

We want to hear your voice!

As a valued friend of Smithsonian Jazz, we would appreciate if you would take a short survey about your concert experience tonight. Your valued feedback will help us shape future programs at your National Museum of American History.

<https://s.si.edu/jazzsurvey>

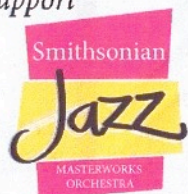
*Jason Synenberg NPR
wrote piece of concert*

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Islam and Modern Jazz is part of the Sounds of Faith series, examining the religious roots of American musical traditions. Sounds of Faith programming is made possible by the generous support of Lilly Endowment Inc.

If you are interested in supporting jazz at the museum, please visit americanhistory.si.edu/giving or call 202-633-1841.



*The Smithsonian Jazz
Masterworks Orchestra
presents*

ISLAM AND MODERN JAZZ



**SUNDAY, DECEMBER 8, 2019
WALLACE H. COULTER PERFORMANCE PLAZA
NATIONAL MUSEUM
OF AMERICAN HISTORY**

**SHARE YOUR EVENING WITH US!
@AMHISTORYMUSEUM
#SMITHSONIANJAZZ**



EVENING SCHEDULE

6:30 PM

Museum doors open
Check-in opens
LeRoy Neiman Jazz Café opens

7:00 PM

Pre-concert lecture titled "Jazz, Muslims, and Making America" by Dr. Hussein Rashid begins in the Wallace H. Coulter Performance Plaza

7:30 PM

Concert begins

8:30 PM

Intermission
LeRoy Neiman Jazz Café closes

10:00 PM

Concert concludes

ABOUT SMITHSONIAN JAZZ

At the National Museum of American History, we explore America's ideas and ideals to help people understand the past in order to make sense of the present, and shape a more humane future. By exploring the history of jazz in America and the values inherent in jazz such as risk-taking, collaboration, individuality, and freedom, we can better understand the many roles we play as members of our communities.

Through the museum's world-class collections, scholarship, concerts, exhibitions, and programs, Smithsonian Jazz explores and celebrates the American experience through the transformative power of jazz.

Our work highlighting and bringing jazz history to life began in 1990 when the U.S. Congress authorized the establishment of the Smithsonian Jazz Masterworks Orchestra (SJMO) in order to recognize the importance of jazz in American culture. A significant part of Smithsonian Jazz, the SJMO presents concerts featuring transcribed works, new arrangements, and commissioned works that illuminate the work of jazz masters who contributed to the development of American jazz and defined the music's character.

SMITHSONIAN JAZZ MASTERWORKS ORCHESTRA

ARTISTIC DIRECTOR, CONDUCTOR

Charlie Young

SAXOPHONE SECTION

Steve Williams, Lead Alto
Bill Mulligan, Alto
Scott Silbert, Tenor
Luis Hernandez, Tenor
Leigh Pilzer, Baritone

TRUMPET SECTION

Liesl Whitaker, Lead Trumpet
Brian MacDonald
Tom Williams
Kenny Rittenhouse

TROMBONE SECTION

Jennifer Krupa, Lead Trombone
Mark Williams
Bill Holmes
Jeff Cortazzo, Bass Trombone and Tuba

RHYTHM SECTION

Tony Nalker, Piano
Donato Soviero, Guitar
James King, Bass
Manny Arciniega, Percussion
Ken Kimery, Drums and Executive Producer

Cover photo: Yusef Lateef photographed by Tom Pich for the National Endowment for the Arts

UPCOMING CONCERTS: 2019-2020 WASHINGTON D.C. SEASON

February 22

Music and Legacy of Lester “Prez” Young

On stage, Lester Young’s gentle approach stood in bold contrast to the aggressive styles of his era. Off the stage, his jargon, dress, and swagger fueled generations of hip and cool.

March 28

Women in Jazz

Not just Billie and Ella. Women have had, and continue to have, a dynamic impact on jazz. Hear the work of often overlooked artists who have contributed on and off the stage.

June 20

Duke Ellington: New Orleans Suite

A special feature at the D.C. Jazz Festival, the SJMO will present a concert celebrating the golden anniversary of Duke Ellington’s “New Orleans Suite,” a work dedicated to the rich heritage of that important city. Tickets for this special, off-site event will be available at <https://dcjazzfest.org>.

Tickets on sale now:
s.si.edu/jazz

ABOUT THE CONCERT

By the late 1940s, a handful of performers sought to transform the stereotype of jazz musicians as drug addicts and turned to religion as a source for sanctuary—Islam specifically. The religion, according to John Coltrane biographer C.O. Simpkins, “was a force which directly opposed the deterioration of the mind and body through either spiritual or physical deterrents.” In addition to helping dispel the notion that jazz was indelibly linked with the drug culture, Islam also helped break down racial barriers and give its followers a sense of purpose and dignity. Percussionist Art Blakey summed it up best: “Islam brought the black man what he was looking for, an escape like some found in drugs or drinking: a way of living and thinking he could choose freely...it was for us, above all, a way of rebelling.”

By the 1950s, many jazz musicians discovered an Islamic spiritual foundation from which to draw strength and inspiration. The Ahmadiyya Movement, which originated in India and Pakistan, was the branch of Islam that emigrated to the United States in the late 1940s. Multi-instrumentalist Yusef Lateef (born William Huddleston) was one of the first black jazz musicians to convert in 1948 and became a prominent figure of the community. In addition to Lateef, well-known musicians like Art Blakey (Abdullah Ibn Buhaina), Fritz Jones (Ahmad Jamal), and McCoy Tyner (Sulaimon Saud), as well as more obscure players such as Edmund Gregory (Sahib Shihab), Dakota Staton (Aliyah Rabia), and Argonne Thornton (Sadik Hakim), adopted the religion. Even John Coltrane and Dizzy Gillespie, neither of whom ever formally converted, drew from Muslim spirituality and incorporated Middle Eastern and Islamic themes into their music.

In addition to studying in the United States, musicians traveled overseas to North Africa and other areas to study Islam. A byproduct of this journey was that they absorbed local musical traditions, further enhancing their repertoire.

For example, Ahmed Abdul-Malik's "Jazz Sahara," evokes the sounds of the desert landscape, with its interplay between the kanoon, darbuka, oud, and violin. Even Johnny Griffin, notable as a Thelonious Monk sideman, plays lines on his tenor saxophone that could only come from this exotic land. Abdullah Ibrahim's aptly titled "Hajj" conjures up the image of Muslim pilgrims making their required spiritual journey to Mecca, with Ibrahim's soprano saxophone leading the way. And Pharoah Sanders's 32-minute magnum opus, "The Creator Has a Master Plan," hypnotizes as it floats along on the rhythm section of Billy Hart on drums and Richard Davis on bass.

These songs are but a sample of the vast number of Islam-inspired compositions that best reflect the faith's influence on American jazz. Today's jazz musicians continue to draw from this vast wealth of spirituality and creativity as they seek out their own voices and identities.

EVENING REPERTOIRE

Ya Annas

Ahmed Abdul-Malik, arr. Scott Silbert
Recorded October 1958, for Riverside

6 nice
oriented

Prayer to the East

Ali Jackson, arr. Scott Silbert
Recorded by Yusef Lateef, October 10, 1957, for Savoy

1 great

Little Symphony Fourth Movement: Presto

Yusef Lateef, arr. Scott Silbert
Release June 1987, for Rhino Atlantic

Water from an Ancient Well

Abdullah Ibrahim, arr. Scott Silbert
Release October 1986, for Blackhawk Records

Hajj (The Journey)

Abdullah Ibrahim, arr. Scott Silbert
Recorded May 6, 2003, for Downtown Sound

3 oriented

Enlightenment Suite, Part 1 - Genesis

McCoy Tyner, arr. Scott Silbert
Recorded July 7, 1973, for Milestone

2 too noisy

Walk Spirit, Talk Spirit

McCoy Tyner, arr. Scott Silbert
Recorded July 7, 1973, for Milestone

Let Us Go into The House of The Lord

Pharoah Sanders, arr. Scott Silbert
Recorded July 1, 1970, for Impulse!

4 noisy

The Creator Has A Master Plan

Pharoah Sanders, arr. Scott Silbert
Recording February 14 and 19, 1969, for Impulse!

Swahililand

Ahmad Jamal, arr. Scott Silbert
Recorded 1974, for 20th Century

Winds and Shadows

Dhafer Youssef, arr. Scott Silbert
Released 2005, for Jazzland Records

Talwin

Anouar Brahem, arr. Scott Silbert
Recorded March 13-15, 1997, for ECM

Tunisian
music
3 instruments

All arrangements provided by Scott Silbert were created especially for the Smithsonian Jazz Masterworks Orchestra.

Tonight's program will include a selection of these pieces.