

**Concerts from the Library of Congress 2013-2014**

THE CAROLYN ROYALL JUST FUND  
IN THE LIBRARY OF CONGRESS

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# HENRY THREADGILL'S ZOOID

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Friday, October 25, 2013 ~ 8 pm  
Coolidge Auditorium  
Library of Congress, Thomas Jefferson Building

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

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

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

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Reserved tickets not claimed by five minutes before the beginning of the event  
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Please recycle your programs at the conclusion of the concert.

**The Library of Congress  
Coolidge Auditorium  
Friday, October 25, 2013 — 8 pm**

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# **HENRY THREADGILL'S ZOOID**

**Henry Threadgill, flute, bass flute and alto saxophone  
Christopher Hoffman, cello  
Liberty Ellman, acoustic guitar  
Jose Davila, trombone and tuba  
Elliot Kavee, drums**



## **PROGRAM**

**SELECTIONS TO BE ANNOUNCED FROM THE STAGE**



**THERE WILL BE NO INTERMISSION**

## About the Artists

The iconoclastic saxophonist/flutist Henry Threadgill—one of improvised music’s most uncompromising and brilliant composers and bandleaders—returns to Washington, with his exhilarating acoustic sextet, Zooid. He premiered the group in 2001 with the album *Up Popped Two Lips*, perhaps the most Dali-esque album title in jazz history. The CD was also one of that year’s best for its highly irregular and whimsical magnificence.

With the formation of Zooid, Threadgill created a new alloy of sound by stirring up a peculiar instrumental mix: electric guitar, oud, tuba, cello and drums. The music expressed breathtaking beauty, imaginative eccentricities and improvisational freedom. According to Webster, a “zooid” is any organic body or cell capable of spontaneous movement, and thus existence independent of the parent organism. Threadgill is the father, but his bandmates are the offspring who have the liberty to move where they want in the group’s song-like pieces.

Threadgill’s compositional philosophy is deceptively simple: “When I write music, I want something powerful to come at people. And it doesn’t have to fit any categories. How can you deal with a broad range of thoughts and emotions if you stay locked into one road? So I open up my music completely. Keep it wide open. I like the idea of engaging the listener by making music that’s not passive. I like playing for people who have a broad diet. Otherwise, it’s like someone who only eats hot dogs. I think it’s ridiculous that people discriminate against a broad spectrum of music.”

Much the same as he has been throughout his career, which started with Chicago’s Association for the Advancement of Creative Musicians (AACM), the 62-year-old, New York-based Threadgill is still the champion of the unorthodox, the quintessential outsider and one of America’s best-kept cultural secrets. In the words of critic Derk Richardson: “Threadgill’s music is alive and visionary, embodying the spirit of past innovations without replicating their forms, creating cognitive and cultural dissonances, and resolving them on deeper, more universal levels of meaning.” Henry Threadgill’s works for chamber ensemble and large orchestra have been premiered at the Brooklyn Academy of Music and at Carnegie Hall, and his roster of commissions includes works written for the New York Shakespeare Festival, the Bang on a Can All-Stars, Columbia University’s Miller Theater, and the Saalfelden Jazz Festival.

# 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 Concerts from the Library of Congress

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