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# APOLLO'S FIRE

JEANNETTE SORRELL, MUSIC DIRECTOR

AMANDA FORSYTHE, SOPRANO

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Thursday, November 19, 2015 ~ 8:00 pm  
Coolidge Auditorium  
Library of Congress, Thomas Jefferson Building

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The Library of Congress  
Coolidge Auditorium  
Thursday, November 19, 2015 — 8:00 pm

THE DA CAPO FUND  
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# APOLLO'S FIRE

THE CLEVELAND BAROQUE ORCHESTRA

JEANNETTE SORRELL, CONDUCTOR/HARPSICHORD  
AMANDA FORSYTHE, SOPRANO

LIST OF MUSICIANS

*VIOLIN*

**Olivier Brault**, concertmaster  
**Johanna Novom**, associate concertmaster  
**Evan Few**  
**Andrew Fouts**  
**Carrie Krause**  
**Adriane Post**  
**Emi Tanabe**

*VIOLA*

**Karina Schmitz**, principal  
**Kristen Linfante**

*CELLO*

**René Schiffer**, principal  
**Rebecca Landell Reed**

*CONTRABASS*

**Sue Yelanjian**

*OBOE*

**Debra Nagy**

*THEORBO/GUITAR*

**Simon Martyn-Ellis**

*HARPSICHORD*

**Jeannette Sorrell**

# Program

## The Power of Love: Passions of Handel & Vivaldi

### I. First Love

MARCO UCCELLINI (c.1603/1610-1680)/SORRELL

*Aria quinta, sopra la Bergamasca*

from *Sonate, arie et correnti*, op. 3 (c.1642)

Olivier Brault & Johanna Novom, violins

GEORGE FRIDERIC HANDEL (1685-1759)

"Il primo ardor" from *Ariodante*, HWV 33 (1735)

"Tornami a vagheggiar" from *Alcina*, HWV 34 (1735)

### II. Jealousy

GEORGE FRIDERIC HANDEL

*Entrée (Jalousie)* from *Terpsichore (Il Pastor fido)*, HWV 8c (1734)

*Grave* from Oboe Concerto no. 3, HWV 287 (c.1712)

"Geloso tormento" from *Almira*, HWV 1 (1705)

ANTONIO VIVALDI (1678-1741)

Concerto for Four Violins in B minor, RV 580, op. 3/10 (c.1711)

*Allegro*

*Largo—Larghetto—Adagio—Largo*

*Allegro*

Olivier Brault, Johanna Novom, Adriane Post & Andrew Fouts, violins

INTERMISSION

### III. Delusions & Madness

GEORGE FRIDERIC HANDEL

"Amarti sì vorrei" from *Teseo*, HWV 9 (1713)

Chaconne from *Terpsichore (Il Pastor fido)*, HWV 8c (1734)

ANTONIO VIVALDI/SORRELL

"La Folia" after the Trio Sonata in D minor, RV 63, op. 1/12 (c.1705)

Olivier Brault & Johanna Novom, violins; René Schiffer, cello

GEORGE FRIDERIC HANDEL

From *Giulio Cesare in Egitto*, HWV 17 (1724)

"Piangerò la sorte mia"

"Da tempeste il legno infranto"



## About the Program

### Love, Despair & Virtuoso Fire

By Jeannette Sorrell

Tonight's program is a tale of two cities—two great baroque cities that attracted the greatest composers and singers of the time. Though 18th-century London and Venice boasted wealth and sophistication, it was their opera and concert stages, above all, that made them the spotlights of the world.

In the magical city of Venice lived Antonio Vivaldi, a priest (of sorts) who served as music-master for the orphaned girls of the famous Ospedale della Pietà, while pursuing an ambitious international career as soloist and opera composer. And in this city, for about five years, visited the young George Frideric Handel—equally ambitious, equally international, and equally fascinated by opera. Both composers were destined for tumultuous successes, failures, and upheavals in their careers as they pursued that passionate art form of love and despair: opera.

Nearby to Venice lies Modena, where the earliest composer on our program, **Marco Uccellini**, was born and raised. One of the most distinguished Italian violinist-composers of the 17th century, he contributed to the development of an idiomatic style of writing for the violin (including virtuosic runs, leaps, and forays into high positions), expanding the instrument's technical capabilities and expressive range. Uccellini left us a lively setting of the popular renaissance dance known as the *Bergamasca*, with its repeating ground bass pattern. His setting was for two violins and continuo, but I have arranged it as a kind of *concerto grosso* (or group jam session) so that all of us can join in the fun.

About 60 years later, in nearby Venice, a young new priest made a fateful priestly debut. While saying the Mass, **Antonio Vivaldi** walked away from the altar in mid-sentence—allegedly to write down a melody that had come into his head. After this debacle, the Church authorities sent their young problem priest down the street, to teach violin to girls at the church-sponsored Ospedale della Pietà orphanage. Under Vivaldi's direction, the weekly concerts of the Pietà orchestra became the most talked-about tourist attraction of Venice. The visiting aristocrats from England and Germany lined up every Sunday. By 1725, Vivaldi was celebrated throughout Europe as a composer and as director of *the most famous female youth orchestra the world has known*.

In writing over 500 concertos for the Pietà orchestra, Vivaldi was the great developer of *ritornello* form—the form that became the model for concerto-writing by all European composers of the century, including J.S. Bach. The Italian word “ritornello” means something that *returns*. The same word is used to mean the refrain in pop music—and indeed, Vivaldi's ritornellos convey the bold and driving sense of rhythm that is more commonly associated with pop music. Like pop composers today, Vivaldi was writing this music for teenagers.

Vivaldi's opus 3, published in 1711, is titled *L'Estro armonico* (the Cycle of Harmony). These are concertos for various combinations of instruments—mostly two or four violins, with or without cello solo. Each of these pieces is a true gem, full of inventiveness and masterful use of the *ritornello* form. The **Concerto in B minor for Four Violins** is a brilliant example of this energy and drive. Four violinists square off and prepare for a duel. The first cellist also has solo aspirations and enters the fray. This fiery concerto achieves climactic moments when all the solo voices join together. (Many miles to the north, J.S. Bach admired this piece so much that he transcribed it as a concerto for four harpsichords. Both of these pieces can be heard on Apollo's Fire's “Vivaldi & Friends” CD.)

Vivaldi's trio sonata **La Folia** (“Folly” or “Madness”) is one of many baroque works based on the traditional *folia* ground-bass pattern. Scholars believe that the great *follia* or *folia* dance-tune originated in Portugal, where girls would engage in the “folly” of a mad dance around the fire. The *folia* is a ground bass in haughty sarabande-like rhythm, full of the tension of courtship and seduction. Traditionally, the dance grew faster and wilder toward the end; it was said that the girls finished in a state of frenzied collapse. The theme has served as inspiration for variations by dozens of baroque composers, including Corelli, Marais, Geminiani, C.P.E. Bach, and of course, Vivaldi. Vivaldi's version, which I believe is the finest of them all, was originally a trio sonata; I arranged it as a *concerto grosso* so that all of us could join in the fray.

While Vivaldi's concertos were extremely popular, it was the world of opera that truly grabbed and obsessed the imaginations of the 18th-century public. Like many popular songs and movies today, baroque opera was primarily about *love and rejection*.

The operas were formulaic and the public demanded new ones every few weeks. This was the pop music of the times.

**George Frideric Handel** dominated the London opera stage for three decades in the first half of the 18th century. Along with his contemporaries Rameau and Vivaldi, Handel was responsible for bringing the genre of baroque opera to its culmination. With a sophisticated background including early training in Germany followed by five years of study in Italy, Handel arrived on the London scene at a moment when the city was ready to embrace his blend of ambition and international sophistication. A true artist-entrepreneur, he started three commercial opera companies within fifteen years, managing to convince the English nobility that they absolutely needed this entertainment in a foreign language with mostly foreign singers.

However, the London audience was fickle. Handel's successes spawned rivals. He both made and lost a fortune during his years as the Andrew Lloyd Webber of 18th-century London. Like the characters to whom he gave voice, Handel was destined for tumultuous successes, failures, and upheavals. Perhaps this is inevitable for anyone who dedicates himself to that passionate art form of love and rage: opera.

Our exploration of the power of love in Handel's writing traverses five different operas and a ballet. *Please see pages 6 and 7 for a brief introduction to each of these works.*

Named for the Greek music of the dance, the 1734 ***Terpsichore*** ballet suite was composed in French style to feature the Parisian ballerina, Marie Sallé. Madame Sallé had caused a sensation in London earlier that year by appearing on stage in a shape-hugging, "Grecian-style" muslin dress, with her hair let down. Handel was hoping that the new dances with Sallé would boost ticket sales. The chaconne from this suite had been composed earlier as part of *Parnasso in Festa*, an allegorical piece about Apollo summoning the Muses to demonstrate their arts at a festival. In this chaconne, I imagine different muses entering the stage, and we change the mood of the piece as each muse appears. One can see why Handel re-used the chaconne in *Terpsichore*; it fits beautifully thanks to its French-inspired idiom. The fiery *Entrée*, titled "Jalousie/Jealousy," is a character piece featuring the typical French violin flourishes known as *coups d'archets*.

We hope that this exploration of love, despair and fire in the works of Handel and Vivaldi honors the mission expressed by baroque music-writers: to move the emotions of the listeners and inspire in them new ideas and moods.

~ Jeannette Sorrell

## 5 GREAT BAROQUE OPERAS THE READER'S DIGEST VERSION

*Almira, Queen of Castile* (1705). This was Handel's first opera, composed in Hamburg at the age of 19, and was a great success. The story concerns the young Queen Almira, who has recently inherited the throne. She is supposed to marry a prince, but is secretly in love with her secretary, Fernando. In the Act I aria "**Geloso tormento**," Almira sings of her jealous anguish as she believes (mistakenly) that Fernando is flirting with another woman. Handel brilliantly conveys both her rage and her sorrow through the orchestral writing, where the oboe plays a lyrical lament while the strings play pounding repeated notes, which are marked *forte* by Handel each time they appear.

*Teseo* (1713). This was Handel's third London opera. The story concerns the love of the Athenian hero Teseo and the Princess Agilea. In Act IV, Agilea has been abducted by the evil sorceress Medea and is told by Medea that she must reject Teseo or else see him be killed. Agilea agrees reluctantly, and in an apparition she fearfully tells Teseo that she must not love him anymore, though she wants to. This is the intimate aria, "**Amarti sì vorrei**." Scored for only soprano and continuo, it stands out in this five-act opera as a moment of quiet and troubled sweetness.

*Giulio Cesare* (1724). This great opera featured the renowned Francesca Cuzzoni in the pivotal role of Cleopatra. Cleopatra seduces Cesare to gain the throne of Egypt, but then falls passionately in love with him. Handel beautifully conveys her passions and fears—as a political leader and a woman in a violent milieu. Cleopatra sings the famous tragic aria, "**Piangerò la sorte mia**" (I will lament my fate) in Act III when she fears that Cesare is dead. She believes she has lost both her lover and her powerful position. In the fiery B-section of this da capo aria, Cleopatra imagines the vengeance she will wreak on her enemies after her death, as a ghost. In the following scene, she sings the coloratura aria "**Da Tempeste**," which uses the metaphor of a ship tossed at sea to convey her conflicting emotions.

*Ariodante* (1735). This opera composed for Covent Garden was the second in Handel's *Orlando furioso* trilogy. The naive servant girl Dalinda sings "**Il primo ardor**" to express her secret love for the wicked Duke Polinesso, who is actually using her as a pawn. Dalinda's eagerness and excitement tumble forth from this aria in a volley of rapid notes. Handel composed the role of Dalinda for the 23-year-old English singer Cecilia Young, of whom Charles Burney wrote, "her style of singing was infinitely superior to that of any other English woman of her time."

*Alcina* (1735). The third in Handel's *Orlando furioso* trilogy for Covent Garden, this opera concerns the adventures of the heroic knight Ruggiero and his fiancée Bradamante on the enchanted island ruled by the sorceress Alcina. The cast featured many of the same singers as the *Ariodante* production a few months earlier. While

Anna Maria Strada played Alcina, Cecilia Young created the role of Morgana, Alcina's flirty young sister. Morgana is infatuated with "Ricciardo" (Bradamante disguised as a man). At the end of Act I, she sings the flirtatious coloratura aria "**Tornami a vagheggiar**," believing that Ricciardo loves her as she loves him.

Note: Tonight's arias and others can be heard on the acclaimed new CD recording, *The Power of Love*, by Amanda Forsythe and Apollo's Fire. This is Ms. Forsythe's first solo album.

- Jeannette Sorrell



## Texts & Translations

### **HANDEL "Il primo ardor," from *Ariodante***

Il primo ardor è così caro a questo cor,  
ch'estinguerlo non vuol quest'alma amante.

Io son fedel, nè mai crudel,  
e sempre a lui sarà il cor costante.

The first flame is so dear to this heart,  
that this loving soul doesn't want  
to put it out.

I am faithful, never cruel,  
and my heart will always be loyal to him.

### **"Tornami a vagheggiar," from *Alcina***

Tornami a vagheggiar, te solo vuol' amarquest'  
anima fedel, caro, mio bene!

Già ti donai il mio corfido sarà il mio amor;

mai ti sarò crudel,  
cara mia spene.

Look at me again, for this loyal soul  
wants to love only you, my dear one!

I have already given you my heart, my love  
will be true;

I will never be cruel to you,  
oh my beloved hope.

### **"Geloso tormento," from *Almira***

Geloso tormento mi va rodendo il cor.

Non dite, che vile quest'anima sia,  
ch' il morir di gelosiatra le morti è la peggior.

The torment of jealousy is gnawing  
at my heart.

Don't say that this soul is unworthy,  
for dying of jealousy  
is the worst way to die.

### **"Amarti io sì vorrei," from *Teseo***

Amarti io sì vorrei Il Cielo, il Ciel lo sa;

Ma più non deggio amarti,  
Oh Dei che crudeltà:

La dura sorte mia Vuò ch' infedel  
ti sia E solo per salvarti, Nascondo pietà

I would really like to love you,  
Heaven knows

but I must not love you any longer,  
oh gods, what cruelty:

my harsh fate demands that I be unfaithful  
to you and only to save you, I hide my pity.

### **Piangerò la sorte mia, from *Giulio Cesare***

#### *Recitativo*

E pur così in un giorno perdo  
fasti e grandezze? Ahi fato rio!  
Cesare, il mio bel nume, è forse estinto;

Cornelia e Sesto inermi son,  
né sanno darmi soccorso. O dio!  
Non resta alcuna speme al viver mio.

#### *Aria*

Piangerò la sorte mia,  
sì crudele e tanto ria,  
finché vita in petto avrò.  
Ma poi morta d'ogn'intorno il tiranno  
e notte e giornofatta spettro agiterò.

#### *Recitativo*

So it is thus that in one day I lose  
both pomp and grandeur? Cruel fate!  
Cesare, my beautiful god,  
is perhaps dead;  
Cornelia and Sesto are powerless,  
and can't help me. O god!  
There is no more hope in my life.

#### *Aria*

I will cry my fate,  
so cruel and mean,  
so long as I have life in my breast.  
But then when dead, turned ghost,  
I will agitate the tyrant all around  
night and day.

### **"Da tempeste il legno infranto," from *Giulio Cesare***

Da tempeste il legno infranto,  
se poi salvo giunge in porto,  
non sa più che desiar.  
Così il cor tra pene e pianto,  
,or che trova il suo conforto,  
torna l'anima a bear.

The ship shattered by storm,  
if it then reaches safely a port,  
doesn't know what else to desire.  
Thus between pain and a weeping heart  
now that it finds its comfort,  
makes the soul happy.

- Translations by Alexandra Amati-Camperi



## **About the Artists**

Named for the classical god of music and the sun, **Apollo's Fire** was founded in 1992 by the award-winning young harpsichordist and conductor Jeannette Sorrell. Sorrell envisioned an ensemble dedicated to the baroque ideal that music should evoke the various *Affekts* or passions in the listeners. Apollo's Fire is a collection of creative artists who share Sorrell's passion for drama and rhetoric.

Hailed as "one of the pre-eminent period-instrument ensembles" (*The Independent*, London), Apollo's Fire made its London debut in 2010 in a sold-out concert at Wigmore Hall, with a BBC broadcast. Subsequent European tours took place in 2011, 2014, and 2015. European performances included sold-out concerts at the BBC Proms in London (with live broadcast across Europe), the Aldeburgh Festival

(UK), Madrid's Royal Theatre, Bordeaux's Grand Théâtre de l'Opéra, and major venues in Lisbon, Metz (France), and Bregenz (Austria), as well as concerts on the Birmingham International Series (UK) and the Tuscan Landscapes Festival (Italy).

Apollo's Fire's London 2014 concert was praised as "an evening of superlative music-making... the group combines European stylishness with American entrepreneurialism" (*The Telegraph*, UK). This concert was chosen by *The Telegraph* as one of the "Best 5 Classical Concerts of 2014."

North American tour engagements include the Tanglewood Festival (sold-out debut in 2015), the Aspen Music Festival, the Boston Early Music Festival series, the Library of Congress, the Tropical Baroque Festival in Miami, the Ojai International Festival in California, and major venues in Toronto, Los Angeles and San Francisco. The ensemble has performed two major U.S. tours of the Monteverdi *Vespers* (2010 and 2014) and a 9-concert tour of the Brandenburg Concertos in 2013.

At home in Cleveland, Apollo's Fire enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming. Apollo's Fire has released twenty commercial CD's, and currently records for the British label AVIE. Since the ensemble's introduction into the European CD market in 2010, the recordings have won rave reviews in the London press: "a swaggering version, brilliantly played" (*The Times*) and "the Midwest's best-kept musical secret is finally reaching British ears" (*The Independent*). Five of the ensemble's CD releases have become best-sellers on the classical Billboard chart: the Monteverdi *Vespers*, Bach's *Brandenburg Concertos & Harpsichord Concertos*, and Jeannette Sorrell's three crossover programs: *Come to the River—An Early American Gathering*, *Sacrum Mysterium—A Celtic Christmas Vespers*; and *Sugarloaf Mountain—An Appalachian Gathering*.

The Apollo's Fire tour of "The Power of Love" is made possible in part by a generous grant from the National Endowment for the Arts.



**Amanda Forsythe** is recognized internationally as one of today's finest lyric sopranos and a leading interpreter of baroque repertoire. Praised for her "Handel mastery" (*The New York Times*), she is particularly admired as a coloratura singer and noted for her "light and luster, wonderful agility and silvery top notes" (*Opera News*).

Born in New York City, she received her university education at Vassar College before studying vocal performance at New England Conservatory. She made her New York recital debut as the winner of the 2003 George London Foundation Awards. She also received prizes from the Liederkrantz Foundation and the Naumburg Foundation. Forsythe made her European operatic debut in 2007 in the role of Corinna in *Il viaggio a Reims* at the Rossini Opera Festival in Pesaro. This led to an immediate

invitation to debut at the Grand Théâtre de Genève as Dalinda (*Ariodante*), where she was proclaimed “the discovery of the evening” (*Financial Times*). Her subsequent returns to the Rossini Opera Festival include Bellini duets in the “Malibran” recital at the invitation of Joyce di Donato, and most recently the role of Jemmy in *Guillaume Tell* with Juan Diego Florez. Other notable European debuts include Dalinda (*Ariodante*) at the Bavarian State Opera, Munich, and Barbarina (*Le nozze di Figaro*) at the Royal Opera House, Covent Garden and the Théâtre des Champs-Élysées in Paris. Since then she has returned to Covent Garden several times, including the roles of Manto in Steffani’s *Niobe*, Nannetta in Falstaff (described by *Gramophone* as “meltingly beautiful”), and most recently, Amour in Gluck’s *Orphée* under Sir John Eliot Gardiner, to open the 2015-16 season. In 2016 she tours with Gardiner and the English Baroque Soloists in the Mozart *Requiem* and Mozart Mass in C minor.

In the U.S., she is a frequent opera soloist with the Boston Early Music Festival, including the roles of Niobe and Manto in Steffani’s *Niobe*, Poppea in Monteverdi’s *L’incoronazione di Poppea*, and Edilia in Handel’s *Almira*, for which she received rave reviews. Her debut performance as Iris (*Semele*) for Seattle Opera led to a return invitation in the role of Pamina (*Die Zauberflöte*) in 2017.

As a concert artist, she appears frequently with Philharmonia Baroque Orchestra (San Francisco), Apollo’s Fire (Cleveland), Boston Baroque, and Pacific MusicWorks (Seattle). She recently made her debut with the Accademia Nazionale di Santa Cecilia under the baton of Sir Antonio Pappano, where she will return for concert performances of *Fidelio* (Marzelline) in 2017. Other concert and oratorio highlights include the title role in Handel’s *Teseo* with Philharmonia Baroque at Tanglewood and Lincoln Center; *Messiah* with the Seattle Symphony, Philharmonia Baroque, and Apollo’s Fire; Handel’s *Orlando* and *Il trionfo del tempo* with Early Music Vancouver; and Bach’s *St. John Passion* as well as Handel, Haydn and Mozart arias with Apollo’s Fire. In 2016 she makes her debut with The Boston Symphony under Andris Nelsons in Mendelssohn’s *A Midsummer Night’s Dream*.

Forsythe can be heard on several recordings with the Boston Early Music Festival, including the 2015 GRAMMY-winning recording of Charpentier’s *La descente d’Orphée aux enfers*. Other recordings include Handel’s *Messiah* and Mozart’s “Parto m’affretto” (from *Lucio Silla*) with Apollo’s Fire (Avie); the title role in Handel’s *Teseo* with Philharmonia Baroque (PBO’s own label); and Handel’s *Orlando* with Early Music Vancouver (ATMA). DVD recordings include the Pesaro productions of *L’equivoco stravagante* and *Guillaume Tell*. *The Power of Love* with Apollo’s Fire and Jeannette Sorrell is Forsythe’s debut solo recording.



**Jeannette Sorrell** has quickly gained international attention as a leading creative voice among the new generation of early-music conductors. She has been credited by the U.K.'s *BBC Music Magazine* for forging "a vibrant, life-affirming approach to the re-making of early music... a seductive vision of musical authenticity."

Sorrell was one of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood music festivals. She studied conducting under Robert Spano, Roger Norrington and Leonard Bernstein, and harpsichord with Gustav Leonhardt in Amsterdam. She won both First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the U.S., and the Soviet Union. Sorrell founded Apollo's Fire in 1992. Since then, she and the ensemble have built one of the largest audiences of any baroque orchestra in North America. She has led AF in sold-out concerts at London's BBC Proms and London's Wigmore Hall, Madrid's Royal Theatre (Teatro Real), the Grand Théâtre de l'Opéra in Bordeaux, the Aldeburgh Festival (UK), the Tanglewood Festival, Boston's Early Music Festival, and the Aspen Music Festival, among others.

As a guest conductor, Sorrell has worked with many of the leading American symphony orchestras. Her debut with the Pittsburgh Symphony in 2013 as conductor and soloist in the complete Brandenburg Concertos was met with standing ovations every night, and hailed as "an especially joyous occasion" (*Pittsburgh Tribune-Review*). She has also appeared as conductor or conductor/soloist with the New World Symphony (Miami), the Los Angeles Chamber Orchestra, Seattle Symphony, the Opera Theatre of St. Louis with the St. Louis Symphony, The Handel and Haydn Society (Boston), the Omaha Symphony, Grand Rapids Symphony, Arizona Opera, and has appeared with the Cleveland Orchestra as guest keyboard artist. In 2014 Sorrell filled in for British conductor Richard Egarr on 5 days' notice, leading the complete Brandenburg Concertos and playing the harpsichord solo in Brandenburg no. 5, for the closing concert of the Houston Early Music Festival. In 2015 she returned to the Pittsburgh Symphony as conductor/soloist.

Sorrell and Apollo's Fire have released 20 commercial CDs, of which five have been bestsellers on the *Billboard* classical chart. Her recordings include the complete Brandenburg Concertos and harpsichord concertos of Bach (with Sorrell as harpsichord soloist and director), which was praised by the *The Times* of London as "a swaggering version... brilliantly played by Sorrell." She has also released four discs of Mozart, and was hailed as "a near-perfect Mozartian" by *Fanfare Record Magazine*.

Sorrell has attracted national attention and awards for creative programming. She holds an honorary doctorate from Case Western University, two special awards from the National Endowment for the Arts for her work on early American music, and an award from the American Musicological Society. Passionate about guiding the next generation of performers, Sorrell has led many baroque projects for students at Oberlin Conservatory.



**Olivier Brault**, concertmaster, from Terrebonne in Québec, brings communicative enthusiasm and scholarship to concerts throughout Canada, Europe and the U.S. In addition to directing the ensemble *Sonate 1704*, he performs as musical director with *Les Goûts Réunis* in Luxembourg, as a member of *Four Nations Ensemble* in New York and as soloist with many Montréal-based ensembles including the *Ensemble Caprice*, *Les Boréades de Montréal*, *La Bande Montréal Baroque*, the *Quatuor Franz Joseph* and *Les Idées heureuses*. He holds a doctorate from the *Université de Montréal*, where he specialized in 18th-century violin repertoire and explored other areas of historical performance including baroque dance and theater. A sought-after instructor, he has been invited to lead workshops and masterclasses at institutions including the *Conservatoire de musique de Montréal*, *McGill University*, *Case Western Reserve University*, *Oberlin Conservatory*, *Penn State University*, *University of Michigan* and the *Conservatoire Royal de Musique de Bruxelles*. He has participated in more than 60 recordings, many award-winning, and in 2011 he received the medal of the *Assemblée Nationale du Québec* for cultural contribution to his nation.



**Johanna Novom**, violin, appears as a soloist, principal, chamber and orchestral musician with period ensembles across the country. A 2008 first-prize winner of the *American Bach Soloists' International Young Artists Competition*, she holds a Master's degree in baroque violin from *Oberlin Conservatory*. She performs with *American Bach Soloists*, the *Boston Early Music Festival Orchestra*, *Trinity Wall Street Baroque Orchestra*, the *Carmel Bach Festival Orchestra*, *Clarion*, and *Chatham Baroque*, among others. Based in Brooklyn, New York, Johanna is a founding member of the *Diderot String Quartet* on period instruments, which was chosen for a prestigious young artist residency at the *Aldeburgh Festival* in the U.K. in 2015. She can be heard on numerous recording labels, including *Avie* and *Deutsche Grammophon*.

## Upcoming Concerts

Visit [loc.gov/concerts](http://loc.gov/concerts) for more information

**Friday, December 11, 2015 – 8:00 pm**

**ERIC RUSKE | JENNIFER FRAUTSCHI | GLORIA CHIEN**

Works for horn trio and solo horn by  
Brahms, Hindemith, Ligeti and Persichetti  
Coolidge Auditorium (Tickets Required)

*Pre-Concert Lecture – 6:30 pm*

"Contemporary Music for Horn" | Nicholas Alexander Brown, Music Division  
Whittall Pavilion (No Tickets Required)

**Friday, December 18, 2015 – 7:30 pm**

**STRADIVARI ANNIVERSARY CONCERT  
BORROMEO STRING QUARTET**

The complete Bartók string quartets  
Coolidge Auditorium (Tickets Required)

*Pre-Concert Lecture – 6:30 pm*

"Bartók: Paths Not Taken" | Nicholas Kitchen, Borromeo String Quartet  
Whittall Pavilion (No Tickets Required)

**Saturday, January 16, 2015 – 2:00 pm**

**ALBAN GERHARDT | ANNE-MARIE MCDERMOTT**

Works for cello and piano by Barber, Bernstein, Britten, Foss and Piazzolla  
Coolidge Auditorium (Tickets Required)

*Nightcap Conversation – After the concert*

Alban Gerhardt and Anne-Marie McDermott in conversation  
Whittall Pavilion (No Tickets Required)

*If an event is listed as sold-out in advance,  
RUSH passes are available at the door beginning two hours prior to the start time. While we  
cannot guarantee seating, we encourage patrons to come as they will likely be accommodated.*

**[loc.gov/concerts](http://loc.gov/concerts)**

## Upcoming Counterpoints Events

Visit [loc.gov/concerts](http://loc.gov/concerts) for more information

**Wednesday, December 2, 2015 – 7:00 pm**

### "Sam Phillips: The Man Who Invented Rock 'n' Roll"

Peter Guralnick, author

Montpelier Room, Madison Building (Tickets Required)

**Saturday, December 5, 2015 – 11:00 am**

### #DECLASSIFIED—Fly Space 2: Beyond the Backdrop

with Solomon HaileSelassie, Music Division

Jefferson Studio, LJ-G32 (Tickets Required)

**Wednesday, December 9, 2015 – 12:00 pm**

### "Fritz Kreisler's Violin and Piano Version of the Sibelius Violin Concerto"

Jani Lehtonen, Helsinki Philharmonic Orchestra

Whittall Pavilion (No Tickets Required)

**Thursday, December 10, 2015 – 7:00 pm**

### "Louis and Lil—A Couple Making Musical History"

Dan Morgenstern

*Library of Congress Jazz Scholar*

Montpelier Room, Madison Building (Tickets Required)

**Saturday, December 12, 2015 – 11:00 am**

### #DECLASSIFIED—Artur Schnabel as Composer and Editor

with David Plylar, Music Division

Jefferson Studio, LJ-G32 (Tickets Required)

**Thursday, February 4, 2016 – 7:00 pm**

### TECHNOFILES: "The Printed Instrument"

Andrew Wheeler, Robert Howe, Tatjana Dzambazova & Eric Goldemberg

Exploring the latest developments in 3D printing

Montpelier Room, Madison Building (Tickets Required)

# Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from ELIZABETH SPRAGUE COOLIDGE, has been the venue for countless world-class performers and performances. GERTRUDE CLARKE WHITTALL presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



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