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*The Leonora Jackson and W. Duncan McKim Fund
in the Library of Congress*

East Meets West

Daniel Hope, *violin*
Gaurav Mazumdar, *sitar*
Simon Crawford-Phillips, *piano*
Vishal Nagar, *tabla*

Friday, October 28, 2011

Coolidge Auditorium

Library of Congress, Thomas Jefferson Building

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The Library of Congress

Coolidge Auditorium

Friday, October 28, 2011 – 8:00 pm

East Meets West

DANIEL HOPE, violin
GAURAV MAZUMDAR, sitar
SIMON CRAWFORD-PHILLIPS, piano
VISHAL NAGAR, tabla

PROGRAM

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|---|-------------------------------------|
| Popular Spanish Songs, <i>arranged for violin and piano</i> | Manuel DE FALLA (1876-1946) |
| Distance de fée, <i>for violin and piano</i> | Tōru TAKEMITSU (1930-1996) |
| Tzigane, <i>for violin and luthéal</i> | Maurice RAVEL (1875-1937) |
| Alborada del gracioso, from <i>Miroirs, arranged for violin and piano</i> | |
| Homage to Ravi Shankar, <i>for ensemble</i> | Gaurav MAZUMDAR |
| Romance, <i>for violin and piano</i> (McKim Fund commission) | Ellen Taaffe ZWILICH (born 1939) |

Intermission

| | |
|--|----------------------------|
| Romanian Folk Dances, <i>arranged for violin and piano</i> | Béla BARTÓK (1881-1945) |
| Kaddish, <i>arranged for violin and piano</i> | Maurice RAVEL |
| Homage to Yehudi Menuhin, <i>for ensemble</i> | Gaurav MAZUMDAR |

ABOUT THE PROGRAM

Western composers have always held a fascination with, and have been inspired by folk music of other cultures – from the “Turkish” sound cultivated by Mozart and Beethoven; to the sound worlds evoked by Mendelssohn and Tchaikovsky after having heard Italian folk song; to the influence of traditional Spanish music on composers as diverse as Glinka, Bizet and Debussy, to name but a few. But perhaps even more fascinating to consider are those revelatory works produced by Western composers of the twentieth century who have reconciled their modernist language with the indigenous music of their own cultures: i.e., de Falla, Albéniz, Granados and Turina with Spanish music; Musorgsky and Stravinsky with Russian music; Bartók and Kodály with Hungarian music; Szymanowski with Polish music; Takemitsu with Japanese music; Vaughan Williams, Holst and Delius with English music; etc. In each of these cases, the influence of indigenous music has provided the inspiration and the means for extending the expressive languages of each of these composers – who, in fusing contemporary Western compositional techniques with the musical vocabulary of age-old folk traditions, have contributed new and vital works to the repertoire.

The works to be performed on this evening’s concert represent their composers’ responses to cross-cultural stimuli. “*East Meets West*,” writes Daniel Hope, “is an examination of how we are influenced by faraway places. Whether it is Western composers whose eastward glances indulge their creative fantasies, or Eastern composers reaching out to what must seem like strange customs of the Western world, it is my hope to identify some of these influences and their effects, in all their similarities and differences.”

Attentive listening to Indian classical music may rightly evoke a sense of familiarity, as it shares with Western music similar structural elements such as melodic patterns (*ragas*), rhythmic patterns (*talas*, literally, “clap,” most often performed by the *tabla*, or drums), and the use of a scalar octave divided into twelve semitones. While Western music employs the “equal temperament” tuning system (where each note is separated from another by an identical frequency ration), that of Indian classical music uses “just intonation” tuning, based on the natural overtone series of a given note, giving rise to notes that in Western parlance may be called “microtones” – infinitesimal divisions between the notes to which our Western ears are attuned, and which endow Indian music with its particular “flavor.” These microtones may create up to fourteen “pitch positions” in a given Indian scale, generating a vast number of possible scales on which a musical work may be based.

With its fundamental reliance on the *raga*, or melodic and harmonic pattern upon which the musician improvises an entire composition, the performing tradition of Indian classical music is a more extemporaneous one than that of Western classical music, which stresses a faithful adherence to the notated score. In its improvisatory tradition, therefore, Indian classical music more closely resembles the performance practices cultivated in Western jazz.

The classical music of India is one of the world’s most ancient, based on traditions described in Vedic texts (the oldest Hindi scriptural writings) more than three thousand years ago. Indian music today, reflecting the influences of dozens of cultures that have shaped it over the course of millennia, remains a vital part of Indian culture, where it provides a source of spiritual inspiration as much as of pure entertainment.

Indian music first received widespread attention in the West largely due to the vision of two exceptional musicians: American violinist Yehudi Menuhin and Indian sitarist Ravi Shankar, whose legendary collaboration on several performances and recordings beginning in 1966, collectively titled *West Meets East*, popularized the rich traditions of Indian music throughout the world, effectively demonstrating that the similarities shared by the music of these two great cultures outweigh their differences.

Yehudi Menuhin (1916-1999) was born in New York of Byelorussian Jewish immigrant parents. A violin prodigy at an early age, Menuhin's parents moved to Paris in the 1920s to allow him to study with composer and violinist George Enescu. Menuhin was soon performing throughout the world; by the age of thirteen, he had obtained a recording contract with the precursor of EMI Music, a contract which was to last until Menuhin's final recording in January 1999 (with violin soloist Daniel Hope), made only months before his death – a recording industry “record.” Menuhin's 1932 recording as soloist (at age sixteen) in Sir Edward Elgar's Violin Concerto, conducted by the composer himself, remains in print until this day.

Even from his youth, Menuhin's perspective was a broadly humanitarian one. He performed for Allied troops during World War II; with composer Benjamin Britten at the Bergen-Belsen concentration camp after its liberation in 1945; and in Berlin – the first Jewish musician to perform in Germany following the Holocaust – under legendary conductor Wilhelm Furtwängler, in a demonstration of support both for Furtwängler (who had been criticized for remaining in Nazi Germany during the war, although never as a Party member) and as an “act of reconciliation” for Germany itself.

During his first trip to India in 1952, Menuhin met sitarist Ravi Shankar, with whom he went on to collaborate in their legendary cross-cultural recording, *West Meets East*, which won a Grammy Award in 1967 for Best Chamber Music Performance, and which opened the ears of the world to its diverse cultures' rich musical traditions – creating an interest and an awareness of world music that continues unabated until this day. Ever the musical egalitarian, and defiant of genre-based categorization, Menuhin also collaborated with jazz violinist Stéphane Grappelli, and commissioned American composer Alan Hovhaness to write a concerto for violin, sitar and Western orchestra, titled *Shambala* (1970), for himself and Shankar to perform.

Music, for Menuhin, was a vital and life-affirming element of human culture, and to that end he directed untiring efforts into establishing schools, concerts, competitions, foundations and charitable organizations in support of musicians and their training. Menuhin's legacy also survives through the insightfully considered performance traditions that he established of any work that he approached.

[Dingbat]

Ravi Shankar was born in 1920 into a Bengali family in Varanasi (Benares), in northern India, the youngest of seven brothers. Shankar was already a well-known sitarist and composer in India when his recording with Yehudi Menuhin catapulted Shankar to international renown. Beginning in 1966, Shankar's collaboration with the Beatles' George Harrison (who studied the sitar with Shankar that year) led that group to incorporate elements of Indian music into

their own work. In 1967, the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album, which included a Indian music-influenced song by Harrison, won the Grammy Award for Album of the Year, and validated the widespread use of Indian music in Western pop music, a genre known as "raga rock." Shankar went on to perform at the Monterey Pop Festival, at the Concert for Bangladesh (the recording of which earned Shankar his second Grammy Award), and at the Woodstock Festival – all events that defined the sound of their era.

Shankar's international collaborations, aside from that with Menuhin, included those with Japanese musicians Hosan Yamamoto and Musumi Miyashita (performers on the *shakuhachi* and *koto*, respectively), as well as with Western musicians such as flutist Jean-Pierre Rampal and composer Philip Glass. At ninety-one years of age, Shankar continues to perform throughout the world, most often with his daughter Anoushka, and is widely regarded as India's best known musician and its greatest cultural ambassador.

A word about the instruments featured on this evening's performance: the modern sitar, as with all modern stringed instruments, originated in antiquity; the name of the instrument itself derives from the Persian *sīhtār*, meaning "three-stringed." Although based on the long-necked lutes developed in the region of Persia, the modern Hindustani sitar was standardized in India by about the eighteenth century, the result of a series of innovations made to the instrument's design and construction over the course of centuries by skilled sitarists themselves – the most recent being the eminent Ravi Shankar. The modern standard sitar generally employs six or seven "main" strings, made of various metals (steel, copper, bronze or brass, according to tuning), which are plucked using a plectrum, or "pick" – linking it to Western instruments such as the mandolin, guitar and banjo. About a dozen "sympathetic" strings run parallel to and under the instrument's main strings, the purpose of which is solely to enhance and amplify the sound produced by the main strings, creating the instrument's unique resonance and tone quality. The sitarist traditionally sits on the floor while playing the instrument in order to support its weight – which is centered in its neck rather than in its gourd-shaped resonance chamber.

The luthéal was first developed in 1919 by the Belgian maker Georges Cloetens, who modified the damper mechanism that is applied to the strings of a basic grand piano, allowing the instrument to produce, by means of a combination of stops, a variety of sounds, ranging from a timbre resembling that of a normal piano to that of a lute or Hungarian cimbalom. Although the approximate timbre of the luthéal had been previously cultivated (most notably by French composer Erik Satie in his 1914 ballet *Le Piège de Méduse*) by placing sheets of paper between the strings and the hammers of an upright piano, the invention of the luthéal allowed for increased ease and flexibility in producing the instrument's particular tone color. Maurice Ravel was one of the first composers to score for the instrument, in his *Tzigane* (French for "Gypsy") for violin and luthéal (1924), as well as in his opera *L'Enfant et les sortilèges* (1925).

MANUEL DE FALLA : *Canciones populares españolas* (1914; arranged for violin and piano by Paweł Kochoński)

The Spanish composer Manuel de Falla was a central figure in the musical culture of his native country at the beginning of the twentieth century. His experience of the folk idiom of Andalusia – that part of southern Spain that still bears the deepest cultural evidence of its nearly eight hundred-year occupation by Arabic-speaking Moorish cultures, as well as others such as the Romani (Gypsy) and Sephardic Jewish cultures – profoundly influenced de Falla’s musical language. The melodic inflections of Moorish music – which found its way to the Iberian peninsula via North Africa from the Middle East – are evident in de Falla’s *Siete Canciones populares españolas* (1914), arrangements for voice and piano of folk songs from various parts of Spain. In 1924, the eminent Polish violinist Paweł (Paul) Kochoński, friend and collaborator of composer Karel Szymanowski, arranged six of these *canciones* for violin and luthéal under the title *Suite populaire espagnole*.

TÔRU TAKEMITSU : *Distance de fée*, for violin and piano (1951)

The musical language of Japanese composer Tōru Takemitsu is a subtle one, relying on a structure largely derived through instrumental timbre, texture and color. Takemitsu recalls that his first exposure to Western music was during World War II, when, after his conscription into the Japanese military at age fourteen, he and his colleagues listened in secret (Western music having been banned during the war) to a recording of the popular French song “Parlez-moi d’amour” (by Jean Lenoir, 1930; made famous by singer Lucienne Boyer) played on a gramophone with a makeshift needle fashioned from bamboo. Having fallen ill during a post-war period of employment with the United States Armed Forces, Takemitsu was forced to undergo a lengthy period of convalescence in an American military hospital, during which he listened to as much Western music as he was able to via the Armed Forces radio network. Despite his lack of musical training, Takemitsu decided, by the age of sixteen, to devote his life to composition. “Music,” he writes, “was the *only* thing. Choosing to be in music clarified my identity.” Yet at that point, Takemitsu’s identity was one based largely on Western musical models; foremost among those influences, according to him, were the works of Debussy and Messiaen. His *Requiem* for string orchestra (1957) earned the admiration of Stravinsky, who happened to hear the work while visiting Japan in 1958; soon thereafter, Takemitsu’s international reputation only continued to expand until his death in 1996.

Takemitsu was essentially self-taught as a composer, and remained so throughout his career. In addition to the influences cited above, one may perceive within his works elements of popular music, jazz, and later, pre-recorded and electronic music, as well as gestures inspired by the works of Webern and Cage. Takemitsu was also one of the first to utilize elements of Japanese folk music and traditional Japanese folk instruments within traditionally Western musical structures.

One of Takemitsu’s earliest works, *Distance de fée* (which translates roughly, if not abstractly, from French as “fairy’s distance”) for violin and piano was composed in 1951, when the composer was twenty years old. Although the work’s primary influences are clearly those of

French impressionism, its beauty, lyricism, and subtlety of approach merit its secure place in the repertoire.

BÉLA BARTÓK : *Romanian Folk Dances* (1915; arranged for violin and piano by Daniel Hope)

Béla Bartók's *Romanian Folk Dances* began life as works composed for solo piano in 1915, and – conforming to their composer's lifelong dedication to creating pedagogical works – were originally intended for use as teaching pieces. Bartók's engagement with the folk music that he and his compatriot Zoltán Kodály had been collecting throughout Eastern Europe since 1904 was to leave a lasting impact on his compositions, which represented a synthesis between Western musical styles and indigenous folk traditions. The *Romanian Folk Dances*, however, were exceptional in that they represented more or less faithful transcriptions of actual folk songs – embellished, of course, by Bartók's vast knowledge of, and familiarity with the folk idiom of each culture he encountered. The source of the particular folk tunes transcribed within the *Romanian Folk Dances* may be traced to two Romanian gypsy violinists, who performed them for Bartók; after having been arranged by Bartók for piano solo, these tunes were (in a sort of compromise between the two mediums) subsequently arranged for violin and piano by Bartók's colleague, violinist Zoltán Székely (to whom Bartók dedicated his *Rhapsody no. 2* for violin and piano, as well as his Second Violin Concerto) – the evolution of the work having nearly come full circle from its original source.

Bartók's study of the several thousand Romanian folk songs and instrumental works that he had collected during his lifetime allowed him to identify several basic differences between the folk music of Hungary and that of Romania. In addition to its frequent use of musical instruments, Romanian folk music exhibited a richer variety of musical modes (the intervallic patterns of musical notes that are organized in "scales"; Western music is based largely on only two modes, the major and the minor), as well as a rather free approach to the use of intervals (the distances between notes), and especially that of the augmented fourth, or tritone – the most dissonant and ambiguous of musical intervals. Bartók correctly identified these elements as evidence of the influence of Oriental music on Romanian folk music – historical evidence as well of the cultural elements that were introduced into the region by successive waves of invasions by nomadic Asiatic peoples. (These same invasions had forced the Roman Empire, which had colonized the region in the fourth century B.C., to abandon it by the third century A.D.) Among the groups that subsequently inhabited the region and contributed to its culture – not to mention introducing to its folk music the characteristic sound of the cimbalom – was the Romani, or Gypsy, people which had originated in the Indian subcontinent. (In a curious case of mistaken identity *en masse*, the adoption of the word "Gypsy" itself reveals the erroneous perception that this people originated in Egypt.)

ELLEN TAAFFE ZWILICH : *Romance* for violin and piano (1993)

Ellen Taaffe Zwilich, born in Miami in 1939, has the honor of being the first woman to earn a doctorate degree in composition from the Juilliard School (where she studied with Elliott Carter and Roger Sessions) as well as being the first woman to be awarded the Pulitzer Prize in music, in 1983 for her *Symphony no. 1*. Ms. Zwilich began her musical career as a violinist,

eventually becoming a member of the American Symphony Orchestra under Leopold Stokowski. Studies at Juilliard soon followed, and Ms. Zwilich's works began to achieve notoriety after being championed by conductor/composers Pierre Boulez and Gunther Schuller.

Although Ms. Zwilich's first works were characterized by a complex, atonal language, her musical style shifted to a simpler, more directly accessible one in the 1970s, partly as a result of the death of her husband, violinist Joseph Zwilich, for whom she wrote several works which he premiered and performed. Having completed (to date) five symphonies, a series of instrumental concertos, and numerous orchestral and chamber works, Ms. Zwilich's work is frequently performed by American ensembles, and has achieved a popularity rarely accorded to contemporary composers.

Ms. Zwilich's *Romance*, commissioned by the Leonora Jackson and W. Duncan McKim Fund at the Library of Congress in 1993, received its première performance by violinist Ida Kavafian and pianist Menahem Pressler in the Library's Coolidge Auditorium on March 6, 1996. Simultaneously composed in versions for solo violin with chamber orchestra and with piano, the work's title may prove somewhat misleading to the listener expecting a work along the lines of a "Romance" in the traditional sense; this work is an intensely stated, restless one, all the more effective for its continually modulating tonal centers as well as for its clarity of structure, brevity, and economy of expression.

Conforming to Ms. Zwilich's practice of generating an entire work from a few musical gestures, the primary material from which the *Romance* is constructed is heard at the work's outset (the wide intervallic leaps that span the breadth of the piano) and at the entrance of the violin solo (the narrow scope of its first few notes, which soon adopt the work's initial accompaniment pattern), combining and developing throughout the course of the work, finally coming to a rest at the work's final measures in a peaceful A Major chord – a ray of light after a hard-won struggle. The work's lyrical elements as well as its ultimate, uplifting resolution have indeed justified its title as a renewed "Romance" for our time.

MAURICE RAVEL : *Tzigane*, for violin and piano (1924); "Kaddisch," from *Deux Mélodies hébraïques* (1914; arranged for violin and piano by Daniel Hope); "Alborada del gracioso," from *Miroirs* (1905; arranged for violin and piano by Daniel Hope).

Maurice Ravel's taste for the exotic in music exceeded that of most composers; his works include references to music – real or imagined – from various cultures: Spanish, Italian, Gypsy, Hebrew, Scottish, Chinese, Madagascan, as well as that of a fantastically conceived Orient and even that of Greek antiquity. Ravel's attraction to a wide spectrum of cultural influences may be explained in part by his birthplace in the Atlantic seaport of Ciboure, situated at the confluence of French, Basque and Spanish territories, and for centuries a crossroads for sea-faring visitors from around the world. The region had, since the Middle Ages, also been the home to the Romani people; biographer Roger Nichols even speculates that Ravel may, through his maternal side, have been the product of Gypsy lineage.

During an interview with Ravel's biographer Arbie Orenstein, French pianist Gaby Casadesus discussed the genesis of Ravel's *Tzigane* for violin and piano, which apparently

stemmed from a private musicale that took place in London in July 1922 featuring a performance of Ravel's *Sonata* for violin and cello by Hungarian violinist Jelly d'Arányi (a grand niece of famed violin virtuoso Joseph Joachim) and cellist Hans Kindler (who eight years later would establish Washington, D.C.'s National Symphony Orchestra). Following the performance Ravel apparently asked Ms. d'Arányi to play some gypsy melodies, and the violinist complied. Ravel asked for another melody, and then another; the composer's requests continued until five o'clock in the morning, "with everyone exhausted," reports Orenstein, "except for the violinist and the composer. That evening was to mark the initial gestation of *Tzigane*." Ravel immediately consulted scores of Liszt's *Hungarian Rhapsodies* for piano solo and Paganini's *24 Caprices* for violin solo, and within three days, wrote to Ms. d'Arányi for technical advice about scoring for the violin.

Although the work's initial momentum was soon interrupted for nearly two years owing to the difficulties that Ravel encountered in composing his opera *L'Enfant et les sortilèges* and the Violin Sonata, the composer once again wrote to Jelly d'Arányi in March 1924, asking her to come to Paris: "I should like to consult you about *Tzigane*, which I'm writing specially for you and which will be dedicated to you." The work was completed within a few months (specified to be performed on a piano with or without the luthéal attachment), and immediately thereafter was arranged by the composer for violin and orchestra. The work met with tremendous acclaim at its première, quickly establishing it as a significant addition to the violinist's repertoire. Ms. d'Arányi's extraordinary technical skill easily surmounted the formidable challenges of the work ("had I known," remarked Ravel, "I would have made it more difficult"). Regarding her première performance of *Tzigane*, Ravel quipped, "I don't know what she's doing, but I like it."

Called "Ravel at his most maniacal" by the composer's friend, the violinist Hélène Jourdan-Morhange, *Tzigane* (French for "Gypsy") contains substantial technical challenges for both the violinist and the pianist. Ms. d'Arányi herself drolly referred to the work as a "glissando with trills." Musicologist Stephen Zank (in his *Irony and Sound: The Music of Maurice Ravel*, 2009) acknowledges that despite being grounded "in clichés of alleged Gypsy music," the work is nonetheless extremely effective. Its "opening virtuoso cadenza of fifty-eight measures with exotically flavored repeated notes hovering around narrow intervals, proceeding through pyrotechnics lifted from the Paganini Caprices – double stops, glissandi, octave passages, harmonics, and slides – and a retreat into a quiet C Major tremolo" precedes the entrance of the piano "with *its* virtuoso cadenza, at the interval of a tritone..."

Drawing his inspiration from Hebrew folk music, Ravel completed his *Deux Mélodies hébraïques* for voice and piano, consisting of settings of traditional Hebrew melodies (transliterated Hebrew text is provided along with its French translation), in May 1914. The first of these melodies, "Kaddisch," based on a liturgical mourning chant, juxtaposes a supple and freely treated vocal line characteristic of melismatic Hebrew song with a sparse piano accompaniment, rendering the work all the more poignant by its simplicity. Along with the second song in the set, titled "L'Énigme éternelle," the *Deux Mélodies hébraïques* were arranged for voice and orchestra by the composer the following year.

The pervasive influence of Spanish music upon many French composers is well documented by the large number of musical works it inspired, from Bizet's *Carmen* to Chabrier's *España* to Debussy's "Ibéria" from his orchestral *Images*. Ravel himself fell under the spell of Spanish music as evident from several of his works, such as his notorious ballet *Bolero* (1928),

the opera *L'Heure espagnole* (1909), the orchestral *Rapsodie espagnole* (1908), and his “Alborada del gracioso,” from the piano suite *Miroirs* (1905). Composed in the same year as two of Ravel’s most popular works – the *Sonatine* for piano and the *Introduction and Allegro* for harp, flute, clarinet, two violins, viola and cello – *Miroirs* has fared with less success; its reputation likely survives in large part to the popularity of its charming “Alborada del gracioso” movement, the fourth movement of the suite, which reveals Ravel in his most “Iberian” mode, one in which Ravel (to quote biographer Roger Nichols) “turns the keyboard into a huge guitar.”

“Alborada del gracioso” may be roughly translated as “morning song of the jester,” the reference being to a stock character in Spanish comedy, a good-hearted underdog, reminiscent of Don Quixote, who continues to pursue his dreams despite unfavorable odds. Evoking images of “a lady on her balcony being wooed by a distinctly unsuccessful suitor” (Nichols), scholar Marcel Marnat suggests that the “Alborada” may have been inspired by a literary source: the “Sérénade” from poet Aloysius Bertrand’s collection *Gaspard de la Nuit* (1842) – texts from which inspired Ravel’s piano work of the same title (1908).

Pianist Ricardo Viñes, a close friend of Ravel, gave *Miroirs* its première performance in Paris on 6 January 1906, noting in his diary that the event was “un succès monstre.” Ravel subsequently prepared orchestral versions of two movements from *Miroirs*: the third movement “Une Barque sur l’océan” (1906) and the “Alborada” (1918); the orchestral version of the “Barque,” deemed insufficient by its composer, was withdrawn, but the “Alborada,” in its brilliant orchestral garb, so dazzlingly displaying Ravel’s uncommon originality and skill in orchestration, has endured and has earned the devotion of audiences worldwide.

Kevin LaVine
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Library of Congress, Music Division

ABOUT THE ARTISTS

Violinist, author and self-described “musical activist,” **Daniel Hope** has been regarded as one of the world’s great performers since the age of eleven, when legendary violinist Yehudi Menuhin chose him as a partner in performing Bartók’s violin *Duos* on German television. Menuhin’s mentorship led to a long collaboration, culminating in the elder violinist’s final concert and recording in 1999, on which Hope performed as soloist in Schnittke’s Violin Concerto, conducted by Menuhin. After having graduated from the Royal Academy of Music, Hope’s international renown was further established as soloist with the world’s major orchestras and chamber music groups, including as the youngest ever member of the famed Beaux Arts Trio during its last six seasons.

Described by the New York Times as “a violinist of probing intellect and commanding style,” Hope’s compelling virtuosity and versatility is evident in his wide range of repertoire, encompassing Vivaldi, Bach, and Mozart as easily as twentieth-century masters as diverse as Elgar, Bartók, Messiaen, Shostakovich, Penderecki and Pärt. Many of his nearly thirty recordings, all as diverse as his own musical curiosity, have been honored by Grammy nominations and by numerous accolades from both critics and listeners. Hope’s dedication

to contemporary music is reflected by his regular collaboration with eminent living composers, many of whom have created works especially for him.

Hope's personal musical interests are not limited to the Western classical repertoire, however, as his engagement with music of all cultures has resulted in a desire to place it within a broader cultural and historical context. To that end, he has collaborated with virtuoso musicians of diverse cultures in producing the critically acclaimed recording *East Meets West* (2004), which effectively illuminates the intersection of otherwise divergent musical paths and influences in a worldwide musical culture, emphasizing, as the New York Times termed it, "music's role as a mirror for struggle and aspiration." Hope also established "The Bow Project," (www.thebowproject.com) an online venue examining, through text and images as well as through audio and video content, the role of the violin and similar instruments in cultures around the world – described on the Project's website as "an exciting nomadic adventure with a global soundtrack." "The violin may be an instrument of music," continues the site's text, "but its evolution is a very human one. It is a musical mirror, drawing parallels with our own cultural development as it plays across the globe."

Beyond his performing activities, Hope also participates in the direction of several music festivals internationally; films and produces content for his video blog; and presents radio, film and television broadcasts in the United Kingdom. Hope is also the author of three best-selling books (published in Germany), and has written scripts for collaborative performance pieces involving music, poetry and/or actors. He also regularly conducts chamber orchestras worldwide as violin soloist with ensembles such as the Chamber Orchestra of Europe, the Camerata Salzburg, and the Concerto Köln.

Sitarist and composer **Gaurav Mazumdar**, by virtue of his artistry and versatility, is one of the most acclaimed musicians of his generation. Born into a family of well-known musicians in India, from whom he received his initial musical training in voice, Mr. Mazumdar's talents were recognized early and nurtured by his mentor, the legendary Ravi Shankar, from whom he studied the sitar; he later expanded his training to include the violin.

Mr. Mazumdar regularly performs at festivals throughout India, where he is renowned for his solo recitals and collaborations with that country's finest musicians of both Hindustani (north Indian) and Carnatic (south Indian) performing traditions. Mr. Mazumdar has appeared throughout the world both as soloist and in collaborations with artists representing a wide variety of musical genres, such as Daniel Hope (with whom he shared a Grammy nomination in 2004 for their *East Meets West* recording), Philip Glass, and jazz pianist Kenny Werner. He has also performed with (and composed for) the English Chamber Orchestra, at Greece's Acropolis for the 2004 Olympics, and at the Vatican – the first Indian musician to be so honored.

In addition to having composed a substantial number of traditional Indian *ragas*, Mr. Mazumdar's recent compositions have included a ballet based on Hermann Hesse's *Siddhartha* and a double concerto in 2009 for sitar, violin and Western orchestra, *Colours from the Rainbow*. Perpetuating the traditional Indian *guru-shishya* ("teacher-disciple") educational philosophy, Mr. Mazumdar devotes substantial time and effort to teaching students from around the globe and to assuring the future of Indian musical traditions.

Simon Crawford-Phillips enjoys a diverse career as soloist, chamber musician, song accompanist, and most recently, as conductor. Mr. Crawford-Phillips is a founding member of the Kungsbacka Trio (named in honor of the annual chamber music festival held in Kungsbacka, Sweden) which was the winner of the Third International Melbourne Chamber Music Competition in 1999. After receiving this honor, the Trio performed at Carnegie Hall and at major concert halls throughout Europe, including the Concertgebouw, Vienna Konzerthaus and Cologne Philharmonie; concerts followed at the Berlin Philharmonie, Schwetzingen Festspiele and Muziekcentrum Vredenburg in Utrecht. The Trio has undertaken performing tours of Argentina and Uruguay in 2005, and of Australia and New Zealand in 2007. In 2009 the Trio was awarded the “Interpretpris” by the Swedish Academy of Music for their contribution to Swedish musical life.

During his years of study at the Royal Academy of Music, Mr. Crawford-Phillips also formed a piano duo with Philip Moore, a partnership that has continued ever since. The duo has received numerous honors and accolades, including an appointment as Steinway Artists, and has performed in venues such as the Concertgebouw in Amsterdam, the Edinburgh Festival, and at major British concert halls. The duo commissioned and debuted Detlev Glanert’s *Concerto* for two pianos and orchestra in 2008 with the BBC Scottish Symphony Orchestra.

Mr. Crawford-Phillips frequently performs as accompanist with noted vocalists and instrumentalists, as well as appearing regularly as a guest pianist with the Nash Ensemble, ECO Chamber Ensemble, Leopold String Trio and the Barbirolli, Cremona, Dante and Royal String Quartets. His solo projects have included a series of concertos with notable orchestras such as the Academy of St. Martin-in-the-Fields, the BBC Scottish Symphony Orchestra, the English Chamber Orchestra, Hallé Orchestra, Scottish Chamber Orchestra, Trondheim Symphony, and numerous festivals. In addition to having performed on radio and television broadcasts in Europe, Australia and Japan, Mr. Crawford-Phillips has recorded for the Dex-Elles, Harmonia Mundi, Hyperion, Naxos, Signum and Spex CD labels. He currently holds teaching positions at the Royal Academy of Music, the Guildhall School of Music and Drama, and the Gothenburg Academy of Music and Drama.

The Hindustani Times has remarked of virtuoso tabla player **Vishal Nagar** that “he has magic in his hands.” Born into a musical family – his mother was the renowned Kathak dancer and vocalist Urmila Nagar – Mr. Nagar began playing the tabla at an early age, first appearing in public as a performer at the age of eight. Although the basis for Mr. Nagar’s performance style is that of the *Delhi gharana* school, he regularly draws upon other Indian percussion techniques, assimilated through years of study with respected masters of various Indian rhythmic styles, in forming his individual approach to performance. Mr. Nagar’s playing has been praised in the Indian press for its unique combination of melodic tabla sound with a masterful command of rhythms indigenous to Indian music. Mr. Nagar has had the privilege of having collaborated with renowned musicians and dancers throughout both India and the world, such as African drum legend Babatunde Olatunji, Ghanaian guitarist Koo Nimo, and the Spanish-based group Carmona Flamenco. Devoted to bringing the riches offered by Indian music to a wider audience, Mr. Nagar also lectures regularly at music schools and university ethnomusicology departments throughout the world, and has recently served as a visiting faculty artist for a series of lecture-performances at the University of Colorado at Boulder.

CONCERTS FROM THE LIBRARY OF CONGRESS

The Coolidge Auditorium, constructed in 1925 through a generous bequest by Elizabeth Sprague Coolidge, has been the venue for countless world-class performers and performances. Another Washingtonian grande dame, 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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