

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

**The Elizabeth Sprague Coolidge Foundation
in the Library of Congress**

FOUNDER'S DAY

METAMORPHOSIS
THIRD COAST PERCUSSION

Saturday, October 30, 2021 ~ 8:00 pm
The Library of Congress
Virtual Event

In 1925 ELIZABETH SPRAGUE COOLIDGE (1864-1953) established the foundation bearing her name in the Library of Congress for the promotion and advancement of chamber music through commissions, public concerts and festivals; to purchase music manuscripts; and to support music scholarship. With an additional gift, Mrs. Coolidge financed the construction of the Coolidge Auditorium, which has become world famous for its magnificent acoustics and for the caliber of artists and ensembles who have played there.

The Library of Congress observes the date of her birth, October 30th, as Founder's Day, and around that day regularly presents a concert in her honor.

Conversation with the Artists

Join us online at <https://loc.gov/concerts/third-coast-percussion.html> for a conversation with the artists, available starting at 10am on Friday, October 29, 2021.

Recorded at The Conrad Prebys Performing Arts Center,
home of La Jolla Music Society
Live Stream Video Director – Tristan Cook
Recording Engineer – Benjamin Maas
Stage Direction by Leslie Buxbaum Danzig
Lighting and Video Design by Joe Burke

This project is supported in part by a grant from the National Endowment for the Arts and by Meany Center for the Performing Arts at the University of Washington, with additional support from the Elizabeth F. Cheney Foundation and the Julian Family Foundation.

How to Watch Concerts from the Library of Congress Virtual Events

- 1) See each individual event page at loc.gov/concerts
- 2) Watch on the Library's YouTube channel: youtube.com/loc

Videos may not be available on both platforms, and some videos will only be accessible for a limited period of time.

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Virtual Event
Saturday, October 30, 2021 — 8:00 pm

**The Elizabeth Sprague Coolidge Foundation
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FOUNDER'S DAY

METAMORPHOSIS
THIRD COAST PERCUSSION

**SEAN CONNORS, ROBERT DILLON,
PETER MARTIN & DAVID SKIDMORE,**
PERCUSSION

RON MYLES & QUENTIN ROBINSON,
DANCERS

MOVEMENT ART IS
(LIL BUCK AND JON BOOGZ)
CHOREOGRAPHY

Leslie Buxbaum Danzig, Stage Direction
Joe Burke, Lighting and Video Design

PROGRAM

"METAMORPHOSIS"

PHILIP GLASS (b. 1937) / THIRD COAST PERCUSSION

Selection from *Aguas da Amazonia*

Metamorphosis (1988/1999/2020)

JLIN (b. 1987)

Selections from *Perspective* (2020)

Obscure

Dissonance

PHILIP GLASS / THIRD COAST PERCUSSION

Selection from *Aguas da Amazonia*

Amazon River (1993/1999/2016)

JLIN

Selection from *Perspective*

Paradigm

TYONDAI BRAXTON (b. 1978)

Sunny X (2019)

JLIN

Selections from *Perspective*

Embryo

Fourth Perspective

Duality

Derivative



GEMMA PEACOCKE (b. 1984)

The threshold we cross with closed eyes (2021)



ABOUT THE PROGRAM

METAMORPHOSIS

Program notes provided by the Artists

Collaboration and Transformation

This performance is a meeting of fearless and generous collaborators from unique artistic backgrounds, creators deeply rooted in their own tradition but whose branches reach curiously into the broad expressive world surrounding them. Lil Buck and Jon Boogz founded Movement Art Is to explore how their virtuosic street dancing abilities, rooted in popping and Memphis jookin', could tell the important stories of modern life. Third Coast Percussion has carved its own special place in the cultural landscape by showing the incredible flexibility of percussion chamber music to give voice to expressions from a diverse range of artists.

At the heart of this collaboration is a celebration of each individual's expressive language and the experiences that shaped it, as well as a curiosity to see each artist's energy translated into the vocabulary of another. Just as the choreography created by Buck and Boogz is set onto different bodies — their proteges Ron Myles and Quentin Robinson — for performance, tonight's program highlights how music is also transformed as it is passed from one artist to another. The innovative producer Jlin (whose roots are in Chicago's "Footwork" style of dance music) composed her *Perspective* as a series of electronic tracks, with the intent that Third Coast Percussion would reimagine this music on acoustic instruments for live performance. The music of minimalist icon Philip Glass that appears on this program is an arrangement of an arrangement, music finding its third incarnation in TCP's distinctive sound world.

In this year of isolation, the opportunity to make art together is valued in a new way. The full creative team — MAI, TCP, stage director Leslie Danzig and lighting designer Joe Burke — had planned to come together in Seattle for a summer residency to build this project on the stage of the Meany Center for the Performing Arts at the University of Washington. When the residency could not take place, this determined team found ways—connecting via rehearsal videos shared on the cloud, simulated mock-ups of stage set-ups and light renderings, and of course, many Zoom meetings—to build this project together across long distances, and continues transforming the project into versions for audiences to experience through a screen, and eventually, in person.

However you are experiencing this program, we hope this performance speaks to you, and we hope that you will have the joy of creating something together with others again soon.

THE MUSIC

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times.

His *Amazon River* and *Metamorphosis* were works originally composed for piano (as “Etude no. 2” and “Metamorphosis 1,” respectively), then arranged for Brazilian musical group Uakti as part of their project *Agua da Amazonia* for their own gamut of instruments, many of which were custom-made and built by the performers. Drawing on both the Uakti arrangement and the original piano music, the members of Third Coast Percussion arranged and re-orchestrated these pieces utilizing mallet percussion instruments and other unique instrumental colors such as melodica, desk bells, and almglocken (tuned Swiss cowbells).

Jlin (Jerrilynn Patton) is a producer based in Gary, Indiana. Her unique and evolving electronic sound is rooted in Chicago’s iconic footwork style, with additional influences ranging from Nina Simone to Igor Stravinsky. Jlin’s work assembles evocative and vivid sounds into a musical style that she describes as “clean, precise, and unpredictable.” Her debut album *Dark Energy* was released to critical acclaim in 2015, and her second album *Black Origami* in 2017 to rave reviews from NPR Music and Pitchfork. She has composed for the Kronos Quartet and choreographer Wayne McGregor, and has recently performed at the Big Ears Festival, Whitney Museum of Art, and Toledo Museum of Art, among others.

Her seven-movement work *Perspective* was written for Third Coast Percussion through a highly collaborative process. After exploring and sampling instruments from TCP’s vast collection of percussion sounds at their studio in Chicago, she created an electronic version of each of the work’s seven movements using these samples and other sounds from her own library.

The members of Third Coast Percussion then set about determining how to realize these pieces in live performance. Diving into each of the audio tracks, the percussionists found dozens of sonic layers, patterns that never seem to repeat when one would expect them to, and outrageous sounds that are hard to imagine recreating acoustically. Even typical percussion sounds like snare drum, hi-hat, or kick drum exist in multiple variations, subtle timbral shades in counterpoint or composite sounds.

In pursuit of the broad expressive range of Jlin’s original tracks, TCP’s live version of this piece incorporates mixing bowls filled with water, bird calls, a variety of gongs and tambourines, and a metal spring coil, as well as many variations of

drum set-like sounds: instruments that are like a hi-hat but not a hi-hat, or serve the function of a snare drum but are not a snare drum.

Jlin named her piece *Perspective* as a reference to this unique collaborative process, that this work would exist in two forms, the same music as interpreted through different artists and their modes of expression.

Perspective by Jlin was commissioned for Third Coast Percussion by the Boulanger Initiative, Carnegie Hall, the Lester & Hope Abelson Fund for the Performing Arts at the Chicago Community Foundation, the DEW Foundation, and Third Coast Percussion's New Works Fund.

Brooklyn-based composer and performer Tyondai Braxton has been writing and performing music under his own name and collaboratively under various group titles and collectives since the mid-1990s, including in the art rock group Battles from its formation until 2010. Braxton has been commissioned by Kronos Quartet, Bang on a Can All-Stars, Alarm Will Sound, and Brooklyn Rider, has had his orchestral work performed by the Los Angeles Philharmonic, London Sinfonietta, and the Wordless Music Orchestra, and has worked with pioneering bands Mouse on Mars and Dirty Projectors.

In collaboration with artist Uffe Surland Van Tams, Braxton premiered HIVE, a multimedia sculptural and electronic project for 2 electronic artists and 3 percussionists at The Guggenheim Museum in New York City in 2013, later transforming this music into the solo album HIVE1.

Braxton's new work for Third Coast Percussion, *Sunny X*, further develops his experiments with electronic sounds and live percussionists, utilizing more idiosyncratic instruments such as wooden and metal slats, steel pipes, Thai gongs, and crotales, with electronic playback generated with modular synthesizer.

“Predominantly set up as meditations on small phrases of non-pitched (or *partially* pitched) percussion and mercurial electronics, the piece explores different permutations of these meditations where the relationship between the acoustic and electronic realms seems to work together, slip around and contrast.”

~ Tyondai Braxton

Sunny X evolved through multiple workshops together in TCP's studio, experimenting with combinations of these unique sounds and discovering musical content that emerges naturally from the idiomatics of the instruments and their physical layout. In particular, a musical and physical gesture that plays prominently in the piece revealed itself when the wooden planks were stacked on

top of each other, rather than set side-by-side on a table.

Sunny X was commissioned for Third Coast Percussion by the Sewanee Music Festival, George Mason University, and Carnegie Hall with additional support from Third Coast Percussion's New Works Fund.



GEMMA PEACOCKE, *The threshold we cross with closed eyes*

Program note by Gemma Peacocke:

I've been thinking about the stories we tell about how we came to be here in this moment.

Some histories of arrival are threaded with filaments of bone and blood and earth. Some histories are gilded with myth. Some histories are severed by trauma, and some are worn through with silence. Some histories intertwine and wind about each other while others creep and climb in different directions along different paths.

There are ends, but no beginnings.

I've delved into the Library of Congress's digital archives and listened to recording after recording of Americans telling stories of arrival at a point in history. Fragments of some of these are sampled in this piece. For me, time began to collapse and place began to smart; less ancient scars and grown-over ground, and more violent and vanishing land.

The title is from a verse in the poem, "Angels Grieving over the Dead Christ," by Gjertrud Schnackenberg:¹

The threshold we cross with closed eyes—
Where angels hide behind their backs
The saws with which they mean
To saw the present from the past



¹ Gjertrud Schnackenberg, "Angels Grieving Over the Dead Christ" (excerpt) from "Crux of Radiance" from *Supernatural Love: Poems 1976-1992*. (Farrar Straus and Giroux, 2000).

About the Artists

Third Coast Percussion is a GRAMMY Award-winning Chicago-based percussion quartet. For more than 15 years, the ensemble has been creating exciting and unexpected performances that constantly redefine the classical music experience. The ensemble has been praised for "commandingly elegant" (*The New York Times*) performances, the "rare power" (*Washington Post*) of their recordings, and "an inspirational sense of fun and curiosity" (*Minnesota Star-Tribune*). Third Coast Percussion maintains a busy tour schedule, with past performances in 38 of the 50 states and Washington, DC, plus international tour dates across four continents.

A direct connection with the audience is at the core of all of Third Coast Percussion's work, whether the musicians are speaking from the stage about a new piece of music, inviting the audience to play along in a concert or educational performance, or asking their fans around the world to create new music using one of their free mobile apps. The four members of Third Coast are also accomplished teachers and make active participation by all students the cornerstone of their educational offerings.

The quartet's curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art. The ensemble has worked with engineers at the University of Notre Dame, architects at the Frank Lloyd Wright Foundation, dancers at Hubbard Street Dance Chicago, and musicians from traditions ranging from the mbira music of Zimbabwe's Shona people to indie rockers and footwork producers to some of the world's leading concert musicians. Third Coast Percussion served as ensemble-in-residence at the University of Notre Dame's DeBartolo Performing Arts Center from 2013 to 2018 and currently serves as ensemble-in-residence at Denison University.

A commission for a new work from composer Augusta Read Thomas in 2012 led to the realization that commissioning new musical works can be—and should be—as collaborative as any other artistic partnership. Through extensive workshopping and close contact with composers, Third Coast Percussion has commissioned and premiered new works by Philip Glass, Missy Mazzoli, Gemma Peacocke, Flutronicx, Jlin, Tyondai Braxton, Augusta Read Thomas, Devonté Hynes, Georg Friedrich Haas, Donnacha Dennehy, Glenn Kotche, Christopher Cerrone, David T. Little, and today's leading up-and-coming composers through their Currents Creative Partnership program. TCP's commissioned works have become part of the ensemble's core repertoire and have seen hundreds of performances across four continents.

Third Coast Percussion's recordings include thirteen feature albums and appearances on eleven additional releases. The quartet has put its stamp on iconic percussion works by John Cage and Steve Reich, and Third Coast has also created the first recordings of commissioned works by Philip Glass, Augusta Read Thomas, Devonté Hynes, Gavin Bryars, Donnacha Dennehy, David T. Little, Ted Hearne, and more, in addition to recordings of the ensemble's compositions. In 2017 the ensemble won the GRAMMY Award for Best Chamber Music/Small Ensemble Performance for their recording of Steve Reich's works for percussion. In 2020 Third Coast received its second nomination in the same category for *Perpetuum*, and in 2021 Third Coast was nominated again for its album *Fields*, with music by Devonté Hynes.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago. They have collaborated with Chicago institutions such as Hubbard Street Dance Chicago, the Chicago Children's Choir, the Civic Orchestra of Chicago, the Chicago Humanities Festival, and the Adler Planetarium. TCP performed at the grand opening of Maggie Daley Children's Park, conducted residencies at the University of Chicago and the Civic Orchestra of Chicago, created multi-year collaborative projects with Chicago-based composers Augusta Read Thomas, Glenn Kotche, and chamber ensemble Eighth Blackbird, and taught tens of thousands of students through partnerships with The People's Music School, the Chicago Park District, Rush Hour Concerts, Urban Gateways, and others.

The four members of Third Coast Percussion (Sean Connors, Robert Dillon, Peter Martin, and David Skidmore) met while studying percussion music at Northwestern University with Michael Burritt and James Ross. Members of Third Coast also hold degrees from the Eastman School of Music, Rutgers University, the New England Conservatory, and the Yale School of Music.



Movement Art Is, co-founded by Jon Boogz and Lil Buck, is an organization that uses movement artistry to inspire and change the world while elevating the artistic, educational, and social impact of dance. Through movement art films, workshops, performances, and exhibitions, MAI is resetting the spectrum of what dance is.

MAI's award-winning short film "Color of Reality," directed by Jon Boogz, featuring the art of Alexa Meade and the movement artistry of MAI, went viral in the fall of 2016. The film has received coverage internationally

and has won Great Big Story's Art as Impact Award, Best Experimental at Toronto International Short Film Festival, and Concept Video of the Year from World of Dance, among other honors. MAI's recent/upcoming projects include a short film created in collaboration with DAIS entitled "AM i A MAN" (April 2017), a performance entitled "Honor Thy Mother" at TED Conference in Vancouver, a live rendition of "Color of Reality" at Aspen Ideas Festival (June 2017) and a VR collaboration with director Terrence Malick and Facebook launched at SxSW and Tribeca Film Festival in spring 2018.

The duo recently choreographed for Hubbard Street Dance Chicago with music composed by Dev Hynes (aka Blood Orange) and performed by Third Coast Percussion and is currently touring a new full-length show, *Love Heals All Wounds*.



Jon Boogz is a movement artist, choreographer, and director who seeks to push the evolution of what dance can be – sharing with audiences of all backgrounds an appreciation of the melding of art forms while inspiring and bringing awareness to social issues.

Motivated initially to dance by the work of Michael Jackson, Boogz has choreographed for notable icons including Mikhail Baryshnikov, Naomi Campbell, Gloria Estefan, and for Pharrell's Adidas Originals campaign; he also creative directed, choreographed, and performed in "Movement Art Is: Standing Rock" at ComplexCon, and served as creative consultant for ads launching campaigns for Apple and Lexus. Boogz's collaborators include TriBeCa Film Festival, Benjamin Millepied, Lil Buck, and Flying Lotus. His choreography is used in FOX's "So You Think You Can Dance" and Cirque du Soleil's MJ ONE; and he was featured at the Geffen Playhouse's "Backstage at the Geffen" with his dance company Control Freakz, Lil Buck, and spoken word artist Robin Sanders to honor Morgan Freeman and Jeff Skoll.



International phenomenon **Lil Buck** (Charles Riley) began jookin' – a street dance that originated in Memphis – at age 13 alongside mentors Marico Flake and Daniel Price. After receiving early hip-hop training from Teran Garry and ballet training on scholarship at the New Ballet Ensemble, he performed and choreographed until relocating to Los Angeles in 2009.

Named one of *Dance Magazine's* "25 to Watch," his collaboration with Spike Jonze and Yo-Yo Ma performing *The Swan* went viral in 2011. Since then, he has collaborated with a broad spectrum of artists, including JR, Damian Woetzel, the New York City Ballet, Madonna, Benjamin Millepied, and Spike Lee. Buck is an avid arts education advocate, recipient of the WSJ Innovator Award, frequently collaborates with global brands including Apple, Lexus, Glenfiddich, and Louis Vuitton, and launched a capsule collection with Versace. He co-starred in the viral short film "Color of Reality," which continues to screen at film festivals worldwide and has won numerous awards.



Ron Myles was born and raised in Memphis, Tennessee, in a neighborhood called Orange Mound. Growing up the only dancer in the area, Myles described his friends and family as his greatest inspiration and motivation during this time. In 2009, Myles moved to Los Angeles, CA, with his cousin and close friend Charles "Lil Buck" Riley, and since then has become one of the premier interpreters of the style of dance known as Memphis jookin', often in partnership with Riley. Since 2009, Myles has appeared as a featured dancer in the 2011 film *Footloose*; starred in several commercials including a Diet Pepsi segment alongside Sofia Vergara and a spot for Adidas Originals; appeared in a TED Talk; and headlined evenings at the Vail International Dance Festival, where he also worked with children from the Celebrate the Beat program, the Colorado affiliate of the National Dance Institute which offers hundreds of students in the Vail Valley intensive music and dance classes in a week-long summer residency.



Born and raised in Fort Lauderdale, **Quentin Robinson** is a Marine Corps veteran who served in Iraq, Afghanistan, and various other locations on combat tours. Robinson has been dancing for 20 years, teaching and performing both domestically and internationally. Above all, he strives to be a wonderful dad in the midst of his work.

Robinson is the Founder and CEO of Movement 4 Movements, a nonprofit organization centered on using movement to help individuals navigate mental and physical trauma and dissociation.

Robinson's dancing and expertise have been featured on many platforms, including Athena Pack women's leadership conference 2019, Business

Innovation Factory conference 2018-2019, TEDx Bozeman, I Am Interchange, HATCH, VIDCON 2015-17, Last Best Conference 2016-17, and BET. He was also featured on the Netflix series *Move*, and he directed, produced, and wrote the short films *Breaking Barriers*, *Tis of Thee*, and *Black Magic*, in which he starred.

In addition, Robinson has appeared in music videos and stage performances with Rising Appalachia, bass legend Victor Wooten, Butterscotch, Blind Pilot, Portland Cello Project, and MAI (Movement Art Is — Jon Boogz and Lil Buck) in their culture-shifting production *Love Heals All Wounds*.

Robinson has held numerous workshops for youth in Missoula schools, at Roots Acro Sports, and Camp Mak-A-Dream. He hopes to ignite the spark of dance and movement in every person he has the opportunity to work with.



Leslie Buxbaum Danzig is delighted to work with Third Coast Percussion again, after stage directing TCP's previous projects *Wild Sound*, composed by Glenn Kotche, and *Paddle to the Sea*. As a collaborating director with the dance-theater company Lucky Plush Productions, Danzig has worked on *Rink Life* (NEFA National Theater Project Award), *Rooming House*, *The Queue* (NEFA National Dance Project Award), and *The Better Half*. Presenting venues include Steppenwolf 1700, MCA Chicago, Spoleto Festival USA (SC), CRASHarts at the Institute of Contemporary Art Boston, Dance Cleveland, Flynn Center for the Performing Arts (VT), ODC (CA), and Maui Arts and Cultural Center, among others. Danzig was co-founder and resident director of the Chicago-based physical theater company 500 Clown for over a decade, which toured throughout the US. She has directed at The Actors Gymnasium, House Theatre, Redmoon, Chicago Children's Theater, About Face Theater, and New Victory Theater (NYC). She has toured nationally and internationally as an actor with NYC's Elevator Repair Service. She is Assistant Professor of Practice in Theater and Performance Studies, University of Chicago.



Joe Burke is a Chicago-based designer specializing in visual design for live performance. Since 2005, he has worked in the live entertainment business as a designer, manager, programmer, and technician. His artistry centers around creating visuals that tell and support compelling stories.

As a designer with a music-inspired background, he brings a unique perspective to the projects he works on. At his core, he collaborates in enhancing and elevating every project he works on. Burke molds his art to meet the esthetic of each project, working with an open mind and offering his experience to others, and inviting others to influence his artistry. In his last collaboration with Third Coast Percussion, he produced the stage lighting design and created additional video artwork for the premier and touring performances of *Paddle To The Sea*.

In addition to working as a live performance designer, Burke utilizes a vast array of video skills and techniques to create video art and visual designs. He harnesses his experience to develop eye-catching and moving videography, animations, and video content.

Burke's work has been seen with: A-squared Theatre Workshop, Base Entertainment, Burke Brothers Sound, Case Western Reserve University, Chamber Opera Chicago, Cleveland's Playhouse Square, Cleveland Public Theatre, Children's Theatre of Charlotte, Imagine Exhibitions Incorporated, Freeman AV, Museum of Contemporary Art-Chicago, North Park University Opera, Northwestern University, Paramount Theatre, Rocky Mountain Repertory Theatre, Theater Wit, The House Theatre of Chicago, theMart, The Poetry Foundation, The Yard, Third Coast Percussion, Travesty Dance Group, Broadway Sacramento at Music Circus, Steppenwolf Theatre Company, Steep Theatre, and Writers' Theatre.



Upcoming Events

Visit loc.gov/concerts for more information

Friday, November 5, 2021 at 8:00 pm [Virtual Concert]

Hub New Music with Marco Pavé, spoken word,
Jared Bailey, trumpet, and Carlos Simon & Ruoting Li, piano
Music by Steven Mackey, Takuma Itoh & Carlos Simon
Virtual Event (<https://loc.gov/concerts/hub-new-music.html>)
Additional video content available starting at 10am on 11/5/21

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,
Fitkin, 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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