

Thursday Evening, March 24, 2022, at 8:00
Isaac Stern Auditorium / Ronald O. Perelman Stage



presents

Duke Ellington and Marcus Roberts Trio

LEON BOTSTEIN, *Conductor*

Black, Brown, and Beige Suite

- I. Black
- II. Brown
- III. Beige

Satin Doll

CATHERINE RUSSELL, *Vocalist*

Harlem

Sophisticated Lady

Night Creature for Jazz Band and Orchestra

- I. Blind Bug
- II. Stalking Monster
- III. Dazzling Creature

Intermission

Special performance by Catherine Russell and the Marcus Roberts Trio

Program continues on following page

The American Symphony Orchestra welcomes the many organizations who participate in our Community Access Program, which provides free and low-cost tickets to underserved groups in New York's five boroughs.

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New World A-Comin'

MARCUS ROBERTS TRIO
MARCUS ROBERTS, *Piano*
RODNEY JORDAN, *Bass*
JASON MARSALIS, *Drums*

Three Black Kings

- I. King of the Magi
- II. King Solomon
- III. Martin Luther King

MARCUS ROBERTS TRIO
MARCUS ROBERTS, *Piano*
RODNEY JORDAN, *Bass*
JASON MARSALIS, *Drums*

This evening's concert will run approximately 2 hours and 30 minutes including one 20-minute intermission.

FROM THE Music Director

Duke Ellington
by Leon Botstein

During his three-year sojourn in the United States in the early 1890s—as director of a conservatory here in New York—the world-famous Czech composer Antonin Dvořák observed that if composers in the United States were ever to break away from being trapped in the shadow of Europe’s musical culture and make an original lasting American contribution to the world of music, they had to turn for inspiration to two sources for music unique to this country: the traditions of the Native Americans, and the traditions of African-Americans, including the country’s history of slavery, the era of Jim Crow, and the ongoing struggle against racism for political, social, and economic equality.

Edward Kennedy “Duke” Ellington’s achievement is perhaps the most obvious and prominent vindication of Dvořák’s insight. No American composer and musician demonstrated such originality, consistency, productivity, and versatility; reached such a wide audience throughout the world, and triumphed as a composer and performer in so many varied genres as Duke Ellington.

Among Ellington’s contributions was his role in bringing the worlds of jazz and

orchestral music together and transcending the boundaries of inherited genres. Tonight’s concert consists of music written between the 1930s and the mid-1970s. It features the contributions of Ellington’s brilliant long-time colleague Billy Strayhorn, and ranges from popular melodies to a score commissioned by Arturo Toscanini. One of the unintended consequences of Ellington’s work as a composer for orchestral forces was the deepening of ties between black and white musicians, a feature of mid-twentieth century jazz culture, but less prevalent in the world of “classical music.” The fabulous arrangement on tonight’s program of *Satin Doll* by Chuck Israels, one of jazz’s greats, is a testimony to those ties. The ASO is also delighted to have the opportunity of working with Marcus Roberts again and with Catherine Russell. And it is proud to feature the contributions of three leading figures in American musical life who worked with Ellington, all of whom had ties to the ASO: Morton Gould, Maurice Peress, and Gunther Schuller.

For the past two decades the ASO has presented concerts featuring the music of one single composer under the rubric “American Masters.” No American musician so unreservedly merits the designation “American Master” as Duke Ellington.

THE Program

by Todd Stoll

ALL-DUKE ELLINGTON PROGRAM

Edward Kennedy “Duke” Ellington

Born April 29, 1899, in Washington, D.C.

Died May 24, 1974, in New York, NY

By the time Duke Ellington was 75 years old, he was perhaps the most lauded composer of not only the 20th century, but possibly of any century. He had been presented with the Presidential Medal of Freedom, celebrated a birthday at the White House, received the Legion of Honor from France, honored with postage stamps in four countries, and had heard himself called “America’s greatest composer.” The duality of his career as a band leader and composer is perhaps the singular point that pushed him to a level of excellence we may never see in our arts again. He composed at least 2,000 works and did so while performing nearly 20,000 times in the United States, Europe, Latin America, the Middle East, and Asia—an average of 400 times each year for the span of his 50-year career.

He composed perhaps the most diverse body of work in history—dance pieces, concertos, suites, movie soundtracks, music to accompany Shakespeare’s themes, television show themes, ballets, and Broadway shows. Ellington wrote music for a queen, for lightning

bugs, and for paintings by Degas. He composed serious extended symphonies, pieces for romantic evenings under Paris skies, and sacred music for cathedrals. If there was a human experience, Duke Ellington set it to rhythm and tune. It is no surprise, then, that an evening of his music would be presented in one of America’s most venerable concert halls. Ellington himself appeared annually at Carnegie Hall from 1943 to 1948 and more than 20 times over a 40-year period. This is familiar and expected territory for his music.

For most of his career, Ellington worked within the framework of his jazz orchestra, an ensemble of 15 comprising five saxophones, four trumpets, three trombones, and a rhythm section of piano, bass, and drums. The question then becomes, how does one transfer this music for 15 to an 80- to 90-piece orchestra? How does one take soaring saxophones, swinging drums, talking brass, and mercurial improvisations, re-creating it with the much larger and ponderous symphonic ensemble? Tonight’s program will more than aptly answer these questions.

Black, Brown, and Beige Suite

Composed in 1943

Premiered on January 23, 1943 at Carnegie Hall in New York City
by Duke Ellington and His Orchestra

Arranged for orchestra by Maurice Peress

Arrangement premiered on July 5, 1970 at the Ravinia Festival in Highland Park, IL, by the Chicago Symphony Orchestra conducted by Maurice Peress

Performance Time: Approximately 20 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 1 alto flute, 2 oboes,
1 English horn, 2 clarinets, 1 bass clarinet, 1 alto saxophone,
1 baritone saxophone, 2 bassoons, 1 contrabassoon, 4 French horns, 4 trumpets,
3 trombones, 1 tuba, timpani, percussion (drums, cymbal, tam-tam, marimba,
glockenspiel, chimes, wind chimes), 1 harp, 18 violins, 6 violas, 6 cellos,
5 double-basses

Black, Brown, and Beige Suite (1943) was written for Ellington's first concert at Carnegie Hall in 1943 as "a parallel to the history of the Negro in America." It was his most ambitious effort—three sections with nine total movements and a length of nearly an hour.

It has come to be seen as an innovative political and social statement and one of the first attempts to move African-American arts from the popular into the artistic realm. While critical response was at best mixed, Ellington never revisited the entire work again, with the exception of a 1958 critically-acclaimed recording with legendary gospel vocalist Mahalia Jackson, re-worked and shortened. Another recording surfaced in the late 1980s, released from private

recordings Ellington made between 1956–71. Wynton Marsalis and Blue Engine Records released a new complete recording from the Jazz at Lincoln Center Orchestra in March of 2020.

The suite performed tonight is an edition by famed conductor Maurice Peress, premiered by the Chicago Symphony Orchestra on July 5, 1970, at their summer home in Ravinia. Peress worked with Ellington's assistance and approval throughout the entire process, which continued even after the recording. This shortened version contains material from the first section, "Black." It is cast in three movements without pause, featuring the soaring melodies and swinging rhythms from the original.

Satin Doll
Composed in 1953

Arranged for orchestra by Chuck Israels

Performance Time: Approximately 3 minutes

Instruments for this performance: 2 flutes, 1 oboe, 1 English horn, 2 clarinets, 1 bass clarinet, 1 bassoon, 1 contrabassoon, 4 French horns, 4 trumpets, 3 trombones, 1 tuba, timpani, percussion (cymbal, snare drum, vibraphone, xylophone), 1 harp, 18 violins, 6 violas, 6 cellos, 5 double-basses, and solo voice

“**Satin Doll**” (1953) was initially recorded as an instrumental at Ellington’s first session for Capital Records in 1953; the lyrics were added by Johnny Mercer and Billy Strayhorn in 1958. It was one of Ellington’s final pop hits and was covered by nearly every popular singer for the next 25 years.

Many of Ellington’s compositions started as purely instrumental music and later became popular vocal hits. The 1940s tune “Concerto for Cootie” became “Do Nothing ’til You Hear from Me” and the ubiquitous “Don’t Get Around Much Anymore” began as a saxophone feature for Johnny Hodges.

Lyrics

by Johnny Mercer and Billy Strayhorn

Cigarette holder, which wigs me
Over her shoulder, she digs me
Out catin’ that Satin Doll.

Baby shall we go out skippin’?
Carfeul amigo, you’re flippin’
Speaks Latin, that Satin Doll.

She’s nobody’s fool, so I’m playing it cool
as can be.

I’ll give it a whirl, but I ain’t for no girl
catching me...
Switcheroony.

This evening’s version is a standout arranged by the extremely gifted composer and arranger Chuck Israels. Mr. Israels is one of the truly great artists of his time, having played bass with jazz legends Billie Holiday and Bill Evans. His lush, swinging arrangement will be brought to life by Catherine Russell, one of our premier jazz vocalists. Ms. Russell, the daughter of renowned musicians Luis Russell (music director for Louis Armstrong) and Carline Ray (Sweethearts of Rhythm) has a distinguished career that spans genres and the generations. She has received Grammy nominations for her most recent recordings, *Harlem on my Mind* (2016) and *Alone Together* (2019).

Telephone numbers, well you know
Doing my rumbas with you know
And that ‘n’ my Satin Doll.

She’s nobody’s fool, so I’m playing it cool
as can be.
I’ll give it a whirl, but I ain’t for no girl
catching me...
Switcheroony.

Telephone numbers, well you know
Doing my rumbas with you know
And that ‘n’ my Satin Doll.
And that ‘n’ my Satin Doll.

Harlem

Composed in 1951

Premiered on January 21, 1951 at the Metropolitan Opera House in New York City by Duke Ellington and His Orchestra

Arranged for orchestra by Luther Henderson & Maurice Peress
Arrangement premiered in 1955 at Carnegie Hall in New York City

Performance Time: Approximately 18 minutes

Instruments for this performance: 3 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 2 alto saxophones, 2 tenor saxophones, 1 baritone saxophone, 2 bassoons, 4 French horns, 4 trumpets, 3 trombones, 1 tuba, timpani, percussion (cymbal, cowbell, shaker, small tam, gourds, bass drum, snare drum, drum kit), 1 harp, 18 violins, 6 violas, 6 cellos, 5 double-basses

Harlem (or *A Tone Parallel to Harlem*) (1951) is recognized as one of Ellington's greatest works. Commissioned by conductor Arturo Toscanini and the NBC Symphony, the work was premiered at the Metropolitan Opera House in New York City on January 21, 1951, for an NAACP benefit. Originally known as the *Portrait of New York Suite* (a copy of the score was personally given to President Harry S. Truman), it was originally recorded as a big-band-only work. It was orchestrated for full orchestra by Juilliard-trained Harlem resident Luther Henderson; this larger version was premiered at Carnegie Hall in 1955 and later recorded (1963) with the Paris Symphony Orchestra. Tonight's version was re-orchestrated by conductor Maurice Peress who worked very closely with Ellington in the final years of his life.

As Ellington described it, "We would now like to take you on a tour of this place called Harlem... It is Sunday morning. We are strolling from 110th Street up Seventh Avenue, heading

north through the Spanish and West Indian neighborhood towards the 125th Street business area... You may hear a parade go by, or a funeral, or you may recognize the passage of those who are making Civil Rights demands. We find ourselves, along about halfway through this piece, in front of a church on Easter Sunday morning, witnessing an Easter parade, a little sadness, a little gladness, a dazzling satin doll, but moving on progressively."

The opening trumpet solo intones the word "Harlem" with the interval of the falling minor third and serves as a leitmotif for the entire piece. If you listen carefully, you may hear the interval of the third used throughout, both in its original descending form, but also ascending, as melody, background and harmony. Ellington also combines thematic material within the concept of New Orleans-style melody in a middle voice with counterpoint above and below, as in the traditional New Orleans frontline of clarinet-trumpet-trombone.

Sophisticated Lady

Composed in 1933

Arranged for orchestra by Morton Gould

Performance Time: Approximately 4 minutes

Instruments for this performance: 1 harp, 1 celeste, 18 violins, 6 violas, 6 cellos, 5 double-basses

“Sophisticated Lady” (1933) is one of Ellington’s best-known melodies and is heard here in Morton Gould’s 1946 version for string orchestra, harp, and celeste. A child prodigy, Gould’s career spanned nearly seven decades, and he received multiple awards including a

Grammy and a Pulitzer Prize. This arrangement for lush strings and interjections from celeste, features the evocative melody passed from high strings to low and back creating what Ellington himself called a “blue mood piece.”

Night Creature for Jazz Band and Orchestra

Composed in 1955

Premiered on March 16, 1955 at Carnegie Hall in New York City by Duke Ellington and His Orchestra and the Symphony of the Air conducted by Duke Ellington

Arranged for orchestra by Luther Henderson, edited by Gunther Schuller

Performance Time: Approximately 17 minutes

Instruments for this performance: 3 flutes, 1 piccolo, 2 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 2 alto saxophones, 2 tenor saxophones, 1 baritone saxophone, 2 bassoons, 1 contrabassoon, 4 French horns, 8 trumpets, 6 trombones, 1 tuba, timpani, percussion (snare drum, hi-hat, cymbal, maracas, claves, bongo, drum kit), 1 harp, 1 piano, 18 violins, 6 violas, 6 cellos, 5 double-basses

Night Creature (1955) was commissioned for a concert at Carnegie Hall by Don Gillis and the Symphony of the Air (formerly the NBC Symphony under the baton of Arturo Toscanini) and originally recorded in 1963. In 1975, this piece, choreographed by the Alvin Ailey Dance Company, became a popular part of their repertoire. Originally orchestrated by Luther Henderson, and heard here in an edition by Gunther Schuller, the piece was conceived as a kind of “concerto grosso” in three movements with the jazz band serving as the soloist in collective form.

The first movement, “Blind Bug,” contrasts various tempos with a repeating melody developed through the jazz band and symphony sections. The second movement, “Stalking Monster,” is perhaps the most evocative. With a minor key triadic theme that begins with piano and repeats, motifs are developed only to return in various forms, especially in call-and-response with jazz soloists later in the movement. The third movement, “Dazzling Creature,” starts with hints of exotica according to Ellington, bringing to mind his own compositions such

as *Caravan* and *Flamingo*, and Ravel's *Bolero*. Switching to an up-tempo swing feel in this movement, the musical themes are developed to a stomping climax, with a tutti line delivered by the entire assemblage.

Of his work, Ellington said, "The first movement is about a blind bug who comes out every night to find that because he is king of the night creatures, he must dance. The reason he is king, of course, is that being blind he lives in night all day, and when night really comes he sees as well as anyone else, but with the difference that he is accustomed to not seeing. The second movement is concerned with that imaginary monster we all fear we shall have to meet some midnight, but

when we meet him I'm sure we shall find that he too does the boogie-woogie."

"Night creatures, unlike stars, do not come out at night—they come on, each thinking that before the night is out he or she will be the star. They are the restless cool whose exotic or erotic animations, no matter how cool, beg for recognition, mainly from the queen, that dazzling woman who reigns over all night creatures ... As they stomp off the hand-clapping, everybody scrambles to be in place, wailing and winging into the most overindulged form of up-and-outness."

New World A-Comin'

Composed in 1943

Premiered December 11, 1943 at Carnegie Hall in New York City by Duke Ellington and His Orchestra

Arranged for orchestra by Maurice Peress

Arrangement premiered June 1988 at Carnegie Hall in New York City by the American Composer's Orchestra conducted by Maurice Peress with soloist Sir Roland Hanna

Solos arranged by Marcus Roberts
World Premiere

Performance Time: Approximately 18 minutes

Instruments for this performance: 1 flute, 1 piccolo, 2 oboes, 2 clarinets, 1 bass clarinet, 1 alto saxophone, 1 tenor saxophone, 2 bassoons, 4 French horns, 4 trumpets, 3 trombones, 1 tuba, timpani, percussion (glockenspiel, xylophone, tambourine, cymbals, trap drums, bass drum, suspended cymbal), 1 harp, 18 violins, 6 violas, 6 cellos, 5 double-basses, and solo piano

New World A-Comin' (1943) is often referred to as Ellington's piano concerto and a companion to Gershwin's ubiquitous *Rhapsody in Blue*, having being programmed and recorded several times in this configuration. The title was inspired by Vincent "Roi" Ottley's best-selling book *New World a-Coming: Inside Black America*, in which he envisioned improved conditions for Black people in postwar America. "...a new

world is a-coming with the sweep and fury of the Resurrection," Ottley wrote. The piece was premiered at Ellington's Second Carnegie Hall concert in December 1943. Ellington wrote, "I visualized this new world as a place in the distant future, where there would be no war, no greed, no categorization, no non-believers, where love was unconditional, and no pronoun was good enough for God."

The orchestral version, while performed often and to much acclaim, was not recorded until 1970 with the Cincinnati Symphony under the baton of Pops conductor Erich Kunzel, with Ellington at the piano.

Tonight's performance is the world premiere of a new arrangement by renowned pianist Marcus Roberts, who has spent decades studying the works of Ellington and is likely the best candidate to re-interpret these works.

Three Black Kings Composed in 1974

Completed by Mercer Ellington, arranged for orchestra by Luther Henderson
Premiered in 1976 at Artpark Theater in Buffalo, NY

Solos arranged by Marcus Roberts
World Premiere

Performance Time: Approximately 22 minutes

Instruments for this performance: 2 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 1 alto saxophone, 1 tenor saxophone, 2 bassoons, 1 contrabassoon, 4 French horns, 4 trumpets, 4 trombones, 1 tuba, timpani, percussion (congas, marimba, cymbal, jaw bone, vibraphone, trap drums, vibraslap, suspended cymbal, orchestra bells, tambourine, triangle, African drum), 1 harp, 18 violins, 6 violas, 6 cellos, and 5 double-basses, and solo piano

Three Black Kings (1974) was Duke Ellington's final composition. While hospitalized at Columbia Presbyterian Hospital during the spring of 1974, he worked on this nearly 20-minute piece. He died before it was completed. Following his tradition of writing sweeping musical narratives, *Three Black Kings*, according to Ellington's son Mercer, was written as a musical eulogy to Dr. Martin Luther King, Jr. The work was finished by Mercer and orchestrated by Luther Henderson for a tribute concert in 1976. It became part of the regular repertoire of the Alvin Ailey Dance Company beginning in their 1976-77 season. Tonight's arrangement was created by Marcus Roberts, famed pianist, composer, and Ellington scholar.

The first section, Ellington's tonal version of "primitive," represents Balthazar, the Black king of the Magi. Repetitive rhythmic figures reminiscent of his previous work, *Bonga from Afro Bossa*. The second section, representing King Solomon, has overtones of film music.

Performed at a slower tempo, it is filled with sweeping string passages and harp with an evocative and sultry melody. There are moments that are reminiscent of George Gershwin's *American in Paris*. The melody is passed, through various voices, one of Ellington's favorite devices.

The final part, written for Dr. Martin Luther King, Jr., is a full-on gospel romp in 3/4, a meter Ellington used infrequently. The harmonic language here was previously used in his "Portrait of Mahalia Jackson" from the *New Orleans Suite*. The memorable melody, originally conceived for the soprano saxophone, is a tribute to the lyric heart of the Ellington Orchestra, Johnny Hodges. It is fitting that his last composition feature such a finale. The *New York Times* noted at the premiere "... with its crescendo of gospel rhythms and its expressionist symbols of marches and martyrdom... this moves the spectator."

Todd Stoll is Vice President of Education at Jazz at Lincoln Center.

THE Artists

LEON BOTSTEIN, *Conductor*

RIC KALLAHER



Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992. He is also music director of The Orchestra Now, an innovative training orchestra composed of top musicians from around the world. He is co-artistic director of Bard SummerScape and the Bard Music Festival, which take place at the Richard B. Fisher Center for the Performing Arts at Bard College, where he has been president since 1975. He is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. In 2018 he assumed artistic directorship of the Grafenegg Academy in Austria.

Mr. Botstein is also active as a guest conductor and can be heard on numerous recordings with the London Symphony

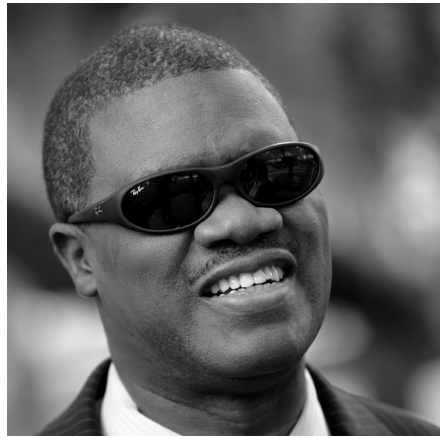
(including a Grammy-nominated recording of Popov's First Symphony), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online. His recording with the ASO of Paul Hindemith's *The Long Christmas Dinner* was named one of the top recordings of 2015 by several publications, and his recent recording of Gershwin piano music with the Royal Philharmonic was hailed by *The Guardian* and called "something special... in a crowded field" by *Musicweb International*. Mr. Botstein is the author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). He is also the editor of *The Musical Quarterly*. For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class from the government of Austria. Other recent awards include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music; and the Leonard Bernstein Award for the Elevation of Music in Society. In 2011 he was inducted into the American Philosophical Society.

MARCUS ROBERTS, *Piano*

Pianist Marcus Roberts is known throughout the world for his many contributions to the field of jazz music as well as his commitment to integrating the jazz and classical idioms to create something wholly new while retaining the authenticity of each art form. Roberts is credited with the development of a new approach to the jazz trio, and he is often hailed as “the genius of the modern piano.”

Roberts grew up in Jacksonville, FL where his mother’s gospel singing and the music of the local church left a lasting impact on his musical style. He began teaching himself to play piano at age five after losing his sight but did not have his first formal lesson until age 12 while attending the Florida School for the Deaf and Blind. At age 18, he went on to study classical piano at Florida State University with the great Leonidas Lipovetsky. In 2014, Roberts’ life and work were featured on a segment of the CBS television show, *60 Minutes*. Roberts has won numerous awards and competitions over the years, including the Helen Keller Award for Personal Achievement. His critically-acclaimed recordings include solo piano, duets, and trio arrangements of jazz standards as well as original suites of music for trio, large ensembles, and symphony orchestra. His popular DVD recording with the Berlin Philharmonic showcases his ground-breaking arrangement of “Gershwin’s Concerto in F for Piano and Orchestra” (*A Gershwin Night*, EuroArts 2003).

One of Roberts’ more recent endeavors is his band called the “Modern Jazz Generation.” This multigenerational band is the realization of his long-standing dedication to training and mentoring younger musicians, actualizing his belief in the democratic principles embodied in jazz music. and



In addition to his renown as a performer, Roberts is also an accomplished composer. He has been commissioned by Chamber Music America, Jazz at Lincoln Center, ASCAP, the Atlanta Symphony Orchestra and the Savannah Music Festival. In 2016, Roberts premiered his second piano concerto (“Rhapsody in D for Piano and Orchestra”), commissioned by Seiji Ozawa and the Saito Kinen Orchestra. In 2020, he was commissioned by the American Symphony Orchestra to write a suite of music for jazz band and strings for a short film entitled *United We Play*, released in December 2020. In 2021, Roberts was awarded a grant by South Arts to support the creation and recording of a new audio-video project with the Modern Jazz Generation entitled *Tomorrow’s Promises*; the suite blends jazz music and storytelling and will be premiered in June of 2022. Finally, Roberts and his trio were featured on the 2022 recording by violinist Daniel Hope entitled *America*. The next trio CD, *Rhythm in Blue*, is scheduled for release in the fall of 2022.

Roberts is an Associate Professor of Music at the Florida State University

College of Music, where he received his B.A. degree. He holds an honorary Doctor of Music degree from The Juilliard School and in 2021, was awarded an honorary doctorate in “Civic Engagement through Music” by Brigham

Young University. Roberts is also a Visiting Distinguished Professor of Music at Bard College and in May of 2022, he will receive an honorary Doctor of Fine Arts degree from Bard.

RODNEY JORDAN, Bass

Jazz bassist, Rodney Jordan, is a native of Memphis, Tennessee. He grew up playing bass in church and like Marcus Roberts, these roots are the foundation for his rich and soulful sound. Jordan went on to study classical upright bass at Jackson State University. This training led him to positions as assistant principal bassist and principal bassist with leading state and regional orchestras in Mississippi and Georgia.

While living in Atlanta, Jordan became one of the city’s most sought-after jazz bassists, performing and recording with some of America’s finest jazz musicians. Jordan joined the faculty at Florida State University in 2001, where he now serves the professor of Jazz Studies. It was there that Jordan and Roberts first played together, while working to train young aspiring musicians. In 2009, Jordan took over the bass chair in Roberts’ trio and he quickly became known for his virtuosity, quick reflexes, and musical wit. His hard-swinging style has earned him the nickname Rodney “Swing” Jordan. Jordan is a perfect fit for Roberts’



melodic, blues-based, rhythmically syncopated improvisational group style.

Jordan has also been instrumental to the training of many of the younger musicians in the Modern Jazz Generation, a 10–12 piece band featuring three generations of jazz musicians. Jordan is a gifted and generous teacher who is respected by all. He has been featured on all of Roberts’ recordings since 2009, including the most recent, Daniel Hope’s, *America*. He released his first CD as a leader, *Playing Jazz*, in 2017.

JASON MARSALIS, *Drums*

Drummer Jason Marsalis is the youngest son of pianist and music educator Ellis Marsalis. At age seven, he was sitting in with his father's jazz group and progressed so rapidly as a drummer that his father started using him for some of his own shows. Shortly after graduation from New Orleans Center for Creative Arts in 1995, Marsalis joined a new group lead by the virtuoso pianist, Marcus Roberts, while also furthering his educational goals at Loyola University in New Orleans. In 2008, Marsalis began playing vibraphone and touring with his vibes quartet. At the same time, he has remained an instrumental member of the Marcus Roberts Trio. His skill at the drum set has been a critical part of the sound and philosophy of the trio for many years, and, in fact, he has been featured on all of Roberts' recordings for the past 20 years. During that same time period, he continued to release his own recordings both on vibes and on drums. His recording, *The 21st Century Trad Band*, was critically acclaimed in the jazz



world and his newest release is entitled *Music for Meditation and Relaxation, Vol. 1* (K'Love Records, 2022). In recent years, Marsalis has also become increasingly known for his own educational contributions. He frequently teaches at the New Orleans Center for the Creative Arts and he is a key member of The Modern Jazz Generation group, helping to train many of the younger musicians in the group.

CATHERINE RUSSELL, *Vocalist*

SANDRINE LEE



Grammy Award-winning vocalist Catherine Russell is a native New Yorker, born into musical royalty. Her father, the late Luis Russell, was a legendary pianist/composer/bandleader, and Louis Armstrong's long-time musical director. Her mother, Carline Ray, was a pioneering vocalist/guitarist/bassist who performed with International Sweethearts of Rhythm, Mary Lou Williams, and Sy Oliver.

A graduate of American Academy of Dramatic Arts, Russell has toured the world, performing and recording with David Bowie, Cyndi Lauper, Paul Simon, Steely Dan, Jackson Browne,

Michael Feinstein, The Holmes Brothers, Wynton Marsalis, and Rosanne Cash, among others, appearing on more than 200 albums. Since the 2006 release of her debut album, *Cat*, on Harmonia Mundi's World Village label, six acclaimed and chart topping albums have followed, including *Strictly Romancin'*, awarded Prix du Jazz Vocal 2012 (Vocal Album of The Year) by the Jazz Academy in France, and *Bring It Back* in 2014. Russell was a featured artist on a Grammy Award winning soundtrack album for the HBO-TV series, *Boardwalk Empire*.

Her 6th album, *Harlem On My Mind*, was released in September 2016 and received a Grammy Nomination for Best Jazz Vocal Album. Russell has appeared on PBS-TV and on *Fresh Air with Terry Gross* on NPR. Will Friedwald writing in *The Wall Street Journal*, calls Catherine Russell "one of the outstanding singers of our time." Her 7th album as a leader, *Alone Together*, was released in March 2019 on Dot Time Records, and held the #1 position on the *JazzWeek* 2019 Year End Chart for national radio play, while receiving her 2nd Grammy Nomination for Best Jazz Vocal Album.

AMERICAN SYMPHONY ORCHESTRA

Now in its 60th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of providing great music within the means of everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely-performed works that audiences would otherwise never have a chance to hear performed live.

The ASO's signature programming includes its Vanguard Series, which presents concerts of rare orchestral repertoire, and various other events dedicated to enriching and reflecting the diverse perspectives of American culture. During the summer months, the ASO is the orchestra-in-residence at Bard's SummerScape, performs at the Bard Music Festival, and offers chamber music performances throughout the New York City area.

As part of its commitment to expanding the standard orchestral repertoire, the ASO has released recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and live performances are also available for digital streaming. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances. For more information, please visit americansymphony.org.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Conductor*

VIOLIN I

Cyrus Beroukhim,
Concertmaster

Philip Payton
Kobi Malkin
Yukie Handa
Robert Zubrycki
Ragga Petursdottir
John Connelly
Patricia Davis
Katherine Livolsi
Bruno Peña

VIOLIN II

Richard Rood,
Principal
Wende Namkung
James Tsao
Yana Goichman
Sophia Kessinger
Alexander Vselensky
Dorothy Strahl
Samuel Katz

VIOLA

William Frampton,
Principal
Sally Shumway
Debra Shufelt-Dine

Shelley Holland-
Moritz
Rachel Riggs
Adria Benjamin

CELLO

Wendy Sutter,
Principal
Roberta Cooper
Sarah Carter
Emily Brausa
Maureen Hynes
Diane Barere

BASS

John Beal, *Principal*
Jordan Frazier
Jack Wenger
Louis Bruno
Richard Ostrovsky

FLUTE

Laura Conwesser,
Principal
Keith Bonner
Diva Goodfriend-
Koven, *Piccolo*

OBOE

Alexandra Knoll,
Principal
Julia DeRosa
Erin Gustafson,
English Horn

CLARINET

Todd Palmer,
Principal
Benjamin Baron
Eric Weidman, *Bass*
Clarinet
Amalie Wyrick-Flax

SAXOPHONE

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Joseph Goldberg,
*Alto**
Daniel Block, *Tenor*
Ricardo Pascal, *Tenor**
Jay Brandford,
Baritone

BASSOON

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Principal
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HORN

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Rachel Drehmann,
Assistant

TRUMPET

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Principal
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Thomas Hoyt
Matthew Gasiorowski
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Brian Pareschi
Alphonso Horne*
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Principal
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Principal

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ASO'S UPCOMING 2022 PERFORMANCES

American Masters

Sunday, June 5, 2022 at 8:00 PM

Jazz at Lincoln Center

The ASO celebrates a trio of living American Pulitzer Prize-winning composers including Melinda Wagner and two of her mentors, Richard Wernick and Shulamit Ran.

The program's highlight is the world premiere of Roberto Sierra's newly commissioned Concerto for Electric Violin, which presents a mixture of Sierra's Latin-influenced ideas and modern compositional techniques through the voice of the electric violin, performed by the renowned electric violinist Tracy Silverman.

This performance is being offered for free as a gift to the City of New York. **Tickets will be available starting Thursday, May 5, 2022. Processing fees will apply.**

Taneyev's At the Reading of a Psalm

Friday, July 15, 2022 at 8:00 PM

Stern Auditorium / Perelman Stage at Carnegie Hall

The ASO performs the U.S. Premiere of Sergei Taneyev's final work, *At the Reading of a Psalm*. Conceived as a massive statement of Russian Orthodox faith at the onset of WWI, this large-scale cantata for full orchestra, double chorus, and vocal soloists showcases the dramatic effect of Taneyev's contrapuntal mastery.

Tickets are now available for purchase at carnegiehall.org, by calling CarnegieCharge at 212.247.7800, or visiting the box office at 57th St & 7th Ave.