Greetings

At BAM, we work with fantastic artists from all over the world. It is no coincidence that time and again, we have presented artists who have found a recording home with Nonesuch. To help celebrate the label’s 50th year, we are showcasing a diverse slate of the imprint’s adventurous creators in 14 different programs—including many alumni, and quite a few who make exciting BAM debuts in the 2014 Next Wave.

The range is astonishing. It includes artists who have revolutionized the contemporary classical canon, or have expanded it in ingenious ways. Those based in idioms like jazz, folk, and bluegrass who have honed remarkably distinct voices. International stars reaching passionate new audiences. And rock icons crafting fresh collaborations while reminding us of why they’re so popular to begin with.

We salute Nonesuch on this milestone, and thank its president, Bob Hurwitz, for working with BAM to bring you this terrific lineup of intrepid musical artists.

Sincerely,

Karen Brooks Hopkins Joseph V. Melillo
Greetings

BAM started the Next Wave Festival in 1983, a year before I got to Nonesuch. One day, out of the blue, Harvey Lichtenstein, the head of BAM, called my office at ECM Records, where I worked at that time, and insisted that I go that night to see a new show he was producing, *The Gospel at Colonus*. I dutifully changed my plans that night and saw the show—when Harvey called you had to take it seriously! And he was right—the next morning I called Mo Ostin, the head of our parent company, Warner Bros. Records, and strongly urged WB to record *Gospel* (which they ultimately did). Around the same time, I heard John Adams’ music for the first time, and immediately called Harvey, who once again insisted I messenger a tape of John’s music to him that afternoon. Three years later, BAM was one of the co-producers of *Nixon in China*, John’s first opera, and we made the recording during the BAM run.

The first month I was at Nonesuch BAM premiered Steve Reich’s *Desert Music* at the Next Wave Festival; a day after the run we recorded the piece. In 1983 we witnessed the brilliant production of Philip Glass’ *Satyagraha* at BAM; the following year, we began working with Phil and BAM mounted an unforgettable production of *Einstein on the Beach*. A decade before we started working with Laurie Anderson, BAM presented one of her greatest achievements, *United States: Parts I—IV*. When we started working with the Kronos Quartet, BAM stepped in and became their home for many years. I remember going out to SUNY Purchase with Joe Melillo and John Adams to see Peter Sellars’ *Così fan tutti* in the mid-80s, as we began together to plan the recording of *Nixon in China*. And David Bither, my colleague at Nonesuch who has brought so many wonderful artists and projects to the label, started his career at BAM, working at a desk right by another BAM newcomer, Karen Brooks Hopkins, now of course the president of BAM.

Our relationship with BAM has been deeply meaningful for all of us at Nonesuch. We are all grateful for the creativity, vision, hard work, and perseverance of Karen Brooks Hopkins and Executive Producer Joe Melillo in putting together this amazing series as well as for being so supportive to the creative community for the last three decades.

Best,

Bob Hurwitz
President, Nonesuch Records
BAM Next Wave 2014

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BAM Harvey Theater
Sep 9, 8pm

Brad Mehldau

Brooklyn Academy of Music

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NONESUCH RECORDS AT BAM
Brad Mehldau & Chris Thile

Photos: (L) Brad Mehldau by Michael Wilson, (R) Chris Thile by Brantley Gutierrez
Chris Thile & Brad Mehldau Duo

BAM Harvey Theater
Sep 10, 8pm

Mandolin Chris Thile
Piano Brad Mehldau

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CHRIS THILE
Mandolin

Chris Thile, of Punch Brothers, is a mandolin virtuoso, composer, and vocalist. With his broad outlook, encompassing progressive bluegrass, classical, rock, and jazz, Thile transcends the borders of conventionally circumscribed genres, creating a distinctly American canon and a new musical aesthetic for performers and audiences alike. In a review of his quintet Punch Brothers’ latest Nonesuch recording, *Who’s Feeling Young Now?*, London’s Independent called Chris Thile “the most remarkable mandolinist in the world.” The MacArthur Foundation echoed that assessment when it named Thile one of its 23 MacArthur Fellows for 2012. In honoring Thile, the MacArthur Foundation noted that his “lyrical fusion of traditional bluegrass with elements from a range of other musical traditions is giving rise to a new genre of contemporary music.”

Prior to recording the latest Punch Brothers album, Thile completed an album of tradition-up-ending interpretations of bluegrass classics with guitarist Michael Daves, *Sleep With One Eye Open*, which garnered a 2011 Grammy nomination for Best Bluegrass Album. He also recorded *The Goat Rodeo Sessions* with cellist Yo-Yo Ma, violinist Stuart Duncan, and Thile’s mentor and frequent collaborator Edgar Meyer, which won the 2012 Grammy for Best Folk Album.

After a lengthy 2012 Punch Brothers tour, Thile, always up for another challenge, immediately embarked on a series of duo dates with fellow virtuoso, the jazz pianist Brad Mehldau. Said the Washington Post, “Their complex work translated to plain-faced beauty: simple, direct and exquisite.” In between his Punch Brothers shows, Thile also found time to present his *Mandolin Concerto: Ad astra per alas porci* with several chamber orchestras around the US, including a date at Carnegie Hall’s Stern Auditorium.

A child prodigy, Thile first rose to fame as a member of Grammy Award-winning trio Nickel Creek, with whom he released three albums and sold over two million records. In 2014, along with a national tour, the trio released a new album, *A Dotted Line*, their first since 2005 and the first for the trio on Nonesuch Records.

As a soloist he has released five albums, including his most recent solo recording released on Nonesuch in 2013, *Bach: Partitas and Sonatas, Vol. 1*, which was produced by Edgar Meyer. Most recently, Thile and Meyer recorded a duo album of original material, *Bass & Mandolin*, which was released September 9, 2014, on Nonesuch.

BRAD MEHLDAU
Piano

Jazz pianist Brad Mehldau has recorded and performed extensively since the early 1990s, his most consistent output over the years in the trio format. Starting in 1996, his group released a series of five records on Warner Bros. entitled *The Art of the Trio* (re-released by Nonesuch in late 2011). During that same period, Mehldau also released *Elegiac Cycle* and *Places*. Other Mehldau recordings include *Largo*, with the innovative musician and producer Jon Brion, and *Anything Goes*, with bassist Larry Grenadier and drummer Jorge Rossy.

His first record for Nonesuch, *Brad Mehldau Live in Tokyo*, was released in September, 2004. Drummer Jeff Ballard joined the band in 2005, and the label released its first album from the Brad Mehldau Trio—*Day is Done*—in September of that year. In March 2008, Nonesuch released *Brad Mehldau Trio Live* to critical acclaim. A double-disc of original work entitled *Highway Rider*, the highly anticipated follow up to *Largo*, was released by Nonesuch in March, 2010. The album was Mehldau’s second collaboration with Jon Brion and featured performances by Mehldau’s trio as well as percussionist Matt Chamberlain, saxophonist Joshua Redman, and a chamber orchestra led by Dan Coleman.

In 2011 Nonesuch released *Live in Marciac* and *Modern Music*, and in 2012 an album of original songs from the Brad Mehldau Trio, *Ode*, the first from the trio since 2008 and the first studio trio recording since 2005’s *Day is Done*. *Ode* went on to garner a Grammy nomination. Brad Mehldau Trio’s *Where Do You Start*, a
companion disc to Ode, was released in the fall of 2012. While Ode features 11 songs composed by Mehldau, Where Do You Start comprises interpretations of 10 tunes by other composers, along with one Mehldau original. In 2013, in addition to producing and performing on Walking Shadows, the acclaimed Nonesuch release from Joshua Redman, Mehldau also toured extensively with several musical collaborators, including mandolin virtuoso Chris Thile, piano duets with Kevin Hays, and a new electric project with prodigious drummer Mark Guiliana entitled Mehliana. Mehliana: Taming the Dragon, the debut release by Mehliana, was released to critical acclaim in early 2014.

In addition to his trio and solo projects, Mehldau has worked with a number of great jazz musicians, including saxophonist Joshua Redman’s band for two years; recordings and concerts with Pat Metheny, Charlie Haden, and Lee Konitz; and recording as a sideman with Michael Brecker, Wayne Shorter, John Scofield, and Charles Lloyd. For more than a decade, he has collaborated with the guitarists Peter Bernstein and Kurt Rosenwinkel, and tenor saxophonist Mark Turner. Mehldau has also played on a number of recordings outside of the jazz idiom, including Willie Nelson’s Teatro and singer-songwriter Joe Henry’s Scar, for films, including Stanley Kubrick’s Eyes Wide Shut, Wim Wenders’ Million Dollar Hotel, and as composer of the soundtrack for the French film, Ma femme est une actrice. Mehldau composed two new works commissioned by Carnegie Hall for voice and piano, The Blue Estuaries and The Book of Hours: Love Poems to God, performed in the spring of 2005 with the acclaimed classical soprano, Renee Fleming. Recorded with Fleming in 2006 as Love Sublime, Nonesuch simultaneously released an album of Mehldau’s jazz compositions for trio entitled House on Hill. A 2008 Carnegie Hall commission for a cycle of seven love songs for Swedish mezzo-soprano Anne Sofie von Otter premiered in 2010. Love Songs, a double album that paired the newly commissioned song cycle with a selection of French, American, English, and Swedish songs that Mehldau and von Otter performed together, was released in late 2010 (on the Naïve label), and in 2013 Mehldau premiered and performed Variations on a Melancholy Theme, a large format orchestral piece performed with both Orpheus Chamber Orchestra and Britten Sinfonia.

Mehldau’s musical personality forms a dichotomy. He is first and foremost an improviser, and greatly cherishes the surprise and wonder that can occur from a spontaneous musical idea that is expressed directly, in real time. But he also has a deep fascination for the formal architecture of music, and it informs everything he plays. The two sides of Mehldau’s personality—the improviser and the formalist—play off each other, and the effect is often something like controlled chaos. His performances convey a wide range of expression. There is often an intellectual rigor to the continuous process of abstraction that may take place on a given tune, and a certain density of information. That could be followed by a stripped down, emotionally direct ballad. Mehldau favors juxtaposing extremes. He has attracted a sizeable following over the years, one that has grown to expect a singular, intense experience in his performance.

Mehldau was appointed as curator of an annual four-concert jazz series at London’s prestigious Wigmore Hall during its 2009—10 and 2010—11 seasons, with Mehldau appearing in at least two of the four annual concerts and was appointed the 2010—11 Richard and Barbara Debs Composer’s Chair at Carnegie Hall—the first jazz artist to hold this position since it was established in 1995.

imnworld.com/bradmehldau
bradmehldau.com
Dawn Upshaw and Gilbert Kalish

Music by Elliott Carter, George Crumb, and Charles Ives

Featuring an opening performance by Fred Sherry

BAM Harvey Theater
Sep 11, 7:30pm

Running Time: 1hr 10min
no intermission

Sonata for Flute, Oboe, Cello and Harpsichord (1952)
By Elliott Carter
Performed by Tara Helen O’Connor (flute), Stephen Taylor (oboe), Fred Sherry (cello), Jeffrey Grossman (harpsichord)

Ancient Voices of Children (1970)
By George Crumb
Performed by Dawn Upshaw with Gilbert Kalish (amplified piano and toy piano) and musicians

Selected Songs
By Charles Ives
Performed by Dawn Upshaw with Gilbert Kalish

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Joining a rare natural warmth with a fierce commitment to the transforming communicative power of music, Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her ability to reach to the heart of music and text has earned her both the devotion of an exceptionally diverse audience and the awards and distinctions accorded to only the most distinguished of artists. In 2007, she was named a fellow of the MacArthur Foundation, the first vocal artist to be awarded the five-year prize, and in 2008 she was named a Fellow of the American Academy of Arts & Sciences.

Her acclaimed performances on the opera stage comprise the great Mozart roles (Pamina, Ilia, Susanna, Despina) as well as modern works by Stravinsky, Poulenc, and Messiaen. From Salzburg, Paris, and Glyndebourne to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances. Dawn Upshaw has also championed numerous new works created for her including *The Great Gatsby* by John Harbison; the Grawemeyer Award–winning opera, *L’Amour de Loin* and oratorio *La Passion de Simone* by Kaija Saariaho; John Adams’ nativity oratorio *El Niño*; and Osvaldo Golijov’s chamber opera *Ainadamar* and song cycle *Ayre*.

Upshaw’s 2008—09 season alone included the US premiere of Peter Sellars’ production of *La Passion de Simone* at Lincoln Center, a role she reprised with Esa-Pekka Salonen and the Los Angeles Philharmonic in January, and at the Paris Opera in June. She opened Carnegie Hall’s season in an all-Bernstein program with Michael Tilson Thomas and the San Francisco Symphony (broadcast on PBS) and also participated in opening night festivities with Esa-Pekka Salonen at Disney Hall. She also sang world premiere performances of two new works written for her, by Michael Ward-Bergeman (with Ensemble ACJW at Zankel Hall, commissioned by the Terezin Foundation) and Maria Schneider (commissioned by the St. Paul Chamber Orchestra, where she is an Artist Partner). Upshaw returned to Lincoln Center with violinist Geoff Nuttall in György Kurtág’s *Kafka Fragments* in a staging by Peter Sellars that will also traveled to Los Angeles and Berkeley. She toured Australia with the Australian Chamber Orchestra and Germany with the Knights.

It says much about Dawn Upshaw’s sensibilities as an artist and colleague that she is a favored partner of many leading musicians, including Richard Goode, Kronos Quartet, James Levine, and Esa-Pekka Salonen. In her work as a recitalist, and particularly in her work with composers, Upshaw has become a generative force in concert music, having premiered more than 25 works in the past decade.

From Carnegie Hall to large and small venues throughout the world she regularly presents specially designed programs composed of lieder, unusual contemporary works in many languages, and folk and popular music. She furthers this work in master classes and workshops with young singers at major music festivals, conservatories, and liberal arts colleges. She is artistic director of the Vocal Arts Program at the Bard College Conservatory of Music, and a faculty member of the Tanglewood Music Center.

A four-time Grammy Award winner, Dawn Upshaw is featured on more than 50 recordings, including the million-selling *Symphony No. 3* by Henryk Górecki. Her discography also includes full-length opera recordings of Mozart’s *Le Nozze di Figaro*; Messiaen’s *St. Françoise d’Assise*; Stravinsky’s *The Rake’s Progress*; John Adams' *El Niño*; two volumes of Canteloube’s *Songs of the Auvergne*, and several music theater discs and a dozen recital recordings on Nonesuch.

Dawn Upshaw holds honorary doctorate degrees from Yale, the Manhattan School of Music, Allegheny College, and Illinois Wesleyan University. She began her career as a 1984 winner of the Young Concert Artists Auditions and the 1985 Walter W. Naumburg Competition and was a member of the Metropolitan Opera Young Artists Development Program.
GILBERT KALISH
Pianist

Gilbert Kalish leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and as pianist in myriad performances and recordings has established him as a major figure in American music making.

A native New Yorker and graduate of Columbia College, Kalish studied with Leonard Shure, Julius Hereford, and Isabella Vengerova. He was the pianist of the Boston Symphony Chamber Players for 30 years and was a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960s and 70s. He is a frequent guest artist with many of the world’s most distinguished chamber ensembles. His 30-year partnership with the mezzo-soprano Jan DeGaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains longstanding duos with the cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw.

Kalish is a distinguished professor and head of performance activities at the State University of New York at Stony Brook. From 1969 to 1997, he was a faculty member of the Tanglewood Music Center and served as the chairman of the faculty at Tanglewood from 1985 to 1997. He often serves as guest artist at distinguished music institutions such as the Banff Centre, the Steans Institute at Ravinia, and the Marlboro Festival, and is renowned for his master class presentations.

Gilbert Kalish’s discography encompasses classical repertory, 20th-century masterworks, and new compositions. Of special note are his solo recordings of Charles Ives’s *Concord Sonata* and the sonatas of Joseph Haydn, as well as an immense discography of vocal music with Jan DeGaetani and landmarks of the 20th century by such composers as Carter, Crumb, Shapey, and Schoenberg. In 1995, he was presented with the Paul Fromm Award by the University of Chicago music department for distinguished service to the music of our time.

FRED SHERRY
Cellist

A pioneer and a visionary in the music world, cellist Fred Sherry has introduced audiences on five continents and all 50 states to the music of our time through his close association with today’s composers. Elliott Carter, Mario Davidovsky, Steven Mackey, David Rakowski, Somei Satoh, Charles Wuorinen, and John Zorn have written concertos for Sherry which he has performed with orchestras including the San Francisco Symphony, Municipal Orchestra of Buenos Aires, BBC Symphony Orchestra, New York City Ballet, Tanglewood Music Center Orchestra, New World Symphony, and RAI Orchestra Sinfonica Nazionale. Sherry has premiered solo and chamber works dedicated to him by Milton Babbitt, Derek Bermel, Jason Eckardt, Lukas Foss, Oliver Knussen, Peter Lieberson, Donald Martino, and Toru Takemitsu among others.

A member of the Group for Contemporary Music, Luciano Berio’s Juilliard Ensemble, the Galimir String Quartet, and a close collaborator with jazz pianist and composer Chick Corea, Sherry was a founding member of Speculum Musicae and Tashi. He has been a guest at festivals including the Aldeburgh Festival, Casals Festival, Tanglewood, Spoleto, Scotia Festival of Music, Toru Takemitsu’s Music Today, Chamber Music Northwest, OK Mozart, Ravinia, and the Mostly Mozart Festival. He has been an active performer with the Chamber Music Society of Lincoln Center since the 1970s and was the artistic director from 1988 to 1992. Sherry is a member of the cello faculty of the Juilliard School, the Mannes College of Music, and the Manhattan School of Music.

Fred Sherry created the series “Bach Cantata Sundays” at St. Ann’s Church, conceived and directed the acclaimed “Arnold Schoenberg: Conservative Radical” series at Merkin Concert Hall, and was the creator and director of “A Great Day in New York,” the groundbreaking festival featuring 52 living composers presented by the Chamber Music Society of Lincoln Center and Merkin Concert Hall. Sherry played an important role...

In the vast scope of his recording career, Fred Sherry has been a soloist and sideman on hundreds of commercial and esoteric recordings on RCA, Columbia, Vanguard, CRI, Albany, Bridge, ECM, New World, Arabesque, Delos, Vox, Koch, and Naxos. Sherry’s longstanding collaboration with Robert Craft has produced recordings of major works by Schoenberg, Stravinsky, and Webern, including Sherry’s performance of the Schoenberg Cello Concerto. The Fred Sherry String Quartet recordings of the Schoenberg String Quartet Concerto and the String Quartets Nos. 3 and 4 were both nominated for a Grammy.

Sherry’s book *25 Bach Duets from the Cantatas* was released by Boosey & Hawkes in July 2011. It will be followed by the long-awaited treatise on contemporary string techniques.