

**The Carolyn Royall Just Fund
in the Library of Congress**

**KSENIJA
SIDOROVA**

**Thursday, June 17, 2021 ~ 8:00 pm
The Library of Congress
Virtual Event**

The CAROLYN ROYALL JUST FUND in the Library of Congress, established in 1993 through a bequest of the distinguished attorney and symphony player Carolyn Royall Just, supports the presentation and broadcasting of classical chamber music concerts.

Conversation with the Artists

Join us online at <https://loc.gov/concerts/ksenija-sidorova.html> for a conversation with the artists, available starting at 10am on Thursday, June 17, 2021.

Facebook During-concert Chat

Want more? Join other concert goers and Music Division curators during the concert for a chat that may include the artists, depending on availability. You can access this during the premiere and for a few minutes after by going to

facebook.com/pg/libraryofcongressperformingarts/videos

How to Watch Concerts from the Library of Congress Virtual Events

- 1) See each individual event page at loc.gov/concerts
- 2) Watch on the Library's YouTube channel: youtube.com/loc
- 3) Watch the premiere of the concert on Facebook: facebook.com/libraryofcongressperformingarts/videos

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

The Library of Congress
Virtual Event
Thursday, June 17, 2021 — 8:00 pm

**The Carolyn Royall Just Fund
in the Library of Congress**

**KSENIJA
SIDOROVA**

ACCORDION

PROGRAM

**JOHANN SEBASTIAN BACH (1685-1750) /
KSENIJA SIDOROVA**

Chorale Prelude on "Ich ruf' zu dir, Herr Jesu Christ," BWV 639

WOLFGANG AMADEUS MOZART (1756-1791) / SIDOROVA
Andante in F major, K. 616

SERGEY VOYTENKO
Revelation (2000)

ASTOR PIAZZOLLA (1921-1992)
Chau Paris (1954)
Tanti Anni Prima (1984)
S'il vous plait (1954)

FRANCK ANGELIS
Fantasia on Chiquilín de Bachín

ALFRED SCHNITTKE (1934-1998) / YURI SHISHKIN
Revis Tale (after Schnittke's *Gogol-Suite*, 1981)
I. *Chichikov's Childhood* (*Gogol: II. Chichikov's Childhood*)
II. *Officials* (*Gogol: VI. Clerks*)
III. *Waltz* (*Gogol: VII. Ball*)
IV. *Polka* (*Gogol: IV. The Overcoat*)



ABOUT THE PROGRAM

J.S. BACH / SIDOROVA, Chorale Prelude on “Ich ruf’ zu dir, Herr Jesu Christ”

Our program opens with a beautiful realization of the chorale prelude “Ich ruf’ zu dir, Herr Jesu Christ,” prepared by Ksenija Sidorova. This was one of the 45 chorale preludes included in J.S. Bach’s *Orgelbüchlein*. This collection was constructed as a set between 1713 and 1716, and it appears Bach had intended for the set to include 164 settings; “Ich ruf’ zu dir, Herr Jesu Christ” may be one of a few dating from an earlier time.¹

On his title page (which dates from Bach’s time in Cöthen; he had composed the bulk of the collection while in Weimar), Bach wrote that he desired to “...give guidance to the enquiring organist on how to treat a chorale in all manner of ways, and at the same time to help for him to become practiced in the study of pedaling, as... the pedal is absolutely obligatory...”² As an organ work, the transition of this chorale prelude to accordion is natural and effective, as the accordion is itself a kind of portable organ. In general, the left hand manages the bass line, while the two upper lines are played on the keyboard by the right hand.



W.A. MOZART, *Andante* in F major

Mozart’s *Andante* in F major, K. 616 was one of three works he composed for mechanical organ in a 7-month period in 1790 and 1791. These were “presumably composed for performance at a mausoleum established in memory of Field Marshal Gideon Laudon, hero of the Siege of Belgrade,”³ but the playful nature of the rondo suggests it may have had another instigator for its creation, especially compared with the serious introduction and regal fast music of the *Adagio and Allegro*, K. 594, or the dramatic *Fantasia*, K. 608.⁴ All three works are remarkable pieces given

1 Wolff, C. & Emery, W., “Bach, Johann Sebastian,” *Grove Music Online*.

2 As quoted in Langley, Robin, in liner notes to *Bach: Orgelbüchlein* performed by Christopher Herrick (Hyperion, CDA66756, 1994), 7.

3 Eisen, C., & Sadie, S., “Mozart, (Johann Chrysostom) Wolfgang Amadeus,” *Grove Music Online*.

4 As Annette Richards says, in “...its stature and complexity Mozart’s F minor Fantasia K. 608 does indeed appear magnificently at odds with the circumstances of its original performance on a musical clock in an imitation mausoleum.” Richards, Annette, “Automatic Genius: Mozart and the Mechanical Sublime,” in *Music & Letters*, vol. 80, no. 3 (1999), 367. Richards explains that K. 608 in particular came to be associated with this tableaux memorial in Count Deym’s wax museum, with its collection of curiosities. Mozart’s work

their original method of production, and can usually be heard today in versions for organ.

Despite being a “lighter” work than its brethren, the *Andante* transcribed by Sidorova for this performance is rich in content and surprises, and full of elegant ornamentation. It is in its differences from its two predecessors that doubts creep in as to its original utility; as A. Hyatt King put it in an older account of the pieces, “...possibly Mozart’s change of approach to the needs of the mechanical organ was due to a feeling on the part of Count Deym that visitors to his exhibition would appreciate music less contrapuntally mournful. We do not, in fact, know that this *Andante* (K.616)...had any connection at all with the Laudon mausoleum.”⁵ King goes on to say that in finding an instrument on which to play the piece, “...K.616 is really ill-suited to the manuals. It remains ‘mechanical’ music in its airy velocity, and unless some ingenious music-loving mechanic can reconstruct the music on an old ‘orgelwaltz,’ it perhaps sounds best on an early piano of the 1790’s.”⁶ Mozart, in the final year of his life, was producing extraordinary music even under these unusual circumstances, and I would venture to say that Sidorova’s realization of the piece on her accordion captures the essence of the work, bearing with it the benefit of a living interpretation.

~David Plylar



SERGEY VOYTENKO, *Revelation*

Sergey Voytenko was born May 12, 1973 in Bogdanovka village in the Samara region of Russia. His fascination with the bayan, a Russian chromatic button accordion, started in earnest after his first teacher, Yuri Sorokin, took him to the competition where young Voytenko was awarded the 2nd prize. A 7-year-old boy who, like his many friends, was more interested in playing soccer and war games than in diligent everyday music practicing, suddenly found himself striving to tackle his new goal, winning the 1st prize at the next local music competition.

Starting the next chapter in the young musician’s life, Voytenko’s new teacher Alla Katz told him that he was capable of winning the All-Soviet competition if he were accepted into a music college. Voytenko continued studying with Katz even after his graduation from the Moscow Russian Academy of Music in 1999. Their mutual artistic initiatives, featuring the

was not playable as written, except by machine. *Ibid.*, 385.

5 King, A. Hyatt, “Mozart’s Works for Mechanical Organ: Their Background and Significance,” in *The Musical Times*, vol. 88, no. 1247 (1947), 14.

6 *Ibid.*

bayán as both a solo instrument and as a part of an instrumental ensemble, including the quartet “Non-Stop,” duo “Bayán-MIX,” trio “Brides,” and many others, were presented by Voytenko Production.

After completing his professional education Voytenko started composing music. While preparing for another music competition, he went to visit Katz and started playing for her. Katz criticized certain details in his interpretation of music and became upset, and told him that from now on he should be on his own. Still consumed by frustration, Voytenko went home and started playing what turned out to become his most famous music work, *Revelation*. After he finished playing, his wife came into the room, all teary, and asked, “What was that melody? I could not hold my tears.” He called Katz, put a phone on speaker mode and played it for her. This was a peace offering any teacher would probably appreciate.

Revelation “A mon pedagogue Alla Katz” carries a subtitle “Elegy.” Written by a 27-year old musician it projects an absolute maturity in musical expression. The composition is created in an improvisational chaconne-like style, presenting the main melody in a variety of musical images. Sincerity and clarity of the main theme at its first appearance is propelled to organ-like heights with expert interpolation of accordion registers by a composer who is also a virtuoso accordionist. The emotional amplitude ranges from sorrowful aria lamento to a dark-toned monologue in the middle episode. The relatively short middle episode is very dynamic and intensely rich in timbre. Short motifs development technique is used to create a dramatic climax. In stark contrast to that brooding mood, the episode ends with a crystal clear whispering cadence that serves as transition to a concise recapitulation featuring the main theme in a new light.

Irina Kirchik
Senior Cataloguing Specialist
Library of Congress, Music Division



ASTOR PIAZZOLLA, *Chau Paris, Tanti Anni Prima & S'il vous plait*

The name Astor Piazzolla is practically synonymous with tango. This year marks his centenary, which we will celebrate with a selection of three of his tangos, arranged for accordion.

Piazzolla was a virtuoso on the bandoneon (button accordion), a bandleader, and a prolific composer of tangos, other dance forms, ballets, theater and film music, and orchestral and chamber music. As a child

he was surrounded by many different types of music, including popular, jazz, and classical, which in combination exerted a powerful influence on his later compositions. While still an adolescent, he began to compose tangos and perform on bandoneon. Later Piazzolla studied composition with Alberto Ginastera in Buenos Aires and Nadia Boulanger in Paris. Boulanger recognized his affinity for the bandoneon and tango and encouraged him to focus his efforts in this area.

Tango's complex history involves dance and musical elements from Africa, Argentina, Brazil, Cuba, Spain, and Uruguay, all of which in turn have their own complicated sources. It flourished in the late 19th and early 20th centuries when it became a popular dance form. Buenos Aires seems to have been the natural site of much of this development, since immigrants fleeing political turmoil in Europe often settled there, bringing their music and dance with them, as well as their loneliness and feelings of separation and loss, all salient elements in tango specifically. Three types of tango evolved: *tango milonga*, which is always instrumental and has a strong rhythmic character; *tango romanza*, which can be instrumental or vocal and is more lyrical and melodic; and *tango canción*, which is always vocal, with a sentimental character. Earlier tangos tend to have three parts, while 20th-century compositions usually are in two parts, with the second part in the dominant or relative minor key.⁷

Piazzolla is most known for his fusion of traditional traits of tango music with popular, jazz, and classical elements, now called *Tango Nuevo*. Most tangos for dancing adhere to certain characteristic accompanimental rhythmic patterns,⁸ and most are written in minor mode, the better to give voice to existential feelings of isolation. Through his exposure to different influences (Ginastera, of course, but also the music of Stravinsky, Bartók, Ravel, J.S. Bach, and other classical music, jazz, and popular music), Piazzolla significantly changed many characteristics of the genre: melody, harmony, rhythm, and form. For example, he inserted the saxophone and electric guitar into the typical tango orchestra; he wrote jazz-inspired complex, colorful harmonies; and he borrowed compositional techniques usually reserved for concert music, such as fugal and contrapuntal writing from his study of Bach's music. A brilliant melodist, he retained traditional elements such as expressive melodies and use of the minor mode, but introduced unexpected rhythmic complexities. He sought to enliven tango, which had declined in popularity in the 1950s and 60s and

7 Béhague, Gerard, "Tango," in *Grove Music Online*.

8 Ibid.

Example 1a)



b)



in his view had become monotonous and predictable. Many traditionalists reacted to his innovations as a betrayal of the art form, but hailed him later as the savior of tango. His innovations moved tango music from a position as dance music alone and created a place for it in the concert hall.

The tangos *Chau Paris* and *S'il vous plait* are two of a number written for Piazzolla's tango ensemble during his 4-month period of study in 1954 with Boulanger. *Tanti Anni Prima* (also known as *Ave Maria*), originally for oboe and piano, was written in 1984 for the film *Enrico IV* and is an example of Piazzolla's *Tango Nuevo*. These works embody nostalgia and longing, display compelling contrasts and tensions between rhythm and melody, and allow us to hear tangos from both earlier and later in his career.

Laura Yust
Senior Cataloguing Specialist
Library of Congress, Music Division



FRANCK ANGELIS, *Fantasia on Chiquilín de Bachín*

Chiquilín de Bachín was originally a waltz-tango song composed by Piazzolla to lyrics by Horacio Ferrer. The song is about a young boy who sells roses to guests at the Bachín diner in Buenos Aires, and the boy's shame for his family's poverty—a shame borne of innocence that is eclipsed by that of the diners, who do nothing to change the situation. The song, which has been widely transcribed for a number of forces, was used as the basis for a fantasy by accordionist and composer Franck Angelis.

According to Sidorova in her introduction to the piece, *Fantasia on Chiquilín de Bachín* is a work she performs frequently in a version for accordion and string quartet, and she adapted this version for solo accordion.⁹ Sidorova just recently released a recording of the version for accordion and string quartet, and annotator Warwick Thompson “[adores] the way Angelis has captured the darkness and bitterness of the original, but sometimes lets a little light shine through too.”¹⁰ While Piazzolla's waltz theme is frequently present, Angelis explores its harmonic dominion with florid, virtuosic passages, never shedding the melancholy of the melody but nevertheless offering a new take on one of Piazzolla's great songs.

~David Plylar

9 Sidorova, Ksenija, in her introduction to the piece as recorded and performed for the Library of Congress: <https://loc.gov/concerts/ksenija-sidorova.html>.

10 Thompson, Warwick, liner notes to Piazzolla Reflections by Ksenija Sidorova, Alpha 664 (February 2021).



ALFRED SCHNITTKE, *Revis Tale*

Gogol-Suite (1981) is based on the incidental music Alfred Schnittke wrote for the Moscow Taganka Theater production created and directed by Yuri Lyubimov in 1978. *Revis Tale* was designed by the director as an adaptation of several works by Nikolai Gogol: *The Dead Souls*, “The Portrait,” “The Nose,” “The Diary of a Mad Man,” *The Auditor*, and “The Author’s Confession.” The title was originated from Gogol’s most famous work, *The Dead Souls*. *Revis Tale* was an official title for the Census in Imperial Russia.

Lyubimov planned to assign the incidental music a very significant role in his production. In the small stage setting of the Taganka Theater music was necessary to create a historical atmosphere and enlarge the stage space with multidimensional sound that might even eliminate the need for stage design and decoration. At the time he chose the composer for his adaptation of Gogol’s creative output, the director was already familiar with Schnittke. Both of them worked on the earlier Taganka Theater production of Bertolt Brecht’s *Turandot* in 1973.

Working on *Revis Tale* also proved to be inspirational for the composer, as it was later interpolated into his later readings of Gogol, *The Gogol Suite* (1981 in orchestral arrangement by Gennady Rozhdestvensky), and *The Sketches, a Choreographic Fantasia after Gogol* (1985). Both further developed the music material initially created for the theatrical production. In 1983, Schnittke also wrote the television music for *The Dead Souls*, a televised adaptation produced by another famous Russian director, Mikhail Schweitzer (1983).

The nature of the imaginary world created by Gogol, where sublime and banal coexisted in convoluted symbiosis of different literary forms and genres, proved to be influential both for Russian writers and composers. Gogol’s theme in Russian music was initially presented by Mussorgsky in his operas *The Marriage* and *Sorochintsy Fair*. Rimsky-Korsakov contributed to that theme with his colorful opera-legends *May Night* (1879) and *Christmas Eve* (1894-1895). Gogol’s “Christmas Eve” story was also an inspiration for Tchaikovsky who created his operatic version of that comical fantasy, *The Slippers* (1885). In the 20th century Shostakovich (operas *The Nose* and *The Gamblers*) and Rodion Shchedrin (ballet *The Dead Souls*) chose to explore the satirical side of the writer’s prose and theater.

Schnittke continues the tradition of interpreting Gogol, now deeply rooted

in Russian music. He points out that stylistic collision of the superb and the ordinary in Gogol's prose and theater was aesthetically very attractive to him: "Any devilry – and after all, many of Gogol's plots are associated with devilry – the entire area of the demonic is not connected with exotic, but the banal, basic, with garbage, with dirty, torn and obsolete. This is the way of all devilry, and it seems to me that this makes it worse. Of course, something mysterious and transcendent is guessed behind this, but it is the junction of the transcendent with banal that usually constitutes the essence of the devil. And if you write the music for Gogol's plot, then this is inevitable, and Gogol himself resorted to this."¹¹

"Chichikov's Childhood" features the polka genre. A melody that might have reminded many in the audience of kindergarten music goes through several variations done in Viennese variation style. Here, a simple low key music idiom is placed in rather elaborate figurative succession of textural transformations, creating a collision of simplicity presented in a rather sophisticated entourage. The theater staging is showing a small sprout from which an infant's head appears and starts growing. By the end of that elaborate growth, the whole body of Pavel Ivanovich Chichikov presents itself as totally devoid of personality, a faceless man.

In "Officials," the composer is using two music citations and the styles they are associated within a rather grotesque mode. Schnittke cites the theme from the overture to *The Magic Flute*, but the melody is entered in C minor key instead of the original E flat major. He presents the familiar theme in pseudo-dynamic fugato development that simulates a repetitive, sometimes aggressively consuming and yet miserably boring routine those bureaucrats are entering on a daily basis. The second quotation is a "Danse des petits cygnes" from *Swan Lake* by Tchaikovsky. Right at the start of this "busy" fugato a fleeting mirage of the ballet music appears as a reminder of another world that might still exist outside the office. This stylistic collision brings in the ambivalent, existential drama of everyday living.

"Waltz" is an excerpt from "The Ball." In the full version of this episode the audience is introduced to an array of familiar dance forms: waltz, mazurka, tango, and polka. The "Waltz" music starts ominously with another citation, the hymn melody "With the Saints Give Rest." This hymn is a part of the "Panikhida" (Russian version of a Requiem), and it is usually sung by a basso profundo or a male chorus in Russian Orthodox churches for memorial services. When the waltz melody enters the scene in the same gloomy mood, it is played in a low bass range, just like the hymn. Gradually, the waltz theme gains more colorful, full-bodied texture as the melody begins its ascension to the higher range. The entertaining

11 I. Ivashkin, *Besedy s Alfredom Shnitke* (M.: Klassika XXI, 2003), 161.

nature of waltzing is now in full swing, re-creating the atmosphere of the summer evening concert in the city park where a military band is playing melancholy dance music. Here again, Schnittke utilizes polystylism, colliding the two genres that symbolize “memento mori” (humility) and “memento vivere” (vanity).

“Polka” is based on Gogol’s short story “The Overcoat.” Almost imperceptibly, the focus of the composer changes from the hyperbolic collective image of bureaucrats to zeroing in on a single one, “the little man,” Akakiy Akakiyevich Bashmachkin. His official position of the titular councilor was not highly desirable since you could never be promoted from the 9th grade in the Imperial Russia Table of Ranks. Hence, Gogol introduces his “little man” as an “eternal titular councilor” in “The Overcoat.”

The music starts with repetitive figuration that soon is joined by a slightly awkward polka-like melody. Unlike a typical polka rhythm,¹² this one is moved back with sixteenth notes placed in the upbeat. The melody first entered in A minor key, combining the harmonic and the natural modes. This conflict of modes creates a distinct association with the mournful sound of urban street music played by the organ-grinders. At the end of the theme its square structure gives way to several repeats of the last motifs that fade into a short silence. In several stages of transformation, the conflict of the “little man” and society becomes deeper when a slightly bolder and brighter variant of the initial melody gets crushed by a variety-style melody that parodies the initial theme, flashing intermingling of major and minor keys. The first motifs of this melody give a momentary hint of similarity to the second section of the middle part in Rachmaninoff’s “Polka italienne” (mm. 32-36),¹³ signaling an entry of a salon music style. Pitched higher into B flat minor, this boisterous image of collective dancing and music-making suddenly is transformed into an aggressive march. At that point the party reaches a climax punctuated by a bravura cadence. The main melody makes a comeback shortened in half, and at the very end it is transformed into a trembling final pitch, a glowing phantom of the “little man.”

In his notes preceding the performance of *Gogol Suite* in 1980 Rozhdestvenky wrote: “Born on the stage of the Lyubimov Musical Theater, Schnittke’s music is, with all its ideal correspondence to the

12 **Example 2**



13 Rachmaninov. *Polnoe sobranie sochinenii dlia fortepiano* (pp.70-73) Moscow: Muzgiz, n.d.[1948]. Plate M. 20114a Г.

drama and style of Lyubimov's performance, something more. This is the brightest example of symphonic theater."¹⁴ The pieces chosen by the performer for this program clearly demonstrate the purely theatrical nature of the music.

~Irina Kirchik



14 <https://fondlubimova.com/o-yurii-lyubimove/postanovki/postanovki-v-teatre-nataganke-2/revizskaya-skazka-1978/>

About the Artist

Praised as “revelatory” (*New York Times*) with “breathtaking virtuosity” (*The Observer*), **Ksenija Sidorova** is the leading ambassador for the classical accordion. Both a unique and charismatic performer, she is passionate about showcasing the vast capabilities of her instrument. Her repertoire spans from Bach to Piazzolla, from Efrem Podgaitis and Václav Trojan, to Erkki-Sven Tüür and George Bizet, as well as new accordion concertos composed especially for her, and a multitude of chamber projects.

In the 2020/21 season, Sidorova will perform with – amongst others – Deutsche Kammerphilharmonie Bremen (Paavo Järvi), National Orchestra of Belgium (Aziz Shokhakimov), on tour in France with Orchestre National d’Ile de France (Mihhail Gerts), and on a European tour with Münchener Kammerorchester and MILOŠ in celebration of Piazzolla’s centenary. She will continue her collaboration with artistic colleagues, touring with Avi Avital for appearances including Wigmore Hall and the Bodensee Festival; and with Camille Thomas performing in KKL, Lucerne. She will also perform a solo recital programme in Carnegie Hall, Princeton, and the Library of Congress, Washington.

Sidorova works with leading orchestras including NDR Elbphilharmonie Orchester, Orchestre Philharmonique du Luxembourg, MDR Sinfonieorchester [Leipzig], Stuttgarter Philharmoniker, Kammerorchester des Bayerischen Rundfunks, Atlanta Symphony, Tonhalle Orchester-Zurich, NHK Symphony Orchestra, Tokyo and Hong Kong Philharmonic Orchestras, and prestigious conductors including Paavo Järvi, Thomas Hengelbrock, Vasily Petrenko, Kristjan Järvi, Michał Nesterowicz and Jan Willem de Vriend.

Sidorova regularly collaborates with Avi Avital, Nemanja Radulovic, Andreas Ottensamer, Miloš Karadaglić, Camille Thomas, Leticia Moreno, Goldmund Quartet, Tine Thing Helseth, Brazilian DJ Gui Boratto, Juan Diego Flórez, Nicola Benedetti and Joseph Calleja. She often appears at Ravinia, Cheltenham, Mostly Mozart, Schleswig-Holstein, Gstaad Menuhin, Verbier and Rheingau music festivals.

Sidorova's most recent album was released in February, 2021. This follows her previous successful releases: *Classical Accordion* (Champs Hill Records, 2011); *Fairy Tales* (Champs Hill Records, 2013) recorded with BBC National Orchestra of Wales/Clark Rundel; and *Carmen* (Deutsche Grammophon, 2016) – a new take on the score – recorded with the Nuevo Mundo band and the Borusan Istanbul Philharmonic Orchestra/Sascha Goetzl. For the latter, she won the ECHO prize for Instrumentalist of the

Year in 2017.

Encouraged to take up the instrument by her grandmother steeped in the folk tradition of accordion playing, Sidorova started to play the instrument age six under the guidance of Marija Gasele in her hometown of Riga. Her quest for more exposure to both classical and contemporary repertoire took her to London where she became a prize-winning undergraduate and postgraduate at the Royal Academy of Music studying under Owen Murray.

In May 2012, Sidorova became the first International Award winner of the Bryn Terfel Foundation, and in October 2015 she appeared at the Royal Albert Hall as part of Terfel's 50th birthday celebrations alongside Sting. She is a recipient of both the Philharmonia Orchestra's Martin Musical Scholarship and Friends of the Philharmonia Award, as well as the Worshipful Company of Musicians Silver Medal. Since 2016, she has been an Associate of the Royal Academy of Music.



Final Event of the Season!

Visit loc.gov/concerts for more information

Friday, June 18, 2021 at 8:00 pm [Concert]

Pavel Haas Quartet with Boris Giltburg

Music by Smetana, Bartók & Brahms

Virtual Event (<https://loc.gov/concerts/pavel-haas-quartet.html>)

Additional video content available starting at 10am on 6/18/21



**Thank you for your continued support
during these difficult times.**

**Our virtual season continues in the fall, with
live events returning in 2022!**

We cannot wait to see you again in person!

Concerts from the Library of Congress

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



Concert Staff

CHIEF, MUSIC DIVISION	Susan H. Vita
ASSISTANT CHIEF	Jan Lauridsen
SENIOR PRODUCERS FOR CONCERTS AND SPECIAL PROJECTS	Michele L. Glymph Anne McLean
SENIOR MUSIC SPECIALIST	David H. Plylar
MUSIC SPECIALISTS	Kazem Abdullah Claudia Morales
ADMINISTRATIVE OFFICER	Donna P. Williams
SENIOR RECORDING ENGINEER	Michael E. Turpin
ASSISTANT ENGINEER	Sandie (Jay) Kinloch
PRODUCTION MANAGER	Solomon E. HaileSelassie
CURATOR OF MUSICAL INSTRUMENTS	Carol Lynn Ward-Bamford
PROGRAM DESIGN	David H. Plylar
PROGRAM PRODUCTION	Michael Munshaw

Support Concerts from the Library of Congress

Support for Concerts from the Library of Congress comes from private gift and trust funds and from individual donations which make it possible to offer free concerts as a gift to the community. For information about making a tax-deductible contribution please call (202-707-5503), e-mail (jlau@loc.gov), or write to Jan Lauridsen, Assistant Chief, Music Division, Library of Congress, Washington, DC 20540-4710. Contributions of \$250 or more will be acknowledged in the programs. All gifts will be acknowledged online. Donors can also make an e-gift online to Friends of Music at www.loc.gov/philanthropy. We acknowledge the following contributors to the 2020-2021 season. Without their support these free concerts would not be possible.



GIFT AND TRUST FUNDS

Julian E. and Freda Hauptman Berla Fund
Elizabeth Sprague Coolidge Foundation
William and Adeline Croft Memorial Fund
Da Capo Fund
Ira and Leonore Gershwin Fund
Isenbergh Clarinet Fund
Irving and Verna Fine Fund
Mae and Irving Jurow Fund
Carolyn Royall Just Fund
Kindler Foundation Trust Fund
Dina Koston and Robert Shapiro Fund for
New Music
Boris and Sonya Kroyt Memorial Fund
Wanda Landowska/Denise Restout
Memorial Fund
Katie and Walter Louchheim Fund
Robert Mann Fund
The Sally Hart and Bennett Tarlton
McCallum Fund
McKim Fund
Norman P. Scala Memorial Fund
Karl B. Schmidt Memorial Fund
Judith Lieber Tokel & George Sonneborn
Fund
Anne Adlum Hull and William Remsen
Strickland Fund
Rose and Monroe Vincent Fund
Gertrude Clarke Whittall Foundation
Various Donors Fund

BEQUESTS

Elmer Cerin
Barbara Gantt
Sorab K. Modi

DONOR CONTRIBUTIONS

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

Underwriter (\$2,500 and above)
Geraldine Ostrove
Joyce E. Palmer
William R. and Judy B. Sloan
George Sonneborn and Rosina C. Iping
The George and Ruth Tretter Charitable Gift
Fund, Carl Tretter, Trustee

Benefactor (\$1000 and above)
Anonymous
William D. Alexander
Bill Bandas and Leslie G. Ford
Leonard and Gabriela Bechick
Peter and Ann Belenky
Richard W. Burris and Shirley Downs
Ronald M. Costell and Marsha E. Swiss
*In memory of Dr. Giulio Cantoni and
Mrs. Paula Saffiotti*
Cathy Eisner Falvo and Jessica Aimee
Falvo *in honor of Carole Falvo*
Milton J. Grossman,
In memory of Dana Krueger Grossman
Wilda M. Heiss
Judith Henderson

Benefactor (continued)

Virginia Lee, *In memory of Dr. and Mrs. Chai Chang Choi*
Egon and Irene Marx
Winton E. Matthews, Jr.
Dr. Judith C. and Dr. Eldor O. Pederson
Richard Price and Yung Chang
Arthur F. Purcell
Harriet Rogers
Mace J. Rosenstein and Louise de la Fuente
Christopher Sipes

Patron (\$500 and above)

Barry Abel
Naomi M. Adaniya
Daniel J. Alpert and Ann H. Franke
Devora and Samuel Arbel
Sandra J. Blake,
In memory of Ronald Diehl
Marc H. and Vivian S. Brodsky
Doris N. Celarier
Margaret Choa
William A. Cohen
Herbert L. and Joan M. Cooper
Diane E. Dixon
Elizabeth Eby and Bengal Richter
Willem van Eeghen and Mercedes de Artega
Lawrence Feinberg
Becky Jo Fredriksson and Rosa D. Wiener
Fred S. Fry, Jr. and Elaine Suriano
Geraldine H. and Melvin C. Garbow
Howard Gofreed,
In memory of Ruth Tretter
The Richard & Nancy Gould Family Fund
Margaret Hines
Marc and Kay Levinson
George and Kristen Lund
Mary Lynne Martin
Rick Maurer and Kathy Barton
Donogh McDonald
Jan and Frank Moses
Undine A. and Carl E. Nash
Judith Neibrief
John P. O'Donnell
Jan Pomerantz and Everett Wilcox
Richard Price and Yung Chang
Amy and Paul Rispin
Bruce and Lori Laitman Rosenblum
Mike and Mical Schneider
In memory of Victor H. Cohn
David Seidman and Ruth Greenstein
Rebecca and Sidney Shaw,
In memory of Dr. Leonard G. Shaw
Beverly J. and Phillip B. Sklover
Anna Slomovic
Maria Soto,
In memory of Sara Arminana
Dana and Linda Sundberg

Patron (continued)

Lorna C. Totman,
In memory of Daniel Gallik
James C. and Carol R. Tsang
Harvey Van Buren
Amy Weinstein and Phil Esocoff,
In memory of Freda Hauptman Berla
Sidney Wolfe and Suzanne Goldberg
Gail Yano and Edward A. Celarier

Sponsor (\$250 and above)

Anonymous (2)
Edward A. Celarier
Carol Ann Dyer
Elizabeth Eby and Bengal Richter
Damien Gaul
Michal E. Gross
James S. and Zona F. Hostetler
In memory of Randy Hostetler
Kim and Elizabeth Kowalewski
Helen and David Mao
George P. Mueller
Robert H. Reynolds
Juliet Sablosky,
In memory of Irving L. Sablosky
Alan and Ann Vollman
Shari Werb
Patricia A. Winston

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