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2014 - 2015

THE CAROLYN ROYALL JUST FUND
IN THE LIBRARY OF CONGRESS

**KIM
KASHKASHIAN
& PÉTER NAGY**

Friday, March 13, 2015 ~ 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

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The Library of Congress
Coolidge Auditorium
Friday, March 13, 2015 — 8 pm

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KIM KASHKASHIAN & PÉTER NAGY



Program

ROBERT SCHUMANN (1810–1856) / KASHKASHIAN

Fantasiestücke, op. 73 (1849), version for viola and piano

I. *Zart und mit Ausdruck*

II. *Lebhaft, leicht*

III. *Rasch und mit Feuer–Schneller–Schneller*

BÉLA BARTÓK (1881–1945) / KASHKASHIAN

Rhapsody no. 1, BB94a/c (1928-9), version for viola and piano

Prima parte ("*lassú*")

Moderato–sempre più tranquillo–a tempo

Seconda parte ("*friss*")

Allegretto moderato–Più moderato–Pesante–Allegro–Allegro molto–

Molto sostenuto–a tempo–agitato–sempre più vivo–Vivacissimo–

Tempo della I. parte–Rubato, quasi cadenza–largamente–Quasi a tempo

INTERMISSION

LÁSZLÓ TIHANYI (b.1956)

Eight Invocations to the Lunar Phases (2011)

(1.) *Invocation to the full moon*

[eighth = 60]–*Più mosso* [eighth = 80]–*Tempo I*–Motto
[eighth = 60]

(2.) *Invocation to the waning gibbous moon*

Tempo I [eighth = 88]–*Tempo II* [eighth = 72]–*Tempo I*–
Tempo II–*Tempo I*–*Libero, senza misura e senza sincrone*–Motto
[dotted eighth = 80]

(3.) *Invocation to the last quarter moon*

Senza misura [eighth = 120, dotted eighth = 80]–*Senza misura*–*Tempo I*–*Senza misura...*–*Tempo II* [eighth = 80]–*Tempo I*–Motto [eighth = 40]

(4.) *Invocation to the waning crescent moon*

[eighth = 40]–Motto [eighth = 72]

(5.) *Invocation to the dark (new) moon*

[eighth = 72]–Motto [eighth = 76]

(6.) *Invocation to the waxing crescent moon*

[eighth = 76]–*Senza misura*–*Tempo*–*Senza misura*–*Tempo*–Motto
Quasi senza misura

(7.) *Invocation to the first quarter moon*

Libera, senza misura, senza sincrone–*In tempo molto uguale* [sixteenth = 184]–*In tempo* [eighth = 80]–[eighth = 60]–*Variazioni per ripetere* (in viola): [eighth = 60-80]–[eighth = 80]–*In tempo primo...*–Motto
[eighth = 48]

(8.) *Invocation to the waxing gibbous moon*

[eighth = 96]–*Senza misura*–*In tempo*–*Più mosso (presto possibile)*–
{Motto [eighth = 60]}

JOHANNES BRAHMS (1833–1897)

Sonata for viola and piano in E-flat major, op. 120/2 (1894)

Allegro amabile

Allegro appassionato–*Sostenuto*–*Tempo I*

Andante con moto–*Allegro*–*Più tranquillo*



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Featured This Evening

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

Played by Kim Kashkashian

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

ROBERT SCHUMANN, *Fantasiestücke*, op. 73

Robert Schumann composed the bulk of his chamber music within an 11-year period, between 1842 and 1853. While the best-known of these works tended to be for established ensembles of the time, such as string quartets and string ensembles with piano, Schumann's attitudes toward duo music in particular took an interestingly elastic turn as the 1840s came to a close. Namely, he wrote several works that could be played on any of several instruments with relatively minor modifications of register and the like. Violists lay claim to the *Märchenbilder*,¹ but have had to appropriate other works of malleable instrumentation in order to build up the Romantic repertoire. In

1 The Library of Congress recently acquired the holograph manuscript of this work.

the case of the op. 73 *Fantasiestücke* ("fantasy pieces"), a viola version does not seem out of line, given that Schumann wrote them for clarinet but suggested that they could also be performed on the violin or cello.

Originally called *Soireestücke* and clearly written for piano and clarinet, the set of three pieces is remarkably effective in each of its guises, and will undoubtedly be so in Kim Kashkashian's transcription for viola and piano.² One of the reasons for this success may be that from the onset Schumann presents his material in a symbiotic fashion; the piano's melodic half-step at the beginning feels like an appendage to the viola line's melodic torso. The intertwining of melody continues, with degrees of variation, throughout the work. The very opening serves as a nice example:

EXAMPLE 1

a)

Robert Schumann, *Fantasiestücke* op. 73, I: mm. 1-4

b)

Reduced composite melody from Ex. 1a

The half/whole step motive (rising and falling, see solid brackets in Ex. 1a) is often clearly articulated, and Schumann cleverly varies it to enable less-expected harmonic moves. The running triplet accompaniment in the piano will take on a greater significance later in the work. One of the great moments occurs close to the end of the first movement, where the viola's earlier melodic segment is dispatched in the triplet flow of the piano beneath the viola's quasi-cadential half-steps (augmented in length):

2 For the sake of clarity, examples will use the original clarinet part but transposed to the local key, with the understanding that the viola version may often be situated in a different register (lower, for instance).

EXAMPLE 2

The image shows a musical score for Example 2. It consists of two systems of staves. The top system is a single treble clef staff with a bracket above it labeled "Aug. piano motive". The bottom system is a grand staff (treble and bass clefs) with a bracket above it labeled "Modified viola melody". The music is in A major and 3/4 time. The piano motive consists of a sequence of notes: A4, B4, C5, D5, E5, F#5, G5, A5. The modified viola melody is a more complex, flowing line that incorporates the piano motive's notes and adds chromatic movement and triplets.

Robert Schumann, *Fantasiestücke* op. 73, I: mm. 55-57

The second movement is something of an A-major doppelgänger of the first. If you compare the piano's upward-stemmed melodic notes with the measures three and four from Example 1, you will see that the dash-bracketed melodic pitches in Examples 1a and 3 are nearly the same, differing only occasionally due to the new tonal context:

EXAMPLE 3

The image shows a musical score for Example 3. It is a grand staff in A major (three sharps) and 3/4 time. The piece begins with a piano (*p*) dynamic. The melody in the treble clef is characterized by a triplet rhythm of eighth notes, with a dashed line above it indicating a specific rhythmic grouping. The bass clef provides a simple harmonic accompaniment with quarter notes.

Robert Schumann, *Fantasiestücke* op. 73, II: mm. 1-2

Here we also encounter a classic performance-practice question: should the melodic notes be played as duple divisions, making for a more regular flowing melody, or should they be played as notated, emphasizing the triplet rhythm? Or should this choice be context-dependent, applied when the pianist determines it to be of help? While I have an opinion, I will hedge my bets and say that each has its merits. The second movement contains a central section with contrasting material (a compressed form of the rising chromatic scale introduced in the first movement). The movement concludes with a brief, gradually quieting coda that leads directly into the final movement. Right away we hear the ascending idea paired with the half-step motive,

and the playful transformation of earlier material is apparent. Schumann brings out the different characters inherent in his materials, with the second theme being the Eusebius to the first theme's Florestan.³ One difference to note between the clarinet and string versions is the quasi-tremolo that is generally used in the string part to mimic the staggered attacks between the pianist's two hands—an effective alternative. After listening to these pieces closely, one may realize that these are not so much three fantasy pieces, but rather three pieces of the same fantasy. The conception is very different from his earlier *Fantasiestücke*, such as the collection of character pieces in his op. 12 fantasy pieces for solo piano.



BÉLA BARTÓK, Rhapsody no. 1, BB94a/c

I am not suggesting that the viola was the *direct* cause of Bartók's final decline, but it is suspicious that he was still sketching his viola concerto when he passed away. In any case, even though Bartók did not originally compose his first duo rhapsody for the combination of viola and piano, the work had the good fortune of benefitting from the Schumann effect outlined above—Bartók created multiple versions of the work, starting with a version for violin and piano, then violin and orchestra, and lastly cello and piano. Kim Kashkashian's version for viola was developed from the combination of the violin/piano version (BB94a) and the cello/piano version (BB94c), thereby explaining my cryptic BB94a/c designation for the work.

The first draft of the Rhapsody for violin and piano was completed in 1928. Dedicated to his friend, the violinist Joseph Szigeti, it does not contain textual references to the specific folk dances on which it is based. Eventually the sources for Bartók's material were identified, largely drawn from the first volume of melodies comprising his Rumanian Folk Music collection, collected in Transylvania.⁴ Another unique feature is that these melodies were originally played on the violin, so while Bartók adapted them to fulfill his compositional requirements, the two violin rhapsodies saw their first light utilizing the original instrument on which Bartók heard the tunes.⁵

Structurally the rhapsody is divided into two main parts. As one generally finds in works like the *Hungarian Rhapsodies* of Liszt, the first is generally slower music (labeled *lassú*), and the second a swifter group of ideas (labeled *friss*). Given Bartók's general predilection for symmetries, it is no surprise that one finds details of symmetric organization. The *lassú* section contains two melodies delivered in an ABA sequence. While the piano's chief function is accompaniment and adornment, Bartók imaginatively sets the music so that each statement feels fresh—a feat he also

3 Dividing his own character into multiple parts was one of the clever literary and musical devices that Schumann would employ, anthropomorphizing his various attitudes.

4 Vera Lampert, "Violin Rhapsodies," in *The Bartók Companion*, ed. Malcolm Gillies (Portland: Amadeus Press, 1994), 280.

5 *Ibid.*, 280-281.

accomplishes with the string instrument, varying registers and techniques to let the music speak in different ways.

The structure of the second part could roughly be described as CDEFEA, where A marks a return of the *lassú's* main theme. A brief cadenza closes the work. Bartók offers to the performer the option of giving each part separately in performance, but with the caveat that if the second part is played alone, a different ending be used to close the structure without a focus on the first section's material (by returning to the C material). In a sense, Bartók's adaptation of folk melodies into concert music settings is similar to the act of setting a text to music. The ideas are not just varied, but are reconfigured in Bartók's unique style. The brilliant orchestration enhances the inherent qualities of each idea, and one can simultaneously sing along (perhaps after a few attempts) and admire the sophistication of Bartók's settings.

It is thrilling to note that Bartók performed this very rhapsody with Szigeti on the Coolidge Auditorium stage in their legendary concert of April 13, 1940.



LÁZSLÓ TIHANYI, *Eight Invocations to the Lunar Phases*

From the composer:

"The eight movements of the composition follow the phases of the moon, forming a complete cycle. The central note of the work is A flat, the melodic and harmonic structures of the individual movements—with the exception of the New Moon—are built round two central notes in each case... Around each central note two similarly constructed note series are built: one "positive" and one "negative," which complement each other within the musical space.

With the various lunar phases I paired movements of differing character, which represent the various stages of a coherent astronomical and psychological process. These changes of state are reflected by the musical character of the movements:" [the chart below shows central notes for each movement and each associated character]

Full moon: E-flat & A-flat, active
Waning gibbous moon: C & G, disintegrated
Last quarter moon: A & F-sharp, ambivalent/static
Waning crescent moon: F & E, disintegrated
New moon: D, passive
Waxing crescent moon: C-sharp & B, integrated
First quarter moon: B-flat & G-flat, ambivalent/static
Waxing gibbous moon: A & E-flat, integrated

"The two crescent moons—waning and waxing—are the weakest forms of the moon, so I composed these two movements for solo instruments.

The various movements are separated by brief *Mottos*. These are variants of one another, and their musical material—which is based on the central notes of the eight movements—always serves as preparation for the following movement.

The order of the movements is fixed, but the cycle may begin with any of them. After whichever movement comes last there is no *Motto*, thus the whole work always consists of eight movements and seven *Mottos*. One or several movements of the cycle may be performed independently, but in the latter case the original order—including the *Mottos*—must always be preserved."⁶

As his program note shows, Tihanyi builds in a cyclic mechanism appropriate for an encounter with the lunar phases. Although we will witness the "full" moon cycle in its original order, Tihanyi has very cleverly situated the motto material to easily act as interstitial material between each phase; the tempo of each motto bears a direct relationship to the tempo of the succeeding movement, with the exception of the connecting motto between the full moon and waning gibbous.

The work was only recently premiered, and this tour of Kim Kashkashian and Péter Nagy marks the first time that it has been presented in the United States. Judging from the score, *Eight Invocations* is an exciting and challenging work that requires perhaps a codependency between the musicians—the gravitational pull of each player exerting force on the other, both influencing and maintaining their intertwined relationships. Here are a few thoughts about each movement:

(1.) The full moon invocation involves several ideas with strong profiles, beginning with tremolos in the viola and the left hand of the pianist while the right hand plays related chords up and down the keyboard (below and above the tremolo). Expanding and contracting scale/arpeggios are passed between the instruments. Moments of extreme coordination are succeeded by periods of alternating materials, such as the piano's arpeggios and trills against pulsing dyads in the viola. The coordinated efforts of the pair are accentuated quite literally as the movement closes. A four-measure motto⁷ provides a brief contrast before moving directly into movement (2.) The alternations of the full moon movement are transformed into registral alternations (high/low) in the opening of the waning gibbous moon. The fullness of the chords contrasts with quiet passages of trills in the piano and glassy harmonics in the viola. Other gestures tie the movement to the opening. The waning gibbous moon ends

6 Tihanyi program notes adapted from Tihanyi, László, *Eight Invocations to the Lunar Phases* (Hungary: Editio Musica Budapest, 2011), foreword. The lists of pitches and characters have been combined for space.

7 *Motto* as employed here by Tihanyi does not mean the "same" material as it often does when "motto" is used to describe musical material. Rather, in this case it constitutes contrasting interstitial material that also serves as a bridge between movements.

with a free, non-synchronous repeated segment that will be a jarring contrast to the meticulously coordinated interactions that preceded it. The next motto consists of a plucked viola line above an ever-quieter piano commentary.

(3.) The third invocation opens with a striking alternation of dynamics on two unison attacks, a feature that appears between energetic outbursts of different material. While material from the work as a whole is referenced,⁸ the operative dramatic device is the rotation between characters of the material. The motto is here presented by the piano alone. (4.) That decision may be due to the solo piano makeup of the resplendently difficult fourth invocation. Here a slowly pulsing oscillation between F and E (marked "without color") serves as a quiet backdrop to motivically significant superimposed gestures, including falling figures over large spaces. A series of loud chords divides the movement at the 2/3 point, and quiet plucked strings initiate an inverted version of the gestures and F–E oscillation.

A single measure motto leads directly to (5.), with the viola's *crecendo* into the new moon movement (the viola bows a D while plucking the same D on a different string with the left hand). The pitch of D is the absolute focus of the viola for this movement, surrounded by chords in the piano. The motto at the end is now for the solo viola, again appropriately since the viola plays movement (6.) alone. A virtuosic cadenza-like movement, the sixth invocation contains tremendous energy as the moon begins to be revealed again. The motto connecting to the next invocation is particularly effective, with an additive "accretion" process in the piano, almost as if the moon was aggregating from the orbiting notes. The instruments occupy different spaces (both in terms of pitches and type of material). In movement [7.] Tihanyi returns to a non-synchronous setting, nevertheless being highly specific in each part's notation. Points of coordination do exist, and listeners may recognize some familiar elements. A sparse motto leads to movement (8.), the final invocation. Starting quietly, the frantic music builds in activity and volume; one senses the moon's growing visibility as it "waxes gibbous." The parts are highly coordinated, eventually arriving at sustained trills peppered with scales and arpeggios. The frantic music returns in a two measure coda to close the work. If the cycle were to start anew, we would hear a new motto before the full moon—but for this performance at least, it will remain in the dark on the unseen face of the moon.



JOHANNES BRAHMS, Sonata for viola and piano in E-flat major, op. 120/2

The final work of the evening is also the final piece of chamber music that Brahms composed. The last works of Brahms exhibit both concision and breadth of conception; while they are in one sense a summation of his work as a composer of chamber music (and sonatas), they are also adventurous in concept, treating the

⁸ It is perhaps incorrect to say the "first" or "second" movement, since the piece is designed to start at the beginning of any movement.

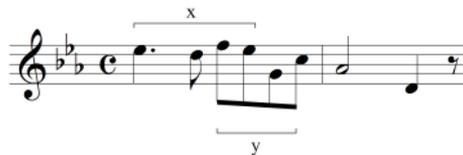
world to major works for erstwhile not-often-featured instruments in a chamber context. Following in the utilitarian spirit of elasticity exhibited in this program by the versatile instrumentations of Schumann and Bartók, Brahms' op. 120 sonatas were initially written for clarinet or viola (with some modifications to the viola part—mostly octave shifts, a few extra ornaments and the occasional double-stop), and also lesser-known versions for violin and piano. Out of respect for our guests, we will henceforth refer to op. 120/2 as a viola sonata, though personal preferences tend to sway with one's instrumental persuasion. All kidding aside, I find the viola versions of the op. 120 sonatas to be more compelling, though both versions offer something special.

That being said, Brahms' final return to chamber music was occasioned by the playing of clarinetist Richard Mühlfeld, whose playing Brahms admired greatly. You might say that as Brahms approached the end of his life, he embarked on something of a love affair with the clarinet—a "Brahmance," if you will. His interactions with Mühlfeld led to the composition of the Clarinet Trio (op. 114) and Clarinet Quintet (op. 115) in 1891, followed by the two sonatas of op. 120 in 1894.

The accomplishments of Brahms in the beautiful work we will hear this evening are what one would expect from a composer of such refinement. As Malcolm MacDonald puts it, the "...apparently artless beauty of the material and its dreamy, musing, song-like character conceal considerable art: the design carries to its extreme his concern with continuous development and interrelation of themes. There are no clearly audible divisions between exposition, development and recapitulation, and the discourse accumulates delightful parentheses whose main focus seems to be the exploration of colour [sic]..."⁹ While one might quibble over the question of divisions, there is indeed a smoothness to the flow of ideas Brahms put forward; this is accomplished in part by the transformation and redeployment of small kernels of ideas into different roles. A few examples must stand for the many that show the care with which Brahms constructed the sonata. Looking first at the initial melody presented in the viola (Ex. 4a), see how motive *x* is employed in the piano bass (Ex. 4b), and motive *y* is transformed into a what feels like an oddly familiar new melody (Ex. 4c):

EXAMPLE 4

a)



Brahms, Viola Sonata op. 120/2, I: mm.1-2, viola part

⁹ Malcolm MacDonald, *Brahms* (New York: Schirmer Books, 1990), 370.

b)

Brahms, Viola Sonata op. 120/2, I: mm.11-12, piano part

c)

Brahms, Viola Sonata op. 120/2, I: mm.40-41, viola part

Brahms also lets quasi-canonic and otherwise imitative gestures grow from his germinal ideas; these range from rising scales to an octave-plus-half-step idea (labeled *z* in Ex. 5; the bracketed tag can be seen also in Ex. 4a). This latter idea is presented in a dramatically closed form, and is perhaps a nod to the finale of his much earlier piano quintet, op. 34 (Ex. 5c):

EXAMPLE 5

a)

Brahms, Viola Sonata op. 120/2, I: mm.22-23, viola part

b)

Brahms, Viola Sonata op. 120/2, I: mm.48-51

c)

Brahms, Piano Quintet op. 134, IV: mm.1-7, condensed

Another thing to note is that there are further perceptual effects to the parsing of his material—by the end of the first movement the groupings have been condensed to two-beat, three-note nuggets that are rather remarkable upon reflection.

While the first movement seems effortless, the dramatic potential of the material is tapped in the second movement *Allegro appassionato*. Here we have a scherzo and trio in which the material, while new, still resonates sympathetically with the first movement. Consider the end of the opening viola melody versus the melodic idea in Example 4c:

EXAMPLE 6

Brahms, Viola Sonata op. 120/2, II: mm.7-8, viola part

Even some basic gestures in the second movement, ranging from accompaniments to abrupt and thickly-scored cadential moments are kissing cousins of those in the first. The trio adopts the tone of a younger Brahms, back when he would have been influenced by the *Legendenton* passages of Schumann's piano writing, with chordal writing reminiscent of works like Brahms' "Edward" ballade from op. 10. The final movement is also the last of the variation movements Brahms would compose. The fourteen-bar theme is varied in a classical acceleration pattern for the first three variations, before the respite of the fourth variation. The reverie is broken with the *Allegro* fifth variation, bringing in whisps of earlier material. A *piú tranquillo* section begins a further exploration of elements of the theme, especially near its end. Cadenza-like passages lead to the work's exuberant conclusion—an ecstatic farewell from Brahms to the world of chamber music he so faithfully served.

David Henning Phylar
Music Specialist
Library of Congress, Music Division



About the Artists

Kim Kashkashian, internationally recognized as a unique voice on the viola, was born of Armenian parents in Michigan. She studied the viola with Karen Tuttle and legendary violist Walter Trampler at the Peabody Conservatory of Music in Baltimore. Since fall 2000 she has taught viola and chamber music at New England Conservatory.

Following Grammy Award nominations for several previous recordings, Kashkashian received a 2012 Grammy Award in the Best Classical Instrumental Solo category for *Kurtág and Ligeti: Music for Viola*, on the ECM Records label. Kashkashian's recording, with Robert Levin, of the Brahms Sonatas won the Edison Prize in 1999. Her June 2000 recording of concertos by Bartók, Eötvös and Kurtág won the 2001 Cannes Classical Award for a premiere recording by soloist with orchestra.

Kashkashian has worked tirelessly to broaden the range of technique, advocacy, and repertoire for the viola. A staunch proponent of contemporary music, she has developed creative relationships with György Kurtág, Krzysztof Penderecki, Alfred Schnittke, Giya Kancheli, and Arvo Pärt, and commissioned works from Peter Eötvös, Ken Ueno, Thomas Larcher, Lera Auerbach, and Tigran Mansurian.

Marlboro and the Viennese school represented by her mentor, Felix Galimir, were major influences in developing her love of chamber music. Kim Kashkashian is a regular participant at the Verbier, Salzburg, Lockenhaus, Marlboro, and Ravinia festivals.

She has long-standing duo partnerships with pianist Robert Levin and percussionist Robyn Schulkowsky, and played in a unique string quartet with Gidon Kremer, Daniel Phillips, and Yo-Yo Ma.

As a soloist, she has appeared with the great orchestras of Berlin, London, Vienna, Milan, New York, and Cleveland, and in recital at the Metropolitan Museum of New York, Kaufmann Hall, and New England Conservatory's Jordan Hall, as well as in Philadelphia, Pittsburgh, Cleveland, Frankfurt, Berlin, Paris, Athens, and Tokyo.

Kashkashian's musicianship has been well represented on recordings through her association with the prestigious ECM label in a fruitful collaboration that has been continuous since 1985.

Kim Kashkashian has taught in Bloomington, Indiana, and in Freiburg and Berlin, Germany, and now resides with her daughter in Boston, where she is on the faculty at New England Conservatory. Kashkashian is a founding member of Music for Food, an initiative by musicians to fight hunger in their home communities.



The first prize in the 1979 Hungarian Radio Competition launched virtuosic pianist **Péter Nagy** into a remarkable international career at a young age, after beginning his studies at the age of eight at the Liszt Academy in Budapest.

Nagy's concerts include tours throughout Europe, including France at the Louvre, and the United Kingdom at Wigmore Hall, as well as many other engagements. His worldwide concert tours include recitals in New York at the 92nd Street Y, in Australia at the Sydney Opera House, in New Zealand and throughout Japan.

As a soloist and as a chamber musician he has performed at major music festivals, including Aix-en-Provence, Bastad, Blonay, Beijing International Piano Festival, Shanghai International Piano Festival, Davos Divonne, Edinburgh, Eisenach, Fayetteville, Helsinki, Llandoff, Kilkenny, Kuhmo, Kronberg, Moritzburg, Nelson, Ojai, Stresa, West Cork and the Marlboro Music Festival.

Nagy regularly performs as a chamber musician, including concerts with partners such as Zoltán Kocsis, Miklós Perényi, Leonidas Kavakos, the St. Lawrence String Quartet, Kim Kashkashian, Charles Neidich, Nobuko Imai, Tanja Becker-Bender, Ruggiero Ricci, and Frans Helmerson, to name a few.

He is Professor of Piano at the Hochschule für Musik und Darstellende Kunst in Stuttgart and Director of the keyboard department of the doctoral school at the Liszt Academy Budapest. Recent achievements include a performance of the Ligeti piano concerto in Budapest. Nagy has recorded for Hungaroton, Delos, Naxos, BIS, Hyperion, Decca and ECM labels. In 2001 he received the prestigious Liszt Award.

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