

the COVID-19 pandemic. Sometimes you'll hear an individual speaking. Sometimes you'll hear complete strangers seemingly in dialogue. Sometimes you'll hear everyone at once and experience the power and strength of these tremendous entrepreneurs. I am so thankful to Kay, April, Garnett, Sabrina, Bruce, KJ, and Keke for trusting us with their stories, and it is our hope that this piece will be able to give something back to them in return, and that this music will encourage our audiences to support small businesses throughout the world."

- Annika K. Socolofsky

For All We Know

"For All We Know" was originally published in 1934 and written by J. Fred Coots and Sam M. Lewis. The version performed by Akropolis is arranged from Nina Simone's performance on her 1959 record, *Nina Simone and Her Friends*. On this track, Simone accompanies her voice on piano with classical-style, contrapuntal music that weaves itself in and out of the music's lyrics, making an arrangement for reed quintet a natural fit. The individual, but blended sounds of the oboe, clarinet, bassoon, and bass clarinet play the role of the piano, while saxophone carries the melody: "But tomorrow may never, never come, for all we know."

Program Notes

Homage to Paradise Valley

Homage to Paradise Valley was commissioned by and composed for Akropolis in 2019, with support from the Chamber Music America Classical Commissioning Program, with generous funding from The Andrew W. Mellon Foundation. Paradise Valley, a now-displaced neighborhood of Detroit, Michigan, became of interest to Jeff Scott after he and Akropolis visited the Charles H. Wright Museum of African American History in Detroit, while Jeff's quintet, Imani Winds, was passing through Detroit on tour. *Homage to Paradise Valley* utilizes Jeff's diverse musical background as a jazz and studio musician in New York City.

Comprised of 4 movements, Jeff Scott provides these notes about each movement:

"1. Black Bottom was a predominantly black neighborhood in Detroit, Michigan. The term has sometimes been used to apply to the entire neighborhood including Paradise Valley, which reached from the Detroit River north to Grand Boulevard. In the early 20th century, African-American residents became concentrated here during the first wave of the Great Migration to northern industrial cities. Informal segregation operated in the city to keep them in this area of older, less expensive housing. The name of the neighborhood is often erroneously believed to be a reference to the African-American community that developed in the 20th century, but it was named during the colonial era by the early French settlers because of its dark, fertile topsoil (known as river bottomlands). Black Bottom/Paradise Valley became known for its African American residents' significant contributions to American music, including Blues, Big Band, and Jazz, from the 1930s to '50s. Black Bottom's substandard housing was eventually cleared and redeveloped for various urban renewal projects, driving the residents out. By the 1960s the neighborhood ceased to exist.

2. Hastings Street ran north-south through Black Bottom and had been a center of Eastern European Jewish settlement before World War I, but by the 1950s, migration transformed the strip into one of Detroit's major

African-American communities of black-owned businesses, social institutions, and nightclubs. Music was the focal point of Hastings Street, with world-famous jazz and blues artists visiting almost daily.

3. From the Bantu language of Swahili, "Roho, Pumzika kwa Amani" (Spirits, Rest Peacefully) is a lullaby. My humble offering to the many souls who came before me, and preserved through the middle passage, decades of slavery, disenfranchising laws, and inequality. I am who I am because of those who stood before me. May their spirits rest peacefully.

4. Orchestra Hall, where the Detroit Symphony Orchestra now performs, closed in 1939, but reopened in 1941 as the Paradise Theater. For 10 years it would then offer the best of African-American musicians from around the country. Duke Ellington opened Christmas week with his big band, admission was 50 cents, and patrons could stay all day. There were 3 shows every day and 4 on weekends. "B" movies were shown between acts. During the glory days of jazz the Paradise Theater saw Ella Fitzgerald, Billy Eckstine, Billie Holiday, and many more. "Paradise Theater Jump" is dedicated to the famed theater and harkens to the up-tempo style of "jump blues," usually played by small groups and featuring saxophone or brass instruments."

One can learn more about this part of Detroit's history by visiting the Detroit Historical Society website at detroithistorical.org.

Maktub

The word "maktub" appears throughout the international best-selling book, *The Alchemist*, by Brazilian Author Paulo Coelho, and is the inspiration for Dutch composer's Willem Jeths' reed quintet composition. "Maktub" is first used in *The Alchemist* by a crystal merchant, who, when giving advice to the book's main character, Santiago, introduces to Santiago the idea of his "personal legend," or Maktub. Maktub means, "it is written," and becomes the subject of Santiago's journey throughout the book to discover his personal legend. *Maktub* is the concert's most meditative composition. Rather than specific images, Jeths paints a landscape in one, through-composed movement that allows the listener to fill in their own images and ideas, considering the meaning of "Maktub" and their own personal

legend. *The Alchemist* asks the timeless and basic question, "are we in control of the events in our lives, or are they written by fate?" In the novel, Santiago encounters circumstances which make it plain to him that the universe is conspiring so that he can achieve his personal legend, but he also makes key choices along the way.

so much more

so much more was Commissioned by the Akropolis Reed Quintet with support from the National Endowment for the Arts, Paul M. Angell Family Foundation, Community Foundation for Southeast Michigan, and Kresge Foundation.

This piece was created in collaboration with filmmaker Xuan, composer Socolofsky, and the members of the Akropolis Reed Quintet. This performance includes audio from small business owners interviewed specifically for this project.

These business owners are:

Kay Willingham of Art in Motion in Detroit, Michigan

April Anderson of Good Cakes and Bakes in Detroit, Michigan

Garnett Archer of Jo's Gallery in Detroit, Michigan

Sabrina Swain of Narrow Way Café and Shop in Detroit, Michigan

Bruce Knudson of Rocking K Farms in Brown County, Kansas

KJ Whitney of Prideful Wellness in Longmont, Colorado

Keke Liu of KekeWigs in Charlotte, North Carolina and Online at Etsy

"Xuan, members of Akropolis, and I collected over 3 hours of interviews from these incredible individuals, but only about 15 minutes of those interviews made it into this 17-minute piece. In spending time with these interviews, I truly fell in love with the people and their stories—even though I'd only met one of them! Picking which excerpts to use and which to leave out of this short piece was downright impossible.

These interviews have been woven together into a musical fabric that highlights common threads and shares the unique experiences of being a small business owner in the United States today—especially in the midst of