

# LOUIS ARMSTRONG INTERNATIONAL CONTINUUM

Presented by the Center for Jazz Studies at Columbia University  
In conjunction with the Louis Armstrong Educational Foundation Inc.

*A Virtual Symposium and Concert*



*“Some of you young folks been saying to me, ‘Hey Pops what you mean, what a wonderful world? How ‘bout all them wars all over the place?...And how ‘bout hunger and pollution?’... Seems to me it ain’t the world that’s so bad, but what we are doing to it...And all I’m saying is see what a wonderful world it would be if only we’d give it a chance. Love, baby, love. That’s the secret...”*

*-Louis Armstrong*

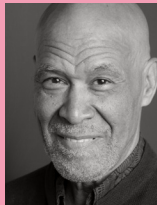
# LOUIS ARMSTRONG INTERNATIONAL CONTINUUM SYMPOSIUM AND CONCERT THURSDAY, APRIL 8, 2021

Time: 6:00pm ET | 5:00pm CT | 3:00pm PT

# LOUIS ARMSTRONG INTERNATIONAL CONTINUUM SYMPOSIUM FRIDAY, APRIL 9, 2021

Time: 9:00am ET | 8:00am CT | 6:00am PT

## ABOUT THE ARMSTRONG CONTINUUM CO-PRODUCERS



**Prof. Robert G. O'Meally**  
Zora Neale Hurston  
Professor of English and  
Comparative Literature,  
Founder and  
Director of the  
Center for Jazz Studies



**Jackie Harris**  
Executive Director  
Louis Armstrong  
Educational Foundation,  
Executive Director  
Louis "Satchmo" Armstrong  
Summer Jazz Camp



**Andre Kimo Stone Guess**  
Co-producer  
President,  
Guessworks Inc.,

### *Third Annual Louis Armstrong International Continuum Symposium and Concert A Virtual Conference*

### **"Louis Armstrong Crossing Borders"**

**"Art in a Time of Emergency"**

Presented by the Center for Jazz Studies at Columbia University in conjunction  
with the Louis Armstrong Educational Foundation, Inc.

This year's annual Armstrong Continuum celebrates the life and legacy of Louis Armstrong by focusing on his music and on his responses, both as a musician and as a citizen of the world, to the times of emergency through which he lived. What might his example teach us about facing our current era of trial and trouble?

Dedicated to the memory of the writer Stanley Crouch, who for many years served as president of the Louis Armstrong Educational Foundation, this year's Armstrong Continuum is mindful of Mr. Crouch's eloquence on the subject of Armstrong. In an effort to measure the man's musical influence, Crouch turned to the vastness of the sky. "Louis Armstrong is always above us," he wrote, "maintaining a celestial relationship of heat and illumination or moving the tides and sending down the snow, sustaining an aesthetic quality of photosynthesis and giving the ocean its color as that wet mirror reflects through its waves the infinite meanings of the blues. Yes, he is the sky of modern American music at its most original. No matter where you turn, there he is. In the morning, the sky is there; night, the sky is there; when it storms, the sky is there; during a drought the sky is there; when it floods, the sky is there. This has been true since Armstrong came to his power in the middle twenties and made a grand synthesis of all that had been laid down within earshot of his talent and on the pages of music he read and practiced as he developed his craft."

Through musical presentations, conference papers, and public talks, the 2021 Continuum will attempt again to measure Armstrong's influence. It will also ask: What can the artist do, in this era of COVID and the vast terrain of injustices that the pandemic has revealed, to help heal our planet? In light of Armstrong's sky-high example, how can all citizens of the world act more responsibly? Because the study of the forms and functions of jazz is required of every student in Columbia College as part of our Core Curriculum, this symposium will be addressed to the entire CU campus. It will also address our neighbors in Harlem, where Armstrong has long been celebrated; in Queens, where the Louis Armstrong House Archive is a city centerpiece; and then to the wide world beyond the gates of this great city—to the Louisiana, so to speak, of the planet.

The Armstrong Continuum is honored to present an all-star line-up of presenters and musicians...

-Robert O'Meally

# LOUIS ARMSTRONG INTERNATIONAL CONTINUUM *Symposium and Concert*

Thursday, April 8, 2021 Time: 6:00pm ET | 5:00pm CT | 3:00pm PT  
[www.armstrongcontinuum.eventbrite.com](http://www.armstrongcontinuum.eventbrite.com)

6:00pm

"When It's Sleepy Time Down South"

Louis Armstrong from Concert in East Berlin 1965  
Louis Armstrong, trumpet & vocals  
Tyree Glenn, trombone  
Eddie Shu, clarinet  
Billy Kyle, piano  
Arvell Shaw, bass  
Danny Barcelona, drums

Welcome Remarks

Robert G. O'Meally  
Zora Neale Hurston Professor of English and  
Comparative Literature; Founder and Director of  
the Center for Jazz Studies

Interview by Robert G. O'Meally with  
Louis Armstrong Educational Foundation 2021  
Lifetime Achievement Award Recipient Dan Morgenstern

Louis Armstrong Lifetime Achievement Award Presentation  
Howard Schain, Treasurer  
Louis Armstrong Educational Foundation

7:00pm

"Black and Blue"

Louis Armstrong from Concert in East Berlin 1965  
Louis Armstrong, trumpet & vocals  
Tyree Glenn, trombone  
Eddie Shu, clarinet  
Billy Kyle, piano  
Arvell Shaw, bass  
Danny Barcelona, drums

"Jazz and Social Justice"

Robert G. O'Meally, moderator  
Rev. Dwight Andrews  
Gina Belafonte  
Tongo Eisen-Martin  
Dr. Cornel West  
Live Q&A Chat

9:00pm

"Music in a Time of Emergency" Concert

The James Zollar Quartet with Special Guest Brianna Thomas  
James Zollar, trumpet  
Jerome Jennings, drums  
Sean Mason, piano  
Peter Washington, bass  
Brianna Thomas, vocals

Stefon Harris & Blackout

Stefon Harris, vibraphone & marimba  
Casey Benjamin, saxophone & vocoder  
Terreon Gully, drums  
Ben Williams, bass  
Keith Brown, piano





# DAN MORGENSTERN

## *Louis Armstrong Educational Foundation Lifetime Achievement Award*

Dan Morgenstern was born October 24, 1929 in Germany, reared in Austria and Denmark, before his move to the United States in 1947. Though Vienna is considered to be the “home of the waltz,” Morgenstern’s passion for jazz was born in Copenhagen. Shortly after his arrival in New York City he gravitated to 52nd street, known as “Swing Street,” where he ensconced himself into the jazz world. Few are more beloved in the jazz community than Dan Morgenstern. Jazz advocate, producer, writer, scholar, he was the Director of the Institute for Jazz Studies (IJS) at Rutgers University in Newark, NJ for over three decades (1976-2012) where he established it as the world’s preeminent archive for jazz. While there he shaped the way in which we hear and think about this music. He mentored generations of writers, educators, and musicians, and in turn, was embraced by artists from Louis Armstrong to Ornette Coleman.

Before taking the position at IJS, Morgenstern spent seven years as editor

of DownBeat magazine (1967-1973,) was the last editor of Metronome, the first editor of Jazz Magazine and had stints as jazz reviewer for the New York Post and record-reviewer for the Chicago Sun Times. “I never anticipated winding up in the academic world, after my prior incarnation as a journalist, but it turned out to be an ideal job for this lifelong lover of the music called jazz,” Morgenstern reflects. During his tenure he shaped the way we hear and think about this music.

Morgenstern has received many accolades, in addition to winning seven Grammy Awards for Best Album Notes (1973, 1974, 1976, 1981, 1991, 1995, and 2006). The National Endowment for the Arts (NEA) awarded him the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy (2007.) DownBeat magazine gave Morgenstern a Lifetime Achievement Award. He was bestowed the Legacy Award by The Recording Academy and has received three Deems Taylor Awards (1977,) including one

for each of his two books, from the American Society of Composers, Authors and Publishers (ASCAP.) Morgenstern has taught jazz history at the Peabody Institute at Johns Hopkins University, Brooklyn College (where he was also a visiting professor at the Institute for Studies in American Music), New York University, and the Schweitzer Institute of Music in Idaho. He served on the faculties of the Institutes in Jazz Criticism, jointly sponsored by the Smithsonian Institution and the Music Critics Association and is on the faculty of the Masters’ Program in Jazz History and Research at Rutgers University.

A former vice president and trustee of the National Academy of Recording Arts and Sciences Morgenstern was a co-founder of the Jazz Institute of Chicago, has served on the boards of the New York Jazz Museum and the American Jazz Orchestra and is a former director of the Louis Armstrong Educational Foundation and the Mary Lou Williams Foundation. Also, he

has been a member of Denmark’s International JAZZPAR Prize Committee since its inception in 1989.

The prolific author of hundreds of articles, and co-author or contributor to numerous jazz books, Morgenstern has also authored *Jazz People* (Abrams, 1976) and *Living with Jazz* (Pantheon, 2004.) Also, he has contributed to reference works including the *New Grove Dictionary of Jazz*, *Dictionary of American Music*, *African-American Almanac*, and *Encyclopedia Britannica Book of the Year*; and to such anthologies as *Reading Jazz*, *Setting The Tempo*, *The Louis Armstrong Companion*, *The Duke Ellington Reader*, *The Miles Davis Companion*, and *The Lester Young Reader*.

To celebrate of his 90th birthday IJS has appointed internationally acclaimed historian, writer, and educator, Dan Morgenstern, as its executive director emeritus and has named a yearlong fellowship in his honor.

# LOUIS ARMSTRONG INTERNATIONAL CONTINUUM Symposium

Friday, April 9, 2021 Time: 9:00am ET | 8:00am CT | 6:00am PT

[www.armstrongcontinuum.eventbrite.com](http://www.armstrongcontinuum.eventbrite.com)

9:00am

Royal Theater Coal Story  
Audio Recording from Louis Armstrong 1970  
Recorded in Mr. Armstrong's home in 1970  
Armstrong Personal Home Recording

"Armstrong in a Time of Emergency"  
Wynton Marsalis, President  
Louis Armstrong Educational Foundation

Remarks  
Robin Bell-Stevens  
Vice-President, Louis Armstrong  
Educational Foundation

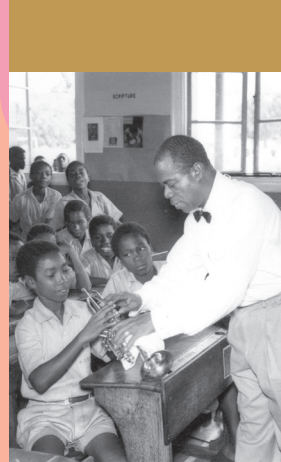
Symposium Overview  
Robert G. O'Meally  
Zora Neale Hurston Professor of English and  
Comparative Literature; Founder and  
Director of the Center for Jazz Studies

9:15am

"Armstrong in the World"  
Robert G. O'Meally, moderator  
Daphne Brooks  
Kwami Coleman  
Wolfram Knauer  
Ingrid Monson  
Live Q&A Chat

11:30am

Interview by David Chevan with 2021  
Louis Armstrong Educational Foundation  
"SATCHMO™" Award recipient Ron Carter  
Live Q&A Chat



12:30pm

"Rhythm Is Our Business"  
Emily Lordi, moderator  
Ainissa Ramirez  
Ricky Riccardi  
Live Q&A Chat

2:00pm

"Armstrong's Influence on 21st Century Artists"  
Jackie Harris, moderator  
René Marie  
Jason Moran  
Bobby Sanabria  
James Zollar  
Live Q&A Chat

Closing Remarks

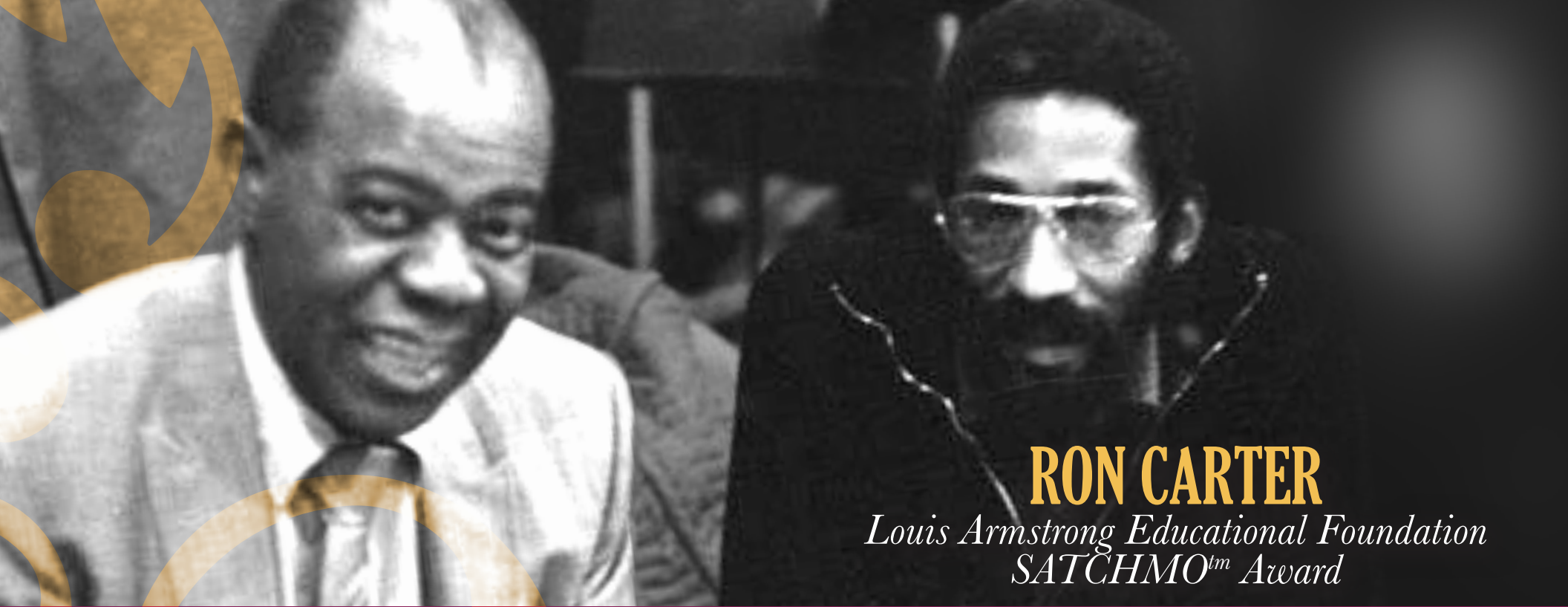
Robert G. O'Meally  
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Jackie Harris  
Executive Director, Louis Armstrong  
Educational Foundation & Executive Director,  
Louis "Satchmo™" Armstrong Summer Jazz Camp

"Armstrong Now"  
A Special Presentation  
from The Louis  
Armstrong House  
Museum

Regina Bain  
Executive Director  
Louis Armstrong House Museum





## RON CARTER

*Louis Armstrong Educational Foundation  
SATCHMO<sup>™</sup> Award*

RON CARTER is among the most original, prolific, and influential bassists in jazz history. With more than 2,500 albums to his credit--an accomplishment honored in the 2015 Guinness Book of World Records. In 2014, he received the medallion and title of Commander of the Order of Arts and Letters, France's premier cultural award, by the French Minister of Culture. A NEA Jazz Master (1998,) Carter earned his Bachelor of Music from the Eastman School of Music in Rochester, NY and a master's degree in double bass from the Manhattan School of Music in New York City. In addition, he received two honorary doctorates from the New England Conservatory of Music and the Manhattan School of Music as well as five honorary doctorates from The Juilliard School. In 2002, Eastman School awarded him with the prestigious Hutchinson Award. Whether on the bandstand or in a classroom, Carter teaches frequently at master classes around the world. He has also lectured, conducted, and performed

at clinics instructing jazz ensembles and teaching the business of music at numerous colleges. After eighteen years on the faculty of the Music Department of The City College of New York he is now Distinguished Professor Emeritus. When located in Boston MA, Carter was Artistic Director of the Thelonious Monk Institute of Jazz Studies. Student engagement is vital to him. "Education has always served to increase my awareness," says Carter. "Teaching helps me better understand what it is that I do. The students walk away with the history of string bass; they become more cognizant of jazz history. Also, their questions – about jazz publishing, copyright laws, and recording contracts – are answered firsthand." A published author, several books include his biography, *Finding the Right Notes* (ArtistShare, 2008,) *Building Jazz Bass Lines* (Bass Builders, 1998) a series of books on playing jazz; a *Comprehensive Bass Method*, for classical bass studies; *Ron Carter, Bass*

*Lines*; and *The Music of Ron Carter*, which contains 130 of his published and recorded compositions. In 1988 he won a Grammy Award for the instrumental composition, *Call Sheet Blues*, from the film *'Round Midnight*; scored and arranged music for a number of other films including *The Passion of Beatrice*, directed by Bertrand Tavernier; *Haraka*, directed by Ola Balogun; and for the television movies *Exit Ten*, starring Peter Weller; and *A Gathering of Old Men*, starring Richard Widmark and Louis Gossett Jr. Of his numerous awards and citations, Carter was voted "Outstanding Bassist" of the Decade by the *Detroit News* and *Jazz Bassist of the Year* by *Downbeat* magazine. He was also named *Most Valuable Player, Acoustic Bass*, by the *National Academy of Recording Arts and Sciences* and his solo bass recording of the *Bach Cello Suites*, on compact disc, was certified Gold in 1988. by the *Jaoan All-Star Jazz Poll* and the *Swing Journal Readers Poll*.

Born May 4, 1937 in Ferndale, Michigan, Ron Carter is one of the most ubiquitous jazz musicians of the last half century. Throughout his career, whether the music is rock, pop, bop, post-bop, fusion or third stream, Carter is a constant presence. Carter is equally successful as a leader and a supportive collaborator, anchoring extraordinary and varied sessions with commanding technique and impeccable taste. He has worked and recorded with many of the greatest names in music: Miles Davis (1963-1968,) Oliver Nelson, Tommy Flanagan, Gil Scott-Heron, Gil Evans, Lena Horn, James Brown, Coleman Hawkins, Bill Evans, Carlos Santana, Aretha Franklin, Sonny Rollins, Paul Simon, Janis Ian, Bette Midler, Benny Goodman, George Benson, B.B. King, Eric Gale, Johnny Hodges, Antonio Carlos Jobim, The Kronos Quartet, Dexter Gordon, Helen Merrill, J.J. Johnson, Benny Golson, Sir Roland Hanna, Stan Getz, and Jessye Norman.

## The Reverend Dwight Andrews

As an ordained minister, tenor saxophonist, teacher and scholar, the Detroit-born, Atlanta-based Dwight Andrews demonstrates, articulates and communicates the wide continuum of African-American music, from the Saturday night function to the Sunday morning church service.

A Professor of Music Theory and African American Music at Emory University since 1987, Andrews is also the Senior Minister of First Congregational United Church of Christ in Atlanta. He received his Bachelor's and Master's degrees in music from the University of Michigan, and earned a Master of Divinity degree, and a Ph.D. in Music Theory from Yale University. Dr. Andrews curated **Bearden's**

**Blues and other Colors**, a special program, celebrating the opening of the Romare Bearden exhibition at the High Museum in Atlanta, which featured Branford Marsalis and his Quartet, as well as actors Carl Gordon, and Emmy Award winners Charles S. Dutton and S. Epatha Merkerson. Dr. Andrews is presently working on a study of Black Music and Race, based on his Harvard lectures, and a manuscript on spirituality in the works of John Coltrane, Mary Lou Williams, Sun Ra, Dave Brubeck and Albert Ayler. He is editing a collection of critical essays on African-American composer William Levi Dawson, which he presented at a 2005 Emory University symposium exploring the composer's legacy. Rev. Andrews is also featured in Henry Louis Gates' 2021 PBS documentary series, **The Black Church**.



## Robin Bell-Stevens

"Robin Bell-Stevens has spent decades as one of jazz's most important behind-the-scenes figures – particularly in Harlem, where she now directs the Jazzmobile," wrote

Giovanni Russonello in the New York Times. Bell-Stevens is a talented administrator, marketing executive, fundraiser and producer of concerts and special events.

As a producer, she has created and presented festivals nationally and internationally and went on to serve as Director of Marketing and Creative Services at Jazz at Lincoln Center. As a daughter of Duke Ellington bassist Dr. Aaron Bell and jazz advocate De Lores Bell, Robin Bell-Stevens was born to be Director and Executive Producer of Jazzmobile, the organization founded in Harlem in 1964 by Dr. Billy Taylor and Daphne

Arnstein, with Jimmy Heath, to provide free quality arts education programs and New York City's longest running jazz festival, Summerfest, throughout the five boroughs. She currently serves on several governing and advisory boards including, the Louis Armstrong Educational Foundation (Vice President), Jazz Studies at Columbia University, the Women's Committee of the Central Park Conservancy and The Greater Harlem Chamber of Commerce. Feted for her achievements in arts & business administration and community service, she has been honored by the Jazz Journalists Association, International Women in Jazz and The New York Coalition of 100 Black Women, among others. She was featured in the PIX11 Celebration of New York City Women of Distinction in March 2021.



## Gina Belafonte

New York City-born, Los Angeles-based, Gina Belafonte is a filmmaker/activist and the youngest child of Julie and Harry Belafonte. She graduated from New York's High School of the Performing Arts in 1979, and earned her BA in Theatre/Literature at State University of New York at Purchase in 1983. Belafonte is the Executive Creative Producer at Harry Belafonte Productions, and is a Visiting Teacher/Guest Director at the California Institute of the Arts.

Belafonte was the lead producer on the internationally acclaimed documentary film on her father, **Sing Your Song**, which was selected as the opening film for the Sundance Film Festival in 2011. Her current artistic ventures include the documentary film **Another Night in the Free World**, which explores the lives of three young women activists, their struggles and challenges and the difference they are making in the world. She's developing, with her father and Martin Scorsese, a television mini-series about the colonization of the Congo by King Leopold II, and the staged version of the Grammy-nominated, six-CD box set anthology of Black music, **The Long Road to Freedom**. She and her father are also the Executive Producers of **Lyrics from Lockdown** – a hip-hop theater, multimedia production addressing the impact of wrongful imprisonment and mass incarceration.



## Daphne Brooks

Daphne A. Brooks is one of America's most comprehensive scholars. She is William R. Kenan, Jr. Professor of African American Studies, American Studies, Women's, Gender, and Sexuality Studies, and Music at Yale University.

Her latest book is **Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound**, (Harvard University Press, 2021). Her previous book **Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910** (Duke University Press, 2006), won The Errol Hill Award for Outstanding Scholarship on African American

Performance. Brooks' liner notes for **The Complete Tammi Terrell** (Universal A&R, 2010) and **Take a Look: Aretha Franklin Complete on Columbia** (Sony, 2011), both won the ASCAP Deems Taylor Award for Outstanding Music Writing. Her liner notes essay for Prince's **Sign O' The Times** deluxe box set was published in 2020. From 2016-2018, she served as the co-editor of the **33 1/3 Sound: Short Books about Albums** series, published by Bloomsbury Press, and she is the co-founder and co-director of Yale University's Black Sound & the Archive Working Group. Brooks has written and edited numerous articles on race, gender, performance and popular music culture for several scholarly publications including *Amerikastudien/ American Studies*, *Callaloo* and *Meridians*. Her writing has also appeared in the *New York Times*, *The Nation*, *The Guardian*, *Pitchfork.com* and other outlets.





## Ron Carter

In his composition **Is That Jazz?**, Gil Scott-Heron sang that Ron Carter's basslines "glowed in the dark," and Miles Davis proclaimed him the "anchor" of his groundbreaking 1960's quintet. In his amazing seven-decade career, the Grammy Award-winning bassist's more than 2,200 recordings consist of sideman work with many jazz legends including Eric Dolphy, Freddie Hubbard and Bill Evans, and with the Tribe Called Quest on their hip-hop masterpiece, **The Low End Theory**. His recordings as a leader include **Uptown Conversation**, **Blues Farm** and his latest, **Foursight: Stockholm 2**. Carter earned his Master's Degree from the Manhattan School of Music, was Professor Emeritus at City College, and received seven Honorary Degrees. Carter wrote a method book, **Building A Jazz Bassline** and his biography, **Finding the Right Notes**, was published in 2008. He became an NEA Jazz Master in 1998. He received the medallion and title of Commander of the Order of Arts and Letters, France's premier cultural award, in 2010. In 2015, the legendary bassist earned the Guinness World Records title as the Most Recorded Jazz Bassist in history.



## Kwami Coleman

Kwami Coleman is an Assistant Professor of Music at the Gallatin School of Individualized Study – New York University. His research is focused on improvised and experimental music, aesthetics and identity in postwar American music history. His forthcoming book is titled **Change: The "New Thing" and Modern Jazz**. Coleman is a pianist, composer, and electronic musician; his first recording as an ensemble leader, **Local Music**, was released in 2017. He received his earliest musical training from his father, pianist Earl R. Coleman, and went on to study at LaGuardia High School for Music & Art and Performing Arts. While continuing his studies at Hunter College, he developed his musicianship on the New York music scene. He moved to California to attend Stanford University, where he completed his Ph.D. in Musicology in 2014. Coleman has performed his original music at venues across the city, including the Blue Note, Harlem Stage and Minton's. In addition, he has presented his work in England, France, Germany, Venezuela, Cuba, Africa and other parts of the world.



## David Chevan

A proud member of the Board of Trustees of the Louis Armstrong Educational Foundation, David Chevan is a Professor in the Music Department at Southern Connecticut State University. He teaches academic courses on Jazz History, American Music and Jewish Music. He also teaches applied courses in Improvisation for students of all levels of musical experience and directs the SCSU Jazz Standards Ensemble. Born in Philadelphia and raised in Massachusetts, Chevan played bass in African-American churches and in synagogues and performed with groups that played polka, klezmer, blues, big band music, punk, rock, soul and Italian wedding tunes. He studied music at the University of Massachusetts-Amherst, and earned his Ph.D. in Musicology at The Graduate Center, CUNY in 1997. Chevan is a co-founder of The Afro-Semite Experience, an American roots band that combines Jewish and Afro-Diasporic melodies and grooves. Chevan also is the founder of Bassology, a jazz band united by a love of the Great American Songbook, and the music of the Meters, Mongo Santamaria, and George Harrison. The group's latest release is an online live recording, **Live at Smokin' at Chris**.



## Tongo Eisen-Martin

Tongo Eisen-Martin's poems were described as "places where discourses and vernaculars collide and recombine into new configurations capable of expressing outrage and sorrow and love." Born in San Francisco, Eisen-Martin earned his MA at Columbia University. He is the author of **Someone's Dead Already** (Bootstrap Press, 2015) and **Heaven Is All Goodbyes** (City Lights, 2017), which received an American Book Award, a California Book Award, was named a National California Booksellers Association Poetry Book of the Year and was shortlisted for the 2018 Griffin International Poetry Prize. In their citation, the judges for the Griffin Prize wrote that Eisen-Martin's work "moves between trenchant political critique and dreamlike association, demonstrating how, in the right hands, one mode might energize the other – keeping alternative orders of meaning alive in the face of radical injustice ..." Eisen-Martin is also an educator and organizer, whose work centers on issues of mass incarceration, extrajudicial killings of Black people and human rights. He has taught at detention centers around the country and at the Institute for Research in African-American Studies at Columbia University. Eisen-Martin was chosen as San Francisco's Poet Laureate in January. His as-yet-titled second book in the City Lights Pocket Poet series, will be released in the fall of 2021.



## Jackie Harris

New Orleans-born Jackie Harris has worked as a convention planner, festival/music producer, program administrator/coordinator and event manager. She spent nearly 10 years as the New Orleans Jazz and Heritage Festival's Assistant Fair Director and Night Concerts Producer. She also led the City's Music and Entertainment Commission for eight years, and she re-branded New Orleans as an entertainment Mecca as the "Birthplace of Jazz."

Harris' work resulted in the first airport in the United States to be named for a jazz artist – Louis Armstrong International Airport.

She also brought and retained major conventions and events to New Orleans including the Essence Music Festival and served as the first chair of the Department of Interior/National Park Service's New Orleans Jazz Commission. Her company, Jackie Harris & Associates (JH&A), provides tour management, marketing, concert and festival production, artist management and booking to the National Urban League, Jazzmobile, Jazz at Lincoln Center, Columbia University, and other non-profit organizations. A resident of New Orleans and Newark, NJ., she is an advocate for arts education and serves as Executive Director of the Louis Armstrong Educational Foundation, Inc. in New York, and the Louis Armstrong Jazz Academy's/Louis "Satchmo" Armstrong Summer Jazz Camp in New Orleans. The Jazz Camp was created by Harris in 1995 and has provided jazz music education to more than 2500 young music students. She has been a co-producer of the Louis Armstrong Continuum since its inception.



## Stefon Harris

Lionel Hampton, Milt Jackson and Bobby Hutcherson are masters of the vibraphone, and Stefon Harris is the prince of that instrument. A member of the SFJAZZ Collective from 2007 to 2013, Harris is a master marimba player, performed with Joe Henderson, Wynton Marsalis, Buster Williams, Kenny Barron, Cassandra Wilson and many other legends – and made his recording debut as a leader on Blue Note Records in 1998, when he was only 25.

The winner of the "Best Vibraphonist" awards in the *DownBeat* and *JazzTimes* polls, Harris has gone on to become a mentor to a new generation of players, both on the bandstand and in academia. On **Sonic Creed**, his latest album with his razor-sharp quintet Blackout, Harris assembled some of the most respected veterans of the current scene, along with several of its fresh young talents. Together they pay tribute to the jazz pantheon — Art Blakey, Abbey Lincoln, Horace Silver, Wayne Shorter — while exploring closely-related territories including pop, R&B, hip-hop. The album was named Jazz Album of the Year by jazz radio station WBGO. A passionate educator, Stefon Harris assumed the position of Associate Dean and Director of Jazz Arts at his alma mater, Manhattan School of Music, in July 2017; he also sits on the school's Artistic Advisory Council.



## Wolfram Knauer

Dr. Wolfram Knauer is an excellent example of the global jazz scholar. A student of musicology, English and American literature, art history and sociology, Dr. Knauer holds a Ph.D. from Kiel University. He has served as the director of the Jazzinstitut Darmstadt, a jazz research center, since 1990. Knauer taught at several major universities, and is a regular speaker at international conferences. His scholarly credits include several books as well as numerous essays in German and American scholarly journals. Dr. Knauer has been editor of the book series **Darmstadt Studies in Jazz Research** since 1991 (15 volumes thus far). He served on numerous international advisory boards. For the spring semester 2008, Knauer was appointed the first non-American Louis Armstrong Professor of Jazz Studies at the Center for Jazz Studies, Columbia University, New York. His most recent books are on Louis Armstrong, Charlie Parker and Duke Ellington (all published by Reclam). In the fall of 2019, he published **Play yourself, man! Eine Geschichte des Jazz in Deutschland** (Reclam), a comprehensive history of jazz in Germany from the beginnings to the present.



## Cornel West

A prominent and provocative democratic intellectual, Cornel West has been one of the most accessible and erudite scholars of his generation. A self-described "blues man" who can riff on anything from Trotsky to Coltrane, Dr. West is rejoining the faculty of Union Theological Seminary in New York City, where he will hold the prestigious Dietrich Bonhoeffer Chair, beginning in July 2021. He has taught at Harvard, Yale, the University of Paris and holds the title of Professor Emeritus at Princeton University. West graduated Magna Cum Laude from Harvard in three years and obtained his M.A. and Ph.D. in Philosophy at Princeton. He has been invited to Edinburgh, Scotland, in 2024, to deliver the Gifford Lectures, one of the most esteemed international honors in theology. Dr. West has written 19 books and has edited many others. He is well known for his classics, **Race Matters** and **Democracy Matters**, and for his memoir, **Brother West: Living and Loving Out Loud**. His most recent book, **Black Prophetic Fire** (Beacon Press, 2014), offers an unflinching look at 19th and 20th Century African American leaders and their visionary legacies.





## René Marie

In a span of two decades, 11 recordings and numerous stage performances, Colorado-based vocalist René Marie has solidified her reputation as not only a singer but also a composer, arranger, theatrical performer and teacher. Influenced by powerful life lessons rooted in the jazz traditions laid down by Ella Fitzgerald, Dinah Washington and other leading ladies of past generations, Marie borrows various elements of folk, R&B, classical and country to create a captivating hybrid style. Her body of work is an exploration of the bright and dark corners of the human experience, and an affirmation of the power of the human spirit. Her latest recording is **Sound of Red**, her 2016 CD of all-original material. The 11-song set provides insightful glimpses into the many small, but profound turning points that are part of an individual life. Marie's clever song craft and sensual vocal delivery make those personal moments not only meaningful but enlightening to a broad audience.



## Ingrid Monson

An intrepid and innovative academic, who equally engages scholars circles and the public, Ingrid Monson is Quincy Jones Professor of African American Music at Harvard University. She has served as Interim Dean of Arts and Humanities at Harvard and Chair of the Department of Music. Under her leadership, Herbie Hancock, Esperanza Spalding and Vijay Iyer lectured and taught at the university. Monson is the author of **Freedom Sounds: Civil Rights Call Out to Jazz and Africa** (Oxford University Press, 2007) and **Saying Something: Jazz Improvisation and Interaction** (University of Chicago Press, 1996); she also edited a volume entitled **The African Diaspora: A Musical Perspective** (Garland/Routledge 2000). She is a winner of the Woody Guthrie Award of the International Association for the Study of Popular Music and the Irving Lowens Book Award of the Society for American Music. Monson's forthcoming book entitled **Kéné Dougou Visions**, is about Malian balafonist Neba Solo. Monson's articles have appeared in *Ethnomusicology*, *Critical Inquiry*, *Journal of the American Musicological Society*, *Black Music Research Journal*, *Women and Music*, and several edited volumes. She began her career as a trumpet player and she also plays piano and Senufo balafon.



## Wynton Marsalis

When future historians look back on the jazz scene around the change from the 20th to the 21st Century, they will inevitably conclude what we already know – that trumpeter/composer/ bandleader/educator Wynton Marsalis is the most influential musician of his era. For 40 years, the New Orleans-born, Managing and Artistic Director of Jazz at Lincoln Center (JALC) has shaped the jazz idiom with his clarion trumpet tones, innovative ensembles, evocative compositions, and his tireless advocacy for education, democracy, culture and the arts. The son of the late pianist/educator Ellis Marsalis, and a graduate of the famed New Orleans Center for the Creative Arts, who also attended Juilliard, Marsalis burst on the scene with Art Blakey's Jazz Messengers, and later formed his own quintet with his brother, saxophonist Branford. In 1983, Marsalis was the first musician to win Grammys in both jazz and classical music in the same year. He recorded over 80 jazz and classical albums as a leader, from his 1985 neo-bop classic, **Black Codes (From the Underground)** and the 1997 Pulitzer Prize-winning jazz oratorio, **Blood on the Fields**, to his latest CD, **The Democracy! Suite**. Since 1987, he's led JALC, the largest not-for-profit jazz organization in the world, and his books include **Sweet Swing on the Road**, **Moving to Higher Ground** and **Letters to a Young Jazz Musician**. Marsalis' awards and citations include the National Medal of Arts, and he was made a Knight in the Order of Arts and Letters by the French Ministry of Culture in 2009. An artist who always acknowledges his elders, Marsalis serves as the President of the Louis Armstrong Educational Foundation. Whether he's swinging on the bandstand, or hitting the right notes with board



## Jason Moran

Since he came on the music scene in the late nineties, Houston-born, Harlem-based jazz pianist/composer/ arranger Jason Moran has been a valued sideman with Greg Osby, Jack DeJohnette and Charles Lloyd. With over 15 recordings as a leader, including his latest CD, **Let My People Go**, a duet with legendary saxophonist Archie Shepp, Moran has established himself as a risk-taker and innovator. An alumnus of Houston's High School of the Performing and Visual Arts, and a graduate of The New School in New York City, Moran was awarded a MacArthur Genius Grant in 2010. His music is in the collections of both the MOMA and Whitney Museum of American Art, and he has a number of multimedia projects with Alonzo King, Glenn Ligon, Kara Walker, Joan Jonas and Adrian Piper. He also collaborated with Grammy-nominated, neo-soul artist Meshell Ndegeocello on a dance party celebrating the music of Fats Waller. In 2018, Moran wrote and performed the music for the Apollo Theater adaptation of Ta-Nehisi Coates' book, **Between the World and Me**. His most ambitious project, **Two Wings: The Music of Black Migration in America**, which featured his wife, mezzo soprano Alicia Hall Moran, with an orchestra and a chorus, debuted in Carnegie Hall in 2019. He currently serves as Artistic Director for Jazz at The Kennedy Center in Washington, DC, and is on the faculty at The New England School of Music.



## Dan Morgenstern

Since 1958, Dan Morgenstern has been universally acknowledged as the Dean of jazz historians, educators, archivists and critics. He served as Director of the Institute of Jazz Studies at Rutgers University (IJS), the largest collection of jazz-related materials in the world, from 1976 to 2012. Born in Germany and reared in Austria and Denmark, Morgenstern came to the United States in 1947. He was Chief Editor of *DownBeat* magazine from 1967 to 1973, and served as their New York Editor from 1964.

He also edited the periodicals *Metronome* and *Jazz*. Morgenstern co-edited the **Annual Review of Jazz Studies** and the monograph series **Studies in Jazz**, published jointly by the IJS, and Scarecrow Press. A prolific liner notes writer, Morgenstern has won seven Grammy Awards for Best Album Notes (1973, 1974, 1976, 1981, 1991, 1995, and 2006). He received ASCAP's Deems Taylor Award for his books **Jazz People** in 1977, and in 2005, for his collection of essays, **Living with Jazz**. He also contributed to **Louis Armstrong: A Cultural Legacy** (Univ. of Washington Press, 1995).



## Ainissa Ramirez

An academic of color who speaks widely on the topics of science and technology, Ainissa Ramirez, Ph.D., is an award-winning scientist and science communicator. She is the author of **The Alchemy of Us: How Humans and Matter Transformed One Another** (MIT Press, 2021). A graduate of Brown University, she earned her Doctorate in Materials Science and Engineering from Stanford University. Dr. Ramirez began her career as a scientist at Bell Labs in Murray Hill, NJ, and was later an associate professor of mechanical engineering at Yale. She has written for *Forbes*, *Time*, *The Atlantic*, and *Science* and has explained science headlines on CBS, CNN, NPR, and PBS. She also gave a TED talk on the importance of science education. Ramirez has been awarded prizes from the National Science Foundation, the Alfred P. Sloan Foundation, Massachusetts Institute of Technology and the American Institute of Physics. She speaks internationally on the importance of making science fun, and has served as a science advisor to the American Film Institute, WGBH/NOVA, the American Association for the Advancement of Science (AAAS) and several science museums. She also hosts a science podcast called *Science Underground*.



## Robert G. O'Meally

Robert G. O'Meally is a scholar who can riff on the African Diaspora, media, film studies, 19th and 20th century literature, theatre and jazz, and find the narrative thread that binds all of them. He graduated with honors from Stanford in 1970, earned his Master's Degree in 1971 and a Ph.D. in 1975 from Harvard. He has served as the Zora Neale Hurston Professor of English and Comparative Literature at Columbia University for 25 years, and he's the Founder and Director of Columbia's Center for Jazz Studies.

O'Meally is the author of several books including **The Craft of Ralph Ellison**, **Lady Day: The Many Faces of Billie Holiday** and **Romare Bearden: A Black Odyssey**. His edited volumes include **The Jazz Cadence of American Culture**, **Living with Music: Ralph Ellison's Essays on Jazz** and **The Norton Anthology of African American Literature** (co-editor). His production of the Smithsonian record set *The Jazz Singers*, earned him a Grammy Award nomination. O'Meally has co-curated exhibitions for The Smithsonian Institution, Jazz at Lincoln Center and The High Museum of Art in Atlanta. He has held Guggenheim and Cullman Fellowships and was a recent fellow at Columbia's new Institute for Ideas and Imagination at the Global Center/Paris. His new books are **The Romare Bearden Reader** (edited for Duke University Press, 2019) and **Antagonistic Cooperation: Collage, Jazz, and American Fiction** (Columbia University Press, 2021).



## Ricky Riccardi

Great music writers like Albert Murray and Stanley Dance wrote definitive books on Count Basie and Duke Ellington. Ricky Riccardi, Director of Research Collections for the Louis Armstrong House Museum, is the literary herald for Louis Armstrong. He's published two books of a three-part trilogy: **What a Wonderful World: The Magic of Louis Armstrong's Later Years** (Pantheon, 2011), **Heart Full of Rhythm: The Big Band Years of Louis Armstrong** (Oxford, 2020), and a forthcoming book that chronicles Armstrong's early years. Riccardi graduated with a Master's in Jazz History and Research from Rutgers University, and he's delivered lectures on Armstrong at the Institute of Jazz Studies, the Satchmo Summerfest in New Orleans, the Monterey Jazz Festival and many more venues and colleges around the world. He's co-produced many Armstrong releases for Mosaic Records and Universal. His current recording, **The Complete Louis Armstrong Columbia & RCA Victor Studio Sessions 1946-66**, will be available in April.





## Bobby Sanabria



The Puerto Rican, Bronx-born, Berklee College of Music graduate Bobby Sanabria speaks the languages of African-American and Latin jazz fluently. He is the Co-Artistic Director of the Bronx Music Heritage Center and an eight-time Grammy-nominated drummer, percussionist, composer, arranger, conductor, producer, educator, bandleader and activist. Sanabria has worked and recorded with a number of legends including Dizzy Gillespie, Tito Puente, Mongo Santamaria, Paquito D'Rivera, Randy Brecker and Charles Tolliver. He also recorded 10 albums as a leader. Sanabria was a 2006 inductee into the Bronx Walk of Fame. He is on the faculty of the New School (his 26<sup>th</sup> year) and New York University (NYU) and was on the faculty of the Manhattan School of Music for 20 years. He was awarded the Jazz Education Network "LeJENDs of Latin Jazz Award" in 2018, and he released **West Side Story Reimagined**, a Latin jazz treatment of Bernstein's masterpiece that same year. He is the on-air host of the *Latin Jazz Cruise* on on WBGO-FM and wbgo.org, the number one jazz station in the nation. Sanabria is also a member of the percussion ensemble, M'Boom.



## Howard Schain

Howard Schain provides accounting and tax services for a widely diversified clientele, with expertise in management advisory services, financial, tax and estate planning as well as trust and estate management. Schain joined the Board of the Louis Armstrong Educational Foundation as Treasurer in 2008. Born in Brooklyn, Schain received his Bachelor of Science degree in Accounting from Queens College in 1957, and earned his Juris Doctor degree from Brooklyn Law School in 1964. Admitted to the New York State Bar and admitted to practice before the United States Tax Court, Schain is a member of the American Institute of Certified Public Accountants. In 1973, he joined the Certified Public Accounting firm of Schain Leifer Guralnick, where he is now a Senior Partner.

## Emily Lordi



A scholar who can break down literary modernism and Beyoncé, Emily Lordi is an Associate Professor of English at Vanderbilt University, and is a cultural critic whose focus is African American literature and Black popular music. She is the author of three books: **The Meaning of Soul: Black Music and Resilience Since the 1960s** (2020), **Donny Hathaway Live** (2016) and **Black Resonance: Iconic Women Singers and African American Literature** (2013). In addition to publishing scholarly articles on various topics, Lordi contributes freelance essays to New Yorker.com, The Atlantic, Billboard, NPR, and The Los Angeles Review of Books, among others. She received a Bachelor of Arts degree at Vassar College in 2001, her Ph.D. at Columbia University in 2009, and previously taught at The University of Massachusetts-Amherst; she was Former Visiting Professor at Cornell University.

## Andre Kimo Stone Guess



Andre Kimo Stone Guess is an internationally respected leader who has over 25 years of executive experience. He previously served as CEO of the August Wilson Center for African American Culture in Pittsburgh and was VP and Producer for Jazz at Lincoln Center in New York. Andre's consulting clients include: The Pew Charitable Trusts, William Penn Foundation, New Orleans Jazz Orchestra, The Clef Club in Philadelphia, Signature Theatre, MCC Theater, Andrew W. Mellon Foundation, New York City Opera, The Esplanade in Singapore, Orchestra of St. Luke's, the Aspen Institute, Manhattan Theater Club, Jazz at Lincoln Center, Jazz Workshop, Inc. (Estate of Charles Mingus), Pittsburgh Jazz Orchestra, Soulful Symphony, Wynton Marsalis Enterprises, Inc. and the Brooklyn Music School. Music management clients include: Christian McBride, Darin Atwater, Sean Jones, Aaron Diehl, Warren Wolf and Nicholas Payton. He has served as producer for several recording projects, including one that won a Grammy. He is also a writer and cultural critic with works published by *USA Today*, *The Courier-Journal*, *The Root*, *theGrio* and ESPN's *The Undeclared*. Andre serves as a consultant and co-producer of the Louis Armstrong International Continuum for The Center for Jazz Studies at Columbia University and the Louis Armstrong Educational Foundation.

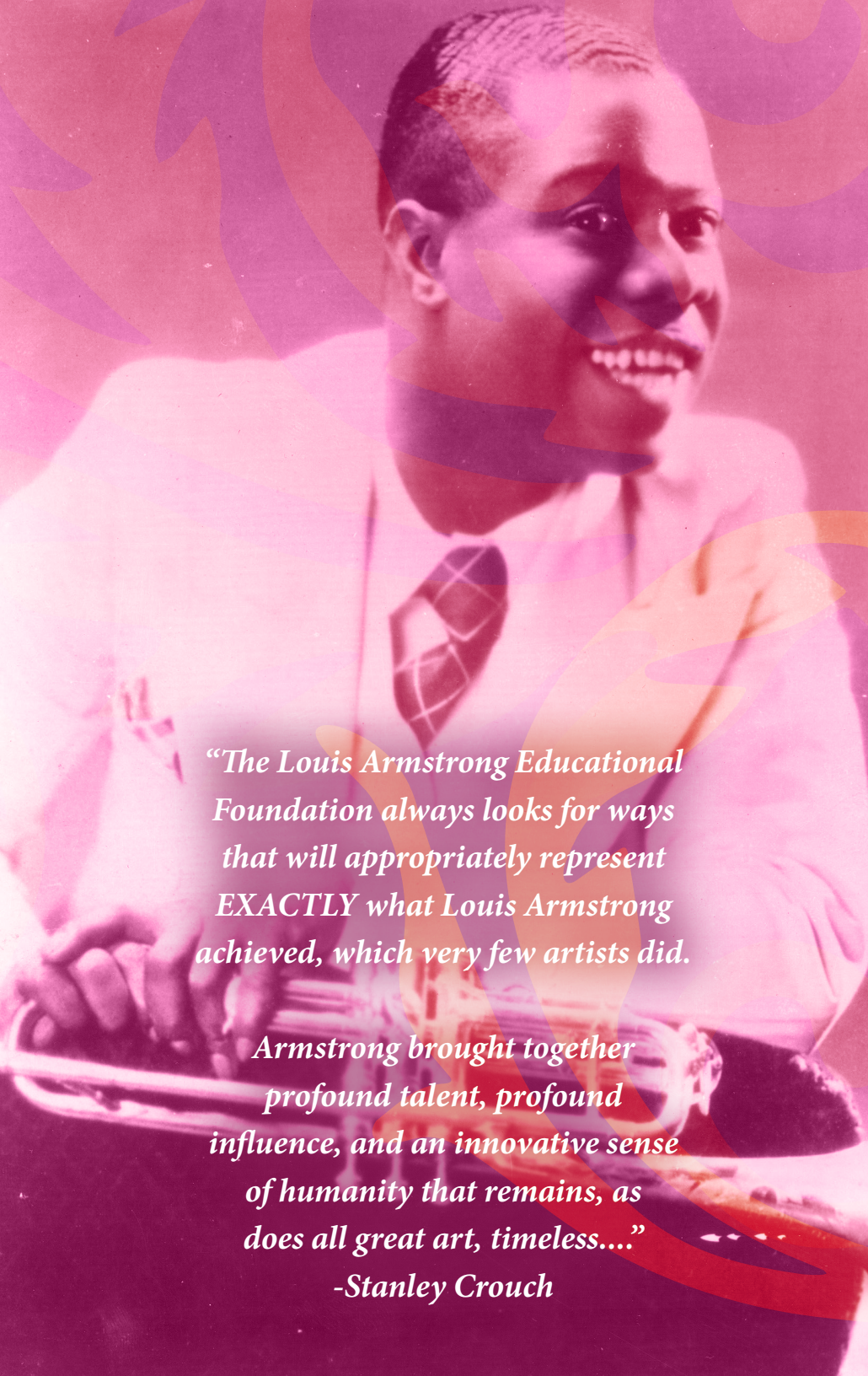
## James Zollar



James Delano Zollar's bravura trumpet sound was honed in his hometown, Kansas City, MO, where he started playing trumpet at 12. After high school, he continued to study at San Diego City College and University of California at San Diego, where he played with various funk and jazz bands and led his own straight-ahead quintet. In 1984, he moved to New York and played with the Cecil McBee Quintet for five years, and then recorded with Tom Harrell, Weldon Irvine and Sam Rivers. Zollar was featured in Robert Altman's 1996 motion picture **Kansas City**, in Madonna's music video **My Baby's Got a Secret** and Malcolm Lee's 1999 film, **The Best Man**. He also played on the soundtrack of the 1995 film, **The Perez Family**. Zollar was a featured soloist with Jon Faddis and the Carnegie Hall Jazz Orchestra, and the Lincoln Center Jazz Orchestra with Wynton Marsalis.

He currently plays in The Duke Ellington Orchestra, in several of Don Byron's bands and he is working with the NYC Blues Devils. To top it all off, Zollar maintains a busy schedule providing private lessons to the next generation of jazz musicians.





*"The Louis Armstrong Educational Foundation always looks for ways that will appropriately represent EXACTLY what Louis Armstrong achieved, which very few artists did.*

*Armstrong brought together profound talent, profound influence, and an innovative sense of humanity that remains, as does all great art, timeless...."*

*-Stanley Crouch*

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## PROGRAM

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## ABOUT THE LOUIS ARMSTRONG EDUCATIONAL FOUNDATION

The Louis Armstrong Educational Foundation, Inc. (LAEF) was founded and funded by Louis and Lucille Armstrong in 1969 to give back to the world "some of the goodness he received." The mission of the organization is to preserve and promote the cultural legacy of Louis Armstrong by fostering programs, lectures, and other educational events to assist those interested, gifted, and talented in the field of music, primarily jazz. Today, the Foundation is a major source of funding for programs that educate adults and children in the history of American jazz, and it has provided solid financial support to institutions across the nation.

## ABOUT THE CENTER FOR JAZZ STUDIES AT COLUMBIA UNIVERSITY

At the Center for Jazz Studies, jazz becomes a music without borders that provides new models for innovative teaching and scholarly inquiry in the arts, humanities, and sciences. Our themes of internationalization, technology and community encourage excellence in research, in the teaching of music and culture, and in the presentation of public events. The Center views the interdisciplinary expansion of the intellectual conversation surrounding jazz, and especially its lifeblood practice, improvisation, as tracing a path toward the development of new knowledge that illuminates the human condition.