





## AS WE PREPARED

to celebrate the Lied Center's 25th anniversary throughout the 2018–2019 season, our goal was to create an indelible sense of community. It was decided that an anchor of this milestone season would be the debut of a new work. To avoid commissioning a piece that would be mostly forgotten after its premiere, we found inspiration in KU basketball. For the vast network of Kansas Jayhawks worldwide, there is a singular reverence for the sport. ESPN analyst Jay Bilas observed, "If you love basketball; if you love and respect the history of the game, every road leads back to Lawrence, Kansas."

As a member of the Jazz at Lincoln Center family since 2000, I knew many members of the JLCO loved hoops, was aware of David Stern's service on the board, and had heard Wynton philosophize

about the parallels between jazz and basketball. So, in 2015, we pitched the idea of commissioning each member of the JLCO to compose a movement in a collective suite honoring 15 KU basketball luminaries. Wynton and JALC's Concerts & Touring team agreed to pursue what would eventually become *Rock Chalk Suite*.

Our work within the KU community then began in earnest. Through extremely heated discussions, an advisory committee established a list of over 60 KU basketball luminaries before paring it down to 15. We then worked to engage individual sponsors for each of the 15 movements. The net proceeds of the commission would go towards our Expanding Performing Arts Access initiative, an endowed fund that enables all 10,000 Lawrence Public School students to annually attend an age-specific performance for free. There was no precedent for a project of this nature, and the combination of the JLCO and Kansas basketball proved to be compelling to our community. We promised each sponsor one thing: the JLCO would approach this project with the deepest sense of integrity.

The JLCO's residency at the Lied Center took place October 9–11 in 2018 and included two Jazz for Young People



“Who is Thelonious Monk?” programs for all 3000 middle-schoolers in the Lawrence district the morning before the premiere. Later that day, members of the JLCO visited historic Phog Allen Fieldhouse and were greeted by KU’s head coach (and Naismith Memorial Basketball Hall of Fame member) Bill Self and his staff. Even KU alum and NBA champion Wayne Simien greeted the musicians and was very curious and collegial. Coach Self allowed the orchestra members to shoot some baskets on the historic court, and after the shoot-around the musicians examined Dr. James Naismith’s typed “13 Original Rules of Basket Ball.” It was a particularly powerful moment for Chris Crenshaw, who composed “The Y’s Guy” for Dr. Naismith and used a 13-bar form as part of his composition.

That evening, the JLCO met with commission sponsors, honorees, and their families. Over and over again, commission sponsors and associates of the honorees would remark how impressed they were with the intense research each JLCO member conducted on their respective KU legend. The seriousness of intent was felt by all, and the JLCO was now officially part of our community, even before anyone beyond the band had heard one note of the new work. These very personal,

communal interactions perfectly set the stage for the world premiere of *Rock Chalk Suite* the next night.

The October 11 performance kicked off with the Voice of the Jayhawks, Brian Hanni, introducing each member of the JLCO as if he were announcing the starting lineup before a game at Allen Fieldhouse. The feeling in the house was electric. As each composer introduced their movement, the audience co-signed as key statistics and seminal moments in Kansas basketball history were mentioned. The diversity and sophistication of the music itself left the audience mesmerized. Victor Goines surprised everyone at the conclusion of the performance by including KU’s fight song in his composition “The Shot,” which honors Mario Chalmers. It proved to be the perfect celebratory ending to the evening.

Directly following the concert, we agreed that *Rock Chalk Suite* had to be properly recorded. There was no question that this artistic content would have a profound and lasting impact on our community. Jazz at Lincoln Center was now firmly etched into the mythology of this town and the University of Kansas.



night, KU beat #5 ranked Tennessee in overtime to win the tournament.

Finally, in April of 2019, we recorded *Rock Chalk Suite*. Wynton graciously invited the supporters of the commission to attend the historic sessions in NYC. Jazz at Lincoln Center's amazing hospitality made the entire Kansas contingent feel like we were attending a family reunion.

Over the next few months, our two institutions worked diligently to carve out some time in the JLCO's hectic schedule for recording *Rock Chalk Suite* in the House of Swing, Frederick P. Rose Hall.

In the meantime, Wynton addressed KU's men's basketball team during their visit to New York for the NIT Season Tip-Off. On Thanksgiving morning, November 22, 2018, Wynton delivered a fiery talk elaborating upon the concepts of energy and breathing; the value of listening; the art of conscious repetition; the power of the collective; the supremacy of the invisible; respecting and embracing your opposition; and, finally, the transcendence of love. It was fantastic and profound. The next

Wynton set the tone at the top of the first rehearsal when he welcomed everyone to the House of Swing. He also encouraged us to attend shows at Dizzy's Club, which hosted groups led by Elliot Mason and Sherman Irby on consecutive nights. KU luminary and 10-year NBA veteran Walt Wesley and his wife Denise were in town and were particularly moved by the fact that Mason fought through illness to ensure his movement—"Walt's Waltz"—was recorded well. At Dizzy's, Irby performed a one-of-a-kind arrangement of "Sweet Georgia Brown" that brought all-time great Lynette Woodard and her family to tears. The first female ever to be invited to join the Harlem Globetrotters, Woodard had heard this tune a million times—but never quite like this.



On Saturday, April 13, the last day of the recording session, Woodard and Wesley spoke on behalf of the Kansas contingent and expressed their deepest gratitude for this once-in-a-lifetime experience. There is no question that this project, built upon the foundation of great jazz music, has created a stronger sense of community in Kansas, in NYC, and for all of Jayhawk nation. We are truly grateful to Wynton and the entire Jazz at Lincoln Center family for their remarkable collaboration. Rock Chalk!

**—DEREK KWAN**

*Executive Director, Lied Center of Kansas*



Learn the stories behind the songs  
from the JLCO's composers at  
[jazz.org/rockchalkstories](https://jazz.org/rockchalkstories)

## 1. THE Y'S GUY (4:18)

*for James Naismith*

**Composed by** Chris Crenshaw

**Solos:** Dan Nimmer (piano),

Wynton Marsalis (trumpet),

Chris Crenshaw (trombone)

## 2. JO JO'S MOJO (3:59)

*for Jo Jo White*

**Composed by** Marcus Printup

**Solos:** Charles Gould (drums),

Elliot Mason (trombone), Ted Nash (alto

saxophone), Chris Crenshaw (trombone),

Marcus Printup (trumpet)

## 3. PHOG ALLEN (3:55)

*for Phog Allen*

**Composed by** Ted Nash

**Solo:** Camille Thurman (tenor saxophone)

## 4. THE FIRST LADY: LYRICAL LYNETTE (4:17)

*for Lynette Woodard*

**Composed by** Wynton Marsalis

**Solos:** Sherman Irby (alto saxophone),

Ted Nash (flute), Ryan Kisor (trumpet),

Dan Nimmer (piano)

## 5. C. B.'S THEME (4:16)

*for Charlie B. Black*

**Composed by** Dan Nimmer

**Arranged by** Carlos Henriquez

**Solo:** Dan Nimmer (piano)

## 6. D(EFENSE)-UP: THE UNTOLD STORY OF DARNELL VALENTINE (3:55)

*for Darnell Valentine*

**Composed by** Victor Goines

**Solos:** Charles Gould (drums), Wynton Marsalis

(trumpet), Victor Goines (tenor saxophone),

Sherman Irby (alto saxophone)

## 7. THE TRUTH (4:10)

*for Paul Pierce*

**Composed by** Sherman Irby

**Solos:** Ryan Kisor (trumpet), Chris Crenshaw

(vocals), Paul Nedzela (baritone saxophone),

Vincent Gardner (trombone)

## 8. WALT'S WALTZ (4:59)

*for Walt Wesley*

**Composed by** Elliot Mason

**Arranged by** Carlos Henriquez

**Solos:** Ted Nash (alto saxophone),

Elliot Mason (trombone), Victor Goines

(clarinet), Paul Nedzela (baritone saxophone)



## **9. MIRACLES (3:51)**

*for Danny Manning*

**Composed by** Vincent Gardner

**Solos:** Ted Nash (soprano saxophone),  
Charles Gould (drums)

## **10. THIRD QUARTER (4:49)**

*for Nick Collison*

**Composed by** Paul Nedzela

**Arranged by** Chris Crenshaw

**Solos:** Carlos Henriquez (bass),  
Vincent Gardner (trombone)

## **11. PASSING GAME (3:34)**

*for Bill Hougland*

**Composed by** Kenny Rampton

**Solos:** Kenny Rampton (trumpet), Victor Goines  
(tenor saxophone), Ted Nash (alto saxophone),  
Elliot Mason (trombone), Charles Gould (drums)

## **12. I CRY BEFORE MY COUNTRY, I LEAP ACROSS ITS SEAS (3:58)**

*for Wilt Chamberlain*

**Composed by** Wynton Marsalis

**Solos:** Sherman Irby (alto saxophone),  
Kenny Rampton (trumpet), Marcus Printup  
(trumpet), Wynton Marsalis (trumpet)

## **13. WIGGINS IN 6/8 (4:25)**

*for Andrew Wiggins*

**Composed by** Carlos Henriquez

**Solos:** Paul Nedzela (baritone saxophone),  
Dan Nimmer (piano)

## **14. THE PONDEROUS PACHYDERM OF THE PLANKS (4:19)**

*for Clyde Lovellette*

**Composed by** Sherman Irby

**Solos:** Carlos Henriquez (bass),  
Chris Crenshaw (trombone), Elliot Mason  
(trombone), Vincent Gardner (trombone)

## **15. THE SHOT for Mario Chalmers I'M A JAYHAWK (THE KU FIGHT SONG) (4:59)**

**"The Shot"**

**Composed by** Victor Goines

**Solos:** Sherman Irby (alto saxophone),  
Wynton Marsalis (trumpet), Ted Nash  
(alto saxophone), Chris Crenshaw (trombone),  
Marcus Printup (trumpet), Camille Thurman  
(tenor saxophone), Kenny Rampton (trumpet),  
Sam Chess (trombone), Ryan Kisor (trumpet),  
Vincent Gardner (trombone)

**"I'm a Jayhawk (The KU Fight Song)"**

MPL Music Publishing Inc. OBO Edwin H. Morris  
& Co. (ASCAP)

**Composed by** George "Dumpy" Bowles

# THE JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

*2018–19 Concert Season*

## REEDS

**Sherman Irby** — alto and soprano saxophones, flute, clarinet

**Ted Nash** — alto and soprano saxophones, flute, clarinet, piccolo

**Victor Goines** — tenor and soprano saxophones, Bb and bass clarinets, tambourine

**Walter Blanding** — tenor saxophone<sup>†</sup>

**\*Camille Thurman** — tenor and soprano saxophones, clarinet

**Paul Nedzela** — baritone and soprano saxophones, bass clarinet

## TRUMPETS

**\*Ryan Kisor**

**Kenny Rampton**

**Marcus Printup**

**Wynton Marsalis**

## TROMBONES

**Vincent Gardner**

**Chris Crenshaw** (additional vocals, track 7)

**Elliot Mason** (tracks 1–8, 10–14)

**\*Sam Chess** (tracks 9 and 15)

## RHYTHM SECTION

**Dan Nimmer** — piano

**Carlos Henriquez** — bass

**\*Charles Goold** — drums

**\*Taurien “TJ” Reddick** — percussion

*\*Indicates substitute orchestra member*

*†Did not perform on this recording*

# EXECUTIVE PRODUCER WYNTON MARSALIS

**CO-PRODUCERS** The Lied Center of Kansas under the direction of Derek Kwan; Todd Whitelock

*Recorded on April 11–13, 2019 at Jazz at Lincoln Center's Frederick P. Rose Hall.*

## **Front of House Engineer**

David Robinson

## **Recording Engineers**

Todd Whitelock and Rob Macomber

## **ProTools Engineer**

Josh Welshman

## **Assistant Engineer**

Michael Hickey

## **ProTools Editor**

Gloria Kaba

## **Mixing Engineer**

Todd Whitelock at Amplified Art and Sound

## **Production Assistant**

Wes Whitelock

## **Stage Hands**

David Gibson, Alan Sheehy,  
Wayne Roelle, Mark Fiore,  
Shannan Sukhu, and Michael Conrader

## **Mastering Engineer**

Mark Wilder at Battery Studios, NYC 2020

## **Label Head and A&R**

Gabrielle Armand

## **Label Manager**

Aaron Bisman

## **Assistant Label Manager**

Jake Cohen

## **Product Manager**

Madeleine Cuddy

## **Marketing Manager**

Nicole Morales

## **Product and Marketing Assistant**

Benjamin Korman

## **Director of PR and External Communications**

Zooey T. Jones

## **Public Relations Manager**

Madelyn Gardner

## **Art Direction**

Brian Welesko

## **Design and Illustration**

Iris Dai

## **Legal**

Daphnée Saget Woodley, Wesley Friedman,  
and Allison Job

## **Music Administration**

Kay Wolff and Christianna English

## **Audio Archivist**

Benjamin Carbone

## **Music Copyists**

Jonathan Kelly and Michael Sailors

## **Concert Programming**

Jason Olaine and Georgina Javor

## **Concert Line Producer**

Justin Bias

## **Photography**

Shulamit Seidler-Feller

## **Liner Notes**

Derek Kwan

# MOVEMENT SPONSORS

**1. James Naismith**

David Booth

**2. Jo Jo White**

Scott & Linda Robinson and  
Chris & Jane Fevurly

**3. Phog Allen**

John & Rosy Elmore

**4. Lynette Woodard**

In honor of Renate Mai-Dalton,  
Venkat & Neeli Bendapudi

**5. Charlie B. Black**

Cathy L. Daicoff

**6. Darnell Valentine**

Steve & Chris Edmonds

**7. Paul Pierce**

Cathy Reinhardt

**8. Walt Wesley**

Roland & Joanne Hurst

**9. Danny Manning**

Danny & Julie Manning

**10. Nick Collison**

Catherine Holland

**11. Bill Houglund**

Brad & Linda Sanders

**12. Wilt Chamberlain**

Beverly Smith Billings

**13. Andrew Wiggins**

Jeff & Mary Weinberg

**14. Clyde Lovellette**

Jon & Vicki Jamison

**15. Mario Chalmers**

Miles & Paula Schnaer







World Premiere (October 11, 2018) performance sponsors:  
The World Company/The Dolph Simons Family Fund.

Lied Center of Kansas Expanding Performing Arts Access  
lead gifts were provided by The Dolph Simons Family  
Fund, Ethel and Raymond Rice Foundation and Kent  
and Donna Saylor.

Support for Blue Engine Records is provided in  
part by the Arnhold Family, Jay Pritzker Foundation,  
Dalio Foundation, and Boulé Foundation.

Additional support is provided by Diana and Joseph  
DiMenna, Robert and Helen Appel, Lisa Schiff,  
Leonard and Louise Riggio, and David and  
Thelma Steward.

A portion of the sales of this recording will support  
Jazz at Lincoln Center education initiatives at the  
Lied Center of Kansas.



The mission of Jazz at Lincoln Center is to entertain,  
enrich, and expand a global community for jazz  
through performance, education, and advocacy.

© & © 2020 Jazz at Lincoln Center, Inc. 3 Columbus Circle, 12th Floor, NYC 10019



[blueenginerecords.org](http://blueenginerecords.org) • [jazz.org](http://jazz.org)