



*Samuel Coleridge-Taylor*

## About the Composer

Samuel Coleridge-Taylor was born August 15, 1875. His mother was a white Englishwoman and his father, a black doctor from Sierra Leone. His father was forced to leave England without ever knowing his wife was pregnant.

Samuel Coleridge-Taylor was raised by his mother and was supported by his grandfather, teachers, and leaders such as President Theodore Roosevelt and King George V.

He began his musical training through violin lessons at the age of five and was quickly recognized by the upper class of England for his skill. He enrolled at the Royal College of Music at the age of fifteen and was in the company of London's premiere, artists at the time. As a young boy he heard a performance of the Fisk Jubilee Singers, an American a cappella ensemble that performed Negro spirituals. This experience led Coleridge-Taylor begin to identify with his African identity and also led to his incorporation of traditional music of African-Americans and the African diaspora itself into his music.

One of his most popular compositions was a trilogy of cantatas titled “Hiawatha’s Wedding Feast”. The text came from, “Song of Hiawatha”, written by poet Henry Wadsworth Longfellow.

## About the Piece

Originally, the “African Suite” was composed for piano. It has four movements and each movement illustrates a different aspect of African life. *Danse Nègre* is a festive overture to African spirit and the love of the various cultures and countries within the continent. *Danse Nègre* is filled with swinging rhythms and repeated melodies.

## Jim Crow Era

It’s impossible to talk about the hardships of black people in the 19<sup>th</sup> century without also mentioning the effects of Jim Crow on their careers. The “Jim Crow” era is defined by society’s changing attitude towards people who used to be slaves, but were now a part of their daily lives. Minstrel shows featured entertainers who painted their faces black, known as “blackface”, and exaggerated their features to mock black people for white audiences. The most notable character portrayed in this manner was named “Jim Crow”. There were also many laws that enforced the separation and discrimination of black people across the United States and Europe.

Despite this, many black creators had successful careers and paved the way to equality into the Civil Rights Era and today.



*Samuel Coleridge-Taylor with his violin.*

# “Moving with the Orchestra” Samuel Coleridge-Taylor | Danse Nègre

Add this piece into the discussion on  
teacher guide pages 54-57

## Digital Resources:

YouTube Recording:

<https://youtu.be/iHqUnfGNybk>  
(start at 1:19 to hear without the repeat)

## Listening Piece

This piece is a dance.

How do the repeated melodies and  
forward moving rhythms make the  
students want to move?

Can your students come up to move-  
ments for various parts of the music?

Select a few of the segments below  
to talk about mood or come up with  
movements to have the students do  
while listening to the piece as a whole.

*(timings are based on the above  
recording)*

Main theme (1:25-2:15)

Chromatic Swells (2:20-2:38)

Chromatic Descending Lines (2:42-  
3:07)

Lyrical Mood Shift (3:16-5:00)

Chromatic Swells & Transition (5:05-  
5:29)

Main Theme (5:30-6:24)

*This piece will be cut in length for the  
March 2019 performance.*

## Other Resources:

Music by Black Composers

[https://www.rbpfoundation.org/  
black-composers/](https://www.rbpfoundation.org/black-composers/)

## Black Creators

**Tanner** was born in June 21, 1859 and was raised in the African Methodist Episcopal Church. The church provided him with connections to people who supported him through a difficult start in his arts education. He found much more success in France because theirs was a society with a more liberated attitude toward people of color. Over the course of his career, he moved between the U.S. and Europe. His most critically acclaimed works are his biblical scenes.



Henry Ossawa Tanner

**Fuller** was born June 9, 1877 to an affluent black family in Philadelphia, Pennsylvania. She grew up with the resources to fuel her interest in visual art, attended art school and earned a scholarship to attend Pennsylvania Museum School of Industrial Arts. She spent most of her career sculpting in France. Her works elevated the black experience into high art circles in the eyes of elite white America.



Meta Vaux Warrick Fuller

**Wells-Barnett** was born into slavery during the Civil War on July 16, 1862. She attended the newly established Rust College, a university for black people freed from slavery to learn how to read and write. She became an activist after she was illegally ejected from a train and successfully sued the company for \$500 in 1887, which would be \$13,000 in today's accounting. She wrote a number of editorials against Jim Crow laws, essays detailing her experience with lynchings in her community, and books that uncovered the truth about hate crimes.



Ida B. Wells-Barnett

# Cécile Chaminade | Flute Concertino Op. 107

## “Music Moves Us”

Add this piece into the discussion on teacher guide pages 50-53

### About the Composer

Cécile Chaminade grew up in Paris as the daughter of a musical family. She studied piano with her mother, growing into a fine concert pianist by the age of 18 and catching the attention of well-known composers such as Georges Bizet. When it came time to master her craft, her father forbade her from attending the Paris Conservatory of Music, stating that it was unfit for a woman to attend a formal school for music. Instead, he hired instructors from the Conservatory to teach her privately in the Chaminade home. Chaminade had a very successful career as a touring pianist, having great recognition and reception in France and Great Britain, as well as the United States. Because she was a pioneer for women in music, young women in the Midwest began to create musical societies called “Chaminade Clubs,” where they could discuss and listen to music with other women.

Chaminade became less popular as time went on, mostly because her music was seen as “salon music,” which had a reputation of lacking substance and less experimental than the new wave of avant-garde contemporary music that other composers were embracing. In 1903, Chaminade made gramophone (new technology at the time) recordings of seven of her works which continue to be sought after by collectors because of their rarity.

Why don't we hear more of Chaminade and her music? Perhaps her father's decision to forbid her from attending the Paris Conservatory of Music prevented her from becoming established into the network of famous contemporary French composers. Perhaps audiences grew bored of her music, as Chaminade had the tendency to play only her favorite compositions on her recital tours. Perhaps Chaminade didn't stand a chance in the male-dominated world of musical composition, having her music cast aside for having “too many feminine qualities to the music” and when dabbling in the masculine side of composing, having those qualities deemed “fraudulent



Cécile Chaminade

and insincere for a woman composer.” Chaminade died in solitude in Monaco in 1944.

### About the Piece

Of Chaminade's compositions, her *Concertino for Flute* remains the most played and most popular. It was originally commissioned as an examination piece for students at the Paris Conservatory, given its challenging range of techniques required to play it flawlessly. There is a legend that Chaminade wrote this piece after being scorned by a former flutist fiancé, who left her to marry someone else. She wrote the piece to be so difficult that even he could not play it, but the fact that she married a music publisher one year prior to the piece being published debunks this legend. This piece is a one movement concertino, much shorter than formal concertos, which are usually broken up into multiple movements.

This piece at the A<sup>2</sup>SO concert will feature flutist Jonathan Zou, a junior at Huron High School in Ann Arbor.



## “Music Moves Us”

Add this piece into the discussion on teacher guide pages 50-53

### Digital Resources:

Link to YouTube Recording:  
[https://youtu.be/c0RhIeW\\_X0A](https://youtu.be/c0RhIeW_X0A)

### Listening Piece

Although there is no recorder part, this piece does feature flute. This is a great opportunity to compare similarities between the recorder and the flute.

#### Suggested Activities:

-Substitute the Chaminade for the Mozart on the comparison chart in the teacher guide on page 52!

-Pick excerpts and ask the kids to demonstrate how to play the flute as they listen.

-Have the students come up with a movement that is conducive to the music: slow movement vs. fast movement.

-Explain what a cadenza is and its importance in concertos.

-Have the students draw a picture of what the music makes them think about

-Have the students close their eyes and listen – take volunteers to share how the music made them feel and what it reminded them of.

## Cecile Chaminade | Flute Concertino Op. 107

### Female Composers

**Clara Schumann** was a brilliant concert pianist and married composer Robert Schumann. Clara loved touring and performing as a pianist, giving up composing at age 36 to pursue this love. She composed mostly piano works and was the mother to seven children.



**Amy Beach** started composing at age 4, starting with simple waltzes and then going on to more advanced works. She made her professional debut as a pianist performing Chopin's *Concerto in F minor* with the Boston Symphony. She was the first American woman to have a symphony published and performed by a major symphony orchestra.

**Lili Boulanger** was the first woman to win the prestigious Prix de Rome with her piece, “Faust et Helene,” which she composed in only four weeks. Unfortunately, a case of pneumonia at age 2 left her immune system weakened and she died at the young age of 24.



**Joan Tower** is an American composer, but spent most of her childhood in Bolivia, which had a great influence on her compositions. Her composition, “Made in America,” was the first composition commissioned by the Ford Motor Company, which was played in all 50 states and winning three Grammy Awards in 2008.

**Kristin Kuster** is an American composer who is on faculty at the University of Michigan. She was awarded the Charles Ives Fellowship from the Academy of Arts and Letters in 2004 and is a sought-after composer for commissioned works all over the world.



**Jessica Hunt** is a composition student at the University of Michigan, working on earning her Doctorate. Her compositions span across many different genres, including theatre and musical theatre. Her newest composition *The Eagle Tree* was featured on the A<sup>2</sup>SO's November 2018 main-stage concert.

# Jonathan Zhou

## About the Soloist

Jonathan Zou's musical journey started with much reluctance. His parents forced him to play piano at the age of 8. By 5th grade, he desperately wanted to play clarinet but got stuck with playing the abnormally long flute which was too long for his short arms. However, a combination of music teachers like Ms. Fitzgerald, Mr. MacArthur, Ms. Katz, Mrs. Roberts, and Mr. Roberts have exposed the more enjoyable sides of music to Jonathan.

Jonathan now views music as something that connects people and experiences. Just like his love for soccer, music connects people and helps them establish life-long, solid friendships. His best friends are the people he met through music, not just in high school, but also in middle school, at music camps like Blue Lake and at statewide bands like All-State. Winning top prizes in the Rosalie Edwards Youth Arts Competition and the Rachel Stornant Artist Competition have inspired Jonathan to further his musical career. Both music and Jonathan's favorite subject math require practice to improve. Getting better makes practicing more enjoyable and makes him happy and relaxed.

Other than nerding out over math, Jonathan enjoys video games, eating a nice piece of milk chocolate, playing Fortnite and the occasional League of Legends game.

Jonathan wants to thank the Ann Arbor Public School music program, Huron conductors Robert Ash and Timothy Krohn, A<sup>2</sup>SO, and his private teacher Dr. Pe-



*Jonathan Zou*

nelope Fischer for not only providing the connection between him and music, but also establishing the opportunity for him to serve as an ambassador for the youth in the area to connect with music as well. He hopes that everyone will have the chance to listen and play music since it is something that changes everyone for the better. Jonathan truly believes in Plato's philosophy about music: *"Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything."*



Name: \_\_\_\_\_

## Welcome to Hill Auditorium!

*Use the word bank at the bottom of this page to fill in the missing information about Hill Auditorium. Each word will only be used once.*

Hill Auditorium is the main concert hall at the University of \_\_\_\_\_ in Ann Arbor. It was built in \_\_\_\_\_. Architect Albert Kahn sought to create a hall with perfect \_\_\_\_\_.: he wanted every person at the University to be able sit in the Auditorium and clearly hear someone \_\_\_\_\_ from the stage. So he made the inside of the auditorium in the shape of a \_\_\_\_\_. Today, Hill Auditorium can seat over \_\_\_\_\_ people, and every single \_\_\_\_\_ member — even in the \_\_\_\_\_ row of the balcony — can hear the performers clearly.

There are \_\_\_\_\_ levels of seating in the concert hall. The first is the \_\_\_\_\_ floor. The second level is called the \_\_\_\_\_. The top and third level is the \_\_\_\_\_. Once you've found your seat, look straight ahead. There will be magnificent \_\_\_\_\_ pipes along the back wall. Above your head you will see a giant letter "\_\_\_\_\_" for the University of Michigan. Now wait quietly for the lights to \_\_\_\_\_. This means the concert is about to start. Enjoy the show!

### Word Bank

acoustics	M	organ
audience	main	three
balcony	megaphone	whispering
dim	mezzanine	1913
last	Michigan	3500

