

B E Y O N D L A B E L S

CONCERTS FROM THE **LIBRARY** OF **CONGRESS**

2 0 1 4 - 2 0 1 5

THE DINA KOSTON AND ROGER SHAPIRO
FUND FOR NEW MUSIC

LIGHT & MATTER

JENNIFER KOH, VIOLIN
ANSSI KARTTUNEN, CELLO
IEVA JOKUBAVICIUTE, PIANO

Friday, May 22, 2015 - 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

THE DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC

Endowed by the late composer and pianist Dina Koston (1929-2009) and her husband, prominent Washington psychiatrist Roger L. Shapiro (1927-2002), the DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC supports commissions, contemporary music and its performers.

**Presented in association with the European Month of Culture
Part of National Chamber Music Month**



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, alarm watches, and any 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
Friday, May 22, 2015 — 8 pm

THE DINA KOSTON AND ROGER SHAPIRO
FUND FOR NEW MUSIC

LIGHT & MATTER

JENNIFER KOH, VIOLIN
ANSSI KARTTUNEN, CELLO
IEVA JOKUBAVICIUTE, PIANO



Program

CLAUDE DEBUSSY (1862–1918)

Sonate pour Violoncelle et Piano (1915)

*Prologue: Lent, Sostenuto e molto risoluto—(Agitato)—au Mouf (largement
déclamé)—Rubato—au Mouf (poco animando)—Lento*

*Sérénade: Modérément animé—Fuoco—Mouf—Vivace—Meno mosso poco—
Rubato—Presque lent—1^{er} Mouf—au Mouf—*

*Finale: Animé, Léger et nerveux—Rubato—1^{er} Mouf—Con fuoco ed
appassionato—Lento. Molto rubato con morbidezza—1^{er} Mouf—
Appassionato ed animando—Largo (la moitié plus lent)— 1^{er} Mouf*

KAIJA SAARIAHO (b.1952)

Aure, for violin and cello (2011/2015)

MAURICE RAVEL (1875-1937)

Sonata for violin and cello (1920-22)

I. *Allegro—En animant—Assez vif—Revenir au Mouv^t—Très lent et en ralentissant*

II. *Très vif—Moins vif—1^{er} Mouv^t*

III. *Lent—Presque deux fois plus vite que le mouv^t initial—1^{er} Mouv^t*

IV. *Vif, avec entrain—Un peu traîné—au Mouv^t—Un peu traîné—au Mouv^t*

INTERMISSION

CLAUDE DEBUSSY (1862–1918)

Sonate pour Violon et Piano (1916-17)

Allegro vivo—Appassionato—L'istesso tempo très expressif—Meno mosso (Tempo rubato)—Tempo I—Meno mosso (Tempo rubato)—Tempo I—Poco meno—Tempo I—Appassionato—au Mouv^t (Retenu)—Stretto—au Mouv^t

Intermède: Fantasque et léger—Lent—au Mouv^t—Scherzando—au Mouv^t—Scherzando—Meno mosso—Rubato—au 1^{er} Mouv^t—Meno mosso—Rubato—au Mouv^t—Plus lent jusqu'à la fin

Finale: Très animé—Meno mosso (poco)—Le double plus lent—Rubato—au Mouv^t initial—Expressif et soutenu—a Tempo—Meno mosso—a Tempo (Meno mosso)—Peu à peu: Très animé

KAIJA SAARIAHO (b.1952)

Light and Matter, for violin, cello and piano (2014)

Washington, DC Premiere

Commissioned by the Library of Congress Dina Koston and Roger Shapiro Fund for New Music, Britten Sinfonia and Norrbotten NEO, and co-commissioned by the Aeolian Chamber Players in honor of the 50th anniversary of the Bowdoin International Music Festival

We extend our appreciation to Ieva Jokubaviciute for her appearance this evening, replacing Benjamin Hochman who was unable to perform due to injury.

About the Program

CLAUDE DEBUSSY, Sonata for violoncello and piano; Sonata for violin and piano

"I am relearning music... [t]here is an emotional effect one gets placing the right chord in place which is impossible in the other arts. Pardon me. I am acting as if I have discovered music, but, in all modesty, that's a bit how I feel."¹

~ Debussy to D.E. Inghelbrecht, after a productive summer at "Mon Coin," 1915

"I rediscovered my ability to think in music, which I'd lost for a year... Not that my writing music is indispensable but it's the only thing I know how to do, more or less well, and I confess its disappearance made me miserable... Anyway, I've been writing like a madman, or like a man condemned to die the next morning."²

~ Debussy to Robert Godet, shortly before his crisis of health in 1915

"It's by a Debussy I no longer know."³

~ Debussy, after a performance of his music in 1916

The Great War and cancer clouded Debussy's final years, but did not adversely affect the quality of his output when he was able to compose. The intensely productive summer of 1915, for instance, yielded *En blanc et noir* (for two pianos), the piano etudes, and two sonatas; unfortunately these were among the very last pieces Debussy was able to compose. For Debussy, "relearning" as in the first quote above is synonymous with "resuming work," as each new piece was something of a world-in-itself. Debussy had planned a series of six sonatas, of which he only completed three; the cello and violin sonatas, and the Sonata for Flute, Viola and Harp. The projected sonatas lost to posterity would have been chamber works for oboe, horn and harpsichord; clarinet, bassoon, trumpet and piano; and flute, oboe, clarinet, bassoon, horn, trumpet, harp, piano, harpichord, violin, viola, cello and contrabass—essentially a sonata for chamber orchestra.⁴

The sudden intensification of cancer symptoms came as a depressing surprise after this summer of renewed energy, and by the time Debussy completed his last major work, the Violin Sonata, he was somewhat resigned to his condition.⁵ As his body

1 As quoted in Jensen, Eric Frederick, *Debussy* (New York: Oxford Univ. Press, 2014), 114.

2 As quoted in Wheeldon, Marianne, *Debussy's Late Style* (Bloomington: Indiana University Press, 2009), 6.

3 As quoted in Jensen, 117.

4 *Ibid.*, 239.

5 Sources differ as to when Debussy's cancer was actually diagnosed; many biographies point to health concerns from 1907-9 as a likely indicator of the start of his decline. If so, the spread would have been "astonishingly slow for Debussy to have continued a normal life until 1915." *Ibid.*, 115.

deteriorated he seemed to experience his music at a remove—a situation made more poignant by his recent excitement about composing just months before. Despite the challenging personal circumstances in Debussy's life at the time, there is cause for celebration that he was able to focus his energies to create, among the other late pieces, the two remarkable works we will hear tonight.

The Sonata for Cello and Piano that opens the program dates from that uplifting summer of 1915. Debussy's compositional impasse had been overcome despite the deleterious effects of the war. There is some conceptual dissonance that emerges in relation to Debussy's use of the term "sonata," and Debussy was aware of it. The problem was nationalistic—Debussy did not want to buttress an Austro-Germanic timeline of musical progress. Instead, Debussy made his intentions to place himself in a French historical construct clear to his publisher Durand; he took Rameau and Couperin as his inspirations for the sonatas. The much-debated title page (Debussy found the first engraver's attempt to be too Teutonically derivative) included the inscription of "Claude Debussy, Musicien Français."⁶

Debussy behaves rather mysteriously as a composer of "sonatas," making certain types of references explicit while masking others. As his ambitious plans for the group of six sonatas suggest, these were to be works that took their place in a historical laden genre by begging the question as to how they stand apart from it. This was sonata by fiat, as opposed to the passive enrobing of a successful musical structure. The cello sonata's first movement bears the title "Prologue;" the movement has the feel of an extended introduction instead of the weight usually accorded to the opening movement of a sonata. This is not to say that Debussy is unclear in his writing, but rather that his conception of what a sonata can be is not formulaic.

Debussy's invocation of Couperin and Rameau as models makes sense if considered in terms of musical figuration instead of framework. The opening piano solo presents a main theme with stylized ornamentation that evokes the spirit of the French baroque. The cello's entrance has the feel of an improvised cadenza, with melodic clarity coming at what might be considered the "second theme"⁷ at measure eight. Duple phrase lengths that can often be easily parsed into units of two measures set the conditions for Debussy to overlay his ideas as a developmental strategy. Consider, for example, the opening theme, a mixed-mode presentation of the secondary cello theme, and their union at the close of the movement:

6 Wheeldon, 13.

7 This bet is hedged due to the transformational relationships between the cello's distinctive melody at this juncture and the incorporation of scalar and rhythmic elements from the primary theme.

The mixed-mode idea has particular relevance to music from Ravel's duo sonata, explored a bit further below. The short duration of the movement has many consequences if we are to consider sonata form as applying here—these become most apparent in consideration of the expected key areas and the impact of recapitulation. While different pitch levels are employed when thematic ideas are manipulated, Debussy signals his returns by writing music that shares the same pitch content as its initial presentation. Perhaps instead of trying to divide the movement into three sections to impose a structural interpretation on it, it may be more rewarding to think of Debussy's approach as developmental. This is achieved partly through more traditional means of organic development, but also through the juxtaposition of ideas and re-settings of material in new combinations. The recapitulatory moment is not so much a return to a home key and theme, but rather the arrival of the familiar—exact in some respects, but deviant in others. Near the end of the movement, Debussy copies the "second theme" with precision for four measures, before allowing the recombination of the ideas to close the movement. Perhaps it would be more helpful to think of this technique as "remembrance" rather than "recapitulation," since Debussy largely capitalizes on the relative clarity of his ideas as points of arrival.

The central movement is titled "Sérénade," and offers a playful contrast to what preceded it. The cello's opening music is largely plucked, giving it the bearing of an oversized guitar. The piano writing is clearly *quasi pizzicato*, and the interplay between the instruments is superbly orchestrated. One sees evidence of similar melodic shapes and ornaments recurring in this movement, especially in the opening few pages. A secondary section has the cello getting stuck in certain figurations and melodic fragments before a brief return to the guitaresque music. This movement moves directly into the finale, but a transitional passage isolates a few techniques worth mentioning about how Debussy conceived of the work as an integrated whole.

If we look at the juncture of movements two and three, two elements in particular come to light. First, we have the hint of a return of a melodic gesture from the first movement:

EXAMPLE 2

a)



Debussy, Cello Sonata, I: mm.31-32, cello

b)

Debussy, Cello Sonata, II: mm.59-62

This suggests the possibility of a cyclic sensibility to the sonata, but the work does not have the overt cyclical nature of Debussy's earlier works or those of the great French model for such things, César Franck.⁸ Instead, we find this idea gaining prominence in an integrated way. As if to bolster that assertion, this transitional passage shows the incorporation of a secondary motive into the accompanimental texture of the Finale. Compare the right hand octaves in Example 2b above with the upper notes in the lower piano staff in Example 2c below:

EXAMPLE 2

c)

Debussy, Cello Sonata, III: mm.1-4

8 For an interesting discussion of the politics of cyclical forms in French music, particularly in relation to Franck and Vincent D'Indy, see the chapter "Les Sonates Cycliques" from Wheelton's *Debussy's Late Style*. It is also worth considering how the idea of cyclical forms could be claimed by a country (such as France) as a unique heritage, especially given the prominent non-French examples that exist.

The boisterous finale profits from Debussy's clever integration of the guitar aesthetic from the serenade. It is worth noting that Debussy's cello writing is extremely effective, and although he had stopped writing works for large forces at this point, Debussy brought his acute orchestrational skills to each work he composed. Our suspicions regarding the cyclic use of a first-movement theme are confirmed in a solo cello passage just before the piece's abrupt ending in D minor:

EXAMPLE 3



Debussy, Cello Sonata, III: mm.115-118, cello

Debussy's violin sonata inhabits a very different world than the cello sonata. The piece opens with the juxtaposition of minor/major piano chords—first G minor, then C major, alternating. The violin in the meantime offers descending triads of G minor and E-flat major, with the violin's E-flat played atop an E-flat minor chord in the piano. These types of alternations are a prominent feature of the sonata. The violin's arpeggiations represent one recurring melodic idea, and the other thematic ideas in the violin continue to be explored throughout the movement. Perhaps the most intriguing thing to note about the opening is the way that the violin line and the piano part intersect. At certain points they occupy different metric spaces; three cross-measure violin beats in the space of two piano measure-beats, or with the piano unexpectedly adapting to the violin's rhythmic flow with a less-expected intra-measure attack (3/4, but with the local context obscured). Part of the movement's dramatic arc can be traced with the relative clarity of the meter; as more notes and groupings of three accumulate, the path seems clear, only to become murky again in the transition to the beautiful E-major section. Here the piano part becomes regularized into groups of six eighth notes, and the violin plays a melody in 2/4 above it. Debussy seamlessly converts the piano's groupings of six into an accompaniment with five attacks per measure, and now the violin takes on the multimeasure duple role similar to the space occupied by the piano at the opening of the movement.

A melodic emphasis of significance here is a rising and falling whole-step *portamento* component. The quintuplet movement in the piano continues beneath the return of the opening music, and the music continuously gains energy until a sudden return to the opening violin triads, this time unaccompanied except for the intervention of the whole step figure in the piano. The *portamento* step is isolated again in the violin, before a brief return to earlier material. Debussy closes the movement with a strong arrival in C major; the piano's chords resonate beneath an ever-expanding presentation of the *portamento* idea. Reversing the order of key emphasis, Debussy moves back to G minor from C major—while abrupt, the transition is in keeping with the alternating triads that dominate the movement, and the persistent A-flat to G

melodic movement also serves to emphasize G as a goal.

The second movement bears the title "Intermède." This movement possesses some *scherzando* qualities, most evident in the opening gestures and the motoric repeated-note ideas that are in play through most of the movement. Incorporated into this new material are references to ideas operative in the first movement—from the alternation of major and minor arpeggiations (they are isolated in measures five and six, and are inversionally present in the opening violin gesture—a major sixth pair followed by a minor sixth pair), to the continued role of the inflected slide (similar to the *portamento* mentioned above, but now over distances of major/minor thirds). While the transition to the final movement is not *attacca*, the final measures of the Intermède reference the first movement in the piano part, and foreshadow the restless rhetoric of the violin's repeated figures in the coming movement.

The opening of the finale is harmonically ambiguous, featuring G-centered thirds and chromatic shifts in the idiomatic piano writing. After eight measures of shifty passagework Debussy superimposes a ghostly rendition of the opening movement's violin triad arpeggios (at the same pitch levels, but at about twice the speed). One of Debussy's great accomplishments in this movement is his ability to balance the new material with his references to earlier music. As Marianne Wheeldon points out, one of the great moments of reference comes when Debussy sets the listener up to expect a return of the material, but instead creates a textural assemblage of tremoli that assert the finale's first outlined theme.⁹ Despite moments of repose in the piano, the obsessive repeated figures continue to catapult the music, ultimately turning into trills in the violin and alternating G-major/E-minor arpeggios in the piano—a super-speed transformation of the alternating triads in the opening movement's violin part. It is an exciting close to the remarkable career of a great composer—it would have been wonderful to see what Debussy would have created had he been able to complete his series of sonatas.



KAIJA SAARIAHO, *Aure;*
Light and Matter

The music of Kaija Saariaho is heard with increasing frequency around the world, and she has made major contributions to the repertoire, from solo works to opera, with and without electronics. In the realm of chamber music Saariaho developed a special relationship with the cello, and in particular Anssi Karttunen, with whom she has worked since the 1980s. The fruits of their collaboration include some twenty-six (and counting) works that feature or include the cello prominently; these include six works for solo cello, four works for cello and orchestra, and many pieces

9 Wheeldon, 109.

of chamber music, including the two new works we will hear this evening.

From the composer:

Aure (2011/2015)

"*Shadows of Time* in five episodes for orchestra by Henri Dutilleux is a work that I particularly admire. It is a rich and extraordinarily shaped composition. I find the third movement, '*Mémoire des ombres*' (*Memories of Shadows*) deeply moving in its subject (the text is a sentence from Anne Frank's diary: "Why us, why the star?"), in its dedication—"for Anne Frank and for all the children in the world, all innocent (1945-1995)"—and in its unforgettable compositional mastery.

I took a phrase, the first one sung by the child's voice, as a point of departure for my little homage because it has often come to my mind since 1998, the year I first heard the work.

I wrote this piece originally as an homage to Henri Dutilleux's 95th birthday. The present version for violin and cello has been created for Jennifer Koh and Anssi Karttunen, and is dedicated for them.

Aure, physics, old word. Breeze, breath, air:

We were caressed by a gentle breeze that our ancient language called 'aure;' a kind of delicate morning breeze, misty and scented in the dew."

- Chateaubriand, *Mémoires d'outre-tombe* (*Memories from Beyond the Grave*).

- Kaija Saariaho

Light and Matter (2014)

for violin, cello and piano

"I have written many trios for different combinations, but have been hesitant to compose for a traditional piano trio, maybe because of its long and weighty tradition.

When I finally decided to approach this instrumentation, my first musical ideas were of light and rapid nature, and I started to imagine a one movement perpetual motion piece. During the composition, I developed the form into three continuous sections, including more varied tempi and textures.

The starting point for the music is light kinetic energy, which is then developed into more dramatic gestures and rapid exchanges among the three instruments. The piece advances in spinning motion, moving from the original luminous fabric into more thematic patterns or towards the inertia of slow choral textures,

before returning into the original weightlessness and starting a new flickering spin.

As a result, we hear three musical elements—kinetic texture, thematic motives and slowly moving choral material—in constantly changing combinations and orchestrations.

I wrote this piece in New York, while watching from my window the changing light and colors of Morningside Park. Besides providing me with the name for the piece, perhaps that continuous transformation of light on the glinting leaves and the immobile trunks of the solid trees became the inspiration for the musical materials in this piece.

The world premiere took place at the Bowdoin International Festival on July 30th, 2014, in honour of the festival's 50th anniversary, with Renée Jolles, violin, Nicholas Canellakis, cello, and Benjamin Hochman, piano."

~ Kaija Saariaho

Kaija Saariaho's *Light and Matter* was commissioned by the Library of Congress, Britten Sinfonia and Norrbotten NEO and co-commissioned by the Aeolian Chamber Players in honor of the 50th anniversary of the Bowdoin International Music Festival. The world premiere took place at the Studzinski Recital Hall, Bowdoin College, Maine on July 30, 2014, given by Jennifer Koh, violin, Nicholas Canellakis, violoncello and Benjamin Hochman, piano.



MAURICE RAVEL, Sonata for violin and cello

The death of Debussy in 1918 left an unfillable void in the French musical landscape. Although it would be some time before Debussy's late works would meet with more widespread appreciation, his colleagues honored him with a remarkable and lesser-known publication—a special memorial edition of *La Revue musicale*, with a musical supplement that included works by ten composers dedicated to the memory of Debussy. Perhaps the most performed of these works is the guitar staple *Homenaje* by Manuel de Falla, but the collection contains many beautiful pieces (mostly for piano) that deserve to be better known, by Dukas, Roussel, Malipiero, Goosens, Bartók, Schmitt, Stravinsky, Satie (a song) and Ravel.

Ravel's contribution was a duo for violin and cello—what would eventually be the opening movement of his Sonata for violin and cello, programmed this evening. The Debussy relationship is important to note for several reasons; not only is Ravel's piece dedicated to Debussy (with whom he did not always have the easiest relationship), but it suggests an awareness and homage to Debussy's late works in particular. Perhaps this is most

clearly evident in Ravel's decision to write a sonata (with no verbally articulated extramusical references), and in particular a sonata for an unusual combination of instruments. Ravel's approach to the sonata is quite different from Debussy's late triptych, yet it contains some harmonic links to Debussy's violin and cello sonatas that are readily heard.

The work did not come easily; as Ravel put it, "[t]his business for two instruments may not seem like much, but there's close to a year and a half of work in it."¹⁰ He also made some statements that emphasized the differences in this piece from his earlier oeuvre, perhaps too self-effacingly with respect to the harmonic draw of the piece: "I think this sonata marks a turning-point in my career. The music is stripped down to the bone. The allure of harmony is rejected and increasingly there is a return to emphasis on the melody."¹¹

Ravel's sonata opens with an *Allegro* movement that served as his offering to *Le tombeau de Claude Debussy*. The melodic/harmonic link to Debussy is given primacy of place—the opening ostinato figure in the violin outlines a mixed-mode arpeggio, with A minor alternating with A major. The simple main theme is presented in the cello against this violin accompaniment. The roles are then reversed, but up a fourth, creating the feeling of canonic imitation in this and similar passages. The clear melodic profile of the first theme and the pattern of the ostinato are obscured in new material that has the instruments playing rhythmically static (for the most part) lines offset by an eighth note. Ravel uses these established norms as a means of development, through deviation from them. In a sense, the movement has an almost mechanistic feel, as if this were a duet between wind-up toys that only run out of coiled-energy together at the very end of the movement.

The scherzo movement was actually completely rewritten when Ravel found upon finishing the sonata that it was overwrought—a sign of the craftsman Ravel's self-critical stance.¹² The replacement movement starts from much the same place as the first movement, but now the instruments alternate plucked pitches that form major/minor triads based on A. The primary composite "melody" is brought out in accents as the instruments are treated like guitars, with all strings being "strummed." Eventually Ravel includes bowed passages, and we hear a folk tune-like melody in the violin against cello harmonics. Ravel had recent interactions with Bartók and his music around the time of the sonata's composition, and one gets the sense that a Bartókian aesthetic is at play here in terms of harmony, melody, and dramatic gestures. The triadic *pizzicati*, formerly shared between the instruments, are then taken up by the cello while the violin sits on a note, occasionally wiggling to another pitch suddenly. The reverse then occurs, and all of these ideas are further developed to a raucous climax preceding a quiet last gasp from the plucked strings.

10 Orenstein, Arbie, ed., *A Ravel Reader*, Maurice Ravel, Letter to M.D. Calvocoressi, March 24, 1922 (New York: Dover Publications, 2003), 219.

11 As quoted in Nichols, Roger, *Ravel* (Great Britain: Yale University Press, 2011), 237.

12 *Ibid.*, 235.

Two main strains of music are juxtaposed in the pensive third movement. Ravel indicates for the spare melody to be played on a single string where possible, and the violin's music, starting in measure nine, is a direct canon at the octave of the cello melody. The result is a slowed-down return to the imitative feel of the opening movement of the sonata, and the expectation of further imitation. This expectation is suggested at times but not met, and Ravel manages to benefit from having set up that idea and then moving away from it because the repetition is some 32 beats distant, becoming obscured as the lines continue to interact. The second strain that comes into play against the simple melodic line is music that is much more chromatically inflected, prominently including major sevenths as melodic intervals. The polymodal aspects of the material evoke the spirit of the first movement but eventually coalesce into an accompanied return of the slow movement's opening melody.

In an interview, Ravel described the sonata as "...a truly symphonic work for two instruments, [in which he] achieve[s] new and interesting effects. In the final movement of this piece I imitate a rondo by Mozart."¹³ Ravel also manages to draw in aspects of the preceding movement, both in character and melodically, displaying a wonderful level of "invention" in his two-part writing. Actually, at the beginning of the finale Ravel cleverly divides his material between strings to make it seem more like a string quartet is playing than just a violin and cello. In addition to the fleet main idea, Ravel includes episodes of references to polymodality, the actual opening accompaniment from the first movement, the *scherzando* folk tune element, and he accentuates a form of the jagged sevenths-based melody from the slow movement as the work progresses. The sonata ends with a headlong rush to C major—a goal clarified in the penultimate measure. Ravel's Sonata for Violin and Cello is perhaps one of his least known works; it is a world away from its predecessor, *La valse*. While he considered the work to occupy a crossroads in his output, Ravel still utilizes things like the trill, string harmonics and textural constructs as fundamental materials in his musical conceptions. The landscape may be comparably austere against the backdrop of his pre-1920 output, yet the string duo offered a sonorous playground for his fertile mind, and one is struck by the rich clarity of his creation.

David Henning Phylar
Music Specialist
Library of Congress, Music Division

13 Orenstein, André Révész, "The Great Musician Maurice Ravel Talks About his Art," in Arbie Orenstein, ed., *A Ravel Reader*, 433.

About the Artists

Violinist **Jennifer Koh** is recognized for her intense, commanding performances, delivered with dazzling virtuosity and technical assurance. With an impassioned musical curiosity, she is forging an artistic path of her own devising, choosing works that both inspire and challenge. She is dedicated to performing the violin repertoire of all eras from traditional to contemporary, believing that the past and present form a continuum.

The exploration of Bach's music and its influence in today's musical landscape has played an important role in Koh's artistic journey. She is also passionate in her efforts to expand the violin repertoire and has established relationships with many of today's composers, regularly commissioning and premiering new works. In 2009 she debuted *Bach and Beyond*, a three-part recital series that explores the history of the solo violin repertoire from Bach's Sonatas and Partitas to works by modern-day composers and new commissions; in 2012, she launched *Two x Four*—a project that pairs Bach's Double Violin Concerto with newly commissioned double concerti—with her former teacher from the Curtis Institute of Music, violinist Jaime Laredo; and she frequently performs the complete Bach Sonatas and Partitas in a single concert. Koh recently launched a video series on her YouTube channel called *Off Stage On Record*, which gives a behind-the-scenes look at the life and career of a concert artist. The series features a number of short documentary-style videos that explore creativity, collaboration, the recording process, the instrument and body, juggling one's schedule, and more.

Highlights of her 2014-15 season include Bach & Beyond Part 3 recitals including the world premiere of a work by John Harbison at the 92nd Street Y in New York; performances of two new works for violin and orchestra by Anna Clyne with the Orpheus Chamber Orchestra at Carnegie Hall and with the Chicago Symphony; and the launch of Bridge to Beethoven, a recital series with pianist Shai Wosner that pairs Beethoven's violin sonatas with new works by Anthony Cheung, Vijay Iyer, and Andrew Norman and explores the impact and significance Beethoven has had on a diverse group of composers and musicians.

Koh has been heard with leading orchestras around the world including the New York and Los Angeles philharmonics, Cleveland and Philadelphia orchestras, and the Baltimore, Chicago, Cincinnati, Detroit, Houston, New World, Montreal, and National symphonies. Abroad she has appeared with the BBC London and Scottish Symphonies, Czech Philharmonic, Helsinki Philharmonic, Lahti Symphony, Mariinsky Theatre Orchestra, and Orquestra Sinfônica do Estado de São Paulo in Brazil. A prolific recitalist, she frequently appears at major music centers and festivals.

Koh regularly records for Cedille Records. Her discography includes *Bach and Beyond Part 1* and *Bach and Beyond Part 2* (released in May 2015), based on her recital series

of the same name; *Two x Four*, an album of double violin concertos with Jaime Laredo and the Curtis 20/21 Ensemble; *Signs, Games + Messages*, a recording of violin and piano works by Janáček, Bartók and Kurtág with pianist Shai Vosner; and the GRAMMY-nominated *String Poetic*, featuring the world premiere of Jennifer Higdon's eponymous work, performed with pianist Reiko Uchida.

Born in Chicago of Korean parents, Koh began playing the violin by chance, choosing the instrument in a Suzuki-method program only because spaces for cello and piano had been filled. She made her debut with the Chicago Symphony Orchestra at age 11 and went on to win the International Tchaikovsky Competition in Moscow, the Concert Artists Guild Competition, and an Avery Fisher Career Grant. Koh has a Bachelor of Arts degree in English literature from Oberlin College and studied at the Curtis Institute, where she worked extensively with Jaime Laredo and Felix Galimir.



The Finnish cellist **Anssi Karttunen** leads a busy career as a soloist and chamber-music player, performing extensively with many of the best orchestras and musicians of the world. He is the artistic director of the Musica nova Helsinki festival. He is a passionate advocate of contemporary music and his collaboration with composers has led him to give over 140 world premieres of works by composers as diverse as Magnus Lindberg, Kaija Saariaho, Rolf Wallin, Luca Francesconi and Tan Dun.

28 works for cello and orchestra have been written for Karttunen, including Tan Dun's cello concerto *Yi1*, Magnus Lindberg's two cello concertos, Esa-Pekka Salonen's concerto *Mania*, Martin Matalon's Cello Concerto, Luca Francesconi's cello concerto *Rest* and Gualtiero Dazzi's opera *Le Luthier de Venice*. Kaija Saariaho's concerto *Notes on Light* was a Boston Symphony Orchestra commission for Karttunen, and the Los Angeles Philharmonic has commissioned a concerto from Oliver Knussen. The most recent concerto written for Karttunen is by Jukka Tiensuu, whose *Oire* he premiered in Tampere Finland in November 2014.

Karttunen performs all the standard cello works and has also discovered many forgotten masterpieces and transcribed numerous pieces for cello, or chamber ensembles. His transcriptions include Brahms's Piano Quintet for string quintet and the *Händel-Variations* (op. 24) for string trio, Schumann's Cello Concerto for cello and string orchestra and *Album for the Young* for string trio.

Karttunen plays in the Zebra Trio with the Austrian violinist Ernst Kovacic and Canadian violist Steven Dann. He appears in recitals with Magnus Lindberg and Nicolas Hodges, with the violinist Jennifer Koh and with the clarinetist Chen Halevi. He plays with many of the best orchestras of the world and in recitals and chamber music at major festivals in Europe: Edinburgh, Salzburg, Lockenhaus, Spoleto, Berlin,

Venice, Montpellier, Strasbourg, Helsinki, and others.

The CDs of Karttunen range from Bach on a violoncello piccolo, Beethoven on a classical cello and 20th-century works for solo cello to concertos with the London Sinfonietta, Los Angeles Philharmonic and the Philharmonia Orchestra with Esa-Pekka Salonen. Sony Classical issued CDs of the concertos of Lindberg, Saariaho and Salonen. Deutsche Grammophon issued a DVD of Tan Dun's *The Map* for cello, video and orchestra and more recently a CD of Henri Dutilleux's Cello Concerto. Recent CDs include Brahms's chamber music and a solo recital on Toccata Classics, Saariaho trios and Lindberg cello music on Ondine and tangos on Albany Records.

Between 1994 and 1998 Karttunen was the artistic director of the Avanti!-Chamber Orchestra. He was the artistic director of the 1995 Helsinki Biennale and the Suvi-soitto-festival in Porvoo, Finland from 1994 to 1997. From 1999 to 2005 Karttunen was the principal cellist of the London Sinfonietta.

Karttunen also performs as a conductor. He has conducted Lindberg's *Kraft* with the Flanders Philharmonic, the Los Angeles Philharmonic cello ensemble, the Gaida Ensemble in Vilnius, the NJO String Orchestra and others. He is a founding member of www.petals.org, a non-profit organization for the production and sale of CDs and scores on the Internet. Karttunen's teachers included Erkki Rautio, William Pleeth, Jacqueline du Pré and Tibor de Machula. He plays a cello by Francesco Ruggeri in Cremona circa 1670.



Lithuanian pianist **Ieva Jokubaviciute**'s powerfully and intricately crafted performances have earned her critical acclaim throughout the U.S. and Europe. Her ability to communicate the essential substance of a work has led critics to describe her as possessing "razor-sharp intelligence and wit" and "subtle, complex, almost impossibly detailed and riveting in every way" (*The Washington Post*) and as "an artist of commanding technique, refined temperament and persuasive insight" (*The New York Times*). In 2006, she was honored as a recipient of a Borletti-Buitoni Trust Fellowship.

In late 2010, Labor Records released Jokubaviciute's *Alban Berg Tribute* recording comprising of Berg's piano sonata and previously unknown or unrecorded works written in tribute to Berg by Giacinto Scelsi, Franghiz Ali-Zadeh, Ross Lee Finney, Jacob Gilboa, and Hans Erich Apostel. London's *Sunday Times* called it a "very interestingly devised debut disc," and *The New York Times* lauded it and described Jokubaviciute as "an authoritative and compelling guide throughout this fascinating disc."

In the wake of this enthusiastic critical reception, Jokubaviciute has performed the Berg sonata in a number of contexts throughout the U.S. and Europe over the last seasons. She was invited by Festival Pianos aux Jacobins in Toulouse to give her French recital debut in September 2011. Jokubaviciute's performance of works written in the first decade of the 20th century—Debussy, Janáček, Scriabin, Berg and Schoenberg—was described as "revelatory," as demonstrating "impressive intensity," and as "illuminating each piece with a deep luminescence" by Voix du Gars. Most recently, Jokubaviciute presented this program in January 2013 in Chicago, Baltimore, and in her Philadelphia recital debut presented by the Philadelphia Chamber Music Society. *The Philadelphia Inquirer* remarked: "However impressive Jokubaviciute's fingers were in the music's execution, it is her brain that is most entrancing."

With a reputation for presenting masterful and insightful programs, Jokubaviciute regularly gives recitals in major American and European cities—most recently in France, Chicago, New York City, Baltimore, Philadelphia, Vilnius, Lithuania, and at the Smithsonian Institution's Freer Gallery in Washington DC where she performed a program in conjunction with an exhibit on the 19th-century American painter James McNeil Whistler. *The Washington Post* called her a "splendid colorist" and described her performance as "magical tone-painting."

Jokubaviciute made her Chicago Symphony debut at the Ravinia Festival in June of 2005 under the baton of James Conlon and her orchestral debut in Rio de Janeiro, Brazil performing Mozart's K. 488 under the baton of Ligia Amadio the following season. She has also performed concerti with the Chamber Orchestra of Philadelphia, the Graz University Orchestra, and the Lithuanian National Symphony.

In June of 2009, Jokubaviciute's piano trio—Trio Cavatina—won the Naumburg International Chamber Music Competition and made its Carnegie Hall debut in May of 2010 and its San Francisco debut at Herbst Theater later that year. Since its New York City debut at the New School and its Boston debut at Jordan Hall in 2006, the trio has become a prominent force within the chamber music culture in the U.S. and tours extensively throughout the country.

A much sought after chamber musician and collaborator, Jokubaviciute regularly tours and appears at international music festivals including: Marlboro, Ravinia, Bard, Caramoor, Chesapeake Chamber Music, Prussia Cove in Cornwall, England, and Festival de la musique de chambre at La Lointaine in France. She has participated in the Schleswig-Holstein Festival in Lubeck, Germany, the Katrina Chamber Music Festival, Aland Islands, Finland, the Oulunsalo Chamber Music Festival in Oulunsalo, Finland, the Joaquin Turina Chamber Music Festival in Seville, Spain, Music in the Vineyards in Napa Valley, CA, and the Lake Champlain Chamber Music Festival in Burlington, VT, among others. Earning degrees from the Curtis Institute of Music in Philadelphia and from Mannes College of Music in New York City, her principal teachers have been Seymour Lipkin and Richard Goode.

CONCERTS FROM THE LIBRARY OF CONGRESS

Final Events of the 2014-2015 Season!

Friday, May 29, 2015 – 8:00 pm

ETIENNE CHARLES: CREOLE SOUL

Hear the jazz trumpeter and 2015 Guggenheim Fellow in concert with his band
Coolidge Auditorium (Tickets Required)

Monday, June 1, 2015 – 12:00 pm

CELEBRATING THE MUSIC OF MACHITO

A conversation on the legacy of Afro-Cuban bandleader Frank Grillo (Machito)
with his son Mario Grillo and Larry Appelbaum, Music Division
Whittall Pavilion (No Tickets Required)

loc.gov/concerts



**WATCH VIDEOS OF RECENT LIBRARY OF
CONGRESS EVENTS ON YOUTUBE!**

YOUTUBE.COM/LIBRARYOFCONGRESS

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.



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 |
| ADMINISTRATIVE OFFICER | Donna P. Williams |
| RECORDING ENGINEER | Michael E. Turpin |
| TECHNICAL ASSISTANT | Sandie (Jay) Kinloch |
| PRODUCTION MANAGER | Solomon E. HaileSelassie |
| CURATOR OF MUSICAL INSTRUMENTS | Carol Lynn Ward-Bamford |
| CURATOR OF THE COOLIDGE FOYER DISPLAY | Raymond A. White |
| BOX OFFICE MANAGER | Anthony Fletcher |
| PROGRAM DESIGN | David H. Plylar |
| PROGRAM PRODUCTION | Michael Munshaw |

Support Concerts from the Library of Congress

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 (202-707-5503), e-mail (jlau@loc.gov), or write to Jan Lauridsen, Assistant Chief, Music Division, Library of Congress, Washington, DC 20540-4710. Contributions of \$250 or more will be acknowledged in the programs. All gifts will be acknowledged online. Donors can also make an e-gift online to Friends of Music at www.loc.gov/philanthropy. We acknowledge the following contributors to the 2014-2015 season. Without their support these free concerts would not be possible.



GIFT AND TRUST FUNDS

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
Irving and Verna Fine Fund
Mae and Irving Jurow Fund
Carolyn Royall Just Fund
Kindler Foundation Trust Fund
Dina Koston and Robert Shapiro Fund for
New Music
Boris and Sonya Kroyt Memorial Fund
Wanda Landowska/Denise Restout
Memorial Fund
Katie and Walter Louchheim Fund
Robert Mann Fund
McKim Fund
Norman P. Scala Memorial 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
Various Donors Fund

DONOR CONTRIBUTIONS

Producer (\$10,000 and above)
Reva and David Logan Foundation
John J. Medveckis
S&R Foundation
Adele M. Thomas Charitable Foundation,
Inc.

Guarantor (\$5,000 and above)
Bridget B. Baird
Brian D. Baird
Brandeis University Alumni Association
Cassaday & Company, Inc.

Underwriter (\$2,500 and above)
British Council USA
George Sonneborn
Ruth, Carl and Beryl Tretter

Benefactor (\$1000 and above)
Susan Clampitt and Dr. Jeremy P. Waletzky
Ella Fitzgerald Charitable Foundation
Fred S. Fry, Jr.
Milton J. Grossman,
In memory of Dana Krueger Grossman
Randy Hostetler Living Room Music Project
and Fund
Italian Cultural Institute
David A. Lamdin,
In memory of Charles B. and Ann C. Lamdin
Egon and Irene Marx
Joyce E. Palmer

Patron (\$500 and above)

Anonymous
Bette A. Alberts
William D. Alexander
Daniel J. Alpert and Ann H. Franke
Bill Bandas
Leonard Bebchick
Peter and Ann Holt Belenky
Sandra J. Blake,
In memory of Ronald Diehl
Richard W. Burris and Shirley Downs
Doris N. Celarier
Edward A. Celarier and Gail Yano
Herbert L. and Joan M. Cooper
Dr. Ronald Costell and Marsha E. Swiss,
*In memory of Dr. Giulio Cantoni and
Mrs. Paula Saffiotti*
Geraldine and Melvin C. Garbow
Howard Gofreed
The Richard and Nancy Gould Family Fund
Wilda M. Heiss,
In memory of Dr. James W. Pruett
Frederic and Lucia Hill Charitable Fund
Nancy Hirshbein and Robert Roche
Sheila Hollis,
In memory of Emily and Theodore Slocum
Sandra D. Key, *In memory of Dr. James W. Pruett*
Dr. Rainald and Mrs. Claudia Lohner
Mary Lynne Martin
Winton E. Matthews, Jr.
Undine A. and Carl E. Nash
John O'Donnell
John Mineto Ono
Dr. Judith Pederson and Dr. Eldor Pederson
Arthur Purcell
Sidney H. and Rebecca F. Shaw
Christopher Sipes
Beverly and Philip Sklover
Maria Soto

Patron (Continued)

James and Carol Tsang
Joan Undeland,
In memory of Richard E. Undeland
Harvey Van Buren
Sidney Wolfe and Suzanne Goldberg

Sponsor (\$250 and above)

Henry and Ruth Aaron
The Honorable Morton I. and Sheppie
Abramowitz
Eve Bachrach
Anthony C. and Delores M. Beilenson
Elena Bloomstein
The Caceres-Brown Family,
In memory of Beryl A. Brown
William A. Cohen
Kenneth Cooper
Pamela M. Dragovich
Lawrence Feinberg
Becky Fredriksson
Roberta Gutman,
In memory of David Gutman
Raquel Halegua
Linda Lurie Hirsch
Zona and Jim Hostetler
Virginia Lee,
In memory of Dr. and Mrs. Chai Chang Choi
Michael D. Moss
George P. Mueller
Roberto J. and Mabel A. Poljak
Irving L. and Juliet Antunes Sablosky
James and Janet Sale
Maria Schoolman,
In memory of Harold Schoolman
Linda Sundberg
Elaine Suriano
Ianina J. Tobelmann
Georgia Yuan and Lawrence Meinert



LIBRARY OF CONGRESS