

# QUARTER NOTES

News for Hartford Symphony Orchestra Donors & Friends

## DE COM POSED

**De-Composed:** An exploration of the composers we want to know better.

### WILLIAM GRANT STILL

(May 11, 1895 – December 3, 1978)

*"Together we rise, or not at all."*

The decision to pursue an artistic path is never easy, and parents today, as in every generation, worry that a child who pursues a career in the arts might not find financial stability. William Grant Still's mother was no different and at her insistence, her son first studied medicine in college. Luckily for all of us, Still was determined to follow his heart, and the music he composed has found new audiences and new advocates.

William Grant Still was born on May 11, 1895, in Woodsville, Mississippi, to parents who were teachers and musicians.<sup>1</sup> He was the first generation of his family not born into slavery. One of his ancestors, William Still, was a well-known abolitionist and conductor on the Underground Railroad.<sup>2</sup> Sadly, Still was only a few months old when his father died. Alone and struggling, his mother moved back to her family in Little Rock, Arkansas, where she secured a job teaching English in the



William Grant Still

local high school.<sup>3</sup> Still was raised by his mother and grandmother. When he was nine years old, Still's mother remarried and the young boy gained a stepfather who nurtured his interest in music.<sup>4</sup> His stepfather collected and played "Victor Red Seal" records, a premium label that represented the highest level of classical music recordings, including opera.<sup>5</sup> He took

his step-son to live performances, and the young teenager quickly became enamored with both music and theater.<sup>6</sup> At the age of 15, Still began violin lessons with a private teacher, and he quickly taught himself to play clarinet, saxophone, oboe, bass, cello and viola.<sup>7</sup>

Still's mother took an active role in the social and cultural leadership of the community, and she avidly fought for community-wide literacy.<sup>8</sup> She had a grand plan for her son to become a doctor and take his place as a community leader.<sup>9</sup> To please his mother, Still enrolled in Wilberforce University, the nation's first private historically black university for pre-med students.<sup>10</sup> But his heart was not in a medical career, and Still spent most of his time conducting the band, composing and arranging.<sup>11</sup> He spent most of his money purchasing any number of musical instruments.<sup>12</sup>

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FALCETTI PIANOS





Still (holding instrument case) at Wilberforce University, 1915.

In 1915, at the age of 20, Still left Wilberforce without a degree, determined to pursue a career in music.<sup>13</sup> His talent, in combination with a stroke of good luck, got Still hired to play oboe and cello in an orchestra in Cleveland.<sup>14</sup> He managed to "gig" around the city, living job to job, and composed his first piece, the American Suite, which he sent (unsolicited) to the Chicago Symphony Orchestra.<sup>15</sup> It was not performed, but the boldness of the 20-year old was remarkable.

In the same year, 1915, Still was hired to arrange music for one of the bands of W.C. Handy, who is known as the "Father of the Blues."<sup>16</sup> In addition to his work as an arranger, Still played both oboe and cello in the band. He and Handy became lifelong friends, and it was Still who created the first-ever band arrangements of Handy's historic "Beale Street Blues" and "St. Louis Blues."<sup>17</sup>

At the age of 21, Still enrolled in Oberlin Conservatory.<sup>18</sup> His talent was so remarkable that arrangements were made for Still to study privately with the composition professor at no cost.<sup>19</sup> His studies were cut short by Still's enlistment in the U.S. Navy during World War I. At the end of the war, Still returned to Ohio to

continue his studies at Oberlin, but a call from W. C. Handy soon brought him back to New York City, where he again took a major role in Handy's bands. In 1921, Still was working as an oboist in the pit for *Shuffle Along*, a history-making musical with all-Black cast, created by composer Eubie Blake. Other musicians noted Still's talents, and he found himself working for Artie Shaw, Sophie Tucker, Paul Whiteman, among countless others.<sup>20</sup>

While in Boston performing with the *Shuffle Along* orchestra, Still was accepted to study with George Chadwick, then Director of the New England Conservatory of Music (NEC).<sup>21</sup> Florence Price had studied with him when she attended that

institution.<sup>22</sup> Most important to Still was that Chadwick advocated the ideals that were championed by Czech composer, Antonin Dvořák, in the 1890s when he directed the prestigious National Conservatory of Music in New York. Chadwick, like Dvořák, believed in the importance of an "American sound" in music which would have to come from Native American and African American musical traditions.<sup>23</sup>

In 1930, Still's dream to create a symphonic work based on what he termed the "Negroid idiom" were realized with his creation of the *Afro-American Symphony*, the first symphony by a Black composer to be performed by a major U.S. orchestra.<sup>24</sup> Still was 35 years old. (Two years later, in June of 1933, Florence Price became the first Black woman composer to have a symphony played by a major US Symphony when her Symphony in E Minor was performed by the Chicago Symphony Orchestra.) Still's composition was premiered in 1931 by the Rochester Philharmonic and was subsequently performed by the New York Philharmonic and hundreds of other orchestras.<sup>25</sup> Still's unique style was already apparent, and it can be said that Gershwin's famous "I Got Rhythm" owes its famous melodic line to an earlier, almost identical, line by Still.<sup>26</sup>



1921 *Shuffle Along*, a history-making musical with all-Black cast, created by composer Eubie Blake.



In 1939, Still married Verna Avery, a journalist and concert pianist who became his principal collaborator.<sup>27</sup> They settled in Los Angeles where he began to arrange music for movies, working on *Pennies From Heaven* (1936) and Frank Capra's *Lost Horizon*.<sup>28</sup> Although he was hired to work on *Stormy Weather*, which showcased Lena Horne and Cab Calloway, he quit working for 20th Century Fox because of their poor treatment of people of color.<sup>29</sup> Still lived in Los Angeles until his death in 1978 at the age of 83, following a series of heart attacks and strokes.

Today, Still is called the "Dean of African American Composers" for the many firsts he achieved during a long and substantial career.<sup>30</sup>

- He was the first Black composer in the United States to have a symphony performed by a major orchestra.<sup>31</sup> Enjoy a recording of Gustavo Dudamel conducting the LA Philharmonic in a performance of the second movement, *Sorrow*, from Still's *Afro-American Symphony*: <https://www.youtube.com/watch?v=nA9vm6LSHxM> If you are intrigued, enjoy the full version by the Detroit Symphony, conducted by Neeme Järvi and listen for the musical theme that became Gershwin's *I Got Rhythm*: <https://www.youtube.com/watch?v=8hzFcm6HCeI>
- In 1936, Still became the first Black man to conduct a major U.S. symphony when he conducted the Los Angeles Philharmonic Orchestra in his compositions at the Hollywood Bowl.<sup>32</sup>
- Still was the first Black musician to conduct a major symphony orchestra in the deep south when in 1955, he directed the New Orleans Philharmonic.<sup>33</sup>
- He was the first Black musician to conduct a white radio orchestra in New York City.<sup>34</sup>
- Still was the first Black composer to have an opera produced by

a major U.S. company when his opera, *Troubled Island*, was performed by New York City Opera in 1949, ten years after he finished it.<sup>35</sup> The opera, with a libretto by poet Langston Hughes, is set in Haiti in 1791, and tells the story of the Haitian revolution and the revolutionary leader, Jean-Jacques Dessalines. Enjoy bass-baritone Wendel Stephens performing the aria, *I Dream a World*, from the opera: <https://www.youtube.com/watch?v=vcDjgzSeaxM>

- Three years after his death, another opera, *A Bayou Legend*, became the first opera by a Black composer to be performed on national television.<sup>36</sup>



Still at the piano

Still went on to earn multiple honorary degrees (Master of Music and Doctor of Music) from Howard University, Oberlin College, Bates College, Pepperdine, the New England Conservatory of Music, the Peabody Conservatory and the University of Southern California, to name just a few.<sup>37</sup>

Still composed more than 150 pieces (well over 200 if his lost early works were counted) including operas, ballets (his 1930 ballet, *Sahdji*, is set in Africa and was composed after his extensive study of African music),

symphonies, chamber works, plus instrumental, choral and solo vocal works.<sup>38</sup>


In his later years, reflecting on his mother's disappointment with his decision to become a professional composer, Still wrote, "... In her experience, the majority of Negro musicians were disreputable and were not accepted into the best homes."<sup>39</sup> Luckily, Still's mother lived to see his enormous success, and took pride in her son's achievements. Still observed,

"... her pride knew no bounds. Although she had opposed my career in music, she finally understood that music meant

to me all the things she had been teaching me: a creative, serious accomplishment worthy of study and high devotion as well as sacrifice. She knew at last that the ideals which she had passed on to me during my boyhood in Arkansas had borne worthy fruit."<sup>40</sup>

Despite his outstanding talent and prodigious output, Still struggled financially for most of his career.<sup>41</sup> There was a noticeable decline in attention to his music

following the 1949 production of *Troubled Island*.<sup>42</sup> At the time of his death in 1978, Still was largely forgotten and deeply saddened that he had failed to see his vision of racial harmony realized.<sup>43</sup> Much of what we know of Still's music today we owe to his daughter, Judith Anne Still, who made it her life's mission to resurrect her father's legacy because "His (Still's) greatest desire was that his music would serve to create racial harmony."<sup>44</sup>

Still's motto, "Together we rise, or not at all,"<sup>45</sup> remains an aspiration and an inspiration to us all. 

# AND THE WINNERS ARE....

## THE RESULTS OF HSO'S 2022 44TH YOUNG ARTISTS COMPETITION

The talent on display at the HSO's Young Artists Competition can never be taken for granted and this year was certainly no exception. We were astounded by the artistry and musicianship of all the competitors, and to be able to play in the final round is indeed an achievement. The talent displayed this year was consistent with past years, but there was one significant difference. This year, after two years of only virtual competitions, we were able to return to an in-person format. In addition, this year's finalists had the chance of a lifetime: they were featured in performance with the Hartford Symphony Orchestra in a public final round, conducted by HSO Assistant Conductor Adam Boyles.

Very few young musicians are given the opportunity to play with a professional orchestra, so resuming this important feature of the competition was critical. It could not have happened without the significant outpouring of support from our donors, who made it possible for us to hold this year's competition.

If you were lucky enough to be in the audience of the theater at the Greater Hartford Academy of the Arts on the afternoon of May 14, 2022, you were witness to the astonishing talent on display by our five finalists. Their performances were met with thunderous applause and wonderment. During the intermission, our three judges selected the three winners and the judges' decision was announced when the concert resumed. The performance concluded with solo performances by the three winners,



followed by a post-concert reception for our finalists, their families and audience members.

The final round of competition on May 14 was the culmination of a year-long process. The competition, as always, is open to high school students between 9th and 12th grades, who are Connecticut residents. The online application process began in 2021 and by the end of April of 2022, the original group of talented applicants had been reduced to 10 semi-finalists, who were invited to appear for an in-person audition. Our 10 semi-finalists were:

**Willa Brasch, violin**, 10th grader from Farmington High School in Farmington

**Christopher Hill, cello**, 12th grader at Conard High School in West Hartford\*

**Elizabeth James, cello**, 11th grader at Greens Farms Academy in Greenwich

**Marin Korenaga, violin**, 11th grader at Amity Regional High School in Bethany

**Samantha Kramer, violin**, 12th grader at Conard High School in West Hartford\*

**Vien Le, cello**, 11th grader from Canton High School in Canton\*

**Clara Ma, flute**, 11th grader at the Hotchkiss School in Lakeville

**Tyler Ngai, cello**, 11th grader at Conard High School in West Hartford\*

**Braeden Shizume, piano**, 10th grader at Nathan Hale Ray High School in East Haddam\*

**Mindy Zhao, violin**, 9th grader at Hall High School in West Hartford

*\* denotes finalist*

The semi-final round further reduced the field to five finalists (identified with an asterisk in the list above), who appeared in performance with the Hartford Symphony Orchestra.



**Vien Le**



**Christopher Hill**



**Samantha Kramer**

The finalists' selections were as follows (in performance order):

**Braeden Shizume**, Mendelssohn Piano Concerto No. 1 in G Minor, 1st movement

**Tyler Ngai**, Dvorak Cello Concerto in B Minor, 1st movement

**Vien Le**, Tchaikovsky Variations on a Rocco Theme, Variations I, II, V and VII

**Samantha Kramer**, Mendelssohn Violin Concerto in E Minor, 1st movement

**Christopher Hill**, Elgar Cello Concerto No. 1 in G Minor, 1st movement


It was an honor to witness the extraordinary talent of our five musician finalists and our three winners are:

**First Place: Vien Le** – who received a prize of \$1,000

**Second Place: Christopher Hill** – who received a prize of \$750

**Third Place: Samantha Kramer** – who received a prize of \$500

If you missed the competition on May 14, do not despair! In the 22/23 season, we are hoping to find an opportunity to feature Vien Le, our newest first prize winner. This past year, we searched for opportunities to feature the two first place winners from 2021, Tyler Tan (violin) and Emily DeNucci (flute.) In December of 2021, Emily appeared with the HSO on our Cirque de Symphony performances. Tyler Tan was a featured guest on the June 4, 2022 Symphony In The Park concert in Bushnell Park, and this summer, he will appear with the HSO on our Celebrate America concert at the Talcott Mountain Music Festival.

A huge debt of gratitude is owed to all of **you**, who make the music possible. Competitions such as this cannot happen without the committed support of music-lovers, who believe in the importance of giving opportunities to the next generation of musicians. It is made possible by donors just like you, who recognize the need to nourish, encourage and foster young talent. As always, YOU are the real heroes in our story. A huge thank-you to all of our donors! 

## *The 2022 Competition was made possible by our lead sponsors*

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**If you are interested in supporting young artists, we would be delighted to welcome you. For details, information and the chance to support the next generation of musicians, please contact Ruth Sovronsky, Director of Development, at [rsovrnsky@hartfordsymphony.org](mailto:rsovrnsky@hartfordsymphony.org). AND if you know of aspiring young musicians, please spread the word and encourage them to apply! Next year's 45th Young Artists Competition will open for applications in the Fall of 2022.**





# SYMPHONY IN THE PARK

## A FREE CONCERT FOR THE GREATER HARTFORD COMMUNITY

**O**n Saturday, June 4, 2022, HSO's promise to serve our broad community was again on display when crowds gathered to hear the Symphony's free afternoon performance at the bandshell located in Bushnell Park. The weather was perfect and audience



members were rewarded with the joyful sounds of music. It was the first time that the Symphony had performed a free concert in Bushnell Park since the 1930s, just following the formation of the orchestra in 1934. (In 2011, the orchestra had scheduled a free concert in Bushnell Park, but inclement weather



forced the concert to be moved inside Mortenson Hall at The Bushnell Center for the Performing Arts.)

Symphony in the Park, or 'SPARK' as the HSO staff have fondly dubbed the concert, brought together more than 55 HSO musicians performing a variety of music, including well-known favorites from the silver screen and Broadway stage, light classics, Americana, and toe-tapping celebratory selections from Latino and Black composers. The concert was led by Assistant Conductor, Adam Boyles, and featured HSO's 2021 Young Artists Competition co-first place winner Tyler Tan, on violin.



Steve Collins, President and CEO of the Hartford Symphony, summed it up well: "This concert is an opportunity for community to come together, to build pride in downtown Hartford, to celebrate resilience








in adapting to the pandemic, and to rejoice in the power of music to bring people together.”

HSO's Symphony in the Park is presented by our leading sponsor,

The Evelyn W. Preston Memorial Trust Fund, with additional generous support from The Hartford Foundation for Public Giving, the City of Hartford, the Greater Hartford Arts Council, The Bushnell Center for the Performing Arts, Trinity College, Travelers, Gottfried & Somberg Wealth Management, and the Gawlicki Family Foundation. 



# THE 2022 TALCOTT MOUNTAIN MUSIC FESTIVAL

## A NEW LOGO WITH A FAMILIAR SOUND!



**W**e've left winter behind and now it's time to get outside! It just wouldn't be summer without the Talcott Mountain Music Festival, HSO's outdoor summer series. HSO insiders refer to summer season as just "Talcott" or "TMME," and the five Friday night concerts in July at the Simsbury Meadows Performing Arts Center, located at 22 Iron Horse Boulevard in Simsbury, draw crowds of 25,000 every summer. It is the summer home of the Hartford Symphony Orchestra.

In May of 2022, the Talcott Mountain Music Festival was voted the "Best Annual Local Event" in Hartford Courant's 2022 "Best of Hartford" Readers' Poll. We were up against some wonderful local events such as the Glastonbury Apple Harvest & Music Festival, Hartford's

Annual St. Patrick's Day Parade, Winterfest Hartford and Manchester's Thanksgiving Road Race, just to name a few.

Thanks to the ongoing support from our Presenting Sponsor, The Richard P. Garmany Fund at the Hartford Foundation for Public Giving, 2022 marks the 26th season of the spectacular outdoor Festival that was created with the help of so many musicians, volunteers and HSO Board Members. Then-Board President, Margery Steinberg, spearheaded the effort with invaluable assistance from Board members Ken Jacobson\*, Chuck Bleich\*, Volunteers John Jepson and Mark Keogh\*, and Musicians Carole Olefsky and Steve Perry, among so many others who helped bring the festival off the drawing page and onto the stage. And over the years, countless other volunteers, who set up tables, take

tickets and help to direct parking, have labored to keep the Festival a smooth-running experience for all.

\*Sadly, these treasured friends noted with an asterisk (\*) have passed away.

After 25 years, the Talcott Festival merited a new logo. The image of a violin that creates the backdrop of mountains, juxtaposed against the neck of a violin that morphs into a silhouette of Heublein Tower, captures the look and feel of this annual tradition.

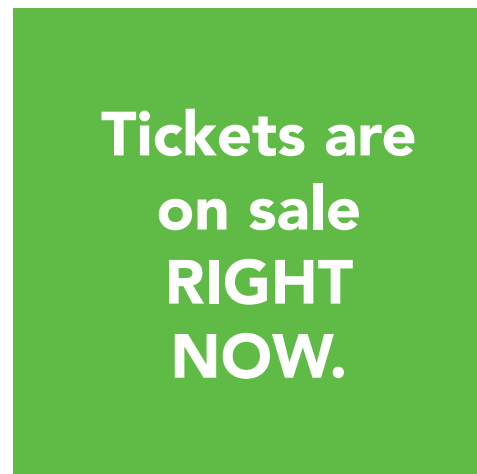
The line-up this season is especially

  
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exciting. Summer officially begins with **Celebrate America** on July 1, 2022, with a rain date of July 2, 2022, and all are encouraged to stay for the traditional fireworks following the concert.

July 8, 2022, **Summer of '69**, celebrates Woodstock, a landmark event in music history. With the music of Crosby, Stills & Nash, The Who, Janis Joplin Joe Cocker, Santana, Jimi Hendrix and so many more, this will be an extraordinary concert.


**Legends, The Paul Simon Songbook** on July 15, 2022 will be a celebration of the greatest hits from the legendary songbook of Paul Simon.

July 22, 2022, **The Music of Billy Joel**, features Michael Cavanaugh, hand-picked by Billy Joel to star in the hit musical *Movin' Out*. Our renowned guest artist will join the HSO for an evening featuring the greatest hits of Billy Joel, including *My Life*, *Movin' Out*, and so many more.

We wrap up the summer with **Queens of Soul**, an evening that features vocalists performing the hits made famous by the reigning divas of soul and R&B. Brought back by popular demand, this concert has a rain date of July 30, 2022.

Tickets are on sale RIGHT NOW. HSO's on-site box office (at the

Simsbury Performing Arts Center, 22 Ironhorse Boulevard, Simsbury) will open on June 27, 2022, with hours from 11 am to 7 pm, Thursdays and Fridays. The on-site box office will also be open 11 am to 7 pm from Monday, June 28 through Friday, July 2nd.

**As always, you can contact the HSO box office for help, Monday through Friday, from 10 am to 4 pm, at 860-987-5900, or you can order tickets online through the HSO website, right here: Talcott Mountain Music Festival | Hartford Symphony Orchestra.** 

# IN LOVING MEMORY: KEN JACOBSON

**T**he Board, staff and musicians of the Hartford Symphony are in mourning. We have lost a friend, who was so much more than a friend. Ken Jacobson was one of the Symphony's longest serving Board members, but more than that, he was an advocate for music, an ambassador of all culture and arts, a passionate supporter of the symphony, a sophisticated audiophile and a natural leader who inspired others. It is with a heavy heart that we honor a man who lived life to its fullest and who never met a stranger. We hope Ken's family will recognize the love that fills every word of this article.

Those who met Ken were invariably struck by his warmth, his kindness, and his unpretentious manner. He is remembered as the most loving, considerate, and gentle man, who cherished his life and all those around him. He always found the time to make someone feel more comfortable or to lend a helping hand, and he left a lasting impression on all he met. Never one to brag, it would likely take a few conversations with Ken to realize the vast depth of his intellect and knowledge, especially when it came to music. Ken's interest in music began as a youngster, playing trumpet in the La Porte High School symphony, jazz band and marching band. When he moved to Chicago to pursue his undergraduate studies at Northwestern University, Ken began attending Chicago Symphony Orchestra concerts which



**Ken Jacobson (left) with Coleman Casey, on "What's New"**

cemented his life-long love affair with symphonic music.

Ken went on to earn his law degree at the University of Michigan Law School. When he moved to Hartford, Connecticut to accept a job as in-house counsel at Aetna, Ken was drawn to Hartford Symphony, and in 1988, he became a member of the Symphony's Board of Directors. In addition to his service as an HSO Board member, Ken was a member of the Bruckner Society, a member of the Connecticut Chamber Society and served on the Board of CONCORA (Connecticut Choral Artists.)

Beginning in the 1980s and continuing through the 1990s, Ken hosted a music program on Connecticut Public Radio entitled "What's New." His invited guests included prominent figures in the Hartford music community such as Coleman Casey, Warren Francis and countless others, and their broadcast conversations revolved around the comparison and critique of classical recordings. Coleman Casey fondly remembered their friendship: "Ken and I collaborated for almost 20 years on a program he started at Connecticut Public Radio called 'What's New.' We reviewed new classical recordings together. He had a keen intellect and distinguished



taste in music, but his comments were always fairly presented, kind in their tenor, and exactly to the point, like the man himself."

Ken made his home in Simsbury and as a member of the Symphony board, he was instrumental in creating the summer home of the Hartford Symphony, the Talcott Mountain Music Festival, which celebrates its 26th season this summer. He worked tirelessly as a volunteer in the early days of the Festival and helped to turn the massive fields into functioning parking lots. For years, Ken coordinated an enormous team of volunteers that made the Festival a reality. His work in creating the Talcott Mountain Music Festival was widely acknowledged and the Town of Simsbury recognized him with their "Hometown Hero" award.

**In the last weeks of his life, Ken generously invited treasured friends to visit with him in his home. Though he was in a much-weakened state, Ken wanted to see as many people as possible to express the love he felt for all. There was a steady stream of visitors for weeks, and HSO musicians made it a priority to spend precious moments with him.**

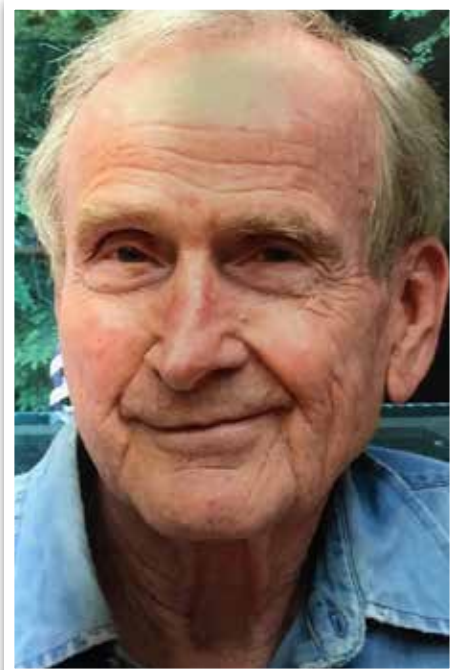
In speaking with Ken shortly before he passed away, Ken recalled his proudest moment: serving as interim CEO of the Hartford Symphony, without compensation, at a time when the Symphony was most in need of strong leadership, creative guidance and a steady hand. With Ken at the helm, the Symphony successfully navigated a very challenging time in its history.



**Ken Jacobson with one of the recognizable Simsbury statues**

Michael Wheeler, HSO's principal violist, summed it up: "While Ken loved to share stories about his beloved Chicago, where my German great grandparents settled, my bond with Ken went beyond geography. He understood and cherished the value that a symphony brings to our community.

In the early 2000s many nonprofits and arts organizations including the HSO suffered some downsizing events which caused many musicians to wonder about the future. After one particular Masterworks concert, I found Ken backstage, standing next to my viola case. He had been waiting just to tell me, 'Things will work out.' He was right and his confident reassurance was the strong stabilizing influence we needed. It is impossible to imagine the HSO community without Ken. He has left a hole that cannot be filled."



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# IN LOVING MEMORY: KEN JACOBSON


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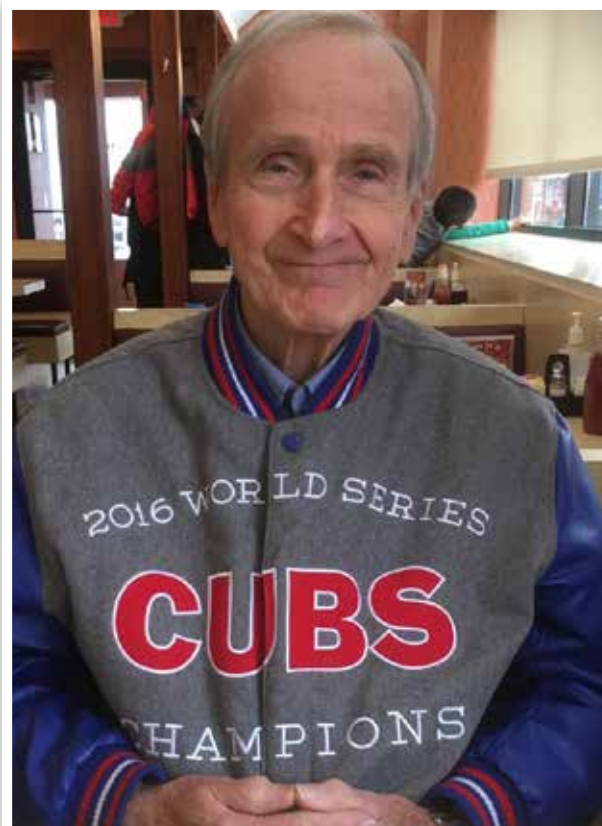
In addition to his love of music, Ken was an avid fan of two sports teams: his beloved Chicago Cubs (his license plate was CHI CUB) and the UConn Womens' Basketball Team. Ken adored nature and his daily hikes prompted Ken, along with his wife, Ruth, to join a group that was instrumental in the preservation of more than 400 acres of hiking and riding trails in Simsbury.

Ken and Ruth were part of HSO's musician hosting program, and they routinely opened their hearts and their home to Assistant Conductor Adam Boyles. Adam remembered Ken with love: "Ken and Ruth extended their kindness and generosity to me and my family on many a Simsbury trip, and I will miss greatly his joie de vivre and infectious passion for music.

Wherever he is, there's no doubt that Ken is listening to a Bruckner symphony, keeping tabs on the Cubs game and grilling some salmon. We will miss you, dear friend, and how lucky we are to have known you."

Ken was born on June 4, 1937, to the late Dr. Leo and Miriam Jacobson in Chicago. He passed away on April 19, 2022, with Ruth, the love of his life, by his side. Ken did not want a funeral or a fuss, as his religious beliefs were simple: Love, Respect, Kindness, Music, Art, Nature.

We will do our utmost to honor his memory and be worthy of the legacy he left for all of us. 



Ken's devotion to his beloved Chicago Cubs!

## Endnotes:

- <sup>1</sup> <https://www.williamgrantstillmusic.com/BiographicalNotes.htm>
- <sup>2</sup> <https://portlandyouthphil.org/blog/blog/william-grant-still/454>
- <sup>3</sup> <https://www.williamgrantstillmusic.com/BiographicalNotes.htm>
- <sup>4</sup> <https://www.laphil.com/about/watch-and-listen/get-to-know-william-grant-still-jr>
- <sup>5</sup> <https://portlandyouthphil.org/blog/blog/william-grant-still/454>
- <sup>6</sup> Ibid
- <sup>7</sup> <https://www.laphil.com/about/watch-and-listen/get-to-know-william-grant-still-jr>

- <sup>8</sup> <https://portlandyouthphil.org/blog/blog/william-grant-still/454>
- <sup>9</sup> Ibid
- <sup>10</sup> Ibid
- <sup>11</sup> <https://www.laphil.com/about/watch-and-listen/get-to-know-william-grant-still-jr>
- <sup>12</sup> <https://portlandyouthphil.org/blog/blog/william-grant-still/454>
- <sup>13</sup> Ibid
- <sup>14</sup> Ibid
- <sup>15</sup> Ibid
- <sup>16</sup> Ibid

- <sup>17</sup> Ibid
- <sup>18</sup> Ibid
- <sup>19</sup> Ibid
- <sup>20</sup> <https://www.williamgrantstillmusic.com/BiographicalNotes.htm>
- <sup>21</sup> Ibid
- <sup>22</sup> <https://portlandyouthphil.org/blog/blog/william-grant-still/454>
- <sup>23</sup> Ibid
- <sup>24</sup> Ibid
- <sup>25</sup> Ibid
- <sup>26</sup> Ibid
- <sup>27</sup> <https://www.williamgrantstillmusic.com/BiographicalNotes.htm>
- <sup>28</sup> <https://www.laphil.com/about/watch-and-listen/get-to-know-william-grant-still-jr>

- <sup>29</sup> Ibid
- <sup>30</sup> <https://www.aso.org/detail/william-grant-still>
- <sup>31</sup> Ibid
- <sup>32</sup> Ibid
- <sup>33</sup> Ibid
- <sup>34</sup> Ibid
- <sup>35</sup> Ibid
- <sup>36</sup> <https://www.laphil.com/about/watch-and-listen/get-to-know-william-grant-still-jr>
- <sup>37</sup> <https://www.williamgrantstillmusic.com/BiographicalNotes.htm>

- <sup>38</sup> <https://www.aso.org/artists/detail/william-grant-still>
- <sup>39</sup> Ibid
- <sup>40</sup> Ibid
- <sup>41</sup> <https://news.usc.edu/45629/still-standing-after-all-these-years/>
- <sup>42</sup> Ibid
- <sup>43</sup> Ibid
- <sup>44</sup> Ibid
- <sup>45</sup> <https://portlandyouthphil.org/blog/blog/william-grant-still/454>



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