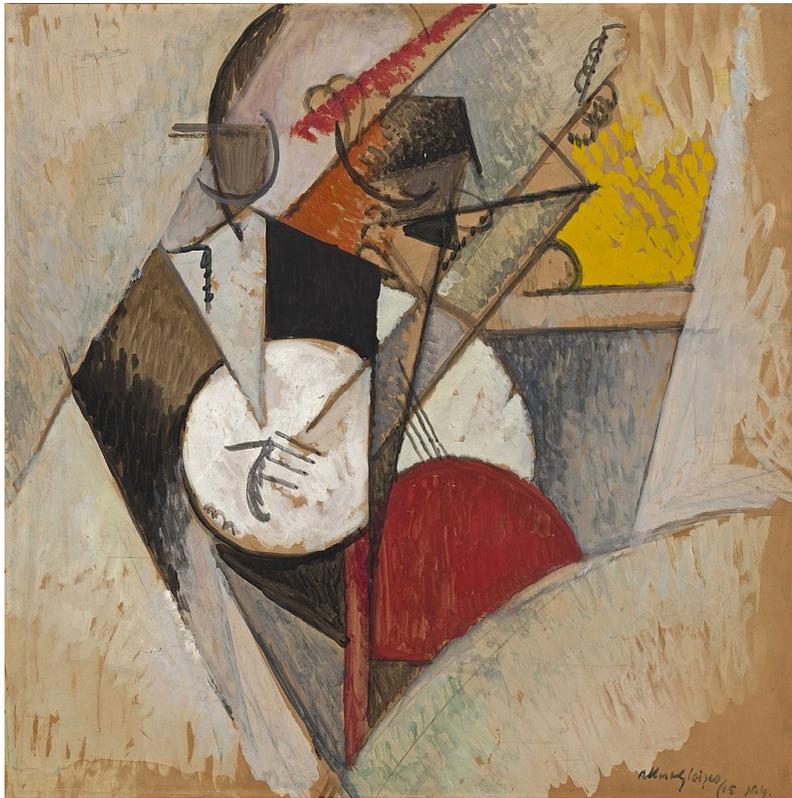


TEDDY
ABRAMS +



LOUISVILLE
ORCHESTRA



Composition for "Jazz" by Albert Gleizes - Solomon R. Guggenheim Museum

FESTIVAL OF AMERICAN MUSIC

Friday, March 8, 2019 at 11 am

Teddy Abrams, conductor

Coffee Concert will include selections from the below

Johannes Dickbauer	Jazz Violin Concerto
Michael Tilson Thomas	Four Preludes on Playthings of the Wind Measha Brueggergosman, vocalist
Maria Schneider	Winter Morning Walks Measha Brueggergosman, vocalist
Valerie Coleman	The Painted Lady Measha Brueggergosman, vocalist
Gabe Evens	New Commission
Tyshawn Sorey	New Commission/collaboration with the University of Louisville School of Music

FESTIVAL OF AMERICAN MUSIC

We end our fourth year of the Festival of American Music with a concert devoted to the influence of jazz on classical and American music. According to the Smithsonian's [National Museum of American History](#) "Jazz developed in the United States in the very early part of the 20th century. New Orleans, near the mouth of the Mississippi River, played a key role in this development. The city's population was more diverse than anywhere else in the South, and people of African, French, Caribbean, Italian, German, Mexican, and American Indian, as well as English, descent interacted with one another. African-American musical traditions mixed with others and gradually jazz emerged from a blend of ragtime, marches, blues, and other kinds of music. At the same time, jazz spread from the United States to many parts of the world, and today jazz musicians can be found in dozens of nations. Jazz is one of the United States' greatest exports to the world".

The Composers

Johannes Dickbauer



Violinist **Johannes Dickbauer** is renowned for his incredible versatility. Classically trained at the Curtis Institute in Philadelphia, he finds himself equally at home as a soloist, chamber musician, jazzier, folk musician, composer or arranger. A top prize winner and

winner of the Public's Prize at the 2007 Concours International de Violon Sion, Johannes has made appearances with several European orchestras, including the Wiener Kammerphilharmonie, the Dohnanyi Budafolk Orchestra under Shlomo Mintz, and the Wiener Kammerorchester, under the baton of the celebrated violinist Sir Yehudi Menuhin.

With the new band *Dickbauer Collective*, formed in 2012 together with his uncle Klaus Dickbauer and his brother Stephan Dickbauer, Johannes recorded a new album. The band, which only plays their own compositions, will have their debut in Vienna's critically acclaimed Jazz-Club *Porgy and Bess* in January 2014, where they will also present their new album *Mosquito Warrior*. Johannes has twice won the Musica Juventutis Competition in Vienna, the first time, earning him his classical debut in the Vienna Konzerthaus, and the second, as part of the jazz-duo Cardboard Heroes, with bassist Manuel Mayer. Cardboard Heroes gave its debut at the Konzerthaus in the spring of 2011, with a program of all original compositions.

Johannes always has several projects in the works; his duo-collaboration with pianist Roman Rabinovich, prizewinner at the 2008 Rubinstein Competition, has yielded *Red Blanket*, a composed/free-improvisation work which brings listeners on an epic journey. As a violinist of the *radio.string.quartet.vienna*, he has released his fourth CD on the ACT label, with Swedish singer Rigmor Gustafsson. The quartet's 2006 album, *Celebrating the Mahavishnu Orchestra*, was awarded the German Recordlabel Critics prize and the Pasticcio Prize from radio-station Ö1. At the Traumzeit Festival in Duisburg, Germany, the quartet performed on the same program as guitar-legend John McLaughlin; a live DVD of their concert commemorates the experience. The quartet has carved a niche for itself in the European jazz scene, and can be seen performing at many of the major jazz festivals worldwide, such as Paris Jazz Festival, Jazzfest Berlin, Jazzfestival Basel, Swedish Jazz Celebration 2010, and at the Musikverein in Vienna. Johannes received his B.M. '07 from the Curtis Institute,

where he was a student of Pamela Frank. Previous teachers have included Ernst Kovacic, Benjamin Schmid and Gerhard Schulz. He has participated in masterclasses with Dave Douglas, the Guarneri String Quartet, Uri Caine, Shmuel Ashkenasi and Claude Frank. Biography is from Johannes Dickbauer's official website: <http://www.johannesdickbauer.com/>

Michael Tilson Thomas (b. 1944)



Michael Tilson Thomas is Music Director of the San Francisco Symphony, Founder and Artistic Director of the New World Symphony and Conductor Laureate of the London Symphony Orchestra. Born in Los Angeles, he is the third generation of his family to follow an artistic career. His grandparents, Boris and Bessie Thomashefsky, were founding members of the Yiddish Theater in America. His father, Ted Thomas, was a producer in the Mercury Theater Company in New York before moving to Los Angeles where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures.

Mr. Tilson Thomas began his formal studies at the University of Southern California where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At age nineteen he was named Music Director of the Young Musicians Foundation Debut Orchestra. He worked with Stravinsky, Boulez, Stockhausen and Copland on premieres of their compositions at Los Angeles' Monday Evening Concerts. During this same period he was the pianist and conductor for Gregor Piatigorsky and Jascha Heifetz.

In 1969, after winning the Koussevitzky Prize at Tanglewood, he was appointed Assistant Conductor of the Boston Symphony Orchestra. That year he also made his New York debut with the Boston Symphony and gained international recognition after replacing Music Director William Steinberg in mid-concert. He was later appointed Principal Guest Conductor of the Boston Symphony Orchestra where he remained until 1974. He was Music Director of the Buffalo Philharmonic from 1971 to 1979 and a Principal Guest Conductor of the Los Angeles Philharmonic from 1981 to 1985. His guest conducting includes appearances with the major orchestras of Europe and the United States.

His recorded repertoire of more than 120 discs includes works by composers such as Bach, Beethoven, Mahler, Prokofiev and Stravinsky as well as his pioneering work with the music of Charles Ives, Carl Ruggles, Steve Reich, John Cage, Ingolf Dahl, Morton Feldman, George Gershwin, John McLaughlin and Elvis Costello. He recently finished recording the complete orchestral works of Gustav Mahler with the San Francisco Symphony.

Mr. Tilson Thomas's television work includes a series with the London Symphony Orchestra for BBC Television, the television broadcasts of the New York Philharmonic Young People's Concerts from 1971 to 1977 and numerous productions on PBS Great Performances. Mr. Tilson Thomas and the San Francisco Symphony produced a multi-tiered media project, *Keeping Score*, which includes a television series, web sites, radio programs and programs in schools.

In February 1988 he inaugurated the New World Symphony, an orchestral academy for graduates of prestigious music programs. In addition to their regular season in Miami Beach, they have toured in Austria, France, Great Britain, South America, Japan, Israel, Holland, Italy and the United States. Prior to their January, 2007 appearance at Carnegie Hall, the New World Symphony was profiled in a feature story in *The New York Times*. New World Symphony graduates have gone on to major positions in orchestras worldwide. In 1991 Mr. Tilson Thomas and the orchestra were presented in a series of benefit concerts for UNICEF in the United States, featuring Audrey Hepburn as narrator of *From the Diary of Anne Frank*, composed by Mr. Tilson Thomas and commissioned by UNICEF. This piece has since been translated and performed in many languages

worldwide.

In August 1995 he led the Pacific Music Festival Orchestra in the premiere of his composition *Showa/Shoah*, commemorating the 50th anniversary of the bombing of Hiroshima. Thomas Hampson premiered his settings of poetry by Walt Whitman, Renee Fleming premiered his settings of the poetry of Emily Dickinson and the San Francisco Symphony premiered his concerto for contrabassoon entitled *Urban Legend*. As a Carnegie Hall Perspectives Artist from 2003 to 2005, he had an evening devoted to his own compositions which included *Island Music* for four marimbas and percussion, *Notturmo* for solo flute and strings and a new setting of poems by Rainer Maria Rilke. Other compositions include *Street Song* for brass instruments and *Agnegram*, an overture for orchestra.

As Principal Conductor of the London Symphony Orchestra from 1988 to 1995, Mr. Tilson Thomas led the orchestra on regular tours in Europe, the United States and Japan as well as at the Salzburg Festival. In London he and the orchestra have mounted major festivals focusing on the music of Steve Reich, George Gershwin, Johannes Brahms, Toru Takemitsu, Nicolai Rimsky-Korsakov and the School of St. Petersburg, Claude Debussy and Gustav Mahler. As Conductor Laureate of the LSO, he continues to lead the orchestra in concerts in London and on tour.

His eighteen-year tenure as Music Director of the San Francisco Symphony has been broadly covered by the international press with feature stories in Time, Newsweek, The Wall Street Journal, The New York Times, Los Angeles Times, The Times of London and The Frankfurter Allgemeine Zeitung among many others. With the San Francisco Symphony he has presented eight summer festivals including ones devoted to the music of Mahler, Stravinsky, Wagner and American Mavericks. With the San Francisco Symphony he has made numerous tours of Europe, United States and the Far East.

Mr. Tilson Thomas is a Chevalier dans l'ordre des Arts et des Lettres of France, was Musical America's Musician of the Year and Conductor of the Year, Gramophone Magazine's Artist of the Year and has been profiled on CBS's 60 Minutes and ABC's Nightline. He has won eleven Grammy Awards for his recordings. In 2008 he received the Peabody Award for his radio series for SFS Media, The MTT Files. In 2010, President Obama awarded him with the National Medal of Arts, the highest award given to artists by the United States Government. Mr. Tilson Thomas has been a champion of modern American works as well as a passionate educator with the [Keeping Score](#) series. Biography from Mr. Tilson Thomas' official website: <http://michaeltilsonthomas.com/about/>

Maria Schneider (b. 1960)



[Maria Schneider](#) was born in Windom, Minnesota in 1960. She studied music theory and composition at the University of Minnesota and earned a Master's degree in Music from the Eastman School of Music in Rochester, NY. She also studied at the University of Miami. After graduating Eastman, she worked as an assistant/copyist for Gil Evans. Ms. Schneider worked with Mr. Evans on music for a tour with Sting and as well as assisting him on the score for *The Color of Money*. Ms. Schneider formed The Maria Schneider Jazz Orchestra in 1992 and the orchestra has performed at jazz festivals and concert halls in Europe, South America, and Asia. Ms. Schneider's [Winter Morning Walks](#) (2013) was a piece written specifically for renowned soprano Dawn Upshaw and the Australian Chamber Orchestra for the Ojai Music Festival in Ojai, California.

Ms. Schneider set nine poems from *Winter Morning Walks* (2001) by U.S. Poet Laureate [Ted Kooser](#). The subsequent recording won several Grammy® Awards including Best Classical Contemporary Composition, vocal performance for Ms. Upshaw and Best Engineered Album, Classical award.

[Valerie Coleman](#) (b. 1970)



Described as one of the "Top 35 Female Composers in Classical Music" by critic Anne Midgette of the Washington Post, [Valerie Coleman](#) is among the world's most played composers living today. With works that range from flute sonatas that recount the stories of trafficked humans during Middle Passage and orchestral and chamber works based on nomadic Roma tribes, to scherzos about moonshine in the Mississippi Delta region and motifs based from Morse Code, her body of works have been highly regarded as a deeply relevant contribution to modern music.

A native of Louisville, Kentucky, Ms. Coleman began her music studies at the age of eleven and by the age of fourteen, had written three symphonies and won several local and state performance competitions. Today, she is the founder, composer and flutist of the Grammy® nominated Imani Winds, one of the world's premier chamber music ensembles. Through her creations and performances, Ms. Coleman has carved a unique path for her artistry, while much of her music is considered to be standard repertoire.

Ms. Coleman is regularly featured as a performer and composer within many of the world's great concert venues, series and conservatories and as a flutist, she has recorded with Wayne Shorter, Jason Moran, Chick Corea and more. She and her ensemble have enjoyed collaborations with Yo-Yo Ma, David Shifrin, Simon Shaheen, and Sam Rivers and she has received many awards and/or honors including from the National Flute Association, The Herb Alpert Awards, ASCAP Concert Music Awards, Chamber Music Society of Lincoln Center, and Michelle E. Sahn Memorial Award. Ms. Coleman has also received commissions from Chamber Music Northwest, Virginia Tech University, Virginia Commonwealth University, National Flute Association, The San Francisco Chamber Orchestra, The Brooklyn Philharmonic, Hartford Symphony Orchestra, Chamber Music Northwest, and the Interlochen Arts Academy.

With over two decades of conducting masterclasses, lectures and clinics across the country, Ms. Coleman is a highly sought-after clinician and recitalist. With her ensemble, she was recently an artist-in-residence at Mannes College of Music, served on the faculty of Banff Chamber Music Intensive and is currently a guest lecturer at the University of Chicago. She is known among educators to be a strong advocate for diversity in the arts and continues to be a mentoring source of inspiration to emerging artists. Her works are published by Theodore Presser, International Opus, and her own company, V Coleman Music. Her piece *The Painted Lady* (2005) was commissioned by the Hartford Symphony Orchestra and is composed for soprano and orchestra.

Gabe Evens

Gabe Evens is the Assistant Professor of Jazz Piano, Composition and Arranging at the University of Louisville, Jamey Aebersold Jazz Studies Program. He has performed throughout the United States and in Malaysia, Singapore, Spain, and France and has played with the Malaysian Philharmonic Orchestra, the Miami City Ballet Orchestra, the University of North Texas Symphony and Concert Orchestras, the UNT One O'Clock Lab Band, and the University of Miami Concert Jazz Band.

As an arranger and composer, Evens has released seven CDs of original music, written commissions for Sheena Easton and Kate McGarry with the Cape Symphony Orchestra, and for Nneena Freelon with the John Brown Big Band. He has had numerous compositions performed by chamber and large ensembles from the Malaysian Philharmonic Orchestra to the UNT One O'Clock Lab Band. Evens is a certified teacher of the Alexander Technique, holds an MA in Jazz Piano Performance from the University of Miami, and a DMA in Performance, major in Jazz studies (composition emphasis) from the University of North Texas.

Tyshawn Sorey (b. 1980)

The New York Times has praised Sorey for his instrumental facility and aplomb, “he plays not only with gale-force physicality, but also a sense of scale and equipoise”; The Wall Street Journal notes Sorey is, “a composer of radical and seemingly boundless ideas.” The New Yorker recently noted that Sorey is “among the most formidable denizens of the in-between zone...An extraordinary talent who can see across the entire musical landscape.”



Sorey has received support for his creative projects from The Jerome Foundation, The Shifting Foundation, and Van Lier Fellowship. The Spektral Quartet, Ojai Music Festival, and International Contemporary Ensemble (ICE) have commissioned his works, which exemplify a penchant for a thorough exploration of the intersection between improvisation and composition. Sorey also collaborates regularly with ICE as a percussionist and resident composer. Future commissions include a residency at the Berlin Jazz Festival and Carnegie Hall’s 125 Commissions Project in partnership with Opera Philadelphia supporting a new work for tenor Lawrence Brownlee addressing themes associated with Black Lives Matter.

As a leader, Sorey has released six critically acclaimed recordings that feature his work as a composer, multi-instrumentalist and conceptualist including his latest *Verisimilitude* (Pi Recordings, 2017), among many others. In 2012, he was selected as one of nine composers for the Other Minds Festival, where he exchanged ideas with such like-minded peers as Ikue Mori, Ken Ueno, and Harold Budd. In 2013, Jazz Danmark invited him to serve as the Danish International Visiting Artist. He was a 2015 recipient of the Doris Duke Impact Award. Sorey has taught and lectured on composition and improvisation at Columbia University, The New School, The Banff Centre, Wesleyan University, International Realtime Music Symposium, Hochschule für Musik Köln, Berklee College of Music, Massachusetts Museum of Contemporary Art, and The Danish Rhythmic Conservatory. His work has been premiered at Lincoln Center’s Mostly Mozart Festival, Ojai Music Festival, The Kitchen, Walt Disney Hall, Roulette, Issue Project Room, and the Stone, among many other established venues and festivals.

Sorey recently received his Doctor of Musical Arts degree from Columbia University. In Fall 2017, he will assume the role of Assistant Professor of Composition and Creative Musics at Wesleyan University, where he received his Masters degree in Composition in 2011.

A brief history of jazz in America and its influence on classical music



The history of jazz in America is a huge topic so this article will touch on highlights as well as offer links for further exploration.

The birthplace of jazz in America was New Orleans, Louisiana. In the 18th century, Congo Square was a gathering place for African music and dance and spawned the tradition of Black Mardi Gras Indians. The Black Mardi Gras Indians celebrated Carnival dressed in Native American inspired suits and paraded through neighborhoods drumming and chanting. Following the Civil

War, syncopated styles like [cakewalks](#) and eventually [ragtime](#) were popular and brass bands flourished. These were the roots of jazz. Bands established by [Papa Jack Laine](#) and [Buddy Bolden](#) were training grounds for many New Orleans musicians.



Jelly Roll Morton

From the early 1900s to the 1920s, riverboats, and touring vaudeville and minstrel shows exported New Orleans music to other cities and tours from [Jelly Roll Morton](#), the [Original Dixieland Jazz Band](#), the [Original Creole Orchestra](#), [Sidney Bechet](#) and [Louis Armstrong](#) cemented the popularity of this music throughout the country. Many of these bands/musicians left New Orleans to establish homes in places like Chicago and New York. Armstrong recalled “a musician in Chicago in the early twenties was treated and respected just like—some kind of god”.

This was part of the Great Migration north of at least two million African-Americans with many coming to Chicago—and Chicago’s jazz scene flourished. By the end of the

1920s, many jazz musicians left Chicago and headed to New York City. The theater district and Tin Pan Alley were thriving and bands like [Fletcher “Smack” Henderson](#) (featuring Louis Armstrong), [Paul Whiteman](#) and [Duke Ellington](#) were well established and ushering in the era of swing. Of course jazz musicians were not the only artists in New York at the time; writers Langston Hughes, Zora Neale Hurston, James Weldon Johnson, singers Billie Holiday and Paul Robeson and painter Jacob Lawrence were just some of the artists in New York during the [Harlem Renaissance](#). Places like the [Savoy Ballroom](#), Minton’s Playhouse and the Cotton Club were famous venues that featured the best jazz musicians and orchestras, as well as singers and dancers, in the country. And composers from other countries flocked to the area to hear jazz first hand. After a visit to Harlem in the early 1920s, French composer Darius Milhaud returned to France and composed the jazz inspired ballet [La Création du Monde](#) (*The Creation of the World*).



Edward Kennedy “Duke” Ellington



George Gershwin

In 1924 [George Gershwin](#) accepted a commission by Paul Whiteman and created the jazz inspired [Rhapsody in Blue](#). From its opening clarinet slide, *Rhapsody* has become synonymous with the use of jazz in classical music. In addition to his numerous Broadway shows, Gershwin continued to compose for orchestra including [Concerto in F](#) (1925), [An American in Paris](#) (1928), and [Second Prelude](#) (1931); all of which incorporated elements of jazz. In 1925, Aaron Copland had returned from studying in Paris with Nadia Boulanger and wanted to create a truly “American” sound for classical music; this meant incorporating elements of jazz into his compositions. Examples of Copland incorporating jazz idioms include his commission

from the League of Composers (and with urging from Boston Symphony Orchestra conductor Serge Koussevitzky) of [Music for the Theatre](#) as well as his 1926 [Piano Concerto](#) (also a commission from the Boston Symphony). Classical music was also influencing jazz composers and musicians. For example, Igor Stravinsky’s [Petrushka](#) (1911) and [The Rite of Spring](#) (1913) were pushing the boundaries of “classical” music through complex rhythmic and tonal structures that appealed to jazz artists. Other composers who influenced jazz musicians were Claude Debussy, Maurice Ravel, Paul Hindemith, and Sergei Prokofiev to name a few. One of the early jazz composers who fused jazz and classical was [Duke Ellington](#). In addition to the many pieces he is known for ([Take the “A” Train](#), [It Don’t Mean a Thing](#)), Duke also wrote large scale works including [Symphony in Black](#) (1935), [Diminuendo and Crescendo in Blue](#) (1937), and [Black, Brown and Beige](#) (1943).

Women played a role in the development and interpretation of jazz although many of these composers, musicians and bandleaders received less attention than their male counterparts. However female jazz vocalists were well-known and included [Ella Fitzgerald](#), [Betty Carter](#), [Billie Holiday](#), [Ethel Waters](#) and [Dinah Washington](#). One of the top all-female bands of the 1940s was the [International Sweethearts of Rhythm](#) with bandleader Anne Mae Winburn. Other notable women of jazz include [Lil Hardin Armstrong](#) (2nd wife of Louis Armstrong), songwriter [Irene Higgenbotham](#) (co-wrote *Good Morning Heartache* for Billie Holiday), [Dorothy Fields](#), [Cora “Lovie” Austin](#), and [Mary Lou Williams](#) to name a few.



Lil Hardin Armstrong

Stravinsky explored elements of jazz in particular with his [Ebony Concerto](#) (1945) composed for the Woody Herman band as was Leonard Bernstein’s [Prelude, Fugue and Riffs](#) (1949). In 1957, American composer and conductor Gunther Schuller described the synthesis of jazz and classical music as the “third stream”. Schuller’s 1962 [Journey Into Jazz](#) has been described as a *Peter and the Wolf* for this next third stream philosophy. Other works and composers to explore include George Antheil [Jazz Symphony](#) (1925), William Grant Still

[Afro-American Symphony](#) (1931), Morton Gould [Chorale and Fugue in Jazz](#) (1934), [Anthony Braxton](#), Mark-Anthony Turnage's [Blood on the Floor](#) (1996), and Butch Morris' [CONDUCTION® No. 192, Possible Universe](#) (2010).

Let's get back to the history of jazz— jazz was taking off in Europe, especially after World War I with tours by Paul Whiteman as well as the Original Dixieland Jazz Band. The 1930s was the era of the swing big bands; [Benny Goodman](#), [Cab Calloway](#), [Count Basie](#), [Duke Ellington](#), the Dorsey brothers ([Jimmy](#) and [Tommy](#)), [Artie Shaw](#) and [Glenn Miller](#).



Charlie Parker

While big band was serving up dance music, the early 1940s saw the rise of bebop that was considered the musician's music and focused more on complex chord progressions, faster rhythms and improvisation. Leading bebop musicians included [Charlie Parker](#) (alto sax), [Dizzy Gillespie](#) (trumpet), [Thelonious Monk](#) (piano), [Earl "Fatha" Hines](#) (piano) and [Art Blakey](#) (drums). The term "bebop" comes from the nonsense words used in scat singing. Another trumpet player who began in bebop but shifted into [hard bop](#) (inspired by the blues) and modal jazz (shifting from harmony to melody using modes or scales as the structure for improvisation) was [Miles Davis](#). Jazz musicians and composers around the world were infusing their native harmonies and rhythms into the music; of particular note in the development of Afro-Cuban jazz (also influenced Dizzy Gillespie and Miles Davis) were [Mario Bauza](#), [Chano Pozo](#), [Mongo Santamaria](#) and [Bobby Sanabria](#).

By the end of the 1940s and into the 1950s, "cool jazz", a more laid back and smooth style of jazz, was dominating jazz with musicians like early Miles Davis ([Birth of the Cool](#) 1957), [Dave Brubeck](#) ([Take Five](#), composed by Paul Desmond, is considered one of the greatest jazz pieces of all time) and [Stan Getz](#). In his model jazz period, Davis recorded [Kind of Blue](#) (1959) that is considered one of the best jazz records of all time. The 1960s saw the development of free jazz as well as avant-garde jazz. Proponents of this more open style were [John Coltrane](#) (saxophone) and [Charles Mingus](#) (bass).

In the 1960s and 1970s, fusion, jazz-rock, jazz-funk and psychedelic jazz were inspiring the old guard like Miles Davis but also new artists like [Herbie Hancock](#), [Weather Report](#), and [Chick Corea](#). Improvisations on unusual instruments like [Alice Coltrane's](#) harp (she was the 2nd wife of John Coltrane), [Rufus Harley's](#) bagpipes and [Jean-Luc Ponty's](#) electrified violin were changing the sounds possible in jazz. By the 1980s, a return to a more traditional jazz sound was championed by brothers [Wynton](#) and [Branford](#) Marsalis.

Modern notable jazz artists, many of whom have had cross-over success into other genres, include [Harry Connick, Jr.](#), [Diana Krall](#), [Pat Metheny](#), [Norah Jones](#), [Esperanza Spalding](#), [Jamie Cullum](#), as well as [Thundercat](#) (a jazz group featured on Kendrick Lamar's latest album).



Esperanza Spalding

This is just the tip of the iceberg when it comes to the history of jazz and the artists involved in the creation and evolution of this musical art. For more information on jazz, check out the links throughout this article as well as in the Resources section below.

Resources:

To learn more about the history of jazz in America, check out Ken Burns' documentary [JAZZ](#) on PBS.

Jazz pianist Dr. Billy Taylor's [brief history of jazz](#)

[Jazz at Lincoln Center](#)

[History of Jazz; Black History in America](#)

[The National Museum of American History; Jazz](#)

[Jazz Origins in New Orleans](#)

Four Preludes on Playthings of the Wind

Poem by Carl Sandburg

Music by Michael Tilson Thomas

“The past is a bucket of ashes.”

1

THE WOMAN named To-morrow
sits with a hairpin in her teeth
and takes her time
and does her hair the way she wants it
and fastens at last the last braid and coil
and puts the hairpin where it belongs
and turns and draws: Well, what of it?
My grandmother, Yesterday, is gone.
What of it? Let the dead be dead.

2

The doors were cedar
and the panels strips of gold
and the girls were golden girls
and the panels read and the girls chanted:
We are the greatest city,
the greatest nation:
nothing like us ever was.

The doors are twisted on broken hinges.
Sheets of rain swish through on the wind
where the golden girls ran and the panels read:
We are the greatest city,
the greatest nation,
nothing like us ever was.

3

It has happened before.
Strong men put up a city and got
a nation together,
And paid singers to sing and women
to warble: We are the greatest city,
the greatest nation,
nothing like us ever was.

And while the singers sang
and the strong men listened
and paid the singers well
and felt good about it all,
there were rats and lizards who listened
... and the only listeners left now
... are ... the rats ... and the lizards.

And there are black crows
crying, “Caw, caw,”

bringing mud and sticks
building a nest
over the words carved
on the doors where the panels were cedar
and the strips on the panels were gold
and the golden girls came singing:
We are the greatest city,
the greatest nation:
nothing like us ever was.

The only singers now are crows crying, “Caw, caw,”
And the sheets of rain whine in the wind and doorways.
And the only listeners now are ... the rats ... and the lizards.

4

The feet of the rats
scribble on the door sills;
the hieroglyphs of the rat footprints
chatter the pedigrees of the rats
and babble of the blood
and gabble of the breed
of the grandfathers and the great-grandfathers
of the rats.

And the wind shifts
and the dust on a door sill shifts
and even the writing of the rat footprints
tells us nothing, nothing at all
about the greatest city, the greatest nation
where the strong men listened
and the women warbled: Nothing like us ever was.

Guest

Measha Brueggergosman, vocalist



Motivated and hungry for new experiences, Ms. Brueggergosman’s career effortlessly embraces the broadest array of performance platforms and musical styles and genres. On the opera stage, her recent highlights include Giulietta and Antonia *Les contes d’Hoffmann*, Elettra *Idomeneo*, Madame Lidoine *Dialogues des Carmélites*, Jenny in Weill’s *Rise and Fall of the City of Mahagonny*, Emilia Marty *Věc Makropulos*, Hannah in Miroslav Srnka’s *Make No Noise*, and Sister Rose in Jake Heggie’s *Dead Man Walking* while on the concert platform she has worked with the San Francisco Symphony and New World Symphony Orchestras and conductors such as Daniel Barenboim, Michael Tilson Thomas, Franz Welser-Möst, Sir Andrew Davis, Gustavo Dudamel and Daniel Harding.

Measha began her career predominantly committed to the art of the song recital and has presented innovative programs at Carnegie Hall, Washington’s Kennedy Center, London’s Wigmore Hall, both the Konzerthaus and Musikverein in Vienna, Madrid’s Teatro Real, as well as at the Schwarzenberg, Edinburgh, Verbier and

Bergen Festivals with celebrated collaborative pianists Justus Zeyen, Roger Vignoles, Julius Drake, and Simon Lepper. Her forthcoming highlights include her Australian debut at the Melbourne Symphony Orchestra and in recital at the Sydney Opera House, a return to the Teatro Real, Madrid and to the Barbican, London with the BBC Symphony Orchestra, as well as performances with the Philadelphia Orchestra and the Royal Liverpool Philharmonic, and Vasily Petrenko. Her first recording for Deutsche Grammophon, *Surprise*, includes works by Schoenberg, Satie and Bolcom and is one of the most highly regarded debut albums of recent years. Her subsequent disc *Night and Dreams*, which features songs by Mozart, Brahms, Strauss, Schubert, Debussy, Duparc and Fauré won several awards and her recording of the *Wesendonck Lieder* with Franz Welser-Möst and the Cleveland Orchestra earned her a Grammy nomination.

Off the stage, Measha is just as active: autumn 2017 sees the release of her memoir (published by HarperCollins); she appears regularly on primetime TV (most recently advocating on behalf of contemporary Canadian literature); and leading Canadian children across the country in song, in celebration of the nationwide campaign for music education. Measha Brueggergosman champions the education and involvement of new audiences and holds several honorary doctorates and ambassadorial titles with international charities.

Connecting the dots

How to use this concert experience in the classroom

7th Grade ELA

Independent Reading—*Color Me Dark: The Diary of Nellie Lee Love, The Great Migration North* by Patricia C. McKissack

- How did the Great Migration North impact musicians?
- How did the influx of jazz musicians and artists into cities like Chicago and New York change the culture of the city?

10th Grade ELA

Poem—*Let America Be America Again* by Langston Hughes

- How did the world of jazz affect the writings of Langston Hughes?
- What was the cultural impact of the Harlem Renaissance?

HAVPA

Anchor Standard(s)

- AS11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
- I can identify examples and explain the musical contributions of Igor Stravinsky, George Gershwin, Aaron Copland, and Duke Ellington.
- I can identify examples and explain how artworks by Pablo Picasso, Salvador Dali, Georgia O’Keeffe, Dorothea Lange, Andy Warhol, and Jacob Lawrence were innovative and/or reflective for/of their times.

High School Social Studies

US History curriculum

- Have students research and conduct image analysis of paintings from Jacob Lawrence’s *The Migration of the Negro* series (1940-41) to explain the causes for movement of African Americans from the South; discuss push and pull factors.
- I can identify key people and events that contributed to the Harlem Renaissance. (HS-2.1.1, HS-2.2.1, HS-2.3.2, HS-5.1.1, HS-5.2.4)
- I can evaluate the impact of African Americans in Harlem on the environment and culture of the area. (HS-2.1.1, HS-2.2.1, HS-2.3.1, HS-2.3.2, HS-4.1.1, HS-4.1.3, HS-4.2.1, HS-4.2.3, HS-4.3.1, HS-5.1.1, HS-5.1.2, HS-5.2.4)
- Have students research and present a topic, person, event, societal change during the 1920s, including Prohibition, women, Jazz Age, Harlem Renaissance, culture, Scopes Monkey Trial, Amendments, flappers, Marcus Garvey, Charlie Chaplin, Langston Hughes, Clara Bow, Amelia Earhart, Charles Lindbergh, Babe Ruth, etc.
- Have students research and present in groups themes prevalent throughout the 1920s: changes in urban life, changes for women, Harlem Renaissance.

High School African-American Studies

Activity: The Jazz Age

Materials List: chart paper, markers, jazz songs and music, Internet—optional

Explain to students that Harlem played a crucial role in making the 1920s the Jazz Age. Tell students that Harlem’s night clubs exploded with sounds of talented African Americans. Tell students that if they had visited Harlem in those days, they might have heard bandleader Duke Ellington playing *Take the ‘A’ Train* (the subway to Harlem) at the Cotton Club or [Louis "Satchmo" Armstrong](#) shaking up the jazz world with his trumpet playing at Connie's Inn. Many other musicians also began their famous careers during the Harlem Renaissance, such as jazz singer [Lena Horne](#) and legendary blues singer [Bessie Smith](#).

The following websites contain information about the Jazz Age:

<http://www.nytimes.com/1987/02/08/magazine/harlem-in-the-jazz-age.html>

<https://www.history.com/topics/roaring-twenties>

<https://courses.lumenlearning.com/boundless-ushistory/chapter/a-culture-of-change/>

<http://www.bbc.com/culture/story/20161004-did-the-20s-really-roar>

Have students listen carefully to various jazz recordings (links on pages 5—7). Have students create an illustration of a scene that comes to mind as they listen to the music or lyrics to the recording.

Arrange students in small groups. Have students put on a class jazz festival. Each group should compose a jazz song that will include lyrics as well as the music to accompany their songs. Have the groups create a billboard highlighting their groups’ performance in the jazz festival. The information on the billboard should include the name of their jazz group and other interesting information that will appeal to the audience.

Have students perform their songs in class. Students will also create a poster to correspond with their songs as a complement to their performances.

Allow students to display their posters and song lyrics on a thematic bulletin board.

Activity: African American Chicago Renaissance: Who Am I?

Materials List: poster, markers, signs, character descriptions/bios, primary and secondary sources (books, encyclopedias, Internet access—optional)

Explain to students that Chicago was a center of African American culture in the 1930s and 1940s. Explain that the artists of the Chicago Renaissance drew inspiration from African Americans who came to Chicago for a better life. Tell students that it was also during this time that many African American artists, writers, and athletes emerged as influential figures in American culture.

Have students use primary and secondary sources (textbooks, encyclopedias, and reliable Internet resources) to find information about the Chicago Renaissance.

Arrange students in pairs. Tell students they are going to participate in a “Who Am I” activity as they learn about the growth and development of African American culture in the 1930s and 1940s. Explain to students that each one will represent a particular artist, musician, or writer. Write the names of African American artists, musicians, and writers on index cards. Tape or pin one of the index cards on each student’s back. Instruct students not to reveal the name on their partner’s back.

Prior to the class period have students create short biographies or descriptions about the life achievements of the historical figures listed below. Post the names of the individuals on the walls in the class room. Read a short description about each of the historical figures displayed on the walls around the class room. Once the descriptions have been read aloud, place students under the name that matches the index cards on their backs. Repeat this process until all students have been placed in their correct areas of the classroom.

Have students create a poster that depicts the life and accomplishments of their assigned historical figures. Display the posters on a “Who Am I” thematic bulletin board.

The following websites contain information about the Chicago Renaissance and the listed influential African Americans:

<http://www.encyclopedia.chicagohistory.org/pages/240.html>

<http://www.lib.niu.edu/2000/ih720032.html>

[Margaret Walker](#)

[Billie Holiday](#)

[Charles S. Johnson](#)

[Richard Wright](#)

[E. Franklin Frazier](#)

[James Baldwin](#)

[Archibald Motley](#)

[Ralph Ellison](#)

[Langston Hughes](#)

[Jesse Owens](#)

[Louis Armstrong](#)

[Joe Louis](#)

[Lil Hardin Armstrong](#)

[Jackie Robinson](#)

[Duke Ellington](#)

[Alice Coachman](#)

[Mahalia Jackson](#)

[Larry Doby](#)

[Katherine Dunham](#)

[Percy Julian](#)