

M Manhattan
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MANHATTAN SCHOOL OF MUSIC SALUTES
MSM ICON

**TERENCE
BLANCHARD**
(HONDMA '17)

WITH THE MSM STUDIO ORCHESTRA

*A Tale of God's Will
(A Requiem for Katrina)*

The MSM Icons performance series celebrates acclaimed MSM alumni and trustees with exceptional international music careers.

Friday, January 24, 2020 | 7:30 PM
Neidorff-Karpati Hall

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Neidorff-Karpati Hall

MANHATTAN SCHOOL OF MUSIC SALUTES
MSM ICON

TERENCE BLANCHARD

(HONDMA '17)

BLANCHARD/SCOTT ENSEMBLE

Kendrick Scott, Instructor

Selections to be announced from the stage

Sabeth Perez, vocals
Cologne, Germany

Nick Marziani, alto saxophone
Philadelphia, Pennsylvania

Stephane Clement, trumpet
Miami, Florida

Michael Tsiftsis, guitar
Athens, Greece

David Zheng, piano
Philadelphia, Pennsylvania

Chris Palmer, bass
Los Angeles, California

Jerome Gillespie, drums
Brooklyn, New York

Brief Pause

MSM STUDIO ORCHESTRA

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

Featuring **Terence Blanchard**, trumpet

Santosh Sharma, tenor saxophone

Seattle, Washington

Hamish Smith, bass

Christchurch, New Zealand

Jahari Stampley, piano

Chicago, Illinois

Jerome Gillespie, drums

Houston, Texas

Steven Crammer, tabla

New York, New York

Anthony Marsden, voice

Birmingham, United Kingdom

Terence Blanchard's

A Tale of God's Will (A Requiem for Katrina)

Ghost of Congo Square

Levees

Wading Through

Ashé (Aaron Parks)

In Time of Need (Brice Winston)

Ghost of Betsy

The Water

Mantra (Kendrick Scott)

Over There (Derrick Hodge)

Ghost of 1927

Funeral Dirge

Dear Mom

MSM STUDIO ORCHESTRA

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

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Vlad Hontila
Cluj-Napoca, Romania

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Yunjung Ko
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Chenxiang Wang
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Guan Gui
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Sonya Shin
Edmonton, Canada

Selin Algöz
Bursa, Turkey

VIOLIN 2

Yerin Kim, principal
Bucheon, South Korea

Carlos Martinez
Arroyo
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Elizabeth Beck
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Jaycee Cardoso
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principal
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Moscow, Russia

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ABOUT TERENCE BLANCHARD

Trumpeter/composer Terence Blanchard—Oscar nominee, six-time Grammy-winner, and 2018 USA Fellow—has been a consistent artistic force for making powerful musical statements concerning painful American tragedies—past and present.

From his expansive work composing the scores for Spike Lee films ranging from the documentary *When the Levees Broke*, to the epic *Malcolm X* and the latest Lee film, *BlacKkKlansman*, Blanchard has interwoven melodies that create strong backdrops to human stories.

Blanchard received an Oscar nomination for his original score for *BlacKkKlansman* and won a Grammy for Best Instrumental Composition for the track *Blut Und Boden (Blood and Soil)* in the film. His current quintet E-Collective is featured on the “soaring, seething, luxuriant score” (*New York Times*) along with a 75-piece orchestra. He was also BAFTA nominated for his original music for the film. Blanchard elaborated in *Vice* magazine, “In *BlacKkKlansman* it all became real to me. You feel the level of intolerance that exists for people who ignore other people’s pain. Musically, I have to help people heal from it.”

More recently, Blanchard composed his second opera, *Fire Shut Up in My Bones*, based on the memoir of the same name by *New York Times* writer and CNN contributor, Charles Blow. For the libretto, Blanchard engaged Kasi Lemmons. The *New York Times* called Blanchard’s opera “inspiring,” “subtly powerful,” and “a bold affecting adaptation of Charles Blow’s work.”

Blanchard’s other film credits include Kasi Lemmons’s *Harriet*, starring Oscar nominee Cynthia Erivo, and *Eve’s Bayou; Black or White*, starring Kevin Costner and directed by Mike Binder; George Lucas’s *Red Tails*; and Tim Story’s *Barbershop*.

With his newest Blue Note jazz album, *Live*, Blanchard addresses the staggering cyclical epidemic of gun violence in this country. He delivers seven powerful songs recorded live in concert that both reflect the bitter frustration of the conscious masses while also providing a balm of emotional healing. With a title that carries a pointed double meaning, the album is an impassioned continuation of the band’s Grammy-nominated 2015 studio recording, *Breathless*.

The music of *Live* was symbolically culled from concerts performed at venues in three communities that have experienced escalating conflicts between law enforcement and African American citizens: Minneapolis (near where

Philando Castile was pulled over and shot by a cop on July 6, 2016); Cleveland (near where 12-year-old Tamir Rice was shot by police on November 22, 2014); and Dallas (near where police officers Lorne Ahrens, Michael Krol, Michael Smith, Brent Thompson, and Patricio Zamarripa were assassinated while on duty covering a peaceful Black Lives Matter protest on July 7-8, 2016). The E-Collective's *Live* project condemns gun violence of all manner whether against profiled citizens of color or targeted members of law enforcement.

Experimental, electric, and exotic, E-Collective consists of Terence Blanchard on trumpet, Charles Altura on guitar, Fabian Almazan on piano and synthesizers, Oscar Seaton on drums, and new addition David "DJ" Ginyard on bass. "This band is an example of the revolution that is taking place," Blanchard explains. "When you look at the conglomeration of us all from different walks of life, look at how we come together and create something harmonious. We are what the promise of America is supposed to be."

Terence Oliver Blanchard began playing piano at age 5 and trumpet beginning in summer camps alongside his childhood friend Wynton Marsalis. While studying jazz at Rutgers University, Blanchard was invited to play with the Lionel Hampton Orchestra in 1982 before Marsalis recommended him as his replacement in Art Blakey's Jazz Messengers. Following a string of collaborative recordings, he released his first self-titled solo album on Columbia Records in 1991, leading to a string of acclaimed and often conceptual works and over 40 movie scores.

Regarding his consistent attachment to artistic works of conscience, Blanchard confesses, "You get to a certain age when you ask, 'Who's going to stand up and speak out for us?' Then you look around and realize that the James Baldwins, Muhammad Alis, and Dr. Kings are no longer here...and begin to understand that it falls on you. I'm not trying to say I'm here to try to correct the whole thing, I'm just trying to speak the truth." In that regard, he cites unimpeachable inspirations. "Max Roach with his *Freedom Now Suite*, John Coltrane playing *Alabama*, even Louis Armstrong talking about what was going on with his people any time he was interviewed. Herbie Hancock and Wayne Shorter who live by their Buddhist philosophy and try to expand the conscience of their communities. I'm standing on all of their shoulders. How dare I come through this life having had the blessing of meeting those men and not take away any of that? Like anybody else, I'd like to play feel-good party music, but sometimes my music is about the reality of where we are."

PROGRAM NOTE

Terence Blanchard's *A Tale of God's Will (A Requiem for Katrina)*, which he performs tonight with the MSM Studio Orchestra, was written in response to the devastating aftermath of Hurricane Katrina in New Orleans, his hometown. Both a tribute to and dirge for the city, the orchestrated song cycle, with contributions from members of Blanchard's quintet, was the original score of Spike Lee's HBO documentary *When the Levees Broke*. The CD *A Tale of God's Will (A Requiem for Katrina)* was nominated in 2007 for a Grammy award for Best Large Jazz Ensemble Album, and Blanchard's improvisation on *Levees* was nominated for Best Jazz Instrumental Solo. Recorded by Blue Note, the CD was produced by Blanchard in 2007, with the following liner notes on this powerful work.

Ghost of Congo Square

Terence Blanchard

Come Sunday, black folks in ante-bellum New Orleans—the Igbo, the Wolof, the Mande speakers, the Haitian Creoles, the New Orleans born—gathered at Congo Square. They would sing African songs and dance African dances. That's what's remembered. "Jazz was born in Place Congo," we'll tell you, as if any history could be so simple. This one wasn't. Congo Square was also where they displayed the severed heads of men who revolted against slavery. The souls of Congo Square. They saw much and I have a feeling that they understand more deeply how the current, devastating, heartbreaking pain fits into the larger saga of God's will. They saw the worst before we did. Perhaps they understand better than we do how a story such as this one unfolds in the end.

—Terence Blanchard with Lolis Elie

Levees

Terence Blanchard

Before a storm hits, the weather cools. The winds are gentle. New Orleans feels big and easy. My hometown is known for food, music, and summer heat so oppressive that you almost don't feel like eating and dancing. But before a storm hits, the weather is calm and beautiful. The city seems to move at a laid-back pace like the tempo of *Levees*.

But that calm is a warning. A cry. Listen to the trumpet.

I lived in New Orleans most of my life. I've shown it off to friends from all over the world, carefully choosing the places with the best po-boys, the most beautiful architecture, the best representations of who we are.

After Hurricane Katrina, when my city, its people, our desperation were on display for all the world to see, one of my best friends told me that he never knew there were so many poor people in New Orleans. I hadn't shown him the Katrina places, those parts of our city that would become infamous for images of poor people stranded on roofs, begging for food, dying from lack of water.

Those are the people the trumpet is crying for. For the 72-year-old man I met who was on his roof for three days with two 73-year-old women. What did they have? No food, but plenty of dirty, filthy water.

The calm gives way in the final vamp. The water and the cries, the strings and the trumpet, the deep menace and the pleas for help. The pleas asking, as I did, why did this happen?

—Terence Blanchard with Lolis Elie

Ashé

Aaron Parks

Ashé is a word from the West African Yoruba tradition which translates to “and so it shall be.” This song acts as a benediction: an acceptance of (and release from) past troubles, and an ushering in of something new, determined, and optimistic.

—Aaron Parks

In Time of Need

Brice Winston

I have spent my entire adult life in the great city of New Orleans. The city and its people became more and more a part of me over the 16 years I lived there. After being forced to leave New Orleans as a result of the aftermath of Hurricane Katrina, I felt compelled to express, through music, my sadness and frustration for my own family's tumultuous existence, as well as for the countless people affected by human ineptitude. This period was, for myself and numerous others, and continues to be for some, truly, a time of need.

—Brice Winston

Mantra

Kendrick Scott

I was honored when I was asked to present my music on this very important CD. Hurricane Katrina has directly and indirectly affected many people. My heart goes out to the people of New Orleans, Biloxi, Gulf Springs, Slidell, Gautier, Pascagoula, and every other community that was devastated. Truly we all have been affected. I feel we have a responsibility as human beings to never forget the people who lost their lives during this catastrophe. Our obligation is to help those who survived rebuild their lives and to rebuild their communities safer than they were before. The word “mantra,” when defined, is characterized as a statement that is repeated frequently. My greatest hope is that this recording and this song will serve as a mantra for healing and renewal, for reflection and progression, and as an offering to touch peoples’ lives for the better.

—Kendrick Scott

Over There

Derrick Hodge

In life, we are constantly searching for that better life “over there.” For some, it may be the better job or social status. For others, it may be the better mate or religion. During this constant search of what is presumed to be that better something, it is easy to miss the beauty in the story of our own lives. The ultimate happiness that we may seek in other places may possibly be found right before our eyes. There are also many of us who go through difficult times that may make it hard for us to move forward. Our present circumstances can make it difficult for us at times to see better for ourselves. Sometimes, that “over there” may just be a song that can help us make it through. These were my thoughts when writing this song. My desire is for this song to help people, for them to see hope, feel better about their own lives, and give positive energy to this world that really needs it.

—Derrick Hodge

Funeral Dirge

Terence Blanchard

Dead bodies floating. Dead bodies on top of cars. Dead bodies in the grass. Dead bodies in places I knew. Dead bodies in neighborhoods I grew up in. I saw these bodies in the raw footage of the Spike Lee/HBO documentary *When the Levees Broke*. One dead body I didn’t see in the video, the body of

XXX, an old neighborhood friend who died trying to help people stay on their roofs while flood waters raged beneath. I never cried so much, shedding tears for the many bodies I saw, and the many, many more I didn't see. This dirge is my tribute to those brave, valiant, fallen heroes. God bless them.

—Terence Blanchard with Lolis Elie

Dear Mom

Terence Blanchard

“Could we film you going into your house?” This is what Spike asked my mother. She's entered that house hundreds of times. Thousands of times. But only once would she enter her house under these circumstances. Hurricane Katrina had passed and did relatively little damage to New Orleans. Then the faulty levees that the federal government had built to protect the city collapsed, allowing the flood waters in. We knew then what had happened to the neighborhood surrounding my mother's house. But the knowledge that possessions had been destroyed, heirlooms lost, memories drowned—this generic knowledge—is not the same as seeing the devastation wrought on your possessions, your heirlooms, your memories. You.

“Yes,” she said.

I asked her if she was certain. This will be a very personal moment, I told her. A moment to be experienced not by the world, not even by a sensitive filmmaker, but alone by a mother and her only son. I wanted so much to shield her. And if I couldn't fix the broken parts before she would see them, I could at least give her the private emotional space to begin healing herself.

“Yes,” she said, “you can film. People need to see what we are going through.”

Spike waits outside. My mother, me, the cameraman, we go inside. The room is damp. The furniture is rearranged. The mold. My mother is crying. I am trying not to. I am telling her that these are just things, things that can be rebuilt or repaired, or re-bought. I know this is not true. Nothing will be as it was.

I am proud then. My mother knows, as perhaps I don't, that the moment must be seen, has to be seen by those people around the world who don't know what has happened here. What is happening here.

Yes. Still.

And this moment needs to be seen by us, the New Orleanians exiled in Houston and Portland and Kalamazoo who will one day return and see their own homes and cry their own tears, just as we have seen and cried ours.

—Terence Blanchard with Lolis Elie 11

ABOUT THE ARTISTS

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

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, New York Voices, Kenneth Salter’s Haven, the Anna Webber Quartet, Matt Ulery’s Loom, Billy Childs, 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 followup, *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 Giuffre. Holman served as Artistic Director of New York Youth Symphony Jazz for six seasons and as an adjunct assistant professor at Hunter College. Holman is currently Director of Instrumental Music at the Spence School and a member of the Jazz Arts faculty at Manhattan School of Music. He holds a BM from Indiana University’s Jacobs School of Music and an MM and DMA from Manhattan School of Music.

Kendrick Scott, Instructor

As far back as he can recall, drummer and composer Kendrick Scott, who was born in Houston in 1980, has imbued his music with deeper meaning. “Coming up in church,” he says, “you played music for a message; you played music for a purpose.” Like his fellow Houston drum greats Harland and Jamire Williams, Scott grew up with a mother who was an acclaimed gospel choir director. On top of that bedrock, he developed his technique through private mentorship and public jazz education, spurred on by an environment of fierce but brotherly competition. He moved to New York in 2003, and raised his profile performing and recording for Blue Note in trumpeter Terence Blanchard’s band (with future Blue Note artists Hodge, pianist Aaron Parks, and guitarist Lionel Loueke). In 2009, the *New York Times* featured him in a piece entitled “Five Drummers Whose Time Is Now.” In the ensuing years, his reputation as one of the premier drummer-composers currently in jazz has only grown.

Scott’s long-running group Oracle is one of the most thoughtfully powerful jazz bands of its generation. He debuted as a bandleader with Oracle’s 2006 *The Source*, released through his own World Culture Music label. “I was receiving so much information from Terence on bandleading and writing,” Scott recalls. “He was saying, ‘Take that opportunity and try to lead your own band.’ I credit him with giving me that kick in the butt.” Throughout his time at the helm of his own group, Scott has employed the lessons he’s learned as a sideman working with jazz’s great bandleaders. Like Blanchard, Scott encourages his players to exercise their personalities and to contribute music. The new Blue Note album from Scott and Oracle, *A Wall Becomes A Bridge*, features tunes by Eigsti, Moreno, Hodge, and Parks alongside the drummer’s writing. He has also performed regularly as part of Charles Lloyd’s band and has learned from him “that everybody needs to take ownership,” he says. “I feel like what makes Oracle Oracle is that each member has ownership of the band. They have ownership of the music and ownership of the intent.”

The Centennial Project

Manhattan School of Music's Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was the renovation of Neidorff-Karpati Hall, MSM's principal performance space, which has been transformed into a state-of-the-art venue to showcase our talented students. Built in 1931 and designed by Shreve, Lamb & Harmon, the architects of the Empire State Building, the hall has been called "one of the Art Deco treats in the city" by the *New York Times*. The Project also included a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

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Glenn Dicterow, *Chair, Graduate Program in
Orchestral Performance*
Casey Molino Dunn, *Director, Center for
Music Entrepreneurship*
John Forconi, *Chair, Collaborative Piano*
Reiko Fütting, *Chair, Theory*
Liza Gennaro, *Associate Dean and Director,
Musical Theatre Program*
Stefon Harris, *Associate Dean and Director,
Jazz Arts Program*
Andrew Henderson, *Chair, Organ*

Margaret Kampmeier, *Artistic Director and Chair,
Contemporary Performance Program*
Christopher Lamb, *Chair, Percussion*
Jeffrey Langford, *Associate Dean of Doctoral
Studies and Chair, Music History*
David Leisner, *Chair, Guitar*
George Manahan, *Director of Orchestral Activities*
Nicholas Mann, *Chair, Strings*
John Pagano, *Chair, Humanities*
Maitland Peters, *Chair, Voice*
Marc Silverman, *Chair, Piano*
J. Mark Stambaugh, *Chair, Composition*
Kent Trittle, *Director of Choral Activities*
Dona D. Vaughn, *Artistic Director of Opera*

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 970 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 program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 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.

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