

Concerts from the Library of Congress 2012-2013

ROSE OF SHARON

JOEL FREDERIKSEN, *bass, lute & guitar*

BRANDI BERRY, *violin*

JESSE LEPKOFF, *flute & guitar*

OLAV CHRIS HENRIKSEN, *guitar*

Saturday, October 20, 2012

2 o'clock in the afternoon

— ❧ —

PIETER WISPELWEY, *cello*

LOIS SHAPIRO, *piano*

Friday, October 26, 2012

8 o'clock in the evening

*Coolidge Auditorium
Thomas Jefferson Building
The Library of Congress*

The CAROLYN ROYALL JUST FUND in the Library of Congress, established in 1993 through a bequest of the distinguished attorney and symphony player Carolyn Royall Just, supports the presentation and broadcasting of classical chamber music concerts.



In 1983, the KINDLER FOUNDATION TRUST FUND in the Library of Congress was established to honor cellist Hans Kindler, founder and first director of the National Symphony Orchestra, through concert presentations and commissioning of new works.

The audio-visual equipment and Steinway concert grand piano in the Coolidge Auditorium was endowed in part by the IRA AND LEONORE GERSHWIN FUND in the Library of Congress.



Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the concerts.
Other events are open to all ages.



Please take note:

UNAUTHORIZED USE OF PHOTOGRAPHIC AND
SOUND RECORDING EQUIPMENT **IS STRICTLY PROHIBITED.**

PATRONS ARE REQUESTED TO TURN **OFF** THEIR
CELLULAR PHONES, PAGERS, ALARM WATCHES, OR OTHER
NOISE-MAKING DEVICES THAT WOULD DISRUPT THE PERFORMANCE.

Reserved tickets not claimed by five minutes before the beginning of the event
will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the concert.

THE LIBRARY OF CONGRESS

Coolidge Auditorium

SATURDAY, OCTOBER 20, 2012 – 2 PM

*The Carolyn Royal Just Fund
in the Library of Congress*

JOEL FREDERIKSEN, *bass, lute & guitar*

BRANDI BERRY, *violin*

JESSE LEPKOFF, *flute & guitar*

OLAV CHRIS HENRIKSEN, *guitar*



PROGRAM

Lay Me Low

SHAKER SPIRITUAL

The Battle for Freedom

He Comes, the Hero Comes!

HENRY CAREY (1687-1743)

The President's March

PHILIP PHILE (1734-1793)

The Toast

FRANCIS HOPKINSON (1737-1791)

The Death of General Wolfe

AMERICAN, 1790s

Jefferson and Liberty (The Gobby O)

IRISH, 1780s

Serenade (Boston, 1840)

(d.1851)

My Days Have Been So Wondrous Free

FRANCIS HOPKINSON (1737-1791)

Shape Notes and Singing Schools

Drumdelgie

SCOTTISH, ANONYMOUS

Captain Kidd

ANONYMOUS

Wondrous Love

WILLIAM WALKER (1809-1875)

Shaker Spirituals

Come Life, Shaker Life

SHAKER SPIRITUAL

Father James Song

SHAKER SPIRITUAL

Who Will Bow and Bend Like a Willow

SHAKER SPIRITUAL, ca. 1843

Stubborn Oak

SHAKER SPIRITUAL, ca. 1827

'Tis the Gift to Be Simple

SHAKER SPIRITUAL ca. 1848

From the American Civil War

Dixie's Land

DANIEL D. EMMETT

Lorena

J.P. WEBSTER AND REV. H.D.L. WEBSTER

The Army of the Free

FRANK H. NORTON (text)

Revival Meetings and Spirituals

Imitation of the Banjo (Chicago, 1870)

CHARLES HARRIS (active 1860s)

Hard Times Come Again No More

STEPHEN COLLINS FOSTER (1826-1864)

Oh Susannah!

STEPHEN COLLINS FOSTER (1826-1864)

Sinner Man

TRADITIONAL, arr. JOEL FREDERIKSEN

ABOUT THE PROGRAM

In comparison with that of Europe, American early music is a recent phenomenon. It is fascinating to trace the paths taken by immigrants to the New World and the ways that they changed and adapted the instrumental and vocal music which they brought with them from their former homes. Rules and methods of composition came from Old Europe, but gradually original sounds developed in a progressive atmosphere of experimentation and change. Actually, one can only speak of American music in the strict sense once composers born and brought up in the New World – such as William Billings, Jeremiah Ingalls, and Benjamin Franklin White – had developed their own style.

Lay Me Low, the first piece on this program, was “received” on 15 April 1838 by Addah Z. Potter, a member of the New Lebanon, New York church community. As a “gift” song, it expresses humility before “Mother” in modally descending tones. Here “Mother” refers to Mother Ann Lee (1736-1784), the founder of the Shaker movement, which like many other sects and religions, prospered in early nineteenth-century America. Mother Ann Lee was considered by Shaker believers to be virtually the reincarnation of Jesus.

Henry Carey was an English poet and composer who may have been the author of the anthem *God Save the King* (sung in America to the words “My Country, ‘Tis of Thee”). Carey’s sacred song *He Comes, the Hero Comes!* was adapted in America for the entrance of General George Washington and Governor George Clinton into New York on 25 November 1783 by the substitution of a new text taken from *The Connecticut Gazette* newspaper and celebrating the victory of the American troops over Great Britain. *The President’s March* was written for the inauguration of President George Washington. *The Death of General Wolfe* is a ballad relating the victory of the British troops under Major General James Wolfe over the French under General Louis-Joseph de Montcalm at Quebec City in September 1759. Both generals died of the wounds they had suffered in the battle. This sequence of songs ends with *Jefferson and Liberty*, which borrows the Irish melody *The Gobby O*, but was fitted out with a new patriotic refrain calling for active solidarity with Governor (later President) Thomas Jefferson against all arbitrary tyranny: “To Tyrants never bend your knee, / but join with heart and soul and voice, / for Jefferson and liberty.”

In the struggle for independence from Britain, American music slowly developed an identity of its own out of its traditional European roots. A particularly important role in this process was played out by the “singing schools” that flourished in eighteenth-century America. In order to counteract the decline of church song, dedicated disciples of Protestant denominations travelled from place to place teaching members of their communities to read music. These itinerant singers were inventive and full of curiosity, but not always well trained musically. The singing schools arose from an attempt to remedy the lack of good singers and train better musicians, and with them came a specific method of sight-singing instruction called “shape notes.” These had their heyday between the end of the eighteenth century until about the 1860s. Songbooks were designed with four different note shapes which were intended to make it easier to sight-read music. There were other methods (for instance, with seven shapes), but the four-shape method has survived down to the present day, notably in the collection *The Sacred Harp*, originally edited by Benjamin Franklin White (1800-1879), which is still regularly reprinted.

Incidentally, it was a teacher of German, George Pullen Jackson (1874-1953), who

played a key role in researching and reviving this American “early music.” He suspected that the tunes in *The Sacred Harp* were considerably older than their published editions from the early nineteenth century. For example, “Leander” from *The Tennessee Harmony* of 1818 shows a marked resemblance both to the Scottish melody “Drumdelgie” and to a song called “The Gentleman Soldier” that tells the story of a particularly reprehensible case of adultery!

The Shakers, the name given to members of a Christian free church characterized by its strict work ethic and a celibate community life with segregation between men and women, were a flourishing group in the nineteenth century. If their name means anything to most people today it is only thanks to their special furniture design – extremely simply, but finely crafted. Aaron Copland commemorated the legacy of Shaker song by using an arrangement of “’Tis the Gift to be Simple” in his 1944 ballet *Appalachian Spring*, which was commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. But there is much more to Shaker music than that. Like its furniture – as well as its entire aesthetic, world view and philosophy of life – Shaker music is plain and simple, but admirable in its small details. The Shakers wanted to create a direct link to God through their music. Thus the song “Come life, Shaker life” begs: “Shake, shake out of me all that is carnal.” The Shakers sang and danced, and a feature of their worship was to dance so vigorously and so long that they eventually fell into a sacred trance. The Shakers would certainly have danced to these songs as they would have to “Who will bow and bend like a willow,” which tells us that the willow tree is humble, but the oak is proud and will not bend. “Stubborn oak” shows how a good Shaker should bow before God – again, exactly like a willow.

The American treasury of song played an important role, not least as a propaganda instrument, at the time of the Civil War between the industrialized Northern states and the agriculture-dependent South. One of the most popular songs of the Northern troops was “The Army of the Free.” Its anonymous melody, “The Wearing of the Green,” comes from Ireland and dates from around 1798. The poet of “Maryland, my Maryland,” James R. Randall, was a Confederate and hoped to attract the state of Maryland to the Southern side with his song. (He did not succeed, but the song was widely diffused with an easily recognizable tune – “O Tannenbaum,” known in the English-speaking world as “O Christmas Tree.”) “Lorena,” a sentimental song composed before the war, was also very popular with the Confederates. Many girls were named after it, and even a steamboat bore its name. But the most popular song in the Southern states was “Dixie’s land,” written by Daniel Decatur Emmett in 1859 for a minstrel show.

Stephen Collins Foster (1826-1864) was the most famous American songwriter of his time. His song “Hard Times Come Again No More,” written in 1854, was equally popular with both sides in the Civil War. He wrote it while under contract with the Christy Minstrels in Pennsylvania. “Sinner Man” is found in the anthology *80 Appalachian Folk Songs*, originally compiled by the folksong collectors Cecil Sharp and Maud Karpeles in the early twentieth century. Sharp calls it a “Holy Roller song,” after the sect that frequently sang it.

Although the full range of early American music cannot be condensed into a single performance, we would just like to open a small window in order to throw some light on the rich patchwork of music that was woven in America, from north to south and from east to west, between the war of the American Revolution and the Civil War.

{Adapted from program notes by Joel Frederiksen for the CD *Rose of Sharon* (Harmonia Mundi, 2011).}

ABOUT THE PERFORMERS

The activities of **Joel Frederiksen**, are many-faceted. As a bass vocalist he has performed with Jordi Savall, Paul O'Dette and Stephen Stubbs, as well as with the ensembles Musica Fiata, Freiburger Barockorchester, Josquin Capella, Ensemble Gilles Binchois, and Huelgas Ensemble. Mr. Frederiksen studied voice and lute in New York and in Michigan, where he received his Master's degree, working closely with early music specialist Dr. Lyle Nordstrom at Oakland University. From 1990 to 1999 he was a member of two distinguished ensembles for early music in the United States: the Waverly Consort and the Boston Camerata. As a singer who plays the lute, Joel Frederiksen is a leading interpreter of music by the English lutenist songwriters and of early Italian Baroque music. His wide-ranging coloratura basso profundo voice and his expressive performances have earned him worldwide acclaim. Mr. Frederiksen is presently artistic director of the Ensemble Phoenix Munich, which he established in 2003 for the recording of his first solo CD *Orpheus, I Am*, featuring a selection of Renaissance and early Baroque music from England, Italy and France. The Ensemble Phoenix Munich's most recent recording, *Rose of Sharon* (Harmonia Mundi, 2011), which explores the riches of early American choral music, was released last year to rave reviews, appearing among *Billboard* magazine's top ten classical recordings as well as Amazon.com's top twenty classical recordings of 2011.

Violinist **Brandi Berry**, whose playing was recently praised as "alert [and] outstanding" by Chicago Classical Review, has appeared with various groups throughout the United States and Canada, including the King's Noyse, Apollo's Fire, the Newberry Consort, Toronto's Classical Music Consort, the Indianapolis and Atlanta Baroque Orchestras, Callipygian Players, and Baroque Band. She has appeared as soloist/concertmaster of Ars Antiqua, the Bloomington Early Music Festival Opera Orchestra, and St. Louis's Kingsbury Ensemble. Ms. Berry has performed in numerous festivals and series throughout North America, including recital performances at the 2010 CMC Springtime Handel Festival; the Dame Myra Hess and Ars Musica Chicago series; the Chicago, Boston, Berkeley, Madison, and Indianapolis Early Music Festivals; Early Music Now; and the Academy of Early Music in Ann Arbor. On air, Ms. Berry has been heard on WFMT's Live and Impromptu series as well as on Wisconsin Public Radio and WNUR. Ms. Berry serves on the faculty of DePaul University as co-director of its Baroque Ensembles program and as a teacher of Baroque Performance Practice. A student of Stanley Ritchie and Cynthia Roberts, she holds degrees in violin performance from Indiana University and the University of North Texas. Ms. Berry is artistic director of the Bach & Beethoven Ensemble.

Jesse Lepkoff began serious study of recorder and the baroque flute in 1975. He studied recorder with Bernard Krainis, Charles Coldwell, Marion Verbruggen and Frans Bruggen, and pursued baroque flute studies with David Hart, Sandra Miller, Barthold Kuijken and Wilbert Hazelzet. Lepkoff has performed in many festivals around the world including those in France, the Netherlands, Singapore, Israel, Japan, Norway, Great Britain, Germany, Spain, Portugal and the United States. His performances include appearances with the Smithsonian Chamber Players and the Musicians of Swanne Alley, and as a soloist with the National Symphony Orchestra and the Arcadia Players. He performs regularly with the Boston Camerata and has recorded over a dozen CDs with that ensemble on the Erato and Nonesuch labels, including a version of the medieval legend *Tristan and Iseult* which was awarded the Grand Prix du Disque.

Mr. Lepkoff has recorded for Radio France, and has appeared live on WGBH Radio. He is an expert on French and Italian style Baroque ornamentation and performance practice, and in this capacity has lectured at the Smithsonian Institution, the New England Conservatory, and at the University of Louisiana at Lafayette. Lepkoff is also a singer-songwriter and guitarist. In 2002 he undertook serious study of the Brazilian Bossa Nova and Samba repertoire, and eventually founded his own group, Serenata Bossa Nova, in 2009. He has released two CDs of his own original songs influenced by Bossa Nova: *View of the Past*, and this year, *I'll Call it Ecstasy*.

Olav Chris Henriksen, acclaimed throughout Europe and North America as a soloist on the lute, theorbo and early guitars, is a much sought-after ensemble player, having performed and recorded with the Boston Camerata, Handel and Haydn Society, Waverly Consort, Boston Baroque, Emmanuel Music, Ensemble Chaconne, and Musicians of the Old Post Road, among others. Recent performances include appearances with Ensemble Chaconne at the National Gallery in London and the Gainsborough House Museum (Sudbury, England), as well as Handel's *Water Music* with the Boston Symphony Orchestra and J. S. Bach's *St. John Passion* with Emmanuel Music. His new solo recording, *Guitar of the North*, has been released on the Centaur label; his first solo recording, *La Guitarre Royale: French Baroque and Classical Guitar Music*, is on the Museum Music label. He has also recorded for the Nonesuch, Erato, Pro Musica, Telarc and Decca labels. Mr. Henriksen performs and lectures frequently at the Museum of Fine Arts in Boston, playing musical instruments from the Museum's own collection. He has also lectured at Harvard University; Nelson Atkins Museum, Kansas City; Musikkhögskolen, Oslo; Aston Magna Academy, Rutgers University; and Lincoln Center Institute. He teaches at the Boston Conservatory and the University of Southern Maine. The Boston Herald has praised his playing of Dowland and Kapsberger, noting his ability "to dazzle with his virtuosity in the fantastical figurations of John Dowland's solo *Fantasy* for lute and Kapsberger's similarly brilliant *Toccata prima*."





THE LIBRARY OF CONGRESS

Coolidge Auditorium

FRIDAY, OCTOBER 26, 2012 – 8 PM

*The Kindler Foundation Trust Fund
in the Library of Congress*

PIETER WISPELWEY, cello

LOIS SHAPIRO, piano



PROGRAM

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata in A major, for cello and piano, op. 69 (1807-08)

Allegro ma non tanto

Scherzo

Adagio cantabile – Allegro vivace

GYÖRGY LIGETI (1923-2006)

Sonata for solo cello (1948-53)

Dialogo. Adagio, rubato, cantabile

Capriccio. Presto con slancio

IGOR STRAVINSKY (1882-1971)

Suite italienne, for cello and piano (1932)

Introduzione. Allegro moderato

Serenata. Larghetto

Aria. Allegro alla breve – Largo

Tarantella. Vivace

Minuetto e Finale. Moderato – Molto vivace

INTERMISSION

LUDWIG VAN BEETHOVEN (1770-1827)

Variations on "Ein Mädchen oder Weibchen" from W.A. Mozart's *Die Zauberflöte*, in F major, for cello and piano, op. 66 (ca. 1796)

DMITRII SHOSTAKOVICH (1906-1975)

Sonata, for cello and piano, op. 40 (1934)

Allegro non troppo

Allegro

Largo

Allegro

Presented in cooperation with the Kindler Cello Society

ABOUT THE PROGRAM

LUDWIG VAN BEETHOVEN, Sonata, for cello and piano, op. 69 (1807-08) ; Variations on "Ein Mädchen oder Weibchen," from Mozart's *Die Zauberflöte*, for cello and piano, op. 66 (ca. 1796)

Perhaps the cruelest hand that fate can deal to a composer is the loss of the auditory sense. Beginning in about 1801, Ludwig van Beethoven first began to perceive a gradual decrease in his hearing which would progress over the course of the next two decades to near total deafness. The trauma of Beethoven's initial recognition of his condition evoked some of the now-classic "Kübler-Ross model" behavioral stages of denial, bargaining, depression and acceptance. But in the case of an uncommonly strong creative impulse such as that possessed by Beethoven, such behaviors were experienced concurrently with a feverish need to compose, as if to seek refuge in musical creation itself. It is therefore of little surprise that the onset of Beethoven's deafness coincided with an enormously productive period in his life, and moreover one in which he developed a personal musical language through which to express himself. Within the next seven years, he would produce a staggering number of major works, including four symphonies (the Second, Third, Fourth and Fifth, with substantial progress being made on the Sixth); the Third Piano Concerto; the Violin Concerto; the Triple Concerto; ten chamber works, among them three string quartets (including the famed "Razumovsky") four violin sonatas; no less than ten piano sonatas (nearly a third of those that he would complete over the course of his entire life); ten shorter piano pieces; and his only opera, *Fidelio*.

The burden of accepting his physical condition was compounded by emotional disappointments as well: during these years, Beethoven fell passionately in love with two successive women, each of whom rejected his advances, apparently in large part on the basis of his lack of social standing. But the works of this era reveal little of their composer's inner suffering, and perhaps none more so than the generally high spirited Sonata for cello and piano (op. 69), begun in 1807 and completed the following year.

Chronologically, the sonata falls near the center of Beethoven's entire output, as well as at the midpoint of his five sonatas for cello and piano: the two sonatas (op. 5) were composed in 1796, early in the composer's career, and twelve years prior to op. 69; two later sonatas (op. 102) were composed in 1815. The work, dedicated to Beethoven's close friend, Baron Ignaz Freiherr von Gleichenstein (1778-1828), was undoubtedly composed for two other friends of the composer, the cellist Josef Linke (1783-1837) and the pianist and composer Carl Czerny (1791-1857), who presented the first documented performance of the op. 69 sonata, four years after its composition.

Even among Beethoven's remarkable oeuvre, the Sonata, op. 69 carries the distinction of being widely acknowledged by numerous commentators as one of the composer's most integrated works in terms of thematic development, form, varying textures, and sheer beauty of content – and having even been praised as one of the finest works ever written for two instruments. Its success at presenting its musical elements within a large scale format also inspired the creation of subsequent cello and piano works, among them the sonatas of Mendelssohn, Schumann and Brahms, all works that form the foundation of the nineteenth-century cello repertoire.

The lyric, low-register melody presented by the unaccompanied cello at the beginning of the sonata contains the melodic and structural elements that will be developed over the course of the entire work. The extended development of the first movement is followed by a quicksilver second movement *Scherzo*, characterized by syncopated notes, and which concludes in a *pianissimo* whisper, as ethereally as it began. The third movement *Adagio cantabile* begins with a richly lyrical episode that is interrupted after only eighteen measures by a brief cello cadenza that leads directly into the work's *Allegro vivace* finale, a joyous, energetic conclusion – one that belies Beethoven's inscription on the work's manuscript: "Inter lacrimas et luctum" (In the midst of tears and sorrow).

In addition to his five large-scale cello sonatas, Beethoven composed three smaller works for cello and piano: two in the same year as his first two sonatas, op. 5 – the Variations on "See the Conqu'ring Hero comes," from Georg Frideric Händel's 1746 oratorio *Judas Maccabaeus*; the *Variations on "Ein Mädchen oder Weibchen,"* from Mozart's 1791 opera *Die Zauberflöte*; and a third set of variations, composed five years later, also inspired by an aria ("Bei Männern, welche Liebe fühlen") from *Die Zauberflöte*. As with each of the three sets of Variations composed by Beethoven for cello and piano, the twelve variations that comprise the Variations on "Ein Mädchen oder Weibchen," presented on this evening's program, demonstrate the wealth of invention that the composer applies to a preexisting work – and in the case of the Mädchen variations, one that was still contemporary, having been written only five years before.



GYÖRGY LIGETI, Sonata for solo cello (1948-53)

György Ligeti was born into an artistic Hungarian Jewish family in 1923 (Ligeti's grandfather was a painter; his grand-uncle was the noted violinist Leopold Auer). The composer's youth was far from idyllic: at the age of sixteen, he was sent to a forced labor camp, while the rest of his family was deported to concentration camps; only his mother survived the horrors of Auschwitz. It was during this era that Ligeti produced his first compositions – nationalistic homages in the style of his compatriots Béla Bartók and Zoltán Kodály – works through which he nevertheless first established his reputation as a composer. Ligeti eventually resumed his studies at Budapest's prestigious Franz Liszt Academy of Music, from which he graduated in 1949, and to which he returned a year later (after a period of ethnomusicological studies in rural Transylvania) as instructor of harmony, counterpoint and analysis.

In 1948, during his final years at the Academy, Ligeti composed the first movement (*Dialogo*) of his Sonata for solo cello, apparently inspired by his unrequited infatuation for a female cellist and Academy classmate. Five years later, when celebrated cellist Vera Dénes asked Ligeti to create a work for her, the composer added a virtuosic movement (*Capriccio*) to the previously written *Dialogo* to create the sonata. As Hungary was at that time still under Soviet occupation, the work was deemed too daring for public taste by the Communist-led Composer's Union, and both its performance and publication were banned. The sonata remained unperformed for twenty-five years, until it was reintroduced to the public in 1979; since that time the work has steadily grown in popularity, and has become a significant addition to the cello repertoire.

Ligeti himself acknowledged that each of the two movements of the sonata reflect the influences of composers who have made a significant impact on the development of his personal musical language. The almost Romantic lyricism of the work's first movement *Dialogo* emulates Kodály's own assimilation of Hungarian folksong; the structure and perfect-fifth harmonies of the second movement *Capriccio* pay homage to Bartók, and, in their virtuosity, to the famous *Caprices* for solo violin (op. 1; 1802-17) of Niccolò Paganini as well.



IGOR STRAVINSKY, *Suite italienne*, for cello and piano (1932)

The ballet assumed a central importance in the career of composer Igor Stravinsky: it was this genre that inspired him to create some of his most significant scores – from the late Romanticism of *The Firebird* (1910) to the calculated primitivism of *The Rite of Spring* (1913) – and served as the foremost vehicle for developing a personal musical language that would have a fundamental impact on all subsequent Western art music. It was by means of yet another ballet, *Pulcinella* (1920) – which like his previous essays in that genre was composed for Serge Diaghilev's Ballets Russes – that Stravinsky, ever a musical chameleon, would first introduce to the world the neoclassical style that he would develop in his works over the course of the next three decades. (Incidentally, Stravinsky's next ballet after the creation of *Pulcinella*, another neoclassical work titled *Apollon musagète* (or simply *Apollo*), was commissioned by Elizabeth Sprague Coolidge and first staged in the Coolidge Auditorium at the Library of Congress on 27 April 1928, with notable Russian-born dancer Adolph Bolm assuming the role of both choreographer and dancer in the work's title role.)

Pulcinella was composed as a result of a suggestion by Diaghilev, who had hoped for a success similar to that of his 1917 production of *The Good-Humored Ladies*, a ballet based on the music of Italian composer Domenico Scarlatti (1685-1757). Diaghilev recommended that Stravinsky arrange some music of the eighteenth-century Neapolitan composer Giovanni Battista Pergolesi (1710-1736) to accompany a ballet scenario fashioned in the traditions of the eighteenth-century *commedia dell'arte*.

Despite his early death at age twenty-six from tuberculosis, Pergolesi managed to create at least ten operas, forming a body of work which was highly influential in establishing an Italian comic opera tradition in Western music. In addition to his operas, the prolific Pergolesi also composed several hundred other works, including liturgical pieces, sacred dramas and oratorios, chamber cantatas, concert arias, and instrumental works. His distinctive combination of Neapolitan and even popular elements in his works also contributed to the emergence of the *galant* style that would grow in popularity in European music throughout the eighteenth century.

While duly accommodating Diaghilev's request, and preserving the essential harmonies, style and form of Pergolesi's music (much of which, incidentally, has since been attributed to Pergolesi's contemporaries), Stravinsky nevertheless regarded the earlier composer's work as a point of departure from which he created his imagined eighteenth-century Neapolitan world, complete with the uniquely twentieth-century harmonies, sonorities and metric displacements that were already essential components of Stravinsky's musical

expression. The glittering production of *Pulcinella* at the Paris Opéra on 15 May 1920 was a resounding success, made possible by the efforts of Pablo Picasso (who designed the scenery and costumes), Léonide Massine (who choreographed the work; Massine and ballerina Tamara Karsavina were also the work's principal dancers), conductor Ernest Ansermet, and the entire Ballets Russes company.

Stravinsky subsequently reworked material from the *Pulcinella* score to create a concert suite for chamber orchestra (1922) as well as two suites for violin and piano – the first, simply titled *Suite* (1925), and a second, appropriately titled *Suite italienne* (1932), which the composer simultaneously created in versions for violin and piano as well as for cello and piano (prepared in consultation with the eminent instrumentalists Samuel Dushkin and Gregor Piatigorsky, respectively). Both versions are among Stravinsky's most lighthearted creations, and are among his most popular chamber works.



DMITRI SHOSTAKOVICH, Sonata, for cello and piano, op. 40 (1934)

In a 1939 radio broadcast, Winston Churchill first offered his now-famous observation about Soviet Russia: "It is a riddle, wrapped in a mystery, inside an enigma." Churchill may well have been describing the music of Dmitri Shostakovich, whose work, even nearly forty years after his death, remains elusive and the subject of intense debate among scholars seeking to decipher its complex web of cultural and referential codes. Shostakovich's musical language was one of subversion, forged from the necessity of having to walk a fine line between artistic expression and incurring the wrath of the totalitarian Soviet regime. In the composer's alleged memoirs, *Testimony*, published after his death by his student Solomon Volkov (to whom the composer purportedly related them), Shostakovich admitted that for decades, he kept a packed suitcase next to his apartment door in the expectation of arrest and/or deportation to a Siberian gulag. (Although the authenticity of *Testimony* has since been largely discredited, even Shostakovich's family has verified that much of what it contains represents an accurate portrayal of the composer's state of mind.)

Shostakovich is widely regarded as one of the greatest symphonists of the twentieth century and certainly one of its most prolific. In addition to having produced fifteen symphonies, he also produced two concerti each for violin, cello and piano; dozens of film scores, songs and piano works; and a substantial amount of chamber music, including fifteen string quartets which are among the cornerstones of the twentieth century's repertoire in that genre. The absence of numerous operatic works within his works list is conspicuous: largely the result of the famous official censure of his opera *Lady Macbeth of the Mtsensk District* (op. 29, 1934), which was first published in *Pravda*, the official Communist Party press vehicle, in 1936 under the title "Muddle instead of Music" (and allegedly written by Stalin himself, who, the previous day, had walked out of a performance of the opera). Despite having enjoyed a great success for two continuous years, the opera disappeared from the stage overnight, and was banned from production for nearly thirty years. In addition to its denunciation of the opera, the *Pravda* article also condemned Shostakovich himself for his "formalist, Western" tendencies, damaging his professional reputation with the status of a *persona non grata*, and threatening him

with grave consequences were he not to conform to ill-defined concepts of a populist, “accepted” style of music created solely for the promotion of the Soviet state. It is little wonder that Shostakovich was never again to compose an opera, instead turning his energies to the creation of “absolute” music, which offered him the means of cultivating a more personal – and more ambiguous – musical language. Despite his severely curtailed lack of freedom (artistic and otherwise) and the scrutiny of official censorship, it is a testament to Shostakovich’s genius that he was able to convey so effectively and eloquently to the world the perspective of existence in a totalitarian society.

While *Lady Macbeth* was still enjoying success on the Soviet operatic stage, Shostakovich’s two-year marriage to Nina Varzar, a beautiful, cultured, brilliant woman and a physicist by training, was beginning to show signs of strain. The couple separated in August of that year, with Nina retreating to Leningrad, leaving Shostakovich alone in Moscow (where he was temporarily occupying the apartment of composer Sergei Prokofiev, who was spending that summer in Paris with his own family). Shostakovich focused his energies on the composition of his sonata for cello and piano (op. 40), completing the work quickly. (According to Volkov, the work’s first movement alone was created in a mere two days.) The work received its première performance in Leningrad on 25 December 1934, and featured cellist Viktor Kubatskii accompanied by the composer himself at the piano.

Shostakovich was to reconcile with Nina by the following spring (a deal sealed by Nina’s pregnancy with their first child, Galina). One may discern, however, the effects of the composer’s marital difficulties at this time in the primarily sardonic, bittersweet lyricism of the sonata itself. Yet in its use of several formal devices – i.e., the first movement’s extended “sonata-arch” form; the acerbic second movement, referred to by biographer Michael Mishra as a “high-voltage version of the Mahlerian *Ländler*”; the funereal third movement, also inspired by Gustav Mahler, one of Shostakovich’s favorite composers; and the brief, neoclassical rondo form of the fourth movement, exhibiting a frenetic, wry humor – all presage the use of such techniques in works that the composer would create over the course of the next four decades.

Kevin LaVine
Senior Music Specialist
Library of Congress, Music Division



ABOUT THE PERFORMERS

Noted for a style of performance described as “deeply communicative and highly individual” (*The New York Times*) and “supremely lyrical and furiously intense” (*The Guardian*), **Pieter Wispelwey** is among the first of a generation of performers who are equally at ease on the modern or the period cello. His acute stylistic awareness, combined with a truly original interpretation and a phenomenal technical mastery, has won the hearts of critics and public alike in repertoire ranging from Johann Sebastian Bach to Alfred Schnittke and Elliott Carter, as well as a wide range of works composed especially for him.

Born in Haarlem, Netherlands, Wispelwey's sophisticated musical personality is rooted in the training he received: from early years with Dicky Boeke and Anner Bylisma in Amsterdam to Paul Katz in the United States and William Pleeth in Great Britain. In 1992 he became the first cellist ever to receive the Netherlands Music Prize, which is awarded to the most promising young musician in the Netherlands.

Mr. Wispelwey's career spans five continents and he has appeared as soloist with many of the world's leading orchestras, including the Boston Symphony, Dallas Symphony, Saint Paul Chamber Orchestra, NHK Symphony, Tokyo Philharmonic, Sapporo Symphony, Sydney Symphony, London Philharmonic, Hallé Orchestra, BBC Symphony, BBC Scottish Symphony, Orchestra of the Age of Enlightenment, Academy of Ancient Music, Gewandhaus Orchester Leipzig, Danish National Radio Symphony and the Budapest Festival Orchestra. He has collaborated with conductors including Iván Fischer, Esa-Pekka Salonen, Herbert Blomstedt, Yannick Nézet-Séguin, Kent Nagano, Sir Neville Marriner, Philippe Herreweghe, Vladimir Jurowski, Paavo Berglund, Marc Minkowski, Ton Koopman and Sir Roger Norrington. With regular recital appearances in London (Wigmore Hall), Paris (Châtelet, Louvre), Amsterdam (Concertgebouw, Muziekgebouw), Brussels (Bozar), Berlin (Konzerthaus), Milan (Società del Quartetto), Buenos Aires (Teatro Colón), Sydney (Utzon Room), Los Angeles (Walt Disney Hall) and New York (Lincoln Center), Wispelwey has established a reputation as one of the most charismatic recitalists on the circuit.

Forthcoming recital appearances include duo projects with the fortepianist Kristian Bezuidenhout (Konzerthaus, Vienna; Wigmore Hall, London; Concertgebouw, Bruges), with pianist Cedric Tiberghien (Théâtre des Champs-Élysées, Paris; Auditorio Nacional de Música, Madrid; Wigmore Hall, London), solo recitals in Paris (Louvre), London (LSO St Luke's, Wigmore Hall), Boston (Celebrity Series), Dortmund (Konzerthaus), Melbourne (Recital Hall), Tokyo (Topan Hall), Beijing (National Performing Arts Centre), Seoul, Athens (Megaron Hall), as well as festivals in the Netherlands (Amsterdam's Prinsengracht), France (Toulon; Beauvais), Poland (Wratislavia Cantans, Wrocław), Israel (Eilat) and tours in Italy, Germany and North America.

Mr. Wispelwey was the artistic director of the Beauvais Cello Festival (France) between 2009 and 2011, which drew together some of the world's finest cellists for a week of recitals, concertos and chamber music, and featuring an exciting range of new music for the instrument.

Mr. Wispelwey's discography, available on Onyx and Channel Classics, displays an impressive line-up of over twenty recordings, six of which attracted major international awards. His most recent releases include William Walton's *Cello Concerto* (Sydney Symphony/Jeffrey Tate), Sergei Prokofiev's *Symphonie Concertante* (Rotterdam Philharmonic/Vassily Sinaisky), and Benjamin Britten's *Cello Symphony* – all recorded live – and a unique set of works by Schubert for cello and piano, recorded on period instruments. His latest release was a recital disc for the Onyx label featuring Felix Mendelssohn's *Sonatas* for cello and piano and a selection of Chopin's Waltzes arranged for cello and piano.

Mr. Wispelwey plays on a 1760 Giovanni Battista Guadagnini cello and a 1710 Rombouts baroque cello.

Pianist **Lois Shapiro**, an exceptionally insightful artist, is a highly sought-after soloist and chamber musician. She has concertized throughout the United States and has performed in Belgium, Switzerland, Hungary, and Canada, both as soloist and ensemble pianist. A winner of the prestigious Concert Artists Guild Award, and a finalist in the Affiliate Artists Competition, Ms. Shapiro has recorded a widely diverse repertoire on the Bridge, Afka, MLR, MSR, Centaur, Channel Classics, Pierrot and MLAR labels. Her recording on the Centaur label with cellist Rhonda Rider was chosen by the *Boston Globe* as one of the Best Recordings of 1996.

Since her New York debut in 1978, Ms. Shapiro has been continually noted for her probing and communicative performances. She has appeared in a variety of distinguished settings, including the Phillips Collection and the National Gallery of Art in Washington, D.C., Columbia University, the Museum of Fine Arts and Jordan Hall in Boston, the Art Institute of Chicago, and for Belgian Radio and Television. The broad spectrum of her interests and affinities is reflected in a repertoire of considerable scope, ranging from the eighteenth and nineteenth centuries (on which she also performs on the fortepiano) to contemporary works, of which she has also presented the premiere performances.

Ms. Shapiro received her musical training at the Peabody Institute (BM), Yale University (MM), and the New England Conservatory of Music (AD), and from teachers such as Leon Fleisher, Katja Andy, and György Sebok. She is currently on the piano faculty at Wellesley College, and has taught at the Longy School of Music, the New England Conservatory, Smith College, and Brandeis University.

Ms. Shapiro is also a founding member of the award-winning piano trio Triple Helix, widely praised as one of most imaginative ensembles on today's musical landscape, with a performance style described by *The Boston Globe* as "wildly imaginative, emotionally charged, virtuoso playing" that is "sophisticated in musical detail, wholeheartedly interactive, uninhibited in emotion, and touched by a special grace."



KEEP THE CONCERTS FREE!

Volunteers are essential to our ability to present all of our programs
at no-cost to the public!

Sign up to be a volunteer usher and become a part of the crew.

Please contact Solomon HaileSelassie at shai@loc.gov for more information.

Thank You!

Support for *Concerts from the Library of Congress* comes from private gift and trust funds and from individual donations which make it possible to offer free concerts as a gift to the community. For information about making a tax-deductible contribution please call (202-707-2398), e-mail (eaum@loc.gov), or write to Elizabeth H. Auman, Donor Relations Officer, Music Division, Library of Congress, Washington, D.C. 20540-4710. Contributions of \$50 or more will be acknowledged in the programs. Donors can also make an e-gift online to Friends of Music at www.loc.gov/philanthropy. We acknowledge the following contributors to the 2012-2013 season. Without their support these free concerts would not be possible.

GIFT AND TRUST FUNDS IN THE LIBRARY OF CONGRESS

Julian E. and Freda Hauptman Berla Fund
Elizabeth Sprague Coolidge Foundation
William and Adeline Croft Memorial Fund
Da Capo Fund
Ira and Leonore Gershwin Fund
Isenbergh Clarinet Fund
Mae and Irving Jurow Fund
Carolyn Royall Just Fund
Kindler Foundation
Dina Koston and Robert Shapiro Fund for
New Music
Boris and Sonya Kroyt Memorial Fund
Katie and Walter Louchheim Fund
Robert Mann Fund
McKim Fund
Karl B. Schmid Memorial Fund
Judith Lieber Tokel & George Sonneborn Fund
Anne Adlum Hull and William Remsen
Strickland Fund
Rose and Monroe Vincent Fund
Gertrude Clarke Whittall Foundation

INDIVIDUAL CONTRIBUTORS

Producer

Adele M. Thomas Charitable Foundation, Inc.

Guarantor

Mr. and Mrs. Carl Tretter
Mr. and Mrs. George Tretter

Underwriter

American Choral Directors Association
John Ono (In memory of Ronald Robert Ramey)
George Sonneborn

Benefactor

Bridget Baird
Doris Celarier
Ronald M. Costell, M.D. and Marsha E. Swiss
(In memory of Paula Saffiotti and Dr. Giulio Cantoni)
Fred Fry Jr.
Howard Gofreed
Wilda Heiss
Frederick Jacobsen
Sandra Key
Dr. Rainald and Mrs. Claudia Lohner

Benefactor cont.

Irene and Egon Marx
John O'Donnell
Richard E. and Joan M. Undeland (In memory
of Lee Fairley)
Stuart and Patricia Winston

Patron

Jill Brett
Lawrence Feinberg
Daniel J. Alpert and Anne Franke
Dana Krueger and Milton Grossman
Morton and Katherine Lebow (In memory of
Emil Corwin)
Elaine Suriano
Harvey Van Buren

Sponsor

Peter and Ann Belenky
Dava Berkman
Herbert and Joan Cooper
Carolyn Duignan
Lloyd Eisenburg
A. Edward and Susan Elmendorf
Gerda Gray (In loving memory
of Paul Gray, M.D.)
Bei-Lok Hu
Mary Lynne Martin
Sorab Modi
Philip N. Reeves
Mr. & Mrs. Angus Robertson
Irving and Juliet Sablosky
Jo Ann Scott
Michael V. Seitzinger

Donor

Morton Abramowitz
Eve Bachrach
Charles M. Free, Jr. (In memory of Eva M. Free
(née Darmstädt) and Charles M. Free, Sr.)
Donald and JoAnn Hersh
Virginia Lee

Producer: \$10,000 and above
Distinguished Guarantor: \$5,000 and above
Guarantor: \$2,500 and above
Underwriter: \$1,000 and above
Benefactor: \$500 and above
Patron: \$250 and above
Sponsor: \$100 and above
Donor: \$50 and above

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. 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.

CONCERT STAFF

CHIEF, MUSIC DIVISION Susan H. Vita

ASSISTANT CHIEF Jan Lauridsen

*SENIOR PRODUCERS FOR CONCERTS AND
SPECIAL PROJECTS* Michele L. Glymph
Anne McLean

MUSIC SPECIALISTS Nicholas A. Brown
David H. Plylar

AUDIO-VISUAL SPECIALIST Michael E. Turpin

DONOR RELATIONS Elizabeth H. Auman

PRODUCTION MANAGER Solomon E. HaileSelassie

ADMINISTRATIVE OFFICER Donna P. Williams

CONCERT ASSISTANT Anthony Fletcher

CURATOR OF MUSICAL INSTRUMENTS
Carol Lynn Ward-Bamford

CURATOR OF THE COOLIDGE FOYER DISPLAY
Raymond A. White

PROGRAM DESIGN AND PRODUCTION
Dorothy Gholston
Meg Greene

PROGRAM BOOKLET
Kevin LaVine

UPCOMING CONCERTS AT THE LIBRARY OF CONGRESS

Tuesday, October 30, 2012 – 8 pm

Lucy Song and Dance, AN OPERA WITHOUT WORDS

Morton Subotnick, *composer and keyboard* | Joan LaBarbara, *voice*
Lillevan, *multi-media artist* | Jenny Lin, *piano* | Todd Reynolds, *violin*

The pioneering work of American electronic music composer Morton Subotnick spans five decades, producing now-classic pieces like *Silver Apples of the Moon* through his ground-breaking work with the Buchla modular synthesizer.

Conversation with Morton Subotnick – 6:15 p.m. (Whittall Pavilion)

Saturday, November 3, 2012 – 2 pm

PRAZAK QUARTET

Respected for expressivity, consummate musicianship
and a sumptuous central European sound,
the admirable Prazak Quartet makes a welcome return visit.

HAYDN: Quartet in B-flat major, H. III: 69

JANÁČEK: String Quartet no. 1, "Kreutzer Sonata"

DVOŘÁK: Quartet no. 12 in F major, op. 96, "The American"

Sunday, November 4, 2012 – 1:00 p.m.

STARS AND STRIPES FOREVER

WITH JOHN PHILIP SOUSA, IV AND LORAS JOHN SCHISSEL

John Philip Sousa's music is unequivocally a cornerstone of American musical identity.

The native Washingtonian's great-grandson is joined by scholar and conductor Loras Schissel for a discussion of the legend's life and legacy, plus a screening of Henry Koston's classic film *Stars and Stripes Forever* (1952).

Afterwards the speakers will sign copies of their new book
John Philip Sousa's America: A Patriot's Life in Images and Words.

Special pilot-presentation at the Hill Center at the Old Naval Hospital
Visit www.hillcenterdc.org for free ticket reservations



LIBRARY OF
CONGRESS