Big Band Holidays
Jazz at Lincoln Center Orchestra with Wynton Marsalis & Immersion: Exploring the Legacy of Jazz in Detroit
# Table of Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>04</td>
<td>ATTEND</td>
</tr>
<tr>
<td>05</td>
<td>THE DETAILS</td>
</tr>
<tr>
<td>06</td>
<td>LEARN</td>
</tr>
<tr>
<td>07</td>
<td>Why?</td>
</tr>
<tr>
<td>09</td>
<td>Artist</td>
</tr>
<tr>
<td>11</td>
<td>Art Form</td>
</tr>
<tr>
<td>13</td>
<td>Performance</td>
</tr>
<tr>
<td>17</td>
<td>IMMERSION: THE LEGACY OF JAZZ IN DETROIT</td>
</tr>
<tr>
<td>18</td>
<td>Foreword: Framing Your Day</td>
</tr>
<tr>
<td>19</td>
<td>Overview</td>
</tr>
<tr>
<td>20</td>
<td>Presenters</td>
</tr>
<tr>
<td>22</td>
<td>The Workshop Agenda</td>
</tr>
<tr>
<td>23</td>
<td>History of Jazz in Detroit</td>
</tr>
<tr>
<td>25</td>
<td>Iconic Jazz Establishments</td>
</tr>
<tr>
<td>28</td>
<td>Detroit Jazz Festival</td>
</tr>
<tr>
<td>29</td>
<td>Resources</td>
</tr>
<tr>
<td>30</td>
<td>CONNECT</td>
</tr>
<tr>
<td>31</td>
<td>Being an Audience Member</td>
</tr>
<tr>
<td>34</td>
<td>Arts Online</td>
</tr>
<tr>
<td>35</td>
<td>Recommended Reading</td>
</tr>
<tr>
<td>37</td>
<td>Writing About Live Performance with Your Students</td>
</tr>
<tr>
<td>40</td>
<td>About UMS</td>
</tr>
<tr>
<td>42</td>
<td>Credits and Sponsors</td>
</tr>
</tbody>
</table>
Big Band Holidays
Jazz at Lincoln Center Orchestra with Wynton Marsalis

Wednesday, November 28 // 11 am
Hill Auditorium
Attend

Coming to your e-mail inbox!

Map and Driving Directions
Logistical Details (drop-off/pick-up locations)
Venue Information

734.764.2538 — UMS.ORG
The Details

VENUE ADDRESS
Hill Auditorium, 825 North University Avenue, Ann Arbor, MI 48109

EMERGENCY CONTACT NUMBER
734.764.2538

ARRIVAL TIME
Between 10:30-10:50am

TICKETS
We do not use paper tickets for School Day Performances. We hold school reservations at the door and seat groups upon arrival.

FOOD
No food (including school lunches), drinks, or chewing gum are allowed in the theater.

CELL PHONES
We ask that all audience members turn off their cell phones during the performance.

ACCESSIBILITY
We aim to maximize accessibility at our performances, and below are details regarding this performance's points of accessibility. If you have further questions, e-mail umsyouth@umich.edu or call 734.615.0122.

PARKING
There is handicapped parking very close to the Power Center on Fletcher Street and in the parking structure behind the Power Center on Palmer Drive. The first three levels of the Palmer Drive structure have 5 handicapped parking spaces on each level next to each elevator. There are a total of 15 handicapped parking spaces in the garage.

WHEELCHAIR ACCESSIBILITY
Courtesy wheelchairs are available for audience members. Hill Auditorium is wheelchair accessible and has 12 seats for audience members with special needs.

BATHROOMS ADA
ADA-compliant toilets are available in the green room (east corner) of the Hill Auditorium for both men and women.

ENTRY
The front doors are not powered; however, there will be an usher at that door opening it for all patrons. There is a ramp entrance on the west side of the auditorium.
Learn

Jazz at Lincoln Center Orchestra with Wynton Marsalis

734.764.2538 — UMS.ORG
Why?

“Jazz music is America’s past and its potential summed up and sanctified and accessible to anybody who learns to listen to, feel, and understand it. The music can connect us to our earlier selves and to our better selves-to-come. It can remind us of where we fit on the timeline of human achievement, an ultimate value of art.”

—WYNTON MARSALIS

Jazz functions as a living representation of American history, culture, society, and artistry. A truly American art form, jazz arose from the mingling of peoples and cultures living in America, and it has spread far and wide to become a global cultural experience accessible to anyone who wants to listen.

The mission of Jazz at Lincoln Center is to entertain, enrich, and expand a global community for jazz through performance, education, and advocacy. At Jazz at Lincoln Center, jazz is a metaphor for democracy. Because jazz is improvisational, it celebrates personal freedom and encourages individual expression. Because jazz is swinging, it dedicates that freedom to finding and maintaining common ground with others. Because jazz is rooted in the blues, it inspires us to face adversity with persistent optimism.

UMS is thrilled to present Jazz at Lincoln Center Orchestra with Wynton Marsalis, and we hope that their artistry ignites joy in the audience and sparks discussion about the cultural importance of jazz.
Why?

Explore Jazz at Lincoln Center Orchestra’s recordings on Spotify.
Wynton Marsalis comes from an intensely musical background. His father introduced Wynton and his brothers Delfeayo, Branford, and Jason to music at an early age. Of his parents, Wynton writes: “My father was an example to me, because of the type of integrity he had when he would play. I also liked the musicians that my father played with. My mama stayed on us about practicing. She took her time to take us to music classes and see that we received an education. So, in terms of discipline and investing her time and love and energy in us — she was always doing that for me and all my brothers.” He made his debut with the New Orleans Philharmonic at age 14 and appeared as a soloist with many other orchestras and jazz bands during his teen years.

Accomplished in both classical music and jazz, Marsalis became the first and only artist to win both classical and jazz Grammys in the same year (1983) and repeated this feat in 1984. Marsalis is also an internationally respected teacher and spokesman for music education and has received honorary doctorates from dozens of US universities and colleges.

Led by Wynton Marsalis, the Jazz at Lincoln Center Orchestra (JLCO) includes saxophones, clarinets, trombones, bass, drums, and, of course, trumpet. The ensemble’s 15 musicians are all in demand outside of the JLCO as soloists, ensemble musicians, arrangers, and composers.

Marsalis founded the Jazz at Lincoln Center program in 1987 and contributed to the opening of the Frederick P. Rose Hall, the world’s first concert hall dedicated solely to jazz performance. Jazz at Lincoln Center has since evolved into a large and influential organization offering concerts, touring ensembles, dance, film, radio and TV broadcasting, and educational programming.

Education is a major part of Jazz at Lincoln Center’s mission, and its educational activities are coordinated with concert and JLCO tour programming. These programs, many of which feature JLCO members, include the celebrated Jazz for Young People family concert series, the Essentially Ellington High School Jazz Band Competition and Festival, the Jazz for Young People Curriculum, educational residencies, workshops, and concerts for students and adults worldwide. Jazz at Lincoln Center educational programs reach over 100,000 students, teachers, and general audience members.
LEARN

Artist

ONLINE: GETTING TO KNOW WYNTON MARSALIS

Watch this lecture about Music and Meaning from Wynton Marsalis's six-part lecture series at Harvard University.

Follow Wynton Marsalis on Twitter
Follow Jazz at Lincoln Center on Twitter
The word “jazz” originated in Africa. Due to differences in languages, the word “jazz” has been spelled differently throughout time and place: “jazi” (Zambia and Zimbabwe), “jasj” (Kenya, Tanzania, Uganda, and Zaire), and “jaz” (South Africa, Namibia, and Burundi). Jazz is a mingling of the musical backgrounds of all the people who came to the United States, including slaves from Africa, immigrants from Europe, and people who were already living in the US. Jazz is a uniquely American art form because it was created in the United States by a multiplicity of cultural influences.

By the beginning of the 20th century, the US already had its own special blend of musical traditions. Hymns, work songs, field hollers, chants, classical music, Negro spirituals, gospel songs, the blues, and ragtime were some of the types of music that Americans created for religious, work, and social purposes. Jazz incorporated all of these styles.

Jazz quickly spread and established itself as a part of American culture in the 1910s and 1920s. In fact, the 1920s are often referred to as the “Jazz Age.” It was during this time that new channels for listening to jazz spread rapidly: the phonograph, the radio, and the talking motion picture made it possible for millions to hear jazz.

It was also at this time that a great number of Black Americans migrated north in search of better jobs and a way of life. Four cities were the centers of jazz activity: New Orleans, Chicago, Kansas City, and New York. Over time, the form also developed sub-genres: swing, bebop, Latin, cool jazz, free jazz, funk, and fusion.

NEW ORLEANS

New Orleans has the distinction of being the birthplace of jazz; it was there that the transition from the blues to jazz took place. In a city made up of Blacks, Whites, Creoles, and others, each with their own musical traditions, and with military brass bands present at every social, political, or sporting event, it is no wonder that jazz was influenced by so many cultures.

New Orleans jazz consists of three distinct melodic instruments: the cornet (similar to the trumpet), clarinet, and trombone. The cornet usually plays the melodic line, emphasizing the strong beats. The trombone supports the cornet, accenting the rhythm and filling out the lower harmonies. The clarinet supports and embellishes the melody. The drums, bass, guitar, or banjo keep the rhythm and harmony going. Many New Orleans jazz musicians didn’t read music; instead, they played from memory and improvised, giving new rhythms and flourishes to written marches, society songs, and ragtime pieces. They naturally turned to the blues and older traditions of folk singing to create their new music.
When Blacks migrated to northern cities in the 1920s, they brought blues, stomps, and catchy dance tunes with them. Several key musicians, like King Oliver, Jelly Roll Morton, and Louis Armstrong, moved from New Orleans to Chicago, where an audience for jazz developed. Since Chicago was the biggest railroad center in the world, its industries drew Black workers from throughout the South, and the city soon became the center of jazz activity. Chicago has become famous for the blues.

During the 1920s in Kansas City and the Southwest, a new style of jazz was also forming and flourishing, with roots in ragtime and rural blues. Here, an emphasis was placed on the use of saxophones, the walking bass line, and the hi-hat cymbal. Perhaps most importantly, musicians memorized relatively simple melodies to give the soloists freedom to concentrate on rhythmic drive. Bennie Moten, William “Count” Basie, and other band leaders advanced this style of jazz, which became known as “Kansas City 4/4 Swing.” This sound is distinctive due to its rhythm and shout-style vocals — four solid beats to the bar stomped by a rugged rhythm section and accompanied by a singer.

When jazz musicians began to congregate in Harlem in the 1920s, it was home to a host of great ragtime pianists who had developed a style called stride. The school of stride piano, founded by James P. Johnson, features the left hand pounding out single bass notes alternating with mid-range chords.

Fletcher Henderson and Don Redman also introduced a new style of jazz orchestration. They led a nine-piece band and treated the sections of this relatively large ensemble as individual instruments of a smaller group. Henderson used brass and reed sections as separate voices and left room for improvisation in solo passages against the arranged background.
Art Form

**Swing**
The basic rhythmic approach to jazz that provides rhythmic drive and something jazz musicians call “time feel.” Swing eighth notes are played with a more relaxed approach to time, as opposed to straight eighth notes, which strictly fall within a rhythmic grid.

**Improvisation**
The creation of music in the moment that it is performed. Jazz consists of a combination of predetermined and improvised elements in different proportions. Some jazz styles, like Big Band Swing, are carefully arranged with moments of improvisation from soloists, while Free Jazz is nearly entirely improvised except for the structure of the tune. Improvising allows musicians to be creative and expressive in the moment.

**Rhythm**
Much of the vitality in jazz music lies in the irregularity of its rhythm and syncopation, or the deliberate displacement of accents from strong beats (1 and 3) to weaker beats (2 and 4).

**Melody**
In jazz, the melody provides the structure of a song and helps define the form of a performance. At its most basic level, jazz musicians will first play the melody, also called the “tune,” “head,” or “chorus,” followed by soloists improvising over the melody. After several improvised solos, the musicians will play the melody a final time to conclude the song.

**Harmony**
Harmonies are created by sounding three or more notes together to create chords. Some harmonies are dissonant, or filled with tension, and some harmonies are consonant, or “pleasing” to the ear. Jazz music uses many different kinds of harmonies to support the melody, generate a mood for the song, and give soloists a framework of pitches to use while improvising.

**Instruments**
Jazz music can be played by any number of musicians in any combination, from a soloist to a large 18-piece big band. Combos, or small groups of 3 to 5 musicians, are especially effective for experimenting with creativity and improvisation, as there are far fewer moving parts.

“Jazz is the freedom that takes many forms.”

—Duke Ellington
“Advice to young musicians: practice every day. You don’t have to practice for hours. Just get on your horn every day and listen to the people who really can play. Don’t be discouraged. Just try to keep going and develop.”

—Wynton Marsalis
Wynton Marsalis brings his Jazz at Lincoln Center Orchestra to Hill Auditorium with a special holiday program. With soulful big band arrangements of songs both sacred and secular, this concert features swinging JLCO instrumentals as well as imaginative new versions of classics like “White Christmas” and “Merry Christmas Baby” performed by two special guest vocalists: Veronica Swift and Vuyo Sotashe, both distinctive young talents who have been major hits when performing in Jazz at Lincoln Center’s smaller venues in New York.
Watch this video of Jazz at Lincoln Center performing “The Strawberry” from their recently released album *Handful of Keys*, a celebration of 100 years of jazz piano.
Immersion: Exploring the Legacy of Jazz in Detroit

Foreword: Framing Your Day
Overview
Presenters
The Workshop Agenda
History of Jazz in Detroit
Iconic Jazz Establishments
Detroit Jazz Festival
Resources
Foreword: Framing Your Day

The breadth and depth of Detroit’s musical legacy has spanned multiple music genres throughout the decades. From society bands playing ragtime in the 1920s, to the big band sound of jazz in the 1930s, the birth of Motown in the 1960s, the rockers of the 1970s, and the present-day sounds of hip-hop and techno, Detroit is undeniably one of the world’s most influential cities when it comes to shaping the musical zeitgeist.

As the Golden Age of Jazz began in the 1930s, Detroit quickly emerged as an important musical center. Many prominent artists of the day relocated to Detroit to pursue their professional careers. The area of Hasting Street, Black Bottom, and Paradise Valley was a hub for Black musicians to perform, rivaling places such as Harlem (NYC), the South Side of Chicago, and New Orleans. Though Paradise Valley was known for jazz music, it was also a concentrated area for Black entrepreneurship, with the majority of clubs, theaters, bars, and other local businesses owned by Black Detroiters.

This was soon to change. The passing of the Housing Act of 1949 ushered in the urban renewal programs of the 1950s and ’60. These programs were federally funded initiatives to clear and eradicate urban blight. The destruction of Black Bottom and Paradise Valley was the first large-scale clearance project in the country. This area was home to many African Americans who both lived and worked there. The destruction of these neighborhoods came with little warning or effort on the part of the city to provide housing assistance and was catastrophic for the African American community. Black residents watched as their homes, businesses, and social institutions were appraised, bought, and destroyed without their consent.

In spite of these demoralizing events, music continued to thrive and flourish in Detroit. These iconic establishments and great artists will be honored through the legacy of their music, though there is no building or landmark to uphold their memory. The music keeps it alive, and by examining history through this lens, we not only get to experience a bit of the past, but preserve the legacy for future generations.
When you think of music in Detroit, the first thing that comes to mind is the soulful rhythm and blues sound of Motown. But what many people don’t realize is that Detroit has an incredible jazz history. The Detroit music scene had a significant impact on the development of jazz in America, with its own distinctive sound that was different than the jazz scenes of New Orleans or Chicago. This Detroit jazz style had a major influence on many Motown artists, such as Martha Reeves and Stevie Wonder.

Throughout this day-long immersion, participants will visit iconic Detroit jazz establishments, converse with local historians and musicians, and meet the new generation of jazz artists working in “The D.”
Mark Stryker is the author of the forthcoming *Made in Detroit: Jazz from the Motor City*, which will be published by the University of Michigan Press in summer 2019. He was an arts reporter and critic at the *Detroit Free Press* from 1995-2016, covering classical music, jazz, and the visual arts. He was awarded a prestigious Kresge Artist Fellowship in 2012 and has won nearly a dozen national awards, including two Deems Taylor Awards for jazz and classical music writing and prizes for reporting on subjects as diverse as opera and Detroit’s municipal bankruptcy. Earlier in his career, Stryker worked for the *Dayton Daily News* and *South Bend Tribune*. He earned a Bachelor’s degree in American History from the University of Illinois and a Master’s degree in Journalism from Indiana University. He has also worked as a jazz saxophonist.

[Read more](#) about Mark Stryker.

[Watch this video](#) to learn more about Mark Stryker’s book, *Made in Detroit: Jazz from the Motor City*. 
Balance is a collaborative duo between saxophonist Marcus Elliot and pianist Michael Malis. Called “two of Detroit’s most important young jazz musicians” by the Detroit Free Press, Elliot’s and Malis’s “intuitive improvisations” stand on the threshold of composed and improvised music, creating intimate portraits of musical expression that deal in the language of subtlety. In 2017, they released their eponymous debut record, which was praised by the Detroit Metro Times as “contemporary jazz of the highest order, a benchmark for where the genre can go.”

As a duo, they have performed at some of Detroit’s most stalwart cultural institutions, including the Detroit Institute of Arts and the Detroit Public Library. They were named Artist-in-Residence at the Chamber Music Society of Detroit for the 2017-18 season. As part of that residency, they were presented in concert as part of CMSD’s new “Jazz Works” concert series. Additionally, they have partnered with CMSD in a new educational initiative that brings jazz to students in public schools, utilizing an innovative merger of technology and live performance.

As individuals, they are bandleaders who have released critically acclaimed albums, composers who have had their music performed around the world, and sidemen who have performed with a wide variety of jazz luminaries, including Marcus Belgrave, Jimmy Cobb, Karriem Riggins, Mulgrew Miller, Robert Hurst, Talib Kweli, Tyshawn Sorey, William Hooker, and many others. They have performed around the world, both as leaders and as sidemen, at venues such as Birdland, the Kennedy Center, the Stone, the Yokohama Jazz Promenade, and the Detroit Jazz Festival.

Check out their websites for more information.

Michael Malis
Marcus Elliot
The Workshop Agenda

**WELCOME AND INTRODUCTIONS**

ARRIVAL AT WASHTENAW INTERMEDIATE SCHOOL
DISTRICT PARKING LOT (1819 S. WAGNER RD., ANN ARBOR)

**EARLY AFTERNOON**

BUS TRIP TO DETROIT
VISIT THE CARR CENTER
MEET & GREET DETROIT JAZZ MUSICIANS:
MICHAEL MALIS & MARCUS ELLIOT
PRIVATE CONCERT
LECTURE, *HISTORY OF JAZZ MUSIC IN DETROIT*: MARK STRYKER
QUESTION & ANSWER
WATCH REHEARSAL OF BENEFIT CONCERT

**EARLY EVENING**

DINNER: BAKER’S KEYBOARD LOUNGE
PERFORMANCE: CARR CENTER
BUS BACK TO ANN ARBOR (WISD)
REFLECTION AND WRAP-UP
History of Jazz in Detroit

Since the early 1920s, Detroit was a pioneering force in the jazz scene of the US, as it had a distinct sound that set it apart from the other jazz meccas in the country, such as New Orleans, Chicago, or Kansas City. The development of music in Detroit paralleled the changing political and racial climates of the time, strengthening the connection of the music to the people of Detroit and creating a bond that would last for decades to come.

From the 1920s-50s, particular areas of Detroit, including Paradise Valley and the Black Bottom Neighborhood — which are now regarded as the once-center of African American life in Detroit — were central to the city’s jazz culture (Aretha Franklin’s father opened his New Bethel Baptist Church on Hastings street in Paradise Valley!). Known for its great nightlife, Paradise Valley was often referred to as the Las Vegas of Detroit. Jazz clubs in these areas were frequented by jazz legends including Billie Holiday, Sam Cooke, Ella Fitzgerald, and Duke Ellington.

One of these clubs, the Blue Bird Inn, which was open from around the 1930s to the 1980s, was the major hang-out spot for jazz musicians of the time. In 1948, the management of the Blue Bird decided that it would specialize in presenting modern jazz. From that date forward, it was a hub for local and national musicians who were developing the sound of jazz that we know today. Charlie Parker made his first appearance at the Blue Bird within a year of the switch. With live music almost every night of the week, other performers at the club included Cannonball Adderley, Miles Davis, and Elvin Jones. It is still considered to be one of the all-time most important, iconic jazz clubs of Detroit, as it was home to so many quintessential jazz musicians of both past and current times and provided a platform and space for people to perform, listen, and feel inspired.
History of Jazz in Detroit

In the 1960s, urban redevelopment programs and the construction of freeways (I-75 and I-375) abruptly halted life in Paradise Valley and the Black Bottom neighborhood. Automobile manufacturers outgrew city factories and relocated to new sites in suburban Detroit (as well as the Southern United States, Canada, and Mexico). The Chrysler Freeway was built and paved over much of Paradise Valley. Lafayette Park (a district east of downtown Detroit) is on the former site of Black Bottom. A portion of Paradise Valley is now Ford Field. Paradise Theatre, the jazz mecca of the ‘40s and ‘50s, has been renovated and is now Orchestra Hall and home to the Detroit Symphony Orchestra. Many neighborhoods in Detroit were displaced by the building of freeways and projects of urban renewal, but Paradise Valley suffered the largest losses. Even with this devastating blow to the community, the jazz tradition has continued to flourish.

Over the past century, the jazz venues, musicians, and communities of Detroit have contributed to the extraordinary history of jazz in Detroit, setting it apart from every other city, and every other city’s jazz scene. Jazz in Detroit is unique: through the tumultuous history that Metropolitan Detroit has endured, it has remained a strong, well-respected, and musically rich city, offering a wealth of knowledge, experience, and opportunity to its community members, to the country, and to the world.

Learn more about the history of Paradise Valley and Black Bottom by visiting the Detroit Historical Society.

Iconic Jazz Establishments

**BAKER’S KEYBOARD LOUNGE**

One of the oldest operating jazz clubs in the world (and the oldest in Detroit), Baker’s Keyboard Lounge has been a staple of the Detroit jazz scene since 1934. Originally, the spot began as “Baker’s,” a lunchtime sandwich restaurant opened by Chris and Fannie Baker. After their son Clarence took over, jazz pianists — local and national — began to frequent the club to play. From 1940-54, pianist Pat Flowers had a residency at the Lounge, and during this time, Baker’s rapidly gained popularity, and business grew exponentially. In the early 1950s, the club was remodeled and expanded to be the modern, Art Deco lounge that is known today. With tilted mirrors in place for customers to see the pianist’s hands on the Steinway (which was purchased for the club by jazz great Art Tatum), there is a sense of intimacy at Baker’s — it only seats 99 people — that, combined with their state-of-the-art acoustics, allows for patrons to become consumed by the music and atmosphere.

Iconic jazz musicians who have performed at Baker’s Keyboard Lounge include Ella Fitzgerald, Miles Davis, Oscar Peterson, George Shearing, Sarah Vaughan, Joe Williams, Maynard Ferguson, Cab Calloway, Woody Herman, the Modern Jazz Quartet, and Nat “King” Cole. Over the past 20-30 years, the club has undergone changes in ownership and client interest. R&B, hip-hop, and comedy acts have graced the stage in addition to jazz. While the ups and downs of the economy impacted the comfortability and stability of the club for some time, it came out strong, proving itself as an important historical site in Metropolitan Detroit, as well as an important site for jazz music in Detroit today.

Visit their [website](#) for more information.
Iconic Jazz Establishments

**THE DIRTY DOG JAZZ CAFÉ**

At the Dirty Dog Jazz Cafe, the vibrant energy of the room, the live music, the food, and the people create undeniable chemistry that separates this club from any other in Metropolitan Detroit. The Dirty Dog sets up an intimate setting for its musicians and guests: instead of a stage, the musicians play right in the middle of the 65-seat room, with no barrier to separate the audience from the performers. Open Tuesday through Saturday, there is live music every night of the week. On Tuesdays, Charles Boles and his quartet always hit right at 6 pm, and cover is always free. The lineup of guest musicians has always been, and continues to be, filled with jazz legends, Detroit greats, up-and-coming acts, and stars of today.

The Dirty Dog was founded in 2008 by Gretchen Valade, who also started Mack Avenue Records in 1999 and donated $15 million to the Detroit Jazz Festival to keep it free (it remains the largest free jazz festival in the country). Valade’s love of jazz, and her commitment and passion to the jazz world, shows in all of her projects, and the Dirty Dog is no exception. Deemed the “Angel of Jazz” by Chris Collins, the president of the Detroit Jazz Festival Foundation and artistic director of the Detroit Jazz Fest, Valade’s creativity, generosity, and fervor make the venue what it is today.

Musical guests of the Dirty Dog have included NEA Jazz Master Chick Corea (who performed there this past year before the Detroit Jazz Fest and at Hill Auditorium with the Jazz at Lincoln Center Orchestra in March 2018), the Four Freshmen, and Dave Bennett. Performances from Gerard Gibbs, Ron English, and Freda Payne will finish out 2018.

Visit their [website](#) for more information.
Iconic Jazz Establishments

**CLIFF BELL’S**

One of the most famous jazz clubs in Detroit, Cliff Bells comes from a long line of history: John Clifford Bell moved to Detroit at the turn of the 20th century, and began working in a saloon in the city at just 16 years old. During Prohibition, Bell opened a number of speakeasies that built his career and reputation. As Prohibition came to an end, Bell opened a club in 1933 — The Commodore Club — that preceded Bell’s eponymous club, and set the stage, so to speak, for the upcoming success of what we know today as Cliff Bell’s. When he opened Cliff Bell’s in 1935, it was beautiful and luxurious, featuring air conditioning and refrigeration (a new technology at the time). With a mahogany bar, mirrored walls, and trademarked barside tables, walking into Cliff Bell’s is, to quote the New York Times, “like walking onto the set of a Fred Astaire film.” John Clifford Bell ran the club for over 20 years and passed away in 1977.

From the time it opened until the 1980s, Cliff Bell’s (operating under several different names including The Winery, La Cave, and JB’s on the Park) was one of the most popular spots in Detroit. It closed in 1985 and remained closed until 2005, when renovation began under the direction of its new owners, Paul Howard, Scott Lowell, and Carolyn Howard. It is regarded as one of Detroit’s finest jazz clubs, with live talent among the best the country has to offer.

Visit their [website](#) for more information.
Detroit Jazz Festival

In 1980, Robert McCabe founded the Detroit International Jazz Festival in hopes of bringing fine, world-class entertainment to all people in the Greater Detroit area. Through the generous support of corporations, philanthropists, donors, and volunteers, the Detroit Jazz Festival has maintained its reputation as one of the world’s best jazz festivals since its inception. Every year, more than 60 performances take the stage: artists who have achieved legend status, artists-to-watch, and local favorites.

Until 1991, the Detroit Jazz Festival was partnered with the International Jazz Festival in Montreux, Switzerland, before uniting with the Music Hall Center for the Performing Arts in Detroit in 2005. In March of that same year, Gretchen Valade — Mack Avenue Records founder and prominent Detroit benefactor — made a significant donation to the festival, allowing it to remain on its feet and continue operating for years to come. (Just this year, Valade donated $2 million to the Wayne State University Jazz Program in Detroit, bringing her total endowment to the school to $9.5 million.) A year later, in 2006, the Detroit International Jazz Festival Foundation, a 501(c)3 non-profit organization, was founded, and the Detroit Jazz Festival began operating under its own umbrella.

In 2011, Valade, who is the chair of the Detroit Jazz Festival Foundation Board of Directors, joined forces with Chris Collins, a jazz woodwind player. Collins was appointed artistic director and subsequently became president of the Foundation. With this new leadership, the Detroit Jazz Festival Foundation has continued to expand and build upon the legendary festival that has been a major part of Detroit for decades. Every year, the festival incorporates a wide variety of programming, ensuring the highest level of jazz, entertainment, and fun.

Read more about the Detroit Jazz Festival.
Learn more about contemporary jazz musicians working in Detroit.
IMMERSION: EXPLORING THE LEGACY OF JAZZ IN DETROIT

Resources

Check out these websites for more information about Detroit.

The Black Bottom Archives
Graystone Jazz in Detroit
The Motor City
Detroit Historical Society
Detroit Music History
The Charles Wright Museum
Motown Museum
Black Bottom Paradise Valley
Historic Photos of Black Bottom
Connect

Being an Audience Member
Arts Online
Writing about Live Performances with Your Students
About UMS
Credit and Sponsors
Being an audience member

AUDIENCE ETIQUETTE 101

CONNECT

• No talking, unless audience participation is requested by the performers.

• Avoid fidgeting and moving around in your seat during the performance. Slumping sideways blocks the view for audience members behind you, and extra movements can be distracting to your neighbors.

• Do not take flash photography. The flash can be distracting to the performers on stage.

• Turn off and put away cell phones and other electronic devices.

• If you need to cough during the performance, wait for the pause between movements of a piece or try to “bury” your cough in a loud passage of music.

• If you need assistance, please speak to a UMS usher.

• Most importantly, relax and enjoy the performance!

WHEN SHOULD I CLAP?

The audience claps to welcome the performers as they come on stage.

The audience also claps at the conclusion of each piece on the program, but not between movements of a single piece. This can be tricky, because many musical works have several movements with pauses in between. A work’s movements will be listed in the program or announced at the performance. Not sure when the piece is over? Watch the conductor, who will lower their hands at the end of the piece.

When in doubt, it’s always safe to wait and follow what the rest of the audience does.
Encourage your students to engage with and reflect on the performance by asking these questions:

- How did the performance make you feel?
- What does this performance remind you of?
- What was the most memorable part of the performance for you?
- How does this performance relate to where you live?
- During the performance, close your eyes and imagine a “mind movie” using the performance as a soundtrack. What did you see in your mind?
- Did the performance tell a specific story?
- Do you have any questions about the performance?

GLOSSARY: ELEMENTS OF PERFORMANCE

**Space** – venue/building, stage, distance between objects

**Lighting** – location of light, use of darkness, color, movement, light in the audience

**Sound** – sound created by voices or movements of performers and audience members, the location of the sound (behind the stage or offstage), use of musical instruments or recorded music

**Movement** – movement of performers, images, objects, or audience members; speed, size, or shape of movements

**People:**
- Dancers
- Actors
- Musicians
- Stage Crew
- Ushers
- Audience Members
The holiday concert of the Jazz at Lincoln Center Orchestra is sure to warm your heart. Lively renditions of seasonal music will help you survive the snow, such as that depicted in this print. In this scene, we look down into the snow-covered post town of Fujikawa, Japan, where travelers are dressed like portable thatched huts: covering their heads, shoulders, and hips with straw for warmth and waterproofing.

The artwork was provided by the University of Michigan Museum of Art to connect to the 2018-19 UMS School Day Performance series. UMMA has a long tradition of service to K-12 students and educators of Southeast Michigan. This work is currently on exhibition in the museum. For more information about the University of Michigan Museum of Art and their programs for youth, teens, teachers, and schools, visit their website.
Arts Online: Explore and Discover

SITES WE SUGGEST

UMS
ums.org

UMMA
umma.umich.edu

THE KENNEDY CENTER, ARTSEDGE
ArtsEdge.org

ANN ARBOR DISTRICT LIBRARY
aadl.org

NEW YORK PHILHARMONIC
nyphil.org

AMERICAN THEATRE
americantheatre.org

DANCEMAGAZINE
dancemagazine.com

NPR: NATIONAL PUBLIC RADIO
npr.org

MICHIGAN RADIO
michiganradio.org

PBS: PUBLIC BROADCASTING SERVICE
pbs.org

NEW YORK TIMES
nytimes.com

2018-19 SCHOOL DAY PERFORMANCES: ARTIST WEBSITES

JAKE SHIMABUKURO
jakeshimabukuro.com

ABIGAIL WASHBURN
www.abigailwashburn.com

WYNTON MARSALIS
wytonmarsalis.org

BÉLA FLECK AND THE FLECKTONES
www.flecktones.com

JAZZ AT LINCOLN CENTER
www.jazz.org

LAS CAFETERAS
lascafeteras.com

CAMILLE A. BROWN & DANCERS
www.camilleabrown.org

MARTHA GRAHAM
www.marthagraham.org
The following listing of literature for teens and youth was developed by the Ann Arbor District Library to connect to the 2018-19 UMS School Day Performance Series. All titles are in circulation at the library. For more information about the Ann Arbor District Library and their programs for youth, teens, teachers and schools, visit their website.

**TEEN/ADULT**

**The Ukulele: A Visual History** by Jim Beloff
This unique text offers a history of the ukulele, how it has entered popular culture, and a resource guide for learning the instrument.

**Jake Shimabukuro: Life on Four Strings (DVD)**
Follow Shimabukuro on his musical tours and see his hometown on Hawai‘i.

**Island World: A History of Hawai‘i and the United States** by Gary Y. Okihiro
Okihiro depicts an eclectic cultural history of Hawai‘i and its history of interaction with the United States.

**A Woman Like Me** by Bettye LaVette
Bettye LaVette emerged as a talented teen from Detroit who quickly discovered the turbulent world of music, enjoying success one minute and conceding defeat in another.

**African American Dance: An Illustrated History** by Barbara S. Glass
Discover the various ways that African culture interacted with European influences to mold African American dance in the 20th century, complete with large photographs and illustrations.

**Life in Motion: An Unlikely Ballerina** by Misty Copeland
Journey into the daunting world of ballet with Misty Copeland, who began dancing from a humble background in Los Angeles at the age of 13 and emerged as a professional dancer within just one year.

**Jazz (DVD)**
An extensive Ken Burns documentary explores the history of jazz from its beginnings through the 1990s, with narration by Wynton Marsalis and others.

**Throw Down Your Heart (DVD)**
Béla Fleck travels to Uganda, Tanzania, the Gambia, and Mali searching for the roots of the banjo.

**The Banjo: America’s African Instrument** by Laurent Dubois
Laurent Dubois traces the banjo from humble origins, revealing how it became one of the great stars of American musical life.

**Chicano Rock!: The Sounds of East Los Angeles (DVD)**
A look at the generations of young Mexican-Americans who express their heritage through music.

**Goddess: Martha Graham’s Dancers Remember**
Features interviews with dancers who worked under Graham, revealing the inner life of a great dance era.

**Martha Graham: Dance On Film (DVD)**
A sampling of the work of one of the great artistic forces of the 20th century, who was a performer, choreographer, and teacher.
Recommended Reading

**Continued.**

**KIDS**

**Ukulele Hayley by Judy Cox**
When the school board decides to stop funding the music program, Haley decides to join together with her band friends to keep it afloat.

**Roots and Blues: A Celebration by Arnold Adoff**
Read about the blues style and its reflection of American history through powerful poetry and paintings.

**Musical Instruments by Ade Deane-Pratt (How Things Work Series)**
This hands-on book introduces main instrument families with a “How does it work?” section for each group and provides instructions for making your own instruments with household objects.

**Firebird: Ballerina Misty Copeland Shows a Young Girl How to Dance the Firebird by Misty Copeland**
Accomplished ballerina Misty Copeland encourages a young dancer to follow her aspirations.

**I See the Rhythm: A Story of African American Music by Toyomi Igus**
Appreciate the history of black music in America with poetic descriptions of musical styles.

**Swing Sisters: The Story of the International Sweethearts of Rhythm by Karen Deans**
Travel back in time to 1939, when the all-female jazz band Sweethearts of Rhythm emerged from a school in Jackson, Missouri, and quickly became internationally recognized.

**Jazz A-B-Z by Wynton Marsalis**
Learn about 26 great jazz musicians through alphabet poetry.

**Marsalis on Music by Wynton Marsalis**
Fun analogies memorably teach fundamentals of music.

**Banjo Granny by Sarah Martin Busse**
Baby Owen’s grandmother learns that he is wiggly, jiggly, and all-around giggly for bluegrass music, so with her banjo, she travels by curious means to visit and play for him.

**Danza! Amalia Hernandez and El Ballet Folklorico de Mexico**
Celebrate Mexico’s rich folk dancing history and the woman who founded El Ballet Folklorico, combining traditional Mexican folk dancing with modern dance and ballet.

**Ballet for Martha: Making Appalachian Spring by Jan Greenberg**
An introductory look at the work of Martha Graham, Aaron Copland, and Isamu Noguchi’s Appalachian Spring.
Writing about Live Performance with Your Students

A LETTER TO PERFORMERS
Grade Level: Elementary School Students (K-5)

Students will compose a personal letter to a performer from the School Day Performance. The student will write about their feelings, observations, and questions from the performance. With a teacher’s assistance, students may send these letters to the performers.

BEFORE THE PERFORMANCE
Discuss the following with your students:

1. Live Performances
2. The Art Form
3. The Artist
4. Origin of the Art Form or Artist

DURING THE PERFORMANCE
To help students organize their thoughts during the performance, encourage them to consider the following:

I Notice...
I Feel...
I Wonder...

Once the performance is done, have students write down their notes, observations, and reflections. They will use these notes to help them write their letters.

AFTER THE PERFORMANCE
Instruct students to write a letter to the performers. In completing this exercise, students should:

• Use standard letter-writing conventions (“Dear...,” “Sincerely.”)
• Mention when and where the performance took place
• Use the notes they took to share their experiences, observations, and questions with the performers
BE PRESENT

CONNECT

Writing about Live Performance with Your Students

TWO THUMBS UP: WRITING A PERFORMANCE REVIEW
Grade Level: Middle and High School Students (6-12)

BEFORE THE PERFORMANCE
Have students, in groups or as individuals, conduct background research on the performance they will be attending. Students should research and take notes on the following:
• Art Form
• History of the Art Form
• Terminology
• The Artist
• Comparisons to similar artists and art form

Some of this information may be found in this Learning Guide. For more information on artists and art forms, follow the sources in the “Sites We Suggest” and “Recommended Reading” sections of this Learning Guide.

Before the performance begins, consider the following questions:
• What expectations do I have for the performance?
• Do I already have an opinion about what I will experience at the performance?

DURING THE PERFORMANCE
Ask students to take mental notes during the performance. As soon as the performance ends, have students write down thoughts and words that come to mind related to the performance.

Encourage students to consider these prompts:
• What is striking to me?
• Is it vastly different from what I thought it would be?
• Has the venue transformed into something else during the performance? How?
• Are there images or ideas popping into my head? What are they?
• Is there something about the performance I may remember forever? What made it so?
• Is the audience quiet and drawn in to what is happening? Are they loud? Are they interacting directly with the performers? Are the performers directly interacting with the audience?

AFTER THE PERFORMANCE
Instruct students to compare their pre-performance notes to their post-performance observations and write a 2-3-page review.

Things to consider when writing a review:
A critic’s job is to:
1. **Share an experience** – what did it feel, sound, look like?
2. **Provide context** – a broader frame of reference around what happened to help the reader understand importance or significance of the experience
3. **Evaluate** – was it any good?

A strong review answers these three questions:
1. What is the artist trying to do?
2. How well are they doing it?
3. Was it worth doing in the first place?

Critics typically use two modes of thought when writing a review:
1. **Analytical** – describing the grammar of the art, its execution and interpretation by the performers, and its historical, cultural, and social relevance; using concrete language, terminology, and facts
2. **Impressionistic** – describing the overall experience; using abstract language, feelings, and emotions

Encourage students to take a strong stance on aspects of the performance, just so long as they can back up their argument with evidence. If a student writes, “I didn’t like...” or “I particularly enjoyed...,” ask them to elaborate.
MORE WRITING PROMPTS FOR REFLECTION, EXPLORATION, AND DISCOVERY:


• What themes of the play especially stood out in production? What themes were made even more apparent or especially provocative in production/performance? Explain your responses.

• Is there a moment in the performance that specifically resonated with you either intellectually or emotionally? Which moment was it, and why do you think it affected you?

• Describe the pace and tempo of the performance (e.g., slow, fast, varied). Did it feel like the pace of the production maintained your interest throughout? Were there any moments in which you felt bored, rushed, lost, or confused? What elements of the work or interpretation led you to feel this way?

• Was there a moment during the performance that was so compelling, intriguing, or engaging that it remains with you in your mind’s eye? Write a vivid description of that moment. As you write your description, pretend that you are writing about the moment for someone who was unable to experience the performance.

• How did the style and design elements of the production (e.g., sets, costumes, lighting, sound, music, if any) enhance the performance? Did anything in particular stand out to you? Why?

• What was your favorite musical selection from this performance? Why?

• During the performance, imagine a story or movie playing out in your mind, set to the music or action on stage. After the performance, write a story based on the narrative you imagined.

• All of these performances involve one or more performers on stage at any given moment. Which performer did you relate to the most? Why?
UMS was selected as one of the 2014 recipients of the National Medal of Arts, the nation’s highest public artistic honor, awarded annually by the president of the United States at the White House to those who have “demonstrated a lifetime of creative excellence.” The National Endowment for the Arts oversees the selection process.

One of the leading performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. With a program steeped in music, dance, and theater, UMS presents approximately 60-75 performances and over 100 free educational activities each season.

At UMS, diversity is embraced as both a powerful educational resource and a guiding value for all of our work. Our educational philosophy is dedicated to multidisciplinary artistic and educational experiences that represent a range of cultural traditions and viewpoints. Understanding our similarities and differences informs our culture, our values, and helps us navigate the world. By learning together, we can discover something new and extraordinary about each other. Throughout our K-12 Education Season, we invite educators and students to celebrate diversity in order to inform, strengthen, and unite us as community.
Las Cafeteras
by Rafa Cardenas

2017-18 SCHOOL DAY PERFORMANCES

Jake Shimabukuro, ukulele
Wednesday, November 7 // 11am

Big Band Holidays
Jazz at Lincoln Center Orchestra with Wynton Marsalis
Wednesday, November 28 // 11am

Ink
Camille A. Brown & Dancers
Friday, January 25 // 11am

Echo in the Valley
Béla Fleck and Abigail Washburn
Thursday, February 7 // 11 am

Las Cafeteras
Thursday, February 21 // 11 am

Martha Graham Dance Company
Friday, April 26 // 11am
Thank You!

UMS YOUTH EDUCATION PROGRAM SUPPORTERS: ($5,000 OR MORE)
Reflects donations to UMS education programs recognized at $5,000 or more, made between July 1, 2017 and May 1, 2018

- Anonymous
- Arts Midwest Touring Fund
- Community Foundation for Southeast Michigan
- Jim and Patsy Donahey
- DTE Energy Foundation
- David and Jo-Anna Featherman
- Eugene and Emily Grant Family Foundation
- David and Phyllis Herzig Endowment Fund
- Richard and Lillian Ives Endowment Fund
- Michigan Council for Arts and Cultural Affairs
- Miller, Canfield, Paddock and Stone, PLC

THE MOSAIC FOUNDATION (of R. & P. Heydon)
- National Endowment for the Arts
- New England Foundation for the Arts
- PNC Foundation
- Mary R. Romig-deYoung Music Appreciation Fund
- Prudence and Amnon Rosenthal K-12 Education Endowment Fund
- Stout Systems
- UMS Ambassadors
- University of Michigan Credit Union
- University of Michigan
- The Andrew W. Mellon Foundation

WRITTEN & RESEARCHED BY
Sean Meyers, Allie Taylor, and Terri Park

EDITED BY
Terri Park

ADDITIONAL INFORMATION PROVIDED BY
Pamela Reister (UMMA) & Kayla Coughlin (Ann Arbor District Library)