

## Editorial Board Biographies

**David Ake** is Associate Professor in the Department of Music and Dance at the University of Nevada, Reno. He holds a Ph.D. in musicology and an MA in ethnomusicology from UCLA, as well as degrees in jazz performance from the University of Miami (BM) and California Institute of the Arts (MFA). As a pianist, he has worked alongside many of today's outstanding improvising musicians, including Ralph Alessi, Jeff Ballard, Ravi Coltrane, Scott Colley, and Charlie Haden. In addition, his playing and compositions appear on a number of recordings, most recently *In Between*, his first CD devoted entirely to solo piano, and *Balance*, his third release with The Collective, a quintet based in Northern Nevada. He authored *Jazz Cultures* for the University of California Press, and his articles have appeared in such publications as *American Music*, the *Journal of Musicological Research*, and the *Cambridge Companion to Jazz*. He is currently at work on a book exploring the intersections of performance, location, and meaning in jazz. His website is: <http://www.davidakemusic.com/>.

**Graeme M. Boone** is Associate Professor of Musicology at the Ohio State University since 1997; he has also taught at Haverford College and Harvard University. His specialties are Renaissance music and American twentieth-century music in the nonclassical traditions. His publications include a book on the prosody of early fifteenth-century song (*Patterns in Play*, 1997), edited books of essays on medieval music (*Essays on Medieval Music*, 1995) and rock 'n' roll (*Understanding Rock*, 1997), and articles on Renaissance music, blues and gospel, rock, and jazz. He is revising a volume of source readings in jazz history, under contract with W. W. Norton, for publication. As a banjo player he works in styles that combine elements of Appalachian music, jazz, and world music (CD, *On the Cliffs of the Heart*, 1995).

**Eric Charry** is an associate professor in the Music Department at Wesleyan University. He has published extensively on music in Africa, including the book *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa* (University of Chicago Press, 2000), the "Africa" entry in the *Harvard Dictionary of Music*, and several country entries in the *New Grove Dictionary of Music*. He published an extended introduction for Babatunde Olatunji's autobiography. He is working on a book on the emergence of an avant garde in jazz in the late 1950s and has published initial work in this area in the *Annual Review of Jazz Studies* (1997-98). He was trained at the New England Conservatory of Music, where he studied with Ran Blake, George Russell, Jaki Byard, and Barry Galbraith.

**Scott DeVeaux** is Associate Professor in the McIntire Department of Music at the University of Virginia, where he has taught on jazz, American music, and music theory for over twenty years. He earned his A.B. in music from Princeton University, and his Ph.D. from the University of California at Berkeley. His best-known book is *The Birth of Bebop: A Social and Musical History* (1997), which won the Otto Kinkeldey Award from the American Musicological Society, the ASCAP-Deems Taylor Award, and the American Book Award. He has also published an edition of the music of James Scott (with William Howland Kenney), and *Jazz in America: Who's Listening?* (1995). His "Constructing the Jazz Tradition: Jazz Historiography" (1991) won the Irving Lowens Award for best article by the Society for American Music.

**Krin Gabbard** began listening to jazz in his early adolescence, primarily because his parents belonged to the Columbia Record Club and purchased a Miles Davis LP in 1963. He quickly became an obsessive compulsive collector and life-long jazz nerd, even if he was unable to find anyone who shared his passions while he was an undergraduate at the University of Chicago. At Indiana University, where he took a Masters degree in Classics and a Ph.D. in Comparative Literature, he was friends with David Baker and Al Kiger. During his first years teaching in the Department of Comparative Literature at the State University of New York at Stony Brook, he was a closeted jazz scholar. Finally, in 1988, he chaired the first ever panel on jazz studies at a meeting of the Modern Language Association. That event led to the publication of two anthologies, *Jazz Among the Discourses* and *Representing Jazz* (both Duke U Press, 1995), which applied to jazz the critical theory that had revolutionized literary and film studies in the 1980s. His subsequent books include *Jammin' at the Margins: Jazz and the American Cinema* (U of Chicago Press, 1996) and *Black Magic: White Hollywood and African American Culture* (Rutgers U Press, 2004). He is writing a cultural history of the trumpet for Farrar, Straus, and Giroux (2007).

**Benjamin Givan** is Assistant Professor of Music at Skidmore College. He has published articles about Django Reinhardt, Eddie South, Louis Armstrong, and McCoy Tyner in the *Annual Review of Jazz Studies*, *Current Musicology*, *Musical Quarterly*, *Popular Music and Society*, and *Journal of the Society for American Music*. His book about Reinhardt's music will be published by the University of Michigan Press.

**Lawrence Gushee** is Professor Emeritus of Music, University of Illinois at Urbana-Champaign, where he began teaching in 1976. Prior to that, he taught at Yale University, 1964-67, University of Wisconsin - Madison, 1967-1976, and briefly at Harvard and Princeton Universities. His academic degrees are B.A. Yale College, Ph.D. Yale University; with attendance at the Manhattan School of Music and the Université de Dijon. His first academic specialty was in the theory and history of music of the Middle Ages, to which he added music of or in the United States. He began listening to jazz ca. 1945 and did his best to play it on clarinet and saxophone from 1947 to date. His first writing on jazz appeared in the *American Record Guide*, *The Jazz Review*, and Ralph Gleason's quarterly, *Jazz*. Somehow he has been type-cast as a specialist in New Orleans jazz, although from time to time he tears himself away from the seductions of the Crescent City. (Lewis Porter notes: For two instances among many, in February 1960, he published in *Jazz Review* a little known Sonny Rollins review that served as a response to Gunther Schuller's famous piece from 1958; and his article on the analysis of improvisation, using transcribed solos of Lester Young as examples, is crucial.) In May, 2005, Gushee's book, *Pioneers of Jazz: the Story of the Creole Band* was published by Oxford University Press.

**John Howland** is an Associate Professor of Music History at Rutgers University-Newark and the author of *Ellington Uptown: Duke Ellington, James P. Johnson, and the Birth of Concert Jazz* (University of Michigan Press, 2009). He co-founded *Jazz Perspectives* with Lewis Porter in 2005. He specializes in the study of arranging traditions across popular music, big band jazz, and jazz-related orchestral idioms in dance bands, musical theater, and the media of film and radio, and his research concerns the connections among popular culture, jazz, race, and cultural hierarchies. He is also a co-editor for a forthcoming *Ellington Studies* anthology (Cambridge University Press), and his articles and reviews have appeared, or are forthcoming, in *American Music*, *The Musical Quarterly*, *Annual Review of Jazz Studies*, and *The Continuum Encyclopedia of Popular Music of the World*, as well as several essay collections.

**Travis A. Jackson** is an ethnomusicologist whose work centers on jazz, rock, and recording technology. His theoretical interests include urban geography, race/culture and identity, ethnographic method, performance and aesthetics. He is author of *Blowin' the Blues Away: Performance and Meaning on the New York Jazz Scene* (California, forthcoming) as well as articles on topics ranging from the intersection of jazz and poetic performance to the interpretation of meaning in rock. His current projects focus on the affective attachment of musicians and listeners to recording labels and on the development and influence of post-punk rock music in Great Britain between 1977 and 1984.

**Robin D. G. Kelley** is the William B. Ransford Professor of Cultural and Historical Studies at Columbia University. He is the author of the prize-winning books *Hammer and Hoe: Alabama Communists During the Great Depression* (University of North Carolina Press, 1990); *Race Rebels: Culture Politics and the Black Working Class* (The Free Press, 1994); *Yo' Mama's DisFunktional!: Fighting the Culture Wars in Urban America* (Beacon Press, 1997), which was selected one of the top ten books of 1998 by the *Village Voice*; and *Three Strikes: Miners, Musicians, Salesgirls, and the Fighting Spirit of Labor's Last Century*, written collaboratively with Dana Frank and Howard Zinn (Beacon 2001). His most recent book is *Freedom Dreams: The Black Radical Imagination*, published by Beacon Press (2002). He also edited (with Earl Lewis), *To Make Our World Anew: A History of African Americans* (Oxford University Press, 2000), which was a Choice Outstanding Academic Title and a History Book Club Selection. This was an outgrowth of an earlier collaboration with Lewis, the eleven volume *Young Oxford History of African Americans* (Oxford University Press, 1995-1998), of which Kelley authored volume 10, titled *Into the Fire: African Americans Since 1970* (1996). Kelley also co-edited (with Sidney J. Lemelle) *Imagining Home: Class, Culture, and Nationalism in the African Diaspora* (Verso, 1994). He is completing a biography of Thelonious Monk, tentatively titled *Thelonious: A Life* (Free Press), as well as *Speaking in Tongues: Jazz and Modern Africa* (Harvard University Press), and a general survey of African American history co-authored with Tera Hunter and Earl Lewis (Norton).

**Wolfram Knauer** is director of the Jazzinstitut Darmstadt, Germany's only and Europe's largest public jazz archive. Knauer studied musicology, English and American literature, art history, sociology and holds a Ph.D. from Kiel University. Under his direction, the Jazzinstitut Darmstadt has become a major information and research center frequented by researchers from all over the world. Knauer regularly organizes the Darmstadt Jazzforum, an international conference on jazz. He had teaching appointments at several major universities and is regular speaker at international conferences. Knauer's scholarly credits include several books on jazz as well as numerous essays in German, American and international books and scholarly journals. He serves on numerous international advisory boards (among others for *The New Grove Dictionary of Jazz*, 1988, 2001; for the Center for Black Music Research, Chicago, since 1999; and for the Goethe Institut since 2004). He has written and produced radio features on jazz, among them a four-hour feature on Sidney Bechet. For his achievements in establishing the Jazzinstitut Darmstadt as an internationally acclaimed information and documentation center, Knauer was awarded the prestigious Hessischer Jazzpreis 2002 (Hesse Jazz Award 2002). The Jazzinstitut Darmstadt is at <http://www.jazzinstitut.de>.

**George E. Lewis** serves as the Edwin H. Case Professor of American Music, and the Director of the Center for Jazz Studies at Columbia University. The recipient of a MacArthur Fellowship in 2002, an Alpert Award in the Arts in 1999, and fellowships from the National Endowment for the Arts, Lewis studied composition with Muhal Richard Abrams at the AACM School of Music, and trombone with Dean Hey. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work as composer and improviser includes electronic and computer music, computer-based installations, and notated and improvisative forms, and is documented on more than 120 recordings. His oral history is archived in Yale University's collection of "Major Figures in American Music," and his published articles on music, experimental video, visual art, and cultural studies have appeared in numerous scholarly journals and edited volumes. His widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music*, was published by the University of Chicago Press in 2008. Lewis has worked closely with film/video artists Stan Douglas and Don Ritter, as well as with contemporary musicians such as Anthony Braxton, Anthony Davis, Bertram Turetzky, Count Basie, David Behrman, David Murray, Derek Bailey, Douglas Ewart, Evan Parker, Fred Anderson, Frederic Rzewski, Gil Evans, Han Bennink, Irene Schweizer, J.D. Parran, James Newton, Joel Ryan, Joelle Leandre, John Zorn, Leroy Jenkins, Michel Portal, Misha Mengelberg, Miya Masaoka, Muhal Richard Abrams, Richard Teitelbaum, Roscoe Mitchell, Sam Rivers, Steve Lacy and Wadada Leo Smith.

**Jeffrey Magee** teaches at the University of Illinois, Urbana-Champaign. His research and teaching interests in American music focus particularly on African-American traditions, popular song, musical theater, and issues of Jewish-American musical identity. He is the author of *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz* (Oxford University Press, 2005, winner of a 2006 Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound Research), and he is writing a book on Irving Berlin and the theater for the Yale Broadway Masters series. Magee is co-series editor of Profiles in Popular Music for Indiana University Press.

**Ingrid Monson** is the Quincy Jones Professor of African American music at Harvard University. She is author of *Saying Something: Jazz Improvisation and Interaction* (University of Chicago Press) and has edited a volume entitled the *African Diaspora: A Musical Perspective* (Garland Press). She is completing a book entitled *Freedom Sounds: Jazz, Civil Rights and Africa, 1950-1967* (Oxford University Press). Her 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.

**Marcello Piras** (Rome, 1957) is Italy's most known authority on jazz and black music. His career started in 1974 and includes contributions in many research fields, from archaeology of music to black notated musical traditions and performance practice, from tango history to sound restoration. He published a book on John Coltrane, a CD-ROM on jazz discography, and dozens of essays. He set new standards for African-American musicology in Italy, and pioneered research in jazz compositional analysis, philology of sound carriers, and palaeomusicology. He translated Gunther Schuller's *Early Jazz* and is translating *The Swing Era*, both revised with Schuller's approval. He was executive producer for philological LP reissues and conceived the first

philological recording of Scott Joplin's piano music on period instrument (unissued). An authority on L.M. Gottschalk, he has found many unknown compositions and completed sketchy manuscripts. He is currently rescuing and cataloguing the private tapes left by the great Italian jazz pianist, Umberto Cesàri. A music history teacher since 1975, Marcello Piras has developed an original method for jazz structural analysis, created the first school of African-American Musicology in Italy, and held master classes on ragtime performance practice. He is teaching Black Music History and Analysis at the Alfredo Casella Conservatory, L'Aquila. Mr. Piras developed a method for detecting the correct speeds of old recordings. He conceived and founded the Centro Studi Arrigo Polillo in Siena, Italy's first jazz archive, which he led till 1998. In 1992 he founded Sisma (Società Italiana per lo Studio della Musica Afroamericana), and chaired it until its disbanding (2000). With Sisma he started three periodicals and a festival devoted to the black and black-influenced notated repertoire from Renaissance to the present. In 2001 Marcello Piras was Resident Fellow at the Center for Black Music Research and taught at Columbia College, Chicago. Then, for one year, he was executive editor of the MUSA series of scholarly editions, contributing to Volume 11 (*Writing American Indian Music*) and 12 (*Charles Ives: 129 Songs*), while teaching at the University of Michigan.

**Eric Porter** (Ph.D., University of Michigan, 1997) is Associate Professor of American Studies at the University of California, Santa Cruz. His research interests include black cultural and intellectual history, US cultural history, comparative ethnic studies, and jazz studies. These research interests come together in his book, *What Is This Thing Called Jazz?* (University of California Press, 2002), winner of a 2003 American Book Award. This book explores the ways African American jazz musicians theorized their own creative practices and the broader social significance of jazz. He is currently working on two major research projects. The first explores African American scholar and activist W.E.B. Du Bois's writings from the 1940s and 1950s, with an eye toward using them to help us understand race as a global phenomenon in the present. The second looks to the work of musicians such as Jeanne Lee and George Russell as a means of examining the relationship between avant-garde musical aesthetics and black music criticism.

**Lewis Porter** (PhD, Brandeis, 1983) is Professor of Music at Rutgers University in Newark, and founder and director of the Master's Program in Jazz History and Research there since Fall 1997. A leading jazz scholar, he has dedicated his career to raising the standards of jazz scholarship, and to mentoring young scholars worldwide and in his Master's program. He is an author or coauthor of six books and numerous articles on jazz, and a consultant to record producers, publishers, and producers of jazz radio shows and films. He is a frequent guest on radio (NPR, WNYC, WBGO, etc.), often quoted in print (*NY Times*, *Star Ledger*, etc.) and occasionally appears on TV and film (BET, BBC). He was nominated for a Grammy in 1996 (under Best Historical Reissue) for his role in producing the boxed set of Coltrane's Atlantic Recordings. He has performed extensively, primarily as a pianist. In April 2002, Altrisuoni ([www.altrisuoni.com](http://www.altrisuoni.com)) released a CD of his music, entitled *Second Voyage*, featuring Dan Faulk, Ken Wessel, Harvie S (formerly Harvie Swartz), Porter, Marcus Baylor, and guest Dave Liebman. His second CD on Altrisuoni is *Italian Encounter: Lewis Porter at Siena Jazz with Furio di Castri and Fabrizio Sfera* (released March 2007). His first book, *Lester Young*, was reprinted in 2005 by the University of Michigan Press, with an added photo section. Porter edited *A Lester Young Reader*, coauthored *Jazz: From Its Origins to the Present* (with Michael Ullman, and Ed Hazell; Prentice-Hall, 1992), compiled an anthology of historical articles and his own essays (*Jazz: A Century of Change*; Schirmer Books, 1997), and published the acclaimed study *John Coltrane: His Life and Music* (University of Michigan Press, Jan. 1998). The latter book won the 1999 Jazz Research Award from the Association of Recorded Sound Collections, and is available in Italian and French editions. In 2002 he was appointed editor for a series of books on jazz for the University of Michigan press. He has completed a jazz encyclopedia which will soon be published online, and he is heading a team of five researchers compiling a comprehensive John Coltrane reference work (Routledge, 2007). Perhaps most exciting of all, he is co-editor with John Howland of the peer-reviewed journal, *Jazz Perspectives*. His website, with audio tracks and photos, is [Lewisporter.com](http://Lewisporter.com).

**Brian Priestley** is the co-author of *The Rough Guide to Jazz*, now in its fourth edition, and the biographer of Charles Mingus, John Coltrane and Charlie Parker. The new edition of the last-named book, rewritten and retitled *Chasin' The Bird*, is published by Equinox (London) and Oxford University Press (New York). Based in London since 1969, he has taught several college courses and is responsible for jazz history teaching at Trinity

College of Music. He is a jazz pianist of note, specialising in the Ellingtonian repertoire, and has several CDs to his name. He is also a critic and reviewer for numerous magazines including *Jazzwise*, and a regular broadcaster on BBC Radio 3.

**Ronald Radano** is Professor of Musicology and Ethnomusicology at the University of Wisconsin-Madison. His primary work is that of an Americanist, with special interests in jazz, cultural theory, modernism, racial ideology, and North American black music. He is the author of two prize-winning books, *New Musical Figurations: Anthony Braxton's Cultural Critique* (1993) and *Lying up a Nation: Race and Black Music* (2003), and coeditor, with Philip V. Bohlman, of *Music and the Racial Imagination* (2000). His writings on jazz have appeared in several publications, including *The Cambridge History of American Music*, *Musical Quarterly*, and *Black Renaissance/Renaissance Noire*. Among his current projects is *Black Music America*, a history of African American music (W.W. Norton).

**Guthrie P. Ramsey, Jr.**, musicologist and pianist, received his Ph.D. in Musicology from the University of Michigan in 1994 and is Associate Professor of Music History and Director of Graduate Studies in the music department at the University of Pennsylvania. He specializes in African-American and American music, jazz, cultural studies, popular music, film studies, and historiography. Ramsey is the author of *Race Music: Black Cultures from Bebop to Hip-Hop* (University of California Press, 2003), which was named outstanding book of the year by the International Association for the Study of Popular Music. Ramsey is completing *In Walked Bud: Earl Bud Powell and the Modern Jazz Challenge*. Ramsey was a Thurgood Marshall Dissertation Fellow at Dartmouth College in 1993, a DuBois Institute Fellow at Harvard University in 1996, and taught at Tufts University from 1994-1998. In 2001 he received the Irving Lowens Award for best article from the Society for American Music for "Who Hears Here? Black Music, Critical Bias, and the Musicological Skintrade." He has published in *Black Music Research Journal*, *The Musical Quarterly*, *Journal of Popular Music Studies*, *The Black Scholar*, *Callaloo*, *American Music*, *American Quarterly*, *Journal of the American Musicological Society*, *The New York Times* and *The Village Voice*. His band Dr. Guy's MusiQologY has performed for audiences in South America, New York, the University of Pennsylvania, the Kimmel Center, and in Philadelphia venues such as Zanzibar Blue and Gloria's Seafood House. Ramsey composes and arranges all of MusiQologY's music, which moves includes and moves beyond the traditional jazz idiom, experimenting with R&B, Latin, and Hip Hop fusions. Their CD is *Why the Q?*.

**Gabriel Solis** is Assistant Professor of Music at the University of Illinois, Urbana-Champaign. He has done research on Thelonious Monk, culminating in a book titled *Playing With the Past: Thelonious Monk's Music and the Contemporary Jazz Scene* (Berkeley: Univ. of California Press), and various articles. Other research interests include Sidney Bechet, the 1960s avant garde, and contemporary music "in the cracks" between jazz and other genres--pop, rock, country, and so forth. As an ethnomusicologist he has also done research on capoeira in the U.S., and on contemporary Australian Aboriginal music and dance.

**John Szwed** is John M. Musser Professor of African American Studies, Anthropology, Music, and Film Studies at Yale University, and Louis Armstrong Professor of Jazz Studies at Columbia University. He graduated with a Ph.D from Ohio State University, and his work as an anthropologist and folklorist includes field studies in Newfoundland, the Georgia Sea Islands, and Trinidad. As a musician, he studied trombone with Donald Reinhardt, music theory with Mervin Hutton, and played professionally for twelve years. He also taught at the University of Pennsylvania (where he was Director of the Center for Urban Ethnography and Chair of the Department of Folklore), and has received fellowships from the Guggenheim Foundation and the Rockefeller Foundation. Szwed's interests include popular culture, ethnomusicology, jazz, dance, sound and recording, film, and creolization in the arts. His books include *Afro-American Anthropology*, *After Africa*, *Folk Songs and Their Makers*, *Afro-American Folk Culture: An Annotated Bibliography*, *Space is the Place: The Lives and Times of Sun Ra*, *Jazz 101*, *So What: The Life of Miles Davis*, and, most recently, *Crossovers: Essays on Race, Music, and American Culture*. His recent work includes the notes for the Jelly Roll Morton Library of Congress boxed set *On Rounder*, curricula for The National Endowment of the Arts' "Jazz in the Schools," and forthcoming books on Alan Lomax and on Mardi Gras in New Orleans. He has also written about music and performance for the

*Village Voice*, *Vibe*, *The Jazz Review*, *The Wire*, *Time Out*, *The Boston Phoenix*, and other publications, and is president of Brilliant Corners, a nonprofit music production company in New York City.

**Sherrie Tucker** is Associate Professor of American Studies at the University of Kansas. She is author of *Swing Shift: "All-Girl" Bands of the 1940s* (Duke, 2000). Her research interests converge in overlaps of jazz studies, feminist theory, gender and sexuality studies, theories of race and ethnicity, oral history, cultural studies, and historiography. Her journal publications include *Current Musicology*, *Black Music Research Journal*, *American Music*, *Women and Music: A Journal of Gender and Culture*, *The Source*, and *Oral History Review*. Her essays also appear in edited volumes, including: Ajay Heble and Daniel Fischlin, eds., *The Other Side of Nowhere: Jazz Improvisation, and Communities in Dialogue* (2004), Chip Whitesell and Sophie Fuller, eds., *Queer Episodes in Music and Modern Identity* (University of Illinois, 2002), and Vicki L. Ruiz and Ellen Carol DuBois, *Unequal Sisters: A Multicultural Reader in U.S. Women's History* (Routledge, 2000) She is co-editor, with David Katzman, of the journal *American Studies*, and is on the advisory board for journal *Critical Studies in Improvisation/Etudes critique dur l'improvisation*. She has conducted oral histories for the Smithsonian Jazz Oral History Project, and has conducted a research study for the National Park Service on women in New Orleans jazz. Her current work includes co-editing, with Nichole Rustin, a collection of scholarly articles that combine gender studies and jazz studies, and writing an oral history of the dance floor at the Hollywood Canteen during the 1940s, tentatively entitled, *Dance Floor Democracy: The Social Geography of Memory at the Hollywood Canteen*. She is a member of the Jazz Study Group at Columbia, is a founding member of the Interdisciplinary Jazz Studies Group at the University of Kansas, and was the 2004- 2005 Louis Armstrong Visiting Professor, Center for Jazz Studies, Columbia University. Jazz-musicologist

**Walter van de Leur** received his Ph.D. in 2002 from the University of Amsterdam, The Netherlands, for his research on Billy Strayhorn, published as *Something to Live For: The Music of Billy Strayhorn*, Oxford University Press, 2002. His book won the 2003 ARSC Award for Best Research in Recorded Jazz Music, and the 2003 Irving Lowens Award for Distinguished Scholarship in American Music, from the Society for American Music. He conducted extensive research at the Duke Ellington Collection, under two consecutive Smithsonian Institution Fellowships. He furthermore researched and catalogued the musical legacy in the repository of Billy Strayhorn's Estate, and currently examines the works of other jazz composers and arrangers. Van de Leur is artistic leader of the Dutch Jazz Orchestra, which recorded four CDs with hitherto unknown Strayhorn works (*The Dutch Jazz Orchestra Plays the Music of Billy Strayhorn*) as well as a CD with rediscovered works by Mary Lou Williams (*The Lady Who Swings the Band*). He teaches at the Amsterdam School of Music, where he also serves as the school's research coordinator. He works as an independent researcher for a number of musician's estates, has given papers at several international conferences, and has made guest