

# PUBLIQUARTET

*What Is American*

**STUDY GUIDE**



SCHOOL-DAY PERFORMANCE  
FRIDAY, FEBRUARY 10, 2023, 10-11 AM

**MOSS  
ARTS  
CENTER**





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Recommended for students in grades 2-7

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Content Warning: Page 8 of this guide includes a reproduction of an advertisement that may be emotionally challenging and/or traumatizing for some students. It reflects racist and violent attitudes of the historical period in which it was printed.

The following guide was created by Shara Appanaitis, Moss Arts Center engagement manager, and PUBLIQuartet. The Moss Arts Center would like to thank PUBLIQuartet for their assistance with this educational resource. For more information about the ensemble, please visit [publiquartet.com](http://publiquartet.com).

# WE WANT EVERYONE TO ENJOY THE SHOW

Please prepare your students for their visit to the Moss Arts Center by practicing audience etiquette before you attend a live performance. The following guidelines will ensure that everyone can enjoy the show:

- Turn off your cell phone and any other device that creates light or could make noise and distract others during the performance.
- Photography, audio, or video recording is not allowed inside the theatre.
- Food, gum, and beverages are not allowed inside the theatre.
- Keep aisles clear at all times and stay seated so that those behind you can also see the stage.
- You can show appreciation and enthusiasm for the performance by paying attention and clapping at the proper time. Participate if invited to do so by the performers, but save personal conversations for after the show.

## ABOUT THE PROGRAM

*What Is American* thoughtfully ponders this question/statement through a musical kaleidoscope of composers and diverse genres that make up America's rich musical history. Featuring their *MIND | THE | GAP* reimagination of Dvořák's *American Quartet*, in which the composer's original melodies meet PUBLIQuartet's blues, jazz, and rock-inflected improvisations, this program also includes works by Rhiannon Giddens, Vijay Iyer, and Ornette Coleman, connecting the dots to illuminate the past, present, and future of American music.

*Dig the Say*

**Vijay Iyer (b. 1971)**

*Pavement Pounding Rose*

**Fats Waller (1904-1943)/Curtis Stewart**

*MIND | THE | GAP: Free Radicals*  
Improvisations on *Law Years* and *Street Woman*  
by Ornette Coleman

**PUBLIQuartet**

*MIND | THE | GAP: Wild Women Don't Get the Blues*  
Improvisations on the music of Alice Coltrane,  
Ida Cox, Betty Davis, and Tina Turner

**PUBLIQuartet**

*At the Purchaser's Option*, arr. PUBLIQuartet (2021)

**Rhiannon Giddens (b. 1977)**

*MIND | THE | GAP: What Is American?*  
Improvisations on Antonín Dvořák's *American*  
*Quartet* (op. 96)

**PUBLIQuartet**





## ABOUT PUBLIQUARTET

"Blending genres, conjuring new sounds and ideas from canonical standards, and taking a radical approach to inclusivity come as naturally as breathing to the members of the intrepid string band PUBLIQuartet."

— Steve Smith, *The New Yorker*

PUBLIQuartet is a Grammy-nominated improvising string quartet whose contemporary repertoire blurs genres and highlights American multiculturalism. Recognized as one of the most interesting and innovative ensembles in the field, they received the 2019 Visionary Artists Award from Chamber Music America, the 2015 award for Adventurous Programming from ASCAP/CMA, and the Sylvia Ann Hewlett Adventurous Artist Prize at the 2013 CAG Victor Elmaleh Competition. PUBLIQuartet has held artist residencies at the Metropolitan Museum of Art, Carnegie Hall, and National Sawdust in Brooklyn, and has performed at Lincoln Center, Detroit Jazz Festival, Newport Jazz Festival, and The Barns at Wolftrap. Their 2016 appearance on *The Colbert Report* — *Requiem for a Debate*, in which they improvised a live soundtrack to the third presidential debate — not only received over a million views, but saw the *Washington Post* declaring them "the winner...indubitably."

The quartet's latest album, *What Is American*, released in June 2022 on the Bright Shiny Things label, explores resonances between contemporary, blues, jazz, freely-improvised, and rock-inflected languages, all of which trace their roots back to the Black and Indigenous musical traditions that inspired Dvořák's *American Quartet* (op. 96). Seth Colter Walls of the *New York Times* called it his "favorite classical album of the year thus far."

PUBLIQuartet's ingenuity extends to their educational initiatives, which focus on allowing participants to embrace their inner creator. In 2021-2022, they were the inaugural ensemble-in-residence for Carnegie Hall's PlayUSA program. PUBLIQuartet's initiatives include improvisation and composition workshops, a collection of original works for small ensemble commissioned by Carnegie Hall that invites performers and audiences to explore individuality and belonging through improvisation, and PUBLIQ Access, an ongoing program created to support emerging composers. PUBLIQuartet is committed to creating an inclusive performance space, supporting living composers of varying genres, and expanding the classical canon.

Founded in 2010, PUBLIQuartet is based in New York City.



# ABOUT PUBLIQUARTET, continued

## JANNINA NORPOTH, violin

Violinist Jannina Norpoth made her debut as a soloist with the Detroit Symphony Orchestra at age 14. Since then Jannina has built a career as an innovative, collaborative artist with a passion for contemporary music, genre-bending, and improvisation; a sought-after arranger and orchestrator; and an advocate for a more inclusive and versatile landscape in classical music. She has performed internationally, including appearances on Lincoln Center's *Great Performers* series, the Kennedy Center's *Arts Across America*, Mostly Mozart Festival, Composers Now, Women of the World Festival at the Apollo Theater, the Ecstatic Music Festival, VH1's *Save the Music*, and *Saturday Night Live*. As a soloist she has performed with the New Jersey Symphony Orchestra, Detroit Symphony Orchestra, Quad City Symphony, and has been featured alongside acclaimed musicians James Carter, Nadia Sirota, Regina Carter, Marcus Belgrave, Jay-Z, Beyoncé, Pharrell, Stevie Wonder, Anita Baker, My Brightest Diamond, and others. As the newly appointed music director for Fortissima, a pre-college professional development program for young women of color at the Colburn School, Jannina oversees coaching, mentorship and inclusive programming. A sought-after music creator, notable projects include an adaptation of Mo Willems' book, *Because*, with composer Jessie Montgomery commissioned by the Kennedy Center for the National Symphony, and a large-scale collaboration with soprano Julia Bullock and the Los Angeles Philharmonic, featuring new arrangements of works by Margaret Bonds and Florence Price. Jannina currently lives in Brooklyn with her husband, bassist John-Paul Norpoth, and puggle, Vegas.



## CURTIS STEWART, violin

Curtis Stewart is a multi Grammy-nominated violinist and composer who enjoys bouncing between MTV specials with Wyclef Jean and sold out shows at Madison Square Garden with Stevie Wonder, to stints at the Kennedy Center with the Jimmy Heath Big Band and runs at the Guggenheim, Museum of Modern Art, and Whitney museums in New York City. Curtis has performed as a classical soloist at Lincoln Center with the New York Philharmonic Bandwagon, and has held chamber music residencies at Carnegie Hall, the MET Museum, and National Sawdust. His work realizes a vision to find personal and powerful connections between styles, cultures, and music. Curtis teaches at The Juilliard School and the Perlman Music Program and has been commissioned to write works for the Royal Conservatory of Music, the Virginia Symphony, the Eastman Cello Institute, New York Festival of Song, PUBLIQuartet, and Carnegie Hall's Play/USA. For more information, please visit [curtisjstewart.com](http://curtisjstewart.com).

## ABOUT PUBLIQUARTET, continued



### NICK REVEL, viola

When Nick Revel is not touring as founding violist of the Grammy-nominated PUBLIQuartet, he is composing, producing, and performing original solo pieces, audio engineering ensembles of various shapes and sizes, and teaching students of all ages. Nick's recent compositions have won the Red Jasper Award shortlist, the Catalyst Quartet's CQ Minute competition, fivebyfive's 2020 call for original scores, and placement on top podcasts like Doug Fearn's *My Take on Music Recording*. These works will appear on his forthcoming album, *Dream Collider* (Sapphire Records), available on all major platforms. Nick has served as artistic and executive director of the Norwalk Youth Chamber Ensembles, co-creator of the New York String Studio, and on the board of the Seabury Academy of Music and the Arts in Norwalk, Connecticut. For more information, please visit [nickrevel.com](http://nickrevel.com).

### HAMILTON BERRY, cello

Cellist Hamilton Berry's eclectic taste has led him to pursue a variety of performing, arranging, and composing projects in the New York area and beyond. A member of PUBLIQuartet, the Toomai String Quintet, Founders, and the Con Brio Ensemble, Hamilton has also performed with Decoda, Ensemble Connect, NOVUS NY, the Orchestra of St. Luke's, and A Far Cry, and has collaborated with pop artists including Vampire Weekend, Rostam, Björk, Debbie Harry, FUN., Cults, and Becca Stevens. Hamilton is assistant program director of the Musicambia program at Sing Sing Correctional Facility, where he teaches string students. For more information, please visit [hamiltonberry.com](http://hamiltonberry.com).



# LEARNING ACTIVITIES: MUSIC

## COMPOSER ANTONÍN DVOŘÁK AND THE AMERICAN QUARTET



Depicted person: Antonin Dvořák, 1882

Antonín Dvořák (1841-1904) was a 19<sup>th</sup>-century Czech composer who rose to fame for his adaptations of traditional folk music into opera, symphony, and piano pieces. The publication of his *Moravian Duets* (1876) and *Slavonic Dances* (1878) earned him international praise, and in 1892 he was made the director of the National Conservatory of Music in New York City. Dvořák spent 24 months in America in total, teaching in New York and traveling to Iowa, Nebraska, Minnesota, and Illinois.

Dvořák's String Quartet in F Major, op. 96, nicknamed the *American Quartet*, was created during his time in the United States and was influenced by African American spirituals. He became familiar with the spirituals during his time at the conservatory, where he worked alongside numerous Black students and faculty. Most notably, a student named Henry T. "Harry" Burleigh sang spirituals for him often. The grandson of a formerly

enslaved man, Burleigh became a friend of Dvořák and taught him the music Dvořák would call the "product of American soil" and "the folk songs of America." Burleigh would go on to have a successful career as a vocalist, composer, and arranger.

The deep racial divide in the United States at the time led many American composers to take offense at Dvořák's assertion that "Negro melodies" were the future of American music, but his enthusiastic public declarations of appreciation for African American music made an impact. Within a generation, Dvořák's ideas were proved correct in many ways: jazz, with its roots in African American folk music, became a true musical icon of American culture. He helped many young Black classical composers of the 19<sup>th</sup> century develop their voices at the conservatory, supported the admission of more African American students to the program, and used his last concert in New York to honor Black performers and conductors. His legacy in America was carried on by his students, such as Will Marion Cook, who would later teach jazz legend Duke Ellington.

**Virginia Music Standards of Learning:** 2.6, 3.6, 3.7, 4.6, 5.6, El.6, 6.6, 6.7, 7.6, 7.7





## LEARNING ACTIVITIES: MUSIC, continued

### MUSIC ACTIVITY: CALL AND RESPONSE

*Corresponds to 0:00-3:35 in this video*

Jazz is sometimes described as the one true American art form, and one of the defining characteristics of jazz is improvisation. Exploring improvisation with your music students will help them to develop creativity and confidence as performers.

Improvisation is the art of composing and performing at the same time; that is, it is to invent on the spot! An improvisation can be a harmony, a melody, a solo, a riff, or a rhythm.

Note: In 2021-2022 PUBLIQuartet made a series of instructional videos on improvisation in partnership with Carnegie Hall's PlayUSA program. To supplement the below activity, please check out the [\*Building Your Improv Toolbox\*](#) episode.

1. As a group, lightly tap your feet on the floor (left, right, left, right) to create a slow, steady pulse (about 75 to the quarter note, 4/4 time). Follow your teacher and/or a metronome in order to keep the pulse steady!
2. Teacher or student volunteer plays a call — any rhythmic idea on a single note from the G Major scale. Each idea should fit within one measure of 4/4.
3. In the next measure of 4/4, the rest of the class repeats back the call.
4. Repeat steps 2 and 3, going around the room with different students acting as caller, and the rest of the group repeating back the call (call and call warm-up game).
5. Now, let's try a game of call and response. One student plays a call, and the rest of the class responds with something different, as one might when having a conversation. Then the next student plays a new call, and the rest of the group plays a new response.
6. As you play the call and response game, remember to keep a steady pulse! You can tap your feet or use a metronome to reinforce this.
7. For variations on the game, try changing the meter, key, or number of measures in the call/response. For more advanced groups, the call and/or response can also include multiple notes; responses can also come from smaller groups of students or a single student.

**Virginia Music Standards of Learning:** 2.1, 2.2, 2.5, 2.14, 2.15, 3.1, 3.2, 3.5, 3.14, 4.1, 4.2, 4.5, 4.14, 4.15, 5.1, 5.2, 5.5, 5.14, 5.14El.1, El.2, El.15, El.16, 6.1, 6.2, 6.5, 7.1, 7.2, 7.5



# LEARNING ACTIVITIES: HISTORY

## SPIRITUALS: SONGS OF HOPE AND RESISTANCE

One of the pieces included in this performance is an original arrangement of Rhiannon Giddens's *At the Purchaser's Option*, which was inspired by this late 18<sup>th</sup>-century advertisement.

Giddens wrote her song in 2017, and it captures both the heartbreaking realities of enslavement and the spirit of resistance that is found in traditional spirituals. Spirituals, which combined African musical traditions and European Christian hymns, evolved on plantations and reflect the extreme hardships of slavery while maintaining hope for emancipation and faith in the face of injustice. Often using coded language and Biblical metaphors, the music was a powerful tool in community-building. Spirituals influenced nearly all subsequent forms of American music, including gospel, blues, jazz, country, R&B, rock and roll, and hip-hop.



"1797, Advertisement for the sale of a slave," [Digital Public Library of America](#)

## HISTORY ACTIVITY: COMPARE AND CONTEXTUALIZE

Using the National Archive's [sound recording analysis worksheet](#), ask students to independently analyze a traditional spiritual. Recordings and lyrics for many spirituals can be found on the [Ballad of America](#) or National Park Service's [New Orleans Jazz National Historical Park](#) websites. Students should be encouraged to look for coded, descriptive, and emotive language as they analyze the work.

As a group, examine the advertisement that inspired the song *At the Purchaser's Option*. Using the "[See, Feel, Think, Wonder](#)" thinking routine, lead a discussion about the advertisement and what it meant for the young woman it was written about. Explain that this primary source inspired a contemporary song and play the song for your students. Have students compare this song to the spiritual. Compare and contrast their tone, purpose, and meaning. How does the time period in which they were written impact the way we experience the songs?

**Virginia History and Social Science Standards of Learning:** USI.1, USI.5

# LEARNING ACTIVITIES: HISTORY, continued

## JAZZ GOES ABROAD: LIEUTENANT JAMES REESE EUROPE AND THE HARLEM HELLFIGHTERS BAND

James Reese Europe was a pivotal figure in the development of American music who is credited with introducing jazz to Europe. He was also a decorated World War I Lieutenant in the 369<sup>th</sup> Regiment, also known as the Harlem Hellfighters. Despite having his life cut short at the age of 38, Europe made his mark as one of America's most important musicians.

Born in 1881 in Mobile, Alabama, Europe grew up in Washington, D.C. in a musical family. He received formal piano lesson from his mother, violin instruction from local musicians, and informal improvisation lessons on the fiddle and banjo from his father. In 1904 Europe moved to New York City to continue his studies in composition. He found work playing ragtime piano in nightclubs, composing original music, and directing the music for stage productions.

In 1910 Europe organized an ensemble of Harlem musicians and called it the Clef Club. This organization had its own orchestra and chorus, which were exclusively Black, and they played music exclusively by Black composers. The Clef Club Orchestra was the first all-Black orchestra to play at Carnegie Hall in 1912. *The Unique Concert of Negro Music*, a ragtime and early jazz concert that featured arrangements by Will Marion Cook and vocal performances by Harry T. Burleigh, was resoundingly praised by an integrated audience. In the invitation to the concert, Europe wrote, "The point of this concert is to offer to New Yorkers, for the first time, an opportunity of hearing what the colored people have already accomplished in music, and to prove the value of recognizing the native talent and encouraging the influence of music in the life and development of this people."

When World War I broke out, Europe enlisted in the all-Black 15<sup>th</sup> New York National Guard Regiment, which would later be reorganized as the 369<sup>th</sup> Infantry Regiment. Europe, who also trained as a machine-gunner, was tasked with building the regimental band, and he set about recruiting the best musicians he could find from New York, Chicago, and Puerto Rico.

During World War I, the American military was entirely segregated. Of the over 375,000 Black Americans who served in World War I, only about 42,000 saw combat. The majority of Black troops were assigned to manual labor and support positions on U.S. soil. The 369<sup>th</sup> Infantry Regiment was initially assigned to the U.S. Army's Services of Supply, unloading ships and cleaning latrines. In 1918 the regiment was offered to the French army to reinforce their badly depleted divisions. This move allowed American commander General John Pershing to keep the majority of his units independent and under American command while appeasing the allies' call for help. The French troops, who already included soldiers of color from their colonies in North Africa and Madagascar, were not opposed to serving alongside African American soldiers and welcomed the support. The 369<sup>th</sup> never served under American command during World War I.

The first African American unit to set foot on French soil, the Harlem Hellfighters spent 191 days in trench warfare, more than any other American unit. The entire regiment earned the Croix de Guerre



The full caption for this item is as follows: [African American] jazz band leader back with [African American] 15<sup>th</sup>. Lieutenant James Reese Europe, well-known in New York dancing circles, and formerly with Mr. and Mrs. Vernon Castle, returns from battle with 369<sup>th</sup> ([African American]) (old New York 15<sup>th</sup>) Regiment, under command of Colonel Hayward; [archives.gov](https://www.archives.gov)



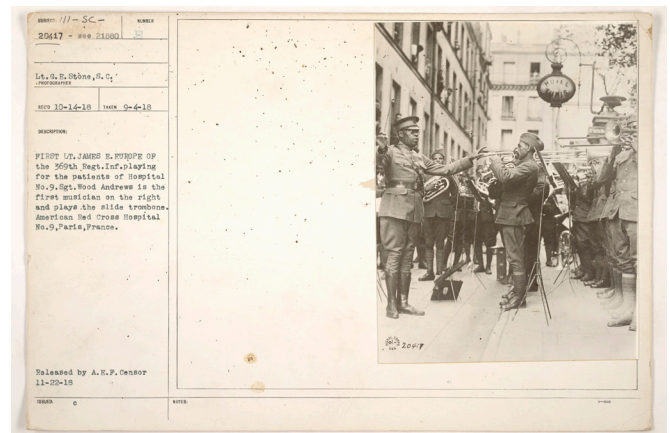
# LEARNING ACTIVITIES: HISTORY, continued

for acts of bravery and more than 170 men received individual medals for valor. Legend has it that their German enemies gave them the nickname “Hellfighters” because of their ferocity on the battlefield. Like their predecessors in the Civil War and successors in the wars that followed, these African-American troops fought a war for a country that refused them basic rights — and their bravery stood as a rebuke to racism.

Under Europe, the Harlem Hellfighters Regimental Band quickly developed a reputation as one of the best bands in the army. When they weren’t fighting, the band played regularly for army camps and in villages. Jazz was in its infancy and virtually unknown throughout Europe at the time, but it was also new for many American soldiers. Fellow musicians and audiences loved this new sound, and they pulled in huge crowds of both European and American audiences. Band member Noble Sissle, who had a successful career as a composer, singer, and band leader after the war, said, “who would have thought that [the] little U.S.A. would ever give to the world a rhythm and melodies that, in the midst of such universal sorrow, would cause all students of music to yearn to learn how to play it?”

Lieutenant Europe was injured in a German gas attack on the front lines in the spring of 1918, and after a short time in the hospital he was released as fit to serve but unready for combat. He spent the next eight weeks leading his band in Paris at the request of the Army, playing for dignitaries and Allied troops. Not only did Europe conduct the band, he arranged or composed all the band’s numbers. Some of their performances drew crowds of up to 50,000 people. In total, Europe and his band would travel over 2,000 miles in France, playing for civilians and soldiers to great acclaim. The Harlem Hellfighters Regimental Band became the most famous military band in Europe.

On February 17, 1919, the 369<sup>th</sup> Regiment returned to New York City after the end of the war. Thousands of people lined the streets to watch them parade into Harlem. Their service to their country would become a point of pride within the community and a point of reference for those campaigning for civil rights. Europe sadly never saw jazz sweep the nation in the Roaring ‘20s. Tragically, just a few months after the parade, Europe was killed backstage during a concert in Boston. He was granted the first public funeral for a Black American in New York City and buried with full military honors in Arlington National Cemetery.



First Lieutenant James R. Europe and the 369<sup>th</sup> Infantry Regiment Band playing for patients in the American Red Cross Hospital No. 9, Paris, France, September 4, 1918; National Archives and Records Administration

**Virginia History and Social Science Standards of Learning:** USII.1, USII.4, USII.6, USII.7

## HISTORY ACTIVITY: CAUSE AND EFFECT GALLERY WALK

The Great War accelerated major changes already underway in America. Place students into small groups and assign each group one of the following topics: civil rights, women’s rights, worker’s rights, the economy, industry/manufacturing, population distribution, or immigration.

Each group will reflect on what impact World War I had on their topic and choose an image to represent their findings. After each group has finished their research, allow each group to make a short presentation explaining the impacts of the war and the meaning in the image they chose.

**Virginia History and Social Science Standards of Learning:** USII.1, USII.5, USII.6

# LEARNING ACTIVITIES: HISTORY, continued

## THE HARLEM RENAISSANCE

With the end of the Civil War in 1865, hundreds of thousands of African Americans newly freed from the yoke of slavery in the South began to dream of fuller participation in American society, including political empowerment, equal economic opportunity, and economic and cultural self-determination.

Unfortunately, by the late 1870s, that dream was largely dead, as white supremacy was quickly restored to the Reconstruction South. White lawmakers on state and local levels passed strict racial segregation laws, known as Jim Crow laws, that made African Americans second-class citizens.

With booming economies across the North and Midwest offering industrial jobs for workers of every race, many African Americans realized their hopes for a better standard of living — and a more racially tolerant environment — lay outside the South. By the turn of the 20<sup>th</sup> century, the Great Migration was underway as hundreds of thousands of African Americans relocated to cities like Chicago, Los Angeles, Detroit, Philadelphia, and New York. The Harlem section of Manhattan, which covers just three square-miles, drew nearly 175,000 African Americans. Harlem became a destination for African Americans of all backgrounds. From unskilled laborers to an educated middle-class, they shared common experiences of slavery, emancipation, and racial oppression, as well as a determination to forge a new identity as free people.

The Great Migration drew to Harlem some of the greatest minds and brightest talents of the day, an astonishing array of African American artists and scholars. Between the end of World War I and the mid-1930s, they produced one of the most significant eras of cultural expression in the nation's history—the Harlem Renaissance. Yet this cultural explosion also occurred in Cleveland, Los Angeles, and many cities shaped by the great migration. Alain Locke, a Harvard-educated writer, critic, and teacher who became known as the “dean” of the Harlem Renaissance, described it as a “spiritual coming of age” in which African Americans transformed “social disillusionment to race pride.”

At the height of the movement, Harlem was the epicenter of American culture. The neighborhood bustled with African American-owned and -run publishing houses and newspapers, music companies, playhouses, nightclubs, and cabarets. The literature, music, and fashion they created defined culture and “cool” for Blacks and white alike, in America and around the world.

As the 1920s ended, so did the Harlem Renaissance. Its heyday was cut short largely due to the Stock Market Crash of 1929 and resulting Great Depression, which hurt African American-owned businesses and publications and made less financial support for the arts available from patrons, foundations, and theatrical organizations.

However, the Harlem Renaissance's impact on America was indelible. The movement brought notice to the great works of African American art, and inspired and influenced future generations of African American artists and intellectuals. Most importantly, the Harlem Renaissance instilled in African Americans across the country a new spirit of self-determination and 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. In doing so, it validated the beliefs of its founders and leaders like Locke and Langston Hughes that art could be a vehicle to improve the lives of African Americans.



Photograph shows Josephine Baker, an African American, female Harlem Renaissance actress, dancer, and civil rights activist, Oct. 20 1949; Van Vechten, Carl, 1880-1964, photographer; Library of Congress



# LEARNING ACTIVITIES: HISTORY, continued

## HISTORY ACTIVITY: ANALYZING PRIMARY AND SECONDARY SOURCES

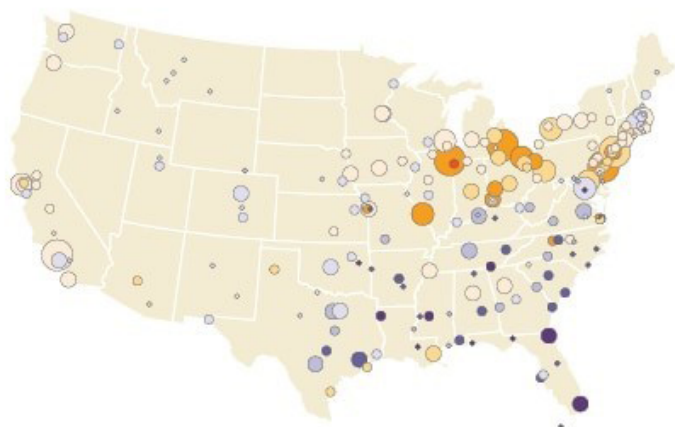
Introduce the poem *Harlem* by Walter Dean Myers to students. After reading it aloud as a class, ask students to underline the locations mentioned in the text. Find and mark each location on a blank map of the United States.

Provide the U.S. Census Bureau's map of the first Great Migration to students and ask them to compare it to the map they created from the poem. Identify which cities gained and lost the greatest population of Black Americans. Answer the following questions:

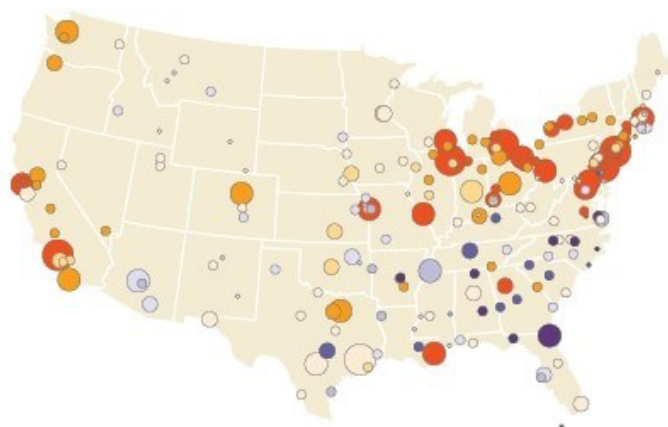
- What were the push factors that made people want to leave certain cities?
- What were the pull factors that incentivized people to relocate to certain cities?
- What were some of the cultural and political impacts resulting from the Great Migration?

**Virginia History and Social Science Standards of Learning:** USII.1, USII.2, USII.4, USII.6

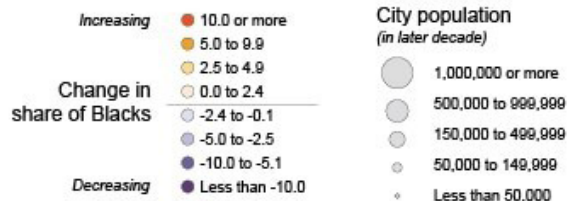
The First Great Migration:  
1910-1940



The Second Great Migration:  
1940-1970



The change in share of Blacks in cities is based on the percentage point difference in the percent of population that was Black in the later time period compared to the earlier. For example, 18.3 percent of the population in Gary, IN was Black in 1940 but was just 2.3 in 1910, which represented a 16.0 percentage-point change in the share of Blacks in the city. It was the largest change in share during the First Great Migration. By the end of the Second Great Migration, Newark, NJ had realized the largest increase in Black population share, with the Black proportion of the city rising from 10.6 in 1940 to 54.2 in 1970.



Infographic courtesy of the United States Census Bureau. [Download a full-sized image and accessibility data.](#)

# LEARNING ACTIVITIES: HISTORY, continued

## MADAM C.J. WALKER



Madam C. J. Walker, c. 1914

PUBLIQuartet's piece, *Pavement Pounding Rose*, is a reimagining of Fats Waller's *Honeysuckle Rose* and pays tribute to the American entrepreneur Madam C. J. Walker, who was born Sarah Breedlove in 1867 near Delta, Louisiana, two years after the passage of the 13<sup>th</sup> Amendment, which abolished slavery. Her parents were Minerva and Owen Breedlove, and Walker was their first child born into freedom.

Orphaned at age seven, Walker and her older sister, Louvenia, survived by working in the cotton fields of Delta and nearby Vicksburg, Mississippi. At 14 she married Moses McWilliams to escape abuse from her cruel brother-in-law, Jesse Powell. Her only daughter, Lelia (later known as A'Lelia Walker) was born on June 6, 1885. When her husband died two years later, she moved to St. Louis to join her four brothers who had established themselves as barbers. Friendships with other Black women who were members of St. Paul African Methodist Episcopal Church and the National Association of Colored Women exposed her to a new way of viewing the world.

During the 1890s Walker began to suffer from a scalp ailment that caused her to lose most of her hair. She consulted her brothers for advice and also experimented with many homemade remedies and store-bought products, including those made by

Annie Malone, another Black woman entrepreneur. In 1905 Walker moved to Denver as a sales agent for Malone, then married her third husband, Charles Joseph Walker, a St. Louis newspaperman. After changing her name to Madam C. J. Walker, she founded her own business and began selling Madam Walker's Wonderful Hair Grower, a scalp conditioning and healing formula, which she claimed had been revealed to her in a dream.

To promote her products, the new Madam C.J. Walker traveled for a year and a half on a dizzying crusade throughout the heavily Black South and Southeast, selling her products door to door, demonstrating her scalp treatments in churches and lodges, and devising sales and marketing strategies.

By early 1910 she had settled in Indianapolis, then the nation's largest inland manufacturing center, where she built a factory, hair and manicure salon, and another training school. Less than a year after her arrival, Walker grabbed national headlines in the Black press when she contributed \$1,000 to the building fund of the "colored" YMCA in Indianapolis.

Walker moved to New York in 1916, leaving the day-to-day operations of the Madam C. J. Walker Manufacturing Company in Indianapolis to Freeman B. Ransom, her lawyer and business manager, and Alice Kelly, her factory forelady and a former school teacher. She continued to oversee the business and to work in the New York office. Once in Harlem, she quickly became involved in Harlem's social and political life, taking special interest in the NAACP's anti-lynching movement, to which she contributed \$5,000. In July 1917 Walker joined a group of Harlem leaders who visited the White House to present a petition advocating federal anti-lynching legislation.



# LEARNING ACTIVITIES: HISTORY, continued

As her business continued to grow, Walker organized her agents into local and state clubs. Her Madam C. J. Walker Hair Culturists Union of America convention in Philadelphia in 1917 must have been one of the first national meetings of businesswomen in the country. Walker used the gathering not only to reward her agents for their business success, but to encourage their political activism as well. "This is the greatest country under the sun," she told them. "But we must not let our love of country, our patriotic loyalty cause us to abate one whit in our protest against wrong and injustice. We should protest until the American sense of justice is so aroused that such affairs as the East St. Louis riot be forever impossible."

In addition to her political activism, Walker was a patron of the arts and enjoyed promoting the work of young African American artists in Harlem. She hosted concerts to feature the work of Black musicians and commissioned paintings by promising young artists. She enjoyed a range of music from ragtime and opera to spirituals and classical. Her home was filled with art and she counted musicians and actors like James Reese Europe, Bert Williams, Aida Overton Walker, and Harry T. Burleigh among her friends.

By the time she died at her estate, Villa Lewaro, in Irvington-on-Hudson, New York, she had helped create the role of the 20<sup>th</sup>-century, self-made American businesswoman; established herself as a pioneer of the modern Black haircare and cosmetics industry; and set standards in the African American community for corporate and community giving. "There is no royal flower-strewn path to success," she once commented. "And if there is, I have not found it for if I have accomplished anything in life it is because I have been willing to work hard."

## HISTORY ACTIVITY: ADVERTISEMENTS THEN AND NOW

The Smithsonian collection includes two full page ads for Madam C.J. Walker's products with transcriptions. Ask students to find a contemporary advertisement for a beauty product and compare it to one of the Walker ads.

1. What are the differences between the marketing strategies used then and now?
2. Using an online inflation calculator, determine how much one of Walker's products would cost today. Were the products affordable? Who do you think these products were marketed to?
3. What are the strategies used to market and sell the products? How are those strategies seen within the text and/or design of the advertisement?

**Virginia History and Social Science Standards of Learning:** 2.1, USII.1, USII.6



## LEARNING ACTIVITIES: SOCIAL EMOTIONAL LEARNING

### MUSIC AND MINDFULNESS

Music can be a powerful tool to facilitate mindfulness and emotional regulation. This activity can be used at the beginning of class, as a transition between activities, or at the end of the day to help students manage stress and connect with their emotions. It also gives students an opportunity to practice their good audience behaviors before attending a live performance.

Play a three- to five-minute recording. Encourage students to do one or more of the following while listening:

- Notice what kinds of emotions they experience.
- Notice what kinds of thoughts they have.
- Notice how their body feels.
- Give a thumbs up when they like a particular section of the music.
- Close their eyes and focus on breathing deeply.

*Don't know what to play? Check the Additional Resources for Teachers on the next page to find links to music by PUBLIQuartet and some of the musicians who inspire them.*

**Virginia Social Emotional Learning Standards:** SeA1:1-2a, SeM1:1-2b, SeA1:3-4c, SeM1:3-4b, SeA1:5-6a, SeM1:5-6b, SeA1:7-8c, SeM1:7-8b



# ADDITIONAL RESOURCES FOR TEACHERS

## CARNEGIE HALL'S PlayUSA PROGRAM

- [Website](#)

## MUSIC RECORDINGS

- [PUBLIQuartet](#)
- [The David W. Niven Collection of Early Jazz Legends, 1921-1991](#) — a collection of over 1,000 hours of early jazz recordings
- [What Is American](#) album

## MUSIC HISTORY AND IMPROVISATION

Antonín Dvořák

- [Dvořák American Heritage Association](#)
- [Essential Dvořák Recordings](#)

Primary Sources: Sound Recordings

- [Ballad of America | Spirituals: About the Genre](#)
- [National Archives Analyze a Song or Sound Recording](#)

Harlem Renaissance and Madam C. J. Walker

- [Library of Congress Research Guide: The Harlem Renaissance](#)

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Sutton, Naima. "Harlem Renaissance." *Shades of Noir*, April 17, 2020. <https://shadesofnoir.org.uk/harlem-renaissance/>.

"A New African American Identity: The Harlem Renaissance." National Museum of African American History and Culture, March 14, 2018. [nmaahc.si.edu/explore/stories/new-african-american-identity-harlem-renaissance](http://nmaahc.si.edu/explore/stories/new-african-american-identity-harlem-renaissance).

# WHAT TO KNOW BEFORE YOU GO

## CHANGING YOUR RESERVATION

If you cannot attend or your party turns out to be smaller than the number of tickets you have reserved, please inform the Moss Arts Center as soon as possible by contacting Shara Appanaitis at [sappanaitis@vt.edu](mailto:sappanaitis@vt.edu) so that Moss staff can release your tickets to those on the waiting list.

## ACCESSIBILITY

The Moss Arts Center is committed to being accessible to all of our patrons. Patrons with disabilities and their companions are accommodated through wheelchair seating, parking, and other special requests throughout the center at all levels. Assisted listening devices are available. Service animals are permitted. Sign interpretations and large-print programs are available with advance notification. If you or your students have questions regarding accessibility or would like assistance, please contact Jamie Wiggert at [wiggertj@vt.edu](mailto:wiggertj@vt.edu).

## DROP OFF

The bus drop-off location is on the Alumni Mall side of the Moss Arts Center, located at 190 Alumni Mall on the Virginia Tech campus. Drivers may pull their buses into the driveway loop directly in front of the center. Staff will be on site to assist. Recommended arrival time is 15-30 minutes before the start time of the performance.

## PARKING FOR CARS AND VANS

Those driving cars and vans may park in the North End Center Garage (300 Turner Street NW), which is one block from the Moss Arts Center's Turner Street entrance. A valid university parking permit, a validation from one of the retail tenants, or payment of the daily fee is required to park in the North End Center Garage.

## PARKING FOR BUSES

Bus staging is located in the upper section of the Chicken Hill lot (Football Lot 5) on the Virginia Tech campus. The lot entrance is on Southgate Drive, opposite Sterrett Drive. Parking passes will not be required for buses. For more information about parking at Virginia Tech, please visit [parking.vt.edu](http://parking.vt.edu). Please note that buses are not permitted to park adjacent to the Moss Arts Center's Turner Street entrance.

## CHECKING IN

When you arrive at the center, please check in with Moss Arts Center staff to confirm that your party has arrived. Staff will be on site to assist seating your group, directing you to restrooms, and answering any questions you may have.

## HEALTH AND WELLNESS

In accordance with guidance from Virginia Tech, masks are no longer required in indoor public spaces, but remain recommended. The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for face coverings and cleaning and sanitation. Find more information about the university's policies [here](#).

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.



# WHAT TO KNOW BEFORE YOU GO

## PICK UP

It is recommended that buses arrive back at the Moss Arts Center 15 minutes before the end of the performance. Following the performance, please remain in your seats; school groups will be dismissed by Moss Arts Center staff to ensure a smooth and speedy departure for all. Staff and volunteers will assist school groups in meeting their buses in the center's Alumni Mall driveway.

## FEEDBACK

Following the performance, you may receive an email requesting feedback on your group's experience. Please make time to respond, as doing so could significantly improve the Moss Arts Center's pre-K to grade 12 programs for you and future visitors.

## FOR MORE INFORMATION ABOUT MOSS ARTS CENTER PROGRAMS

Please subscribe to the [Moss Arts Center's email list](#) and join the list for school-day performances and K-12 programs.



### MOSS ARTS CENTER

PERFORMANCES | EXHIBITIONS | EXPERIENCES

190 Alumni Mall, Blacksburg, VA, 24061

[artscenter.vt.edu](http://artscenter.vt.edu) | 540-231-5300