



ALL RISE

SYMPHONY NO. 1 ——— WYNTON MARSALIS

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

Saturday, October 22, 2022
7:30 pm

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2022-23 SEASON

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JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

ALL RISE

SYMPHONY NO. 1
WYNTON MARSALIS

WITH ORCHESTRA IOWA AND UNIVERSITY/COMMUNITY CHOIR

WILLIAM EDDINS, Conductor
DAMIEN SNEED, Vocal Director

Saturday, October 22, 2022, at 7:30 pm
Hancher Auditorium, the University of Iowa

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

WYNTON MARSALIS, Music Director, trumpet
RYAN KISOR, trumpet
KENNY RAMPTON, trumpet
MARCUS PRINTUP, trumpet
VINCENT GARDNER, trombone
CHRIS CRENSHAW, trombone, *The Golkin Family Chair*
ELLIOT MASON, trombone
SHERMAN IRBY, alto and soprano saxophones, flute, clarinet
TED NASH, alto and soprano saxophones, fute, clarinet
DAN BLOCK, tenor and soprano saxophones, clarinet, bass clarinet
ABDIAS ARMENTEROS, tenor and soprano saxophones
PAUL NEDZELA, baritone and soprano saxophones, bass clarinet
DAN NIMMER, piano, *The Zou Family Chair*
CARLOS HENRIQUEZ, bass, *The Mandel Family Chair in honor of Kathleen B. Mandel*
OBED CALVAIRE, drums

SOLOISTS

ANITRA MCKINNEY
PHILLIP BULLOCK

KALEB HOPKINS
SEQUINA DUBOSE

MARKITA KNIGHT

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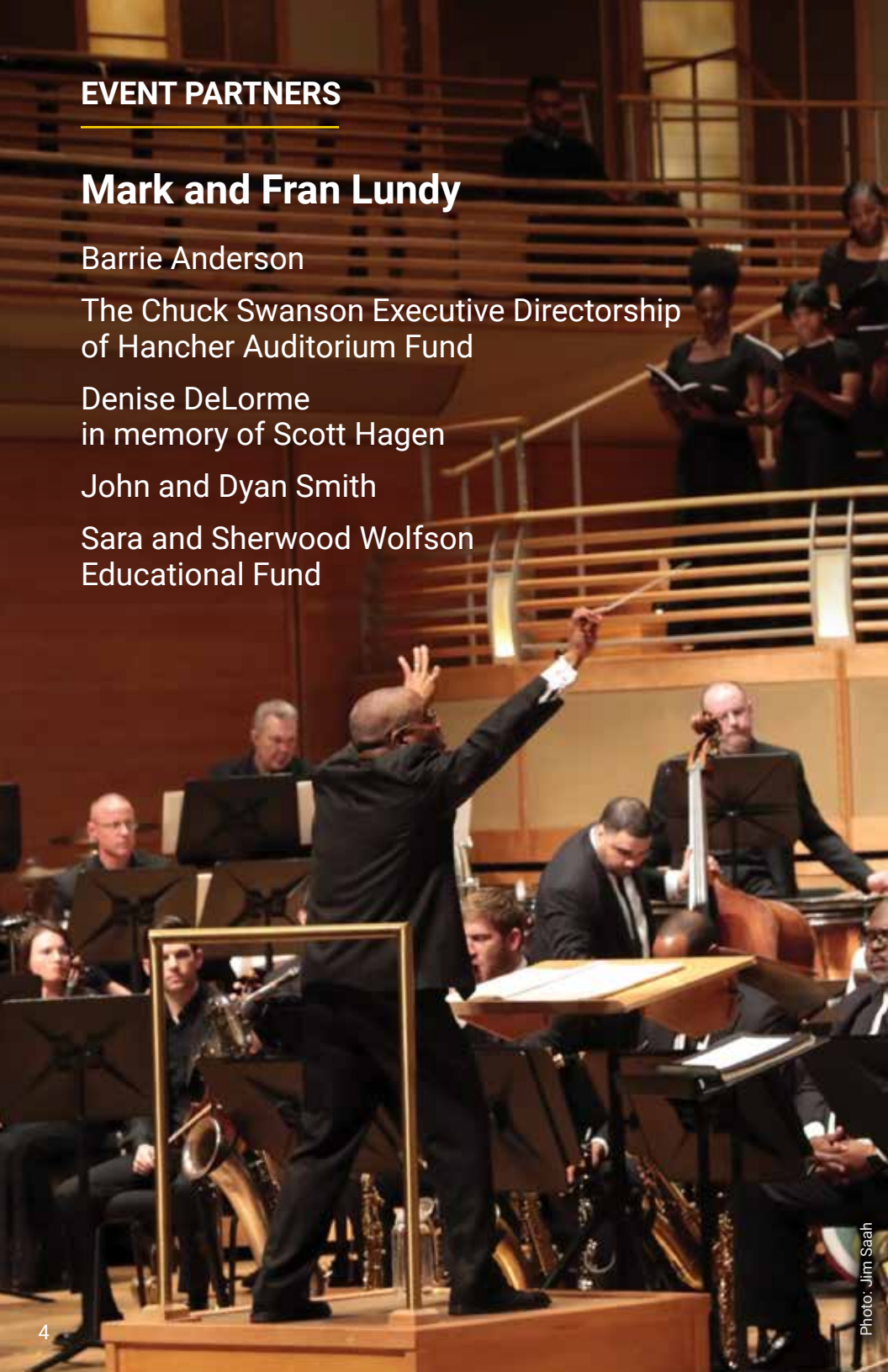
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Joanna Machnowski

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DAVID PUDERBAUGH, Professor of Music, Director of Graduate Studies, and
Assistant Director of Choral Activities

ANDREW KENDALL, Graduate Teaching Assistant
and Assistant Conductor for Kantorei

MICHAEL SAUER, Graduate Research Assistant
and Assistant Conductor for University Choir

KYLE COLEMAN, Rehearsal Pianist

SOPRANOS

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Rachel Burchett
Alix Bushard
Maninoa Courtright
Amber Cummer
Ella Davis
Erin Foye
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Sarah Hachtman
Sage Johnson
Veena Kapaganthu
Paige Kennedy
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Mikayla Liu
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Jerilyn McCarty
Karin McDonald
Darcy Mergens
Aurora Navarro
Marin Noska
Kate O'Connell
Elizabeth Palmer
Emma Phomvisay
Belou Quimby
Maddison Smith
Kristina Vesta
Beatrice Walker
Sophie Walker
Madeline Yankell

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Kinsey Collins
Majesty Constable
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ABOUT THE ARTISTS

With the world-renowned Jazz at Lincoln Center Orchestra and guest artists spanning genres and generations, Jazz at Lincoln Center produces thousands of performances, education, and broadcast events each season in its home in New York City (Frederick P. Rose Hall, “The House of Swing”) and around the world, for people of all ages. Jazz at Lincoln Center is led by Chairman Clarence Otis, Managing and Artistic Director Wynton Marsalis, and Executive Director Greg Scholl. Please visit us at jazz.org.

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. Featured in all aspects of Jazz at Lincoln Center’s programming, this remarkably versatile orchestra performs and leads educational events in New York, across the U.S., and around the globe; in concert halls; dance venues; jazz clubs; public parks; and with symphony orchestras; ballet troupes; local students; and an ever-expanding roster of guest artists. Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Benny Goodman, Charles Mingus, and current and former Jazz at Lincoln Center Orchestra members Wynton Marsalis, Wycliffe Gordon, Ted Nash, Victor Goines, Sherman Irby, Chris Crenshaw, and Carlos Henriquez.

Throughout the last decade, the Jazz at Lincoln Center Orchestra has performed with many of the world’s leading symphony orchestras, including the New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Czech Philharmonic, Berlin Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, London Symphony Orchestra, Sydney Symphony Orchestra, Melbourne Symphony Orchestra, St. Louis Symphony Orchestra, Los Angeles Philharmonic, and many others. Marsalis’s three major works for full 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 Jazz at Lincoln Center Orchestra’s symphonic collaborations.

The Jazz at Lincoln Center Orchestra has also been featured in several education and performance residencies in the last few years, including those in Melbourne, Australia; Sydney, Australia; Chautauqua, New York; Prague, Czech Republic; Vienna, Austria; London, England; São Paulo, Brazil; and many others.

Education is a major part of Jazz at Lincoln Center’s mission; its educational activities are coordinated with concert and Jazz at Lincoln Center Orchestra tour programming. These programs, many of which feature Jazz at Lincoln Center Orchestra 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 educational programs reach over 110,000 students, teachers, and general audience members.

ABOUT THE ARTISTS

Jazz at Lincoln Center, NPR Music, and WBGU 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. *Jazz Night in America* and Jazz at Lincoln Center's radio archive can be found at jazz.org/radio.

In 2015, Jazz at Lincoln Center launched Blue Engine Records (www.jazz.org/blueengine), 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, and its first record—*Live in Cuba*, recorded on a historic 2010 trip to Havana by the Jazz at Lincoln Center Orchestra with Wynton Marsalis—was released in October 2015. *Big Band Holidays* was released in December 2015, *The Abyssinian Mass* came out in March 2016, *The Music of John Lewis* was released in March 2017, and the JLCO's *Handful of Keys* came out in September 2017. Blue Engine's *United We Swing: Best of the Jazz at Lincoln Center Galas* features the Wynton Marsalis Septet and an array of special guests, with all proceeds going toward Jazz at Lincoln Center's education initiatives. 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.

For more information on Jazz at Lincoln Center, please visit www.jazz.org.

WYNTON MARSALIS

Wynton Marsalis (Music Director, Trumpet) is the Managing and Artistic Director of Jazz at Lincoln Center. Born in New Orleans, Louisiana, in 1961 to a musical family, Mr. Marsalis was gifted his first trumpet at age 6 by Al Hirt. By 8, he began playing in the famed Fairview Baptist Church Band led by Danny Barker. Yet it was not until he turned 12 that Marsalis began his formal training on the trumpet. Subsequently, Wynton began performing in bands all over the city, from the New Orleans Philharmonic and New Orleans Youth Orchestra to a funk band called the Creators. His passion for music rapidly escalated. As a young teenager fresh out of high school, Wynton moved to New York City in 1979 to attend The Juilliard School to study classical music. Once there, however, he found that jazz was calling him. His career quickly launched when he traded Juilliard for Art Blakey's band, The Jazz Messengers. By 19, Wynton hit the road with his own band



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and has been touring the world ever since. From 1981 to date, Wynton has performed 4,777 concerts in 849 distinct cities and 64 countries around the world. Mr. Marsalis made his recording debut as a leader in 1982 and has since recorded 110 jazz and classical albums, four alternative records, and released five DVDs. In total, he has recorded 1,539 songs at the time of this writing. Marsalis 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's the only musician to win a Grammy Award in two categories, jazz and classical, during the same year (1983, 1984).

Mr. Marsalis has solidified himself as an internationally acclaimed musician, composer and bandleader, and educator and advocate of American culture. As a composer, his body of work includes over 600 original songs, 11 ballets, four symphonies, eight suites, two chamber pieces, one string quartet, two masses, one violin concerto, and in 2021, a tuba concerto. Included in this rich body of compositions is *Sweet Release*; *Jazz: Six Syncopated Movements*; *Jump Start and Jazz*; *Citi Movement/Griot New York*; *At the Octoroon Balls*; *In This House, On This Morning*; and *Big Train*. As part of his work at Jazz at Lincoln Center, Wynton 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, Wynton and the Jazz at Lincoln Center Orchestra have released seven full-length albums and four singles on Blue Engine Records.

Mr. Marsalis is also a globally respected teacher and spokesman for music education. For Jazz, Wynton 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 October 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 JALC, Wynton is also the Founding Director of Jazz Studies at the Juilliard School. Mr. Marsalis has written and is the host of the video series *Marsalis on Music*, the radio series *Making the Music*, and a weekly conversation series titled *Skain's Domain*. He has written and co-written nine books, including two children's books, *Squeak, Rumble, Whomp! Whomp!* and *Jazz ABZ: An A to Z Collection of Jazz Portraits*, both illustrated by Paul Rogers. Wynton has received such accolades as having been appointed Messenger of Peace by United Nations Secretary-General Kofi Annan (2001), the National Medal of Arts (2005), and the National Medal of Humanities (2016). In December 2021, Marsalis and Jazz at Lincoln Center were awarded the Key to New York City by Mayor Bill de Blasio. Marsalis has received honorary doctorates from 39 universities and colleges throughout the U.S, including Harvard, Yale, Princeton, and Tulane University in New Orleans. Wynton Marsalis' 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).

PROGRAM NOTES

by Wynton Marsalis

The 20th was the century of communication. The 21st will be the century of integration. Our rapidly developing global community is the most exciting modern reality. But to the first jazz musicians in New Orleans, Louisiana, some 100 years ago, the global village was already real. Pianist and composer Jelly Roll Morton said, "We had all nations in New Orleans, but with the music, we could creep in closer to other people." Today the world is so small, we don't need music to creep in closer to other people: we are close. The larger question of this moment is how will we translate our differences into a collective creativity? That's where the blues comes in. The blues in an approach to harmony, a way of rhythm and a body of vocal textures sung through horns. It's a melodic attitude featuring minor in the major mode and major in the minor mode, the pentatonic scales of Eastern music, the quarter tones and altered scales of Near and Middle Eastern music. The blues is call and response, as well as the high shuffle of a cowbell in some thick African drum stretto. But mostly, it is an attitude towards life, celebrating transcendence through acceptance of what is and proceeding from there in a straight line to the nearest groove. With the blues you got to give some to get some.

All Rise is structured in the form of a 12 bar blues. It is separated into three sections of four movements. Each section expresses different moments in the progression of experiences that punctuate our lives. It is a personal and communal progression. The first four movements are concerned with birth and self-discovery; they are joyous. The second four movements are concerned with mistakes, pain, sacrifice, and redemption. They are somber and poignant. The last four are concerned with maturity and joy. *All Rise* contains elements of many things I consider to be related to the blues: the didgeridoo, ancient Greek harmonies and modes, New Orleans brass bands, the fiddler's reel, clave, samba, the down home church service, Chinese parade bands, the Italian aria, and plain ol' down home ditties. Instead of combining many different styles on top of a vamp, I try to hear how they are the same. In attempting to unite disparate and large forces, everyone has to give up something in order to achieve a greater whole. The jazz band has to play more 2/4 marches and ostinato bass grooves, while the orchestra has to adapt to a percussive roughness and the metronomic dictates of a rhythm section. The choir must do lots of waiting. The fun is in the working together.

1. JUBAL STEP

We are created in joy and we love to create. The main theme is a little riff my great Uncle Alfonse, who was born in 1883, used to sing to me when I was boy.

This movement is a march. Jazz, ragtime, the fiddler's reel, and most South American dance rhythms are connected through the march. The men sing "Ah Zum," to mean from the beginning to the end in one instant, and then we begin. The "Ah" also means "and," as if to say our beginning is a continuation. Soon everything starts spinning and then the families (strings, woodwinds, percussion, etc.) dance together. In the introduction, the jazz band plays small samba drums called tambourin and progresses from elemental syncopation to an involved Latin rhythm called "cascara."

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The harmonic direction is ambiguous. It could be in F major or C dominant or D minor. In the middle vocal section the men sing “M-m-m-m” as if calling for their mothers, and the women sing “Da-da-da-da-da” as if calling for their daddies. The orchestra is in F Dorian while the choir sings blues in E-flat and C.

Because every march must have a trio, there is a trio section for flute, bassoon, and clarinet. Then the jazz band enters on an A-flat dominant 7 chord, implying minor blues in the key of C. The orchestra returns for what will be an extended coda featuring African inflected moving bass with open orchestral chords, a syncopated blues riff in the jazz band, and the “cascara” rhythm in the percussion.

2. A HUNDRED AND A HUNDRED

The joy of play.

This is based on a little chant my son Simeon sang for about two hours on a train ride. It begins in the key of C-sharp major and ends in D-flat major with many modulations in between. It is a form of danzon that utilizes what we call New Orleans clave. It features juxtaposition of the low and high registers and a repeated teasing theme with wa-wa trumpet or trombone. It also has samba and bossa nova rhythms, as well as a type of counterpoint that comes from New Orleans jazz.

3. GO SLOW (But Don't Stop)

From the cradle to the grave everyone loves love. Getting it and giving it.

The form of this movement follows the process of emotional maturation in romantic matters. The opening waltz is naïve and adolescent. It is a pastoral folk theme which progresses down a cycle of fourths from D to A to E to B to F-sharp to C-sharp to A-flat major. The jazz band orchestra enters in the key of A-flat with an unusual type of integrated harmonic voicing. This section is sensuous, adult, and active. It culminates in a piano solo that features six bar phrases. The last section combines the jazz and symphonic orchestras in a typical jazz-with-strings type format plus a few unusual blues twists. This last rung of the romance is wistful and aged.

4. WILD STRUMMING OF FIDDLE

We discover we can do wonderful things, get the big head and get lost in a labyrinth of our own magnificence.

This movement is the country fiddle with well-rooted bass in the key of A major. It questions whether the American school of fiddle playing, simpler in harmony but stronger in groove, should not have received more attention from American composers. Each section—violins, violas, cellos, and bass—is introduced one at a time before the main theme enters. The wild strumming on open strings is full syncopated juxtaposition with the bass utilizing melodic fourths found in some types

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of African music and the treble using the open string scrapings of the country fiddle. I used three different modes of exposition in this movement: 1) the chorus format of jazz and all-American popular music, 2) fugue, and 3) a groove in the African six-eight clave which is stated by trumpet and horns.

5. SAVE US

We mess up.

No use to beg, but the name of the Lord will be found on everybody's lips in times of crisis. The drums of war recycle the relationship of a battalion of Brazilian tambourin in call and response with a battery of percussion. The cowbell articulates the African six-eight clave. An alternating vamp of five-four and six-four in the key of F minor leads to a new harmonic progression and groove, in the style of John Coltrane. On top of this groove is a string counterpoint led by two saxophones. Two trombones improvising presage the funeral procession in the next movement. Then we hear a different concept of the blues harmony with the teeming choir against the solo cries of "Save us" and "For we know not what to do." The choir uses a fragment of the fugal theme from movement four to express "Help us, oh Lord." A trumpet solo in response to the cries of "Save us" declares "Permission denied." Then the brass slaps with saxophone scurrying; this evokes the scrambling that goes on whenever the bright light of justice is shone on dense segments of willful darkness. Ted Nash, in his inimitable style, ends this movement with a soulful cry.

6. CRIED, SHOUTED, THAN SUNG

We suffer. After crying for denied mercy we move on to death.

This movement begins with the New Orleans funeral that is always initiated by the solo trombone. Dan Block provides the proper Crescent City filigree on his clarinet. We then progress to the English Brass Choir, followed by the solo violins—all in mourning, the first signs of healing. The reverend shouts a sermon in the tradition of the Afro-American church. The tuba preaches, the French horns are the choir, the jazz trumpet is a sister in the back of the church, and the jazz trombone of Vincent Gardner is the elder deacon and chief co-signer. After the sermon the choir sings of the arrogant and self-aggrandized viewpoints that always lead to gross inhumanity in the name of God and in the name of Jesus. This movement progresses from C minor to F major to D minor to A minor. To A something or another.

7. LOOK BEYOND

We ask forgiveness and are redeemed.

After some introductory passages, the pastoral main theme is stated by bass, then cello, then viola. Each statement is answered by bass, clarinet, and alto saxophone of the jazz band. With each reiteration the theme becomes more syncopated under the

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influence of a washboard-inflected groove. The washboard is the folk element of the blues that cannot be corrupted. It represents the strength to resist over-refinement and willful descent into ever more elite forms of intellectual masturbation that often replace basic human engagement. A washboard puts you right in the laundry room where souls are cleansed and replenished. "Look beyond" means look past what you have been taught, what you want, what you feel. Beyond what is expected. Beyond all judgment—to what you know. This is sung to a backbeat which represents under-refined forms of human engagement that preclude the type of thought, sophistication, and feeling that enriches civilization. We look beyond that static groove to the fluid motion of swing. This movement progresses through the keys of A-flat major, F major, G major, and D dominant.

8. THE HALLS OF ERUDITION AND SCHOLARSHIP (Come Back Home)

We are forgiven and welcomed home.

This movement features the brass and percussion. In the first movement everything spins. Here, the brass bounces and throbs with the same motion and basic melodic structure. The low brass appear periodically in a "God's trombones" type of response derived from Afro- and Anglo-American folk music. This piece stays in the key of F major because once you get home there's no place else to go. The brass, woodwinds, and strings say their piece and the jazz orchestra returns again and again to repeat the same phrase, "Welcome Back Home." A Printupian trumpet solo further clarifies "Welcome" because to swing means to welcome. In the end the choir comes from the contemplative space of suffering and resolve that produced the majestic Negro Spirituals.

9. EL GRAN' BAILE DE LA REINA

We are reborn in joy.

The deepest expression of joy short of spiritual rapture is romance. And romance's calling card is dance. This movement is an integration of various types of Latin dances, from Argentinian Milonga to Afro-Cuban Mambo. There are periodic rubato solo sections for the man (cello) and woman (violin) to work things out. We end with a big coda in the style of the large South American dance orchestras.

10. EXPRESSBROWN LOCAL

Who doesn't love trains? From the toy train to the express train to the bullet train to John Coltrane.

The train also has symbolic significance for the Afro-American. From Duke Ellington's "Track 360" to Aaron Copland's "John Henry," the train is freedom and power. Train tracks often delineate black and white neighborhoods in the south. The Underground Railroad was the Freedom Train. The Gospel Train is the Glory

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Train. The basic shuffle of the blues is the chugging of engine and wheels. The cries, shouts, and exhortations of horns are many, many train whistles tooting at will. Even the complicated lines of bebop have a relationship to the big country swing of the Western train. Charlie Parker was from Kansas City. They know about trains there.

11. SATURDAY NIGHT SLOW DRAG

The slow blues – unsentimental romance, wise love, a dance, an attitude, a modality.

The slow drag – vertical expression of the most salacious horizontal aspirations.

Saturday night – when things that should be confessed on Sunday take place.

12. I AM (Don't You Run From Me)

Sunday morning. God's love calls us to rise to the complete fulfillment of who we are. We choose how high and how soon. From the I AM of materialistic self-aggrandizement to the great I AM of brotherhood, sharing and love. There is no greater journey or battle for individuals or groups. The act of rising is itself thanks for God's love which is the source of all life and creativity.

All Rise was commissioned by the New York Philharmonic and Kurt Masur as the last of the millennial compositions of 1999. This piece for me was the culmination of a ten-year odyssey during which I sought to realize more complex orchestrations for long-form pieces based in American vernacular music and jazz.

I devoted every single day of 1999 to working on composition, recording, and performance in gratitude to my many friends, fans, and colleagues around the world for the more than many wonderful experiences I have enjoyed in my 20 years of playing. I wanted to give thanks to God and reaffirm my commitment to continued creativity. In this year, fourteen diverse recordings were released; new arrangements for big band and symphonic orchestra of four Duke Ellington pieces including "A Tone Parallel to Harlem" were completed; the LCJO conducted a year-long celebration of Ellingtonia with 70 performances across the U.S. and Europe; a new ballet, *Them Twos* (my first composition for orchestra) was performed by the New York City Ballet; and ultimately, *All Rise* was premiered at the end of December. *All Rise* required a notebook full of structural details and written thematic relationships. James Oliverio and teams of copyists were exhausted, and Victor Goines copied jazz band parts through his Christmas holiday.

After the NY Philharmonic premieres on December 29 and 30, 1999, it took six months for me to recover. The last thing I wanted to hear or think about was this piece. The next performance took place in Prague with the Czech National Orchestra conducted by Vladimír Valek in October of 2000. The audience response was overwhelming.

PROGRAM NOTES

In February 2001, I sent a score and recording of this performance to Esa-Pekka Salonen. Some 18 years earlier Esa-Pekka and I had recorded an album of trumpet concertos. Through the years we maintained a very high level of professional respect for one another. He agreed that we would perform *All Rise* with the Los Angeles Philharmonic on September 13, 2001. Because we are both Sony Classical artists, we felt that with proper negotiations a recording would be possible. With much strategizing and calling on friendships and professional relationships, the Lincoln Center Jazz Orchestra, the Los Angeles Philharmonic, the Morgan State Choir from Baltimore under Nathan Carter, the Paul Smith Singers, and the Northridge Singers of California State University at Northridge all came together to perform and record *All Rise*. Many of Jazz at Lincoln Center's senior management came out for the event, and a truly warm feeling surrounded our first rehearsals.

Then came the attacks of September 11. Jazz at Lincoln Center Director of Publicity Mary Fiance Fuss called to tell me a plane had flown into one of the twin towers. As we watched the news, we caught the second plane hitting the second tower. Within minutes everyone in the band was on the phone. Later that day, a meeting was called to discuss what to do. The decision was unanimous: stay and play. Our next rehearsal was made forever memorable by the outpouring of concern and love from the members of the Los Angeles Philharmonic. Initial portions of our September 13 concert appeared on CNN; the station broke from Ground Zero coverage to broadcast our joint performance of "The Star-Spangled Banner." The performance, though justifiably somber, was energetic and meaningful.

The recording was another issue. Due to the suspension of national air travel, our producer, Steve Epstein, perhaps the only person in the world with the experience to make a quality recording of such large and diverse musical forces, was stranded in Kansas City. And our engineer, Todd Whitelock, was stranded in Detroit. With the recording scheduled for September 14, we were in trouble. As we were about to cancel the recording, several uncommon acts of dedication saved the sessions. A close personal friend and colleague, "Boss" Dennis Jeter, was driving from Los Angeles to New York to tend to a family crisis. When called, he drove to Kansas City and brought Steve Epstein to Rifle, CO, where our road managers, Raymond "Big Boss" Murphy and Eric Wright, were waiting to drive Steve on to L.A. Rodney Whitaker, our bassist from Detroit, called Koli Givens, a trumpeter and close personal friend. Koli and his cousin, Quintin Givens, drove non-stop from Detroit to L.A. and delivered our engineer. Even though time was limited and the recording schedule was tight, a deeper sense of community and inspiration guided us through these sessions.

After the recording the Lincoln Center Jazz Orchestra was scheduled to play Benaroya Hall in Seattle, WA. We drove 27 non-stop hours by bus directly from the session to the stage. Waiting for us on the bus were pillows and blankets for the entire band provided by Evan Wilson (violinist, Los Angeles Philharmonic) and his family, a gesture of friendship and love that will forever remain with the LCJO. Our concert was scheduled to begin at 7:00 p.m.—we entered the city limits at 7:00 p.m. Out on the stage we received an extended standing ovation from a sold-out house that had waited patiently to be, in the words of one patron, "reminded of who we are."

PROGRAM NOTES

The LCJO was back on the road. We heard that some acts chose to cancel their tours following September 11. We chose, and still choose, to swing.

– Wynton Marsalis

I. JUBAL STEP

Ah Zum.

II. HUNDRED ANO HUNDRED, HUNDRED ANO TWELVE

A hundred and a hundred, a hundred and twelve.
A hundred and a hundred, a hundred and twelve.
A hundred and a hundred, a hundred and a hundred,
and a hundred and twelve.

V. SAVE US

(General hollering and sounds of discomfort, chaos and angst)
Comfort me, comfort me
Save us, O Lord
For we know not what we do.
Help us, O Lord
For we know not what we do.
O Lord, have mercy on us.
Please Lord, please Lord
Mercy, mercy
Forgive me.
Save us, O Lord
For we know not what we do.
Help us, O Lord
Set me free.

VI. CRIED, SHOUTED, THEN SUNG

Our fellow man,
Break him up, where him stand,
Slap away him open hand.
Steal him gold and take him land.
Then give him Jesus.
Jesus, save him soul, Jesus.
Oh cry his children,
Hear them cry aloud.
So, mock our children, hear them

PROGRAM NOTES

Sanctify the lies we've sold.
And that same Jesus
Come to save our souls.
Ride on, King Jesus.
Teach us to be
Our fellow man,
In him in me,
All sing freedom, freedom.
Let it ring, freedom,
Was always is and will be.
Oh Freedom, freedom, freedom.
In the name of Jesus be. Beyond.

VII. LOOK BEYOND

Thy will be done on earth as it is in heaven.
Almighty God, Thy love is forever healing.
Hosanna in the highest. All glory in Thy holy name. Hosanna.
Look beyond, look beyond.
Beyond

VIII. THE HALLS OF ERUDITION AND SCHOLARSHIP (COME BACK HOME)

Raise your hands and praise the Lord. Hallelu.
Raise your voice and praise the Lord, O Hallelu.
Raise your hearts and feel the Love of our God.
Let God be what He is in you.
Little David come play your harp,
And the angels sing.
I hear Gabrielle a-blowin' her horn.
Baa-bee-doo-bee, doo-bee
Baa-bee doo-bee-doo
Baa-doo-bee doo-bee doo-bee
God is calling us. "Come back home."
You keep on knockin' but you won't come in.
You keep on walkin' past the house He's in.
He's always home, don't you mind what they say,
And not one soul is ever turned away.
Yes, the Lord's always here to hold our hands.
And He say come back home.
Come by Lord, come by Lord.
Hear me prayin' won't you come by Lord.
In my deep sorrow did our Lord appear.
A song He giveth me to calm my fears.
Come by Lord, come by Lord.
Hear me prayin' won't you come by Lord.
In His song my soul abides.

PROGRAM NOTES

In every cry and joyous shout,
I AM PRESIDES.
We offered You our song to harmonize.
Our song, healing.
Come by Lord, come by Lord,
Hear me prayin', won't you come by Lord.
O my Lardy, won't you come by here,
O sweet Jesus, won't you come by here.
Save our souls, Lardy, save our souls,
Save our souls, Lord, save my soul.
Hear me prayin' won't you come by Lord.
Bleed my song till it sings untrue,
Still I'm gonna sing my song in blue.
Glory train coming through.
Help us Lord sing our souls, sing our song.
Yes the Lord's always here to hold our hands.
And He say come back, and He say come back,
And He say come back home.

XII. I AM (DON'T YOUR RUN FROM ME)

I say All Rise,
And be heard.
And now All Rise,
Choose to be.
Oh, hear the cry of God's sweet love
Call to be who you are.
All choose, all see, all rise, all be, the love of God,
To praise His name.
All Rise, All Rise, give thanks for all life.
Zurn, zum, zum, I am, I am, I am.



PROGRAM NOTES

Thy will be done.
Lord, comfort me.
I am. All Rise.
For the glory of God.
Thy will be done, Lord comfort me.
Look beyond, look beyond, higher.
Look higher, look higher and higher
I am.
Look beyond.
All Rise.
Listen up and hear me sing my song
I'm a-sing it loud and long.
Oh! And don't you think that you can feel my song
Lest you comfort me.
You runnin' around, oh you grabbin'.
Wantin' to buy everything you see.
What's bought won't make you be.

Oh. why don't you tell me

Why you keep on pushin' me 'round
And knockin' me down.
Can't you see that I'm gonna rise and rise and,
Oh yes! Our Lord has given us all
Something that just refuses to die
Open your heart and see,
Then you'll hear the sweet soul
Of what I sing.
It's for you and for me.
Oh, don't you run, baby don't you run,
Don't you run from me.



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