

REPAIR WALL

Mending a Broken System



October 15, 2023 • 3pm
Trinity Church

TRINITY CHURCH
WALL STREET

RENEWAL

Mending a Broken System

NOVUS NY

Doori Na, *violin*
George Meyer, *viola*
Serafim Smigelskiy, *cello*
Doug Balliett, *bass*
Melissa Baker, *flute*
Brad Balliett, *bassoon*
Daniel Schlosberg, *piano*
Kimberli Render, *soprano*
Dominic Armstrong, *tenor*
Benjamin Grow, *conductor*

Kenyatta Emmanuel,
featured soloist

OCTOBER 15, 2023

3pm

Trinity Church

PROGRAM

<i>Dawn of the Luminescent Crown</i>	Paul Cortez
Suite (World Premiere)	Xiaobao He
Kyrie	
Prelude: Wild Goose December	
Waltz for Celia	
If Mirror Has Phoebe	
Grace Note	
Laura's Window	
<i>Night Minuet</i>	Brad Balliett
<i>Quatuor pour la fin du temps</i> <i>V. Louange à l'Éternité de Jésus</i>	Olivier Messiaen
9131	Joseph Wilson
Overture	
Scene 1: Visiting Room	
Scene 2: Canned Strange Fruit	
Scene 4: Secrets	
Scene 6: Die in My Dreams	
<i>Holding out Hope</i>	Kenyatta Emmanuel
What Is Left	
What Are We Fighting For	
Holding Out Hope	

TEXT

Scene 1

Scene: Visitor room at a maximum security prison. Ifeyinwa walks through a manometer with two heavy bags. The manometer rings. She is motioned by a correctional officer to lift her shirt and is outlined by a handheld manometer over her body (facing away from the audience). She places the bags on a ledge. An officer collects them. The officer points her towards a table. She takes her seat, and soon thereafter is greeted by Hunter. They embrace and sit.

Hunter: Hey bae. I wasn't expecting you today.

Ifeyinwa: I know, I know, Ifeyinwa Hunter I know.

Hunter: You know I must appear before the parole board tomorrow. I have a lot in mind, so much to consider.

Ifeyinwa: I know, I know, Hunter I know, that's why I'm here, to look you in the eye and beg you to tell the truth. Of course.

Hunter: I will take full responsibility for what I have done, I am remorseful, and –

Ifeyinwa: I know, I know. Look at me. Look me in the eye. I want you to tell the whole story. Tell them what happened.

Hunter: That doesn't matter anymore, the district attorney told his story, the people of New York have their monster. My former neighbor believed – the State has its conviction – what happened, what really happened doesn't matter now. After nine thousand one hundred and thirty days, what will it mean?

Ifeyinwa: It matters, it matters to me. It should matter to you. The district attorney told their story. Tell yours too.

Hunter: The real story is hard to tell. I have been branded a murderer. You have suffered too. Stigmatized, ostracized and demonized.

Ifeyinwa: I've taken it all. I don't want to bear it anymore.

Hunter: Why now? What if I'm not, you are not, we are not believed? We've suffered long enough.

Ifeyinwa: Yes. I suppose you're right, we've suffered enough for a lie.

Hunter: Now we should suffer for the truth? Why? Ifeyinwa, say why.

Ifeyinwa: Accountability.

Hunter: Accountability, they are not concerned with accountability.

Ifeyinwa: What about you? Aren't you concerned about your own accountability, They've held you here for twenty-five years to be accountable.

Hunter: They say.

Ifeyinwa: They say. Camus said the only way to deal with an unfree world is to become so free that your very existence is an act of rebellion. If you want to be free you must rebel against fear.

Hunter: How much longer can I dangle in a can?

Scene 2: Canned Strange Fruit

Scene: The same. Hunter stands and speaks

Hunter:

America had always loved a good hangin'
 Later on we realized it wasn't long enough,
 the meaning not strong enough,
 no money made from sun-dried
 fire roasted strange fruit.
 They fling shade. Frenzies abate.
 Penal law black codes,
 Jim Crow's on the front street.
 Later on we realized smiles weren't wide enough,
 the back road's not bright enough,
 big poplar trees, small feet bare,
 fire roasted strange fruit.
 They fling shade. Frenzies abate.
 Today they still use old trees to exchange favors,
 later on we realized smiles weren't wide enough,
 the back road's not bright enough,
 one big seat here, twelve feast there
 fire roasted strange fruit.
 They fling shade. Frenzies abate.
 Here's where one meets fear,
 here is where they now cheer: Guilty!
 The word greets clear prison.
 On, we still hang and get beat here,
 then they repeat fear through the parole boards.
 Dejure trials are quite unfair.
 How to get free is quite unclear,
 in a few days the decision reads
 two more years, two more years, two more years.
 Two more years wondering: what is this all about?
 An offense, unchangeable.
 So, they repeat the cycle as many times as they can.
 Teens turn into adults, adults to graying men.
 Commissioners thank us, then they ask us to stand,
 then they ask us to leave, we leave as fast as we can.
 Two more years it claims,
 two more years, green and blue gangs.
 Two more years on refrain.
 Two more years on refrain.
 Two more years.

Scene 4: Secrets

Scene: Outside the prison.

Ifeyinwa:

Can love endure? Can love endure this place?
 Wanting more than you can give to me.
 My love, my love, my love is all I have.
 My love, my heart is waiting for you to know the truth.
 Can love endure? Can love endure my secret love?
 Oh love, my secret love, oh love,
 our love is pain, and it's powerful.
 Our love is contained yet it's free.
 Free to hide our secret love.
 Secretly burdened.
 Openly loving, love is so unkind, love is betrayal.
 Our love is dangerous yet I find safety, healthy,
 you make me crazy.
 My touch is soft, my eyes are loving,
 your touch is strong, yet I'm still longing.
 Darkness, I see your shadow,
 Daylight, another battle.
 Hiding from shame, hiding from feelings,
 Mm mm mm, I lie, asking:
 Can love endure? Can love endure this place?
 Wanting more than you can give to me.
 My love, my love, my love is all I have.
 My love, my heart is waiting for you to know the truth.
 Can love endure? Can love endure my secret?

Scene 6: Die in My Dreams

Scene: Hunter's cell.

Hunter:

Take me in my sleep, far from reality.
 No man's tongue can disclose the beauty there.
 I want to live in my dreams and die in my sleep.
 What is the purpose of living if I cannot die in my
 dreams?
 Thoughts marching through my brain.
 Oh, trap me in a dream in a sleep I cannot awake from.
 Take me in my sleep far from reality.
 No man's tongue can disclose the beauty there.
 I want to live in my dreams and die in my sleep.
 What is the purpose of living if I cannot die in my
 fast asleep to a place far away
 Oh, the joy. moving bright things,
 some are mighty frightening, living in the dark.
 Brilliant blooms of willing, guide me through the dark.
 Celebrating, soothing, calling tones impale me with
 whispers
 the burning of light is saved only by darkness.
 Sleep is my refuge, gone is your glow without mercy.
 Consciousness is my bane.

ABOUT THE COMPOSERS

Paul Cortez

Composer and guitarist Paul Cortez has written many songs, and has recently begun writing classical chamber music. A participant in both Carnegie Hall and Musicambia workshops at Sing Sing Correctional Facility, Cortez is known among his colleagues as a creative spirit and consummate collaborator.

Xiaobao He

Guitarist and composer Xiaobao He creates memorable, singable, and seemingly effortless compositions that belie their harmonic complexity. An avid student of jazz harmony, He's piquant language gives a special stamp to tunes that could easily stand beside other beloved standards. Starting in 2019, Xiaobao He began composing fully-notated chamber music for a variety of ensembles. This afternoon's performance marks the world premiere of He's complete Suite for flute, bassoon, strings, and piano.

Xiaobao He has been studying music through Musicambia since 2016, and also participates in Carnegie Hall's Musical Connections program. The chamber ensemble Decoda has premiered six works by He at venues including Carnegie Hall, Tenri Cultural Institute, Merkin Concert Hall, Montclair State University, and at Musical Masterworks in Old Lyme, CT.

Joseph Wilson

From a young age, Joseph Wilson has turned to music during times of adversity. Today's presentation of selections from his opera 9131 marks a significant point along his journey of spiritual connection through creativity. Wilson began studying music theory and composition in earnest after joining Carnegie Hall's Musical Connections program, through which he met the acclaimed soprano Joyce DiDonato in 2015. The following year, DiDonato performed Wilson's piece Starlights, sparking an enduring interest in the operatic form.

9131 tells the story of Hunter, an incarcerated person who is struggling to find the will to continue to fight for his freedom as he approaches his parole board hearing. He is encouraged and supported by his wife, Ifeyinwa, and his friends in his cell block. Meanwhile, Ifeyinwa struggles with the idea of keeping love alive over such a long separation, harboring secrets of her own.

Throughout the piece, 9131 takes an unflinching look at the everyday realities of life in a maximum-security prison. Set to music that is both beautiful and complex, the scenes encompass moments of dark comedy, anxiety, tragedy, and even a bit of uneasy peace. Lurking in the background of these six scenes is an unsettling reminder of the world as experienced by the two million Americans behind bars today.

ABOUT THE COMPOSERS



Kenyatta Emmanuel

Singer and songwriter Kenyatta Emmanuel Hughes is an artist and activist who has shared his music from Sing Sing to the Carnegie Hall, offering a full live concert the same day of his release after serving 24½ years in prison. Kenyatta collaborated with a range of stakeholders in and out of carceral spaces to impact the world artistically and socially, forming initiatives such as Voices From Within, which serves the children of incarcerated parents. He is an example of and tireless advocate for the wealth of potential awaiting discovery in the nation's carceral spaces. His offering of music and message is consistent from his 2014 TEDx talk, through his presentation at the 2022 International Wellbeing Summit, exploring the beauty of life, love, and the human condition, reminding us of all that we hold in common.

Kenyatta Emmanuel is a Galaxy Leaders Fellow and an Artist in Residence for the Initiative for a Just Society at Columbia University School of Law, as well as a teaching artist with Carnegie Hall's Musical Connections program.



Brad Balliett

Brad Balliett focuses equal parts of his varied career on composing, playing bassoon and teaching artistry. As a bassoonist, Brad has performed with ensembles including the Metropolitan Opera, Houston Symphony, Saint Paul Chamber Orchestra, Baltimore Symphony, Orpheus Chamber Orchestra, Chamber Music Society of Lincoln Center, International Contemporary Ensemble, Signal, Decoda, and others.

Brad regularly leads composition and songwriting workshops in correctional facilities around the country. As a faculty member for Musicambia, Brad directs the program at San Quentin State Prison in California, and teaches regularly at Sing Sing Correctional Facility. With Bard Prison Initiative, Brad teaches college-level composition at Greenhaven Correctional Facility. Brad

has also led workshops at Allendale Correctional Facility and Lee Correctional Institute (South Carolina), Radgowski-Corrigan Correctional Center and Cheshire Correctional Facility (Connecticut), Bexar County Krier Correctional (Texas), Brooklyn Detention Center, and several facilities on Riker's Island. Brad firmly believes in the power of creativity to forge community bonds and provide temporary relief from the dehumanizing conditions of the US prison system.

Brad's piece Night Minuet is a mythical dance for bassoon and strings, and was premiered at Lee Correctional Institute in Bishopville, South Carolina. Brad spends his free time filming birds.

NOVUS NY



Trinity Church Wall Street's new music orchestra, NOVUS NY, is a key player on the contemporary music scene. These "expert and versatile musicians" (*The New Yorker*) perform new music from all corners of the repertoire, meeting "every challenge with an impressive combination of discipline and imagination" (*New York Classical Review*). The orchestra's Carnegie Hall debut, made with a formidable pairing of Ives and Ginastera, prompted *The New York Times* to declare that "adventure and ambition go hand in hand at Trinity Wall Street."

With its annual appearances at the PROTOTYPE Festival, New York's premier celebration of contemporary opera, NOVUS NY and Trinity Church Wall Street have partnered in the development of several major new works. These include

Emma O'Halloran's newest opera pairing *Trade* and *Mary Motorhead*; Du Yun's *Angel's Bone*, winner of the 2017 Pulitzer Prize for Music; and Missy Mazzoli and Royce Vavrek's *Breaking the Waves*, named "Best New Opera for 2016" by the Music Critics Association of North America.

NOVUS NY recorded and performed in the East Coast premiere of Ellen Reid and librettist Roxie Perkins' *p r i s m*, which won the Pulitzer Prize for Music in 2019. Additional PROTOTYPE highlights include the ensemble's East Coast premiere of Reid's *Dreams of the New World*, and the world premiere of David T. Little's revised version of *Am I Born*, which was recorded with NOVUS NY and The Choir of Trinity Wall Street.

NOVUS NY has forged strong links with many of today's leading composers, collaborating with Paola Prestini, Sarah Kirkland Snider, Daniel Felsenfeld, and Jonathan Newman on Trinity's "Mass Reimaginings" commissioning project, and giving world premiere performances of Laura Schwendinger's opera *Artemisia* and Prestini's interdisciplinary *The Hubble Cantata*, which drew an open-air audience of thousands to Brooklyn's Prospect Park.

The ensemble's recent recordings include the GRAMMY®-nominated *LUNA PEARL WOOLF: FIRE AND FLOOD*; Paola Prestini's *The Hubble Cantata*; Du Yun's *Angel's Bone*; Trevor Weston Choral Works; *Elena Ruehr: Averno*, the new opera *Anna Christie* by Edward Thomas; Ellen Reid's *p r i s m*; and Philip Glass's *Symphony No. 5*.

CONCERTS at ONE

**Monday–Wednesday, 1pm
St. Paul's Chapel, NYC,
and online**

TRINITY CHURCH WALL STREET

NOVUS NY

VIOLIN

Doori Na

VIOLA

George Meyer

CELLO

Serafim Smigelskiy

BASS

Doug Balliett

FLUTE

Melissa Baker

BASSOON

Brad Balliett

PIANO

Daniel Schlosberg

SOPRANO

Kimberli Render

TENOR

Dominic Armstrong

SOLOIST

Kenyatta Emmanuel

CONDUCTOR

Benjamin Grow



For Trinity's upcoming concerts, scan the QR code or visit trinitywallstreet.org/music

TRINITY CHURCH WALL STREET MUSIC STAFF

Melissa Attebury, *Director, Music Education*

Melissa Baker, *Director, Artistic Planning*

Alcee Chriss, *Assistant Organist*

Harrison E. Joyce, *Production Manager & Music Librarian*

Peyton Marion, *Assistant Conductor, Trinity Youth Chorus*

Thomas McCargar, *Choir Administrator, Director of Compliance*

Stephen Sands, *Downtown Voices Conductor*

Avi Stein, *Organist & Chorusmaster*

Brittany Thomas, *Artistic Administrative Assistant*

In an effort to reach a broad audience, Trinity Church Wall Street live streams its services and events and records them for broadcast via the internet. Your attendance at the concert in Trinity Church, New York, NY, constitutes your consent to be included in any filming, photographing, audio recording, or broadcast and for any other use in whole or in part, including publicity and promotion.

The Rev. Phillip A. Jackson, *Rector* | The Rev. Michael A. Bird, *Vicar*
76 Trinity Place, New York, NY 10006 | T 212.602.0800

trinitywallstreet.org