The Revada Foundation of the Logan Family

KANDACE SPRINGS

Saturday, May 22, 2021 ~ 8:00 pm
The Library of Congress Virtual Event
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.

Learn more!
Hear more about what Kandace Springs and her musical compatriots have to say about their art in a series of five short videos, available starting at 10am on May 21, 2021.

Conversation with the Artist

Facebook During-concert Chat
Want more? Join other concert goers and Music Division curators during the concert for a chat that may include the artists, depending on availability. You can access this during the premiere and for a few minutes after by going to facebook.com/pg/libraryofcongressperformingarts/videos

How to Watch Concerts from the Library of Congress
Virtual Events
1) See each individual event page at loc.gov/concerts
2) Watch on the Library's YouTube channel: youtube.com/loc
3) Watch the premiere of the concert on Facebook: facebook.com/libraryofcongressperformingarts/videos

Videos may not be available on all three platforms, and some videos will only be accessible for a limited period of time.
The Library of Congress
Virtual Event
Saturday, May 22, 2021 — 8:00 pm

The Revada Foundation
of the Logan Family

KANDACE SPRINGS
piano & vocals

CAYLEN BRYANT, bass & vocals
TAYLOR MOORE, drums & vocals
Program
The Women Who Raised Me

"Novocaine Heart" E. Rogers
"Soul Eyes" M. Waldron
"Gentle Rain" L. Bonfa & M. Dubey
"My Love Is" B. Myles
"Angel Eyes" M. Dennis & E. Brent
"Place to Hide" J. Tzuke, L. Silvas & G. Kearns
"Solitude" D. Ellington, E. de Lange & I. Mills
"How Insensitive" A. Carlos Jobim, V. de Moraes & N. Gimbel
"Strange Fruit" L. Allen
"Devil May Care" R. Donough & T. Kirk
"Wild is the Wind" D. Tiomkin & N. Washington
"I Put a Spell on You" J. Hawkins
"The First Time Ever I Saw Your Face" E. MacColl
"At Last" M. Gordon & H. Warren
About the Artist

Every so often a new singer emerges who’s able to assimilate multiple musical touchstones and still come off sounding remarkably fresh and unburdened by the past. **Kandace Springs** is one of those artists. The 29-year-old, Nashville-based singer, songwriter and pianist counts such stylists as Billie Holiday, Ella Fitzgerald, Nina Simone, Roberta Flack and Norah Jones as her heroes, but she is very much her own person. Springs’ Nashville church upbringing infuses everything she touches, and with it she has captivated audiences worldwide with her unique approach to a dizzying array of jazz standards, R&B classics, and pop tunes. Chief among her earliest supporters was the legendary icon Prince, who became a mentor to the young singer and once described her as having “a voice that could melt snow.”

Springs’ journey to discovering her uniqueness didn’t happen overnight. In her early years, much of her inspiration came from her father, Scat Springs, a respected session singer in Nashville. It was due to him that Springs grew up surrounded by music, and he encouraged her to take piano lessons after he watched her pick out melodies on the instrument when she was 10. Yet as a girl, she was equally interested in other creative outlets, especially visual art and, more unexpectedly, automobiles. “My dad gave me a Matchbox car, a Thunderbird or something like that, and my mom gave me a Barbie,” she says. “I drew a mustache on the Barbie and never played with it again, and I still have the Matchbox car.” (Her obsession with cars, which she collects, rebuilds, and resells, continues to this day.)

It wasn’t until later that a friend of her father’s sparked something deeper in the young musician by giving her Norah Jones’ 2002 Blue Note debut, *Come Away with Me*. “Norah’s version of ‘The Nearness of You’ inspired me,” Springs recalls, “Norah is my ultimate inspiration as far as women who play an instrument.”

Springs did her own arrangement of “The Nearness of You” and performed at a music camp in Nashville, which led to her gaining more professional gig experience in the city. She took a job at a downtown Nashville hotel where she valet-parked cars by day and sang and played piano in the lounge at night. A demo Springs recorded at this time caught the ears of Evan Rogers and Carl Sturken, who have written hits for the likes of Shakira, Christina Aguilera, and Kelly Clarkson, and are best known for discovering and signing Rihanna as a teenager. Rogers flew down to Nashville with an offer to sign Springs to their SRP Music Group.

Springs moved to New York and started working seriously on new songs and demo recordings. She soon landed an audition with Blue Note
President Don Was at the Capitol Records Tower in Los Angeles, winning him over with a stunning performance of Bonnie Raitt’s “I Can’t Make You Love Me” (the original of which he had coincidentally produced). “That song is so soulful. When I first heard that song, it almost moved me to tears,” Springs says. “I wrote my own arrangement for it a few years before I played it for him.”

Her 2014 self-titled debut EP had a decidedly contemporary R&B/hip-hop sound and led to TV performances on The Late Show with David Letterman, Jimmy Kimmel Live and The Tonight Show Starring Jimmy Fallon, as well as appearances at the Afropunk and Bonnaroo festivals.

This is also the time when Springs first attracted the attention of Prince, who heard her makeover of Sam Smith’s “Stay with Me” on the website Okayplayer. The music icon invited her to perform with him at Paisley Park for the 30th anniversary of Purple Rain. “He coached me a lot, especially during the time in which I was trying to figure out my sound,” Springs says. “He absolutely spoke into my life. He told me that I needed to do what comes naturally to me. He was absolutely right.”

But throughout all of this, there was an album to be finished. GRAMMY Award-winning producer Larry Klein, who garnered Album of the Year honors in 2008 for Herbie Hancock’s River: The Joni Letters, was brought on board to bring Springs’ musical vision to reality. He pulled together an A-list group of players, including GRAMMY-winning trumpeter Terence Blanchard and master drummer Vinnie Calaiuta, and recorded the entire album live in the studio over the course of two weeks in the fall of 2015. The result was a jazz/soul masterpiece, with a level of subtlety and nuance that is rare in today’s music, and it brought Springs’ immediate attention worldwide as a jazz artist to be reckoned with.

The U.K. in particular proved to be a welcome home, with Springs doing a six-week tour opening for Gregory Porter in support of her single “Talk to Me,” as well as appearing on Later...With Jules Holland. Concerts throughout Europe and Asia followed, including such memorable moments as performing at a sold-out Royal Albert Hall with the Metropole Orchestra for the BBC Proms broadcast series.

In the midst of this busy schedule Springs found time to record her second album, Indigo, with the brilliant drummer and trackmaster Karreem Riggins at the helm as producer; the album is especially notable for featuring one of the last recordings by trumpet great Roy Hargrove.

And before the dust had even settled on that release, Springs had already conceived of and started work on her third album entitled The Women Who Raised Me. It is a tribute to all the great female artists who inspired her to pursue her dream and features songs made famous by legends ranging
from Billie Holiday and Carmen McRae, up through contemporary greats Sade and Lauryn Hill. The album features an incredible duet with Norah Jones on the classic “Angel Eyes,” as well as stellar contributions from her friends Christian McBride, David Sanborn, and Chris Potter. Released in early 2020, it has further established, as The Times of London once remarked, that “Kandace Springs is not just a star, she’s an entire galaxy.”

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Upcoming Events in May & June
Visit loc.gov/concerts for more information

**Wednesday, May 26, 2021, available at 10:00 am [Lecture]**
American Musicological Society Lecture: "Tadeusz Zygfryd Kassern's Opera The Anointed, the Koussevitzky Foundation and the Music of Holocaust Memory in the Early Cold War"
Mackenzie Pierce, PhD
Virtual Event (https://loc.gov/concerts/lecture-mackenzie-pierce.html)

**Thursday, May 27, 2021 at 8:00 pm [Concert]**
Marouan Benabdallah, piano
Music by Succari, Dada, Moultaka, Fairouz, Benabdeljalil & Saint-Saëns
Virtual Event (https://loc.gov/concerts/marouan-benabdallah.html)
Additional video content available starting at 10am on 5/27/21

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**Thursday, June 3, 2021, available at 10:00 am [Lecture]**
Lecture: "The Art of Photographing Dance"
David A. Fullard, PhD
Virtual Event (https://loc.gov/concerts/lecture-david-fullard.html)

**Friday, June 4, 2021 at 8:00 pm [Concert]**
MET Orchestra Musicians Program II
Music by Mozart and Barber
Virtual Event (https://loc.gov/concerts/met-orchestra-june4.html)
Additional video content available starting at 10am on 6/4/21
Thursday, June 10, 2021 at 8:00 pm [Concert]
FLUX Quartet with Oliver Lake & Cory Smythe, Program I
Music by Roscoe Mitchell, Ornette Coleman, Leroy Jenkins & Oliver Lake
Additional video content available starting at 10am on 6/10/21

Friday, June 11, 2021 at 8:00 pm [Concert]
FLUX Quartet with Cory Smythe, Program II
Music by Abrams, Nancarrow, Ogonek, Oliveros and Scelsi
Virtual Event (https://loc.gov/concerts/flux-quartet-june11.html)
Additional video content available starting at 10am on 6/11/21

Thursday, June 17, 2021 at 8:00 pm [Concert]
Ksenija Sidorova, accordion
Music by Bach, Mozart, Voytenko, Piazzolla, Angelis & Schnittke
Virtual Event (https://loc.gov/concerts/ksenija-sidorova.html)
Additional video content available starting at 10am on 6/17/21

Friday, June 18, 2021 at 8:00 pm [Concert]
Pavel Haas Quartet with Boris Giltburg
Music by Bartók, Brahms & Smetana
Virtual Event (https://loc.gov/concerts/pavel-haas-quartet.html)
Additional video content available starting at 10am on 6/11/21

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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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