

Concerts from the Library of Congress 2011-2012

INAUGURATING THE DINA KOSTON
AND ROGER SHAPIRO FUND FOR NEW MUSIC

THE LIBRARY OF CONGRESS PRESENTS

Ohio Impromptu

by SAMUEL BECKETT

Directed by JOY ZINOMAN



CYGNUS ENSEMBLE

Wednesday, March 7, 2012
8 o'clock in the evening
Coolidge Auditorium
Thomas Jefferson Building
The Library of Congress

THE DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC

Endowed by the late composer and pianist Dina Koston (1940-2009), and her husband, prominent Washington psychiatrist Roger L. Shapiro (1927-2002), the Koston and Shapiro Fund supports commissions and performances of contemporary music.

The Steinway concert grand piano used in this performance was acquired through the generous support of the IRA AND LEONORE GERSHWIN FUND in the Library of Congress.



The audiovisual recording equipment in the Coolidge Auditorium was endowed in part by the Ira and Leonore Gershwin Fund in the Library of Congress.

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THE LIBRARY OF CONGRESS

Coolidge Auditorium

WEDNESDAY, MARCH 7, 2012 – 8 P.M.

Ohio Impromptu

by SAMUEL BECKETT

Directed by JOY ZINOMAN

MICHAEL GIANNITI, *Lighting Designer*

LUCIANA STECCONI, *Set Designer*

TED VAN GRIETHUYSEN, *Reader*

STEVE NIXON, *Listener*

and the

CYGNUS ENSEMBLE

TARA HELEN O'CONNOR, *flute and piccolo* • ROBERT INGLISS, *oboe and English horn*

CALVIN WIERSMA, *violin* • SUSANNAH CHAPMAN, *cello*

WILLIAM ANDERSON, *guitar, mandolin and tenor banjo*

OREN FADER, *guitar and mandolin*

with guest artists

ELIZABETH FARNUM, *soprano* • JOAN FORSYTH, *piano*

JO-ANN STERNBERG, *clarinet* • NATHAN BOTTS, *trumpet*

KRIS SAEBO, *bass* • JAMES BAKER, *conductor*



PROGRAM

SAMUEL BECKETT (1906-1989)

Ohio Impromptu (1982)

TED VAN GRIETHUYSEN, *Reader*

STEVE NIXON, *Listener*

DINA KOSTON (1940-2009)

Distant Intervals, *for ensemble* (2009)

JAMES BAKER, *conductor*

Intermission

CHESTER BISCARDI (*born 1948*)

Resisting Stillness, for two guitars (1996)

FERRUCCIO BUSONI (1866-1924)

Berceuse élégiaque, op. 42 (1909), *arr. Frank Brickle for ensemble*

Pause

DAVID CLAMAN (*born 1958*)

Gone for Foreign, for ensemble (1998-99) : excerpts

I. gone for foreign -- IV. one help --
V. brokenless -- III. english medicine

DINA KOSTON

A Short Tale, for voice and piano (2005)

FRANK BRICKLE (*born 1951*)

Farai un vers, for voice, cello and two guitars
(text by Guillaume IX de Poitiers, 1071-1126) (2009)

MARIO DAVIDOVSKY (*born 1934*)

Ladino Songs, for voice and ensemble (2011)

World première performance.

*Commissioned by the Dina Koston and Roger Shapiro Fund
for New Music and the Roger Shapiro Fund for New Music.*



Ohio Impromptu is presented by special arrangement with Samuel French, Inc.

This evening's performance marks the inauguration of the **Dina Koston and Roger Shapiro Fund for New Music's** sponsorship of cultural events at the Library of Congress with an historic pairing of both dramatic and musical works on the stage of the Coolidge Auditorium.

Endowed by the late composer and pianist Dina Koston (1940-2009) and her husband, prominent Washington psychiatrist Roger L. Shapiro (1927-2002), the Koston and Shapiro Fund will support the performances of events relating to the full spectrum of contemporary music and culture, an area to which Koston devoted her prodigious energies and talents throughout her life.

Koston's affinity for music was evident by the age of two-and-a-half, when she began to study piano and music theory with her mother, a professional musician. Dina later attended the American Conservatory of Music, and subsequently pursued piano studies with Mieczyslaw Horszowski and Leon Fleisher; composition studies with Nadia Boulanger and Luciano Berio; and even spent a summer at Darmstadt, Germany, the musical mecca for avant-garde composers in the late 1950s and early 1960s. Relentlessly curious about all things musical, she remained an iconoclast to the core. It reveals much about Koston's personal and musical integrity to note that as a composer, she refused to ally herself with any of the prevailing musical philosophies or "schools" in her works, adhering only to the impulses of her personal creative voice.

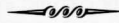
Returning to Washington, Koston co-founded, with Leon Fleisher, the Theater Chamber Players in 1968, which was named the first resident chamber ensemble of the Smithsonian Institution (1973) and later of the Kennedy Center (1978). Devoting her energies to performing as a pianist with the Theater Chamber Players until 2003, her compositional productivity slowed; it was only towards the end of her tenure with the ensemble that the indefatigable Koston returned to the creation of her unique and personal musical works, which even during the years that she devoted to performance had not ceased to take shape.

Koston's knowledge about music was vast; her focus intense; her vision and convictions uncompromising. Her association with the Cygnus Ensemble resulted in the original sonic combinations of her *Quartet for Strings Bowed and Plucked* (2005) and her *Distant Intervals* (2009). She generously supported the cause of musical expression in all its forms, supporting the work of both professional musicians and student composers alike.

Her colleague, friend and Cygnus Ensemble member William Anderson writes that "Dina confided to me that all her music is based on the overtone series... the major scale, which is the simplest ordering of the strongest pitches in the overstone series was, for her, still the most powerful musical currency. [...] Her moments of chromaticism, polytonality, [and] dense clusters are ultimately disentangled into clear intersections of familiar diatonic chords. This was her route from personal to public. Her music is a personal music that works its way to public moments that we all understand, moments that make the dazzling, daring journey worthwhile."

In the larger sense, Koston's music shares, and is informed by, many of the same aesthetic principles that guided artists of the past half century in other disciplines, including modernist playwright Samuel Beckett. In both cases may be discerned the same economy of expression, the same stripping away of all extraneous material to reveal its essence, be it through musical sounds or the spoken word. Anderson writes that Koston, in her last years, and already struggling with her final illness, discussed her plans for composing what was to be her last completed work, *Distant Intervals*; in doing so, she mentioned a quote from Beckett's most famous play, *Waiting for Godot*: "I can't go on; I will go on." Through her tenacity and devotion to her art as both composer and

performer, through her generous efforts in bringing contemporary music both to Washington and to the world, and now through her far-sighted philanthropy, Koston's powerful legacy, vision and passion for music are assured for the inspiration of future generations.



Samuel Beckett (born Dublin, 1906; died Paris, 1989) is widely regarded as one of the towering creative figures of the twentieth century by virtue of his dramas, novels, poetry and screenplays, through which he explored the essentially tragic and comic nature of human existence. The memorable metaphors that he introduced to drama – characters who pass their lives awaiting something (*Waiting for Godot*, 1949), or who spend their days sinking into an endlessly growing pile of sand (*Happy Days*, 1961) – resonated deeply with post-war society, and are still as powerful a comment on the human condition today as they were at their stage premières over a half-century ago.

Beckett's early training in French literature at Dublin's Trinity College eventually led him to Paris in 1927 to continue his studies. He soon became involved in the city's substantial expatriate community of English speaking writers, through which he was introduced to fellow Dubliner James Joyce. Joyce, who was at that time immersed in the creation of his great novel *Finnegan's Wake*, was to exert a powerful influence upon Beckett and his own writings; Beckett's first published essay, in fact, was a 1927 essay about Joyce's work. The two writers soon developed a mutual fondness and respect. Joyce became for Beckett a literary mentor. The young writer became Joyce's literary and research assistant; at Joyce's request, Beckett even undertook the translation into French of a section of *Finnegan's Wake*. The relationship between Joyce and Beckett deepened further after the latter began to be involved romantically with Joyce's daughter Lucia. But Beckett's eventual rupture with Lucia also resulted in a rupture of his relationship with Joyce himself, a loss that profoundly affected Beckett – and one which would find expression, more than a half century later, in a brief play titled *Ohio Impromptu*.

Returning to Trinity College in 1930, Beckett soon became disillusioned with academia; he left Trinity and spent the next several years traveling throughout Europe, during which he pursued his own scholarly interests, among them the production of a groundbreaking essay on French writer Marcel Proust (1931). These years also witnessed Beckett's first exploration of original writing, a period during which he produced his first novel, short stories and poems, as well as literary reviews and essays. By 1937 he had definitively settled in Paris, where he was to make his home for the remainder of his life.

Beckett's fourth novel, *Mercier et Camier* (1946) inaugurated a series of works that would be written in French rather than in English (which was not entirely abandoned as a means of expression, either); he explained that it was simply "easier to write in French without style" than in his native language. Certainly avoiding the encumbrance of stylistic features and superfluous rhetoric is indeed made easier by writing in another language; but might adopting French as an expressive vehicle have also been a means for Beckett of freeing himself from the powerful influence of Joyce's dense, highly referential writing style, and in order to define his own voice? Although the impact of writing in an acquired language on Beckett's personal style and objectivity may be debated, it is still remarkable that the playwright's fluency in French allowed him the choice of a literal expressive language.

But it was the tremendous success of the 1953 production in Paris of his play *En attendant Godot* (*Waiting for Godot*) that brought overnight fame to Beckett. By paring down the elements of traditional drama to their essence, Beckett vividly illustrates the absurdity of human existence.

It is in this deliberate rejection of perceived reality, in what the playwright called “the grotesque fallacy of realistic art,” that lie the power and genius of Beckett’s perspective, one that forces us to reexamine our own accepted beliefs on the nature of existence itself.

From his initial success with *Godot* until his death in 1989, Beckett continued to produce plays for stage and radio, novels, and poems, through which he explored the theme of the absurdity of existence, and spread his influence to a new generation of playwrights (Harold Pinter, Tom Stoppard and Edward Albee, among many others, have acknowledged their debt to Beckett). His influence has even extended to several composers (i.e., Morton Feldman, György Kurtág, Philip Glass, Luciano Berio, etc.) who have created musical settings of his works, perhaps perceiving in the work of Beckett – who, incidentally, was quite fond of music – his language’s essential lyricism, thematic repetition, and like music itself, the element of the ephemeral.

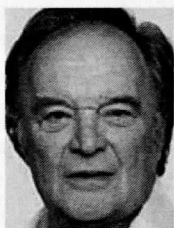
Beckett’s brief play *Ohio Impromptu* was written at the request of leading Beckett scholar Stanley E. Gontarsky for performance at an academic conference at Ohio State University in Columbus, Ohio in May 1981, on the occasion of Beckett’s seventy-fifth birthday. Although the use of the word “impromptu” as the work’s title refers to the historical French theatrical genre (i.e., the farces of Molière) and may imply a spontaneity of creation, the work was hardly created in an “impromptu” manner; Beckett struggled with the work for nine months.

As with many of Beckett’s plays, *Ohio Impromptu* features two “mirrored” characters (perhaps representing two sides of the divided self?), but in this case the playwright’s directions are quite specific in that the two characters should look “as alike in appearance as possible.” One character reads from a book throughout the play; the other listens. “The book,” says director Joy Zinoman, “tells a story of a grieving man who moves away to avoid the memory of his ‘dear face’ and is visited by a shade or ghost, who reads to him... creating a mirror between the story in the book and the story on the stage.”

Ohio Impromptu draws from several episodes from the playwright’s life, including from his sense of loss at the ending of his friendship with Joyce. Images referring to the elder novelist abound in the play: a wide-brimmed hat, like that which Joyce habitually wore, is placed on the table between the characters; references to the times unnamed characters walked together along the Seine’s Isle of Swans, where Joyce and Beckett would often walk together... but the “dear face” mentioned is, according to Beckett himself, that of his wife Suzanne. In his final years, Beckett, a true poet of the stage has created in *Ohio Impromptu* a nostalgic, almost cathartic, but no less loving means of coming to terms with his grief about this episode, experienced over a half century earlier. The play becomes a vehicle of redemption. Beckett scholar Anna McMullen writes, “the speaking of the text becomes a rite of passage which enacts a transformation – from loss to comfort, from life to death, from speech to silence.” Ultimately, comforted by the “dear face,” the two actors raise their heads in the final moments of the play to look at each other for the first time... perhaps in a gesture of acceptance?

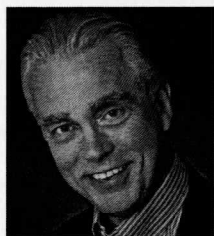


Why was Dina Koston drawn to Beckett’s *Ohio Impromptu* as the inspiration for her composition *Distant Intervals*? Director Joy Zinoman points out several components of the stage work that parallel those in the language of music, i.e., recurring thematic motifs in the form of rhythm (a persistent knocking) and text (the repeated phrase “Little is left to tell”), stated with an extreme economy of expression... any or all of which may have served to spark Koston’s creativity. Both the play and the musical work, moreover, were works created late in the lives of both dramatist and composer; both are works preoccupied with memory, nostalgia, grief, resignation, and finally acceptance in the face of approaching death.



Ted van Greithuysen (R E A D E R) Mr. van Griethuysen has appeared with the Shakespeare Theatre Company: as King of France in *All 's Well That Ends Well*, Mr. Praed in *Mrs. Warren's*

Profession, Alvolio in *Twelfth Night* (STC Mainstage and McCarter Theatre), Andrew Undershaft in *Major Barbara* (Helen Hayes Award), Holofernes in *Love's Labour's Lost* (STC Main stage and RSC), Falstaff in *Henry V*, Philip II in *Don Carlos*, Apemantus in *Timon of Athens* (Helen Hayes Award), Lear in *King Lear*, Prospero in *The Tempest*, Cauchon in *Saint Joan* (Helen Hayes Award). NEW YORK: Broadway: as Romulus in *Inadmissible Evidence* (Drama Desk Award). REGIONAL: Folger Theatre, *Clandestine Marriage*; Studio Theatre: *The Steward of Christendom* (Helen Hayes Award), *Life of Galileo* (Helen Hayes Award), *Rock 'N Roll*, *A Number*, *The Habit of Art* (Helen Hayes Award nominee). INTERNATIONAL: Battersea Arts Center, London: *Life of Galileo*; Arcola, London: *Broadway from the Shadows*; Trafalgar Studios: Mr. Paradise in *Lovely and Misfit*. INSTRUCTOR: Aesthetic Realism of Eli Siegel ; Columbia University, Mount Vernon College.



Steve Nixon (L I S T E N E R) performed most recently in the Free for All production of *Julius Caesar* at the Shakespeare Theatre Company in Washington, DC.

He also performed in the 2008 production of the same play as part of the STC regular season. He has performed at Studio Theatre in *Guantanamo* and *All That I Will Ever Be*, and as an understudy in *Grey Gardens*, *Intelligent Design of Jenny Chow*, *Rock and Roll*, *Moonlight*, and *Solid Gold Cadillac*. He performed the role of Gore Vidal in the 2010 D.C. Fringe Festival production of *Terre Haute*. Steve appeared as a diplomat in the action thriller XXX: *State of the Union*.



Joy Zinoman is the acclaimed Founding Artistic Director of The Studio Theatre in Washington, DC. She has been teaching and directing for 50 years in the U.S. and abroad. Under her leadership,

The Studio Theatre, where she directed over 70 productions, has received over 200 Helen Hayes Awards nominations and with its four theatres has become a national model for artistic excellence. As director of the Acting Conservatory and creator of its core curriculum, Joy guided its development for the past 35 years and continues to serve as Director of Curriculum and Master Teacher. Her most recent productions include *American Buffalo*, *Moonlight*, *Rock and Roll*, *The Invention of Love*, *The Road to Mecca*, *The History Boys*, *The Pillowman*, *Topdog/Underdog*, *The Play About the Baby* and *The Beauty Queen of Leenane*. Ms. Zinoman's vision for The Studio Theatre combined a love of both traditional and contemporary drama, with new ideas about management of artistic communities and the creation of artistic work.

Educated in theatre at Northwestern University and Radcliffe College, Ms. Zinoman numbers among a handful of western experts on Asian theatre, having lived in Asia for 13 years prior to 1975. Fluent in several Asian languages, she has taught at Providence College in Taiwan and at the University of Malay in Kuala Lumpur, Malaysia, as well as in Laos and Thailand. She received her M.A. degree in Theatre from American University with a thesis on Peking Opera and has served as a National Judge for the American College Theatre Festival.

She has garnered many awards throughout her career, among them Helen Hayes Awards for Outstanding Direction and Outstanding Productions, The Washington Post Award for Innovative Leadership in the Theatre Community, the Mayor's Arts Award for Excellence in an Artistic Discipline. *Washingtonian* magazine has named her one of the 100 Most Powerful Women in Washington.

Chester Biscardi's music has been performed throughout Asia, Europe, and North and South America. His catalog includes works for opera, chorus, voice, orchestra, chamber ensembles, solo piano, and incidental music for theatre, dance, and television. His work is published by C. F. Peters Company/Edition Peters, Merion Music, Inc. of Theodore Presser Co., and Biscardi Music Press, and distributed by Classical Vocal Reprints as well as by Theodore Front Musical Literature, Inc. Recordings appear on the Albany, AME, Bridge, CRI (New World Records), Furious Artisans, Intim Musik, Naxos, New Albion, New Ariel, North/South Recordings, and Sept Jardins labels. *Chester Biscardi: In Time's Unfolding*, an all-Biscardi chamber music CD, was released on the Naxos label in late June 2011. Biscardi is a recipient of the Rome Prize, a Guggenheim Fellowship, an Academy Award in Music from the American Academy and Institute of Arts and Letters, among numerous other awards and fellowships, including a recent commission for *Sailors & Dreamers* from the Koussevitzky Music Foundation in the Library of Congress.

Biscardi's *Resisting Stillness*, to be performed in this evening's program, is, according to its composer, a work that conveys a gentle, fluid rhythmic sense set within "a delicate interplay of timbre and pitch... there is an impressionistic sensibility to the expressive power of pure sound wedded to *bel canto* line, and musical images evoke memory, time, and the cyclical nature of existence."



Ferruccio Busoni (1866-1924), born near Florence, Italy to musicians of Italian and German heritage, cultivated a musical style that may be described as an ideally balanced synthesis of imagination and logic—a style that bears a curiously striking parallel to those very qualities ascribed to the respective cultures of his lineage. Although his career as a virtuoso pianist often overshadowed his compositions (which appear to have been primarily informed by Bach, Mozart and Liszt), Busoni nevertheless produced several hundred works throughout his lifetime, with most of these dating from his last twenty-five years: four operas; chamber, instrumental and vocal works; and dozens of orchestral and solo piano works (including his remarkable transcriptions of Bach's organ works for solo piano, for which he is most often remembered). Busoni was also a prolific writer, having penned during his lifetime several books of essays, libretti, and a staggering amount of correspondence (approximately 15,000 letters).

Beginning life as a brief piano solo work in June 1909, Busoni's *Berceuse élégiaque* was one of a series of piano pieces in which the composer experimented with a tonally ambiguous musical language, one through which he felt that he had finally found his individual voice, one in which "form dissolves into feeling." The death of Busoni's mother in October 1909 dealt a severe blow to the composer; he appears to have poured his grief into recasting the *Berceuse* as a more substantial work, and rescoring it for full orchestra. This understated work unfolds as a series of gently alternating crescendos and decrescendos, creating a rocking motion underlining its designation as a lullaby or cradle song, as well as creating the impression of heavy-hearted sighs. This wave-like motion also provides the work with an effective means of forward momentum throughout its duration. The score's epigraph ("The man's cradle song at his mother's bier") stresses the very juxtaposition of images of life and death, and the inseparable nature of both, that succinctly describe the source of this music's power. This work, and the Biscardi work that preceded it, may therefore be interpreted, like Beckett's *Ohio Impromptu* itself, as elegiac tributes, combining at once images of life and death.

David Claman (born 1958) hails from Denver, Colorado. He holds degrees from Wesleyan University, where he studied the music of South India; from the University of Colorado; and from Princeton where he completed his Ph.D. in composition in 2002. He studied Carnatic

with T. Viswanathan, T. Ranganathan, and K.S. Subramanian. His principal composition teachers have been Steve Mackey, Paul Lansky, John McDonald, Richard Toensing and Luis Gonzalez. Claman currently holds an assistant professorship at Lehman College-CUNY in the Bronx. He received a fellowship from the American Institute of Indian Studies in 1998 and has held residencies at the MacDowell Colony and the Rockefeller Foundation's Bellagio Center in Italy. Claman has received commissions from the American Composers Forum, flutist Tara Helen O'Connor, the Cygnus Ensemble, Noa Even, Christopher Creviston and Oren Fader, Dither Electric Guitar Quartet, Da Capo Chamber Players, John McDonald and Tufts University. Recordings can be found on the Innova, Capstone, Bridge, and Vox Novus labels. He is also, along with Matt Malsky, a co-director of the Extensible Toy Piano Project (XTP). Claman was recently awarded a Fromm Foundation Commissioning Grant from Harvard University for a new composition for the Cygnus Ensemble to feature the Carnatic Singer, Sankari Krishnan.



Composer **Frank Brickle** has pursued an eccentric path to the music he is writing now. He was born, musically speaking, into High Modernism: at Princeton, his chief teacher and mentor was Milton Babbitt, and he worked long and hard to master the esoteric style and techniques of that milieu. Between then and now, however, he has worked even longer and harder to mold those same arcane techniques to the needs of a much wider range of styles, from high down to low, and much in between.

Brickle has created over seventy-five compositions, and a number of arrangements and transcriptions, for a wide range of instrumental ensembles and media. Many of his earlier pieces employ synthesized and processed sound. Over time, however, he has concentrated increasingly on writing for instruments and the voice, as he has come to treasure especially the unique moment when the performers have begun to be comfortable with the score and start making the music their own. And while his music has been evolving a great deal over more than four decades, he has attached much importance to continuity: rather than rejecting twentieth-century Modernism, he has devoted much effort to adapting and transforming its methods and techniques into a more personal, expansive, intimate, and inviting dialect.

[William Anderson]



Composer **Mario Davidovsky** was born in 1934 in Médanos, Argentina of Jewish émigré parents from Lithuania. He began studying the violin as a child, and by the age of thirteen had begun to produce his first musical compositions as well. In 1958, he travelled to the United States to study with Aaron Copland and Milton Babbitt at the Berkshire Music Center (now Tanglewood) in Lenox, MA. Babbitt's influence led Davidovsky to develop an interest in electroacoustic music; Copland's encouragement prompted him to emigrate to the United States. Davidovsky followed Copland's advice and settled in New York in 1960, soon thereafter becoming associate director of the Columbia-Princeton Electronic Music Center. The groundbreaking compositions that he produced during the 1960s placed him at the forefront of electroacoustic music; for his innovative work in exploring the medium, he was awarded the Pulitzer Prize in Music in 1971.

Since the 1970s, Davidovsky's compositions have begun to explore the possibilities inherent in both acoustic as well as electroacoustic genres. He has taught music at Columbia University, Harvard University, the University of Michigan, the Manhattan School of Music, Yale University, and the City College of New York; he presently serves on the faculty of the Mannes College – New School for Music. Among his numerous awards, Davidovsky has also

received Naumburg and Guggenheim Awards; commissions from the Koussevitzky Foundation (on which he has also served as a longtime board member); and has been elected a member of the American Academy of Arts and Letters.

Of his newly-completed work *Ladino Songs*, co-commissioned by the Dina Koston and Roger Shapiro Fund for New Music, and the (separately administered) Roger Shapiro Fund for New Music, Davidovsky writes:

"For a long time now, I have been fascinated with the history of Moorish Spain, where for hundreds of years the three great Middle Eastern religions lived in great proximity and aggregated to create one of the great golden periods of western history. Much of my vocal music uses the popular romance poetry of this time. The simplicity, depth and earthiness of the "Romancero" seems to provoke my imagination to visualize them as stage pieces or short films, as if they were dramas for miniature operas rather than songs.

"The term 'Ladino' refers to the language that originated among Spanish Jews, and which contains elements of Greek, Hebrew, Turkish, etc., as well as additional words and metaphors from the different nations they traveled through after being expelled from Spain in 1492."

ABOUT THE ARTISTS

The unusual instrumentation of the Cygnus Ensemble – comprised of pairs of woodwinds, strings and plectral instruments – offers sonic possibilities to adventurous composers seeking unexplored musical timbres, textures and means of expression. Since the Ensemble's establishment in 1985, numerous composers have responded to the challenge, among them Milton Babbitt, Charles Wuorinen, David Lang, Dina Koston, Sebastian Currier, Laura Schwendinger, George Walker, etc., all of whom have created works for the Ensemble or for various combinations of its core members, with the addition of supplementary musicians as required. Inspired by the historical precedent of the seventeenth-century "broken consort," the Ensemble's instrumentation lends itself to performances of Baroque and even Renaissance repertoire as readily as to contemporary works. The Ensemble's recent projects have included a concert celebrating the ninety-fifth birthday of iconoclastic composer Milton Babbitt – which became a memorial concert upon Babbitt's death prior to the event; a musical exploration of the aesthetics and influence of the nineteenth-century Pre-Raphaelite Brotherhood upon American music and culture; and the realization of Mario Davidovsky's *Ladino Songs* for its world première performance on this evening's concert.

The Cygnus Ensemble is also active in presenting frequent master classes for the next generation of performers and presently serves as ensemble-in-residence at both Sarah Lawrence College and at the City University of New York's Graduate Center. The Ensemble has released several recordings, notably on the CRI and Bridge labels; its recording of Harold Meltzer's *Brion*, released on the Naxos label, appeared in the New York Times's roster of the best classical music recordings of 2010.

Kevin LaVine
Senior Music Specialist
Library of Congress, Music Division

A sincere debt of gratitude is extended to Joy Zinoman and to William Anderson, whose generously shared insights have made possible the compilation of these notes.

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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. Another Washingtonian *grande dame*, **Gertrude Clarke Whittall**, presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.

CONCERT STAFF

<i>CHIEF, MUSIC DIVISION</i>	Susan H. Vita
<i>ASSISTANT CHIEF</i>	Jan Lauridsen
<i>SENIOR PRODUCERS FOR CONCERTS AND SPECIAL PROJECTS</i>	Michele L. Glymph Anne McLean
<i>ADMINISTRATIVE OFFICER</i>	Donna P. Williams
<i>AUDIO-VISUAL SPECIALIST</i>	Michael E. Turpin
<i>DONOR RELATIONS</i>	Elizabeth H. Auman
<i>PRODUCTION MANAGER</i>	Solomon E. HaileSelassie
<i>CURATOR OF MUSICAL INSTRUMENTS</i>	Carol Lynn Ward-Bamford
<i>CURATOR OF THE COOLIDGE FOYER DISPLAY</i>	Raymond A. White
<i>PROGRAM DESIGN AND PRODUCTION</i>	Dorothy Gholston Meg Greene
<i>PROGRAM NOTES</i>	Kevin LaVine

UPCOMING CONCERTS AT THE LIBRARY OF CONGRESS

Monday, March 19, 2012 – 8 p.m.

L'Arpeggiata

CHRISTINA PLUHAR, *Artistic Director*

LUCILLA GALEAZZI, *vocalist*

Performing works inspired by the Tarantella

Friday, March 23, 2012 – 8 p.m.

MODIGLIANI STRING QUARTET

Performing works of Arriaga, Beethoven and Dohnányi

Wednesday, March 28, 2012 – 8 p.m.

ELIAS QUARTET

with JONATHAN BISS, piano

Performing works of Suk, Janáček and Dvořák

Tuesday, April 10, 2012 – 7 p.m.

ARDITI STRING QUARTET

with STEPHEN DRURY, piano

Performing works of Cage, Berg, Bartók, Adès and Beethoven

Friday, April 13, 2012 – 8 p.m.

QUATUOR DIOTIMA

Performing works of Schubert, Beethoven and Smetana

UPCOMING CONCERTS AT THE LIBRARY OF CONGRESS

Saturday, April 14, 2012

BACHFEST

Featuring performances by
JUILLIARD BAROQUE (8 p.m.)
PIUS CHEUNG, *marimba* (6:15 p.m.)

Performing works of Johann Sebastian Bach

Friday, April 20, 2012 – 8 p.m.

CONCERTO KÖLN
with JAN FREIHEIT, cello

Performing works of Dall'Abaco, Vivaldi, J.S. Bach and Sammartini

Saturday, April 28, 2012 – 12 p.m. and 3 p.m.

TANYA TOMKINS, *Baroque cello*

Performing J.S. Bach's complete Suites for solo cello

KEEP THE CONCERTS FREE!

Volunteers are essential to our ability to present all of our programs at no-cost to the public!

Sign up to be a volunteer usher and become a part of the crew.

Please contact
Solomon HaileSelassie at shai@loc.gov
for more information.

As a volunteer, you can ensure that the concerts can continue for years to come.



LIBRARY OF
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