

Krin Gabbard  
Columbia University

The Future of Jazz Discography  
April 28-29

All Meetings will be held in the East Gallery of Buell Hall Gallery on the Columbia University campus

Friday, April 28

- 2:30 – 3:00 Reception and Greetings: Light refreshments
- 3:00 – 4:00 **Featured speaker: Tom Lord**, “The Development of *The Jazz Discography Database*”
- 4:00 – 4:45 Robert Bregman, “Discography and Session-ography as a Cultural Mirror”
- 4:45 – 5:00 Intermission: Light refreshments
- 5:00 – 5:45 Steve Albin and Noal Cohen, “The Evolution of BRIAN, a Relational Database Application for Jazz Discographers”
- 5:45 – 6:00 Closing Remarks and Discussion

Saturday, April 29

- 9:00 – 10:00 Reception and Greetings
- 10:00 – 10:45 Tillman Weyde, “Towards Digital Musicology with Jazz Data and Metadata”
- 10:45 – 11:30 Aidan Levy, “‘Within and Against the Group’: Ralph Ellison, *The Saturday Review*, and Jazz Historiography”
- 11:30 – 12:15 Krin Gabbard, “I Didn’t Think It Was Possible: Digital Discography in Its Infancy”
- 12:15 – 1:15 Lunch
- 1:15 – 2:15 **Featured speaker: Michael Cuscuna**, “Discography as Blueprint”
- 2:15 – 3:00 Francesco Martinelli, “Going Against the Record, or Dealing Discographically With Free European Improvised Music”

- 3:00 – 3:30 Coffee break
- 3:30 – 4:15 Cooper Lynn, “Across the Barline: Philology of the Jazz Standard as Organizational Method”
- 4:15 – 5:00 Closing Remarks and Discussion

## **Bios**

A resident of Little Falls, NJ, **Steve Albin** is retired from a career in software development at a major New York bank and currently develops software and websites as a sideline. BRIAN, the discography compilation software, has been an ongoing project since 1996 when he created an application for cataloging a record collection and was informed that applying his skills to discography would be more useful. He has compiled the discographies of several noted vocalists including Frank Sinatra, Tony Bennett, Carol Sloane, Barbara Lea and Kendra Shank. With Michael Fitzgerald he is co-manager of JazzDiscography.com.

**Robert Bregman** holds a Ph.D. in Philosophy from the University of Toronto. He co-authored a discography on Charlie Parker (*Yardbird inc.*). He has supplied rare Parker tapes and did the liner notes for releases on the Philology label and the British Ember label. He has taught a class at U of Toronto, “Jazz and the Cinema.”

Originally from Rochester, NY, **Noal Cohen** is a Montclair, New Jersey-based jazz researcher and discographer whose main interests involve artists he considers worthy of greater recognition. He has published detailed discographies of several musicians that he feels fit this category at [www.attictoys.com](http://www.attictoys.com). He also writes and edits liner notes and has contributed articles to *Coda Magazine*, *Discographical Forum*, *IAJRC Journal*, *Names & Numbers* and *Current Research in Jazz Online*. With Michael Fitzgerald, he co-authored “Rat Race Blues: The Musical Life of Gigi Gryce,” an award-winning biography of the saxophonist and composer ([www.gigigrycebook.com](http://www.gigigrycebook.com)).

**Michael Cuscuna** is a jazz record producer and writer. He is a leading discographer of Blue Note Records. Along with Charlie Lourie, he founded Mosaic Records in 1983, specializing in jazz reissue box sets, with almost 300 releases as of 2016. Artists surveyed include highly visible masters like Thelonious Monk, Miles Davis, and Nat "King" Cole, and lesser known artists such as Tina Brooks and Ike Quebec. Cuscuna has won three Grammy Awards for his releases. Since 1984, Cuscuna has been a special consultant, producer, and reissue director of Blue Note Records.

**Krin Gabbard** is Professor Emeritus of Comparative Literature and Cultural Studies at Stony Brook University. Since 2014 he has been teaching in the Jazz Studies program at Columbia University. His books include *Jazz Among the Discourses* (1995), *Jammin' at the Margins: Jazz*

*and the American Cinema* (1996) and *Better Git It in Your Soul: An Interpretive Biography of Charles Mingus* (2016).

**Aidan Levy** is a doctoral student at Columbia University in the Department of English and Comparative Literature with a subfield in jazz studies. He has presented his work at the Northeast Modern Language Association conference (NeMLA), and has upcoming presentations at the Graduate Center, CUNY's sound studies conference (March 2017), Duquesne University's conference on intermediality, and at the American Literature Association annual conference on a panel sponsored by the Amiri Baraka Society. He is the author of *Dirty Blvd.: The Life and Music of Lou Reed*, (Chicago Review Press), *Patti Smith on Patti Smith* (forthcoming, Chicago Review Press), and *Freedom Suite: The Life and Music of Sonny Rollins* (forthcoming, Da Capo Press), which he is currently working on as a Leon Levy Center for Biography Fellow. His journalism has appeared in *The New York Times*, the *Village Voice*, *JazzTimes*, and Blue Note Records *Spotlight*.

**Tom Lord** is the compiler and publisher of The Jazz Discography. In 1987, discovering that no suitable "off-the-shelf" discographical database software existed, he set about designing his own. In 1990 he started publishing the first of 34 book volumes of The Jazz Discography with the final volume being published in 2004. His first CD-ROM was published in 2002 and subsequent versions have since been released annually. *TJD Online* (*Jazz Discography Online*) was started in 2007 as an online subscription database service and allows subscribers to access the most up-to-date version of The Jazz Discography database

**Cooper Rebeck Lynn** is studying Comparative Literature and Society at Columbia University. He was a participant in the Thelonious Monk Institute of Jazz's extracurricular small group program and performed as a member of their all-star ensemble at the Department of Education's information session on jazz performance and pedagogy. He has led classes at radio station WKCR on the form and performance of jazz standards, how to operate reel-to-reel tape decks, and was recently a teaching assistant for Ben Young's class on Cecil Taylor at Jazz at Lincoln Center.

**Francesco Martinelli** is in charge of the Arrigo Polillo Archive at Siena Jazz, and currently edits the Equinox/Europe Jazz Network "History of Jazz in Europe." He has published single-volume discographies of Evan Parker, Joelle Léandre, Mario Schiano, and Anthony Braxton.

**Tillman Weyde** is a Senior Lecturer in the Department of Computer Science, head of the Music Informatics Research Group and a member of the Research Centre for Machine Learning at City University London. He works on Machine Learning methods for data analysis with applications in audio and music as well as other time based data. He holds degrees in Computer Science, Music, and Mathematics and obtained a PhD in Music Technology. Tillman worked on music education software in "Computer Courses in Music Ear Training" (Schott Music), which won the Comenius Medal for Exemplary Educational Media in 2000, and as PI in the EU FP6 funded project I-MAESTRO. He was a consultant to the NEUMES project at Harvard University and a member of the MPEG Ad-Hoc-Group on Symbolic Music Representation. More recently he led the AHRC funded projects 'Digital Music Lab - Analysing Big Music Data' and 'An Integrated Audio-Symbolic Model of Music Similarity'

