

Supported by
The Andre Kostelanetz Royalty Pool Fund
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**ORPHEUS
CHAMBER
ORCHESTRA**
WITH
CHAD HOOPEES, *VIOLIN*

Thursday, May 4, 2023 ~ 8:00 pm
St. Mark's Episcopal Church

This concert honoring the legacy of the distinguished American conductor **Andre Kostelanetz** (1901-1980) has been made possible through the generous support of the Andre Kostelanetz Royalty Pool, which also co-commissioned the composition by Danny Elfman that receives its world premiere this evening. Kostelanetz, though Russian born, was a uniquely American musician; celebrated as a pioneering radio artist, he was able to break musical barriers between popular music and music for the concert hall. His unique orchestral arrangements created the sobriquet “the Kostelanetz sound:” a lush string sound punctuated by crisp brass and saxophones. But to think of Kostelanetz as only a conductor of popular music would hardly be fair to a musician who has left such a lasting mark on American music. Kostelanetz commissioned compositions by some of America’s most talented and well-known composers—Aaron Copland’s *Lincoln Portrait*, William Schuman’s *New England Triptych*, and Ferde Grofé’s *Hudson River Suite* are but a few of the works that have become staples in the orchestral repertoire. Kostelanetz also championed home-grown American composers by featuring their works on his enormously successful “Promenade” concerts with the New York Philharmonic. A patriot to the core, Kostelanetz, and wife Lily Pons presented concerts in the European and South Pacific theaters for thousands of Allied troops. The Andre Kostelanetz family, through the establishment of the Andre Kostelanetz Royalty Pool, honors, promotes and indeed celebrates the ideals of this uniquely American musician.

There will be no preconcert talk for this event.

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- 1) <https://www.loc.gov/item/event-407509/orpheus-chamber-orchestra-with-chad-hoopers-violin/2023-05-04/>
- 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.

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MUSICIANS

Violin

Kate Arndt
Ronnie Bauch
Karla Donehew Perez
Abigail Fayette
Elizabeth Fayette
Laura Frautschi
Liang-Ping How
Renée Jolles
Eriko Sato

Viola

Christof Huebner
Nardo Poy
Dov Scheindlin

Cello

Eric Bartlett
Thapelo Masita
Melissa Meell

Contrabass

Jordan Frazier

Flute

Anthony Trionfo

Oboe

Kathy Halvorson

Clarinet

Yoonah Kim

Bassoon

Gina Cuffari

Horn

John David Smith

Trumpet

Louis Hanzlik

Percussion

Joseph Gramley

Piano

Mika Sasaki

PROGRAM

DANNY ELFMAN

Suite for Chamber Orchestra (2023, *world premiere*)

- I [♩ = 120]—[♩ = 90]—[♩ = 120]—*Vivace* [♩ = 150]—
[♩ = 165 (+15)]—[♩ = 120]
- II *Allegretto* [♩ = 80]—[♩ = 120]—*A tempo* [♩ = 80]—
Meno mosso [♩ = 66]
- III *Allegretto* [♩ = 120]—*Agitato*—*Vivace* [♩ = 135]—
Molto Agitato—[♩ = 115]—[♩ = 150]—*Joyous* [♩ = 145]—
Tranquillo
- IV *Presto* [♩ = 180]—[♩ = 175]

Co-commissioned by the Library of Congress,
the Andre Kostelanetz Royalty Pool, the Los Angeles Chamber Orchestra
and the National Symphony Orchestra of Ireland

FELIX MENDELSSOHN (1809-1847) / DAVID WALTER

Violin Concerto in E minor, op. 64 (1844)

Allegro molto appassionato—*Più presto*—*Sempre più presto*—*Presto*
Andante

Allegretto non troppo—*Allegro molto vivace*

Chad Hoopes, violin

INTERMISSION

MODEST MUSSORGSKY (1839-1881) / JANNINA NORPOTH

Pictures at an Exhibition (1874)

Promenade

Gnomus

Promenade

The Old Castle

Promenade

Tuileries (Dispute between Children at Play)

Cattle

Promenade

Ballet of the Unhatched Chicks

Samuel Goldenberg and Schmuÿle

Promenade

The Market at Limoges (The Great News)

The Catacombs

With the Dead in a Dead Language (Promenade)

The Hut on Fowl's Legs (Baba Yagá)

The Great Gate of Kiev



ABOUT THE PROGRAM

DANNY ELFMAN, Suite for Chamber Orchestra

*Music was a complete accident for me.*¹

~ Danny Elfman

Whether consciously or not, most listeners are familiar with Danny Elfman's music. Elfman is most well-known for his film scores. His over 100 films include his prolific partnership with director Tim Burton, with films such as *Beetlejuice* (1988), *Batman* (1989), *Edward Scissorhands* (1990), and *The Nightmare before Christmas* (1993). Yet Elfman's oeuvre is eclectic; having scored action comedies like *Men in Black* (1997), dramas like *Good Will Hunting* (1997), erotic thrillers like the *Fifty Shades of Gray* trilogy (2015-2018), franchise films like Marvel's *Doctor Strange in the Multiverse of Madness* (2022), and the television themes for *The Simpsons* and *Desperate Housewives*. Others may know Elfman through his new-wave rock band, Oingo Boingo, or his solo albums, such as the recent *Big Mess* (2021).

Elfman received his big break in film music with the release of *Pee-wee's Big Adventure* in 1985. Tim Burton, himself then an unknown filmmaker, approached Elfman with the possibility of scoring the film. Elfman himself recounts the story best:

Out of nowhere, this young animator, Tim Burton, spears with his first feature film and he says, "I've seen your band and I've heard your music and I think you should try doing a film score." And I was like, "Nah, you're crazy." Then I thought about it. I wrote a little piece of music, recorded it on a little eight-track I had and I sent it to him. I never thought about it again. I get a call two weeks later and they say, "You're hired." And that piece of music became the title track to *Pee-wee's Big Adventure*. [...] It turned my whole life upside down.²

And yet, Elfman struggled for years to achieve widespread recognition of his contributions to film music both within the industry and from the public writ large.

In his 20s, Elfman taught himself multiple instruments while performing with his brother in The Mystic Knights of Oingo Boingo, a street theatre performance art troupe. He learned to transcribe and arrange music, often adapting music by Cab Calloway and Duke Ellington. Several musicians from the group subsequently reformed under the name Oingo Boingo in 1979. Among eight studio albums, their biggest success came with *Dean Man's Party* (1985), which featured the hit song "Weird Science" from the eponymous movie.

1 Andrew Zuckerman, *Music*, edited by Alex Vlack (New York: PQ Blackwell, 2010), 78.

2 Zuckerman, *Music*, 82.

In part because Elfman forwent a traditional route studying music, past critics have pejoratively labeled him with the term “hummer,” that is, someone who hums into a tape recorder and then leaves it to some else to turn the tune into a workable piece of music. We can trace the accusation back to a series of articles published in *Keyboard* magazine between October 1989 and March 1990. In an interview, Elfman had been transparent about the collaborative work between orchestrators, arrangers, and other creators of film music. He was similarly upfront regarding his lack of formal music education. The idea that Elfman was not a ‘true’ composer thereafter gained currency—which clouded the reception of his music for decades.

Elfman has always maintained that his education in composing film music really began in his teenage years at the Baldwin Hills movie theater in the Los Angeles suburbs. To quote the composer:³

Many years later I was asked about the influence that Wagner and Mahler had on me. Funny thing is, I’d never actually listened to Wagner or Mahler, but I’d listened to a lot of Franz Waxman, Erich Korngold, Dimitri Tiomkin and others, and I could identify their music when I heard it. And they listened to Mahler and Wagner so much of my classical music education was filtered through composers who were applying the influence of the great classical composers to film. Now, if I listen to Mahler or a number of other composers I can go “Oh my God, that bit is like the score to so-and-so” and I can hear how they influenced that film composer.⁴

He has also spoken at length of his love for the music Sergei Prokofiev, Dmitri Shostakovich, and Igor Stravinsky—particularly the latter’s *L’Histoire du Soldat* (1918). A portrait of Stravinsky by Arnold Newman even hangs in Elfman’s studio, right above the wall where he works.⁵

Elfman’s familiarity with much of the classical canon, if originally through the lens of film, eventually gave way to an interest in writing concert music. His first concert work, *Serenada Schizophrana*, was commissioned and premiered in 2005. Elfman continues to write scores for film and television (most recently, the Netflix series *Wednesday* (2022), another Tim Burton collaboration), but the last five years have witnessed a burst of concert works, including the Violin Concerto, Piano Quartet, Percussion Quartet, Cello Concerto, Percussion Concerto, and a symphonic work titled *Wunderkammer*. As he continues to juggle his many compositional hats, Elfman has expressed his desire to write at least one concert piece each year.⁶ And as Elfman continues to write for an eclectic variety of ensembles, contexts, and genres, who knows where those variations will take him—and us—next.

3 Janet K. Halfyard, *Danny Elfman’s Batman: A Film Score Guide* (Lanham, MD: Scarecrow, 2004), 21.

4 Zuckerman, *Music*, 78.

5 Zuckerman, *Music*, 83.

6 Scott Simon, “Composer Danny Elfman is delivering an album, a Coachella performance and concertos,” *NPR*. 16 April 2022.

Danny Elfman has long been heralded as one of the most unique voices in film music—and listeners now have been able to experience that individuality in his burgeoning concert music. Elfman’s music takes some of its inspiration from the traditions of Hollywood’s golden age, but it also draws on a variety of idioms, including blues, jazz, funk, hip hop, indie rock, minimalism, and atonality. Much of the composer’s distinctive character results in his juxtaposition of dark and quirky elements, which can be heard in everything from his opening theme in *Beetlejuice* (1988); his Piano Quartet (2018); and the fourth movement of his Violin Concerto “Eleven-Eleven” (2017). Minor keys, angular melodies, and frequent use of the tritone—which often upsets an expected melodic direction—abound in his music. His macabre sense of humor also shines in much of his music. For example, in the second movement of his Piano Quartet, “Kinderspott,” the children’s schoolyard taunt “Nya, nya, nya nya nya” undergoes a series of dissonant but playful variations.

Rhythm, gesture, and timbre likewise prove integral to Elfman’s compositional style. His music often maintains a fast-paced, even dance-like rhythmic character that propels the melodic content forward. Elfman himself has spoken at length on his reliance on thematic variation in his film scores, but the same approach abounds in his concert works. In his own words, Elfman searches for themes that

can be turned a number of different ways. I’ll take the theme and figure out whether I can play half of it and still recognize it. Then, does it work in a major and a minor key? Can I turn it from funny to spooky? Can I cut it down to just three notes and still make it recognizable? These are some of the acid tests I put a theme through while I’m composing.⁷

Indeed, Elfman’s approach bears a striking resemblance to the same principles of developing variation, a term coined by Arnold Schoenberg to describe a formal technique that united the concepts of development and variation as being produced through the continued development of existing material.

The newly commissioned Suite for Chamber Orchestra exemplifies Elfman’s skill at spinning out inventive melodic variation from the smallest kernels of material. A 3/4 meter predominates much of the Suite, augmenting the dance-like rhythmic energy that infuses it. Moreover, each of the Suite’s four movements introduce their primary melodic content within their opening phrases—anchors from which Elfman develops and drives the music forward.

The first movement, a rondo-esque form, opens with *pizzicato* strings, piano, and woodwinds in a whirling 3/4 meter. The two-measure phrase operates almost like an undulating ostinato as the bassoon and brass introduce the movement’s primary motivic content. Half-steps, diminished triads, and both harmonic and melodic tritones color the music. This material recurs throughout the movement, dividing sections of melodic development. After a brief pause, Elfman begins to play with this initial motive, now in 4/4, juxtaposing woodwinds and brass with the strings. The opening theme eventually reappears in inversion in the second violin; the *fortissimo* orchestra emphasizes the thematic return. A lengthier

7 Janet K. Halfyard, *Danny Elfman’s Batman: A Film Score Guide* (Lanham, MD: Scarecrow, 2004), 27.

development section follows, pulsating with rhythmic intensity, before leading to an expressive, tender melody in the first violin that alternates with woodwind choir. The music thereafter begins a gradual build-up in texture, intensity, and tempo before the opening ostinato reappears—first quietly in the woodwinds—and then followed by the strings. An energetic block of sound that accompanies a highly chromatic trumpet line gives way to a frenetic coda. Elfman delays an expected cadence before closing the movement almost exactly as it began.

Pizzicato strings open the second movement, accompanying a cello solo that introduces the primary theme. Combined with the quick tempo and unexpected chromatic inflections, the melody gives the impression of a demented waltz. After a brief transitional section, in which the cello and bass introduce an ascending melody reminiscent of the first movement, Elfman restates the opening theme in a more colorful texture: solo cello, flute, and bassoon. This format guides the rest of the movement: short transitional sections that play with thematic fragments before returning with clear statements of the primary theme in varying timbral combinations, as if passing the dance along. Eventually, the theme seemingly spins itself out, as Elfman places rhythmically augmented fragments in multiple instruments and brings the music to a hushed whisper.

Rhythmic play and displacement move to the forefront in the third movement. The clarinet begins with an ostinato-like motive soon echoed by the bassoon and flute. Although notated in 5/4, the melody can easily sound as if it were in a displaced 3/4 meter. The oboe's descending figure similarly sounds in 3/4 meter—but not one aligned with the rest of the woodwinds. And reminiscent of Stravinsky's block-like musical textures, the strings enter shortly with their own repetitive figures. The motive first presented in the clarinet thereafter propels the music's development. The music offers some of the Suite's most pronounced timbral contrasts, alternating between strings and woodwinds as Elfman manipulates the incipient theme through rhythmic elongation and syncopation, melodic fragmentation, and inversion. The final section begins with piano and *pizzicato* strings; Elfman steadily builds the orchestra into a joyous cacophony, with each instrument playing a fragment or variation of the opening theme. The subsequent pianissimo denouement delivers a final rhythmically elongated statement of the theme in the clarinet, accompanied by muted strings.

Pizzicato strings again open the fourth movement in recurring ostinato-like patterns, but Elfman first introduces the primary theme in the piano. The ascending scalar figure—with its own unexpected half-steps and chromatic inflections—inspires much of the movement's melodic content. Moreover, the frequent use of major and minor thirds combined with half steps hints at the motivic links that unite all four movements. Elfman continues to treat the strings and woodwinds as discrete timbral blocks, using that contrast to drive the music forward with its seemingly runaway *presto* tempo. Approximately halfway through the brisk movement, Elfman returns to a variation of the opening, buoyed by the strings' fuller sound. The section mirrors the form of the Suite's first movement, suggesting the cyclical nature of the work as a whole. More extended counterpoint follows in the strings and piano to create a decidedly dissonant but Bach-like texture. A switch to the woodwinds begets an extended bassoon solo, providing another example of Elfman's penchant for colorful instrument contrast. The final

section begins quietly, with just the second violins, before expanding outward to encompass the entire orchestra. Statements of the opening theme in the violin echo in the woodwinds. These statements, however, alternate with triplets in full orchestra that echo the first and third movements' primary themes—connections that bind the Suite together as well as encapsulate the developing variation that characterizes much of Elfman's music. These final motivic gestures compel the music forward to a resounding finish.



FELIX MENDELSSOHN, *Violin Concerto in E minor*, op. 64

Felix Mendelssohn's *Violin Concerto* has been prized as one of the finest (and most imitated) gems in the concerto repertoire for well over 150 years, but its gestation was not as straightforward as its reception might suggest. The concerto was Mendelssohn's last, and has been long regarded by scholars and performers alike as Mendelssohn at his finest. As Thomas Gray writes, "more than any other of Mendelssohn's works (the 'Wedding March' excepted), it seems almost to have dissociated itself from its composer to lead an autonomous existence, like some product of nature."⁸

Mendelssohn conceived the work as early as 1838. He proposed the idea to his close friend and then concertmaster of the Leipzig Gewandhaus Orchestra, Ferdinand David (1810-1873), writing:

I'd like to do a violin concerto for you for next winter [season]; one in E minor is running through my head, and the opening of it will not leave me in peace.⁹

Yet Mendelssohn took the next six years to complete the concerto. He enlisted David, considered to be one of the great *virtuosi* of the 19th century, to provide technical advice. Mendelssohn completed the work in September 1844, and it received its premiere the following Spring in the Leipzig Gewandhaus with David as the soloist. Mendelssohn had taken ill and was unable to conduct; he finally conducted the piece in October 1845, with again David as the soloist.

Many of Mendelssohn's sketches for the concerto survive, offering a fascinating window into Mendelssohn's mature compositional style. According to the eminent Mendelssohn authority Larry Todd, the revisions and corrections reveal clear evidence that

Mendelssohn came to regard the concerto more and more as a serious art form, just as he regarded the modern theme and variation as part of a great Classical tradition... in an age when variation and concerto form all too often were represented by fatuous examples of mass-produced virtuosity. Mendelssohn continued to remain aloof from such

8 Thomas Gray, "The Orchestral Music," in *The Mendelssohn Companion*, edited by Douglass Seaton (Westport, CT: Greenwood, 2001), 516.

9 Translated by Gray, "The Orchestral Music," 516.

commercialism.¹⁰

Although it may be an overstatement to suggest Mendelssohn remained entirely unaffected by commercialism, his Violin Concerto stands out as one of the greatest and most frequently played works in the genre.

Part of the work's fame comes from multiple novel features, including: 1) the soloist enters at the beginning of the exposition of the first movement, instead of a more common orchestral tutti to introduce the theme; 2) a written-out cadenza that appears at the end of the development section of the first movement, rather than just before the coda; 3) all three movements are connected, with no pauses between them; and 4) the soloist functions as an accompanist to the orchestra for extended segments, requiring a tour-de-force performance that allows for few breaks in the 27-minute work.

The first movement, *Allegro molto appassionato*, dispenses with an opening orchestral tutti on the first theme, and begins almost immediately with a haunting, melancholic primary theme stated by the soloist. The orchestra thereafter continues with the theme before using a chromatic transitional section to arrive at the secondary theme in G major. The woodwinds introduce this new theme while the soloist provides a pedal on an open G string (perhaps in a nod to Beethoven's own Violin Concerto)—marked *pp*, allowing the brilliant gloss of the woodwinds to shine through the texture. Mendelssohn subsequently draws on both themes throughout the development, building the music to the unexpected cadenza.

This famous written-out cadenza (a feature lacking in any of Mendelssohn's other concertos), occurs before the recapitulation of the primary and secondary themes. The dramatic high point of the movement, the cadenza builds in speed and rhythm, requiring almost ricochet bowing from the soloist that serves as a re-transition into the recapitulation. Moreover, when the score was published, it included not Mendelssohn's original cadenza (which some consider too "brainy" in its contrapuntal complexity), but rather, a slightly streamlined version adjusted by David, which is still the standard version used to this day.

The soloist's arpeggios continue into the recapitulation, operating as a sparkling accompaniment to the orchestra's full-bodied statement of the primary theme. The secondary theme likewise re-appears in the woodwinds, but this time in E major. Thereafter, the music returns to E minor, gathering in speed with virtuosic fervor as the soloist tears through a series of scalar passages. A variation of the chromatic transition material from the exposition brings the movement to a close.

The lyrical, cavatina-esque second movement, the C-major *Andante*, is wedded to the first movement through the bassoon, which holds its last note of the *Allegro* and moves up to middle C without interruption. Reminiscent of Mendelssohn's *Songs Without Words*, the movement provides a calming respite from the glistening business that precedes it. The *Andante* is in ternary form, and the darker middle section spins a poignant, tender theme in A minor over bustling 32nd notes—a significant contrast to the preceding calm. The section requires nimble dexterity from the soloist, who plays both the bustling accompaniment and melody

10 R. Larry Todd, "Mendelssohn: Orchestral Works," *New Grove Online*.

simultaneously. In the movement's final section, Mendelssohn returns to the opening C major lyrical theme, ending on the tranquil note with which the music began.

The exuberant, quicksilver theme of the E-major finale, *Allegro molto vivace*, injects a sharp contrast from the intimate *Andante*. Fourteen bars of transitional material for the soloist and strings (which themselves allude to final movement's opening theme) link the two movements together without pause. The orchestration in this final movement bears a marked similarity to Mendelssohn's *Midsummer Night's Dream* music, an almost nostalgic return to his youth in what would be his final concerto.¹¹ This short, yet effervescent finale demands all of the soloist's technical and artistic skill. After an initial brass fanfare, the opening exposition of the sonata-rondo form requires rapid passagework delivered with a playful lightness from soloist and orchestra alike. Mendelssohn contrasts the delicacy of the primary theme with a weightier second. The soloist builds into a series of rapid arpeggios that recall the cadenza from the first movement.

It is in the development that Mendelssohn demonstrates his predilection for enriching existing musical textures with additional melodic lines. Here, the composer introduces a new *cantabile* melody in the soloist which, upon entry of the primary theme in the recapitulation, reveals itself to be a counterpoint to the main theme.¹² The second theme likewise appears once more in the recapitulation. A cadenza-like moment—where the woodwinds play the primary theme against the soloist's prolonged trills—signals the piece's approaching end. Having played nearly every measure of the movement with few moments to rest, the soloist propels the concerto to its dazzling finish with a frenetic coda.

Paul Allen Sommerfeld
Senior Music Reference Specialist
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MODEST MUSSORGSKY / JANNINA NORPOTH, *Pictures at an Exhibition*

Modest Mussorgsky (1839-1881) was a military cadet with a knack for the piano when, at age 19, he dedicated himself to composition and took his first serious lessons. The highpoint of his short career came in 1874, with the successful premiere of his opera *Boris Godunov*. That same year, a memorial retrospective of paintings by Viktor Hartmann, who had recently died from an aneurysm at age 39, inspired his good friend Mussorgsky to compose *Pictures at an Exhibition*. The suite for solo piano adopted a novel form in which a recurring promenade

11 Steve Linderman, "The Works for Solo Instruments and Orchestra," in *The Cambridge Companion to Mendelssohn*, edited by Peter Mercer-Taylor (Cambridge: Cambridge University Press, 2004), 128.

12 Thomas Schmidt, "Form through Sound: Klangfarbe and Texture in Mendelssohn's Instrumental Compositions," in *Rethinking Mendelssohn*, edited by Benedict Taylor (Oxford: Oxford University Press, 2020), 277.

represents the composer strolling through the exhibit, linking the movements inspired by specific images.

For their 50th Anniversary season, Orpheus commissioned Jannina Norpoth to magnify the overlooked details in Mussorgsky's original piano score for this new arrangement for chamber orchestra. Norpoth draws heavily on her background as a violinist and chamber musician in the experimental PUBLIQuartet to create an intricate soundscape, utilizing extended techniques to support each movement's imagery.

The iconic Promenade struts to an irregular gait, grouped into five- and six-beat segments. This theme represents the ambling composer, and the slightly imbalanced heft of the music seems a good match for the outsized Mussorgsky.

The next movement, *Gnomus*, celebrates Hartmann's design for a gnome-shaped nutcracker, depicted with halting phrases and brittle ensemble effects. Norpoth uses snap (Bartók) *pizzicati* in the strings to evoke the sound of cracking nuts and wood, while glassy harmonics, slides, and *porticello* reflect the strange and magical figure of the gnome.

A gentle restatement of the promenade prepares *The Old Castle*, evoking an image of a troubadour singing before a medieval castle. Another fragment of Promenade ushers in *Tuileries (Dispute between Children at Play)*, based on Hartmann's painting of children in the Tuileries Garden in Paris. The recurring motive of a descending minor third captures the universal musical gesture with which children tease and call each other.

In *Cattle*, Norpoth employs *col legno* and *pizzicato* to conjure the wooden wheels and the clopping of hooved feet of an ox-drawn cart. The use of the low registers on all the instruments evokes a slow-moving animal, tired after a long journey.

An interlude of promenade material links into the *Ballet of the Unhatched Chicks*, inspired by Hartmann's sketch for a costume in which only the dancer's head, arms and legs emerge from an eggshell. Norpoth employs the flute and oboe to represent birdlike tweets and maximizes the chirping playfulness in the strings with dizzying slides in the violas and violins.

Samuel Goldenberg and Shmujyle represents two separate portraits of Jewish men, one rich and one poor. The first theme in octaves rings with Semitic intervals and inflections, while a second chorale-like passage offsets the initial incantation. *The Market at Limoges (The Great News)* transports the animated chatter of female shoppers engaged in frenetic crosstalk. At the climax, it breaks off into the deep, slow resonance of *The Catacombs*, drawn from a self-portrait of Hartmann in the depths of Paris.

The next section, *With the Dead in a Dead Language*, brings the composer into the picture through a spectral recollection of the Promenade theme. As Mussorgsky wrote in the margin of his score, "The creative spirit of the dead Hartmann leads me towards the skulls, invokes them; the skulls begin to glow softly from within."

From that most hallowed place, the exhibition proceeds to the most outlandish movement, *The Hut on Fowl's Legs (Baba-Yagá)*. Hartmann's design for a clock modeled after the bird-legged house of the witch Baba-Yagá inspired Mussorgsky to depict another component of the folk tale, where the witch flies around in the mortar she uses to grind up the human bones she eats. That whirlwind music pivots in an instant to the most grand and majestic passage in the piece, *The Great Gate of Kiev*, reflecting Hartmann's winning design for a ceremonial gate for the Ukrainian capital.

~ Orpheus Chamber Orchestra¹³



About the Andre Kostelanetz Collection at the Library of Congress

The Andre Kostelanetz Collection at the Library of Congress¹⁴ includes materials related to Kostelanetz's career as a conductor and arranger of popular and classical music for radio broadcast, commercial recordings, and concert performance. It contains orchestral arrangements, correspondence, subject files, programs, clippings, scripts, cue cards, and photographs spanning from 1922 to 1984, with the bulk of materials dating from 1935 to 1979.

Most scores in the collection are arrangements of popular and symphonic music for Kostelanetz's orchestra that were performed for various radio programs in the 1930s and 1940s and for numerous commercial recordings from 1940 to 1979. Materials in the Orchestral Arrangements subseries include manuscript full scores prepared by an arranger or copyist and annotated by Kostelanetz, as well as complete part sets for orchestra. Some of these folders also contain photocopied or printed scores. Many parts folders also include a printed condensed score or photocopy of the manuscript production score. The Personal Music Library subseries includes printed scores annotated by Kostelanetz for possible orchestral performance, as well as reproductions of unpublished or rare scores found in his personal library.

The Correspondence series consists of letters, telegrams, and postcards to and from Kostelanetz's personal and professional contacts. Also included are letters from fans of his radio broadcasts and recordings, and from musicians hoping to be featured in his concerts. Notable correspondents include Harold Arlen, Irving Berlin, Leonard Bernstein, Aaron Copland, Ira Gershwin, Jerome Kern, Serge Koussevitzky, Eugene Ormandy, Richard Rodgers, Leopold Stokowski, and Arturo Toscanini. The collection also contains correspondence with several major political and cultural figures of the mid-twentieth century, such as Fred Astaire, Jimmy Carter, Madame Chiang Kai-shek, Mamie Eisenhower, General Douglas MacArthur II, Edward R. Murrow, Ogden Nash, Richard Nixon, and

13 Notes provided by the artist; reprinted with permission.

14 This overview of the Andre Kostelanetz collection at the Library of Congress has been adapted from the "Scope and Content" section of the finding aid for the collection, available online at <https://hdl.loc.gov/loc/music/eadmus.mu016011>.

Carl Sandburg. Particularly noteworthy among these are a letter from Aaron Copland to Kostelanetz recommending the musical services of a then-unknown Leonard Bernstein, followed by a letter from Bernstein requesting a meeting with Kostelanetz; extensive correspondence from Eugene Ormandy (one of Kostelanetz's teachers) containing advice on conducting; and notes between Ira Gerswhin and Kostelanetz regarding a possible collaboration with George Balanchine on a ballet.

The collection also contains "Subject Files"—documents from Kostelanetz's professional and personal life. These include programs for concerts not featuring Kostelanetz, correspondence and notes regarding the performance of particular works, documentation of club and union memberships, wardrobe, arrangements, awards, and special events, as well as financial and medical records. The series also contains files related to Kostelanetz's research in the field of acoustics and materials for his autobiography, *Echoes*, which was published posthumously. Especially noteworthy are the extensive notes from Aaron Copland, Jerome Kern, and Virgil Thomson surrounding the "Portraits of Great Americans" pieces that Kostelanetz commissioned in 1942, including Copland's *A Lincoln Portrait*.

Kostelanetz's career as a guest conductor for numerous orchestras around the world and as a regular conductor of the New York Philharmonic is documented in the Concerts and Tours series. Materials include box-office reports, itineraries, program drafts, published programs, newspaper reviews, and contracts, as well as correspondence to and from Kostelanetz's agents. Some letters document discussions between Kostelanetz and soloists' agents regarding appropriate pieces for encores. Most of Kostelanetz's concerts during the 1930s and 1940s featured Lily Pons as a soloist.

Kostelanetz was well-known for his radio broadcasts in the 1930s and 1940s. The Radio series contains materials related to Kostelanetz's work as a conductor for programs on the CBS network sponsored by Liggett & Myers Tobacco (*The Chesterfield Hour*), Coca-Cola (*The Pause That Refreshes*), Ethyl Gasoline (*Tune-Up Time*), and Chrysler (*Music Millions Love*). Included are letters between Kostelanetz, radio producers, and sponsors, as well as rosters of orchestra and chorus members, contracts, print advertisements, scripts, and photographs. Also found here are listings for individual broadcasts, including date, repertoire, and names of performers. An additional series, Television and Motion Pictures, contains materials pertaining to Kostelanetz's work for film soundtracks and television broadcasts. These include correspondence, notes on program ideas, cue cards, scripts, shooting schedules, and photographs.

The Recordings series contains documentation related to the dozens of studio recordings Kostelanetz made for Columbia Records. The general files include correspondence, royalties, promotional material, contracts, displays for record stores, Columbia Records catalogs, and brochures. Especially noteworthy are letters between Kostelanetz and Columbia Records staff regarding promotion of his albums and the state of the classical music market. Also included are materials related to Kostelanetz's field recordings in Southeast Asia in 1955 and his work with Brunswick Records. The recording session files include take sheets, rosters of performers, schedules, and other documentation about particular albums.

The collection includes substantial material related to Kostelanetz's first wife, soprano Lily Pons. The series bearing her name contains correspondence, financial and legal documents, clippings, and photographs related to Pons from 1935 to 1959, roughly the period of her marriage to Kostelanetz. The series also includes numerous clippings documenting their divorce, as well as obituaries of Pons. Correspondence consists primarily of telegrams and handwritten letters from Pons to Kostelanetz, mostly in French.

During the Second World War, Kostelanetz and Pons took two four-month tours for the United Service Organizations (U.S.O.) to entertain American troops. The U.S.O. series contains correspondence, schedules, programs, newsletters, clippings, photographs, and other memorabilia. The first tour spanned May 9 until August 14, 1944, and included stops in North Africa, Iran, Egypt, Italy, and Israel. The second tour lasted from December 10, 1944, until April 11, 1945, and included India, China, Burma, Belgium, France, and Germany. The Press series includes clippings and advertisements documenting Kostelanetz's career, as well as clippings related to his acquaintances and personal interests. The scrapbooks are large volumes of clippings about Kostelanetz, including press materials from cities where he appeared as a guest conductor.

Kostelanetz's corrections, emendations, and notes to musical scores used in recording sessions and concert performances form another series in the collection. Corrections are handwritten on notebook paper and include both musical notation and lists of performance instructions. In some cases, corrections and ideas for improvement are written on recording session take sheets. Most include instructions to Kostelanetz's assistant, Lou Robbins, for incorporating the corrections into the full score.

The Photographs series contains both professional photographs and snapshots that document Kostelanetz's career and personal life from approximately 1935 to 1980. Particularly well-documented are his radio broadcasts and rehearsals in Liederkrantz Hall, as well as his performances with various military orchestras during the early 1940s. There are also many snapshots from his 1974 trip to Southeast Asia and the Middle East. Numerous photos are inscribed to Kostelanetz from musicians and other famous acquaintances. A small series of realia rounds out the collection. Among these personal items are an oil painting of Kostelanetz, awards and honors, and three conductors' batons.

*Jessica Wood
Former Archivist
Library of Congress, Music Division*

Andre Kostelanetz as Commissioner¹⁵

Andre Kostelanetz is not remembered as a composer, nor did he consider himself one. Early in his career he wrote *Lake Louise*, a harp piece later arranged for piano and orchestra. In 1939 Kostelanetz, with Mack David and Mack Davis, adapted the second movement of Tchaikovsky's Symphony no. 5 in E major into "Moon Love,"

¹⁵ This section has been adapted from the online essay about Andre Kostelanetz's work as a commissioner, found at <https://www.loc.gov/collections/andre-kostelanetz-collection/articles-and-essays/commissioned-works/>.

and with David turned the *Andante cantabile* movement of Tchaikovsky's String Quartet no. 1 in D major into "On the Isle of May." These pieces contain the lush orchestrations for which Kostelanetz is known, but none are much recalled today.

Where Kostelanetz made his mark on the repertoire is as a commissioner of new works. His correspondence with Jerome Kern and Alan Hovhaness reflects his enthusiasm for working with colleagues in the creative process. When Kostelanetz identified a gap in the type of music he wanted to present, he sought a composer to create a piece for him.

Kostelanetz's first set of commissions, the Portraits of Great Americans, was composed in the early months of World War II. He desired American concert music that would express the character and patriotism of the American people. The resulting pieces—*Lincoln Portrait* by Aaron Copland, *Portrait for Orchestra (Mark Twain)* by Jerome Kern, and *Mayor LaGuardia Waltzes* by Virgil Thomson—premiered within six months of the declaration of war.

Kostelanetz sought music that typified the people, spirit, and geography of America, commissioning works in differing genres. He chose composers who brought out the color or feel of a place or person but he didn't force a topic or person on a writer. When commissioning a work Kostelanetz requested music that could be played and listened to often and that could be learned in a couple of 5- to 6-hour rehearsals.

Kostelanetz favored the melodeclamation—poetry accompanied by concert music—he heard growing up in Russia and commissioned several pieces in this style. For *Magic Prison*, he and poet Archibald MacLeish together developed the concept for the piece deciding first to use letters as the text and then choosing Emily Dickinson as their author and Ezra Laderman as the composer.

Kostelanetz also worked with poet Ogden Nash who created verses for two classical pieces: Camille Saint-Saëns' *Carnival of the Animals* and Tchaikovsky's *Children's Album* (op. 39), which became *Between Birthdays*. Nash's humorous verses for *Carnival of the Animals* first appeared on a Columbia Masterworks recording of the piece. On the original album Noël Coward recited the verses which were then dubbed over or spliced in between sections of the previously recorded music.

Of Kostelanetz's commissions, Aaron Copland's *Lincoln Portrait*, another melodeclamation composition, is perhaps the most enduring—by one estimate performed by U.S. orchestras on average 13 times per year during the 2000s.

Anita M. Weber
Archivist
Library of Congress, Music Division

List of Commissions

Aaron Copland – *Lincoln Portrait*, 1942
Jerome Kern – *Portrait for Orchestra (Mark Twain)*, 1942
Virgil Thomson – *Mayor LaGuardia Waltzes*, 1942

Paul Creston – *Frontiers*, 1943
Ogden Nash – words to Saint-Saëns’ *Carnival of the Animals*, 1949
Ferde Grofé – *Hudson River Suite*, 1955
William Schuman – *New England Triptych*, 1956
Alan Hovhaness – *Floating World (Ukiyo)* – *Ballade for Orchestra*, 1964
Paul Creston, Henry Cowell, Alan Hovhaness –
 Images in Flight (for Eastern Airlines), 1966
Alan Hovhaness – *To Vishnu* (aka Symphony No. 19), 1966
Ezra Laderman and Archibald MacLeish – *Magic Prison*, 1966
Alan Hovhaness – *And God Created Great Whales*, 1972



About the Artists

Orpheus Chamber Orchestra is a radical experiment in musical democracy, proving for fifty years what happens when exceptional artists gather with total trust in each other and faith in the creative process. Orpheus began in 1972 when cellist Julian Fifer assembled a group of New York freelancers in their early twenties to play orchestral repertoire as if it were chamber music. In that age of co-ops and communes, the idealistic Orpheans snubbed the “corporate” path of symphony orchestras and learned how to play, plan and promote concerts as a true collective, with leadership roles rotating from the very first performance.

It’s one thing for the four players of a string quartet to lean in to the group sound and react spontaneously, but with 20 or 30 musicians together, the complexities and payoffs get magnified exponentially. Within its first decade, Orpheus made Carnegie Hall its home and became a global sensation through its tours Europe and Asia. Its catalog of recordings for Deutsche Grammophon, Nonesuch and other labels grew to include more than 70 albums that still stand as benchmarks of the chamber orchestra repertoire, including Haydn symphonies, Mozart concertos, and twentieth-century gems by Stravinsky, Schoenberg, Ravel and Bartók.

The sound of Orpheus is defined by its relationships, and guest artists have always been crucial partners in the process. Orpheus brings the best out of its collaborators, and those bonds deepen over time, as heard in the long arc of music-making with soloists such as Richard Goode and Branford Marsalis, and in the commitment to welcoming next-generation artists including Nobuyuki Tsujii and Tine Thing Helseth. Breaking down the barriers of classical repertoire, partnerships with Brad Mehldau, Wayne Shorter, Ravi Shankar and many others from the sphere of jazz and beyond have redefined what a chamber orchestra can do. Relationships with composers and dozens of commissions have been another crucial way that Orpheus stretches itself, including a role for Jessie Montgomery as the orchestra’s first ever Artistic Partner. Having proven the power of direct communication and open-

mindfulness within the ensemble, the only relationship Orpheus has never had any use for is one with a conductor.

At home in New York and in the many concert halls it visits in the U.S. and beyond, Orpheus begins its next fifty years with a renewed commitment to enriching and reflecting the surrounding community. It will continue its groundbreaking work with those living with Alzheimer's disease through Orpheus Reflections, and the Orpheus Academy as well as the Orpheus Leadership Institute spread the positive lessons of trust and democracy to young musicians and those in positions of power. Each year, Access Orpheus reaches nearly 2000 public school students in all five boroughs of New York City, bringing music into their communities and welcoming them to Carnegie Hall. Always evolving as artists and leaders, the Orpheus musicians carry their legacy forward, counting on their shared artistry and mutual respect to make music and effect change.



Acclaimed by critics worldwide for his exceptional talent and magnificent tone, American violinist **Chad Hoopes** has remained an impressive, consistent, and versatile performer with many of the world's leading orchestras since winning First Prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition.

Hoopes is a 2017 recipient of Lincoln Center's Avery Fisher Career Grant. Former winners include Kirill Gerstein, Yuja Wang, Leila Josefowicz, Joshua Bell and Hilary Hahn.

Highlights of past and present seasons include performances with The Philadelphia Orchestra, Orchestre de Paris, Konzerthausorchester Berlin, Vancouver Symphony Orchestra, Orchestre National du Capitole de Toulouse, and the Gothenberg Symphony Orchestra. He has performed with leading orchestras including San Francisco, Pittsburgh, Houston and National Symphony, as well as Minnesota Orchestra, Colorado Music Festival Orchestra, Orpheus Chamber Orchestra, and the National Arts Centre Orchestra. Hoopes frequently performs with the Chamber Music Society of Lincoln Center. Additionally, he has performed recitals at the Ravinia Festival, Tonhalle Zürich, the Louvre, and at Lincoln Center's Great Performers series in New York City.

His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi featured the Mendelssohn and Adams concertos was released in 2014 on the French label Naïve. The recording was enthusiastically received by both press and public. His recording of Bernstein's Violin Sonata with pianist Wayne Marshall will be released this autumn.

Hoopes is a frequent guest artist at the Menuhin Festival in Gstaad, Switzerland, the Rheingau Festival, and at Festspiele Mecklenburg-Vorpommern, where

he was named the winner of the prestigious Audience Award. He served as Munich Symphony Orchestra's first Artist in Residence, a position created specifically for him after his highly acclaimed debut with the orchestra.

Born in Florida, Hoopes began his violin studies at the age of three in Minneapolis, and continued his training at the Cleveland Institute of Music under David Cerone and Joel Smirnoff. He additionally studied at the Kronberg Academy with Professor Ana Chumachenco, who remains his mentor.

Hoopes play both the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin and a 1766 G.B. Guadagnini on generous loan.



Upcoming Events at the Library of Congress

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PLEASE NOTE: The Coolidge Auditorium is currently being repaired due to flood damage, so please check each event listing carefully to confirm the venue. There is a chance that we will return to the Coolidge Auditorium in June 2023.

**Friday, May 5, 2023 at 2:00 pm
Library of Congress, Thomas Jefferson Building
Room LJ119**

**Symposium: New Musical Discoveries
from the Era of Madame de Pompadour (1745-1764)**

There will be no preconcert conversation for this event.

**Tuesday, May 16, 2023 at 8:00 pm
St. Mark's Episcopal Church
(301 A Street, SE, Washington, DC 20003)**

Signum Quartet

Music by Haydn, Schubert, Matthijs van Dijk & Priaulx Rainier

There will be no preconcert conversation for this event.

Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from Elizabeth Sprague Coolidge, has been the venue for countless world-class performers and performances. Gertrude Clarke Whittall presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



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