
The Juilliard School
presents

Juilliard Jazz Orchestra New Music From the Millennials

Wednesday, February 27, 2019, 7:30pm
Peter Jay Sharp Theater

Andy Farber, Guest Conductor

The Unveiling of a Mirror (Steven Feifke)
Golden Fields (Matt Wong)
Deep Blue Sea (Jihye Lee)
Harbor (Michael Thomas*)
Wolves of Mibu (Kyle Athayde*)

Intermission

Meditation (Antonio Carlos Jobim; arr. Joseph Block)
Never Alone (Matt Wong)
Blossoming From Darkness (Michael Thomas*)
The Eternal Triangle (Sonny Stitt; arr. Joseph Block)

* Juilliard alumnus

*Program order and selections are subject to change.
Changes will be announced from the stage.*

Performance time: approximately 1 hour and 30 minutes, including an intermission

Juilliard gratefully acknowledges the Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and the Surdna Foundation, for their generous support of Juilliard Jazz.

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Large
Print

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

Juilliard Jazz Orchestra

Jerome Jennings, Resident Conductor

Alto Saxophone

JarienJames Jamanila
Kevin Oliver

Tenor Saxophone

Julian Lee*
Ruben Fox

Baritone Saxophone

Gideon Tazelaar

Trumpet

Noah Halpern
Anthony Hervey
Jonah Moss
David Adewumi*

Trombone

Jacob Melsha
Rashaan Salaam
Brendan Lanighan
Jasim Perales

Guitar

Juan Vidaurre

Piano

Micah Thomas

Bass

Gabriel Rupe

Drums

Taurien Reddick

* Juilliard alumnus

About Andy Farber

Award-winning jazz composer, arranger, and saxophonist Andy Farber has worked extensively with legendary jazz singer Jon Hendricks and with Juilliard Jazz director Wynton Marsalis. He met Hendricks in 1993 and collaborated on his recording *Boppin' at the Blue Note*, writing arrangements featuring Hendricks and guests Al Grey, Marsalis, Benny Golson, Red Holloway, and Clark Terry. He has written arrangements for numerous artists and ensembles including Shirley Horn, Bobby Short, Joe Lovano, Joe Temperley, Regina Carter, Lee Konitz, Willie Nelson, Paul Simon, Stevie Wonder, B.B. King, Bob Dylan, Ray Charles, Frankie Laine, Billy Stritch, Robert Downey Jr., Fantasia Barrino, Vanessa Williams, Boston Pops, Philly Pops Orchestra, and several European symphony orchestras. Farber has toured with Marsalis and the Jazz at Lincoln Center Orchestra, for which he has also served as guest conductor. He has been a guest conductor with the Winnipeg Jazz Orchestra, Bronx Arts Ensemble, and numerous university and high school ensembles. In 2013 Farber assembled the Jazz at Lincoln Center All-Stars, featured in the Broadway musical *After Midnight*, which earned seven Tony nominations. He leads the Andy Farber Orchestra, which backed Tony Bennett and Lady Gaga for their PBS special *Cheek to Cheek Live*. Farber has been on the faculty at Juilliard since 2010, teaching jazz composition and arranging. In 2015 he was named music director of the BMI Jazz Composers Workshop.



About the Music

Kyle Athayde: *Wolves of Mibu*

"Wolves of Mibu" is a musical representation of the power and ruthlessness displayed by the Shinsengumi, an elite police squadron of the Tokugawa Shogunate in Japan (active from 1863 to 1869). An intensely popular group among fans of anime (being heavily referenced in *Rurouni Kenshin* and other series), the Shinsengumi are revered and respected by modern audiences for their culture, code, and skill. The title of my tribute to these elite warriors references one of their nicknames, which comes from their stationing in Mibu, near Kyoto, and the tone of the piece aims to capture the fear they instill in their foes and the strength of their fighting ability.

Kyle Athayde (BM '11, jazz studies) is a New York-based composer, arranger, performer, teacher, and bandleader.



About the Music



Joseph Block: *The Eternal Triangle*

It is always a challenge to arrange a piece of music as widely known as “The Eternal Triangle,” a tune Sonny Stitt composed based on “I Got Rhythm,” which appears on his 1959 album *Sonny Side Up*. In this iconic recording, Stitt and Sonny Rollins go to battle with their tenors, engaging in a competitive yet beautiful conversation. I included this in my arrangement, not only giving the two tenor players a chance to improvise together, but additionally extrapolating this back-and-forth concept into a later and larger battle between the saxophone section and the entire brass section. The material for these “solis” (that is, written solos) comes largely from the solos that the two Sonny’s masterfully created. I transcribed some of my favorite lines from their vast improvisational vocabulary and arranged them for the saxophones, trombones, and trumpets to play in harmony. In addition, I retained the same intro, melody instrumentation (tenors and trumpet), and repetitive background behind the soloists, all of which appear in their original form on *Sonny Side Up*.

Meditation

I adapted Antonio Carlos Jobim’s bossa nova “Meditation” for a big band using and drawing from a variety of techniques and influences. First, Jobim’s lazy, chromatic melody gets passed around the band, starting in the trumpet section before the trombone and baritone and tenor saxes take over. Behind this tune, the saxes and trombones provide support with a repeating rhythmic ostinato not unlike what a guitarist might play in this Brazilian musical style. Next, drawing from Ellington’s pen, I composed interlocking counterlines for each horn section that, despite their variations in timbre, mutes, and dynamics, collectively fit into the rhythm section’s steady groove. The end of the melody builds up into a brief but strikingly contrasting interlude: a trombone choir and a saxophone cacophony of shrieks, whistles, and drone-like pedals that eventually find their resolution with a sweeping alto sax solo, a sudden shift to swing, and a blaring, Basie-esque, syncopated horn background. Later, a powerful but transient shout chorus and its subsequent, more mellow sax soli bring down the band’s energy and set up the brief trombone solo. After the tenor sax returns on the melody’s bridge, the rest of the arrangement plays out like the beginning in the same bossa nova feel. It concludes on a thick, dissonant chord.

Barnard-Columbia-Juilliard exchange student Joseph Block is a pianist, composer, arranger, and bandleader from Philadelphia who began playing piano at age 3.

About the Music

Steven Feifke: *The Unveiling of a Mirror*

*"In order to lose oneself in the solace of their oneness,
one must first lose their self in the oneness of the many."*

The only thing that separates a mirror from a window is the sheet of metal that sits directly behind it. It's that simple. At surface level, a mirror provides viewers a way to see themselves in a way that only someone else truly can. Mirrors are all around us—whether we're passing them at a store on Fifth Avenue, or they're hidden within the eyes of our neighbors. "The Unveiling of a Mirror" occurs at that precise moment that the metaphorical sheet of metal is removed and the mirror in which we have seen our own reflection becomes the window. It is in moments like this that certain truths can be revealed. This piece attempts to focus on that blurred line. So what is a mirror and what is a window? The listener can find both the subject and viewer as melodic cells in this piece and can also hear "the point of unveiling" about halfway through.

Steven Feifke is an American pianist, composer, and orchestrator whose writing spans many genres and mediums.



Jihye Lee: *Deep Blue Sea*

"Deep Blue Sea" captures the movement of the water's dance, serene waves at night, and majestic whirlpool underneath the deep sea. Although composed before the South Korean ferry Sewol Ho sank in 2014, it turned out to be a song of the sea, singing while holding the boat in its arms; you will hear the story the sea tells.

Jihye Lee, the 2018 BMI Charlie Parker Jazz Composition Prize and Manny Albam Commission winner, is a New York-based jazz composer, bandleader, and vocalist.



About the Music



Michael Thomas: *Harbor*

Originally written for quartet in fall 2011, this piece took shape as I transitioned from living in Boston to New York City. On a trip back to Boston, I had an afternoon off and spent some time sitting by the water watching boats come in and out of the city. There was an organic quality to their irregularity that inspired the uneven meter of this piece, and as the melody took shape, I wanted the flow of the song to evoke the feeling of a boat drifting away on a current that was beyond its control. The opening statement of the melody with no rhythm section represents a vessel finding its way out of port, and as it builds in intensity to a steady jazz waltz, the ship has finally set course for its destination. It disappears at the horizon as the piece dissolves and fades away at the end. This piece became a regular part of my quartet (and later septet) repertoire, and in summer 2017 I adapted it for the Terraza Big Band.

Blossoming From Darkness

This piece was composed in summer 2016, commissioned by the New York Youth Symphony as part of the First Music series. The title comes from the exploration of different moods heard throughout the piece, and their musical representation by the “bright” and “dark” colors used in the harmony and orchestration. In the introduction, both of these characters are immediately introduced as the brilliance of the piano and guitar cuts through the darker foundation laid by the trombone section. As a groove is established, darkness eventually gives way to light as the band’s first tutti section brings in the main theme, played by the saxophones. A darker and more assertive setting of this theme immediately follows a drum solo near the end of the piece, but again, this phrase “blossoms” into something brighter as the guitarist brings the piece to a close.

Award-winning saxophonist, composer, and arranger Michael Thomas (Artist Diploma '13, jazz studies) has been an active member of New York's jazz community since 2011.

About the Music

Matt Wong: *Golden Fields*

"Golden Fields" is a piece I composed in 2015. During the summer of that year, as a part of a three-week high school honor band tour through France, Switzerland, and Italy, I was fortunate to spend over a week in the Tuscany region of Italy. I was struck by the unique golden hue that seemed to emanate off of the surrounding landscape during early mornings and late afternoons, hence the title "Golden Fields." In the chart, my goal was to contrast the texture of this very serene, warm, and open landscape, with the bustling, lively, and semichaotic nature of the small towns and larger cities throughout the region. I see the narrative of the piece on a more spiritual level to be a reminder that regardless of the various ups and downs and chaos that can come with living in society, it is always important to appreciate the bigger picture of the life we are living, whether it's admiring the beauty of the natural landscape surrounding us, being grateful for the relationships we have with others, or having the opportunity to engage in various parts of society (like music and the arts) that fulfill us and make us better people.



Never Alone

"Never Alone" is a chart I wrote in 2016 and later arranged for big band. My goal with the arrangement was to combine aspects of the traditional big band idiom with a more contemporary approach to harmony. So the chart has all the structural makings of a typical big band chart, both formwise (there are a sax soli, shout chorus, and various interludes), and orchestration-wise (utilizing a lot of call-and-response techniques, with different instrument choirs pitted against each other to create this constantly dynamic texture). These serve as vehicle for a harmonic and melodic palette that is slightly more modern, or at least not what you'd typically hear in a Count Basie-type chart.

Matt Wong is a musician, composer, and arranger born and raised in San Francisco.

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