

***Travels in Time for Three***

**Chris Brubeck (1952–)**

Written: 2010

Movements: Four

Style: Contemporary/Eclectic

Duration: Twenty minutes

“One of the goals that I have in any piece I write,” says composer Chris Brubeck, “[I] want the musicians on stage to have a really good time.” Chris Brubeck comes from a *very* musical family. First there is his father, the legendary Dave Brubeck. Then there are his brother, Darius (piano) and Daniel (drums). Chris plays bass, trombone, piano, guitar and sings and has earned international acclaim as a performer and leader of his own groups. He is also a much sought-after composer, and in the last few years has been commissioned to write many innovative works.

A consortium of seven orchestras, including the Boston Pops, Indianapolis, Wichita, Portland (Maine), Youngstown, Anchorage, IRIS, and the Colorado Music Festival commissioned Chris Brubeck to write a “triple concerto” for the group *Time for Three*. As the composer wrote for the premier with the Boston Pops:

The piece is tailor-made for the versatile members of *Time for Three*, and embraces many musical genres, from jazz to country, funk to classical, and even some gospel! The common thread throughout the work’s movements and various styles is the main theme, which reappears in many guises. This theme came to me as I was riding a train to Philadelphia in 2009 to work with the group. Zach, Nick, Ranaan, and I had several jam sessions that I recorded, giving me a sense of what musical directions Tf3 wanted to explore. The “train” theme stuck, and you will hear it in the first movement in its original, jazzy style before it is transformed through a series of musical adventures,

appearing finally in a very Baroque presentation. Moving quickly from the 1700s to the 21st century, the piece conveys the feeling that the musicians are “musical time travelers,” hence the title *Travels in Time for Three*.

In the last movement, *Clouseau's Mardi Gras*, I made the note *Misterioso burlesco* in the score, as this movement takes the audience on a humorous ride from a sneaky, Mancini-influenced opening, to a Cajun fiddle / Mardi Gras funk parade, to a gospel-funk-country groove in 7/4 time, complete with blazing fiddles on top, that matches the intensity of rock 'n' roll. After individual cadenzas, the entire piece climaxes into a fast 7/8 version of the original theme. This serves as a vehicle to propel the celebratory music to an exciting conclusion.

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