

# GATEWAYS

A three-day festival featuring African American  
classical musicians from throughout the United States

September 8, 9, 10, 1995  
Eastman School of Music

Solo recitals

Lecture demonstrations

Chamber music concerts

Orchestra concerts

Everyone is invited

Bring your family

All events free, tickets required



For up-to-date information about Gateways programs, or any  
Eastman School of Music concert, call MusicLine (274-1100)  
any time, 24 hours a day after August 15th.

Classical Music and the African American Musician

**CLASSICAL MUSIC  
AND THE  
AFRICAN-AMERICAN  
MUSICIAN**

# Gateways

**MUSIC FESTIVAL**

Join us for three days of great music performed by African-American classical musicians from throughout the United States.

Prominent artists include Michael Morgan, conductor; Awadagin Pratt, pianist; William Warfield, baritone.

**All events free,  
tickets required**

Call Ticket Express at 222-5000. Remaining tickets will be available at the door one hour before each performance. For up-to-date concert information 24 hours a day, call MusicLine at 274-1100.

**September 8, 9, and 10, 1995**

**FRIDAY, SEPTEMBER 8**

**CHAMBER MUSIC CONCERT  
KILBOURN HALL, 8:00 PM**

**SATURDAY, SEPTEMBER 9**

**PIANO RECITAL  
HOWARD HANSON HALL, 3:00 PM**

**CHAMBER MUSIC CONCERT  
KILBOURN HALL, 8:00 PM**

**SUNDAY, SEPTEMBER 10**

**MONSTER PIANO CONCERT  
EASTMAN THEATRE, 3:00 PM**

**ORCHESTRA CONCERT  
EASTMAN THEATRE, 7:30 PM**

Concert pianist Armenta Adams Hummings, Founder and Artistic Director of the Gateways Music Festival, is Distinguished Community Mentor at the Eastman School of Music. Through the Community Mentor Program, she teaches children in urban Rochester to play in the classical style. To learn more about the Program, please call the Office of External Affairs at 274-1040.

Sponsored by the Eastman School of Music, University of Rochester, Rochester, New York

**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

# Weekend

Thursday, September 7, 1995

*sights & sounds*

Feasts for  
your eyes and ears:  
the Clothesline Festival  
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YOUR GUIDE TO ROCHESTER'S ENTERTAINMENT SCENE



## COVER STORY

By JOE DeCHICK  
STAFF WRITER

Organizers of the Memorial Art Gallery's 39th Clothesline Festival are again hanging their annual art show out on Saturday and Sunday. In the sun, they hope.

But in a year when arts funding is in danger of being Newt-ered at every turn, they're also pinning high hopes on the financial success of their biggest fund-raiser. All admission fees and artists' entry fees benefit the museum's operating fund. "We have to make up all the money that we lose somewhere, or else start cutting programming," says Amy LaPlante, clothesline festival coordinator. "We haven't had to do that yet. And, hopefully, we won't have to."

But enough about commerce. On this year's artistic agenda is the work of more than 600 artists from 23 counties, displayed throughout the gallery's 17-acre campus.

The artists work in dozens of different media, from painting to printing, drawing to quilting, jewelry to ceramics to

**Vase time** Rochester artist Stephen Merritt will display his ceramic work at this year's Clothesline Festival at the Memorial Art Gallery.



gourds. (Yes, gourds.)

For the third straight year, artists have had to submit slides and photos of their offerings to help organizers ensure the overall quality of the work," LaPlante says. For those seeking art inside as well as out, admission includes access to the exhibition galleries,

open 11 a.m. to 6 p.m. both days.

Clothesline isn't only stuff to browse and buy. "Step Show" is a series of free 20-minute family performances, live and lively from the steps of the 1913 building.

Saturday's entertainers are First Genesis Children's Choir (noon); Rochester City Ballet (1 p.m.); Black Storytelling League (2 p.m.); storyteller David Dewayne Clark (3 p.m.); and Opera Theatre of Rochester (4 p.m.).

The Sunday performers are storyteller Howard Edmond (noon); Rochester City Ballet (1 p.m.); Park Avenue Dance (2 p.m.); folk singer Beth Ely Sleboda

(3 p.m.); and Salmorejo Latin percussion (4 p.m.).

Finally, the gallery's staff looks forward to reveling in the pure fun of a community-wide gathering.

"When the weather is nice and the place is jammed with people and everyone is having a good time, it really is quite a spectacular event," LaPlante says. "It's like an end-of-summer ritual for a lot of people. We like to say that summer's not over until Clothesline." □

**On the line**

**What:** The 39th Clothesline Festival, an outdoor art show featuring fine art and crafts, family entertainment and food.

**When:** 10 a.m. to 6 p.m. Saturday and Sunday, rain or shine.

**Where:** Memorial Art Gallery grounds, 500 University Ave.

**Admission:** \$5; children under 12 free if escorted by adult. Two-day pass \$7.50 at the gallery's admission desk, plus membership and information tents.

**Parking:** Park free at the Gleason Works lot, Atlantic and Anderson avenues, and the Metro Center Garage, East Main and Scio streets. Free shuttle buses run to and from these sites and the festival. Handicapped parking available by permit only on gallery grounds.

**Child care:** For half-hour stretches, kids ages 4-8 can create art of their own in the Paint Pen. Cost: \$1. Open 10 a.m. to 5 p.m. Saturday and Sunday.

**Call:** (716) 473-7720

By SHARON McDANIEL  
STAFF MUSIC CRITIC

Baritone William Warfield may be the best-known classical musician in the town. But after this weekend's Rochester premiere of the Gateways Music Festival, another 70 artists could be toasts of the town.

From Friday through Sunday, some of the top African-American instrumentalists in the country will perform the classics at the Eastman School of Music. Of course, the programs will include music of the Three Bs — Bach, Beethoven and Brahms. But in between, there's always a fourth B: the black composer. Music by composers such as William Grant Still, George Walker, Ivin Singleton, Duke Ellington and others will be included on all five programs.

The festival lineup includes stars and new discoveries, performing as soloists and chamber groups. There are two chamber concerts, with different programs for Friday and Saturday nights; two piano recitals on Saturday and Sunday afternoons, and the concluding orchestra concert on Sunday night.

Rochester's Warfield will return home as conductor in Copland's *A Lincoln Portrait* at the festival's closing concert.

Pianist Awadagin Pratt, who was here for a recital in 1993, is returning. But concertgoers will see Pratt's other sides as well. In Friday night's opening concert of chamber music, he'll conduct an ensemble. Walker's *Lyrac for Strings*, and later he'll be a violinist for Bach's *Brandenburg Concerto No. 1*. And as both pianist and conductor, Pratt will perform Beethoven's

# sounds

## Eastman School's Gateways Festival will turn you on to the classics

*Piano Concerto No. 3* on Sunday night's orchestral program.

Other participants include major competition winners, members of major orchestras and newcomers. But all have national reputations.

And everybody — artists and audience — gains from the Gateways experience, says festival founder and Artistic Director Armenta Adams Hummings.

For the community, she says, it's a chance to connect for the first time, or more deeply, with classical music and to

discover new performers as well.

The performers also benefit directly, says Hummings: "You bring all of your own experience — with your own roots and the classical world — and you're given the chance to interact with each other."

The festival is a Rochester first, and has been held only twice before in the nation. Hummings, a pianist, di-

rected the 1993 and 1994 festivals in her home base of Winston-Salem, N.C.

For the past year, she's been in Rochester as Eastman School's Distinguished Community Mentor, encouraging black youngsters to explore classical music firsthand. In this newly created position, Hummings gives music lessons to individuals and groups at neighborhood centers.

Just as she brings her teaching expertise to town, she's bringing the festival. Hummings organized Gateways to increase black musicians' visibility. But as a fringe benefit of the high-quality performances, the musicians become community role models.

It's a great time to introduce your favorite kid, or couch potato, to great music and great musicians. But Gateways won't be an annual event in Rochester. If you miss this weekend, you'll have to wait until 1997. □

**Classical jam**

**What:** Gateways, a three-day festival featuring black American classical musicians from throughout the United States.

**When:** Friday through Sunday. Turn to *Concerts*, Page 4, for times of individual events.

**Where:** Eastman School of Music, 60 Gibbs St.

**Admission:** Free, but tickets are required.

**Call:** (716) 222-5000 or (716) 274-1100

**Stringing along** Violist Diedra Lawrence and the rest of the Anderson Quartet perform Saturday evening at Eastman School's Kilbourn Hall.



# Black musicians shine front and center at Gateways festival

By SHARON McDANIEL  
STAFF MUSIC CRITIC

Rochester mayor William A. Johnson, Jr. perfectly summed up the excitement of last night's concert.



**Hummings**  
crowd.

"It does my heart good if I see one or two African-American musicians in an orchestra," he said in opening remarks from the Eastman Theatre stage to an enthusiastic

"But my heart is beating overtime tonight," he said, gesturing to the stage filled with enough black classical instrumentalists to form a full-size orchestra.

The 75 musicians had rehearsed and performed since Friday at the Eastman School of Music for the third annual Gateways Music Festival. The three-day event, directed by Armenta Adams Hummings, brought together — for the first time in Rochester — some of the top black concert artists from across the country.

Hummings, Eastman School's Distinguished Community Mentor, began the festival in North Carolina in 1993 to increase black musicians' visibility in the community. But the "gate" in the title also swings another way: The instrumentalists get to meet each other. They can exchange ideas across a wide range of ages and expertise, and recharge their energies.

The Rochester weekend of classics and camaraderie concluded last night with a concert by the Gateways Festival Orchestra, the capstone of the festival's five programs. Three conductors and five soloists collaborated in music of Weber and Copland, and concertos by Mozart, William Grant Still and Beethoven.

The artist list included familiar names and new ones not to be forgotten. Legendary baritone William Warfield returned home to Rochester as narrator of Copland's *A Lincoln Portrait*. The depth of warmth and authority in his voice, heightened by his stage presence, charged the performance with more intensity than even his

## MUSIC REVIEW

Grammy Award-winning recording of the work. Conductor Michael Morgan, music director of the Oakland East Bay (Calif.) Symphony, took full advantage of the festival's fine brass section and first-chair players.

Awadagin Pratt, the 1994 Avery Fisher Career Grant winner, doubled as conductor and soloist in Beethoven's *Piano Concerto No. 3*. If the venture was bold, so was Pratt's grand overview of the work he conducted. He shaped pianistic details with the same strength and insight, with dramatic, often dazzling, results. The multitalented Pratt was also a violinist in Friday's Bach *Brandenburg Concerto No. 1* and conducted yesterday afternoon's *Monster Piano Concert*.

With polished teamwork, violinist Eliesha Nelson and violist Arnadi Hummings lent a gentle nobility to Mozart's *Sinfonia Concertante in E-flat*. Nelson, a graduate of the Cleveland Institute of Music, begins a fellowship at the Royal Academy of Music in London this fall. Hummings, the artistic director's son, is professor of viola at Old Dominion University in Norfolk, Va. Their approach was lovingly nurtured by conductor Alfred Duckett, director of orchestral studies at Syracuse University, who conducted the chamber orchestra.

Pianist Richard Fields set scenes with finesse in *Kaintuck*, by Still, the dean of African-American composers. In the Romantic but rarely heard concerto, conductor Morgan fine-tuned the many mood changes, as



File photo

**Homecoming** The Anderson Quartet returned from Los Angeles to premiere *Somehow We Can* by black composer Alvin Singleton.

he did in Weber's *Overture to Oberon*.

Other memorable events and performances dotted the festival:

■ Twenty school children from Newark, N.J., arrived Friday by bus to hear their conductor, oboist Oscar Petty, in the Telemann *Concerto in D for Two Oboes and Trumpet*.

■ The Rachmaninoff *Sonata for Cello and Piano* on Saturday night's chamber-music program was so stunning, that Eastman School

Director engaged the young artists — cellist Owen Young of the Boston Symphony Orchestra and pianist Joy Cline-Phinney — as guests on the Kilbourn Concert Series.

■ The Anderson Quartet returned to Rochester from Los Angeles, where its members are artists-in-residence at California State University. With tight ensemble and laser clarity, the Eastman alumni premiered *Somehow We Can* (1994), by Atlanta-based black composer Alvin Singleton. A poem by conductor James DePreist, the nephew of legendary contralto Marian Anderson after whom the quartet is named, inspired the minimalist work.

Concluding an impressive weekend of music, Eastman School Director Robert Freeman had some welcome news for the audience at last night's concert: Rochester will become Gateways' permanent home and the next festival will be in September 1997. □



File photo

**Voice of distinction** William Warfield returned to Rochester to narrate *A Lincoln Portrait*.

D+C 9/9/95

# SCOOPS ON

STAGE

## Guests to Gateways

It's not only the Ryder Cup that's drawing out-of-town guests here.

Twenty public-school children arrived from New Jersey yesterday to attend the opening concert of the Gateways Music Festival, featuring African-American classical musicians and composers performing at Eastman School of Music.

Festival Artistic Director **Armenta Adams Hummings** learned that the children are here especially to hear their conductor, oboist **Oscar Petty**, who was featured on last night's chamber-music program.

The middle-school students are members of the **Metropolitan Youth Division Orchestra, Chorus and Band**, which formed last July. And they're already performers themselves: They played in Newark last summer for the annual meeting of the National Association of Negro Musicians.

Newark music teacher **Janesia Mosley** organized the bus trip and raised the money. Her goal was to inspire the kids to become first-rate musicians.

The children — who study tuba, timpani, bassoon, saxophone, clarinet, oboe, cello and voice — plan to stick around long enough to hear the next Gateways concert: today's 3 p.m. piano recital by **Roy Eaton** and the Rev.

**Charles Walker**. □

— EUGENE MARINO and SHARON McDANIEL

## Music

David Raymond

# Gateways weekend: a black, classical focus

While classical music is often idealized as a universal language, it can sometimes create barriers, too. While African-American classical musicians are among the world's finest — think of Leontyne Price, Jessye Norman, Andre Watts, or Kathleen Battle — young musicians can often lack performing opportunities and a supportive atmosphere in which to study. This weekend's Gateways Music Festival, which kicks off the year's offerings at the Eastman School, will open a few doors, displaying a wide range of African-American talent.

This is a festival with mission: namely to increase the visibility and viability of African-American classical musicians, to encourage young African-Americans to study classical music, and to give them a chance, in the words of the Gateways brochure, "to meet, exchange ideas, and revitalize their musical energy."

Musical energy will definitely be in the air at Eastman. The next few days are full of concerts that feature African-American musicians of all ages, but are designed for everybody — and all of them are free. Tickets are required for each concert, though; they're available from Ticket Express (222-5000, 100 East Avenue, Monday through Friday 10 a.m. - 6 p.m. and Saturday 10 a.m. - 3 p.m.). Remaining tickets will be available at the door one hour before the performance.

The Festival's coordinator and artistic director is Armenta Adams Hummings, who balances a busy career as a concert pianist with a dedication to the inclusiveness of music and the other performing arts. This is the heart of her work as Distinguished Community Mentor at the Eastman School, in which Adams Hummings gives individual and group music lessons to children in Rochester's urban communities.

The Gateways Festival will be Rochester's first, but Adams Hummings' third; she successfully produced two of them in 1993 and 1994 in Winston-Salem, North Carolina.

African-American musicians from throughout the United States will be here for Gateways, and there are some big names among the soloists, particularly the award-winning pianist Awadagin Pratt (that's *Awa-dodge-in*) Pratt, who'll perform and conduct Beethoven's Third Concerto on Sunday night with the Gateways Festival Orchestra, after an afternoon leading a Monster Concert of 10 pianists romping through Rossini, Gortschalk, and other confectionery. (That should bring back happy memories for Rochesterians of a similar Eastman School event 25 years or so ago).



Awadagin Pratt performs at the Gateways Music Festival this weekend.

Another highlight will be Copland's *Lincoln Portrait*, narrated by William Warfield. And the chamber music performers include players from the orchestras of New York, Los Angeles, Boston, and Cleveland.

While the Gateways performers are African-Americans, the composers represented in the festival range from Bach and Mozart to Brahms and Rachmaninoff, as well as such fine (and varied) African-American composers as George Walker, Duke Ellington, and the increasingly popular William Grant Still

(1895-1978).

Usually called "The Dean of Black American Composers," Still was the first African-American to have a symphony and an opera professionally produced in this country. (The symphony was the *Afro-American Symphony*, and it was first played here in Rochester in 1930, led by Howard Hanson.) Still's piano concerto *Kaintuck* is included on the final Gateways program (and more of his appealing music is featured on an RPO concert in January 1996). ■



Cellist Owen Young

The Gateways Festival performance schedule:

### Friday, September 8

Chamber music concert: music by Telemann, Walker, Ellington, Barber, Brade, Arnold, Bach. Kilbourn Hall, 8 p.m.

### Saturday, September 9

Piano recital: Roy Eaton, piano; the Reverend Charles Walker, piano/composer. Howard Hanson Hall, 3 p.m.

Chamber music concert: music by Vivaldi, Brahms, Rachmaninoff, Singleton, Bach. Kilbourn Hall, 8 p.m.

### Sunday, September 10

Monster piano concert: Awadagin Pratt, conductor, with 10 pianists. Music by Rossini, Gortschalk, and others. Eastman Theatre, 3 p.m.

Gateways Music Festival Orchestra. Alfred Duckert and Michael Morgan, conductors; Richard Fields, piano; Amadi Hummings, viola; Eliesha Nelson, violin; Awadagin Pratt, piano/conductor; William Warfield, narrator. Weber: Overture to *Oberon*; Mozart: *Sinfonia Concertante* K. 364; Still: *Kaintuck*; Beethoven: Piano Concerto No. 3; Copland: *A Lincoln Portrait*. Eastman Theatre, 7:30 pm.

Events are free, but tickets required



# Musical energy

*Gateways festival is designed to demonstrate universal appeal of classical music*

**A**s **Armenta Adams Hummings** continues her three-year appointment at the Eastman School of Music as "distinguished community mentor," she's been conducting individual and group lessons for children and adults at community centers throughout the city of Rochester.

In keeping with her mission to increase the visibility and viability of African-American classical musicians and to heighten public awareness of their classical-music contributions, she's bringing the festival she founded two years ago in Winston-Salem, N.C., to Rochester.

The Gateways Music Festival features the talents of classically trained African-American musicians and brings together

professionals from throughout the United States for three days of concerts, informal music making, networking, and other opportunities.

What it means for the Rochester community is three days of free concerts featuring the likes of **Michael Morgan**, currently music director of the Oakland East Bay Symphony; pianist **Awadagin Pratt**, first-prize winner of the 1992 Naumberg

International piano competition; and a favorite area baritone, Rochester native **William Warfield**.

Other special guest artists will include **Jerome Ashby**, horn, who was recently appointed to the faculty of the Juilliard School; cellist **Donald White**, who has performed with the Cleveland Orchestra for 35 seasons; and cellist **Owen Young**, who is currently resident tutor of music and director of concerts in Dunster House at Harvard University and teaches throughout the Boston area.

A concert pianist herself, Hummings stressed that a primary thrust of the festival will continue to be a celebration of the universal appeal of classical music and, in particular, of its ability to cross racial lines, bringing diverse communities closer together.

As part of the festival, subtitled "Classical Music and the African-American Musician," the musicians will present five concerts, all free of charge and open to the public, between Sept. 8 and 10.

The lineup includes:

- A chamber-music concert at 8 p.m. Friday, Sept. 8, in the school's Kilbourn Hall, 60 Gibbs St., featuring the music of Telemann, Walker, Ellington, Barber, Brade, Arnold, and Bach.
- A recital with pianist **Roy Eaton**



Concert pianist Awadagin Pratt appears in two free performances during the Gateways Music Festival at the Eastman School of Music on Sept. 8, 9, and 10.

and composer/pianist the **Rev. Charles Walker** at 3 p.m. Saturday, Sept. 9, in the school's Howard Hanson Hall.

- A chamber-music concert featuring the music of Vivaldi, Brahms, Rachmaninoff, Singleton, and Bach at 8 p.m. Sept. 9 in Kilbourn Hall.
- A Monster Piano concert featuring Pratt as conductor and 10 other pianists at 3 p.m. Sunday, Sept. 10, in the Eastman Theatre.
- A concert featuring the Gateways

Music Festival Orchestra, led by conductors Morgan, Pratt, and **Alfred Duckett**, at 7:30 p.m. Sunday, also in the Eastman Theatre.

Warfield will act as narrator for this festival-ending concert, which will also feature pianists Pratt and **Richard Fields**, violist **Amadi Hummings**, and violinist **Ellesha Nelson**. Listen for the music of Weber, Mozart, Still, Beethoven, and Copland.

While all of the concerts are free, tickets are required. Call 274-1100.



Linda Quinlan



# African-American classical musicians take center stage

ROCHESTER — The Gateways Music Festival: Classical Music and the African-American Musician will bring together professionals from throughout the U.S. for three days of concerts, informal music making, and other activities.

Eastman School of Music, 26 Gibbs St., will be the site for the Sept. 8-10 festival.

The musicians will present five concerts and admission will be free, although you do need to get tickets. Tickets may be reserved at Ticket Express, 100 East Ave., telephone (716) 222-5000. That office is open 10 a.m. to 6 p.m. Monday through Friday and 10 a.m. to 3 p.m. Saturday. Remaining tickets will be available at the Kilbourn Hall and Eastman Theatre box offices one hour before each performance.

For recorded information, call (716) 273-1100.

Founded by concert pianist Armenta Adams Hummings in 1993, the festival was first held in Winston-Salem, N.C.

Here's the schedule for the Rochester festival:

- Friday, Sept. 8, 8 p.m., Kilbourn Hall, chamber music concert featuring the music of Telemann, Walker, Ellington, Barber, Brade, Arnold, and Bach.

- Saturday, Sept. 9, 3 p.m., Howard Hanson Hall, pianist Roy Eaton and composer-pianist the Rev. Charles Walker with a piano recital. Eaton was the first recipient of the Kosciuszko Foundation Chopin Award in 1950 and Walker is pastor of the 19th Street Baptist Church of Philadelphia, Pa.

- Saturday, Sept. 9, 8 p.m., Kilbourn Hall, chamber music by Vivaldi, Brahms, Rachmaninoff, Alvin Singleton, and J.S. Bach.

- Sunday, Sept. 10, 3 p.m., Eastman Theatre, "Monster Piano Concert" with 10 pianists performing Rossini's "Overture to William Tell" and a Gottschalk

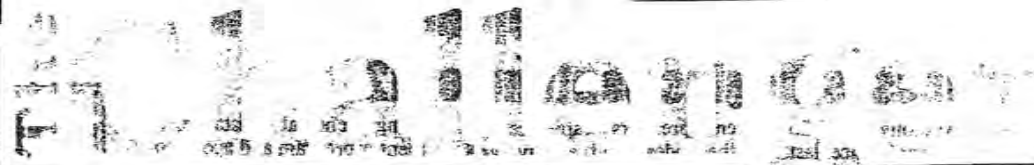


composition, conducted by pianist Awadagin Pratt.

- Sunday, Sept. 10, 7:30 p.m., Eastman Theatre, Gateways Music Festival Orchestra, works by Weber, Mozart, Still, Beethoven, and Copland; conductors Alfred Duckett and Michael Morgan, also Richard Fields (piano), Amadi Hummings (viola), Eliesha Nelson (violin), Awadagin Pratt (piano, conductor), and Rochester native William Warfield, narrator.

**Pianist Awadagin Pratt (above) first prize winner of the Naumburg International Competition, will take part in the Gateways Music Festival in Rochester.**

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WE WISH TO PLEAD OUR OWN CAUSE. TOO LONG HAVE OTHERS

SPOKEN FOR US.



**BLACK CLASSICAL MUSICIANS:** Concert pianist Armenta Adams Hummings, above, is founder and artistic director of the Gateways Music Festival, three days of great music performed by Black classical musicians from throughout the United States. Sponsored by the Eastman School Of Music and the University of Rochester, the event takes place September 8,9 and 10. Prominent artists include Michael Morgan, conductor; Awadagin Pratt, pianist; and William Warfield, baritone. The events are free and open to the public. For more information and tickets, call Ticket Express at 222-5000. Remaining tickets will be available at the door one hour before each each performance.

# Gateways Music Festival

## Showcasing the Talents of Classically Trained African-American Musicians

ROCHESTER, NY—Musical energy will be high at the upcoming Gateways Music Festival held at the University of Rochester's Eastman School of Music. Featuring the talents of classically trained, African-American musicians, the *Gateways Music Festival: Classical Music and the African-American Musician*, will bring together professionals from throughout the United States for three days of concerts, informal music making, networking, and other opportunities to revitalize their energy.

The networking among musicians touches the very soul, as black professionals who in many instances are the one and only African American within their orchestra, come together to provide support and share their experiences and talents. The total community will certainly benefit from the musicianship and personal example of the Festival artists.

As part of the festival, scheduled for **September 8, 9, and 10, 1995**, the musicians will present five concerts—all are free of charge and open to the public. Among the special guest artists are conductor *Michael Morgan*, music director of the Oakland East Bay Symphony; pianist *Awadagin Pratt*, first prize winner of the 1992 Naumburg International Piano Competition; and baritone *William Warfield*.

The Gateways Music Festival was founded by concert pianist *Armenta Adams Hummings* in 1993. Known for her work encouraging and directing black talent, Hummings serves as a Distinguished Community Mentor at the Eastman School of Music. She currently leads group instructional sessions and teaches semi-private lessons, offered at little or no cost, at community centers in Rochester.

Held on a small scale in Winston-Salem, North Carolina, the annual Gateways Festival received national attention with the appear-



**Conductor Michael Morgan**

ance of Louis Farrakhan, who stunned audiences with his brilliant playing of the *Mendelssohn Violin Concerto*. Farrakhan's appearance demonstrated a primary thrust of the Gateways Festival, which is the universal appeal of classical music and its ability to cross racial lines.

**Friday, September 8 at 8:00 p.m. in Kilbourn Hall**, festival participants will present a chamber music concert, playing music of Telemann, Walker, Rachmaninoff, and Bach.

**Saturday, September 9 at 3:00 p.m. in Howard Hanson Hall**, pianist *Roy Eaton* and composer/pianist the Reverend *Charles Walker* will perform a piano recital (program to be announced). Eaton was the first recipient of the Kosciuszko Foundation Chopin Award in 1950, and Walker is pastor at 19th Street Baptist Church in Philadelphia, Pennsylvania.

**Saturday at 8:00 p.m. in Kilbourn Hall**, a chamber music concert will feature the music of Vivaldi, Ellington, Brahms, Barber, Alvin Singleton, and J.S. Bach.

**Sunday, September 9 at 3:00 p.m. in Eastman Theatre**, *Awadagin Pratt* will preside over an ensemble of 10 pianists in a Monster Piano Concert, performing *Rossini's Overture to William Tell* and music of Gottschalk.

**Sunday at 7:30 p.m. in Eastman Theatre**, the *Gateways Music Festival Orchestra* will close the Festival with works of Mozart, Still, Beethoven, and Copland. All programs are subject to change.

All Festival concerts are free, but tickets are required and may be reserved and picked up at Ticket Express, 100 East Avenue (corner of Gibbs), phone 716-222-5000. Ticket Express hours are Monday-Friday, 10:00 a.m.-6:00 p.m. Remaining tickets will be available at Kilbourn Hall and Eastman Theatre box offices one hour before each performance.

## Maze featuring Frankie Beverly

When an incredible musical innovator joins with a powerful collection of talent, a band like Maze featuring Frankie Beverly is created. The Rochester Broadway Theatre League and Great Lakes Entertainment are proud to bring this great Rhythm and Blues act to the Auditorium Center on **Saturday, August 19 at 8:00 p.m.**

Their latest album, *Back to Basics*, is a musical mix that brings together the group's rich history while revealing new directions for their creativity. Beverly and the band usually take a year or more to record an album and the sessions for *Back to Basics* were no exception. It's a tradition of excellence that has been carried through almost 30 years of performance.

Maze featuring Frankie Beverly produces hits

that earn the group an enduring place in the hearts and souls of their worldwide following.

Beverly has been working this way since the early 70s, when he emerged in his hometown of Philadelphia as a distinct musical alternative to the popular Philly International sound. He relocated to San Francisco and formed Maze in 1976.

Tickets for Maze featuring Frankie Beverly will go on sale Saturday, July 8 at 10 a.m. Ticket prices are \$25.00 (special gold circle seating also available). Tickets can be purchased at Ticket Express 100 East Avenue or at any Ticketmaster location. Phone orders will be accepted by calling (716) 222-5000 or (716) 232-1900. Out of town call 1-800-722-3939. □□□



# GATEWAYS MUSIC FESTIVAL

IN ASSOCIATION WITH **EASTMAN SCHOOL OF MUSIC**

Gateways Music Festival expresses its sincere  
gratitude to Gateways musician

**ROBERT H. SMITH, JR.**

and his mother

**GRAYCE E. SMITH**

for donating these materials  
to the Gateways archive.

August 2021





## THIS WEEK AT EASTMAN

### 1995: Eastman hosts the third annual Gateways Music Festival

On September 10th, 1995, the third annual Gateways Music Festival concluded with a gala concert in the Eastman Theater, at which the Gateways Festival Orchestra, comprised of 75 African American musicians from across the nation, performed under the direction of three conductors in turn. The Festival had been founded in 1993 by concert pianist Armenta Adams Hummings with the goal of increasing the visibility of musicians of color. Altogether, the 1995 Festival featured five programs—orchestral, chamber, and solo instrumental—led by three different conductors and featuring five soloists. Eastman School Director Robert Freeman addressed the audience from the stage at the opening of the concluding concert, using the occasion to announce that Rochester would henceforth become the Gateways Musical Festival's permanent site.

The Festival had opened on September 8th with a chamber music concert in Kilbourn Hall; the program had included *Lyric for Strings* by Eastman alumnus and Pulitzer Prize laureate George Walker, DMA. In addition, Michael Morgan conducted a chamber orchestra in Bach's Brandenburg Concerto no. 1. On September 9th, two performances took place in Kilbourn Hall: an afternoon piano recital in which the Rev. Charles Walker and Mr. Roy Eaton shared the bill, and an evening chamber music concert featuring a mixed bill of performers. The Anderson Quartet, whose members were all Eastman School alumni, gave the premiere performance of Alvin Singleton's *Somehow We Can* (1994), which had been inspired by the poem of the same title by conductor James DePreist, nephew of contralto Marian Anderson, after whom the Quartet was named. Also appearing that evening, cellist Owen Young and pianist Joy Michele Cline so impressed the audience with their performance of Rachmaninoff's Cello Sonata in G minor that the Eastman School immediately engaged them to appear in the Kilbourn Concert series in the 1996-97 season. (The program for their return engagement on October 8th, 1996 would include the Sonata for Cello and Piano by Eastman's own George Walker.)

Festival programming continued on September 10th with a piano monster concert in the Eastman Theater, which was opened with solo works announced from the stage by five pianists performing in turn. Thereafter, the concert concluded with Louis Moreau Gottschalk's arrangement of Rossini's *William Tell* Overture, scored for *ten* pianos (!) with orchestra, all conducted by Awadagin Pratt. The Festival concluded that evening with the Festival Orchestra concert in the Eastman Theater. The concert was opened with remarks by the Honorable William Johnson, Mayor of Rochester, and by Dr. Freeman. Mr. Johnson was quoted in the *Rochester Times-Union* the following day as having told the audience, "It does my heart good if I see one or two African American musicians in an orchestra. But my heart is beating overtime tonight," he said as he gestured towards the 75-piece Festival Orchestra. The concert featured three different conductors, each leading the Festival Orchestra in turn: Michael Morgan, Alfred Duckett, and Awadagin Pratt, who doubled as conductor and soloist in Beethoven's Piano Concerto no. 3. Pianist Richard Fields was soloist in William Grant Still's *Kaintuck* for piano and orchestra, which had received its world premiere performance in the Eastman Theater under Howard Hanson's direction on January

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16th, 1936. The concluding work on the program was *A Lincoln Portrait* by Aaron Copland, with Eastman's very own William Warfield, BM '42, appearing as the narrator.

► Photos by Louis Ouzer, master negative nos. R4160-2, 14, 15, 26, 34, 36; R4161-19, 31, 36.

*Background:*

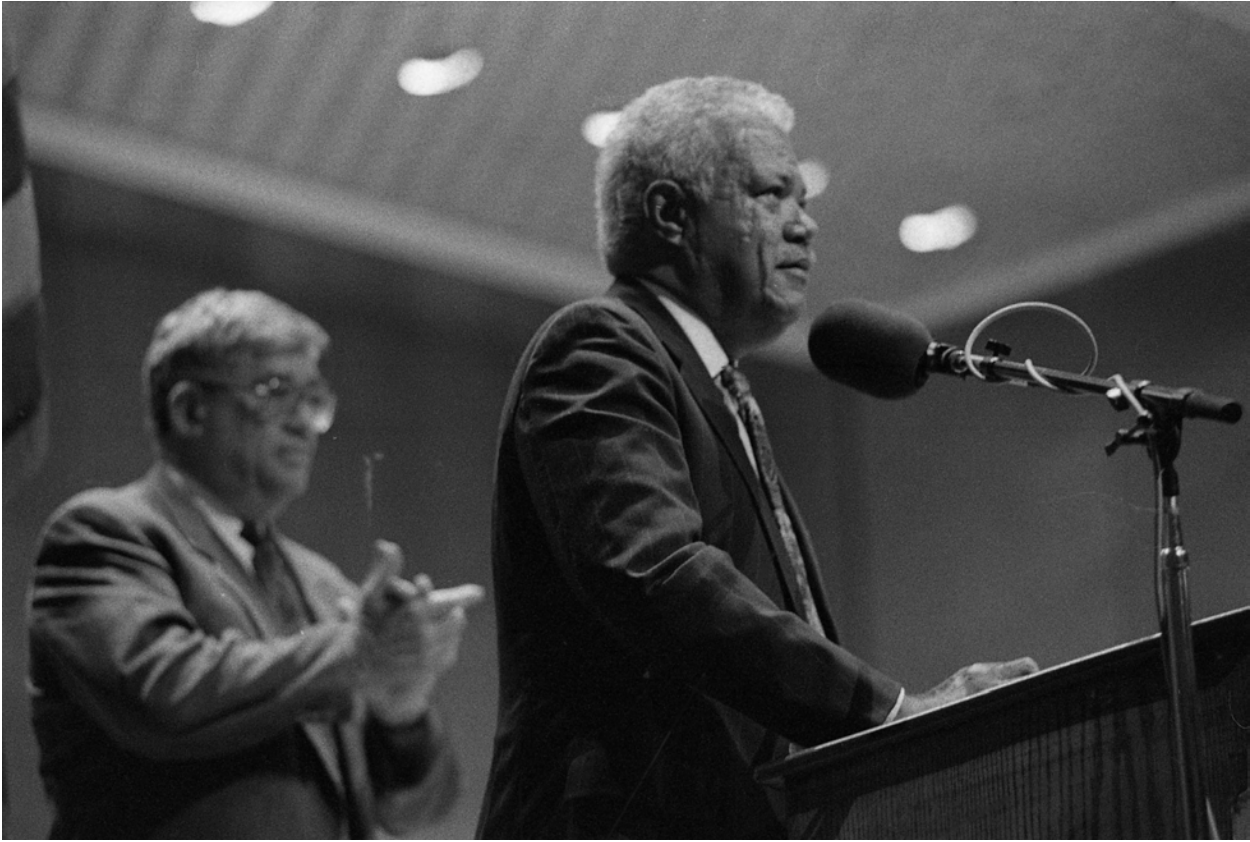
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