

**The Revada Foundation
of the Logan Family**

**SALUTE TO
STRAYHORN**

Thursday, June 8—Saturday, June 10, 2023
The Library of Congress
Events in the Jefferson & Madison Buildings



Presented with the generous support of the Revada Foundation of the Logan Family. Founded in 2016, the Foundation sponsors the arts (theatre, film, opera, jazz, etc.) and social justice, primarily in the Washington, D.C. metropolitan area. Concerts from the Library of Congress has joined forces with the Revada Foundation of the Logan Family to showcase some of the greatest figures and musicians in contemporary jazz.

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SALUTE TO STRAYHORN

INTRODUCTORY ESSAYS

PAGE 2

BILL CHARLAP TRIO WITH JON FADDIS

Thursday, June 8, 2023 at 8:00 pm, Coolidge Auditorium
Preconcert conversation, 6:30 pm, Whittall Pavilion

PAGE 7

ANATOMY OF A MURDER

Friday, June 9, 2023 at 6:00 pm, Mary Pickford Theater

PAGE 8

PARIS BLUES

Saturday, June 10, 2023 at 2:00 pm, Mary Pickford Theater

PAGE 8

STRAYHORN SYMPOSIUM: KNOWN & UNKNOWN

Saturday, June 10, 2023 at 4:00 pm, LJ-119

PAGE 9

BIG BAND EVENING WITH

LOREN SCHOENBERG & RUSSELL MALONE

Saturday, June 10, 2023 at 8:00 pm, Coolidge Auditorium

PAGE 11

ABOUT THE ARTISTS & SPEAKERS

PAGE 13



ABOUT BILLY STRAYHORN AT THE LIBRARY OF CONGRESS

He needed no orchestra. He didn't even need a piano. Like Mozart, Billy Strayhorn composed in his head, conceiving full works of orchestral jazz to the dotted eighth notes in their details, sitting down with manuscript paper only after the music was finished in his fertile and expansive creative imagination. When he finally put his ideas into musical notation, he worked fast, making few adjustments or corrections in the process. Sometimes, the resulting writing looked more like scribbling, as his pencil tried valiantly to keep up with his mind.

In a sense, then, Strayhorn didn't even need to put the music on paper, because the creative act was complete for him before wrote down a note. Fortunately for the countless listeners whose lives have been touched by his music over the years, Strayhorn wrote it down in order for musicians and singers to play and sing it. Moreover, he kept files of his manuscripts in his apartment on Riverside Drive on the Upper West Side of Manhattan. It was a smallish place, decorated sparsely with a poster for a French play on one wall, a love seat, a couple of chairs, a six-foot Steinway grand, and the file cabinet where he kept that music.

Upon his death from cancer of the esophagus in 1967, his family assumed care of the music manuscripts and other papers Strayhorn had left behind, and his nephew, Dr. Gregory Morris, oversaw their protection. The Billy Strayhorn Collection at the Library of Congress now holds all that evidence of the workings of Strayhorn's extraordinary mind—and the equally extraordinary heart that informed his brilliantly heartfelt music.

Duke Ellington, Strayhorn's longtime collaborator, gave the eulogy for the artist he often described as his "writing and arranging companion" at the memorial service held for Strayhorn at Saint Peter's Church in New York. "He had no aspirations to enter into any kind of competition," Ellington said. "Yet the legacy he leaves, his oeuvre, will never be less than the ultimate on the highest plateau of culture."

It is a legacy of rare depth and breadth—one informed by formal learning as well as the lessons of a life well led; one steeped in great pride in Strayhorn's identity as a gay Black man; and one manifest in a remarkable variety of creative forms, from concert works and film scores to popular songs and swing-dance numbers. This is the legacy the Billy Strayhorn Collection preserves.

~ David Hajdu, author of *Lush Life: A Biography of Billy Strayhorn*



The Billy Strayhorn Music Manuscripts and Estate Papers provide a comprehensive overview of Strayhorn's musical career as a composer and arranger from the early 1930s until his death in 1967. Acquired in 2017 and estimated at nearly 18,000 items, it is the preeminent collection of Strayhorn material in the world. Music in the collection comprises holograph and printed scores, sketches, parts, and lyric sheets for original compositions by Billy Strayhorn, as well as his arrangements of works by Duke Ellington and other composers.

Strayhorn composed hundreds of pieces during his lifetime, many of which are represented in the collection by multiple scores and/or arrangements. Timeless classics include “Take the A Train” (1939), “Lush Life” (circa 1935), “A Flower Is a Lovesome Thing” (1939), “Chelsea Bridge” (1941), and “Day Dream” (1939). Strayhorn’s manuscript scores, often in pencil, are accompanied by full or partial sets of instrumental parts. These parts occasionally specify names of standout members of the Duke Ellington Orchestra, including: “Brown” (Lawrence Brown, trombone); “Tricky” (Joe “Tricky Sam” Nanton, trombone); “Tizol” (Juan Tizol, valve trombone); “Rex” (Rex Stewart, trumpet); “Carney” (Harry Carney, clarinet and saxophone); “Rab” (Johnny Hodges, saxophone); and “Proc” (Russell Procope, clarinet), among others.

The collection provides extensive documentation of Strayhorn’s compositional process. Ten manuscript notebooks contain early score drafts and sketches of original works and arrangements, while nearly two hundred unidentified sketches represent a wealth of material for further study. The finding aid for the collection collates the titles and descriptions of many such incomplete or unfinished works. Strayhorn frequently revised or abbreviated titles of pieces, sometimes radically so, as with “A Flower Is a Lovesome Thing” (also titled “Nocturne”) or “It Can’t Be Wrong” (titled “Wrong”). It is not uncommon for any given score to contain sketches for one or more other works.

Strayhorn’s genius extended to works on stage as well. *Fantastic Rhythm* (1935), a twenty-minute musical composed at the age of 19, became a hit in the Pittsburgh area and featured the popular dance band ensemble, the Moonlight Harbor Band.¹ It is among his earliest professional works, and very little original manuscript material is known to survive. The collection contains several reproduced pages from Strayhorn’s holograph score, and subsequent Music Division acquisitions of music manuscripts, original photographs, and publicity materials from the show provide a

¹ Claerbaut A. Alyce and David Schlesinger, eds., *Strayhorn: An Illustrated Life* (Chicago: Bolden, 2015), 16.

richer picture of its public debut and reception.

Jump for Joy (1941), a collaboration with Duke Ellington, was an edgy stage revue that satirized race relations in the United States. Strayhorn went largely uncredited for his contributions at the time of its premier at the Mayan Theatre in Los Angeles, although materials in the collection tell a different story. Evidence of Strayhorn's involvement runs strong throughout five plus folders of scores and sketches for the production. These include music materials for "The Chocolate Shake," "Sharp Easter," "Bli-Blip," and several arrangements of both "The Brown-Skin Gal in the Calico Gown" and "I Got It Bad (and That Ain't Good)."² Strayhorn also composed the lion's share of the orchestral score for *A Drum Is a Woman*, a 1957 television special with Ellington for the *U.S. Steel Hour*.³ His original scores for the 1956 Columbia Records album of the same name are present in the collection.

Strayhorn's holographs are supplemented by small quantities of manuscript materials in the hand of Duke Ellington, scores and lead sheets by other composers, and scholar Walter van de Leur's performance editions of more than forty Strayhorn works such as "The Nutcracker Suite," "Passion Flower," and "Take the A Train." The Ellington materials are largely photocopies of manuscripts held by other repositories, but there are several holograph scores and sketches, including "Argentino," "Caravan," and "Do Nothing Till You Hear From Me." Other composers and arrangers represented include Louie Bellson, Don Gais, Willie "The Lion" Smith, and Rex Stewart.

Although few in number, the scripts present in the Strayhorn materials are highly impactful and represent significant works by both Strayhorn and Ellington. Among them are *Beggar's Holiday* (1946), *Cock O' the World* (unproduced, circa 1936), *A Drum is a Woman* (1957), *Jump for Joy* (1941) and *Rose Colored Glasses* (1954). The collection also contains small amounts of photographs of Strayhorn, Ellington, and other jazz or civil rights figures, most notably Billie Holiday, Lena Horne, and Martin Luther King, Jr. Other documentation of Strayhorn's life and career is unfortunately rather sparse. There is a wonderful 1954 letter to Strayhorn from pianist and partner Aaron Bridgers, contracts and financial documents for professional engagements, and a variety of lyric sheets, programs, clippings, and several personal effects.

The activities of the Strayhorn estate, Billy Strayhorn Songs, Inc. (B.S.S.I.), are documented in an expansive series of business papers. These span

2 Van de Leur, Walter, *Something to Live For: The Music of Billy Strayhorn* (New York: Oxford University Press, 2002), 294.

3 *Ibid.*, 134.

from the mid-1960s through 2015 and largely consist of royalty statements and licensing agreements from organizations such as ASCAP, Tempo Music, and others. Also included is correspondence with Gregory Morris, chief executor of Strayhorn's estate and president of B.S.S.I., copyright filings, organizational documents, project files, and other materials.

Since completion of its processing in 2018, the Billy Strayhorn Music Manuscripts and Estate Papers has been the subject of rigorous study by scholars around the globe. The legacy of Swee' Pea, as Strayhorn was fondly known, is well-documented and preserved in this truly remarkable collection. Those who wish to learn more about the collection and its contents may do so by examining the Music Division's published finding aid, available here: <https://hdl.loc.gov/loc.music/eadmus.mu018014>

Christopher Hartten
Assistant Head, Acquisitions and Processing
Music Division, Library of Congress

BILL CHARLAP TRIO

WITH JON FADDIS, TRUMPET

BILL CHARLAP, PIANO
PETER WASHINGTON, BASS
KENNY WASHINGTON, DRUMS



PROGRAM

Selections may be drawn from the following list of works:

BILLY STRAYHORN (1915-1967)

- “Raincheck” (1941)
- “Johnny Come Lately” (1944)
- “Satin Doll” (1953)
- “Isfahan” (1966)
- “Daydream” (1940)
- “Lush Life” (1948)
- “Take the A Train” (1941)
- “Something To Live For” (1939)
- “Lotus Blossom” (1947)
- “Upper Manhattan Medical Group (U.M.M.G.)” (1959)
- “Chelsea Bridge” (1941)

There will be no intermission

FILMS
Courtesy of the
National Audio-Visual Conservation Center
(NAVCC)



FRIDAY, JUNE 9, 2023, 6pm
MARY PICKFORD THEATER

ANATOMY OF A MURDER (1959)

Anatomy of a Murder (Carlyle Productions, 1959). Directed and produced by Otto Preminger. Screenplay by Wendell Mayes. With James Stewart, Lee Remick, Ben Gazzara, Arthur O'Connell, Eve Arden, Kathryn Grant, George C. Scott, Joseph N. Welch. (161 min, black & white, 35mm, archival print from the Copyright Collection)



SATURDAY, JUNE 10, 2023, 2pm
MARY PICKFORD THEATER

PARIS BLUES (1961)

Paris Blues (United Artists Corporation, 1961). Directed by Martin Ritt. Screenplay by Jack Sher, Irene Kamp and Walter Bernstein. With Paul Newman, Joanne Woodward, Sidney Poitier, Louis Armstrong, Diahann Carroll, Serge Reggiani. (98 min, black & white, 35mm, archival print from the Copyright Collection)

For a list of future NAVCC film screenings
in the Mary Pickford Theater, please visit:

<https://www.loc.gov/rr/mopic/pickford/index.html>

STRAYHORN: KNOWN & UNKNOWN

SYMPOSIUM

KEYNOTE LECTURE

“Known and Unknown, Real and Imagined”

~ David Hajdu

PANEL: PRESENTATIONS AND DISCUSSION

PANELISTS:

Lisa Barg, PhD

Associate Dean for Graduate Studies in Music at McGill University

A. Alyce Claerbaut

President, Billy Strayhorn Songs, Inc.

Marlon Martinez

Bassist, Composer & Artistic Director of Marlonious Jazz Orchestra

Robert O’Meally, PhD

Zora Neale Hurston Professor of English
and Comparative Literature at Columbia University

MODERATOR:

David Hajdu

Music Critic for *The Nation*

Professor of Journalism at Columbia University

MUSICIANS

Trumpet

Seneca Black
Summer Camargo
Jon-Erik Kellso
Chris Royal

Trombone

Dion Tucker
Nick Mesler
Javier Nero

Saxophone

Jay Brandford
Sophia Kickhofel
Grant Langford
Daniel Cohen
Adam Stein

Rhythm

Loren Schoenberg, piano
Peter Washington, bass
Chuck Redd, drums/vibraphone

Vocalist

Ekep Nkwelle

Special Guest

Russell Malone, guitar

Direction

Loren Schoenberg

BIG BAND EVENING

WITH RUSSELL MALONE, GUITAR &
LOREN SCHOENBERG, CONDUCTOR



PROGRAM

Selections may be drawn from the following list of works:

BILLY STRAYHORN (1915-1967)

- “A Flower is a Lovesome Thing” (1941)
- “After All” (1941)
- “Bagatelle” (1956)
- “Every One Else”
- “Johnny Come Lately” (1944)
- “Just A Sittin’ and A Rockin’” (1941)
- “Le Sacre Supreme” (1944)
- “Lush Life” (1948)
- “Hark for the Duke’s Trumpets” (1956)
- “Mid-riff” (1944)
- “My Little Brown Book” (1944)
- “Orson” (1956)
- “Smada” (1952)
- “Star Crossed Lovers” (1957)
- “Take the “A” Train” (1941)
- “The Intimacy of the Blues” (1966)
- “Upper Manhattan Medical Group (U.M.M.G.)” (1959)

DUKE ELLINGTON (1899-1974) / STRAYHORN

“I Don’t Mind” (1942)

“Isfahan” (1966)

“Magnolias Dripping with Molasses” (1946)

“Satin Doll” (1953)

TED GROUYA (1910-2000)

“Flamingo” (1940)

JEROME KERN (1885-1945)

“Russia Is Her Name” (1943)

FREDERICK LOEWE (1901-1988)

“I’ve Grown Accustomed to Her Face” (1956)

DAVID RAKSIN (1912-2004)

“Laura” (1940)

RICHARD RODGERS (1902-1979)

“My Funny Valentine” (1953)

There will be an announced intermission



About the Artists & Speakers

Bill Charlap Trio

GRAMMY award winning pianist **Bill Charlap** has performed with many of the leading artists of our time including Phil Woods, Tony Bennett, Gerry Mulligan, Wynton Marsalis, Freddy Cole and Houston Person. Born in New York City, Charlap began playing the piano at age three. His father was Broadway composer Moose Charlap, whose credits include *Peter Pan*, and his mother is singer Sandy Stewart, who toured with Benny Goodman, and was a regular on the Perry Como show. She earned a 1963 GRAMMY nomination for her recording of “My Coloring Book.” In 2005, Charlap and Stewart released the acclaimed CD, *Love Is Here To Stay* (Blue Note).

In 1997, Charlap formed his trio with bassist Peter Washington and drummer Kenny Washington, now recognized as one of the leading groups in jazz. In 2000, he was signed to Blue Note Records and received two GRAMMY Award nominations, for *Somewhere: The Songs of Leonard Bernstein* and *The Bill Charlap Trio: Live at the Village Vanguard*. He is known for his interpretations of American popular song. *Time* magazine wrote, “Bill Charlap approaches a song the way a lover approaches his beloved... no matter how imaginative or surprising his take on a song is, he invariably zeroes in on its essence.” In 2016, *Tony Bennett & Bill Charlap: The Silver Lining, The Songs of Jerome Kern*, was awarded a GRAMMY for Best Traditional Pop Album. In April of that year, the Bill Charlap Trio released *Notes from New York*, their debut recording for the Impulse label. Alan Morrison's five-star review in *Down Beat* stated that the new recording is “a masterclass in class.”

In 2019, Charlap celebrated his 15th year as Artistic Director of New York City's Jazz in July Festival at 92Y. He has produced concerts for Jazz at Lincoln Center, New Jersey Performing Arts Center, Chicago Symphony Center and the Hollywood Bowl. Charlap is married to renowned jazz pianist and composer Renee Rosnes, and the two artists often collaborate in a duo piano setting. In 2010 Charlap and Rosnes released *Double Portrait* (Blue Note). Bill Charlap is currently the Director of Jazz Studies at William Paterson University in Wayne, New Jersey.



Jon Faddis is a complete and consummate musician—conductor, composer, and educator. Marked by both intense integrity and humor, Faddis earned accolades from his close friend and mentor John Birks “Dizzy” Gillespie, who declared of Faddis, “He’s the best ever, including me!” As a trumpeter, Faddis possesses a virtually unparalleled range and full command of his instrument, making the practically impossible seem effortless.

Born in 1953, Faddis began playing at age seven, inspired by an appearance by Louis Armstrong on the Ed Sullivan Show. Bill Catalano (an alumnus of the Stan Kenton band) hipped Faddis to the music of Dizzy Gillespie. Meeting Dizzy Gillespie at the Monterey Jazz Festival and then sitting in with him at the Jazz Workshop in San Francisco proved to be a pivotal beginning of a unique friendship between Gillespie and Faddis, one that spanned almost three decades. Two days before his 18th birthday, Faddis joined Lionel Hampton’s band as a featured soloist, moving from Oakland, CA to New York. Shortly after arriving in Manhattan, Faddis was invited to sit in with the Thad Jones/Mel Lewis Orchestra at the Village Vanguard; he rapidly became lead trumpeter for the band, touring the world. He soon formed his own quartet, and began directing orchestras, including the GRAMMY-winning United Nation Orchestra, the Dizzy Gillespie 70th Birthday Big Band, the Dizzy Gillespie Alumni All-Stars, the Chicago Jazz Ensemble (2004-2010), the Carnegie Hall Centennial Big Band, the Carnegie Hall Jazz Band (1992-2002), and the Jon Faddis Jazz Orchestra of New York (2003-present). Faddis has also served as guest conductor and featured guest with the Lincoln Center Jazz Orchestra.

Faddis’ distinctive trumpet appears on hundreds of records and numerous soundtracks for film and television. Faddis’ original compositions include the Jazz opera *Lulu Noire* (1997) (named a “Top 10” pick by *USA Today*); other Faddis compositions may be heard on his GRAMMY-nominated *Remembrances* (Chesky 1998), *Hornucopia* (Epic 1991), *Into the Faddisphere* (Epic 1989), and *TERANGA* (Koch 2006).

Faddis is known as one of the most innovative and inspiring jazz trumpeters of our time. He has an unflinching commitment to the education of young musicians and frequently conducts clinics and master classes worldwide to help the next generation of jazz musicians. In Chicago, Faddis served as the Jazz Institute of Chicago’s first mentor for the Jazz Links program and also created the Louis Armstrong Legacy Program. Faddis is a full-time faculty member at the Conservatory of Music, Purchase College-SUNY, where he began in 1999 as Artist-in-Residence, becoming shortly after Professor and Director of Jazz Performance. Faddis holds the first-ever honorary doctorate in Jazz from Manhattan School of Music (which he attended for about a semester when he was 18), as well as numerous other

accolades and awards.

Whatever the context – classroom or concert hall – and whatever the style, Jon Faddis epitomizes the best in Jazz.



Symposium: Strayhorn Known & Unknown

Lisa Barg received her B.A. in Arts from Antioch College (1987), and her M.A. (1994) and Ph.D. (2001) in Music History from the State University of New York at Stony Brook. She is currently serving as the Associate Dean for Graduate Studies at McGill University. Barg is the Co-editor-In-Chief of *Women and Music: A Journal of Gender and Culture*.

Barg's research centers issues of gender, race, and sexuality in 20th-century music. She has published articles on race and modernist opera, Duke Ellington, Billy Strayhorn, Melba Liston and Paul Robeson. She received the Kurt Weill Prize for Distinguished Scholarship in Music Theater for her article "Black Voices/White Sounds: Race and Representation in Virgil Thomson's *Four Saints and Three Acts*," and her article "Queer Encounters in the Music of Billy Strayhorn" was awarded the Philip Brett Award for exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies. As a member of the Melba Liston Research Collective, Barg served as a guest co-editor for a special issue of the Black Music Research Journal devoted to the career and legacy of Melba Liston.

Professor Barg's research has been funded by the Social Sciences and Humanities Council of Canada (SSHRC), including most recently as the principal investigator for "Collaborative Creativity: Sound Recording and Music Making." Her forthcoming book *Queer Arrangements: Billy Strayhorn and Midcentury Jazz Collaboration* (Wesleyan University Press, 2023), is a new study of Strayhorn that examines his music and career at the intersection of jazz and Black queer history. Professor Barg teaches undergraduate courses in twentieth and twenty-first century music and opera, women and music, and music and dance. Her graduate seminars have examined topics in gender and jazz, feminist musicology, global musical modernisms, critical dance studies, and avant-garde performance.



A. Alyce Claerbaut presently holds the position of President, Billy Strayhorn Songs, Inc. since 2010. In this role she, along with other Board members, interacts with music publishers, producers and educators, particularly in jazz, to manage the rights and perpetuation of the Billy Strayhorn catalog.

Claerbaut's formal music training includes concentration in applied voice. She has sung professionally in many types of setting—jazz, classical, art song, popular song, with a specialty in choral repertoire.

As a jazz advocate and promoter, Claerbaut served as the president of the Northeastern Illinois University Jazz Society and was co-founder of the Skokie Valley Jazz Ensemble. She has been involved in the arts scene primarily in Chicago with membership on grants panels for the City of Chicago Department of Cultural Affairs and as a panel member for the Illinois Arts Council. She served the Chicago Jazz Orchestra from 2003-2010, two years as Director of Public Relations and five years as Executive Director. Her professional memberships include educational and artistic boards and organizations.

Claerbaut was named “Chicagoan of the Year” in Jazz in 2011 by the *Chicago Tribune*. Her work as a jazz advocate and artistic manager was cited for this award.



David Hajdu is the music critic for *The Nation* and a professor at the Columbia University Graduate School of Journalism. Before joining *The Nation* in January 2015, he served for more than 10 years as the music critic for *The New Republic*. His most recent books are *Adrienne Geffel*, a “fictional work of nonfiction,” and *A Revolution in Three Acts*, a graphic history created in collaboration with the artist John Carey. He is currently working on a nonfiction book about artificial creativity, to be published by W. W. Norton.

Before the novel *Adrienne Geffel*, Hajdu published four books of nonfiction and one collection of essays: *Lush Life: A Biography of Billy Strayhorn* (1996), *Positively 4th Street: The Lives and Times of Joan Baez, Bob Dylan, Mimi Baez Fariña and Richard Fariña* (2001), *The Ten-Cent Plague: The Great Comic Book Scare and How It Changed America* (2008), *Heroes and Villains: Essays on Music, Movies, Comics, and Culture* (2009), and *Love for Sale: Pop Music in America* (fall 2016).

His books have received many honors. *Lush Life* and *Positively 4th Street* were both finalists for the National Book Critics Circle Award, and both books won the ASCAP Deems-Taylor Award. *The Ten-Cent Plague* was a finalist for the Eisner award, and the editors of Amazon named it the #1 Best Book of the Year on the arts. *Heroes and Villains* was also a finalist for the National Book Critics Circle Award, and it won the ASCAP Deems Taylor Award. *Lush Life* was also named a Book to Remember by the *New York Public* and was ranked by *The New York Times* as one of the Hundred Best Nonfiction Books of All Time.

As a critic and journalist, Hajdu has been a finalist for the National Magazine Award, and his articles and essays have been selected for a number of anthologies, including *Best Music Writing*, *Best American Magazine Writing*, *The New York Times Arts & Culture Reader*, *Best American Comics Writing*, and *OK You Mugs: Writers on Movie Actors*.

Since 2010, Hajdu has been increasingly active as a songwriter and librettist for concert music, working primarily with the jazz composer and pianist Renee Rosnes. Songs with Hajdu's lyrics have appeared on eight albums since 2013, and have been performed by artists including Renee Marie, Janis Siegel, Darius de Haas, Mary Foster Conklin, Hilary Kole, Jo Lawry, Kate McGarry, Marissa Mulder, Stacy Sullivan, and Michael Winther, as well as his personal favorite among singers, Karen Oberlin. He co-conceived the 2015 concept album *Dottie's Charms*, with music by Jill Sobule and words by Hajdu, Jonathan Lethem, Luc Sante, and others. The first album dedicated wholly to songs with his lyrics, *Waiting for the Angel*, was released by Miranda Music in 2015. It was named the Best Debut Album of the Year by the Bob Blumenfeld in the Jazz Critics Poll, and described in the *New York Observer* as "vivid, with grim, mordant undertones." The first album of songs by Hajdu and Rosnes, *Ice on Hudson*, was released by SMK Music in 2018. Longtime music critic Stephen Holden described Hajdu's collaborations with Rosnes as "the coming together of Joni Mitchell and Stephen Sondheim with a 21st-century perspective."

Hajdu was born and raised in Phillipsburg, New Jersey. First publication: *Dave's News*, made in the kitchen at age ten, 1965. First professional work: illustrations for *The Easton Express*, 1972. College: NYU. In 1979, he started writing for *The Village Voice* and *Rolling Stone*. He was the founding editor of *Video Review* magazine (1980-1984), and later a top editor at *Entertainment Weekly* (1990-1999). In the late 1980s he started teaching, originally at The New School. He has written for *The American Scholar*, *The Atlantic Monthly*, *BookForum*, *The New Yorker*, *The New York Review of Books*, *The New York Times Magazine*, *The New Times Book Review*, *Vanity Fair*, and other publications. He taught at the University of Chicago (as nonfiction writer in residence) and Syracuse University before Columbia.

Hajdu is married to the singer Karen Oberlin. He and his family live in Manhattan.



Hailing from Los Angeles, **Marlon Martinez** is a young virtuoso bassist and composer emerging at the center of the resurgent Los Angeles jazz scene. He has demonstrated his virtuosity while touring with a diverse range of artists, from rock icon Stewart Copeland to classical trailblazers Quatuor Ebène. Marlon is the protégé of Stanley Clarke and studied with legendary jazz bassist Ron Carter in New York City. He is the Artistic Director, Music Director, composer and bassist of his big band, Marlonius Jazz Orchestra. Marlon is a winner of Colburn School's 2020 New Venture Competition and was selected as an artist-in-residence for the inaugural Amplify Series at Colburn School in 2022.

Marlon received his bachelor's and master's degrees on a full scholarship at the Colburn Conservatory of Music in Los Angeles, as a classical bass student of Leigh Mesh and Peter Lloyd from 2009-2015. An avid orchestral musician, Marlon has performed for renown classical conductors such as Gustavo Dudamel, John Adams, James Conlon, David Newman, Nicholas McGegan, Gerard Schwarz, Richard Kaufman, Bramwell Tovey, Giancarlo Guerrero and the late Sir Neville Marriner. Marlon is a member of Wild Up, and he has performed with the San Diego Symphony, the Martha Graham Dance Academy, Ojai Festival Orchestra, and is a substitute bassist for the New West Symphony. In 2010 and again 2011, Marlon was selected to participate in the highly acclaimed Verbier Festival Orchestra in Switzerland. During his membership, he performed under the baton of Charles Dutoit, Valery Gergiev, Neeme Järvi, Rafael Frühbeck de Burgos and Yuri Temirkanov among others. He performed with international classical soloists such as Mischa Maisky, Leonidas Kavakos, Yuri Bashmet, Lisa Batiashvili, Yuja Wang, and Deborah Voigt.

As a jazz performer, Marlon played for Burt Bacharach at the San Diego Symphony Summer Pops in 2008, and with the late Ellis Marsalis at Snug Harbor in 2017. In 2019 he played with Ravi Coltrane and Gerry Gibbs for the album release of *Thrasher People: Our People*, and with Nicholas Payton and the Kojo Odu Roney Experience at Blue Note NYC. Marlon performs in jazz ensembles and David Bowie tributes with Bowie veteran Mike Garson. Marlon was a featured soloist at the world premiere of Garson's *Symphonic Suite for Healing* at the Renée and Henry Segerstrom Concert Hall in 2013. Other collaborators include John Clayton, Patrice Rushen, Barbara Morrison, Martin Chalifour, Judd Miller, Paul Coletti, Donald Vega, Frieda Lee, Jim Walker, Antoine Roney, Bob Sheppard, Joey Sellers,

Bernard Fowler, Valerie Geason, Nigel Martinez, Josie James and Emily Chamberlin Dance Collective. As a studio musician in Los Angeles, Marlon has recorded for artists such as Seth MacFarlane, Michael Giacchino, Justin Hurwitz, John Trapanese and Scott Bradlee's Postmodern Jukebox. Marlon is the bassist for Stewart Copeland and Jon Kimura Parker's epic collaboration *Off The Score*. Notable tour appearances include the 2015 21C Music Festival with Off The Score, the 2016 Gstaad Menuhin Festival and Academy with Quatuor Ebène and Stacey Kent, the premiere of his composition *Jazz Impressions for String Orchestra, No. 1* at the 2016 Festival du Haut Limousin, and *Don't Box Me In: An Intimate Evening with Stewart Copeland* at Long Beach Opera in 2018.

Dedicated to music education and outreach, Marlon created *Ever Up And Onward: A Tribute To Billy Strayhorn* in 2022, an eight-episode video series presented by Colburn School that explores the life, legacy and music of Billy Strayhorn. As a Colburn Amplify Series artist, Marlon recorded an album, reviving known and lesser known compositions by Billy Strayhorn with Marlonius Jazz Orchestra. The album, *Marlonius | Strayhorn*, will be released in 2023 and the single "All Day Long" is now available. Marlon's Strayhorn projects are made possible by the continuous support of Billy Strayhorn Songs, Inc. and the Billy Strayhorn Foundation.

Marlon's 2017 debut album *Yours Truly* demonstrates his versatility as a bassist and composer. His original compositions are dynamic and soulful, with a fresh juxtaposition of tradition and originality. Marlon highlights Stewart Copeland and Judd Miller on his rock-fusion track "HD," and features jazz artists Isaac Wilson, Jacob Scesney, Cam Johnson and Aaron Blumenthal.



Robert G. O'Meally is the Zora Neale Hurston Professor of English and Comparative Literature at Columbia University, where he has served on the faculty for thirty years. The founder and former director of Columbia's Center for Jazz Studies, O'Meally is the author of *The Craft of Ralph Ellison*, *Lady Day: The Many Faces of Billie Holiday*, *The Jazz Singers*, and *Romare Bearden: A Black Odyssey*. His edited volumes include *The Jazz Cadence of American Culture*, *Living With Music: Ralph Ellison's Essays on Jazz, History and Memory in African American Culture*, *The Norton Anthology of African American Literature* (co-editor), *Uptown Conversation: The New Jazz Studies* (co-editor), and the Barnes and Noble editions of Mark Twain, Herman Melville, and Frederick Douglass. For his production of a Smithsonian record set called *The Jazz Singers*, he was nominated for a GRAMMY Award. O'Meally has co-curated exhibitions for The Smithsonian Institution, Jazz at Lincoln Center and The High Museum of Art (Atlanta). He has

held Guggenheim and Cullman Fellowships, and was a recent fellow at Columbia's Institute for Ideas and Imagination at the Global Center/Paris. His new books include *The Romare Bearden Reader* (edited for Duke University Press, 2020) and *Antagonistic Cooperation: Collage, Jazz, and American Fiction* (Columbia University Press, 2022).



Big Band Evening

Loren Schoenberg is Senior Scholar of The National Jazz Museum in Harlem. The music of Duke Ellington and Billy Strayhorn has played a large role in his musical life. As a young man, he played saxophone/piano with many of the original Ellingtonians, including Sonny Greer, Russell Procope, Harold Ashby, Buster Cooper, Britt Woodman, Aaron Bell, Francis Williams, Milt Grayson, Norris Turney, and Money Johnson. Schoenberg gave a talk on Strayhorn's "Midriff" at the 1988 International Ellington Conference in Leeds, England. In 1993, he was the Musical Director of The International Duke Ellington Conference in New York, conducting Black, Brown, and Beige – the band included Louie Bellson, Britt Woodman and Clark Terry. Schoenberg was the featured tenor saxophonist on Ellington programs presented by The American Jazz Orchestra and The Lincoln Center Jazz Orchestra, both conducted by John Lewis. He also assisted David Hajdu in the initial research for his Strayhorn biography, *Lush Life*.

Schoenberg is currently on the faculty at The Juilliard School, and has also taught at Manhattan School of Music, and The New School. Schoenberg has lectured at The Metropolitan Museum of Art, The White House, The New York Philharmonic, Stanford University, and The Aspen Institute. Schoenberg has conducted the Jazz at Lincoln Center Orchestra (JLCO) as well as The Smithsonian Jazz Masterworks Orchestra, The American Jazz Orchestra and the WDR Jazz Orchestra in Koln, Germany.

Schoenberg, a tenor saxophonist/pianist, has played and recorded with Benny Carter, Benny Goodman, Jimmy Heath, Eddie Durham, Marian McPartland, Clark Terry, John Lewis, James Williams, Christian McBride, Buck Clayton, and was musical director for Bobby Short from 1997-2005. He also received two GRAMMY awards, for best album notes in 1994 and 2004. From 1986-1995, Schoenberg oversaw the Benny Goodman Archives at Yale University. He has taught for several Jazz at Lincoln Center education programs, and for 20 years served as a screening judge for their Essentially Ellington program. Schoenberg has been published widely (including *The New York Times*), and his book, *The NPR Guide to Jazz*,

was released in 2003. He was hired in 2001 to lead the effort to establish The National Jazz Museum in Harlem and served for over a decade as its Executive Director, creating many of its signal programs, and enlisted Christian McBride, Jonathan Batiste, Ken Burns, and Wynton Marsalis to the museum's mission.

A longtime radio host on WBGO-FM (Jazz From The Archives) and WKCR-FM (Out To Lunch), occasional features on NPR, and Swing Channel host on SIRIUS FM, Schoenberg is currently heard on KSDS-FM, San Diego.



“Obviously, we are in the capable hands of a master. Absolutely fluid touch and beautiful integration between moving lines and harmonic cadences. The sound of the instrument is well-balanced throughout the entire register. The relaxed quality of everything that’s being played gives it such a warm feeling. To play that stuff is extremely hard. This is an absolute master, the best of the best.” ~ Kurt Rosenwinkel, responding to Russell Malone’s solo performance of “Remind Me” on *Playground*, in a *Downbeat* Blindfold Test.

Russell Malone is one of the signature guitar players of his generation. Malone is as well-known on the international circuit for helming a world-class quartet and trio as he is for his long-standing participation in Ron Carter’s Golden Striker Trio, and his recent consequential contributions to the musical production of the likes of Sonny Rollins and Dianne Reeves, who recruited Malone for his singular tone, refined listening skills, limitless chops and efflorescent imagination.

In all these circumstances, Malone addresses the tradition on its own terms, refracting the vocabularies and syntax of such heroes as Charlie Christian, Chet Atkins, George Van Eps, Johnny Smith, Wes Montgomery, Grant Green, Kenny Burrell, Pat Martino and George Benson in an argot entirely his own. A master of all tempos, a relentless swinger, he spins stories—in idioms ranging from the urban and downhome blues, country, gospel, various corners of the American Songbook, and hardcore jazz—with a soulful, instantly recognizable instrumental voice, and seasons them with sophisticated harmonies that are never “too hip for the room.”

“I take pride in being open enough to play with anybody,” says Malone, citing encounters with such diverse artists as B.B. King, Andy Williams, James “Blood” Ulmer, and Ornette Coleman. “I love to swing, but I won’t turn up my nose at any style of music—or any other musician—because it’s different. I’ll play with anybody, if the music is good.”



**Thank you for your support this season.
We look forward to seeing you again in the Coolidge
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