

concerts from the library of congress 2010-2011

*The Carolyn Royall Just Fund
The Gertrude Clarke Whittall Foundation
in the Library of Congress*

SALZBURG HYPERION
ENSEMBLE

UTRECHT QUARTET

Eva Korb *Jill Waterman*
Friday, February 4, 2011
Friday, February 11, 2011
8 o'clock in the evening
Coolidge Auditorium
Thomas Jefferson Building *Kathleen*
Sebastian Koon

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.



GERTRUDE CLARKE WHITTALL's 1935 donation to the Library of five Stradivari instruments was followed shortly thereafter by an endowment to provide for their care and use. The foundation, which built the Whittall Pavilion in 1938 to house the instruments, also enables the resident quartet to perform on them and provides for the acquisition of large collections of music and individual rare manuscripts.



The audiovisual recording equipment in the Coolidge Auditorium was endowed in part by the Ira and Leonore Gershwin Fund in the Library of Congress.

Request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.

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

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 chamber music concerts. Other events are open to all ages.

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



Please take note:

UNAUTHORIZED USE OF PHOTOGRAPHIC AND
SOUND RECORDING EQUIPMENT IS STRICTLY PROHIBITED.

PATRONS ARE REQUESTED TO TURN OFF THEIR
CELLULAR PHONES, PAGERS, ALARM WATCHES, OR OTHER
NOISE-MAKING OBJECTS THAT WOULD DISRUPT THE PERFORMANCE.

Thank you.

The Library of Congress
Coolidge Auditorium

Friday, February 4, 2011 – 8 p.m.

SALZBURG HYPERION ENSEMBLE

Firmian Lerner, *Artistic Leader* and *Viola*
Werner Neugebauer and Gregor Sigl, *violins*
Peter Langgartner, *viola*
Eric Oskar Hütter and Detlef Mielke, *cellos*



PROGRAM

Sextet from the opera *Capriccio*, op. 85

Richard STRAUSS
(1864–1949)

Andante con moto

Verklärte Nacht (original version)

Arnold SCHOENBERG
(1874–1951)

Intermission

Sextet no. 2 in G Major, op. 36

Johannes BRAHMS
(1833–1897)

Allegro non troppo
Scherzo: Allegro non troppo
Poco adagio
Poco allegro

String sextets are comparatively rare, yet include some of the most expressive pieces in the chamber music repertoire. Tonight's performance by Salzburg Hyperion Ensemble will feature three exceptional examples: Richard Strauss's Sextet from the opera *Capriccio*, op. 85 and Arnold Schoenberg's *Verklärte Nacht*, op. 4, both works indebted to the posthumous influence of Johannes Brahms, whose second String Sextet in G Major opus 36, serves as the program's closing work. Despite a handful of early precedents, it is Brahms who is commonly credited with the establishment of this medium, with his two examples (the opus 18 in B-flat major (1859–60) and the opus 36 in G Major (1864–65)) composed during his period of 'first maturity'. A pianist, Brahms had included the piano in all of his chamber works up until the sextets; choosing this unusual ensemble over the better-known classical (Beethovenian) string quartet was likely deliberate and saved the young composer comparisons to the great master.

Scored for an ensemble of two violins, two violas, and two cellos, this expanded medium offered new possibilities that appealed directly to Brahms's ear for a thicker, richer sound, and to his developing interest in orchestral sonorities within the chamber music genre. Since only three or four instruments are required to underpin the harmonic structure, the composer was free to employ the additional strings in a wide variety of textures, doublings, and coloristic effects, including tremolando and the combination of arco and pizzicato throughout the sextet. These effects were effortlessly combined with an assembly of newly-honed Baroque contrapuntal techniques that so influenced the development of a unique creative, Brahmsian voice.

Brahms composed the second sextet in his summer retreat of Baden-Lichtental, movements one, two, and three in September 1864, and movement four in May 1865. Experts point out, however, that the seeds of the work go back to the mid-1850s, leading one to speculate that "the musical details at issue were waiting to meet a texture and genre which would lead to their appropriate fulfillment" (*R. Pascall*). The theme of the slow movement first appears in a February 1855 exchange with Clara Schumann, and the scherzo has been described as an extensive rewriting of a Gavotte in A Minor for piano, a work that emerged that same year during his eighteenth-century counterpoint studies. Overall, opus 36 is Brahms's serious sextet, more complex, ethereal, and reflective in character and more romantic than its predecessor. It has been compared to the much later, mature Clarinet Quintet opus 115 as it embraces more sophisticated, "autumnal," progressive qualities that inspired the next generation of composers.

Capriccio is Richard Strauss's final stage work, completed in his seventy eighth year; the Viennese opera conductor, Clemens Krauss (1893–1954), served as his collaborator. The theme of this opera (ostensibly a debate about the relative importance of words and music) was first suggested to Strauss by the Austrian writer, Stefan Zweig (1881–1942) after discovering the eighteenth-century Italian libretto titled *Prima la musica e poi le parole* (First the music and then the words) in 1934, while conducting research at the British Museum Library. The text was originally penned by librettist Abbé Giovanni Battista Casti (1724–1803), a contemporary and rival of Lorenzo Da Ponte; Antonio Salieri composed the music for *Prima la musica* and the opera was premiered in 1786

at Schönbrunn in a double-bill with Mozart's parallel theatrical *divertissement*, *Der Schauspieldirektor*.

Zweig was a gifted writer who Strauss held in highest esteem, claiming that he was the only artist capable of matching the ingenuity, wit, and dramatic sense of his former librettist Hugo von Hofmannsthal. Out of that esteem was to emerge *Capriccio*, "his operatic epilogue, a little masterpiece of unconventionality" (Norman Del Mar). Much to Strauss's frustration, his collaboration with Zweig ended prematurely in 1935, cut short by Nazi regime policy. The Jewish author clearly foresaw this outcome; for the composer, however, it was a personally difficult and painful reality to learn and accept. It was his subsequent collaborator, Clemens Krauss, who suggested both the title, *Capriccio*, and subtitle, *Conversation Piece for Music*, arguing that the completed work could neither be called an opera nor a comedy. In his biography on Strauss, Michael Kennedy describes the work as a masterpiece of close-knit allusions, quotations, and subtleties where the composer celebrates the muse of opera by espousing an allusive history of the genre: embedded in a score that seeks to resolve the timeless question of what is primary in opera – the words or the music, are references to Gluck, Rameau, Couperin, Mozart, Piccinni, Wagner, Verdi and himself.

From its inception, Strauss's outline for *Capriccio* called for a purely musical introduction, a piece within a piece, to be played off-stage by a string quartet; later, he expanded the quartet into a quintet, and finally, a string sextet, which will be performed this evening. Months prior to the premiere of *Capriccio* on 24 October 1942 in Munich, Strauss saw no reason why he should delay premiering the Sextet, a lush, strings-only overture that not only brilliantly set the stage for the opera but also stood on its own as a stunning example of late-romantic chamber music. Accordingly, copies of the parts were distributed to the appropriate string players from the Vienna Philharmonic; the work was premiered at a gathering of the "Contemporary Circle" in the house of the Gauleiter Baldur von Schirach.

As the first piece of chamber music composed by Strauss in half century, this Sextet reaches back to his "Brahmsschwärmerei," a period early in his career when the music of Brahms played a significant role in the young composer's compositional development, inspiring him to study and cultivate traditional genres long abandoned by the New German School.

By the end of the nineteenth century, a remarkable synthesis of what had once been considered forever incompatible was finally realized: the music of Brahms and Wagner were considered equally viable and combinable models. Arnold Schoenberg, the "conservative revolutionary" (*Willi Reich*), was one of the first composers of his generation to reconcile these conflicting strains of innovation and conservatism. In his 1952 essay "My Evolution," Schoenberg cites tonight's musical offering, the opus 4 sextet *Verklärte Nacht*, as such an example, one that reflects his equal 'addiction' to both composers: "This is why in my *Verklärte Nacht* the thematic construction is based on Wagnerian "model and sequence" above the roving harmony on the one hand, and on Brahms's technique of developing variation – as I call it – on the other." Schoenberg later revisited the work, arranging it for string orchestra (1917, revised 1943) with no substantive changes from the music of the original, more intimate sextet version.

The string sextet *Verklärte Nacht*, widely known by its English title, *Transfigured Night*

was Schoenberg's first instrumental masterpiece. Cast in a single movement, and lasting just under thirty minutes, *Verklärte Nacht* is the most extensive and ambitious work completed by the composer up to this point. The exact dates of composition are difficult to determine, although the completed autograph manuscript is dated 1 December 1899, when Schoenberg was only twenty five years old. The premiere at the Wiener Tonkünstlerverein was delayed because of certain conservative elements in Vienna's musical establishment who objected to its Wagnerian character and its one moment of dissonance. The first performance, finally given by the Rosé Quartet (augmented by two players) in March 1902, was, according to Schoenberg, "hissed and caused riots and fist fights." In contrast, *Verklärte Nacht* has become the most frequently performed and best-known work of Schoenberg today.

Based on a five-part poem of the same title by Schoenberg contemporary Richard Dehmel, the sextet's most obvious innovation is that it is a programmatic work; up to this point, chamber music as a genre had resisted the incorporation of programmatic ideas and remained the bastion of absolute music. The poem, originally part of Dehmel's collection *Weib und Welt*, has a clear, almost rigidly symmetrical structure; its five poetic divisions and their narrative content are directly mirrored in Schoenberg's large-scale form and succession of moods. The poem tells the story of a moonlit stroll by a man and woman in the 'bare, cold woods.' The woman reveals that she is pregnant, but not by the man. After her confession, the woman stumbles along momentarily, until the man says that his love for the woman will transfigure the child; it will become his. The couple embrace and continue into the 'high, clear night.' In sum, the first, third and fifth stanzas describe the cold, moonlit scene and the couple's progress through it. The second and fourth stanzas contain the woman's disclosure and man's response.

Later in life, in his own program notes, Schoenberg advised his listeners to recognize that his *Transfigured Night* also offered "the possibility to be appreciated as 'pure' music." He even suggested that one "forget the poem" and enjoy his portrayal of "... nature and expressing human feelings" that forever changed this "night of tragedy into a transfigured night."

– Susan Clermont

Music Division, Library of Congress

ABOUT THE ARTISTS

The SALZBURG-based HYPERION ENSEMBLE has become one of the most discussed chamber music ensembles in Europe. The musicians comprising Hyperion come from some of the most prestigious orchestras and chamber music societies in Europe. Founded in 1996, Hyperion has quickly established its presence through highly acclaimed regular performance series in Austria and Germany as well as guest appearances throughout all of Europe. The ensemble has released multiple recordings under the Hyperion Ensemble label. In their home territory of Austria and Germany, the Hyperion has

performed at the Alte Oper Frankfurt, Berliner Philharmonie, Vienna Konzerthaus, Stiftung Mozarteum Salzburg, St. Gallen Festival, Musikerverein Klagenfurt, Konzerthaus Graz, WDR-Sendesall Köln, Beethovenhaus Bonn, Konzertverein Regensburg, Fulda, Wasserburg, Eckernforde, among other venues. In other parts of Europe, the Hyperion has performed in Marbella, Granada, Sevilla, Cadiz, Rio Tinto, Guadix, Almunecar, La Herradura, Nerja, Motril, Huelva, and San Lucar de Barrameda in Spain; Milano, Como, Verese, Bozen and Meran in Italy; Toulouse, France; Lvov and Chernovzy, Ukraine; and the Liszt-Academy Budapest; among many other venues. The mission of Hyperion is to offer audiences a range of unorthodox programs featuring well-known works along with seldom heard chamber music in a new context thereby changing the way the works are perceived by the listener and fostering an enlightened awareness. The Hyperion Ensemble gave its first US performances in November 2003 including the San Jose Chamber Music Society and the Yale Chamber Music Society.



The Library of Congress
Coolidge Auditorium

Friday, February 11, 2011 – 8 p.m.

UTRECHT QUARTET

Eeva Koskinen, *violin* Katherine Routley, *violin*
Joël Waterman, *viola* Sebastian Koloski, *cello*



PROGRAM

String Quartet no. 1, op. 79

Lera AUERBACH
(b. 1973)

Allegro molto
Moderato–Allegro ma non troppo
Agitato–Grave funebre

String Quartet in B-flat Major, D112

Franz SCHUBERT
(1797–1828)

Allegro ma non troppo
Andante sostenuto
Menuetto: Allegro–Trio
Presto

Intermission

“Mein junges Leben hat (k)ein end” (after Sweelinck)

Chiel MEIJERING
(b. 1954)

U.S. Premiere

String Quartet no. 2 in F major, op. 22

Peter Ilyich TCHAIKOVSKY
(1840–1893)

Adagio–Moderato assai
Scherzo: Allegro giusto
Andante ma non tanto
Finale: Allegro con moto

ABOUT THE PROGRAM

Born in Chelyabinsk, a city in the Urals bordering Siberia, Lera Auerbach became one of the last artists to defect from the Soviet Union during a concert tour in 1991 while still in her teens. She subsequently earned Bachelor and Master's degrees from The Juilliard School, where she studied piano with Joseph Kalichstein and composition with Milton Babbitt and Robert Beaser. In 2002, she graduated from the prestigious piano soloist program of the Hannover Hochschule für Musik where she studied with Einar-Steen Nøkleberg. In 2000 and 2004, Ms. Auerbach was invited by the International Johannes Brahms Foundation to live and work at the composer's former home in Baden-Baden as the Artist-in-Residence. In 2001, at the invitation of Gidon Kremer, she was Composer-in-Residence and guest artist at the Lockenhaus Festival in Austria, where twelve of her works were premiered. She was subsequently invited to be Composer-in-Residence with the Orchestra Ensemble Kanazawa in Japan and the American Youth Symphony in Los Angeles 2003. She has been Composer-in-Residence at the Bremen Music Festival and was awarded the "Förderpreis Deutschlandfunk" in recognition of this residency. Ms. Auerbach has appeared as solo pianist at such prestigious venues as the Bolshoi Saal of Moscow Conservatory, Tokyo's Opera City, New York's Lincoln Center, Munich's Herkulesaal, Oslo's Konzerthaus, Chicago's Symphony Hall and Washington's Kennedy Center. She made her Carnegie Hall debut performing her own Suite for Violin, Piano and Orchestra with Gidon Kremer and the Kremerata Baltica. In 2005 she was awarded the prestigious Hindemith Prize by the Schleswig-Holstein Music Festival in Germany.

Auerbach's compositions have been commissioned and performed by a wide array of artists, orchestras and ballet companies including Gidon Kremer, the Kremerata Baltica, David Finckel, Wu Han, Vadim Gluzman, the Tokyo, Kuss and Petersen String Quartets, the SWR and NDR (Hannover) Symphony Orchestras, Royal Danish Ballet and Hamburg Ballet. Lera Auerbach's music has also been commissioned and performed by leading Festivals throughout the world including Caramoor, Lucerne, Lockenhaus, Bremen and Schleswig-Holstein. Her String Quartet No. 1 dates from 2004 and is dedicated to Sonia Simmenauer. The first performance of the Quartet was given in 2005 by the Kuss Quartet in Lucerne, Switzerland.

Franz Schubert's first experiences playing chamber music were with his highly musical family—his father, Franz Theodor Florian Schubert, a violinist, and his brother Ignaz, a pianist. Schubert learned to play the violin and the piano from his father and brother at an early age and became a participant in the family musicales, held on Sundays and holidays. Later, while attending the Imperial and Royal City College, Schubert joined his father and brothers for evenings of string quartet playing. Brother Ferdinand joined Ignaz on the violin, Franz played the viola and their father played the cello. Schubert's quartets from the years 1811-14 were all written for this family combination, and indeed, a high percentage of his chamber music from the early years was composed for the family.

When young Franz began composing the String Quartet in B flat major, D. 112, however, his artistic goals had already spread beyond the Schubert family musicales. The

quartet was set over two weeks during a brief lull following the composer's successful completion of his final pedagogy examinations in August 1814. Although this early work is relatively austere compared with Schubert's later quartets, D. 112 is technically and musically complex enough to warrant consideration by artists such as the Utrecht Quartet.

Published in 1863 as Op. 168, the String Quartet in B flat major, D. 112 begins with an Allegro ma non troppo, which Schubert indicated on the manuscript, was written in four-and-a-half hours. The movement is in sonata form but with multiple motifs indicative of his later works, such as the "Death and the Maiden" Quartet and the "Great" Symphony in C major.

Unlike the first movement, the Andante was composed over several days. The movement begins with a meditative G minor opening, and in subsequent measures, the composer laces the proceedings with Haydnesque touches. The endearing third movement, marked Allegro, includes echos of the first movement with its B-flat-B-natural-C-natural chromatics in the Trio section.

The final Presto begins with nervous twitterings in the first violin. The second violin, viola, and cello attempt to retain their serenity with lyrical underpinnings. Ultimately, they succumb and also join the animated repartee. Later, Schubert entices the lower voices back to placidity, but in the end, the first violin's manic romps are too vivacious to resist.

Chiel Meijering was born on June 15, 1954 in Amsterdam. Education He studied composition with Ton de Leeuw, percussion with Jan Labordus and Jan Pustjens, and piano at the Amsterdam Conservatory of Music. Meijering has written over three hundred compositions, mainly for small ensembles, which are performed regularly in The Netherlands and abroad. His adaptation of Sweelinck's *Mein junges Leben hat ein End* is from 2007 and receives its US premiere tonight at the Library of Congress. Although the immediate reaction to *Mein junges Leben* in the seventeenth century is unknown, it is recognized as a masterpiece of the variation form since its first publication in 1894. Sweelinck set six variations on the tune of *Mein junges Leben*, a German *Kirchenlied*, or "Churchsong," from the large body of vernacular hymns that flourished during and after the German Reformation. Because the hymn was not known in the Low Countries, the melody of *Mein junges Leben* may have been introduced to Sweelinck by one of his German pupils. The strict four-part counterpoint used by the earlier composer in *Mein junges Leben* suggests the work was a reduction of part music originally set for instruments, perhaps for the consort of viols Sweelinck directed, along with his Collegium Musicum of amateur singers and instrumentalists.

Tchaikovsky began work on his String Quartet no. 2 in late December 1873 and completed it by January 30, 1874. The composer mused, "I wrote it almost in one sitting, none of my pieces has ever flowed out of me so easily and simply." He did not set the movements in order, however; the sequence in which the movements were composed were: the first movement (without the introduction), the fourth movement, the first version of the third movement, the second movement, the introduction to the first movement, and finally, a second version of the third movement. The work was first heard in a soiree performance at pianist Nikolai Rubinstein's apartment in February, 1874, and first performed in public the following March 22 in Moscow. The audience

at that initial performance consisted of only five people, including Nikolai's illustrious brother and fellow pianist Anton Rubinstein who was also the composer's teacher. Tchaikovsky had to have been excited for his mentor to hear the first performance of the String Quartet no. 2. But Anton had other ideas. The composer's colleague and music critic Nikolai Kashkin was also present and remembered:

All the time the music went on, (Anton) Rubinstein listened with a lowering, discontented expression, and at the end, with his usual brutal frankness, he said it was not in the least in the style of chamber music; that he himself could not understand the composition, etc. The audience, as well as the players went into ecstasies; but the one listener whose appreciation meant most to the composer obstinately stuck to his opinion. One word from him would have been more valued than all other praise or success, but Tchaikovsky was not destined to hear that word, and he was evidently deeply hurt by Rubinstein's cutting remarks.

Tchaikovsky was undeterred; about the first movement, with its chromaticism and brooding pathos, the composer wrote, "If I have written anything during my life that is really heartfelt and flowing straight from the depths of the inner me, then it is just the first movement of this quartet." The work begins in a melancholy mood with extended solos for the first violin and soon evolves into more jovial episodes. The composer not only composed the sections of the String Quartet no. 2 out of sequence, he also reversed the conventional order of the central movements, placing the Andante, which serves as the expressive center of gravity of the entire work, between two lighter companions, the Scherzo with its unusual rhythmic patterns and Finale, an uplifting exercise based on multiple assertive motifs.

– Norman Middleton
Music Division, Library of Congress

ABOUT THE ARTISTS

The UTRECHT STRING QUARTET, one of the most renowned chamber-music ensembles, is known internationally for its versatility and dynamism. Resident in the Netherlands, the musical world of the Utrecht String Quartet is both borderless and boundless. Its musicians adopt a vibrant, versatile approach to their chosen genre, rejecting traditional, 'museum-piece' interpretations out-of-hand. Even in the most traditional of works, they succeed time and again in discovering elements that can be interpreted anew, or in finding unusual and meaningful concert locations in which to perform them. However, it is their continual search for lost or forgotten repertoire and for their collaboration with contemporary composers that has earned them such an excellent reputation in the music world. International tours to countries such as France, Germany and Australia have demonstrated this versatility.

The UTRECHT STRING QUARTET made its debut in England at London's Conway Hall in April 2000. It returned to London in 2003 to perform at the Wigmore Hall, and has been a regular guest in London ever since. In the Netherlands, the USQ plays in all the important chamber-music series, such as those at the Concertgebouw in Amsterdam, at Vredenburg in Utrecht and at the Frits Philips Music Centre in Eindhoven. The USQ is also active pedagogically and is responsible for the chamber-music class at the Utrecht Conservatory. In addition to its extensive programs of concerts, the USQ also performs for radio and television and for CD recordings. A sizeable collection of its CDs has appeared under the MDG label. These recordings have received excellent reviews in all the well-known musical periodicals such as *The Gramophone*, the *BBC Music Magazine*, the *USA Fanfare* and the German periodical *Fono Forum*.



Thank You!

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 (202-707-2398), e-mail (eaum@loc.gov), or write to Elizabeth H. Auman, Donor Relations Officer, Music Division, Library of Congress, Washington, D.C. 20540-4710. Contributions of \$50 or more will be acknowledged in the programs. Donors can also make an e-gift online to Friends of Music at www.loc.gov/philanthropy

We acknowledge the following contributors to the 2010-2011 season. 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

Richard B. and Sarah J. Marsten Charitable
Remainder UniTrust
John and Eunice Thomas

Guarantor

Dexter Kohn
George and Ruth Tretter

Underwriter

John Ono (*in memory of Ronald Robert Ramey*)

Benefactor

Doris N. Celarier (*in memory of James L. Celarier*)

Howard Gofreed (*in loving memory of his
father, Edward Gofreed*)

The Richard and Nancy Gould Family Fund
Jacobsen-Comas Family Trust
Claudia Lohner
Egon and Irene Marx
Richard E. and Joan M. Undeland (*in loving
memory of Lee Fairley*)
Stuart J. and Patricia Winston

Patron

Daniel Alpert and Anne Franke
Dr. Alfred and Mrs. Eva Baer
The Honorable and Mrs. Anthony Beilenson
Dr. Harvey Van Buren
Richard W. Burriss
Susan Clampitt
Gina H. Despres
Lawrence W. Feinberg
Milton Grossman and Dana Kreuger
Thomas and Nadine Hamilton
Morton and Katherine Lebow
George P. Mueller

Sponsor

Eve Bachrach
Ann and Peter Belenky
Ugo and Carla Bertucci
Marie E. Birnbaum
Ann and C. Alan Boneau
Sean and Carol Buckley
Kenneth and Sharon Cohen
Herbert and Joan Cooper
Carolyn L. Duignan (*in honor of Ruth Foss*)
Judith and George Farr
Douglas Faulkner
Ruth Foss
Dene and Mel Garbow (*in memory of
Marilyn Shonfeld*)
Gerda Gray (*in loving memory of her late
husband, Dr. Paul Gray*)

Masuru and Jane Hamada
 Bei-Lok B. Hu
 Ruth and Arthur Ingberman
 David Lamdin
 Mary Lynne Martin
 Morton and Anita Mintz
 Sorab K. Modi
 Irving Sablosky
 Mr. and Mrs. Stanley Sherman
 Michael Spiro (*in memory of Marilyn Spiro*)
 Rosa D. Wiener
 Theodore Zahn

Donor
 Eve E. Bachrach
 Donnie L. Bryant

Gerald Cerny, Ph.D.
 Irving and Naomi Kaminsky (*in memory of*
Richard Brownstone)
 Ingrid Margrave
 Marilyn Wong-Gleysteen

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



CONCERTS FROM THE LIBRARY OF CONGRESS

Since the inaugural concerts in 1925, the Coolidge Auditorium, built by ELIZABETH SPRAGUE COOLIDGE, referred to then as the new "auditorium for chamber music" in the Library of Congress, has been the venue for countless world-class performers and performances. Another grande dame of Washington, GERTRUDE CLARKE WHITTALL, presented to the Library a gift of five Stradivari instruments to be played in concerts, the first of which was held on January 10, 1936. These parallel but separate concert series served 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.

CONCERT STAFF

CHIEF, MUSIC DIVISION	Susan H. Vita
ASSISTANT CHIEF	Jan Lauridsen
SENIOR PRODUCERS FOR CONCERTS AND SPECIAL PROJECTS	Michele L. Glymph Anne McLean Norman A. Middleton, Jr.
AUDIO-VISUAL SPECIALIST	Michael E. Turpin
DONOR RELATIONS	Elizabeth H. Auman
CONCERT ASSISTANT	Donna P. Williams
CURATOR OF MUSICAL INSTRUMENTS Carol Lynn Ward-Bamford	
CURATOR OF THE COOLIDGE FOYER DISPLAY Raymond A. White	
HOUSE MANAGER Solomon E. HaileSelassie	

Next concerts of the 2010–2011 Season

Tuesday, February 22, 2011 – 8 p.m.

QUATUOR DEBUSSY
with Katherine Chi, *piano*

Glass: String Quartet no. 2 (“Company”)
Puccini: Crisantemi
Milhaud: String Quartet no. 9, op. 140
Franck: Piano Quintet in F minor

Friday, February 25, 2011 – 8 pm

EDDIE DANIELS, *clarinet*
ROGER KELLAWAY, *piano*

6:15 p.m. - Whittall Pavilion (*no tickets required*) – Pre-concert presentation
“The American Songbook: A Conversation with Eddie Daniels
and Roger Kellaway”
Larry Appelbaum, *Music Division*

Saturday, February 26, 2011 – 8 p.m.

PAOLO PANDOLFO, *viola da gamba*
THOMAS BOYSEN, *theorbo/Baroque guitar*

LA VIOLE LUTHÉE

Improvisations

Sainte-Colombe: Prelude, Chaconne in D minor

Marais: Musette, La Georgienne dite La Maupertuy, Plainte, La Guitarre

Marais: Le Tombeau de Monsieur de Sainte-Colombe

Sainte-Colombe: Prélude, Chansonette, Chacone in C Major

6:15 pm - Whittall Pavilion (*no tickets required*) – Pre-concert presentation
“The H. Blakiston Wilkins String Instruments Collection”
Paolo Pandolfo and Carol Lynn Ward-Bamford, *Music Division*



LIBRARY OF
CONGRESS