

---

CONCERTS  
FROM  
THE LIBRARY OF CONGRESS

---

2003-2004

The Irving Caesar Lifetime Trust Fund

DAVE BRUBECK QUARTET  
*AND THE BRUBECK INSTITUTE SEXTET*  
*WITH CHRISTIAN McBRIDE, BASS*

Wednesday, October 1, 2003  
8 o'clock in the evening  
Coolidge Auditorium  
Thomas Jefferson Building

As the lyricist for more than 1,000 published songs, Irving Caesar collaborated on songs and Broadway shows with George Gershwin, Vincent Youmans, Rudolf Friml, George M. Cohan, and others. He provided the lyrics for such standards as "Swanee," "Sometimes I'm Happy," "Crazy Rhythm," and "Tea for Two," one of the most frequently recorded tunes ever written. He died at the age of 101.

Under the Irving Caesar Lifetime Trust, a partnership between the Library of Congress and the Smithsonian Institution was established to provide young people rewarding encounters with music, musicians, and musical instruments that are entertaining, instructive, and inspiring.



*The audiovisual recording facilities for the Coolidge Auditorium were endowed in part by the Ira and Leonore Gershwin Fund in the Library of Congress.*



Request ASL and ADA accommodations five days in advance at (202) 707-6362 or <ADA@loc.gov>.



Due to the Library's security procedures, we strongly urge patrons to arrive thirty minutes before the start of the concert.

Unauthorized use of photography and sound recording equipment in this concert is prohibited.

We request patrons to turn off cell phones, pagers, and alarm watches before the concert begins.

Wednesday, October 1, 2003  
8 p.m.

*Jazz at the Nation's Library*

---

---

*DAVE BRUBECK QUARTET  
AND THE BRUBECK INSTITUTE SEXTET  
WITH CHRISTIAN MCBRIDE, BASS*

---

---

*THE QUARTET*

Dave Brubeck	<i>Piano</i>
Bobby Militello	<i>Alto Sax and Flute</i>
Michael Moore	<i>Bass</i>
Randy Jones	<i>Drums</i>

*THE SEXTET*

Anthony Coleman	<i>Trumpet</i>
Mark Zaleski	<i>Alto Sax</i>
Scott McGinty	<i>Tenor Sax</i>
Tobin Chodos	<i>Piano</i>
Joe Sanders	<i>Bass</i>
Justin Brown	<i>Drums</i>

Presentation of the Living Legend Award to Dave Brubeck

*Transportation has been generously provided by US Airways.  
[www.usairways.com](http://www.usairways.com)*

#### LIVING LEGEND AWARD

*Bestowed by the Librarian of Congress, this honor recognizes Americans whose creative contributions to American life have made them living legends. Since April 24, 2000, the date of the Library's bicentennial, the Library has acknowledged seventy-nine "Living Legends" across ten disciplines. Those honored reflect the breadth and diversity of America's cultural and civic heritage, which is mirrored in the Library's unparalleled collections, and include artists, writers, activists, film makers, physicians, entertainers, sports figures, and public servants. Each in his or her own way has advanced and embodied the quint-essentially American ideal of individual creativity, conviction, dedication, and exuberance. Their professional accomplishments and sense of commitment have enabled them to provide examples of personal excellence that have benefitted others and enriched our nation in a variety of ways. Previous recipients in music include, among others, Harry Belafonte, Johnny Cash, Ray Charles, Bob Hope, Quincy Jones, Alan Lomax, Yo-Yo Ma, Rita Moreno, Leontyne Price, Pete Seeger, and Isaac Stern.*

#### DAVE BRUBECK QUARTET

Youngest of three musical brothers, DAVE BRUBECK was born in December 1920 in Concord, California, to a cattle rancher father and a pianist-music teacher mother. He entered the College of the Pacific in Stockton as a premed student with the idea of becoming a veterinarian and returning to the ranch. Working his way through school as a jazz pianist in local clubs, he decided to forsake the cattle business and changed his college major to music.

In 1942 he met Iola Whitlock, the radio station manager at the College of the Pacific, at a school dance, and by the evening's end they agreed to marry. After graduating with a music degree he joined the Army and served under General Patton in the European Theater. Upon his discharge in 1946 Brubeck studied composition with Darius Milhaud, then teaching at Mills College in Oakland, who encouraged him to pursue a career both in jazz and in composition. Brubeck and other Milhaud students, among them Cal Tjader and Paul Desmond, formed the Dave Brubeck Octet, which recorded and received critical attention as an innovative force in jazz.

An offshoot of the Brubeck Octet, the "classic" DAVE BRUBECK QUARTET was formed in 1951 with alto saxophonist Paul Desmond,

bassist Eugene Wright, and drummer Joe Morello. The Quartet's distinctive harmonic approach and daring improvised contrapuntal choruses caused a stir in the jazz world and contributed significantly to what later became known as "cool" jazz. The "original" Quartet played jazz clubs in major cities and toured with package shows featuring such artists as Duke Ellington, Charlie Parker, Dizzy Gillespie, Stan Getz, and Gerry Mulligan.

By 1954 Brubeck had achieved national recognition, appearing on the cover of *Time* Magazine—the second jazz musician to be featured after Louis Armstrong. In the accompanying article, Brubeck was hailed as the harbinger of a "new kind of jazz age in the United States." In 1958 the State Department sent the Quartet on the first of several gigs, a three-month tour of countries behind the Iron Curtain and the Middle East, making Dave Brubeck one of America's foremost goodwill ambassadors. He has entertained eight U.S. presidents and other world leaders including princes, kings, heads of state, and Pope John Paul II. In 1959 the Quartet recorded its most famous album, *Time Out*, the first modern jazz record that sold more than a million copies. In 1967 Brubeck disbanded the "classic" quartet to devote more time to composing extended works—orchestral, choral, ballet, and chamber music. Throughout the 1970s several Brubeck Quartets appeared, at various times featuring one or more of his sons: Darius on keyboards, Chris on trombone and guitar, and Daniel on drums and percussion. To celebrate the twenty-fifth anniversary of the original Quartet in 1976, Brubeck was joined by Desmond, Morello, and Wright in a recording and live performances.

Over his long career Dave Brubeck has recorded with legendary jazz figures Louis Armstrong, Jimmy Rushing, and Carmen McRae as well as current jazz young lions Roy Hargrove, Joshua Redman, and Christian McBride. He pioneered the combination of two indigenous American art forms—jazz and modern dance—in a collaboration with the Murray Louis Dance Company. One of the earliest jazzmen to perform with symphony orchestras, Brubeck has appeared with Leonard Bernstein and the New York Philharmonic and today continues to appear as composer-performer in concerts of his choral and symphonic compositions. He celebrated his eightieth birthday in 2000 with the London Symphony Orchestra performing an all-Brubeck program which featured him along with four of his sons and Bobby Militello as soloists.

Dave Brubeck has received many honors, including a star on the Hollywood Walk of Fame, California's Golden State Award, induc-

tion into the International Jazz Hall of Fame, the American Eagle Award from the National Music Council, a Grammy Lifetime Achievement Award, the Presidential Medal of the Arts, and from the National Endowment of the Arts, both a National Medal of the Arts and a Jazz Master's Award.

Brubeck's most recent jazz album with the current Quartet, *Park Avenue South*, contains standards, new works by Brubeck, and the signature piece, "Take Five." In his latest recording, *Classical Brubeck*—a double CD of three of his large religious works—Brubeck leads his Quartet, the London Symphony, the London Voices, and a boys choir.

British-born RANDY JONES has been with the Dave Brubeck Quartet since 1978. A drummer since age sixteen, he played mostly rock and pop for TV and recordings before joining the Maynard Ferguson Big Band in England, working with such singing stars as Cleo Laine, Tony Bennett, and Billy Eckstine. After arriving in the United States, he played with jazz greats Gerry Mulligan, Chet Baker, Milt Jackson, Bill Watrous, and Harry James, among others. With the Brubeck Quartet, Jones has recorded ten albums and has performed on numerous television shows in the United States, Japan, and Europe. A versatile drummer, he is capable of swinging a big band or dynamically weaving intricate patterns in Brubeck's odd time signatures. The unusually strong sense of melodic form and compositional structure of his solos reflect his interest in classical music.

When BOBBY MILITELLO stepped out in front of the Maynard Ferguson Band at a jazz festival and performed a dazzling flute solo, he caught the ear of Dave Brubeck, who in 1982 invited him to audition for a horn position with the Quartet. At the tryout he improvised with equal facility on flute and alto and tenor sax. He has been on the Brubeck team ever since, appearing in a wide spectrum of music, from soloing on Brubeck's mass *To Hope!* both in this country and in Russia, to blowing straight ahead jazz with the Quartet. Born in Buffalo, Militello has appeared with the Buffalo Philharmonic and has recorded television and film scores in Hollywood. He has also recorded with several bands including his own groups, in music ranging in style from Fusion to Latin to Blues and R&B.

Cincinnati native MICHAEL MOORE, the Quartet's most recent member, received his training at the Cincinnati College Conservatory of Music and in private studies with Frank Proto of the Cincinnati Symphony and Harold Roberts and Orin O'Brien of the New York Philharmonic. He entered the New York scene as a member of the Woody Herman Band followed by stints with jazz luminaries Marian McPartland, Bill Evans, Stan Getz, Chet Baker, Benny Goodman, Tony Bennett, and Bob Brookmeyer, among many others. In addition to his active career as a professional musician, Moore is an adjunct professor at William Patterson College and Long Island University, where he is teaching a generation of young bass players how to bring a strong melodic sense to their solos and an understanding of the supportive role of bass within an ensemble.

#### *BRUBECK INSTITUTE*

Located just east of San Francisco on the campus of the University of the Pacific, the BRUBECK INSTITUTE was established in 2000 by Dave and Iola Brubeck (Class of '42), the realization of their lifelong devotion to music, education, and humanity. The Institute's mission is inclusive, encompassing jazz, contemporary classical music, and interdisciplinary education. The Institute is home to the Brubeck Collection—one of the world's largest personal jazz archives—housed in the Holt-Atherton Special Collections Department at the University Library. Containing hundreds of Brubeck's compositions, original manuscripts, recordings, photos, writings, press clippings, and memorabilia, it is accessible to students, scholars, and aficionados.

Under the leadership of artistic director Christian McBride and renowned jazz educator J. B. Dyas, the Institute offers a specialized jazz performance program which includes individualized instruction from visiting jazz masters and weekly workshops at the Jazzschool in Berkeley, where they receive lessons and coaching from some of the Bay Area's top jazz artists, among them bassist Jeff Chambers, drummer Colin Bailey, pianist Mark Levine, trumpeter Louis Fasman, and saxophonist Mike Zilber.

Concert performance is a cornerstone of the student experience at the Brubeck Institute. Last year's quintet made its debut at the 45th Annual Monterey Jazz Festival and performed in venues from Seattle to Miami throughout the year. During and immediately fol-

lowing their Institute training, the students serve as young jazz ambassadors, making performance-oriented presentations in elementary, middle, and high schools throughout the country, in addition to performances at major festivals in the United States and abroad. This outreach component of the Institute's mission is designed to develop both jazz artists and jazz audiences for the future, while giving students insight into some of the American values that jazz represents—teamwork, unity with ethnic diversity, and freedom with responsibility. Full scholarships are available to exceptionally talented applicants for the 12-month Fellowship Program and the week-long Summer Jazz Colony. For more information visit [www.brubeckinstitute.org](http://www.brubeckinstitute.org).

The Brubeck Institute's artistic director, CHRISTIAN MCBRIDE studied classical bass at Philadelphia's High School for Creative and Performing Arts. At the same time he was taking lessons from Neil Courtney, a bassist with the Philadelphia Orchestra. In 1989 McBride was awarded a scholarship to Juilliard and was immediately hired by saxophonist Bobby Watson for his band. Since then, McBride has toured regularly with pianist Benny Green and saxophonist Joshua Redman and performed on more than seventy albums with Joe Henderson, Etta Jones, Betty Carter, Wynton Marsalis, Pat Metheny, and Joshua Redman, among numerous others. In June 1994 the city of Philadelphia established a "Christian McBride Day" during the Mellon Jazz Festival where more than twenty musicians paid tribute to the then twenty-two-year-old bassist. That same year he made his debut as a leader with his album *Gettin' to It*, featuring three generations of jazz bassists—Milt Hinton, Ray Brown, and McBride—in a special bass trio rendition of Neal Hefti's "Splanky."

#### BRUBECK INSTITUTE SEXTET

For 2003–2004 the Brubeck Institute awarded six fellowships, expanding last year's quintet to a sextet. Thirteen finalists for piano and saxophone positions, chosen from over fifty applicants nationwide, played the final auditions last April at Yoshi's Jazz House in Oakland. Winners Scott McGinty (tenor saxophone) from Houston, Texas; Mark Zaleski (alto saxophone) from Boylson, Massachusetts; and Tobin Chodos (piano) from Los Angeles join

returning fellows Anthony Coleman (trumpet), Joe Sanders (bass), and Justin Brown (drums), members of last year's quintet.

JUSTIN BROWN had been a full scholar at UC Berkeley's Young Musicians Summer Program for five years before entering Berkeley High School. He has played with Berkeley High's award-winning jazz ensemble and combo, the National 2002 GRAMMY High School Jazz Combo, and in the all-star high school bands at the 1999 Monterey and 2002 San Francisco jazz festivals.

TOBIN CHODOS, winner of the "Outstanding Musician" scholarship at the 2002 Monterey Jazz Festival High School Competition, has performed at the 2003 International Association of Jazz Educators (IAJE) Conference in Toronto and the "Essentially Ellington" concert at Lincoln Center in New York City. He is a 2003 graduate of the Los Angeles County High School for the Arts.

ANTHONY COLEMAN III has won outstanding soloist awards from various jazz festivals and competitions. A graduate of Sacramento High School, he has performed with the American River College Big Band and California State University Sacramento's Latin Jazz Ensemble and Jazz Combo.

SCOTT MCGINTY is a recipient of the Horace Alexander Young Most Outstanding Saxophonist Award. A graduate of Houston's High School for the Performing and Visual Arts, he has played in the school's big band, the Texas All-State Jazz Ensemble, and at last year's Institute Summer Jazz Colony with Jeff "Tain" Watts, Christian McBride, and Dave Brubeck.

JOE SANDERS has played in the Milwaukee Symphony's Youth Orchestra, the Milwaukee High School of the Arts Jazz Combo, and the National 2002 GRAMMY High School Jazz Band. Aside from New York's JVC Jazz Festival, he has participated at The Hague Jazz Convention, Montreaux Jazz Festival, Jazz Fest Wien, and Festival Jazz à Vienne.

MARK ZALESKI, voted the Most Valuable Player at a regional conference of the International Association for Jazz Education, plays both jazz saxophone and classical clarinet. A graduate of Tahanto Regional High School where he twice won the school's Louis Armstrong Jazz Award, he qualified for the Massachusetts Central District band and All-State Jazz Band four years in a row.

*Thank You!*

We acknowledge the following contributors to the 2003–2004 Concert Season (received May 1, 2003, to September 15, 2003). Without their support these free concerts would not be possible.

GIFT AND TRUST FUNDS IN THE  
LIBRARY OF CONGRESS

Julian E. and Freda Hauptman  
Berla Fund  
Elizabeth Sprague Coolidge  
Foundation  
William and Adeline Croft  
Memorial Fund  
Da Capo Fund  
Ira and Leonore Gershwin Fund  
Isenbergh Clarinet Fund  
Mae and Irving Jurow Fund  
Carolyn Royall Just Fund  
Kindler Foundation  
Boris and Sonya Kroyt Memorial  
Fund  
Katie and Walter Louchheim Fund  
Robert Mann Fund  
McKim Fund  
Karl B. Schmid Memorial Fund  
Judith Lieber Tokel and George  
Sonneborn Fund  
Anne Adlum Hull and William  
Remsen Strickland Fund  
Rose and Monroe Vincent Fund  
Gertrude Clarke Whittall  
Foundation

INDIVIDUAL CONTRIBUTORS

*Producer*

Estate of Ana Barragan Ochoa

*Distinguished Guarantor*

*Guarantor*

*Underwriter*

Olive and Harlan Harrison  
Loras J. Schissel

*Benefactor*

Anonymous

*Patron*

Daniel Alpert and Ann Franke  
Frederick B. and Annette Brandt  
Eric and Carol Henderson  
Egon and Irene Marx  
Roberto J. and Mabel A. Poljak  
Patricia and Stuart J. Winston

*Sponsor*

Elmer Booze  
Kenneth E. and Sharon L. Cohen  
John M. Ono

*Donor*

Anonymous  
Alfred and Natalie Brenner  
Lawrence and Ruth Field  
Mr. and Mrs. Alan Hirschberg (*in  
honor of Adam Hirschberg*)  
IBM International Foundation  
Elinor and Bertram D. Litt  
Philip N. and Carmela V. Reeves  
Helen and Howard Rosen  
Sylvan and Shirley Sherman

*Producer: \$10,000 and above*

*Distinguished Guarantor: \$5,000 and  
above*

*Guarantor: \$2,500 and above*

*Underwriter: \$1,000 and above*

*Benefactor: \$500 and above*

*Patron: \$250 and above*

*Sponsor: \$100 and above*

*Donor: \$50 and above*

## THE COOLIDGE AUDITORIUM

In October 1924, Elizabeth Sprague Coolidge offered Congress a gift of \$60,000 (about \$632,000 in today's dollars) to finance the construction of an auditorium for the Music Division at the Library of Congress. Originally designed and built for chamber music, the Coolidge Auditorium today reflects the diversity of American music, featuring artists from a wide range of musical genres: classical music of the past and the present, jazz, gospel and spirituals, blues, traditional and contemporary folk, popular songs and musical theater, soul, dance music, bebop, and rock and roll.

### CONCERT STAFF

<i>Chief of the Music Division</i>	Jon Newsom
<i>Assistant Chief</i>	Jan Lauridsen
<i>Concert Operations</i>	Sandra D. Key
<i>Senior Producers for Concerts and Special Projects</i>	Michele L. Glymph Tomás C. Hernández Anne McLean Norman A. Middleton, Jr.
<i>Donor Relations</i>	Elizabeth H. Auman
<i>Concert Assistant</i>	Donna P. Williams

*Consultant for Jazz at the Nation's Library:* Larry Appelbaum

Next concerts of the 2003–2004 season

Thursday, October 16, 2003, at 8 p.m.

*ETHEL*

Works by Todd Reynolds, Phil Kline, Julia Wolfe, Timo Alakotila, Marcelo Zarvos, and John King. Playing on amplified strings, this all-star quartet has performed at the Venice Biennale and with a wide range of artists from Yo-Yo Ma and the Orpheus Chamber Orchestra to Sheryl Crow and Roger Daltrey.

Friday, October 17, 2003, at 8 p.m.

*Jazz at the Nation's Library*

*GONZALO RUBALCABA TRIO*

Winner of the 2002 Best Latin Jazz Grammy, the Afro-Cuban jazz pianist-composer—joined by bassist Armando Gola and drummer Ignacio Berroa—interweaves musical idioms from the rhythms of rumba to strongly classical components.

Tuesday, October 21, 2003, at 8 p.m.

*SPAELMENNINIR*

Traditional and contemporary folk music and song from Scandinavia and America performed by Jan Danielsson and Erling Olsen (fiddles), Sharon Weiss (recorder), Ivar Baerentsen (mandolin, guitar, vocals), Kristian Blak (piano, harmonium, vocals), and Charlie Pilzer (bass).

Wednesday, October 22, 2003, at 8 p.m.

*JUILLIARD STRING QUARTET*  
with Christopher Oldfather, *Piano*

Bach: Contrapuncti I-IV from *The Art of Fugue*  
Babbitt: Joy of More Sextets for violin and piano  
(McKim Commission)  
Beethoven: String Quartet in B-flat Major, op. 130/  
Grosse Fuge, op. 133

Friday, October 24, 2003, at 8 p.m.

*JUILLIARD STRING QUARTET*  
with Charles Neidich, *Clarinet*

Bartók: String Quartet no. 1, op. 7  
Babbitt: Clarinet Quintet  
Beethoven: String Quartet in C-sharp Minor, op. 131

*Concerts from the Library of Congress is part of the Library's  
I HEAR AMERICA SINGING, a major program initiative encompassing  
concerts, lectures, master classes, symposia, educational outreach,  
and a Web site celebrating the American musical heritage.*

Support for *Concerts from the Library of Congress* comes from private donations, which make possible the presentation of artists of the highest caliber and music of the broadest range in both familiar and adventurous programs. We need your generous contribution to help us continue offering these free concerts as a gift to the community. Contributions of \$50 or more will be acknowledged in concert programs through May 2004.

If you have been a supporter in previous seasons and are not listed in this program, or if you have not contributed before, please send us your contribution for the 2003–2004 concert season so that we may acknowledge you in future programs.

Categories of Support (please check one)

- Producer: \$10,000 and above
- Distinguished Guarantor: \$5,000 and above
- Guarantor: \$2,500 and above
- Underwriter: \$1,000 and above
- Benefactor: \$500 and above
- Patron: \$250 and above
- Sponsor: \$100 and above
- Donor: \$50 and above

Please mail this form with your check payable to "The Library of Congress" (memo line: Concerts) to: Elizabeth H. Auman, Donor Relations Officer, Music Division, Library of Congress, Washington, DC 20540–4710.

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_ e-mail \_\_\_\_\_

I would like my contribution to be acknowledged as:

- Anonymous
- In memory of \_\_\_\_\_
- In honor of \_\_\_\_\_
- In thanksgiving for \_\_\_\_\_

THANK YOU FOR YOUR SUPPORT.

If you have any questions or wish to have more information about making a contribution, please call or write Elizabeth H. Auman, Donor Relations Officer, Music Division, Library of Congress, Washington, DC 20540–4710 (202 707–2398; e-mail: [eaum@loc.gov](mailto:eaum@loc.gov)).

CUT ALONG DOTTED LINE

