



M Manhattan
School of Music

**25
26**

**PERFORMANCE
SEASON**

M Manhattan
School of Music

**MSM JAZZ
CHAMBER ENSEMBLE**

*Jazz Composers'
Concert*

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

Featuring Special Guests **Mark Shim** and **Scott Wendholt**

THURSDAY, NOVEMBER 6, 2025 | 7:30 PM
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

THURSDAY, NOVEMBER 6, 2025 | 7:30 PM
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

MSM JAZZ CHAMBER ENSEMBLE

Jazz Composers' Concert

Works by MSM jazz composition students

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

Featuring Special Guests Mark Shim and Scott Wendholt

PROGRAM

Ethan Dymit

For Claire

Will Tucker

Down The Mountain

Scott Robert

D.C.'s DVD Commentary

Sofia Will

City Bike

Matt Stark

Every Horizon Left Unspoken

Hana Uwai

#11

Samyog Regmi

In C: Cognitive Dissonance

Shiyu Fang

Red Hues

MSM JAZZ ENSEMBLE

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

Mark Shim, tenor saxophone

Scott Wendholt, trumpet

SAXOPHONE

Cameron Sewell-Snyder,

alto saxophone

Redding, California

Coleman Rose,

tenor saxophone

Boston, Massachusetts

Pete Hoss,

baritone saxophone

Greenlawn, New York

TRUMPET

Jordan Goldman

Truckee, California

William Xu

Shanghai, China

TROMBONE

Lawson Gardner

Candler, North Carolina

RHYTHM

Albert Waittlow, guitar

Copenhagen, Denmark

Luke Bacani, vibraphone

New York, New York

Evan Anderson, piano

Orlando, Florida

William Hill III, piano

Detroit, Michigan

Saul Ojeda, bass

Mexico City, Mexico

Chet Carlson, bass

St. Paul, Minnesota

Cameron Fermoye, drums

Perth, Australia

Spencer Towse, drums

Huntington, New York

PROGRAM NOTES

For Claire

Ethan Dymit

For Claire began as a simple two-chord loop, which then grew into something much more complex. It was the first piece that I wrote after arriving in New York, and, as the title suggests, is dedicated to my partner, Claire.

Down The Mountain

Will Tucker

Down The Mountain is based on a chapter of the true story of Sir Ernest Shackleton and his crew of the ship *Endurance* after ice closed in on all sides and sank the boat off the coast of Antarctica. After floating out to sea for months on the very ice that sank *Endurance*, crew members made it to the southern coast of South Georgia Island, an island with a small whaling community on its north end.

To get there, the crew needed to climb over an icy mountain range where no humans had been before. They reached the summit and used pickaxes to cut a staircase down the slope as to not slip and slide down the mountain's face. The long process brought them into the harsh conditions of the night, which Shackleton realized the group could not survive. He proposed what the group had been working to avoid: sliding down the mountain. After much argument about a seemingly suicidal task, the crew followed their leader's orders, tied themselves to each other with their remaining rope, and went. After the terrain flattened and the crew came to a stop, there was no celebration. They simply stood up, shook hands, and kept walking.

D.C.'s DVD Commentary

Scott Robert

When I was writing *D. C.'s DVD Commentary*, I didn't have much of a message to share. The music was most important to me on this project; I wrote the hook back in January and had a vague idea of where I wanted the progression to begin and end, but I had no idea what to do with it until September. I locked myself in a practice room, set a timer for 1 hour, and wrote this tune, before workshopping it into an arrangement.

The title is borrowed from a one-off joke from a TV show my friends and I enjoy. I have a bet with one of the other composers that precisely two people in the audience will find it funny.

City Bike

Sofia Will

When moving to New York this fall, the long distances were a big adjustment, somehow being on time seemed impossible for me. Very quickly, the infamous “Citi Bikes” all over town became my friends, although the fast pace that this city throws you in was still overwhelming to me. I always take the e-bikes to be even faster, but they can run out of battery. Funnily, I realized they were a metaphor for what I was feeling: constantly running out of battery. I felt like a bike drained by the city – a city bike. Even though this has changed for the better since writing this piece, it’s a screenshot of my first weeks in New York. I haven’t had to take a “Citi Bike” since the end of September!

Every Horizon Left Unspoken

Matt Stark

Every Horizon Left Unspoken explores the space between longing and confession – the moments that slipped away before they were named. It’s about the distance between what we feel and what we say.

The horizon is a mirage you can chase but never hold. Between what you reach for and what you release, you’re left with everything unspoken—memories that glow with what might have been.

Writing this piece became a way to make peace with that glow—to find grace in what remains unspoken and be joyful living in the light of dismay rather than the darkness of uncertainty.

#11

Hana Uwai

The 11th *Archaeopteryx* fossil specimen in a museum.

In C: Cognitive Dissonance

Samyog Regmi

The more I read and learn about the history of this music, the more evident it becomes how vocal our heroes were in speaking out against social injustice. Their music vividly portrayed the world they lived in. It feels to me that, as artists, we have a moral duty to represent the world around us, even as our freedom to create becomes increasingly constrained.

Given the unprecedented times we live in, it felt tone-deaf to simply write pretty chord changes with a nice melody, hence the cognitive dissonance. The resulting sound you hear reflects these conflicting thoughts and this sense of duality.

Red Hues

Shiyu Fang

Red Hues was inspired by my visit to Rashid Johnson's exhibition "A Poem for Deep Thinkers" at the Guggenheim Museum. The title of the exhibition was borrowed from a poem by Amiri Baraka, the exhibition explored identity, experience as an African American artist, and broader existential questions through multiple art forms.

One painting, *The Spirit*, especially resonated with me—the entire canvas layered in red, with the faint outlines of eyes revealed where pigment had been scraped away. Johnson described it as inspired by the red we see when we close our eyes and face the sun. That image has stayed with me, sparking reflection on what it means to be an artist and musician of color. And my response to this is: "No matter the color of our eyes, we all see the same red hues behind our closed lids facing the sun."

ABOUT THE ARTISTS

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. He has taught as an adjunct faculty member at Hunter College and as the Director of Instrumental Music at The Spence School. He currently teaches at The Packer Collegiate Institute and serves on the Jazz Arts faculty at the 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.

Scott Wendholt (College Faculty), trumpet

Scott Wendholt is an articulate, passionate, and lyrical trumpeter who approaches music with energy and spirit. He communicates to audiences with sincerity and ease. Born in the mid sixties and nurtured in the Mile High City (Denver), this young veteran left for Indiana University and subsequently moved on to Cincinnati, Ohio. Still feeling a pull from farther East, he, like so many other musicians, migrated to New York City and has remained ever since

Mr. Wendholt is a much in demand artist and has found himself in a variety of settings. He has recorded and/or worked with artists including Kenny Garrett, Cyrus Chestnut, Christian McBride, Don Braden and Bruce Barth. For Six years, Scott found a home with Vincent Herring's quintet. This highly acclaimed band has recorded three albums, including *Folklore: Live At The Village Vanguard*. He has toured extensively throughout the United States, Europe, South America, Africa, and Japan with these bands as well as others. To his credit, Scott has been recorded on more than forty CD's. However, he is recognized as a leader as well. His quintet recording *What Goes Unsaid* on the Doubletime Jazz label was released in September 2000, following four successful Scott Wendholt offerings including one other Doubletime release and three for the Dutch Criss Cross label. This new CD has received favorable press including a 4 star review in *Downbeat*. The "Big Band Scene" has also sought out this trumpeter for his versatility and formidable powers. His list of credits include: The Carnegie Hall Big Band (led by Jon Faddis), Maria Schneider Big Band, the Bob Mintzer Big Band, and the Buddy Rich Big Band. He has also has the honor of having been a member of the Vanguard Jazz Orchestra (formerly Thad Jones/Mel Lewis big band) for the last decade.

Mr. Wendholt continues to be in demand on the playing scene as well as in the educational arena. Scott is currently on the faculty at Manhattan School of Music and teaches at the Jamey Aebersold summer jazz camps. He is also in demand as a player/clinician in many colleges and various other learning institutions around the world.

Mark Shim (College Faculty), tenor saxophone

When legendary vocalist Betty Carter asked saxophonist Mark Shim to join her band for a three-month world tour in 1995, he became the first and only saxophonist that the iconic singer would ever utilize for an overseas tour. Remarkably, Shim was only 21 years of age at the time. Since that auspicious debut, Mark Shim has made an impact on the musical world with his unique brand of creativity and inventiveness.

Over the course of his thirty-year career, Shim has recorded three albums for the prestigious Blue Note label, including the critically acclaimed *Turbulent Flow*. He has also had the honor of touring extensively with legendary drummer Elvin Jones in the last incarnation of his “Elvin Jones Jazz Machine” band, as well as with many other distinguished and influential artists, including Terence Blanchard, Terri Lyne Carrington, and Vijay Iyer.

A native of Jamaica who came to the United States with his family when he was five, Shim began playing the saxophone at eleven years of age. He went on to study music at Virginia Commonwealth University and William Paterson University before plunging into the New York jazz scene where he currently resides and is highly sought-after as an educator and performer.

ABOUT THE MSM JAZZ ARTS PROGRAM

Manhattan School of Music was one of the first conservatories in the United States to acknowledge the importance of jazz as an art form by establishing undergraduate and graduate degree programs in jazz. The program, which celebrated its 40th anniversary in 2024–25, is one of the richest of its kind, combining systematic and rigorous conservatory training with a myriad of performance and networking opportunities in New York City. In addition to a wide variety of more than 20 small combos, student ensembles include the Jazz Orchestra, the Jazz Composers' Big Band, and the Studio Orchestra. The program is under the leadership of Dean of Jazz Arts Jim Saltzman (DMA '18).

Students study with a faculty drawn from the highest ranks of the jazz world and are provided opportunities to play for and observe world-renowned guest artists. Master classes in recent years have been presented by Terence Blanchard (trumpet), Billy Childs (piano, composition), Buster Williams (bass), Ron Carter (bass), Christian Scott (trumpet), Barry Harris (piano), Stefon Harris (BM '95, MM '97) (vibraphone), Maria Schneider (composition), Vijay Iyer (piano), Jason Moran (MM '97) (piano), Christian McBride (bass), Jimmy Heath (tenor saxophone), Gary Burton (vibraphone), and Wycliffe Gordon (trombone).

Every concert season, prominent guest artists are featured with our large ensembles, providing enriched performance experiences for students. Guest artists have included Omar Thomas, Jim McNeely, Jane Monheit (BM '99), Candido, Dave Liebman, Randy Weston, Joe Lovano, Bob Mintzer, Randy Brecker, Paquito D'Rivera, and Miguel Zenón (MM '01).

Jim Saltzman, Dean of Jazz Arts

Edward Gavitt, Assistant Dean for Artistic Operations

UPCOMING IN THE JAZZ DEPARTMENT

NOV 10 | MON

MSM JAZZ CHAMBER ENSEMBLE AT DIZZY'S CLUB

Jazz Composers' Concert

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

Featuring Mark Shim, saxophone and

Scott Wendholt, trumpet

7 & 9 PM Dizzy's Club

Tickets required. JAZZ.ORG/DIZZYS

DEC 9 | TUES

MSM JAZZ ORCHESTRA: LATE SET

Elio Villafranca, Composer and Conductor

Join Cuban jazz pianist and composer Elio Villafranca leading a late set of his own music.

9:15 PM Ades Performance Space

Free, tickets required

JAN 27 | TUES

MSM JAZZ ORCHESTRA

This Rock We're On: Imaginary Letters

Mike Holober, Director

7:30 PM Neidorff-Karpati Hall

MANHATTAN SCHOOL OF MUSIC LEADERSHIP

Board of Trustees

Lorraine Gallard, Chair
Kishore Ballal, Vice Chair
James Gandre, EdD, President
Nancy Freund Heller, Treasurer
David G. Knott, PhD, Secretary
Peter Andreacchi
Terence Blanchard (HonDMA '17)
Anthony Roth Costanzo (MM '08, HonDMA '22)
Scott Dunn, MD (MM '97)
Han Jo Kim, MD (P '98)
Edward Lowenthal (HonDMA '23)
Gina Malin

Alexandre Moutouzkine
(MM '03, PS '05, AD '06)
Anthony Napoli
Noémi K. Neidorff (BM '70,
MM '72, HonDMA '17)
Bebe Neuwirth (HonDMA '15)
Bill O'Connor
Paul Schnell
Leonard Slatkin (HonDMA '13)
Angel Sosa
Michael Stewart, MD, MPH
Yvonne Tsao
Shalini Vijayan (BM '95, MM '97)
Bernie Williams (BM '16)

Trustees Emeriti
Joan Taub Ades (HonDMA '14)
Carla Bossi-Comelli (HonDMA '20)
Susan Ennis
Marcia Clay Hamilton (HonDMA '23)
Thomas Hampson (HonDMA '09)
Marta Istomin (HonDMA '05),
President Emerita
David A. Rahm (HonDMA '07),
Chair Emeritus
Robert G. Simon

International Advisory Board

Carla Bossi-Comelli (HonDMA '20),
Chair, Switzerland
Guillermo Vogel, Vice Chair, Mexico
Mita Aparicio, Mexico
Delin Bru, United States
Ernest W. Chung, United States
Chloe Flower (P '00), United States/
South Korea

Edith Hall Friedheim (MM '72), Canada
Raul M. Gutierrez, Mexico/Spain
Sylvia Hemingway, United States/
Hungary
Yung Shin Kwon (MM '89), South Korea
Zuoliang Liu (MM '14, PS '15, DMA '22),
China
Masaaki Maeda, Japan/United States

Tiehfan Pan (BM '21, MM '23), China
Angel Sosa, Mexico
Flavio Varani (BM '68, MM '70),
Brazil/United States
Elena Voltolina, Italy/Switzerland
Chiona Xanthopoulou-Schwarz, Germany

Artistic Advisory Council

Terence Blanchard (HonDMA '17)
Anthony Roth Costanzo (MM '08,
HonDMA '22)
Glenn Dicterow
Peter Duchin

Thomas Hampson (HonDMA '09)
Stefon Harris (BM '95, MM '97)
Marta Istomin (HonDMA '05),
President Emerita
Bernard Labadie (HonDMA '18)

Lang Lang (HonDMA '12)
Bebe Neuwirth (HonDMA '15)
Leonard Slatkin (HonDMA '13)
Melissa Wegner (MM '05)
Pinchas Zukerman (HonDMA '93)

President's Council

James Gandre, President
Joyce Griggs, Executive Vice President and Provost
Nathan Mortimer, Senior Vice President
and Chief Financial Officer
Jeff Breithaupt, Vice President for Marketing,
Communications, and Alumni Affairs
Rebecca Charnow, Dean of Youth Education
and Community-Career Connections
Monica C. Christensen, Dean of Students
Melissa Cocco-Fernandes, Vice President
for Enrollment Management
Reiko Fütting, Dean of Academic Core and
Head of Composition and CPP
Liza Gennaro, Dean of Musical Theatre
Nicolas Gonzalez, Assistant Vice President for
Strategic Innovation and Special Initiatives
Carleen Graham, Dean of Vocal Arts and Collaborative Piano

Bryan Greaney, Associate Vice President
for Facilities and Campus Safety
JT Kane, Dean of Instrumental Studies
and Orchestral Performance
Devon Kelly, Chief of Staff and Liaison
to the Board of Trustees
Neeraj Kumar, Interim Chief Information Officer
Susan Madden, Vice President for Philanthropy
Carol Matos, Vice President for Administration
and Human Relations
Ruben Mullozhanov, Associate Vice
President of Finance and Controller
James Saltzman, Dean of Jazz Arts
Kelly Sawatsky, Dean of Academic Affairs
Madeline Tolliver, Dean of Performance
and Production Operations

Department Chairs and Program Directors

Michelle Baker, Chair, Brass
David Chan, Head, Orchestral Performance Program
David Leisner, Chair, Guitar
Reiko Fütting, Dean of Academic Core, and
Head of Composition and CPP
John Forconi, Chair, Collaborative Piano
Christopher Lamb, Chair, Percussion
George Manahan, Director of Orchestral
Activities and Chair, Conducting
Nicholas Mann, Chair, Strings

Ryan Kamm, Assistant Dean for Youth
Programs and Director of Precollege
Alexandre Moutouzkine, Co-Head, Piano
Erin Rogers, Co-Artistic and Co-Administrative
Advisor, Contemporary Performance Program
William Short, Chair, Woodwinds
Inesa Sinkevych, Co-Head, Piano
Matt Ward, Co-Artistic and Co-Administrative
Advisor, Contemporary Performance Program
Lisa Yui, Interim Associate Dean of Doctoral Studies

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 8 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Philanthropy Office at 917-493-4434
or to make an online gift, scan this code
or visit giving.msmnyc.edu.



Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



MSMNYC.EDU

M Manhattan
School of Music