

**CONCERTS** FROM THE **LIBRARY OF CONGRESS** 2021-2022

**The McKim Fund  
in the Library of Congress**

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# **HUB NEW MUSIC**

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**Friday, November 5, 2021 ~ 8:00 pm**  
**The Library of Congress**  
**Virtual Event**

The MCKIM FUND in the Library of Congress was created in 1970 through a bequest of Mrs. W. Duncan McKim, concert violinist, who won international prominence under her maiden name, Leonora Jackson; the fund supports the commissioning and performance of chamber music for violin and piano.

### **Conversation with the Artists**

Join us online at <https://loc.gov/concerts/hub-new-music.html> for a conversation with the artists, available starting at 10am on Friday, November 5, 2021.

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The Library of Congress  
Virtual Event  
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# HUB NEW MUSIC

**MICHAEL AVITABILE**, FLUTES

**NICHOLAS BROWN**, CLARINETS

**ALYSSA WANG**, VIOLIN

**JESSE CHRISTESON**, CELLO

With Guests

**MARCO PAVÉ**, SPOKEN WORD

**JARED BAILEY**, TRUMPET

**CARLOS SIMON & RUOTING LI**, PIANO

# PROGRAM

## **STEVEN MACKEY (b. 1956)**

Sonata for violin and piano (1996)

I. Prologue

II. *Sputtering, with Perseverance*

## **TAKUMA ITOH**

*Wavelengths* (2019)

## **CARLOS SIMON**

*Requiem for the Enslaved* (2021)

i. invocation

ii. lord have mercy

Interlude

iii. We All Found Heaven

iv. grant them rest

v. remember me

vi. light everlasting

vii. deliver me

viii. gloria

ix. shine upon them



## **ABOUT THE PROGRAM**

### **STEVEN MACKEY, Sonata for violin and piano**

Steven Mackey is an American composer and electric guitarist. He has been a professor at Princeton University since 1985 and was awarded Princeton's first Distinguished Teaching Award in 1991.

Mackey's Sonata for violin and piano was commissioned by the McKim Fund in the Library of Congress. The world premiere took place on December 5, 1997 in San Francisco, California while the Library's Coolidge Auditorium was undergoing renovations. The performers of the premiere, violinist David Abel and pianist Julie Steinberg, are also the dedicatees of the composition. Mackey shares the following about the Sonata for violin and piano:

I have been interested in the combination of violin and piano for a long time. In fact, my first piece ever was a duo for violin and piano. I am interested because it is a preposterous, awkward liaison. The two instruments could not be more different in terms of construction, physics, sound, character and playing technique. It is obviously well suited for a melody in the violin and restrained accompaniment in the piano but achieving any other kind of workable co-conspiracy requires some imagination. It is like having a baby: it's really hard but millions of people do it and the challenge does you good.

I developed my interest in this combination in college where I, as a young rock guitar player, first encountered chamber music. My music theory and music history teachers frequently appeared as a violin and piano duo and their performances of Sonatas by Debussy, Prokofiev, Shostakovich, the Duo Concertant of Stravinsky and other mostly twentieth century works literally changed my life - I became a composer. Perhaps that is why the title of this piece is nostalgic and quite unlike my other titles such as *Eating Greens*, *Banana/Dump Truck* or *On All Fours*.

There are two features which deserve special mention. First, the violin part makes occasional use of microtones - notes in between the familiar equal tempered tones. Second, the two movements are highly asymmetrical. The first is about two minutes long and the second is closer to 18 minutes.<sup>1</sup>

Additional works by Steven Mackey that feature violin include *Interior Design* (2003) for solo violin, *Beautiful Passing* (2008) for violin and orchestra, and *Repeated Notes* (2014) for solo violin.

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



## TAKUMA ITOH, *Wavelengths*

Program note by Takuma Itoh:

One of the most exciting aspects of working with Hub New Music, a quartet consisting of flute, clarinet, violin, cello, is their commitment to performing the work dozens of times over a number of seasons. This

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<sup>1</sup> Boosey & Hawkes, "Steven Mackey – Sonata for violin and piano," accessed October 14, 2021, <https://www.boosey.com/cr/music/Steven-Mackey-Sonata-for-violin-and-piano/7111>.

ethos of the group gives Hub the chance to get to know a work intimately and evolve their interpretation over time. It also gives the composer an opportunity to try compositional ideas that one would not attempt with more limited performance prospects.

With this piece, I want to create a playing environment that will result in dramatically different performances from one night to another. I intend to accomplish this by primarily focusing on tempo: I will be asking certain musicians of the ensemble to play together in one tempo, while having others play independently from them in a different tempo. The result is a texture that is partially aleatoric, but one that still requires tight ensemble playing. The combinations may seem somewhat limited with just four musicians, but given the variety of colors that Hub's instrumentation possesses, there are still plenty of possibilities to explore.

This under-explored texture, particularly in chamber music, is one that relinquishes some control from the composer and leaves more interpretive onus on the performers, something that I am interested in exploring with this piece, especially considering how many times Hub will be performing the work. I will be particularly interested to see how the performance of the work will evolve as the performers become more accustomed to the piece and the unique way that this piece will compel them to interact with one another.

*Wavelengths* was commissioned by Hub New Music.



## **CARLOS SIMON, *Requiem for the Enslaved***

Program note by Carlos Simon:

Over a year has passed since I first set foot on the Georgetown University campus as a candidate for a professorship in the Performing Arts Department— a hope and dream of my ancestors. I have grown to love the Georgetown University community and culture. It is a community that is steeped in a tradition of excellence and a rich history. In learning of the University's involvement in slavery, I am deeply grateful for the collective efforts taken to understand and attempt to reconcile its tainted past. Now as a member of the Georgetown University community, I wish to join in the journey of expanding the discussion artistically. I have

composed a large-scale work that honors the 272 men, women, and children sold to pay the debts of the University.

*Requiem for the Enslaved* features music that evoke the spirit of those in captivity featuring the internationally known new music ensemble, Hub New Music, rapper and spoken word artist Marco Pavé, trumpeter Jared Bailey, and composer Carlos Simon playing piano. Using the musical structure of a liturgical mass, *Requiem for the Enslaved* artistically explores the sacred and historical ideology of the sale of those enslaved by Jesuits by infusing the music of the Catholic Church and African American Spirituals into an original composition.

Commissioned by Georgetown University with support from the President's Office and the Committee for Slavery, Memory, and Reconciliation.



## TEXT OF *REQUIEM FOR THE ENSLAVED*<sup>2</sup>

### **i. invocation**

Issac, Issac, Issac, 65 years Old  
Charles, issac's son, ran away  
Nelly Issac's daughter married off  
Henry Nelly's daughter 12 years old  
Cecilia, Nelly's daughter, 8 years old  
Ruthy, Nelly's daughter, 6 years old  
Patrick, Issac's son  
Issac's son  
Ran away  
Ran away

Letty, his wife  
Cornelius, his son  
Francis, 12 years old  
Francis 12 years old  
Susan 10 years old  
Gabriel 8 years old

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2 Texts provided by Hub New Music.

Peter 5 years old  
Jackson 3 years old  
Elizabeth 1 year old, 1 year old  
James, Issac's son  
Delia, Issac's wide  
Susan, Issac's daughter  
George, their son, 1 year old

Issac, ran away  
Issac, ran away  
Kitty, Issac's wife 28 years old  
Austin, their son, 6 years old  
Issac, their son  
4 years old  
28 years old  
6 years old  
4 years old  
65 years old  
1 year old  
4 years old  
1 year old

6 years old, 1 year old  
Their son, 1 year old, ran away  
Austin, ran away  
Their son, ran away,  
Issac, their son, 4 years old  
Elias, their son, 1 year old  
Sally about 65 years old

Eternal rest given unto them, O Lord,  
And let perpetual light shine upon them.

Eternal rest given unto them, O Lord,  
And let perpetual light shine upon them.

## **ii. lord have mercy**

Let us go,  
Set us free,  
Let us go.

Set us free,  
Lord have mercy,  
On my soul,

Set us free,  
Make us whole.

Lord have mercy,  
On my soul  
Set us free,  
Let us go.

Set us free,  
Let us go,  
Set us free,  
Lord have mercy on my soul  
Set us free  
Make us whole  
Lord have mercy  
On my soul

This is not a world created by god,  
This is a country created by mobs,  
Kill, pillage, freedom robbed  
We were stolen, no time to sob  
Taken to a foreign land,  
Feet chained, shackled hands,  
The lawless made the laws,  
The devil made God's plan.

### **Interlude**

Issac ran away . . .  
Why was he captured in the first place?  
Run away slave . . .  
Is a crime for the brave.  
Please give my death . . .  
Instead of new chains.

Issac wanted freedom . . . it sat exclusively on the horizon.  
Issac saw his wife sold and his kids were gone . . .  
Today was the last day of detrimental compromising  
You see, Issac had a dream that he could be free,  
Long before Negroes gathered to give speeches  
In Washington, D.C.

Issac . . . an individual catalyst for collective change.  
Issac . . . ran away for he was brave . . .  
And a criminal according to history.

Run away slaves are fugitive entities.  
How ridiculous . . . freeing yourself is tremendous . . .  
Magnificent . . . he knew he was free.  
Issac ran away . . .  
Despite what the chains say.

### **iii. We All Found Heaven**

When I found I had crossed that line,  
I looked at my hands to see if I was the same person.  
There was such glory over everything.

What does it mean for your soul if your body was never free?  
What happens to the soul of the slave if the shackles release?  
The soul has yet to face an adequate test.

Can we call it patience if we have to the grave?  
How does the soul feel about waiting with the slave?  
Waiting for your birthright well after your birth.

Is that patience or something much worse?  
Does the soul feel the body suffer?  
Or are they one in the same waiting for each other.

What does it mean for your soul if your body was never free?  
The body asks: Do you have a soul if you captured me?  
Persevering for 400 years. Persistent. With tears.  
A determined people. A beautiful brethren. At the bottom of patience.

We all found Heaven.

### **iv. grant them rest**

I am no minister of malice.  
I will not strike the fallen.  
I will not repel the repentant.  
But may my right hand forget its cunning,  
And my tongue cling to the roof of my mouth.  
If I forgot the difference between the parties and their terror  
Protracted and bloody conflict

A conflict between people who'd rather kill millions of humans,  
Than see the humanity of the enslaved.  
A conflict for both scared and brave.

A conflict for justice,  
Or a conflict that left just us.  
“Why don’t you go back to Africa?” they ask,  
I don’t think my brothers will be willing to treat you fairly,  
Seeing that you were property,  
Now you’re owning property,  
Speaking properly,  
Possibly seeking revenge,  
Deranged, crazed, in a daze,  
Miseducated and,  
Misbehaved.

There must be a way for your humanity to be recognized,  
Elsewhere.  
And that’s what the good side had to say to my ancestors.  
May we grant them a higher reward than recognition of their humanity  
by barbaric humans.  
May we grant their struggles deeper understanding.  
May we grant the wishes of the enslaved.  
May we dismantle the system built upon their backs.  
May we give eternal life to souls of beaten flesh.  
May we give my ancestors favor.  
Spiritual immunity.  
And may we grant them,  
Rest.

#### **v. remember me**

Remember, That such great labor should not be in vain.  
Remember  
I am groaning, as one guilty with shame blushes the face of me:  
To a suppliant be merciful, O God  
Remember, remember.

#### **vi. light everlasting**

Light everlasting  
Shine upon them, O Lord.

With Satins of Thine for all eternity  
Rest eternal grant to them,  
O Lord and light perpetual.

Shine upon them.  
With Saints of Thine

For all eternity.  
Shine upon them, Oh Lord  
Light everlasting  
Shine upon them

### **vii. deliver me**

Deliver me, O Lord, from death eternal on that fearful day,  
When then heavens and the earth shall be moved,  
When though shalt come to judge the world by ire. Deliver us. Deliver us.

### **viii. gloria**

#### **ix. shine upon them**

The days were void of light.  
The nights swallowed our pain whole like a reptilian predator.

But . . . that was on Earth . . .  
The Devil's playground, where evil rendezvous with the innocent and the victim  
becomes the enemy.

The enemy of the power that be . . .  
Regimes that gained their power by illicit means . . . lies.  
Writing the constitution while breaking the 10 commandments . . . laws.

Laws that don't exist where we are now.  
The highest of places both known and unknown  
Freedom to talk to God. The glory to call heaven . . . home.

A home where golden rivers flow and  
Beauty is as abundant as the stars.  
We are . . . amongst the stars . . . we are the stars.  
Shining our light as the lord intended.

The souls of the oppressed shall not suffer in the afterlife. Before we  
became eternal spirits, our worldly freedoms  
were sacrificed.

Chained in unspeakable and devastating bondage  
The lord heard your cries and answered your  
prayers with a beautiful surprise.

A covenant that shall not be altered, hidden,  
or broken.

An eternal ashé to the spirits of the enslaved.  
A seat next to God, for you, has been made.

Ashé  
Ashé  
Ashé  
Ashé

Now when you read the word slave in your false  
history books . . . you will know the truth . . .  
The so called masters unknowingly elevated the souls  
of their property while simultaneously building  
a tomb in hell for themselves.

Ashé  
Ashé  
Ashé  
Ashé  
Ashé



## About the Artists

Called “contemporary chamber trailblazers” by *The Boston Globe*, **Hub New Music** – composed of flute, clarinet, violin, and cello – is forging new pathways in 21st-century repertoire. The ensemble’s ambitious commissioning projects and “appealing programs” (*The New Yorker*) celebrate the rich diversity of today’s classical music landscape. Its performances have been described as “gobsmacking” (*Cleveland Classical*), “innovative” (WBUR), and “the cutting edge of new classical music” (*Taos News*).

Hub’s 2021-22 highlights include concerts presented by the Morgan Library and Museum, Celebrity Series of Boston, Seattle Symphony, Soka Performing Arts Center, and Williams Center for the Performing Arts. Season residencies include visits to Baylor, Portland State, Illinois State, and Georgetown universities. The coming season brings premieres of Nathalie Joachim, Laura Kaminsky, and Nina C. Young. In fall 2021, the Library of Congress presents the "virtual premiere" of Hub's collaboration with composer Carlos Simon, *Requiem for the Enslaved*, which will tour in 2022-23. Simon's large-scale work honors the lives of 272 slaves sold by Georgetown University (where Simon serves on the faculty) in 1838. It features spoken-word artist Marco Pavé, trumpeter Jared Bailey, and Simon on piano.

Hub’s debut album, *Soul House*, released on New Amsterdam Records in 2020, was called "ingenious and unequivocally gorgeous" by *The Boston Globe*. The ensemble’s upcoming recording with Silkroad’s Kojiro Umezaki (shakuhachi) and Asia-America New Music Institute (AANMI) will be released on Tōrō Records in 2022. Other upcoming recording projects include Carlos Simon's *Requiem for the Enslaved* and Michael Ippolito's abstract-expressionist-inspired work, *Capriccio*. The group will also be featured on Eric Nathan’s portrait album, *Missing Words*, released on New Focus Recordings.

Hub New Music is a group of passionate educators whose approach to teaching melds the artistic and entrepreneurial facets of modern musicianship. The ensemble was recently in residence with the Los Angeles Philharmonic's Nancy and Barry Sanders Composer Fellowship program, working with ten outstanding high school-aged composers. Other residency activities include those at New England Conservatory, Princeton, Harvard, University of Michigan, University of Texas-Austin, UC Irvine, and the University of Nebraska-Lincoln. In 2021-22, the ensemble continues its K-12 program, HubLab, which uses graphic scores and improvisation to create group compositions with students of all levels.

The ensemble's name is inspired by its founding city of Boston's reputation as a hub of innovation.



**Jared "MK Zulu" Bailey** is a multi-talented musician hailing from PG County, Maryland. Graduating from Howard University in 2013 with a Bachelor's in Music Business, he later received his Master's in Jazz Performance from Rutgers University. Since then, he has been working as an artist, songwriter, freelance musician, and teacher in the DMV area. MK Zulu has had the opportunity to perform at some of Washington DC's most prominent venues and events, including The Atlas Performing Arts Center, The Howard Theatre, The H Street Festival, and The John F. Kennedy Center for the Performing Arts. In 2019, MK Zulu released his debut project, *The R.a.n.T.S. Experiment*, exploring the relationship of different musical approaches through instrumentation and genre. His latest solo project, *The Legend EP*, is an energetic package of songs created to motivate the masses to never give up on their dreams.



Life is a never-ending sequence of forks in the road. Often, the most challenging path to walk is also the most fulfilling one—Memphis artist **Marco Pavé** is proof.

In 2013, Pavé was a 20-year-old budding rapper and community activist working a demoralizing dead-end security job at Kroger to make ends meet. When his son was born at the end of the year, he made a choice that would change the course of his life: to define success entirely on his terms and build a wholly independent career in the arts. "Once I made that decision, different things started to open up," he says. "Choosing my path fully and not caring about the outcome was how I started to develop something bigger than myself."

Pavé's bet on himself has paid off. Since 2013, he has forged a twin identity as a champion of indie Southern rap and as an educator working to stimulate community activism and entrepreneurship through the lens of hip hop music and culture. During the same period, Pavé blossomed as a recording artist. He opened for Mobb Deep, Waka Flocka Flame, and Young Dolph and worked with GRAMMY Award-winning producers like Carlos Broady. In 2015, *Black Tux*, the Mike Brown-inspired lead single, aired on Ebro Darden's show on Beats 1 radio and MTVU, paving

the way for press coverage from *The Source*, *The Root*, and *MTV News*. In 2017, he released his debut album *Welcome to Grc Lnd*, which cast a documentarian lens on Memphis's grassroots activists who were raising their voices in protest of the city's endemic racism and poverty. In 2018, he was commissioned to turn the album into Memphis's first-ever rap opera.

Earlier this year, his songs "One Hunnid" and "Sell" appeared in *Uncorked*, the Prentice Penny-directed Netflix film about a young Memphis man who, not unlike Pavé himself, bucks the norm to pursue his passion. He leveraged those film placements into a distribution contract between EMPIRE and his proprietary label Radio Rahim Music. As an independent label owner, Pavé is manifesting his values of self-ownership and self-efficacy by growing a business that enriches the intersection of hip hop, activism, and artist communities.

Born and raised in North Memphis, Pavé started rapping seriously to articulate the dangerous day-to-day realities of his neighborhood.

Pavé has built a remarkable career that uses hip-hop culture as a means of personal expression and an educational tool designed to impact both individuals and systems of power.



**Carlos Simon** is a native of Atlanta, Georgia, whose music ranges from concert music for large and small ensembles to film scores with jazz, gospel, and neo-romanticism influences.

Simon's latest album, *MY ANCESTOR'S GIFT*, was released on the Navona Records label in April 2018. Described as an "overall driving force" (Review Graveyard) and featured on Apple Music's "Albums to Watch," *MY ANCESTOR'S GIFT* incorporates spoken word and historic recordings to craft a multifaceted program of musical works that are inspired as much by the past as they are the present.

As a part of the Sundance Institute, Simon was named a Sundance/Time Warner Composer Fellow in 2018. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown, and Eric Garner, was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. With support from the US Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018, performing concerts in some of the most sacred temples and concert spaces in Japan. Other recent

accolades include being a Composer Fellow at the Cabrillo Festival for Contemporary Music, and winning the Underwood Emerging Composer Commission from the American Composers Orchestra in 2016, the prestigious Marvin Hamlisch Film Scoring Award in 2015, and the Presser Award from the Theodore Presser Foundation in 2015. He has also served as a contributing arranger for the Rachel Barton Pine Foundation's *Music by Black Composers* series for violin.

Recent commissions have come from the New York Philharmonic, Los Angeles Philharmonic, Los Angeles Opera, Philadelphia Orchestra, Washington National Opera, Reno Philharmonic, the American Composers Orchestra, Arizona State University Symphony Orchestra, Irving Klein String Competition, Morehouse College celebrating its 150th founding anniversary, the University of Michigan Symphony Band celebrating the university's 200th anniversary, and Albany Symphony's *Dogs of Desire* (American Music Festival). Simon has also served as the young composer-in-residence with the Detroit Chamber Winds and Strings in 2016. His music has been performed by Tony Arnold, the Third Angle New Music Ensemble, Hub New Music Ensemble, the Asian/American New Music Institute, the Flint Symphony, the Color of Music Festival, University of North Texas Symphony Band, University of Miami Symphony Band, Georgia State University Wind Ensemble, and many other professional performance organizations. His piece, *Let America Be America Again* (text by Langston Hughes), is scheduled to be featured in an upcoming PBS documentary chronicling the inaugural Gabriela Lena Frank Academy of Music. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, Georgia, and now serves as Assistant Professor at Georgetown University.

Acting as music director and keyboardist for GRAMMY Award winner Jennifer Holliday, Simon has performed with the Boston Pops Symphony, Jackson Symphony, and St. Louis Symphony. He has toured internationally with soul GRAMMY-nominated artist Angie Stone and performed throughout Europe, Africa, and Asia.

Simon earned his doctorate at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria, at the Hollywood Music Workshop with Conrad Pope and New York University's Film Scoring Summer Workshop.

Simon is a member of many music organizations, including ASCAP (American Society of Composers, Authors, and Publishers), where he was honored as one of the "Composers to Watch" in 2015 and took

part in the ASCAP Film Music Workshop in Los Angeles, California in 2019. He is also an honorary member of Phi Mu Alpha Music Sinfonia Fraternity and the National Association of Negro Musicians, Society of Composers International, and Pi Kappa Lambda Music Honor Society. His compositions have been published by the Gregorian Institute of America (GIA) Publications and Hal Leonard Publications.



Chinese pianist **Ruoting Li** is an eclectic artist eager to explore a wide range of musical styles and repertoire, both as a solo pianist and chamber musician. Born in Hunan, she started to play piano at the age of six and was admitted to the Central Conservatory of Music Middle School in Beijing when she was 11. In 2014, Li came to the US and was awarded a full scholarship to attend the Manhattan School of Music, where she earned her BM degree in May 2018. Currently pursuing a Master's Degree in Piano Performance at MSM as a full scholarship recipient, Li has been involved in numerous outside activities, such as outreach concerts, studio producing, and new music recording. As a winner of the Lillian Fuchs Chamber Music Competition, Li was a collaborative pianist at the Eastern Music Festival in the summer of 2019, where she also served as an orchestral pianist.



# Upcoming Events

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

## **Wednesday, November 17, 2021 at 10 am [Virtual Lecture]**

American Musicological Society Lecture  
“*Radio Enchains Music:’ The 1940 ASCAP Radio War  
and Music Festivals*”

Elisse La Barre, PhD

Virtual Event (<https://loc.gov/concerts/lecture-elisse-la-barre.html>)

## **Friday, November 19, 2021 at 8:00 pm [Virtual Concert]**

Zuill Bailey, cello & Bryan Wallick, piano  
Music by Mendelssohn, Debussy, Lukas Foss and Rachmaninoff  
Virtual Event (<https://loc.gov/concerts/zuill-bailey-bryan-wallick.html>)

Additional video content available starting at 10am on 11/19/21

## **Friday, December 3, 2021 at 8:00 pm [Virtual Concert]**

Netherlands Chamber Choir & Concerto Köln

J.S. Bach's Christmas Oratorio

Virtual Event (<https://loc.gov/concerts/netherlands-chamber-choir-december3.html>)

Additional video content available starting at 10am on 12/3/21

## **Thursday, December 9, 2021 at 8:00 pm [Virtual Concert]**

Jess Gillam, saxophone

Music by Poulenc, Meredith Monk, Luke Howard, Marcello,  
Dowland, Weill & John Harle

Virtual Event (<https://loc.gov/concerts/jess-gillam.html>)

Additional video content available starting at 10am on 12/9/21

## **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

## **Saturday, December 11, 2021 at 8:00 pm [Virtual Concert]**

Bria Skonberg, trumpet and voice

Virtual Event (<https://loc.gov/concerts/bria-skonberg.html>)

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

**Saturday, December 18, 2021 at 8:00 pm [Virtual Concert]**  
STRADIVARI ANNIVERSARY  
Calidore String Quartet  
Music by Haydn, Mendelssohn & Brahms  
Virtual Event (<https://loc.gov/concerts/calidore-string-quartet.html>)  
Additional video content available starting at 10am on 12/17/21



# 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.



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