

**The Gertrude Clarke Whittall Foundation
in the Library of Congress**

**QUATUOR
VAN KUIJK**

**Wednesday, February 8, 2023 ~ 8:00 pm
Great Hall
Library of Congress**

In 1935 Gertrude Clarke Whittall gave the Library of Congress five Stradivari instruments and three years later built the Whittall Pavilion in which to house them. The GERTRUDE CLARKE WHITTALL FOUNDATION was established to provide for the maintenance of the instruments, to support concerts (especially those that feature her donated instruments), and to add to the collection of rare manuscripts that she had additionally given to the Library.

There will be no preconcert talk for this event.

Due to ongoing repairs in the Coolidge Auditorium following a flood, events originally scheduled in that space will be presented in alternative spaces or postponed until we are again granted access to our hall. We thank our artists, audiences and other venues for their flexibility in accommodating us given these extraordinary circumstances.

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

The use of recording devices is strictly prohibited.

Not able to make it? A recording of this event and/or extras like conversations with the artist, educational videos or lectures may be available in time at:

- 1) <https://www.loc.gov/item/event-407466/quatuor-van-kuijk/2023-02-08/>
- 2) The [Library's YouTube channel](#)
- 3) The [Library's Event Video Collection](#)

Videos may not be available on all platforms, and some videos will only be accessible for a limited period of time.

The Library of Congress
Great Hall
Wednesday, February 8, 2023 — 8:00 pm

**The Gertrude Clarke Whittall Foundation
in the Library of Congress**

QUATUOR VAN KUIJK

**NICOLAS VAN KUIJK
& SYLVAIN FAVRE-BULLE, *VIOLIN*
EMMANUEL FRANÇOIS, *VIOLA*
ANTHONY KONDO, *CELLO***



PROGRAM

BENJAMIN ATTAHIR

Al Dhikrâ (2012), U.S. premiere

CLAUDE DEBUSSY (1862-1918) / EMMANUEL FRANÇOIS

Petite Suite (1889)

En bateau

Cortège

Menuet

Ballet

FRANCIS POULENC (1899-1963) /

JEAN-CHRISTOPHE MASSON

Selected Mélodies:

“C” from *2 poèmes de Louis Aragon*, FP 122/1 (1943)

“Fêtes galantes”

from *2 poèmes de Louis Aragon*, FP 122/2 (1943)

“Hôtel” from *Banalités*, FP 107/2 (1940)

“Violon” from *Fiançailles pour rire*, FP 101/5 (1939)

“Fancy,” FP 174 (1959)

“Fleurs” from *Fiançailles pour rire*, FP 101/6 (1939)

“Les Chemins de l’amour,” from *Léocadia*, FP 106 (1940)

BRIEF PAUSE

GABRIEL FAURÉ (1845-1924) / GILDAS GUILLON

Selected Mélodies:

“Après un rêve,” op. 7/1 (1877)

“Les berceaux,” op. 23/1 (1879)

“Mandoline,” from *Cinq mélodies ‘de Venise’* op. 58 (1891)

“Clair de lune,” op. 46/2 (1887)

FELIX MENDELSSOHN (1809-1847)

String Quartet no. 6 in F minor, op. posth. 80 (1847)

Allegro vivace assai—Presto

Allegro assai

Adagio

Finale: *Allegro molto*

ABOUT THE PROGRAM

BENJAMIN ATTAHIR, *Al Dhikrâ*

Al Dhikrâ was commissioned by the Philharmonie de Paris and the Konzerthaus Berlin. Composed in 2021, it was premiered on January 20, 2022 at the String Quartet Biennial, Philharmonie de Paris, by the Van Kuijk Quartet.

Note from the Artists:

Following *Al Asr*, composed for the Arod Quartet—a first quartet which found its way into the greatest concert halls—Benjamin Attahir rediscovers a genre that he admirably succeeded in mastering in his first effort. This time, it is the Van Kuijk Quartet, through a commission of the Philharmonie de Paris (premiered on January 20, 2022) and the Konzerthaus Berlin (German premiere next season), who will perform *Al Dhikrâ*, giving voice to the young composer's always intense poetic inspiration:

Who spins around

Everything

They thought they had forgotten

Everything

They wanted to bury

In the sudden movement of childhood

Sounds that smell like wood planks posed in a cross

On a window—a door—a yard

Everything

They let in

Everything

This cold that never fades

And leaves a memory of

The bite—raw

This skin's

Splitting

*Translated by Benjamin Barba
Senior Cataloguer
Library of Congress, Music Division*



CLAUDE DEBUSSY, *Petite Suite*

Claude Debussy composed his *Petite suite* for piano four-hands in 1888-9, publishing it in 1889. The work is eminently adaptable to other forces, given its clarity and general charm. To situate it in terms of his solo piano writing, he would compose the first version of the *Suite bergamasque* shortly after writing the *Petite suite*. One may sense the presence of composers like Fauré, but also the spark of Debussy's creative identity in these four pieces. As Paul Roberts notes, the *Petite suite* is not the lightweight effusion it is sometimes taken to be, but a delicate homage to early eighteenth-century taste and elegance."¹

The suite opens with *En bateau* (on a boat), which one might describe as alternately depicting in its three sections the rocking of the boat on a gentle sea and the general merriment of its passengers. There are certain details that hint at some discomfort with the waves, but the effect is transitory. It is artfully done with some harmonic sleight of hand. We first hear the rocking music alternating between G major and E minor across four measures before hearing four measures of D minor, then an arrival at C major, and so on. The D minor is momentarily troubling but still stable. When Debussy returns to what seems to be a repeat of the opening material, he inserts a D-sharp in the E minor arpeggios before moving directly to C major, skipping the four bars of D minor altogether, suggesting a successful "righting of the boat," dispelling the turbulence before concluding the section with playful thirds. The character changes in the *risoluto* central section, which features a dotted-rhythm in the melody, a two-against-three idea (introduced in the first section), and further use of the thirds/triads that we heard at the close of the first part of the piece. The water returns to the fore with a new up-down scalar wave that becomes integrated into the arpeggios of the first section upon its formal return.

With *Cortège* Debussy brings a delightful, skipping melody to a processional that does not take itself too seriously. Likewise set in a simple ternary form, the music alternates between energetic movement and a more languid central section, where perhaps momentum lapses and conversation breaks out among the participants. As in *En bateau*, materials are shared between the sections, giving continuity to the contrasting parts.

The haunting yet stately menuet from the *Petite Suite* is a reworking of a song from Debussy's teens, the 1882 setting of "Fête galante" by Théodore de Banville.² The reference is also to the style of the early 18th-century work of painter Jean-Antoine Watteau (which at times drew on the "Commedia dell'Arte" tradition), and the poetic responses of Paul Verlaine, from whose *Fêtes galantes* Debussy drew

1 Roberts, Paul, *Images: The Piano Music of Claude Debussy* (Hong Kong: Amadeus Press, 1996, 2001 paperback edition), 91. The transplant includes the introduction and main materials of the song, with Debussy revising more as the piece progresses.

2 Roberts, 91.

the titles of “En bateau” and “Cortège.”³ Again cast in three sections, the music contains subtle orchestrational details in the piano writing that I imagine would lend themselves well to an adaptation for string quartet. It is a reminder of the sophistication of Debussy’s writing from an early age. The final movement *Ballet* is a pleasant romp of a conclusion to the set. Full of energy, the 2/4 first section in an *Allegro giusto* tempo is contrasted with a central waltz. While Debussy returns to the opening material in a third section, this time he doesn’t stop there. In a brilliant coda he combines the materials of both sections, giving deference to the waltz in the end.



FRANCIS POULENC, Selected *Mémoires*

“His harmonies were perhaps those of everyone, but in the use he made of them he resembled no one.”⁴

2 poèmes de Louis Aragon, FP 122/1, “C” (1943)

Francis Poulenc composed a large body of songs over the course of his career, and they offer an excellent overview of the range of his output. Quatuor Van Kuijk’s selection of *mémoires* by Poulenc begins with a pair of songs written during the awful period of the second world war. “C” is the first of two poems by Louis Aragon, written during the time when France was being invaded. Poulenc set the poem in 1943, and it is a powerful evocation of the grim resignation of the displaced French people to persevere as best they could despite the circumstances. The “C” refers to bridges of Cé near Angers that were crossed by the fleeing population in the early days of the invasion.⁵ A string quartet adaptation would undoubtedly be effective with this poignant work. Starting in the darkness of the introduction and the guided by the intense light of the vocal line, Poulenc traverses a path from devastation to hope by the song’s close.

2 poèmes de Louis Aragon, FP 122/2, “Fêtes galantes” (1943)

Poulenc paired “C” with a song of a polar opposite nature, the “Fêtes galantes” that represents an extreme expression of the Watteau/Verlaine nexus that interested Debussy. The music and words fly by at an absurdly fast rate, as a form of coping mechanism perhaps. As the baritone Pierre Bernac (who collaborated with Poulenc in recital for many years) noted, the “ludicrous and cynical poem recalls, in the form of parody, the hard days of the occupation—the many kinds of restrictions, the deterioration of certain expressions and certain true values.”⁶ The circus nature of the piano writing combined with the deft agility required of

3 Ibid., 88-91.

4 Bernac, Pierre, *Francis Poulenc: The Man and His Songs*, transl. Winifred Radford (Great Britain: W.W. Norton & Company, Inc., 1977), 37.

5 Ibid., 186-7.

6 Ibid., 189.

the vocal line yield a charming yet pandemonium-laced thrill ride for the listener, whose journey ends in a minute or less.

***Banalités*, FP 107/2, Hôtel (1940)**

One of Poulenc's talents was the ability to find poetry in the mundane, and to elevate verse through music in a way to which many could relate. From his 1940 set of songs called, appropriately, *Banalités*, Quatuor Van Kuijk has included "Hôtel" in our program. Bernac describes "Hôtel" as "Without doubt the 'laziest' song ever written!"⁷ He qualifies it as the good kind of laziness, however. In the poem by Guillaume Apollinaire the poet's room is described as a cage through which the sun reaches, and all he wants to do is smoke a cigarette. I am not sure if, with the text removed, one experiences something akin to watching dust motes float in the sunlight, but the music envelops one like a warm complimentary robe.

***Fiançailles pour rire*, FP 101/5, "Violon" (1939)**

With "Violon," a setting of poetry by Louise de Vilmorin from the 1939 set *Fiançailles pour rire*, we encounter a couple at dinner being serenaded by a violinist, replete with the concurrent states of delight and unease that come from that forced intimacy. We know of the restaurant setting since Poulenc said that he "composed this song with a Hungarian restaurant, on the Champs-Élysées, in my mind, for which Louise's husband, Count Palffy had engaged a tzigane orchestra from Budapest."⁸ It is likely coincidental, but the waltz and its harmonization remind me of the waltz profiles from Prokofiev's ballet *Cinderella*, composed in the years after the composition of "Violon." It is a wonderful vignette that conjures a sensuous scene dispelled only when the final chord pops the magical bubble. Bernac warned that this "song must not become a night club song, but should only suggest its atmosphere."⁹ That is perhaps left to the performer, but even should Bernac's fears be realized, we might all like to attend that club.

"Fancy," FP 174 (1959)

With "Fancy" we have the latest song selected for this set of transcriptions, and the only originally in English. The song is a setting of Shakespeare, from *The Merchant of Venice*:

"Tell me where is fancy bred,
Or in the heart, or in the head?"

The music is simple, with the right hand of the piano part generally doubling the vocal line. There are places where the vocalist anticipates or catches up to the even melody in the piano with its offbeat bassline and accompaniment, but the general paired movement between the two leads to its most enchanting moments at the close of the song—the moments of the piano's deviations—where the singer

7 Ibid., 72.

8 As quoted in Bernac, 143.

9 Ibid., 143.

rings “fancy’s knell” with the words “Ding, dong, bell.” Those words are repeated as the music fades away and the piano melody slips the bonds of the vocal line and floats upward into the heavens.

Fiançailles pour rire, FP 101/6, “Fleurs” (1939)

The flowers referenced in the final song of *Fiançailles pour rire* are the remnants of a love that has ceased to bloom. The inherent transitoriness of flowers as a symbol of love, given their brief period of peak bloom, has always made them a favorite if cynical metaphor of poets for love and life. There is beauty even in their dessicated state, standing in for imperfect but valued memories; the burning of love’s mementos in the fireplace is a kind of second death, but perhaps one required for rebirth. As Poulenc said of it, “I believe that there is in this song a melancholy so irremediable that the listener will assign to it, after the first bars, its role of coda. It must be sung humbly, the lyricism coming from within.”¹⁰ The song is full of a nostalgic beauty, and the singer’s melody taps into the lovely but painful memories while the inexorable march of time continues in the piano’s unwavering sequence of chords.

Incidental music to *Léocadia*, FP 106, “Les chemins de l’amour” (1940)

For the final selection of mélodies by Poulenc transcribed for string quartet, we have another waltz, “Les chemins de l’amour” from his incidental music to Jean Anouilh’s *Léocadia*. The music is a sumptuous journey through the “paths of love,” and those that have been lost. Anouilh’s poem asks that, if only one memory could remain, let it be that of the trail that led to love’s happiness. Jean-Christophe Masson’s transcription and Quatuor Van Kuijk’s interpretation nail the Viennese flavor and tone of yet another masterful song by Poulenc.



GABRIEL FAURÉ, Selected *Mélodies*

Our survey of French art song transcribed for string quartet moves next to an earlier master of mélodie, Gabriel Fauré. In addition to song cycles and individually published songs, his significant output was primarily grouped into three books of songs. The corpus of Fauré’s works for voice and piano was created over some 60 years, and his influence on his peers and future generations was significant.

“Après un rêve,” op. 7/1 (1877)

The first song in this collection set an anonymous Italian text in a French adaptation by Romain Bussine. “After a dream” is a telling title, as it refers both to the content of the dream and its past position in time. The song’s dark beauty has long made it a favorite in recital, as the dream of perfect love lost to the waking

10 As quoted in Bernac, 145

world is captured so keenly in Fauré's music. Pulsing chords provide an always-interesting harmonic backdrop atop which the dreamer's visions can float. The song is an excellent candidate for string quartet transcription, where the lush timbres of the continuous sound can emulate the voice so well.

“Les berceaux,” op. 23/1 (1879)

Sully Prudhomme wrote “The cradles” in 1865, and the poem centers around the twin images of rocking cradles and ships; men were inevitably drawn to the sea, however reluctantly, while women were left behind with the hopes and responsibilities of the next generation. The music is a shadow-tinged barcarolle in B-flat minor, and Fauré skillfully navigates between the Scylla of overt sentimentality and the Charybdis of dramatic overreach to achieve the perfect balance—a balance impossible for the poem's protagonists.

***Cinq mélodies ‘de Venise:’* “Mandoline,” op. 58/1 (1891)**

Fauré composed the first song from *Cinq mélodies ‘de Venise’* while visiting Venice. “Mandoline” is a Verlaine setting that is quite different from the other selections; the light staccato accompaniment is carefree and one could imagine Poulenc as the music's author. The trivial exchanges between wooing parties can be overheard, part of the background of a life both mundane and aspirational. When the moon is invoked in the text, the music transforms to become smooth and dreamlike in the Fauré tradition; but it is just a passing moment before the return of the pleasant jaunt.

“Clair de lune,” op. 46/2 (1887)

The recurring theme of the *Fêtes galantes* is there in the op. 46 collection, which includes Fauré's first setting of Verlaine, “Clair de lune.” The song starts with a substantial piano introduction that brings the primary material into play. There is a remarkable degree of motivic development that occurs in the space of the song's modest length. Again in B-flat minor, this famous *mélodie* is interesting to consider next to “Mandoline;” while in that poem one witnesses social flirtation, one might describe “Clair de lune” as a realization of love's futility. All the hallmarks are there of love's success, yet the dream remains of something better, something less disguised. Moonlight has the effect of tinging all it touches with both beauty and melancholy, and Fauré manages to paint that picture musically in a subtly devastating manner.



FELIX MENDELSSOHN, String Quartet no. 6 in F minor

Felix Mendelssohn composed his String Quartet no. 6 in the summer of 1847 after learning of the unexpected death of his sister Fanny;¹¹ it seems reasonable to think that the unusually disturbing nature of the piece may be a reaction to her death. This was certainly the feeling of the pianist and composer Ignaz Moscheles, who heard Mendelssohn play through the work shortly before Mendelssohn's own death in 1847, diarizing: "The passionate character of the entire piece seems to me to be consistent with his deeply disturbed frame of mind. He is still grappling with grief at the loss of his sister."¹²

Before his death Mendelssohn had only approved works for publication through op. 72; all later opus numbers are posthumous, and some groupings are haphazard. Because Mendelssohn would often make revisions at various stages in the proofing process as a work was prepared for publication, it makes sense to qualify that while Mendelssohn's final string quartet was completed, what we have today is not necessarily exactly what he would have published had he lived and made alterations as was typical of his practice.¹³

It is perhaps perilous to speculate about "sincerity" in music, for what basis do we really have to judge such things? Yet in the case of Felix Mendelssohn's final completed quartet—and knowing his earlier work—there is a palpably sincere anguish to the music that comes through with raw and disturbing power. The opening music feels barely held in control, with striking *fortepiano* articulations initiating brutal tremolos. The effect of the opening bars is disturbing; when the first violin plays its *sforzando* D-flat in m.9, the effect is akin to the dissonant minor sixth in the upper winds that opens the finale of Beethoven's ninth symphony (minus the three-movement buildup). The tremolos continue until a second theme is introduced that inverts the contour of the first theme's shape. The theme remains restless, gradually leading to a more regularized coda-tag for the section featuring triplets. A reflective idea is brought into play in A-flat major. The nostalgia is short-lived, as Mendelssohn introduces harmonic instability; the first violin is allowed to sit on an ambiguous pitch (as at measure 73) before being harmonized in ways not always expected.

While the progression of the music is unusual with respect to Mendelssohn's output as a whole, it possesses a convincing logic in its development. One way of conceptualizing it would be to imagine that Mendelssohn is gradually gaining control of the material, employing the ideas with greater precision and more recognizably developmental compositional techniques. The tremolos eventually cohabit the same spaces as the ambiguous areas mentioned above, lending clarity and harmonic impetus to those moments. The final iteration of the section first encountered at measure 9 is given a new propulsive role, both melodically and harmonically, as the inertia of the music is only counteracted by the double

11 R. Larry Todd, *Mendelssohn: A Life in Music* (United States: Oxford University Press, 2003), 562.

12 Ignaz Moscheles, as translated in T. Müller-Reuter, *Lexikon der deutschen Konzertliteratur* (Leipzig, 1909, p.134), quoted in Ernst Hertrich, Preface to Mendelssohn Bartholdy *Streichquartett* op. post. 80 (Germany: G. Henle Verlag München, 2000), V.

13 Hertrich, V-VI.

bar at the end of the movement:

EXAMPLE 1:

a)

Mendelssohn, String Quartet no. 6, op. posth. 80, I: mm.9-15

b)

Mendelssohn, String Quartet no. 6, op. posth. 80, I: mm.267-272

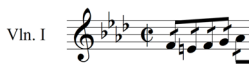
A declamatory *Presto* with voices in unison at various octaves heralds the onset of a manic coda that ends with *fortissimo* finality in F minor.

There is no reduction of intensity in the *Allegro assai* that follows. At this tempo the repeated notes maintain the tremolo sonority with which we are by now familiar, and the many *sforzandi* and accented dissonances on strong beats are of the same ilk. Phrases at the octave refer to the previous movement's coda. In a trio-like contrasting section, the viola and cello provide an isolated and unusual bass line that then accompanies a melody that dwells in the same register and pitch-space as the quartet's opening material. It is less a respite than a breathing-space. When the same material returns briefly at the end of the movement, Mendelssohn allows just a few moments of F major before ambiguously closing with plucked F's.

The third movement is a stunning specimen of Mendelssohn in his most sophisticated lyrical idiom. It seems that F minor cannot be escaped; R. Larry Todd points out that even in the A-flat major *Adagio* movement, the “...descending figure in the cello [(A-flat-G-F-E-natural-F)]... clearly invokes the F minor of the first two movements.”¹⁴ Indeed, this is the retrograde of the opening violin line from the first movement:

EXAMPLE 2

a)



F-E-F-G-A-flat

Mendelssohn SQ 6, I: m.2, violin I

b)



A-flat-G-F-E-F

Mendelssohn SQ 6, III: m.1, cello

The melodic violin line that takes us into the world of A-flat major is a wonderful moment in this uncompromising work, and the beauty of the movement is tinged with the bittersweet, as brought out in Mendelssohn’s unwillingness to fully commit to the major mode. The dotted rhythm of the melodic gesture takes on a life of its own as the movement progresses, with a particularly effective use of the original idea occurring in the cello line beneath the rest about halfway through the movement. Echoes of the strains from the first movement intrude in the chromatic passages that feature this dotted-rhythm thereafter. The harmonic tension is only barely alleviated by the time we arrive at the end of the movement.

In the final movement, the agitated tremolos on the same pitch have been replaced by measured trills and tremolos between different pitches. The affect here is not as tragic as in the opening two movements, but rather feels like a settling in to the more mercurial minor-key utterances of Mendelssohn’s yesteryear. It is a continuation in a sense of the “regularization” of the unusual material of the first movement; one senses that by this time Mendelssohn had come to terms with this material (which, though distinctive, is still referential to the quartet’s earlier music, especially from a contour perspective). One highly effective technique of Mendelssohn’s is the initial presentation of the trills/tremolos as isolated or alternating phenomena, and then his dovetailing of the ideas to create composite melodies or textures, reaching a pinnacle in a series of rising gestures that traverse the entire quartet. The main thematic material of the movement is eventually dressed with a countermelody in triplets (usually in the first violin). It was a terrible loss to Art when Mendelssohn passed away just a few months after completing this quartet, but we can be thankful to have this glimpse into the worlds this consummate musician was imagining at the end.

David Plylar
Senior Music Specialist
Library of Congress, Music Division



About the Artists

Quatuor Van Kuijk's international accolades include multiple prizes at the 2015 Wigmore Hall International String Quartet competition, First Prize and an Audience Award at the Trondheim International Chamber Music Competition, and becoming laureates of the Aix-en-Provence Festival Academy. They were BBC New Generation Artists from 2015-17 and ECHO Rising Stars for the 2017-18 season.

Following such high success early in their career, the ensemble is an established presence at major international venues, performing at Wigmore Hall, London; Philharmonie de Paris, Auditorium du Louvre, Théâtre des Champs-Élysées, and Salle Gaveau, Paris; Tonhalle, Zurich; Wiener Konzerthaus and Musikverein, Vienna; Royal Concertgebouw, Amsterdam; Berliner Philharmonie; Kölner Philharmonie; Elbphilharmonie, Hamburg; Gulbenkian, Lisbon; Tivoli Concert Series, Denmark; Konserthuset Stockholm; and at festivals including the BBC Proms, Cheltenham, Heidelberg, Lockenhaus, Davos, Verbier, Aix-en-Provence, Montpellier/Radio France, Evian, Auvers-sur-Oise, Stavanger and Trondheim (Norway), Concentus Moraviae (Czech Republic), Haydn/Esterházy (Hungary), and Eilat (Israel).

Upcoming tours will see the Quartet make highly anticipated debuts at Carnegie Hall in New York City, Sydney Opera House, Melbourne Recital Centre and UKARIA in Australia, and Shanghai Symphony Hall.

Quatuor Van Kuijk records exclusively for Alpha Classics. Their debut recording, Mozart, was released to outstanding critical acclaim—Choc de Classica, Diapason d'Or Découverte. Following celebrated discs of Debussy, Ravel, and Schubert, they return their exploration of Mozart with two further releases this season. The first features the String Quartets K421 and K387, and the second presents the Viola Quintets K515 and K516 with Adrien La Marca.

Quatuor Van Kuijk was in residence at Proquartet, Paris, where they studied with members of the Alban Berg, Artemis, and Hagen quartets. Having taken their first steps as students of the Ysaÿe Quartet, they have since worked with Günter Pichler at the Escuela Superior de Música Reina Sofía in Madrid, supported generously by the International Institute of Chamber Music, Madrid.

Quatuor Van Kuijk is supported by Piraastro and SPEDIDAM and is grateful to Anima Music Foundation and Mécénat Musical Société Générale for their sponsorships.



Upcoming Events at the Library of Congress

Visit loc.gov/concerts for more information

PLEASE NOTE: The Coolidge Auditorium is currently being repaired due to flood damage, so please check each event listing carefully to confirm the venue. For the foreseeable future there will be NO events held in the Coolidge Auditorium

Saturday, February 11, 2023 at 8:00 pm

St. Mark's Episcopal Church

(301 A Street, SE, Washington, DC 20003)

Bach Collegium Japan with Roderick Williams OBE

Music by J.S. Bach, Janitsch & Telemann

There will be no preconcert conversation for this event.

Tuesday, February 21, 2023

Virtual Event

Washington Men's Camerata

Music by Chadwick, Rheinberger, Irving Fine, Liszt, Dürner,
Mendelssohn, Beach, Foote, Brahms, Franz, Weber, Wagner,
Parker, Stair & Barber

James Wintle of the Music Division offer an online webinar at 1pm ET
about the music featured in this online concert.

Everyone is welcome to join by [registering here!](#)

Thursday, March 2, 2023 at 7:00 pm

Great Hall, Jefferson Building, Library of Congress

Gershwin Prize:

Joni Mitchell and Librarian of Congress Dr. Carla Hayden
in Conversation

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
ACTING ASSISTANT CHIEF	Damian Iseminger
SENIOR PRODUCERS FOR CONCERTS AND SPECIAL PROJECTS	Michele L. Glymph Anne McLean
SENIOR MUSIC SPECIALIST	David H. Plylar
MUSIC SPECIALIST	Claudia Morales
ADMINISTRATIVE OFFICER	Donna P. Williams
SENIOR RECORDING ENGINEER	Michael E. Turpin
ASSISTANT ENGINEER	Sandie (Jay) Kinloch
PRODUCTION MANAGER	Solomon E. HaileSelassie
CURATOR OF MUSICAL INSTRUMENTS	Carol Lynn Ward-Bamford
PROGRAM DESIGN	David H. Plylar
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 that make it possible to offer free concerts as a gift to the community. For information about making a tax-deductible contribution, please e-mail (amcl@loc.gov) or write to Anne McLean, Senior Producer for Concerts and Special Projects, Music Division, Library of Congress, Washington, DC 20540-4710. Contributions of \$250 or more will be acknowledged in the programs. Donors can also make an e-gift online to Friends of Music at loc.gov/philanthropy. We acknowledge the following contributors to the 2022-2023 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
The Sally Hart and Bennett Tarlton
McCallum Fund
McKim Fund
Norman P. Scala Memorial Fund
Karl B. Schmid Memorial Fund
Judith Lieber Tokel & George Sonneborn
Fund
The Elinor D. Sosne Fund for Music
Anne Adlum Hull and William Remsen
Strickland Fund
Rose and Monroe Vincent Fund
Gertrude Clarke Whittall Foundation
Various Donors Fund

BEQUESTS

Elmer Cerin
Barbara Gantt
Sorab K. Modi

DONOR CONTRIBUTIONS

Producer (\$10,000 and above)
The Aaron Copland Fund for Music, Inc.
Anonymous
Frederic J. and Lucia Hill
Allan J. Reiter
Revada Foundation of the Logan Family
Adele M. Thomas
Charitable Foundation, Inc.

Underwriter (\$2,500 and above)
Geraldine E. Ostrove
Harriet Rogers
Anna Slomovic
Taube Philanthropies
The George and Ruth Tretter
Charitable Gift Fund, Carl Tretter, Trustee

Benefactor (\$1000 and above)
Barry Abel and Stephen Morris
William D. Alexander
Bill Bandas and Leslie Ford
Peter and Ann Belenky
Doris N. Celarier
William A. Cohen
Ronald M. Costell, M.D.
*In memory of Marsha E. Swiss, Dr. Giulio
Cantoni and Mrs. Paula Saffiotti*
Friends of Ruth Foss
In memory of Ruth Foss
Cathy Eisner Falvo and Jessica Aimee Falvo
In honor of Carole Falvo
Dene Garbow
In memory of Mel Garbow
Randy Hostetler Living Room Music Fund
Michael and Susan Hughes
Sid Kaplan

(Benefactor, continued)

Virginia Lee

*In memory of Dr. & Mrs. Chai Chang Choi
and Wanchul Lee*

Egon and Irene Marx

Winton E. Matthews, Jr.

Franklin and Janice Moses

Dr. Judith C. and Dr. Eldor O. Pederson

William M. Pegram

Richard Price and Yung Chang

Arthur F. Purcell

Christopher Sipes

Beverly J. and Philip B. Sklover

James and Carol Tsang

Patron (\$500 and above)

Anonymous

Richard W. Burris and Shirley Downs

Carol Ann Dyer

Ann Franke and Daniel Alpert

Howard Gofreed,

In memory of Ruth Tretter

Judith Klavans

Melih Kutluer

In memory of Ruth Foss

Kay and Marc Levinson

Frederick R. Maurer and Katherine Barton

John P. O'Donnell

Roberta Ong Roumel

David Seidman and Ruth Greenstein

Rebecca and Sidney Shaw

In memory of Dr. Leonard G. Shaw

Karl M. Snow

Joan Undeland

In memory of Richard Undeland

Amy Weinstein and Phil Esocoff,

In memory of Freda Hauptman Berla

Sponsor (\$250 and above)

Anonymous

Bruce Carlson

Lawrence W. Feinberg

James and Zona Hostetler

Sandra D. Key

In memory of Ruth J. Foss

David and Helen Mao

George P. Mueller

Judith Neibrief

David Parkes

Juliet A. Sablosky

Teri Temme

CONCERTS FROM THE **LI**  **BRARY** LIBRARY OF CONGRESS