

M Manhattan
School of Music

**MSM JAZZ CHAMBER
ORCHESTRA**

*Jazz Composers'
Concert*

Matt Holman (MM '10, DMA '18), Director

THURSDAY, NOVEMBER 2, 2023 | 7:30 PM
WILLIAM R. AND IRENE D. MILLER RECITAL HALL



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PROGRAM

Scott Robert

Galactic Adventurer

Kenedea Lee

Prowl

Mackenzie McCarthy

Protest

Will Tucker

The Orchard is Sold

Daniel Basilio-Fernandez

IF EVEN FOR A BRIEF MOMENT

Jonah Barnett

Outline

Adrianna Viera

Wordless

Chris Bauer

King Eldritch

MSM JAZZ CHAMBER ORCHESTRA

Matt Holman, Director

Simon Nyivana,

alto saxophone

Tembisa, South Africa

Shyam Thandullu,

flute

Plano, Texas

Matt Stark,

tenor saxophone

Walnut Creek, California

Davide Sgarra,

baritone saxophone,

bass clarinet

Varese, Italy

Joey Curreri, trumpet

Marina del Rey, California

Will Evans, trumpet

Afton, Virginia

Lawson Garner,

trombone

Candler, North Carolina

Joao Bernardo

Valinho Rosa,

vibraphone

Fiaes, Portugal

Johannes Ravn

Hagmund-Hansen,

guitar

Faaborg, Denmark

Bomin Kim, piano

Guro, South Korea

Conrad Steinhoff, bass

Berlin, Germany

Adam Wacks, drums

Millburn, New Jersey

MSM JAZZ COMPOSERS

Adrianna Viera

New Milford, New Jersey

Will Tucker

Larchmont, New York

Kenedea Lee

Los Angeles, California

Jonah Barnett

Lorton, Virginia

Daniel Basilio-

Fernandez

New York, New York

Scott Robert

Ridgefield, Connecticut

Chris Bauer

Highland Haven, Texas

Mackenzie McCarthy

Granite Bay, California

ABOUT THE CONDUCTOR

Matt Holman (MM '10, DMA '18)

Hailed by the *New York Times* as a “conscientious” and “perceptive young trumpeter,” and by the great Fred Hersch as “a creative and thoughtful improviser with a world-class sound,” trumpeter Matt Holman has distinguished himself as a composer, conductor, bandleader, and top-tier soloist in many of the leading jazz ensembles of our time. Along with his adventurous chamber-jazz recordings, Holman has performed and/or recorded with Darcy James Argue’s Secret Society, the John Hollenbeck Large Ensemble, Fred Hersch’s Leaves of Grass, Bang on a Can’s Asphalt Orchestra, the Joel Harrison Large Ensemble, the JC Sanford Orchestra, New York Voices, Kenneth Salters Haven, the Anna Webber Quartet, Matt Ulery’s Loom, Andrew Rathbun, and more. Holman has also composed and arranged works for Stefon Harris, Jane Monheit, Marvin Stamm, and university ensembles worldwide.

Holman’s 2013 debut, *When Flooded* (Brooklyn Jazz Underground Records), an ambitious and evocative project with his five-piece Diversion Ensemble, was awarded four stars by *DownBeat*. The album’s “richly orchestrated tapestries of sound and beautifully developed melodic ideas,” noted Hot House, draw “inspiration from a large gamut of musical sources that stretch far beyond jazz.” Not for nothing does the trumpeter cite Wayne Shorter, Shostakovich, and Sigur Rós as key influences. His 2017 follow-up, *The Tenth Muse* (New Focus Recordings), finds contemporary relevance in the ancient Greek love poetry of Sappho. The album features Holman in an inspired quartet with reedist Sam Sadigursky, vibraphonist Chris Dingman, and pianist Bobby Avey.

Holman has earned numerous awards including the International Trumpet Guild’s Jazz Improvisation Competition, the Carmine Caruso International Jazz Trumpet Solo Competition, and the BMI Foundation’s 13th annual Charlie Parker Jazz Composition Prize/Manny Albam Commission. An emerging scholar, he received the Institute of Jazz Studies’ Morroe Berger–Benny Carter Jazz Research Fellowship in 2016 to research the work of composer/reedist Jimmy Giuffrè. Holman served as Artistic Director of New York Youth Symphony Jazz for six seasons and taught as adjunct faculty at Hunter College. He is currently Director of Instrumental Music at the Spence School and on the Jazz Arts Faculty at Manhattan School of Music. Holman holds a BM from Indiana University’s Jacobs School of Music and an MM and DMA from Manhattan School of Music.

PROGRAM NOTES

Galactic Adventurer

Scott Robert

This piece came to be when I sat down and asked myself what style I wanted to write in for this concert. Before I could even debate what to do, I was already writing video game music. This piece is incredibly meaningful to me as it takes me back to my childhood, playing games like *Super Mario Galaxy* and *The Legend of Zelda: Breath of the Wild*. As I was writing, I thought to myself that even though none of us are out there pulling the Master Sword out of its pedestal or saving a princess from an anthropomorphic dinosaur, we are all out on our own adventures, and it is imperative that we don't lose the adventurous spirit that drives us to create. This piece, for me, is about retaining that sense of adventure throughout life, and is aptly titled *Galactic Adventurer*. You will be hearing solos from Matt Stark, Simon Nyivana, James William Evans, and Lawson Gardner. Thank you.

Prowl

Kenedea Lee

Prowl is a piece about movement. This piece is an attempt to write music that is not only heard but felt in your body. I drew inspiration from predators in the wild. They are slick and sly; they move with rhythm.

Protest

Mackenzie McCarthy

Protest is a response to continued suppression and the growing anti-LGBTQIA+ sentiment in the United States. Over 520 bills are currently in effect, 70 of them being put through this year alone. *Daily Wire* host Michael Knowles even called for the "eradication of transgenderism" earlier this year. As a trans woman, it was hard for me to not try and respond in some way to this insanity; thus this piece was born. It is only the first movement of a larger piece that is still a work in progress, but I felt the need to share this part specifically. Also, for those curious, the audio clips are taken from a hearing on Gender Affirming Care spoken by Louisiana Congressman Mike Johnson earlier this year.

The Orchard is Sold **Will Tucker**

The Orchard is Sold is based on and was first written for a production of Anton Chekhov's play *The Cherry Orchard*, specifically the end of its third act. Initially a solo classical piano interlude clocking in at less than a minute, *The Orchard is Sold* has been extended to fit the jazz nonet format, with many entirely new sections added. *The Orchard is Sold* is influenced by Radiohead and Louis Andriessen.

IF EVEN FOR A BRIEF MOMENT **Daniel Basilio-Fernandez**

I have endlessly been fascinated with this notion of numinosity. The “numinous” refers to that which induces deep in one’s consciousness a profound connection to something far greater than ourselves—something immutable, divine, transcending the world we immediately perceive. The feeling one gets when they enter a grand cathedral, when one reaches the summit of a mountain, when the first human beheld the stars and began to wonder—these mystical encounters bring us to the sublime. But ironically, the moment that we try to capture God and ascertain the infinity, at a given instant, we have almost lost it completely.

The numinous underpinnings of our lived experience are no mistake, in my opinion. And because our life can be understood as singularities across our great human imagination, we can only hope to connect with the sublime if even for a brief moment.

Here is my attempt to illustrate moments in my journey in connecting with God and the infinity. Through all, every note is true.

Outline **Jonah Barnett**

Outline was an exercise in stretching some of my lesser-utilized compositional muscles. In this piece I wanted to focus on individual melodies rather than harmony, and to write a continually changing piece of music, as opposed to something more repetitive and groove based. The name arose from trying to incorporate some “outside” or non-tonal material into the melodies of the piece, again whilst focusing on the melodic lines themselves—hence “out” line. This piece also conveniently serves as an outline of sorts to my own style and development as a composer, visiting a number of different musical environments that while progressive, still reflect my taste and sensibilities as a writer.

Wordless **Adrianna Viera**

I have been on a continuous search to understand who I am and what I feel, and I struggle to put my own abstract existential ideologies into words. Most people can understand words and their myriad of meanings, and who can blame them for using a tool we rely on throughout human history to express desires and necessities? But I have difficulty relating to the words of others and even the words I manage to string together from my own vocabulary. Instead, I feel colors, I feel light, sonic landscapes where the colors dance across. Lavender and light green. Deep dark purple. Olive green. Yellow and sun burnt orange. Pink and orange. In my mind's eye, here words do not exist, nor do they have meaning. In some ways, even this convoluted program note may have lost some meaning in the process. Perhaps it goes to show, I'm wordless most of the time.

King Eldritch **Chris Bauer**

This is a portrait of a timeworn ruler, who reached his powerful disposition through countless acts of callous upheaval. His eminence is featured in the first segment, with lopsided phrases and harrowing harmonic expressions. After a full introduction, this presence is halted to give the listener a look to a different time in Eldritch's life, as represented in the last segment. Life had a different meaning and purpose, revolving around loved ones and the simpler pleasures in life. How these segments could be connected is the truly greater story.



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