



TriHarLanium

A SOUND PORTRAIT OF HARLEM: 1976-2006

Created by **Craig S. Harris**
Commissioned by **Community Works**
as part of **harlem is... MUSIC**

Commemorative Program

Thursday, August 30, 2007
Museum of the City of New York

Dedicated to the memory of Sekou Sundiata and KweYao Agyapon

Major support provided by the New York State Music Fund, established by the New York State Attorney General at Rockefeller Philanthropy Advisors.



Craig Harris's Love Song to Harlem...

A Statement from the Producers

Craig Harris's love song to Harlem, *TriHarLenium: A Sound Portrait of Harlem 1976 – 2006*, is a multilayered, hip, cool and melodic work of art that captures the sounds and rhythms of Harlem, documenting its voice, culture, stories, and rich linguistic and artistic history for future generations to experience.

How proud we are to have birthed this seminal piece, a defining moment for us. Community Works, an arts organization born first to serve youth in the community, in collaboration with long time producing partner New Heritage Theatre Group, commissioned cutting-edge composer, trombonist and musical griot Craig S. Harris, to create a piece chronicling the evolution of his beloved community over the last three decades.

Community Works and New Heritage Theatre Group as facilitators sought to develop a composition that would capture the spirit of Harlem through music and support our critically acclaimed **harlem is...** exhibitions and public programs. It was serendipitous that we received support from the New York State Attorney General at Rockefeller Philanthropy Advisors to create this piece. And most importantly, we then joined forces with Columbia University's Center for Jazz Studies and Professor Bob O'Meally, who added invaluable background and context as *TriHarLenium* was developed.

The *TriHarLenium* Public Spaces Concert Series grew out of four standing room only symposiums and performances that were free, accessible and open to the public. The key to this nine month project was an opportunity for the community to be involved with the creation of *TriHarLenium*. Craig's vision of this work was fueled by the energy of the public and the illustrious artists, historians and community leaders who served as panelists during these symposiums.

This is an enormous project and one of great significance. We are honored to be part of Craig's vision, a vision that binds art and community inherently together.

Welcome to *TriHarLenium*. Enjoy the performance.

Barbara Horowitz
Founder & President
Community Works

Voza Rivers
Executive Producer
New Heritage Theatre Group



THE HISTORY

Throughout the 1900s, Harlem, New York, emerged as the cultural Mecca for Black Americans, inspiring progenies like Countee Cullen, Claude McKay, Zora Neale Hurston, Romare Bearden, Langston Hughes, and Duke Ellington to honor and document the soul of this famed community. Standing on the shoulders of extraordinary residents, Harlem's legacy has consistently been preserved by people in the community, memorializing the Harlem of their time.

It is no doubt that the most popular eras written about Harlem, earmarking its place in history, are the Harlem Renaissance and the Black Arts Movement. Although these were significant historical periods, Harlem has been, and continues to be, a fertile ground of creativity, community building, advancement, and robust development.

Because change is occurring very rapidly in Harlem, cutting-edge jazz composer and trombonist Craig S. Harris endeavored to honor and preserve the people who have continued the legacy of this community during the past thirty years, from 1976-2006, through a commissioning by seasoned collaborators Barbara Horowitz, CEO/President of Community Works, and Voza Rivers, Executive Producer of New Heritage Theatre Group. Entitling this work TriHarLenium,

Harris masterfully integrated the sounds of Harlem from each decade creating a new composition, a historical sound portrait. Harris' historical event dissects the three decades by highlighting key people, gathering places and music reflecting the general sentiment of the community, illuminating the small-scale evolution of how Harlem has

Composer Craig S. Harris has woven artistic, historic, generational, and cultural threads together to create a musical time capsule of Harlem which covers three decades from 1976 – 2006.

changed and remained the same. The project as a whole includes, in addition to the music, oral histories of key members of the Harlem community, symposiums featuring key Harlem figures, public performances, and a culminating film documentary.

TriHarLenium builds upon Community Works' momentous harlem is...Music exhibition. It honors a community that continues to produce, inspire, and transform. It affirms the people who have carried the torch passed on by the predecessors before them—a torch that will soon pass on to future generations.





Community Works in association with
New Heritage Theatre Group, Columbia University's Center
for Jazz Studies, and the Museum of the City of New York

present

TriHarLenium

A SOUND PORTRAIT OF HARLEM: 1976-2006

Thursday, August 30, 2007

Museum of the City of New York

Welcome

Barbara Horowitz,
Founder and President, Community Works

Reflections

Professor Robert O'Meally,
Director, Columbia University Center for
Jazz Studies

TriHarLenium Performance

Craig S. Harris, trombonist and composer

Nation of Imagination Band:

Carla Cook, vocals

Helga Davis, vocals

Calvin Jones, bass

Adam Klipple, keyboards

Tony Lewis, drums

Abdour M'boup, percussion

Featuring:

Ed Babb, award-winning trombonist

Chuck Jackson, legendary R&B singer

Lillias White, Tony and Emmy Award-winning
vocalist

Performance is accompanied by film clips from
the Making of the TriHarLenium documentary, by
Professor Jamal Joseph, Acting Chair, Columbia
University Film Division, and Columbia University
film students

Reception

This evening is produced by Community Works, Barbara Horowitz, Founder and President;
and New Heritage Theatre Group, Voza Rivers, Executive Producer.



THE VISION

Composer, performer, curator, and artistic director, Craig S. Harris, is the visionary who captured the cadence of Harlem by setting it to music. Most people when speaking of the grand days of Harlem talk of the early 1920s during the cultural renaissance, or the era of rebellion in the 1960s when Harlem rose up to support Malcolm X and Martin Luther King, Jr. Rarely mentioned is the 30 year span between 1976 and 2006. Indeed, many consider these three decades a dark period in Harlem's history when drugs consumed the community. Harris chose to cast Harlem in a different light, by holding up to the light the sights and sounds of a community struggling to keep its cultural stamp squarely on an ever changing community.

Intrigued by Harlem, Craig walked its streets listening to its people, enjoying its local color, and even partaking of its oral history through its knowledgeable griots. He imbibed its tastes, sniffed its smells, danced its dance, heard its refrain, admired its uniqueness, and rocked to its rhythm. He measured its pulse and witnessed the hustle and bustle of life as people raised their children, bought their homes, operated their businesses, and built their community.

It was Harris' ambition and ultimate vision to record the shades, tempos, richness, and special language of Harlem through the creation of his musical composition, a masterpiece he coined TriHarLenium. TriHarLenium represents three decades of Harlem history as it transitioned into the new millennium.

Harris, who had been observing Harlem since his arrival in 1977, became entwined within its social and political fabric, finding it impossible to escape its allure, texture, spirit, and people. He felt compelled to tell its story as only a musician can, through music. This resulted in Harris' creation, TriHarLenium, beautifully orchestrated by his Nation of Imagination band, which melds vocals, bass, keyboards, percussion and just enough lyrics together to embody Craig's vision of his beloved community.

Through this vision, Harris hopes to acquaint the people of Harlem, and others, with his music, while revealing Harlem's unique story, culture, and history over three decades. While not averse to the changing face and hue of Harlem, Craig's goal is to ensure a time capsule that will record Harlem's past before it melts into its transitioning future.

- Deandra Shuler



Craig S. Harris

Craig S. Harris is known throughout the world as a cutting-edge composer, trombonist, arranger, multi-media and performing artist, as well as a self-described conceptualist who draws on his heritage through jazz, blues, bop and soul to create a musical exchange that forges artistic alliances between musicians of different cultures. Harris has worked with Ntozake Shange, Vernon Reid, Jessica Hagedorn, Regina Carter, Quincy Troupe, Dollar Brand, Olu Dara, The Four Tops, Amiri Baraka, Nona Hendryx, Sun Ra, Lena Horne, The Manhattans, and the late Sekou Sundiata, to name a few. His commissioned works include: Brown Butterfly, God's Trombones, and Souls Within the Veil, a piece based on W.E.B. DuBois' stunningly prophetic 1903 book The Souls of Black Folk. Harris lives and works in Harlem.

“The neighborhood is changing right before my eyes. My time is 1976 to the future. That is the story I want to tell. I don't want to miss the present, which is my driving force.”

– Craig S. Harris



THE SYMPOSIUMS

The project included four symposium/performances from November 2006-February 2007, capturing the stories of diverse panels of artists, scholars, historians, community activists, clergy and others.

Harlem 1976-1986

November 14, 2006
Columbia University's Jerome Greene Hall
Moderator - Robert O'Meally
Panelists
A. Peter Bailey
Elombe Brath
Craig S. Harris
Dianne McIntyre
Pat Wagner

Harlem 1996-2006

January 24, 2007
Museum of the City of New York
Moderator - Robert O'Meally
Panelists
Herb Boyd
Craig S. Harris
Joe Holland
Ademola Olugebefola
Mikki Shepard

Harlem 1986-1996

December 11, 2006
Museum of the City of New York
Moderator - David Lionel Smith
Host - Robert O'Meally
Panelists
Marie Brown
Craig S. Harris
Bill Rhoden
Greg Tate
Quincy Troupe
Charmaine Warren

Harlem 1976-2006

February 28, 2007
Schomburg Center for Research in Black Culture
The final symposium structure differs from the previous symposiums in that, rather than a question and answer format, the participants made historical and literary reflections in conjunction with Craig Harris and his Ensemble's performance.
Participants
Howard Dodson
Farah Griffin
Craig S. Harris
Robert O'Meally



TriHarlemium





THE PANELISTS

TriHarLenium can only be defined by the people who bring their academic and creative prowess to the project. Panelist participants:

Robert O' Meally Director of Columbia University's Center for Jazz Studies, a Zora Neale Hurston Professor of Literature, Grammy-nominated Robert O'Meally, authored *The Craft of Ralph Ellison* and *Lady Day: The Many Faces of Billie Holiday*. This essayist has numerous writings on jazz and African American culture. He co-produced *The Jazz Singer* five CD box-set and line-noted Duke Ellington's *The Duke* box set.

A. Peter Bailey Former Ebony Magazine Editor and member of Malcolm X's Organization of Afro-American Unity, Bailey lent his talents as editor to "Blacklash," a news organ of OAAU. He is also co-author of *Revelations: The Autobiography of Alvin Ailey*; co-author with Rodnell P. Collins (nephew of Malcolm X) of *Seventh Child: A Family Memoir of Malcolm X*.

Herb Boyd A New Yorker and award winning author, journalist and lecturer, Boyd has authored 17 books and written front page articles for local and national newspapers. Editor of the on-line publication, *The Black World Today*, Herb is also a noted jazz historian.

Elombe Brath Activist, producer, and program host, Brath worked at ABC for 17 years where he served as African Affairs consultant on Gil Noble's public affairs program "Like It Is." Brath worked with the UN to fight against Apartheid, and from 2003-2004 was honored as a Charles H. Revson Fellow at Columbia University for his civic leadership.

Marie Brown A literary agent, and member of an elite group of "Black" literary agents, Brown is President of Marie Brown Associates. Brown has served on the Boards of the Studio Museum in Harlem, Poets and Writers Inc., The Hurston Wright Foundation, The Council of Literary Magazines and Presses (CLMP), and The Frank Silvera Writers Workshop among others

Howard Dodson Howard Dodson is a specialist in African-American history and a noted lecturer, educator and consultant. Since 1984, he has been Chief of the Schomburg Center for Research in Black Culture at the New York Public Library in Harlem. In addition to his position at the Schomburg Center, Mr. Dodson has extensive teaching experience at institutions such as California State University at Heywood, Emory University, and Columbia University.

Farah Griffin Farah Griffin is a Professor of English and Comparative Literature at Columbia University. Professor Griffin's major fields of interest are African American literature, music, history and politics. Her most recent book, *If You Can't Be Free Be A Mystery: In Search of Billie Holiday*, was published in 2001 by the Free Press. Farah Griffin lives and works in Harlem.

Joe Holland Attorney, writer, developer, civic leader, and entrepreneur, Holland has experience in building institutions. He holds a JD Degree from Harvard Law School and is playwright who has written two plays, one "Homegrown" had an extensive run at the National Black Theatre. A winner of numerous awards, Holland was recognized by President Bill Clinton for his community building initiatives.

Dianne McIntyre Choreographer Dianne McIntyre founded her own dance/music ensemble, Sounds of Motion, infusing jazz and the spoken word into dance. McIntyre has choreographed for theater productions in Harlem, New York and London, and her dances are in the repertoires of the Alvin Ailey American Dance Theater, Dayton Contemporary Dance Company, and other dance ensembles.

Ademola Olugebefola A contemporary artist, Olugebefola's work has been widely collected, extensively published, and largely displayed in major museums, universities, and galleries within the US and abroad. His work on the similarity of Brazilian, British, and US Virgin Island culture was featured on PBS. He is a founding member of the Weusi Artists, a 40-plus-year old Black Arts Collective.

Bill Rhoden A Harlem resident, Ex-Ebony Magazine Editor, Baltimore Sun columnist, and current New York Times sportswriter, Rhoden has written the column "Sports of the Times" for over a decade. Before joining The Times, Mr. Rhoden was an associate editor of Ebony magazine from 1974 to 1978, and later spent more than three years with The Baltimore Sun as a columnist and jazz critic.

Mikki Shepard Consultant to the Ford Foundation, Heinz Endowments, Pittsburg Foundation, National Black Arts Festival and Bedford Stuyvesant Restoration Corporation and on several boards, Shepard creates and produces major performing arts events for the Brooklyn Academy of Music.

David Lionel Smith A John W. Chandler Professor of English at Williams College, Smith served as Dean of Faculty, and Director of the W. Ford Schuman Performing Arts Endowment. Co-editor of the Encyclopedia of African American History and Culture, he also hosted the weekly jazz/R&B radio program *Let the Music Speak*.

Greg Tate Staff writer at the Village Voice, Tate's articles on culture and politics have also been published in the New York Times, Rolling Stone, Vibe, and Jazz Times. Source Magazine labeled him one of the Godfathers of Hip Hop Journalism. His published interviews include conversations with Miles Davis, Betty Carter, Cassandra Wilson, George Clinton, Richard Pryor, Carlos Santana, Wynton Marsalis, and Joni Mitchell among others.

Quincy Troupe Author of 17 books and 8 volumes of poetry, Troupe co-authored the book *The Pursuit of Happiness*, featuring the life of investment broker, Chris Gardner, later chronicled in film. He received the 2003 Milt Kessler Poetry Award for *Transculturalities: New and Selected Poems* and is currently writing a memoir entitled *The Accordion Years: 1965 to 2005*.

Pat Wagner An educator and activist, Wagner currently serves as a humanities teacher at Central Park East High School. She has worked as a consultant for the Institute for Research and Reform in Education, which initiated and implemented citywide public education reform projects in the South and Midwest. From 1987-1988 Wagner was a Charles H. Revson Fellow at Columbia University.

Charmaine Warren Warren holds a Bachelor's in dance and English, a Master's in Dance Research, Reconstruction, and Choreography. She is a PhD Candidate in History at Howard University. An historian, performer, and consultant, Warren is a faculty member at Fordham University, Queens College and St. Peter's College.

THE PERFORMANCES

TriHarLenium is a musical time capsule of Harlem's history. It measures its pulse, its renaissance, its political changes, its color, community, heartbeat, and rhythm. It honors a community continuing to set standards in its ability to transform, create, and inspire generations of art and music. It is a testimony to the community spirit and greatness of a steadfast people who continue to ride the wave of change and changing times. Harlem is defined in large part via its composers, its writers, its artists, its educators, its roots and richness of language represented by an Afro/Caribbean/Latino influence that combines a cultural and historical perspective that adds spice, and texture to its beats, blends, and rhythms making the Harlem Community like no other.

- Deandra Shuler

Five public performances of TriHarLenium are occurring this summer:

August 17, 2007, 6:00pm

Lincoln Center Out of Doors
Columbus Ave. between 62nd Street and 66th Street
Dedicated to the legendary musician Max Roach

August 19, 2007, 3:00pm

Harlem Day, 135th Street Stage
Featuring the vibrant Senegalese drummers Sing Sing Rhythms.
Dedicated to the legendary musician Max Roach

August 23, 2007, 6:30pm

Morningside Park
114th Street and Morningside Avenue

August 30, 2007, 7:00pm – by invitation only

Museum of the City of New York
1220 5th Avenue at 103rd Street
Featuring the legendary Ed Babb, Chuck Jackson and Lillias White as well as documentary film clips of the making of TriHarLenium by Columbia University Professor Jamal Joseph and Columbia University film students.

September 6, 2007, 5:30pm

Harlem Summerstage
Adam Clayton Powell Jr. State Office Building
163 West 125th Street and Adam Clayton Powell
Featuring the vibrant Senegalese drummers Sing Sing Rhythms.





THE WORDS

Professor Bob O'Meally of Columbia University's Center for Jazz Studies moderated the series of four TriHarLenium symposiums. By culling from the presentations of the four speakers in the first of the symposium (A. Peter Bailey, Elombe Brath, Craig S. Harris, Dianne McIntyre, Pat Wagner) he captures the spirit of **harlem is...**

Harlem is blue-acracy.
Harlem is a music in which one hears
a lament, one hears a church shout,
one hears a strut.

Harlem is 125th Street...
walk through three languages.

It's a site of memory.
It's a site of unique cultural experiences.
It's a site of common cause in black culture.

Harlem is a Diaspora,
including the Bronx,
as well as Brooklyn and Queens,
and the international scene.

Harlem is a whiskey still.
(You can smell it from blocks away.)

Harlem is a site of activism.
It's a site of common cause in black culture.

It's a place of strong black institutions,
of books stores, and traveling stages,
and gospel churches, and dance mobiles,
a place where there is no division
of the arts or among the arts,
where people dance
the phoenix.

It's a site for change and hope for change.
It's a launching pad for new talents.
It's a place of common cause in black culture.
It's a place of high standards set by the community
itself.

It's a place of beautiful clubs . . .
The Apollo Theatre, and many other places,
showcasing our culture.

It's a place of blue-acracy,
and a common cause
in black culture.

Craig Harris's TriHarLenium shows us that we are in the midst of some sort of Harlem Renaissance right now. We don't have to be nostalgic about times past, because this composition, this change, places us in a period of rich cultural productivity. The TriHarLenium maintains our momentum as a culture; it remembers Harlem as a beloved community; it is a message from one of our artists that reminds us to acknowledge what is special about this place. And it answers the challenge to tell the truth, despite this period of doubt.

- Professor Bob O'Meally, Columbia University's Center for Jazz Studies. Excerpted from commentary at the February 28, 2007 symposium at the Schomburg Center for Research in Black Culture.

THE LEGACY



The value of this series of programs and of Craig's composition is many: they give us a history upon which we can build by outlining a tradition of struggle and ascent. We are called upon to honor that history by not glossing over or failing to address the contemporary suffering of those displaced and dispossessed by the current "revival". In so doing the TriHarLenium has provided us with what my colleague Manning Marable calls a Living Black History. A walking, talking, music-making archive that houses an alternative history. One that refuses a narrative of the last 30 years of Harlem as a political and cultural wasteland. One that lacks nostalgia and sentimentality. One that insists upon the relationship between social struggle, social change and social justice. One that does not deny the inevitability and in some instances even necessity for change.

It is a project that looks back and forward, one that poses the following questions: Will the cultural and social politics of Harlem continue to be a politics that finds solidarity with victims of imperialism, white supremacy and the worst effects of capitalism world wide? Will Harlem continue to be a site that gives birth to cultural forms that celebrate black life and human dignity? Will Harlem continue to take as much pride in its radical political history as it does its cultural past? Will the politics and the culture be divorced from each other? Will Harlem's new inhabitants appreciate the significance of that history and more importantly, share that political vision? Will Harlem, no matter its racial, ethnic and economic diversity, still be safe for black people as black people?

- Professor Farah Griffin, English and Comparative Literature, Columbia University.
Excerpted from commentary at the February 28, 2007 symposium at the Schomburg Center for Research in Black Culture.

Thank you to the people who made it all possible

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Thank you to those who shared their words

A. Peter Bailey, Herb Boyd, Elombe Brath, Marie Brown, Howard Dodson, Farah Griffin, Craig S. Harris, Joe Holland, Diane McIntyre, Ademola Olugebefola, Robert O'Meally, Bill Rhoden, Mikki Shepard, David Lionel Smith, Greg Tate, Quincy Troupe, Pat Wagner, Charmaine Warren

Thank you to our collaborators

Marcia Sells, Orit Darwish and Lamar Lovelace, Office of Government and Community Affairs, Columbia University
La-Verna Fountain, Anne Burt, Victoria Benitez, Office of Public Affairs, Columbia University
Darrell Bridges, Manager of Craig Harris
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Jenneth Webster, Lincoln Center Out of Doors
Paula Zadigian, Museum of the City of New York
Damon Haynes, Schomburg Center for Research in Black Culture
Cheryl Flowers, Apollo Theater

Thank you to the venues that gave us a home

HarlemStage at the Adam Clayton Powell State Office Building Plaza
Columbia University
Harlem Day, 135th Street Stage
Lincoln Center Out of Doors
Morningside Park
Museum of the City of New York
Schomburg Center for Research in Black Culture

Thank you to the staff of Community Works

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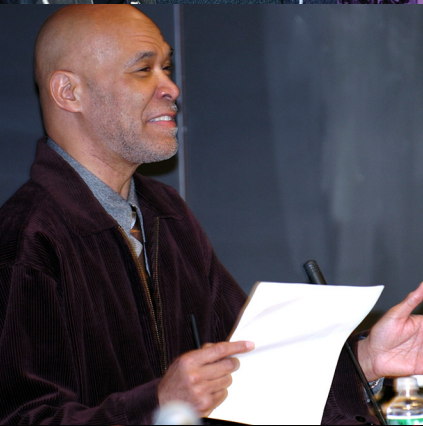
All photographs by Hubert Williams, Carl Nunn, and Ruth Morgan.
Program design by Michael Esguerra.

THANKS





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About Community Works:

Community Works is a leading arts-education organization founded in 1990, with the mission to build bridges between diverse cultures and neighborhoods by using the arts as a tool for social and personal change, and sharing community stories that connect us all. The organization currently serves over 300,000 people throughout NYC each year through acclaimed performances, workshops and exhibitions.

About **harlem is...**

TriHarLenium is the first commissioned work of **harlem is... MUSIC. harlem is... MUSIC** is a component of **harlem is...**, Community Works' signature public art exhibition that celebrates the rich history, culture and individuals of this world-renowned community. Since 2003, **harlem is...** has traveled to 25 major cultural and historical institutions as well as community-based organizations citywide. More than 200,000 people have visited **harlem is...** and participated in related public programming.

About New Heritage Theatre Group:

New Heritage Theatre Group (NHTG) is the oldest not-for-profit Black theater in New York City. In 1964, NHTG, founded by Roger Furman, was created to present entertaining, informative and quality productions that preserve and institutionalize classic works of Black theater. It continues today to enrich the artistic community by training and presenting works of both established and emerging artists through their presentations, youth programming and documentary films.

About Producers Barbara Horowitz and Voza Rivers:

Collectively, Horowitz and Rivers have 60 years of combined production and public programming experience. They consistently produce sold out events in venues of varying capacities. A sampling of recent collaborative works includes: *harlem is... The Gospel Tradition*, Trinity Church, *harlem is... Higher Ground Still Rising*, Schomburg Center, *harlem is... Theater*, at the Museum of the City of New York, *Music Symposium: Harlem's Ladies in Music, with Special Guest Gloria Lynne*, at the Museum of the City of New York and *harlem is... Ladies Singing the Blues*, The Museum of the City of New York and Lincoln Center Performing Arts Library, *Avanti* concert with Herbie Hancock and the Juilliard Jazz Orchestra, *Jazz at Lincoln Center*, *harlem is... Gospel* concert, at the Cathedral of Saint John the Divine, and a salute to Mikell's, featuring Chaka Khan and Arturo O. Farril at Symphony Space.

About Columbia University's Center for Jazz Studies

Columbia University's Center for Jazz Studies offers classes, exhibitions, lectures, and scholarly resources in jazz studies. Its purpose is to present such classes and programs for any and all Columbia students and to serve as an educational and research center for the Harlem community, the city, and the nation. Columbia University is the only Ivy League University to require the study of jazz for all undergraduate students.

Major support provided by the New York State Music Fund, established by the New York State Attorney General at Rockefeller Philanthropy Advisors.



The New York City Council
Christine Quinn, Speaker



Lincoln Center
Out of Doors

