

OTHER EVENTS & EXHIBITS IN NEW ORLEANS

French Quarter Festival

The Colloquium is held in conjunction with this local free music festival. Find out more by visiting www.frenchquarterfestivals.org

Jazz Appreciation Month

Celebrated nationwide through the Smithsonian Institute, locally you can participate at the New Orleans Jazz National Historical Park. Visit them at 916 N. Peters Street or on-line at www.nps.gov/jazz.

Tennessee Williams Festival

March 24-28, 2004. Visit www.tennesseewilliams.net for a complete schedule.

35th Annual Jazz and Heritage Festival

April 23, 24, 25, 29, 30 & May 1 & 2. For the most up-to-date information on Jazz Fest, visit the Festival's official Web site, www.nojazzfest.com.

The Historic New Orleans Collection Annual Bill Russell Lecture

April 15 at St. Louis Cathedral with a special gospel performance. www.hnoc.org

Music at the Mint Concert Series

The Louisiana State Museum features Lil' Band O' Gold at the Old U.S. Mint, on Saturday, April 3, 2004. Visit <http://lsm.crt.state.la.us> for more information.



c/o Dr. Charles Chamberlain
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P.O. Box 2448
New Orleans, LA 70176-2448
www.noimc.org

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LISTEN

AN OCCASIONAL NEWSLETTER OF THE
NEW ORLEANS INTERNATIONAL MUSIC COLLOQUIUM

MARCH 2004

BRASS BAND TRADITION IN NEW ORLEANS

APRIL 16 & 17, 2004 AT THE LOUISIANA STATE MUSEUM'S OLD U.S. MINT, 400 ESPLANADE AVE.

This year the New Orleans International Music Colloquium devotes itself in its entirety to the history and tradition of brass bands in New Orleans. Over the years, many types of ensembles contributed to the city's long and varied musical history. Three were most prominent for a long period of time: medium-sized orchestras playing for opera, theater, and dances; string ensembles playing for smaller events; and brass bands playing for outdoor events as well as dances in the 18th, 19th, and early 20th centuries.

During the two days of presentations, scholars and practitioners will examine the history of brass band music in-depth. Opening with a session explaining the program and what we hope to accomplish,

almost every aspect of this important musical form will be covered. Starting with new research on very early bands, mid-nineteenth century bandleaders, and outside influences during this period, the program will continue with an awards luncheon honoring the accomplishments of brass band leaders, teachers, and families. The colloquium continues with late 19th and early 20th century groups and closes with a presentation on contemporary bands.

The second day will begin with a discussion of funerals with brass bands, and continue with panels and presentations on gender and brass, specific histories of newer groups, the second line tradition, and the role of the tuba. Following Colloquium tradition, an in-depth and exclusive interview will close the



"Grand Marshal Fats Houston leads the Eureka Brass Band, around 1960." Photo by Gulick, Courtesy of the Louisiana State Museum.

day, featuring a legendary brass band musician.

Free box lunches will be available to the first fifty attendees at noon on Saturday so you will not have to miss a minute of the presentations. The public is invited to the Friday awards luncheon at a cost of \$13 per person. See full schedule of programs on insert inside.

A LOOK BACK: JOSEPH LOGSDON AWARD LUNCHEON 2003

One of the Colloquium highlights each year is the recognition of persons who've made great contributions to New Orleans music through research, education and life achievements. In 2003 we honored the following individuals:

Ms. Mercedes Tucker Stamps

Clyde Kerr Sr. Award for Music Education

In her 40-plus years of teaching in New Orleans schools, Ms. Stamps served as instructor and mentor for numerous musicians and composers who have made their marks in the music world, including Ellis Marsalis Jr., Harold Battiste, Yvonne Busch, Roger Dickerson, Nathaniel Perrillat, Earl Turbinton, Freddy Lonzo and Roger Lewis.

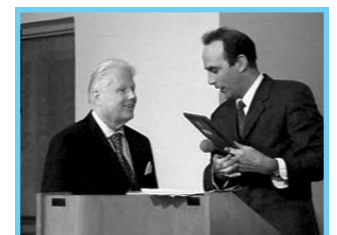
Dr. Al Kennedy

Henry Kmen Award for Music Research

Dr. Kennedy was recognized for his acclaimed book *Chord Changes on the Chalkboard: How Public School Teachers Shaped Jazz and the Music of New Orleans* (Scarecrow Press, 2002).

Mr. George Buck Lifetime Achievement Award

Mr. Buck has devoted his life to recording and broadcasting traditional jazz music as well as saving defunct labels and reissuing old ones.



George Buck receiving award in 2003. NOIMC photo.

SCENES FROM COLLOQUIUM 2003

IN CASE YOU MISSED US LAST YEAR, OR WANT TO RELIVE THE TIMES WE SHARED...

Have you ever read that Congo Square or Storyville were the birthplaces of jazz? Did you ever hear that brass bands emerged in New Orleans after the Civil War because of the plethora of discarded band instruments in search of a home?

Keeping these long-held legends in mind, the 2003 New Orleans International Music Colloquium focused on "The Myths of New Orleans Music History." In doing so, NOIMC gathered a host of experts who attempted to set the historical record straight.

The opening panel included National Park Ranger Bruce Barnes, Hogan Jazz Archive curator Dr. Bruce Raeburn, and UNO Professor Dr. Connie Atkinson to address the existence and persistence of



Opening Panel with Dr. Bruce Raeburn and Dr. Connie Atkinson. NOIMC photo.

New Orleans musical myths. Other highlights included Dr. Jerah Johnson's entertaining reading of his paper "Demythologizing New Orleans," Dr. Jack Stewart's informance on "Jack Laine's Clarinetists: Myths and Reality," Dr. Joe Caldwell's recollections of myth revisionist (and his former advisor) Dr. Henry Kmen, Dr. Monique Guillory's presentation on the "Myths of Octoroon Balls," and an interview with musician Allen Suter, who shed further light into the New Orleans-Cuba connection of the mid-20th century.



Dr. Jerah Johnson. NOIMC photo.

Additional and very informative presentations included Tom Morgan's discussion of "Early New Orleans Jazz Sheet Music and Composers," Dr. Helen Regis's "Conversations with White Second Liners," and Dr. Connie Atkinson's humorous paper "The Battle for the Dance Floor," which explored the

culture wars between Americans and Creoles on the dance floor after the Louisiana Purchase.

Some of the musical highlights included Park Rangers Bruce Barnes and Matt Hampsey's informance on "The Myths of the Spanish Tinge" in New Orleans jazz. Their lively musical presentation explored the role of the clave and bamboula rhythms in New Orleans music, as part of the larger Caribbean diaspora.



Park Rangers Bruce Barnes and Matt Hampsey. NOIMC photo.

Pianist Tom McDermott and clarinetist Evan Christopher also provided an exciting informance with "The Music of Storyville," where they performed music that likely existed in the notorious red-light district.

historian Tad Jones' thoughts on "New Orleans Style Rhythm and Blues," and architecture student Ann Woodruff's investigation of "New Orleans Style Architecture" with a look at the Benevolent Association halls of the Tremé and Marigny neighborhoods.

The finale session on "Banjo, New Orleans Style," proved to be one of the most popular of the event, as a crowded room heard Faruk Von Turk, George Schmidt, Les Muscutt and John Parker compare their thoughts on the subject. The session was so popular that the performers were brought together again for Satchmo Summerfest 2003!



George Schmidt and Johnny Parker. NOIMC photo.

WHAT IS THE COLLOQUIUM?

Held annually in conjunction with French Quarter Festival, the New Orleans International Music Colloquium offers a two-day series of informal presentations, interesting panels and interviews dedicated to the music of New Orleans. Colloquium presenters are lively and entertaining; hands-on demonstrations often illustrate their lectures.

The goal of each Colloquium is to give New Orleans area researchers an opportunity to share ideas about the development of music in the Crescent City through their unique local perspective. In 2004, many notable musicians and scholars will gather to explore our current theme, "The Brass Band Tradition in New Orleans." The Colloquium is free and open to the public.

Each year the New Orleans International Music Colloquium also hosts the Joseph Logsdon Awards Luncheon, honoring individuals who have made important contributions to New Orleans music as performers, scholars or educators. Tickets are required for the luncheon, scheduled for Friday, April 16th at noon. For program information or to purchase a luncheon ticket, call (504) 599-1526.

COLLOQUIUM DEFINED:
"ACADEMIC MEETING AT WHICH SPECIALISTS DELIVER ADDRESSES ON A TOPIC OR ON RELATED TOPICS AND THEN ANSWER QUESTIONS RELATING TO THEM."

WHO IS THE COLLOQUIUM?

The Colloquium receives financial support from the New Orleans Jazz Commission and invaluable in-kind support from other sponsoring organizations. Behind each year's success is a dedicated team of people comprised of musicians, historians, administrators and educators. In recognition of their hard work, here's the steering committee.

Several members have been with the Colloquium since its birth in 1995. Dr. Al Kennedy and Dr. Connie Atkinson, both of the University of New Orleans (UNO) founded the Colloquium with Dr. Jack Stewart. Dr. Kennedy worked as a communications coordinator in the public information office of the New Orleans Public Schools for twenty-one years, during which time he began a series of interviews with retired teachers, principals, and superintendents. A product of this research is *Chord Changes on the Chalkboard: How Public School Teachers Shaped Jazz and the Music of New Orleans*, which was recently published by Scarecrow Press, 2002. He has taught

as a member of the adjunct history faculty at Dillard University and UNO. Dr. Kennedy was recognized by the Colloquium for his contributions to New Orleans music research in 2003.

Dr. Atkinson is Associate Director of the Ethel and Herman L. Midlo International Center for New Orleans Studies at the University of New Orleans, where she also teaches American history and the history of New Orleans Music.

Dr. Stewart is a musician, historian, urban researcher, developer, and preservationist whose tireless efforts have saved many New Orleans landmarks from the wrecking ball. His written works include contributions to journals such as *The Jazz Archivist* and to a recent monograph, *Jazz: The First Century*, ed. John Edward Hasse (Morrow, 2000), and most recently *Funerals with Music in New Orleans (Save Our Cemeteries, 2004)*. Dr. Stewart is a founding member of the New Leviathan Oriental Fox-Trot Orchestra, and a regular performer with the Young Reliance Brass Band.

Another key player is Dr. Charles Chamberlain, Chairman of this year's Colloquium and Historian at the Louisiana State Museum. He is the author of *Victory at*

Home: Manpower and Race in the American South during World War II (2003), and several articles on New Orleans jazz history. He currently plays guitar with the New Leviathan Oriental Fox-Trot Orchestra.

Steve Teeter holds an MFA in Music Performance Practice from UCLA, and is Jazz Curator of the Louisiana State Museum. Ann Woodruff serves as Curator of Education at the Louisiana State Museum, and is secretary for the Colloquium. Musician and music educator John Rankin joined the team this year and represents Loyola University's College of Music. The New Orleans Jazz National Historical Park is represented through Interpretive Park Rangers Sarah Perschall and Bruce "Sunpie" Barnes. Rachel Lyons is an Archivist for the New Orleans Jazz & Heritage Foundation. Nina Bozak shares her insights from the Tulane University Special Collections. Peter Cho represents the music department for Delgado Community College, and the Preservation Resource Center is represented by Maryann Miller.

A special thanks is extended to the French Quarter Festivals, Inc., whose support and partnership are instrumental in the success of each year's Colloquium.

VISIT THE NOIMC WEBSITE AT WWW.NOIMC.ORG



NOIMC steering committee members: (back row, L to R) Dr. Jack Stewart, Sarah Perschall, Michael Gourmier, Maryann Miller, Peter Cho and Bruce "Sunpie" Barnes. (front row, L to R) Dr. Charles Chamberlain, John Rankin, Ann Woodruff and Steve Teeter.

2002 COLLOQUIUM REVIEW – "NEW ORLEANS STYLE"

Does New Orleans have its own musical style? Is it the Second Line beat? The presence of collective improvisation and conversing instruments? If so, where did these style characteristics emerge from and what is their status today?

The 2002 NOIMC set out to address these many questions by bringing together talented researchers, scholars and performers to address the topic of "New Orleans Style." The programs began with a panel composed of doctors Bruce Raeburn, Michael White and Jack Stewart thoroughly examining the issue of style in the Crescent City. Other sessions the first day included visiting Cuban scholar Tomas Montoya on "Comparing Cuban and New Orleans Serenading Styles,"



Opening panel with Dr. Jack Stewart and Dr. Michael White. NOIMC photo.

local archivist Alfred Lemmon's useful and enlightening presentation "Unexpected Resources for Researching Early New Orleans Music," and Tulane music professor John Baron's informative paper "Music Education, New Orleans Style in the 19th Century."

Following a lunch ceremony giving lifetime achievement awards to legendary radio DJ George "Tex" Stephens (posthumous) and recording pioneer Cosimo Matassa, clarinetist Evan Christopher and pianist Tom McDermott showed off their chops respectively in two sessions: "New Orleans style Clarinet" and "New Orleans Style Ragtime." Other riveting panels of the 2002 program included historian Charles Chamberlain's presentation of "The New Orleans Style in the 1930s," oral



Dr. Charles Chamberlain. NOIMC photo.