha Burke as Sister Rat
Joshua Banbury as Brother Rat
Gloria Bangiola as Rosemary
Nio Levan as Soloist in “Remember”
With Rats: Brianna Brumfield, Jehbreal Jackson, Jennifer Roderer, Joe Chappel, and Sara Joe Kirsch
And Cats: Bobby Zankel (alto saxophone), Karen Borca (bassoon),
Elliott Levin (tenor saxophone), Stephen Haynes (cornet), and Marc Edwards (drums and percussion)
Voices of Harlem

Voices of Harlem is a festival choir connecting professional singers from across the city by their interest in performing repertoire from across the American choral tradition. At the invitation of Solange Knowles, the ensemble debuted performing the music of Mary Lou Williams at “Glory to Glory: A Revival of Devotional Art” at BAM. The group will also be seen at the Metropolitan Museum of Art in February 2024 for “Handel: Made in America.”

GRAMMY nominated conductor and baritone, Malcolm J. Merriweather, is Director of the New York Philharmonic Chorus and Music Director of New York City’s The Dessoff Choirs. He is an Associate Professor at Brooklyn College, and on the faculty at the Manhattan School of Music.

He has conducted ensembles in venues that include Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, Madison Square Garden, Brooklyn Academy of Music Westminster Abbey, and at the Vatican before Pope Francis. His repertoire covers everything from Bach to the world premiere recordings of The Ballad of the Brown King, Credo, and Simon Bore the Cross by Margaret Bonds (AVIE Records). At the invitation of Solange Knowles, he joined the interdisciplinary studio and creative agency, Saint Heron, for performances with Voices of Harlem and The Clark Sisters in Glory to Glory: A Revival of Devotional Art.

The baritone studied with Rita Shane and has been featured as a soloist throughout the United States and has premiered dozens of contemporary solo works. He was a fellowship recipient at Tanglewood.

Dr. Merriweather has earned degrees from Eastman, Manhattan School of Music, and Syracuse University. Connect with him on Twitter and Instagram @maestroweather and at malcolmjmerrweather.com
Michelle Aeojin Yom is a Ph.D. candidate in musicology at The Graduate Center, CUNY. She works on time and temporality in musical forms of the twentieth century with a particular focus on Cecil Taylor’s improvisations in relation to writing, history, biography, and genealogy. She uses several methods including archival research, interviews, close reading, and hermeneutical analysis in her research, which includes cross-disciplinary experiments in the arts, liberatory methods of teaching, critical modalities of the theater, comparative analyses of rhythm, long-form solo improvisation, and the reception of free jazz. Yom is an organizing member of Out From Outside, a Mixcloud project and academic speaker series and monthly radio show that celebrates and studies black music. A flutist and composer, Yom is currently at work on an opera based on Theresa Hak Kyung Cha’s Dictée.

Soprano and Violinist Samantha Burke (Sister Rat), is a student of Amy Shoremount-Obra (The Metropolitan Opera, NY) at Brooklyn College Conservatory of Music (M.M) and Erika Kiesewetter (Concertmaster of The American Symphony, NY) (B.M.) from Bard College. She also studied closely with renowned Hungarian musicologist Peter Laki, to develop a senior thesis on the opera Otello from Desdemona’s point of view and later, a concert lecture series focused on making opera accessible to audiences. She is a frequent scholarship recipient and has won awards in Georgia and New York competitions.

Joshua Banbury (Brother Rat) is a classically trained jazz singer and opera librettist with Texas roots. At twenty-eight, his collaborations include solo performances with many of the most respected musical organizations in the country, including The Apollo Theatre (Nov 4th, 2023), The Phillips Collection, The New York Philharmonic, Jazz at Lincoln Center, Jazz at The Ballroom, National Sawdust, The Alexandria Symphony, and The National Black Theatre.
**Gloria Bangiola** (Rosemary) is a professional singer, actor, and teacher based in Brooklyn. She recently debuted her cabaret Back To School, a cabaret about her life as a performer and teacher in New York City. Gloria is a founding member of The New York Philharmonic Chorus and Vocala Ensemble of North NJ and a proud member of AEA and AGMA. She began her career in New York at The Conservatory of Music at Brooklyn College (MM '18) where she debuted the role of President Wintergreen in Brooklyn Baby, a political satire based on Gershwin's review, Let 'Em Eat Cake.

**Karen Borca** (bassoon) studied music at the University of Wisconsin with John Barrows and Arthur Weisberg, graduating in 1971. While at the University of Wisconsin, she met Cecil Taylor, who taught at the university during the 1969/1971 academic years. Borca studied with Taylor, played in his big bands, ensembles, and the Cecil Taylor Unit, and was his assistant while he worked in the Black Music Program at Antioch College in Yellow Springs, Ohio. She was an assistant to Taylor's longtime collaborator, saxophonist Jimmy Lyons, while he was artist-in-residence at Bennington College in Bennington, Vermont in 1974. She has played and recorded with some of the most important pioneers of Avant-Garde Jazz and Free Jazz including Cecil Taylor, both as a member of his large ensembles and Unit from ’70-’89, Jimmy Lyons, for 12 years, Bill Dixon, Andrew Cyrille, William Parker, Paul Murphy and more.

**Bobby Zankel** (alto saxophone) Writing in the Boston Phoenix, author Norman Weinstein (A Night in Tunisia) declared that” Bobby Zankel deserves any Talent Deserving Wider Recognition Award that the jazz press might offer.” In reviewing Emerging From The Earth, Jazz Times wrote,” He’s headed to status as a prime jazz innovator.”
Elliott Levin (tenor saxophone) took private lessons with a former Philadelphia Orchestra saxophonist, Michael Guera, and played frequently with the great jazz pianist, Cecil Taylor. Claire Polin is Levin’s primary instructor on flute. Levin credits include playing with Harold Melvin & the Blue Notes for a decade as the saxophonist in the Sound of Philadelphia band, as well as with Odean Popes’ Saxophone Choir, Tyrone Hill, Don Preston, Scram!, New Ghost, Atzilut (Fourth World), Talking Free Bebop, and various collaborations with bassist Jamaladeen Tacuma. Levin’s gigs with Taylor included the groups Phthongos and Unit Core Ensemble, and he can be heard on the Taylor FMP album Live in Berlin.

Stephen Haynes (cornet) is an improvising composer, arts advocate and educator; a product of the historic and fertile Black Music Division at Bennington College, directed by Bill Dixon. Early foundational studies were with Frank Baird, who chaired the brass department at the University of Colorado’s Boulder campus during the sixties and seventies. His current focus is the development of my own music for a variety of ensembles ranging from duo to nonette. Haynes has worked with a range of musicians, with a primary interest in large ensembles and composition: George Russell, LaMonte Young, Butch Morris, Rhys Chatham, Bill Dixon, Leroy Jenkins, JD Parran, Cecil Taylor/AHA! Orchestra, Adam Rudolph/Go: Organic Orchestra, Gunter Hampel and the Dells.

Marc Edwards (drums and percussion) is a free jazz drummer who has played and recorded with artists such as Cecil Taylor, Charles Gayle, and David S. Ware. His influences include Charlie Parker and Buddy Rich. He is currently playing with a project with Weasel Water and with his own group, Marc Edwards’ Slipstream Time Travel, an afro-futuristic free jazz ensemble. Many of his solo works have a science fiction theme. He also plays in the band Cellular Chaos his first foray into rock drumming.
INSTITUTIONAL GRATITUDE

Without the people and organizations listed below, this program would not have been possible—we offer to you our heartfelt thanks, and as Wiley would say, everbest!

The Barry S. Brook Center for Music Research and Documentation
The Conservatory of Music at Brooklyn College
The Department of Music at the CUNY Graduate Center
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Rich and Penny Crawford
Bill Bolcolm and Joan Morris

We appreciate your support in continuing Wiley’s vision and the institute’s ongoing mission. Please consider donating to the H. Wiley Hitchcock fund for studies in American Music.

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