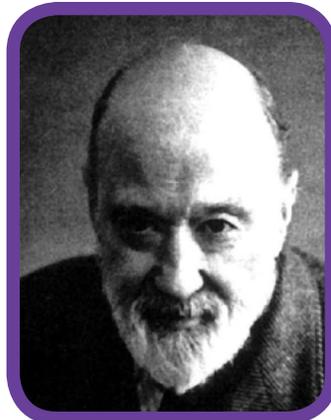


ALEXION

Toolkit for Interdisciplinary Learning



Marian Anderson



Charles Ives



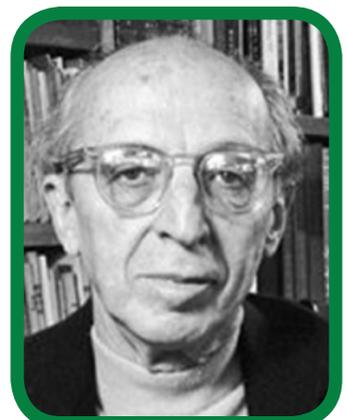
Thelonious Monk



Dave Brubeck



George Gershwin



Aaron Copland



NEW HAVEN SYMPHONY ORCHESTRA
WILLIAM BOUGHTON, MUSIC DIRECTOR



**WATERBURY SYMPHONY
ORCHESTRA**

LEIF BJALAND, MUSIC DIRECTOR & CONDUCTOR

A Partnership Project

An arts-integration partnership project between
the New Haven Symphony Orchestra and the
Waterbury Symphony Orchestra that integrates:

HEROES OF AMERICAN MUSIC
&
AMERICAN HISTORY

Supported by Alexion Pharmaceuticals

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TEACHER INTRODUCTION

The *Alexion Toolkit for Interdisciplinary Learning* integrates events in American History with four Heroes of American Music.

Toolkit Goal 1: Students will learn about four Heroes of American Music.

Toolkit Goal 2: Students will use music as a lens to explore American History.

The *Toolkit* supports:

Connecticut Social Studies Curriculum Framework

Standard 1: Content Knowledge

Knowledge of concepts, themes, and information from history and social studies is necessary to promote the understanding of our nation and our world.

Connecticut K-12 Content Standards for Music

6) *Students will listen to, describe, and analyze music.*

7) *Students will evaluate music and music performances.*

8) *Students will make connections between music, other disciplines, and daily life.*

9) *Students will understand music in relation to history and culture.*

The *Toolkit* is color-coded. The units correspond with the posters provided.

HEROES OF AMERICAN MUSIC

Marian Anderson
(1897-1993)

Aaron Copland
(1900-1990)

Charles Ives
(1874-1954)

Thelonious Monk
(1917-1982)

AMERICAN HISTORY

- Anderson performs at the Lincoln Memorial
- March on Washington for Jobs and Freedom
- The Story of Rosa Parks

- World War II
- Moon Landing

- World War I
- The Great Depression
- History of New England

- Civil Rights Movement
- America's Music: The Rise of Jazz

TIPS FOR USE

The *Toolkit* can be used:

- In a Music or Social Studies classroom
- For ANY arts-integrated learning opportunity!

- Information can be easily adapted for elementary and middle school students. Pick and choose the activities and events you wish to include in each unit.

- Throughout the *Toolkit*, hyperlinks are provided for ease of use and further research. All links are marked with a turquoise box. (Perfect for your SMART Board!) Give it a try:

NEW HAVEN SYMPHONY ORCHESTRA

WATERBURY SYMPHONY ORCHESTRA

***Hyperlinks will only work with pdf reader programs like Adobe Reader or Preview.**

***Hyperlink boxes will not be visible on printed copies of the Toolkit.**

UNIT STRUCTURE

Each unit includes the following sections:

COVER SHEET

- Provides the text that appears on each poster for easy teacher accessibility.
- Descriptions for each musician include:
 - LIFE
 - STYLE
 - MUSIC
 - LEGACY

BIOGRAPHY

- Biographical facts are provided in list form. Choose which facts you wish to include.
- List of significant national/international awards.
- Connecticut Connection: the story of how each musician has a connection with our great state.

LISTEN AND LEARN

- Listed for each piece:
 - TITLE
 - MOVEMENTS
 - FORM
 - ORCHESTRATION
- NOTE: “Full Orchestra” = a full complement of winds, brass, strings, and percussion.
- A brief history of the piece provides context before listening.
- Track information is provided next to each musical title.

TEACHER INTRODUCTION

DISCOVER MORE!

- Opportunities to explore further resources for each musician.
- Categories include:
 - SUGGESTED RECORDINGS
 - NOTABLE WORKS
 - WATCH AND LEARN
 - FURTHER READING

AMERICAN HISTORY

- 2–3 short world event summaries that correspond with the time period of the musician.
- Choose facts and events that are appropriate for each student group.

STUDENT RESPONSE WORKSHEET

- Worksheets are prepared for duplication and distribution. (PDFs can be emailed to students.)
- Students can choose which activities to engage in or teacher assignments can be made.
- For each unit, worksheets include four student prompts:
 - DRAW
 - WRITE
 - MOVE-TO-THE-MUSIC
 - DISCUSS
- For each activity, be sure to set parameters: length of writing, amount of time allowed, etc.

MUSIC ELEMENTS WORKSHEET (page 7)

Great for ANY musical example!

- Use this worksheet for any musical example in the *Toolkit* or that you play in your classroom.
- Students can create a catalogue of worksheets to review music they have listened to.

TOOLKIT EVALUATION

Your feedback is incredibly valuable!

- Please take a few moments to complete the *Teacher and Student Evaluation Forms* (pg 35-36)
- Please return the completed forms to your partner Symphony.

HEROES OF AMERICAN MUSIC PLAYLIST*

1. ***Fanfare for the Common Man*** (2:54)

2. ***Lincoln Portrait*** (14:24)

Rodeo:

3. *Buckaroo Holiday* (8:24)

4. *Corral Nocturne* (4:05)

5. *Saturday Night Waltz* (4:43)

6. *Hoe-Down* (3:23)



AARON COPLAND
(1900-1990)

7. ***Variations on America*** (7:19)

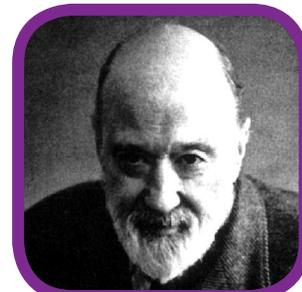
8. ***The Unanswered Question*** (4:36)

Three Places In New England:

9. *The "St. Gaudens" in Boston Common* (8:55)

10. *Putnam's Camp; Redding, Connecticut* (5:15)

11. *The Housatonic at Stockbridge* (3:57)



CHARLES IVES
(1874-1954)

12. ***Round Midnight*** (9:20)

13. ***Blue Monk*** (6:28)



THELONIOUS MONK
(1917-1982)

* Recordings of Marian Anderson cannot be included because of copyright restrictions.
See page 10 for additional information.

MUSICAL ELEMENTS WORKSHEET

NAME _____

HERO OF AMERICAN MUSIC: _____

COMPOSITION: _____

METER

Is there a beat?

Does it stay the same?

MODE

Is the mode major or minor?

Does it change or stay the same?

DYNAMICS

Is the music mostly loud or soft?

Does it change or stay the same?

TEMPO

Is the music fast or slow?

Does it change or stay the same?

INSTRUMENTATION

What solo instrument(s) do you hear?

Does the full orchestra play?

MOOD / CHARACTER

What is the mood of the music?

Does it change or stay the same?

HOW DOES THIS MUSIC MAKE YOU FEEL?

HEROES OF AMERICAN MUSIC



MARIAN ANDERSON
(1897-1993)

HER LIFE: Anderson grew up in Philadelphia, PA, toured and performed throughout Europe, and settled in Danbury, CT after World War II.

HER STYLE: Anderson had a rich, vibrant voice and performed music from opera to spirituals. In 1925, she won a competition sponsored by the New York Philharmonic which launched her professional singing career.

HER MUSIC: Anderson used music to unite and inspire people around the world. In 1939, when she was not allowed to sing at Constitution Hall in Washington, D.C., she instead performed at the invitation of Eleanor Roosevelt on the steps of the Lincoln Memorial for a crowd of 75,000 people.

HER LEGACY: Anderson performed for many American presidents, toured the world performing for soldiers and dignitaries alike, and spent her life championing the rights of minority performers.

MARIAN ANDERSON (1897-1993)

Marian Anderson was a celebrated soprano and influential figure in the struggle for acceptance that African-American musicians faced in the 20th century.

- 1897 Born in Philadelphia, Pennsylvania.
- 1907 Began singing when she was 10 years old in the People's Chorus, Philadelphia.
- 1919 Studied voice at the Chicago Conservatory of Music.
- 1925 Won 1st prize in the New York Philharmonic voice competition, launching her career.
- 1928 Gave her Carnegie Hall debut in New York City.
- 1939 Eleanor Roosevelt invited her to sing at the Lincoln Memorial in Washington, D.C.
- 1939-65 Toured America, Europe, India, and Australia performing with world-class orchestras.
- 1955 First African-American to perform at the Metropolitan Opera in New York City.
- 1956 Published a best-selling autobiography: *My Lord, What a Morning*.
- 1957 Sang at the inauguration of President Dwight D. Eisenhower.
- 1961 Sang at the inauguration of President John F. Kennedy.
- 1963 Sang at the *March on Washington for Jobs and Freedom*, the site of Martin Luther King, Jr.'s *I Have a Dream* speech.
- 1965 Retired from singing but continued to make public appearances, often narrating Aaron Copland's piece *Lincoln Portrait*.
- 1993 Died at the age of 96 in Portland, Oregon.

SIGNIFICANT AWARDS: *Presidential Medal of Freedom* *United Nations Peace Prize*
 National Medal of Arts *Kennedy Center Honors*
 Grammy Award for Lifetime Achievement

CONNECTICUT CONNECTION

In 1943, Marian Anderson moved to Bethel, CT with her husband. Shortly after, they moved to Danbury, CT on 100 acres known as *Marianna Farm*. Among other buildings on the property, Marian had her own private recording studio. You can visit her studio at the:

DANBURY MUSEUM AND HISTORICAL SOCIETY

Recordings of Marian Anderson cannot be included because of copyright restrictions.

SUGGESTED RECORDINGS

For purchase

He's Got The Whole World In His Hands **AMAZON**

The Very Best of Marian Anderson **AMAZON**

Marian Anderson **AMAZON**

Spirituals **AMAZON**

WATCH AND LEARN

Smithsonian Spotlight: Marion Anderson **YOUTUBE**

Marion Anderson at the Lincoln Memorial **YOUTUBE**

FURTHER READING

BOOK *When Marian Sang: The True Recital of Marian Anderson*
Written by Pam Munoz Ryan and Brian Selznick
AMAZON

BOOK *My Lord, What a Morning*
Autobiography by Marian Anderson
AMAZON

MARION ANDERSON: A LIFE IN MUSIC - WEB PHOTO ESSAY

University of Pennsylvania

MARION ANDERSON STUDIO RESTORATION CELEBRATED

2004 Article - NewsTimes.com

ANDERSON PERFORMS AT THE LINCOLN MEMORIAL (1939)

- Washington, D.C. was a segregated city and many people wanted to keep it that way.
- The Daughters of the American Revolution (DAR) refused to let Marian sing at Constitution Hall.
- Because of this, Eleanor Roosevelt and many other outraged women resigned from the DAR.
- The Board of Education also refused Anderson a performance at a public white high school.
- At the request of President and Mrs. Roosevelt, Anderson performed at the Lincoln Memorial.
- 75,000 people attended the event and millions more heard the performance on the radio.
- This was the first of many ways in which Marian began to break barriers for African-Americans.

MARCH ON WASHINGTON FOR JOBS AND FREEDOM (1963)

- On August 28, 1963, over 300,000 Civil Rights supporters gathered in Washington, D.C.
- The March was organized as a peaceful event calling for racial equality in America.
- Participants began at the Washington Monument and marched to the Lincoln Memorial.
- There was a program of music and speakers to invigorate the crowd.
- Marian Anderson was one of many who performed.
- Martin Luther King, Jr. delivered his *I Have a Dream* speech. Excerpt:

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

THE STORY OF ROSA PARKS

Marian Anderson played an important role in American music and the fight for African-American equality. Rosa Parks joins Marian Anderson and Martin Luther King, Jr. as one of the most influential figures of the Civil Rights Movement.

- During segregation in America, African-Americans were not given equal rights.
- Example: On busses, one section was for white passengers and one for "colored" passengers.
- On December 1, 1955, Rosa parks boarded a bus in Montgomery, Alabama.
- She was asked to give up her seat for a white passenger and she refused.
- She was arrested for this act of defiance, but through it brought hope to Civil Rights activists.
- Her actions led to a boycott of busses and the beginning of a new era of social change.

Next page: ***Student Worksheet on Marian Anderson***

Prepared for duplication and distribution. To email PDF to students, export page 13.

MARIAN ANDERSON (1897-1993)

NAME _____

Choose a few activities to respond to Marian Anderson and 20th Century America.

DRAW

Choose one of the following historical events and draw the way you imagine it:

- Marian Anderson performing on the steps of the Lincoln Memorial.
- Martin Luther King, Jr. giving his *I Have a Dream* speech on the steps of the Lincoln Memorial.
- Rosa Parks boarding a bus in Montgomery, Alabama and taking a seat in the front.

Think about the mood and energy you want to convey as you draw.

WRITE

Marian Anderson and Rosa Parks are revered as powerful, smart, and influential women.

- What do you think about their contributions to American History?
- How do you think their actions effected Civil Rights in America then and still today?

Think about what you have learned about Anderson and Parks as you write.

MOVE-TO-THE-MUSIC

Create tableaus of events in Marian Anderson's life.

Tableau - a group of motionless figures representing a scene from a story.

Choose one of the following historical events to act out with your group:

- Marian Anderson performing on the steps of the Lincoln Memorial.
- Martin Luther King, Jr. giving his *I Have a Dream* speech on the steps of the Lincoln Memorial.
- Rosa Parks boarding a bus in Montgomery, Alabama and taking a seat in the front.

Present your tableau to the rest of the class.

DISCUSS

Jot down some of your ideas on these topics and then discuss with your classmates.

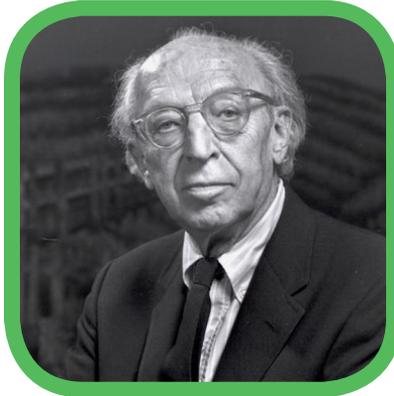
AFRICAN-AMERICAN MUSICIANS:

- What role did African-American musicians play in the development of 20th century music?
- What role do you think music played in the Civil Rights Movement? Why?

HERO OF AMERICAN MUSIC:

- What do you think of Marian Anderson as a Hero of American Music?
 - Do you like her music? Why?
 - What do you think about her life story and contributions to American History?
-

HEROES OF AMERICAN MUSIC



AARON COPLAND
(1900-1990)

HIS LIFE: Copland grew up in Brooklyn, NY and studied in Paris. He worked with Yale University's Vivian Perlis when writing his autobiography.

HIS STYLE: Copland wrote music that reflected the culture and people of America in the 20th century, composing music for orchestra, film, ballet, and more. He developed a compositional style and sound that was uniquely American.

HIS MUSIC: Copland wrote many famous pieces that are often performed. *Rodeo* (exploring westward expansion in America), *Lincoln Portrait* (honoring Abraham Lincoln and his role in the Civil War), and *Fanfare for the Common Man* (honoring American citizens during WWII).

HIS LEGACY: Copland conducted his final concert with the New Haven Symphony Orchestra in December 1982, at Woolsey Hall.

HEROES OF AMERICAN MUSIC

AARON COPLAND (1900-1990)

Aaron Copland is one of the most significant American composers with a catalogue of music that spans ballet, orchestral, choral, opera, chamber, and solo music.

- 1900 Born in Brooklyn, New York of Lithuanian Jewish descent.
- 1905 Began studying the piano at age 5.
- 1911 Composed his first work at age 11.
- 1915 Decided to be a composer at age 15 and pursue a full-time music career.
- 1921-25 Studied at the American Conservatory in Paris with composer Nadia Boulanger. Copland to Boulanger, 1950: “*Our meeting is the most important of my musical life.*”
- 1925-26 Won back-to-back Guggenheim Fellowships, which supported full-time composing.
- 1927-44 Taught various subjects at Harvard University.
- 1939-45 Worked as a full-time musician and composer during World War II.
- 1940-1965 Directed composition at Tanglewood Music Center and began conducting.
- 1942 Composed: *Fanfare for the Common Man*, *Lincoln Portrait*, and *Rodeo*.
- 1960 Boston Symphony Orchestra released an album of his music, securing his fame.
- 1980s His health deteriorated and he began taking fewer and fewer musical engagements.
- 1990 Died in Sleepy Hollow, New York in his home that is deemed a National Landmark.

SIGNIFICANT AWARDS: *Pulitzer Prize for Music* *Academy Award for Film Score*
 New York Critics’ Circle Award *National Medal of Arts*
 Presidential Medal of Freedom *Congressional Gold Medal*

CONNECTICUT CONNECTION

In 1982, Aaron Copland conducted the New Haven Symphony Orchestra at Woolsey Hall in New Haven, Connecticut. It was his final public appearance. Copland wrote two volumes of an autobiography with Yale University’s Vivian Perlis.

(Copland: 1900 Through 1942 and Copland: Since 1943)

Fanfare for the Common Man (1942)

Track 1 - 2:54

- One of the most popular and familiar works in the American repertoire.
- Commissioned by Eugene Goossens for the Cincinnati Symphony Orchestra (CSO).
- During WWII, the CSO began each concert with a fanfare written by an American composer.
- Copland’s *Fanfare* was inspired by a vice-presidential speech given by Henry Wallace (1942) saying this was the “Century of the Common Man.”

FORM: A one-movement celebratory work for brass and percussion.

ORCHESTRATION: 4 French Horns 3 Trombones Timpani Bass Drum
 3 Trumpets Tuba Tam-tam

Lincoln Portrait (1942)

Track 2 - 14:24

- A work honoring President Abraham Lincoln using his own words from the Gettysburg Address.
- Commissioned by Andre Kostelanetz for the New York Philharmonic as an uplifting work.
- Lincoln’s words supported soldiers and citizens during the American Civil War (1861-65).
- Since the premiere, the narration has been provided by famous celebrities and politicians in performances worldwide, including Marian Anderson.

FORM: A one-movement work

ORCHESTRATION: Full Orchestra Narrator

Rodeo (1942)

Tracks 3 - 6

- A ballet score telling tales of American cowboys and cowgirls.
- This type of tale is from the mid-19th century period of US Westward Expansion (1830-1870).
- Copland composed the music and the famous Agnes de Mille choreographed the premiere.
- In 1945, Copland arranged the score for orchestral concert performance.

FORM: Ballet with five movements, each differing in tempo and mood.
 Orchestral suite includes four of the five movements.

- I. Buckaroo Holiday*
- II. Corral Nocturne*
- III. Saturday Night Waltz*
- IV. Hoe-Down*

ORCHESTRATION: Full Orchestra

WATCH AND LEARN

<i>Fanfare for the Common Man</i>	YOUTUBE
<i>Lincoln Portrait</i>	YOUTUBE
<i>Rodeo</i>	YOUTUBE
Aaron Copland conducting	YOUTUBE

FURTHER LISTENING

- 1924 *Symphony for Organ and Orchestra*
- 1925 *Music for the Theater*
- 1926 *Piano Concerto*
- 1938 *Billy the Kid*
- 1939 *Of Mice and Men*
- 1940 *Our Town*
- 1944 *Appalachian Spring*
- 1950 *Twelve Poems by Emily Dickinson*
- 1954 *The Tender Land*

COMPLETE LIST OF WORKS

FURTHER READING

BOOK *Aaron Copland (Getting to Know the World's Greatest Composers)*
Written by Mike Venezia
AMAZON

BOOK *Copland: 1900 Through 1942*
Written by Aaron Copland and Vivan Perlis
AMAZON

AARON COPLAND HOUSE

...where America's musical past and future meet

AARON COPLAND FUND FOR MUSIC

WORLD WAR II (1939-1945)

In the three pieces reviewed, we learned that World War II had a profound impact on Aaron Copland, especially his compositions in 1942.

- *Fanfare for the Common Man* was written in support of American citizens during the war.
- *Lincoln Portrait* was written to inspire Americans with Lincoln's words from wartime.

WORLD WAR II

- The deadliest and most destructive war in history.
- German Nazis, led by Adolf Hitler, sought to conquer Europe and eradicate Jewish people.
- Over 6 million Jews were killed by the German Nazis, an act we call The Holocaust.
- The allied forces fought against Hitler and the Nazis, finally prevailing.
- The war ended in 1945 with the surrender of Germany.

Allied Forces: France, Poland, United Kingdom, Soviet Union, and the USA (among others).

MOON LANDING (1969)

As technology improved, music in the 20th century was able to become more popular and widely known. Technology was growing everywhere and during Copland's lifetime one of the proudest moments in American History was when we landed on the moon.

- America and the Soviet Union both wanted to be the first country to "put a man on the Moon."
- To win this race, the USA formed NASA (National Aeronautics and Space Act) in 1958.
- NASA was responsible for creating the space crafts necessary to land on the Moon.
- For ten years, NASA built test satellites and spaceships to perfect the technology.
- In 1969, NASA built Apollo 11, the spacecraft that would ultimately land on the Moon.
- Apollo 11 carried 3 astronauts: Neil Armstrong, Buzz Aldrin, and Michael Collins.
- On July 20, Armstrong and Aldrin landed upon and walked on the Moon.
- Satellite technology allowed people around the world to watch them take these steps on TV.

Taking his first step onto the Moon's surface, Armstrong famously said:

"That's one small step for man, one giant leap for mankind."

Next page: ***Student Worksheet on Aaron Copland***

Prepared for duplication and distribution. To email PDF to students, export page 19.

AARON COPLAND

(1900-1990)

NAME _____

Choose a few activities to respond to Aaron Copland and 20th century America.

DRAW

Choose a movement of *Rodeo* and draw a scene from an American cowboy tale. As you draw:

- Think about wardrobe/costumes of people from that time.
- Think about landscape, types of buildings, and modes of transportation.

<i>Buckaroo Holiday</i>	Cowgirls flirting with cowboys; Cowboys boasting they are buckaroos!
<i>Corral Nocturne</i>	<i>Corral</i> refers to the home of horses; <i>Nocturne</i> means <i>night song</i> .
<i>Saturday Night Waltz</i>	Cowboys and cowgirls pair-up at the weekend dance.
<i>Hoe-Down</i>	The final western dance party.

WRITE

Copland honored the experience of Americans at home and fighting abroad during:

- Civil War (1861-65) - *Lincoln Portrait*
- World War II (1939-45) - *Fanfare for the Common Man*

What are your thoughts on Copland's musical interpretation of these historic events?

MOVE-TO-THE-MUSIC

Rodeo was written to be choreographed - dance steps that are set to music. Each movement suggests a particular rhythm, tempo, and mood. Choose a section and choreograph your own steps.

- You may want to research types of dance like: ballet, waltz, or square dance.
- Add your own flavor to traditional American dance steps and create a series of movements.

Create your set of dance steps and present them to the rest of the class.

DISCUSS

Jot down some of your ideas on these topics and then discuss with your classmates.

MUSIC AND TECHNOLOGY:

- How do you think was music affected by technology during the 20th century?

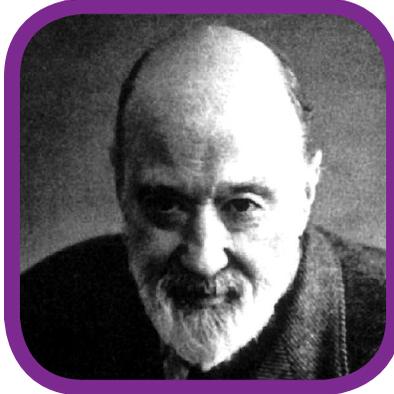
AMERICAN MUSIC: *Aaron Copland is considered to be a significant American composer.*

- What about his music is *American*?
- What does American music sound like? What are the characteristics?

HERO OF AMERICAN MUSIC:

- What do you think of Aaron Copland as a Hero of American Music?
 - Do you like his music? Why?
-

HEROES OF AMERICAN MUSIC



CHARLES IVES
(1874-1954)

HIS LIFE: Ives grew up in Danbury, CT and studied at both the Hopkins School and Yale University in New Haven.

HIS STYLE: Ives employed many experimental techniques that made him unpopular during his lifetime because audiences were not used to his new-sounding music. Even his professors at Yale thought he was writing music that was too daring.

HIS MUSIC: Ives wrote lots of music during his life, though much was not performed. *Variations on America* (patriotic theme and variations), *The Unanswered Question* (inspired by the writing of Emerson and Thoreau), and *Three Places in New England* (on American life at the turn of the 20th century).

HIS LEGACY: Ives is honored as Connecticut's State Composer, though he spent all of his adult life as an insurance agent. His music was publicly discovered shortly before his death and continues to be loved by audiences in the 21st century.

CHARLES IVES (1874-1954)

Charles Ives was an American modernist composer known for innovative compositions, combining different types of music with experimental techniques.

- 1874 Born in Danbury, Connecticut.
- 1882 Began composing experimental music at the age of 8, encouraged by his father.
- 1888 Became a church organist at age 14, often composing hymns for services.
- 1891 Composed *Variations on America*.
- 1898 Graduated from Yale University where he studied composition under Horatio Parker.
- 1899 Became employed as a full-time insurance agent but continued to play/compose.
- 1907 Formed his own insurance agency called *Ives & Co.*
- 1908 Composed *The Unanswered Question*.
- 1912-16 Composed *Three Places in New England*.
- 1918 Wrote an article about estate planning giving him fame as an insurance agent.
- 1927 Stopped composing new music and focused on revising past works.
- 1933-43 Recorded a series of piano works for Columbia Records, not released until 1974.
- 1951 Leonard Bernstein conducted the world premiere of Ives's *Symphony no. 2*.
- 1954 Died in New York City.
All royalties from his music are bequeathed to the American Academy of Arts and Letters.

SIGNIFICANT AWARDS: *Pulitzer Prize for Music*

CONNECTICUT CONNECTION

In 1991, Charles Ives was designated by the Connecticut General Assembly to be the official Connecticut State composer because of his lifelong connections to the state. He was born in Danbury, CT in 1874. In 1874, he moved to New Haven to attend the Hopkins School. After Hopkins, he attended Yale University (1894-98) where he studied with famed composer and conductor Horatio Parker*. Though he later moved to New York City, he maintained a country home in Redding, CT and many of his works were composed there.

*Parker was the 1st conductor of the NHSO.

Variations on America (1891)

Track 7 - 7:19

- Wrote the first version of this piece for solo organ when he was 17 to play at his solo recitals.
- In the US, the tune *America* is best known with the text: *My country, tis of thee*.
- The tune also serves as the National Anthem of the United Kingdom, with different text.
- The *America* tune is presented and then followed by five variations based on the theme.

FORM: A one movement work written as theme with variations.

ORCHESTRATION: Full Orchestra

The Unanswered Question (1908)

Track 8 - 4:36

- Wrote the piece to have three different groups of instruments playing in a coordinated way.
- Each group of instruments plays in a different key and tempo from the others.
- Each group of instrument represents a different philosophical concept:
 - 1) Brass - “The Perennial Question of Existence”
 - 2) Woodwinds - “The Invisible Answer”
 - 3) Strings - “The Silence of the Druids who Know, See, and Hear nothing”
- Originally, Ives wrote the piece for fewer instruments but revised it for orchestra in the 1930s.
- Aaron Copland said that it was, “among the finest works ever created by an American artist.”

FORM: A one movement work for orchestra.

ORCHESTRATION: Full Orchestra

Three Places in New England (1912-16)

Tracks 9 - 11

- Three movements represent three places in New England and vary in tempo:
 - 1) The “St. Gaudens” in Boston Common (Slow - tribute to a monument)
 - 2) Putnam’s Camp: Redding, Connecticut (Fast - Revolutionary War Camp)
 - 3) The Housatonic at Stockbridge (Slow - river scene in Massachusetts)
- Each movement is meant to evoke the unique atmosphere of each place.
- Ives employs familiar folk tunes and hymns throughout the piece to signify each place.

FORM: A three-movement orchestral suite.

ORCHESTRATION: Full Orchestra

DISCOVER MORE!

WATCH AND LEARN

<i>Variations on America</i>	YOUTUBE
<i>The Unanswered Question</i>	YOUTUBE
<i>Three Places in New England</i>	YOUTUBE
Charles Ives plays Charles Ives (piano)	YOUTUBE

FURTHER LISTENING

- 1902 *Symphony no. 1*
- 1902 *Symphony no. 2*
- 1911 *Symphony no. 3: The Camp Meeting*
- 1916 *Symphony no. 4*
- 1919 *A Symphony: New England Holidays*
- 1936 *Central Park in the Dark*

COMPLETE LIST OF WORKS

FURTHER READING

BOOK *What Charlie Heard*
Written by Mordicai Gerstein
AMAZON

BOOK *The Extraordinary Music of Mr. Ives: The True Story of a Famous American*
Written by Joanne Stanbridge
AMAZON

THE CHARLES IVES SOCIETY

CT.GOV - THE STATE COMPOSER

CHARLES IVES

(1874-1954)

NAME _____

Choose a few activities to respond to Charles Ives and 20th century America.

DRAW

Charles Ives explores several different moods in *Variations on America*. Create abstract images as you listen and draw. *Abstract: not recognizable as a particular person, place, or thing.*

- What colors and shapes do you see in your mind's eye as you listen?
- What is the character of each variation?

Think about your images creating a visual theme and variations.

WRITE

Charles Ives was designated State Composer of Connecticut in 1991 by the Connecticut General Assembly. Pretend that it is 1990 and you are asked to write a recommendation for Ives to be voted State Composer.

- What are his important connections and contributions to Connecticut?
- What makes his musical work so important to Connecticut?
- How does his music represent the citizens of Connecticut?

Think about the idea of only one composer representing the entire state as you write.

MOVE-TO-THE-MUSIC

Variations on America explores different rhythmic and melodic transformations of the original *America* theme. Listen and choose one variation for which to choreograph dance steps.

- What is the character of the variation you have chosen?
- Should movements be small? Large? Fast? Slow? Smooth? Jagged?

Create your set of dance steps and present them to the rest of the class.

DISCUSS

Jot down some of your ideas on these topics and then discuss with your classmates.

THE GREAT DEPRESSION:

- How did The Great Depression change American lives?

21ST CENTURY AMERICA:

- Based on what you have learned about the Great Depression, do you see any similarities to the current American economy?

HERO OF AMERICAN MUSIC:

- What do you think of Charles Ives as a Hero of American Music?
 - Do you like his music? Why?
-

HEROES OF AMERICAN MUSIC



THELONIOUS MONK
(1917-1982)

HIS LIFE: Monk was born in Rocky Mount, NC, grew up in New York, NY, and became a fixture in the New York jazz scene.

HIS STYLE: Monk used original harmonies and melodies in his jazz compositions. On piano he played in a totally new way, using silence or a bang on the keys to embellish his songs.

HIS MUSIC: Monk wrote 70+ jazz tunes and is the second-most recorded jazz artist of all time. His works include: *Round Midnight* (the most recorded jazz song ever) and *Blue Monk* (Monk's version of another tune called *Pastel Blue*).

HIS LEGACY: Monk revolutionized jazz with his innovative compositional style and piano playing. His family still resides in New Haven, CT.

THELONIOUS MONK (1917-1982)

Thelonious Monk was an African-American musician and composer who used improvisational techniques combined with innovative piano playing to create a new-sounding jazz. He was a fixture on the NYC jazz scene and is the second-most recorded jazz musician of all time.

- 1917 Born in Rocky Mount, North Carolina, though moved to New York City as a toddler.
- 1923 Began to play piano at the age of 6, primarily self-taught.
- 1935 Dropped out of high school and toured America with other jazz musicians.
- 1940s Became the “house pianist” at Minton’s Playhouse, a NYC jazz club. (Worked with Dizzy Gillespie, Charlie Parker, and Miles Davis.)
- 1942 Composed *Epistrophy*, considered the first modern American jazz standard.
- 1944 Composed *Round Midnight*.
- 1947-52 Performed, composed, and recorded for and with the group Blue Note.
- 1954 Composed *Blue Monk*.
- 1956 Recorded *Brilliant Corners*, the first of his albums to receive international attention.
- 1963 Released the album *Monk’s Dream* on the Columbia label, a national best-seller.
- 1964 Appeared on the cover of *Time* magazine, a distinct honor for any jazz musician.
- 1970s Disappeared from the jazz scene and suffered from health problems.
- 1982 Died in Weehawken, New Jersey.

SIGNIFICANT AWARDS: *Grammy Award for Lifetime Achievement*
Pulitzer Prize Special Citation

CONNECTICUT CONNECTION

Though Thelonious Monk did not live in Connecticut, his extended family has settled in New Haven and continues to reside there. They are actively involved in their community and devoted to honoring the memory and music of Thelonious.

Round Midnight (1944)

Track 12 - 9:20

- Also known as: *Round About Midnight*.
- Monk composed the music and songwriter Bernie Hanighen added lyrics.
- It is the most-recorded jazz standard of all time, appearing on over 1,000 albums.
- Became a signature song for the famous Miles Davis.

*It begins to tell, 'round midnight, midnight.
I do pretty well, til after sundown.
Supertime I'm feelin' sad; but it really gets bad, 'round midnight.*

*Memories always start 'round midnight, haven't got the heart to stand those memories,
When my heart is still with you, and ol' midnight knows it, too.
When a quarrel we had needs mending, does it mean that our love is ending?
Darlin' I need you, lately I find you're out of my heart, and I'm out of my mind*

*Let our hearts take wings 'round midnight, midnight. Let the angels sing of your returning.
Til our love is safe and sound and ol' midnight comes around.
Feelin' sad, really gets bad round, round, round midnight.*

FORM: Jazz Standard

ORCHESTRATION: Various - depending on available performers

Blue Monk (1954)

Tracks 13 - 6:28

- Based on a famous jazz tune called *Pastel Blue*.
- This was Monk's favorite composition.
- Various lyrics have been applied to the tune by different performers over the years.

FORM: Jazz Standard

ORCHESTRATION: Various - depending on available performers

WATCH AND LEARN

<i>Round Midnight</i>	YOUTUBE
<i>Blue Monk</i>	YOUTUBE
<i>Thelonious Monk Documentary</i>	YOUTUBE

SUGGESTED RECORDINGS

- 1956 *Brilliant Corners*
- 1957 *Thelonious Monk with John Coltrane*
- 1963 *Monk's Dream*
- 1966 *Straight, No Chaser*
- 1968 *Monk's Blues*

FURTHER READING

BOOK *Mysterious Thelonious*
Written by Chris Raschka
AMAZON

BOOK *Thelonious Monk: The Life and Times of an American Original*
Written by Robin Kelley
AMAZON

MUSIC BOOK *Thelonious Monk Fake Book*
AMAZON

THELONIOUS MONK INSTITUTE OF JAZZ

AN OMISSION FROM CIVIL RIGHTS LEGACY?
2012 Article - OpenSkyJazz.com

AMERICAN CIVIL RIGHTS MOVEMENT

The Civil Rights Movement sought to outlaw racial discrimination against African-Americans. Thelonious Monk was one of many jazz musicians who presented concerts, participated in peaceful demonstrations, and promoted racial equality. Monk was very faithful to the cause.

- Many areas of America (especially the South) passed laws requiring racial segregation.
- Even in the 20th century, racial inequality included loss of voting rights, lower pay, unjustified arrests, and harassment.
- From 1960-68, African-American Civil Rights groups began a national, nonviolent approach.
 - Boycotts - like the busses in Alabama after the arrest of Rosa Parks.
 - Marches - like the March on Washington for Jobs and Freedom.
- Eventually, each area of the US desegregated, though this took years of organized protests.
- 1964: President Lyndon B. Johnson signed the *Civil Rights Act of 1964*, banning discrimination based on “race or color.”
- 1965: The *Voting Rights Act* passed ensuring voting rights for ALL Americans.
- 1968: Martin Luther King, Jr. was assassinated in Memphis, a devastating blow to the cause.
- Though the Civil Rights Movement had no official end, legislation helped profoundly.

AMERICA’S MUSIC: THE RISE OF JAZZ

Jazz is one of the true American art forms: completely conceived of and created in America. Jazz grew out of African-American spirituals and hymns with several musicians contributing to the American Jazz songbook. These are a few periods and performers in Jazz history.

- **1920s The Jazz Age Louis Armstrong, Jelly Roll Morton, George Gershwin**
 During prohibition, underground jazz clubs that served alcohol became very popular.
- **1930s Swing Music Count Basie, Duke Ellington, Ella Fitzgerald**
 Band leaders and big bands ruled the ‘30s and swing dancing became popular.
- **1940s Bebop Dizzy Gillespie, Charlie Parker**
 Led by Charlie Parker, shift toward more complicated music with fast tempos.
- **1950s Cool Jazz Miles Davis, Dave Brubeck, Chet Baker**
 After the fast tempo of *Bebop*, *Cool Jazz* slowed things down with more mellow sounds.
- **1960s Free Jazz John Coltrane, Ornette Coleman**
 Experimental and improvisatory style that was noticeably different from structured jazz.

Next page: ***Student Worksheet on Thelonious Monk***

Prepared for duplication and distribution. To email PDF to students, export page 31.

THELONIOUS MONK

(1917-1982)

NAME _____

Choose a few activities to respond to Thelonious Monk and 20th century America.

DRAW

Create an album cover for Thelonious Monk's *Round Midnight* single.

- Think about what you have learned about Thelonious Monk.
- Think about what images you think best portray the music.

Listen to the music as you draw.

WRITE

Thelonious Monk was an American Jazz musician in the 1940s-60s.

- Think about what you have learned about Jazz.
- Think about Jazz as a truly American art form.

Write about what you think of Jazz as a truly American art form. What other art forms can you think of that are uniquely American? Describe them.

MOVE-TO-THE-MUSIC

In the early 20th century, Jazz was played as people danced. Over the decades, the steps and the music changed, but Jazz played on.

Pick a track by Theolonious Monk and dance!
(via CD, YouTube, iTunes, etc.)

DISCUSS

Jot down some of your ideas on these topics and then discuss with your classmates.

CIVIL RIGHTS MOVEMENT:

- How do you think it felt to be an African-American in the US without equal rights?
- How do you think that in 21st century America we can continue to support equal rights?
- What else do you know about the American Civil Rights Movements?

AMERICAN JAZZ:

- What about Jazz music is American?
- What does American music sound like? What are the characteristics?

HERO OF AMERICAN MUSIC:

- What do you think of Thelonious Monk as a Hero of American Music?
 - Do you like his music? Why?
-

Dave Brubeck

1920 - 2012 Jazz Pianist and Composer

“There’s a way of playing safe, there’s a way of using tricks and there’s the way I like to play which is dangerously where you’re going to take a chance on making mistakes in order to create something you haven’t created before.”



Music

Brubeck and his quartet toured the world, bringing their new style of jazz to different audiences. The quartet produced some of the most popular jazz tunes of all time, including “Take Five” (the best-selling jazz single ever), “Blue Rondo à la Turk,” and “Unsquare Dance.”

Life

Brubeck grew up in California on a cattle ranch, before joining the Army during WWII. After he returned to America, he toured the world with his quartet and settled in Wilton, CT.

Style

Brubeck’s musical style was heavily influenced by his time in Europe. He liked to experiment with odd time signatures and quirky rhythms that he heard during his time away, making his brand of jazz distinctly unique.

Legacy

Brubeck fought for racial integration of his jazz group upon his return from World War II, and continued to fight for equal rights throughout his career. His interest in using different time signatures helped the cool jazz genre grow in popularity, and inspired future jazz composers for decades.

Dave Brubeck

1920 - 2012 Jazz Pianist and Composer

Timeline

- 1920 Born in Concord, California.
- 1938 Entered the College of the Pacific to study veterinary science in order to take over his father's cattle ranch. He later switched to music.
- 1942 Drafted into the Army. After playing in a Red Cross show in Europe, he was pulled from combat duty and told to start a band.
- 1945 Formed "The Wolfpack," a band that was the first racially integrated unit in the army.
- 1946 Started graduate school at Mills College in Oakland, CA, where he studied with famous French composer Darius Milhaud.
- 1948 Started playing at The Burma Lounge in Burbank, CA. Caught DJ Jimmy Lyon's attention, and began getting airplay on radios.
- 1951 Suffered a massive neck injury that almost paralyzed him while vacationing in Hawaii.
- 1951-67 Performed, composed, and recorded with the Dave Brubeck Quartet.
- 1954 Featured on the cover of TIME magazine.
- 1959 Recorded *Time Out*, the first jazz album to sell more than 1 million copies.
- 1963 Recorded *At Carnegie Hall*, a live concert.
- 1970-80s Many examples of his music were used in movies and TV shows.
- 1996 Received a Grammy Award for Lifetime Achievement.
- 2000 Founded the Brubeck Institute with his wife, Iola.
- 2009 Received a Kennedy Center Award at the White House.
- 2012 Died in Norwalk, CT.

Significant Awards

Grammy Award for Lifetime Achievement

Kennedy Center Honors

California Hall of Fame

Honorary Doctorates of Music

Dave Brubeck

1920 - 2012 Jazz Pianist and Composer

Listen and Learn

Take Five (1959)

- The tune is written in 5/4, different from the normal meter found in Jazz music, 4/4.
- It is the best-selling Jazz single ever and rose to #25 on the billboard charts.
- Paul Desmond (the quartet's saxophonist) actually wrote the melody.
- During the 16 years that the Quartet toured together, they would often end shows with the piece. After each player had finished a solo, they walked off the stage, leaving only Joe Morello on drums on stage.

FORM: Jazz Standard

ORCHESTRATION: Alto Saxophone, Bass, Piano, Drums (original version)

Blue Rondo à la Turk (1959)

- The tune is written in both 9/8 and 4/4.
- The first theme is written in two different versions of 9/8:
 1. Three bars of 2+2+2+3
 2. One bar of 3+3+3
- Dave got the idea for these different uses of 9/8 from listening to a Turkish street band while he was touring during his time in the Army.

FORM: Jazz Standard

ORCHESTRATION: Alto Saxophone, Bass, Piano, Drums (original version)

Unsquare Dance (1961)

- The tune is written in 7/4.
- It is based off of a 12-bar blues chord pattern, but shortened to six bar phrases instead of the full12: I I IV I V I
- The very end of the song features a short quotation of "Turkey in the Straw."

FORM: Jazz Standard (in 12-bar blues)

ORCHESTRATION: Bass, Piano, Drums

Dave Brubeck

1920 - 2012 Jazz Pianist and Composer

Discover More

Watch and Learn

Take Five: Original Video	YOUTUBE
Blue Rondo a la Turk, live	YOUTUBE
Dave Brubeck: What WWII Didn't Solve	YOUTUBE
Dave Brubeck on Take Five	YOUTUBE

Further Reading

<u>BOOK</u> <i>It's About Time: the Dave Brubeck Story</i> Written by Fred Hall	AMAZON
<u>BOOK</u> <i>The Harmony of Dave Brubeck</i> Written by Jack Reilly	AMAZON

THE TIMES OF DAVE BRUBECK – ONLINE VERSION OF HIS TRAVELING EXHIBIT

University of the Pacific

DAVE AND IOLA BRUBECK – REGIONAL ORAL HISTORY OFFICE

University of California at Berkeley

Suggested Recordings (For Purchase)

<i>Time Out</i>	AMAZON
<i>At Carnegie Hall</i>	AMAZON

Dave Brubeck

1920 - 2012 Jazz Pianist and Composer

Activities

Draw

Dave Brubeck plays a style of jazz known as “cool jazz.” In art there are also “cool colors” (including green, blue, and purple).

- Draw pictures that come to your mind using cool colors while listening to Dave’s music.
- When you look at cool colors, do they affect your mood?

Write

Dave Brubeck spent time overseas serving his country during World War II.

- Pretend you have just come back from the war and can no longer play with some of your band mates because the law forbids it. How would you feel? What would you try and do to change it?
- How do you think his travels overseas helped shape his music compositions?

Move-to-the-Music

- Dave Brubeck is famous for his usage of irregular meters. See if you can clap along with the different meters of his songs.
- Now try marching to them!

Discuss

Jot down some of your ideas on these topics and then discuss with your classmates.

MUSIC AND SOCIETY

- How did Dave Brubeck help stand up for African American rights?
- What are some other ways that music has helped to change society?

HERO OF AMERICAN MUSIC

- Why should Dave Brubeck be considered a hero of American music?
- Do you like his music? Why or why not?

Dave Brubeck

1920 - 2012 Jazz Pianist and Composer



Did you Know?

Dave Brubeck's son, Chris Brubeck, is also a famous jazz musician! He was born in Los Angeles, but grew up and went to Wilton High School here in Connecticut before graduating from the Interlochen Arts Academy in Michigan. However, he moved back to Connecticut and continues to live in the town he grew up in now.

Chris has five other siblings, and four out of six of them went on to become professional musicians. Chris can play piano, trombone, and electric bass, and also composes his own music, just like his father.

In 2015, Chris was the New Haven Symphony Orchestra's Artist-in-Residence and played in our Young People's Concerts and worked with students across the state in different schools and communities.

Discover More

Watch and Learn

Dave and Chris talk about co-composing a piece

YOUTUBE

Chris Brubeck's band, "Triple Play," plays with Dave

YOUTUBE

Interview with a New York local news station

YOUTUBE

George Gershwin

1898 - 1937 Composer

“True music must repeat the thought and inspirations of the people and the time. My people are Americans. My time is today.”



Music

Gershwin composed many works that introduced jazz music to the classical genre. *Rhapsody in Blue* became one of his most beloved pieces and was featured in *Disney's Fantasia 2000*. His opera *Porgy and Bess* is considered by many to be the first great American opera.

Life

Gershwin was a native of Brooklyn, New York and studied music with composers Rubin Goldmark and Henry Cowell. He moved to Paris for a short time and later moved to Hollywood to compose film scores where he lived until his early death at age 38.

Style

Gershwin was one of the first composers to merge jazz and classical music that reflected the American style of living in the early 20th century.

Legacy

Gershwin left a legacy as one of the greatest and well-known American Composers in history, daring to break down racial lines and build bridges between musical genres.

George Gershwin

1898 - 1937 Composer

Timeline

- 1898 Born in Brooklyn, NY.
- 1908 Began piano lessons after hearing his friend's violin recital and becoming interested in music.
- 1913 Left school at age 15 to work on New York's Tin Pan Alley. He went out to potential customers and played sheet music so they could hear what the piece sounded like before they bought it.
- 1919 His first big popular hit, "Swanee," was released to national acclaim.
- 1920 Co-wrote and released his first Broadway musical, *Picadilly*.
- 1924 Collaborated with his brother Ira to write their first stage musical comedy, *Lady Be Good*. *Rhapsody in Blue*, his first full orchestral work, premieres in New York by Paul Whiteman.
- 1925 Featured on the cover of Time magazine.
- 1928 *An American in Paris*, written during his brief stay in Paris, premiered at Carnegie Hall to mixed reviews.
- 1930 Wrote *Girl Crazy* with Ira, which included the hit "I Got Rhythm."
- 1934 Hosted his own radio show, "Music by Gershwin."
- 1935 Wrote *Porgy and Bess*, a jazz-inspired "folk opera" that was part musical and part opera. It was the first cast that was entirely comprised of classically trained African American singers.
- 1936 Moved to Hollywood, CA and wrote the music for the film *Shall We Dance*, starring Fred Astaire and Ginger Rogers.
- 1937 Died in Los Angeles, CA after doctors discover a brain tumor that had likely altered his daily life for months prior.

Significant Awards

Congressional Gold Medal

Long Island Music Hall of Fame

Posthumous Pulitzer Prize

Nominated for Academy Award

George Gershwin

1898 - 1937 Composer

Listen and Learn

“I Got Rhythm” from *Girl Crazy* (1930)

- The music was written by George. Ira wrote the lyrics after the melody was written.
- The song was Gershwin’s favorite out of all the Broadway songs that he wrote.
- Tony Bennett, Ella Fitzgerald, and Ethyl Merman have all had great success singing the song.

Lyrics:

<i>Days can be sunny, With never a sigh Don't need what money can buy. Birds in the tree sing Their day full of song, Why shouldn't we sing along? I'm chipper all the day, Happy with my lot. How do I get that way? Look at what I've got:</i>	<i>I got rhythm I got music I got my main girl Who could ask for anything more? I got daisies In green pastures, I got my main girl Who could ask for anything more?</i>	<i>O! 'Man Trouble, I don't mind him. You won't find him 'Round my door. I got starlight, I got sweet dreams, I got my main girl, Who could ask for anything more? Who could ask for anything more?</i>
--	--	---

FORM: Jazz Standard

ORCHESTRATION: Originally for orchestra, can be changed dependent on size and needs of ensemble.

Rhapsody in Blue (1924)

- Notable big band leader Paul Whiteman commissioned the piece.
- Ferde Grofé orchestrated the original version, and then edited the orchestration several times.
- The idea for the composition came to Gershwin while he was riding a train from New York City to Boston. Gershwin said that he “frequently hears music in the very heart of noise.”
- The piece was originally titled *An American Rhapsody*, but Gershwin changed it to *Rhapsody in Blue* after he heard several titles of James McNeill Whistler’s paintings.

FORM: Concerto

ORCHESTRATION: Piano and Orchestra

George Gershwin

1898 - 1937 Composer

Listen and Learn

Porgy and Bess (1935)

- Based on DuBose Heyward's novel and play, *Porgy*.
- Ira Gershwin and Heyward wrote the libretto for the opera.
- People were confused about calling it an opera or a musical. Gershwin himself called it a "folk opera."
- The story takes place in Charleston, South Carolina. A poor beggar named Porgy falls in love with a woman named Bess, and tries to rescue her from her scandalous lifestyle.

"Summertime"

This song comes at the very beginning of the opera and sets the scene for the audience.

<i>Summertime, And the livin' is easy Fish are jumpin' And the cotton is high Your daddy's rich And your mamma's good lookin'</i>	<i>So hush little baby Don't you cry One of these mornings You're going to rise up singing Then you'll spread your wings And you'll take to the sky But till that morning There's a'nothing can harm you With daddy and mamma standing by</i>
---	---

(Repeat)

"I Got Plenty O' Nuttin'"

Porgy sings about how he doesn't need a lot of money to be happy in life.

<i>Oh, I got plenty o' nuttin' And nuttin's plenty for me I got no car, got no mule I got no misery De folks wid plenty o' plenty Got a lock on de door 'Fraid somebody's a-goin' to rob 'em While dey's out a-makin' more What for? I got no lock on de door Dat's no way to be Dey kin steal de rug from de floor Dat's okeh wid me 'Cause de things dat I prize Like de stars in de skies All are free</i>	<i>Refrain: Oh, I got plenty o' nuttin' And nuttin's plenty for me I got a gal, got my song Got Hebben the whole day long No use complaining Got my gal, got my Lawd Got my song</i>	<i>Oh, I got plenty o' nuttin' And nuttin's plenty for me I got the sun, got the moon Got the deep blue sea De foks wid plenty o' plenty Got to pray all de day Seems wid plenty you sure got to worry How to keep the debbel away I ain't frettin' 'bout hell 'Till de time arrive Never worry long as I'm well Never one to strive To be good, to be bad What the hell I is glad I's alive</i>
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(Refrain)

George Gershwin

1898 - 1937 Composer

Listen and Learn

“Bess, You Is My Woman Now”

Porgy and Bess declare their love for one another.

Porgy:

*Bess, you is my woman now,
you is, you is!
An' you mus' laugh an' sing an' dance
for two instead of one.
Want no wrinkle on yo' brow,
Nohow,
Because de sorrow of de past is all done done
Oh, Bess, my Bess!*

Bess:

*Porgy, I's yo' woman now,
I is, I is!
An' I ain't never goin' nowhere 'less you shares
de fun.
Dere's no wrinkle on my brow,
Nohow,
But I ain't goin'! You hear me sayin',
If you ain' goin', wid you I'm stayin'!*

*Porgy, I's yo' woman now!
I's yours forever -
Mornin' time an' evenin' time an'
summer time an' winter time.*

Porgy:

*Mornin' time an' evenin' time an'
summer time an' winter time.
Bess, you got yo' man.*

*Bess, you is my woman now and forever.
Dis life is jes' begun,*

*Bess, we two is one
Now an' forever.
Oh, bess, don't min' dose women.
You got yo' Porgy.
I knows you means it,
I seen it in yo' eyes, Bess.
We'll go swingin'
Through de years a-singin'.*

Bess:

*Mornin' time an' evenin' time an'
summer time an' winter time.*

Porgy:

*Mornin' time an' evenin' time an'
summer time an' winter time.*

Bess:

Oh, my Porgy, my man, Porgy.

Porgy: [simultaneously] *My bess, my Bess.*

Bess: *From dis minute I'm tellin' you, I keep dis
vow: Porgy, I's yo' woman now.*

Porgy: [simultaneously]

*From dis minute I'm tellin' you, I keep dis vow:
Oh, my Bessie, we's happy now. We is one
now.*

FORM: Three act opera
ORCHESTRATION: Full Orchestra

George Gershwin

1898 - 1937 Composer

Discover More

Watch and Learn

Rhapsody in Blue in *Fantasia 2000*

YOUTUBE

“I’ve Got Rhythm” from the 1951 movie

YOUTUBE

Gershwin plays “I’ve Got Rhythm” on piano

YOUTUBE

“Summertime” from *Porgy and Bess*

YOUTUBE

“Bess, You Is My Woman” from *Porgy and Bess*

YOUTUBE

“I Got Plenty of Nothin’” from *Porgy and Bess*

YOUTUBE

Further Reading

George Gershwin: His Life and Works

Howard Pollack

AMAZON

George Gershwin: An Intimate Portrait (Music in American Life)

Walter Rimler

AMAZON

The Gershwin Initiative

University of Michigan

Gershwin

Gershwin Enterprises

Suggested Recordings (For Purchase)

The Essential George Gershwin

YOUTUBE

Gershwin: Rhapsody in Blue/An American in Paris

YOUTUBE

Gershwin Plays Gershwin: The Piano Rolls Vol. 1

YOUTUBE

George Gershwin

1898 - 1937 Composer

Activities

DRAW

Listen to the story of Gershwin's *Porgy and Bess*.

- Draw a scene or two of what you think the set would look like for the opera. Compare it to YouTube videos of actual sets. What are the similarities? Differences?
- Draw a comic of Porgy and Bess's storyline.

WRITE

Pretend that you are a music critic from the 1930s and you have just gone and heard one of Gershwin's new works.

- How would you write about it for your paper?
- Would you be excited about its different, jazzy sound? Or would you not like it because it was so different from what you were used to hearing?

MOVE-TO-THE-MUSIC

I Got Rhythm features Fred Astaire as the lead dancer in the movie adaptation.

- Try tap-dancing on your own to the music while watching the YouTube video.
- Try choreographing your own steps to the music in a different dancing style.

DISCUSS

Jot down some of your ideas on these topics and then discuss with your classmates.

MIXING JAZZ AND CLASSICAL

- What elements of Gershwin's music do you hear that come from Jazz?
- What elements of his music do you hear that come from Classical?

CIVIL RIGHTS

- How did Gershwin help to give African American performers more significance on stage?

HERO OF AMERICAN MUSIC

- Do you think of George Gershwin as a Hero of American Music? Why or why not?



New Haven Symphony Orchestra

HISTORY

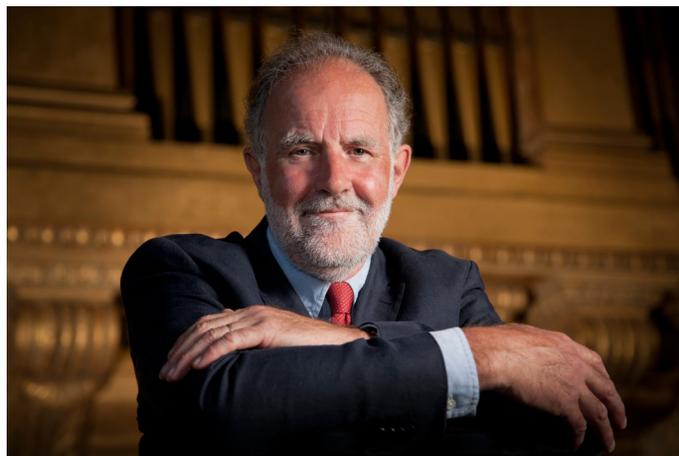
In 1894, Morris Steinert, a German musician and music merchant, was persuaded by a group of amateur musicians to form a symphony orchestra. Many of the men who approached Steinert were also German-Americans seeking to continue the musical traditions of their native country in their new land. Steinert agreed and the group started rehearsing above his piano store.

The first performance of the NHSO took place in January 1895, conducted by Horatio Parker, Professor of Music at Yale and rising composer. Under Parker, the Symphony gradually transformed from a local band into an accomplished orchestra. In 1901, Yale commissioned the construction of Woolsey Hall to commemorate the University's bicentennial. Woolsey Hall has been home to the NHSO ever since.

NHSO Pops Concert began in 1945 with an indoor performance at New Haven Arena. Later that summer four concerts were played in the Yale Bowl. The outdoor concerts were a great financial success, drawing nearly 40,000 people the first summer!

Young People's Concerts were first presented in Yale's Sprague Hall in 1933 and later in Woolsey Hall. The concerts attracted children and families from New Haven and as far away as Bridgeport and Waterbury. Since 1933, the NHSO has presented a Young People's Concert annually.

In 2007, William Boughton became the 10th Music Director and Principal Conductor. In May 2010, the Orchestra released its first commercial CD in over 30 years featuring the music of William Walton on the Nimbus (London) label. A 2013 Artist-in-Residency educational project with Daniel Bernard Roumain attracted nation recognition with an award from the NEA.



William Boughton, Music Director
Biography

**WATERBURY SYMPHONY
ORCHESTRA**

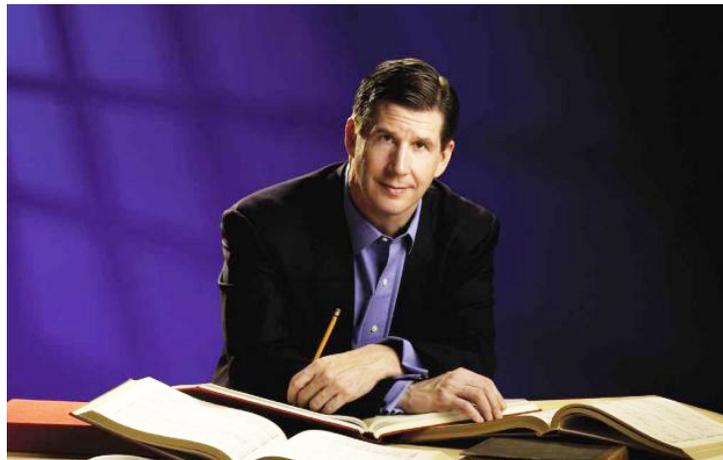
LEIF BJALAND, MUSIC DIRECTOR & CONDUCTOR

Waterbury Symphony Orchestra**HISTORY**

Founded in May 1938 under the direction of Maestro Mario DiCecco, the Waterbury Symphony Orchestra (WSO) has spent the past several decades promoting the understanding, appreciation and enjoyment of symphonic and orchestral music. Originally incorporated as the Waterbury Civic Orchestra (1940), the Symphony and its mission have grown in both vision and artistic merit, expanding from a community orchestra to the Waterbury Symphony Orchestra (1956). By the early 1970s, it became the only fully-professional symphony in Connecticut. The WSO is now led by Leif Bjaland, Musical Director and Conductor since 1994.

The Symphony draws over 200 talented musicians from across New England to perform in concert series at the Naugatuck Valley Community College Fine Arts Center and the Palace Theatre, both located in Waterbury.

Through continued growth and development, the WSO aims to create and maintain a deeper connection with the local community. Additions to its concert series, fund-raising events, a volunteer league, and expanded educational programs are just a few ways the Symphony makes this happen.



Leif Bjaland, Music Director & Conductor
Biography

ACKNOWLEDGEMENTS

We thank Alexion Pharmaceuticals for support of this project.

**ALEXION PHARMACEUTICALS**

Alexion Pharmaceuticals, Inc., established in 1992 in New Haven, CT, is a biopharmaceutical company focused on serving patients with severe and ultra-rare disorders through the innovation, development, and commercialization of life-transforming therapeutic products. Alexion is the global leader in complement inhibition and has developed and markets Soliris® (eculizumab) as a treatment for patients with PNH and aHUS, two debilitating, ultra-rare, and life-threatening disorders caused by chronic uncontrolled complement activation. Alexion's breakthrough approach in complement inhibition has received the pharmaceutical industry's highest honors: the 2008 Prix Galien USA Award for Best Biotechnology Product with broad implications for future biomedical research and the 2009 Prix Galien France Award in the category of Drugs for Rare Diseases. Soliris is currently approved in more than 40 countries for the treatment of PNH, and in the United States and European Union for the treatment of aHUS. Alexion is evaluating other potential indications for Soliris and is developing four other highly innovative biotechnology product candidates, which are being investigated across eight severe and ultra-rare disorders beyond PNH and aHUS.

Recorded music license courtesy of:

**NAXOS OF AMERICA**

Designed and implemented by:

**EDUCATION DEPARTMENT****WATERBURY SYMPHONY
ORCHESTRA**

LEIF BJALAND, MUSIC DIRECTOR & CONDUCTOR

EDUCATION DEPARTMENT

Name _____

Pre/Post Assessment

Alexion Toolkit for Interdisciplinary Learning

After listening to the musical tracks, write in the name of the piece's composer and the title of the piece.

For each of the Heroes of American Music listed on the left, name at least one important thing that s/he did that helped change American history.

1.

1. Title: _____
Composer: _____

2.

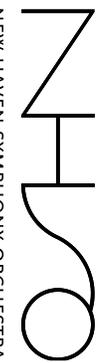
2. Title: _____
Composer: _____

3.

3. Title: _____
Composer: _____

4.

4. Title: _____
Composer: _____



NEW HAVEN SYMPHONY ORCHESTRA



WATERBURY SYMPHONY
ORCHESTRA
LEIF BJALAND, MUSIC DIRECTOR & CONDUCTOR

TOOLKIT EVALUATION FORM

TEACHERS

Thank you for using the *Alexion Toolkit for Interdisciplinary Learning!* Your feedback matters and helps us to shape our future programing. Please take a few moments to complete this form.

Circle one: **NHSO** **WSO**

NAME _____ POSITION _____

SCHOOL _____

EMAIL _____

Please list the grade levels and types of classes in which you implemented the *Toolkit*.

Please rate the following statements: 1 = Strongly Disagree ... 5 = Strongly Agree

The <i>Toolkit</i> was user-friendly for fast preparation.	1	2	3	4	5
The <i>Toolkit</i> was flexible from music room to classroom.	1	2	3	4	5
The <i>Toolkit</i> provided enough information about each musician.	1	2	3	4	5
The <i>Toolkit</i> provided enough information about each event.	1	2	3	4	5
<i>Student Worksheets</i> provided appropriate follow-up activities.	1	2	3	4	5
<i>Student Worksheets</i> provided enough age-level flexibility.	1	2	3	4	5
The musician visit was helpful for implementation.	1	2	3	4	5
The posters are helpful classroom tools.	1	2	3	4	5

How was the musician visit at your school? What more or less would you like included?

Please provide any additional comments or suggestions for improvement. Thank you!

**New Haven Symphony Orchestra
105 Court Street, Suite 302
New Haven, CT 06511**

RETURN TO:

**Waterbury Symphony Orchestra
100 Bank Street
Waterbury, CT 06702**

TOOLKIT EVALUATION FORM

STUDENTS

We hope that you enjoyed the *Alexion Toolkit for Interdisciplinary Learning!* Thank you for filling out this evaluation form.

NAME _____ **GRADE** _____ **AGE** _____

SCHOOL _____

Who was your favorite musician? Why?

What was your favorite piece of music? Why?

What did you enjoy the most when the musician visited your school?

What did you learn about American History through these Heroes of American Music?

What else do you have to say about:

Marian Anderson -

Aaron Copland -

Charles Ives -

Thelonious Monk -

Please provide any additional comments you would like to share with your Symphony.