

**Stradivari Anniversary**

**DALÍ QUARTET**

**WITH**

**RICARDO MORALES,  
CLARINET**

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**Made Possible By  
The Gertrude Clarke Whittall Fund  
in the Library of Congress**

**Monday, December 18, 2023 ~ 8:00 pm  
The Library of Congress  
Coolidge Auditorium**

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

In 1935 Gertrude Clarke Whittall (1867-1965) gifted the Library of Congress five Stradivari instruments – three violins, one viola, and one violoncello. At her express wish, the instruments are used in concerts for the benefit of the American people. Mrs. Whittall established the GERTRUDE CLARKE WHITTALL FOUNDATION to provide for the maintenance of the Stradivari and to support those concerts that featured them. In 1938, the Whittall Pavilion was funded and built to house the Stradivari. Mrs. Whittall continued to enlarge the Foundation's endowment, and in 1941 established the Gertrude Clarke Whittall Foundation Collection of Autograph Musical Sources and Autograph Letters. Composers represented in the collection include Beethoven, Brahms, Haydn, Mendelssohn, Mozart, Paganini, Schoenberg, Schubert, Clara Schumann, Wagner, and Weber. In 1950 Mrs. Whittall also established the Gertrude Clarke Whittall Poetry and Literature Fund to enable the public to hear poets reading their own works, actors interpreting Shakespeare and other great dramatists, and poets and critics lecturing on literature. On December 4, 1963, the Commissioners of the District of Columbia honored Mrs. Whittall with a citation for distinguished service. The citation states that "Her gifts of music and literature to the people of the United States, through the Library of Congress, have brought the arts into the lives of many Americans; have enriched the Library's collections and extended its influence; and have given the American people great treasures and pleasant experiences."

### **Preconcert Conversation with the Artists Whittall Pavilion, 6:30 pm**

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.

#### **A recording of this event and/or extras like conversations with the artist, educational videos or lectures may be available at:**

- 1) [loc.gov/item/event-410073/stradivari-anniversary-concert-dali-quartet-with-ricardo-morales-clarinete/2023-12-18/](https://loc.gov/item/event-410073/stradivari-anniversary-concert-dali-quartet-with-ricardo-morales-clarinete/2023-12-18/)
- 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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**CLARINET**

**ARI ISAACMAN-BECK**  
**& CARLOS RUBIO, VIOLIN**  
**ADRIANA LINARES, VIOLA**  
**JESÚS MORALES, CELLO**



## PROGRAM

### **SONIA I. MORALES-MATOS (b. 1961)**

*Divertimento Caribeño no. 3 (2018)*

*Merengue apambichao–Bolero son–Merengue apambichao*

Dalí Quartet

### **CARL MARIA VON WEBER (1786-1826)**

Clarinet Quintet in B-flat major, op. 34 (1811-1815)

*Allegro*

Fantasia: *Adagio ma non troppo*

Menuetto: *Capriccio presto*

Rondo: *Allegro giocoso*

### **PAQUITO D'RIVERA (b. 1948) /**

#### **GUSTAVO TAVARES (b. 1948)**

*Preludio y Merengue (2003; arr. 2013)*

Dalí Quartet & Ricardo Morales, clarinet

## INTERMISSION

### **JOAQUÍN TURINA (1882-1949)**

*La oración del torero, op. 34 (1925-6)*

### **LUDWIG VAN BEETHOVEN (1770-1827)**

String Quartet in C major, op. 59/3 (“Razumovsky”) (1806)

Introduzione: *Andante con moto–Allegro vivace*

*Andante con moto quasi allegretto*

Minuet: *Grazioso–Trio*

*Allegro molto*

Dalí Quartet



# About the Program

## SONIA I. MORALES-MATOS, *Divertimento Caribeño no. 3*

*Divertimento Caribeño* no.3, for string quartet, is part of an evolving collection of short works in which rhythms from the Caribbean region are the motivic inspiration. The collection at present includes five pieces, and they have been rewritten or arranged to be performed by different combinations of instruments. The original version of *Divertimento Caribeño* no. 3 was written for the Iridium Saxophone Quartet in 2012. The string quartet version was specifically rewritten for the Dalí Quartet in 2019. *Divertimento Caribeño* no. 3 is a one movement piece with three contrasting sections using the fast-slow-fast tempo scheme. The Caribbean rhythms used are the *merengue apambichao*, from the Dominican Republic, and the *bolero*, which was a very popular slow dance genre in Cuba and throughout Latin America.

~ Notes provided by the composer



## CARL MARIA VON WEBER, *Clarinet Quintet*

“It is less as a piece of genuine chamber music that the Quintet is rewarding—for the strings scarcely escape from a purely accompanying role—than as a pocket concerto, written purely for delight in virtuoso effect.”<sup>1</sup>

Carl Maria von Weber, credited by some with the creation of the German Romantic opera as an enterprise, was also a first-rank pianist who wrote a number of instrumental works that entered the repertoire and many that should be revived. Among his works that never left the repertory is the op. 34 clarinet quintet, composed in bits and pieces over the period of 1811-1815.

While visiting Munich in 1811, Weber befriended Heinrich Bärmann, a clarinetist who exploited the latest technical features of his 10-key instrument to great effect.<sup>2</sup> Weber wrote six works for the virtuoso, beginning with a concertino and then two concerti, two works for clarinet and piano, and the clarinet quintet. One can presume that Weber grilled Bärmann about the possibilities of his instrument, and the results were evident in the brilliant works Weber subsequently produced. The Library of Congress has particularly rich holdings in this corner of Weber’s instrumental output; in addition to the holograph manuscript of the clarinet quintet, the Library has Weber’s arrangement of the same piece for clarinet and piano, as well as the holograph manuscripts of the first clarinet concerto and the *Grand duo concertant*.

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1 Warrack, John, *Carl Maria von Weber*, 2nd ed. (Great Britain: Cambridge University Press, 1976), 167. I do not view this as a critical statement, but rather one assessment of a novel kind of music that combined aspects of typical chamber music with elements often found in concerted works.

2 Warrack, John, liner notes for *Carl Maria von Weber: Chamber Music*, Gaudier Ensemble (Hyperion: CDA67464, 2005), 5-6.

Weber began working on the clarinet quintet in 1811 at the request of Bärmann,<sup>3</sup> but it was still incomplete by 1813, although the first three movements were ready. In 1815 Weber played two movements with Bärmann of what would become the *Grand duo concertant*,<sup>4</sup> a work that—started in 1815 and finished in 1816—enjoyed a similarly staggered compositional process as the clarinet quintet. The quintet, in a situation to which almost any composer can relate, was not completed until August 25, 1815—the day before its premiere.<sup>5</sup>

The opening of Weber's clarinet quintet is inspired in its treatment of the clarinet's entrance. The clarinet seems to casually join a conversation already in progress, only to dominate the discussion only moments later with its own gossip demanding everyone's attention. The catchy melodies and dramatic gestures are in line with Weber's innate sense of theatricality, and his use of chromatic lines and registral extremes show how quickly Weber's flames of creativity were ignited by the propane of Bärmann's playing. The soloistic writing for the clarinet brings to mind the kind of figuration that Weber often used in his piano writing of the time,<sup>6</sup> but optimized to take advantage of the timbral differences between the clarinet and the string sounds, as well as the different registers of the clarinet on its own. The dramatic development section is brief, and the recapitulatory moment involves a clever truncation of the opening introduction that allows the clarinet to resume its narrative role, as if continuing the story free of the preceding distractions. It is not until the end of the movement that we realize that the excision from the beginning of the recapitulation has been reserved for a tongue-in-cheek resolution as a short coda.

The *Fantasia* starkly contrasts with the conviviality of the first movement, giving the clarinet's natural lyrical qualities a chance to shine. The string writing is also effective, allowing Weber to conjure a quietly intense atmosphere, akin to the electric stillness preceding a storm that one can see on the horizon, with gestures like wafts of ozone preparing the audience. But then, after a strong ascending scale, and a pianissimo echo, a ray of sunlight from the clarinet offers hope that the storm is dissipating. That hope is short-lived as the clouds close in again, and we hear the two scales anew, this time resigned to the gloom.

We might have a different feeling about the quintet if we were left with the *Fantasia* as the final word. Weber, however, is not one to brood for too long, and he returns to a more jovial affect with the minuet. This movement is effectively a scherzo, employing a number of jocular devices at Weber's disposal, including hemiolas and a humorous call and response between the clarinet and cello. In the trio the violin (and later violins) exchange melodies with the clarinet, finally resolving to speak in one voice at the close of the section. The main body of the music returns to close out the music. The opening gesture closes the piece, echoing what happened in the first movement.

The galloping rondo finale offers a fitting conclusion to this rousing work. With hallmarks of the first movement's virtuosity combined with elements of lyricism and harmonic invention from the others, Weber synthesizes his arguments into a compelling finale. There is even a contrapuntal episode in the strings that capitalizes on a textural idea not fully explored earlier in the work. The technical prowess of Bärmann and his new clarinet must have been a marvel to

3 Warrack biography, 152.

4 Ibid., 167.

5 Ibid.

6 For instance, the alternating, layered rising scales in the clarinet were employed similarly to great effect in Weber's contemporaneous first piano sonata, alongside dramatic registral shifts.

experience for the first time when Weber composed his body of compositions for the pair. The clarinet repertoire had been enriched by the relationship between a composer and a wonderful performing musician—just as it had been with the fruitful relationships between Anton Stadler and Mozart before, and would be with Richard Mühlfeld and Brahms at the end of the latter’s career.



## **PAQUITO D’RIVERA / GUSTAVO TAVARES, *Preludio y Merengue***

With the close of the first half of the program we return to the world of the *merengue* that was first presented in Morales-Matos’ work. Paquito D’Rivera, the pan-stylistic composer, saxophonist, clarinetist, and leader, has had a career full of recognition for his accomplishments. He is especially well-represented in the Grammy and Latin Grammy awards, as well as being deemed an NEA Jazz Master and receiving a Guggenheim fellowship, among other honors. He composed *Preludio y Merengue* in 2003 in a variable-instrumentation version for clarinet, cello and piano, with allowances for violin or B-flat trumpet to substitute for the clarinet part, and bassoon or trombone to substitute for the cello part. Any of those instrumental shifts results in a remarkable change in posture and affect for the music, as one might imagine, but an even greater transformation came with its transcription for clarinet and string quartet by Gustavo Tavares in 2013 (not to be confused with another version made that same year for clarinet and string quintet!). Audience members may be familiar with Paquito D’Rivera’s own recording of the clarinet/cello/piano version in 2005 as the opener for his album *The Jazz Chamber Trio*. In fact, the *Merengue* portion of the piece was released as part of a live album with Yo-Yo Ma in 2003, and the short piece won the Grammy Award for best instrumental composition in 2004. The piece in its original form is overflowing with fun ideas and excellent orchestration choices—it is a delight to hear how the music adapts to its new quintet environment without the percussive articulation of the piano. The arrangement uses a variety of techniques available to the quartet, from plucked notes to bowing behind the bridge to offer a new and satisfying reckoning with the material.

Paquito D’Rivera was commissioned by the McKim Fund in the Library of Congress in 2001, and the premiere was given in 2002 with Regina Carter<sup>7</sup> as the violinist.

David Plylar  
Senior Music Specialist  
Library of Congress, Music Division



## **JOAQUÍN TURINA, *La oración del torero***

A native of Seville, Andalucía composer Joaquín Turina is one of four composers who are commonly accepted as the preeminent Spanish musical voices of the late nineteenth century to early-twentieth century. He is the least known to American audiences, however, compared to his colleagues Isaac Albéniz (1860-1909), Manuel de Falla (1876-1946), and Enrique Granados (1867-1916), whose works are programmed more regularly among U.S. orchestras. Turina began his

<sup>7</sup> Regina Carter will be joined by pianist Xavier Davis for a concert at the Library on April 11, 2024, and they will premiere a new work by Patrice Rushen.

musical career as a prodigious four-year-old accordion player. He performed professionally as a youngster, adding piano to his portfolio. After a stint studying medicine Turina switched to music full-time and enrolled in the Madrid Conservatory. He later moved to Paris where he studied with Vincent d'Indy (1851-1931) at the Schola Cantorum, in hopes of composing in the popular French impressionist style.

In Paris Turina developed a strong life-long friendship with Falla and was greatly influenced by Albéniz. Both Falla and Albéniz heard the premieres of Turina's *Poema de las estaciones* ("Poem of the Seasons") and Quintet en sol menor (Piano Quintet in G minor, op. 1) during the spring of 1907. They were both unenthused with the quintet, which Turina attempted to compose in the style of d'Indy's teacher César Franck (1822-1890). They convinced Turina that he was better off sticking with the musical style of their native Spain rather than attempting to emulate the French style. This proved to be a pivotal juncture in Turina's career and he heeded the advice of his colleagues. Albéniz even agreed to edit the quintet.<sup>8</sup>

Upon the outbreak of World War I Turina returned to Madrid, where he continued active work as a conductor and pianist. Serge Diaghilev hired him to conduct the 1918 Spanish tour of the Ballet Russes. Turina emerged as the preeminent composition teacher in Madrid. He held the chair in composition at the Madrid Conservatory, a conducting post at the Teatro Real, and worked fervently as a music critic. His family fell out of favor with politically during the Spanish Civil War (1936-1939). As a result, following the war Turina had to protect himself by obtaining a license that deemed him an official worker of the British Consulate. In that role he was charged with reorganizing the Spanish conservatory system and was named General Commissioner of Music in 1941. During that period Turina led an unsuccessful campaign to rebuild the Teatro Real, which had shuttered in 1925.<sup>9</sup>

*La oración del torero*, op. 34 ("The Bullfighter's Prayer") was composed in its original version for lute quartet in 1925. It was dedicated to and premiered by the Cuarteto de Laúdes Aguilar that same year. Turina transcribed the work for string quartet in 1925 and for orchestra in 1926. Countless other individuals have transcribed the work for all types of instrument groupings, including a solo piano version. Violinist Jascha Heifetz (1901-1987) created a popular transcription for violin and piano.

*La oración del torero* exemplifies what Orrin Howard deems Turina's uniquely Spanish brand of post-Romantic impressionism.<sup>10</sup> Following the feedback he received from Albéniz and Falla, it made sense for Turina to find his niche by balancing his training in the French tradition with Spanish folk music. In *La oración del torero* he engages the deeply Romantic notion of emotional introspection within a public scene. The composer acts as an individual observing the scene of preparation at Madrid's bullring. The bullfighters pray for deliverance in their potentially final living moments, while the crowds laugh and cheer. The musical texture is undeniably impressionistic, with roving harmonies and minimal extraneous accompaniment. At the work's heart is the Spanish tradition of bullfighting, including the public fascination with the spectacle and the foolishly "heroic" way of the bullfighter.

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8 "Joaquín Turina Biography." Archivo Joaquín Turina (Madrid), Biblioteca Española de Música y Teatro Contemporáneo <<https://www.joaquinturina.com>>.

9 Carlos Gómez Amat, "Joaquín Turina." *Grove Music Online: Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/28603>>.

10 Orrin Howard, "La oración del torero program note," Los Angeles Philharmonic <<http://www.laphil.com/philpedia/music/la-oracion-del-torero-joaquin-turina>>.



The following commentary (believed to be authored by Turina) was printed in a program booklet for an October 23, 1928 Barcelona performance of *La oración del torero*,<sup>11</sup> given in an English translation by Nicholas A. Brown-Cáceres:

“One afternoon of the bulls at the Plaza of Madrid, that old plaza, harmonious and graceful, I saw my work. I was at the horse yard. There, behind a small door was the chapel, full of unction, where the bullfighters came to pray a moment before confronting death. I was therefore offered, in all its abundance, that contrast of the subjectively musical and the expressive distant hubbub of the plaza, of a public that expected festivity, with the anointing of those before that altar, poor and full of gut poetry, who came to plead with God for their lives, for the sake of his grace, for the pain, for the illusion and for the hope that perhaps they would depart forever within moments, in that arena full of laughter, of music and of sun.”

Turina opens *La oración del torero* with a swell of muted *tremelando* figures, accented with pizzicato strums on the cello that represent the crowd in the bullring. The themes and melodic fragments depict the specific points of action and internal thoughts of the composer observing the scene. Following the introduction, the first violin sings the principal subject while castanet-like triplet figures provide a Spanish flavor. This specific instrumentation technique affords an authentic folk sentiment, similar to Bizet’s use of castanets and percussion in *Carmen* (1873-1874). A sultry chromatic motive from the principal theme is expanded in the *Andante* transition section, moving between displays in solo instrument settings, subsets of the ensemble, and with the full quartet. The instance when the first violin transforms the chromatic motive into a second principal subject is marked *suave y con expresión* (gentle and with expression).

Throughout the quartet Turina uses the bass voice (in this transcription the cello) to connect otherwise isolated sections. A slow contemplative *andante* section is ravaged by a passionate and vigorous run in the cello that draws the upper three voices into a fleeting *Allegretto mosso*. A *Lento* meditation follows, depicting the bullfighters praying in the chapel. The principal subjects return in similar form to their first appearances, building to another *Allegretto mosso* section, which is the peak of the overall arch of *La oración del torero*. In this moment the bullfighters stand tall in their regalia as heroes to the crowds, while chromatic motives recall the moment of prayer and private dimension of the scene. The *Lento* returns and the closing section is an apotheosis of the bullfighter, beginning in the viola and watched from above by twinkling sustained tones in the first violin. The music recedes as the bullfighters enter the ring and are forced to withdraw from the pomp and circumstance of the arena, and are left with their thoughts as they confront their mortality. Turina’s depiction concludes with a *pianississimo* chord that fades away into the uncertain duel of man vs. beast.<sup>12</sup>

Nicholas A. Brown-Cáceres  
Assistant Chief  
Library of Congress, Music Division

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11 “Op. 34 *La oración del torero*, cuarteto de Laúdes.” Archivo Joaquín Turina (Madrid), Biblioteca Española de Música y Teatro Contemporáneo <<https://www.joaquinturina.com/opus34.html>>.

12 A score of Turina’s *La oración del torero* is available through the New York Philharmonic’s online digital archive. The string quartet score was used and marked by conductor Andre Kostelanetz for the 1965 New York Philharmonic performances of the orchestral transcription. (call number: AK1934, Leon Levy Digital Collections, New York Philharmonic Archive <<http://www.archives.nyphil.org>>)

## LUDWIG VAN BEETHOVEN, *String Quartet in C major, op. 59/3*

“They are not for you, but for a later age!”<sup>13</sup>

~ Beethoven on the op. 59 Razumovsky quartets

“Do you really think I give a damn about your miserable violin when the spirit speaks to me?”<sup>14</sup>

~ Beethoven to Ignaz Schuppanzigh

“All the Razumovskys are distinctive pilgrims on Beethoven’s New Path.”<sup>15</sup>

Ludwig van Beethoven composed the bulk of what would become his set of three op. 59 string quartets in 1806, a creative *Wunderjahr* that also saw the completion of his fourth symphony, fourth piano concerto, the violin concerto, the “Appassionata” piano sonata, and more. Although the role of Count Andrey Razumovsky as patron should not be diminished, the dedication that forever imprinted the subtitle “Razumovsky” to the op. 59 quartets might more appropriately have gone to violinist (and erstwhile violist) Ignaz Schuppanzigh, who “...always performed with the same companions, and so it was that he ultimately, and accidentally, became the leader of the world’s first-ever professional string quartet.” This observation by Jan Caeyers continued with another important aspect of the new dynamic at play: “The advent of the Schuppanzigh Quartet also gave rise to a productive form of musical reciprocity.” Their collaborations with composers “...allowed them to develop a new wealth of expertise, which in turn was put to use by composers in their further exploration of the genre.”<sup>16</sup> The relationship between composer and performer, when distinct, is symbiotic.

The third “Razumovsky” was “...the first to catch on, as its first reviewer implied: ‘[By] virtue of its individuality, melody, and harmonic power [it] must win over every educated friend of music.’”<sup>17</sup> In a sense, the C-major “Razumovsky” was more approachable because of its “classical” nature. It is clearly indebted to Mozart’s C-major quartet, K.465 (“Dissonance”)—compare the openings of the two works and their harmonic ambiguity before C major can be established. As Lewis Lockwood put it, “Touches of Mozart account for what have been called regressions to classical procedures in certain works [like the third Razumovsky quartet]... Yet it is unmistakably Beethovenian in every lineament.”<sup>18</sup> Unlike the first two quartets of op. 59, the C-major does not have any clear quotes of Russian folk tunes (employed in honor of Beethoven’s patron), but it does possess some folk-like elements that contribute to its early digestibility.

Edward Dusinberre, first violinist of the Takács quartet, noted that op. 59/3, and in particular its finale, was selected as an audition piece for his entrance into the

13 Beethoven, Ludwig van, as quoted in response to a beleaguered violinist; Dusinberre, Edward, *Beethoven for a Later Age: Living with the String Quartets* (Chicago: University of Chicago Press, 2016), epigraph, vii.

14 As quoted in Kerman, Joseph, “Beethoven Quartet Audiences: Actual, Potential, Ideal,” in *The Beethoven Quartet Companion*, ed. Robert Winter and Robert Martin (Berkeley: 1994), 16.

15 Swafford, Jan, *Beethoven: Anguish and Triumph* (United States: Houghton Mifflin Harcourt, 2014), 445.

16 Caeyers, Jan, *Beethoven: A Life*, transl. Brent Annable (Oakland: University of California Press, 2020), 268-9.

17 Swafford, and as quoted in *Beethoven: Anguish and Triumph*, 445.

18 Lockwood, Lewis, *Beethoven: The Music and the Life* (New York: W. W. Norton & Company, 2003), 59-60.

group.<sup>19</sup> What had at first seemed like a technical assessment (granted, it is that as well) soon became revealed as an assessment of musical character, especially in terms of how Beethoven's at-times unforgiving performance instructions contributed to the musical whole. Dusinberre identifies a passage, for instance, to be played on one string: "Played across three strings this first violin passage would have sounded lightweight and ordinary, whereas climbing higher and higher on the G string I had to dig deeper with the bow to punch the notes out: the sound was earthier, and the increased difficulty added to the drama." Set against this, however, was a competing character: "Now I noticed the satirical nature of the accompaniment...[the musicians drew] attention to their flippant accompaniment by lifting their bows more than necessary after each note, seeming in their comic repetitive motion to mock the intensity of my part."<sup>20</sup> Part of what makes this music so successful is how it can be both serious and fun simultaneously or alternately, and so much depends on the interpretive choices made by the musicians.

The *Andante con moto* opening of the quartet is something of a riddle, not just for its harmonic ambiguity (opening with a diminished chord built on F-sharp), but in the way that the colors shift with each change in the chords. The frequency of the changes, and who moves when, is only telegraphed to the audience clearly in a few spots, making a *misterioso* reading of the introduction essential to allow the vivacious primary theme to shine once it emerges. The relationship to Mozart's "Dissonant" quartet has already been mentioned, and it has sometimes been commented that this material does not return, but there are hints of musical aspects of the quartet to come embedded in the introduction, including an important trill figure and the concept of contrary motion as a directional principle that appears throughout the quartet.

Interestingly, the first ending of the exposition feels like the first proper setup to the faster *Allegro vivace* material, giving the repeat of the exposition a more solid grounding—it sits differently on reflection. Throughout the movement, Beethoven playfully employs the dotted rhythms and other thematic material with imitative counterpoint and set in different scenarios. There is one section of the development where Beethoven obsessively focuses on a short-long idea, quite suddenly to the exclusion of the others. The effect is a bit unsettling, and reminds me of places in Beethoven's later piano sonatas where he focuses on amassing a dynamic sound within a harmonically static local framework before launching into something else (such as just before the fugue in the *Hammerklavier* sonata). In this case it is a trill that provides an exit strategy after a rhythmic acceleration of the short-long idea. At the end of the movement there is a reconciliation of sorts between different ideas Beethoven used, and there is no doubt that C major wins the day.

The *Andante con moto quasi Allegretto* has a distinctive opening, with the cello providing a *pizzicato* bass line beneath the other voices, often offering a foundational pedal tone. The atmosphere and orchestration of this movement is unlike any others that come to mind in Beethoven's output; sometimes he just composed something that is simply new. In the dark A-minor main music, there is a feeling that there might be a folk tune basis for the music, or perhaps in the graceful major-mode theme that is interspersed with the opening music. The role of the descending half-step, especially as a harmonic driver, cannot be discounted either. As unique as this movement is, it may have gone in a different direction. Beethoven's first idea for this movement involved music in 2/4 time, but he changed his mind—only to later transform that music into the mesmerizing

19 Dusinberre, 15-43.

20 *Ibid.*, 29.

slow movement of the 7th symphony.<sup>21</sup> This movement is a world within a world, and hypnotic in its unique manner.

Beethoven labeled the third movement *Menuetto: Grazioso*, and to a degree it harkens back to the classical minuet. Contrary-motion scales feature in the primary section, with the ideas lining up or moving in a staggered fashion. The arching arpeggio that opens the trio section leads to some interesting material that Beethoven toys with; he seems to consider committing to several different lines (pitting divisions in 3/4 against 6/8) before bringing all hands to account at the ends of the phrases. After the expected return to the initial material of the *menuetto* Beethoven adds a focusing coda that leads directly into the finale.

Lewis Lockwood sees the contrapuntal finale of the quartet as aspiring to the nature of the finale of Mozart's "Jupiter" symphony.<sup>22</sup> Beethoven throws caution to the wind by opening a vigorous *fugato* with a viola solo giving the first statement. Beethoven deftly handles the material and parses the ideas in compelling ways, especially in the manner that he handles groupings within a single *moto perpetuo* line. The music remains exciting throughout, and as the movement nears its close, Beethoven isolates the toe-tapping secondary line beneath a high trill, gradually re-introducing the fast-moving lines. The music is as infectious as anything Beethoven wrote, and it is no wonder that this decisive close to the op. 59 group of quartets brought it instant acclaim—a fate not immediately shared by the others.

David Plylar  
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Library of Congress, Music Division



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21 Lockwood, 324.

22 Ibid. There are also direct thematic relationships between Mozart's "Jupiter" finale and Beethoven's "Eroica" symphony and the "Eroica" variations.

## About the Artists

The **Dalí Quartet** is acclaimed for bringing Latin American quartet repertoire to an equal standing alongside the Classical and Romantic canon. Tours of its “Classical Roots, Latin Soul” programming have reached enthusiastic audiences across the U.S., Canada, and South America. Its fresh approach has been sought out by distinguished series in New York, Toronto, Philadelphia, Washington D.C., Los Angeles, San Diego, San Jose, Seattle, San Juan, and countless communities beyond. The quartet has been called upon for return engagements at the National Gallery of Art, Friends of Chamber Music in Portland, Chamber Music at Beall, and the SA'OAXACA International Music Festival in México, among others. Upcoming appearances include the Bravo!Vail Music Festival, Virginia Arts Festival, Princeton University Summer Chamber Concerts, Maverick Concerts, and the east coast premiere of Anna Clyne's *Quarter Days*, Concerto for String Quartet and Chamber Orchestra, co-commissioned by the Harrisburg Symphony.

In addition to works of the masters from Haydn to Brahms and Amaya to Piazzolla, the group's adventurous and entertaining programming includes new works for quartet with percussionist Orlando Cotto, and quintets both Latin and Classical with the renowned clarinetist Ricardo Morales, principal clarinetist of the Philadelphia Orchestra, and with acclaimed pianist Vanessa Perez. The Dalí Quartet has an ongoing collaboration with the Van Cliburn Competition's gold-medal winning pianist Olga Kern, with whom they have toured from coast to coast and recorded the piano quintets of Brahms and Shostakovich, released on the Delos label.

The Dalí Quartet was the 2023 recipient of the ACMP Foundation's Susan McIntosh Lloyd Award for Excellence and Diversity in Chamber Music, 2021 recipient of Chamber Music America's Guarneri String Quartet Residency, funded by the Sewell Family Foundation, and the 2021 Silver Medal at the inaugural Piazzolla Music Competition. The quartet was also the 2019 recipient of the Atlanta Symphony's esteemed Aspire Award for accomplished African American and Latino Musicians. The quartet's latest CD, *Voces Latinas*, is now available on Centaur Records.

The Dalí is devoted to audience development and to reaching communities of all kinds. The group's Latin Fiesta Workshops and Family Concerts in both traditional and innovative settings move listeners—literally! The Dalí Quartet is sought after for master classes and professional development workshops for students, (recently at the National Repertory Orchestra, Miami University, Michigan State, the University of Wisconsin, and the University of Iowa) and has opened musical vistas for younger kids with its week-long Any Given Child programs (over three seasons for the Tulsa Public School System). In addition, the quartet's International Music Festival is an admired chamber music and orchestral program founded in 2004 which develops the performance skills of young musicians up through semi-professional level. The Dalí has also served as a guest resident ensemble at Lehigh University, and is the 2023-24 Hartt School of Music's Composition Feldman/Geoffroy Ensemble-in-Residence at the University of Hartford.

Trained by world-renowned artists, members of the Dalí Quartet are from Venezuela, Puerto Rico and the U.S., and have degrees from esteemed institutions including the New England Conservatory, Cleveland Institute of Music, Juilliard, Indiana University Bloomington, and the Simón Bolívar Conservatory in Caracas, Venezuela. The quartet is based in Philadelphia, Pennsylvania.



**Ricardo Morales** is one of the most sought after clarinetists of today. He joined The Philadelphia Orchestra as principal clarinet in 2003. Prior to this he was principal clarinet of the Metropolitan Opera Orchestra, a position he assumed at the age of 21. His virtuosity and artistry as a soloist, chamber, and orchestral musician has been hailed and recognized in concert halls around the world. He has been asked to perform as principal clarinet with the New York Philharmonic and the Chicago Symphony, and at the invitation of Sir Simon Rattle, performed as guest principal clarinet with the Berlin Philharmonic. He also performs as principal clarinet with the Saito Kinen Festival Orchestra and the Mito Chamber Orchestra, at the invitation of Maestro Seiji Ozawa.

A native of San Juan, Puerto Rico, Morales began his studies at the Escuela Libre de Musica along with his five siblings, who are all distinguished musicians. He continued his studies at the Cincinnati Conservatory of Music and Indiana University, where he received his Artist Diploma.

Morales has been a featured soloist with many orchestras, including the Metropolitan Opera Orchestra, the Chicago Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Seoul Philharmonic, and the Flemish Radio Symphony. During his tenure with the Metropolitan Opera Orchestra, he soloed in Carnegie Hall and on two European tours. He made his solo debut with The Philadelphia Orchestra in 2004 and has since performed as soloist on numerous occasions. Ricardo performed the world premiere of the clarinet concerto by Jonathan Leshnoff, commissioned for him by the Philadelphia Orchestra.

An active chamber musician, Morales has performed in the MET Chamber Ensemble series at Carnegie Hall's Weill Recital Hall, at the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, the Seattle Chamber Music Summer Festival, and the Saratoga Chamber Music Festival, on NBC's *The Today Show*, and with the Chamber Music Society of Lincoln Center. He has performed with many distinguished ensembles, such as the Juilliard Quartet, the Pacifica Quartet, the Miró Quartet, the Leipzig Quartet, and the Kalichstein-Laredo-Robinson Trio. He has also collaborated with Christoph Eschenbach, André Watts, Emanuel Ax, Jean-Yves Thibaudet, James Ehnes, Gil Shaham, and Kathleen Battle. Morales is highly sought after for his recitals and master classes, which have taken him throughout North America, Europe and Asia. In addition, he currently serves on the faculty of Temple University.

Morales's performances have been met with critical acclaim. *The Philadelphia Inquirer* hailed his appointment to The Philadelphia Orchestra, stating that "...

in fact, may represent the most salutary personnel event of the orchestra's last decade." He was praised by *The New York Times* as having "... fleet technique, utterly natural musical grace, and the lyricism and breath control of a fine opera singer." Morales was also singled out in *The New York Times* review of the Metropolitan Opera's production of Berlioz' *Les Troyens*, describing his playing as "exquisite" and declaring that he "deserved a place onstage during curtain calls."

Morales's debut solo recording, *French Portraits*, is available on the Boston Records label. His recent recordings include performances with the Kalichstein-Laredo-Robinson Trio, with the Pacifica Quartet—which was nominated for a Latin Grammy Award—as well as the Mozart concerto with the Mito Chamber Orchestra for DECCA. Ricardo is a sought after consultant and designer of musical instruments and accessories, and enjoys a musical partnership with F. Arthur Uebel, a world renowned manufacturer of artist-level clarinets.<sup>23</sup>



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<sup>23</sup> Ricardo Morales last performed at the Library of Congress with the Miró Quartet on December 18, 2012.



**THE GERTRUDE CLARKE WHITTALL  
FOUNDATION  
IN THE LIBRARY OF CONGRESS**



**Library of Congress Stringed Instrument Collection**

Instrument collecting at the Library of Congress began with the generosity of Mrs. Gertrude Clarke Whittall, who donated five stringed instruments made by Antonio Stradivari to the Library of Congress in 1935. Since that time, the Library's Music Division has acquired five additional stringed instruments through generous donations. These additional violins were made by Stradivari, Nicolò Amati, Jean Baptiste Vuillaume, and Giuseppe Guarneri (two violins) in the seventeenth, eighteenth and nineteenth centuries. The "Tuscan-Medici" viola is on loan to the Library of Congress from the Tuscan Corporation.

**The Whittall Stradivari Collection<sup>24</sup>**

**VIOLIN BY ANTONIO STRADIVARI, CREMONA, 1704, "BETTS"**

The "Betts" is among the most legendary violins to have come from Stradivari's workshop. Part of that status comes from the fabulous bargain that John Betts made in its acquisition. In about 1820, an individual entered his shop at the Royal Exchange in London and offered the violin, in a pristine state. A deal was made and the instrument changed hands for the sum of only one guinea. It remained a treasured part of Betts' collection, but after the death of his son in 1852, the violin came into the hands of W. E. Hill & Sons of London followed by a variety of distinguished owners. By 1920, the "Betts" was owned by R. D. Waddell of Glasgow. In 1923, Jay C. Freeman of Wurlitzer's approached Waddell in Scotland and came away with the "Betts" as well as the "Leduc" Guarneri. Wurlitzer's sold the "Betts" to John T. Roberts of Hartford, Connecticut, who later acted as an intermediary in its sale to Mrs. Whittall.

**VIOLIN BY ANTONIO STRADIVARI, CREMONA, 1699,  
"CASTELBARCO"**

This violin was, with the "Castelbarco" cello of 1697, once a part of the quartet of Stradivaris owned by Count Cesare Castelbarco of Milan. After the count died, it was sold in London to Jean Baptiste Vuillaume. The violin later was sold to several other owners until it was purchased in about 1875 by John Mountford, who also owned the "Kreisler" Guarneri. Mountford owned this violin until his death, at which time it passed to the Hills of London and then to a Mrs. Renton of Guildford, Surrey. Nathan Posner bought this violin from Mrs. Renton and brought it to the United States. He in turn sold it to Mrs. Gertrude Clarke Whittall.

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24 Since there are three violins, the musicians will choose two of them during following a trial period with each instrument; artist selections will be announced from the stage.



## **VIOLIN BY ANTONIO STRADIVARI, CREMONA, 1700, “WARD”**

The “Ward” acquired its name from J. Ward of London. Ward owned the violin for over 40 years; on his death it passed to the Hills. The violin next was Swiss-owned, before being returned to England, where it came into the possession of Nathan Posner. Posner sold both the “Ward” and the “Castelbarco” violins to Mrs. Whittall. The “Ward” is especially beautifully preserved and shows Stradivari’s transition from the long pattern seen in the “Castelbarco” to the later, widened pattern of the “Betts.” The scroll varies from the majority of Stradivari’s work because the quarter-cut direction of the grain is found in the front and back as opposed to the sides. The instrument has a grafted neck, by A. F. Moglie of Washington, D.C., in the 1950s and identified by an “A. F. MOGLIE” brand on the neck that was observed when the fingerboard was removed.

## **VIOLA BY ANTONIO STRADIVARI, CREMONA, 1727, “CASSAVETTI”** *Played by Adriana Linares*

The “Cassavetti” arrived in England through David Laurie, who sold it to Alexander Cassavetti. In 1928, the agents of department store-magnate Rodman Wanamaker of Philadelphia bought it from George Hart to add to the extraordinary ensemble being assembled by Wanamaker to play orchestral concerts in his stores. After Wanamaker’s untimely death in 1929, the entire collection passed to the Rudolph Wurlitzer Company and the “Cassavetti” appeared in their 1931 catalog. It was sold to John T. Roberts, who eventually sold it to Mrs. Whittall, joining the “Betts” with which he previously had parted. The “Cassavetti” viola is built from the same mould (still surviving in the Stradivari museum in Cremona, Italy) as the “Tuscan-Medici” viola, though comparative measurements demonstrate the range of variation due to different edge widths and natural distortion.

## **VIOLONCELLO BY ANTONIO STRADIVARI, CREMONA, 1699,** **“CASTELBARCO”** *Played by Jesús Morales*

The known history of this magnificent cello begins with Count Cesare Castelbarco of Milan. Today the violoncello is united in a quartet of Stradivaris, as it was in Castelbarco’s collection; one of its musical partners was the 1699 violin also in the Library’s collection. After the count’s death, the instrument passed to Egidio Fabbri of Rome, who first acquired it from Vuillaume. It later came into the possession of his son-in-law, the Marchese de Piccolellis, and then went into obscurity. In *How Many Strads?* (1945), Ernest N. Doring recounts his experience in advising a family in New York on their cello. He was confronted with the “Castelbarco,” which had been in New York—unknown—for a number of years. It later passed to Hills in London and next to Wurlitzer in New York, which included an illustration of the cello in their 1931 catalog. In 1934 the “Castelbarco” came into the possession of Mrs. Whittall. The “Castelbarco” is significant for a number of reasons, not least in that it is one of a handful of Stradivari cellos of the large form that still retain their original, large, uncut dimensions. This cello is one of several uncut Stradivari cellos—along with the 1690 “Medici,” the 1696 “Aylesford,” and the 1701 “Servais”—which retains its original body outline and size.

# Upcoming Events at the Library of Congress

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

Registrations available now for events through February 1, 2024

Registrations for remaining events  
available at 10:00 am on Wednesday, January 17, 2024

## **Friday, January 12, 2024 at 8:00 pm** **Goldmund Quartet**

Music by Haydn, Borodin, & Robert Schumann  
Library of Congress, Thomas Jefferson Building  
Coolidge Auditorium  
Preconcert conversation, 6:30 pm, Whittall Pavilion

## **Friday, January 26, 2024 at 7:00 pm** **“Anna Sokolow, Alex North and the Reimagined Roots of Anti-Facist Dance”**

Special Event: Lecture/Demonstration  
Library of Congress, Thomas Jefferson Building  
Coolidge Auditorium

## **Thursday, February 1, 2024 at 8:00 pm** **Live! At the Library: Seth Parker Woods, cello**

Music by J.S. Bach, Perkinson, Scelsi, Gifford, Joachim, Adkins,  
Beck, Cassarubios, & Ung  
Library of Congress, Thomas Jefferson Building  
Coolidge Auditorium  
Preconcert conversation, 6:30 pm, Whittall Pavilion

## **Wednesday, February 7, 2024 at 7:00 pm** **Film: *Max Roach: The Drum Also Waltzes***

Introduced by Samuel D. Pollard and Ben Shapiro  
Library of Congress, James Madison Building  
Mary Pickford Theater

## **Monday, February 12, 2024 at 8:00 pm** ***Rhapsody in Blue* at 100 with Simone Dinnerstein and The U.S. Air Force Band**

Music by Gershwin, Herbert, Europe, and more!  
Library of Congress, Thomas Jefferson Building  
Coolidge Auditorium  
Preconcert lecture, Ryan Bañagale, 6:30 pm, Whittall Pavilion

**Friday, February 16, 2024 at 8:00 pm**

**Melnikov-Faust-Queyras Trio**

Music by Beethoven, Carter, & Brahms

Library of Congress, Thomas Jefferson Building

Coolidge Auditorium

There will be no preconcert event for this concert

**Tuesday, February 20, 2024 at 7:00 pm**

**American Musicological Society Lecture**

**“The Luiz Heitor Corrêa de Azevedo Collection: Brazil-U.S.  
Musical Exchange and the Good Neighbor Policy”**

Miranda Bartira Tagliari Sousa, speaker

Library of Congress, James Madison Building

Montpelier Room

**Thursday, February 29, 2024 at 8:00 pm**

**Live! At the Library: Le Consort**

Music by Vivaldi, Reali, Corelli, Rameau, Dandrieu, Matteis, Jr.,  
Purcell, J.S. Bach, & Marcello

Library of Congress, Thomas Jefferson Building

Coolidge Auditorium

Preconcert conversation, 6:30 pm, Whittall Pavilion

**Friday, March 1, 2024 at 5:00 pm**

**Film: *Fandango at the Wall***

Library of Congress, James Madison Building

Mary Pickford Theater

**Friday, March 1, 2024 at 8:00 pm**

**Arturo O’Farrill Octet**

Library of Congress, Thomas Jefferson Building

Coolidge Auditorium

There will be no preconcert event for this concert

**Wednesday, March 6, 2024 at 7:00 pm**

**Film: *The Jazz Loft According to W. Eugene Smith***

Introduced by Sam Stephenson

Library of Congress, James Madison Building

Mary Pickford Theater

**Friday, March 8, 2024 at 8:00 pm**

**The Baylor Project**

Library of Congress, Thomas Jefferson Building

Coolidge Auditorium

There will be no preconcert event for this concert

# 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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Gifts from Elizabeth Sprague Coolidge and Gertrude Clarke Whittall are the pillars that support what has grown over nearly 100 years into a full season of concerts available to all. The concerts are made possible by their gifts and vision, and by gifts from generous donors who followed their example.

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The unprecedented gifts by Mrs. Coolidge and Mrs. Whittall and others ensure that music will fill the halls for generations to come.



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