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Washington, D.C.: Music-Political Center

Symposium | Emily Abrams Ansari, Michael Uy, and Daniel Boomhower, organizers

September 22-23, 2023

Dumbarton Oaks, Washington, DC

Washington, D.C., established by the U.S. constitution to serve as the nation's capital in 1790, shares its "made-for-purpose" history with a number of other colonial capitals. Yet, compared to the likes of Ottawa, Canberra, and Wellington, it is unusual for the vibrancy and uniqueness of its cultural scene. Today, it is both a political center and a racially diverse, yet still segregated, global city – features that have helped its citizenry cultivate a musical culture that is simultaneously hyper-local and globally connected. The nation's capital is also a center for private patronage of music and the fine arts, in particular Dumbarton Oaks, as well as public institutions, such as the Smithsonian, Library of Congress, and National Endowment for the Arts. While the music histories of cities like New York, Boston, and Los Angeles have received significant attention from musicologists, D.C. has been less considered – and this despite its unusual, yet nationally important history.

The interaction of popular and classical music creation and performance with political expression in D.C. dates back to the early centuries of the city's history. It became particularly pronounced during the twentieth century, with growing interest in using music as a diplomatic tool on the part of the federal government (especially the Department of State), D.C.-connected private foundations, and foreign state embassies. The city also became a home to high quality music performance, at venues such as the Kennedy Center and the National Theatre, and its orchestras and choirs gained international reputations. At the same time it birthed unique, often politically-infused contributions to genres such as country music, jazz, and gospel, as well as the D.C.-born funk subgenre, go-go. Music has long served, moreover, as a venue for addressing the many issues facing racialized and segregated communities in the city.

Bringing together musicians, music historians, and ethnomusicologists from the United States and Canada and using the Blisses and Dumbarton Oaks as its inspiration, this symposium examines Washington, D.C.'s history as a globally unique political-musical center. An evening concert by a D.C.-based music ensemble is planned for the first night.

Emily Abrams Ansari is Assistant Dean of Research and Associate Professor of Music History at Western University in Canada. Her scholarly research, which has won a number of awards, examines music's political usages and engagements across the Americas. Her first book, *The Sound of a Superpower: Musical Americanism and the Cold War*, explored the effects of the Cold War on musical nationalism in the United States and classical composers' involvement with federally-funded cultural diplomacy initiatives. Her current projects interrogate Cold War-era music in El Salvador and Canada.

Michael Sy Uy (BA, University of California, Berkeley; MPhil, Oxford University; PhD, Harvard University) is on an ACLS Fellowship for AY23-24 to write his second book, *Endowing Equity*. From 2017-2023, he was the Allston Burr Resident Dean of Dunster House and Assistant Dean of Harvard College. His main areas of scholarly research focus on patronage,

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philanthropy, arts education, cultural policy, expertise, and connoisseurship. His first book, *Ask the Experts: How Ford, Rockefeller, and the NEA Changed American Music*, was published by Oxford University Press in 2020. His other published work appears in *American Music*, *Journal of the Society for American Music*, *Journal of Musicology*, and *Music and Arts in Action*. He is the recipient of several teaching awards, including the Mindich Program in Engaged Scholarship's Curricular Innovation Award, the Derek Bok Center Excellence in Teaching Award, and the Distinguished Faculty Award by the Harvard Foundation.

Music at Dumbarton Oaks

Daniel Boomhower (Dumbarton Oaks)

In 1940 Robert and Mildred Bliss donated their art collection, home, and extraordinary gardens to Dumbarton Oaks in Washington, D.C. to Harvard University with the purpose of creating a research center supporting scholarship in Byzantine, Pre-Columbian, and Garden and Landscape studies. In the music world Dumbarton Oaks is known primarily because of the concerto the Blisses commissioned Igor Stravinsky to compose for their thirtieth wedding anniversary in 1938. Less well known is Dumbarton Oaks's public concert series, begun in 1946. This paper seeks to situate the concert series at Dumbarton Oaks within the context of its founders' patronage and the ongoing negotiation of support for elite culture in scholarship and public and private philanthropy. In particular, I will highlight how the scholarship on Dumbarton Oaks and the Blisses as well as the practices of post-World War II concert life have consistently overlooked or obscured historical precedents, attitudes, and assumptions about elite music culture. Observing the long history of music at Dumbarton Oaks, beginning with the original deed of the property to a European colonist in the eighteenth-century through to today, provides a valuable opportunity to examine the place of music in elite Washington. While this history includes preeminent figures such as Nadia Boulanger, Igor Stravinsky, and Aaron Copland, it also requires an acknowledgement of numerous other professional and amateur musicians performing in formal spaces as well as in the spaces populated by the servants, laborers, and enslaved people who sustained the culture of Georgetown manors and mansions.

Daniel Boomhower is the Director of the Library at Dumbarton Oaks and a musicologist specializing in the social and economic factors influencing the development of a canon of European art music centered around Germanic composers. His research, scholarly papers, and publications have focused on the transmission and reception of the music of J. S. Bach, C. P. E. Bach, and Johannes Brahms, and the formation of musical institutions in the United States. He has previously held positions in the music libraries at Princeton University and Kent State University, and in the Music Division of the Library of Congress.

A Sleepy Southern Town, or, Maybe Not: Washington as a Musical City in the Nineteenth Century

Patrick Warfield (University of Minnesota)

Washington, D.C. has long suffered from its historic reputation of being “a sleepy southern town,” a phrase that implies a lack of distinctive musical culture. A review of the popular press places the capital’s cultural awakening as occurring variously after the Civil War, in the 1890s, with the build up to either the first or second world war, the integration of the local football franchise, or the arrival of either the Kennedy or Bush dynasty. While this seemingly narcoleptic history is interesting in its own right, it obscures the presence of a vibrant cultural scene even in the antebellum period. While the city may have lacked a permanent orchestra or opera company at that time, it was home to one of the oldest professional musical ensembles in the United States – and one tied directly to the federal government – the “President’s Own,” United States Marine Band. This paper documents that ensemble’s activities in the 1850s, when it came under the leadership of an innovative Italian musician – Francis Maria Scala – who helped position the band as both a military ensemble and the city’s principal provider of public musical entertainment. Using previously unexamined materials at the National Archives and Library of Congress, this paper shows how Scala achieved the band’s first official government recognition since its founding in 1798 as a collection of “thirty-two drums and fifes” for the new Marine Corps.

Patrick Warfield is the newly appointed Director of the School of Music at the University of Minnesota. Previously, Warfield served as a professor of musicology and Associate Dean for the Arts at the University of Maryland. A specialist in nineteenth-century wind band music, Warfield has published extensively on John Philip Sousa, the Marine Band, and other aspects of Washington’s musical life. He has presented at conferences and meetings of the American Musicological Society, the Society for American Music, the Gesellschaft zur Erforschung und Förderung der Blasmusik and the Nineteenth-Century Studies Association. He has delivered keynote addresses at the North American British Music Studies Association and the Frederick Loewe Symposium on American Music and has served as a speaker at the International Conference on Nineteenth-Century Music and the annual American Band History Conference. Warfield was a founding member of the editorial board of *The Journal of Music History Pedagogy*, and is especially interested in the teaching of American popular music, including rock, jazz and the blues. He is also active as a public musicologist, delivering programs for the Music Center at Strathmore, the Washington National Opera and the Smithsonian.

All the President’s Women: Volunteerism and Government Music Programs

Danielle Fosler-Lussier (The Ohio State University)

The People-to-People Music Committee, founded in 1956, was one of more than forty committees charged with improving international relations through direct personal contact. President Eisenhower hoped that the People-to-People Committees would operate with private funding, but initially they received seed money and direction from the United States Information Agency (USIA).

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The first Music Committee included twenty-six artists, music educators, critics, and record company executives. They worked closely with USIA officials in Washington and Foreign Service officers abroad. With a budget of only \$30,000 a year, the Committee coordinated private resources to fulfill direct requests from USIA. The Committee's Executive Vice Chairman, Helen M. Thompson, called the Committee a "branch operation" of USIA.

In 1961 government support for the People-to-People Music Committee ended. Ruth Sickafus, a well-connected resident of Takoma Park, Maryland, kept it going with funding from the National Federation of Music Clubs and Sigma Alpha Iota women's music fraternity. Sickafus maintained an extensive network of connections within USIA, the Foreign Service, and the Peace Corps. She met diplomats' requests with donated instruments, meager funds, and volunteer labor from fraternity members nationwide. In turn, these music organizations adopted and promoted the Committee's internationalist principles. They raised money to send performance contest winners abroad, promoting early-career musicians like Emanuel Ax, Esther Hinds, and Jessye Norman. The program eventually lost contact with government officials, but even today it remains in operation on a shoestring budget. People-to-People did what Eisenhower envisioned: it became a far-reaching project, carried out by ordinary citizens.

Danielle Fosler-Lussier is Professor of Music and Director of the Imagined Futures Graduate Career Development Initiative at The Ohio State University. Her interests include global mobility, the politics of music, and women's roles in musical life, as well as how we teach and learn music history. Her current research describes the interaction between government and civic groups in building an infrastructure for musical life in the United States. Her most recent book, *Music on the Move*, is freely available online from the University of Michigan Press. With William Cheng, she is co-editor of *A Cultural History of Music in the Modern Era*, forthcoming from Bloomsbury Press in 2023. From 2020 to 2022, she served as Vice President of the American Musicological Society, and she continues to serve as principal investigator for the society's "Many Musics of America" project, which is funded by a grant from the National Endowment for the Humanities.

The Development of D.C. Bluegrass From Hillbillies to Country Gentlemen

Kip Lornell (American University)

"Bluegrass" was not generally applied to this genre of country music until the late 1950s. As the title of my presentation implies, prior to 1960 this music was generally referred to as hillbilly, harkening back to the first country music group to appear on D.C. radio in 1925, the Hill Billies. Starting in the 1920s but accelerating after WW II, tens of thousands of people migrated here from Virginia and the Carolinas in search of better lives and with a propensity for string band music. What we now identify as bluegrass was first documented on ephemeral local record labels in the early 1950s and enjoyed on live radio broadcasts, most notably on WARL. The hillbilly music played by men such as Buzz Busby and semi-professional groups like the Happy Melody Boys could also be heard at blue collar clubs such as the Pine Tavern in downtown D.C. as well as on swanky evening boat cruises along the Potomac River, even in DAR Constitution Hall. D.C.-based groups began to gain wider recognition starting in 1957 with the formation of the Country Gentlemen whose Starday recordings are considered bluegrass classics during an era when this music gained a boost from the burgeoning folk revival. By the mid-1960s the Country Gentlemen were arguably the most prominent second-

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generation bluegrass band in the country, blending their hillbilly roots with pop references to create the unique sound that defined progressive bluegrass.

Kip Lornell began investigating American vernacular music in 1970, resulting in scores of publications. He has received research grants from the NEA and NEH, served as a Postdoctoral Fellow at Smithsonian Folkways from 1988-90, won a Grammy in 1997, and was awarded the 2020 "Lifetime Achievement Award" from ARSC. He retired from teaching at George Washington University in May 2023 after 31 years and serves as the Executive Director of the Beltway Region Volleyball Officials, is a Senior Lecturer of Music at American University, and is working on his 20th book, a co-authored exploration of "race record" advertisements from the 1920s.

Asian American Community Music-Making in the DMV

Eric Hung (Music of Asian America Research Center)

In this presentation, I explore four examples of community music-making within Asian American communities in the District of Columbia and the neighboring suburbs in Maryland and Virginia (DMV). Up until World War II, there were only a few thousand Asian Americans in the region. However, these communities were different from those in other parts of the U.S. because they included many diplomats, lobbyists, government workers, lawyers and others who are connected to the federal government in some way. To show the distinctive nature of these communities, I discuss music at Filipino American social gatherings in the 1930s and 1940s.

Since 1945, the Asian American population in the DMV has grown faster and more diverse. Today, approximately 11% of the region's residents are of Asian descent. The DMV is the metropolitan area with the third largest South Asian American population, with particularly high concentrations in Fairfax (VA) and Montgomery (MD) counties. My presentation examines how master musician Chum Ngek has managed to create multiple Cambodian traditional music ensembles in the DMV, how various groups build community and mutual support through Western classical music societies, and how an R&B band tries to balance the needs of their community and their desire to break into the mainstream.

Eric Hung is Executive Director of the Music of Asian America Research Center, Curator of the Asian American + Native Hawaiian/Pacific Islander Learning Pathway for Smithsonian Folkways, and Adjunct Lecturer at the University of Maryland's College of Information Studies. His research focuses on Asian American music, music and trauma, Asian Americans in library and information science, and public musicology. Before he joined the non-profit world full-time, Eric was a tenure-track and tenured professor of musicology at Westminster Choir College of Rider University and the University of Montana. He is an active pianist who has performed in Germany, Austria, Australia, Thailand, and throughout North America.

Panel Discussion: The Politics of Gentrification and Sound in Washington, D.C.

Alison Martin (Dartmouth College)

Gentrification in Washington, D.C. is a sonic and racialized process, where some voices are amplified and others silenced. The sonorities of gentrification in D.C. include the shifting of local music scenes including go-go music and hip-hop, increases in noise complaints, the drafting and passing of noise legislation, and overall changes to the sounds of the streets themselves. In this panel, we will focus on Long Live GoGo, the organization responsible for “Moechella,” an artist activist platform that began in 2019 after the viral “Don’t Mute D.C.” hashtag. Don’t Mute D.C. began after the temporary shutdown of go-go music being played at Central Communications, a cell phone store in the Shaw neighborhood of D.C. that has been playing music outside since 1995. Moechella has been responsible for some of the city’s most iconic demonstrations since 2019, engaging intergenerational communities of musicians, organizers, and go-go fans. In this panel, Long Live GoGo founder Justin “Yaddiya” Johnson and executive director Kelsye Adams will be in conversation with ethnomusicologist Allie Martin to explore the politics of sound in the city and what we can do to build more liberatory soundscapes.

Allie Martin is an ethnomusicologist and artist from Prince George’s County, Maryland. She is currently an assistant professor at Dartmouth College in the Music Department and the Cluster for Digital Humanities and Social Engagement. Her work is attuned to questions of race, sound and power. Her forthcoming first book, *Intersectional Listening: Gentrification and Black Sonic Life in Washington, DC*, explores the relationships between race, sound, and gentrification in the city. Martin is the director of the Black Sound Lab at Dartmouth College, a research environment dedicated to amplifying Black life and decriminalizing Black sound through digital practice.

Yaddiya (Justin Johnson) is Founder of Long Live GoGo. Long Live GoGo are the producers of Moechella, an artistic activism platform utilizing gogo music as the intersection of politics and culture. Yaddiya is an artist and curator who has been on the front lines of pushing DC Culture and gogo music specifically for over a decade. Don’t Mute DC began as a hashtag in response to gentrification silencing Donald Campbell’s Metro PCS and its playing of GO-GO Music on 7th St. & Florida Ave. NW. Following a successful online petition, protests, peaceful rally go-gos, and an array of other efforts, the hashtag has pivoted from separate grassroots events to collaborative efforts organized through Long Live GoGo. Long Live GoGo collaborates closely with DC’s strongest community advocates who are strategically working to protect DC Culture and native legacies in Washington DC. The effort to protect DC culture is imperative and the most urgent section of the Long Live GoGo agenda. Long Live GoGo is steadily expanding. As a collective of liberators, we believe in an inclusive and spacious movement. We trust that in order to win and bring as many people with us along the way, we must move beyond the narrow nationalism that is all too prevalent in minority communities and develop the most creative and effective methods of having our voices heard. Long Live GoGo must ensure we are building a movement that unites all Washingtonians.

Kelsye Adams, advocacy is her artistry. Kelsye has been an organizer since 2016 during her tenure in college. She started as a finance intern for the Democratic Party of Virginia through her alma mater VCU. Kelsye later became Finance Director for Virginia Governor Ralph Northam’s The Way Ahead PAC. In 2019, she joined the culture organization Long Live GoGo as Executive Director here in Washington, DC. Long Live GoGo are the producers of

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Moechella, an artistic activism platform utilizing gogo music as the intersection of politics and culture. Amplifying the artistic activism platform, Kelsye collaborates with other local artists including Shaughn Cooper, Creative Director for National Singer Ari Lennox, to create various outlets to uplift voices across the spectrums of injustices. Kelsye serves on the Board of Directors for the U ST Neighborhood Association where she resides in the wonderful Ward 1. Kelsye continued her studies focusing on nonprofits by completing the Nonprofit Management Certificate Program at Georgetown University in 2021. Kelsye was brought on as Program Director for DC Vote in January of 2022 advocating for equality here in DC and the city's need for statehood. Kelsye plans to continue utilizing the culture with Long Live GoGo and DC Vote to create innovative, pragmatic programming both locally and nationally to amplify the need for DC statehood through the use of artistic activism. She believes the time is NOW for DC to become the 51st state of the United States and understands the culture will unite the people in this fight for racial justice.

The Music and the Message of African Americans in Washington, D.C.

Maurice Jackson (Georgetown University)

Washington is a center of the jazz world that has not received the attention that it deserves. Some of the most important clubs in the jazz world have opened and closed their doors here. The D.C. jazz scene is noteworthy because it has been home to some of the most protean inventors in the music and its presentation to the world at large. Some of its greatest players like Duke Ellington and Shirley Horn were born here. Some of its greatest promoters Ahmet and Nesuhi grew to maturity in this town. The city is home to some of the most important institutional sponsors for jazz, so critical to supporting the music including the United States Armed Forces, the Smithsonian Institution, the Library of Congress and the Kennedy Center Jazz programming by the late Billy Taylor and now by Jason Moran. Closer to the ground, a close network of universities, especially Howard University Jazz Studies Program and the University of the District of Columbia Jazz's Felix Grant Archives, have flourished. Public schools like the Duke Ellington School for the Performing Arts along with churches, informal associations, media, and clubs have in the past kept the music alive to this day. Yet today with the loss of local clubs like the Bohemian Caverns and Twins Nightclub and the steady loss of the African American population the city stands to lose its very essence and its soul. This paper will trace social conflict and social progress through the study of Jazz music in the nation's capital. It will explore how the music of the African American people in the city has expressed their desires for freedom and equality. And it will explore what is needed for the music of African Americans and the lives of Black people in this city to survive and flourish.

Maurice Jackson teaches in the History and African American Studies Departments and is Affiliated Professor of Music (Jazz) at Georgetown University. Before coming to academia, he worked as a longshoreman, shipyard rigger, construction worker and community organizer. He is author of *Let This Voice Be Heard: Anthony Benezet, Father of Atlantic Abolitionism*, co-editor of *African-Americans and the Haitian Revolution*, of *Quakers and their Allies in the Abolitionist Cause, 1754-1808* and *DC Jazz: Stories of Jazz Music in Washington, DC*. Jackson wrote the liner notes to the Charlie Haden's and Hank Jones' CD *Steal Away: Spirituals, Folks Songs and Hymns and to Come Sunday*. He has recently lectured in Egypt, France, Turkey, Italy, Puerto Rico, the Dominican Republic and Qatar. He served on the Georgetown

University Slavery Working Group. An inductee into the Washington, D.C. Hall of Fame, he was appointed by the Mayor and the DC Council as inaugural chair of the DC Commission on African American Affairs (2013-16) and in October 2017, presented a report "An Analysis: African American Employment, Population & Housing Trends in Washington, D.C." to them. Jackson spent 2019-20 and spring 2022 teaching at the GU campus in Doha, Qatar, where he is publishing with 2 other scholars *Oceanic Circularities: Mobile People and Connected Places in the Indian Ocean*. He is now completing *Halfway to Freedom: The Struggles and Strivings of African American in Washington, DC* to be published by Duke University Press.

Before the Lincoln Memorial: Marian Anderson, Roland Hayes, and the Infrastructure of Jim Crow in Washington, D.C.'s Concert Halls

Carol J. Oja (Harvard University)

In 1939, the Daughters of the American Revolution infamously refused to rent Constitution Hall for a concert by the Black contralto Marian Anderson, igniting a protest that led to her performance at the Lincoln Memorial. I re-examine that incident through fresh archival research, including digitized Black newspapers, posing questions about the racial conditions for Black professional performers in D.C. that provoked the confrontation. Reaching into the 1920s, I argue that Hayes and Anderson devised ever-shifting strategies in search of performance facilities worthy of their talent and the size of their audiences. Both had strong support within D.C.'s Black community, yet their approaches differed strikingly. Hayes, who was a decade older than Anderson, mostly performed in D.C.'s white concert halls, notably the Belasco Theater and Washington Auditorium, and he worked with local white managers who were often segregationists, facing pushback from the NAACP. Anderson, meanwhile, had consistent backing from Howard University, which provided protection from racist treatment. She performed in Howard's Rankin Chapel, and she was steadily presented through Howard's recital series. Yet as her fame grew, requiring ever-larger performing spaces, she too collided with the intentionally unstable rules of Jim Crow. Both performers ultimately hit a wall. A central cast of adversaries and advocates steps forward, many new to histories of Anderson, Hayes, and Black performance of classical music in general. In the process, a vision emerges of the protracted civil rights' battle that made DAR's rejection of Anderson so explosive.

Carol J. Oja is William Powell Mason Professor of Music and American Studies at Harvard and Faculty Director of the Humanities Program at the Radcliffe Institute. Her most recent book is *Sounding Together: Collaborative Perspectives on U.S. Music in the 21st Century*, edited together with Charles Hiroshi Garrett (University of Michigan Press, open access). Earlier books include *Bernstein Meets Broadway: Collaborative Art in a Time of War* and *Making Music Modern: New York in the 1920* (both Oxford University Press). She is a member of the American Academy of Arts and Sciences and has served as Leonard Bernstein Scholar-in-Residence with the New York Philharmonic.

Panel Discussion: Capitol ILL: Hip Hop Music in D.C.

Loren Kajikawa (*The George Washington University*) and DJ RBI (*The National Hip Hop Museum*), moderators

Hip hop music history is often told as a story of two coasts, with New York and Los Angeles playing central roles until the emergence of the "Dirty South" when rappers from Houston, Atlanta, and Memphis began having widespread commercial success. Lost in this narrative are the contributions of D.C.-based artists and the many connections between the DMV and hip hop culture. This panel brings together D.C.-based MCs and DJs for a conversation about how hip hop's evolution looks and sounds from within the District. Our goal is to shed light on the important contributions of Washington, D.C. to the global culture of hip hop.

Loren Kajikawa is Associate Professor and Chair of the music program at The George Washington University's Corcoran School of the Arts & Design. His main area of research and teaching is American music of the twentieth and twenty-first centuries, with special attention to the dynamics of race and politics. Kajikawa's book *Sounding Race in Rap Songs* (University of California Press, 2015) explores the relationship between rap music's backing tracks and racial representation. In addition to his publications, Kajikawa is a former Editor-in-Chief of the *Journal of the Society for American Music* (Vol. 12-13) and he currently serves as co-editor of "Tracking Pop," the University of Michigan Press's series of books about popular music.

DJ RBI (Ron Brown) is an artist, producer, and content creator working in the arts & entertainment industries, particularly in DJing & turntablism, arts education, artist mentorship, radio programming & production, stage performance, content curation, music production, podcasting, and visual arts. He's a graduate of Duke Ellington School of the Arts and has attended Howard University. He's currently the Music Director of The National Hip Hop Museum as well as Director of Events & Programs at DC-based non-profit Words, Beats, And Life, Inc. He does radio on DC's WPFW-FM, Eaton Radio, and is a co-host on "Master Gee's Theatre" on WHUR's HD Channel on Sirius XM alongside Sugarhill Gang's Master Gee. He's recorded with artists including Kool G Rap and Big Daddy Kane, Kev Brown, Mumu Fresh, Uptown XO, yU, El Da Sensei of The Artifacts, AG of Show & AG, Priest da Nomad, and Substantial; opened for acts including Outkast, Talib Kweli, De La Soul, DJ D-Nice, Diamond D, Lord Finesse, and DJ Scratch of EPMD; lectured with Marley Marl, Kool DJ Red Alert, Fab Five Freddy, DJ Premier, and Grandmaster Flash; and has performed with Sugarhill Gang, Rakim, Jeru The Damaja, Pete Rock, Nice & Smooth, Dumie Right, Poor Righteous Teachers, YZ, and Asheru of The Unspoken Heard among many others. Since 1998, RBI has taught and mentored aspirant and emergent DJs in the DMV area. DJs of particular significance that he's provided tutelage for include DJ Heat (formerly of WPGC, tour DJ for artist Mya, DJ for both The Washington Wizards and The Washington Mystics), DJ Geena Marie, and DJ Hailak (WPFW-FM). Though he started independently, he's been a DJ Instructor at Gabriel Benn's Guerrilla Arts and Words, Beats, & Life Inc since 2001. Additionally, RBI has been co-teaching Hip Hop History & Culture alongside Dr. Loren Kajikawa at George Washington University since January 2023.

Nonchalant is an emcee, singer, songwriter, producer, engineer and DJ. Born and raised in Washington, DC, Nonchalant is known for delivering intelligent lyrics and giving voice to the community through her music. She released her album "Until the Day" in 1996 and it quickly

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rose up the charts with the standout single "5 O'Clock", which peaked at #1 on Billboard's Top 10 Rap Singles, #20 on the Billboard 200, and was certified gold making her the first rapper from the DMV to land a major label recording deal and sell over 500,000 records. She completed two world tours including the Ready or Not Tour with the Fugees. Nonchalant has worked with some of the best known names in Hip Hop culture like MC Lyte, Yo-Yo, and Bahamadia to bring you jewels such as the song "Keep On Pushin'" for the soundtrack of the feature film *Dangerous Ground*. She went on to become a celebrity radio host, finding a home at D.C.'s WPGC 95.5 radio station, as one half of the Home Team. Giving back remains a vital part of who Nonchalant is. She started "Spin Like A Girl", a program rooted in providing motivation and mentorship to young ladies and girls. In 2014, she launched her brainchild, "RPM" (Record Pool Mixes), an event that features three DJs solely spinning the music of DMV artists, signed or independent.

Priest Da Nomad is one of the pioneers of independent DC Hip Hop and the re-emergence of the U street arts scene in the 1990s. He first started publicly performing and rocking college parties in 1992 in DC clubs such as the Ritz, Kilimanjaro, and the Mirage, when DJs recognizing his skills started putting him on the mic in DJ booths at the height of parties! Through a then mutual manager LaMont "Monte" Wanzer, Priest battled and then got under the wing of Hip Hop icon Bizmarkie for a few years, kicking off what would be a lifelong relationship until Biz's death in 2021. Priest Da Nomad was one of the first indie artists from DC to press up and release his own 12-inch vinyl singles and receive mainstream mix show radio airplay, without being signed to a major record label at that time. Priest made a lot of noise as a solo artist and as a member of the Freestyle Union arts organization, dedicated to elevating the art of freestyle and improvisational rhyming up and down the east coast. He was also at the forefront of the hip hop theatre movement as a member of the hip hop theatre play "Rhyme Deferred" along with now legendary actor Chadwick Boseman and Apollo Theatre Director Kamilah Forbes. Priest released a number of singles and projects throughout the span of three decades with numerous accolades in local press, hip hop magazines and blogs. He has been written up in publications such as the *Source*, *Billboard* magazine, *Sister to Sister*, *Rap Pages*, *Blaze*, *Washington Post*, *Washington Times*, and numerous *Washington City Paper* articles, including a cover story by now national best-selling author Ta-Nehisi Coates. Priest was also the subject of a book *Hip Hop as Performance and Ritual* by ethnomusicologist Dr. William E. Smith, which dealt with jazz and hip hop improvisation links to Africa. Priest Da Nomad is currently Washington D.C.'s The Musicianship Wammie Awards 2023 Hip Hop Artist of the year.

The Salvadoran Ensemble Izalco and the US-Central America Solidarity Movement in Washington, D.C.

Fernando Rios (University of Maryland, College Park)

In the 1980s and early 1990s, a wide range of US-based folk and popular musicians artistically expressed their support for the US-Central America Solidarity Movement—which sought to end the US government's involvement in the armed conflicts devastating much of Central America. In Washington, D.C., where Salvadorans have represented a majority of the Latinx population since this period, Izalco was the musical act most aligned with this progressive social movement. Founded in the neighborhood of Mount Pleasant by refugees of the Salvadoran Civil War, Izalco developed a unique repertoire of Salvadoran protest music that

often conveyed political messages subtly, and thus tended to avoid the militantly leftist tone characteristic of the music performed by contemporaneous Salvadoran-American and El Salvador-based protest ensembles. Drawing from interviews with bandmembers and other musicians in the scene, this presentation sheds light on Izalco's unorthodox repertoire and interpretive approach by analyzing the indigenous-themed track "Kankalahuitunal" and other selections from the group's 1988 charity release *Going Home: Salvadoran Songs of Tradition and Change*. This paper also reveals how the particularities of the Latinx community of Washington, D.C., especially the conservative or nonpartisan political leanings and rural-regional provenance of its Salvadoran population, greatly influenced Izalco's musical practices. As the dynamics of D.C.'s Latinx music scene have not been the focus of scholarly publications, this presentation makes an important contribution to research on this understudied facet of the capital city's musical life.

Fernando Rios is Associate Professor in Ethnomusicology at the University of Maryland, College Park. His first book, *Panpipes & Ponchos: Musical Folklorization and the Rise of the Andean Conjunto Tradition in La Paz, Bolivia* (Oxford University Press), illuminates how the Bolivian folkloric music movement developed in close dialogue with Bolivian state initiatives and transnational artistic movements from the 1920s to 1960s. His current book project examines the musical dimensions of the US-Central America Solidarity Movement (1981-1992).

Negotiating Cacophonous Federal Expectations of Native American Musical Expression: The Struggle Between Washington, D.C. and Native America Over Reservation Sonic Landscapes.

Valerie Lambert (University of North Carolina at Chapel Hill)

During the late-nineteenth and early-twentieth centuries, American Indians and Alaska Natives were caught between at least two sets of expectations that government officials in Washington, D.C., developed of Indigenous musical expressions in the U.S. On the one hand, the Smithsonian Institution dispatched researchers to Indian reservations to document "traditional Indian music." With recording equipment in hand, these researchers—many of them from the Bureau of American Ethnology—encouraged tribal citizens to play instruments such as drums and flutes and sing songs that were stereotypically "Indian." At the same time, officials in the Washington D.C. headquarters of the Office of Indian Affairs (OIA), now the Bureau of Indian Affairs, developed and implemented a policy of suppressing "traditional Indian music" as part of their quest to replace Indigenous cultures with white American culture. While federal suppression of Native music was uneven and inconsistent, with OIA officials selectively enforcing the criminalization of musical expressions they deemed "traditionally Indian," another feature of the cultural assimilation policy of the OIA was less contested and more widely implemented. In Indian boarding and day schools, tens of thousands of Native children received an education in Euro-American music as a regular part of the curriculum. This paper by a Choctaw Nation enrolled citizen explores the specific ways Native and non-Native actors in the late-nineteenth and early-twentieth centuries negotiated these different non-Native-produced expectations of Native musical expressions. It also examines how the tensions, slippages, and meanings of Indigenous music during this period have shaped present-day reservation sonic landscapes.

Valerie Lambert is an enrolled citizen of the Choctaw Nation and professor of anthropology at the University of North Carolina at Chapel Hill. She received her Ph.D. in Social Anthropology from Harvard University. Professor Lambert is the author of *Native Agency: Indians in the Bureau of Indian Affairs*, which won the 2022 Labriola Center American Indian National Book Award for, as the award states, “the best scholarship for advancing the field of American Indian and Indigenous studies.” In addition, *Native Agency* was awarded 2022 Best Subsequent Book Award Honorable Mention by the Native American and Indigenous Studies Association. Professor Lambert’s first book, *Choctaw Nation: A Story of American Indian Resurgence*, told the story of her Tribe in the modern era, and it won the Native North American Prose Award. Professor Lambert has twice served as president of the Association of Indigenous Anthropologists, and she is president of the Choctaw Nation Tribal Chapter of the American Indian Science and Engineering Society. She was reared in Oklahoma.

Panel Discussion: Hip Hop Diplomacy: Opportunities and Challenges

Mark Katz (University of North Carolina at Chapel Hill), moderator

Since 2001, hundreds of hip hop artists have traveled the world on behalf of the United States Department of State, engaging with citizens of other countries for the purpose of fostering collaboration and mutual understanding. Why has the State Department invested in hip hop for more than two decades? Hip hop is globally popular, known almost anywhere the United States has a strategic interest. Moreover, hip hop is readily identified as American in origin but has been embraced by communities around the world as a means to voice local concerns; hip hop can therefore serve as a goodwill ambassador, even in places where there is little good will for the U.S. Hip hop is also broadly accessible—both to those with few resources and to those with disabilities—and thus embodies a kind of meritocracy that connects with self-identified U.S. ideals. Finally, hip hop’s origin story, as a genre and culture created by disenfranchised teenagers, resonates with youth around the world, offering a powerful connection with the U.S. and with visiting U.S. artists. This panel explores the complexities of hip hop diplomacy, assessing its potential to serve both U.S. foreign policy and the hip hop artists who participate, while also asking difficult questions about issues of power asymmetry and cultural imperialism. Each member of the panel—a Foreign Service Officer, a dancer and current director of the cultural exchange program Next Level, and two scholars—all have extensive experience practicing and studying hip hop diplomacy.

Mark Katz is John P. Barker Distinguished Professor of Music at the University of North Carolina at Chapel Hill and Founding Director of the U.S. State Department hip hop cultural diplomacy program, Next Level. His five books include *Capturing Sound: How Technology has Changed Music* (2004, rev. 2010), *Build: The Power of Hip Hop Diplomacy in a Divided World* (2019), and *Music and Technology: A Very Short Introduction* (2022). He is co-editor of *Music, Sound, and Technology in America: A Documentary History* (2012) and former editor of the *Journal of the Society for American Music* (2012–15). He is currently at work on *Rap and Redemption on Death Row*, a co-authored book with incarcerated musician Alim Braxton, and a third edition of *Capturing Sound*.

Junious L. Brickhouse is an internationally recognized scholar practitioner dedicated to the sustainability of hip hop cultures. As a researcher, folklorist, cultural ambassador, mentor, and logistician, Junious currently serves as Director of Next Level, driving the strategic direction

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of the program's cultural diplomacy and global conflict transformation initiatives, activating 30+ years of community engagement in over 60 countries. Following over 21-year career as a Logistics Professional in the U.S. Army and later as a Department of Defense contractor, Junious founded Urban Artistry Inc. (www.urbanartistry.org) to create and inspire a movement of artists dedicated to the preservation of street dance culture, specifically within communities of practice. To further the access to these pathways, Junious continues to present and teach at colleges and universities, using an experiential approach to teaching Movement of the African American South and Hip Hop Culture as well as Street Dance movement and the cultural context from which it evolves. Advocating for greater inclusion of Urban Dance and Music Cultures as American Folklife Traditions on a national scale, Junious serves as an Executive Board Member at the American Folklife Society, as well as an Executive Board Member at the National Council for the Traditional Arts. Junious was first on Next Level Team Senegal and has returned to serve as site manager for Indonesia, Myanmar, Egypt, Nigeria, Mexico, Bolivia, and Nigeria.

Allyson Algeo is the Director of the Cultural Programs Division in the Office of Citizen Exchanges at the Educational and Cultural Affairs Bureau. She joined the Foreign Service in 2005 as a Public Diplomacy Officer. She has served as Country Public Affairs Officer in Mongolia, Mozambique, and Bosnia and Herzegovina. She also served as a Consular Officer in Mali and as an Economic Officer in Italy. She speaks French, understands/reads Portuguese and Italian, and can engage somewhat in Mongolian and Bosnian. She earned her undergraduate degree at the University of Mississippi, with a triple major in journalism, English, and French. In 2018, she earned a master's degree at the U.S. Naval War College. Prior to the Foreign Service Allyson worked at bookstores, taught English in China, filed stories as a newspaper reporter and freelancer, edited publications at a think tank, and worked in communications at Bowdoin and Pomona Colleges.

Kendra Salois is an ethnomusicologist and Assistant Professor in the Department of Performing Arts at American University in Washington, DC. She specializes in the intersections of popular musics, transnational markets, and national belonging, especially amongst hip hop practitioners in North Africa and the US. Her research engages artists who use Afro-diasporic popular musics to connect across geographic, identitarian, and ideological boundaries, while also tracing the political economies of contemporary circulation. Her work appears in *Anthropological Quarterly*, the *Journal of Popular Music Studies*, the *Journal of World Popular Music*, and other journals, plus several edited volumes. Her book project, *Values That Pay*, asks how Moroccan hip hop communities perform their vision of an ethical nation while simultaneously co-producing the authoritarian state, and is under contract with University of California Press.