

**The Boris and Sonya Kroyt  
Memorial Fund**

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**JESS GILLAM,**

**SAXOPHONE**

**& ZEYNEP ÖZSUGA,**

**PIANO**

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**Thursday, December 9, 2021 ~ 8:00 pm**  
**The Library of Congress**  
**Virtual Event**

The BORIS AND SONYA KROYT MEMORIAL FUND was established in 1980 by Yanna Kroyt Brandt and Nathan Brandt in memory of her mother, Sonya, and father, Boris Kroyt, the illustrious violist of the famous Budapest String Quartet, to present concerts each year featuring the talents of gifted but not yet widely known musicians and to support concert broadcasts and recordings.

### **Conversation with the Artist**

Join us online at <https://loc.gov/concerts/jess-gillam.html> for a conversation with the artist, available starting at 10am on Thursday, December 9, 2021.

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

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The Library of Congress  
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# PROGRAM

## **FRANCIS POULENC (1899-1963) / JESS GILLAM**

Sonata for Oboe and Piano, FP 185 (1962)

Arranged for soprano saxophone and piano

Élégie: *Paisiblement*

Scherzo: *Très animé—le double plus lent—Tempo I*

Déploration: *Très calme*

## **MEREDITH MONK / SIMON PARKIN**

"Early Morning Melody" from *Book of Days* (1988)

Music by Meredith Monk

Transcribed by Simon Parkin for Jess Gillam, soprano saxophone

## **LUKE HOWARD**

*Dappled Light* (2020)

Arranged for soprano saxophone and piano

## **ALESSANDRO MARCELLO (1673-1747) / JOHN HARLE**

Oboe Concerto in D minor, S.Z799 (before 1715, publ. 1717)

Arranged for soprano saxophone and piano, C-minor version

*Andante e spiccato*

*Adagio*

*Presto*

## **KURT WEILL (1900-1950) / PAUL CAMPBELL**

*Je ne t'aime pas* (1934)

Arranged for soprano saxophone and piano

## **JOHN DOWLAND (1563-1626) / DAVID SOLOMON**

*Flow My Tears*, (publ.1604)

Arranged for soprano saxophone and piano

## **JOHN HARLE**

*RANT!* (2018)



# ABOUT THE PROGRAM

## FRANCIS POULENC, Oboe Sonata

“What shall I write next? Undoubtedly nothing else...”<sup>1</sup>

~ Francis Poulenc to Henri Hell, February 1962

“I now feel completely, happily free, and I can await Providence.”<sup>2</sup>

~ Francis Poulenc to Pierre Bernac, March 1962

The oboe sonata of Francis Poulenc contains some of the last music he composed before his sudden death, and it endures as one of the staples of the literature for oboe and piano. The music is both sublime and playful, a summation of sorts of Poulenc’s entire musical output. Jess Gillam performs this piece on the soprano saxophone, which possesses a similar range to the oboe. Not a sounding note has been altered but the different timbres of the saxophone offer a fresh hearing of a “classic” work.

Poulenc seemed to exhibit a resignation to fate in his final years, seemingly expecting death any moment without a clear health indicator that it was coming. During the summer of 1962 Poulenc worked on the oboe and clarinet sonatas. As Keith Daniel put it: “Once again, convinced that his death was imminent, Poulenc wished to complete a cycle of woodwind sonatas, begun with the Flute Sonata<sup>3</sup> of 1956. These two sonatas of 1962 are the most perfect examples of Poulenc’s mature art: serene, profound, lyric, and ideally proportioned.”<sup>4</sup>

Unfortunately, in this case, Poulenc’s mortal instincts were correct. By the time he composed what would be his final work, the oboe sonata, he seemed to have reached some measure of peace with his contributions to music. The sonata is dedicated to the memory of his friend Sergei Prokofiev, whose music could be both playful and profound, much like Poulenc’s. The work was premiered posthumously in 1963 by Pierre Perlot and Jacques Février.

Poulenc’s oboe sonata is cast in three movements, with an inverted tempo scheme of slow-fast-slow (although the slow middle section of the scherzo is dramatically significant for the piece as a whole). The sonata opens with a plaintive four-note oboe melody by way of introduction. This is followed by the main material of the

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1 As quoted in Daniel, Keith W., *Francis Poulenc: His Artistic Development and Musical Style* (Ann Arbor: UMI Research Press, 1982), 54.

2 Ibid.

3 The flute sonata, one of Poulenc’s best known works, was commissioned by the Library of Congress (through the Elizabeth Sprague Coolidge Foundation), as was the Gloria (through the Koussevitzky Music Foundation). Among the Library’s other related holdings is Poulenc’s manuscript of the *Élégie (en accords alternés)* for two pianos.

4 Daniel, 55.

movement that at times nostalgically evokes the beauty of bygone times. To my ear there is a kinship in this writing to Chopin, both melodically and harmonically. Consider this excerpt from the central section of the 13th prelude of Chopin's op. 28 set alongside Poulenc:

**Example 1**

a)

Musical score for Poulenc, Oboe Sonata, I, mm. 15-18. The score is in 3/4 time and consists of three systems. The top system is for the oboe, with dynamics *p*, *pp*, and *p*. The middle system is for the piano right hand, with dynamics *p* and *p*. The bottom system is for the piano left hand, with dynamics *p* and *p*. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

Poulenc, Oboe Sonata, I: mm. 15-18

b)

Musical score for Chopin, Prelude in F-sharp major, op. 28/13, mm. 21-24. The score is in 3/4 time and consists of two systems. The top system is for the piano right hand, with dynamics *p* and *sosten.* The bottom system is for the piano left hand. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The tempo is marked *Più lento*.

Chopin, Prelude in F-sharp major, op. 28/13: mm. 21-24

The repose of this elegiac reflection continues even as the material changes to

incorporate a more playful dotted figure in the next section. The music becomes more agitated, with passages one might have found in the Richard Strauss oboe concerto. The music's acerbity pulls back in a tentative passage, but it is too late, as the listener now knows that the music has a disturbing dramatic capacity that is indeed quickly exploited in *fortissimo* chords. The angst is brief, but enough to significantly color the way we hear the brief recapitulation and coda.

As Roger Nichols says, “[with] the ‘Scherzo’ Poulenc seems to be recalling the diamantine sparkle of Prokofiev’s own piano playing.”<sup>5</sup> Indeed the repeated notes evoke the specter of pieces like Prokofiev’s toccata, and Poulenc revels in the mix of percussive and lyrical writing. As the movement progresses the theme seems to possess a reference (the rising and falling arpeggios) to a section from the “Dance of the Knights” (better known as “Montagues and Capulets”) from Prokofiev’s *Romeo and Juliet*. In the center of the scherzo is a lovely slow section that feels like a masterful mix of Prokofiev and the Poulenc of the sonata’s first movement. The main scherzo material returns, abbreviated, closing the movement with a burst of energy.

In a way, Poulenc’s final instrumental movement comes full circle. The composer commented that *Déploration* was “a sort of liturgical chant,”<sup>6</sup> and Daniel notes that the “...initial open fifth and the oscillating incomplete seventh and ninth chords are reminiscent of the organ opening of *Litanies à la Vierge Noire*, his first religious work.”<sup>7</sup>

The *Déploration* can also be seen as a nod to French tradition, as it “...pays deference to the “déploration” that early French composers like Josquin and Ockeghem were wont to write for their revered masters.”<sup>8</sup> The music is both new and old, outside of the piece and within it. Gestures like the chords with bass notes following are familiar from the first movement, as are the quiet repeated chords and melodic references to that initial movement that emerge as the movement progresses. The music becomes impassioned in a way that we may not have been expecting, and the cyclical nature of the music becomes increasingly present as the dotted-rhythm theme returns. The oboe’s quiet melody against the repeated dyads in the piano as the work closes creates a haunted space. This powerful ending leaves things unresolved. One of the remarkable features of the sonata is that in it Poulenc was able to so effortlessly combine the spirit and the spirited, the as-it-happens reconcilable religious and secular natures of his music.

David Plylar  
Senior Music Specialist  
Library of Congress, Music Division

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5 Nichols, Roger, *Poulenc: A Biography* (New Haven: Yale University Press, 2020), 282.

6 Poulenc to Bernac, Daniel, 131.

7 Daniel, 133.

8 Wilfrid Mellers as quoted in Nichols, 282.



## MEREDITH MONK / PARKIN, "Early Morning Melody"

Meredith Monk (b. 1942) is an American composer, vocalist, dancer, choreographer, and filmmaker. "Early Morning Melody" is one of three solo vocal melodies from *Book of Days*, which also includes "Afternoon Melodies" and "Eva's Song."

Like many titles in Monk's artistic output, *Book of Days* has multiple versions which relate to one another. The first versions of *Book of Days* date from 1985: a chamber music work for seven voices with synthesizer and a larger ensemble work for 25 voices, synthesizer, and piano. *Book of Days* is also a feature length film directed by Monk about a young Jewish girl in medieval Europe who sees into the future. "When the images for the film first came to me in the summer of 1984, I was also beginning the music that became *Book of Days*, a vocal concerto performed by my Vocal Ensemble and a chorus of twenty-one at my Carnegie Hall concert [on February 7, 1985]. It became apparent to me, after the concert, that the music and film seemed to relate to each other in some way. I realized that the music would probably form at least part of the film score."<sup>9</sup> Monk composed additional music for the film while in residence at the MacDowell Colony in 1987 and 1988.

Monk cites the making of *Ellis Island* in 1979, a seven-minute silent film she incorporated into her opera *Recent Ruins*, and an expanded 1981 *Ellis Island* film with sound as inspirational experiences for her creation of *Book of Days*.<sup>10</sup> The films, and thereby their scores, use the relativity of time to reflect upon shared experiences between historical and contemporary life, such as disease and violence. The feature-length film premiered as a video of the 35mm film on October 31, 1988 at the Montreal Festival for New Film and Video in Canada. A shorter video version aired on the PBS television series *Alive from Off Center* on August 30, 1989. On October 1, 1989, the original 74:21 minutes film screened on 35mm film at the New York Film Festival in New York City.

The 1989 film score for the *Book of Days* included ten voices, cello, shawm, hammered dulcimer, organ, bagpipe, and hurdy gurdy. In 1990, a recording with expanded instrumentation of 12 voices was released on ECM Records. Monk researched Jewish medieval life and music to choose the costumes, sets, and melodies. The music includes modes - music based upon note combinations that are not the major or minor scales used more commonly today - from both Jewish music and church music.

"Early Morning Melody" is one such modal melody. British saxophonist Jess Gillam recorded a soprano saxophone transcription by Simon Parkin of "Early

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Morning Melody” on her 2020 solo album *Time*. The unaccompanied work, just under one minute long, begins Gillam’s album and in this concert leads into Luke Howard’s *Dappled Light*.

Melissa E. Wertheimer  
Music Reference Specialist  
Library of Congress, Music Division



## LUKE HOWARD, *Dappled Light*

Luke Howard is one of Australia’s leading composers of contemporary classical music. He studied piano with Nehama Patkin, who encouraged him to experiment with improvisation, and went on to study at the Victorian College of the Arts at the University of Melbourne. While there, he became interested in jazz music, a style he has continued to perform. His first album, *The Meadowlands* from 2010, was performed with the Luke Howard Trio; since then, he has released several more albums, both with the Luke Howard Trio and as a solo artist, with the most recent being *Sanctuary* in 2021.

His compositions are primarily neoclassical, although they encompass a wide range of styles, from minimalism to jazz. Many of his works focus on introspection; Howard describes them as compositions that “curl and twist around the boundaries of a particular emotion.”<sup>11</sup> He recently earned a nomination for Best Original Soundtrack from the Australian Recording Industry Awards and an award for Best Music in a Short Film from the Australian Performing Right Association/Australian Guild of Screen Composers for his work on *The Sand that Ate the Sea*. He has also composed music for dance, including works for the Royal Ballet in Covent Garden and the Atlanta Ballet.

*Dappled Light* is a work commissioned by Jess Gillam in 2020. It was released on Gillam’s album *Time*; Gillam said she created the album after thinking of how fast-paced life often is: “I . . . wanted to create an album which gives the listener space in which to immerse themselves and perhaps give them a moment away from the world as it is right now.”<sup>12</sup> Howard’s piece fits perfectly into this goal. *Dappled Light* is described as “a reflection on early dawn, with a soothing bed of soft piano and marimba sounds. The floating saxophone echoes bird song at the break of the day and growing warmth from strings resembles the sun as it rises.”<sup>13</sup> The piano

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11 Howard, Luke, “About,” [LukeHoward.com/about](http://LukeHoward.com/about), accessed October 21, 2021

12 Umusic, “Jess Gillam Releases Second Album ‘Time’ on Decca Classics on September 25,” <https://www.umusic.ca/press-releases/jess-gillam-releases-second-album-time-on-decca-classics-on-september-25/> accessed October 21, 2021

13 Ibid.

and barred percussion patterns are somewhat minimalist, primarily made up of ostinatos with gradual changes. The saxophone line begins with slow long tones but gradually becomes more involved and active as the piece goes on, aided by lush strings. It is an intimate sound, easily helping the listener get into the mental space that was Gillam's goal.

*Emily Baumgart  
Archives Processing Technician  
Library of Congress, Music Division*



## **ALESSANDRO MARCELLO / HARLE, Oboe Concerto**

Alessandro Marcello was the first son of an Italian nobleman. As a member of the upper class, he enjoyed a career in Venetian government in addition to a variety of artistic and academic pursuits that included painting, writing poetry, and playing the violin. Marcello also enjoyed collecting musical instruments, particularly keyboards and woodwinds, an interest he indulged as head of Venice's Accademia degli Animosi by greatly expanding their instrument collection.

Though Marcello's compositional output is small, the Oboe Concerto is considered a foundational piece of the oboe repertoire and remains Marcello's best known work. The first extant published version, entitled *Concerti a cinque*, appeared in an anthology by Jeanne Roger in 1717. The composer's identity was the source of confusion for many years. Other editions appeared around this same time with different attributions, including simply "Marcello," "Alexandro Marcello," and possibly Alessandro's pen name, Eterio Stinfalico. Consequently, the work was falsely attributed to others composers, including a contemporary, Antonio Vivaldi, and Benedetto Marcello, Alessandro's younger brother. Since Benedetto was the more well-known composer, some may have presumed that the concerto was indeed by him rather than Alessandro.

Johann Sebastian Bach transcribed the piece for solo keyboard, BWV 974. The approximate date of Bach's earliest known transcription of the piece is 1715, so it was likely based on an earlier edition of the concerto that has since been lost. Bach added extensive ornamentation to the second movement, some of which is still heard in modern performances of the concerto.

Though the oboe and saxophone developed centuries apart, a transcription of a work for oboe for soprano saxophone is a logical one. The instruments share a similar written range, conical bore, and singing vibrato showcased best in the *Adagio* movement of Marcello's work. In this movement, the soloist sings the

melody over steadily pulsing strings, reflective of the outgrowth of the concerto from opera.

Stephanie Akau  
Archivist  
Library of Congress, Music Division



## **KURT WEILL / CAMPBELL, *Je ne t'aime pas***

Kurt Weill's cabaret song "*Je ne t'aime pas*" was commissioned by, written for, and made famous by the French chanteuse Lys Gauty (1908-1994) in 1934. She recorded it with great success as a companion song to "*Complainte de la Seine*," also by Weill. The words for both songs are by French poet, playwright, and novelist Maurice Magré (1877-1941). Weill met Gauty after he had fled Berlin for Paris to escape the growing discrimination against him and his music which had started within weeks after the Nazis came to power. Although he was a well-established composer in Germany, it was still a difficult time to pull up roots and forge new professional connections elsewhere. Commissions such as Gauty's helped sustain him and re-establish his career. Not long after, he began to collaborate with librettists and composers in New York, adapting to the style of American musical theater without compromising his unique voice.

Originally for solo voice and piano, this song has been arranged numerous times for varying musical configurations. This incarnation for saxophone and piano is by composer/arranger Paul Campbell. Although Weill was trained and educated in the classical tradition, and also wrote orchestral and instrumental music for the concert hall, he was best known for his more popular musical theater works. By the time he left Germany he had already made an impact in this genre with works such as *Mahagonny* (1927) and *Der Dreigroschenoper* (1928), in collaboration with Bertolt Brecht. His popular songs for the theater, crafted with the same care and integrity expended on his concert works, elevated the music of the cabaret and theater. As Klaus Wachsmann noted in the article on cabaret in Grove Music Online, composers of cabaret music aspired toward high standards of composition. And as a composer, Weill was in good company; among the other composers of note who either dabbled or participated in cabaret music were Debussy, Milhaud, Satie, and Schoenberg, who wrote an entire set of songs (*Brettlieder*) for the Überbrettel cabaret in Berlin.

*Je ne t'aime pas* is a quintessential cabaret song of lost love, but instead of a straightforward complaint, the intimate text is filled with emotional ambiguity, denial, and irony, and is well-suited to the cabaret aesthetic of combining

sentimental and satirical ideas. Of course, since this is an instrumental setting, the text fades in importance, but this arrangement gives audiences the opportunity to focus on the contours and character of the vocal line and the surprising and colorful harmonies under it. Weill's setting is by turns pensive, quietly intense, and dramatic. This well-known and well-loved song has become a conduit for expressive and memorable performance, whatever the medium.

Laura Yust  
Senior Cataloguing Specialist  
Library of Congress, Music Division



## **JOHN DOWLAND / SOLOMON, *Flow My Tears***

David Wabin Solomon's arrangement of John Dowland's song "Flow My Tears" is rooted in the Renaissance. Dowland (1563-1626) was a renowned English lutenist, and a prolific composer of music for solo lute, sacred and secular songs, and consort music. After studying music as a child in London, he worked in numerous courts across Europe, including those of Sir Henry Cobham in Paris, Heinrich Julius, Duke of Lüneberg at Wolfenbüttel, and Christian IV of Denmark. In 1612, he was appointed to the Royal Court of James I where he served until his death in 1626.

Dowland's "Flow My Tears" has a lengthy history that begins with his popular work for lute, *Lachrimae pavan*, which he composed during the mid-1590s. The *pavan* was a popular dance during the sixteenth and seventeenth centuries, but Dowland likely composed the work for concert performance. The *Lachrimae pavan* was an immediate international success, and Dowland reworked it into the song "Flow, My Tears." The song is a lament in which a protagonist bewails that his life is consumed by grief and pain; his suffering is so great that even those in hell are happier than he. In 1604, Dowland published the work in his *Second Booke of Songs* and it became one of his most popular songs.

For centuries, composers have quoted "Flow My Tears" in new compositions and arranged it for other instruments. Solomon's arrangement features solo saxophone with piano accompaniment. The overarching form consists of three contrasting sections (ABC) that each end in a cadence. Although this differs from the traditional *pavan* form (AABBCC), Solomon retains Dowland's melodic line and harmonic structure. The work begins with a poignant descending fourth, known as a "tear motive," which sets the text "Flow my tears..." in Dowland's original song. This gesture recurs in various forms throughout the piece in both the saxophone's melodic line and the accompaniment. The two instruments also frequently echo each other. These melodic elements, along with a harmonic

texture that sounds similar to a minor key, musically evoke a sense of torturous anguish and deep sorrow.

Rachel McNellis  
Archives Processing Technician  
Library of Congress, Music Division



## **JOHN HARLE, *RANT!***

Composer, saxophonist, producer, and educator John Harle was born in Newcastle Upon Tyne in 1956 and graduated from the Royal College of Music in 1979. He also studied with Daniel Deffayet in Paris as a French Government Music Scholar. His skill as a saxophonist led to him winning the AMCON Award from the American Concert Artists Guild of New York in 1984. In that same year, he created the saxophone department at the Guildhall School of Music and Drama and has continued to teach there, training many prominent saxophonists, including Jess Gillam and Simon Haram.

As a performer, Harle gained international fame for his premiere of Harrison Birtwhistle's *Panic* at the 1995 BBC Proms. Over one hundred other works have been written for him, such as concertos by Richard Rodney Bennett and Sally Beamish, which have helped to expand the saxophone repertoire. He has collaborated with a wide range of musicians and artists from many genres of music, including Paul McCartney, Elvis Costello, and Herbie Hancock.

Harle's compositions span a wide spectrum of styles and genres, with concert works from saxophone concertos to chamber music, as well as music for film and television like his work on the film *Prick Up Your Ears* and the BBC drama *Silent Witness*. His first opera, *Angel Magick*, written with librettist David Pountney, was commissioned by the BBC Proms, and he has also written for dance, with his ballet *Arcadia* commissioned by the Birmingham Royal Ballet in 2016. Harle has received many awards for his music throughout his career; his work for *Lucien Freud: Painted Life* won the Ivor Novello Award for Best Television Soundtrack and the Royal Television Society Award for Best Original Music for Television. His compositional style is eclectic, ranging from EDM to contemporary classical.

*RANT!* was written for Gillam and is part of her first album, *Rise*, from 2019. Harle describes the work as "a portrait of Jess Gillam: her energy, her sound and her presence, painted in music from her own part of England. A 'rant' in the tradition of English Folk music is an energetic dance, and means 'to make merry, which

is exactly what Jess does. . . .”<sup>14</sup> As such, the work makes use of folk tunes from Gillam’s native Cumbria as well as tunes composed by fellow Cumbrian musician Ed Heslam. The piece begins with a slow, somber arrangement of “Cumberland Nelly” before jumping into a series of ever-faster reels and jigs, including the “Keswick Jigg” and “Kirkstone Reel.” One of the final tunes of the piece is “Ulverston Volunteers,” chosen because Ulverston is Gillam’s hometown.<sup>15</sup> Underneath the flashy saxophone line, “Cumberland Nelly” returns at the end of the piece in the strings, bookending the composition. The melodies move throughout the ensemble, often in the saxophone part but appearing with the strings and other winds, as well, and often featuring a call and response between the saxophone and orchestra. The end result is a whirlwind musical tour through Cumbria.

~ Emily Baumgart



## About the Artists

Hailing from Ulverston in Cumbria, **Jess Gillam** is animating the music world with her outstanding talent and infectious personality. After performing at the Last Night of the Proms in 2018 and having her performance described as "the indisputable highlight" by *BBC News*, Gillam continues to grow her international career as well as present on television and radio. She is passionate about inspiring and bringing joy to people through music and has continued performing throughout the Coronavirus pandemic. In May 2020, she appeared as a special guest at the Royal Albert Hall's VE Day 75 Commemoration, and in July, she returned for a performance as part of the *Royal Albert Home* series. While in lock-down, she launched her Virtual Scratch Orchestra, inviting musicians of any standard to come together to play music virtually with her. The orchestra played music by David Bowie and The Beatles and a Christmas special of Leroy Anderson's *Sleigh Ride*. Over 2,000 people from around 30 countries took part in the two projects, playing a vast range of instruments.

Recent highlights (before COVID-19) have included performances at the Last Night of the BBC Proms Japan, with the Minnesota Orchestra, and at

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14 Nicholaides, Andres, “Jess announces the release of her debut album ‘Rise’” <https://www.jessgillamsax.co.uk/jess-announces-release-debut-album-rise/>, accessed October 21, 2021.

15 Faber Music, "Jess Gillam premieres John Harle's new saxophone concerto *Briggflatts*." <https://www.fabermusic.com/news/jess-gillam-premieres-john-harles-new-saxophone-concerto-briggflatts23052019>, accessed October 21, 2021.

the Lucerne Festival. This season Gillam continues to perform throughout the UK and Europe in recital and with the Scottish Chamber Orchestra, Manchester Camerata, Hallé, Royal Philharmonic Orchestra, and the National Youth Orchestra of Great Britain.

Gillam is one of the European Concert Hall Organisation's Rising Stars for season 2020-21. She is the first-ever saxophonist to be signed to Decca Classics and recently released her second album, *TIME*, which shot to No. 1 in the Official UK Classical Charts, as did her debut album *RISE*. Gillam curated the album to mirror the arc of energy in a passing day and the constant orbit of our existence. The album includes music by Nyman, Björk, Brian Eno, Anna Meredith, and Thom Yorke and two new commissions from Luke Howard and Will Gregory.

Gillam is featured on *Good Night Songs for Rebel Girls*, an album released at the end of 2020, celebrating extraordinary women in music and created in partnership with Rebel Girls, the global multi-platform edutainment brand focused on inspiring and instilling confidence in a generation of girls around the world.

Gillam is also a presenter on television and radio. She became the youngest ever presenter for BBC Radio 3 and hosts her award-winning weekly show and podcast called *This Classical Life*. She has also been a guest presenter for BBC Radio 2 and co-hosted a miniseries for BBC Radio 4's Today Programme. In 2019 Gillam presented five BBC Proms live on television. She has been the recipient of a Classic BRIT Award, was the first-ever saxophonist to reach the final of BBC Young Musician, and in 2019, performed live at the BAFTAs to millions of viewers at home. In 2020 she was nominated for The Times Breakthrough Award.

A free spirit in style and character, Gillam is a passionate advocate for the power of music in society, often combining her concert engagements with educational and social projects. She was awarded an MBE in the Queen's Birthday Honours list 2021 for Services to Music and is a patron of Awards for Young Musicians and trustee for the HarrisonParrott Foundation. She is a Vandoren UK Artist and became the youngest ever endorsee for Yanagisawa Saxophones at age 13. She continues to promote her own concert series, bringing international talent to her hometown of Ulverston.



The Turkish pianist **Zeynep Özsuca** has performed worldwide as a soloist, chamber musician and accompanist. Born in Ankara, she began piano lessons at the age of four and continued her studies at Ankara Conservatory

of Hacettepe University. After winning Istanbul Symphony's Young Soloists Competition in 2001, Özsuca moved to the United States to complete a Bachelor's degree in Piano Performance at the Oberlin Conservatory under Prof. Peter Takács. She then majored in accompaniment and vocal coaching at Hochschule für Musik "Hanns Eisler," Berlin with Prof. Alexander Vitlin and graduated with an MA in 2013. She currently lives in London and pursues her career as concert pianist and répétiteur.

Özsuca has worked with conductors such as Gustavo Dudamel, Simon Halsey, Sir Simon Rattle and Sir Antonio Pappano, and acted as rehearsal pianist for singers Magdalena Kozená, Rolando Villazón, Gerald Finley, Annette Dasch, and Michael Schade, to name a few. She has been working as a répétiteur and orchestra member with renowned opera companies and orchestras like London Symphony Orchestra, Berlin Philharmonic, BBC Philharmonic, Staatsoper Berlin, Aix-en-Provence Music Festival, Royal Opera House Covent Garden and Glyndebourne Festival Opera.

As a chamber musician, Özsuca has performed on prestigious stages including the Berlin Philharmonie, Palau de la Musica Valencia, Schleswig-Holstein Music Festival, and Queen Elizabeth Hall, as well as live radio broadcasts on Deutschlandfunk, Deutschlandradio, RBB Kulturradio (Germany), RNE (Spain), and BBC 3 and 4 (UK), alongside co-hosting the BBC Young Musician Podcast. She also regularly appears in concert with her duo partners saxophonist Jess Gillam and clarinetist Sacha Rattle, as well as her wind and piano sextet Berlin Counterpoint.

Özsuca has a close working relationship with the Guildhall School of Music and Drama where she has acted as accompanist and music director of opera scenes and is currently lecturer of the Opera Skills course.



## **Upcoming Events**

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

**Friday, December 10, 2021 at 8:00 pm [Virtual Concert]**

Imani Winds with the Catalyst Quartet

Music by Santamaria, Moran and Sierra

Virtual Event (<https://loc.gov/concerts/imani-winds-december10.html>)

Additional video content available starting at 10am on 12/10/21

# 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

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