

M Manhattan
School of Music

**MSM JAZZ CHAMBER
ORCHESTRA**

*Jazz Composers'
Concert*

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

THURSDAY, NOVEMBER 7, 2024 | 7:30 PM
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

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PROGRAM

Grace Fox	<i>28 North Montgomery</i>
Chris Bauer	<i>Raindrops</i>
Will Tucker	<i>Three Stars</i>
Hana Uwai	<i>Riverside Park Trail</i>
Samyog Regmi	<i>Seven Stones</i> Miles Mindlin , guitar
Adrianna Viera	<i>Canção Para O Cantor Alegre</i> Kayla Arthur , voice Miles Mindlin , guitar
Scott Robert	<i>The Light Fantastic</i> Jacqueline Lee , violin
Daniel Basilio-Fernández	Excerpts from <i>Echoes of the Wake</i> Yifan Yue , voice
Shiyu Fang	<i>Portal to the Unseen</i>

MSM JAZZ CHAMBER ORCHESTRA

Matt Holman, Director

Kayla Arthur, voice
Philadelphia, Pennsylvania

Yifan Yue, voice
Shenzhen, China

Jacqueline Lee, violin
Montclair, New Jersey

Shyam Thandullu, alto
saxophone/woodwinds
Plano, Texas

Mathuin Smith, tenor
saxophone/woodwinds
Annandale, Virginia

Peter Hoss, baritone
saxophone/woodwinds
Greenlawn, New York

Caylie Davis, trumpet
Eugene, Oregon

Aaron Ouellette,
trumpet
Hebron, Connecticut

William Tucker,
trombone
Larchmont, New York

Miles Mindlin, guitar
London, England

**Alexandros
Lykothanasis**, piano
Athens, Greece

Alexander Tremblay,
double bass
Providence, Rhode Island

George Greenhill,
drums
Sydney, Australia

MSM JAZZ COMPOSERS

Scott Robert
Ridgefield, Connecticut

Will Tucker
Larchmont, New York

Shiyu Fang
Fuzhou, China

Adrianna Viera
New Milford, New Jersey

Chris Bauer
New Braunfels, Texas

Hana Uwai
Osaka, Japan

Grace Fox
Marlton, New Jersey

Samyog Regmi
Kathmandu, Nepal

**Daniel Basilio-
Fernández**
Somerset, New Jersey

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.

COMPOSER NOTES

28 North Montgomery **Grace Fox**

28 North Montgomery Avenue has been a cherished part of my family for 88 years, originally owned by my great-grandparents in 1936 and later gifted to my Mommom and Poppop. This house remained a steadfast haven for nearly a century, serving as the gathering place for our family throughout the years. This piece of music captures the essence of that home, reflecting both the journey of my family and the bittersweet emotions of bidding farewell this past summer.

Raindrops **Chris Bauer**

We can often take for granted our ability to experience music, let alone have the gift of hearing at all. This was never so apparent to me until I began working with a company here in NYC that employed some amazing individuals that so happened to be deaf. This was a new experience for me, but I knew that if I wanted to communicate effectively, I should learn some basic ASL (American Sign Language). I learned quickly that one of the most important aspects of this communication is facial expressions and gestures, facets of communication I never cared to think about. But in my time with these awesome individuals, I've learned that we speak with more than our words. I strove to write this piece with that in mind, the rubato intro being led through these seemingly small but truly powerful gestures.

Three Stars **Will Tucker**

Three Stars is a lyric from the opening track of Sufjan Stevens' 2005 album *Illinois*, which served as the inspiration for at least the beginning of this composition. "At least," because this piece was improvised at the piano; as the improvisation carried on, the music led itself away from the sonic world of Sufjan. Instead of fighting to stay within that sound, I welcomed other ideas, many were fully improvised, some flowed from previous compositions of mine. One of those was inspired by Picasso's *Guernica*, another by the scene from *Sesame Street* where Mr. Hooper's death is addressed. Looking back on *Three Stars* after it was finished, I realized it still mirrored *Illinois*, both introspective journeys exploring a variety of genres and emotions through different stories.

Riverside Park Trail

Hana Uwai

If you would like to go for a short walk around Manhattan School of Music, I recommend the nearby Riverside Park. There, you'll find the Riverside Park Trail — a place where you can experience a unique harmony: a dialogue among Carolina wrens, wind, trees, vehicle sounds, and yourself. Through this piece, I hope to share that unique harmony with you.

Seven Stones

Samyog Regmi

Seven Stones captures the innocence of childhood with simple, playful melodies that evoke a sense of wonder and curiosity. Lighthearted and concise, this piece represents the composer's embrace of contentment through simplicity.

Canção Para O Cantor Alegre

Adrianna Viera

Canção Para O Cantor Alegre translates to “Song for the Joyful Singer,” highlighting the carefree, almost-childish melody that represents this happy vocalist. One day, I was just walking, nothing special happening, and all of a sudden, a little earworm of a melody just appeared in my head, and I started to hum. It was there that this little melody stayed with me for days on end until the eagerness to write with it was too much to keep in. All I knew going forward was that regardless of how I arrange it or how big the band, it's fun and mischievous nature must be preserved.

I was deeply inspired by the works of Gilberto Gil and the sound of the *Tropicália* movement of 60s and 70s Brazil. If you listen to Gil's music, regardless of the content of the music and the hefty weight of the political landscape in Brazil at that time, Gil meets and embodies each note/phrase with a bit of cheekiness and cleverness. I imagine that in some ways, if this little melody was made back then or also in Gil's ear, I'm sure he would have a field day however he molded it.

So here is a tune of fun and cheekiness for you to listen to and keep, like a little mischievous secret between two friends.

The Light Fantastic

Scott Robert

"Something was happening much further in the sky.

Down in the geological depths of Great A'Tuin (the giant turtle on which the Discworld lies)'s huge brain new thoughts surged along neural pathways the size of arterial roads. It was impossible for a sky turtle to change its expression, but in some indefinable way its scaly, meteor-pocked face looked quite expectant.

It was staring fixedly at the eight spheres endlessly orbiting around the star, on the very beaches of space.

The spheres were cracking.

Huge segments of rock broke away and began the long spiral down to the star. The sky filled with glittering shards.

From the wreckage of one hollow shell a very small sky turtle paddled its way into the red light. It was barely bigger than an asteroid, its shell still shiny with molten yolk.

There were four small world-elephant calves on there, too. And on their backs was a discworld, tiny as yet, covered in smoke and volcanoes.

Great A'Tuin waited until all eight baby turtles had freed themselves from their shells and were treading space and looking bewildered. Then, carefully, so as not to dislodge anything, the old turtle turned and with considerable relief set out on the long swim to the blessedly cool, bottomless depths of space.

The young turtles followed, orbiting their parent."

Sir Terry Pratchett, The Light Fantastic (1986)

Echoes of the Wake **Daniel Basilio-Fernández**

In an instant, the idea of death is simultaneously a liberating and harrowing prospect that punctuates the sum of our actions in life. It represents passage towards something that is assuredly beyond our existence.

This piece grapples with death and, conversely, mortality on several levels. The narrator — and subsequently the composition — explores the many dimensions of memory and community with its “collective unconscious.” The narrator recalls a “wake” — an event like a vigil where one forebears sleep for the dead — and reflects on its “humanity.” The nature of the composition inherently deals with recollection, where pitch modules are constantly being expressed and revised, conveying the fallibility of human memory.

The composition has been edited for brevity from the original manuscript for this evening’s performance.

Portal to the Unseen **Shiyu Fang**

Before I started to write this composition, I was reading the book *The Creative Act: A Way of Being* by Rick Rubin. He talked about the act of creation is an attempt to enter a mysterious realm, a longing to transcend. The idea inspired me to think about this: If every attempt to explore the sonic possibilities and every attempt to collect a fragment of our own consciousness is an opportunity to access something bigger, something uncharted in our own spiritual world, then the act of practicing art and using our creativity is our earnest request to establish a more intimate relationship with this unseen world. And here is the title: *Portal to the Unseen*.