

Bryant Park Presents

IN/ TER/ SECT

jazz + classical

August 4 and 5, 2017

Bryant Park Presents

IN/TER\SECT

Friday, August 4 | Saturday, August 5

Two-day jazz and classical music festival, featuring music by Billy Childs and Derek Bermel.
Produced by Bryant Park Corporation with Chamber Music America.
Curated by Patrick Zimmerli.

Hosted by Anastasia Tsioulcas, *NPR Music*.

FRIDAY, AUGUST 4 | 6-10PM | Featuring the music of Billy Childs

MANUEL VALERA TRIO
THE TRITON BRASS QUINTET
THE CITY OF TOMORROW
BILLY CHILDS QUARTET

Piano provided by Yamaha Artist Services, New York.

SATURDAY, AUGUST 5 | 2-9PM | Featuring the music of Derek Bermel

DR. ASHLEY JACKSON: *ELECTRIC LADY*
BLAIRMEL: BLAIR MCMILLEN AND DEREK BERMEL
HELEN SUNG: *SUNG WITH WORDS*
LUCIANA SOUZA SINGS PATRICK ZIMMERLI'S *SAPPHO: DESIRE*
MANHATTAN CHAMBER PLAYERS
HALF AND HALF BY DEREK BERMEL AND NATE SMITH
METROPOLIS ENSEMBLE

Piano provided by Steinway & Sons.

BRYANT PARK
CORPORATION

Chamber Music America (CMA) is the national network of ensemble music professionals. Chamber-Music.org

Chamber
Music
America

Bryant Park Corporation operates Bryant Park and produces events year round. BryantPark.org.

Luma Hotel and The Bryant Hotel are the official accommodation sponsors of Bryant Park Presents INT/TER\SECT.

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**Bryant
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Presents**

Bryant Park Presents is a performing arts series produced by Bryant Park Corporation that creates adventurous and immersive outdoor cultural experiences in the center of Midtown Manhattan. The season, April 21 – September 15, 2017, comprises more than 40 free events spanning a broad range of concerts, theater performances, dance parties, and more.

IN/TER\SECT PROGRAM SATURDAY

2pm: **Dr. Ashley Jackson: *Electric Lady***

Dr. Ashley Jackson, harp

Praised for her rhythmic precision and dynamic range, harpist **Dr. Ashley Jackson** enjoys a multifaceted career as a highly sought-after musician and collaborator. As an orchestral harpist, she has performed with the New York Philharmonic, Metropolis Ensemble, and is the principal harpist of NOVUS NY. She has appeared on stages throughout the city and around the world, and she has premiered works by Timo Andres, Danielle Eva Schwob, Nina Young, and many others. She holds degrees from Juilliard (DMA) and Yale University (BA, MM) and is on faculty at Vassar College. *Electric Lady* is a celebration of contemporary works written by female composers, centered around collaborations with NY-based composer Danielle Eva Schwob, a musical polymath with "deep roots in rock music" (*The New York Times*). AshleyJacksonHarp.com.

SONATE POUR HARPE (1952) Germaine Tailleferre
III. *Perpetuum Mobile*

Germaine Tailleferre, the only female member of Les Six, was at ease in the center of the Parisian cultural scene at the turn of the century, surrounded by the city's most famous artists from that period. Tailleferre was also incredibly prolific, composing more than 400 works. Unfortunately, much of her music remains unpublished, so it is difficult to get an accurate sense of her extensive output. Her *Sonate pour Harpe* was composed for the famous harpist Nicanor Zabaleta. Characterized by attractive harmonies and light textures, this work remains a favorite among harpists today.

AWUYA (1998/2005) Sally Beamish

This piece was commissioned by Glasgow University to honor the work of Professor Keith Vickerman and his achievements in the study of trypanosomes, the causative agents of sleeping sickness in humans. According to the composer, "The piece was inspired by African drumming rhythms, by a pentatonic harp used by a central African tribe and by the tune of a lullaby from another central African tribe decimated by sleeping sickness in the 1940s. The original words of the lullaby, sung to a little girl called Awuya, are hauntingly reminiscent of the symptoms of the disease: *Awuya, eh, your mother does nothing / She crushes no ground nuts and draws no water / Awuya, eh, your mother goes nowhere / Neither to catch fish nor to look for snails.*"

THE LONG WAY DOWN (2017) Danielle Eva Schwob

This piece is Dr. Jackson's first solo commission from Danielle Eva Schwob, whose compositional language has a beautiful way of speaking to audiences and drawing them into her ostensibly simply, yet intricately expressive soundworld.

EVERY LOVER IS A WARRIOR (2011) Kati Agócs

I. *John Riley*

Kati Agócs wrote this piece in collaboration with harpist Bridget Kibbey, and it is based on traditional folk songs from three different countries. The first is an Appalachian tune called *John Riley*. In the song, a soldier comes home from war, and asks his love for her hand in marriage. But she doesn't recognize him and says, no, she is waiting for John Riley. Finally, at the end of the song, he reveals his identity, saying "Weep no more, my own true love, I am your long-lost John Riley."

3pm: **BlairMel: Blair McMillen and Derek Bermel**

Derek Bermel, clarinet **Blair McMillen**, piano

Derek Bermel's engagement with musical cultures worldwide has become part of the fabric and force of his compositional language. He studied Thracian folk style with Nikola Iliev in Bulgaria, uilleann pipes with Mick O'Brien in Dublin, Lobi xylophone with Ngmen Baaru in Ghana, caxixi in Brazil with Júlio Góes, ethnomusicology and orchestration with André Hajdu in Jerusalem, and composition with Louis Andriessen, William Bolcom, and Henri Dutilleux. His own music has attracted an illustrious array of champions, with a list of commissioners that includes many celebrated artists and institutions. He has scored several films and collaborated with a dizzyingly eclectic array of artists including writers Sandra Cisneros, Will Eno, Nicole Krauss, and Wendy S. Walters, sculptor Sook-Jin Jo, composer/performers Wynton Marsalis, Paquito D'Rivera, and Luciana Souza, choreographer Sheron

Wray, and hip hop legend Yasiin Bey (Mos Def). His many honors include the Herb Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, American Music Center's Trailblazer Award, and an Academy Award from the American Academy of Arts and Letters. As clarinetist, he has performed on major stages across Europe to Rio, Hong Kong, and Beijing. Bermel is artistic director of the American Composers Orchestra, director of Copland House's CULTIVATE institute, curator of the Gamper Festival at the Bowdoin International Music Festival, and served for four years as artist-in-residence at the Institute for Advanced Study in Princeton. His discography includes *Soul Garden* (New World Records); *Canzonas Americanas* (Cantaloupe); *Voices*, including his Grammy-nominated clarinet concerto (BMOP Sound); and three discs with Music from Copland House. DerekBermel.com.

THRACIAN SKETCHES (2003) Derek Bermel

SchiZm (1994) Derek Bermel

I. *Field of Stars*

II. *Puppet State*

LA FLEUR DE CAYENNE (2013)..... Paquito D'Rivera

FUNK STUDIES (1991-2004) Derek Bermel

I. *Step*

III. *Jaunt*

II. *Lullaby*

IV. *Kontraphunktus (Homage to Bach)*

SONATA (1942) Leonard Bernstein

I. *Grazioso*

II. *Andantino - Vivace a leggiero*

4pm: **Helen Sung: *Sung with Words***

Helen Sung, piano **Marcus Printup**, trumpet **John Ellis**, reeds
Reuben Rogers, bass **Donald Edwards**, drums **Samuel Torres**, percussion
Jean Baylor and **Carolyn Leonhart**, guest vocalists

Winner of the Kennedy Center's Mary Lou Williams Jazz Piano Competition and selected by Wynton Marsalis as one of his "Who's Got Next: Jazz Musicians to Watch," New York-based pianist/composer **Helen Sung** was an aspiring classical pianist in college when she had a jazz epiphany. She went on to graduate from the Thelonious Monk Institute of Jazz Performance, and has since worked with such jazz luminaries as the late Clark Terry, Ron Carter, Wayne Shorter, and MacArthur Fellow Regina Carter. She is an active composer, receiving several commissions and grants, and serves on the jazz faculties at the Juilliard School and Columbia University. Using jazz and poetry as catalysts to create new music, *Sung With Words* is a multi-movement work consisting of all original songs with lyrics taken from poems by former NEA Chairman and California's current State Poet Laureate Dana Gioia. Sung explains: "I have a certain envy of vocalists with their special link to the listener via words. On another note, I found poetry intimidating because I could never feel sure of meaning. Dana helped me get past this by his belief that poetry is musical, best read out loud, and that meaning would come through the sound and rhythm of the words. So I thought — why not try to write songs with words?— thus joining these two threads." *Sung with Words* is made possible by a 2014 Chamber Music America New Jazz Works Grant, funded by the Doris Duke Charitable Foundation, and this performance is supported in part by the NYC Department of Cultural Affairs in partnership with the City Council. Helensung.com.

Musical selections from the following:

Into the Unknown (H. Sung)

Lament for Kalief Browder (H. Sung)

Too Bad (H. Sung/D. Gioia)

Pity the Beautiful (H. Sung/D. Gioia)

Convergence (H. Sung)

Hot Summer Night (H. Sung/D. Gioia)

Stars on 2nd Avenue (H. Sung/D. Gioia)

In the Shadowland (H. Sung)

5pm:

Luciana Souza sings Patrick Zimmerli's *Sappho: Desire*

Luciana Souza, vocal **Patrick Zimmerli**, saxophone
Gary Versace, piano **Satoshi Takeishi**, percussion

Grammy-winner **Luciana Souza** is a leading vocal interpreter whose work transcends traditional boundaries. She has earned six Grammy nominations for her recordings and has performed and recorded with Herbie Hancock, Paul Simon, James Taylor, Bobby McFerrin, and many others. She has been a prominent soloist in important works by composers Osvaldo Golijov and Derek Bermel, performing with the New York Philharmonic, the Atlanta Symphony, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the American Composers Orchestra. LucianaSouza.com.

Patrick Zimmerli, award-winning New York- and Paris-based jazz and classical composer, is the curator of IN/TER\SECT. His *Oratorio* for chorus and jazz instruments, celebrating the life of WWI poet Alan Seeger, was recently premiered at the Invalides in Paris. He has written numerous works for jazz and classical musicians, among them jazz saxophonist Joshua Redman, the Escher String Quartet, jazz pianist Brad Mehldau, and the Paris Percussion Group. He has recorded 14 albums since 1991; in September he will record *Clockworks*, his CMA New Jazz Works Commission, for 2018 release. PatrickZimmerli.com.

Since basing himself in NYC, pianist **Gary Versace** has become one of the busiest and most versatile musicians on the jazz scene. When he appeared on the acclaimed NPR program *Piano Jazz*, Marian McPartland called him "endlessly inventive...[he] really has an extraordinary talent." Percussionist **Satoshi Takeishi** is a native of Mito, Japan. After college in the U.S., he spent four years in Columbia studying percussion, then worked for five years in Miami. Since moving to NY in 1991, he has performed and recorded with many jazz luminaries, and continues to explore multi-cultural, electronics and improvisational music with local musicians and composers.

Written for Luciana Souza, *Sappho: Desire* takes the listener on an emotional voyage through all facets of Desire, from innocent to lovelorn; the last two poems celebrate the desire for immortality through art. The piece explores connections between Sappho's suggestively incomplete lyrics and jazz, classical, and 20th-century popular song.

6pm:

Manhattan Chamber Players

Yuval Herz and **Michelle Ross**, violin **Luke Fleming** and **Chieh-Fan Yiu**, viola
Michael Katz and **Nico Olarte-Hayes**, cello with **John Novacek**, piano

The **Manhattan Chamber Players** are a chamber music collective of New York-based musicians who share the common aim of performing the greatest works in the chamber repertoire at the highest level. Formed in 2015 by artistic director Luke Fleming, the group is comprised of an impressive roster of musicians who all come from the tradition of great music-making at the Marlboro Music Festival, Steans Institute at Ravinia, Music@Menlo, Yellow Barn Chamber Music Festival and Perlman Music Program, and were students of the Curtis Institute, Juilliard School, Colburn School, New England Conservatory, and Yale School of Music. ManhattanChamberPlayers.com.

Pianist **John Novacek** regularly tours the Americas, Europe and Asia as solo recitalist, chamber musician and concerto soloist; in the latter capacity he has presented more than 30 concerti with dozens of orchestras. Novacek took top prizes at both the Leschetizky and Joanna Hodges international piano competitions, among many others. He studied piano with Polish virtuoso Jakob Gimpel at California State University, Northridge, where he earned a Bachelor of Music degree, summa cum laude.

DEATH WITH INTERRUPTIONS (2014) Derek Bermel

From the composer: The title of this piece, which comes from the novel by the Portuguese writer Saramago, describes the chaos that ensues when, one day, people mysteriously stop dying. Soon afterwards Death herself enters the narrative and falls madly in love with a cellist. Saramago portrays death as a character, viewed through a multitude of prisms: the mysterious, the impulsive, the ridiculous, and the dispassionate. A simple melody begins the trio, and it moves through a series of transformations in mood, texture, and speed. Variations continually return to the musical heartbeat present in the opening song. Through disparate textures and tempi, the obsessive rhythm emerges as a fixed element bridging musical landscapes. I began writing the work in the months following the passing of my father, Albert Bermel, to whom it is dedicated; he was a playwright, a teacher, a translator, and a great lover of farce, who never seemed to believe that Death would visit one day.

VERKLARTE NACHT, OP. 4 (1899) Arnold Schoenberg

Like so many composers of the late 19th century, Arnold Schonberg was profoundly influenced by the music of Richard Wagner. Though Schoenberg continued to develop this language to such a point that he would eventually eschew tonal writing entirely, this early work may be thought of as a major landmark in tonal composition. It is a triumph in that it embodies all the ideals of tonal writing, yet pushes them to their absolute limit.

7pm:

Half and Half by Derek Bermel and Nate Smith

Nate Smith, drums **Marcus Strickland**, saxophones **Fima Ephron**, bass
50%, vocals **Arthur Aulisi**, actor **Elyse Singer**, director

Nate Smith, drummer, composer, songwriter and producer, has played or recorded with an array of artists including: Ravi Coltrane, Jose James, Nicholas Payton, John Pattitucci, Adam Rogers, Regina Carter, Mark de Clive-Lowe, Lionel Loueke, and Derek Bermel. In 2012, he toured the U.S. and Europe with pop songwriting legend Joe Jackson, and has appeared on *The Today Show*, *Late Night with Jimmy Fallon*, *The Late Show with David Letterman* and *Conan*. NateSmithMusic.com.

Nate Smith performs selected compositions, followed by *Half and Half* by Derek Bermel and Nate Smith.

8pm:

Metropolis Ensemble

Andrew Cyr, artistic director/conductor

Jesse Han, flute **Carlos Cordeiro** and **Vasko Dukovski**, clarinet
Allison Nicotera, bassoon **Erika Dohi**, piano **Sam Wells**, trumpet
James Rogers, trombone **Henry Wang**, violin **Sofia Nowik**, cello
Andrew Roitstein, double bass/bass guitar **John Hadfield**, drums
Sean Statser, percussion with **Derek Bermel**, guest conductor (*Three Rivers*)

Metropolis Ensemble is a dynamically evolving, 21st-century orchestra. Dedicated to creating a future for classical music that is of and for the time we live in, the group's driving force is its founder, Grammy-nominated conductor Andrew Cyr. Through its unique collaborative process, the orchestra exists to support ascending contemporary classical performers and composers, often engaging them with other cutting-edge cultural innovators and artists. Frequently collaborating with artists who defy classification, such as Questlove, Deerhoof, Emily Wells, Ragnar Kjartansson, among others, Metropolis Ensemble has been presented by Lincoln Center, The Met, Creative Time, Carnegie Hall's Weill Music Institute, The Wordless Music Series, Celebrate Brooklyn, BAM, (le) Poisson Rouge, The Phillips Collection, and The New Victory Theatre. Equally dedicated to making a difference in our local community, the ensemble also runs an ambitious education program teaching music composition and creativity to over 400 middle-school children across four NYC boroughs. MetropolisEnsemble.org.

PRAYER SERVICE FOR EARNESTINE (2017, World Premiere*) Matthew Evan Taylor

From the composer: Commissioned by Andrew Cyr and Metropolis Ensemble for this year's edition of IN/TER\SECT, this is the first piece in my African American Requiem series, written in honor of my late grandmother, Earnestine Colvin Taylor. As the name suggests, I drew inspiration from the church, specifically the traditions of Grandma Taylor's denomination the African Methodist Episcopal (AME) Church, the oldest independent Protestant denomination founded by Blacks. The opening section is a personal lamentation to her death. This is followed by a hymn delivered in the call and response tradition of "lining" that is so prominent in black churches. In this section, I give the bass trombone a solo that is followed by tutti responses akin to the heterophonic refrains I would hear while sitting on Grandma's lap during a service at St. Paul's AME Church in Birmingham, AL. The closing section can be thought of as "Sermon and Praise." I wrote a bass clarinet solo, to be played in a "recitative" style, hoping to capture the melodic and syncopated qualities of a black minister's speech pattern. The bass clarinet solo is segmented by loud, tutti interjections, which finally take over in a swirl of uproarious sound. The praise can no longer be contained -- Earnestine's soul has been released to the Father...

*2017 Metropolis Ensemble Commission

THREE RIVERS (2001) Derek Bermel

The three rhythmic currents in this piece at times flow separately, and at other times concurrently; often they mix and collide. The opening lugubrious material is linear, and its musical shapes should yield approximate contours rather than distinct melodies. The rhythm of this opening section in the low instruments is swung, felt behind the beat. The eighth note stays constant into the second section of smoother, cascading rhythms. The third, most frenetic rhythmic level, is felt in straight sixteenth notes. The triplet sixteenth notes in the fast bop section are also felt as swung. This is a piece which combines fully notated and improvised music.