



School of Music
University of Missouri

2021-2022 Series | Lecture Recital

“Music, Art, and Literature of the Harlem Renaissance”

Mizzou Brass

Dr. Maya C. Gibson

Dr. Kristin Schwain

Dr. Christopher Okonkwo

November 14, 2021 • 7:30pm

Sinquefield Music Center

Program

The Charleston Rag **Eubie Blake**
(1887-1983)
Arr. Bergler

Dr. Maya C. Gibson

Goodnight Angeline..... **James Reese Europe, Noble Sissle, and Eubie Blake**
(1881-1919/1889-1979/1887-1983)
Trans. Howe

Handful of Keys **Thomas "Fats" Waller**
(1904-1943)
Arr. Henderson

Dead Man Blues **Jelly Roll Morton**
(1890-1941)
Arr. Piper

Dr. Kristin Schwain

Folk Suite..... **William Grant Still**
(1895-1978)

- I. Where Shall I Be (Where Shall I be When the Great Trumpet Sounds
- II. En Roulant Ma Boule (Rolling the Ball)

Dr. Christopher Okonkwo

Three Dream Portraits..... **Margaret Bonds**
(1913-1972)
Arr. Spang

- I. Minstrel Man
- II. Dream Variations
- II. I, Too

Gravity (Dream Deferred)..... **Anthony Barfield**

Dr. Maya C. Gibson

In a Sentimental Mood **Edward "Duke" Ellington**
(1899-1974)
Arr. Gale

Do Nothin' Till You Hear From Me **Edward "Duke" Ellington**
(1899-1974)
Arr. Elkjer

Music, Art, and Literature of the Harlem Renaissance

In the early twentieth century, many African Americans began migrating cities like Chicago, Los Angeles, Detroit, Philadelphia, and New York to take advantage of the job opportunities and to escape the oppression of Jim Crow laws in the south. Nearly 175,000 African Americans relocated to The Harlem section of Manhattan, giving this small neighborhood the largest concentration of black people in the world. Harlem became a destination for African Americans of all background, as well as for blacks from the Caribbean and Africa. They shared common experiences of slavery, emancipation, colonization, and other forms of racial oppression, as well as a determination to forge new identities as free people. This historical moment has been called the New Negro epoch.

Between the end of World War I and the mid-1930s, an amazing array of African American artists, musicians, writers and scholars were living and working in Harlem, where they produced one of the most significant eras of cultural expression in the nation's history—the Harlem Renaissance. What united these diverse art forms was their realistic presentation of what it meant to be black in America and the black Atlantic, what writer Langston Hughes called an “expression of our individual dark-skinned selves,” as well as a new militancy in asserting their civil and political rights. Most importantly, the Harlem Renaissance instilled in African Americans across the country—and in black students in Paris who formed the Negritude Movement—a new spirit of self-determination and racial pride, a new social consciousness, and a new commitment to political activism, all of which would provide a foundation for the Civil Rights Movement of the 1950s and 1960s.

As a member of the Mizzou Brass and a faculty member in the School of Music, I noticed that several of the works we had programed in the last several years had connections to this significant historical moment and I realized that it presented a unique opportunity to give our students and our community a more in-depth glimpse into this important and often overlooked topic in musical history. To provide context and give a broader picture, I am honored to have several of my esteemed colleagues, Professors Christopher Okonkwo, Kristin Schwain, and Maya Gibson, to speak briefly on the art, literature, and music of this time. Our goal is to pique your interest into further personal investigation of the figures and history of the Harlem Renaissance. We hope you enjoy the program and appreciate your support for this project.

Dr. Tim Howe

Mizzou Brass

Iskander Akhmadullin, trumpet

Dakota Bartel, trumpet

Amanda Collins, horn

Tim Howe, trombone

Theo Learnard, tuba

Dr. Kristin Schwain is Associate Professor of Art History in the School of Visual Studies at the University of Missouri, where her focus is on American Material and Visual Culture, Art and Religion, Arts of the African Diaspora, and Public Humanities.

Dr. Christopher Okonkwo is Associate Professor of English at the University of Missouri. His research, scholarship and teaching address the intersecting histories, cultures, and literary productions of Anglophone Africa and the African Diaspora, with particular emphasis on 20th through 21st century African and African American fiction and nonfiction prose; classic and neo-slave narratives and their contemporary permutations and circulations; post-colonial theory and criticism; modernity and literary modernism; migration, diaspora, and transnational studies; the interplays of music and literature; and major authors Chinua Achebe, Toni Morrison, and Chimamanda Ngozi Adichie.

Dr. Maya C. Gibson is a musicologist who teaches classes in music and the humanities for the University of Missouri's Honors College. Her broad teaching interests include multiple aspects of Black artistic expression, especially with regard to music history and culture, and in particular concerning the nexus between Black art, music, and literature. A focal point of her research is on the greatest jazz vocalist of the twentieth century, Billie Holiday.

Related Texts/Lyrics

Goodnight Angeline

Here dat ole town clock a-striking, Angeline;
S'pose it's time I should be Hiking, Angeline;
Sholy hates to leave you, dearie, 'deed I do;
Honey chile, when you ain't near me, I feel blue.

Goodnight my Angeline
Farwell my gal so fine,
Leaving time is grieving time,
Hates to part with baby mine,
Night time was made for loving,
It's the right time for turtle doving,
Kisses seem much finer,
Hugging seems diviner,
But I must leave your honey
'Cause I'm feeling funny,
Good night, Angeline

Where Shall I Be

When judgment day is drawing nigh,
Where shall I be?
When God the works of men shall try,
Where shall I be?
When east and west the fire shall roll,
Where shall I be?
How will it be with my poor soul;
Where shall I be?

Refrain:

Oh, where shall I be when the first trumpet sounds,
Oh, where shall I be when it sounds so loud?
When it sounds so loud as to wake up the dead?
Oh, where shall I be when it sounds?

Minstrel Man by Langston Hughes

Because my mouth
Is wide with laughter
And my throat
Is deep with song,
You do not think
I suffer after
I have held my pain
So long?

Because my mouth
Is wide with laughter,
You do not hear
My inner cry?
Because my feet
Are gay with dancing,
You do not know
I die?

Dream Variations by Langston Hughes

To fling my arms wide
In some place of the sun,
To whirl and to dance
Till the white day is done.
Then rest at cool evening
Beneath a tall tree
While night comes on gently,
Dark like me-
That is my dream!

To fling my arms wide
In the face of the sun,
Dance! Whirl! Whirl!
Till the quick day is done.
Rest at pale evening...
A tall, slim tree...
Night coming tenderly
Black like me.

I, too by Langston Hughes

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed—

I, too, am America.

Dream Deferred by Langston Hughes

What happens to a dream deferred?

Does it dry up

Like a raisin in the sun?

Or fester like a sore--

And then run?

Does it stink like rotten meat?

Or crust and sugar over--

like a syrupy sweet?

Maybe it just sags

like a heavy load.

Or does it explode?