

Making the Jazz Gumbo

An International Conference

Conference Director

Jeff Nussbaum

Music Directors

Jimmy Owens and Bobby Sanabria

May 8th 2019

CUNY Graduate Center, NYC

Special thanks to

The Graduate Center, CUNY Dept. of Music, Norman Carey Executive Officer

Music in Gotham, John Graziano

Jimmy Owens and Bobby Sanabria, New School

Tracy Hyter-Suffern, National Jazz Museum in Harlem

General Nathaniel James, 369th Archives

Elena Martinez, City Lore

Josh Landress, Landress Brass

All Performers and Presenters of this event

**Schedule**

Monday May 6th, Rehearsal

Tuesday May 7th 6 PM Social Event Hosted by The National Jazz Museum in Harlem 58 West 129th Street

Wednesday May 8th CUNY Graduate Center

William P. Kelly Skylight Conference Room, 9th floor

8:45 – 9:15 Registration

Elbash Recital Hall – Period-Instrument Concert 7:30 -9:30 PM

JRE Hellfighters Session

Session Chair: John Graziano

9:00 – 10:15 – Ralph Barrett *The Music of James Reese Europe For Vernon and Irene Castle*

Michael Dinwiddie *“Racing” Towards Respectability: James Reese Europe’s Ragtime Odyssey*

Paul Niemisto *The Music of the James Reese Europe and the Harlem Hell Fighters’ Band: A Closer Look*

10:15 -10:30 Break

Latin Tinge Session:

Session Chair: Basilio Serrano

10:30- 11:45 Bobby Sanabria and Elene Martinez *The Latin Tinge in the Harlem Hell Fighters*

Robin Moore *The Danzón, the Orquesta Típica, and Cuban Musical Dialogues with Early Jazz*

Leslie K. Haynes  *Cross-Cultural Influences: jazz is gumbo, lest we forget!*

11:45-12:45 Lunch

Gottschalk Session

Session Chair: Loren Schoenberg

12:45 -2:30

Laura Moore Pruett *A Night in the Tropics: Latin American Influences in Gottschalk’s First Symphony*

Steven Baur *Gottschalk's Grooves*

Fred Starr *Gottschalk, Ragtime and Jazz*

Thomas Garcia *Choro and the Jazz-Band: The Confluence of Brazilian and American Music in 1920s Brazil*

2:30 -2:45 Break

Final Session

Session Chair: E. Douglas Bomberger

2:45 -4:25

Leslie K. Haynes  *Roy Haynes meets Herbert Wright: a contemporary jazz musician linked to a pre-jazz ensemble.*

*Taken from Roy Haynes: the early years, by* Leslie K. Haynes (2019)

Elliott Hurwitt *Passing the Baton: James Reese Europe, W.C. Handy, and the Rise of Black American Music*

Krin Gabbard *The Trumpet and the Dissemination of Jazz*

Ned Sublette *Latin Jazz Connection: An Overview*

4:25 – 4:45 General Discussion and Closing Remarks

Jeff Nussbaum and John Graziano

**Abstracts**

**Steven Baur, Dalhousie University**

**Gottschalk’s Grooves**

Commentators have routinely considered the most original aspect of Gottschalk’s music to be his incorporation of Afro-Caribbean and African-American rhythmic idioms. Among his most innovative works are those based on the pronounced rhythmic ostinato patterns he encountered in the multicultural New Orleans of his youth; yet none of the scholarly literature on Gottschalk has dedicated significant analytical attention to his rhythmic and percussive innovations. This paper focuses on rhythm, percussion, and groove as they function in Gottschalk’s music. While this research has significant ramifications for performance practice, it also foregrounds problematic aspects of Gottschalk’s musical borrowings, which may at times constitute acts of cultural exploitation, containment, and (mis)representation.

**Ralph Barrett**

THE MUSIC OF JAMES REESE EUROPE FOR VERNON AND IRENE CASTLE

Ralph G. Barrett, DMA

James Reese Europe (1881-1919) was one of the leading African American musicians of the first two decades of the twentieth century. He was renowned as a conductor of theater and dance orchestras, a composer of syncopated dance music and popular song, and an advocate for improved opportunities and remuneration for African American professional musicians in New York. From late 1913 until mid-1915, Europe was musical director for the popular exhibition dance team of Vernon (1887-1918) and Irene (1893-1969) Castle. During their brief career, the Castles were instrumental in changing the sordid image of social dancing during America’s “dance craze” of the early twentieth century to that of a healthy, sophisticated, and wholesome pastime. From this collaboration came several significant firsts that challenged the practice of strict racial segregation and unequal opportunity for African Americans in the United States. Among these historic firsts were a set of recording sessions and subsequent record releases by Victor, the first such by an African American ensemble. Europe composed eleven original dance compositions for the Castle’s, as a tool for highlighting their signature dances. These compositions were published as solo piano sheet music, and as stock arrangements for flexible orchestra and wind band instrumentation. Three were also recorded as part of the Victor recording sessions. This presentation includes: the historical background of the Europe/Castle collaboration; analysis and review of the eleven Castle-branded dance composition; a discussion of the Victor recording sessions; and a discussion of the connections between the music and the dances for which they were composed.

**Michael Dinwiddie,** Gallatin School, NYU

**'Racing' Towards Respectability:  James Reese Europe's Ragtime Odyssey**

In the parlance of his day, musical impresario James Reese Europe would have been described as a ‘race’ man. Every aspect of his career was concerned with garnering respect for African Americans and the syncopated music with which they were closely identified. While ragtime was disdained by many as a derivative gumbo, Europe embraced it as a unique contribution to American musical culture. In order to achieve his goal of winning mainstream acceptance, he organized Carnegie Hall. concerts, founded the Clef Club to elevate the status of African American musicians, and created a WWI military band that rivaled the finest bands in the world. Through his collaboration with the internationally famed white dancers Vernon and Irene Castle, he advanced notions of interracial understanding and cooperation. As we examine his formative years conducting and composing for early black musical productions such as *The Red Moon*, *The Black Politician* and *The Shoo-Fly Regiment*, we will gain a clearer understanding of James Reese Europe’s emergence as a champion of racial uplift and respectability through the medium of ragtime music.

**Krin Gabbard**

Columbia University

The Trumpet and the Dissemination of Jazz

Jazz began streaming into American households in the 1920s when radios became inexpensive and widely available. Some of the best jazz ever was being piped into homes in 1929 when NBC put a wire in the Cotton Club, and millions of Americans could listen to Duke Ellington and his Orchestra on their radios. Great jazz was also available at the movies. Again in 1929, people could hear AND see the Ellington Orchestra when the short film *Black and Tan* opened in theaters that year. The spread of great jazz increased in 1932 when Louis Armstrong acted in a Betty Boop cartoon and starred in the short film, *Rhapsody in Black and Blue*. Critics have disparaged the minstrel antics of Armstrong in these films, but his artistry as a musician was unquestionable.

Significantly, these crucial moments when large audiences first saw jazz musicians included trumpets. Armstrong’s trumpet solos were unlike anything Americans had heard before, and Ellington’s orchestra always featured powerful trumpet soloists. Indeed, when *Black and Tan* opened in 1929, the only musical instruments we see are a piano and a trumpet. Ellington is teaching Arthur Whetsol to play what the film presents as a new composition, “Black and Tan Fantasy.” Actually, the song was written and first performed by trumpeter Bubber Miley a few years earlier, but he had left the band shortly before the film was made. Nevertheless, the sounds of Whetsol’s trumpet were as unmistakably linked to jazz as were the solos of Armstrong. Suddenly the best jazz was everywhere, and the country began to accept jazz as an important music.

**Thomas Garcia**

Choro and the Jazz-Band: The Confluence of Brazilian and American Music in 1920s Brazil

*“The Jazz-Band is a triumph of dissonance, it is a madness. . .but through madness there is freedom, as if the brain doesn’t perceive what the soul craves.”*

This sentence appeared in the proceedings of a conference entitled *A Idade do Jazz-Band* (the Age of the Jazz-Band) that was held In 1922 in Rio de Janeiro and São Paulo, Brazil. The country was dealing with an influx of musical styles from abroad: classical music was dominated by the French; popular music was feeling the increasing impact from American music, most notably jazz and the Jazz Band. This impact was felt most strongly in the choro, the popular music genre that dominated the musical scene of Brazil from 1870 to the 1920s. Choro could be described as similar in many ways to jazz: it was highly improvisatory within regular musical structures, placed great value on originality and virtuosity, and was both a social and musical phenomenon. Traditionally, Choro featured a solo instrument accompanied by a variety of guitars. American music gave new energy to the genre, which took on characteristics of jazz, including the expansion of choro instrumentation to the American-style Jazz Band and the subsequent rise in the use of brass in Brazilian popular music.

This presentation explores the connections between Brazilian choro and American Jazz. Through video, recordings, images and live performance, it examines this history of choro and its changes with the advent of American jazz in Brazil. Much of the discussion will focus on Pixinguinha, a musician as important to Brazilian music as Louis Armstrong is to American music. The flutist/saxophonist was one of the most important composers of choro, and arranged several of his best-known choros for Jazz Band instrumentation. Some of these arrangements will be performed on the concert concluding this conference.

Thomas George Caracas Garcia, Ph. D.

Associate Professor of Ethnomusicology and Latin American Studies

President, Association of Latino/aMiami University Faculty & Staff

Department of Music

Miami University

**Leslie K. Haynes**

Roy Haynes meets Herbert Wright:

a contemporary jazz musician linked to a pre-jazz ensemble

Taken from *Roy Haynes: the early years*

A Thesis submitted to the Graduate School, Newark

Rutgers University

*ABSTRACT* Undertaking the endeavor of pursuing a master’s program in jazz history, formally researching the origins of this music called Jazz has been a labor of love. Though music has always been a hobby for me, it is also a lifestyle — even a life force in our household. As a young child, I understood that my father was the “third best drummer in the world;” at least that is what my older brother told me. I knew that he was pretty good. However, as a nonagenarian, we still witness his exciting performances, his swing, and his command -- both here and abroad — seeing the accolades of fans throughout the world impresses the necessity to share his story, throughout the world. The familial and musical lineage outlining how he came to be who he is, having contributed to the very language of jazz drumming, performing and recording across genres during his 70-year career must be shared in whole -- not simply in piecing together the cavalcade of interviews and articles, together with his vast discography. In many of Haynes’s interviews, there is one person that he consistently mentions — the name is Herbert Wright. According to research, musically, Wright was the better half of the drum duo known as the Percussion Twins. Lieutenant James Reese Europe recruited the twins, though of no blood relation, from the famed Jenkins orphanage in Charleston, S.C., bringing them north, and taking them under his wings. He nurtured them musically, and as a father figure while training and developing their skill until they were fit for the legendary 369th Regiment. In *Roy Haynes – the early years* (2019), I discuss his musical origins, and the events surrounding his meeting Wright. We can consider that moment in time to be a historic encounter, linking a contemporary jazz musician to a pre-jazz ensemble, entertaining the notion that somehow, the great Lt. James Reese Europe had indirectly influenced Haynes’s musicality.

Leslie K. Haynes, MAT- TESOL, MA, Jazz History & Research  
Rutgers University - Newark

**Leslie Haynes**

Cross-cultural influences: jazz is gumbo, lest we forget!

If jazz was born in New Orleans at the turn of the century emerging from several forms of music including ragtime, marching bands, work songs, spirituals, creole music, funeral parade music, and especially the blues (Burns, 2001), this paper seeks to highlight the issue of omitting the genre’s other influential contributions. Likewise, it is also important to identify various and specific contributions within the walls of jazz academia and historiography, rather than neglect the identification and giving of credence to the cultures and musicians who brought specific flavors to the gumbo, in and of itself, creating new branches of jazz. It is somewhat problematic that the most disseminated and heavily promoted documentary in jazz history, Ken Burns’s controversial *Jazz* practically omitted the discussion of the Latin American and Caribbean influences on the genre. In Chris Washburne’s paper, “Latin Jazz: The Other Jazz,” he highlights questions as to why Latin Jazz in particular is omitted from the jazz canon. (Washburne, 2001). Washburne explores the idea that Jazz is strictly an indigenous American art-form. Yes, the preponderance of participants -- be they composers, arrangers, or simply musicians are indeed American, but the cultural traditions with which many have brought to the table are vast. Taking the lead from our conference theme — as with great gumbo, the creation of musical genres involves the mix of many elements, some of which have been downplayed in jazz history. One great example to discuss focuses on the contributions of WWI veteran and member of the Harlem Hellfighters, Puerto Rican musician, Rafael Hernández Marín. In her research on the Puerto Rican legacy within the Harlem Hellfighters (Martinez, 2014), the author highlights the importance of that legacy, and touches on the skill and expertise of Puerto Rican musicians upon which jazz bandleaders have perpetually depended throughout jazz’s continual growth and development.

Leslie K. Haynes, MAT- TESOL, MA, Jazz History & Research  
Rutgers University – Newark

**Elliott Hurwitt**

Passing the Baton: James Reese Europe, W.C. Handy, and the Rise of Black American Music

James Reese Europe was a key figure in New York's Black music scene for a decade beginning in 1910. His murder in May 1919 struck a potentially crippling blow to the city's musical progress. The presence of songwriter, publisher and bandleader W.C. Handy in Manhattan from 1917 helped ensure continuity at this crucial juncture. From its humble beginnings in Memphis is 1913, Pace & Handy Music Publishing Company had grown into a powerful force in Black music enterprise. In 1921 Harry Pace jumped ship to found Black Swan Records, taking the key staff with him. (Handy carried on with Handy Brothers Music Company.) Fletcher Henderson, demonstration pianist with Pace & Handy, would later, with arranger Don Redman, create the jazz orchestra of the 1920s. Henderson's co-worker William Grant Still was chief house arranger, first with Pace & Handy, then with Black Swan, polishing the compositional skills he would later deploy as the dean of Black classical composers. Stride pianist James P. Johnson, another close colleague of Handy's, likewise gravitated to the creation of large-form pieces in the 1920s and '30s. Jim Europe had been a key figure in social dance music with Vernon and Irene Castle as well as in musical uplift with the Clef Club, but his posthumous influence was mostly limited to brass band music and pedagogy. This paper touches on Europe's legacy, the parallels between his and Handy's career paths, and their mutual influence on each other. We then trace the emergence of both the jazz orchestra and Black concert music back to Handy's pioneering work in New York's musical scene.

**Robin Moore**

The *Danzón*, the *Orquesta Típica*, and Cuban Musical Dialogues with Early Jazz

Robin Moore, UT Austin

Jazz scholars have repeatedly lamented the lack of historical data describing the emergence of early jazz repertoire in New Orleans, and of its improvisatory practices. This paper uses scores of *orquesta típica* ensembles that specialized in danzón repertoire and analyses of early *danzón* recordings (from 1906 on) as a means of shedding light on both issues. The danzón is especially as an African-American music known to have been performed in New Orleans in the late 1880s, and one that was performed by an ensemble very similar to that of early jazz bands. Analysis suggests that many parallels in form, rhythm, and style exist between the danzón and early jazz repertoire, and that instrumentation associated with the final “hot” (partially improvised) sections of the danzón bear striking similarities to the clarinet-trumpet-trombone frontline of New Orleans. Danzón style ties jazz to broader regional developments and underscores the fact that the histories of Latin American music and music in the United States are fundamentally intertwined.

**Paul Niemisto**

**The Music of the James Reese Europe and the Harlem Hellfighters’ Band- a Closer Look**

When Europe and the Hellfighters arrived in France they created a sensation, not only because they had unique Afro-American interpretations of standard band repertoire, but they also introduced some newly crafted “jazz” music, and did all this at a very high level of technique and musicality.

The story of how the Hellfighters’ music developed and which influences came to play has not yet been fully told. My paper will report on a study of sources of sheet music, recordings, manuscripts, histories, and other materials, and how they contribute to a more complete understanding of this phenomenal band leader and his contribution to 20thCentury music during his very short life.

**Laura Moore Pruett,** Merrimack College

“A Night in the Tropics: Latin American Influences in Gottschalk’s First Symphony”

Born in New Orleans, Louis Moreau Gottschalk (1829-69) experienced a wide variety of musical influences from an early age. In his childhood home Gottschalk was exposed to native musics of the Caribbean, later incorporating them into some of his first compositions, such as *La Savane*, *Bamboula*, and *Le Bananier*. After spending his adolescence studying in Paris, he returned to the United States in 1853 to begin touring nationally. Gottschalk continued to be influenced by the music of Latin America, traveling over the course of his career to Cuba, Puerto Rico, San Juan, Martinique, Guadeloupe, and even Uruguay and Peru. In works like his 1859 *Symphonie-romantique: La nuit des tropiques*, Gottschalk employed melodies and rhythms that he encountered in Latin America. The second movement, titled “Fiesta criolla,” is a study in exoticism. It evokes the “romantic” and “tropical” for which the work is named by means of stylistic elements including proto-ragtime harmonic devices, technically challenging figurations, and the distinctive *cinquillo* and *habanera* syncopations found in the music of Puerto Rico and Cuba. The primary extant manuscript calls for a large and colorful ensemble, including brass instruments such as the ophicleide and bombardino. The rhythmically exciting percussion line is written for the African *bamboula*; furthermore, in 1861 Gottschalk conducted a Havana performance of the work that featured an Afro-Cuban percussion ensemble from Santiago de Cuba.

Although the symphony was not performed in the United States during his lifetime, Gottschalk’s colorful harmonic progressions and syncopated rhythms display an early yet significant example of the cultural intersections to be found among the United States and the Caribbean. He successfully combined the musical techniques of Latin America with a European romantic symphonic style. In doing so, Gottschalk’s symphony foreshadows the quintessentially American mingling of influences seen decades later, once again in New Orleans, with the birth of jazz.

Laura Moore Pruett is Associate Professor of Music and Chair of the Department of Visual and Performing Arts at Merrimack College in North Andover, Massachusetts, where she teaches courses in music history, theory, and appreciation as well as interdisciplinary offerings. Her research focuses on nineteenth-century American music and culture; publications include articles on the works and career of Louis Moreau Gottschalk. She is currently preparing Gottschalk's two symphonies for a new edition to be published in the series *Music of the United States of America*.

**Bobby Sanabria and Elena Martinez**

**The Latin Tinge in the Harlem Hellfighters**

This presentation will give an overview of the

Puerto Ricans who were part of the 369th Regimental band--how James Reese Europe knew about them, their role in the regiment and their legacy after the war with an emphasis on Rafael Hernandez.

James Reese Europe had a connection to Latin America before his visit to Puerto Rico though.  During his tenure as the Musical Director for Irene and Vernon Castle his band played tangos and maxixes from Argentina and Brazil, thereby becoming part of the first Latin music craze in the United States.

There will be a musical demo to describe the ways in which JRE added Latin rhythms to proto-jazz in the nine-teens with the Castles and how the regimental band added African-American musical styles to change the sounds of the military marching band.

**Frederick Starr**

Gottschalk, Ragtime and Jazz

Moreau Gottschalk (1829-69) died almost half a century before the first jazz recording. With one notable exception there are scant grounds for claiming his direct impact on what came to known nationally (but not, at first, locally in New Orleans) as jazz. However, his influence on ragtime was significant. This was not because leading ragtime composers knew and studied his music but because they knew well and drew heavily upon the Cuban music which he helped shape and directly influenced. Stated differently, Gottschalk's main impact on American jazz was indirect, and occurred through the popularization across late Victorian America of syncopated Cuban dance music that he had helped shape during his years in Havana. This said, it is worth noting also that some of Gottschalk's syncopated works for piano were published in America between 1856 and the rise of jazz, and during his extensive touring between 1853 and 1865 he occasionally performed works with syncopated elements. To this extent, he helped prepare a receptive audience for syncopated music in America prior to the jazz age.

**Ned Sublette**

*Latin Jazz Connection: An Overview* This paper will present an overview of musical and cultural influences that various Latin and Caribbean repertoires had on the development of jazz and conversely, were influenced by jazz. Music from Cuba, Puerto Rico, Brazil and Mexico will be examined.

**Concert 7:30 -9:00**

**Elebash Recital Hall**

James Reese Europe (1881-1919) and the Hell Fighters Repertoire (approx. 40 minutes)

That Moaning Trombone, Carl Bethel

Arranged by James McCabe

Memphis Blues W.C. Handy

Arranged by George Briegel (1890-1968)

Dark Town Strutters Ball, Shelton Brooks (1886-1975)

Arranged by Harry Alford (1875-1939)

Hesitating Blues, W.C. Handy,

Arranged by Wm. G. Still

St. Louis Blues, W.C. Handy (1873-1958)

Arranged by Wm G. Still (1895-1978)

Modern version of St Louis Blues- Jimmy Owens; trumpet, Paquito D’Rivera; clarinet, Jason Moran; piano, Marcus Rojas; tuba, Bobby Sanabria; drums

Solo Piano Music (25 minutes)

Ehud Asherie –

Ernesto Nazareth (1863-1934)

Ferdinand Joseph LaMothe aka Jelly Roll Morton (1890-1941)

Jason Moran – Solo piano piece of his own composition inspired by James Reese Europe. 10 minutes

Latin Repertoire

Cheguei by Pixinguinha Paquito D’Rivera; clarinet, Don Byron; saxophone, Bobby Sanabria; percussion, Thomas Garcia; guitar, Marcus Rojas; tuba, Scott Robinson; ophicleide

Atraente by Chiquinha Gonzaga (1847-1935) Paquito D’Rivera; clarinet, Don Byron; saxophone, Bobby Sanabria; percussion, Thomas Garcia; guitar, Marcus Rojas; tuba, Scott Robinson; ophicleide

La Borinqueña (Puerto Rico) National Anthem of Puerto Rico.  Attributed to Felix Astol Artes (1867) Also attributed to Francisco Ramierez (1860). Paquito D’Rivera; clarinet, Don Byron; saxophone, Bobby Sanabria; percussion, Thomas Garcia; guitar, Marcus Rojas; tuba, Scott Robinson; ophicleide

La Patti Negra” by the Orquesta Valenzuela, 1906. Cuban Danzon by Jose Pablo Valenzuela Garcia (1859-1926) Transcribed and Arranged by Jeremy Fletcher

Panama by Wm H. Tyers (1870-1924) (Published 1911) Arranaged by Jeremy Fletcher

Bamboula by Louis Moreau Gottschalk (1829-1869) Arranged by Jeremy Fletcher

Period Instrument Band

Cornets

Jimmy Owens Bb C.G. Conn pro-type model 1905

Lorenzo Greenwich Bb Boston 3 Star “Ne Plus Ultra” cornet, 1875

Nabate Isles Bb 3 star Boston presentation model cornet, 1896 (on loan from the collection of Jeff Nussbaum

Frank Hosticka Eb J.W. Pepper cornet, circa 1887

Shawn Edmonds Bb Frank Holton New Proportion model cornet, 1912 (on loan from the collection of Jeff Nussbaum)

Trombones

Ron Wilkins

Bruce Eidem small-bore Conn 2H, 1936

Issac Poole small-bore Holton Collegiate model trombone, 1942

Helicon

Dave Pearson Annon. European BBb Helicon, circa 1915

Tuba

Marcus Rojas Boston Eb Tuba 1899 (on loan from the collection of Scott Robinson)

Ophicleide

Scott Robinson Annon. Ophicleide in C, French mid-late 19th century

Baritone

Becca Patterson Bb “Contempora” Reynolds Baritone cira 1940 (on loan from the collection of Kiane Zawadi)

Dale Turk Bb Baritone King Baritone 1915

Mellophones

Henry Meredith Eb “Collegiate”Holton mellophone, 1930, “The Acme Siren, by J. Hudson, Birmingham, England 1915

Chris Rogers Eb Alto Horn USA Line Grand Rapids Michigan Band Inst Co., 1915

Clarinets

Scott Robinson Eb Bettoney “Silva-Bet” metal clarinet 1925

JD Parran Bb Conn metal clarinet 1929 (on loan from the collection of Scott Robinson)

Dan Block Albert System Bb Buffet clarinet, circa 1930

Paquito D’ Rivera Metal King 1920s

Saxophones

Don Byron

Paul Cohen

Oliver Santana-Rivera

Drums 1920s trap set and Percussion

Bobby Sanabria

Guitar

Thomas Garcia

Piano: Stride piano solo Ehud Asherie

Piano solo: Jason Moran