

**ZIERING-CONLON INITIATIVE  
FOR RECOVERED VOICES**

**WITH**

**JAMES CONLON  
& MUSICIANS FROM  
THE COLBURN SCHOOL**

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**Monday, May 23, 2022 ~ 8:00 pm**  
**The Library of Congress**  
**Virtual Event**

The Ziering-Conlon Initiative for Recovered Voices is a unique Colburn resource that encourages greater awareness and more frequent performances of music by composers whose careers and lives were disrupted—or worse—during the years of the Nazi regime in Europe.

For more than 25 years, James Conlon, Artistic Director of the Ziering-Conlon Initiative for Recovered Voices at the Colburn School, has championed works by these composers and by so doing has drawn deserved attention to composers whose names and works had very nearly been eliminated from history. Inspired by LA Opera's groundbreaking Recovered Voices project, and with the support of Los Angeles philanthropist Marilyn Ziering, the Colburn School and James Conlon established the Ziering-Conlon Initiative for Recovered Voices at the Colburn School. The Recovered Voices Initiative is grateful to Robert Elias for many years of critical support and to the individual philanthropists whose generous contributions have made it possible to bring this important repertory back to life for generations to come.

### **Conversation with the Artists**

Join us online at <https://loc.gov/concerts/colburn-orchestra-may23.html> for a conversation with the artist, available starting at noon on Monday, May 23, 2021.

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# ZIERING-CONLON INITIATIVE FOR RECOVERED VOICES

WITH

# JAMES CONLON & MUSICIANS FROM THE COLBURN SCHOOL

JAMES CONLON, *CONDUCTOR*  
ADAM MILLSTEIN, *PRODUCER*



# PROGRAM

## **HERBERT ZIPPER (1904-1997)**

*Two Dances for Trudl* (1929 or 1936; unpublished)

1. *Allegretto (Tenuto rubato)*

2. *Allegro*

Samuel Glicklich, Piano

Alexa Dollar, Dance/Choreography

Andrew Lybolt, Dance/Choreography

## **MARIO CASTELNUOVO-TEDESCO (1895-1968)**

*Valse for violoncello and piano*

*on the name of Gregor Piatigorsky, op. 170/3* (1954)

Shengyu Meng, cello

Bogang Hwang, piano

## **MIECZSŁAW WEINBERG (1919-1996)**

*String Trio, op. 48* (1950)

*Allegro con moto*

*Andante*

*Moderato assai*

Adam Millstein, violin

Cassia Drake, viola

Nathan Mo, cello

## **FRANZ SCHREKER (1878-1934)**

*Kammersymphonie* (1916)

James Conlon, Conductor

Musicians of the Colburn Orchestra



# ADDITIONAL PERSONNEL & VIDEO CREDITS

Filmed on March 1, 14, and 15, 2022 at Zipper Hall,  
The Colburn School, Los Angeles

## MUSICIANS OF THE COLBURN ORCHESTRA

*Violin:* Adam Millstein, Gallia Kastner, Hanna Zhdan, Alena Hove

*Viola:* Katie Liu, Jing Peng

*Cello:* Nathan Mo, Yejin Hong, Shengyu Meng

*Bass:* Nick Arredondo, Tiffany Kung

*Flute:* Arin Sarkissian

*Oboe:* Ben Brogadir

*Clarinet:* Max Opferkuch

*Bassoon:* Chris Chung

*Horn:* Valerie Ankeny

*Trumpet:* Ian Mertes

*Trombone:* Spencer Schaffer

*Harp:* Anya Garipoli

*Celeste:* Bogang Hwang

*Harmonium:* Chi-Jo Lee

*Piano:* Hyejin Park

*Timpani:* Justin Ochoa

*Percussion:* Soojin Kang

*Cameras/Sound/Editing:*

Francesco Perlangeli

Sergey Parfenov

Derek Williams

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Marc Gilfrey

Walter Park

*Curator/Producer:*

Adam Millstein

*Recovered Voices Artistic Director:*

James Conlon

The Ziering-Conlon Initiative for Recovered  
Voices at the Colburn School

Special thanks to the LA Opera's Recovered  
Voices project.



## **ABOUT THE PROGRAM**

### **HERBERT ZIPPER, *Two Dances for Trudl***

The program notes for this event were generously provided by Adam Millstein, Shulamit Sarid and Rebecca Stewart:

Herbert Zipper was a conductor, composer, educator, and activist who was also a friend and advisor to Richard Colburn, founder of the Colburn School. Considered the creator of the Community Arts Movement in America, he was a champion of music education in schools and performing arts access for all without any barrier for entry. He was born in 1904 in Vienna and studied at the Vienna Musical Arts Academy with Maurice Ravel and Richard Strauss. In 1938 he was arrested and sent to Dachau by the SS due to his Jewish heritage. While in Dachau he formed a secret orchestra and composed "Dachau Song" with a playwright friend of his from Vienna, Jura Soyfer. Zipper was then sent to Buchenwald before his father was able to secure his release in February of 1939. This was an era when some Jews were still able to buy themselves out of camps.

Zipper then went to the Philippines to join his fiancée, Trudl Dubsky, an Austrian dancer who pre-war was part of the Viennese free-dance scene and worked with prominent dancer Gertrud Bodenwieser. In the Philippines, Zipper directed the Manila Symphony. Upon the Japanese invasion in 1942, he was imprisoned again

for four months by the Imperial Forces for refusing to perform for the occupying Japanese Army. Following his release, he secretly helped General MacArthur and the US Forces with information on Japanese shipping.

Following the war, Zipper moved to New York and became the founder and conductor of the Brooklyn Symphony Orchestra. He then moved to Chicago where he founded the National Guild of Community Music Schools and was introduced to Richard Colburn. Zipper came to Los Angeles in 1972 and championed the notion that a performing arts education should be available to everyone, a view that influenced Colburn as he developed his vision for the Community School. Zipper conducted public school orchestra concerts for 20 years in Los Angeles and his work from his arrival in the United States until his death in 1997 impacted the lives of thousands of young people.

*Two Dances for Trudl* is an unpublished work for solo piano written by Herbert Zipper for his wife Trudl in either 1929 or 1936. It is located in the Zipper Archives at the Colburn School. The piece is written in two short movements. The first movement is labeled *Allegro (Tenuto Rubato)*. It features an elegant melody that fluctuates in tempo in an improvisatory nature over shifting chromatic harmonies. The movement is reminiscent of a habanera with its utilization of a  $\frac{3}{4}$  time signature and consistent hemiolas, often placing triplets against a duple pattern. The second movement is labeled *Allegro* and alternates between a  $\frac{7}{8}$  and occasionally  $\frac{3}{8}$  time signature. There is a driving rhythmic force with constant eighth and sixteenth notes. There is irregular accenting and emphasis on different beats throughout the brief movement. There are sharp dynamic contrasts between sections, and the utilization of *sforzandi* creates the feeling of a scherzo movement. The piece ends with a fiery succession of chords with eighth note rests in between that create a jarring angularity for an exciting finish that contrasts the constant motion of the movement.

The world premiere recording of this work features original choreography by two students from the Trudl Zipper Dance Institute at the Colburn School.

*Adam Millstein,  
The Colburn School*



## **MARIO CASTELNUOVO-TEDESCO, *Valse for violoncello and piano on the name of Gregor Piatigorsky***

Mario Castelnuovo-Tedesco was born in Florence in 1895. His Sephardic-Jewish family had been in Italy for 400 years at that point following their expulsion from Spain in the 1400s. He received formal training in piano and composition receiving degrees in both. In addition to his compositional career, he was also an active performer and critic. He accompanied eminent artists such as Lotte Lehman and Gregor Piatigorsky, and his compositions were championed by Jascha Heifetz, Andres Segovia, and Piatigorsky. This collaboration with world-renowned artists lifted his profile internationally.

Anti-Semitism in Italy rose gradually following the fascist rise to power, and by 1938 Castelnuovo-Tedesco's music was banned from radio and performances. The subsequent issuing of the Manifesto of Race by Mussolini's government resulted in Castelnuovo-Tedesco's decision to flee his native country. He was quoted saying "...at age forty-four, when I saw my successful career in Italy cut short, the edifice I had so patiently constructed destroyed by decree with a single stroke of the pen, I asked myself, 'À quoi bon?' What's the point? Both glory and renown appear to me, as indeed they are, 'vanitas vanitatum!'"

Castelnuovo-Tedesco left for America in 1939 and Jascha Heifetz arranged in 1940 a contract between Castelnuovo-Tedesco and MGM. This brought him out to Los Angeles where he lived until his death in 1968. During this period of his life, he worked with multiple studios on upwards of 200 films. He also played a prominent role in teaching the next generation of Hollywood composers, the list including John Williams, Henry Mancini, Jerry Goldsmith, and André Previn.

*Valse for Violoncello and Piano on the Name of Gregor Piatigorsky*, op. 170, no .3 was written in 1954 as part of Castelnuovo-Tedesco's Greeting Card series. He completed a total of 52 "Greeting Cards" which were small pieces written for friends and students between 1953 and 1967. This piece was written, as indicated in the title, for the great cellist Gregor Piatigorsky and his whole name is spelled out throughout the piece using a musical cryptogram. Composers throughout history have done this to add names into their works by utilizing the German way of spelling notes that corresponds to the alphabet. In this case the opening cello motivic material that creates the melodic foundation of the work is E-flat, D, C-sharp, E-flat, B-natural, D, which spells out "G-R-E-G-O-R."

The piece begins in  $\frac{3}{4}$  time, typical of a waltz, and often highlights the composer's charming sense of humor and knowledge of compositional styles. The beginning is marked "Tempo di Valse (gracieux et nonchalant à la manière de Chabrier)" a reference to the French composer Emmanuel Chabrier and the performer's first clue to the lovely pastiche that is to come. The "Gregor" theme repeats twice in the cello before it trades off to the piano, and the cello then embellishes with a



new figure starting with a dotted quarter followed by three eighth-notes repeated twice leading into six eighth-notes and three quarter-notes. This four-bar phrase continues until the cello and piano swap again with the cello playing the “Gregor” theme and the piano playing the embellishment. This game of tag continues in various keys until the cello bursts into a virtuosic cadenza that then leads into the next theme of the piece upon the arrival of the piano.

This second theme is “P-I-A-T-I-G-O-R-S-K-Y” played in the cello line over the course of four measures and accompanied by a traditional waltz figure in the piano. A similar exchange of melody and accompanying figures happens in this section until the composer quotes Tchaikovsky’s “Sleeping Beauty Waltz” in the piano, writing in the score: “Piatigorsky meets Tchaikovsky...”. When the cello comes in, the composer notes: “greetings!...” This is then interrupted by a sudden presto, the first  $\frac{3}{4}$  time signature of the piece, notated in the score: “What a confusion!...better try a cadenza!...”

The cello bursts into a brilliant cadenza longer than the first one until eventually the piano returns and the tempo returns to the opening as we hear the last trace of Tchaikovsky (in the score “Tchaikovsky fades away...”) before the “Gregor” theme is re-introduced in the cello line. This continues in a different key than the opening and with an increased harmonic tension and chromaticism growing to a subito pianissimo in the piano that has the “Piatigorsky” theme with a cello accompanimental figure.

The “Epilogue” eventually occurs with a clear return to the opening tempo and waltz figure, and following two measures of solo piano, the cello enters with the “Gregor” theme while at the same time the piano plays the “Piatigorsky” theme. Dramatic swells in dynamics highlight this appassionato portion of the piece until a final “quasi cadenza” appears in the cello that leads to a held B-flat with the piano playing a legato waltz line underneath. The piece concludes with three pizzicato chords in the cello accompanied by soft piano chords.

*Adam Millstein,  
The Colburn School*



## **MIECZSŁAW WEINBERG, String Trio**

Born in Warsaw in 1919 to a family of musicians, Polish-Jewish-Soviet composer Mieczysław Weinberg began writing music in early childhood, playing the piano in his father’s Yiddish theater where he first encountered the sounds of klezmer, the instrumental music of Eastern-European Jews, to which he returned throughout his career. At the outbreak of the Second World War, Weinberg narrowly escaped

from the Nazis, fleeing by himself to Minsk, Belarus, before being forced to run away again to Tashkent, Uzbekistan. In Minsk, Weinberg learned that his mother, father, and sister, had all been murdered by the Nazis. Weinberg finally settled in Moscow in August 1943, where he quickly built his reputation as one of the most outstanding Soviet composers, alongside one of his closest friends, Dmitry Shostakovich. Yet unlike Shostakovich, Weinberg's music remained hidden behind the Iron Curtain and, until very recently, received little attention in the West.

Weinberg's frequent engagement with Jewish themes became problematic under Soviet political secularization and anti-Semitism. In 1948, two years before the String Trio was written, Weinberg was among several Soviet composers like Shostakovich, Khachaturian, and Prokofiev, whose works were banned from performances by the Soviet regime. In the same year, Weinberg's father-in-law, the Yiddish actor Solomon Mikhoels, was murdered under Stalin's orders.

The String Trio for violin, viola, and cello incorporates Jewish, Moldavian, and "Gypsy" (Roma-Sinti) folk idioms with a more modernistic approach inspired by Shostakovich and the Soviet avant-garde. Weinberg's interest in Moldavian themes, which also manifested itself in the Moldavian Rhapsody for violin, op. 47/3, may stem from the fact that his mother was from Kishinev, Moldova. Folk-like elements in the String Trio include incessant repetition and lack of developmental processes, strong modality, as well as frequent use of pedal points, unisons, and open strings. Quintessentially Jewish is the prominent use of sigh motives, the improvisatory, recitative-like quality of the music, and — above all — the employment of the most Jewish interval, the augmented second.

The first movement (*Allegro con moto*) opens with a gentle melody in the cello, accompanied by the two other instruments on the offbeat. As is typical of Weinberg, the first movement is monothematic, based on a single theme that recurs throughout the movement in different textures, orchestration, and harmony. Toward the end of the movement, the tempo fluctuates and the mood changes abruptly from sorrow to joy, a characteristic of Jewish music.

At the heart of the String Trio is the more exploratory second movement (*Andante*), the only one that does not include folk inflections. The movement is a haunting fugue. It makes use of twelve-tone techniques and its perpetually circling melodies suffuse the music with a sense of yearning and longing. Like in many of Weinberg's works, the movement ends with an ascending melody in the violin, as though climbing to the sky, like a prayer, before slowly descending to earth.

While the second movement is spiritual, the finale (*Allegro*) is more visceral, bringing back memories of the Jewish town. The use of the freigish and the Jewish *Mi sheberach* modes, the scalar descent, the repeated sixteenth notes, and the circular melodic motion, are all emblematic of klezmer music. The dance-like tune wanders between the three instruments, building up tension while it is

accompanied by dry, abrasive repeated notes, a technique used by Shostakovich in many of his string quartets. The piece concludes with an eerie coda in the violin, a variation on the main theme played *sul ponticello* (on the bridge), before quietly winding down.

Three years after the completion of the String Trio, in February 1953, Weinberg was incarcerated by the KGB and was released at the end of April, not long after Stalin's death, with the help of Shostakovich. While there is no evidence that in his instrumental music Weinberg had any political point to make, Weinberg's absorption of multiple musical realms nevertheless suggests a subtle opposition, even for a fleeting moment, to the times he lived in — intimacy and nostalgia are contrasted with loud Soviet propaganda — dialectics and pluralism stand in stark contrast to Hitler's racial doctrine. Despite his personal torments, Weinberg never lost his faith in the therapeutic nature of music to heal body and soul, generate empathy, and evoke the sounds of the past before it is gone.

Dr. Shulamit Sarid,  
Harvard University



## **FRANZ SCHREKER, *Kammersymphonie* (Chamber Symphony)**

German-speaking Jewish-Bohemian composer Franz Schreker was born in 1878 in Monaco, spent his early childhood in Linz, Austria, and moved in 1888, after the passing of his father, with his family to Vienna. There, Schreker began to study the violin, then composition. He started conducting in 1895. Schreker was catapulted to fame as an opera composer with the success of his opera *Der ferne Klang* (*The Distant Sound*) of 1912. Shortly thereafter he began teaching counterpoint, harmony, and composition at the Vienna Academy of Music.

Schreker composed his *Chamber Symphony* for the 100-year anniversary of the founding of Vienna Academy of Music. It was orchestrated to allow the faculty to take part in its performance. To this day, the *Chamber Symphony* remains one of Schreker's best known compositions besides his operas.

Then-contemporary reception of the *Chamber Symphony* often described it as impressionist in style and contrasted it with the earlier *Chamber Symphony*, op. 9 (1906) of Schreker's lifelong friend, Arnold Schoenberg. Today the piece is often characterized as neo-romantic. "Farbe" (color) and "Klang" (sound) reign supreme here; form and melody are of secondary importance. Scholarship has noted that Schreker's *Chamber Symphony* reimagines some of the music that he had originally intended for an opera with the title *Die tönenden Sphären* (*The Ringing Spheres*), which remained a fragment. Reviewers have observed that the *Chamber*

*Symphony* sounds programmatic, or even dramatic in character. The title page of the autograph indicates that Schreker once conceived of the *Chamber Symphony* as a tone poem, but this designation is crossed out.

The *Chamber Symphony* is a single-movement work for seven winds, eleven strings, harp, celesta, harmonium, piano, timpani, and percussion. Its four sections (introduction, main movement, adagio, scherzo) follow the four-movement form of the symphony. The introduction features a slithering chromatic melody in the flute and chromatic, whirling figures in the piano and tremolo in the celesta. The quality is effervescent, mysterious, and as the tempo marking indicates “schwebend” (hovering). Then, the four violins come to the fore with a sweet, melancholic, high-romantic sound. Hints of possible tonic centers are given, but the orchestra departs from them as soon as they are suggested. The main movement is characterized by quick mood changes. Stormy, bustling, rushing sections in the strings alternate with slower, lighter, dance-like sections that emphasize the woodwinds. After recalling the opening, the adagio introduces another romantic, string-heavy section. The sound is forlorn. The woodwinds, piano, and celesta enter again with a glimmering effect. The entire orchestra returns for a slow buildup to an apotheosis, though a low sixteenth-note figure in the strings and bassoon suggests a lingering sense of foreboding. In stark contrast, the subsequent scherzo section starts off light and airy. A playful scalar motto is passed around soloists in the orchestra. A pompous section in  $\frac{3}{4}$  marked “etwas altväterisch” (somewhat old-fashioned) suggests the sounds of the old Viennese ballroom and is clearly sarcastic in tone, perhaps mocking a romanticized memory of pre-war Austria. The introductory material returns one final time but is in every way augmented—the celesta and piano are higher, the timpani and piano are louder. The whole orchestra slows and diminuendos to a stop. In the final measures of the *Chamber Symphony*, a longing appoggiatura in the clarinet, violas, and celli is abruptly abandoned and gives way to the fraught tonic.

Responding sarcastically to conflicting criticism of his work, Schreker wrote in a piece called “Mein Charakterbild” (Sketch of My Character) only a few years after the composition of the *Chamber Symphony*: “I am an impressionist, expressionist, internationalist, futurist, musical realist; a Jew and rose up by the power of Judaism, Christian and was ‘made’ by a catholic clique under the patronage of a solidly catholic Viennese princess. I am a sound-artist, sound-fantast, sound-wizard, sound-aesthete and I have no trace of melody [...]”

Musicologist Clare Carrasco has argued that the historical reception of Schreker’s compositional style as reactionary and tired has, at least in some cases, racist origins. Critics implied that Schreker lacked the supposedly inventive spirit that nationalists associated with the inherently German brand of the avant garde and could allegedly merely imitate the German greats of the past. Alternatively, he was seen as impressionist, and therefore sensuous, erotic, French-leaning—either way, Schreker, the Jewish composer, was not seen as German enough.

In the early 1930s, increasing Nazi hostilities gradually began to seriously impact Schreker's ability to teach and to premiere his works. Schreker was unable to secure a stable position in Europe or in the U.S.A. after he forcibly resigned from the directorship of the Berlin Conservatory. Schreker's music, which had already suffered from the perception of out-datedness since the mid-1920s, became increasingly less well known. He suffered a stroke in December 1933—the year Hitler took power—and died on March 21, 1934. Once one of the brightest stars in operatic compositional history, now Schreker's music is only rarely known to the public and even many music historians. Recent decades have, however, witnessed the stirrings of a Schreker revival in the United States and in German-speaking countries.

*Rebecca Stewart,  
Harvard University*



## About the Artists

**James Conlon** is presently Music Director of the Los Angeles Opera (since 2006) and Artistic Advisor of the Baltimore Symphony Orchestra (since 2021). He has held numerous positions with orchestras and opera houses in the United States and Europe, including the RAI National Symphony Orchestra in Torino, Paris Opera, the Gürzenich Orchestra in Cologne, the Rotterdam Philharmonic Orchestra, the Ravinia Festival (Chicago Symphony), and Cincinnati May Festival.

Conlon has led more than 270 performances since his 1976 debut as a guest conductor at the Metropolitan Opera. He has also conducted at leading opera houses and festivals, including the Wiener Staatsoper, Salzburg Festival, La Scala, Teatro dell'Opera di Roma, Mariinsky Theatre, Covent Garden, Chicago Lyric Opera, Teatro Comunale di Bologna, and Teatro del Maggio Musicale Fiorentino.

In an effort to call attention to lesser-known works of composers silenced by the Nazi regime, Conlon has devoted himself to extensive programming of this music throughout Europe and North America. In 1999 he received the Vienna-based Zemlinsky Prize for his efforts in bringing that composer's music to international attention; in 2013, he was awarded the Roger E. Joseph Prize at Hebrew Union College-Jewish Institute of Religion for his extraordinary efforts to eradicate racial and religious prejudice and discrimination. In 2007 he received the Crystal Globe Award from the Anti-Defamation League. His work on behalf of suppressed composers led to the creation of The OREL Foundation, an invaluable resource on the topic for music lovers, students, musicians, and scholars; the Ziering-Conlon Initiative for Recovered Voices at the Colburn School; and a recent virtual TEDx Talk titled "Resurrecting Forbidden Music."

Conlon is an enthusiastic advocate of public scholarship and cultural institutions as forums for the exchange of ideas and inquiry into the role music plays in our shared humanity and civic life.



**Adam Millstein** is a 26-year-old violinist pursuing his Artist Diploma degree at the Colburn School in Los Angeles under the tutelage of renowned pedagogue Robert Lipsett. Millstein holds a Masters of Music Degree from the Colburn School and a Bachelor of Musical Arts Degree from the University of Michigan where he studied with Danielle Belen. He is currently the Student Associate of the Recovered Voices Initiative. He acted as student curator for the Initiative's 2021 *Schulhoff and More!* project

where he organized and performed on filmed recordings of composer Erwin Schulhoff's music. He has had the great pleasure of being able to record music of Schulhoff and Franz Schreker under Maestro Conlon's direction as a result of the Initiative as well as record Weinberg's Piano Trio with renowned cellist Clive Greensmith and Dominic Cheli.

Millstein has also worked alongside artists such as Martin Beaver, James Ehnes, and the Calidore Quartet. Millstein has a passion for orchestral playing and is currently the concertmaster of the Sequoia Symphony. He has acted as guest concertmaster of the Adrian Symphony Orchestra, guest assistant concertmaster of the Louisville Orchestra, and has played with the LA Opera. For 2 seasons, he served as concertmaster of the Aspen Philharmonic Orchestra after receiving Aspen's Orchestral Leadership Fellowship.

Millstein has frequently collaborated with violinist Sarah Chang. He toured both the US and China accompanying her as a member of an elite string quintet and played chamber music alongside Ms. Chang. As a soloist he has appeared with the Sequoia Symphony Orchestra directed by Maestro Bruce Kiesling and across Bulgaria on tour with Maestro Maxim Eshkenazy.



# Upcoming Events

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

## **Tuesday, May 24, 2022 at 8:00 pm [Virtual Concert]**

ARC Ensemble: Music from Suppressed Voices:  
Émigrés to Israel

Music by Ben-Haim, Shlonsky and Crzellitzer

Learn more at:

<https://loc.gov/concerts/arc-ensemble-may24.html>

## **Wednesday, May 25, 2022 at 7:00 pm [Coolidge Auditorium]**

"Restitution, Restoration and Repertoire: New Findings in  
the Wanda Landowska and Denise Restout Papers at the  
Library of Congress"

Speakers include Carla Shapreau, Brett Web, Chris Hartten,  
Carol Lynn Ward-Bamford and Barbara Wolf

Learn more at:

<https://loc.gov/concerts/landowska-collection-may25.html>

## **Thursday, June 2, 2022 at 8:00 pm [Coolidge Auditorium]**

Mivos Quartet

Music by Kendall, Webern, Saunders, Carter & Mumford

Preconcert Conversation at 6:30 pm [Whittall Pavilion]

Learn more at:

<https://loc.gov/concerts/mivos-quartet-june2.html>

## **Saturday, June 4, 2022 at 8:00 pm [Coolidge Auditorium]**

Ritz Chamber Players

Music by Perkinson, James Lee III, Farrenc, Still, Debussy,  
Hailstork & Ravel

Preconcert Conversation at 6:30 pm [Whittall Pavilion]

Learn more at:

<https://loc.gov/concerts/ritz-chamber-players-june4.html>

## **Thursday, June 16, 2022 at 8:00 pm [Coolidge Auditorium]**

Ranky Tanky

Learn more at:

<https://loc.gov/concerts/ranky-tanky-june16.html>





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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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