

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

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

A FIDDLER'S TALE

**WITH
TAI MURRAY,
VIOLIN**

**Friday, October 8, 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.

**This concert is presented
in cooperation with
the Morgan Library and Museum.**

The
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Recorded in Gilder Lehrman Hall, The Morgan Library & Museum,
New York City on June 22 and 23, 2021

Conversations with Marsalis, Zwilich and Murray

Join us online at <https://loc.gov/concerts/fiddlers-tale.html> for conversations with the artists, available starting at 10am on Friday, October 8, 2021.

Facebook During-concert Chat

Want more? Join other concert goers and Music Division curators during the concert for a chat that may include the artists, depending on availability. You can access this during the premiere and for a few minutes after by going to

facebook.com/pg/libraryofcongressperformingarts/videos

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A FIDDLER'S TALE

TAI MURRAY, *VIOLIN*

XAVIER FOLEY, *CONTRABASS*

ANTHONY MCGILL, *CLARINET*

IAN MORIN, *BASSOON*

BILLY HUNTER, *CORNET*

WESTON SPROTT, *TROMBONE*

JAUVON GILLIAM, *PERCUSSION*

NIC FEW, *NARRATOR*

DAMIEN SNEED, *PIANO & CONDUCTOR*

PROGRAM

ELLEN TAAFFE ZWILICH (b. 1939)

Romance for violin and piano (1993)

Tai Murray, *violin*
Damien Sneed, *piano*

IGOR STRAVINSKY (1882-1971)

L'Histoire du soldat (The Soldier's Tale), suite (1918)

1. *Marche du soldat (The Soldier's March)*
2. *Petits airs au bord du ruisseau (Airs by a Stream)*
3. *Pastorale*
4. *Marche royale (The Royal March)*
5. *Petit concert (The Little Concert)*
6. *Trois danses (Three Dances): Tango, Valse, Ragtime*
7. *Danse du diable (The Devil's Dance)*
8. *Grand choral (Great Chorale)*
9. *March triomphale du Diable (Triumphal March of the Devil)*

Tai Murray, *violin*
Xavier Foley, *contrabass*
Anthony McGill, *clarinet*
Ian Morin, *bassoon*
Billy Hunter, *cornet*
Weston Sprott, *trombone*
Jauvon Gilliam, *percussion*

WYNTON MARSALIS (b. 1961)

A Fiddler's Tale (1998)

Part 1

Narrator: "It always starts..."

I. Fiddler's March

Scene One. Narrator: "Her name is Beatrice Connors"

II. Fiddler's Soul

Narrator: "She's floating on a dream cloud..."

Reprise 1 (Fiddler's March)

Scene Two. Narrator: "Now that he has her going..."

Reprise 2 (Fiddler's March)

Scene Three. Narrator: "Beatrice Connors is now..."

III. Pastorale

Devil: "More words on fame..."

Fiddler's Soul Reprise

Part 2

Scene Four. Narrator: "Keeping one hundred dollars..."

IV. *Happy March*

Scene Five. Narrator: "The illness of the land..."

V. *Little Concert Piece*

Narrator: "Musicians, you must play..."

VI. *Tango*

VII. *Waltz*

VIII. *Ragtime*

Narrator: "The music causes the savior..."

IX. *Devil's Dance*

Narrator: "The music was too strong..."

X. *Little Chorale*

XI. *BZB Speaks*

XII. *The Great Chorale*

Narrator: "But Beatrice Connors..."

XIII. *The Blues On Top*

Tai Murray, *violin*

Xavier Foley, *contrabass*

Anthony McGill, *clarinet*

Ian Morin, *bassoon*

Billy Hunter, *cornet*

Weston Sprott, *trombone*

Jauvon Gilliam, *percussion*

Nic Few, *narrator*

Damien Sneed, *conductor*



ABOUT THE PROGRAM

ELLEN TAAFFE ZWILICH, *Romance* for violin and piano

American composer Ellen Taaffe Zwilich became the first woman to win the Pulitzer Prize for Music in 1982 for her composition *Symphony No. I (Three Movements for Orchestra)*, a work commissioned and premiered by the American Composers Orchestra. In 1993, the Library of Congress commissioned *Romance*, a one-movement work for violin and piano, with the McKim Fund. Zwilich composed *Romance* the same year she completed both her *Fantasy for Orchestra* and the

Concerto for Horn and String Orchestra. *Romance* exists in two orchestrated versions in Zwilich's catalog of compositions: as the violin and piano version heard on this evening's virtual concert and for solo violin with chamber orchestra. A violinist herself, Zwilich remarked, "This piece celebrates some of the simple pleasures of playing the fiddle; therefore it is dedicated to my violinist friends and colleagues."¹ The published scores for both versions include a dedication to violinists Yehudi Menuhin and Edna Mitchell. Zwilich's handwritten performance notes on the title page of the chamber orchestra holograph score express, "I hope that soloists will bring much imagination, color, and personal temperament to the performance of this work."

The stories of both first performances of *Romance* prompt considerations of the reliance upon printed concert programs as historical documents and the significance of physical and programmatic places. Performers and audiences alike save programs, inserts, ticket stubs, and fliers as records of their musical experiences. What could have happened at a musical event versus what actually occurred often hinges upon whether such printed ephemera survive. Performers program the order of musical works to enhance or minimize stylistic contrast, transitions between keys, instrumentation, and ensemble size, among other artistic considerations. The order of a program contributes to the larger temporal soundscape that directly or indirectly influences how other works are heard; changes to a program's order thereby change the context of the listening experience.

On March 6, 1996, violinist Ida Kavafian and pianist Menahem Pressler of the Beaux Arts Trio premiered the violin and piano version of Zwilich's *Romance* at the Terrace Theater in the John F. Kennedy Center for the Performing Arts while the Library of Congress Coolidge Auditorium was undergoing renovations. Ludwig van Beethoven's *Variations in G major*, op. 121a (1824) opened the first half of the concert followed by *Romance's* world premiere. Maurice Ravel's *Trio in A minor* (1914) closed the first half. After intermission, Franz Schubert's *Trio in B-flat major*, D. 898 (1828) was the sole work on the second half.

This concert, however, was originally scheduled to be a collaboration of the Beaux Arts Trio with clarinetist Richard Stoltzman. The last-minute program change was announced in a half-page insert tucked inside the program: "Clarinetist [*sic*] Richard Stoltzman's appearance with the Beaux Arts Trio has been postponed until next fall. The first half of tonight's program is as follows..." While the Schubert trio remained as the second half of the program on March 6 as planned, the first

1 Norman A. Middleton, Jr., "Notes on the Program." Program notes for *The Library of Congress Presents the Beaux Arts Trio*. Washington, D.C.: Terrace Theater at the John F. Kennedy Center for the Performing Arts, March 6, 1996.

Quoted subsequently in: Norman A. Middleton, Jr., "Notes on the Program." Program notes for *Concerts from the Collections: Leonard Slatkin Conducts Music of Zwilich, Hindemith, and Copland*. Washington, D.C.: Library of Congress Coolidge Auditorium, November 12, 1997.

half was supposed to be two consecutive world premieres of Library of Congress commissions: Zwilich's *Romance* followed by William Bolcom's Piano Quartet no. 2 for clarinet, violin, cello, and piano commissioned by the Isenbergh Clarinet Fund. (The Beaux Arts Trio and Stoltzman premiered Bolcom's commission on December 10, 1996 at the Terrace Theater.) If the loose program insert got lost over time, confirmation of events across resources may prove challenging. This increases the value of supporting documentation like reviews, live recordings, letters, and archived websites to assist in the endeavor of reconstructing even the recent past.

With this in mind, it is also worth considering whether audiences would have heard the violin and piano world premiere of *Romance* differently if preceded by silence and followed by the incessant, dark opening of Bolcom's quartet. *Romance*'s pensive, lyrical beginning is a haunting and expressive opening to a program, and while a contrasting *Subito Allegro* section follows, the work ends as introspectively as it begins.

The chamber orchestra version of *Romance* received its world premiere at the Library of Congress after the Coolidge Auditorium renovations on November 12, 1997 in a program called *Concerts from the Collections: Leonard Slatkin Conducts Music of Zwilich, Hindemith, and Copland*. This time, *Romance* did open the program with violin soloist William Steck. The remainder of the program's first half featured cellist David Hardy as the soloist for Paul Hindemith's Kammermusik no. 3, op. 36, no. 2 (1925). After intermission, Slatkin conducted Aaron Copland's *Appalachian Spring* in the very hall of its October 30, 1944 premiere. *Appalachian Spring* premiered on the same concert as the premiere of Hindemith's *Hérodiade*. The echoes of these composers' premieres on the Coolidge Auditorium stage inevitably increase the weight of physical place for the chamber orchestra premiere of Zwilich's *Romance*.

The 2021 online performance of *Romance* given by violinist Tai Murray and pianist Damien Sneed casts a different light upon places and time during the ongoing coronavirus pandemic; in a way, it is a premiere of another variety. (Sneed's solo piano composition *Sequestered Thoughts* was a Boccaccio Project commission from the Library of Congress in 2020, which also premiered virtually.) Whether music comes to life in a physical space or streamed video, audiences and performers can relive and preserve the moment afterwards. Premieres can be studied as singular musical moments and broader cultural events, and Zwilich's *Romance* now has another singular moment in its performance history.

Melissa Wertheimer
Music Reference Specialist
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IGOR STRAVINSKY , *L'histoire du soldat*

L'histoire du soldat is regarded as one of the early 20th century's most critical and influential chamber works. The odd ensemble has inspired several pieces with near or exact instrumentation (another work on this program, Wynton Marsalis' *A Fiddler's Tale*, comes to mind) and, more importantly, tracks to the idea of small ad hoc chamber groups becoming primary arenas for new music. This trend, famously instigated by Schoenberg's *Pierrot Lunaire*, is still alive today.

The story of *L'histoire du soldat* is a Faustian tale of a young soldier who makes a deal with the devil. Rhythm is the primary focus of the music, and Stravinsky is undoubtedly the master in this arena. The clever use of asymmetrical meters, incredibly complex syncopation, and intricate cross-rhythms lends a disjointed and fascinating sense of time to the work. Given the emphasis on rhythm, it is no wonder that Stravinsky chose dances and other forms that deal with movement to the extent that he did in the piece. The opening of the work, appropriate for a traveling soldier, is a march. The second part opens with a suite of three dance movements: an infernal tango, a waltz, and a ragtime number. In contrast to the dance forms, Stravinsky also composed two chorales as celebratory moments that herald the soldier's temporary victories over the devil. Perhaps the most famous dance in the work is the delightfully demonic "Dance of the Devil." This section foreshadows the final number, the so-called "Triumphant March of the Devil," which ends the piece with the percussionist "fading out" to signify the soldier crossing the boundary and losing once again to his adversary.



WYNTON MARSALIS, *A Fiddler's Tale*

The story and layout of musical sections of *A Fiddler's Tale* are shaped with apparent reference to *L'histoire du soldat* by Stravinsky. *A Fiddler's Tale* is an intriguing composition that evokes the flavor of pre-1920s Stravinsky and overflows with a fervent melodicism and a blues-tinged sensibility that have turned up in many of Marsalis' significant compositions. The wonder of Marsalis' *A Fiddler's Tale* is how closely he manages to suggest Stravinsky while preserving a voice of his own.

The most obvious distinction of Marsalis' version is the wickedly satiric narration penned by Stanley Crouch. The devil, in this instance, is a record producer intent on corrupting a musician's soul and doing so with palpable glee. In the C. F. Ramuz tale, written during World War I, a soldier on his way by foot to his hometown on leave encounters the devil and trades his violin (representing his soul) to the devil for earthly riches. In this version, adapted by Crouch, a female jazz fiddle player

is seduced into commercialism by the devil, a record producer named Bubba Z. Beals (the BZB). The Fiddler's life becomes miserable without her true creativity. A man whose love can redeem her is thrown into a coma by Bubba. The Fiddler can save him -- and open the possibility of her redemption -- only by breaking the devil's commercial hold and creating music of genuine beauty in a pivotal series of three dances.

A Fiddler's Tale uses the same instrumentation as the Stravinsky work: clarinet, bassoon, trumpet, trombone, violin, double bass, and percussion. The suite follows the outline of Stravinsky's suite strictly, and often with duplicate titles: (1) "The Fiddler's March" (2) "A Fiddler's Soul" (3) "Pastorale" (4) "Happy March" (5) "Concert Piece" (6) "Tango, Waltz, Ragtime" (7) "The Devil's Dance" (8) "Big Chorale" and (9) "The Blues on Top."

Marsalis announces the jazz elements of this work immediately in the first movement, with the drum playing a jazz cadence. Intriguingly, the fiddle is the last instrument to enter "The Fiddler's March," a straight-ahead jazz march that gives all the instruments at least one solo moment. "A Fiddler's Soul" is a happy number with a relaxed swing and based on a prominent three-note double stop motive from the Stravinsky work's "Scene by a Brook." The following "Pastorale" is a lonely piece; the contrasting "Happy March" seems ironic in its title -- there are bitter moments and an unsettled feeling overall. "Concert Piece" is rather trite commercial jazz, perhaps portraying the compromised concerts the Fiddler plays. The three redemptive dances swing a lot more than Stravinsky's originals, and "The Devil's Dance" wails in frustration. "Big Chorale" is blues-tinged, and in the concluding "The Blues on Top," a modern blues style emerges, which ultimately leads to a raucous and celebratory conclusion.

*Kazem Abdullah
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A Fiddler's Tale **Text by Stanley Crouch**

Part I:

NARRATOR: It always starts somewhere. In this case, up in the sky. But with the turning of the earth, up in the sky can become down in the sky. Either way, the subject is war. Here it is.

A rather shining individual appears. He beams like Klondike gold. But he is made,

part by part, of absolute darkness. Some say he is slick, and sticky. Is he an oil spill standing on two legs and walking like a man?

Whatever he is, his clothes are contrived to imitate the contours of light, light so warm and fresh you feel like you could cut off a piece of it, and put it in your pocket. Lock it up. This man made of darkness must say something. He says this:

DEVIL (*laughing*): Watch me now. I'm that old low down Nicky. Some call me The Kid. I used to be called Sweet Daddy Scratch. But Bubba is who I actually am. Bubba Beals. Oh, yeas. Bubba Z. Beals. The B.Z.B.

All right now. I take care of me some pure business. Uh oh. I find myself sniffing. (*Inhales and exhales with great pleasure.*)

Uh oh. I smell a meal marching this way.

NARRATOR: Up down. Up and down the Fiddler's Band travels the road. People love them: they carry the story of the national soul and of the soul in the world. Parks, schools, prisons, churches, small concerts. Parades. They love to play, but they don't really get along.

Then there's the drummer.

I. Fiddler's March

He has a nice groove and he's happy all the time. The bass man really doesn't say much. Unlike the bassoonist, who talks non-stop and in everyone else's register. The trombone is always late and loud. He wants to blow that bassoonist right off the bandstand.

And the trumpeter is the most arrogant know-it-all. He thinks he should be the leader of the band. Up, down. Up and down.

The clarinetist reads books. Perhaps he's an intellectual. He finds the others boring.

Ah, but the fiddler. She is *wonderful*. The integrity of her sound warms the soul. Listening to her taught them to play together. And that was a beautiful thing.

Up, down. Up and down.

SCENE ONE

NARRATOR:

Her name is Beatrice Connors. She has the power to lift the bandstand, but the burden of her own glow, in conflict with her inky desires, wears her down.

FIDDLER: I'm angry at this business. I hate the nature of success, but I'm envious of it. No, no, I just want more people to enjoy things like this tune by the legendary fiddler, Uncle Bud.

II. Fiddler's Soul

NARRATOR: She's floating on a dream cloud of celestial notes. Bubba Z. Beals approaches. He is almost moved by her softness and her power. But being moved is not his line of engagement. The B.Z.B. begins talking with her.

DEVIL (to audience): I'll slip into her soul through the window of need. She wants to be known; I'll tell her I recognize her. She will be surprised.

FIDDLER: I'm surprised you recognize me.

DEVIL (to audience): See what I'm saying? You got to watch him. You got to watch that B.Z.B.

FIDDLER: You've heard of me? Now that's unusual.

DEVIL (to audience): Now I tell her I have heard her many, many times.

FIDDLER: That makes me feel good, but even if you didn't know who I was, we would still be out here playing. We are not giving in.

DEVIL: Now I drop the payload. I tell her she is, oh, man, just so great. Then I tell her, I wish she made recordings. That I am in the music business myself and even I can't find her sound anywhere. I would just love the opportunity to sit alone with a recording and sink down into the invisible glory of her sound.

FIDDLER: You know how to say it, don't you? But there's no invisible glory to our music in the business world. We sound too good, but they say we sound too old.

DEVIL: Learn to share, my dear, learn to share. Don't be a snob.

FIDDLER: This is the way it is. I just want to play.

DEVIL: Everyone wants to play. But the question is not who plays but who pays. No one ever pays quite enough. They never, ever, pay enough. And dealing with the public can be tricky. You could share by giving the people what they want.

FIDDLER: The glow and the soul of my music is totally the opposite of the empty darkness the public wants.

DEVIL: That's where you're wrong. They want *light* because they produce none of their own. They want to be *full*, not empty. The people just want to *participate*, not disappear when the lordly sun comes up. Like all the stars of the Milky Way, they don't want to become anonymous at *every* dictatorial sunrise. People want to rule something. Even if that something is a hole under the ground itself.

FIDDLER: You're right. I used to play in the subway. Even with all the noise and filth, when I picked up my instrument, I felt like I ruled that world.

DEVIL: There you go. (snaps his finger) That's the connect. (snaps finger) You and the public. (snaps fingers in both hands) They *participate* as they reflect your light. The moon, ah, the full moon is a complete circle of absolute appreciation.

FIDDLER: There you go again. I bet you you don't know how good that sounds.

DEVIL: Oh, yeah I do. I'm the B.Z.B.

FIDDLER: Who?

DEVIL: We'll scratch our way back to that later. This is about you. Now what did you just say?

FIDDLER: I'll say what I was really thinking. Well look, I used to be ashamed of wanting to be appreciated, but now I know that's stupid.

DEVIL: Let me tell you what's not stupid. When you step from a limousine made of gold records. When you hear them screaming your name. When you feel you are in a house of human mirrors. Then you will know the glory of fame and the power of sharing. Everything will march to your beat, my dear, *your* beat!

Reprise 1 (Fiddler's March)

Ah, but the fiddler, she is still wonderful. The integrity of her sound builds wings for the soul.

Up, down. Up and down.

SCENE TWO

NARRATOR: Now that he has her going, the B.Z.B. has to crush all of her misgivings. Stubborn, the fiddler doesn't really accept the idea that she should have to change.

DEVIL: All you need to do, my dear young lady, is listen to Bubba Z. Beals.

FIDDLER: Why would I listen to somebody with a name like that? What does the Z stand for, Zephyr?

DEVIL: No. Zero, baby.

FIDDLER: Oh no, negative.

DEVIL: Oh no, positive. In business, nobody argues about anything except my middle name. Any number, from one to nine, is defined by how many copies of my middle name are lined up behind it and in front of the period! We're talking about jamming in all the zeros you can before the period. Pure business, baby.

FIDDLER: Interesting, but what does change have to do with becoming popular?

DEVIL: Change is an expression of humility. The seasons do it. You need to drop that elitist sneer and lift the public with simple music from the heart. There is power in simple things. Wouldn't you like some power over your audience?

FIDDLER: In my circle we don't care about the love of the public. Actually we do. I hate to admit it, but I would definitely like to have that power. Who wouldn't?

DEVIL: Admission, my dear, is very good for the soul. I know where there is power to be plucked

like a violin string. Give me that old violin. I will give you the power to be born again. Millions will love you. Come on now. The violin. Good.

FIDDLER: Hey, I feel the sun coming up suddenly.

DEVIL: That is your choice. Up there.

FIDDLER: The sun? What am I supposed to do?

DEVIL: Not much. Just reach up, stick your thumb in, and twist it out like a light bulb. Make the world black. And then we will make the moon rise. Uh oh. There it is. I knew you could do it.

FIDDLER: Hey! Wow! I snatched the sun down in one pull. Yes! Oh, this feels good. And strange.

DEVIL: You have blinded the Cyclops of the sky. Hear that sweet screaming? The stars are free.

FIDDLER: Right here, right now I'm holding the light and the blood closed between my hands. Whew. I just lost my breath. Now I feel pain in my chest. I feel like I'm praying.

DEVIL: But you are not praying. You are gloating. And glowing. Up and up and up, you will easily float. I knew you had it all the way down there in your heart. It's time to start marching on them. We got some zeros to jam. We got some zeros to jam. We are going to jam us some zeros, baby.

Reprise 2 (Fiddler's March)

SCENE THREE

NARRATOR: Beatrice Connors is now a success. Five years running. But she is not satisfied. She is not Beatrice Connors either. The B.Z.B. changed her name to The Beacon. Then, to emphasize her instrument, he called her The Beacon with the Bow. In the promotion, he wanted things to read more snappy. So the advertisements said: B.Z.B. presents B.W.B. Badness with Beauty. The Beacon with a Bow.

DEVIL: I thought that gave an appropriate level of fraudulent sophistication. It pulled them in. I'm not a snob, you know what I'm saying? So we accepted the whole mob.

NARRATOR: From country to country. Everybody loved the Beacon with the Bow. They loved The Beautiful with the Bad. Enthusiasm. Hysteria. Worship, actually. You would have thought that she was the savior. She even...

DEVIL: That's enough. Let *me* break it down.

NARRATOR: But I was going to...

DEVIL: Did I stutter? What did I say? Let *me* break it down. This is not your story. Let *me* break it down. (*Begins clearing his throat.*)

NARRATOR (*to audience*): The devil always hated narration, so he humiliates me like this. Like *this!* I'm going to get him good. My time will come.

DEVIL: I told her corruption is a job just like everything else. But she started crying and carrying too much nasty mouth for me.

FIDDLER: Now I can't finger the fiddle. When I pulled down the sun, the corrupted blood and light stuck my fingers together. I have scraped my heart out and mutilated myself.

DEVIL: You didn't say that when all of those stadiums started filling up and all you

had to do was play a few notes here and there. You sat on your famous rusty dusty in the candy store until you got a big fat stomach ache and now you want...

NARRATOR: The argument is always the same. She longs for the days when she was respected and admired as a musician, not just a sex symbol who toys with an instrument on stage. She is now so sick of herself and of the mansion of gold records. Her soul aches for something she once knew, the heaven of being with her old band.

III. Pastorale

Her soul wobbles.
She has been played, had, and used
from root to snoot.

DEVIL (*finishing clearing throat*): More words on fame: So much gratitude. So much glory. So much goodness. People in gratitude. P.I.G. People in glory. P.I.G. People in goodness. P.I.G. Hmmm. Think about that. What does all the wealth of fame add up to? This: Our international notion of knowledge. One more time: Our international notion of knowledge. O.I.N.K. Weigh that in your mind. But how, dear audience, do you weigh darkness? Do you have a scale? Do you? I thought not.

FIDDLER: Bubba, you bubble-headed liar, you used me!

DEVIL: Here we go. Use or get used, that's the story of the blues. You're doing all right. For somebody who pimped herself.

FIDDLER: Oh no, I got duped. I was kidnapped from my audience, from my students, from all the talented, young kids who look up to me. I'm just a prisoner of your lies. Everybody knows I'm just doing your program.

DEVIL: Right, less than less is always worth more. Learning to whore might be a chore, but if you do it, you will never be poor. You were exquisite.

FIDDLER: I have enough bitterness in me to turn my blood to poison.

DEVIL: Calm down. Take pride in yourself. I did.

FIDDLER: I'll never be proud of that.

DEVIL: You should. You were as good as they get. Remember your relaxed willingness to corrupt the young when they were in the first bloom of romance. You gave them a little bit of music and a whole heap of mmmm hmmm hmmm.

They were young suckling pigs at the breast of spiritual pollution. So that's the mechanical pace. Don't whimper about the race.

FIDDLER: I find you disgusting as a steaming pile of waste, and I find myself even more disgusting for ever letting you use me until I stopped *enjoying* being used.

DEVIL: Everybody's got to find something. I find myself smelling a very huge meal. The little piggies will line right up, gleefully slaughter themselves, and dive, swine that they are, right into the oiled and shining moon of the stainless steel skillet. The crackling fire will turn into gold records, floating like circular sparks right up the black wall of the charts. All will be brought by B.Z.B. to the universal trough, where you will feed them slop. What can I say? Another pucker of joy in the dark cloud of my absolute happiness. (*chuckles to himself*) Oh, B.Z.B., how dare you be so good at what you do.

Fiddler's Soul Reprise

PART 2

SCENE FOUR

NARRATOR: Keeping one hundred dollars, the fiddler anonymously donates everything she owns to charity. Stripped of all celebrity, she runs away to the South, where there is talk of a savior.

There is no savior on her mind. She is trying to save herself. Somewhere, down there, her old band is playing, and she intends to rejoin them. When she finds them in a little roadhouse, they pretend not to know her.

FIDDLER: What could I play anyway? I haven't put my heart on my instrument in years. My soul has become ash. I never thought I could feel this empty and dark. I feel like dying.

NARRATOR: After the band leaves, an old musician catches her praying and crying on a bus stop at sunrise. His name is Uncle Bud.

FIDDLER: *The* Uncle Bud? The great fiddler?

UNCLE BUD: I expect so. Why are you crying, darling?

NARRATOR: She tells him everything. Sometimes each word is interrupted by a guttural sob. The legendary fiddler whose tune she used to play offers his help.

UNCLE BUD: Oh, you can still play. That never leaves. All you have to do is one thing. You have to remember. Then *be* what you remember.

FIDDLER: I can't go back because I'm tortured by my shame.

UNCLE BUD: You've done so little for so long you think hating yourself is a mark of moral distinction. I speak of the Great Memory that is so perfect it is always dreaming of you.

FIDDLER: So that's what gives you a chill when you play something beautiful. Oh, God. I just have to remember myself before I was a whore.

UNCLE BUD: The savior who is very ill says that The Great Memory has to recall the world as it was before Bubba Z. Beals got so strong.

FIDDLER: I didn't think the savior was real. But I know we all need salvation.

UNCLE BUD: As you talk, the glow is coming back, the dark smoke is rising off your soul. You buried the light of your heart on the dark side of the moon when you pulled down the sun and lived with the devil for five years.

NARRATOR: The fiddler cries out in rage and pain. Now she knows she was with the devil. Uncle Bud tells her the fight with the devil will never stop.

FIDDLER: Uncle Bud, I can move my fingers.

NARRATOR: Uncle Bud asks her to close her eyes and get on her knees. He gives her a sip from an ancient bottle. It has the most beautiful taste she has ever known.

UNCLE BUD: That is the liquid of your soul returned as a timeless river. Open your eyes.

NARRATOR: Her band is gathered there. Uncle Bud takes her hand, and she stands. He gives her an old, old violin as the band begins kissing her loudly and melodramatically because there is too much feeling to avoid the sentimental.

UNCLE BUD: You must go now to see the savoir. Play for him. You and your musicians might be the ones who can save him. Hurry. Make a joyful noise unto God.

IV. Happy March

SCENE FIVE

NARRATOR: The illness of the land, the pollution of the times have sickened the savior. He is too pure for the job. He cannot be cured by medicine. Only the celestial sound of sacred notes can cool his fever. Humbly carrying Uncle Bud's violin, the fiddler gets in line to see the savior. Who stands there in front of her but the B.Z.B.!

FIDDLER: Why are you here?

DEVIL: To see the savoir. I'm a spiritual man.

FIDDLER: You smear filth on the meaning of every word you speak, and you know you can't play that violin.

DEVIL: But I can play that one sweet song you taught me so long ago. It will make me known as a wheeler and a dealer who was also a first class healer. As I raise him from the mouth of death, my power will pull the soul of the world all the way down to the bottom of my coal mine.

NARRATOR: Now the narrator gives some payback. I didn't forget when B.Z.B. humiliated me. The fiddler and I hatch a plot. Mmm Hmm. You see, Bubba once ran off screaming and disappeared for three days because he forgot to *specialy* prepare his drinking water. All the fiddler has to do is act drunk.

DEVIL: You drinking?

FIDDLER (*pretending tipsiness*): I got something good.

DEVIL: You are nothing, and own nothing. You have *my* bottle.

FIDDLER: No! Give it back. Give it *back*. It's mine.

DEVIL: Down the booby hatch in one chug-a-lug, my demented dove. (*Laughs and then coughs.*) Unpolluted water. Unpolluted water. Oh, you've poisoned me. You've poisoned me. I'll be back. I'll be back.

NARRATOR (*laughing*): He runs faster than he vomits. Well, here's your violin.

FIDDLER: I guess he doesn't need it where he's going.

NARRATOR: Ladies and gentlemen of the audience, I think this moment of triumph calls for a little bit of a concert. A return performance of the Fiddler's Band. Let the band play.

V. Little Concert Piece

NARRATOR: Musicians, you must play for the savior. Take your time the crowd will part for you.

Fiddler, you have that glow again. Everyone will know that you must see him.

FIDDLER: You are sleeping. You seem to barely, barely breathe. I'm...no *we're* going to give you a party. We're going to play three dances. We hope they will

make your spirit tap its toes.

VI. Tango

VII. Waltz

VIII. Ragtime

NARRATOR: The music causes the savior to levitate, and the sweat from his fever dries away. The fiddler sees that he has been renewed. He has the same look of impenetrable concentration possessed by B.Z.B., but there is no bestial quality to his gaze. The savior is about to embrace the fiddler as Bubba Z. Beals returns, his clothes stained with vomit and his face a kaleidoscope of rage.

DEVIL: Give me that violin, you thief. I own you and everything you touch. Now I own the soul of the savior.

FIDDLER: This is a spiritual party. You'll have to dance your way out of this.

DEVIL: I don't dance. I gloat. For one who steps on souls, gloating is like boating.

FIDDLER: Brace yourself, Bubba, you're going to have to break down and dance.

IX. Devil's Dance

NARRATOR: The music was too strong this time. The notorious B.Z.B. wobbles, tap dances, hot foots, twists, turns and streaks out of there, his tail rising and falling like a machete in a killing field. Then the savior embraces the fiddler, the beacon of the spirit and the beacon of the sound making one perfect pattern of light. They become the rosy fingers of dawn.

X. Little Choral

XI. BZB Speaks

Well, well. These fools think they are so slick.
Yet my sins always stick.
Uh oh. Uh oh. He, he, he.
You should not mess with the B.Z.B.

In church, don't pray all day down on your knees.
Your savior who missed death first
will sniff your fiddler's dreams in Hell's hot hearse.
In no time, your soul will be the B.Z.B's.

Foolish girl just one step out-of-line.
I swear your sweet, sweet cakes will be all mine.
You should not mess. You should not mess. You should not mess.
You should not mess with the B.Z.B. You should not mess with the B.Z.B.!

XII. The Great Chorale

SAVIOR: I was lost because the world
was so, so sick. Through the perpetual flame
of faith the savior is saved.

NARRATOR: My child, you have learned the source
of your soulfulness, which is the willingness to give.
You have been illuminated by humility.

When you live in the great memory, there is no old,
there in no new; there is only the eternity of the moment.

There is no god greater than the "I am" of pure intent.
We can sell nothing to time; we can buy nothing from time;
we can only listen to the celestial whispieri that never forget,
that never forget, that always remember.

NARRATOR: But Beatrice Connors is Beatrice Connors. With the savior going
from sickness to sickness, lifting spirit after spirit, the work of pure intent wears
her down. At a mass saving, with soul after soul lighting like endless candles in
the night, the fiddler realizes that she is back to where she started, small and
loved, but outside of the big action. Trapped again, she screams. She runs away
to the South looking for Uncle Bud. She breaks her fiddle and is about to lose her
mind.

She sobs and sobs at the bank of a river. Then Uncle Bud appears. Uncle Bud sheds
tears, too. He is disappointed. He weeps more loudly than she does. He cannot say
anything. But he will try something. One last attempt to get her on the straight
and narrow.

UNCLE BUD: Drink this. It is a potion that may return you to the true faith.

FIDDLER: Oh. Oh. This is the worst thing I have ever swallowed. Oh, I feel so sick!
Uncle Bud! Oh, my god!

UNCLE BUD/DEVIL: Uncle Bud, Uncle Fud. This is me. This is the B.Z.B. Ha. Ha. I
just used you to keep the game from going dull. It's your time now. So I can put my
foot on your skull. Little girl, you are drawing your last breath, free breath. This is
the taste of B.Z.B. manufactured death.

FIDDLER: No, please, Uncle Bud...Uncle Bud... Unc... (*deep, deep desperate breaths, then a final gasp*).

UNCLE BUD/DEVIL (*laughing*): Yes! I'm coming up smoke stack tall up out of my hole. And you, audience member, had better keep a good, good, good lock on your soul. Watch me now. You see what I just did with this indignant saw. You got to watch that Bubba Z. Beals. The grand master of all celestial deals. Old low down dirty Nicky. Sweet Daddy Scratch. They call me all kinds of names in the cotton patch. But as for me, I'm going for the B.Z.B.

Come on to life, girl, you must die again. Every time much slower. And every time you suckle this bottle, your pain, your pain must sink you lower and lower. Fiddlers of the world, as for using the human soul like a jagged plow, it all gets down to one ongoing get down: This, forever, is my band now!

XIII. Blues on Top



About the Artists

Violinist **Tai Murray** has been described by *The Philadelphia Inquirer* as “a violinist with more than technique on her mind” and a musician of “exceptional assurance and style.” A winner of the 2004 Avery Fisher Career Grant, Murray has appeared in recital and with major ensembles worldwide, including the Atlanta Symphony Orchestra, Baltimore Symphony Orchestra, BBC Scottish Symphony Orchestra, Chicago Symphony Orchestra, and Los Angeles Philharmonic. She has been named a BBC Radio 3 New Generation Artist and has been a member of Chamber Music Society II at Lincoln Center for the Performing Arts. In addition to touring with Musicians from Marlboro, Murray has performed at the BBC Proms, Chamber Music Society of Lincoln Center, Great Lakes Chamber Music Festival, IMS Prussia Cove, John F. Kennedy Center for the Performing Arts, Schleswig-Holstein Musik Festival, and West Cork Chamber Music Festival.

A 2012 recipient of the Sphinx Organization’s Sphinx Medal of Excellence, Murray is dedicated to championing music by living composers. Murray’s recordings include an album of Ysaÿe sonatas (Harmonia Mundi, 2014), *20th Century: The American Scene* (eaSonus, 2014), and Bernstein’s Serenade (after Plato’s Symposium), which was released in 2014 on the Mirare label.

Murray is an Assistant Professor, Adjunct of Violin at the Yale School of Music, where she teaches applied violin and coaches chamber music. She earned artist diplomas from Indiana University's Jacobs School of Music and The Juilliard School. Murray plays a violin by Tomaso Balestrieri of Mantua ca. 1765, on generous loan from a private collection.



Damien Sneed is a pianist, vocalist, organist, composer, conductor, arranger, producer, and arts educator whose work spans multiple genres. He has worked with jazz, classical, pop, and R&B legends, including the late Aretha Franklin and Jessye Norman, and he is featured on Norman's final recording, *Bound for the Promised Land* on Albany Records. He also worked with Wynton Marsalis, Stevie Wonder, Diana Ross, Ashford & Simpson, J'Nai Bridges, Lawrence Brownlee, Brandie Inez Sutton, and many others. Sneed has served as music director for GRAMMY Award-winning gospel artists The Clark Sisters, Richard Smallwood, Donnie McClurkin, Hezekiah Walker, Marvin Sapp, Karen Clark Sheard, Dorinda Clark-Cole, and Kim Burrell, among others.

Sneed is the founder and artistic director of Chorale Le Chateau, which has gained a global reputation for its vivid interpretations of vocal literature, from Renaissance period pieces to art songs to jazz, spirituals, gospel, and avant-garde contemporary music. He is featured on the recording of Wynton Marsalis' *The Abyssinian Mass* as a conductor, with Marsalis, the Jazz at Lincoln Center Orchestra, and Chorale Le Chateau.



Xavier Foley is known for communicating his virtuosity and passion for music on the double bass, which is rarely presented as a solo instrument. Winner of a prestigious 2018 Avery Fisher Career Grant, he was recently recognized on New York WQXR's "19 for 19" Artists to Watch list and featured on PBSTHIRTEEN's NYC-ARTs. Foley won the 2016 Young Concert Artists International Auditions, a Paiko Foundation Fellowship, and First Prizes at Astral's 2014 National Auditions, Sphinx's 2014 Competition, and the 2011 International Society of Bassists Competition.

As concerto soloist with orchestra, he has performed with the Atlanta Symphony, Philadelphia Orchestra, Nashville Symphony, Sphinx Symphony, and Sphinx Virtuosi at Carnegie Hall. Also a composer, Foley was co-commissioned by Carnegie Hall and the Sphinx Organization

for a new work entitled *For Justice and Peace* for Violin, Bass, and String Orchestra, which was recently performed at venues including Carnegie Hall as part of a program designed to promote social justice.

A native of Marietta, GA, Foley is an alumnus of the Perlman Music Program and earned his Bachelor of Music from the Curtis Institute of Music working with Edgar Meyer and Hal Robinson. His double bass was crafted by Rumano Solano.



Clarinetist **Anthony McGill** is one of classical music's most recognizable and brilliantly multifaceted figures. He serves as the principal clarinet of the New York Philharmonic — that orchestra's first African-American principal player — and maintains a dynamic international solo and chamber music career. Hailed for his “trademark brilliance, penetrating sound and rich character” (*The New York Times*), as well as for his “exquisite combination of technical refinement and expressive radiance” (*The Baltimore Sun*), McGill also serves as an ardent advocate for helping music education reach underserved communities and for addressing issues of diversity, equity, and inclusion in classical music. He was honored to take part in the inauguration of President Barack Obama, premiering a piece written for the occasion by John Williams and performing alongside violinist Itzhak Perlman, cellist Yo-Yo Ma, and pianist Gabriela Montero.

McGill appears regularly as a soloist with top orchestras around North America including the New York Philharmonic, Metropolitan Opera, Baltimore Symphony, San Diego Symphony, and Kansas City Symphony. As a chamber musician, McGill is a favorite collaborator of the Brentano, Daedalus, Guarneri, JACK, Miró, Pacifica, Shanghai, Takacs, and Tokyo Quartets, as well as Emanuel Ax, Inon Barnatan, Gloria Chien, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang. He has led tours with Musicians from Marlboro and regularly performs for the Chamber Music Society of Lincoln Center and the Philadelphia Chamber Music Society. Festival appearances include Tanglewood, Marlboro, Mainly Mozart, Music@Menlo, and the Santa Fe, Seattle, and Skaneateles Chamber Music Festivals.

A graduate of the Curtis Institute of Music, McGill previously served as the principal clarinet of the Metropolitan Opera and associate principal clarinet of the Cincinnati Symphony Orchestra. In demand as a teacher, he serves on the faculty of The Juilliard School, the Curtis Institute of Music, and Bard College's Conservatory of Music. He also serves as the Artistic Advisor for the Music Advancement Program at The Juilliard School, on the Board of Directors for both the League of American

Orchestras and the Harmony Program and the advisory council for the InterSchool Orchestras of New York.



Ian Morin, a native of Central Florida, is now an active musician in the Midwest area. He completed his Bachelor of Music at Stetson University in 2016 with Ashley Heintzen and Gabriel Bergeron-Langlois. He completed his Master of Music at the Cleveland Institute of Music in 2018 with Barrick Stees (associate principal of The Cleveland Orchestra).

Morin frequently performs with the Youngstown Symphony, Canton Symphony, Ashland Symphony, New World Symphony, Erie Philharmonic, Cleveland Opera Theater, and City Music Cleveland, and is the principal bassoon of Cleveland Winds. Morin is also a founding member of Siena Quintet. Currently, he is an adjunct bassoon professor at Cleveland State University and teaches bassoon to local middle school and high school students.



A native of Austin, Texas, **Billy Hunter** is currently principal trumpet with the Metropolitan Opera in New York and assistant principal trumpet with the Grant Park Symphony Orchestra in Chicago. Before this, he was principal with the New World Symphony and Spoleto Festival Italy orchestras and has performed as guest principal with the Frankfurt Radio Symphony in Germany, Malaysian Philharmonic in Kuala Lumpur, and the Charleston Symphony Orchestra. Other orchestras he has performed with are the New York Philharmonic, Boston, Baltimore, and Dallas Symphonies.

As a chamber musician and soloist, Hunter has performed with several ensembles and music festivals, including Grant Park Orchestra, New World Symphony, University of Texas Symphony and Wind Ensemble, Prometheus Chamber Orchestra, Eastern Music Festival Orchestra, American Brass Quintet, the Martha's Vineyard Chamber Music Festival and the MET Chamber Ensemble. His honors and awards include first prize in the Kingsville International Solo Competition Brass and Non-string divisions, second prize in the National Trumpet Competition, recipient of the Roger Voisin Trumpet award as a fellow of the prestigious Tanglewood Music Center in the Berkshires, and most recently, the University of Texas at Austin Outstanding Young Alumnus Award. A graduate of the University of Texas at Austin and The Juilliard School, he

is also a professor of trumpet at the University of Texas Butler School of Music.



Weston Sprott is Dean of the Preparatory Division at The Juilliard School and a trombonist in the Metropolitan Opera Orchestra. His work includes performance, education, administration, and thought leadership. He is an active speaker, writer, and consultant for diversity and inclusion initiatives in classical music, regularly presenting at conferences and contributing to musical publications.

Sprott enjoys an exciting career that includes orchestral, chamber, and solo performances. He is a trombonist in New York's Metropolitan Opera Orchestra, of which he has been a member since 2005. He has performed with several of the world's leading orchestras and music festivals and has been a featured soloist throughout the United States, Europe, South Africa, and Asia.

Sprott is Dean of the Preparatory Division at The Juilliard School, leading the Juilliard Pre-College and Music Advancement Program. A dedicated and tireless teacher, Sprott holds faculty positions at Juilliard Pre-College and Bard College. He regularly serves on the faculties of numerous summer programs and frequently appears as a guest teacher at conservatories, universities, and other leading programs such as the New World Symphony and The Orchestra Now.



Jauvon Gilliam was named principal timpanist of the National Symphony Orchestra in 2009 at age 29. Since 2011, Gilliam has performed regularly as principal guest timpanist of the Budapest Festival Orchestra. He is also timpanist of the All-Star Orchestra, a made-for-PBS group comprised of players from orchestras across the United States. Gilliam has previously performed with The Cleveland Orchestra, San Francisco Symphony, Detroit Symphony, Indianapolis Symphony Orchestra, and the St. Paul Chamber Orchestra. He was also timpanist of the Bear Valley Music Festival for three seasons. Prior to his NSO appointment, Gilliam was the timpanist of the Winnipeg Symphony Orchestra for seven years. While in Winnipeg, he was also the timpanist of the Manitoba Chamber Orchestra and, for a time, played drum set for the WSO pops series.

As an educator, Gilliam has taught clinics at universities and institutions across Canada and the United States, including the Interlochen Arts

Academy, New World Symphony, and the Percussive Arts Society International Convention. He is currently co-director of Percussion Studies/artist-in-residence at the University of Maryland, co-founder of the annual Washburgh Timpani Seminar. He is a timpani coach for the National Youth Orchestra of the USA.

A native of Gary, Indiana, Gilliam began his musical career playing piano, winning his first national competition at age 11. He received a full scholarship in piano performance to attend Butler University but later changed to full-time percussion study. He graduated with honors with a degree in arts administration and then continued his graduate studies at the Cleveland Institute of Music.



Nic Few is a native of Atlanta, Georgia, where he attended and graduated from Clark Atlanta University with a Master in Education Administration. He also earned a Master in Fine Arts from Brown University in Rhode Island. While attending Brown, Few was offered many opportunities to work at significant flagship theaters nationally and internationally, performing a variety of works from Shakespeare to August Wilson.

As a member of the Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA), Few has been afforded a variety of opportunities in film, television, and web series. Among his most recent projects are NBC's *Chicago Med*, ABC's *The Catch*, Warner Brothers Picture's *CHIPS* and InHale Entertainment & Full Frequency Media's award-winning shorts, *90 Days* and *Burden*. His past credits include *Balls to the Wall*, *The Undying*, *The Chadwick Chronicles*, TV Land's *The Exes*, CBS's *Eleventh Hour*, NBC's *Go On*, TNT's *Major Crimes* and TBS's *Blotter!*

Few's regional, national and international theater credits include Shakespeare's *A Midsummer Night's Dream*, *Hamlet*, *Much Ado About Nothing*, *Romeo and Juliet*, *Measure for Measure* and *Julius Caesar*, Molière's *The Misanthrope* and *Tartuffe*, Charles Dickens' *A Christmas Carol*, and other plays including *The Ballad of Emmett Till*, *Black Nativity*, *The America Play*, *Topdog Underdog*, *Confluence*, *Tambourines to Glory*, *Spunk* and *The Cherry Orchard*.

Few is a visiting professor of theater at Pepperdine University.



Upcoming Events

Visit loc.gov/concerts for more information

Thursday, October 14, 2021 at 8:00 pm [Virtual Concert]

Tchaikovsky & His Poets

Alice Coote, mezzo; Christian Blackshaw, piano;

Ralph Fiennes, narrator;

Virtual Event (<https://loc.gov/concerts/tchaikovsky-and-his-poets.html>)

Additional content available starting at 10am on 10/14/21

Friday, October 15, 2021 at 8:00 pm [Virtual Concert]

Daymé Arocena, vocalist

Music by Arocena

Virtual Event (<https://loc.gov/concerts/dayme-arocena.html>)

Additional video content available starting at 10am on 10/15/21

Thursday, October 21, 2021 at 8:00 pm [Virtual Concert]

Augustin Hadelich, violin & Orion Weiss, piano

Music by Debussy, Tárrega, Albéniz, Sarasate,

Beethoven & Paganini

Virtual Event

(<https://loc.gov/concerts/augustin-hadelich-orion-weiss.html>)

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

Friday, October 29, 2021 at 8:00 pm [Virtual Concert]

Leif Ove Andsnes, piano

Music by Beethoven, Grieg & Dvořák

Virtual Event (<https://loc.gov/concerts/leif-ove-andsnes.html>)

Additional video content available starting at 10am on 10/29/21

Saturday, October 30, 2021 at 8:00 pm [Virtual Concert]

FOUNDER'S DAY

Third Coast Percussion

with Ron Miles & Quentin Robinson, dancers

Music by Glass, Jlin, Tyondai Braxton & Gemma Peacocke

Virtual Event (<https://loc.gov/concerts/third-coast-percussion.html>)

Additional video content available starting at 10am on 10/29/21

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

Thursday, December 2, 2021 at 10 am [Virtual Lecture]

*“Martha Graham’s Cold War:
The Dance of American Diplomacy”*

Victoria Phillips, PhD

Virtual Event (<https://loc.gov/concerts/lecture-victoria-phillips.html>)

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

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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