

THE ELIZABETH SPRAGUE COOLIDGE FOUNDATION
IN THE LIBRARY OF CONGRESS

FOUNDER'S DAY

**ARGENTO
CHAMBER
ENSEMBLE**

Saturday, October 29, 2016 ~ 8:00 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

In 1925 ELIZABETH SPRAGUE COOLIDGE (1864-1953) established the foundation bearing her name in the Library of Congress for the promotion and advancement of chamber music through commissions, public concerts and festivals; to purchase music manuscripts; and to support music scholarship. With an additional gift, Mrs. Coolidge financed the construction of the Coolidge Auditorium, which has become world famous for its magnificent acoustics and for the caliber of artists and ensembles who have played there.

The Library of Congress observes the date of her birth, October 30th, as Founder's Day, and around that day regularly presents a concert in her honor.

Tonight's Pre-concert Conversation:

Members of Argento Chamber Ensemble
Whittall Pavilion, 6:30 pm (No tickets required)

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
Saturday, October 29, 2016 — 8:00 pm

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ARGENTO CHAMBER ENSEMBLE



Program

MICHEL GALANTE (b. 1971)

Flicker

Carol McGonnell, *clarinet* | Joanna Chao, *piano*

ANN CLEARE (b. 1983)

eyam ii (taking apart your universe) | *Regional Premiere*

Carol McGonnell, *contrabass clarinet*

MICHEL GALANTE

Megalomania

Stephen Gosling, *piano*

INTERMISSION

SALVATORE SCIARRINO (b. 1947)

Introduzione all'Oscuro

GUSTAV MAHLER (1860-1911) | MICHEL GALANTE

Symphony no. 10

I. *Adagio*

II. *Scherzo*

About the Program

MICHEL GALANTE, *Flicker*

From the composer:

Flicker is a meditation on impermanence. Using circular breathing, the clarinetist performs the entire 3-minute work with one single (last) breath.

—Michel Galante



ANN CLEARE, *eyam ii (taking part your universe)*

From the composer:

Eyam is a small village in Derbyshire, England. It is best known for being the "plague village" that chose to isolate itself when the plague was discovered there in August 1665, rather than let the infection spread. *eyam i (it takes an ocean not to)* and *eyam ii (taking apart your universe)* are the first and second pieces in a series of five *attacca* pieces for clarinets and flutes, all of which deal with ideas of isolation and infiltration.

The role of the contrabass clarinet has its origins in *eyam i (it takes an ocean not to)* for solo B-flat clarinet, which follows *attacca* into *eyam ii*. In *eyam i*, the core language of the solo clarinet is infiltrated by what are thought of as four "unknown elements:" four different languages that the clarinet must learn to integrate and speak. In order to show the clarinet what it could not see in *eyam i*, these elements are sonically transplanted onto five different chamber groupings in *eyam ii*, each acting to reveal the bigger universe that the solo B-flat clarinet only represented the surface of.

—Ann Cleare



MICHEL GALANTE, *Megalomania*

From the composer:

Whereas *Flicker* reflects a state of contemplation, *Megalomania* embodies an afflicted state of mind that alternates between obsessive repetition, violence, and rapture. Musically these obsessions often don't progress. They accumulate, complicate, and become layered. To write this program note is, in way, to write this piece again, and to experience the strange discourse of an examined psyche: one which, when made public, risks expressive failure; but one which, kept private, risks the greater perniciousness of darkness becoming default and the psyche never made known.

—Michel Galante



SALVATORE SCIARRINO, *Introduzione all'Oscuro*

"Composed at the point at which sound passes into silence, Sciarrino's music asks us, amidst an increasingly deafening world, to attend once more to the art of listening."—Gavin Thomas¹

Sicilian composer Salvatore Sciarrino has held an exalted status as one of Italy's preeminent contemporary musicians since the late-twentieth century. His music has yet to enter the mainstream of American new music presenting, though it is widely performed in Italy and increasingly throughout Europe. Sciarrino is described in varying accounts as a self-taught musician or as a student of Franco Evangelisti at the Accademia Nazionale di Santa Cecilia in Rome.² The narrative that pervades biographical accounts of Sciarrino's life is that he pursues his creativity on his own terms, never bucking to conventional practices or methods. This independence is reflected in how he handles himself professionally and how he creates music.

The opening line of his official short biography reads "Salvatore Sciarrino (Palermo, 1947) boasts of being born free and not in a music school."³ He began his academic career studying classics and later moved on to Rome and Milan as he established his composition career. His personality and professional interests led him to separate from big city music life and establish roots in Città di Castello, a small city in the Umbria region of northern Italy. In an interview with *The Guardian*, Sciarrino describes the move as "the best thing I did in my life—I have an ideal atelier, with good air and the light...It changed my music; when you're in Milan you have to follow the rhythm of the city."⁴ Despite his apparent aversion to mainstream musical society, Sciarrino's music has been commissioned by many of the premiere European venues and ensembles, including Teatro alla Scala, Teatro del Maggio Musicale Fiorentino, La Monnaie in Brussels, and the Concertgebouw in Amsterdam. Leading festivals, including the Salzburg Festival, Wiener Festwochen and Holland Festival, have also commissioned his music. Sciarrino held the posts of artistic director of the Teatro Comunale di Bologna, Accademia Nazionale di Santa Cecilia (Rome), and the Academy of Fine Arts in Bavaria. His musical output has included many works for the stage (including opera, ballet and incidental music), orchestral works, choral and vocal ensemble works, chamber music, works for solo instruments, arrangements and transcriptions, music for television and radio, as well as electronic music.

Sciarrino's *Introduzione all'Oscuro* was composed and published in 1981. The score calls for flute, oboe, clarinet, bassoon, horn, trumpet, trombone, two violins, viola, cello and double bass. The world premiere was given by the London Sinfonietta and conductor Riccardo Chailly at Queen Elizabeth Hall in London on

1 Gavin Thomas, "The Poetics of Extremity: Salvatore Sciarrino in focus," *The Musical Times* 134, no. 1802 (1993): 193, <http://www.jstor.org/stable/1002474>.

2 Nicolas Hodges, "A volcano viewed from afar: the Music of Salvatore Sciarrino," *Tempo* 194 (1995): 22, <http://jstor.org/stable/944607>.

3 "Salvatore Sciarrino," 2016, http://www.salvatoresciarrino.eu/Data/Biografia_breve_eng.html.

4 Andrew Clements, "Interview: Salvatore Sciarrino—'My problem is I want to change the world'," *The Guardian*, July 15, 2013, <https://www.theguardian.com/music/2013/jul/15/salvatore-sciarrino-interview-andrew-clements>.

June 29, 1981. Much of Sciarrino's music is characterized by the key elements of *Introduzione all'Oscuro*: extended techniques for individual instruments, fragmentary motives, deliberate uses of silence and unpredictability. The translation of the title is "Introduction to the dark[ness]," which hints at the nature of the music but is not necessarily an explicit programmatic association. *Introduzione all'Oscuro* is structured as a single movement that begins from nothing—a static all-encompassing darkness. Flickers of sounds that distort the true identity of the instruments producing them emerge from obscurity. From oscillating rhythmic motives in the strings to a percussive heart-beat figure, this work can evoke many different visual scenarios for listeners. The musical fabric fixates on "the infinitesimally changing relationships between essentially static, non-developing sound objects or complexes of sound objects, located as much in space as in time."⁵ Do not listen to this music expecting traditional interpretations of form, but rather an aural experience that is rich in surprise and novelty. The musical landscape Sciarrino creates is intimate and subdued, while expansive and infinite. Occasional flares and bursts of sound can be jarring and invigorating. Sciarrino gradually builds to an intense cacophony in the closing section that quickly recedes to the heartbeat figure and a fragmented silence.

From the composer:

Usually, an introduction is a piece which foresees another, anticipating elements of it and suggesting or contrasting them sometimes according to their nature. This is not the case of *Introduzione all'Oscuro*, in which the term fully assumes the sense of waiting. There is a point in our musical logic, a certain way of passing from one thought to the next, which we can define as transitory precisely because of its specific function of connection. Imagine, instead, a form to whose concatenation of tension and repose were subtracted the moments of the latter, but without denying development and coherence to the musical discourse, an anguish in which the bridges seem to have spanned infinity. In *Introduzione all'Oscuro*, the mimesis, or carry-over, of several vital sounds of the internal physiology is evident: a sort of objectivization, a mute dramatization of the heart and of the breath.

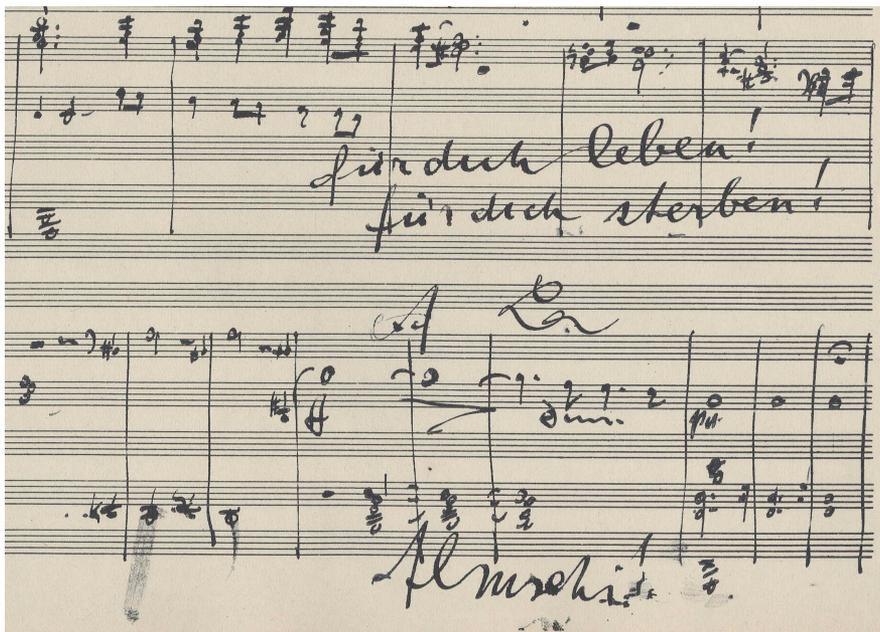
Here the music tends to turn the terms of absence and presence upside down shifting them in the direction of what is "spectral." What is felt is not perceived: a blind and enigmatic movement in acceleration and de-acceleration of periodic pulsations remains almost alone a climate of anxiety whose "external" psychological motivation is closed to our understanding. Several reminiscences of popular songs, ravaged shreds of reality, in this mood, will appear to us finally not only with the magical indifference of the things that we are used to, in addition, almost lucid epiphanies.

—Salvatore Sciarrino⁶

⁵ Thomas, 194.

⁶ English translation from Salvatore Sciarrino, *Introduzione all'Oscuro* liner note, in Sciarrino, S.: *Introduzione all'Oscuro/Bussotti, S.: Nascosto/Berio, L.: Differences/Xenakis, I.: Waarg*, ARTS Music ARTS47135-2, 2008. Original French version available from Salvatore Sciarrino, *Introduzione all'Oscuro* program note, 1996, http://www.salvatoresciarrino.eu/Data/Catalogo/Introduzione_all_oscuro.html#dummy.

GUSTAV MAHLER/MICHEL GALANTE, *Symphony no. 10*



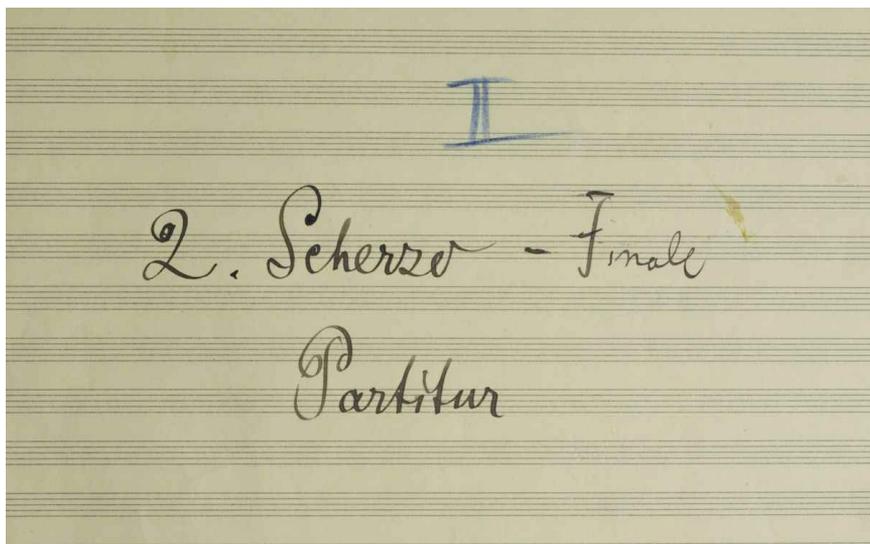
Excerpt from the final version of the short score draft (V. *Finale*) of Mahler's Tenth Symphony. Source: Digitized version of the 1924 facsimile of the Tenth Symphony (Vienna: Paul Zsolnay Verlag), housed at the Österreichische Nationalbibliothek, Vienna, http://imslp.org/wiki/Symphony_No.10_%28Mahler,_Gustav%29

From the arranger:

When Gustav Mahler died in 1911, he left 5 folders neatly shelved in his study: one for each movement of the Symphony that was to be his 10th. He preserved, in these folders, a complete and clear 5-movement symphonic structure, from beginning to end, but only orchestrated two movements. The other three survive in an abbreviated, and partly-orchestrated state. Also scattered on the manuscript are desperately scrawled cries of devotion all referring to his broken marriage with Alma Mahler. The work contains Mahler's most advanced and modern musical innovations, but more importantly to the modern ear, musically communicates complex emotions such as guilt, regret, ambivalence, and jealousy. This arrangement for chamber ensemble explores the more intimate aspects of these fragments. For the newcomer to Mahler's music, it will communicate directly to their emotions. For those familiar with Mahler's orchestral idiom, the chamber arrangement will give the learned ear a chance to "fill in the blanks" as they listen to its intimate orchestration and compare it to the Mahlerian sound orchestra in their heads, giving them a chance to speculate for themselves about how Mahler might have orchestrated the piece himself.

The second movement's manuscript has the curious title "Scherzo-Finale." This symphony has two finales because the symphony is in two distinct parts

Part I 1 Adagio
 2 Scherzo - Finale



Cover page of the full score, complete draft (II. *Scherzo—Finale*) of Mahler's Tenth Symphony. Source: Digitized version of the 1924 facsimile of the Tenth Symphony (Vienna: Paul Zsolnay Verlag), housed at the Österreichische Nationalbibliothek, Vienna, http://imslp.org/wiki/Symphony_No.10_%28Mahler,_Gustav%29

Part II 3 Purgatorio
 4 Scherzo
 5 Finale

This arrangement, written for the Argento Chamber Ensemble, consists only of the first two movements, which form a complete 35-45 minute unit.

—Michel Galante

Gustav Mahler's Tenth Symphony has been the source of musical and scholarly intrigue for the last hundred years. Though the composer died prior to fully realizing the work, the main body of the first two movements were set in full score and the remaining three movements exist with a clear conceptual framework in short score and sketches. The Tenth was composed largely during the summer of 1910, with scholars generally agreeing upon July and August as the period when most of the work was completed (based on mentions in Alma Mahler's correspondence).⁷ Mahler

⁷ Colin Matthews, "The Tenth Symphony," in *The Mahler Companion*, eds. Donald Mitchell and Andrew Nicholson (Oxford: Oxford University Press, 1999), 493.

had most recently completed Symphony no. 9 in D major (1908-1909) and *Das Lied von der Erde* (1908-1909), forming a trio of powerhouse orchestral works that would prove to be the composer's final musical statements. The composition of the Tenth was interrupted by a personal crisis in his marriage and preparation for the first performances of Symphony no. 8 in E-flat major (1906-1907), which premiered in Munich on September 12, 1910 under the composer's baton.

One of the major autobiographical threads that runs through Mahler's music is his emotional sensitivity, which frequently led him to periods of despair. Many of these difficulties were brought on by the tenuous state of his marriage with Alma Schindler (1879-1964). During the summer of 1910 Mahler discovered that his wife was engaged in an extramarital affair with Walter Gropius (1883-1969), a distinguished architect. This event pushed Mahler's emotions to the extreme and brought to light various accusations from Alma of the composer's inattention to her as his wife (which de La Grange refers to as "reproaches"). Mahler also demonstrably attempted to stifle Alma's own career as a composer, which understandably caused rife in their personal relationship over the years. Without going into all of the salacious details, it is sufficient to observe that Mahler and his wife were encumbered by grave personal turmoil during the summer of 1910. This conflict bore itself out in dark and emotional annotations that Mahler wrote into the manuscript sketches of the third, fourth and fifth movements of the Tenth Symphony. The comments bear evidence to Mahler's contemplation about death as a metaphor for the failure of his marriage:⁹

Title page of III. *Purgatorio*

III. Purgatorio oder Inferno¹⁰

Purgatory or Inferno

Page 2 of III. *Purgatorio*

Tod! Verk! [*Todesverkündigen*]

Annunciation of death

Page 3 of III. *Purgatorio*

Erbarmen!

Have pity

O Gott! O Gott!

Oh God! Oh God!

Warum hast du mich verlassen?

Why have you forsaken me?

Dein Wille geschehe!

Thy will be done!

8 Henry-Louise de La Grange, *Gustav Mahler, Volume 4: A New Life Cut Short (1907-1911)* (Oxford: Oxford University Press, 2008), 846.

9 The source of the annotations is the 1924 facsimile (Vienna: Paul Zsolnay Verlag) of the Tenth Symphony manuscript that Alma Mahler authorized for publication. Visit imslp.org to view the digitized version of the facsimile. The English translation of the annotations is available in de La Grange, 847-850.

10 Mahler originally wrote "Purgatorio oder Inferno," but later crossed out "oder Inferno."

Title Page of IV. Scherzo

Der Teufel tanzt es mit mir,
Wahnsinn, fass mich an, Verfluchten!
vernichte mich
dass ich vergesse, dass ich bin!
dass ich aufhöre, zu sein
dass ich ver [...]

The Devil is dancing it with me,
Madness, seize me, the accursed!
Destroy me
Let me forget that I exist
So that I cease to be
So that I [...]

Page 11 of IV. Scherzo

Du allein weisst was es bedeutet.
Ach ! Ach! Ach!
Leb' wol mein Seitenspiel!
Leb wol
Leb wol
Leb wol

You alone know what this means
Ah! Ah! Ah!
Fare well, my Lyre
Fare well
Fare well
Fare well

Page 10 of V. Finale

für dich leben!
für dich sterben!
Almschi!

To live for you!
To die for you!
Almschi!¹¹

While mixed feelings exist throughout the music community about the purpose and integrity of completing unfinished musical compositions for performance, there is certainly scholarly and educational value in examining and studying incomplete works. Completions of Mahler's Tenth Symphony offer an opportunity for listeners to discover some of the composer's final musical thoughts, which clearly reflected his frame of mind towards the end of his life. Colin Matthews, one of the co-editors of Deryck Cooke's "performing version" of the symphony, posits that "the state of the Tenth Symphony [manuscripts] is such that performances of the work can only enhance our understanding of Mahler."¹² Much work has been done to bring Mahler's incomplete final work to the public's attention, though all of this took place after an initial period of years in which Alma held onto the manuscripts and restricted access to them. This may have resulted from the composer's wish to have the manuscript destroyed, a sentiment that is reported by Josef Frankel (1867-1920), a doctor and friend of Mahler's, and Richard Specht (1870-1932), an Austrian music scholar. Alma refuted these claims and stated that Mahler had most recently intended to complete the symphony during the summer of 1911.¹³ Ernest Křenek (1900-1991) was given the task of completing and orchestrating the Tenth Symphony, but he did not go beyond making a partial performance edition that was relied upon for the first performance of movements I and III (given in Vienna on October 14, 1924).

11 Almschi was a nickname used by Mahler to refer to Alma.

12 Matthews, 492.

13 de La Grange, 1243.

In the decades following the 1924 publication of the facsimile of the Tenth, several composers were invited to create a performing edition of the work, including Shostakovich, but they refused. Bruno Walter, who had a strong association with Mahler and his music, categorically charged that completing the Tenth was in direct conflict with Mahler's values, as "No composer was more resentful than Mahler about allowing an incomplete work to become known."¹⁴ Over the ensuing decades a handful of individuals took up completions of the symphony, including Deryck Cooke, whose version began as a project for a BBC radio broadcast (on December 19, 1960) commemorating Mahler's centennial. Cooke's completion was finished in the 1970s with assistance from Colin and David Matthews, and Berthold Goldschmidt.¹⁵ Other realizations of the Tenth were completed by Joseph Wheeler, Clinton Carpenter, Remo Mazzetti, Rudolf Barshai and Hans Wollschläger.¹⁶ A complicating factor for the attempts to complete the Tenth was that missing pages of the original manuscript and several sketches appeared throughout the twentieth century, with a batch of 44 new pages coming from the Mahlers' daughter Anna in the 1960s.¹⁷

Nicholas Alexander Brown
Music Specialist
Library of Congress, Music Division



About the Artists

Argento Chamber Ensemble is one of New York City's premiere virtuoso chamber ensembles dedicated to innovative musical performance and the discovery of daring artistic paths. Championing contemporary cutting-edge composers and framing classical repertoire in new contexts, Argento inspires musical inquiry through artistic collaboration and education. Argento has built an international reputation since its founding in 2000. With a firm commitment to intellectually rigorous interpretations, the nine-member ensemble regularly expands to thirty musicians to deliver technically demanding performances. The ensemble collaborates with leading and emerging composers, produces internationally acclaimed recordings, and brings pressing concerns of contemporary music to the forefront.

14 Quoted in Constantin Floros, *Gustav Mahler: The Symphonies*, transl. Vernon Wicker (Portland, OR: Amadeus Press, 1993), 298.

15 A recording of Cooke's BBC radio broadcast about the Tenth Symphony is available at: <https://www.youtube.com/watch?v=NqthgNuFF9Y>

16 For a detailed comparison of major completions of the Tenth Symphony see Bouwman, Frans, "Mahler's Tenth Symphony: Rediscovered Manuscript Pages, Chronology, Influences and 'Performing Versions'," ed. Jeremy Barham, *Perspectives on Gustav Mahler* (Burlington, VT: Ashgate, 2005) 457-493.

17 Cooke, Deryck, "The History of Mahler's Tenth Symphony," in Gustav Mahler *Tenth Symphony: A performing version of the draft*, eds. Deryck Cooke, Berthold Goldschmidt, Colin Matthews, and David Matthews, (New York: Associated Music Publishers, Inc., 1976).

Argento has forged long-term artistic relationships with ground-breaking composers such as Pierre Boulez, Beat Furrer, Georg Friedrich Haas, Bernhard Lang and Fabien Lévy. The fruit of these collaborations include recording music of Philippe Hurel, Fred Lerdahl, Katerina Rosenberg and Alexandre Lunsqui. Argento's debut album *Winter Fragments*—with music of Tristan Murail—was awarded Japan's Record Geijutsu Academy Award in 2010.

In conjunction with its prolific concert seasons and recording engagements, Argento nurtures the next generation of music professionals through university residencies, composer workshops, artist development programs, research in libraries and archives, and student internships. Collaborating institutions include Columbia, Cornell, Princeton, Yale, and New York Universities, Bennington College, the Metropolitan New York Library Council, and the Brazil Scientific Mobility Program. Argento's reputation builds on its cohesion as a chamber ensemble, demanding technical preparation, and a probing interpretive commitment to the music. Independent of commercial endeavors, the Ensemble relies on the hard work of its musicians, volunteers, board members, and other generous support.

Argento Chamber Ensemble

Michel Galante, artistic director

Kimmy Szeto, General Manager

Vanessa Cravotta, Production Manager

Roberta Michel, flute

Kathy Halvorson, oboe

Carol McGonnell, clarinet

Nanci Belmont, bassoon

Geoffrey Landman, saxophone

Karl Kramer, horn

Will Lang, trombone

Brad Siroky, trumpet

Matt Ward, percussion

David Stevens, percussion

Scott Kuney, guitar

Joanna Chao, piano

Ken Hamao, violin

Doori Na, violin

Melissa Reardon, viola

Michael Katz, cello

Lisa Dowling, bass

Ann Cleare is from County Offaly in Ireland. In 2005, she graduated with a BM from University College Cork (UCC) where she was awarded the Mary V. Harte Memorial Prize. In 2008, she received an MM in Composition from UCC, where she studied with John Godfrey and Jesse Ronneau, and also worked as a tutor for two years. She holds a PhD in composition from Harvard University, where her supervisors were Chaya Czernowin and Hans Tutschku. Her music has been performed in various venues across Europe, Australia, and America, and has been featured in festivals such as The Gaudeamus Week (Holland, 2010), Wittener Tage für neue Kammermusik (WDR, Germany 2012), Horizons (Ireland, 2013), International Music Institute Darmstadt (Germany, 2014), Bludenzter Tage zeitgemäßer Musik (Austria, 2014), MATA (New York, 2015), and Taschenoperfestival (Salzburg, 2015). Current and future projects include new works for the RTÉ National Symphony Orchestra of Ireland, clarinetist Carol McGonnell and the Argento Chamber Ensemble, the Fidelio Trio, ELISION, and an extended solo horn piece for Samuel Stoll. Honors and awards include the IMRO/Feis Ceoil Composition Competition (2007), the West Cork Chamber Music Festival Composer Awards (2008), Bank of Ireland Millennium Scholar (2009), a research grant at The EXPERIMENTALSTUDIO Freiburg des SWR, various grants and bursaries from the Arts Council Ireland, a Gaudeamus Prize Nomination (2010), the Blodgett Composition Prize (Harvard, 2010), the Adelbert W. Sprague Prize (Harvard 2013), the Staubach Honoraria for Darmstadt 2014, and a MATA commission for 2015. In 2007, she attended the International Summer Course for Composers at Akademie Schloss Solitude, where she worked with Chaya Czernowin, Steven Kazuo Takasugi and Ole Ludwig Holm. From 2008 to 2009, she attended the Cursus for Composition and Music Technologies at IRCAM. She worked as a resident composer with the Cork International Choral Festival from 2005 to 2008. Cleare is represented by the Contemporary Music Centre Ireland, and her pieces are published by Project Schott New York. She currently lives and writes by the sea in Dublin, Ireland.



Hailed as "an extraordinary clarinetist" by *The New York Times*, Dublin-born clarinetist **Carol McGonnell** is known for the expressive power of her playing of standard repertoire while also enjoying acclaim for her fearless exploration of cutting-edge developments in new music. McGonnell is a founding member of the Argento Chamber Ensemble. She has been involved in the commissioning of over one hundred new works, ranging from solo pieces to clarinet concerti. McGonnell has appeared in the inaugural concert of Zankel Hall at Carnegie Hall and in Lincoln Center's Great Performers Series, has performed as soloist in both John Adams's In Your Ear Festival at Carnegie and in Monday Evening Concerts, curated by Esa-Pekka Salonen and with numerous orchestras and ensembles around the world, including Ensemble Modern, St. Paul's Chamber Orchestra, the Zankel Band of Carnegie Hall, Decoda, and the Metropolitan Museum Artists in Concert. She has performed at the Marlboro, Mecklenburg, Santa Fe and Charlottesville Chamber Music Festivals, among many others. McGonnell is artistic director of Music for

Museums, in association with the National Gallery of Ireland, involving Museums such as the Isabella Stewart Gardner in Boston, J.P. Getty in Los Angeles and the Metropolitan Museum in New York. McGonnell has been broadcast on RTÉ, Lyric FM, BBC, WQXR and NPR and is awaiting the release of her latest recording including a new concerto by Phillipe Hurel. She is currently in residence with Trio Ariadne at Weill Hall at the Green Music Center in Sonoma and is on faculty at Sonoma State University. She is an alumna of the Carnegie/Juilliard Academy, is on faculty at the Aaron Copland School of Music of CUNY, and is auxiliary faculty for contrabass clarinet at the Juilliard School.



Michel Galante founded the Argento Chamber Ensemble in 2000. Under his leadership, Argento has gained international stature as one of the world's finest, artistically most daring and innovative ensembles. He is in frequent demand as a conductor of orchestras and ensembles and curator of festivals in North America, Europe and Asia. His composing activities has taken him on the Hertz, Fulbright, and Mellon fellowships, and his compositions have won prizes from ASCAP and the Composer's Guild. He holds a DMA in composition from Columbia University.



Pianist **Stephen Gosling** enjoys a varied career as soloist and chamber musician with a particular focus on the music of our time. He earned his bachelor's, master's, and doctoral degrees at the Juilliard School, where he was awarded the Mennin Prize and Sony Elevated Standards Fellowship, and appeared as concerto soloist on an unprecedented four occasions. He is a member of New York New Music Ensemble, Talea Ensemble, Orchestra of the League of Composers, Perspectives Ensemble, and Ne(x)tworks, and has appeared as guest artist with the Chamber Music Society of Lincoln Center, Orpheus, Orchestra of St. Luke's, St. Paul Chamber Orchestra, eighth blackbird, American Composers Orchestra, and Chamber Orchestra of Europe, among many others. He frequently performs in the Lincoln Center, Mostly Mozart, and June in Buffalo festivals. His work has garnered critical acclaim, including a *New York Times* profile. Gosling has collaborated with composers including Pierre Boulez, Elliott Carter, Brian Ferneyhough, Oliver Knussen, Steve Reich, Poul Ruders, Charles Wuorinen, and John Zorn, with whom he has performed worldwide over the past two seasons and released several recent recordings (including the 2015 Pulitzer Prize-nominated *Hexentarot*); John Psathas, whose music he has recorded on two award-winning albums and whose concerto *Three Psalms* he premiered with the New Zealand Symphony Orchestra; and Jorge Villavicencio Grossman, whose Piano Concerto he recently premiered with the National Symphony Orchestra of Peru. Recent projects include performances at the Autumn in Warsaw contemporary music festival and Sarajevo Chamber Music Festival, a recital of John Zorn's entire solo piano-output at Brooklyn's Original Music Workshop, and the principal piano part in Boulez's *Sur Incises* at Zankel Hall led by James Levine.

Upcoming Events

Visit loc.gov/concerts for more information

Tuesday, November 1, 2016–12:00 pm [Lecture]
**GENRE DIVISION AND CANONICAL UNITY
IN THE WORLD OF HEAVY METAL MUSIC**

James Wintle, Music Division
Whittall Pavilion (Registration Suggested)

Thursday, November 3, 2016–7:00 pm [Lecture]
A JOHN COLTRANE ODYSSEY: SIGHT, SOUND AND BEYOND

Andrew White speaks about John Coltrane;
Presented in association with the Reva and David Logan Foundation
Montpelier Room (Tickets Required)

Saturday, November 19, 2016–2:00 pm [Concert]
BUSONI AT 150: SANDRO IVO BARTOLI

Music by Busoni, Liszt and transcriptions of music by Bach and Liszt
Coolidge Auditorium (Tickets Required)
Pre-concert conversation - 12:30pm
Whittall Pavilion (No Tickets Required)

Tuesday, December 6, 2016–8:00 pm [Concert]
THE TALLIS SCHOLARS

Music by Josquin, de Rore, de Victoria, de Sermisy, Franco and Taverner
Coolidge Auditorium (Tickets Required)
Pre-concert conversation - 6:30pm
Whittall Pavilion (No Tickets Required)

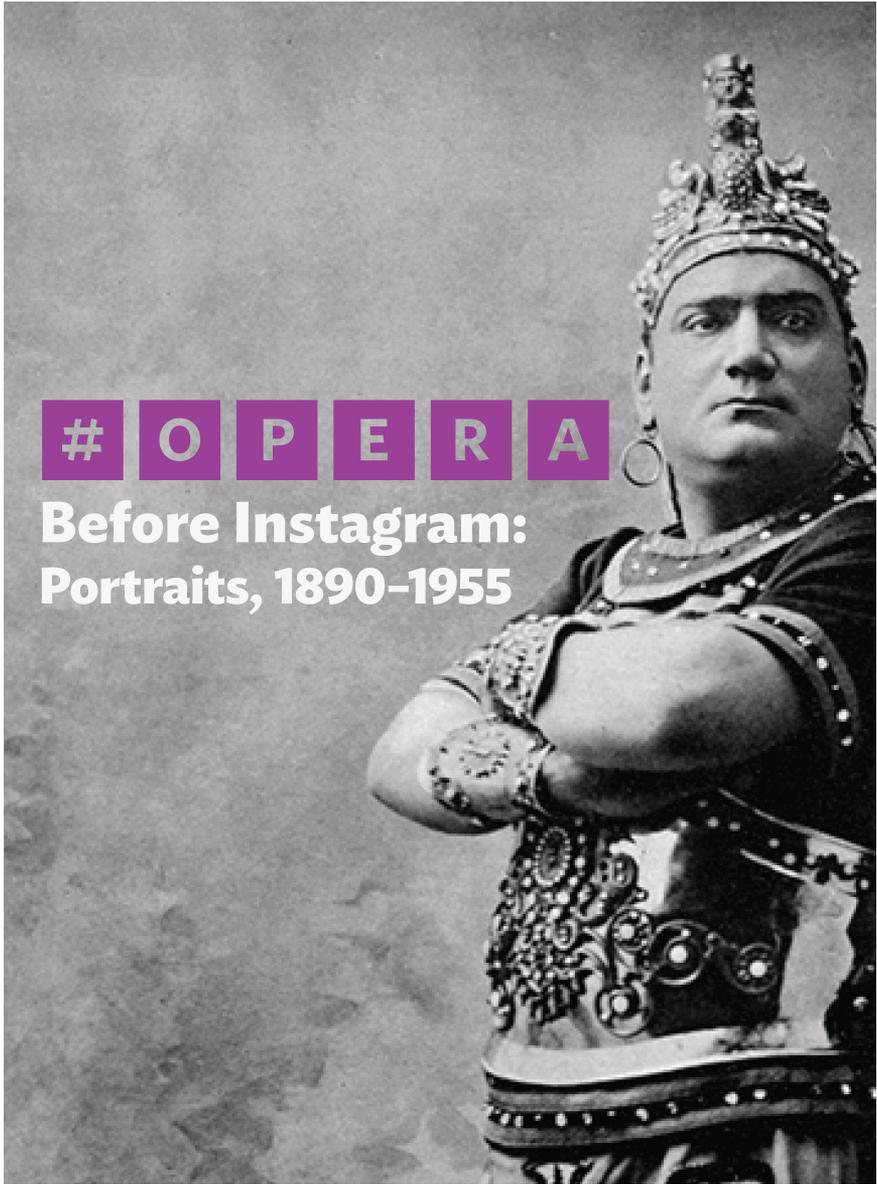
Friday, December 9 2016–8:00 pm [Concert]
JASON ROBERT BROWN

The award-winning Broadway composer performs his own works
Coolidge Auditorium (Tickets Required)

Saturday, December 17, 2016–8:00 pm [Concert]
**STRADIVARI ANNIVERSARY:
CECILIA STRING QUARTET**

Music by Agócs, Gubaidulina, Mendelssohn and Mozart
Coolidge Auditorium (Tickets Required)
Pre-concert conversation - 6:30pm
Whittall Pavilion (No Tickets Required)

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O P E R A

Before Instagram: Portraits, 1890-1955

#Opera Before Instagram: Portraits, 1890-1955

A Library of Congress Exhibition

August 11, 2016-January 21, 2017

Monday-Saturday, 8:30 am-5:00 pm

Music Division, Performing Arts Reading Room, LM 113

James Madison Memorial Building

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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Special thanks to Steinway Technician Rodney Butler
for his preparation of the piano used this evening

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