

jazz band, and the jazz/hip-hop Rogue State band. On the national stage, Ikawa has toured with the electronic-classical/hip-hop group DBR and Mission.

As a composer, Ikawa received a commission in 2008 from the Modern Music Society of Tokyo. In 2007, her first orchestral work for film premiered in Lincoln Center's Walter Reade Theater, and she was awarded a full scholarship from the Film Music Museum in California to study and record at the NYU/ASCAP Film Scoring Workshop.

Born in Tokyo, Japan, and raised in New York, Ikawa explores ways to express her Asian roots and integrates Japanese folk melodies into her performance style, most notably in her pieces *Motherland* and *Folk Song*. She has also dedicated two of her compositions, *Peace Requiem* and *Dear Asia*, to a Japanese journalist killed in Myanmar in 2007 and to the victims of Sumatra's 2004 earthquake, respectively. In 2005, Ikawa released her recording *Color of Dreams*, and in 2008, she started The Bridge Project at Jazz House Alfie in Roppongi, Tokyo, to promote fellowship between up-and-coming musicians of New York and Japan.

Ikawa holds a bachelor's degree from The New School of New York and received the Henry and Gill Block Scholarship in 2002. She also holds a bachelor's degree from the International Christian University in Tokyo and is currently working on her master's degree in jazz performance/composition, synthesis, and film scoring at New York University.

Program Note

Redemption Songs & Sonatas is rooted in a world view of civil rights for all. Conceived and performed by Roumain and Ikawa, this intimate program features some of DBR's signature works infused with the spirit of liberation and freedom. From Bob Marley's "Redemption Song" to Haitian and Israeli national anthems, *Redemption Songs & Sonatas* is a composer's view of our desire to define ourselves, our world, and sometimes, one another.

Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable electronic devices are turned off.

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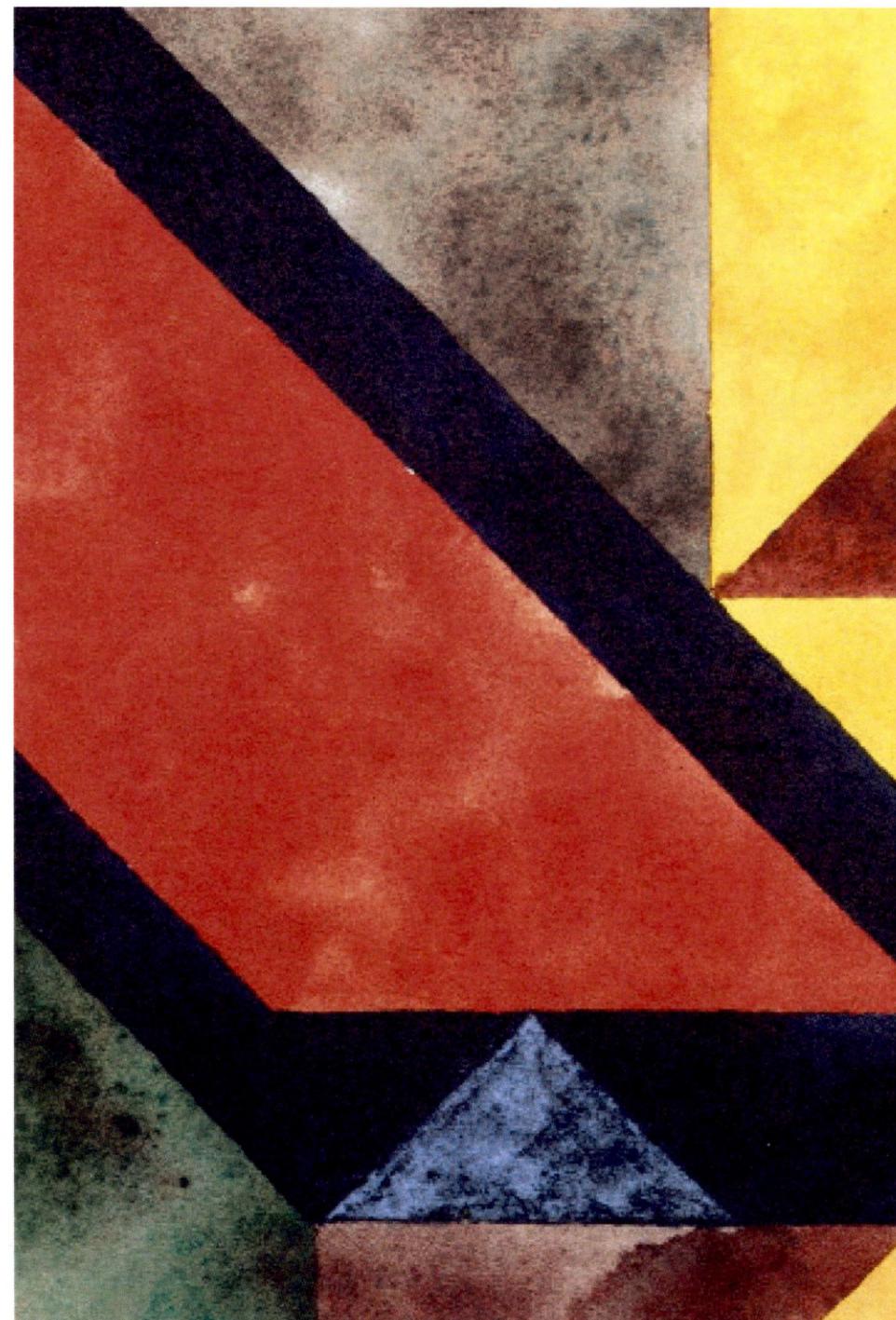
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Cover Keith Anden Achepohl, *Capriccio VII* (detail), 1995, National Gallery of Art, Washington, Gift of the Artist



76TH SEASON OF CONCERTS

FEBRUARY 4, 2018 / NATIONAL GALLERY OF ART



Program

Redemption Songs & Sonatas

Daniel Bernard Roumain, violin, composer

Yayoi Ikawa, piano

FEBRUARY 4, 2018 / 3:30

WEST BUILDING, WEST GARDEN COURT

Daniel Bernard Roumain (b. 1971)

“The Need to Follow”

“Filter”

“The Loss”

“Our Country,” based on

“My Country, ’Tis of Thee”

Composer unknown

Samuel F. Smith (1808–1895), lyrics

Arr. Daniel Bernard Roumain

Daniel Bernard Roumain

“Numerical Music”

“Simone”

“JMDL”

“Grace,” based on “Amazing Grace”

John Newton (1725–1807)

Arr. Daniel Bernard Roumain

“The Haitian National Anthem”

Nicolas Geffrard (1871–1930),

composer

Justin Lhérisson (1873–1907), lyrics

Arr. Daniel Bernard Roumain

Daniel Bernard Roumain

“Navassa’s National Anthem”

“Hip-Hop Study & Etude in E Minor”

Bob Marley (1945–1981)

“Redemption Song”

Arr. Daniel Bernard Roumain

The Musicians

DANIEL BERNARD ROUMAIN

An acclaimed composer and performer, Daniel Bernard Roumain (DBR) has been commissioned by venerable artists and institutions worldwide. “About as omnivorous as a contemporary artist gets” (*New York Times*), DBR is one of the few composers whose collaborations traverse the worlds of Philip Glass, Bill T. Jones, Savion Glover, and Lady Gaga.

Known for his signature violin sounds infused with a myriad of both electronic and urban music influences, DBR takes his genre-bending music beyond the proscenium. His work with ESPN was nominated for an Emmy Award for Outstanding Musical Composition. He has been the keynote performer at technology conferences and written large-scale, site-specific music for public parks. In 2000, DBR made his Carnegie Hall debut with the American Composers Orchestra, performing his *Harlem Essay for Orchestra*, a Whitaker commission. Subsequently, he composed works for the Boston Pops Orchestra and the Stuttgart Symphony that included performances at Carnegie Hall and the Library of Congress, among other venues.

DBR’s commitment to arts education has garnered long-term relationships with many universities, orchestras, and performing arts centers. He earned his doctorate in music composition from the University of Michigan and is currently a Professor of Practice at Arizona State University.

An avid arts industry leader, DBR serves on the board of directors for the League of American Orchestras and the Association of Performing Arts Professionals (APAP), and Creative Capital. He is also on the advisory committee of the Sphinx Organization and co-chaired the 2015 and 2016 APAP conferences. DBR is currently working on *We Shall Not Be Moved*, a chamber opera commissioned by Opera Philadelphia, with a libretto by Marc Bamuthi Joseph and direction by Bill T. Jones.

YAYOI IKAWA

With dynamic yet lyrical imagination—whether on her leader projects or in her work as a side musician or as a participant in a Sunday service at an African-American church—Yayoi Ikawa always speaks to the soul directly through her music and its full range of emotions.

Ikawa performs regularly in New York City as a pianist with such world-famous jazz musicians as Reggie Workman, Victor Jones, Howard Johnson, and Charlie Persip. She was the only Japanese musician in the World Music Concert, *One Voice, One World*, at Town Hall in 2002, and later participated on Teo Macero’s last recording as a pianist/soloist with the New York University Jazz Orchestra in 2007. Since 2005, she has been the house pianist for Jazz at Shabazz in Harlem, and a member of several groups, including Billy Fox’s Kitsune Ensemble, Jonathan Powell’s electronic