

Phillips Exeter Academy Music Department



Winter Term Showcase Concert

*students and faculty performing works by
women and BIPOC composers*

Tuesday, January 30, 2024

7:00 PM

“the Bowld”

Forrestal Bowld Music Center

29 Tan Lan, Exeter, NH

Jacob Hiser, Collaborative Pianist



Jacob Hiser is a versatile pianist and violinist who performs and studies a variety of musical traditions. Born and raised in southern Missouri, he grew up playing bluegrass, blues, and classical music, eventually discovering jazz and graduating from Missouri State University with a bachelor's degree in Jazz Studies. In 2014, he moved to Boston to attend New England Conservatory's Contemporary Improvisation program, graduating with his master's degree in 2016. While there, he studied with Ran Blake, Bruce Brubaker, Joe Morris, and Frank Carlberg, and performed in ensembles and concerts coached/directed by John Zorn, Jason Moran, Tanya Kalmonovitch, Anthony Coleman, and Simon Carrington.

With jazz groups, country bands, choirs, Korean folk music ensembles, and classical cellists, Jacob has performed all over the United States, as well as Canada, France, Germany, Hungary, and Australia. In summer 2019, he was accepted into the International Workshop in Jazz and Creative Music at Banff Centre for the Arts in Alberta, Canada, where he spent 3 weeks creating music with 45 other improvising musicians from around the world and working closely with faculty Vijay Iyer, Steph Richards, Tyshawn Sorey, Okkyung Lee, and many others. Currently, Jacob is adjunct piano faculty at University of Massachusetts Lowell and a pianist for Boston Children's Chorus. During the summers, he is a faculty member of two fine arts programs: Missouri Fine Arts Academy: a two-week summer residential program for high school student artists in visual arts, theatre, dance, creative writing, and music, and Next Generation Performing Arts Camp: a week-long piano/strings camp in Lawton, Oklahoma for middle school and high school students). He has released one album, "Seconds", comprised mostly of original jazz compositions for quintet and trio.

Program

Fisherman's Harvest

Li Zili
(b. 1962)

Hugo Shinn, *violin*
Jacob Hiser, *piano*

Ijo Ki Mba Jo

Traditional Nigerian

Dara Ogunwale, *saxophone*
Adele Mamedova, *piano*

The Willow Song from Othello

Samuel Coleridge-Taylor
(1875-1912)

Claire Xiao, *soprano*
Jacob Hiser, *piano*

Giant Steps

John William Coltrane
(1926-1967)

Mardian Kamarga, *piano*

Trouble in Mind

Richard M. Jones
(1892-1945)

Sophia Rose Riopel, *saxophone*
Jacob Hiser, *piano*

Within Thy Heart

Amy Beach
(1867-1944)

Harini Venkatesh, *soprano*
Jacob Hiser, *piano*

Butterfly Lover's Concerto
I. Adagio Cantabile

Chen Gang/He ZhanHao
(b. 1935/b. 1933)

Martin Yau, *violin*
Jacob Hiser, *piano*

Both Sides, Now

Joni Mitchell
(b. 1943)

Sasha Sonnbichler, *guitar*
Jacob Hiser, *piano*

A Song Without Words

Charles Brown
(b. 1940)

Chere, Mo Lemme Toi, Creole Melody

Camille Nickerson
(1888-1962)

Petra Pacaric, *mezzo-soprano*
Jacob Hiser, *piano*

Home

Charlie Smalls
(1943-1987)

Jerome Walker, *tenor*
Jacob Hiser, *piano*

Blue Piece

Libby Larsen
(b. 1950)

Laura Grube, *violin*
Jerome Walker, *piano*

Black Man

Geri Allen
(1957-2017)

Jacob Hiser, *piano*

Meet the Composers



Li Zili

Born in 1938, Zili Li graduated from Hubei Academy of Arts in 1963 and is now a consultant in the China Violinist Society, president of the China Society of Youth Violin Education, and honorary president of the Guangdong Society of Violin Education. Li has been active on the stage and in the classroom for nearly fifty years as a violin performer, educator, composer and advocate. At the age of eleven, he joined the military art troupe. In 1958, he began the three-year study in the middle school affiliated to the Music Department of the Central South University, which was followed by admission to Hubei Academy of Arts in 1958. In 1963, he won a prize in the Spring of Shanghai Violin Competition and his recording entitled *Bon Voyage* was then released nationwide. Since 1975, Li has given lectures, masterclasses, solo recitals, concerts with students, presentations, etc. in Chinese conservatories and international institutions in America, Australia, Canada and Hong Kong. His composition such as *The Fishermen's Harvest*, *A Delight to See the Bright Future*, *Rosa Roxburghii Blossoms*, *Memories of Yan'an*, and *The Happy Young Shepherd* has been chosen for national violin competitions and grade examinations. He was also involved in the composition of *The First Cello Concerto* which features three movements of Mongolian traditional music.

Yoruba Music – Traditional Nigerian

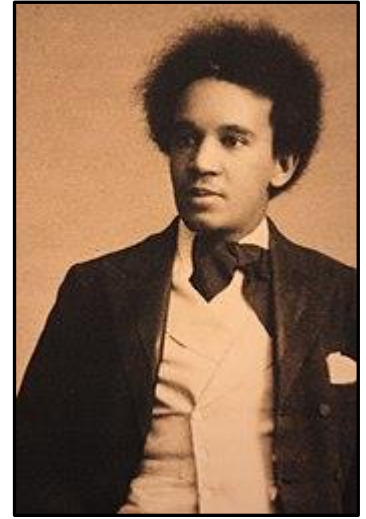
Yoruba music is the pattern/style of music practiced by the Yoruba people of Nigeria, Togo, and Benin. It is perhaps best known for its extremely advanced drumming tradition and techniques, especially using the gongon hourglass shape tension drums. Yoruba folk music became perhaps the most prominent kind of West African music in Afro-Latin and Caribbean musical styles; it left an especially important influence on the music used in Santería practice and the music of Cuba.

The Yoruba people of south-western Nigeria are also one of the most socially diverse groups on the African continent. A major feature that sets them apart from other groups in Nigeria is their accomplishment in the arts and entertainment industry, especially in music. Jùjú, fùjì, àpàlà and sákàrà music are among the popular genres of music that originated among the Yoruba people. How and when these forms of music emerged in the Nigerian music scene has remained a puzzle to historians. However, it is generally believed that these genres of music originated from popular folk music among the Yoruba people during the colonial era and gradually grew to become popular forms of music in the country after independence in 1960.

Samuel Coleridge-Taylor

Samuel Coleridge-Taylor was a British composer and conductor. Of mixed-race descent, Coleridge-Taylor achieved such success that he was referred to by white musicians in New York City as the "African Mahler".

In 1904, on his first tour to the United States, Coleridge-Taylor was received by President Theodore Roosevelt at the White House, a rare event in those days for a man of African descent. His music was widely performed and he had great support among African Americans. Coleridge-Taylor sought to draw from traditional African music and integrate it into the classical tradition, which he considered Johannes Brahms to have done with Hungarian music and Antonín Dvořák with Bohemian music. Having met the African-American poet Paul Laurence Dunbar in London, Taylor set some of his poems to music.



John Coltrane

John Coltrane departed this mortal plane more than fifty years ago; today he remains among us, more alive than ever. His sound continues to grab the ears of an ever-widening circle of fans. His legend is stone solid: planted firmly in our culture as that of any 20th century musical giant. His saxophone sound—brooding, searching, dark—is still one of the most recognizable in modern jazz. His influence stretches over styles and genres, and transcends cultural

boundaries. The modern ideal of music serving a deeply spiritual, connective purpose? A defining facet of John Coltrane.

To Coltrane, a musician was a message-giver; making music was an endeavor tied to a larger, greater good. "I humbly asked to be given the means and privilege to make others happy through music," Coltrane wrote in 1964 in a letter to his listeners, telling of a prayer to God. In 1966, less than a year before his death, he stated:

"I know that there are bad forces, forces that bring suffering to others and misery to the world. I want to be the opposite force. I want to be the force which is truly for good."

Richard M. Jones

Richard M. Jones was an American jazz pianist, composer, band leader, and record producer. Numerous songs bear his name as author, including "Trouble in Mind". Jones grew up in New Orleans, Louisiana. Jones suffered from a stiff leg and walked with a limp; fellow musicians gave him the nickname "Richard My Knee Jones" as a pun on his middle name. In his youth he played alto horn in brass bands. His main instrument, however, became the piano. By 1908, he was playing in Storyville, the red-light district of New



Orleans. A few years later, he often led a small band which sometimes included Joe Oliver. Jones also worked in the bands of John Robichaux, Armand J. Piron, and Papa Celestin. In 1918, Jones moved to Chicago, Illinois. He worked as Chicago manager for publisher and pianist Clarence Williams. Jones began recording in 1923, making gramophone records as a piano soloist, accompanist to vocalists, and with his bands The Jazz Wizards and The Chicago Cosmopolitans.



Amy Beach

Amy Marcy Cheney was born on September 5, 1867 in Henniker, New Hampshire, to a prominent New England family. Young Amy was a true prodigy who memorized forty songs at the age of one and taught herself to read at age three. She played four-part hymns and composed simple waltzes at age four. By the age of six, she began studying piano with her mother and performed her first public recitals one year later, playing works by Handel, Beethoven, Chopin, and some of her own pieces. In 1875 the family moved to Boston, where Amy studied with the leading pianists. She made her Boston debut in 1883, and two years later played her first performance with the Boston Symphony Orchestra, Wilhelm Gericke conducting Chopin's Concerto in F Minor. In 1885, she married Henry Harris Aubrey Beach (1843-1910), a physician, Harvard University lecturer, and amateur singer. Her husband requested that she limit her public performances, so she focused her musical energies on composing. She had only one year of formal training in harmony and counterpoint with Junius W. Hill. Beyond that, she embarked on a course of independent study, analyzing the compositions of master composers as models and translating theoretical works such as Berlioz's treatise on orchestration. In 1892, Beach achieved her first notable success as a composer with the performance of her Mass in E-flat by Boston's Handel and Haydn Society. She became the first American woman to achieve widespread recognition as a composer of large-scale works with orchestra. Beach's national reputation grew through her equally well-received Symphony, op. 32; Violin Sonata, op. 34; and Piano Concerto, op. 45.

Chen Gang

Chen Gang is a Chinese composer best known for his work *Butterfly Lovers' Violin Concerto*. He is the son of songwriter Chen Gexin. Chen Gang started to learn piano and composition from his father and music teachers from a young age. From 1955 to 1959, Chen Gang was a student at the Shanghai Conservatory of Music, studying composition. In 1959, Chen Gang, together with another student, He Zhanhao, composed the violin concerto *Butterfly Lovers*. The violin concerto won five Golden Record prizes as well as a Platinum Record prize. The Concerto has also achieved enormous international success. Chen is a professor at the Shanghai Conservatory of Music.^[2]





He Zhanhao

He Zhanhao is a composer, conductor and a professor at the Shanghai Conservatory of Music. He was a director of the Chinese Musicians' Association for several terms, and Vice President of the Shanghai Musicians' Association. He was a regular jurist of the China Gold Record Awards and is Head of the Guzheng Professional Appraisal Committee of the Golden Bell Awards. In his music career of more than half a century, He has continued to search ways to "add Chinese flavour to foreign musical forms and introduce modern features to Chinese traditional music". Some of his important compositions include the violin concerto, The

Butterfly Lovers (co-written); the symphonic poem The Longhua Pagoda; A Diary of a Martyr for string quartet; the erhu concertos Farewell Grief, Love in a Chaotic World and Tears for the Heroes; The Girl Named No Sorrow Fantasia for erhu and orchestra.

Joni Mitchell

Roberta Joan "Joni" Mitchell is a Canadian-American singer-songwriter, multi-instrumentalist and painter.

As one of the most influential singer-songwriters to emerge from the 1960s folk music circuit, Mitchell became known for her starkly personal lyrics and unconventional compositions which grew to incorporate pop and jazz elements. She has received many accolades, including ten Grammy Awards and induction into the Rock and Roll Hall of Fame in

1997. Rolling Stone called her "one of the greatest songwriters ever", and AllMusic has stated, "When the dust settles, Joni Mitchell may stand as the most important and influential female recording artist of the late 20th century". Mitchell produced or co-produced most of her albums and designed most of her own album covers, describing herself as a "painter derailed by circumstance". A critic of the music industry, she quit touring and released her 19th and last album of original songs in 2007. She would give occasional interviews and make appearances to speak on various causes over the next two decades, though the rupture of a brain aneurysm in 2015 led to a long period of recovery and therapy.



Charles Brown

Tony Russell "Charles" was an American singer and pianist whose soft-toned, slow-paced nightclub style influenced West Coast blues in the 1940s and 1950s. Between 1949 and 1952, Brown had seven Top 10 hits in the U.S. Billboard R&B chart. His best-selling recordings included "Driftin' Blues" and "Merry Christmas Baby". As a child he loved music and

received classical music training on the piano. He graduated from Central High School in Galveston, Texas, in 1939 and Prairie View A&M College in 1942 with a degree in chemistry. In Los Angeles, an influx of African Americans from the

South during World War II created an integrated nightclub scene in which black performers tended to minimize the rougher blues elements of their style. The blues-club style of a light rhythm bass and right-hand tinkling of the piano and smooth vocals became popular, epitomized by the jazz piano of Nat King Cole. When Cole left Los Angeles to perform nationally, his place was taken by Johnny Moore's Three Blazers, featuring Brown's gentle piano and vocals. In the late 1940s, a rising demand for blues was driven by a growing audience among white teenagers in the South, which quickly spread north and west. Blues singers such as Louis Jordan, Wynonie Harris and Roy Brown were getting much of the attention, but what writer Charles Keil dubs "the postwar Texas clean-up movement in blues" was also beginning to have an influence, driven by blues artists such as T-Bone Walker, Amos Milburn and Brown. Their singing was lighter and more relaxed, and they worked with bands and combos that had saxophone sections and played from arrangements.

Camille Nickerson

Camille Lucie Nickerson was an American pianist, composer, arranger, collector, and Howard University professor from 1926 to 1962. She was influenced by Creole folksongs of Louisiana, which she arranged and sang. Nickerson was born in the French Quarter of New Orleans, the daughter of music professor and band director William Joseph Nickerson and his first wife, Aurelie Duconge. She was a member of her father's musical ensemble, the Nickerson Ladies' Orchestra, from an early age. She earned a bachelor's degree in 1916 and a master's degree in 1932 at the Oberlin Conservatory of Music.

Nickerson taught at her father's school in New Orleans as a young woman, and played organ and piano recitals in Black churches. She was a professor of music at Howard University from 1926 to 1962. As a music scholar, she researched folksongs and collected Creole songs, creating her own arrangements of songs including Michieu banjo and Lizette, to quitte la plaine. During the 1930s and into the 1950s she toured the United States as "The Louisiana Lady", singing creole songs and dressed in a series of ruffled gowns to evoke New Orleans history. She was a featured performer in the Negro Exhibits Building at the Texas Centennial Exposition in 1936. She toured France as a cultural relations representative in 1954, sponsored by the U.S. Information Agency (USIA); her success on radio and stage in France was helped by her fluent French.



Charlie Smalls

Charlie Smalls was an American composer and songwriter, best known for writing the music and lyrics for playwright William F. Brown's 1975 Broadway musical *The Wiz* and the 1978 film version of the same name. A musical prodigy, Smalls attended the Juilliard School at age 11 in 1954, staying until 1961. After graduating from the High School of Performing Arts, Smalls toured as a member of the New York Jazz Repertory Company before beginning work on *The Wiz*. An African-American urbanized retelling of L. Frank Baum's *The Wonderful Wizard of*

Oz, *The Wiz* was adapted into a feature film in 1978. Smalls also wrote the score for the 1976 film *Drum*. Smalls was in Belgium accompanying the tour of professional jazz dance instructor Sue Samuels, to whom he was engaged to be married, when he died at the age of 43 during emergency surgery to repair a burst appendix.



Libby Larsen

Libby Larsen, born December 24, 1950 in Wilmington, Delaware, is one of America's most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over 15 operas. Grammy award-winning and widely recorded, including over 50 CDs of her work, she is constantly sought after for commissions and premieres by major artists,

ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory.



Geri Allen

Geri Antoinette Allen was an American jazz pianist, composer, and educator. She taught at the University of Michigan and the University of Pittsburgh. Allen was born in Pontiac, Michigan, on June 12, 1957, and grew up in Detroit. Allen was educated in

Detroit Public Schools. She started playing the piano at the age of seven, and settled on becoming a jazz pianist in her early teens. Allen graduated from Howard University's jazz studies program in 1979. She then continued her studies: with pianist Kenny Barron in New York; and at the University of Pittsburgh, where she completed a master's degree in ethnomusicology in 1982. In 2006, Allen composed "For the Healing of the Nations", a suite written in tribute to the victims and survivors of the September 11 attacks. She was awarded a Guggenheim Fellowship in 2008. Allen died on June 27, 2017, two weeks after her 60th birthday, in Philadelphia, Pennsylvania, after suffering from cancer.[6]

Thank you for your continued support of our student and faculty musicians. We hope you enjoyed this evening's performance.

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