CONCERTS FROM THE LIBRARY OF CONGRESS

BEYOND LABELS

2014-2015

AN EXCLUSIVE EXPERIENCE FOR EVERYONE
LABELS ARE BORING.

Music should bring us together and open our minds to discovery, innovation and reflection—it resists categorization. We find the labels put on music to be boring, restrictive and tiresome... don’t you?

In honor of the 150th birthday of our founding patron Elizabeth Sprague Coolidge, a woman known to push boundaries and expectations, we present the 2014-2015 season of Concerts from the Library of Congress.

For an audience without inhibitions, this year brings a stellar roster of performers, ensembles and scholars directly to you. You will be treated to musical experiences that you can’t get anywhere else—100% free and all donor-supported. Join us, activate your mind, learn something new and be inspired.
Join us for a remarkable opening night! At the heart of America’s music for six decades, Mavis Staples is a legend across several musical worlds—gospel, soul, R & B, jazz and rock. Since her early days touring at the height of the 1960’s Civil Rights movement with The Staples Singers, she has built a wide-ranging and still-growing list of creative partners like The Band, Bob Dylan, Los Lobos, and Jeff Tweedy. With joy and profound faith, she continues to lift up her glorious voice in an eloquent and powerful call for justice and equality.
LIBRARY LATE: TECHNOFILES EDITION

INTELLIGENCE IN THE HUMAN-MACHINE

KATINKA KLEIJN

Cellist Katinka Kleijn, a member of the Chicago Symphony Orchestra and International Contemporary Ensemble, brings her extraordinary talents to DC for a fascinating evening of music, technology and innovation. In her collaboration with composers Daniel Dehaan and Ryan Ingebritsen, Intelligence in The Human-Machine, Kleijn connects to an EEG headset to play a live duet with her brain waves. Experience reverb, harmonics and overtones in a trance-like setting while Kleijn pulls from early Baroque cello traditions to Chinese folk music—truly music beyond labels.

D. GABRIELLI  Ricercar no. 1 in G minor
BALTER  memória
DAI FUJIKURA  Eternal Escape
DU YUN  San
D. GABRIELLI  Ricercar no. 1 in G minor [remix]
DEHAAN, INGEBRITSEN AND KLEIJN  Intelligence in The Human-Machine
REGIONAL PREMIERE

“Chicago’s first lady of the cello”
— Time Out Chicago

THURSDAY, OCTOBER 16 — 9:00PM
ATLAS PERFORMING ARTS CENTER

Presented in association with BrightestYoungThings
A thrilling evening with three of Broadway’s hottest musical creators performing their own music—Steven Lutvak, Jeanine Tesori and David Yazbek make a rare appearance in Washington for an intimate evening of music, lyrics and magic.

STEVEN LUTVAK’s rise to Broadway fame was met with the Tony Award for Best Musical in 2014 for A Gentleman’s Guide to Love and Murder. Lutvak is a past recipient of the Kleban Award for Lyric Writing for the Theater and the Fred Ebb Award for Songwriting for the Theater.

JEANINE TESORI
From Thoroughly Modern Millie to Violet and Caroline, or Change, Tesori’s musicals have become modern classics, garnering her four Tony nominations and the Olivier Award for Best New Musical.

DAVID YAZBEK
David Yazbek, a three-time Tony nominee, is known for his comedic musicals The Full Monty, Dirty Rotten Scoundrels, and Woman on the Verge of a Nervous Breakdown. He is also a GRAMMY-nominated producer, Emmy-winning TV writer, and co-composer of the theme song to PBS’s Where in The World is Carmen Sandiego?
ST. LAWRENCE STRING QUARTET PROJECT

The St. Lawrence String Quartet holds an undisputed place among the world's finest chamber ensembles. Spontaneous, passionate, dynamic, and committed champions of new music—the quartet's players are “remarkable not simply for the quality of their music making but for the joy they take in the act of connection” (Alex Ross, The New Yorker).

In a special three-concert project this season, they will perform on the Library's Stradivari instruments, collaborate with pianist Pedja Muzijevic and violist Hsin-Yun Huang as guest artists, and present the regional premiere of a new Library co-commission from John Adams.

WITH PEDJA MUZIJEVIC: FRIDAY, OCTOBER 24—see page 11
WITH HSIN-YUN HUANG: THURSDAY, DECEMBER 18—see page 32
JOHN ADAMS REGIONAL PREMIERE: FRIDAY, JANUARY 23—see page 33

ST. LAWRENCE STRING QUARTET

ST. LAWRENCE STRING QUARTET

PEDJA MUZIJEVIC, PIANO

The versatile and imaginative pianist Pedja Muzijevic, a longtime St. Lawrence collaborator, is the guest artist for the quartet's first concert. He is noted for wide-ranging repertoire and intriguing projects, including a staged version of Schubert's Winterreise with Simon Keenlyside, and tours with Mikhail Baryshnikov in Solos with Piano or Not. This evening features the rhapsodic Brahmsian piano quintet written in 1908 by American composer Amy Beach, whose works were premiered by such distinguished institutions as the Boston Symphony Orchestra, the New York Philharmonic, and the Handel and Haydn Society.

FRIDAY, OCTOBER 24 — 8:00PM
COOLIDGE AUDITORIUM

BEETHOVEN String Quartet in C minor, op. 18, no. 4
BEACH Quintet for piano and strings in F sharp minor, op. 67
KORNGOLD String Quartet no. 3 in D major, op. 34

PRE-CONCERT CONVERSATION WITH THE ARTISTS
6:30pm—Whittall Pavilion
ANONYMOUS–12TH CENTURY
Lamentation de la Vierge au Croix

MONTEVERDI
Adoramus te, Christe, SV 289

ESTEVES
Miserere a due Cori;
Primeira Lamentação de Quinta-feira Santa

D. SCARLATTI
Salve Regina

A. DELLA CIAIA
Lamentatio Virginis in Depositione Filii de Cruce

D. SCARLATTI
Stabat Mater

Winner of the 2012 Gramophone Recording of the Year & Baroque Vocal Award, Belgian ensemble Vox Luminis has taken the early music scene by storm with scintillating recordings and live performances. Since its founding in 2004 the ensemble has become a mainstay at music festivals throughout Europe, and has recently appeared in the United States at the Berkeley Festival. For its Washington, DC debut Vox Luminis offers a celebration of the Italian Baroque, featuring works by Claudio Monteverdi and Domenico Scarlatti.
Elizabeth Sprague Coolidge’s generous endowment to fund the Library of Congress concert series required an Act of Congress, signed into law on January 23, 1925.

The 2014-2015 season honors the 150th birthday of series founder Elizabeth Sprague Coolidge, celebrating the vision, passionate commitment and long-lasting artistic legacy of a brilliant woman recognized today as one of the 20th century’s most influential music patrons.

A serious pianist and composer, Mrs. Coolidge funded and supervised the building of the Library’s Coolidge Auditorium, wiring it for the then-new medium of radio. A champion of contemporary music, she commissioned many significant composers, among them Stravinsky, Ravel, Copland, Bartók, Schoenberg, Britten and many others, establishing a groundbreaking concert series that would quickly earn respect and recognition from the international music world. She advanced the cause of music both new and old in many ways, providing funds for lectureships and public programs at major institutions and subsidizing musicological studies.

Perhaps the most visible single benefactor of chamber music even today, she created chamber festivals both in Europe and in the U.S., offered long-term support for individual artists and ensembles, introduced American radio audiences to chamber music in partnerships with major networks, and underwrote thousands of free concerts for a vast audience of music lovers, still growing today.
ENSEMBLE DAL NIENTE

WORLD PREMIERE EVENT!

Ensemble Dal Niente will help to expand our perceptions of what is possible on the Potomac. The music of George Lewis will be featured, including a new commission from the Library and a recent work written especially for the Chicago-based supergroup. Your new music search will not be “in vain” with the concert’s monumental closer by Georg Friedrich Haas. With in vain’s dramatic lighting, a unique experience awaits your eyes and ears.

LEWIS  New Work
WORLD PREMIERE
Commissioned by the McKim Fund in the Library of Congress

LEWIS  Assemblage
G.F. HAAS  in vain

PRE-CONCERT CONVERSATION
with George Lewis
6:30pm—Whittall Pavilion
PIERRE-LAURENT AIMARD, PIANO

Widely acclaimed as a key figure in the music of our time and as a uniquely significant interpreter of piano repertoire from every age, Pierre-Laurent Aimard is a visionary artist noted for luminous performances that reveal the composer’s voice. The art of fugue is the subject of his special recital for the Library, pairing excerpts from the first book of J.S. Bach’s The Well-Tempered Clavier with masterworks by Beethoven and Brahms.

BACH  Selections from The Well-Tempered Clavier, Book 1
  Prelude and Fugue in A-flat major, BWV 862
  Prelude and Fugue in C-sharp minor, BWV 849
  Prelude and Fugue in F-sharp major, BWV 858
  Prelude and Fugue in E-flat minor, BWV 853

BEETHOVEN  Sonata in A-flat major, op. 110

BACH  Selections from The Well-Tempered Clavier, Book 1
  Prelude and Fugue in E-flat major, BWV 852
  Prelude and Fugue in G minor, BWV 861
  Prelude and Fugue in A minor, BWV 865
  Prelude and Fugue in B-flat major, BWV 866

BRAHMS  Variations and Fugue on a Theme by Handel, op. 24

“extraordinary” — The Guardian

PRE-CONCERT LECTURE

Fugal Lords: Subjectivity in Bach, Beethoven and Brahms
  David H. Plylar, Ph.D, Music Division
  6:30pm—Whittall Pavilion
Nels Cline, hit guitarist of Wilco, brings his “relentlessly exploratory approach” to free jazz with The Nels Cline Singers. Their recent album *Macroscope* was named “one of the best jazz releases of the year to date” by Paste magazine. The group skillfully spins washes of complex sounds with interwoven lines between Cline, the bass, drums and electronic instruments; despite the name of the group, singing is not part of the equation.

“the unlikely guitar hero”
—Los Angeles Times
**Pre-Concert Conversation**

with Matthias Maute, Artistic Director, Ensemble Caprice

6:30pm—Whittall Pavilion

Ensemble Caprice conjures the fascinating musical dialogue between the Old and New Worlds—an exchange that produced a vibrant fusion of European harmonies and melodies blended with Latin, African, and Amerindian nuances. Performed on flutes and recorders, baroque guitar, cello and a wealth of percussion, these colorful works feature texts in Spanish, Italian, French, and Nahuatl, the language of the Aztecs. You’ll hear both secular and sacred music, including a 1631 Peruvian piece written for religious processions: *Hanacpachap cussicuinin*, the first polyphonic work published in the Americas.

Presented in association with the Library of Congress Hispanic Cultural Society
The Library of Congress, home to the Irving Fine Collection, is proud to commemorate the hundredth birthday of this important figure in American music history, described by Aaron Copland as “the greatest of us all.” A leading voice in the American Neoclassical School, Fine was a member of the Boston Group of composers—Arthur Berger, Leonard Bernstein, Aaron Copland, Lukas Foss and Harold Shapero—who were hot on the music scene during the mid-twentieth century. This landmark festival is the largest commemoration of Fine’s centennial in the world, and includes lectures, panel discussions, two new works, and concerts by the Chiara String Quartet, pianist Simone Dinnerstein, the Choir of Clare College, Cambridge, U.K. and more!

**TUESDAY, DECEMBER 2, 12:00PM**
**WHITALL PAVILION**
**LECTURE**
Nicholas Alexander Brown, Music Division, on Irving Fine and the American Woodwind Quintet with “The President’s Own” United States Marine Band Woodwind Quintet

**THURSDAY, DECEMBER 4, 2:00PM**
**PICKFORD THEATER**
**FILM SCREENING**
Historic Video: Charles Munch Conducts the Boston Symphony Orchestra in Fine & Debussy

**FRIDAY, DECEMBER 5, 6:30PM**
**WHITALL PAVILION**
**DISCUSSION**
Jefferson Friedman discusses his Library of Congress commission with David H. Plylar, Music Division

**FRIDAY, DECEMBER 5, 8:00PM**
**COOLIDGE AUDITORIUM**
**CONCERT**
Chiara String Quartet with Simone Dinnerstein, piano—see pages 26-27

**SATURDAY, DECEMBER 6, 2:00PM**
**COOLIDGE AUDITORIUM**
**DISCUSSION**
Irving Fine Centennial Symposium and world premiere performance—see page 25

**SATURDAY, DECEMBER 6, 7:00PM**
**COOLIDGE AUDITORIUM**
**CONCERT**
Choir of Clare College, Cambridge, U.K.—see pages 28-29

**SATURDAY, DECEMBER 6 — 2:00PM**
**COOLIDGE AUDITORIUM**

**PANEL DISCUSSION**
**THE MUSIC OF IRVING FINE**
Martin Boykan, Composer
Fine Professor Emeritus, Brandeis University
Joel Spiegelman, Conductor
Moderator: Georgia Luikens, Musicologist, Brandeis University

**PERFORMANCE**
**FINE & COPLAND | INTRODUCTION BY DAVID H. PLYLAR**
**FINE/PLYLAR WORLD PREMIERE**
Toccata Concertante, transcribed for two pianos
Daniel Pesca and Oliver Hagen, pianists

**COPLAND**
Sextet, for clarinet, piano and string quartet
Chiara String Quartet with Daniel Pesca, piano and Alan R. Kay, clarinet

**PANEL DISCUSSION**
**IRVING & Verna Fine—Their World and Contemporaries**
Claudia Fine | Emily Fine, MD | Joanna Fine, MD | Rosalie Calabrese
Moderator: Nicholas Alexander Brown, Music Division

**PANEL DISCUSSION**
**IRVING FINE, THE BOSTON GROUP AND THE AMERICAN NEOCLASSICAL SCHOOL**
Wayne Shirley, Music Division (Retired) | R. James Tobin, Author, Neoclassical Music in America: Voices of Clarity and Restraint | Susan Davenny Wyner, Conductor | Yehudi Wyner, Professor Emeritus, Brandeis University
Moderator: Loras John Schissel, Music Division
The GRAMMY-nominated Chiara String Quartet performs on the Library’s Stradivari instruments, joining forces with brilliant pianist Simone Dinnerstein (whose most recent CD debuted at #1 on the Billboard charts) to commemorate the centennial of American composer Irving Fine, with works by Mozart, Fine and a Library of Congress commission by Jefferson Friedman. The Chiara String Quartet is renowned for innovative approaches to chamber music masterworks and a commitment to new compositions for string quartet.

**FRIEDMAN**
New Work

**WORLD PREMIERE**
Commissioned by the Verna and Irving Fine Fund in the Library of Congress

**FINE**
String Quartet

**W.A. MOZART**
String Quartet in C major, K. 465, “Dissonance”

**PRE-CONCERT CONVERSATION**
with Jefferson Friedman
6:30pm—Whittall Pavilion

Presented in association with Cassaday & Company, Inc.
CHOIR OF CLARE COLLEGE, CAMBRIDGE, U.K.

GRAHAM ROSS, DIRECTOR

One of the England’s most revered choral ensembles, the Choir of Clare College, Cambridge makes its Library of Congress debut with a commemoration of Irving Fine’s legacy as one of the preeminent American composers of choral music. Their performance will feature works by Fine and composers who influenced him. The choir is led by Graham Ross, Director of Music and Fellow of Clare College, Cambridge, one of the U.K.’s star choral conductors. He has served as chorus master for Sir Colin Davis and has conducted at both the Aldeburgh and Glyndebourne festivals.

FINE 
The Hour-Glass, A Short Alleluia, 
Three Choruses from Alice in Wonderland (Set 1)

MONTEVERDI 
Nisi Dominus, from the 1610 Vespers

BRITTEN/HARRISON 
A Ceremony of Carols

BERNSTEIN 
Chichester Psalms

SCHOENBERG 
Friede auf Erden, op.13
Pre-concert Conversation
The Roman Totenberg legacy with Nina Totenberg, Mira Wang and Daniel Boomhower, Head of Reader Services, Music Division
6:30pm—Whittall Pavilion

Beethoven
Sonata for cello and piano in D major, op. 102/2

Harbison
Fantasy Duo for violin and piano

Tchaikovsky
Piano Trio in A minor, op. 50

Legendary violinist and teacher Roman Totenberg is celebrated with this evening of chamber music that features one of his former students, Mira Wang, with chamber music partners Jan Vogler and Antti Siirala. Vogler’s modern representation of the German cello tradition has been recognized with numerous awards, including the European Cultural Prize and the Echo Klassik Award. First prize-winner at the Geneva International Competition, Wang has appeared as a soloist with leading orchestras, from the Staatskapelle Dresden to the Singapore Symphony. Antti Siirala is one of Finland’s top pianists and winner of first prizes at three international piano competitions, including the Leeds. He has appeared at Wigmore Hall, the Concertgebouw and the Lucerne Festival.
PRE-CONCERT LECTURE

Opus 90: Celebrating 90 years of Concerts from the Library of Congress
Anne McLean, Music Division
6:30pm—Whittall Pavilion

ST. LAWRENCE STRING QUARTET

HSIN-YUN HUANG, VIOLA

At this year’s Stradivari Anniversary concert the St. Lawrence String Quartet will be joined by violist Hsin-Yun Huang for a performance of Mozart’s hauntingly beautiful G-minor string quintet. The Mozart is paired with a suite of dances by Czech composer Erwin Schulhoff, and the concert will close with one of Beethoven’s final profound statements. The combination of five magnificent instruments plus five wonderful musicians promises to propel you into the Strad-isphere.

SCHULHOFF Five pieces for String Quartet
MOZART String Quintet in G minor, K. 516
BEETHOVEN String Quartet in C-sharp minor, op. 131

PRE-CONCERT CONVERSATION
“Does my bow really need a passport? Travels and travails of the modern musician.”
6:30pm—Whittall Pavilion

REGIONAL PREMIERE EVENT!

ST. LAWRENCE STRING QUARTET

The final concert of the St. Lawrence String Quartet Project features a joint commission of a new work by John Adams. The performance will start... and stop... and start again with a favorite Haydn quartet that lives up to its nickname, “The Joke.” The concert closes with Dvořák’s eleventh string quartet, a significant work that looks ahead to its better-known “American” successor composed a dozen years later.

HAYDN String Quartet in E-flat major, op. 33/2, H.III: 38 (“The Joke”)
ADAMS New Work
REGIONAL PREMIERE
Commissioned by Stanford Lively Arts, Carnegie Hall, the Dina Koston and Roger Shapiro Fund for New Music in the Library of Congress, The Juilliard School and Wigmore Hall

DVOŘÁK String Quartet in C major, op. 61
“But then...there is the Library of Congress, that monument to learning that is perhaps the capstone of the whole DC experience.”
—TONY WOODCOCK
President, New England Conservatory of Music


Presented in association with Library of Congress Daniel A. P. Murray African American Culture Association

THURSDAY, SEPTEMBER 18–12:00PM
WHITTALL PAVILION

NATIONAL ANTHEM [REMIX]
A hunt through the stacks of the Music Division reveals a trove of arrangements of our national anthem, including Stravinsky’s “The Star-Spangled Banner,” and Ode to the Star-Spangled Banner by Ferde Grofé. Join Matt Spivey (Baltimore Symphony Orchestra), Loras John Schissel (Music Division), Neil Grauer (Johns Hopkins), and Nicholas Alexander Brown (Moderator, Music Division) for a lively discussion about the history and value of revamping one of our most provocative songs.

THURSDAY, SEPTEMBER 25–12:00PM
WEST DINING ROOM, MADISON BUILDING (LM-621)

Lecture
REBEL MUSIC: RACE, EMPIRE, AND THE NEW MUSLIM YOUTH CULTURE
with Hisham D. Aidi, Ph.D
Hisham D. Aidi, Lecturer in Discipline of International and Public Affairs at Columbia University discusses his widely-acclaimed new book that examines how hip-hop, jazz and reggae play crucial roles in the global Muslim youth culture. The New York Times called it a “...highly ambitious book,” remarking that it “exhibits a breathtaking familiarity with different forms of radicalizing music and the widely different ways it is understood in different cultures.”

FRIDAY, OCTOBER 10–12:00PM
WHITTALL PAVILION

Lecture
RACE AND THE BROADWAY MUSICAL
with Warren Hoffman, Ph.D
Warren Hoffman, a program director, producer, theater critic, and playwright, discusses the role of race in American musical theater. Emmy Award-winning filmmaker Michael Kanter called Hoffman’s book “an eye-opener for anyone studying the racial implications of commercial musical theater.”
TECHNOFILES

EXPLORING HOW TECHNOLOGY INFLUENCES THE WAYS WE CREATE, PERFORM AND EXPERIENCE MUSIC

THURSDAY, OCTOBER 16–9PM
ATLAS PERFORMING ARTS CENTER

INTELLIGENCE IN THE HUMAN-MACHINE
See pages 6-7

WEDNESDAY, NOVEMBER 5–7:30PM
MONTPELIER ROOM, MADISON BUILDING (LM-619)

TECHNOLOGY AND THE ENTREPRENEUR: THE EVER-EVOLVING LANDSCAPE OF THE MUSIC INDUSTRY
Panos Panay, Berklee Institute for Creative Entrepreneurship, Sonicbids and Casey Rae, Vice President for Policy and Education, Future of Music Coalition
Attend a discussion and networking session presented for a very wide group of stakeholders—musicians, producers, managers, engineers, booking agents—working where culture, creativity and commerce overlap.

Presented in cooperation with the Future of Music Coalition and the American Folklife Center

WEDNESDAY, NOVEMBER 12–7PM
LOCATION TO BE REVEALED

RECOVERING AND PRESERVING SOUND IMAGES: An Encounter with IRENE
Peter Alyea, Digital Conservation Specialist, Preservation Reformatting Division
Developed in collaboration with the Lawrence Berkeley National Laboratory, the IRENE System images historical recordings and reconstructs the sound from those images. Peter Alyea demonstrates how this new technology has given voice to previously inaccessible sound recordings.

WEDNESDAY, DECEMBER 10–7PM
PICKFORD THEATER, MADISON BUILDING (LM-302)

THE AESTHETICS OF DATA
Jonathan Berger, Ph.D, Denning Family Provostial Professor in Music, Stanford University
Much of Jonathan Berger’s music is inspired by data. In this lecture he will discuss the use of medical and neuroscience imaging in his recent opera, Theotokia, and in his current collaboration with the Kronos Quartet, My Lai. Berger will also describe interpretive, diagnostic, and therapeutic implications of complex numerical data.

THURSDAY, OCTOBER 23–7:00PM
MONTPELIER ROOM, MADISON BUILDING (LM-619)

STEW

In a special appearance
Stew discusses his career as a playwright, songwriter, poet and lyricist. His rock musical Passing Strange took top Tony, Obie and Drama Desk awards, and inspired the Spike Lee documentary premiered at Sundance. Working with his band The Negro Problem and longtime collaborator Heidi Rodewald, Stew has created a powerful and provocative body of work—songs and shows that chronicle a semiautobiographical musical journey and reveal “a razor-sharp literary eye and a wicked sense of humor” (Chicago SunTimes). Adrien-Alice Hansel, The Studio Theatre’s Literary Director, talks with Stew about the song lyric as poem and as a dramatic text, and takes a look at some interesting recent projects—his song cycle Brooklyn Omnibus, commissioned by the Brooklyn Academy of Music, and a new show written for the 2014 Oregon Shakespeare Festival, Family Album.

Presented in association with The Studio Theatre
Presented in association with Library of Congress Daniel A.P. Murray African American Culture Association
FILM NIGHTS WITH PAT PADUA

TUESDAY, OCTOBER 21–12:00PM
COOLIDGE AUDITORIUM

AMS LECTURE
Copland as Good Neighbor: Cultural Diplomacy in Latin America During World War II
Carol Hess, Ph.D., Professor of Music, University of California, Davis

TUESDAY, OCTOBER 25–7:00PM
PICKFORD THEATER, MADISON BUILDING (LM-302)
FRIDAY EVENINGS IN SEPTEMBER AT 7:00PM

LISZTOMANIA (1975) 103 min.
Women hurl their undergarments at a long-haired pretty boy musician. This is not just a tale of the 21st century, but of 19th-century composer Franz Liszt, and Ken Russell, alchemical wizard of the outré and outrageous, was the obvious choice to put his version of the life of Liszt (as played by The Who’s Roger Daltrey) onscreen.

FRIDAY, SEPTEMBER 5–7:00PM
Ken Russell was incapable of making an ordinary biopic, and his life of Tchaikovsky (played by Richard Chamberlain) is no exception, filled with nightmarish dream sequences and fantasies set to the master’s music.

FRIDAY, SEPTEMBER 12–7:00PM
MAHLER (1974) 115 min.
The director continued his streak of surreal biographies of the great composers with this wildly inventive fantasia on Gustav Mahler (Robert Powell) and his wife Alma (Georgina Hale). The film ostensibly takes place entirely on a single train ride, with the kind of over-the-top flashbacks and dream sequences that make Russell so unpredictable.

FRIDAY, SEPTEMBER 19–7:00PM
TOMMY (1975) 111 min.
Russell used The Who’s seminal rock opera as a template for what Roger Ebert called the director’s gift for “three-ring cinematic circuses with kinky sideshows.” Roger Daltrey leads the cast of all-stars, including Ann-Margret as Tommy’s mother.

CAROL HOPEKIRK

TUESDAY, OCTOBER 7–12:00PM
COOLIDGE AUDITORIUM

AMS LECTURE
The Audacity of Hope Kirk: Cultural Identity in the Songs of Helen Hopekirk
James Wintle

TUESDAY, DECEMBER 2–12:00PM
COOLIDGE AUDITORIUM

AMS LECTURE
Irving Fine and the American Woodwind Quintet
Nicholas Alexander Brown with “The President’s Own” United States Marine Band Woodwind Quintet

TUESDAY, NOVEMBER 4–12:00PM
COOLIDGE AUDITORIUM

AMS LECTURE
“The Audacity of Hopekirk: Cultural Identity in the Songs of Helen Hopekirk”
James Wintle

CAROL HOPEKIRK

Presented in association with the American Musicological Society and the Library of Congress Hispanic Cultural Society
Continuing the Library’s great tradition of supporting the creation of new music, this season Concerts from the Library of Congress will present five new works commissioned or co-commissioned by the Library. Representing a wide range of compositional voices, these commissions of new works by George Lewis, Jefferson Friedman, John Adams, Jennifer Higdon and Kaija Saariaho will be performed by a stunning array of artists who share our belief in music’s bright future.

**George Lewis**
Ensemble Dal Niente
**Thursday, October 30, 2014, 8PM**

**Jefferson Friedman**
Chiara Quartet with Simone Dinnerstein
**Friday, December 5, 2014, 8PM**

**John Adams**
St. Lawrence String Quartet
**Friday, January 23, 2015, 8PM**

**Jennifer Higdon**
Roberto Díaz and the Curtis Chamber Orchestra
**Saturday, March 7, 2015, 8PM**

**Kaija Saariaho**
Jennifer Koh, Anssi Karttunen & Benjamin Hochman
**Friday, May 22, 2015, 8PM**

**Creativity Without Borders**
Reinventing Tradition Since 1925
**FRINGE AUDITORIUM**

**STOCKHAUSEN’S MANTRA**
See page 64-65

**FRIDAY, APRIL 24, 2015**

**LECTURE**

**HABITAT COMPOSITION | PERFORMANCE | TECHNOLOGY | SPACES |**

A presentation by composer Steve Antosca, music technologist William Brent, and percussionist Ross Karre on the November 2013 premiere performance of HABITAT for percussionist and computer transformations. The talk will focus on composition processes and design elements and their integration with performance and technology. Demonstrations will show performance and technology aspects of HABITAT as they were applied to the National Gallery of Art East Building Atrium performance space.

**FRIDAY, APRIL 24, 2015–8PM**

**LECTURE**

**STOCKHAUSEN’S MANTRA**

See page 64-65

**TECHNOFILES**

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A presentation by composer Steve Antosca, music technologist William Brent, and percussionist Ross Karre on the November 2013 premiere performance of HABITAT for percussionist and computer transformations. The talk will focus on composition processes and design elements and their integration with performance and technology. Demonstrations will show performance and technology aspects of HABITAT as they were applied to the National Gallery of Art East Building Atrium performance space.

**FRIDAY, APRIL 24, 2015–8PM**

**LECTURE**

**STOCKHAUSEN’S MANTRA**

See page 64-65

**TECHNOFILES**

**SATURDAY, FEBRUARY 21–2:00PM**

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FRIDAY EVENINGS IN JANUARY AT 7:00PM
FILM NIGHTS WITH PAT PADUA
Pickford Theater, James Madison Building (LM-302)

THE 80s: THE DECADE THAT MUSICALS FORGOT
The movie musical was in its death throes in the 1980s, with many of the era’s contributions to the genre considered gaudy jokes. But these films have a vibrant, colorful energy and a core optimism that contemporary musicals would do well to emulate.

FRIDAY, JANUARY 16–7:00PM
Directed by Walter Hill
Fans of classic musicals know that RKO Pictures produced the great Fred Astaire and Ginger Rogers movies, but they may not know that a later incarnation of the company produced this ill-fated musical made by a director normally associated with action movies. Diane Lane and Willem Dafoe star in this dystopian rock ‘n’ roll fantasy.

FRIDAY, JANUARY 23–7:00PM
XANADU (1980) 93 min.
Directed by Robert Greenwald
Critics raved about the ironic Broadway revival of this notorious box-office bomb, which cast Gene Kelly in a supporting role as a nod to the classic musical. But the original has a winning sincerity largely missing from its better-reviewed stage cousin.

FRIDAY, JANUARY 30–7:00PM
Directed by Sam Firstenberg
The movie’s title has since become a nickname for unwanted sequels, and its dance movies and Day-Glo fashions have not aged well. But the movie has an innocent energy that is hard to resist.

SATURDAY, MAY 2–2:00PM
COOLIDGE AUDITORIUM
TWO THOUSAND FLUTES

A SPECIAL EVENT FROM THE VAULTS OF THE LIBRARY’S MILLER COLLECTION
LORNA MCGHEE, flute
RYO YANAGITANI, piano
with CAROL LYNN WARD-BAMFORD, Curator of Musical Instruments, Music Division

An introduction to the Library’s remarkable Miller Collection’s vast and diverse archive: images, photographs, prints, books, music, and flute-related objects from this collection—the world’s largest—will be on display for the afternoon in our Coolidge Auditorium foyer cases.

Presented in cooperation with the S & R Foundation, which offers this program as part of its Overtures series—Evermay Estate, on May 1st at 7:30pm.
ENCOUNTERS WITH ARTIFACTS AND IDEAS

Our popular #Declassified series returns, offering up close and personal adventures with rarities from the Library’s vaults—for a limited and fortunate audience. Find your inner curator.

SATURDAY, JANUARY 31—11:00AM
Mano a mano y mano a mano: Exploring the Library’s Treasures for Piano Duet
Stephen Yusko and David Plylar, Music Division
Before there were audio recordings, the easiest way to get to know the latest orchestral music was to play it in an arrangement for piano duet. Looking at collection treasures from Brahms to Mahler, Yusko and Plylar will examine some of the different approaches composers took to create these important marketing tools, of great artistic significance in their own right.

SATURDAY, MAY 9—11:00AM
Musical Lobbyists with Nicholas Alexander Brown, Music Division
Throughout the Music Division’s collections are examples of musicians developing strong relationships with politicians, from small town America to the White House. Brown takes you into the world of the glitterati through telegrams, birthday cards and secret personal notes. You’ll get to see personal correspondence between the likes of Leonard Bernstein, Frank Sinatra, and the Kennedys.

SATURDAY, MAY 16—11:00AM
Fly Space: Inside the Minds of Theatrical Directors & Designers
with Solomon HaileSelassie, Music Division
The Library of Congress is home to some of the richest theatrical collections in the world. Our production manager Solomon HaileSelassie leads an adventure through the scripts, director’s notes, costume designs, and set designs of the likes of Bob Fosse, Oliver Smith, Peggy Clark, Florence Klotz, and Tony Walton.
After more than 25 years of touring as an ensemble, the Calefax reed quintet is known world-wide for its unique instrumentation and arrangements. Playing music ranging from early Baroque to Ellington and Gershwin, Calefax has released 17 CDs of works written for the group and old favorites with a new twist. With its musicians performing with the core complement of oboe, clarinet, saxophone, bass clarinet and bassoon, Calefax will regale with its own transcriptions of works originally for voice, organ, piano, orchestra and even player piano. These imaginative musicians will transform the way you listen to these pieces.
IAN BOSTRIDGE, TENOR
JULIUS DRAKE, PIANO

Ian Bostridge is an artist of major prominence in the realms of opera, recitals, and orchestra engagements. Widely acclaimed as one of the greatest Lieder interpreters onstage today, he brings a masterly command of vocal nuance and style to Schubert’s late masterpiece—Winterreise—a bleak, powerfully cathartic song cycle written in the last months of the composer’s life. A young man, rejected by his beloved, wanders into the darkness of a wintry countryside, wracked by searing emotions—grief, anger, loneliness and alienation, touched with brief moments of reconciliation. After the concert, Ian Bostridge will talk about his new book, Schubert’s Winter Journey: Anatomy of an Obsession, followed by a booksigning.

SATURDAY, FEBRUARY 7 — 2:00PM
COOLIDGE AUDITORIUM

FRANZ SCHUBERT
Winterreise, D. 911

PRE-CONCERT LECTURE
Susan Youens, Ph.D., J.W. Van Gorkom Professor of Music, University of Notre Dame
12:30pm—Whittall Pavilion
Richard Goode has won a large and devoted following worldwide for poetic and illuminating performances in which his “penetrating intellect, warm heart and nimble fingers are entirely placed at the composer’s service” (The Times). This concert—unique to the Library—offers the rare chance to hear him in both solo and chamber roles. Convening three talented colleagues for performances of chamber works from the heart of the Romantic repertoire, he also plays Robert Schumann’s brilliant, seldom-heard Humoreske for solo piano.

WEDNESDAY, FEBRUARY 18 — 8:00PM
COOLIDGE AUDITORIUM

RICHARD GOODE & FRIENDS

SCHUMANN Piano Trio no. 2 in F major, op. 80
SCHUMANN Humoreske, op. 20
BRAHMS Piano Quartet no. 2 in A major, op. 26
CLAREMONT TRIO

MISHA AMORY, VIOLIN

Winners of the Kalichstein-Laredo-Robinson International Trio Award, twins Emily and Julia Bruskin and Andrea Lam bring their talents to the Coolidge Auditorium. “Their exuberant performance and gutsy repertoire...was the kind of fresh approach that keeps chamber music alive” (Cincinnati Enquirer). They will present Helen Grime’s Three Whistler Miniatures, a piece commissioned by the trio in 2012 and inspired by artwork by James McNeill Whistler; one of the few chamber works by Mendelssohn’s sister; and Brahms’ final piano quartet featuring renowned violist of the Brentano Quartet, Misha Amory.

F. MENDELSSOHN HENDEL
Piano Trio in D minor, op. 11

GRIME Three Whistler Miniatures
Commissioned by the Claremont Trio

BRAHMS Piano Quartet no. 3
in C minor, op. 60
Robert Spano, music director of the Atlanta Symphony Orchestra, leads the Curtis Chamber Orchestra in an exclusive Washington, DC appearance. Sensational violist Roberto Díaz premieres a new concerto by Jennifer Higdon, commissioned by the Library of Congress and the Curtis Institute, and Spano puts on his composer hat for a performance of his Hölderlin-Lieder. Known for playing with “great elegance and style” (The Washington Post), the orchestra rounds out the program with works by Prokofiev and Mozart.

**PROKOFIEV** Symphony No. 1 in D major (“Classical”), op. 25
**HIGDON** Viola Concerto **WORLD PREMIERE**
Library of Congress co-commission
**SPANO** Hölderlin-Lieder
**MOZART** Symphony No. 41 in C major, K. 551 (“Jupiter”)

**PRE-CONCERT CONVERSATION**
with Jennifer Higdon
6:30pm—Whittall Pavilion
An uncompromising advocate for contemporary music, Kim Kashkashian partners with Hungarian pianist Peter Nagy in this recital offering a new work written for them by László Tihanyi. Admired for “a rich, mellow timbre and impressive artistry” (The New York Times), she recently received both the 2013 GRAMMY Award for Best Classical Instrumental Album and the prestigious George Peabody Medal for exceptional contributions to music in America. This is one of a trio of concerts this season highlighting the 1690 “Tuscan-Medici” viola, on loan to the Library from the Tuscan Corporation.

SCHUMANN/KASHKASHIAN Fantasiestücke, op. 73, for viola and piano
BARTÓK Rhapsody no. 1 for violin and piano, BB 94a, Sz. 87
TIHANYI Eight Invocations to the Lunar Phases
BRAHMS Sonata for viola and piano in E-flat major, op. 120, no. 2

PRE-CONCERT CONVERSATION WITH THE ARTISTS
6:30pm—Whittall Pavilion
With recent performances in Europe, Israel, Africa, Central and South America, Australia, and Asia, the Leipzig String Quartet performs time and again with passion and true artistry. Stemming from the renowned Leipzig Gewandhaus Orchestra, the group is known for its versatility and mastery, finding deep emotions in modern music as well as the standard classical quartet repertoire. With a program featuring a Romantic era classic by Borodin and favorites by Debussy and Stravinsky, they will demonstrate some of their most dramatic works, highlights from their 50 recordings.

**LEIPZIG STRING QUARTET**

**SATURDAY, MARCH 21 — 2:00PM**

**COOLIDGE AUDITORIUM**

**BORODIN** String Quartet no. 2 in D major
**STRAVINSKY** Three Pieces for String Quartet
**WAGNER** Albumblatt (für Cosima Wagner)
**DEBUSSY** Premier quatuor in G minor, op. 10

Presented in association with the Wagner Society of Washington, DC
DANIEL HOPE, VIOLIN
PAUL NEUBAUER, VIOLA
DAVID FINCKEL, CELLO
WU HAN, PIANO

An irresistible program for chamber music lovers—an evening of piano quartets from an all-star field of players. Performing together for distinguished presenters and festivals since 2010, including the Savannah Music Festival and the Chamber Music Society of Lincoln Center—this formidable group of collaborators and friends plays Brahms, Schumann, and a one-movement piano quartet premiered in 1876 by a 16-year-old student at the Vienna Conservatory: Gustav Mahler.

FRIDAY, APRIL 10 — 8:00PM
COOLIDGE AUDITORIUM

MAHLER Piano Quartet in A minor
SCHUMANN Quartet in E-flat major for piano and strings, op. 47
BRAHMS Quartet in G minor, for piano and strings op. 25
Join pianists Katherine Chi and Aleksandar Madžar as they perform one of the masterworks of the 20th century: Karlheinz Stockhausen’s 1970 Mantra for two pianos, percussion and electronics. This enthralling piece marked Stockhausen’s return to determinacy in his compositions, and his mastery of the medium is revelatory. Prefacing Mantra will be Elliott Carter’s riveting Duo for violin and piano, commissioned by the McKim Fund in the Library of Congress. Violinist Yura Lee partners with Katherine Chi for this special performance.

KATHERINE CHI & ALEKSANDAR MADŽAR, piano | YURA LEE, violin
JAMES DONAHUE & CAMERON KIRKPATRICK, electronics

CARTER  Duo for violin and piano
STOCKHAUSEN  Mantra

PRE-CONCERT LECTURE
Paul Miller, Ph.D, Mellon Postdoctoral Fellow in Music Theory, Visiting Faculty, Cornell University
6:30pm—Whittall Pavilion
CHICAGO-BOURN, Paris-based harpsichordist and conductor 
Jory Vinikour appears regularly at major opera houses 
and festivals in Europe and the Americas. With playing 
marked by a strong sense of theater, he is a sought-after 
collaborator for the elite of the early music world—David 
Daniels, Anne Sofie von Otter, Marc Minkowski, Cecilia 
Bartoli and others. His brilliant and perceptive recordings 
display an enviable versatility, including a critically-
acclaimed set of the Handel suites sampled in this recital.

HANDEL Suite in A major, HWV 426
Suite in F-sharp minor, HWV 431
J.S. BACH Ouverture nach französischer Art, BWV 831

“Superlative.” Gramophone

SATURDAY, APRIL 25 — 2:00PM
COOLIDGE AUDITORIUM
A special collection of artists combines forces to present a new piano trio by the masterful Finnish composer Kaija Saariaho, commissioned in part by the Library of Congress. Three of Saariaho’s works will be performed by musicians who are no strangers to her music. A selection of sonatas by Debussy and Ravel populates the remainder of the program, including Ravel’s lesser-known duo sonata for violin and cello (composed as part of the Debussy memorial work Le tombeau de Claude Debussy). Nordic fresh air sweeps through the Gallic countryside, giving the whole a refreshing feel.

DEBUSSY  Sonata for violoncello and piano
SAARIAHO  Prelude for piano | Ballade for piano
RAVEL  Sonata for violin and violoncello
DEBUSSY  Sonata for violin and piano
SAARIAHO  Light and Matter

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

Presented in association with the European Month of Culture
A native of Trinidad, trumpeter Etienne Charles is a musician who defies limitations and seeks out ethnic connections in his music. His Creole Soul project, which received international claim on the iTunes, Jazzweek and Billboard Jazz charts, explores the musical connections between Afro-Caribbean, Creole, New Orleans and American traditions. Charles studied with the great Marcus Roberts, and has performed or recorded as a sideman with legends like Monty Alexander, Roberta Flack, Wynton Marsalis, Maria Schneider, and the Count Basie Orchestra.
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With radio host Bill McGlaughlin (winner of the coveted Peabody and Dushkin awards) as guide, you’ll hear a “best of the best” sampling of memorable performances recorded in the past two seasons—drawn from concerts by pianist Jonathan Biss and the Elias String Quartet, Concerto Köln, the International Contemporary Ensemble, Freiburger Barockorchester, Cuarteto Casals, cellist Pieter Wispelwey, The English Concert with Harry Bicket, and many more. You’ll have the chance to meet some of our very knowledgeable curators, and encounter unique artifacts, manuscripts and instruments—including Fritz Kreisler’s violin and a Pleyel harpsichord owned by Wanda Landowska. Exploring a multitude of connections between the artists, the music and our extraordinary collections, each hour offers a glimpse of the treasures held at the largest music library in the world.

A new edition of the Concerts from the Library of Congress radio series, in 13 one-hour programs, begins to air in the 2014-15 season, continuing a distinguished broadcast tradition of nearly nine decades. Launched with the first concert in the Library’s historic Coolidge Auditorium—October 28, 1925—ours is the oldest chamber music broadcast series in the United States.

Produced by the Library of Congress and CD Syndications

loc.gov/radioconcerts
Concerts from the Library of Congress has a burgeoning digital presence and we want you to be a part of our online community. Connect with our curators, get up-to-the-minute announcements about tickets and schedule changes, and receive regular insights about the cache of musical treasures that lives on Capitol Hill.

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CONCERT Thu DEC 18 8pm  ST. LAWRENCE STRING QUARTET/HUANG, pages 32-32
CONCERT Fri JAN 16 7pm  Streets of Fire, page 44
FILM Fri JAN 23 7pm  Xanadu, page 44

CONCERT Fri JAN 23 8pm  ST. LAWRENCE STRING QUARTET, pages 33-34
LECTURE Tue JAN 27 12pm  Letters from Dukelsky, page 43
FILM Fri JAN 30 7pm  Breakin’ 2: Electric Boogaloo, page 44

#DECLASSIFIED Sat JAN 31 11am  Mano a mano y mano a mano, page 46
CONCERT Wed FEB 4 8pm  CALEFAQ, pages 48-49
CONCERT Sat FEB 7 2pm  IAN BOSTRIDGE/JULIUS DRAKE, pages 50-51
CONCERT Wed FEB 18 8pm  RICHARD GOODE & FRIENDS, pages 52-53
CONCERT Fri FEB 20 8pm  CLAREMOND TRIO/AMORY, pages 54-55
LECTURE Sat FEB 21 2pm  HABITAT, page 42

LECTURE Tue FEB 24 12pm  Chameleons as Composer, page 43
CONCERT Sat MAR 7 8pm  CURTIS/SPANO/DÍAZ, pages 56-57
CONCERT Fri MAR 13 8pm  KASHKASHIAN/NAGY, pages 59-60
LECTURE Tue MAR 17 12pm  Geraldine Farrar, American Diva, page 43
CONCERT Sat MAR 21 2pm  LEIPZIG STRING QUARTET, pages 60-61
CONCERT Fri APR 10 8pm  Liszt’s Historical Hungarian Portraits, page 43
LECTURE Tue APR 14 12pm  Bernstein’s Chichester Psalms, page 42
CONCERT Fri APR 24 8pm  MANTRA, pages 64-65
CONCERT Sat APR 25 2pm  JORY VINOUCOUR, pages 66-67

SPECIAL EVENT Sat MAY 2 2pm  Two Thousand Flutes, page 45
CONCERT Fri MAY 16 11am  Musical Lobbyists, page 46
LECTURE Tue MAY 19 12pm  Breakin’ Around the Bloc, page 42
CONCERT Fri MAY 22 8pm  LIGHT AND MATTER, pages 68-69
CONCERT Fri MAY 29 8pm  ETIENNE CHARLES, pages 70-71

- All events are free but require tickets, except weekday noon lectures.
- There is a limit of 2 tickets per patron.
- Tickets for events on the Library of Congress Capitol Hill Campus are available through TicketMaster (www.ticketmaster.com) or 202-397-7328.  
- Tickets for events at the Atlas Performing Arts Center (1333 H Street, N.E.) are available through the Atlas Box Office (www.atlasarts.org) or 202-399-7993.