



CONCERT GUIDE

Lift Every Voice:

Reflections on community through voice and music

June 5, 2020

Excerpts from Lift Every Voice concerts 2018-2020 record live at Heinz Hall



A MESSAGE FROM OUR PRESIDENT & CEO



In these exceptionally challenging times, there is precious importance in pausing for expression and reflection on the current issues our country is experiencing in this time of a global health pandemic and dehumanizing racist acts against our fellow human beings. We share in our community's grief and pain, and believe that with each other and with our

community, our heartache might find some solace in the resolve that we can, and must, do better.

The first Lift Every Voice Concert debuted in 2018 as a collaborative effort of community leaders, educators, and musicians. Collaborating with our neighbors to leverage the power of music to respond to the issues and interests of our community is an essential component of this resolve. These concerts seek to provide a platform for voices and music that may not have one. We have been honored to continue this series the two years since then. We look forward to premiering a collaborative, multimedia commission created by three incredible artists Kathryn Bostic, Jessica Lanay, and Njaimeh Njie.

But we can, and must, do better.

I am deeply struck by the powerful words of Jessica Lanay's cento poem, "What You, In Fact, Have," that was presented at our Lift Every Voice concert just this past February. Following are two of the stanzas:

I.

The state of civilization, which produced that photograph of that white cop in Birmingham, standing on that Black woman's neck: we're dealing with human beings; one cannot be romantic about human nature, because the pressures under which you live are inhuman.

There is no one to want me—to say my name.

girl, girl, girlgirlgirl Your woman never fix up your hair?

VII.

You think dark is just one color, but it ain't.

I would be a fool if I depended on that judgment.

Saying something is pitch black is like saying something is green, a disrupting darkness before the eyes, in the dark. They're five or six kinds of black. Some like fingers. And it don't stay still.

What kind of green? Green like a grasshopper? Or, green like the sky is just before it breaks into storm?

I need my breath now.

Inspired by and quoting the works of Toni Morrison, Richard Wagner, Georges Bizet, James Baldwin and Nikki Giovanni, you will hear Jessica's full poem read by Tamara Tunie and Damon Young. The Lift Every Voice Unity Choir, under the direction of Nicol Porter and comprising member from 13 area church choirs, will open the concert with "Lift Ev'ry Voice and Sing." Our amazing host Tamara Tunie celebrates a Pittsburgh legend with Lush Life, and our own Demareus Cooper will sing Amazing Grace to close the program.

But we can, and must, do better.



Jessica Lanay, Njaimeh Njie, Melia Tourangeau, and Kathryn Bostic after the Lift Every Voice concert, February 2020.

In this presentation, we will feature Shantanique Moore, flutist, who is the Pittsburgh Symphony's recipient of a two-year fellowship designed to enable one young African American musician the ability to dedicate him or herself to the pursuit of an orchestral career. Shantanique is the eighth recipient of this fellowship program—and we know you will be thrilled again by her performance of the Frank Martin Ballade for Flute and Orchestra.

But we can, and must, do better.

We hope for a country of peace and unity. We believe in the strengths of individuals, and we know that appreciation and empathy can grow when we listen to each other, consider different viewpoints, and take the path of new experience. The Pittsburgh Symphony Orchestra is committed to inclusivity, free expression, fairness and joy, and the knowledge that sharing great music is a powerful way to come together.

Our vision of "Great Music in Every Life" stands for a true and ambitious future – one that respects and cherishes all members of our community and provides us a path to bring us together in authentic and meaningful ways.

I ask you to continue to join with us and work with us on this mission.

With warmest best wishes,

Melia Tourangeau
President and CEO, Pittsburgh Symphony Orchestra.

PROGRAM

FRIDAY NIGHT CONCERTS

LIFT EVERY VOICE: REFLECTIONS ON COMMUNITY THROUGH VOICE AND MUSIC

FRIDAY, JUNE 5, 2020 AT 8PM

Excerpts from concerts recorded live at Heinz Hall on February 29, 2020 and March 2, 2019

André Raphel, conductor
Tamara Tunie, host and vocalist
Max Leake, piano
Jeffrey Grubbs, bass
Thomas Wendt, percussion
Shantanique Moore, flute
Damon Young, reader
Demareus Cooper, vocalist
Lift Every Voice Unity Choir
Nicol Porter, director and vocalist
Andrés Franco, Resident Conductor

Moment of Silence

J. Rosamond Johnson *Lift Ev'ry Voice and Sing*
(arr. Smith) **Lift Every Voice Unity Choir**

Florence Price Symphony No. 1 in E Minor
 Juba Dance

Billy Strayhorn "Lush Life" from Kurt Elling Pittsburgh Tribute
(arr. Glickman) **Ms. Tunie**
 Mr. Leake
 Mr. Grubbs
 Mr. Wendt

Frank Martin Ballade for Flute and Orchestra
 Ms. Moore

Jessica Lanay What You, In Fact, Have
 Ms. Tunie
 Mr. Young

Kathryn Bostic

"Toni Morrison: The Pieces I Am"
Directed by Timothy Greenfield-Sander
Selections from the Cinematic Score
With Film Segments from Magnolia Pictures
(This concert will feature audio only.
No film segments will be shown.)
Portrait 1 – Toni Morrison: The Pieces I Am –
Open credits/Grandfather reads Bible
Portrait 2 – Morning Writer Craft
Portrait 3 – African American Women
Portrait 4 – On Shore

Traditional

Amazing Grace
Ms. Cooper

The Pittsburgh Symphony Orchestra thanks its sponsors for their generous support of the orchestra and its Lift Every Voice concerts.

The 2020 Lift Every Voice Concert was supported by:
Classical WQED 89.3 fm, The Pittsburgh Foundation, African American Chamber of Commerce of Western Pennsylvania, Common Plea Catering, Macedonia Family and Community Enrichment Center, and ACT3 Consultants.

The 2019 Lift Every Voice Concert was supported by:
Classical WQED 89.3 fm, the Pittsburgh Steelers, African American Chamber of Commerce of Western Pennsylvania, California University of Pennsylvania, Rachel Mellon Walton Fund of The Pittsburgh Foundation, Benjamin Harris Memorial Fund of The Pittsburgh Foundation, Samuel and Carrie Arnold Weinhaus Memorial Fund of The Pittsburgh Foundation, William Christopher and Mary Laughlin Robinson Fund of The Pittsburgh Foundation, Scott Fund of The Pittsburgh Foundation, PNC Foundation, Coston Funeral Homes, Inc., Housing Authority of the City of Pittsburgh, La Roche University and Macedonia Family and Community Enrichment Center.

LIFT EVERY VOICE CONCERT PHOTOS



*Phylicia Rashad, host, Kathryn Bostic, composer, and Lucas Richman, conductor, at the Lift Every Voice concert in 2018, after the world premiere of Bostic's *The August Wilson Symphony*.*



Phylicia Rashad, host and narrator, Lift Every Voice concert, 2018.



*Adé Williams, violin, performing *Introduction and Rondo capriccioso in A minor for Violin and Orchestra, Opus 28*, at the 2019 Lift Every Voice concert.*



Kiya Thompson and Demeatria Boccella, co-hosts of the 2019 Lift Every Voice concert.



The Lift Every Voice Unity Choir, comprised of members of 13 Pittsburgh church choirs, was led by Nicol Porter, director and vocalist, in “Lift Ev’ry Voice and Sing” at the Lift Every Voice concert in 2020.



Tamara Tunie joined the Pittsburgh Symphony Orchestra as host and vocalist, in “Lift Ev’ry Voice and Sing” at the Lift Every Voice concert in 2020. Tunie is pictured here singing “Lush Life” from Kurt Elling Pittsburgh Tribute.



Shantanique Moore, flute, is the Pittsburgh Symphony’s current recipient of a two-year fellowship (EQT Orchestra Training Program for African American Musicians) designed to enable one young African American musician the ability to dedicate him or herself to the pursuit of an orchestral career. Moore is pictured here at the 2020 Lift Every Voice concert playing Frank Martin Ballade for Flute and Orchestra.

WHAT YOU, IN FACT, HAVE by Jessica Lanay

I.

The state of civilization, which produced that photograph of that white cop in Birmingham, standing on that Black woman's neck:ⁱ we're dealing with human beings; one cannot be romantic about human nature,ⁱⁱ because the pressures under which you live are inhuman.ⁱⁱⁱ There is no one to want me—to say my name.^{iv}

girl, girl, girlgirlgirl^v

Your woman never fix up your hair?^{vi}

II.

Your wounds, show them to me straight.^{vii}

Oh—shelter me death—from remembering.^{viii}

Say—where shall I turn?^{ix}

I was even told to fear for my life, but

I am no coward and have no intention of running away.^x

I know what every colored woman in this country is doing—

dying—just like me.^{xi} But, I defy everything.^{xii}

If we can get this far, we can get further.^{xiii}

You don't just put the fire out.^{xiv}

III.

When, precisely, did the author know

she was in trouble?^{xv} Don't sound like a question.

Sound like an answer. Give me the question.^{xvi}

The wound; where is it?^{xvii}

Open up! Open wide there,^{xviii}

and accept that this is going to be—it is—

your life, and to use it.^{xix} Brutal truth:^{xx}

when you are in trouble, when I am in trouble,

I do not sing.^{xxi} We are in great trouble but—

we have the great advantage of knowing

that we are in great trouble.^{xxii} Terrible Tuesday

and a wretched Friday^{xxiii}—we cannot afford to play games.^{xxiv}

IV.

We're not obliged to accept the world's definition.^{xxv}

What you wouldn't accept was that pain, that past

being your present, and still more your future.^{xxvi}

Some days you happy, some days you ain't.^{xxvii}

I am strong. Alone, yes, but top-notch indestructible;^{xxviii}

whatever's burning in me is mine!^{xxix}

I split^{xxx}—I had to split—otherwise, I would be dead.^{xxxi}

I'll split this town in two—and everything in it—

before I'll let you put it out.^{xxxii}

Don't you worry none. Just be still a minute—

the heart's right here.^{xxxiii}

V.

I thought we'd have a little talk.^{xxxiv} What difference do it make if the thing you scared of is real or not?^{xxxv}

Where am I? Am I alive?^{xxxvi}

Entering what one is estranged from:^{xxxvii}

unbearable equilibrium and duration,

nerve-wracking balance and permanence.^{xxxviii}

Heavy...this place is heavy.^{xxxix}

I spent a long time in limbo—^{xl}

I don't want to make somebody else.

I want to make myself.^{xli}

VI.

I want to draw a map, so to speak.^{xlii}

This place,^{xliii} I was looking for this place I could be in.^{xliv}

What really brought you where you are?^{xlv}

Away over there into the mountains,

away over there you'd follow me.^{xlvi}

See? Bet you never saw that far before did you?^{xlvii}

I walked here. A long, long, long, long way. Nobody bring

me.^{xlviii}

Those woods and that dark would have surely killed me.^{xlix}

Daylight. Have some. Daylight get in.^l

Here comes the new. Look out.^{li}

There goes the sad stuff, the bad stuff.^{lii}

I would be a fool to think that there was someplace

I could go, where I wouldn't carry myself with me.^{liii}

VII.

You think dark is just one color, but it ain't.^{liv}

I would be a fool if I depended on that judgment.^{lv}

Saying something is pitch black is like saying

something is green:^{lvi} a disrupting darkness

before the eyes,^{lvii} in the dark.^{lviii} They're five or six kinds

of black.^{lix} Some like fingers.^{lx} And it don't stay still.^{lxi}

What kind of green?^{lxii} Green like a grasshopper?^{lxiii} Or,

green like the sky is just before it breaks into storm?^{lxiv}

I need my breath now.^{lxv}

VIII.

My heart is as free as air,^{lxvi} intoxicated

by the whirlwind^{lxvii} beneath the rhythm of the song.^{lxviii}

Now you. Come on. You may as well just come on.^{lxix}

Go on. Go on. I got you ready^{lxx} for an unaccountable

beauty.^{lxxi} Some silences were broken:^{lxxii} Tambourines

were keeping time, and the frenzied guitars ground away

under persistent hands.^{lxxiii} That intoxicating thing,^{lxxiv}

a hot thing,^{lxxv} be carried away. In the quiet time, we played.^{lxxvi}

Where are your diamonds?^{lxxvii} Tell me your diamonds.^{lxxviii}

It is very difficult for me to say it,

it can be misunderstood, but you have no idea,

and I can never express to you, to what extent

I depend on you.^{lxxix} I just want to dance with you

and then go sit at a round table with a lamp on it.^{lxxx}

IX.

I bring thee water:^{lxxxi} It's echo, shadow, and silent force.^{lxxxii}

If we had more to drink we could make tears.^{lxxxiii}

Oh. I was in the water^{lxxxiv}—the barely disturbed water.^{lxxxv} I come

out of blue water after the bottoms of my feet swim away

from me;^{lxxxvi} wade. The open sky, the wandering life,

the whole wide world—your domain:^{lxxxvii} oh, the terror

of human freedom.^{lxxxviii} exploring the desire

for a limitless frontier.^{lxxxix}

X.

Say what you mean.^{xc} History is over, you all,

and everything's ahead at last.^{xci} That was inevitable—

that moment had to come too.^{xcii} Life is not that simple.^{xciii}

What you have to do is make it possible for others

to be here, that is really the only reason to be.^{xciv}

Some want from me, and from you, sympathy and understanding.

I understand it all too well, and I have all the sympathy

in the world, for that spiritual disaster, but I have no pity.^{xcv}

What do you suppose I'll do?^{xcvi}

I ain't going to kill you, honey.^{xcvii}

But—don't tell me what to do.

Don't you never, never,

tell me what to do.^{xcviii}

A cento is a poetry form that is made up of quotations from other literary works. The cento presented here directly quotes lines from Toni Morrison's novels *Beloved*, *Jazz*, *Song of Solomon*, and *Sula*, as well as her literary criticism *Playing in the Dark: Whiteness and the Literary Imagination*. It also quotes Richard Wagner's operas *Die Walkure* and *Tristan and Isolde* and Georges Bizet's *Carmen*, and from James Baldwin's extraordinary interview with poet Nikki Giovanni, as recorded by *Soul!*

ⁱ Baldwin, James. Soul! "Nikki Giovanni and James Baldwin in Conversation."
ⁱⁱ Baldwin, James. Soul! "Nikki Giovanni and James Baldwin in Conversation."
ⁱⁱⁱ Baldwin, James. Soul! "Nikki Giovanni and James Baldwin in Conversation."
^{iv} Morrison, Toni. Beloved, Beloved.
^v Morrison, Toni. Sula, Sula.
^{vi} Morrison, Toni. Beloved, Beloved.
^{vii} Wagner, Richard. Die Walkure, Sieglind.
^{viii} Wagner, Richard. Die Walkure, Sieglind.
^{ix} Wagner, Richard. Die Walkure, Sieglind.
^x Bizet, Georges. Carmen. Carmen.
^{xi} Morrison, Toni. Sula, Sula.
^{xii} Bizet, Georges. Carmen. Carmen.
^{xiii} Baldwin, James. Soul! "Nikki Giovanni and James Baldwin in Conversation."
^{xiv} Morrison, Toni. Sula, Sula.
^{xv} Morrison, Toni. Playing in the Dark: Whiteness and the Literary Imagination
^{xvi} Morrison, Toni. Sula, Sula.
^{xvii} Wagner, Richard. Tristan and Isolde, Isolde.
^{xviii} Wagner, Richard. Tristan and Isolde, Isolde.
^{xix} Baldwin, James. Soul! "Nikki Giovanni and James Baldwin in Conversation."
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^{xxvi} Baldwin, James. Soul! "Nikki Giovanni and James Baldwin in Conversation."
^{xxvii} Baldwin, James. Soul! "Nikki Giovanni and James Baldwin in Conversation."
^{xxviii} Morrison, Toni. Jazz. Violet.
^{xxix} Morrison, Toni. Jazz. Violet.
^{xxx} Baldwin, James. Soul! "Nikki Giovanni and James Baldwin in Conversation."
^{xxxi} Baldwin, James. Soul! "Nikki Giovanni and James Baldwin in Conversation."
^{xxxii} Morrison, Toni. Sula, Sula.
^{xxxiii} Morrison, Toni. Song of Solomon. Pilate.
^{xxxiv} Morrison, Toni. Song of Solomon. Pilate.
^{xxxv} Morrison, Toni. Song of Solomon. Pilate.
^{xxxvi} Wagner, Richard. Tristan and Isolde, Isolde.
^{xxxvii} Morrison, Toni. Playing in the Dark: Whiteness and the Literary Imagination
^{xxxviii} Morrison, Toni. Playing in the Dark: Whiteness and the Literary Imagination
^{xxxix} Morrison, Toni. Beloved, Beloved.
^{xl} Baldwin, James. Soul! "Nikki Giovanni and James Baldwin in Conversation."
^{xli} Morrison, Toni. Sula, Sula.
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^{xliii} Morrison, Toni. Beloved, Beloved.
^{xliv} Morrison, Toni. Beloved, Beloved.
^{xlv} Baldwin, James. Soul! "Nikki Giovanni and James Baldwin in Conversation."
^{xlvi} Bizet, Georges. Carmen. Carmen.
^{xlvii} Morrison, Toni. Sula, Sula.
^{xlviii} Morrison, Toni. Beloved, Beloved.
^{xlix} Morrison, Toni. Song of Solomon. Pilate.
^l Morrison, Toni. Jazz. Violet.
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^{xcvi} Morrison, Toni. Song of Solomon. Pilate.
^{xcvii} Morrison, Toni. Song of Solomon. Pilate.
^{xcviii} Morrison, Toni. Beloved, Beloved.



"What You, In Fact, Have," by Jessica Lanay, performed by Tamara Tunie and Damon Young at the Lift Every Voice concert in February 2020.



ANDRÉ RAPHEL

A dynamic and versatile conductor hailed for his profound musical performances, André Raphael is renowned for his technical brilliance. An adventurous programmer, he has also developed a reputation as a skilled communicator. Raphael has led critically acclaimed festivals, world premieres and commissioned works by Richard Danielpour, Jennifer Higdon, Kenneth Fuchs, Ellen Taaffe Zwilich, Uri Caine and Hannibal Lokumbe.

Conductor Laureate of the Wheeling Symphony Orchestra, André Raphael led the orchestra as Music Director for 15 years. Other key positions have included, Assistant Conductor to Kurt Masur at the New York Philharmonic for two years. He was Assistant Conductor of The Philadelphia Orchestra for six years. Raphael served for three years as Assistant Conductor of the Saint Louis Symphony.

Raphael enjoys an active career as guest conductor. During the 2019-20 season, he makes his subscription series debut with the Boston Symphony. He also appears with the Pittsburgh Symphony, Reading Symphony and leads the Ann Arbor Symphony. Raphael returns to Wheeling for a special concert leading Beethoven's Mass in C as part of Beethoven's 250th Anniversary. He has appeared with most of the major American orchestras including Boston Symphony, Chicago Symphony, Cleveland Orchestra and the New York Philharmonic. Raphael has led Germany's Bamberg Symphony in two recordings for Bavarian Broadcasting. He made his Los Angeles debut conducting at the gala opening of The Broad museum. A new

recording of Uri Caine's *Passion of Octavius Catto* with Raphael conducting has garnered acclaim.

André Raphael made his European debut with the Neubrandenburger Philharmonie and has also led the Moravska Philharmonie. In the United States he has appeared with the orchestras of Atlanta, Baltimore, Detroit, Houston, Milwaukee, Oregon, Pittsburgh, Saint Louis, Seattle, the National Symphony and Minnesota Orchestra among others. He made his Carnegie Hall debut leading Robert Shaw and the Orchestra of St. Luke's in a concert celebrating the centennial of mezzo-soprano Marian Anderson. Raphael's international engagements have further included appearances with the Auckland Philharmonia, Orquesta Sinfonica Nacional de Columbia and Orquesta Sinfonica Nacional de Costa Rica.

A guest conductor at major music festivals, Raphael has led concerts at the Blossom Music Festival and Tanglewood Music Center. He has also appeared at the Grant Park Music Festival, National Orchestral Institute, Brevard Music Festival, and the Campos do Jordao Festival in Brazil.

Raphael has a strong commitment to education and community engagement.

His commitment to education is reflected in his work at leading conservatories and training programs. He has led the Juilliard Orchestra, New World Symphony, Kennedy Center Summer Music Institute and Henry Mancini Institute Orchestra. During his tenure with the Saint Louis Symphony, he served as Music Director of the orchestra's In Unison program, a partnership between the orchestra and local churches.

Born André Raphael Smith in Durham, North Carolina he began formal music lessons at age 11. He received his Bachelor of Music degree

from the University of Miami, and pursued further study at Yale University where he earned his Master's Degree. While at Yale, he began conducting studies with Otto-Werner Mueller. He continued studies with Mueller at The Curtis Institute of Music earning a Diploma in conducting and at The Juilliard School, where he was awarded the Bruno Walter Memorial Scholarship and received an Advanced Certificate in orchestral conducting.

Raphael is the recipient of numerous honors and awards which attest to his artistry. In 2012, he was awarded the Distinguished Alumnus Award from the University of Miami. The Philadelphia Orchestra issued a special commemorative CD featuring William Grant Still's Symphony No.1 with Maestro Raphael conducting. He received the Distinguished Service Award from Yale University. Raphael is the recipient of an Honorary Doctorate from West Liberty University. The North Carolina Senate awarded Raphael the "Order of the Long Leaf Pine." The award, presented annually is the state's highest honor for a civilian.



TAMARA TUNIE

Tamara Tunie is an award-winning actor, director and producer whose body of work has garnered international acclaim and brings to light important social issues.

She is currently recurring on both *Almost Family* opposite Timothy Hutton and *Emergence*. Tamara was a series regular in the BBC/Netflix drama *Black Earth Rising* as Eunice Clayton, Assistant Director of African Affairs, starring opposite of John Goodman and Michaela Coel. The international thriller

is written and directed by Hugo Blick. Tunie wowed audiences in the AMC hit series *Dietland* as Julia, manager of "the beauty closet," an underground warehouse filled with every kind of beauty product imaginable and is the heart of a mysterious plot.

Tamara was a series regular in Sundance TV's *The Red Road* as tribal chief Marie Van Der Veen opposite Jason Momoa and Julianne Nicholson. She first gained an international following in the role of Medical Examiner Dr. Melinda Warner on the legendary NBC series *Law & Order: SVU*. Recurring guest stars include such hit shows as *Better Call Saul*, *Blue Bloods*, *Billions*, *Alpha House*, *24*, *Elementary*, and *Survivor's Remorse*. She first came to national prominence in a contract role in *As The World Turns* as Jessica Griffin.

Tunie recently starred in the Netflix film *Irreplaceable You*, with Gugu Mbatha-Raw and Michiel Huisman; *Flight*, with Denzel Washington; *The Devil's Advocate*, opposite Charlize Theron; *City Hall*, with Al Pacino; *Snake Eyes*; with Nicolas Cage and Gary Sinise; and *The Caveman's Valentine*, opposite Samuel L. Jackson, to name a few. She also made her feature film directorial debut with the indie romantic comedy *See You in September* starring Estella Warren and Justin Kirk.

The Pittsburgh native boasts a storied career in theater both as an actor and a producer. On Broadway, she produced hit shows: *Spring Awakening* (winner of the 2007 Tony Award for Best Musical and Drama Desk Award for Outstanding Musical), *Magic/Bird*, and August Wilson's *Radio Golf* (2007 Tony and Drama Desk Award Nominee for Best Play). She produced *Frog Kiss: The Musical* – a re-imagined "bedtime story" with a bawdy twist at Virginia Stage Company. Tunie starred in Tony Award-winning playwright Robert Schenkkan's two-person political suspense thriller *Building the Wall* alongside James

Badge Dale at New World Stages. Prior, she realized the role of Marvelous in Danai Gurira's *Familiar*, for which she won an Obie; she brought Kendra to life in the Barrington Stage Company's world premiere production of *American Son*; and portrayed the Lead Detective in Steven Soderbergh's *The Library* at The Public Theatre. She starred as Maggie in the first all African American production of Tennessee Williams' *Cat on a Hot Tin Roof*, Calpurnia in *Julius Caesar* opposite Denzel Washington, and the 20th anniversary post-9/11 benefit concert of *Dreamgirls*. She also shared the Broadway stage with the late, great Lena Horne in the musical *Lena Horne: The Lady and Her Music*.

Beyond acting, producing, and directing, Tunie is deeply engaged in several community and philanthropic efforts. She has served as chair emerita of the Board of Directors of Figure Skating in Harlem, a nonprofit organization that teaches education and life skills to young girls through the art and discipline of figure skating. Tunie also is President of the Board of Directors at Harlem Stage/The Gatehouse, a board member of God's Love We Deliver, and she serves on the Advisory Board of Hearts of Gold.



**MAX
LEAKE**

Max Leake has been a part of jazz piano in Pittsburgh since the 1970s. He began his musical training at age six. By the time he was 15, he was working with local Pittsburgh bands and backing up national acts in local supper clubs. At the age of 18, Max was traveling around the country with acts such as the "Ink Spots" and the "Marcells".

Max spent time playing in show-bands in the Catskill Mountains of New York backing up variety acts, comedians and singers. He also cruised around the Western hemisphere as a house pianist in the showbands on many different Princess Cruises ships.

In 1985 he released his self-produced album *Buns in the Sun* on Visionary Records, a record label started by Max and Mike Hurzon (owner of the "Tracking Station", an independent record promotion company). The album drew widespread airplay nationally and was reviewed favorably by many newspapers and trade publications.

Max has gone on to produce, compose for and record with dozens of other artists including Mesa Blue Moon recording artist Tim Eyermann and East Coast Offering, Heads Up records artist Kenny Blake, Salsamba, Billy Price and the Balcony Big Band on Corona Records.

Max has been recording, composing, arranging and performing for 35 years with some of the best jazz and blues artists in the world including Roger Humphries, Stanley Turrentine, Rick Margitza, Dwayne Dolphin, Henry Johnson, Rebecca Parris, Billy Price, Joe Negri, Sandy Staley, the Manchester Craftsmen's Guild Orchestra, Tommy Tedesco, David "Fathead" Newman, Don Latarski, Al Dowe and Etta Cox and the Balcony Big Band, just to name a few. He was voted "Best Jazz Keyboardist" in the *In Pittsburgh* music awards in 1989, 1991 and in 1995.

Max began composing and performing music for websites, videos, planetarium shows and CD-ROMs for various advertising and multimedia production companies with his own home-based music production company. He is currently a multimedia developer for the WISER Institute, which is a medical simulation education facility and actively performs, composes, arranges and produces for live performances, multimedia, and recordings.

As of January of 2017, Max is an adjunct professor at the Mary Pappert School of Music at Duquesne University. He also is the musical director for the actress, producer, and vocalist Tamara Tunie.

In October 2019, Max was honored as a Pittsburgh Jazz Legend by Manchester Craftsmen's Guild's jazz program, MCG Jazz. This honor is given every year to five jazz musicians from Pittsburgh, who have spent their lives performing and supporting jazz in the Pittsburgh area jazz scene.



**JEFFREY
GRUBBS**

Jeffrey Grubbs joined the Pittsburgh Symphony Orchestra in 1996 after playing in the Atlanta Symphony Orchestra and the Florida Philharmonic Orchestra.

Grubbs, a native of Cleveland, Ohio, received his musical training at Youngstown State University, The Cleveland Institute of Music and the University of Southern California and is a student of Lawrence Angell, Paul Ellison, Ralph Jones, Anthony Knight and Tony Leonardi.

He started as a violinist at the age of 9 and later switched to the double bass at age 18. With this late start, Grubbs gained a great deal of experience as a student by working very diligently and becoming very active in the Northeast Ohio-area music community performing with many of the symphony orchestras in that region. While a student at USC, he won the position of orchestral fellow with the Atlanta Symphony Orchestra through the Music Assistance Fund, now the Sphinx Organization, which gave him the

opportunity to perform as a full-time member of that ensemble for two seasons.

In addition to his orchestral achievements, he is also an accomplished jazz bassist. In 1986, he won Downbeat Magazine's "Dee Bee" award for Best Collegiate Bass Soloist from a submittal of a recording of his work with the Youngstown State University Jazz Ensemble. He has performed and recorded with many touring internationally known jazz artists, including Nat Adderly, Kenny Burrell, Joe Lovano, Diane Schur, Dr. Lonnie Smith, Ira Sullivan and Joe Williams. Grubbs is currently quite active performing in the Pittsburgh jazz community.

Grubbs has served as a faculty member of Carnegie Mellon University, Florida International University, Clark-Atlanta University, the University of Pittsburgh, the Brevard Music School and Slippery Rock University. He also served as associate professor of jazz double bass at the University of Illinois at Urbana/Champaign and is currently serving as adjunct professor of string bass at Indiana University of Pennsylvania.

Grubbs enjoys living in the City of Pittsburgh with his wife, Tania, and their three children.



**THOMAS
WENDT**

Thomas Wendt has been playing the drums professionally since the age of 14. A graduate of The Pittsburgh High School for the Creative and Performing Arts, he has studied with master drummers Roger Humphries, Joe Harris, and Kenny Washington. Thomas maintains a busy freelancing schedule with Pittsburgh's top jazz artists such as Dwayne Dolphin, Joe Negri, Sean Jones, David Budway, Kenia, the Latin jazz group, Salsamba, and the

newly re-formed Pittsburgh Jazz Orchestra. He has also played with many visiting international artists like David “Fathead” Newman, Donald Byrd, James Moody, Jimmy Heath, Clark Terry, Benny Golson, Phil Woods, Freddy Cole, Monty Alexander, Bill Watrous, Paquito D’Rivera, Curtis Lundy, Wycliffe Gordon, Ann Hampton Calloway and Javon Jackson. In 2008, Thomas played on the Emmy Award winning soundtrack for the PBS documentary, “Fly Boys” and in 2010 he recorded an album featuring trombonists Jay Ashby and Steve Davis, entitled *Mistaken Identity*. Thomas has also recorded albums with Gene Ludwig, Sandy Staley, Salsamba, David and Maureen Budway, and Joe Negri. Recently, he has been working with Jazz legend Hubert Laws and has appeared with him at the Litchfield Jazz Festival and the Miami Jazz Festival. In 2013, Thomas performed with pianist Alan Broadbent for the Nyack NY Library Concert Series. Thomas has been on the faculty at the Afro-American Music Institute in Homewood since 1998 and Duquesne University since 2016.



**SHANTANIQUE
MOORE**

Shantanique Moore, flutist, is an accomplished musician and flute instructor. She has performed with the Detroit Symphony Orchestra, the Toledo Symphony and the Fort Wayne Philharmonic, among others. Ms. Moore is the winner of First Prize in the Ervin Monore Young Artist Competition (2016), the Southern Great Lakes Concerto Competition (2013), and the Wayne State Concerto Competition (2012). She is a graduate of Wayne State University (Master of Music, Flute Performance; Bachelor of Music, Flute Performance). Ms. Moore is the eighth

recipient of a fellowship from the Pittsburgh Symphony’s EQT Orchestra Training Program for African American Musicians (OTPAAM).



**DAMON
YOUNG**

Damon Young is a writer, critic, humorist, satirist, and professional Black person. He’s a co-founder and editor in chief of VerySmartBrothas—coined “the blackest thing that ever happened to the internet” by The Washington Post and acquired by Univision and Gizmodo Media Group to be a vertical of The Root—and a columnist for GQ. His work has been featured in The New York Times, The Washington Post, LitHub, Time Magazine, Slate, LongReads, Salon, The Guardian, New York Magazine, EBONY, Jezebel, and the Pittsburgh Post Gazette.

Damon’s writing—which vacillates from anthropological satire and absurdist racial insights to razor sharp cultural critique and unflinching indictments of privilege and bias—has often generated praise from his peers. Ava DuVernay called his voice “clear and critical.” Micheal Eric Dyson said he’s “one of the most important young voices in humor writing today.” And Kiese Laymon called his work “the best of American twenty-first century writing.”

Damon’s debut memoir—*What Doesn’t Kill You Makes You Blacker: A Memoir In Essays* (Ecco/HarperCollins)—is a tragicomic exploration of the angsts, anxieties, and absurdities of existing while black in America, and was selected for a PEN America Literary Awards longlist. NPR, which named it one of the

best books of 2019, called it an “outstanding collection of nonfiction” and The Washington Post “hilarious” and “unflinching.”

A native Pittsburgher who attended Canisius College on a basketball scholarship, Damon currently resides in Pittsburgh’s Northside, with his wife and two children.



**DEMAREUS
COOPER**

A Teacher of Voice at Pittsburgh’s Creative and Performing Arts High School, Ms. Cooper is honored to celebrate tonight’s iconic women. Performance highlights include:

Singing Earth for *A Gathering of Sons*, awarded Bronze Medal for Pittsburgh Festival Opera’s “Music That Matters” Series. Alto Soloist for Mendelssohn Choir’s acclaimed “*Let My People Go*” a *Spiritual Journey Along the Underground Railroad*. “Narrator” for Leonard Bernstein’s *On The Town in Concert* for Resonance Works. Guest Artist for Renaissance City Winds “An Evening of Art Songs”. The “Narrator” for Aaron Copland’s *Lincoln’s Portrait* with Edgewood Symphony. Since Dec. 2018, Ms. Cooper has had the honor of presenting “The Demareus N. Cooper Encouragement Award” at the Metropolitan Opera Council Auditions.

LIFT EVERY VOICE UNITY CHOIR

Amplify Church - East
Cathedral of Deliverance
Eastminster Presbyterian Church
Friendship Community Presbyterian
Church

Greater Allen AME Church
Greater Works Outreach
Kingdom Light Ministries International
Legacy International Worship Center
Mount Ararat Baptist Church
New Hope Baptist Church
Pentecostal Temple COGIC
Potter’s House Ministries
Solid Rock Church



**NICOL
PORTER**

Recording artist Nicol “Nikki” Porter has traveled throughout the United States and Europe singing and teaching Gospel music. Annually, she teaches at the Gospel Connection conference in Assisi, Italy, directing a 350-voice mass choir comprised of singers from all over Italy.

Some of her favorite performances include singing at Verizon’s How Sweet the Sound pre-Stellar Awards showcase at the Grand Ole Opry Theater in Nashville, TN, touring as actress/singer with the hit Gospel musical stage play *The Bold & The Sanctified II* featuring Ruben Studdard, opening for Kirk Franklin in Pittsburgh, PA, singing background vocals with Grammy-Award winning recording artist Common and the Pittsburgh Symphony Orchestra at Heinz Hall and touring Europe’s beautiful cathedrals and Opera houses singing Gospel music.

Nikki is the Minister of Music at Eastminster Presbyterian Church in Pittsburgh, PA, a cross-cultural inner-city congregation in Pittsburgh’s East End. She has provided oversight of the church’s music department for fifteen years: leading singing at worship services, directing

the adult and youth praise teams, Children's and Mass Choirs and teaching private voice lessons in the church's after-school music program, The Judah Project, which she established in 2005. In addition to her musical responsibilities, she was promoted to Head of Staff in 2013. In November 2019, the YWCA Greater Pittsburgh named Nikki as their Racial Justice Awards Common Ground Award recipient for her work in racial reconciliation at Eastminster and throughout Greater Pittsburgh.

Nikki received her bachelor's degree in Business Administration from Duquesne University in Pittsburgh, PA, where she also studied jazz voice with the late Maureen Budway and founded the Gospel Choir, the Gospel Joynotes. Her private music studies include piano, voice and flute and she attended the Reformed Presbyterian Theological Seminary in Pittsburgh, PA.



**ANDRÉS
FRANCO**

Starting his fifth season as Music Director of the Signature Symphony and his first season as Resident Conductor of the Pittsburgh Symphony, Andrés Franco continues to delight audiences with his imaginative programming and energetic style.

A frequent guest conductor in the U.S., Europe, and South America, Mr. Franco has appeared with the symphonies of Columbus, Dallas, Detroit, Eugene, Elgin, Fort Worth, Houston, Indianapolis, Mississippi, Omaha, Springfield, and St. Louis; the philharmonic orchestras of Boise and Oklahoma City;

and the Chicago Sinfonietta. Worldwide, he has conducted the Orquesta Sinfónica de Castilla y León/Spain, the Orquesta Sinaloa de las Artes/Mexico, the National Symphony Orchestra of Peru, as well as the Bogotá Philharmonic, Orquesta Sinfónica Nacional, Medellín Philharmonic, and EAFIT Symphony Orchestra in Colombia. He has also appeared at the Cabrillo, Grant Park, OK Mozart, Oregon Bach, Round Top, and Texas Music festivals.

Andrés Franco formerly served as resident conductor of the Fort Worth Symphony Orchestra, and as Leonard Slatkin's assistant conductor during the 14th Van Cliburn International Piano Competition.

Born into a musical family, Mr. Franco began piano studies with his father, Jorge Franco. An accomplished pianist, he studied with Van Cliburn Gold Medalist Jose Feghali, and attended piano workshops with Rudolph Buchbinder in Switzerland, and Lev Naumov in France. He studied conducting with Marin Alsop, Miguel Harth-Bedoya, Kurt Masur, Gustav Meier, Helmut Rilling, Gerard Schwarz, and Leonard Slatkin.

Andrés Franco holds a bachelor's degree in Piano Performance from the Pontificia Universidad Javeriana in Bogotá, Colombia, as well as master of music degrees in piano performance and conducting from Texas Christian University.

He is married to Victoria Luperi, associate principal clarinetist of the Pittsburgh Symphony Orchestra.



**KATHRYN
BOSTIC**

Kathryn Bostic is a composer and artist known for her work on award-winning films, TV, and live theater. She is a recipient of numerous fellowships and awards including the Sundance Institute/Time Warner Fellowship, which in part funded the development of The August Wilson Symphony (along with the Pittsburgh Symphony Orchestra, which premiered it in 2018), Sundance Fellowships for Feature Film Scoring, Sundance/Skywalker Documentary Film Scoring, BMI Conducting Fellowship, and Best Music in Film by the African American Film Critics Association.

In 2016 she became the first female African American score composer to join the Academy of Motion Pictures Arts and Sciences.

Bostic's scores and songs can be heard in productions with a lineup of award-winning directors and writers. She scored the critically acclaimed documentary *Toni Morrison: The Pieces I Am* which premiered at Sundance 2019, followed by a theatrical release with Magnolia Pictures. The film won "Best Biographical Documentary" at the fourth annual Critics' Choice Documentary Awards. Bostic also wrote and performed its end-title song "High Above the Water", which was shortlisted for Best Original Song for the 2020 Oscars. Her score was nominated for a 2019 Hollywood Music In Media Award. At the Society of Composers & Lyricists' inaugural awards in January 2020, Bostic was awarded Outstanding Score for an Independent Film, while "High Above the Water" was nominated for Outstanding Original Song for Visual Media.

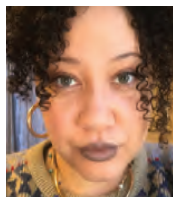
For the Sundance Grand Jury Winner *Clemency*, released with Neon Pictures in December 2019, Bostic provided the original score, wrote and performed the featured original song "Slow Train," and served as executive producer.

In the concert world, Bostic most recently premiered a new work at a Masterworks concert "Tovaangar: Coronation and Chaos," commissioned and performed by the Bangor Symphony Orchestra.

Bostic has written for Broadway, most notably collaborating with the award-winning playwright August Wilson on *Gem of the Ocean* and various productions of his last play *Radio Golf* as well as the Mark Taper production of Joe Turner's *Come and Gone* directed by Phylicia Rashad. Consequently, Bostic was asked to score the PBS American Masters program *August Wilson: The Ground On Which I Stand*. Reflecting on Wilson's career, this documentary inspired her to write *The August Wilson Symphony*, which received its world premiere in January 2018 by the Grammy Award-winning Pittsburgh Symphony Orchestra conducted by Grammy Award-winning conductor and composer Lucas Richman. The Pittsburgh Symphony Orchestra has commissioned Bostic to create cinematic versions from her score *Toni Morrison: The Pieces I Am* to be performed live to picture in February 2020.

In addition to her work with August Wilson, Bostic's work on Broadway includes *Bengal Tiger at the Baghdad Zoo* by Pulitzer Prize finalist Rajiv Joseph. Her score garnered a win in the sound design category for this collaboration. She has been nominated for several additional awards including the Ovation Award, NAACP Theater Award, and Drama Desk nomination for Outstanding

Music in a Play. As a solo artist, Bostic toured extensively in festivals and venues worldwide. Also a vocalist, Bostic recorded and performed with many artists including Nas, Ryuichi Sakamoto and David Byrne.



JESSICA
LANAY

Jessica Lanay is an art writer, poet, librettist, and short fiction writer. She is a frequent contributor to BOMB Magazine and previously contributed to ArtSlant. Her poetry can be found in Poet Lore, Indiana Review, The Common, [PANK], Prairie Schooner and others. Her debut poetry collection am•phib•ian won the Naomi Long Madgett Poetry Prize and will be published February of 2020 by Broadside Lotus Press. Her short fiction can be found in Tahoma Literary Review, Duende, and Black Candies. Also In 2020, the opera she libretted, Virgula Divina, composed by Karen Brown, will premiere at the Pittsburgh Festival Opera program Fight for The Right. She is a 2018 recipient of a Millay Colony Residency. Also, in 2018, Jessica Lanay was nominated for a Pushcart Prize for her poem "Milk. Milk. Milk," that appeared in The Normal School.

LIFT EV'RY VOICE AND SING

By J. Rosamond Johnson

Lift every voice and sing
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the listening skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us,
Facing the rising sun of our new day begun
Let us march on till victory is won.

Stony the road we trod,
Bitter the chastening rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears have been watered,
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
Thou who has brought us thus far on the way;
Thou who has by Thy might
Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, Our God, where we met Thee;
Lest, our hearts drunk with the wine of the world, we forget Thee;
Shadowed beneath Thy hand,
May we forever stand.
True to our God,
True to our native land.

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Lift Every Voice – Recorded March 2, 2019

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13

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Lift Every Voice – Recorded February 29, 2020

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