

**CONCERTS** FROM THE **LIBRARY OF CONGRESS** 2020-2021

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

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**STRADIVARI  
ANNIVERSARY  
EVENTS**

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**Friday, December 18, 2020 ~ 10:00 am & 8:00 pm  
The Library of Congress  
Virtual Event**

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.

Due to the unprecedented circumstances that have affected us all this year, we were unable to safely engage performers to record a concert using our Stradivari instruments. Instead, we offer a premiere broadcast of a work from a previous concert, as well as a retrospective video featuring historical performances from the Library's storied past. We hope that you enjoy them and we look forward to seeing you again in person at the Coolidge Auditorium.

### **How to Watch Concerts from the Library of Congress Virtual Events**

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

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# **STRADIVARI ANNIVERSARY EVENTS**

**PAGE 4) STRADIVARI RETROSPECTIVE**

**PAGE 7) DOVER QUARTET  
PLAYS ZEMLINSKY**

# **THE STRADIVARI CONCERT AT THE LIBRARY OF CONGRESS: A RETROSPECTIVE**

The week of December 11, 1937, was both a bicentennial celebration of the instrument maker Antonio Stradivari and the Library of Congress' acquisition of five Stradivari instruments donated by one of the Music Division's great benefactors, Gertrude Clark Whittall. This year the Music Division is excited to present a retrospective on our annual Strad concert.

The history of the annual Stradivarius concert begins with the unprecedented gift of five Stradivari instruments by Mrs. Whittall in the 1935-36 season. This set of Strads — three violins, a viola, and a cello, with matching Tourte bows — was then the only one in the United States to be owned by a public institution. So how did the nation's library come to be in possession of these instruments and the eventual residencies to have musicians play them?

In making this gift, Mrs. Whittall was following in the pioneering footsteps of Elizabeth Sprague Coolidge, who founded the concert series at the Library of Congress. The 500 seat auditorium Mrs. Coolidge endowed in 1925 has been home to many of the century's most distinguished musicians: Adolph Busch and Rudolf Serkin, Igor Stravinsky, Gregor Piatigorsky, Nathan Milstein, Leopold Stokowski, Josef Szigeti, Phyllis Curtin, Leontyne Price, Aaron Copland, Roland Hayes and many more. Mrs. Coolidge's vision and dedication made the Library an international music center with a particularly strong commitment to new works. She presented such composers as Béla Bartók and Paul Hindemith—both of whom also appeared at the Library in performance—and the commissioning tradition she started continues today with a roster of more than 600 commissions. With great foresight and a prescient sense of the possibilities of the new medium of radio, she also ensured that the Coolidge Auditorium was equipped with excellent, state-of-the-art facilities for radio broadcasting, and later, recording.

These two remarkable women were among the great benefactors of chamber music in the United States. Their contributions were complementary, with Mrs. Coolidge looking forward to new music, and Mrs. Whittall looking backward to the great masterpieces of the past. As the patrons of two important foundations within the Library of Congress, they enjoyed an understated rivalry in support of the Library's music programs. The Coolidge Foundation was clearly a model for Mrs. Whittall's success in establishing the Whittall Foundation, and the string quartet residency that she envisioned depended on the concert hall Mrs. Coolidge had built nearly a decade earlier.

On December 14, 1937, Mrs. Whittall gave a short, pre-concert radio address to the nation. “These instruments were made by the great craftsman Antonio Stradivarius. I held them in trust for a short time, and now they belong to every one of you, for they were given to our government to hold and protect forever.” She also donated the funds for the Whittall Pavilion adjacent to the Coolidge Auditorium. The Whittall Pavilion, in addition to being a space for lectures and other public events on an intimate scale, is also the exhibition space for the instruments. She endowed the Whittall Foundation to ensure the Strads’ future use at chamber concerts and also the Library’s string quartet residency which for many years was held by the Budapest String Quartet and later by the Juilliard String Quartet.

When Mrs. Whittall’s instruments first came to the Library in the mid-1930s, the question of their use and function was still to be fully determined. A museum exhibit of the instruments was not acceptable. She wanted to make sure they were played, “put to the use they were intended” as she said on the previously mentioned broadcast.

It has been fascinating for me to listen to these broadcasts. When reading the biographies of many of the musicians from those early recordings, I realized that many of them were born and trained in Europe and had strong personal and musical ties to the Old World. One can speculate what emotional motivations their American exile gave to their playing and in part account for the emotional intensity that comes through in these early recordings. Other factors to be added to the analysis of the recordings are the Whittall Strads, the acoustic excellence of the Coolidge Auditorium, and the Library audience, with its passion for chamber music. But in the end, nothing can really be explained and analyzed. We can only say that it is a joy to share selections from this extraordinary archive of radio broadcasts and to say that the Library of Congress and its musical legacy and future are very much alive.

Kazem Abdullah  
Music Specialist  
Library of Congress, Music Division

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\*I would like to thank Greg Lukow, chief of the Motion Picture, Broadcasting and Recorded Sound Division, and all the people who made the releases possible including Anne McLean, Mike Turpin, Caitlin Hunter, Karen Fishman, and Bryan Cornell.

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# STRADIVARI RETROSPECTIVE



## **Playlist**

**December 14, 1937**

Ludwig van Beethoven (1770 - 1827)  
Sonata in D major, op. 12/1 (1798)  
III. Rondo [7:54]

Adolf Busch, *violin*  
Rudolf Serkin, *piano*

\*\*\*

## **December 18, 1937**

Felix Mendelssohn (1809 - 1847)

Octet in E-flat major,  
for 4 violins, 2 violas, and 2 cellos, op. 20 (1825)]  
I. *Allegro moderato ma con fuoco* (excerpt) [15:50]  
IV. *Presto* [19:33]

Wolfe Wolfensohn, Samuel Gardner,  
Bernard Robbins & Edwin Ideler, *violins*  
Marcel Dick, Conrad Held, *violas*  
Iwan d'Archambeau, Horace Britt, *violoncellos*

\*\*\*

## **December 18, 1938**

Charles Martin Loeffler (1861 -1935)

Quintet in one movement (1895) (excerpt) [26:05]  
(For three violins, viola, violoncello)

The Gordon String Quartet  
Jacques Gordon and David Sackson, *violins*  
William Lincer, *viola*  
Naoum Benditzky, *violoncello*  
assisted by Emanuel Wishnow, *violin*

\*\*\*

## **December 18, 1945**

Ludwig van Beethoven (1770-1827)

Quartet in A minor, op. 132 (1825) [32:16]  
*Molto Adagio* — *Andante* (Heiliger Dankgesang eines  
Genesenen an die Gottheit in der lydischen Tonart)

Budapest String Quartet  
Josef Roismann and Edgar Ortenberg, *violins*  
Boris Kroyt, *viola*  
Mischa Schneider, *violoncello*

\*\*\*

## **April 6, 2006**

Music of John Coltrane (1926 - 1967)

*Moment's Notice* (arr. Mark Summer) [49:50]

*Naima* (arr. David Balakrishnan) [54:57]

*Countdown* (arr. Evan Price) [59:07]

Turtle Island String Quartet  
David Balakrishnan and Evan Price, *violins*  
Mads Tolling, *viola*  
Mark Summer, *violoncello*

\*\*\*

## **March 21, 1963**

Irving Fine (1914-1962)

String Quartet (1952) [1:01:49]

I. *Allegro risoluto*

Juilliard String Quartet  
Robert Mann and Isidore Cohen, *violins*  
Raphael Hillyer, *viola*  
Claus Adam, *violoncello*

\*\*\*

## **December 18, 1948**

Zoltán Kodály (1882 - 1967)

Quartet no. 2, op. 10 (1918) [1:12:07]

I. *Allegro*

~ Intermission feature on Christmas traditions with  
Duncan Emrich, Head of Folklife in Music Division [1:18:15]~

Franz Schubert (1797 - 1828)

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

IV. *Presto — Prestissimo* [1:31:21]

The Hungarian Quartet  
Zoltán Székely and Alexander Moskowsky, *violins*  
Dénes Koromzay, *viola*  
Vilmos Palotai, *violoncello*



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# DOVER QUARTET

**JOEL LINK & BRYAN LEE, VIOLIN**  
**MILENA PAJARO-VAN DE STADT, VIOLA**  
**CAMDEN SHAW, CELLO**



*~Premiere Broadcast~*

The Dover Quartet performed using instruments from the Library's collection of Stradivari instruments on December 18, 2017. Their performance of Alexander Zemlinsky's second string quartet has been selected from their concert and is presented virtually for the first time as part of our 2020 Stradivari Anniversary Events.

# PROGRAM

## ALEXANDER ZEMLINSKY (1871-1942)

### String Quartet no. 2, op. 15 (1913-15)

*Sehr mäßig (quasi Andante)–Heftig und leidenschaftlich (Moderato)–Sehr heftig bewegt–Tempo I–Ruhig–Nicht schleppend–Heftig bewegt (Allegro furioso)–Energisch–Heftig–Wild–Etwas breiter (Moderato)–A tempo (Fließende Viertelm (Moderato) doch sehr ruhig)–Meno mosso–Andante–Tempo I–Andante–Andante mosso–wieder fließender–sehr leise und zurückhaltend–Fließende doch ruhig–Sehr ruhig–Etwas rascher–Tempo I–Noch etwas bewegter–Andante (nicht schleppend)–*  
*Adagio–Sehr ruhig–Ungemein ruhig–Steigernd–Etwas beschleunigend–Noch langsamer–*  
*Schnell–Flüchtig–Wieder sehr ruhig–Tempo (molto Allegro)–Wild und verhetzt–*  
*Andante–Noch etwas ruhiger–a tempo–Sehr ruhig–Nicht schleppend–Mit energischer Entschlossenheit (Allegro moderato)–Andante (nicht schleppend)–Tempo I (Allegro moderato)–Etwas breiter–Allegro molto–Feurig–Stürmisch–Etwas langsamer und sehr ruhig–a tempo, sehr ruhig–Tempo I (molto Allegro)–a tempo, doch sehr ruhig–Tempo I (molto Allegro)–Feurig–Ruhig–Tempo I (Frisch bewegt)–Schwungvoll–Feurig–Immer gesteigerter–*  
*Langsam–Belebend–Tempo I (Sehr ruhig)–Andante (Etwas fließender, als vorher)–Noch langsamer*



## ABOUT THE PROGRAM

### ALEXANDER ZEMLINSKY, String Quartet no. 2, op. 15

Alexander Zemlinsky is a composer who deserves to be better known, and it is a rare pleasure to hear his second string quartet from 1913-15. It was a breakthrough piece for Zemlinsky, altogether different from his first quartet dating from 1896. Listening to the classicism of the 1896 quartet, it is easy to imagine what kind of advice Zemlinsky might have given Schoenberg for that composer's D-major quartet. By the time of the composition of Zemlinsky's second quartet a great deal had transpired musically and socially—new worlds were being created and destroyed. One of the most significant events in quartet literature of the time was the explosive premiere<sup>1</sup> of Schoenberg's second string quartet in 1908, in which

1 The Library possesses a handwritten account by Schoenberg of this premiere,

the Rubicon of tonality was auspiciously crossed (or at least, one of them).

Zemlinsky's second quartet was dedicated to his erstwhile pupil Schoenberg, and the work is simultaneously true to his roots and avant-garde. This is music on the precipice, yet Zemlinsky's reins are omnipresent in his hyper-notated writing. The work is in essence a single large structure around forty minutes in length, divided into five parts. Within these sections are numerous subsections reflecting tempo and affect transformations; this is the reason that the movement listing is laughably long in the program above—recognizing the breadth of Zemlinsky's instructional variations offers a sense of the complexity of his plan. Yet the experience of listening to this work can be characterized by a strong sense of continuity despite the complexity. Almost every line in every voice seems to have a melodically and motivically significant role to play at all times—a circumstance both invigorating and potentially exhausting depending on how the performers handle the material.

As the piece progresses, the argument for continuity is reinforced by two main concepts: Brahmsian developing variation, and a type of thematic/motivic transformation at pivotal structural points. While there is no shortage of ideas, it is remarkable to trace how closely Zemlinsky's material relates to a handful of short motives, textures, and rhythmic constructs. The piece is maximally expansive yet economically so. A proper accounting of the work deserves much more space than can be allotted here, so in closing we will look at a few examples from the major divisions of the piece that display some transformations of four related but distinctive ideas. Even within these examples the labeling is not comprehensive, nor does it always include inversions or rhythmic relationships; also, Zemlinsky's copious markings have been left out so as not to further muddy the waters, though the variations in tempo, dynamic and affect contribute greatly to the transformations. In the examples below, "w" is a three-note motive (w' indicates a variant), "x" is an oscillation motive (x' indicates a variant), "y" is a three-note descending scale group (y' is chromatic), and "z" is a distinctive version of "w:"

#### Example 4a

The image shows a single line of musical notation on a treble clef staff with a key signature of two sharps (F# and C#). The first measure is in 3/4 time and contains a three-note motive labeled 'w' (D4, E4, F#4) and an oscillation motive labeled 'x' (G4, F#4, E4). The second measure is in common time (C) and contains a three-note descending scale group labeled 'y' (D4, C#4, B3) and a variant of the oscillation motive labeled 'x'' (G4, F#4, E4). The third measure is in 3/4 time and contains a distinctive version of the 'w' motive labeled 'z' (D4, E4, F#4) and a variant of the 'y' motive labeled 'y'' (G4, F#4, E4).

Alexander Zemlinsky, String Quartet no.2: mm.1-4, violin I

given to Gertrude Clarke Whittall along with an inscribed copy of the second quartet (one of 100 published at his expense in 1910), in thanks for Whittall's purchase of the manuscripts of *Pierrot lunaire*, *Verklärte Nacht* and the String Quartet no. 2, which were then given to the Library of Congress.

**Example 4b**

Alexander Zemlinsky, String Quartet no.2: first 3 mm. of rehearsal 32

**Example 4c**

Alexander Zemlinsky, String Quartet no.2: 4 mm. before rehearsal 47, vla. & vlc.

**Example 4d**

Alexander Zemlinsky, String Quartet no.2: 6 mm. after rehearsal 90

### Example 4e

bracketed pitch class sets from vln. II to show "w" relationship

D major

Alexander Zemlinsky, String Quartet no.2: Ending, condensed, with extrapolated pitches

Concluding the titanic struggles of the quartet, Zemlinsky arrives in a *pianississimo*, transfigured D major, answering the challenges of the times in his own way.

David Plylar  
Senior Music Specialist  
Library of Congress, Music Division



## About the Artists

Hailed as “the next Guarneri Quartet” (*Chicago Tribune*) and “the young American string quartet of the moment,” (*New Yorker*), the Dover Quartet catapulted to international stardom in 2013, following a stunning sweep of all prizes at the Banff Competition and has since become one of the most in-demand ensembles in the world. In addition to its faculty role as the inaugural Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music, the Dover Quartet holds residencies with the Kennedy Center, Bienen School of Music at Northwestern University, Artosphere, the Amelia Island Chamber Music Festival, and Peoples’ Symphony Concerts in New York. Among the group’s honors are the Avery Fisher Career Grant, Chamber Music America’s Cleveland Quartet Award, and Lincoln Center’s Hunt Family Award. The Dover Quartet has also won top prizes at the Wigmore Hall International String Quartet Competition and the Fischhoff Chamber Music Competition.

Among its many notable performances in 2019–20, the Dover Quartet made its Zankel Hall debut in collaboration with Emanuel Ax and returned to London’s Wigmore Hall. Other recent collaborators include Inon Barnaton, Ray Chen, Edgar Meyer, Anthony McGill, the late Peter Serkin, and Roomful of Teeth. Equally comfortable with repertoire from a range of eras, the quartet has worked with some of the world’s foremost living composers, including Caroline Shaw and Mason Bates.

Cedille Records released the Dover Quartet’s *Voices of Defiance: 1943, 1944, 1945* in October 2017; and an all-Mozart debut recording in the 2016–17 season, featuring the late Michael Tree, violist of the Guarneri Quartet. *Voices of Defiance*, which explores works written during World War II by Viktor Ullman, Dmitri Shostakovich, and Simon Laks, was lauded upon its release as “undoubtedly one of the most compelling discs released this year” (*Wall Street Journal*).

The Dover Quartet draws from the lineage of the distinguished Guarneri, Cleveland, and Vermeer quartets. Its members studied at the Curtis Institute of Music and Rice University’s Shepherd School of Music, where they were mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley. It was at Curtis that the Dover Quartet formed, and its name pays tribute to Dover Beach by fellow Curtis alumnus Samuel Barber.

The Dover Quartet is the Penelope P. Watkins Ensemble in Residence at Curtis. Their faculty residency integrates teaching and mentorship, a robust international performance career, and a cutting-edge digital presence. With this innovative residency, Curtis reinvigorates its tradition of maintaining a top professional string quartet on its faculty, while providing resources for the ensemble to experiment with new technologies and engage audiences through digital means. Working closely with students in the Nina von Maltzahn String Quartet Program, the resident ensemble will recruit the most promising young string quartets and foster their development in order to nurture a new generation of leading professional chamber ensembles.



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See [loc.gov/concerts/beethoven.html](https://loc.gov/concerts/beethoven.html) for the full lineup, including performances, lectures and conversations.

## **Friday, December 4, 2020 at 8:00 pm [Concert]**

"The President's Own" United States Marine Band

Music by Beethoven: Symphonies 3 and 7

Virtual Event

(<https://loc.gov/concerts/presidents-own-marine-band.html>)

Additional video content available starting at 10am on 12/4/20

## **Saturday, December 5, 2020 at 8:00 pm [Concert]**

Borromeo String Quartet

Music by Beethoven: Symphony no. 8, op. 130 & 133

Virtual Event (<https://loc.gov/concerts/borromeo-nicholas-cords.html>)

Additional video content available starting at 10am on 12/4/20

## **Thursday, December 10, 2020 at 8:00 pm [Concert]**

ZOFO

Music by Beethoven: Symphonies 4 and 6

Virtual Event (<https://loc.gov/concerts/zofo.html>)

Additional video content available starting at 10am on 12/10/20

BONUS: This concert will be available as an augmented reality experience for a limited period of time!

## **Friday, December 11, 2020 at 8:00 pm [Concert]**

Verona String Quartet and Adam Golka

Music by Beethoven: Hammerklavier Sonata in Two Versions

Virtual Event (<https://loc.gov/concerts/beethovens-hammerklavier.html>)

Additional video content available starting at 10am on 12/11/20

## **Saturday, December 12, 2020 at 8:00 pm [Concert]**

Ran Dank & Soyeon Kate Lee

Music by Liszt and Beethoven: Symphony no. 9

Virtual Event (<https://loc.gov/concerts/dank-lee.html>)

Additional video content available starting at 10am on 12/11/20

## **Thursday, December 17, 2020 at 8:00 pm [Concert]**

Christopher Taylor

Music by Beethoven: Symphonies 1, 2 and 5

Virtual Event (<https://loc.gov/concerts/christopher-taylor.html>)

Additional video content available starting at 10am on 12/17/20

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# 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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