

B E Y O N D L A B E L S

CONCERTS FROM THE **LIBRARY** OF **CONGRESS**

2 0 1 4 - 2 0 1 5

THE DA CAPO FUND
IN THE LIBRARY OF CONGRESS

**CURTIS
CHAMBER
ORCHESTRA**

Saturday, March 7, 2015 ~ 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building



The DA CAPO FUND, established by an anonymous donor in 1978, supports concerts, lectures, publications, seminars and other activities which enrich scholarly research in music using items from the collections of the Music Division.

Presented in association with:
The Family of Cameron and Jane Baird
John J. Medveckis
The Curtis Institute of Music
The Italian Cultural Institute in Washington & The Embassy of Italy



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

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

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

Other events are open to all ages.



Please take note:

Unauthorized use of photographic and sound recording equipment is strictly prohibited.

Patrons are requested to turn off their cellular phones, alarm watches, and any other noise-making devices that would disrupt the performance.

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

Please recycle your programs at the conclusion of the concert.

The Library of Congress
Coolidge Auditorium
Saturday, March 7, 2015 — 8 pm

THE DA CAPO FUND
IN THE LIBRARY OF CONGRESS

CURTIS CHAMBER ORCHESTRA

ROBERT SPANO, CONDUCTOR

ROBERTO DÍAZ, VIOLA

RACHEL STERREBERG, SOPRANO



Program

SERGEI PROKOFIEV (1891-1953)

Classical Symphony, op. 25 (Symphony no. 1 in D major) (1916-1917)

Allegro con brio

Larghetto

Gavotte. Non troppo allegro

Finale. Molto vivace

JENNIFER HIGDON (b. 1962)

Viola Concerto (2014-2015)

I. [quarter note = 42]

II. [quarter note = 102]

III. [quarter note = 72]

Roberto Díaz, *viola*

Commissioned by the Library of Congress, with support from the family of Cameron and Jane Baird, and John J. Medveckis; the Curtis Institute of Music, with support from the Musical Fund Society of Philadelphia; the Aspen Music Festival; and the Nashville Symphony

Commemorating the 325th birthday of the "Tuscan-Medici" viola

INTERMISSION

ROBERT SPANO (b. 1961) | ARR. DAVID LUDWIG (b. 1974)

Hölderlin Songs (2014)

"Lebenslauf"

"Sokrates und Alcibiades"

"An die Parzen"

Rachel Sterrenberg, *soprano*

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony no. 41 in C major, KV 551 ("Jupiter") (1788)

Allegro vivace

Andante cantabile

Menuetto: Allegretto

Molto allegro



Library of Congress Stringed Instrument Collection

Instrument collecting at the Library of Congress began with the generosity of Mrs. Gertrude Clarke Whittall who donated five stringed instruments made by Antonio Stradivari to the Library of Congress in 1935. Since that time, the Library's Music Division has acquired five additional stringed instruments through generous donations. These additional violins were made by Stradivari, Nicolò Amati, Jean Baptiste Vuillaume, and Giuseppe Guarneri (two violins) in the seventeenth, eighteenth and nineteenth centuries. The "Tuscan-Medici" viola is on loan to the Library of Congress from the Tuscan Corporation. For more information about the Library's Stringed Instrument Collection, visit <http://lcweb2.loc.gov/diglib/ihass/html/instruments/strings-home.html>.

Featured This Evening

VIOLA BY ANTONIO STRADIVARI, CREMONA, 1690, "TUSCAN-MEDICI"

Played by Roberto Diaz

Originally part of an ensemble made for the Grand Duke of Tuscany, Ferdinando de Medici, this 1690 viola eventually was separated from its brethren and sold in 1803 to an Englishman in Florence. Over the next 100 years, the viola landed in France, returned to England, and eventually made its way to New York City through the Rudolph Wurlitzer Company. In 1925 it was sold to Herbert N. Straus, a German whose family had founded the Macy's department store empire. The "Tuscan-Medici" was purchased in 1957 by Cameron and Jane Baird. The Bairds were instrumental in bringing the Buffalo Philharmonic to prominence in the 1940s and 1950s. The couple sponsored chamber music concerts in Buffalo and were friends of the Budapest String Quartet. The viola has been on loan to the Music Division since 1977. The year 2015 marks the 325th birthday of the "Tuscan-Medici" viola.

About the Program

SERGEI PROKOFIEV, *Classical Symphony*, op. 25

"Only Prokofiev's music excites me now. No sooner do the first sounds ring out than life bursts in—not in a form of art, but life, a rushing mountain stream, such torrent that you feel like jumping under it and shouting, 'Oh, how wonderful! More, more!'"

—Vladimir Mayakovsky (1893-1930), *Russian Poet*¹

History remembers Sergei Prokofiev as one of the leading twentieth-century Russian composers, along with the likes of Shostakovich, Stravinsky, and Schnittke (among many others). His ethnic identification is of particular interest in the European political climate of 2015; Prokofiev was born in Sontsovka, Ukraine, which is very close to the city of Donetsk, which is the epicenter of the current geopolitical conflict between Ukraine and Russia. This ongoing nationalistic tension was prevalent in Prokofiev's life and music, as he came of age and lived through the major cultural shifts in Russia and the Soviet Union. He spent the bulk of his life residing within the Soviet Union, minus short stays in the United States and Western Europe.

After studying composition privately with Reinhold Glière, Prokofiev enrolled at the St. Petersburg Conservatory (he was just thirteen), as a result of encouragement from faculty-member Alexander Glazunov (1865-1936). At the conservatory Prokofiev was exposed to the teaching of Nikolai Rimsky-Korsakov (1844-1908) and Anatoly Liadov (1855-1914). Following the course in composing, he studied conducting with Nikolai Tcherepnin (1873-1945), who was a former pupil of Rimsky-Korsakov. Prokofiev cites his studies with Tcherepnin as the impetus for composing his *Classical Symphony*. It was in conducting class that Prokofiev was able to delve into the symphonic works of eighteenth-century composers Franz Joseph Haydn and Wolfgang Amadeus Mozart. Prokofiev described this experience in his writings: "I liked very much going to Tcherepnin's conducting class... [it was] a help to me in learning more about orchestration."² It was not until 1916 that Prokofiev's inspiration about the classical style would come into reality, when he sketched the first two movements and a version of the *Finale* (that was eventually replaced) for the *Classical*.³ Prokofiev composed two unpublished symphonies during his youth and conservatory years—Symphony in G major (1902) and Symphony no. 2 in E minor (1908)—not to be confused with the *Classical* or the published Symphony no. 2 in D minor, op. 30 (1924-1925).

The bulk of Prokofiev's D-major symphony was composed during the summer of 1917. He was staying alone in the country outside of St. Petersburg for the purpose of total immersion in the works of philosopher Immanuel Kant (1724-1804) and composition. That summer he experimented with composing away from the piano, though he usually worked at the keyboard. In his diary Prokofiev mentioned feeling "sufficiently familiar" with the principles of classical symphony composition (based on Tcherepnin's

1 Israel V. Nestyev, *Prokofiev*, transl. Florence Jonas (Stanford: Stanford University Press, 1960), 148.

2 Sergei Prokofiev, *Prokofiev by Prokofiev: A Composer's Memoir*, ed. David H. Appel, transl. Guy Daniels (Garden City, NY: Doubleday, 1979), 275

3 Sergei Prokofiev, *Sergei Prokofiev Soviet Diary 1927 and Other Writings*, transl./ed. Oleg Prokofiev (Boston: Northeastern University Press, 1991), 259.

instruction) "to venture forth on this difficult journey without a piano." He claimed to have composed the music in his head while on long walks, using the manuscript only to notate the orchestration. While composing the *Classical* Prokofiev was also engaged in completing the orchestration for his Violin Concerto no. 1 in D major, op. 19 (1916-1917).⁴ He later dedicated the manuscript of the *Classical* to Boris Asafyev (1884-1949), a Russian composer and musicologist who "...is one of the central figures in the history of Soviet music." Asafyev was particularly keen to connect Prokofiev's music with Russian revolutionary ideology.⁵

Prokofiev conducted the world premiere of Symphony no. 1 in D major, which was given on April 21, 1918 by the court orchestra in St. Petersburg. Also on the program were three works conducted by Nikolai Malko (1883-1961): Scriabin's Symphony no. 3 in C minor, op. 43 ("The Divine Poem"), plus Stravinsky's *The Faun and Shepherdess*, op. 2 and *The Firebird* suite.⁶ At one of the rehearsals for this concert there was an encounter between Prokofiev and Anatoly Lunacharsky (1875-1933), who had just recently been named the commissar of education to the Bolshevik regime (effectively the minister of culture and education by today's standards). Lunacharsky would play an important role in Prokofiev's career, as the composer would soon need Lunacharsky's authorization to leave Russia for the United States. Lunacharsky is reported to have commented to Prokofiev, "You are a revolutionary in music, we are revolutionaries in life. We ought to work together. But if you want to go to America, then I will place no obstacles in your way."⁷ Prokofiev secured the permission to depart for the United States in the spring of 1918, leaving Russia behind for almost a decade.

A United States tour was Prokofiev's way of developing his brand as a composer and performer in North America. He arrived in New York City on September 6, 1918 with no major advance bookings, though this did not prove to stop him—as he had an extended network of Russian-emigré colleagues living the U.S., including Serge Koussevitzky. Prokofiev led the U.S. premiere of the *Classical* in New York with the Russian Symphony Orchestra (December 1918), as well as subsequent local premieres in Chicago and elsewhere. Growing disillusioned with his experience in the United States, Prokofiev sensed that the American concert public was not "ready" for his music.⁸ This attitude could have also been a reflection of someone who was a big fish in a small pond of Soviet composers trying to break through in a different cultural scene. It should also be noted that the American public was contemplating the unsettling tumultuous political news emerging out of Russia at the end of World War I and into the 1920s. Prokofiev's selection of repertoire for his American appearances was likely impacted by a desire to come across as "accessible" while displaying his own unique voice. Besides the *Classical*, he had the following works performed: Piano Concerto no. 1 in D-flat major, op. 10 (1911-1912); *Scythian Suite*, op. 20 (1914-1915); Piano Sonata no. 1 in F minor, op. 1 (1909); and Piano Sonata no. 4 in C minor, op. 29 (1917).⁹

4 Prokofiev, *Sergei Prokofiev Soviet Diary 1927*, 258-259.

5 Harlow Robinson, ed., *Selected Letters of Sergei Prokofiev* (Boston: Northeastern Univ. Press, 1998), 87.

6 David Nice, *Prokofiev: From Russia to the West 1891-1935* (New Haven: Yale University Press, 2003), 140.

7 Nestyev, 159.

8 Stephen D. Press, "'I Came Too Soon': Prokofiev's Early Career in America," in *Sergei Prokofiev and His World*, ed. Simon Morrison (Princeton: Princeton University Press, 2008), 335.

9 Dorothea Redepenning, "Prokofiev, Sergey." *Oxford Music Online. Grove Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/22302>>.

One of the hallmarks of Prokofiev's first symphony is its scale; the entire work is comprised of four movements, but only lasts approximately fifteen minutes. This duration is actually faithful to the brevity of early symphonies by Haydn and Mozart, but much less than the typical nineteenth century models for modern symphonic composers. Prokofiev's six later symphonies all conform to the more standard lengths of 30-45 minutes. He also pays homage to Haydn's symphonies by restricting the instrumentation to that of an early Classical-era symphony: strings plus standard winds, two trumpets, two horns and timpani.

The first movement of the *Classical* is marked *Allegro*. It is in fact the longest movement in the symphony, clocking in at just under five minutes. Do not confuse a short first movement with a lack of clever compositional thought, as Prokofiev is able to explore a full sonata form structure with two thematic groups and harmonic variation. He begins with an eighteen-bar phrase (in D major) that introduces many of the principal rhythmic motives of the movement. The first thematic figure is heard in the flute, which plays it above a light viola accompaniment and *pizzicato* quarter notes in the cellos and basses. Fragments of the melody are then passed to the bassoons, cello, oboe and clarinet. The first violins double the flutes in a new statement of the theme. A comical second theme is introduced later by the first violins, in tandem with *pizzicato* pulses from the double basses and a bubbly set of extended *arpeggios* in the first bassoon. In the second thematic section Prokofiev toys with various chords to shift focus from D major to the dominant key of A major, which is emphasized in a cadence that leads to the development section (landing on a strong D minor chord).

Prokofiev uses the development section of the *Allegro* to pursue thematic manipulation, pushing the comedic nature of the second theme and lightening the mood of the first theme. As the variations on the themes ensue, you may notice that fragments of each theme are mixed together at times, effectively creating a mash-up of the exposition. One of the highlights of the development is when the low strings play a variation of the second theme *fortissimo tutta forza* ("very loud, full force"), followed by a stylized repeat in the violins. Meanwhile, the woodwinds provide a syncopated, helter-skelter accompaniment of eighth-note *arpeggios*. The harmony passes through B major, leans into A minor and C major, and ultimately gets back to D major on the downbeat of the recapitulation section, which begins with another flute statement of the first theme. Prokofiev repeats the second theme in D major (it was heard in A major at the outset of the exposition). The *Allegro* closes with a glorious, open rush back to D major that proves to be too lush and energetic to truly resemble an early Haydn symphony.

Prokofiev next offers a slow *Larghetto* in A major that begins with four short, meditative bars. The music sounds like it might accompany a regal ball. Nestyev describes the movement as a "stately minuet," and suggests that the short pauses between select phrases resemble females performing curtsies.¹⁰ The first violins sing a sentimental theme that is marked *molto dolce* ("very sweet"). The theme is repeated, down an octave, with the flute doubling in the higher register. A second thematic section is marked by an endless march of *pizzicato* sixteenth-notes in the strings and bassoons. The music gradually explodes into a rich section in C major that Prokofiev reins in,

10 Nestyev, 146.

settles, and allows to shift back to A major, via a repeat of the principal theme. The repeating sixteenth-notes remain present, in similar forms, throughout this closing third of the movement. Prokofiev closes the movement with an eight-bar phrase that repeats the figure from the opening, giving a sense of symmetry to the *Larghetto*.

Prokofiev makes the *Gavotte* dance the next movement in the *Classical*. This shortest movement in the symphony begins with a *forte pesante* ("strong, heavy") phrase in the strings that is accented by the woodwinds. This main thematic phrase is broken into three sections, the latter two of which are repeated and conclude on a bold authentic cadence into D major. The music that emerges is quiet and simplistic, with repeated quarter notes tied over certain bars to off set any dull sense of the downbeat. This second thematic group is repeated, this time with a countermelody in the oboe. Prokofiev returns to the opening thematic material, marked *Poco meno mosso* ("a little less motion"). He closes on two quiet, *pianissimo pizzicato* chords in the strings. Harmonically this movement is simplistic, going from the tonic of D major to the dominant key of G major (with a pedal in the double basses), and closing back in D major. The *Gavotte* appears—in a revised version from 1935—in act one (the "Departure of the Guests" scene) of Prokofiev's ballet *Romeo and Juliet*, op. 64 (1935-1936).

The *Finale. Molto vivace* is charming, unobtrusive, and delightfully memorable. Prokofiev sticks to the tried-and-true sonata structure formula, expressing his originality through the themes and motivic development. The first violin has theme duty at the outset of the movement, playing a quick, rumpus tune that swells into sudden *fortissimo* outbursts from the full orchestra. This type of *subito* dynamic change was intended as symbolic of the Classical style practiced by Haydn and Mozart. Prokofiev gives the upper woodwinds the initial crack at the second theme, which is surrounded by a great amount of moving rhythmic figures that give depth to the musical texture. A closing theme (in A major) is heard first in the flute and is marked *scherzando* ("playfully"). In the development section Prokofiev explores the second and third themes in reverse order, beginning with the third, closing theme (heard in the clarinet now), and followed by the second theme (distributed amongst the full woodwind section). He chooses not to develop the first theme any further, landing back on D major quickly and going through each of the themes several more times in what feels like a cartoonish race to some sort of finish line. Looking back on his accomplishments with the *Classical*, Prokofiev appreciated the composing of the work "...for the fun of it, [and] to 'tease the geese.'"¹¹ He created a musical experience that can serve as a caricature of the bygone days of the late-eighteenth century, choosing not to take himself too seriously (at least at this moment in his career). Prokofiev would use this composition as a springboard to explore his compositional potential for orchestras in his six later symphonies.

The Elizabeth Sprague Coolidge Foundation in the Library of Congress commissioned Prokofiev's String Quartet in B minor, op. 50 (1930). The holograph manuscript of the quartet is available to researchers via the Performing Arts Reading Room. He was offered an additional commission in 1947, but had to decline due to the political climate in Russia at the time (with regards to U.S.-Soviet relations).¹²

11 Prokofiev, *Sergei Prokofiev Soviet Diary 1927*, 258-259.

12 Press, 372.

JENNIFER HIGDON, Viola Concerto

One of America's most popular composers of art music, Jennifer Higdon is on the faculty of the Curtis Institute of Music in Philadelphia, holding the Milton L. Rock Chair in Composition Studies. She holds degrees from the University of Pennsylvania (PhD, MA), the Curtis Institute of Music (Artist's Diploma), and Bowling Green State University (BMus). In 2014 she received an honorary doctorate from Bowling Green, which named her one of its 100 most prominent graduates during the university's 2010 centennial commemoration. Higdon entered music as a flutist during her teenage years and she began composing at age twenty-one. She has studied conducting privately with Robert Spano and was a pupil of flutist Judith Bentley at Bowling Green.

Many leading international orchestras have commissioned and performed Higdon's compositions. Her music has been championed by the Philadelphia Orchestra, Chicago Symphony, Atlanta Symphony, Baltimore Symphony, Boston Symphony, Cleveland Orchestra, Pittsburgh Symphony, Cincinnati Symphony, London Philharmonic, The Hague Philharmonic, and New Zealand Symphony. The Tokyo String Quartet and "The President's Own" United States Marine Band have also performed her music widely. Higdon has served as composer-in-residence with the Philadelphia Orchestra, Pittsburgh Symphony, Fort Worth Symphony, and Green Bay Symphony. She has also been a featured composer at numerous festivals, including Tanglewood, Vail, Cabrillo, and Winnipeg.

Higdon's extensive oeuvre encompasses chamber music, as well as choral, vocal, orchestral and wind ensemble genres. Her orchestral work *Blue Cathedral*, easily her most well-known composition, has been performed over 500 times since premiering in 2000. No stranger to composing concertos, Higdon's Violin Concerto (2008) was commissioned by the Indianapolis Symphony, the Toronto Symphony, the Baltimore Symphony, and the Curtis Institute of Music. It received the Pulitzer Prize in Music for 2010. The citation described it as "...a deeply engaging piece that combines flowing lyricism with dazzling virtuosity."¹³ In a 2010 interview with NPR's Tom Huizenga, Higdon described the process of composing concertos as a "constant discovery...You're trying to find out what other concertos do, and you look at the person you are writing for, and you can kind of tailor-make it."¹⁴

Robert Spano recently conducted the Philadelphia Orchestra and violinist Benjamin Beilman in performances of the Violin Concerto in Philadelphia (February 26-28, 2015). Higdon has also composed orchestral solo concertos for oboe, percussion, piano, and soprano saxophone. Her percussion concerto was awarded the 2009 GRAMMY Award for Best Contemporary Classical Composition (bestowed in 2010). She is also the recipient of Guggenheim and Pew fellowships, and has received awards from the American Academy of Arts and Letters.

13 Pulitzer Prize Board. "The 2010 Pulitzer Prize Winners: Music." *The Pulitzer Prizes* <<http://www.pulitzer.org/citation/2010-Music>>.

14 Tom Huizenga, "Jennifer Higdon Wins Music Pulitzer," *NPR Music*, April 12, 2010 <<http://www.npr.org/templates/story/story.php?storyId=125872012>>.

From the composer:

"Musicologists and critics have often written that my musical language sounds American and, while I don't know exactly how to define that, I am sure that they are right. Since the lead commissioner of this work is the Library of Congress, and the co-commissioners are all American institutions of learning and performance (the Curtis Institute of Music, the Aspen Music Festival, and the Nashville Symphony), it seemed natural that an American sound would be the basic fabric. With this in mind, and inspired by one of the world's best violists, Roberto Díaz, the process of creating a new concerto for this instrument came naturally. I have always loved the viola...my first sonata was written for this expressive instrument. It is my privilege to add to the repertoire of an instrument that has moved from being embedded within ensembles to playing a prominent role at the front of the stage." —*Jennifer Higdon*

In the coming seasons Higdon will premiere a new opera based upon the Charles Frazier book, *Cold Mountain*, a co-commission between Santa Fe Opera, Opera Philadelphia and Minnesota Opera. She was recently asked to compose a solo work for percussion legend Dame Evelyn Glennie's 50th birthday. Higdon was previously commissioned by the Koussevitzky Music Foundation in the Library of Congress. The resulting work—*In the Shadow of Sirius*, for soprano and string quartet (2012)—was premiered by the Cypress Quartet and soprano Christine Brandes on April 19, 2013 at the Herbst Theatre in San Francisco. *In the Shadow of Sirius* makes use of Pulitzer Prize-winning texts by American poet W.S. Merwin (b. 1927). Merwin was the Poet Laureate Consultant in Poetry at the Library of Congress in 2010-2011 and also received the Library's Rebekah Johnson Bobbitt National Prize for Poetry in 2006.



ROBERT SPANO, *Hölderlin Songs*

Robert Spano is known widely for being a composer-advocate through his conducting. As music director of the Atlanta Symphony Orchestra he has led premieres of dozens of new compositions, and has been a staunch supporter of American composers like Jennifer Higdon, Osvaldo Golijov, and Michael Gandolfi. Spano's appreciation for new music is motivated in part by the fact that he is a composer, in addition to his work as a conductor, pianist and pedagogue.

Work on *Hölderlin Songs* was begun in 1990. In an interview with ArtsATL, Spano describes becoming familiar with the poetry of Friedrich Hölderlin (1770-1843) while studying the work of German philosopher Martin Heidegger (1889-1976). In the past few years Spano has turned increasingly towards composing, piano and education, accomplished through his leadership of the Aspen Music Festival and School, as well as his long-term relationship with the Curtis Institute.¹⁵

15 Mark Gresham, "Q&A (Part II): ASO's Robert Spano on Atlanta, a new hall, reading, the necessity of culture and music's place in it," ArtsATL, March 7, 2014 <<http://www.artsatl.com/2014/03/qa-part-ii-asos-robert-spano-atlanta-hall-reading-the-necessity-culture-musics-place/>>.

Soprano Susanna Phillips sang the world premiere of *Hölderlin Songs* on August 13, 2014 at Aspen with the composer at the piano.¹⁶ Jessica Rivera, a soprano who regularly collaborates with Spano, is currently working on a recording of Spano's songs that will be released via iTunes. Also included on the recording will be *Underwater*, one of Spano's works for solo piano.

The orchestral version of *Hölderlin Songs* receives its world premiere this evening at the Library of Congress. American composer David Ludwig completed the orchestral transcription of the three songs. Ludwig holds three roles at Curtis: professor of composition, dean of artistic programs and director of Curtis 20/21. The Curtis 20/21 contemporary music ensemble last performed at the Library on March 15, 2010 in commemoration of Samuel Barber's centennial. Jennifer Higdon was one of Ludwig's composition teachers.

From the composer:

"In the early 1990s I encountered the poetry of Hölderlin, the 18th-century German poet beloved by the 19-century Romantics. I, too, was enraptured by the beauty of the language and the sublimity of ideas. The ideas of the three poems that inspired these songs might be succinctly expressed as: 1) returning to the source; 2) the supremacy of beauty; 3) human participation in the divine through the creative act.

The imagery of the poems sparked in me musical correspondences that I attempted to express through a late 19th-century musical vocabulary, in homage to the masters of the intimate and exquisite form of lieder. Thanks to the Hermitage artist colony in Manasota Key (FL), I returned to this project 22 years later and was able to finish these songs. I was also writing them for soprano Jessica Rivera, who was certainly my muse in the process. Now I am so grateful to Rachel Sterrenberg for taking them on. I always imagined them sung by a voice as beautiful as hers, with an artistry as rich as hers." —*Robert Spano*

Spano's biography may be found on page 15.



¹⁶ Also on that recital program was Samuel Barber's *Hermit Songs*, op. 29 (1953), which was a Library of Congress Elizabeth Sprague Coolidge Foundation commission.

WOLFGANG AMADEUS MOZART, Symphony no. 41 in C major, KV 551 ("Jupiter")

"...the C major ends his symphonic career with the youthful majesty of a Greek God."
—Sir Donald Francis Tovey (1875-1940)¹⁷

Mozart's final three symphonies (Symphony no. 39 in E-flat major, KV 543; Symphony no. 40 in G minor, KV 550; Symphony no. 41 in C major, KV 551) were composed within two months during the summer of 1788, marking the pinnacle of Mozart's compositional output for orchestra. They are frequently performed and studied as a group, and referred to with affection and admiration: "the great trilogy," the "trinity," and Mozart's "symphonic testament."¹⁸ These symphonies encapsulate the statement that Mozart "...stands alongside Joseph Haydn as the [Classical] era's most celebrated exponent of the genre."¹⁹ This artistic achievement occurred in one of the most difficult periods of Mozart's personal life. On June 29, 1788 Mozart's six-month-old daughter Theresia died—his third child to die as a newborn. Aside from this emotional trauma, Mozart was in a situation of "financial embarrassment." His correspondence reveals his attempt to secure loans from friends and colleagues to help with his personal finances. He also reportedly had to sell off or pawn cherished personal items. Maynard Solomon surmises that he was likely "impoverished." Mozart had failed to find enough subscribers for his new compositions and concerts to sustain his family financially.²⁰ In November 1787 he had secured a position as *Kammermusicus* for the royal court in Vienna, which required him to compose dances for official and social functions.²¹ This position provided a small amount of steady income, but was not enough for a full-time income. The position could also be perceived as demeaning to the contemporary notion of Mozart as a great composer. He was ranked below several tiers of the court's musical leadership, serving under the *Kapellmeister*. In his later years Mozart was not held in the same esteem as when he was a prodigy, though he was actively performing and composing constantly.

Symphony no. 41 in C major, KV 551 ("Jupiter") was completed on August 10, 1788. Evidence of its world premiere does not survive, however there are several relevant hypotheses in scholarship. Mozart experts each tend to differentiate their interpretations of when the premiere might have transpired. Maynard Solomon supports the likelihood of the final three symphonies having been intended for premieres during concerts at a new casino on Spiegelgasse in Vienna (owned and operated by a man named Philipp Otto).²² Cliff Eisen and Simon P. Keefe present two other possibilities for the premiere of KV 551: during subscription concerts Mozart organized during 1788 or for a tour to England that was ultimately canceled. They further suggests that a premiere likely took place during Mozart's lifetime because two versions exist of Symphony no. 40 in G minor, KV 550—one with and one without clarinets. Their argument deduces that Mozart would not have revised a final version of one of these symphonies without the

17 Sir Donald Francis Tovey (British musicologist, composer, pianist, and conductor) quoted in Louis Biancolli, ed., *The Mozart Handbook* (Westport, CT: Greenwood Press, 1954), 358-359.

18 Biancolli, 258-259.

19 Cliff Eisen and Simon P. Keefe, eds., *The Cambridge Mozart Encyclopedia* (Cambridge, UK: Cambridge University Press, 2006), 497.

20 Maynard Solomon, *Mozart: A Life* (New York: Harper Collins, 1995), 427.

21 Stanley Sadie, *The New Grove Mozart* (New York: W.W. Norton & Co., 1983), 117.

22 Solomon, 426.

premise of an actual performance taking place.²³ The first definitive performance of the C-major symphony that is on record dates to October 20, 1819 in Edinburgh, though there would have surely been previous performances in Vienna.²⁴ The fact that details remain sketchy surrounding the premiere of KV 551 will continue to provide intrigue for centuries, unless new evidence is discovered.

Another morsel of trivia about KV 551 that is less shrouded by mystery is the origin of the symphony's nickname, "Jupiter." Mozart did not assign a title to his final symphonic masterpiece, aside from calling it Symphony in C major. The strongest existing evidence about the title's inception is an account conveyed by Mozart's son, Franz Xaver Wolfgang Mozart (a.k.a. Wolfgang Amadeus, Jr.) (1791-1844), to publisher Vincent Novello. He reported that German violinist, conductor and composer J. P. Salomon (c.1745-1815) devised the title "Jupiter."²⁵ Whether you accept this title to mean a representation of the top deity in Ancient Rome (and god of the sky), or the planet Jupiter (named after the god Jupiter), there are implications of grandiosity, power and heroism in a hearing of the symphony. For those that are new to Mozart's last symphony, or who have heard it countless times, my personal recommendation would be to listen to the Mozart's magnum symphonic opus in the manner that he conveyed the piece, with no programmatic or titular associations other than Symphony in C major.

Mozart scored the C-major symphony for flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings. Though Mozart varied the instrumentations of his last three symphonies slightly, they all have in common that the first movements are structured in sonata form. The first movement of KV 551 is set in C major and is marked *Allegro vivace*. Mozart begins with a manic opening theme that alternates between regal, fanfare-like figures that depend on pick-up sixteenth-note triplets, and a sweet, lyrical flirtation of a tune heard in the first violin part. He further denotes the two moods by contrasting the dynamics, setting the fanfare in *forte* and the gentler figure in *piano*. The respective musical characters of these motives could be described as boisterous and supple, or loud and quiet for that matter. Mozart offers a reimagination of the opening theme in the woodwinds above a gentle horn call figure, and reiterations of both the triplet pick-up figure and the original lyrical figure. Jens Peter Larsen describes this modified version of the opening theme as a "counter-motive."²⁶ The second theme—which lives in the realm of A minor and D major— can be identified with the orchestral music of Mozart's operas. Introduced in the first violin, the first bassoon quickly doubles the theme. Mozart has the second violins and low strings offer a light accompaniment that incorporates short motives that comprise the full second theme. A closing thematic section is marked by a nimble theme that is played in the violins and a sudden impulsive jump from *piano* to *forte* to energetically rush to a cadence on G major. The exposition is repeated per the practice of Classical-era symphonies.

23 Eisen & Keefe, 504.

24 Neal Zaslaw, *Mozart's Symphonies: Context, Performance Practice, Reception* (Oxford: Clarendon Press, 1989), 441.

25 Cliff Eisen, "The Music: Symphonies" in *The Mozart Compendium: A Guide to Mozart's Life*, ed. H.C. Robbins Landon (New York: Schirmer Books, 1990), 263.

26 Jens Peter Larsen, "The Symphonies" in *The Mozart Companion*, eds. H.C. Robbins Landon and Donald Mitchell (London: Rockliff, 1956), 195.

Mozart begins the development of the *Allegro vivace* with the closing thematic material from the exposition, shifting into the key of E-flat major. He makes his way to E major briefly and transitions to exploring the first theme, passing through A major, A minor, and ultimately moving around chromatically until resettling on G major. This sets up a cadence from G major to the original key of C major, which marks the beginning of the recapitulation section. Mozart succeeds in sustaining energy throughout the recapitulation and closing phrases by continuing to develop the themes, rather than simply repeating them. He pays particular mind to the possibilities of morphing the harmony and building into moments of tension and release by focusing on micro-level rhythmic motives that form the themes. Georges de Saint-Foix manages to summarize this energy brilliantly, and describes the music as having "carefree buoyancy."²⁷ This is particularly sensed in the sudden shifts between the dense, *forte* sections and the fleet-footed, wispy melodic motives.

The *Andante cantabile* may be interpreted as an aural portrayal of the late-eighteenth century aristocracy in Vienna. Larsen goes so far as to call the movement "...an incarnation of the simple aristocratic pathos of the mature Viennese classicism."²⁸ Mozart mutes the strings for the entire movement, which creates a withdrawn sound and thin timbre from those instruments. Nonetheless, he entrusts the principal theme to the first violins and subsequently the low strings. The theme is equal parts sustained tones and short quips of rhythmic vitality, that often sound like ornaments in Baroque instrumental or vocal music. These contrasting rhythmic speeds create a semblance of temporal layers that push and pull at emotional heart-strings. He continues to employ sudden shifts between *piano* and *forte* dynamic levels, varying only for *fp* moments that act as accents on certain chords and melodic moments. This type of dynamic outlay, which was also common in Haydn's symphonies and those of Beethoven, adds to the underlying build-up of musical intensity. The movement focuses harmonically on F major, but roams with each varied statement of the theme. Mozart does not shy away from leaning into the minor mode for parts of the *Andante cantabile*, by approaching through the harmonies related to D minor. The two horns mark the close of the movement, gently repeating tones that taper away, as an echo would in the distance.

While the *Menuetto. Allegretto* is easily the least nuanced movement in the C-major symphony, Mozart ensures an enjoyable, musical experience. He settles back into the home key of C major and offers a simple theme in the first violins. Roving repeated eighth-notes are heard in the second violins, and later in the violas and cellos. The horns, trumpets and timpani offer rhythmic caps to each thematic sub-phrase. After the initial phrases of the minuet, Mozart engages in transitory harmonic material that shifts above a steady foundation of G in the low instruments. Short phrases of military march-sounding music result from the very rigid, rhythmic pulsing of the brass and timpani. The first phrase of the trio alternates a held tone with quick chirps from the oboes and first violins. Mozart offers a melodramatic, chordal phrase in the second half of the trio, with a closing section that recounts the original trio theme. Following the trio, the minuet section is played again from the beginning (without internal repeats this time). Besides the occasional harmonic shift, the minuet rests comfortably in C major.

27 Georges de Saint-Foix, *The Symphonies of Mozart*, transl. Leslie Orrey (New York: Knopf, 1949), 158.
28 Larsen, 196.

If any movement in "Jupiter" deserves to be associated with a triumphal deity, it is the *Molto allegro*. Mozart starts things off with a simple four-bar melodic motive that has centuries of associations with Western (Christian) sacred music, including in the *Credo* of the composer's own *Missa brevis* in F major, KV 192 (1774). In that instance the word "credo" is sung twice on the pitches, with one syllable per pitch (the solfège is *Do-Re-Fa-Mi*). This same motive was also used by composers like J.S. Bach, Purcell, Michael Haydn and Beethoven. At the ninth bar of Mozart's *Molto allegro* there is an explosion of sound, following the opening thematic phrase that is restricted to the strings. The full winds and brass join the strings to punch out the harmony and escalate the vibrant giddy energy that abounds. This yields to a momentary pause that segues into a quasi-fugal statement of the *Credo* motive. While this movement is laid out in a sonata form with a bold, extended coda, the thematic material is more fragmentary than the norm for themes in a Classical symphony. Mozart establishes up to six thematic motives or fragments that are blended together and developed to create a glorious celebration of being.

In the exposition, Mozart passes from C major to E-flat major, and ends on G major. This section repeats in Mozart's score, though some conductors choose to omit the repeat, a decision that is usually motivated by a desire to minimize the duration of a concert rather than honor the composer's wishes). In the development Mozart noodles around briefly, but returns to G major to launch into the recapitulation. At one point or another, the thematic motives are engaged in imitative juxtapositions. Sometimes these are presented as call-and-response moments, while on most occasions there is a sense of competition between the instrument groups and individual sections. Motives jump out at each other and race to climaxes and phrase resolutions. Mozart concludes the movement with a bountiful epilogue or coda that recalls many of the principal thematic motives, and manages to hammer home the key of C major without sacrificing musical vitality. There is a feeling of emotional freedom by the end of the *Molto allegro*. Mozart's music appreciates being taken away from the restrictive constraints of the minuet and trio form and unleashed to bask in the sun.

Nicholas Alexander Brown
Music Specialist
Library of Congress, Music Division

About the Artists

A violist of international reputation, **Roberto Díaz** is president of the Curtis Institute of Music, following in the footsteps of renowned soloist/directors such as Josef Hofmann, Efrem Zimbalist, and Rudolf Serkin. As a soloist, Díaz collaborates with leading conductors of our time on stages throughout the world. He has also worked directly with important 20th- and 21st-century composers, including Jennifer Higdon, Krzysztof Penderecki, Edison Denisov, Ricardo Lorenz, and Roberto Sierra.

As a frequent recitalist, Díaz enjoys collaborating with young pianists, bringing a fresh approach to the repertoire and providing invaluable opportunities to artists at the beginning of their careers. In addition to performing with major string quartets and pianists in chamber music series and festivals worldwide, he is a member of the Díaz Trio and has recorded for the Artek, Dorian, Naxos, and New World labels.

In addition to his decade-long tenure as principal viola of the Philadelphia Orchestra, Díaz was also principal viola of the National Symphony under Mstislav Rostropovich, a member of the Boston Symphony under Seiji Ozawa, and a member of the Minnesota Orchestra under Sir Neville Marriner. He is a graduate of the New England Conservatory of Music and the Curtis Institute of Music, where he continues to serve on the faculty, holding the James and Betty Matarese Chair in Viola Studies in addition to the Nina von Maltzahn President's Chair.



Conductor, pianist, composer, and pedagogue **Robert Spano** is music director of the Atlanta Symphony Orchestra and the Aspen Music Festival and School, and has nurtured the careers of numerous classically-trained composers and conductors. Spano has led the Atlanta Symphony Orchestra at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai and Savannah Music Festivals. His guest engagements include the New York and Los Angeles philharmonics; the Cleveland, Philadelphia, and Royal Concertgebouw orchestras; the BBC, Boston, Chicago, and San Francisco symphonies; and Orchestra Filarmonica della Scala. He has conducted at the Royal Opera House Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and Seattle Opera, where he led the 2005 and 2009 productions of Wagner's *Ring* cycle.

This season Spano conducts three world premieres with the Atlanta Symphony Orchestra and joins both the Houston Grand Opera and Houston Symphony. Guest conducting in Milwaukee, Philadelphia, Helsinki, Copenhagen, Kuala Lumpur and Singapore is woven with Spano's passion for education with the chamber orchestra of the Curtis Institute of Music on tour, and the New England Conservatory Philharmonic. Spano's recordings for Telarc, Deutsche Grammophon and ASO Medi, have received six GRAMMY Awards. He is on the faculty of Oberlin Conservatory and has received honorary doctorates from several institutions, including the Curtis Institute of Music, of which he is an alumnus.

Rachel Sterrenberg, a native of Madison, Georgia, entered the Curtis Institute of Music in 2012 and studies with Marlana Kleinman Malas. All students at Curtis receive merit-based full tuition scholarships and Sterrenberg is the Edith Evans Frumin Fellow. Highlights of Sterrenberg's 2014–15 season include the title role in Tchaikovsky's *Iolanta* and Anne Trulove in Stravinsky's *The Rake's Progress* with the Curtis Opera Theatre, and performances as a soloist with the New Jersey Symphony and the Curtis Chamber Orchestra. She makes her Opera Philadelphia debut in June 2015 as Chan Parker, wife of the jazz soloist Charlie Parker, in the world premiere of Daniel Schnyder's *Yardbird*.

Sterrenberg's past roles with Curtis Opera Theatre include Adina (*L'elisir d'amore*), Blanche de la Force (*Dialogues of the Carmelites*), Pamina (*The Magic Flute*), Mrs. Coyle (*Owen Wingrave*), and Armida (*Rinaldo*). She has also sung the Countess (*Le nozze di Figaro*) with the Princeton Symphony Orchestra and Ada Monroe in a workshop of Jennifer Higdon's first opera, *Cold Mountain*, a co-commission of Santa Fe Opera and Opera Philadelphia. In 2014 Sterrenberg won second place in the Mid-Atlantic Region of the Metropolitan National Council Auditions.



One of the world's finest and most selective conservatories, the **Curtis Institute of Music** offers a tuition-free, performance-inspired learning culture to 175 students from all corners of the world. Nurtured by a celebrated faculty, these extraordinary young musicians graduate to join 4,000 alumni who have long made music history. From Leonard Bernstein to Alan Gilbert, Samuel Barber to Jennifer Higdon, Benita Valente to Eric Owens, Richard Goode to Jonathan Biss, Curtis alumni personify the school's commitment to excellence—on stage and in their communities—inventing careers with impact. A busy schedule of performances—more than 200 a year in Philadelphia and around the world—is at the heart of Curtis's distinctive “learn by doing” approach. Dedicated to a tradition of excellence and innovation since its founding in 1924, Curtis is looking toward its centenary in a flexible and forward-thinking way, evolving strategically to serve its time-honored mission.

Curtis On Tour is the global touring initiative of the Curtis Institute of Music. An embodiment of the school's “learn by doing” philosophy, it offers students real-world, professional touring experience alongside celebrated alumni and faculty. In addition to performances, students frequently offer master classes, in-school demonstrations, and other community engagement activities. Since Curtis On Tour was established in 2008, students, faculty, and alumni have traveled to more than 50 destinations in Europe, Asia, and North and South America, with new venues added each year.

The **Curtis Chamber Orchestra** has recently performed at the Miller Theatre (New York), the Kennedy Center (Washington, DC), and the Kimmel Center (Philadelphia) with renowned violinists Jaime Laredo and Jennifer Koh. In 2011 the orchestra traveled to Asia through Curtis On Tour, performing in Beijing and Seoul under Mark Russell Smith. Praised for its “great elegance and style” (*The Washington Post*), the orchestra appears regularly in Philadelphia on the Philadelphia Chamber Music Society's concert series and at home at the Curtis Institute of Music.

Curtis Chamber Orchestra

Violin

Yu-Ting Chen
Abigail Fayette
Brandon Garbot
Gergana Haralampieva
Hsuan-Hao Hsu
Maria Ioudenitich
Shannon Lee
Victor Li
Laura Park
Marié Rossano*
Ji-Won Song
Alexandra Switala
Stephen Tavani
Adé Williams

Viola

En-Chi Cheng
Sung Jin Lee
Yoshihiko Nakano
Zsche Chuang Rimbo Wong

Cello

Youna Choi
Jean Kim
Will Chow
Timotheos Petrin

Double Bass

Robin Brawley
Samuel Casseday

Flute

Lydia Roth
Niles Watson

Oboe

Joshua Lauretig
William Welter

Clarinet

Hongmin Fan
Guangyao Xue

Bassoon

Emiline Chong
Sarah Tako

Horn

Dana Cullen
Ray Seong Jin Han
Eric Huckins
Amit Melzer

Trumpet

Alexander Greene
Nozomi Imamura

Trombone

Daniel Schwalbach
Jahleel Smith

Timpani and Percussion

Won Suk Lee

* = concertmaster

The Library of Congress celebrates the

SONGS of AMERICA

a digital resource



LIBRARY OF
CONGRESS

Explore American history through song, using maps, recordings, videos, sheet music, essays, biographies, curator talks, a timeline, and more!

WWW.LOC.GOV/COLLECTIONS/SONGS-OF-AMERICA



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.



Concert Staff

CHIEF, MUSIC DIVISION	Susan H. Vita
ASSISTANT CHIEF	Jan Lauridsen
SENIOR PRODUCERS FOR CONCERTS AND SPECIAL PROJECTS	Michele L. Glymph Anne McLean
MUSIC SPECIALISTS	Nicholas A. Brown David H. Plylar
ADMINISTRATIVE OFFICER	Donna P. Williams
RECORDING ENGINEER	Michael E. Turpin
TECHNICAL ASSISTANT	Sandie (Jay) Kinloch
PRODUCTION MANAGER	Solomon E. HaileSelassie
CURATOR OF MUSICAL INSTRUMENTS	Carol Lynn Ward-Bamford
CURATOR OF THE COOLIDGE FOYER DISPLAY	Raymond A. White
BOX OFFICE MANAGER	Anthony Fletcher
PROGRAM DESIGN	Nicholas A. Brown
PROGRAM PRODUCTION	Michael Munshaw

Support Concerts from the Library of Congress

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 (202-707-5503), e-mail (jlau@loc.gov), or write to Jan Lauridsen, Assistant Chief, Music Division, Library of Congress, Washington, DC 20540-4710. Contributions of \$250 or more will be acknowledged in the programs. All gifts will be acknowledged online. Donors can also make an e-gift online to Friends of Music at www.loc.gov/philanthropy. We acknowledge the following contributors to the 2014-2015 season. Without their support these free concerts would not be possible.



GIFT AND TRUST FUNDS

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
Irving and Verna Fine Fund
Mae and Irving Jurow Fund
Carolyn Royall Just Fund
Kindler Foundation Trust Fund
Dina Koston and Robert Shapiro Fund for
New Music
Boris and Sonya Kroyt Memorial Fund
Wanda Landowska/Denise Restout
Memorial Fund
Katie and Walter Louchheim Fund
Robert Mann Fund
McKim Fund
Norman P. Scala Memorial Fund
Karl B. Schmid Memorial Fund
Judith Lieber Tokel & George Sonneborn
Fund
Anne Adlum Hull and William Remsen
Strickland Fund
Rose and Monroe Vincent Fund
Gertrude Clarke Whittall Foundation
Various Donors Fund

DONOR CONTRIBUTIONS

Producer (\$10,000 and above)
John J. Medveckis
S&R Foundation
Adele M. Thomas Charitable Foundation,
Inc.

Guarantor (\$5,000 and above)
Bridget B. Baird
Brian D. Baird
Brandeis University Alumni Association
Cassaday & Company, Inc.

Underwriter (\$2,500 and above)
British Council USA
George Sonneborn
Ruth, Carl and Beryl Tretter

Benefactor (\$1000 and above)
Susan Clampitt and Dr. Jeremy P. Waletzky
Fred S. Fry, Jr.
Italian Cultural Institute
Milton J. Grossman,
In memory of Dana Krueger Grossman
Randy Hostetler Living Room Music Project
and Fund
David A. Lamdin,
In memory of Charles B. and Ann C. Lamdin
Egon and Irene Marx
Joyce E. Palmer

Patron (\$500 and above)

Anonymous
William D. Alexander
Bette A. Alberts
Daniel J. Alpert and Ann H. Franke
Bill Bandas
Peter and Ann Holt Belenky
Sandra J. Blake,
In memory of Ronald Diehl
Richard W. Burris and Shirley Downs
Doris N. Celarier
Edward A. Celarier and Gail Yano
Herbert L. and Joan M. Cooper
Dr. Ronald Costell and Marsha E. Swiss,
*In memory of Dr. Giulio Cantoni and
Mrs. Paula Saffiotti*
Geraldine and Melvin C. Garbow
Howard Gofreed
The Richard and Nancy Gould Family Fund
Wilda M. Heiss,
In memory of Dr. James W. Pruett
Nancy Hirshbein and Robert Roche
Sandra D. Key, *In memory of Dr. James W. Pruett*
Sheila Hollis,
In memory of Emily and Theodore Slocum
Dr. Rainald and Mrs. Claudia Lohner
Mary Lynne Martin
Winton E. Matthews, Jr.
Undine A. and Carl E. Nash
John O'Donnell
John Mineto Ono
Dr. Judith Pederson and Dr. Eldor Pederson
Arthur Purcell
Sidney H. and Rebecca F. Shaw
Christopher Sipes
Philip B. and Beverly J. Sklover,
In memory of Lila Gail Morse
Maria Soto

Patron (Continued)

James and Carol Tsang
Joan Undeland,
In memory of Richard E. Undeland
Harvey Van Buren
Sidney Wolfe and Suzanne Goldberg

Sponsor (\$250 and above)

Henry and Ruth Aaron
The Honorable Morton I. and Sheppie
Abramowitz
Eve Bachrach
Anthony C. and Delores M. Beilenson
Elena Bloomstein
The Caceres-Brown Family,
In memory of Beryl A. Brown
William A. Cohen
Kenneth Cooper
Pamela M. Dragovich
Lawrence Feinberg
Becky Fredriksson
Robertta Gutman
In memory of David Gutman
Raquel Halegua
Linda Lurie Hirsch
Zona and Jim Hostetler
Michael D. Moss
George P. Mueller
Roberto J. and Mabel A. Poljak
Irving L. and Juliet Antunes Sablosky
James and Janet Sale
Maria Schoolman,
In memory of Harold Schoolman
Linda Sundberg
Elaine Suriano
Ianina J. Tobelmann
Georgia Yuan and Lawrence Meinert



LIBRARY OF CONGRESS