The Wanda Landowska/
Restout Memorial Fund
in the Library of Congress

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

Wednesday, May 25, 2022 ~ 7:00 pm
The Library of Congress
Coolidge Auditorium
The Wanda Landowska/Restout Memorial Fund in the Library of Congress supports the musical legacy of Wanda Landowska and her milieu through concerts, commissions, acquisitions, exhibitions, lectures, publications, maintenance of the Landowska Collection, and any other activity deemed appropriate.

We would like to offer special thanks to Taube Philanthropies for their support of this event.

This evening's performances are presented on one of Wanda Landowska's special instruments held at the Library of Congress:

Harpsichord by Pleyel, serial number 80F463
Made in the early 20th century by the Pleyel piano firm in Paris. It bears the inscription at the top of the jackrail:

“Le jeu grave dit par les Anciens ‘de 16 pieds’ fut introduit dans Les Clavecins Pleyel a partir de l'Annee 1912 sur la demande et les suggestions de WANDA LANDOWSKA”.

How to Watch Concerts from the Library of Congress
Virtual Events

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Coolidge Auditorium
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“RESTITUTION, RESTORATION
AND REPertoire:
NEW FINDINGS IN THE
Wanda Landowska AND
Denise Restout Papers at the
Library of Congress"

Carla Shapreau, Senior Fellow, Institute of European Studies,
University of California, Berkeley

Bret Werb, Musicologist & Recorded Sound Collection Curator,
United States Holocaust Memorial Museum

Christopher Hartten, Assistant Section Head,
Acquisitions & Processing, Library of Congress

Carol Lynn Ward-Bamford, curator,
Musical Instruments Collection, Library of Congress

Thomas Sheehan, Organist and Associate Director of Music,
Washington National Cathedral

Barbara & Thomas Wolf, Wolf Instruments,
restoration and conservation
**Program**

**Domenico Scarlatti (1685-1757)**
Sonata in D major, K. 490 (by 1756)
Thomas Sheehan, harpsichord

Introduction
Carol Lynn Ward-Bamford

"Tracing the Provenance of Wanda Landowska's Nazi-Era Looted and Recovered Harpsichord"
Carla Shapreau

**Wanda Landowska (1879-1959) / Sheehan**
Berceuse from the *Winter Palace Collection*

**Witold Lutosławski (1913-1994)**
*Allegretto sostenuto*

**Traditional / Landowska**
*Oj Chmielu (The Hop)*
Thomas Sheehan, harpsichord

"Wanda Landowska, Creative Musician and Composer"
Bret Werb

"The Wanda Landowska and Denise Restout Papers at the Library of Congress"
Christopher Hartten

"Prepping a Pleyel"
Barbara and Tom Wolf

**William Byrd (1540-1623)**
*Wolsey’s Wilde*
Thomas Sheehan, harpsichord
François Couperin (1668-1733)
Second livre de pieces de clavecin, (pub. 1716-17)
11th Ordre

Les Fastes de la grande et ancienne Ménéstrandise
Quatrième Acte: Les Invalides: ou gens Estropiés au service de la grande Ménéstrandisse.

Thomas Sheehan, harpsichord
About the Participants

Christopher Hartten is the Assistant Section Head for the Acquisitions and Processing Section of the Music Division at the Library of Congress, where he has served since 2009. He is responsible for management of processing projects, preservation and access of born-digital materials, and coordination of stabilization and conservation projects with the Preservation Directorate. He was the lead archivist for the processing of the Wanda Landowska and Denise Restout Papers. Hartten holds an M.L.S. with an archives specialization and an M.A. in the History of Science, Technology, and the Environment from the University of Maryland, College Park.

Carla Shapreau is a Senior Fellow in the Institute of European Studies at the University of California, Berkeley, where she conducts cultural property research. She leads the Lost Music Project (https://www.carlashapreau.com/project-description), which seeks to reconstruct the history of Nazi-era musical material cultural losses and the aftermath. She is also the Curator of the Ansley K. Salz Collection of Stringed Instruments, Department of Music. Shapreau, an intellectual property and art law attorney, teaches art and cultural property law at the University of California, Berkeley, School of Law. She is a recipient of the U.S. National Endowment for the Humanities Fellowship in connection with her cultural property research and the American Musicological Society Palisca Award for her contribution to Nazi-era provenance research on the Ferrell-Vögüé Machaut Manuscript, Introductory Study, Oxford: DIAMM Publications. She has written and lectured broadly on the topic of cultural property.

Thomas Sheehan is the Organist and Associate Director of Music at the National Cathedral in Washington, DC, where he is responsible for the organ program at the Cathedral. In this position, he has played for several high-profile civic events, including the virtual service celebrating the inauguration of Joe Biden and Kamala Harris, and the funerals of Madeleine Albright, Bob Dole, and Colin Powell. Prior to this position, he served on the music staffs of the Memorial Church, Harvard University; Saint Mark’s Church in Philadelphia, PA; and Trinity Episcopal Church in Princeton, NJ. Tom is a graduate of the Curtis Institute of Music, where he received diplomas in organ and harpsichord, studying with Alan Morrison.
and Leon Schelhase. He received both the Master of Music and Bachelor of Music degrees from Westminster Choir College in Princeton, NJ, as a student of Ken Cowan. He is currently a doctoral candidate in organ at Boston University as a student of Peter Sykes.

Carol Lynn Ward-Bamford is a flutist and, since 1993, has worked as Music Specialist and Curator of Musical Instruments at the Library of Congress Music Division. She holds degrees in music, performance on the flute, library science and archives management from Tufts University, the UNC-Chapel Hill, and Simmons College, and was previously at UCSD Special Collections and the Boston MFA Music Department. She studied flute with Kenneth Scutt, Thomas Nyfenger, Brooks de Wetter-Smith, Robert Stallman, Michel Debost, and James Galway. Ward-Bamford oversees the Library’s holdings of approximately 2,000 musical instruments where the instruments are maintained for study, performance and exhibit. She is currently studying glass degradation and the preservation needs of glass in 19th-century cultural heritage collections and archives in an NEH-funded research project, including flutes of glass made by Claude Laurent.

Bret Werb has served as the Musicologist & Recorded Sound Collection Curator at the US Holocaust Memorial Museum since 1993, helping to build an archive and reference service used by researchers worldwide. He has programmed the Museum’s chamber music series, curated its online exhibition Music of the Holocaust, and produced and annotated four CDs of ghetto, camp and resistance songs. A contributor to The New Grove Dictionary of Music & Musicians, The Oxford Handbook of Holocaust Studies, Polin: Studies in Polish Jewry, and other scholarly books and periodicals, Werb holds a PhD in Ethnomusicology, has lectured widely, and has collaborated on numerous theater, film, recording, and concert projects.

Thomas and Barbara Wolf have made reproductions of historical keyboard instruments since 1969. After training as musicians at the Interlochen Arts Academy and New England Conservatory, they began their apprenticeship as instrument makers in the Boston workshop of Eric Herz, followed by three years with the legendary maker and scholar Frank Hubbard. This led to conservation training at the Smithsonian Institution,
initiating a long association with the museum’s keyboard collection as providers of restoration and maintenance services that continues today. Established in 1975, the Wolf workshop has been located in the former schoolhouse of The Plains, VA (near Washington, DC) since 1992. After closing his business in 1988, master harpsichord maker William Dowd spent his last five working years in semi-retirement at the Wolf shop.

The Wolfs make a wide variety of clavichords, harpsichords and fortepianos based on originals from the 17th to the early 19th century. Their experience and skill with antique instruments has made the Wolfs much in demand for restoration, conservation and maintenance services. Their own instruments can be found in the collections of several museums. For nearly 20 years, the workshop has also made and repaired double basses and violones, serving orchestral, jazz, bluegrass, and period performance players. In addition to renting instruments, the Wolfs provide tuning and technical services for many concerts and recordings.

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Upcoming Events
Visit loc.gov/concerts for more information

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:
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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