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CONCERTS FROM THE LIBRARY OF
CONGRESS

2015 • 2016

THE MAE AND IRVING JUROW FUND
IN THE LIBRARY OF CONGRESS

ANDREAS STAIER
HARPSICHORD

Wednesday, March 9, 2016 ~ 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

The MAE AND IRVING JUROW FUND in the Library of Congress was established in 1980 to support chamber music in which the harpsichord is the featured instrument.

Andreas Staier performs on a harpsichord by Thomas and Barbara Wolf, 2005, after Nicolas Dumont, 1707, made available through the generosity of the University of Maryland School of Music.

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
Wednesday, March 9, 2016 — 8 pm

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ANDREAS STAIER

HARPSICHORD



Program

JOHANN JACOB FROBERGER (1616-1667)

*Suite—Plainte faite à Londres pour passer la Mélancholie,
laquelle se joue lentement avec discrétion* (1656)

*Courante
Sarabande
Gigue*

JEAN HENRY D'ANGLEBERT (1629-1691)

Selections from *Pièces de Claveçin, Livre premier* (1689)
Fugue grave pour l'Orgue. Fort lentement

JOHANN CASPAR FERDINAND FISCHER (c. 1656-1746)

Selections from *Urania* from *Musicalischer Parnassus* (n.d.)

*Toccatà
Passacaglia*

LOUIS COUPERIN (c. 1626-1661)

Selections (17th century)

*Prélude
Allemande grave
Courante
Sarabande
Chaconne
Tombeau de Mr. de Blancrocher*

INTERMISSION

JEAN HENRY D'ANGLEBERT (1629-1691)

Selections from *Pièces de Claveçin, Livre premier* (1689)

Prélude

Tombeau de Mr. de Chambonnières. Fort lentement

Chaconne Rondeau

JOHANN CASPAR FERDINAND FISCHER (c. 1656-1746)

Selections from *Ariadne Musica* (1702)

*Ricercar pro Tempore Quadragesimae super Initium Cantilenae: Da Jesus
an dem Creutze stund*

LOUIS-NICOLAS CLÉRAMBAULT (1676-1749)

Selections from *1er Livre de Pièces de Claveçin* (1704)

Prélude. Fort tendrement

Allemande. Lentement

Sarabande Grave

Gigue. Vite

GEORG MUFFAT (1653-1704)

Passacaglia from *Apparatus Musico-Organisticus* (1690)



About the Program

"Why have all eminent men, whether philosophers, statesmen, poets or artists, so obviously been melancholics?" This question forms the opening of a treatise attributed to Aristotle. The doctrine of the four temperaments (sanguine, choleric, melancholic, phlegmatic) associates the melancholic with the most varied phenomena: the planet Saturn, the autumn (also in the sense of the autumn of life), twilight, cold, avarice, but also genius, geometry, and brooding profundity of thought. Albrecht Dürer condenses this multiplicity of motifs with extreme concentration in his celebrated and enigmatic engraving *Melencolia I* of 1514.

"Wherever you look, you see only vanity on earth." The opening lines of the well-known poem by Andreas Gryphius might serve as the motto for a specifically Baroque interpretation of the topic of melancholy. *Vanitas* pictures were among the favourite themes of painters: a radiant young woman, her head lowered, observes a smouldering candle (Georges de La Tour); another is sunk in meditation over a skull

that she holds in her hands; her face lies in shadow, while in the background we perceive a ruined landscape (Domenico Fetti).

My program is devoted to musical representations of *Vanitas* in seventeenth-century France and Germany. The *tombeau* (tomb) and the *plainte* (lament) are typical genres of French lute music which also found their way into the repertoire of harpsichordists. The *style brisé*, the arpeggiated style of the lutenists, was transferred to the harpsichord by Jacques Champion de Chambonnières and Louis Couperin. The gently broken chords, the melody that pauses, hesitates, then disappears, were from the first closely related to the affect of the *lamento*. The stasis, the suspension of rhythmic continuity, of the pulse, already take this music close to the *memento mori* in its style of writing. Meditative spaces open up, symbolising silence, emptiness, or solitude; funeral bells toll. Conversely, regular movement often represents the passing of time, the flow and trickling away of water as of life, or the solemn tread of the *pompe funèbre*, the funeral cortege. The topos of twilight and darkness finds its musical equivalent in descending melodic lines (catabasis) or the predilection for low registers overcast by chromaticism. And finally, the ostinato conception of the frequent chaconnes and passacaglias may readily be understood as a symbol of ineluctable fatality. Even the sound of a single note on the harpsichord as it decays can remind one of the transience of all earthly things. This was what the Antwerp harpsichord builder Andreas Ruckers meant when he placed on several of his instruments the inscription *Sic transit gloria mundi*.

—*Andreas Staier*



About the Artist

Andreas Staier's indisputable musical mastery has made its mark on the interpretation of baroque, classical and romantic repertoire for period instruments. Acknowledged by his peers and a wider audience, Staier continues to defend intellectual and artistic standards in both known and neglected works for the keyboard. Born in Göttingen in 1955, Staier studied modern piano and harpsichord in Hannover and Amsterdam. For three years, he was the harpsichordist of Musica Antiqua Köln with whom he toured and recorded extensively. As a soloist, Staier performs throughout Europe, the United States and Asia with orchestras such as Concerto Köln, Freiburger Barockorchester, the Akademie für alte Musik Berlin and the Orchestre des Champs-Élysées Paris.

He has been invited to leading international festivals, including Festival de La Roque d'Anthéron, Festival de Saintes, Festival de Montreux, Edinburgh International Festival, York Early Music Festival, Lufthansa Festival of Baroque Music, Styriarte Graz, Schubertiade Schwarzenberg, Schleswig-Holstein Musik Festival, Bach-Fest Leipzig, Bachtage Berlin, Bachwoche Ansbach, and Kissinger Sommer. He has

also performed in major venues: Konzerthaus, Wien; Konzerthaus, Philharmonie, Berlin; Kölner Philharmonie; Gewandhaus Leipzig; Alte Oper Frankfurt; Tonhalle Düsseldorf; Wigmore Hall, Royal Festival Hall, London; deSingel Antwerp; Concertgebouw Amsterdam; Palais des Beaux Arts, Brussels; Tonhalle Zürich; Cité de la Musique, Théâtre des Bouffes du Nord, IRCAM, Théâtre des Champs-Élysées, Paris; Teatro della Pergola, Florence; Sala Filarmonica, Rome; Toppan Hall, Suntory Hall, Tokyo; Carnegie Hall, Frick Collection, New York; and is regularly invited as a guest soloist by the BBC. 2016 includes important tours to North America and Asia (China, Taiwan, Hong Kong), which are followed in 2017 by debuts in South America, including Brazil for a series of concerts with the Orquestra Sinfônica do Estado de São Paulo, and a return to the United States.

Staier has formed a piano trio with violinist Daniel Sepec and cellist Roel Dieltiens, with whom he tours extensively. The trio will record their first CD (Schubert) to be released in the autumn 2016. He performs with pianists Christine Schornsheim, Alexander Melnikov and Tobias Koch; the German baritone Georg Nigl; violinists Petra Müllejans and Isabelle Faust; and the clarinetist Lorenzo Coppola. He has also worked with the actresses Senta Berger and Vanessa Redgrave, as well as Anne Sophie von Otter, Alexei Lubimov, and Pedro Memelsdorff. His musical partnership with the tenor Christoph Prégardien produced numerous lieder recordings (Schubert, Schumann, Mendelssohn, Beethoven and Brahms), all highly acclaimed by international critics.

Staier has recorded extensively for BMG, Teldec Classics (with whom he had an exclusive contract for seven years) and harmonia mundi France, the latter since 2003. His catalogue boasts numerous awards including a Diapason d'Or for his *Am Stein vis-à-vis* with Christine Schornsheim, the 2002 Preis der Deutschen Schallplattenkritik, and the Baroque Instrumental *Gramophone* Award for his C.P.E. Bach concerti recording with the Freiburger Barockorchester. His recording of the *Diabelli Variations* was recognized with various awards, including Diapason d'Or, E/Scherzo, *Gramophone*, 10/10 *Classica* and the *BBC Music Magazine's* Disc of the Month. His selection of 17th century works for harpsichord—*Pour passer la mélancolie*—earned him a *Gramophone* award in 2013. Following his second volume of works by Schumann, *Fantasiestücke und Variationen*, and a Brahms disc (with clarinetist Lorenzo Coppola), Staier released a CD of J.S. Bach's harpsichord concertos with the Freiburger Barockorchester. He also recently released a CD of Schubert's music for piano-four hands together with Alexander Melnikov.



JAZZ SINGERS

A Library of Congress Exhibition | February 11, 2016—July 23, 2016
Music Division | Performing Arts Reading Room, LM 113 | James Madison Building



JAZZ SINGERS EXHIBITION

Performing Arts Reading Room (LM-113) | James Madison Building

loc.gov/exhibits

Upcoming Counterpoints Events

Visit loc.gov/concerts for more information

Tuesday, March 15, 2016 – 12:00 pm [Lecture]

MY IRISH SONG OF SONGS:

Irish-American Identity in Popular Song & Musical Theater

Janet McKinney of the Music Division explores the evolution of Irish ethnic stereotypes in song lyrics, sheet music cover art, and plot narratives from the pre-Civil War era through the early twentieth century.

Whittall Pavilion (Registration Suggested)

"Martha Graham at the Library" Festival

March 24-April 2, 2016

Thursday, March 24, 2016 – 7:00 pm [Lecture]

LISTENING TO STONE:

The Art and Life of Isamu Noguchi

Noguchi biographer Hayden Herrera will lecture on the acclaimed artist who contributed important scenic designs to Martha Graham's dance projects, including *Appalachian Spring*.

Coolidge Auditorium (Tickets Required)

Saturday, March 26, 2016 – 11:00 am [Special Presentation]

#DECLASSIFIED: Witness to the

World Premiere of *Appalachian Spring*

Nicholas Alexander Brown leads an exploration of collection items related to the world premiere of *Appalachian Spring*.

Jefferson Studio, LJ-G32 (Tickets Required)

Saturday, March 26, 2016 – 2:00 pm [Film]

Triple Bill Film Screening

Isamu Noguchi: The Sculpture of Spaces (1995)

A Dancer's World (1957)

Isamu Noguchi (1972)

Mary Pickford Theater, Madison Building (Tickets Required)

Additional Festival Events:

- | | |
|----------------|--|
| 3/30 - 7:00 pm | <i>Cave of the Heart</i> : Noguchi's Set for the Graham Ballet [Lecture] |
| 3/31 - 7:00 pm | Sculpting Beyond the Pedestal: Noguchi's Sets for Dance [Lecture] |
| 4/2 - 5:00 pm | Composing for Dance at the Library of Congress [Panel] |

loc.gov/concerts/marthagrahamweek.html

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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