

## BIOS

**DR. PAUL AUSTERLITZ** combines his background as an ethnomusicologist with creative work as a musician. Currently a Distinguished Research Professor at the City University of New York, Austerlitz is the author of two books: *Merengue: Dominican Music and Dominican Identity* and *Jazz Consciousness: Music, Race, and Humanity*. As a composer, Austerlitz combines influences from Haiti and the Dominican Republic with jazz, and as an instrumentalist, he has dedicated himself to mastering the bass clarinet. Austerlitz has completed composing residencies at the Yaddo and Omi artist colonies and has recorded several albums of original music.

**ELENA MARTINEZ** is the Co-Artistic Director of the Bronx Music Heritage Center, a gallery and performance space that celebrates the Bronx's musical and artistic legacy, and she has been a Folklorist at City Lore since 1997. She has produced or co-produced documentaries such as *From Mambo to Hip Hop: A South Bronx Tale*, *We Like It Like That: The Story of Latin Boogaloo*, and *Eddie Palmieri: A Revolution on Harlem River Drive*. She has published numerous articles and reviews in scholarly journals and publications, and she serves on the Advisory Boards for Casita Maria/Dancing in the Streets' South Bronx Culture Trail, the Center for Puerto Rican Studies Archive at Hunter College, and Los Pleneros de la 21. Presently, Elena is working on a research project focusing on the Afro-Puerto Rican participation in the 369th Regimental Band (the "Harlem Hellfighters") during WWI.

**JIMMY OWENS** has over forty-five years of experience as a Jazz trumpeter, composer, arranger, lecturer, and music education consultant. His experience covers a wide range of international musical achievement, which includes extensive work as a studio musician, soloist, bandleader, and composer of orchestral compositions, movie scores, and ballets. Jimmy is one of the few trumpeters of his generation who played as a sideman with such extraordinary Jazz leaders as Lionel Hampton, Hank Crawford, Charles Mingus, Max Roach, Duke Ellington, Billy Taylor, and the Thad Jones/Mel Lewis Band, among others. His anecdotes are priceless: playing with Cootie Williams, Sweets Edison, Roy Eldridge and Dizzy Gillespie in an historic concert at Yale where Eubie Blake and Paul Robeson were in the audience; sitting in with Miles Davis at the age of fifteen, and many others. Jimmy is a 2012 NEA Jazz Master recipient.

**JAMES REESE EUROPE** was an accomplished orchestra conductor, bandleader, and composer of popular songs, marches, and dance music during the early twentieth century. A key figure in the transformation of orchestral ragtime into jazz, Europe was an effective champion of African American musical performers and composers and helped to gain acceptance for them in the United States and abroad. Europe was the principal organizer and first president of the Clef Club of New York, a performance space that also functioned as the first effective black musicians' union and booking agency in the city's history. When the United States entered WWI, Europe was commissioned as a Lieutenant and sent to France to lead the U.S. 369th Infantry, for which he became the first African American officer to lead troops in combat in the war—and also as leader of the "Hellfighters" celebrated marching band.

# Dance Clarinets

the music of  
**James Reese Europe**



**Greenwich House Music School**  
**46 Barrow Street, NYC**  
**Thursday, December 8, 2022**  
**7:30 PM**



# ENSEMBLE

**JD Parran, Musical Director**

## **Clarinet**

Peter Hess (Eb)  
Lee Odom  
Michael Moss  
Fred Rosenberg  
Isaiah Richardson Jr.  
Randolph Murphy (librarian)  
Charles Waters  
James Elmore  
David Stokes

## **Alto clarinet**

Gerald Thomas

## **Bass clarinet**

Paul Austerlitz  
Ivan Barenboim

## **Bass saxophone**

Andrew Hadro

## **Percussion**

Andrew Drury

## **Assistant Librarian**

Ras Moshe Burnett

## **Sound/recording**

Andrew Jordan

## **Panelists**

Jimmy Owens  
Elena Martínez  
Bobby Sanabria

## **Moderator**

Dr. Paul Austerlitz

## **Greeter**

Richard Berger

A special thanks to Jeffrey Nussbaum, a founding member of The Historic Brass Society who, in 2018 for their convention featuring Jimmy Owens, Bobby Sanabria and Jason Moran, produced the program of the “Harlem Hellfighters” music that led to tonight’s program.

Tonight’s performance is made possible by funding through the NYC Department of Cultural Affairs, NY State Council on the Arts, and the Brooklyn Arts Council.



# PROGRAM

The Memphis Blues	<i>W.C. Handy/George F. Briegel</i>
That Moaning Trombone	<i>Carl D. Bethel/James C. McCabe</i>
Florintiner March	<i>Julius Fucik/M. L. Lake</i>
The Hesitating Blues	<i>W. C. Handy/Wm. Grant Still</i>
Tiger Rag	<i>The Original Dixieland Band/Lester Brockton</i>
The Darktown Strutters Ball	<i>Shelton Brooks/Harry A. Alford</i>
Toreadors Song (from Carmen)	<i>Georges Bizet/F. H. Losey</i>
The St. Louis Blues	<i>W. C. Handy/Wm. Grant Still</i>

## **On James Reese Europe**

A prominent band leader during the early 20th century, James Reese Europe (1881-1919) cultivated a cutting-edge vision of African-American musical creativity in Harlem, around the U.S., and on the global stage. In spite of their monumental impact on musical and cultural history, Europe’s accomplishments are not well known today. Europe prophetically harnessed of Black creativity in the struggle for human justice, and Eubie Blake therefore opined that James Reese Europe was the “Martin Luther King of music.” Our group of distinguished panelists will unpack Blake’s provocative assessment, elucidating the impact of James Reese Europe’s creative and social contributions, which paved the way for the visionary projects of Duke Ellington, bebop revolutionaries such as Dizzy Gillespie, and the St. Louis Black Artist Group (BAG), therefore setting the aesthetic and social stage for American music today.

**-Dr. Paul Austerlitz**