

This concert will make, and hopefully close, the connection between classical and jazz through the music of the seminal composers who built the bridge. Darius Milhaud's *Création du Monde*, premiered in 1923, uses advanced jazz language of its time in illustrating through music and dance the creation of the world based on African folk mythology. The syncopated rhythms, grooves and melodic jazz stylings were inspired by the music he heard in the jazz clubs of Harlem at the time, as well as by "Le jazz hot" of Paris-based American singer Josephine Baker. Gershwin also "borrowed" from Afro-jazz musical influences, most notably in his opera *Porgy and Bess*, which Matt Herskowitz will play some songs from. But Gershwin also borrowed from Milhaud's backyard, the French musical language, with its rich harmonies and transparent, rhythmic counterpoint. Herskowitz will represent this element of early classical/jazz "crossover" in Gershwin's *American In Paris* and Ravel's *Piano Concerto in G*. As well, Dave Brubeck, who studied composition with Milhaud, continued this grand experiment in bridging together classical and jazz, so Herskowitz will play a couple of his compositions as well.

Finally, he will showcase a few of his own attempts at bridging classical and jazz by transforming some pieces by Chopin into jazz language, including a world-premier arrangement of Chopin's famous Etude op. 10 no. 3, "La Tritesse". Chopin's rich harmonies, filled with what are now common jazz harmonic extensions, provide an irresistible pallet from which to cross over into the language and grooves of jazz. Herskowitz recently performed Chopin's *Concerto no. 2* with orchestra in his own jazz arrangement, so he will showcase a bit of that as well, just in case you're curious!