

90
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CONCERTS FROM THE **LIBRARY OF CONGRESS**

2015 • 2016

JAZZ AT THE NATION'S LIBRARY

THE CAROLYN ROYALL JUST FUND
IN THE LIBRARY OF CONGRESS

THE REVA & DAVID LOGAN FOUNDATION

MARIA SCHNEIDER

RESIDENCY

APRIL 12 - APRIL 16, 2016
LIBRARY OF CONGRESS
WASHINGTON, DC

The CAROLYN ROYALL JUST FUND in the Library of Congress, established in 1993 through a bequest of the distinguished attorney and symphony musician Carolyn Royall Just, supports the presentation and broadcasting of classical chamber music concerts.

Made possible by

THE
REVA & DAVID LOGAN
FOUNDATION

The Reva and David Logan Foundation is a Chicago-based family foundation that provides strategic grants to support the arts, investigative journalism, scholarship and social justice.

Concerts from the Library of Congress has joined forces with the Logan Foundation to showcase some of the greatest figures and musicians in contemporary jazz. Bandleader and composer Maria Schneider, pianist and composer Abdullah Ibrahim, and scholar Dan Morgenstern will explore the Library's jazz collections and incorporate new discoveries into their performance and writing activities. Join us for an unprecedented focus on jazz at the nation's library.

A live recording of the world premiere performance of Maria Schneider's Library of Congress commission will be available at q2music.org/libraryofcongress, as part of the ongoing collaboration between the Library of Congress and Q2 Music.

Maria Schneider Residency Events

Tuesday, April 12, 7 pm | Panel Discussion

ARTISTS' RIGHTS AND THE DIGITAL MARKETPLACE

Maria Schneider | John L. Simson | Spree Wilson | Jennifer Cutting

Montpelier Room (Tickets Required)

See page 4

Friday, April 15, 6:30 pm | Pre-Concert Conversation

MARIA SCHNEIDER & LARRY APPELBAUM

Whittall Pavilion (No Tickets Required)

See page 9

Friday, April 15, 8 pm | Concert

MARIA SCHNEIDER ORCHESTRA

Featuring the world premiere of Maria Schneider's *Data Lords*

Coolidge Auditorium (Tickets Required)

See page 10

Saturday, April 16, 2 pm | Workshop

MARIA SCHNEIDER WORKSHOP

Bohemian Caverns Jazz Orchestra & Levine Premier Music Combo

Coolidge Auditorium (Tickets Required)

See page 12

Residency Website

loc.gov/concerts/mariaschneider.html



Please request ASL and ADA accommodations five days in advance of programs at 202-707-6362 or ADA@loc.gov.

Latecomers will be seated at a time determined by the artists for each program.

Children must be at least seven years old for admittance to performances.

Other events are open to all ages.



Please take note:

Unauthorized use of photographic and sound recording equipment is strictly prohibited.

Patrons are requested to turn off their cellular phones, alarm watches, and any other noise-making devices that would disrupt the events.

Reserved tickets not claimed by five minutes before the beginning of the event will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the program.

About Maria Schneider

Maria Schneider's music has been hailed by critics as "evocative, majestic, magical, heart-stoppingly gorgeous, and beyond categorization." She and her orchestra became widely known starting in 1994 when they released their first recording, *Evanescence*. There, Schneider began to develop her personal way of writing for what would become her 18-member collective, made up of many of the finest musicians in jazz today, tailoring her compositions to distinctly highlight the uniquely creative voices of the group. The Maria Schneider Orchestra has performed at festivals and concert halls worldwide. She herself has received numerous commissions and guest-conducting invites, working with over 85 groups from over 30 countries.

Schneider's music blurs the lines between genres, making her long list of commissioners quite varied, stretching from Jazz at Lincoln Center, to the Saint Paul Chamber Orchestra, to a collaboration with David Bowie. She is among a small few to have received GRAMMYs in multiple genres, including jazz and classical categories, as well as for her work with David Bowie.

Schneider and her orchestra have a distinguished recording career with twelve GRAMMY nominations and five GRAMMY awards. Unique funding of projects has become a hallmark for Schneider through the trend-setting company, ArtistShare. Her album, *Concert in the Garden* (2004) was the first recording to win a GRAMMY with internet-only sales. Even more significantly, it blazed the "crowd-funding" trail as ArtistShare's first release. Schneider has been awarded many honors by the Jazz Journalists Association and *Downbeat* and *Jazz Times* critics and readers polls. In 2012, her alma mater, the University of Minnesota, presented Schneider with an honorary doctorate, and in 2014, ASCAP awarded her their esteemed Concert Music Award.

Schneider has become a strong voice for music advocacy and in 2014, testified before the U.S. House of Representatives House Committee on the Judiciary, Subcommittee on Courts, Intellectual Property and the Internet, about digital rights. She has also appeared on CNN, and has been quoted in numerous publications for her views on Spotify, Pandora, digital rights, and music piracy. Most recently, she and concerned colleagues in New York have launched a widespread campaign on behalf of music-makers, MusicAnswers.org.

Schneider's recent collaboration with her orchestra and David Bowie resulted in his single entitled, "Sue (Or In A Season of Crime)," and brought her a 2016 GRAMMY (Best Arrangement, Instruments and Vocals). Schneider and her orchestra also received a 2016 GRAMMY for their latest work, *The Thompson Fields* (Best Large Jazz Ensemble Album).

The Library of Congress
Montpelier Room
Tuesday, April 12, 2016 — 7 pm

PANEL DISCUSSION

ARTISTS' RIGHTS AND THE DIGITAL MARKETPLACE

MARIA SCHNEIDER, COMPOSER & BANDLEADER

JOHN L. SIMSON, EXECUTIVE-IN-RESIDENCE,

KOGOD SCHOOL OF BUSINESS, AMERICAN UNIVERSITY

SPREE WILSON, SINGER-SONGWRITER

JENNIFER CUTTING, FOLKLIFE SPECIALIST, AMERICAN FOLKLIFE CENTER



About the Speakers

Maria Schneider | *see page 3 for Maria Schneider's biography*



John L. Simson has been involved in the music industry since his 1971 signing as a recording artist. His career has included stints as a manager: managing GRAMMY-winning artists; an entertainment lawyer: currently of-counsel to the firm Lommen Abdo; an executive: assisting in the creation, branding and launch of SoundExchange, which he ran from 2001-2010, and as a special consultant for artist and business development for Kobalt Music (2012-2013); a creative: Simson received an Emmy nomination in 2001 for his music supervision of *American Roots Music*, and he was the executive producer of a number of audio-visual programs; and an advocate: Simson testified and prepared testimony for other artists who testified before Congress on artists' rights issues. Simson is currently executive-in-residence and program director of the business and entertainment major at the Kogod School of Business

Business at American University. He has participated in projects which have secured 15 GRAMMY nominations and won 5 GRAMMYS. In 2013, Simson received the inaugural Future of Music Coalition “Voices of Advocacy” award for his work on artists’ rights. Simson is a past President of the Washington, DC Recording Academy chapter, past Chairman of the Board of the National Recording Preservation Foundation, past Chairman of the DC Bar Association’s Art, Entertainment, Media & Sports Law Steering Committee and serves on the National Recording Preservation Board of the Library of Congress. He also serves on the boards of CINE, Video Culture, the Musicianship, and the Music Managers Forum U.S. and the Advisory Boards of the New Music Seminar and Musician’s On Call. Simson was named the Outstanding Volunteer Attorney by Washington Area Lawyers for the Arts on their 10th Anniversary celebration and is a graduate of Leadership Music (’94).

Simson has been featured on CNN, NBC, PBS, and BBC, as well as in *The New York Times*, *Wall Street Journal*, *Los Angeles Times*, and other news outlets on issues affecting artist’s rights and compensation. He is a frequent lecturer at music industry programs around the world.



Spree Wilson’s approach to music has always been driven by his boundless creativity and vision. Born in Nashville, Tennessee, the singer-songwriter began his musical journey at home with a father who sang and toured in a doo-wop group called The Blue Shirts, and a mother who kept artists like Elton John, Fleetwood Mac, Minnie Riperton, and Whitney Houston in constant rotation in her music listening. Those early influences would become his musical foundation, the bedrock for a career that would lead to him meeting and working with two giants of popular music: his mentor Dallas Austin and legendary rapper/producer Q-Tip.

While attending Clark University in Atlanta, Georgia, Wilson met Austin, who was immediately impressed by the young man’s guitar skills and offered him an internship at his famous studio, Dart. Wilson’s hard work and dedication to learning the music industry served notice that there was more to the young artist than just raw talent—there was the focus and drive to maximize his potential and realize his ambitions. Austin would soon offer him a recording contract, which Wilson turned down in order to pursue his career in New York City. After selling his car and purchasing a one-way ticket to the “City of Lights,” Wilson arrived in NYC with just his suitcase and guitar; and he found himself homeless and living in Penn Station for several weeks. A mutual friend eventually introduced him to Q-Tip, who was impressed by Wilson’s songwriting. Q-Tip would ultimately help land the upstart a major label deal with Jive Records. During his time with Jive, Wilson began working on his album—writing songs constantly and ultimately landing a publishing deal with Universal Music Group.

Since then, Wilson co-wrote Afrojack's single "The Spark," on which he is also featured as an artist. "The Spark" has been A-listed on BBC Radio 1. In addition, he co-wrote "Sin City" on the Good Music compilation album *Cruel Summer* with Teyana Taylor. The album reached no. 1 on the U.S. Top R&B/Hip Hop Albums chart and the U.S. Top Rap Albums chart, and no. 2 on the U.S. *Billboard* 200. He has collaborated with noteworthy producers such as Novel, No ID, Jim Jonsin, Infamous, Malay, Robin Hannibal (of Rhye), Frequency, and Mark Maxwell.

Even with his successes, Wilson remains as creatively progressive as ever, and has never limited himself to one specific style or genre of music. His upbringing in Nashville exposed him to everything from George Jones to George Harrison to George Benson; he is as much hip-hop as he is pop—a rock star rebel with the spirit of a b-boy. This love of all musical styles is what drives Wilson's ever-broadening sound, musicianship, songwriting and style.



Jennifer Cutting combines a career of preserving folk and traditional music at the Library of Congress with a career of bringing it to new audiences as an internationally successful recording artist, producer, and performer. An ethnomusicologist at the American Folklife Center (AFC) since 1986, Cutting guides researchers through the vast collections of the AFC Archive. She is the writer and producer of the Library of Congress's documentary webcast *Bringing in the May* (a documentary investigating celebrations of May Day and other springtime traditions); producer of the CD *Music and Spoken Word* from the Archive of Folk Culture (audio companion to *Library of Congress American Folklife Center: An Illustrated Guide*), and the author of six editions of *American Folk Music and Folklore Recordings: A Selected List* (1987 through 1992, Washington, DC: Library of Congress). Cutting's academic background includes a Masters degree in ethnomusicology from King's College, University of London, where she had the good fortune to become the last and youngest protégé of British folk revival leader A.L. Lloyd. Cutting did her fieldwork in Alicante, Spain, documenting Levante-area festival traditions, and in the greater London area documenting the role of electric folk bands in the thriving English folk scene of the early 1980s.

A pioneering bandleader and performer whose work in nurturing an Electric Folk revival in America earned her a chapter in the new Oxford University Press book *Electric Folk: The Changing Face of English Traditional Music*, Cutting has won more than 20 WAMMIES (Washington Area Music Awards) for her work directing and performing with both her contemporary Celtic group the OCEAN Orchestra, and British folk-rock group The New St. George. She has produced three Washington Area Music Award-winning CDs: *Song of Solstice* (Best Traditional Folk Recording, 2012); *OCEAN: Songs for the Night Sea Journey* (Album of the Year, 2004); and *High Tea* (Best Contemporary Folk Recording and Best Traditional Folk Recording,

1994). Cutting has a studio in Takoma Park, Maryland, where she heads her own production company specializing in international collaborations and working with the top names in folk and traditional music around the globe. She also serves as a grants panelist, conference speaker, and folk music adjudicator.



Portrait of Nat King Cole, New York, NY, ca. 1938-1948

by William P. Gottlieb

William P. Gottlieb Collection, Music Division, Library of Congress

<http://hdl.loc.gov/loc.music/gottlieb.01561>

Jazz Collections at the Library of Congress

The 2005 discovery of the Thelonious Monk-John Coltrane 1957 Carnegie Hall concert tapes focused attention on the deep jazz collections here at the Library of Congress. The tapes, found during preservation work in the Voice of America Collection, were subsequently issued by Blue Note Records and became a sensation in the jazz world. Since then, more and more musicians, scholars, researchers and writers have been coming to the Library to see what else is here.

They find that there are many important jazz collections in the Library's Motion Pictures, Broadcasting & Recorded Sound Division, Prints & Photographs Division and the American Folklife Center. But the first place to start jazz research at the Library of Congress is the Music Division, which has particularly rich resources for jazz research, including scores, manuscript material, sheet music, books, serials and copyright deposit lead sheets. Our catalogued general collections contain music for jazz ensembles, music history and criticism, as well as method books, transcriptions and biographies.

The Music Division also holds the papers and music of Louis Bellson, Ella Fitzgerald, Shelly Manne, Charles Mingus, Gerry Mulligan, Carmen McRae, Max Roach, Billy Taylor, Laurindo Almeida, Billy Byers, Dexter Gordon, Charlie Barnet and Billy May. More jazz treasures include correspondence from Louis Armstrong (in miscellaneous manuscripts), an unpublished typescript of a biography by Nobles Sissle about his experiences with James Reese Europe ("Happy In Hell"), and various compositions commissioned by the Library and premiered in the Library's concert series, including works by Benny Carter, Muhal Richard Abrams, George Russell, Gerald Wilson, Anthony Braxton, Don Byron, Paquito d'Rivera, Cecil Taylor, Billy Taylor, John Zorn, Dave Douglas, Roland Hanna and others.

The Music Division has also begun to conduct a series of "Jazz Conversations" which are being made available as webcasts on the Library's website. These video interviews include in-depth discussions with pianist Dave Brubeck; guitarist Jim Hall; pianist Henry Butler; pianist, songwriter and producer Allen Toussaint; composer Guillermo Klein and others.

—Larry Appelbaum, Senior Music Reference Specialist, Music Division

The Library of Congress
Whittall Pavilion
Friday, April 15, 2016 — 6:30 pm

PRE-CONCERT CONVERSATION

MARIA SCHNEIDER

& LARRY APPELBAUM, MUSIC DIVISION



About the Speakers

Maria Schneider | *see page 3 for Maria Schneider's biography*



Larry Appelbaum is a senior music reference specialist in the Music Division at the Library of Congress. As the former supervisor of the Library's Magnetic Recording Laboratory, he discovered the Thelonious Monk-John Coltrane Carnegie Hall tapes and transferred, edited and mastered many classical, jazz and folk recordings for commercial release. As a critic, he is a contributor to the books *Jazz: The First Century* (2000), *The Encyclopedia of Radio* (2003), and *Jazz: The Smithsonian Anthology* (2011). He writes regularly for *JazzTimes* and other magazines and websites around the world, curates a jazz film series, and is a long time radio host on WPFW-FM in Washington, DC.

The Library of Congress
Coolidge Auditorium
Friday, April 15, 2016 — 8 pm

CONCERT

MARIA SCHNEIDER
ORCHESTRA



Program

SELECTIONS TO BE ANNOUNCED FROM THE STAGE

MARIA SCHNEIDER (b. 1960)

Data Lords (2015-2016) | World Premiere

Featuring Mike Rodriguez, trumpet & Dave Pietro, alto saxophone

*Commissioned by the Library of Congress
with support from the Reva & David Logan Foundation,
in memory of David Logan*

THERE WILL BE NO INTERMISSION

Maria Schneider Orchestra

Composer/Conductor Maria Schneider

Reeds Steve Wilson
Dave Pietro
Rich Perry
Donny McCaslin
Scott Robinson

Trumpets Greg Gisbert
Jonathan Heim
August Haas
Mike Rodriguez

Trombones Keith O'Quinn
Ryan Keberle
Marshall Gilkes
George Flynn

Accordion Gary Versace

Guitar Lage Lund

Piano Frank Kimbrough

Bass Jay Anderson

Drums Clarence Penn

Sound Ken Jablonski

Asst. to Maria Schneider Marie LeClaire

The Library of Congress
Coolidge Auditorium
Saturday, April 16, 2016 — 2 pm

WORKSHOP

MARIA SCHNEIDER

WORKSHOP

MARIA SCHNEIDER, COMPOSER & BANDLEADER

BOHEMIAN CAVERNS JAZZ ORCHESTRA

LEVINE MUSIC PREMIER JAZZ COMBO



Program

SELECTIONS TO BE ANNOUNCED FROM THE STAGE

Special thanks to

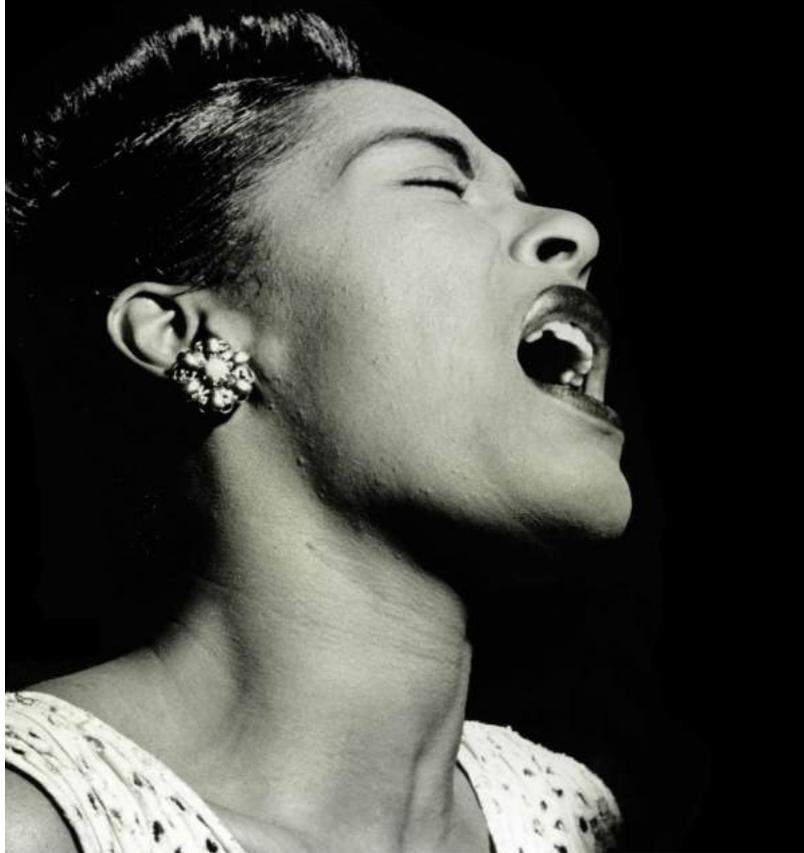
Brad Linde, Bohemian Caverns Jazz Orchestra

Gary Prince, Jazz Program Chair, Levine Music

Andrew Forsyth Hare, Chair, Percussion Department, Levine Music

JAZZ SINGERS

A Library of Congress Exhibition | February 11, 2016—July 23, 2016
Music Division | Performing Arts Reading Room, LM 113 | James Madison Building



About David Logan

Maria Schneider's Library of Congress commission is dedicated to the memory of David Logan, a co-founder of the Reva & David Logan Foundation and one of the great jazz philanthropists in American history.

Sam Stephenson was ready to give up. While researching a book on photography, he had unearthed tens of thousands of images of famous jazz musicians, as well as almost two thousand reel-to-reel recordings. Stephenson knew his discoveries were priceless, but he had no idea how he would find the money or the time to catalogue and restore such a mammoth trove. Then one evening, the phone rang in his North Carolina home. It was a man named David Logan. He was calling from Chicago. His voice was deep, his manner direct. He told Stephenson that he had read about his work in a magazine and he wanted to know how much cash he needed to finish it.

Shortly after the phone call, a check for \$65,000 arrived in North Carolina. Over the next several years, Logan contributed half a million more dollars to Stephenson's labors. With that continued support, Stephenson established The Jazz Loft Project at Duke University, mounted major exhibitions in galleries around the country, and wrote an award-winning book.

"David's call really spurred me on," Stephenson recalled. "What he did will forever be a part of my life."

The work of cataloguing and preserving the collection continues today, over a decade later. Sadly, the man who made it all possible will not get to see its completion.

David Logan, one of most important and innovative philanthropists of his generation, passed away in January. He was ninety-three years old. By the time of his death, he and his family had given away countless millions, mostly to people like Sam Stephenson, writers and artists and scholars doing invaluable work that wouldn't necessarily make a profit, but still needed to be done.

"David wanted to give to people who were making a difference," said Dr. Joel Press, the chair of a Logan endowment for rehabilitative medicine. "He wanted them to build on what they were doing and take it to the next level."

David Logan did not look or act like someone with the means to pick up the phone and offer a freelance writer tens of thousands of dollars on the spot, let alone someone who could fund an endowment. He liked to clip coupons for restaurants. He shopped around for bargains. Most days, he went about his business in a pair of old jeans and a polo shirt and it tickled him when people in his luxury apartment building mistook him for a janitor. By the end of his life, thanks to his skill as a businessman and investor, David was one of the richest men in Chicago. But he was

not born into the city's gentry. And while he wasn't uncomfortable among them, he didn't go out of his way to blend in either.

"He graduated from a very good college and an excellent law school but he never forgot his roots," his friend Ben Rothblatt said. "Dave was still a neighborhood guy."

That neighborhood was not the exclusive "Gold Coast" area of the city where David lived out his later years. It was Logan Square, on the northwest side, the place where he was born. Saul Bellow grew up down the street from David and the people who surrounded him in his youth were same types who populated Bellow's *Adventures of Augie March*: striving, struggling immigrants from Poland, Germany, Hungary, all over Central and Eastern Europe. David's parents were Lithuanian Jews. Like most of their neighbors, they had arrived in Logan Square with almost nothing. They lived by their wits and they worked very, very hard. David learned from their examples and worked himself into college across town at the University of Chicago. He stayed on for law school, graduating in 1941.

While he was at the university, he met a fellow student named Reva Frumkin. They were together until David's death sixty-nine years later. In a life marked by change and constant reinvention, David's commitment to his wife was absolute.

"My father was extremely devoted to my mother," the youngest of their three sons Jonathan recalled. "He would not leave her side under any condition."

One of the things that bonded David and Reva together so strongly was a mutual love of the arts, particularly photography and illustrated books. As they built their wealth, they also built world-class collections. David became known around the country for calling up artists and photographers and offering to buy large portions of their portfolios. He spent a lot of time hunting for buried treasures, as well.

"When I was a kid, we didn't go to Disneyland," Jonathan said. "We went to bookstores all over the place, even in small towns. I remember going up ladders into musty stacks looking for any book with a photograph in it."

David and Reva also shared a love for jazz. Later in life, they liked to sit together in their music room, a converted den jammed full of thousands of records that David had collected over the years. Most people who visited the Logans wound up in the music room. David would pull them in and put on record after record. He prided himself on being able to name the soloists on every track he played. He could identify their tendencies, their styles, the way they expressed a particular phrase or melody.

David could have seen himself in his musical idols. Like all great jazzmen, he was passionately, stubbornly, sometimes maddeningly individualistic. He could be moody, even discordant. He took a kind of puckish delight in argument and debate

that was easy to interpret as contrariness, but was actually the product of a lively and ceaselessly churning mind.

"I used to call David my favorite curmudgeon," remembered Sunny Fischer, head of the Richard Driehaus Foundation and one of David's closest friends. "His passions were enormous. For jazz, for photography, for good ideas and for a good argument, too. He was not the kind of person to go along to get along. He challenged you."

David also loved to improvise like his jazz heroes. After practicing law as a young man, he switched to investing in the stock market. One of the trades that made his fortune was buying an early stake in the Berkshire-Hathaway Company. Later, he said he bought the shares purely because his financial advisors told him not to. But he had a good feeling about the stock, so he held onto it.

"He acted on instinct," Stephenson said. "It was almost a spiritual way of working. You go with what moves you rather than looking at credentials and case studies and resumés."

David's improvisational style carried over into his life's most important work, philanthropy. The combination of jazz and photography in Stephenson's Jazz Loft Project naturally drew David's attention. But his interests were incredibly varied. The Reva and David Logan Foundation donated millions of dollars to initiatives ranging from inner city arts programs to leadership awards to sports medicine.

And David was deeply involved in every cause he supported.

"He didn't just give money, he gave himself," said his friend Perry Goldberg. "He was a very creative individual and in many ways, the real creative work of his life was philanthropy."

In 2005, David went to lunch at the Claremont Hotel in Berkeley with Pulitzer Prize-winning journalist Lowell Bergman. Bergman was teaching at the journalism school at UC Berkeley and was interested in starting an investigative reporting program there. Not surprisingly, David kicked off the meal with a barrage of questions about the value of Bergman's work and why he should bother to support it.

"Finally, I said to him, 'You know, I don't know why I'm wasting my time with you,'" Bergman recalled. "He liked that. He sat back and he smiled."

Soon, David and Lowell were trading Yiddish phrases. To David's amusement, Bergman called him a *litvak*, or know-it-all. By the end of the luncheon, David had written a check for \$5,000. Less than a year later, after another lunch and a series of phone calls with Bergman, fifteen shares of Berkshire-Hathaway arrived by first class mail at the Berkeley chancellor's office. The shares, worth approximately \$1.5 million, were endorsed to the university with a letter directing them to endow a chair

in investigative reporting. "It blew their minds," Bergman remembered with a laugh. David followed his donation to Berkeley with additional funding for the Center for Investigative Reporting, also based in Berkeley, as well nearly \$2 million for the *Frontline* television news magazine. When asked about his support for journalism, David called it "the guardian of the public interest."

Jonathan attributed his father's funding of the press to his lifelong commitment to learning and self-improvement.

"My dad was a voracious reader," he said. "He could down a five hundred page novel or a pile of annual reports before bed. And journalism was always a passion of his. After he met Lowell and heard about the work he and his group were doing, it was a slam-dunk.

"David had an eclectic nature," Bergman added. "He had a spontaneous intelligence that could shift subject areas without missing a beat."

David took an interest in all of his charitable works, but nothing seemed to satisfy him like sharing his love for the arts. He served on the Illinois Arts Council for 29 years. His foundation co-underwrote Ken Burns' documentary *Jazz* and funded awards for writing about photography. And in 1998, after another of David's famous cold calls, he donated what would become the Reva and David Logan Collection of Illustrated Books to the Legion of Honor in San Francisco.

"One day we got a call from this man who introduced himself as David Logan and said he was interested in donating his collection," curator Karin Breuer recalled. "He was a complete stranger to us."

The collection, which comprises more than 300 volumes by masters like Picasso, Rodin and Manet, now resides in its own gallery on the lower floor of the museum. The Logans also donated funds for an annual lecture series. On visits to their son Jonathan in the Bay Area, they would always stop in to see the books and confer with the staff.

"Dave came on as kind of tough and grumpy sometimes," Breuer said. "But once you got him talking about artists' books or something else that he loved, his face just lit up. He had great enthusiasm and he really wanted to share it."

That enthusiasm was still burning strong the last time Sunny Fischer saw David before his death.

"He brought out a book by Picasso," she recalled. "And the way he talked about it, the colors and the techniques, he was like a teenager. I just hope when I'm in my nineties, I have that kind of vitality."

Fittingly, David's largest gift and the crowning accomplishment of his philanthropic career will give others the chance to enjoy the arts as much as he did. In 2007, he donated \$35 million to his alma mater, the University of Chicago, for the construction of the Reva and David Logan Center for the Arts. The gift represented one of the largest single donations in the school's history. Designed by architects Tod Williams and Billie Tsien, the center opened in 2012. It houses classrooms for the university's arts programs, as well as theaters and performance spaces open to the general public.

David's generosity definitely changed lives. And it will continue to do so. The center at the university will stand for decades. Galleries like the Legion of Honor will continue to share his collections. And his three sons, Dan, Richard and Jonathan will continue to administer the family's foundation. Most importantly, the people and organizations David helped over the years will carry on with the important work that he made possible.

"I'm always going to honor the Logan family for what they did for me and my work," Sam Stephenson said. "David was inspiring. He was completely fearless. And when you're fearless, you can do great things."

—*The Reva & David Logan Foundation*



Portrait of Machito and Graciella Grillo
Glen Island Casino, New York, NY, ca. July 1947

by William P. Gottlieb

William P. Gottlieb Collection, Music Division, Library of Congress

<https://www.loc.gov/item/gottlieb.05871/>

Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from ELIZABETH SPRAGUE COOLIDGE, has been the venue for countless world-class performers and performances. GERTRUDE CLARKE WHITTALL presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



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Support for *Concerts from the Library of Congress* comes from private gift and trust funds and from individual donations which make it possible to offer free concerts as a gift to the community. For information about making a tax-deductible contribution please call (202-707-5503), e-mail (jlau@loc.gov), or write to Jan Lauridsen, Assistant Chief, Music Division, Library of Congress, Washington, DC 20540-4710. Contributions of \$250 or more will be acknowledged in the programs. All gifts will be acknowledged online. Donors can also make an e-gift online to Friends of Music at www.loc.gov/philanthropy. We acknowledge the following contributors to the 2015-2016 season. Without their support these free concerts would not be possible.



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