

8:46

Timothy Kennedy Adams Jr.
NYU Percussion Ensemble
Jonathan Haas, Director/Conductor
Elijah Maston, Narration Soloist

THE MAGNIFICENT SEVEN

Lenny White
NYU Percussion Ensemble
Jonathan Haas, Director/Conductor
Lenny White & Billy Drummond, Drum Set Soloists

THE JOURNEY

Lenny White
NYU Orchestra
David Bloom, Conductor

HARRIET: JOURNEY TO FREEDOM

Timothy Kennedy Adams Jr.
NYU Orchestra
David Bloom, Conductor
Sydney Williams, Narration Soloist



JOURNEYISM



FOREWORD EMMA PAUNCEFORT

Director, CRD

2025 marks 150 years since the birth of Samuel Coleridge-Taylor, a violinist and composer who enjoyed critical acclaim on both sides of the Atlantic in his lifetime but died far too young and impecunious. His œuvre fell into neglect, with the ongoing reverence he deserved no doubt stunted on account of his mixed heritage on the eve of two world wars and the complicated break-up of British colonial dominance.

As we mark our debt as a label to composers and artists who were so critical to our first 50 years, it is fitting to be bridging our past and future with this present project. Journeyism is spearheaded by an artist who worked with CRD on a groundbreaking album of timpani concerti in 1988 and is now championing the voices who are innovating and transforming the classical genre for the better. In a world in which music is endlessly commodified (and I recognise the irony of me, a label owner, stating this), these are the voices who are so important to the CRD family chorus in reminding us of the impact of art...

So, yes, this is a deeply personal project for all concerned. But it is so much more than that: it is a celebration of classical music from music giants whilst being unashamed in exemplifying the power of the genre to impact our lives for the better.

BRADFORD-ON-AVON, ENGLAND, 2024



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www.crdrecords.com

JONATHAN HAAS



This CRD collaboration with the NYU Orchestra and Percussion Ensemble represents a life's journey for myself, as well as the NYU students and faculty. My first commercial recording, 18th-Century Concertos for Timpani and Orchestra, was supported and created with the incredible knowledge and advocacy of my late great collaborator Graham Pouncefort. We embarked on this adventurous and innovative recording project and now, 40 years later with his equally talented and ambitious successors, the next generation of musicians and creators are embodied in this recording.

I have always found it profoundly unique that, as a musician, the many micro relationships we have remain throughout one's career. This recording epitomizes that ceaseless spirit of collaboration, exploration, and celebration.

Journeyism symbolizes the vibrant energy and profound kinship that binds the music world.

The works selected for this album were the result of a wake-up call that was a long time coming in this country, finally bringing systemic injustices to the forefront and advocating for essential societal change.

In March 2022, I called upon my dearest friends Timothy Adams and Lenny White. My question to them was simple: what could I do to support their artistic vision? In light of the social unrest, resentment, anger, and frustration that became world news, amplifying their voices was essential. Tim and Lenny became my beacons, sharing with me the desire to make the world a better and safer place for their colleagues, friends, and families. The world needed to experience, engage with, and respond to their compositions in a way that would elevate the status of underrepresented composers in the music world and position them as equals to all composers of this and future generations.

My endless thanks and admiration to the talented, dedicated, and brilliant NYU students who have given their all to embody the intention of this recording in hopes of communicating its message to a global audience. Finally, Emma and Tom Pouncefort stand as the true heroes, steadfast in the support of their father's vision and leadership in the recording industry, ensuring that our collective voice lives on for generations to come.

NEW YORK, 2024



8:46

TIMOTHY KENNEDY ADAMS JR.

Co-Commissioned by New York University and Aspen Music Festival and School

After George Floyd's murder on May 25, 2020, I was in conversation with my good friend Jonathan Haas about the state of the world and our roles as musicians in this land we call 'America, the home of the free and the brave'. I shared that all of my Black male friends, family, and myself have the same concern each day on leaving home: we ask, 'Will we return?' It is a troubling way to move about in the world, but it is our reality and one we have lived out since our arrival in 1619.

We started discussing the role of music in our lives and the lives of humanity throughout time; how composers, musicians, and artists have documented the stories of their society. I wanted to channel my feelings about this killing and that of all Black people through the voice that is closest to me – percussion. Jonathan immediately said that he would like to commission a work for the Aspen Music Festival and NYU Percussion Ensemble. I was shocked but agreed! I asked, 'How many players?' He quickly said, '16!' Why was I not surprised?

As I started to write, the music came quickly to me. It meanwhile struck me that words needed to be spoken as the musicians played. I researched and found over 30 quotes or arrangements of words spoken during the time the policeman had his knee on George Floyd's neck. These are the words that you will hear spoken in the piece.

From this percussion piece, my Music 8:46 Project was born. My goal is to write all of my music under this umbrella: orchestra, jazz, hip-hop, world, pop, funk, rock, ambient, and any sound that can be made will have the American story told through this lens. The story of Black people in the US will be the primary focus. I am honored that the NYU Percussion Ensemble is playing my piece. I am also eternally grateful and honored for the opportunity that Jonathan has given me to compose this piece of music, and most importantly, I am moved most by our honest and dear friendship that we have had throughout the years.

We can make this world a better place. I believe this.

ATHENS, GEORGIA, 2024



THE MAGNIFICENT SEVEN LENNY WHITE

Peter Burman, Orchestrations
Commissioned by New York University

When Jonathan asked me to write a percussion ensemble piece, I first said no. I had never written one before and it was a bit intimidating. But, eventually, I sucked it up, did some research, and got to work.

My inspiration became how I could pay homage to my musical percussion masters, the architects of modern jazz drumming – Kenny Clarke, Art Blakey, Max Roach, Philly Joe Jones, Roy Haynes, Elvin Jones and Tony Williams. These were my heroes and the most influential people in my early musical life. Max and Tony had written music for and performed with their own percussion ensembles; Max with M'Boom and Tony with his expanded Lifetime band. Both had extended improvisation sections in their music. Art Blakey had recorded with extended percussion, and had also given me inspiration.

My challenge was to create a composition that sounded like improvising, but script everything. Growing up listening to these master musicians and trying my best to translate what they did gave me direction. To use the percussion ensemble, orchestrate it, make it swing was a good way to find out what I knew and needed to find out. I hope I have represented my heroes well and I hope you enjoy my work.

QUEENS, NEW YORK, 2024



HARRIET: JOURNEY TO FREEDOM

TIMOTHY KENNEDY ADAMS JR.



After George Floyd's murder, Daniel Meyer, a friend and colleague I have known for over 20 years and with whom I performed some wonderful concerts with the Pittsburgh Symphony, and I were discussing the present state of the world. Our discussion led to the following question: 'how can orchestras bring hope, understanding, and peace into our communities in this country?'

We all can find our life's story in orchestral music. In my 31 years of playing in orchestras, I performed the music of only 3 Black composers. These composers were only performed during the Gospel, Martin Luther King Jr., or Black History Month Concerts. We both agreed that this is and has been an unfortunate practice for many years and that, from this, stems the lack of diversity in orchestral audiences.

I shared my ambition to write a piece of music that would not only bring people of color into the concert hall, but bring in an audience of people that would not normally attend orchestra concerts.

My feeling was Harriet Tubman's life would be the perfect story to spark interest given its central, compelling aspect: that she returned multiple times to free enslaved people she did not know. Without doubt, her humanity, compassion, love, determination and courage offer an extraordinary example to us all.

Thus ensued Daniel's commission to put this narrative to music with the agreement that text would be an important element of the sounds heard from the stage to tell Harriet Tubman's story. I meanwhile decided that the combination of instruments to best move her story to the audience would be a double string orchestra with percussion. Armed with examples of similar orchestrations from Daniel, I started my study all the while maintaining the text as the key element to drive the music forward.

The piece is divided into 8 sections. The A section starts with solo cello playing a popular melody from the Black Church hummed by a deacon during the devotional before prayer.

The strings play a chord to set the mood. The melody comes back again with tremolo strings as the narrator recounts Harriet's feeling of being in the fields and knowing it is time to leave.

The B section starts with pizzicato strings, adding percussion as the text deals with the urgency of fleeing from bondage. The C section has the strings playing lyrically with dissonance to accompany the plea of Harriet's asking for the Lord's strength to move. The D section has the strings playing pizzicato in the feeling of 7/8 when the time is actually 4/4 in a fast tempo. At this point, Harriet starts her escape to freedom with power. We have the strings arco playing forte, with the percussion taking on the characters of Harriet, the slave owner, other slave owners helping with the chase, dogs, and other White people from the area who just want her caught and killed.

Harriet is running by night through swamps, rain, dealing with wolves, snakes, spiders and everything that could possibly hurt her. This brings us to the F section where we follow Harriet as she spots the promised land and feels blessed by the sight of freedom. There is a short 8 bar interlude from the percussion section that leads us into the penultimate G section where Harriet has reached freedom! The melody in the strings is reminiscent at once of Rachmaninov's Piano Concerto No. 2 and the Civil Rights anthem, We Shall Overcome. The final H section has Harriet going back to free her people. Here, I reflect on our human condition, oscillating between my words and those of Amanda Gorman, depending on the orchestras in the consortium's preference.

All the while, there is an audio track that is played softly throughout. There are the chains that represent the bondage of enslaved black folks and the oscillating drone which is the souls of people of color whose lives have been taken throughout our country's history.

It was an honor and a privilege to put these sounds on paper. I appreciate Daniel's confidence in allowing me the opportunity to write for his orchestra. I would like to thank Steve Weiser for putting the consortium together and also believing in this project.

I have dedicated this composition to the memory of my father who passed during its creation and thank him for exposing me to orchestra music at a very young age. The person who made all of this possible is my wife, Kim, the love of my life, who truly sees me and makes my life worth living. Finally, to acknowledge our beautiful son, who is our world and for whom I write every note.

THE JOURNEY LENNY WHITE



I've always been a dreamer. Spending my early years in art school trying to paint graphic images and get good grades. I found, for me, a better and more expressive option in music.

In my quest to find the right choice of notes to translate my thoughts and feelings, I spent part of my pandemic pause composing *The Journey*.

Using musical notes to convey feelings and create vistas are things the great composers have been doing to and for me all my life. To have been given the opportunity to try my hand at musical exploration was a dream come true. Like a painter you use colors, shades, and tones, all to create expression. I took a chance to paint with notes, attempting to do what the great composers have done so wonderfully and majestically.

I hope that my choices give you the feeling of movement through stations that create discovery and new destinations, like all journeys do. I hope you all enjoy my journey to find the most expressive notes...

JONATHAN HAAS

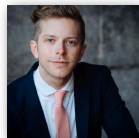


Jonathan is known worldwide as a soloist, orchestral timpanist, percussionist, conductor, teacher, clinician, and entrepreneur. He has garnered international acclaim for his performances of Philip Glass's Concerto Fantasy for Two Timpanists and Orchestra, which he commissioned and has performed seventy times worldwide with numerous top orchestras. Jonathan is principal percussionist of the American Symphony, principal timpanist of the New York Pops Orchestra

at Carnegie Hall, principal timpanist of the Aspen Chamber Symphony, percussionist of the American Composers Orchestra, and president of Gemini Music Productions, the largest employer of musicians in New York.

Jonathan is a Professor of Music, Director of Percussion Studies, Co-Director of the orchestra program and conductor of the Contemporary Music Ensemble at New York University and teaches at the Juilliard Pre-College Division, conductor of the JPC Percussion Ensemble, and conductor of the Aspen Percussion Ensemble. He has performed and recorded with Emerson Lake and Palmer, Aerosmith, Black Sabbath, The Who, the Grammy Award-winning *Zappa's Universe*, and many others. In his quest to showcase the timpani in unusual musical settings, Jonathan is known for his Hot Jazz Timpani performances, highlighting an unusual instrumental combination with his nine-piece Latin/jazz ensemble Johnny H. And The Prisoners of Swing. He is otherwise the author of a ground-breaking timpani method book, *Jazz Virtuostics for Timpani* distributed by Bachovich publications.

DAVID BLOOM



David is a conductor equally at home in orchestral repertoire, opera, and new music, noted for his 'intelligence, elegance, and passion' (Opera News), leading 'ferocious and focused' (The New York Times) performances lauded for their 'rhythmic precision and dynamic forward motion' (The Wall Street Journal). He dedicates his work to collaborating with artists and communities to inspire creativity, empathy, and joy. He is Co-Artistic Director of both Contemporaneous and Present Music, Artistic Director of New York's Queer Urban Orchestra and serves on the faculty of New York University.

David has guest conducted in world-class venues, including Carnegie Hall, Lincoln Center and Walt Disney Concert Hall, leading renowned orchestras, soloists and groups, including the Los Angeles Philharmonic, the Kronos Quartet and Hila Plitmann. Especially active as an opera conductor, David has led productions for Opera Omaha, Beth Morrison Projects, amongst others and has conducted over 400 world premieres, including the world premiere of Raven Chacon's *Voiceless Mass*, which went on to win the 2022 Pulitzer Prize.

LENNY WHITE



At 19, Lenny played with Jackie McLean, recorded *Bitches Brew* with Miles Davis, and Red Clay with Freddie Hubbard.

Lenny is one of the founding fathers of the jazz-rock movement and is a four-time Grammy Award winner.

He earned a worldwide reputation as the drummer with Return to Forever and has played and collaborated with artists such as Joe Henderson, Gato Barbieri, Gil Evans, Stan Getz, Jaco Pastorius, Herbie Hancock, Carlos Santana, and Chaka Khan.

Lenny continues to lead and stay on the cutting edge of music by producing new artists and performing and continues to write new works, further expanding his musical footprint. Lenny is currently mentoring and teaching students at NYU Steinhardt and The New School.

TIMOTHY KENNEDY ADAMS JR.



Timothy is the Mildred Goodrum Heyward Professor of Music at Hugh Hodgson School of Music at the University of Georgia.

Prior to joining UGA, Tim was Principal Timpanist of the Pittsburgh Symphony Orchestra for fifteen years and was Professor of Music at Carnegie Mellon University. During his tenure in Pittsburgh, Adams spent ten summers as percussion faculty at the Brevard Music Center where he was frequently a featured soloist and recitalist.

Tim has played in most of the major concert halls around the world – from Europe to Asia to Australia and has performed with many a major soloist – Lang Lang, Burt Bacharach, Yo Yo Ma, Luciano Pavarotti to name a few – and under the baton of conducting giants, including Pierre Boulez and Sir Neville Martin.

A champion of the music of our time, Tim has had several works commissioned for him,

including, *The Messenger Concerto for Percussion and Orchestra*, by James Oliverio, which he premiered to great acclaim with the Pittsburgh Symphony Orchestra; *The Healer Concerto for Percussion and Orchestra* by Lucas Richman, premiered with the Knoxville Symphony Orchestra. A prolific composer, alongside further orchestral works, Tim's oeuvre also includes solo and chamber works for percussion.

Tim was born and raised in Covington, GA and currently lives in Athens with his wife, Kimberly Toscano Adams, their son, and three dogs.

BILLY DRUMMOND



Acclaimed by Downbeat as 'one of the hippest bandleaders now at work', Billy's thrilling, powerful and highly musical playing has also made him one of the most called-for sidemen of his generation. Mentored in the bands of jazz legends Horace Silver, Joe Henderson, Bobby Hutcherson, J J Johnson and Sonny Rollins, Drummond is now widely acknowledged as one of today's most versatile drummers, making sideman appearances with a veritable who's who of jazz greats on over 350 albums.

He has made four albums as a leader – including *Dubai*, a New York Times Number 1 Jazz Album of the Year – and his 2022 release, *Valse Sinistre (Cellar Live)*, which was named, among other accolades, Number 3 on the Top 40 Albums of 2022 by JazzyTimes, was a Downbeat Best Album of 2022. Modern Drummer magazine honored Dubai as one of the 50 Crucial Jazz Drumming Recordings of the Past 100 Years.

Born in Newport News, Virginia, Drummond was leading his own bands at 8 years old and teaching adults from the age of just 14, before going on to study classical percussion at the Shenandoah Conservatory of Music.

Upon moving to New York, he was quickly recruited to the young band Out of the Blue (OTB), recording *Spiral Staircase*. When OTB disbanded, Billy joined Horace Silver's Sextet, simultaneously starting life-long associations with Buster Williams and Bobby Hutcherson, and joining J.J. Johnson's band, followed by a three-year stint touring with Sonny Rollins.

Drummond has performed and recorded with many of the world's jazz greats and has become a respected educator as Professor of Jazz Drums at the Juilliard School of Music and NYU.

SYDNEY WILLIAMS

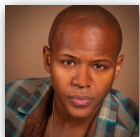


Sydney is a Caribbean-American actress, singer, and multi-hyphenate. A New York native, she began her artistic journey in the Big Apple singing at her parents' church, and her talents have taken her to New York University (BFA '24) and beyond.

She thanks Elijah Maston, Jonathan Haas, Tim Adams and the entire NYUO/Adams Team for their support on this project. It is an honor to tell Harriet's story alongside such talented performers and to record this beautiful work.

To reach out or learn more, visit www.sydneywilliams.online

ELIJAH MASTON



Most recently completing work in *Past & Present Collide* (Elijah), directed by Tony Award-winning actress Adrienne Lennox at Salem Baptist Church, Elijah is a NY-based performer completing his final year at NYU Tisch School of the Arts, having studied at the New Studio on Broadway for musical theatre and Stonestreet Studios for film acting. Notable and recent credits include *A Sean's Story* (Sean) music presentation with Khyon Hursey/Ars Nova, *Spring Awakening* in Concert (Melchior) at *The Cutting Room*, and *Bandstand* (Dwight Ansen/Nick Radel u/s) directed by Dell Howlett.

Recent film work includes *SunnyVille* (John) produced by Stonestreet Studios, directed by Mariano Flores and *An Intent to the Spirit* (dir. Saheem Ali).

Elijah is so grateful to have had the opportunity to work on a project of this importance.



ALBUM PERSONNEL

Recording Engineers

Paul Geluso
Kevin Kopczynski

Assistant Engineers

Darren Blanckensee
Rave Rajan
Beomhyun Ahn
Ryan Yang

Executive Producer

Jonathan Haas

Producers

Stephanie Baer
Lenny White
Paul Geluso
Kevin Kopczynski

Co-Producer

Sean Statser

Drum Set Soloists

The Magnificent Seven

Lenny White
Billy Drummond

Narration Soloist - 8:46

Elijah Maston

Narration Soloist - Harriet:

Journey to Freedom

Sydney Williams

NYU Percussion

Ensemble

Jonathan Haas,
Director / Conductor
Per-Niklas Barth
Russell Fisher
Xingyu Guan
Shea Humphrey
Shun Lopez
Ryan Learned
Paden Lindstrom
Pei Hsien Lu
AJ Morrissey
Natalie North
Jessie Ong
Abigail Rodriguez
Grace Sprecher
Sean Statser
Ryoma Takenaga
Tim Topoly
Brendan Williams
Jacky Xu
Joyce Li Yue
Shiqi Zhong

NYU Orchestra

David Bloom, Conductor

NYU Orchestra Co-

Directors

Stephanie Baer
Jonathan Haas

NYU Orchestra

General Manager

Jessica Bauer

Ensembles Administrator and Librarian

Michael McCoy

Violin 1

Priscilla Tam, concertmaster
Daniel Apolonio,
assistant concertmaster
Logan Chiang
Mark Shapiro
Chloe Johnson
Jay Bang
June Kim
Song Lee
Jillian Johnson
Faith Youn
Amy Chryst

Violin 2

Eva Astrachan, principal
Vanda Paszko, assistant principal
Anna Pavlou
Lara Narkiewicz
Eleanor Clay
Qingran Hu
Sarah Wrye
Mina Smith
Koen Powell
Hinata Nakamura
George Chung

Viola

Harmony Chiang, principal
Olivia Puntenney, assistant
principal
Olympia Nelson
Dora Banyai
Ragnhild Kvist
August Zillig
Phoebe Ro
Joanna Lu
Faith Willett
Andrew Han
Ryan Giannitelli

Cello

Victoria Lin, principal
Oscar Chan,
assistant principal
Angelina Kim
Yue Kang
Bernarda Basualdo
Jonathan Walton
Jessica Li
Paulette Choi
Cindy Chen
Gloria Baek
Shuyi Zhang
Maya Holtham
Spencer Swann

Bass

Xinran Shen, principal
Giana DiNatale

Harp

Jillian Schlechter

Piano

Hongrui Zhu

Flute

Campbell Barnes, principal
Zoe Hart
Annie Jung

Oboe

Sylvia Wang, principal

Clarinet

Marilyn Farias, principal
Hailey Lotz
Liora Schlesinger, bass clarinet

Bassoon

Matthew So, principal
Noah Blader
Taryn Goldner, contrabassoon

French Horn

Henry Friedman, principal
Engelberth Mejia-Gonzalez
Itayetz Uranga-Caamano
Ella Corb

Trumpet

Dominic Sinicrope, principal
Ryan Crites
Thomas Alexander
Genna Goins

Trombone

Taja Graves-Parker, principal
Riley Palmer
Ruby Bales, bass trombone

Tuba

Jesse Bravo

Timpani

Pei Hsien Lu

Percussion

Grace Sprecher, principal
Ryan Learned
Abigail Morrissey
Jacky Xu

Cover Art

Movement #1
Miriam Phalen

Design

Michael Cancellieri



Recorded at NYU's John A. Paulson Center, NY, NY
September 27th, October 2nd, December 6th, December 13th, 2023