

Duke University's  
"Black Music and the Soul of America" Humanities Unbounded Lab  
<https://sites.duke.edu/blackmusiclab/events/>

presents

## On the Persistence of the Spiritual in Black Music *featuring Guest Artist, Albert Lee (tenor)*

Baldwin Auditorium, Duke University  
October 22, 2021 at 8:00pm

*Sometimes I Feel Like a Motherless Child*

arr. Henry T. Burleigh (1866-1949)

Albert Lee, Tenor  
Anthony Kelley, Piano

Excerpts from *Five Folksongs in Counterpoint*

Florence Price (1887-1953)

Ciompi Quartet

*Ev'ry Time I Feel de Spirit* (1925)

arr. Henry T. Burleigh (1866-1949)

Matthew Bao, bass soloist

*King Jesus Is A-Listening* (1925) [for the (Tuskegee Institute Choir]

arr. William L. Dawson (1899-1990)

*Son of Mary* (1926) [dedicated to the Oberlin Music Union]

arr. R. Nathaniel Dett (1882-1943)

*Joshua Fit de Battle of Jericho* (1935)

arr. J. Rosamond Johnson (1873-1954)

Duke Chorale  
Rodney Wynkoop, Conductor

### INTERMISSION

*Spiritual Songs*

William Banfield (b. 1961)

Introduced by the composer  
Albert Lee, Tenor      Timothy Holley, Cello

*Get Away, Jordan*

arr. Stacey V. Gibbs

*Freedom*

arr. Geri Allen (1957-2017)

*Conversation with God (Dear Lord)*

John Coltrane (1926-1967)  
lyrics, Lenora Helm Hammonds  
arr. Lenora Helm Hammonds & Maurice Myers

*Doxology*

Wynton Marsalis (b. 1961)

North Carolina Central University Vocal Jazz Ensemble  
Lenora Helm Hammonds, Conductor

*Sometimes*

Olly Wilson (1937-2018)

Albert Lee, Tenor  
Electronic accompaniment realized by Olly Wilson

**About the Artists**  
**In order of appearance**

Tenor **Albert Rudolph Lee's** performances have been described as “vocally sumptuous,” “musically distinctive” and even “acrobatically agile.” Having appeared with Opera Theater of Saint Louis, Palm Beach Opera, Opera Theater of Pittsburgh, Philadelphia Orchestra, Saint Luke's Chamber Orchestra, the Collegiate Chorale of New York City, Caramoor International Music Festival, and the Aspen Music Festival, Lee's operatic and oratorio roles include Don Ramiro in Rossini's *La Cenerentola*, Don Ottavio in Mozart's *Don Giovanni*, Almaviva in Rossini's *Il Barbiere di Siviglia*, Nemorino in *L'Elisir d'Amore* and Ferrando in *Così fan tutte* and the tenor solos in Mendelssohn's *Elijah*, Beethoven's 9<sup>th</sup> Symphony, Handel's *Judas Maccabeus*, and the Rossini *Stabat Mater*.

Throughout his performing career he has also worked to preserve and expand the performance of Negro Spirituals in domestic and international performances with the American Spiritual Ensemble. In addition, Lee performed a recital of art song settings of Langston Hughes poetry in Weill Recital Hall at Carnegie Hall and is a featured soloist on a recording of works by Pulitzer Prize winning composer, George Walker on Albany Records singing musical settings of the Walt Whitman poem “When lilacs last in dooryard bloomed,” a poem written as an elegy to Abraham Lincoln after his assassination. Most recently, he appeared as tenor soloist in Handel's *Messiah* with the National Chorale, joined the British based classical crossover group *Vox Fortura* in domestic and international performances, and made appearances with Opera Las Vegas and Steamboat Opera of Colorado. Having completed the Bachelor of Music in Vocal Performance at the University of Connecticut, the Master of Music at The Juilliard School, and the Doctor of Music degree at Florida State University with a doctoral treatise titled “The Poetic Voice of Langston Hughes in American Art Song,” he is Associate Professor of Music (Adjunct) and the inaugural Director of Equity, Belonging, and Student Life at the Yale University School of Music.

**Anthony M. Kelley** is a Composer & Associate Professor of the Practice in the Duke University Department of Music. He joined the Duke University music faculty in 2000 after serving as Composer-in-Residence with the Richmond Symphony for three years under a grant from Meet the Composer, Inc. He received his Bachelor's and Master's degrees from Duke University, and he earned a Ph.D. in Musical Composition from the University of California at Berkeley.

In 1999, Richmond Symphony premiered his piano concerto, *Africamerica*, with soloist Donal Fox. In 1998, The American Composers Orchestra gave the premiere performance of a commissioned work, *The Breaks*, under the direction of Gerard Schwartz. The Baltimore, Detroit, Atlanta, North Carolina, Oakland East Bay, Marin (CA) and San Antonio symphony orchestras have also performed Kelley's symphonic music. Among his awards and honors are the Charles Ives Scholarship from the American Institute and Academy of Arts and Letters, and composition fellowships from the North Carolina Arts Council, the Virginia Commission for the Arts and the Mid-Atlantic Arts Foundation. His recent work, such as his soundtracks to the H. Lee Waters/Tom Whiteside film, *Conjuring Bearden*, and Dante James's film, *The Doll*, explores music as linked with other media, arts, and sociological phenomena. He also co-founded and performs in the improvisational Postmodern blues quartet called the BLAK Ensemble.

In 2021, Kelley and his colleague, Thomas Brothers, received a two-year Duke University Humanities Unbounded grant to co-found the Duke Humanities Lab, “Black Music and the Soul of America,” to explore the breadth of the content and influence of Black American music. The **Black Music and the Soul of America Lab** endeavors to infuse undergraduate and graduate education at Duke with a robust awareness of the myriad manifestations and implications of Black Music. Based in the Department of Music, and in close conversation with the other programs and departments throughout the university and region, the lab will explore issues for engagement with faculty, graduate students, and undergraduate students. Over the course of two years, the Black Music and the Soul of America Lab plans a series of discussions, performances, and curricular innovations aimed at updating our approach to integrating more Black music into our teaching norms.

Since its founding in 1965 by the renowned Italian violinist Giorgio Ciompi, the **Ciompi Quartet of Duke University** has delighted audiences and impressed critics around the world. All its members are professors at Duke, where they teach instrumental lessons, coordinate and coach chamber music, and perform across campus in concert halls, libraries, dormitories and classrooms. In a career that spans five continents and includes many hundreds of concerts, the Ciompi Quartet has developed a reputation for performances of real intelligence and musical sophistication, with a warm, unified sound that allows each player's individual voice to emerge. In 2018-19 Caroline Stinson joined the Quartet. Her refined musical voice, brilliant instrumental technique and distinguished history as a solo and ensemble player augur an exciting new chapter in the distinguished history of the Ciompi Quartet.

In recent years, the Ciompi Quartet has performed from Washington State to California, Texas, New York, Washington DC and New England, and abroad from China to France, Italy, Germany, Prague, Serbia and Albania. In the summer the Quartet has performed at the Great Lakes Chamber Music Festival in Detroit, North Carolina's Eastern Music Festival and Highlands Chamber Music Festival, and at Monadnock Music in New Hampshire. Collaborations have included the distinguished talents of pianists Bella Davidovich, Menahem Pressler and James Tocco, the Borromeo Quartet, saxophonist Branford Marsalis, soprano Tony Arnold, and jazz vocalist Nnenna Freelon, among many others. The Quartet's commitment to creative programming often mixes the old and the brand new in exciting ways. Its extensive catalog of commissions includes many that the group continues to perform on tour. Close ties to composers such as Paul Schoenfield, Stephen Jaffe, Scott Lindroth, and Melinda Wagner have produced important contributions to the repertoire; the quartet recently premiered Stephen Jaffe's Third String Quartet and Lindroth's Cello Quintet, written for the Ciompi and cellist Ashley Bathgate. The group's most recent recordings are on Toccata Classics (a string quartet by 19th century violin virtuoso Heinrich Ernst), and Naxos, which released "Journey to the West" by Chiayu Hsu in 2015; also on Naxos online is a recording of the quartets of Paul Schoenfield including the popular "Tales from Chelm." Numerous other discs are on the CRI, Arabesque, Albany, Gasparo, and Sheffield Lab labels, with music from Haydn, Mozart, and Beethoven, up through the present.

**The Duke University Chorale**, directed by **Rodney Wynkoop**, is the primary choral group of the Department of Music at Duke. The Chorale performs numerous concerts throughout the year, both on and off campus, and tours annually during Duke's Spring Break. In previous years the Chorale has toured China, Italy, Austria, Hungary, Poland, the Czech Republic, England, Wales, Mexico, and many parts of the U.S. The Chorale's repertoire features both sacred and secular music ranging from the Renaissance to contemporary works, from serious to popular music, and from unaccompanied works to pieces with piano and other instruments. In past years the Chorale has performed major works with the North Carolina Symphony and other orchestras, including the Verdi and Brahms *Requiems*, Bach's *Mass in B Minor*, Haydn's *Creation*, Carl Orff's *Carmina Burana*, Duke Ellington's *Sacred Concert*, and Mendelssohn's *Elijah*. In February 2020, they performed the *Messe Solennelle* of Louis Vierne and the *Requiem* of John Rutter. Because of the Chorale's strong ties to the university and community, the group sings in such varied venues as area nursing homes, official university events, and Duke basketball games. Their annual family-style Christmas program fills Duke Chapel to overflowing and supplies vast amounts of food for area homeless shelters. The Chorale has produced several CD recordings, including a CD from their 2018 spring break tour concert. The Chorale has been conducted by Rodney Wynkoop since 1984 and is accompanied by Hye-Bin Song.

#### **Soprano**

Chesney Birshing  
 Claire Budzik  
 Tiana Clemons  
 Rhiannon Eplett  
 Jenny Green  
 Nicole Lee Heberling  
 Francesca Herrera  
 Sophia Kuhn  
 Julia Leeman  
 Morgan Linsley  
 Katie Lutz  
 Adrianna Marshall  
 Tess Redman  
 Natalie Rincon  
 Sadie Sheridan  
 Audra Whithaus

#### **Alto**

Chloe Beittel  
 Laney Chang  
 Morgan Chumney  
 Arielle Curtis  
 Olivia Fan  
 Charlotte Fontham  
 Sophia Leeman  
 Emily Mawyer  
 Meghna Parameswaran  
 Ameya Rao  
 Lauren Relaford  
 Becca Rosenzweig  
 Lauren Sar  
 Alyssa Zhao

#### **Tenor**

Em Adler  
 Babu Chatterjee  
 Daph Dotson  
 Aruna Menon  
 Derya Oktay  
 Krystyna Olszewska  
 Michelle Qiu  
 Joy Tong

#### **Bass**

Matthew Bao  
 Charlie Bonetti  
 Grant Bryden  
 Yi Chen  
 Felipe Ferraz  
 Michael Herron  
 Aaron Makar  
 Ricardo Adrian Mendez  
 Ethan Mills  
 Horacio Rios  
 Paul Sabharwal  
 Riley Stephenson  
 Harris Tak On Tong  
 Henry Williams

Composer, educator, author, **Dr. William Banfield** served as Professor and Director of Africana Studies/Center at the Berklee College of Music. He taught in the college from 2005 until his retirement in 2020, when he was named Professor Emeritus, Founding Director of Black Music Culture Studies for his service to the institution. Prior, he served as the Endowed Chair Humanities, Fine Arts, Professor of Music, Director of American Cultural Studies/Jazz, Popular, World Music Studies, University of St. Thomas, MN (1997-2005), and as Assistant Professor, African American Studies/Music at Indiana University (1992-1997), where he developed the Undine Smith Moore Collection of Scores and Manuscripts of Black Composers. In 2002, he was as a W.E.B. Dubois fellow at Harvard University and was appointed by Toni Morrison to serve as the visiting Atelier Professor, Princeton University, 2003.

Dr. Cornel West has called him, "one of the last grand Renaissance men in our time... a towering artist, exemplary educator, rigorous scholar, courageous freedom fighter," and Henry Louis Gates wrote of him, "Bill Banfield is one of the most original voices on the scene today... he tunes us in to the conversation happening worldwide between the notes of contemporary musical culture...." Dr. Banfield was commissioned by Quincy Jones to write approaches/curriculum to teaching the history of American popular music (2009-2013). Having served three times as a Pulitzer Prize judge in American music (2010/2016/2020), Banfield is an award winning composer whose symphonies, operas, and chamber works have been performed and recorded by major symphonies across the country, including the National, Atlanta, Minneapolis, Dallas, Akron, Detroit, New York Virtuoso, Grand Rapids, Akron, Richmond, Toledo, Savannah, Chicago Symphonia, Indianapolis, Sphinx, Sacramento, and San Diego symphonies. In 2019, he was appointed as a research associate at the Smithsonian Center for Folklife and Cultural Heritage (CFCH), one of the Smithsonian's 12 research and cultural centers. He has authored 7 books on music, arts and cultural criticism, history and biographies, covering everything from contemporary Black composers to Ornette Coleman, Nikki Manaj and Kendrick Lamar, notably *Landscapes in Color: Conversations With Black American Composers* (2002) and the biography *Pat Patrick, American Musician and Cultural Visionary*.

A native Detroiter, William Banfield received his Bachelor of Music from the New England Conservatory of Music in Boston, a Master of Theological Studies from Boston University and a Doctor of Musical Arts in composition from the University of Michigan. His formal composition studies were under T. J. Anderson, George Russell, Theodore Antoniou, Bill Bolcolm, and Bill Albright.

**Timothy Holley** is an alumnus of Baldwin Wallace University and the University of Michigan. He has collaborated with the Mallarmé Chamber Players and the North Carolina Symphony Orchestra since 1997. His doctoral dissertation at UM focused on the cello music of African American composers, and he has given premiere performances of works by T. J. Anderson, William Banfield, Trevor Weston and Adolphus Hailstork — including the *Sonata for Solo Cello*, which was written for him. He has performed Valerie Capers' *Song of the Seasons* for soprano, cello and piano with Louise Toppin in Weill Hall at Carnegie Hall in New York City. He can also be heard on commercial recordings with Nnenna Freelon (*Homefree*), Oral Moses (*Songs of America*), and the North Carolina Symphony Orchestra (*American Spectrum*). He recently performed with the Mallarmé Chamber Players in a concert of "Map to the Treasure: Reimagining Laura Nyro" with pianist and composer Billy Childs (2016). He has participated in recent Gateways Music Festivals for Black Classical Musicians at the Eastman School of Music, Rochester, NY (2011, 2013, 2015, and 2017) and the VIDEMUS@25 Festival at the University of North Carolina at Chapel Hill (2012). He co-hosted "A Symposium of Celebration" for the 100th birthday of Margaret Bonds at the University of North Carolina at Chapel Hill and North Carolina Central University in March 2013. He also participated in the Colour of Music Festivals of Black Classical Musicians in Charleston, South Carolina (2013, 2014, and 2017). Dr. Holley has given lectures on the aesthetic diversities of African-American concert music, as exemplified by the influence of the Negro spiritual on the cello music of African-American composers, the poetry of Langston Hughes and its influence on the music of Howard Swanson. He has made two cello transcriptions of works by William Grant Still and contributed encyclopedia entries on the Negro String Quartet and the Symphony of the New World. In 2013, he started an online Facebook group called "The African American Cello History Collective" and also maintains a companion blogsite titled "A View from the Scroll ([www.viewedscroll.blogspot.com](http://www.viewedscroll.blogspot.com)). He serves as Associate Professor of Music at North Carolina Central University.

The **North Carolina Central University Vocal Jazz Ensemble** is directed by **Dr. Lenora Helm Hammonds**.

**Members:** Aissa Paul, Lillian Park, Gracie Jessop, Jawan Davidson, Malik Hooks, Manuel Martinez, Dupresha Townsend (bassist Lance Scott Jr., drums Toby Falvo, pianist Professor Jim Crew)

The North Carolina Central University Vocal Jazz Ensemble was founded in 1992, is comprised of undergraduate and graduate student vocalists with backgrounds from all over the globe, and is under the direction of Dr. Lenora Helm Hammonds. The award-winning ensemble's sound is steeped in the American jazz tradition, and the group continues to be noted for their diverse repertoire and performance acumen. NCCU's Vocal Jazz Ensemble achievements include: releasing their first full-length recording, *Arrival*, in 2010; an Ella Fitzgerald Charitable Foundation Memorial Scholar in Jazz; receiving the 2018 Best Choir Award from *HBCU Digest*, being the first vocal group to appear at the Notre Dame Collegiate Jazz Festival, and performing for the New York City Jazz Festival, Jazz at Lincoln Center, Sirius RealJazz XM Radio, and the annual Jazz Education Network conferences. The NCCU Jazz Ensemble and vocalists were invited to perform at the White House for a reception for state and congressional aides (Clinton administration) and for a political event to welcome First Lady Michelle Obama. The ensemble released their second recording in Spring 2017 entitled *Take Note*, produced by Dr. Lenora Helm Hammonds and the now retired Dr. Ira Wiggins. Contact Prof. Baron Tymas at [btymas@ncu.edu](mailto:btymas@ncu.edu) or Dr. Lenora Helm Hammonds at [LHelm@ncu.edu](mailto:LHelm@ncu.edu) for information. Visit [www.ncu.edu/jazz](http://www.ncu.edu/jazz).