

Brahms & 'Big Sur'

SCHERMERHORN SYMPHONY CENTER

LAURA TURNER CONCERT HALL

March 18, 2010, at 7 p.m.

March 19 & 20, 2010, at 8 p.m.

Nashville Symphony

Carlos Kalmar, *conductor*

Tracy Silverman, *electric violin*

JOHANNES BRAHMS

Symphony No. 3 in F major, Op. 90

Allegro con brio

Andante

Poco allegretto

Allegro

intermission

JOHN ADAMS

The Dharma at Big Sur

A New Day

Sri Moonshine

Tracy Silverman, *electric violin*

ALBERTO GINASTERA

Four Dances from *Estancia*

The Land Workers

Wheat Dance

The Cattlemen

Final Dance (Malambo)

JOHANNES BRAHMS

Born on May 7, 1833, in Hamburg, Germany; died on April 3, 1897, in Vienna

Symphony No. 3 in F major, Op. 90

Brahms composed his Symphony No. 3 between 1882 and the summer of 1883. Hans Richter led the Vienna Philharmonic in its premiere on December 2, 1883, in Vienna. Brahms later revised the score lightly, publishing it in 1884. The Nashville Symphony's first performance of the work took place on January 15, 1957, with Music Director Guy Taylor.

The Symphony No. 3 is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

estimated length: 33 minutes

As both an artist and a private individual, Brahms was fraught with contradictions. Like Beethoven, he remained a bachelor incapable of attaining domestic stability, no matter how much he craved it. Diffident yet enormously ambitious, he was a starry-eyed youth who managed to bowl Robert Schumann over with his talent, to the point that Schumann anointed him the great hope of the new generation. Yet Brahms was a famous late bloomer who matured over decades into the bear-like, bearded, paternal image that often comes to mind.

Brahms took time to overcome the paralyzing effect of Beethoven's symphonic achievement — what was left to be done in the genre after that? — but he patiently worked toward the breakthrough of his First Symphony, which he unveiled in 1876. Its success emboldened the now middle-aged composer, who went on to produce his Second Symphony with remarkable speed. Following a break of several years (which gave us the Violin Concerto and Second Piano Concerto, along with some marvelous lieder and chamber music), Brahms returned to the symphonic genre with his Third. Despite attempts by the composer's enemies to disrupt the premiere, the work earned an enthusiastic reception.

Yet as the official Brahms canon eventually took shape, the Third came to be regarded as one of the most elusive of all his compositions, rich in subtleties and paradoxes — the true connoisseur's Brahms. Critic Eduard Hanslick, an important advocate of the composer's in these years, aptly observed that “many music lovers will prefer the titanic force of the First Symphony; others, the untroubled charm of the Second. But the Third strikes me as being artistically the most nearly perfect.”

Ironically, undue emphasis on the “Beethoven problem” by Brahms' contemporaries tended to obscure how truly original was his approach to the symphony. This had happened with the First, which was heard to echo Beethoven's “Ode to Joy,” while the relaxed lyricism of the Second Symphony evoked comparisons with the Pastoral. Similarly, the Third Symphony — even according to its original conductor — was said to share a “heroic” quality with the Eroica, Beethoven's own Third Symphony. Yet for all its moments of surging, dynamic passion, Brahms' Third is remarkably *anti*-heroic. Its sound world is saturated with deliciously unexpected moments of inward-looking intimacy. More fundamentally, the Third subverts the ultimate “heroic” paradigm of an aggressively victorious conclusion. That each of the movements ends quietly only emphasizes the novelty of its ethereal closure, which predates the famously subdued endings of Tchaikovsky's Pathétique and Mahler's Fourth and Ninth Symphonies.

The opening ranks among the most striking in the literature, with three sustained chords that lead right into the first theme proper, launching what sounds like an epic journey in fully “heroic” mode. As it happens, the Third is the briefest, most compact of Brahms' four symphonies. Instead of taking a far-ranging journey, it will come full-circle to end with a variant on this gesture. As for those first three ascending chords, they outline a basic figure (F-A-F) that is part of the score's musical DNA. We initially hear the second member of that trio as an A-flat, in fact, which twists the symphony's home key into the minor. This introduces a tension between major and minor — a startling gambit, right at the beginning — that will be worked out through the course of the symphony.

A famous bit of lore holds that Brahms had devised a sort of personal code for his status as a bachelor, the notes F-A-F corresponding to the initials of the phrase “frei aber froh” — “free/unattached but happy.” This was meant as a counterpart to that of his friend, the violinist Joseph Joachim, who himself complained that he was “frei aber einsam” — “free but lonely,” i.e., F-A-E. Brahms scholars have debunked the validity of this particular association, but, in purely musical terms, the F-A-F motif does serve as a significant unifying element. Listen, for example, to how it is immediately repeated *beneath* the official opening theme in the violins. This ascending gesture tends to recur without change — though usually deeply embedded within other events — while Brahms applies his genius for transformation and recombination to the rest of the thematic material.

The sweeping first theme is more verifiably connected to a personal element: Brahms' memories of Schumann. Here, the reference is to the grand opening theme of the latter's Rhenish Symphony (which the Nashville Symphony performed earlier this season). On one level, the Third weaves a kind of homage to Brahms' former mentor into its language, but the music is unmistakably Brahmsian. His signature style shapes every parameter, from the imaginative juxtaposition of ideas throughout to the rhythmic contours of his writing. The same holds for the fertile lyricism of the Third, among the most exquisitely tuneful of Brahms' works. Savor, for example, the exquisite grace of the second theme (heard after a sly reference to Wagner's Venusberg music from *Tannhäuser*), which is initially sung by clarinet and bassoon. This undergoes some surprising transformations — even stealing the more passionate character of the first theme — before the movement winds down to a subdued close.

The two middle movements reinforce the wistful, autumnal character often associated with the Third. This is especially apparent in Brahms' exquisitely tinted orchestration. The Andante, which unfolds in a modified sonata form, brings the earlier clarinet-bassoon combination to the fore. Together, they present the chorale-like main theme, as well as the second theme, which “disappears” but is brought back later in the final movement. In lieu of a scherzo, Brahms writes a characterful intermezzo (in C minor to the Andante's C major) whose chief melody literally breathes, alternately inhaling and exhaling its sighs. New rhythmic figures flicker through the intervening middle section.

The symphony's major-minor dichotomy frames the extraordinary shape of the closing Allegro movement, which begins in F minor, with a mysteriously winding theme given by the strings in unison (a cousin to the opening of the finale to Brahms' Second Symphony). The suppressed quality here contrasts with the violent outbursts that follow, but Brahms continually implies new connections and links between the various musical ideas. Eventually, the second theme from the Andante reappears, preparing the way for a return to the beginning in the highly original coda. In fact, it's possible to parse the Third as a single “super-movement” made of four large sections. Brahms swerves back to F major and prepares for the recall of the final measures. With a sense of inevitability that doesn't resort to the ham-fisted rhetoric of a Big Statement, the symphony's opening theme lands into place and gently spirals downward through the strings.

JOHN ADAMS

Born on February 15, 1947, in Worcester, Massachusetts; currently lives in Berkeley, California

The Dharma at Big Sur for Electric Violin and Orchestra

Adams composed *The Dharma at Big Sur* in 2003. Tracy Silverman was the soloist in the world premiere, with Esa-Pekka Salonen conducting the Los Angeles Philharmonic in the inaugural concert of Walt Disney Concert Hall on October 24, 2003. These performances mark the Nashville premiere.

In addition to solo amplified violin, the score calls for piccolo, 2 bass clarinets, 4 horns, 3 trumpets, 3 trombones (3rd is contrabass trombone), tuba, timpani, chimes, almglocken, 4 small gongs, 10 tuned low gongs, triangle, crotales, glockenspiel, marimba, vibraphone, xylophone, 2 keyboard samplers, piano, 2 harps and strings.

estimated length: 27 minutes

Following his small-town New England upbringing and education at Harvard, John Adams decided to forsake the East Coast music establishment and head West, to San Francisco, in the early 1970s. He immediately took to the Bay Area's Shangri-La of experimentalism, where, unfettered by the constraints of academic fashion, he felt encouraged to find his voice as a composer. With *The Dharma at Big Sur* from 2003

— written decades after he had first fallen in love with the West Coast — Adams came to terms with the profound transformation stimulated by this move. According to his long-term operatic collaborator Peter Sellars, this is the composer’s “first complete *California* piece, where the final traces of the East Coast are gone,” and represents “the open road in California: artistically, spiritually, socially.”

What spurred Adams to reflect on the meaning of this transition was an orchestral commission to celebrate the opening of Disney Concert Hall in Los Angeles. The composer found that the exhilarating architectural design by Frank Gehry and the resplendent acoustics “embodied a watershed moment in the history of West Coast culture.” Initially, he intended an ambient orchestral piece that would include passages from Jack Kerouac “evoking my own sense of liberation and excitement” on reaching such dramatic coastal vistas as Big Sur. But Adams’ encounter with the unique sound of Tracy Silverman’s six-string electric violin at a jazz club inspired him to construct a concerto for that instrument.

Jack Kerouac remains present, however, in the title — a conflation of his books *The Dharma Bums* and *Big Sur* — as well as in Adams’ association of Kerouac’s prose rhythms with the style of Silverman’s playing. Other guiding presences include the California maverick composers Lou Harrison and Terry Riley, both of whom, like Kerouac, have looked toward Asian culture to expand their artistic vocabularies. Just as Harrison and Riley had drawn on non-Western ideas from Indonesia and India, Adams listened to how music is made in these cultures, as well as to the playing of Kayhan Kalhor, the Iranian virtuoso on the *kamancheh* (bowed spike fiddle).

Adams became especially interested in departing from the rigorously defined tuning system of equal temperament. (This system, which is the norm in Western classical music, divides the notes of a chromatic scale into 12 evenly spaced pitches.) He chose to focus instead on expression where “the real meaning of the music is *in between the notes*.” Thus his concerto calls for “just” intonation from the soloist — a tuning where the intervals between notes are unconventional. (His original plan to have the entire ensemble play this way proved impossible in practical terms.)

Adams synthesized all of these impressions — musical, technical, literary, spiritual — to forge the unique language at the heart of *The Dharma at Big Sur*. The concerto is divided into two parts. “A New Day,” which is dedicated to Lou Harrison, is slow and meditative, with an orchestral drone established in the very first bars. From this the violin rises up in rhapsodies that seem to soar free of meter. Adams’ use of modal variations on B major (which reflect his “just” tuning) is emphasized by the role of the soloist, who dominates with a linear, endlessly unspooling melody. Much of the concerto’s magic also comes from Adams’ superb orchestral ear. Here he deploys his ensemble to mimic the shimmering sonority, for example, of a Javanese gamelan, and he omits almost all of the woodwinds on account of the harmonic blending and smoothing out they would unavoidably bring to the texture.

Toward the end of “A New Day,” the orchestra pushes forward with a passage of bell-like resonances, and we suddenly become aware of a more definite pulse. Part two, “Sri Moonshine,” takes wing with a jazzy, rhythmically shaped line in the violin. Adams’ title refers to the Indian flavor inspired by Terry Riley, its dedicatee: As in a classical Indian raga, the slow introduction has given way to a faster section in which the meter is now clearly felt.

One of the marvels of the entire concerto is the illusion of improvisation Adams achieves, when in fact he had to plan each detail with utmost care — in part to cope with the challenge of balancing the ensemble with his genre-defying use of electric violin. Adams takes full advantage of the extended range on Silverman’s six-string violin, plunging deep below to cello-like notes and rising aloft, as Adams aptly puts it, “like a seagull moving in a windstorm.” Gongs and brass overlap in waves, building a feeling of immense space, and the music looks beyond the horizon toward its vibrant resting place. There Adams leaves us, as he expresses it in a transcendent pun, “on one enormous, ecstatic expression of ‘just B.’ ”

ALBERTO GINASTERA

Born on April 11, 1916, in Buenos Aires, Argentina; died on June 25, 1983, in Geneva, Switzerland

Estancia: Four Dances, Op. 8a

Ginastera composed the ballet *Estancia* in 1941. He soon adapted four of its episodes into a compact orchestral suite, which was given its premiere by the Teatro Colón Orchestra under Ferruccio Calusio in Buenos Aires on December 5, 1943. The Nashville Symphony's first performance took place on October 7 & 8, 1974, with Music Director Thor Johnson.

The score calls for 2 piccolos, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, snare drum, tenor drum, bass drum, triangle, tambourine, cymbals, castanets, tam-tam, xylophone, piano and strings

estimated length: 12 minutes

When he wrote this music, Alberto Ginastera was just at the beginning of a career that would bring him international renown for his innovative synthesis of modernism with national, folkloric elements. The composer himself used to divide his career into three periods that culminated in a phase of “neo-expressionism,” the longest of the three, which lasted until his death. *Estancia* (“Ranch”) dates from the first, when he was focusing on the musical traditions of his native Argentina.

Ginastera had already made a splash as a conservatory student with his early ballet *Panambí*, which explored Amerindian musical heritage. The piece impressed Lincoln Kirstein, who had teamed up with choreographer George Balanchine to found the American Ballet Caravan (one of the forerunners of what eventually became New York City Ballet). The company made a tour of South America in 1941, at which Kirstein met Ginastera and commissioned him to write a new ballet score, asking for a scenario based on “Argentine country life.”

The 25-year-old Ginastera turned to the 19th-century epic *Martín Fierro* by Argentine poet José Hernández to devise *Estancia*'s scenario. The one-act ballet celebrates the vitality of the Argentine *gaucho* life on the grassy plains, or *pampas*, during the course of a single day. Its simple action centers around a city boy who falls in love with the pretty daughter of a cattle ranch owner. But he has to get past her initial rejection and wins the girl by proving that he can best the cowboys at their own macho game.

The American Ballet Caravan was dissolved before *Estancia* could be staged. To salvage what he could for the time being, Ginastera prepared a shorter suite of four dances from the original half-hour score. Its triumphant premiere in Buenos Aires in 1943 secured the composer's fame, although the full ballet wouldn't be performed until 1952. These four dances from *Estancia* have since become Ginastera's best-known music in the concert hall. (Rock fans in the early 1970s encountered Emerson, Lake & Palmer's adaptation of Ginastera's 1961 First Piano Concerto on the *Brain Salad Surgery* album.)

The first dance, *Los trabajadores agrícolas* (“The Land Workers”), is set to thrillingly vibrant rhythms that convey the strength of those working the field. Ginastera adds variety to the dance's repeated rhythmic patterns through his boldly colorful orchestration and majestically clashing harmonies. The ensuing *Danza del trigo* (“Wheat Dance”) is, by contrast, almost impressionistic in its ecstatic, sun-kissed homage to the shimmering horizons of the *pampas*. *Los peones de hacienda* (“The Cattlemen”) thunders with even more muscular energy than the first dance. Ginastera pairs percussion and brass to evoke a sense of raw, elemental power.

As its name suggests, *Danza final* (“Final Dance”) is taken from the ballet's concluding number, in which the city boy engages in a traditional dancing tournament (the *malambo*) and outdoes the *gauchos*. The orchestra passes the obsessive *malambo* rhythm back and forth with increasingly fevered frenzy. Ginastera uses

a kaleidoscopic array of percussion to heighten the excitement, while the trumpets get the workout of a season. Caution: This finale will unleash an irresistible urge to dance.

—Thomas May is the program annotator for the Nashville Symphony and writes regularly about music and theater. His books include *Decoding Wagner* and *The John Adams Reader*.

ARTIST BIOS

CARLOS KALMAR, *conductor*

Carlos Kalmar was appointed Music Director of the Oregon Symphony Orchestra in 2003; in April 2008, his contract was extended until 2013. He is also Music Director of the Grant Park Music Festival in Chicago. During his career, he has been Music Director of the Hamburg Symphony, Stuttgart Philharmonic, Vienna's Tonkünstler-Orchester and the Anhaltisches Theater in Dessau, Germany.

Upcoming appearances include reengagements with the Baltimore Symphony, Dallas Symphony, St. Louis Symphony, Cincinnati Symphony, Vancouver Symphony, the Lahti Symphony Orchestra in Finland, the Orquesta Nacional de España in Madrid, and the Czech Philharmonic, as well as concerts with San Francisco Symphony and the City of Birmingham Orchestra in the U.K. Kalmar's recent guest-conducting engagements in North America have included subscription concerts with the Philadelphia Orchestra, Los Angeles Philharmonic, Houston Symphony, Milwaukee Symphony, New World Symphony, Minnesota Orchestra and the National Arts Centre Orchestra in Ottawa. His international conducting appearances have included the Prague Symphony, Royal Scottish National Orchestra, Berlin Radio Symphony, the Orchestra della Toscana of Florence, the Bournemouth Symphony, the Hamburg State Opera, the BBC National Orchestra of Wales, the Residentie Orchestra in The Hague, the Vienna State Opera, the Yomiuri Nippon Symphony Orchestra in Tokyo, the Flemish Radio Orchestra/Brussels Philharmonic and the Zurich Opera.

Kalmar's most recent recordings on the Cedille label include two 2008 releases with the Grant Park Orchestra: one of works by Pulitzer Prize-winning composer Aaron Jay Kernis, and one featuring the world-renowned mezzo-soprano Jennifer Larmore. Other highly acclaimed releases include his 2006 recording of the Szymanowski, Martinů and Bartók Violin Concertos with the Grant Park Orchestra and Jennifer Koh; his 2003 recording of the Joachim and Brahms Violin Concertos featuring Rachel Barton and the Chicago Symphony; and 2002's *American Works for Organ and Orchestra* featuring David Schrader and the Grant Park Orchestra.

Kalmar was born in Uruguay to Austrian parents. He began studying violin at age 6, and at age 15 his musical development led him to the Vienna Academy of Music, where he studied conducting with Karl Oesterreicher. He resides in Portland, Oregon, and Vienna, Austria.

TRACY SILVERMAN, *electric violin*

Tracy Silverman has performed and recorded with a virtual who's-who in the rock, pop, new music and jazz fields, and is a leading figure in the admittedly small field of electric violinists. Known both in the concert hall and in clubs, he has developed an instantly recognizable sound on his instrument. His 1999 self-produced release *Trip to the Sun* has become a cult favorite, which *Billboard* magazine pronounced "the most adventurous Windham Hill album ever."

Pulitzer Prize-winning composer John Adams wrote his electric violin concerto, *The Dharma at Big Sur*, expressly for Silverman, calling it "the closest thing to a genuine collaboration I've ever done with a performer." Silverman performed it with the L.A. Philharmonic under Esa-Pekka Salonen for the gala opening of the orchestra's Frank Gehry-designed Walt Disney Concert Hall. Since then, he has performed *Dharma* with the BBC Symphony Orchestra in Royal Albert Hall; with the Cabrillo Festival Orchestra in Santa Cruz, Calif.; and again with the L.A. Philharmonic at Lincoln Center's Avery Fisher Hall in New York City. A recording of the work was released in September 2006 featuring Silverman with the BBC Symphony Orchestra, Adams conducting.

Silverman was first violinist with the Turtle Island String Quartet and has been featured as a violinist and record producer on *CBS News Sunday Morning* with Charles Osgood. He produced and appears on Jim Brickman's hit CDs *Simple Things* and *Love Songs and Lullabies*, and he has also appeared on two of Brickman's popular PBS specials. An international touring artist, in 1999 he was named artist-in-residence by the city of Hamburg, Germany, and is a frequent concert attraction in Brazil. Of Silverman's playing, the *Rhein-Zeitung* wrote, "...technically brilliant to the fingertips, but overthrowing all the usual preconceived ideas."

Silverman has toured the U.S. with Jim Brickman and with the Windham Hill Winter Solstice Tour, and he has toured internationally with The Terry Riley Vigil Band, Caito Marcondes and in solo concerts and various collaborations. He lives with his wife and four children in Nashville, Tennessee. To learn more about his current activities, visit www.TracySilverman.com.

IV. SPECIAL

Jazz at Lincoln Center Orchestra with Wynton Marsalis

Schermerhorn Symphony Center
Laura Turner Concert Hall
March 26, 2010, at 8 p.m.

Nashville Symphony Presents
Jazz at Lincoln Center Orchestra
with Wynton Marsalis

Wynton Marsalis, *trumpet*
Sean Jones, *trumpet*
Marcus Printup, *trumpet*
Ryan Kisor, *trumpet*
Chris Crenshaw, *trombone*
Vincent Gardner, *trombone*
Elliot Mason, *trombone*
Victor Goines, *saxophone/clarinet*
Ted Nash, *saxophone/clarinet/flute*
Walter Blanding, *saxophone/clarinet*
Sherman Irby, *saxophone/clarinet*
Joe Temperley, *saxophone/clarinet*
Carlos Henriquez, *bass*
Ali Jackson, *drums*
Dan Nimmer, *piano*

Brooks Brothers is the official clothier of the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

Selections to be announced from the stage.

ARTIST BIOS

WYNTON MARSALIS, *music director*

As a jazz musician, trumpeter, composer, bandleader, advocate for the arts and educator, Wynton Marsalis has helped propel jazz to the forefront of American culture. In 1997, he became the first jazz artist to be awarded the Pulitzer Prize in music for his work *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. He has served as the organization's artistic director, as well as music director of the Jazz at Lincoln Center Orchestra since its inception.

In 1982, Marsalis made his recording debut as a leader, and since then he has produced a catalogue of more than 40 recordings for Columbia Jazz and Sony Classical, which have won him a total of nine GRAMMY® Awards. In 1983, he became the first and only artist to win both classical and jazz GRAMMY® Awards in one year, a feat he repeated in 1984.

Not content to focus solely on his musicianship, Marsalis has devoted equal time to developing his compositional skills. Embraced by the dance community, he has received commissions to create major compositions for Garth Fagan Dance, Peter Martins at the New York City Ballet, Twyla Tharp for the American Ballet Theatre, and Judith Jamison at the Alvin Ailey American Dance Theatre.

Marsalis' commitment to improving lives through music and his contributions to the arts paint a portrait of his character and humanity. He is internationally respected as a teacher and as a spokesman for music education, having received honorary degrees from 29 leading academic institutions. In 2001, United Nations Secretary General Kofi Annan proclaimed Marsalis an international ambassador of goodwill by appointing him a United Nations Messenger of Peace. He also has been awarded the Congressional Horizon Award, the French Grand Prix du Disque, the Louis Armstrong Memorial Medal and the Netherlands' Edison Award, among others.

Through his leadership of Jazz at Lincoln Center, Marsalis continues to spread the spirit of swing and raise awareness of jazz in the consciousness of the American public and the world.

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. 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.

Education is a major part of Jazz at Lincoln Center's mission, and its educational activities are coordinated with Jazz at Lincoln Center Orchestra's concert and tour programming. These programs, many of which feature Jazz at Lincoln Center Orchestra members, include the celebrated Jazz for Young PeopleSM family concert series, the *Essentially Ellington* High School Jazz Band Competition & Festival, the Jazz for Young PeopleSM curriculum, educational residencies, and workshops and concerts for students and adults worldwide. Jazz at Lincoln Center educational programs reach more than 110,000 students, teachers and audience members.

The weekly series *Jazz at Lincoln Center Radio* is distributed by the WFMT Radio Networks and is the winner of a 1997 Peabody Award. Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra spends more than a third of the year on tour. The big band 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, Billy Strayhorn, Dizzy Gillespie, Benny Goodman, Charles Mingus, Sy Oliver, Oliver Nelson and many others.

Over the last few years, the Jazz at Lincoln Center Orchestra has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic; the Russian National Orchestra; the Berlin Philharmonic Orchestra; the Boston, Chicago and London Symphony Orchestras; the

Orquestra Experimental de Repertório in São Paolo, Brazil; and others. Additionally, the orchestra has been featured in education and performance residencies worldwide.

To date, 12 recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released and internationally distributed.