

Commissioned by the Dallas Symphony Orchestra, Jaap Van Zweden, music director.
Composed 2008-2010

Instrumentation:

1 Piccolo
2 Flutes
2 Oboes
(Ob. 2 = English Horn)
2 Clarinets in B^b
1 Bass Clarinet in B^b
2 Bassoons

2 Horns in F
2 Trumpets in C
2 Trombones

5 Percussionists:

African drums, Amadinda, Balinese Reyong, Bonang, Ceng-ceng kopyak, Cimbalom, Crotales, Doumbek, Ewe Set, Forest sounds, Gambang, Gender, Gentorak, Gong, Gong Puluh, Gran Cassa, Jalan Reyong, Javanese Barung, Javanese Gongs, Javanese Peking, Jing, Kajar, Kempur, Kendang Lanang, Kendang Tenganan, Kendang Wadon, Klentong, Lesung, Marimba, Riq, Saron, Shekere, Tenganese Tambour, Vibraphone

Strings

Note: transposing instruments written in C in the score

Pizzicato slurs and staccato (Cello, Contrabass)

These are idiomatic to both Soweto and reggae electric bassists but the technique also works on contrabass and cello. The second note of a slurred pair of notes requires a harder, more percussive application of the finger of the left hand. Guitarists would call this a hammer-on.

The staccato dot asks the player to terminate the note by lifting the left hand finger from the neck. Timing is critical. The left finger taps the string down to the neck and releases immediately - at the exact moment of the right hand pluck. The result should be a very tight and percussive "Bup".

With Grease

This is an expression used by session brass players. It calls for an exaggerated contour to a simple figure. With a combination of slight portamento, vibrato and volume swells the part becomes more slippery and animated. It's a technique for breathing life onto whole notes. In the 1940's the players on the jazz bandstand would have been told to "make it swing".