

Minnesota Orchestra and Jazz at Lincoln Center Orchestra with Wynton Marsalis

William Eddins, conductor

Jazz at Lincoln Center Orchestra

Wynton Marsalis, music director and trumpet

Ryan Kisor, trumpet | Kenny Rampton, trumpet | Marcus Printup, trumpet
Chris Crenshaw, trombone* | Tim Coffman, trombone | Jacob Melsha, trombone
Sherman Irby, alto and soprano saxophones, flute and clarinet
Ted Nash, alto and soprano saxophones, flute and clarinet
Victor Goines, tenor and soprano saxophones, clarinet and bass clarinet
Julian Lee, tenor and soprano saxophones and clarinet
Paul Nedzela, baritone and soprano saxophones and bass clarinet
Dan Nimmer, piano* | Carlos Henriquez, bass* | Obed Calvaire, drums

Friday, September 23, 2022, 8 pm | Orchestra Hall
Saturday, September 24, 2022, 8 pm | Orchestra Hall

*The appearance of the Jazz at Lincoln Center Orchestra with Wynton Marsalis is sponsored through a generous contribution by **Martin Lueck and Mallory Mullins.***

| | | |
|---|--|---------|
| John Stafford Smith/arr. Stanislaw Skrowaczewski | <i>The Star-Spangled Banner</i> | ca. 2' |
| Leonard Bernstein | Symphonic Dances from <i>West Side Story</i> Prologue "Somewhere" Scherzo Mambo Cha Cha Meeting Scene "Cool" Fugue Rumble Finale | ca. 23' |
| | I N T E R M I S S I O N | ca. 20' |
| Wynton Marsalis | <i>Swing Symphony</i> (Symphony No. 3) St. Louis to New Orleans All-American Pep Midwestern Moods Manhattan to LA Modern Modes and the Midnight Moan Think-Space: Theory The Low Down (Up on High) <i>Jazz at Lincoln Center Orchestra</i> Wynton Marsalis, trumpet | ca. 63' |

* Chris Crenshaw holds The Golkin Family Chair; Dan Nimmer holds The Zou Family Chair; and Carlos Henriquez holds The Mandel Family Chair in honor of Kathleen B. Mandel.

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities.





William Eddins, conductor

William Eddins has a multifaceted musical career as a conductor and pianist. He is the music director emeritus of the Edmonton Symphony Orchestra, a former associate conductor of the Minnesota Orchestra and a frequent guest conductor of major orchestras throughout the world. Across the past two years he has appeared at Orchestra Hall as a conductor, pianist, and frequent host and writer of the *This Is Minnesota Orchestra* TV broadcast and online livestream concert series. This past July he was featured at a Grand Piano Spectacular concert at Orchestra Hall alongside fellow pianists Jon Kimura Parker, Scott Cuellar and Andrew Staupé. His engagements in the U.S. have included concerts with the New York, Los Angeles and Buffalo philharmonics, the Philadelphia Orchestra, and the symphony orchestras of Atlanta, Baltimore, Boston, Cincinnati, Dallas, Detroit, Houston, Indianapolis, Milwaukee and St. Louis. He was the principal guest conductor of the RTÉ National Symphony Orchestra in Ireland. He is the co-founder of MetroNOME Brewery LLC, a socially missioned brewery in St. Paul established in the wake of public unrest in the summer of 2020 with the objective of nurturing outstanding music education in the Twin Cities metro area. More: williameddins.com.



Jazz at Lincoln Center Orchestra

The Jazz at Lincoln Center Orchestra (JLCO), comprising 15 of the finest jazz soloists and ensemble players today, has been the Jazz at Lincoln Center resident orchestra since 1988 and spends over a third of the year on tour across the world. This remarkably versatile orchestra performs and leads educational events in New York, across the U.S. and around the globe in all type of venues and with symphony orchestras, ballet troupes, local students and an ever-expanding roster of guest artists. Under Music Director Wynton Marsalis, JLCO performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works. Throughout the last decade, JLCO has performed with many of the world's leading symphony orchestras. Marsalis' three major works for symphony orchestra and jazz orchestra, *All Rise*—Symphony No. 1 (1999), *Swing Symphony*—Symphony No. 3 (2010), and *The Jungle*—Symphony No. 4 (2016), continue to be the focal point of JLCO's symphonic collaborations. JLCO has also been featured in several education and performance residencies in the last few years.

Education is a major part of Jazz at Lincoln Center's mission; its educational activities are coordinated with concert and JLCO tour programming. These programs,

many of which feature JLCO members, include the celebrated Jazz for Young People™ family concert series; the Essentially Ellington High School Jazz Band Competition & Festival; the Jazz for Young People™ Curriculum; Let Freedom Swing, educational residencies; workshops; and concerts for students and adults worldwide. Jazz at Lincoln Center, NPR Music and WBGO have partnered to create the next generation of jazz programming in public radio: Jazz Night in America. The series showcases today's vital jazz scene while also underscoring the genre's storied history. Hosted by bassist Christian McBride, the program features hand-picked performances from across the country, woven with the colorful stories of the artists behind them. In 2015, Jazz at Lincoln Center launched Blue Engine Records, a new platform to make its vast archive of recorded concerts available to jazz audiences everywhere. The label is dedicated to releasing new studio and live recordings as well as archival recordings from past Jazz at Lincoln Center performances. Blue Engine's most recent album releases include 2020's *A Swingin' Sesame Street Celebration* and 2021's *The Democracy Suite* featuring the JLCO Septet with Wynton Marsalis. More: jazz.org.





Wynton Marsalis, trumpet

Wynton Marsalis is the music director of the Jazz at Lincoln Center Orchestra, as well as the managing and artistic director of Jazz at Lincoln Center. Born in New Orleans in 1961 to a musical family, he began his formal training on the trumpet at age 12. He moved to New York City in 1979 to study classical music at the Juilliard School, but he soon found that jazz was calling him. His career quickly launched when he traded Juilliard for Art Blakey's band, the Jazz Messengers. By 19, he hit the road with his own band and has been touring the world ever since, performing 4,777 concerts in 849 cities and 64 countries. He made his recording debut as a leader in 1982 and has since recorded 110 jazz and classical albums, four alternative records and five DVDs. He is the winner

of nine Grammy Awards, and his oratorio *Blood on the Fields* was the first jazz composition to win the Pulitzer Prize for Music. He is the only musician to win a Grammy in the jazz and classical categories in the same year, which he accomplished in both 1983 and 1984.

Marsalis has solidified himself as an internationally acclaimed musician, composer and bandleader, educator and advocate of American culture. His body of work as a composer includes over 600 original songs, 11 ballets, four symphonies, eight suites, two chamber pieces, one string quartet, two masses, one violin concerto and a tuba concerto composed in 2021. As part of his work at Jazz at Lincoln Center, Marsalis has produced and performed countless new collaborative compositions, including the ballet *Them Twos*, for a 1999 collaboration with the New York City Ballet. That same year, he premiered the monumental work *All Rise*, commissioned and performed by the New York Philharmonic along with the Jazz at Lincoln Center Orchestra and the Morgan State University Choir. *All Rise* was performed with the Tulsa Symphony Orchestra as part of the remembrance of the centennial anniversary of the Tulsa Race Massacre in June 2021. Since the onset of the COVID-19 pandemic, Marsalis and the Jazz at Lincoln Center Orchestra have released

seven full-length albums and four singles on Blue Engine Records.

Marsalis is also a globally respected teacher and spokesman for music education. He led the effort to construct Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in 2004. He conducts educational programs for students of all ages and hosts the popular Jazz for Young People™ concerts produced by Jazz at Lincoln Center. In addition to his work at Jazz at Lincoln Center, he is also the Founding Director of Jazz Studies at the Juilliard School. He has received such accolades as having been appointed Messenger of Peace by United Nations Secretary-General Kofi Annan, the National Medal of Arts and the National Medal of Humanities. He has received honorary doctorates from 39 universities and colleges throughout the U.S., including Harvard, Yale, Princeton and Tulane University in New Orleans. His core beliefs and foundation for living are based on the principles of jazz. He promotes individual creativity (improvisation), collective cooperation (swing), gratitude and good manners (sophistication), and faces adversity with persistent optimism (the blues). More: wyntonmarsalis.org.

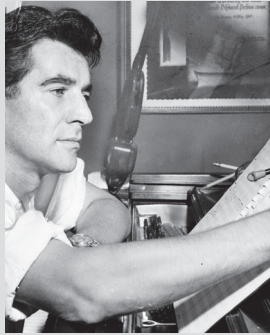
one-minute notes

Bernstein: Symphonic Dances from *West Side Story*

In this collection of dances from Leonard Bernstein's *West Side Story*—the beloved musical that opened on Broadway in 1957 and has twice been adapted by Hollywood—unforgettable tunes and powerful rhythms bring to life the heart-breaking story of young lovers and rival street gangs.

Marsalis: *Swing Symphony*

The hour-long *Swing Symphony* for jazz ensemble and symphony orchestra displays Wynton Marsalis' unparalleled skills as a composer, performer, and advocate of American music and culture. Premiered in 2010, it encapsulates not only the history of jazz, but music in many styles from ragtime to the present that are touched by the rhythms, harmonic progressions and philosophy of swing. Its seven movements are often presented through the lens of Marsalis' personal connections with his musical forebears and mentors, from Duke Ellington and Dizzy Gillespie to Gunther Schuller and Elvin Jones.



Leonard Bernstein

Born: August 25, 1918,
Lawrence, Massachusetts
Died: October 14, 1990,
New York City

**Symphonic Dances from
*West Side Story***

Premiered: February 13, 1961

Leonard Bernstein began his rise to fame in 1943 when, on extremely short notice, he stepped onto the conductor’s podium in place of Bruno Walter for a live radio broadcast performance with the New York Philharmonic. The 25-year-old’s debut was met with great praise, and subsequent decades brought about impressive creative endeavors as a composer, conductor, educator, writer and more—ultimately making Bernstein one of the biggest names in 20th-century classical music and theater.

an all-star collaboration

Bernstein often found his greatest inspiration as a collaborator, joining with actors, dancers, lyricists and playwrights to bring his most exciting ideas to life both visually and musically. One of his greatest accomplishments in this arena was *West Side Story*.

Dancer and choreographer Jerome Robbins had worked with Bernstein to create the musical *On the Town* in 1944. When Robbins felt the creative urge to produce a new modern-day version of Shakespeare’s *Romeo and Juliet*, he reached out to Bernstein to compose the score. With playwright Arthur Laurents and lyricist Stephen Sondheim also on the roster, the unstoppable production team was in place and work began on a new musical. At first, the concept was to retell the classic story from the perspective of the East side of New York City, focusing on the cultural riffs between Jewish and Catholic communities. After seeing news stories of teen gang activity in other U.S. cities, the team decided to change the setting and shine a light on the culture clashes and inequalities occurring in their own New York City—notably those between Puerto Rican youth and white New Yorkers—and *West Side Story* was born.

Each of the work’s collaborators helped to create the moments that have become iconic of *West Side Story*: the love story between Maria and Tony, the unmistakable groove felt in *Cool*, the floor-shaking choreography in *Mambo*, and the passionate lyrics sung out in *Somewhere*. The production opened to audiences in Washington D.C. in August 1957, and within a month had moved to the Winter Garden Theatre on Broadway. Since its first

performances, *West Side Story* has been reproduced on stages all over the world and made into two films—the original 1961 version that won 10 Academy Awards including Best Picture, and the Steven Spielberg-directed reimagining from 2021, which also received a slew of awards including Ariana DeBose’s Oscar for Best Supporting Actress. Over the years, productions of *West Side Story* have adapted to better represent the cultural diversity that the work was designed to depict, through casting and other elements that more accurately represent the cultures whose stories are being told.

an orchestral recreation

Four years after the premiere, Bernstein adapted *West Side Story*’s score into a concert suite that loosely followed the musical’s plot and focused mainly on the dance numbers within it. The compositional process posed challenges without dancers and singers being part of the puzzle. By expanding the instrumentation, especially in the percussion section, and adding a few vocal expressions for the orchestra members, the Symphonic Dances were able to recreate the energy and pulse of the original score with orchestra only. The soundscape is remarkable and takes the audience on an entirely new, yet just as captivating, musical journey through the now-classic tale.

Symphonic Dances includes nine short movements, beginning with the *Prologue* that establishes the rivalry between the Jets and Sharks. *Somewhere* and the *Scherzo* that follows it shine light and love on the scene. Then, reality strikes and the competition heats up in the *Mambo*. Maria and Tony’s romance blooms in the *Cha-cha* and the *Meeting Scene*, but the tension between the Jets and Sharks takes over in the *Cool* fugue and climactic *Rumble*. The *Finale* is some of Bernstein’s most beautiful music, a lasting vision of what humanity could truly be.

Instrumentation: 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, bongos, congas, cowbell, cymbals, finger cymbals, gong, guiro, maracas, police whistle, tambourine, tenor drum, timbales, triangle, glockenspiel, vibraphone, chimes, xylophone, drum set, harp, piano (doubling celesta) and strings

Program note by Emma Plehal.



Wynton Marsalis

Born: October 18, 1961,
New Orleans, Louisiana

Swing Symphony (Symphony No. 3)

Premiered: June 9, 2010

Across a career that is now in its fifth decade, Wynton Marsalis has cemented a singular position as a leader in the jazz field and a trailblazer in the broader realm of American music and culture. High on his list of achievements are founding and directing Jazz at Lincoln Center and the Jazz at Lincoln Center Orchestra, recording dozens of acclaimed albums, and amassing a trove of awards that includes nine Grammys, the National Medal of Arts and the Pulitzer Prize for Music in 1997—when he became the first composer to win the prize for a jazz composition, his oratorio *Blood on the Fields*.

rapid rise to success

All of those accomplishments were in the future when Marsalis made his Minneapolis debut as trumpet player and bandleader on April 5, 1982, at First Avenue (across downtown from the recently built Metrodome, which would host its first regular season Minnesota Twins game the following night). He debuted at Orchestra Hall two years later and has returned on several occasions, including three times with the Jazz at Lincoln Center Orchestra (JLCO) since 2009. This week's performances are notable for several reasons: they are the JLCO's first joint concerts with the Minnesota Orchestra, and they feature Marsalis' *Swing Symphony*, a work of grand scale for jazz ensemble and orchestra that, at over an hour in duration, is among the longest 21st-century compositions the Orchestra has ever performed.

A New Orleans native, Marsalis is no stranger to performing with symphony orchestras; in fact, he has been at it since age 14, when he performed music by Joseph Haydn with the New Orleans Philharmonic. Raised in a musical setting—his father Ellis Marsalis was a prominent jazz pianist and educator, and three of his brothers have gone on to prosperous careers in jazz—Marsalis originally sought a career in classical music, training at the Juilliard School in New York. After touring Europe in 1980 with the Art Blakey's Jazz Messengers, he shifted his focus to jazz, but maintained a foot in both fields. In 1983 he became the first musician to win Grammys in both the jazz and classical categories in the same year, a remarkable feat he repeated the following year. Four years later he co-founded Jazz at Lincoln Center,

of which he is the managing and artistic director, and in 1988 he launched the JLCO, which is in residence at Lincoln Center, presents an array of educational programs and tours extensively under his leadership as both music director and head of the trumpet section.

an American journey

Swing Symphony demonstrates the full breadth of Marsalis' talents as a composer, performer and advocate of American music. Dating from 2010, it encapsulates not only the history of jazz, but music in many styles that are touched by the rhythms, harmonic progressions and philosophy of swing—often presented through the lens of Marsalis' personal connections with his musical mentors. He explains that *Swing Symphony* “focuses on Afro- and Anglo-American music” and unites “diverse instrumental techniques, musical personalities, song forms, dance grooves and historic eras.” Each performance is unique, as the score includes room for improvisation—a rarity in classical works, but a defining feature of jazz.

Swing Symphony, Marsalis' Third Symphony, was co-commissioned by the New York Philharmonic, Berlin Philharmonic, Los Angeles Philharmonic and London's Barbican Centre. It premiered in Berlin on June 9, 2010, with Marsalis and the JLCO joining the Berlin Philharmonic and conductor Sir Simon Rattle. In 2018 the JLCO and Marsalis recorded it with the St. Louis Symphony under the baton of David Robertson. This week's performances of *Swing Symphony* are the first in Minnesota.

notes from the composer

Marsalis has provided a detailed description of each movement and its influences in the following comments:

St. Louis to New Orleans. The symphony begins with the ride cymbal articulating the swing rhythm above a primitive, guttural ground. The aggressive percussion and low instruments represent the underlying violence that makes life so tenuous and serious, while the swing symbolizes an overarching aspiration that gives human existence direction and meaning. Then...we are in ragtime. It is polite parlor music gone rogue using the actual harmonic progression of “Maple Leaf Rag” with odd-metered syncopations. We hear the relationship of rags to traditional marches. Sections of both orchestras trade back and forth and ultimately we come together in a raucous rag/stomp before transitioning to a slow drag.

This deep, grinding groove is also a march. It is the soundtrack for the raw sexuality of the early music performed in New Orleans's famous Storyville District. Using the harmonic progression of “Make Me a Pallet on the Floor,” the high clarinet doubles the trumpets an octave above as it probably did in Buddy Bolden's band. Finally, after joint trumpet fanfares (the traditional second line starts with a trumpet call), a tutti New Orleans parade march



ends the first movement, using the harmonies of the traditional New Orleans funeral ending “Didn’t He Ramble.” Marches are something all strings, brass and percussion grew up playing (even if it was just “Pomp and Circumstance” at graduation).

All-American Pep. The drum set is the embodiment of American practicality, ingenuity and sass. You only have to pay one person to do five things. And the four limbs plus all of them together equals five. Here, I apply the progression and rhythm of the song “Charleston.” That rhythm is syncopated in many different ways, and both our jazz drummer and the orchestra’s percussion section play “trick” or “junk” drums, using everything but the kitchen sink. A transition with rhythm breaks takes us into a slow, Argentinian tango based on the progression of popular song “El día que me quieras.” Tango has a fantastic string orchestra tradition and there are many natural and easy connections with jazz. The habanera bass ostinato and straight four-four time are a couple of fundamentals tango shares with New Orleans jazz. This section makes use of sweet, romantic violins with contrapuntal underpinnings and internal voice leadings that I always loved hearing my father play on the piano. It transitions through the singing trombone (à la Tommy Dorsey) and goes into a big, upbeat final section—an optimistic, post-Depression, “Happy Days Are Here Again” mood fit for Broadway. There’s the “Seventy-Six Trombones” raucousness of our two juxtaposed trombone sections, the powerful French horns, and the woodwinds dancing all around up high. It is inspired by Leroy Anderson’s “Sleigh Ride,” another great piece that had probably been played by everyone on the stage (and has been heard at every high school band Christmas concert that has ever been played in America).

Midwestern Moods. We start with Kansas City-style swing, which features riffs (snappy, repeated phrases) and call-and-response between saxes and brass over a swinging rhythm section. This is a dialogue between jazz and symphonic orchestras like what the Basie Band would do when they rose up out of the Midwest to swing the Great Depression away: brass vs. the strings vs. the reeds vs. the brass. “Topsy” is the underlying harmonic progression. It features the two tenor saxophones (like Lester Young and Herschel Evans in Basie’s band), the counterpoint of multiple riffs, and a large call and response between symphonic and jazz orchestra. We come together and transition to a ballad feel.

This is written for the saxophones in call and response with the celli. It is built on the chord progression of “Body and Soul,” which was given an abstract and very popular treatment by Coleman Hawkins, the father of the saxophone. He was also a cellist with no possibility to work before the Civil Rights Movement. Here, the lead voice frequently goes back and forth between members of the sax section and between the saxes as a section and the celli. It resolves with solo cello and saxophone

playing together. Percussion transitions us to Duke Ellington’s “jungle style,” which also found voice in Benny Goodman’s “Sing, Sing, Sing,” the definitive anthem of the swing era. Drums—drums—drums are featured, and we return to the primal chanting of the first movement. There is a clarinet solo (a nod to Benny Goodman) and trumpets, of course. The vibes are in there for Lionel Hampton. (I actually played a gig with Lionel Hampton’s big band instead of attending my senior prom. The great Jimmy Maxwell—who played lead trumpet with Benny Goodman in the late 1930s—was lead trumpet that night and took care of me like I was his grandson.)

After the timpani and drums lead us through the asphalt jungle, we go home with a big ensemble swing section with every musician playing together. It’s the first time we all really fall into the swing groove—the basses are walking, the cymbal swinging, violins and woodwinds riffing up high, the celli and the violas playing like Freddie Green rhythm guitar, and call and responses up through the orchestra brass section. We end with the same quasi-primitive chant with which we started.

Manhattan to LA. The fourth movement starts with frenetic New York City bebop, the first real American virtuosity to embody the velocity and psychological complexity of the 20th century. Inspired by the genius of the mercurial Dizzy Gillespie and Charlie Parker—who Dizzy told me was “the only musician in history whose fast music is also a melody through and through”—this movement features a very challenging trumpet passage and breaks. Dizzy and Bird, of course, played on breaks all the time. The strings play bebop’s intricate lines as translated through the style of the Quintette du Hot Club de France, which featured violin virtuoso Stéphane Grappelli.

Then we go to the mambo, a definitive style of the mid-20th century. Papo Vazquez and Carlos Henriquez helped make sure this was not corny. It is inspired by Machito, Chico O’Farrill, and all of the great musicians in that tradition. I had many good meals in Chico’s home, and we spoke about this type of integration as we discussed possibilities and looked at scores.

The last section utilizes the harmonies of Benny Carter’s “Bijou.” It features the bittersweet ruminations of Sherman Irby on the alto saxophone. It’s a sweet, late-night ballad that’s gets to the point. Long ago, we had the good fortune to play under Benny’s baton and I had the opportunity to know him and to learn from him. He was a master of reeds and trumpet as well as of arranging and composing. That’s why he was called “King of the Musicians.”

Modern Modes and the Midnight Moan. This begins with a quasi-fugue and no underlying harmonic progression. It’s inspired by the type of music Gunther Schuller, John Lewis, and George

Russell were working on in the 50s. (Gunther auditioned me for Tanglewood when I was 17. He let me into the program and was also a great mentor and example for me throughout my life.) Many voices enter and stretto before an improvised section with four voices in modern New Orleans counterpoint. We transition into a challenging bass passage accompanied by sparse woodwinds. Charles Mingus's inventive changes for "Goodbye Pork Pie Hat" provide the underlying harmony. It has to be tricky or Mingus won't respect it.

Then we move into the harmonies from "So What" by Miles Davis: a minor chord that moves up a half step and then back down. The swing is influenced by Coltrane's Quartet combined with a melodic conception influenced by New Orleans drummer James Black. I was born hearing his music, which is defined by deep soul, Crescent City sophistication, and masterful odd-meter grooves.

Think-Space: Theory. The sixth movement focuses on the type of introspection that came into jazz through Bill Evans, Thelonious Monk, Wayne Shorter and Herbie Hancock. Because the woodwinds have yet to be featured as a section, and because they are given to introspection (with all of those keys), this begins with them. Scraped cymbals, Harmon-muted brass and intense harmonies accompany the oboe in a typically singing solo role... but on unusual melodic and harmonic material (on the oboe).

The movement transitions to a section based on Elvin Jones's groove on John Coltrane's "Wise One." (Elvin Jones was one of my deepest and most beloved mentors.) The percussion plays what Elvin might do and the bassline is the type of thing that Jimmy Garrison might play. Soprano sax leads the saxophone section in dialogue with the French horns. Finally, the strings come in, answering with a pizzicato section to create a three-way counterpoint. The woodwinds are running up and down their horns with the virtuosity and harmonic sophistication of Trane's challenging lines.

At the end of the movement, themes from the entire symphony to this point are recalled. Rhythms and styles are interwoven in a collage. All sounds stagger and then at once fight over a church-y groove as a barely audible New Orleans march runs through everything. It is the type of cacophony sometimes confused with modernity, but is actually just a brisk, open-eared afternoon walk up any trafficked avenue in New York City.

The Low Down (Up on High). The last movement opens with a contemporary American pastoral scene, populated with common musical concepts of today: the movement of chordal harmony, varied rhythms and times, stomps and claps, vamps influenced by funk, and the use of the blues. These styles are not unique to any single specific era of jazz. I'm always interested in distilling

and consolidating the past and seeing it as an integral part of the present in which we live. I don't believe that youth is itself a value—it makes you envy yourself for absolutely no reason as you grow older. There is no need to segregate you from yourself just to avoid a little studying.

The horns (using mutes) represent the revolution of Earth, and the real high soprano saxophone reminds me of children. The woodwinds recreate sounds from nature, and the brass sounds like autumn. The time goes from 4/4 to 5/4 to 6/4 and ends in 6—an African 6 with an underlying bulerías rhythm from flamenco and the iconic African American church 12/8 shuffle.

We close out with a transition to a wistful swing groove. This final portion is inspired by the end of Duke Ellington's *Black, Brown and Beige*. Duke was optimism. I'm with him. The saxophone section plays and the brass come in with cup mutes, conjuring a reflective moment at the end of your life. In the end, we return to childhood. Accordingly, the trumpets play a toy soldier march and the symphonic orchestra ascends while everything spins and oscillates below. I play an impish coda that says, okay, this is what happened in this particular life. Then the whole orchestra sighs—and that was it.

Instrumentation: jazz band with orchestra comprising 3 flutes (1 doubling piccolo), 3 oboes (1 doubling English horn), 3 clarinets (1 one doubling bass clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets (doubling flugelhorn), 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, bongo bell, bongos, brake drum, car horn, chimes, claves, congas, cowbells, ethnic hand drum, guiro, police whistle, roto-toms, siren, stomping board, tambourine, timbales (with bell), tom-toms, triangle, washboard, whip, wood blocks, xylophone, marimba, glockenspiel, vibraphone, drum set and strings

Program note by **Carl Schroeder** with movement descriptions by **Wynton Marsalis**.