

**CONCERTS** FROM THE **LIBRARY OF CONGRESS** 2022-2023

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

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**SIGNUM  
QUARTET**

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**Tuesday, May 16, 2023 ~ 8:00 pm  
St. Mark's Episcopal Church**

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.

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**The Gertrude Clarke Whittall Foundation  
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# **SIGNUM QUARTET**

**FLORIAN DONDERER  
& ANNETTE WALTHER, *VIOLIN*  
XANDI VAN DIJK, *VIOLA*  
THOMAS SCHMITZ, *CELLO***



## PROGRAM

### JOSEPH HAYDN (1732-1809)

Quartet in D major, op. 20/4, Hob.III:34 (1772)

*Allegro di molto*

*Un poco Adagietto affettuoso*

Menuetto: *Allegretto alla zingarese*

*Presto scherzando*

### MATTHIJS VAN DIJK

*(rage) rage against the* (2018)

### PRIAULX RAINIER (1903-1986)

Quartet for Strings (1939)

*Allegro molto serio*

*Vivace leggiero grazioso*

*Andante tranquillo*

*Presto spiritoso*

## INTERMISSION

### FRANZ SCHUBERT (1797-1828)

Quartet in D minor, "Death and the Maiden," D.810 (1824)

*Allegro*

*Andante con moto*

Scherzo: *Allegro molto*

*Presto*



# ABOUT THE PROGRAM

## JOSEPH HAYDN, Quartet in D major, op. 20/4

The six string quartets that make up opus 20, and the Quartet in D Major in particular, are interesting representatives in the body of Haydn's many works for this genre. As *de facto* 'father of the string quartet' Haydn returned to the genre periodically during his career, each time with new ideas that had lasting influences. To place the op. 20 group of six quartets in context, Haydn wrote more than 60 works in this genre (some of which he called 'divertimentos' or 'cassations' or other generic names) between his op. 1 of 1764 and op. 77 of 1799 (and this estimate omits the spurious op. 3 and the unfinished op. 103). Something about this genre must have fascinated him. If one considers the problems inherent in writing an engaging multi-movement work for four stringed instruments with similar timbre and sound-producing means, the fascination becomes obvious. Haydn solved all manner of compositional problems in these works: structural, thematic, textural, timbral, harmonic, even acoustical, and his legacy was enormously influential.

At one point, Haydn mentioned that he was planning to study composition intensively again and retrain himself in the finer points of the art, and op. 20 was the result of that effort. He composed the six quartets of op. 20 during 1772. They were first published in 1774 by Louis-Balthazar de La Chevardière. A few years later they were published again by J. J. Hummel. This opus has been called the 'Sun' quartets because the Hummel publication featured the emblem of a rising sun, presumably representing Apollo, the Greek god of music and dance, on the title page.<sup>1</sup> As Kai Christiansen observed, this image "aptly embodies the dawn of a new era"<sup>2</sup> in the string quartet genre.

Op. 20 is one of the sets of quartets that reinforced the pattern of four movements (initiated with his op. 9). Op. 20, no. 4 contains two outer fast movements, a slow movement, and a minuet and trio. Grove Music Online clarifies that "Op. 20 in particular established the larger dimensions, higher aesthetic pretensions and greater emotional range that were to characterize the genre from this point onwards."<sup>3</sup> Gradually the genre

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1 Floyd Grave and Margaret Grave, *The String Quartets of Joseph Haydn* (New York: Oxford University Press, c2006), 179.

2 Kai Christiansen, "String Quartet in D Major, Op. 20, 'Sun,' No. 4, Hob.III:34," viewed online April 26, 2023, [https://www.earsense.org/chamber-music/Joseph-Haydn-String-Quartet-in-D-major-Op-20-No-4-HobIII\\_34/](https://www.earsense.org/chamber-music/Joseph-Haydn-String-Quartet-in-D-major-Op-20-No-4-HobIII_34/).

3 Georg Feder and James Webster, "Haydn, (Franz) Joseph," Grove Music Online, 2001, viewed 26 April, 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044593>.

changed from being intimate works meant to entertain and amuse the four players to works intended for public concert performance. In this opus, all four instruments are treated with much more equality than in previous sets. Surprisingly, each movement is in the same key of D major except the second movement, in D minor.

The first movement, in *sonata allegro* form, opens in a subdued manner, especially the first thematic material. The first theme is announced with unison D pitches in a rhythmic pattern that Haydn used often (three short notes followed by a long note)<sup>4</sup> and expands into homophonic texture, with phrases punctuated by a couple of beats of silence. Transitional material becomes more energetic and introduces a triplet pattern that is elaborated in the secondary subject area. The texture here is more linear, with the first violin and cello alternating the triplet motive. The development section includes a false recapitulation before the return to the tonic key. A *codetta* uses the triplet figure from the second theme and the movement ends as it began, quietly, on three unison D pitches.

At this time theme and variations treatment was typically reserved for an instrumental soloist, such as a pianist, but Haydn used this form for an expressive second movement in D minor. Soloistic roles are shared in this movement, with the second violin and viola in more active roles in the first variation. The cello is given the solo line in the second variation, taking advantage of the lower range, an unusual choice for the time period when the lowest part often took a subservient role. The first violin part shines in the third variation. The fourth variation strays so far afield harmonically that it is almost a combination of sonata form development section and variation. An arpeggiated diminished chord creates a moment of tension before the final cadences melt away to unison D.

In the minuet and trio movement (in triple meter), Haydn used hemiola (three duple values in place of two triple ones) in the placement of the *sforzando* accents so effectively that he completely obscured the meter. It results in a rather disorienting effect. If Haydn had written this movement last week, he might have used mixed meters or given each individual part its own metrical markings.<sup>5</sup>

The fourth movement, also in sonata form, is more boisterous and active. It is full of surprising contrasts between thematic and transitional material, and in its stop-and-start character. For example, the first

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4 Reginald Barrett-Ayres, *Joseph Haydn and the String Quartet* (London: Barrie & Jenkins, 1974), 111.

5 Hans Keller, *The Great Haydn Quartets: Their Interpretation* (New York: G. Braziller, 1986), 55.

thematic material only lasts a short six measures until there is a longer transition to the second theme. In this quartet, Haydn moved a step or two further in this work toward the early Romantic trend in musical composition that prized highly expressive content.

Laura Yust  
Senior Cataloging Specialist  
Library of Congress, Music Division



## **MATTHIJS VAN DIJK, (*rage*) *rage against the***

The South African composer Matthijs van Dijk fuses contemporary art music with rock, metal, and other popular genres in many of his compositions, and (*rage*) *rage against the* provides a worthy introduction to that blend. In his own words, van Dijk describes his compositional language:

I used to joke that it was the bastard love-child of Mahler and Shostakovitch, if they hooked up in a rock and roll bar... I think these days (and brace yourself for some flowery writing up ahead) I write an angular (but melodic) hybrid of the aforementioned (sprinkled with a touch of Schnittke) with minimalistic tendencies, combined with elements of spectral music, utilizing rock/metal and electronic dance music gestures along the lines of how Bernstein or Ravel would use jazz. (Or, to quote my brother after hearing the above mentioned “R62”: “It is what it is.”) While this can be quite eclectic, I try and tie it together with the use of motivic material, which I think keeps it from sounding too “split personality.”<sup>6</sup>

These characteristics epitomize the short (*rage*). The one-movement work begins quietly with a sparse texture, steadily building into both a full, expressionistic sound and rhythmic intensity. As the music fragments and dissipates, the performers add their own vocalized hums. Again in his own words, van Dijk describes his intentions behind the piece:

While I’ve written many pieces dealing with death in a broad sense (having lost a parent at 18, it would only be natural that it would work its way into my music), I don’t often write works that are directly about my own mortality. Taking a lot of

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6 Francis Wilson, “Matthijs van Dijk, Composer,” *Meet the Artist*, December 14, 2018, <https://meettheartist.online/2018/12/14/matthijs-van-dijk-composer/>, accessed April 17, 2023.

inspiration from Dylan Thomas' poem "Do Not Go Gentle into that Good Night", specifically the chorus "Rage, rage against the dying of the light", most of (*rage*) is about pondering the inevitable (specifically THE moment), swinging from acceptance to being terrified, raging and pleading, to almost "welcoming" it – an internal monologue something those of us who deal with depression regularly have to confront.

Musically, while recently I've been including many electronic dance music gestures in my pieces (with(*rage*) being no exception), the above mentioned chorus nudged me in a direction to include several tips-of-the hat to my "first love" - rock and metal - with the cello taking the roll of electric guitar, banging out elements that could potentially be played by artists as Jimi Hendrix, Led Zeppelin and Rage Against The Machine.<sup>7</sup>

*Paul Allen Sommerfeld  
Senior Music Reference Specialist  
Library of Congress, Music Division*



## **PRIAULX RAINIER, Quartet for Strings**

Priaulx Rainier was a South African-born British composer who studied violin as a child and won a scholarship to study in London. She left South Africa in 1920 (aged 17), studied at the Royal Academy of Music (RAM) in London, and established herself as a violinist and teacher. As a young adult she was injured in a car accident that ended her career as a violinist, so she pivoted to composition and was trained by J.B. McEwen at the RAM. Additionally, she studied for a couple of months in Paris in 1937 with Nadia Boulanger. Later she taught composition at RAM from 1943-1961. After her retirement she received many commissions and was granted an Honorary Doctorate in Music from the University of Cape Town in 1982.

The Quartet for Strings was one of Rainier's earlier mature works, and is the work that brought her the most notice. Although the four-movement form and instrumentation are conventional, the music is unusual, intriguing, and still fresh, even though it was composed about 84 years ago. Composer Timothy Baxter, who studied for several years with Rainier, explained that the dance "Night Spell" was choreographed to this quartet

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<sup>7</sup> Matthijs van Dijk, Composer note to (*rage*) *rage against the*, Signum Quartet, [https://konzertdirektion.de/wp-content/uploads/2020/05/SignumQuartett\\_Rock-Lounge\\_5\\_2021\\_EN.pdf](https://konzertdirektion.de/wp-content/uploads/2020/05/SignumQuartett_Rock-Lounge_5_2021_EN.pdf)



for dancer José Limon by American modern dance choreographer Doris Humphrey and produced at Sadlers Wells in 1957.<sup>8</sup>

We are fortunate to hear a live performance of this string quartet, which was first performed in 1944 and has only been recorded a few times. Not a great deal has been written about this work, but Chris Van Rhyn, in a recent thesis, observed that what has been written has tended to rely on Rainier's biography to explain and contextualize the work, a strategy that may not always produce the most accurate perspective. It is true that she was born in a rather remote region, surrounded by a beautiful natural environment, and the local language (Xhosa) includes several percussive clicking and popping sounds, and these conditions probably made an impression on her as a child, but it does not necessarily mean that there would be detectable references to them in her music.<sup>9</sup>

During her years of study, Rainier would have been surrounded by a vast array of musical influences of the time. Through her study with Boulanger, Rainier met Stravinsky, whose music she greatly admired. Other people who were especially influential in Rainier's life were sculptor Barbara Hepworth and her husband, artist Ben Nicholson. They shared similar ideas about the importance of structural elements and texture in art forms. Rather than focusing on more surface elements such as melody, Rainier's interest lay in texture expressed through rhythmic patterns and variations in timbre.

The first movement opens with a serpentine motive in the cello and viola that is constructed from small intervals that simultaneously outline C minor/major and obscure it. This motive functions as a narrative statement, and all four instruments of the quartet respond in a static Greek chorus of homophonic chords.<sup>10</sup> A single plucked low C pedal tone in the cello reinforces the basic sonority. Rhythmic diminution of the initial motive creates tension and builds excitement. This opening motive could reflect the composer's study of the Bartók early string quartets. Timothy Baxter, who studied with Rainier, remarked "The opening of the Quartet for Strings (1939) has a powerful rhythmic drive and shows an individual use of traditional triadic formations. Whilst it is tonally centred in C minor, the block triads above the tonic pedal cover a wider tonality, leading to some grinding dissonances."<sup>11</sup>

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8 Timothy Baxter, "Priaulx Rainier: a Study of her Musical Style," *Composer*, No. 60, Senior British Composers 12 (Spring 1977): 20. Baxter studied with Rainier at the RAM.

9 Chris Van Rhyn, "O *Hidden Face!*: An Analysis and Contextualisation of Priaulx Rainier's *Requiem*" (Thesis, Stellenbosch University, 2010, iii).

10 Ronit Seter, private conversation, April 19, 2023.

11 Timothy Baxter, "Priaulx Rainier: a Study of her Musical Style," *Composer*, No. 60, Senior British Composers 12 (Spring 1977): 19.

The second movement is a muted scherzo in 15/8, full of nervous energy, with wisps of melody that float in and among the rapid pizzicato and increasingly accented figures. Many colorful and interesting changes in timbre result from shifts between playing muted to bowed to playing on the bridge and using glassy harmonics. The movement ends with a surprising E-major chord.

The third movement opens with figures in descending parallel motion. Later, Rainier thickens the texture with two-against-three rhythms. Pedal tones figure prominently in this movement. The final statement transfers over another pedal C in the cello from viola to second violin and then first violin, where it dies away, again on C.

The episodic final movement is exciting due to the many contrasts in dynamics, texture, and timbre (through use of harmonics, sharp accents, pizzicato, tenuto, and bowed passages). Some measures call to mind Bartók's night music, of which Rainier must certainly have been aware.

Through much of this work there is a constant sense of striving against the pedal in the cello part. Baxter observed that "A notable harmonic principle in all the works [Rainier's] has been the great use of pedal points. ...These pedals are tonal pillars upon which lively configurations and longer sections are built."<sup>12</sup>

~ Laura Yust



## **FRANZ SCHUBERT, Quartet in D minor, D.810**

The years 1823-1824 were some of Franz Schubert's hardest. Suffering from illness, poverty, and depression, the composer relied on composing to survive. Some of Schubert's most well-known works come from this period, including the song cycle *Die schöne Müllerin*, D. 795, and the Octet in F major, D. 803. Schubert wrote two string quartets in quick succession between January and March of 1824: the Quartet no. 13 in A minor, "Rosamunde," D. 804, and no. 14 in D minor, also known as the "Death and the Maiden" quartet.

The quartet's additional name comes from the *lied* "Der Tod und das Mädchen," D. 531, which Schubert set to music in 1817. Its second movement draws heavily from the *lied* in both melody and accompaniment figures. The original poem, by Matthias Claudius, fixates on the dual comfort and terror that death brings. The text is as follows:

12 Ibid., 24.

Das Mädchen:

*Vorüber! Ach, vorüber!  
Geh, wilder Knochenmann!  
Ich bin noch jung! Geh, Lieber,  
Und rühre mich nicht an.  
Und rühre mich nicht an.*

Der Tod:

*Gieb deine Hand, du schön und zart Gebild!  
Bin Freund, und komme nicht, zu strafen.  
Sey gutes Muths! Ich bin nicht wild,  
Sollst sanft in meinen Armen schlafen!*

*The Maiden:*

Pass by, ah, pass by!  
Away, cruel Death!  
I am still young; leave me, dear one  
and do not touch me.

*Death:*

Give me your hand, you lovely, tender creature.  
I am your friend, and come not to chastise.  
Be of good courage. I am not cruel;  
you shall sleep softly in my arms.<sup>13</sup>

The quote from Schubert's own *lied* makes explicit the fixation on the finality of death. Indeed, on March 31, 1824, he wrote to his friend, Leopold Kupelwieser:

I feel myself to be the most unfortunate and the most wretched creature in the world. Imagine a man whose health is permanently injured, and who, in sheer despair, does everything to make it worse instead of better; picture to yourself, I say, someone whose most brilliant hopes have come to nothing, someone to whom love and friendship are at most a source of bitterness, someone whose inspiration (whose creative inspiration at least) for all that is beautiful threatens to fail, and then ask yourself if that is not a wretched and unhappy being.

“My peace is gone, my heart is sore, I shall find it nevermore.”  
That could be my daily song now, for every night when I go to sleep I hope to never wake again, and each morning I am only

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<sup>13</sup> Translation by Richard Wigmore, first published by Gollancz and reprinted in the Hyperion Schubert Song Edition.

recalled to the griefs of yesterday.<sup>14</sup>

Despite Schubert's despondent tone, the composer planned to publish a three-set volume of quartets. Yet although the "Rosamunde" was published within a year, the D-minor quartet was only published in 1831, three years after his death. It did not even receive its first readings until 1826, still in private homes.

The D. 810 quartet debuted at the Library of Congress nearly a century later, on May 6, 1927. The Letz Quartet played the second movement, sandwiched between Beethoven's Quartet in C minor, op. 18, no. 4 and Brahms's Quartet in C minor, op. 51, no. 1. In 1929 the work received a far grander debut; it was slated as the closing work for the October 30 Founder's Day program, performed in full by the Léner Quartet of Budapest (although the program erroneously dates the work to 1826). Since then, the work has been performed at the Library only a handful of times.

Several qualities set the D. 810 as well Schubert's other late quartets apart from his earlier attempts. Rather than a reliance on the first violin to carry the melody, each instrument brings its own character and material. In so doing, Schubert crafts a far more complex and integrated musical texture, filled with colorful timbral contrasts that speak to his ability to weave Viennese lyricism with drama. He likewise integrates recurring motives, harmonies, and textures that bind the quartet's movements together.

The first movement jolts the listener to attention. The fourteen-measure introduction establishes musical elements integral to the movement's sonata form: a *fortissimo* unison D that gives way to a triplet figure, followed by a sudden *pianissimo* chorale. The violent shifts between these two contrasting musical ideas propel much of the music's development. Following the introduction, the first theme continues the chorale motive, but it is imbued with the triplet figure rippling through the lower voices, suggestive of a simmering tension. The second theme, in F major, provides a contrasting lilt that grows increasingly anxious as accompanying sixteenth notes enter the texture. A series of modulations bring the music to A major before just as suddenly shifting to an unexpected A minor. Throughout the development that follows, Schubert violently contrasts two versions of the second theme: Viennese lyricism with unexpected inversion. The reintroduction of the triplet figure signals the approaching recapitulation; variations of the opening theme similarly jar the listener as Schubert contrasts chorale textures with sudden *fortepiano* interruptions.

14 Letter to Leopold Kupelwieser, 31 March 1824, as cited and translated in *Franz Schubert's Letters and Other Writings*, edited by Otto Erich Deutsch (Westport, CT: Greenwood, 1970), 78. The quotation within Schubert's letter comes from Gretchen's lament in Goethe's *Faust*.

And in the final coda, the opening theme returns in a whispery but rushed tempo, rising in volume and thickness before statements of the opening triplet fade away to nothing.

The second movement takes its primary theme from Schubert's original *lied*, albeit transposed to G minor. A somber death march, the theme ends on a G- major chord. Throughout the five variations that follow, Schubert does not drift from the theme's basic harmonic and phrase structure. Yet each theme expresses a profoundly different sentiment. The first variation offers a lilting violin descant that floats above the pulsing triplets of the second violin and viola—themselves reminiscent of the first movement's triplet figure. The cello carries the theme in the second variation, while the first violin now glistens with an undercurrent of sixteenth notes. The third variation injects dramatic contrast: a galloping figure in all strings shifts between extreme dynamic contrasts, while the first violin plays a variant of the theme in a high register. The fourth variation is the only one in a major key; the second violin and cello carry the melody while the first violin plays a lyrical triplet accompaniment. The fifth and final variation combines several characteristics of those that precede it: the first violin plays a sixteenth-note arpeggiated motive, the cello provides the triplet figure, and the second violin takes the theme. The variation builds from *pianissimo* to *fortissimo*, but again fades in volume and slows in tempo before ending with a statement of the theme in G major.

By far the shortest movement in the quartet, Schubert's scherzo retains the form of a classical minuet, but one the composer derived from part of his G#-minor Ländler, D. 790 (1823).<sup>15</sup> Both its fast pace and insistent, driving rhythm function more as an interlude to the frenetic final movement. Schubert fills the first section, in D minor, with syncopations and abrupt dynamic contrasts. After the expected repeat, the contrasting D-major trio delivers the only palate-cleansing break from the quartet's unrelenting pace. The first violin's descant sparkles above the melody presented in the lower voices, after which the viola assumes melodic primacy. The movement ends with a final statement of the minuet.

The final movement, a D-minor tarantella in rondo-sonata form, begins in unison—as if already midstream in breakneck 6/8 time. The tarantella is an Italian folk dance long associated with tarantism, a form of madness/hysteria provoked by the bite of a tarantula spider that only frenzied dancing was thought to cure. The opening dotted figure retains a limping quality; most editions of the score indicate bowing in the reverse direction, which moves the accent onto the offbeat. Some listeners have

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15 Martin Chusid, "Schubert's Chamber Music: Before and After Beethoven," in *The Cambridge Companion to Schubert*, edited by Christopher H. Gibbs (Cambridge: Cambridge University Press, 1997), 181.

even drawn musical and thematic comparison to Schubert's *Erlkönig*, in which a child dies at the hands of an evil spirit.<sup>16</sup> Sudden shifts between dynamics and bustling triplets lead to a chorale-based theme. Flowing triplets reminiscent of the fourth variation in the second movement soon enter and accompany the theme, leading to a restatement of the opening unison. A modified version of the triplet motive from the first movement likewise reappears, reiterating the thematic unity that governs the quartet. The movement's third section involves more rhythmic complexity, infused with chromatic swirls of triplets and hemiolas. The loss of discernable downbeat gives way to a return of the chorale theme before the movement's primary theme returns once more. A steady crescendo builds to a D-major coda. The ostensibly triumphant ending, however, swings to D minor, offering a decidedly bleak conclusion.

~ Paul Sommerfeld



## About the Artists

Performances of unsparing expressivity, intimacy and vitality are hallmarks of the **Signum Quartet**, pairing music making of the subtlest order with playing of the highest intensity. The dramatic composition of their programmes is innovative and distinct, and is realised with uncompromising perfection in interpretations of effortless transparency. (“enormously intelligent and knowledgeable programming”—*Rondo Magazin*)

The quartet has been a welcome guest at the Wigmore Hall in London, Concertgebouw Amsterdam, Philharmonie de Paris, Konzerthaus Vienna, Philharmonie Cologne, the Elbphilharmonie Hamburg and at the BBC Proms, with partners such as Nils Mönkemeyer, Dominique Horwitz, Jörg Widmann, Daniel Ottensamer, Nicolas Altstaedt and Elisabeth Leonskaja. In 2023 the ensemble gave its debut at Carnegie Hall in New York.

The Signum Quartet's discography is a testament to their stylistic range: next to the greats of the quartet literature, they have recorded works by Wolfgang Rihm, Thomas Adès, Jörg Widmann and Kevin Volans. Their recording of Erkki-Sven Tüür's Second String Quartet *Lost Prayers* for ECM won Classical Album of the Year at the Estonian Music Awards 2021.

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<sup>16</sup> Walter Willson Cobbett, ed. Cobbett's *Cyclopedia Survey of Chamber Music* (Oxford: Oxford University Press, 1929), 359.

Following their multi-award-winning album *Aus der Ferne* (Diapason D'Or, Opus Klassik), the Signum Quartet continued its Schubert cycle for PENTATONE with *Ins stille Land*, deepening its exploration of the fascinating connections between his string quartets and songs. (“The Signum’s ‘Death and the Maiden’ is up there with the best from a crowded field”—*The Strad*)

In 2015, the quartet launched its innovative social media project #quartweet, where composers of all ages and abilities are invited to tweet a short quartet of 140 notes or less on Twitter. The project has received much media attention and been featured on Deutschlandfunk, BBC In Tune and BR U-21. Contributing composers include Bruno Mantovani, Grawemeyer Award winners Brett Dean and Sebastian Currier and Pulitzer Prize winner Caroline Shaw.

In 2022 the quartet established its Bremen-based project SIGNUM open space, supported by Neustart Kultur. This will be a site for rehearsals, recordings, workshops and education initiatives as well as an interactive exchange with the public. Additionally, there will be interdisciplinary projects such as exhibitions, readings, dance and seminars with renowned lecturers.



## **Upcoming Events** **at the Library of Congress**

Visit [loc.gov/concerts](https://www.loc.gov/concerts) for more information

**PLEASE NOTE: The Coolidge Auditorium will re-open for our final events of the season, the Strayhorn Festival from June 8-10! We hope to see you there!**

**Wednesday, May 24, 2023 at 7:00 pm**  
**Library of Congress, James Madison Building**  
**Mumford Room**

American Musicological Society Lecture  
“How Do You Measure a Year? Jonathan Larson and the  
Creation of the Musical Rent, 1995–1996”  
Alex Bádue, PhD

## **Salute to Strayhorn**

**Thursday, June 8, 2023 at 8:00 pm**

**Library of Congress, Thomas Jefferson Building  
Coolidge Auditorium**

Part of “Salute to Strayhorn”  
Bill Charlap Trio with Jon Faddis, trumpet  
Preconcert conversation, 6:30 pm, Whittall Pavilion

**Friday, June 9, 2023 at 7:00 pm**

**Library of Congress, James Madison Building  
Mary Pickford Theater**

Part of “Salute to Strayhorn”  
*Anatomy of a Murder*

**Saturday, June 10, 2023 at 2:00 pm**

**Library of Congress, James Madison Building  
Mary Pickford Theater**

Part of “Salute to Strayhorn”  
*Paris Blues*

**Saturday, June 10, 2023 at 4:00 pm**

**Library of Congress, Thomas Jefferson Building  
LJ119**

Part of “Salute to Strayhorn”  
Strayhorn Symposium: Known and Unknown  
David Hajdu, Robert O’Meally, Lisa Barg and A. Alyce Claerbaut

**Saturday, June 10, 2023 at 8:00 pm**

**Library of Congress, Thomas Jefferson Building  
Coolidge Auditorium**

Part of “Salute to Strayhorn”  
Big Band Evening with Loren Schoenberg, conductor  
and Russell Malone, guitar



# 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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