

Concerts from the Library of Congress 2013-2014

THE DINA KOSTON AND ROGER SHAPIRO
FUND FOR NEW MUSIC

**THE
CHAMBER MUSIC
SOCIETY OF
LINCOLN CENTER**

Thursday, April 10, 2014 ~ 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

THE DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC

Endowed by the late composer and pianist Dina Koston (1929-2009) and her husband, prominent Washington psychiatrist Roger L. Shapiro (1927-2002), the DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC supports commissions and performances of contemporary music.

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Please recycle your programs at the conclusion of the concert.

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Gilles Vonsattel, piano
Nicolas Dautricourt, violin
Nicolas Altstaedt, cello

Amphion String Quartet
Katie Hyun, violin
David Southorn, violin
Wei-Yang Andy Lin, viola
Mihai Marica, cello

Tara Helen O'Connor, flute
Romie de Guise-Langlois, clarinet
Jörg Widmann, clarinet
Ian David Rosenbaum, percussion

Program

PIERRE JALBERT (b. 1962)

Visual Abstract for flute, clarinet, violin, cello, piano and
percussion (2002)

Bells—Forwards and Backwards

Dome of Heaven

Dance

Tara Helen O'Connor, Romie de Guise-Langlois, Nicolas Dautricourt,
Nicolas Altstaedt, Gilles Vonsattel & Ian David Rosenbaum

ELLIOTT CARTER (1908-2012)

Esprit rude/Esprit doux II for flute, clarinet and marimba (1995)

Tara Helen O'Connor, Romie de Guise-Langlois & Ian David Rosenbaum

JÖRG WIDMANN (b. 1973)

Fantasie for Solo Clarinet (1993)

Jörg Widmann

EINOJUHANEN RAUTAVAARA (b. 1928)

Variations for Five, Quintet no. 2 for two violins, viola
and two cellos (2013); World Premiere; commissioned by the Library of
Congress and the Chamber Music Society of Lincoln Center

Cantabile

Agitato ma liberamente—Tranquillo

Con brio

Amphion String Quartet, Nicolas Altstaedt

INTERMISSION

OLIVIER MESSIAEN (1908-1992)

Quatuor pour la fin du temps (Quartet for the End of Time), for clarinet, violin, cello and piano (1940-41)

Liturgie de cristal (Crystal Liturgy): *Bien modéré, en poudroisement harmonieux*

Vocalise, pour l'Ange qui annonce la fin du Temps (Vocalise for the Angel who Announces the End of Time): *Robust, modéré–Presque vif, joyeux–Modéré–Presque vif...–Presque lent, impalpable lointain–Presque vif– Modéré*

Abîme des oiseaux (Abyss of the Birds): *Lent, expressif et triste–Presque vif, gai, capricieux–Lent–Presque vif–Modéré–Lent, expressif et triste–Modéré– Presque vif–Lent*

Intermède (Intermezzo): *Décidé, modéré, un peu vif*

Louange à l'Éternité de Jésus (In Praise of the Eternity of Jesus): *Infiniment, lent, extatique*

Danse de la fureur, pour les sept trompettes (Dance of Fury, for the Seven Trumpets): *Décidé, vigoureux, granitique, un peu vif–Un peu plus vif–Au mou^v–Un peu plus vif–Plus vif–Pressez insensiblement–Un peu moins vif–Presque lent, terrible et puissant–1^{er} mou^v–Un peu plus vif–Moins vif*

Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps (Cluster of Rainbows, for the Angel who Announces the End of Time): *Rêveur, presque lent–Robuste, modéré, un peu vif–Rêveur, presque lent–Robuste, modéré, un peu vif–Même mou^v–Extatique–Robuste, modéré, un peu vif*

Louange à l'Immortalité de Jésus (In Praise of the Immortality of Jesus): *Extrêmement lent et tendre, extatique*

Jörg Widmann, Nicolas Dautricourt, Nicolas Altstaedt, Gilles Vonsattel

About the Program

Notes by Dr. Richard E. Rodda,
provided by The Chamber Music Society of Lincoln Center

PIERRE JALBERT, *Visual Abstract* (2002)

Premiered on August 10, 2002 at the Hazlett Theater in Pittsburgh by the Pittsburgh New Music Ensemble, conducted by Kevin Noe

Duration: 10 minutes

Earning widespread notice for his richly colored and superbly crafted scores, Pierre Jalbert has developed a musical language that is engaging, expressive, and deeply personal. Among his many honors are the Rome Prize, the BBC Masterprize, The Chamber Music Society of Lincoln Center's 2007 Stoeger Award, given biennially "for achievement in the field of chamber music," and a 2010 award from the American Academy of Arts and Letters.

Jalbert has drawn inspiration from a variety of sources, from plainchant melodies to natural phenomena. His music has been performed worldwide, with four Carnegie Hall performances of his orchestral music, including the Houston Symphony's Carnegie Hall premiere of his orchestral work, *big sky*, in 2006. Other major works for orchestra include *In Aeternam* (2000), performed by the London Symphony Orchestra; *Symphonia Sacra* (2001), written for the California Symphony; *Les espaces infinis* (2001), written for the Albany Symphony, Chamber Symphony (2004), commissioned by the Los Angeles Chamber Orchestra; *Fire and Ice* (2007), commissioned for the Oakland East Bay, Marin, and Santa Rosa Symphonies through Meet the Composer Foundation's Magnum Opus Project; *Autumn Rhapsody* (2008), commissioned by the Vermont Symphony, and *Shades of Memory* (2011), premiered by the Houston Symphony. Recent orchestral performances include those by the Boston Symphony at Tanglewood, and the Cabrillo Festival Orchestra under Marin Alsop. He has served as composer-in-residence with the Los Angeles Chamber Orchestra (2002-05), California Symphony (1999-2002), and Music in the Loft in Chicago (2003). Select chamber music commissions and performances include those of the Emerson, Ying, Borromeo, Maia, Enso, Chiara, and Escher string quartets. Jalbert is Professor of Music at Rice University's Shepherd School of Music in Houston, and he serves as one of the artistic directors of Musiqqa, a Houston-based contemporary chamber ensemble. His music is published by Schott Music.

Of *Visual Abstract*, composed in 2002 and premiered on August 10, 2002 by the Pittsburgh New Music Ensemble directed by Kevin Noe, Jalbert wrote, "Each of the three movements was inspired by a visual image. The first (*Bells — Forwards and Backwards*) uses the image of a tolling bell and also its sound — a loud attack followed by a decay — and its sound backwards — a large crescendo followed by an accented note. The second movement (*Dome of Heaven*) uses the general image of looking up at a church dome from the inside, but was inspired specifically by Borromini's dome at the church of San Carlo alle Quattro Fontane in Rome, which, to me, evokes a sense of infinity and timelessness. The third movement (*Dance*) uses the image of a group of dancers creating an energetic choreography."



ELLIOTT CARTER, *Esprit rude/Esprit doux II* (1995)

Premiered on March 30, 1995 in the Grainger Ballroom of Chicago's Orchestra Hall by flutist Richard Graef, clarinetist John Bruce Yeh, and marimbist Patricia Dash
Duration: 5 minutes

In 1985, Elliott Carter composed *Esprit rude/Esprit doux* for flute and clarinet in honor of Pierre Boulez's 60th birthday. In his preface to the score, Carter wrote, "The title refers to the pronunciations of classical Greek words beginning with a vowel or an R, called in English 'rough breathing/smooth breathing.' With 'rough breathing' (esprit rude), the initial vowel or R is preceded by a sounded H and is indicated by a reversed comma above the letter. With 'smooth breathing' (esprit doux), the initial vowel is not to be preceded by H and is indicated by a comma above the vowel. In the original Greek characters for '60th year' (transliterated as 'hexekoston etos'), the initial epsilon ['e'] of the first word has a rough breathing sign while the epsilon of the second has a smooth one. Both instruments have some rough breathing and some smooth breathing." Ten years later Carter wrote *Esprit rude/Esprit doux II* for Boulez's 70th birthday ("hebdomekoston etos," according to the composer's note in the score), and added to the original flute and clarinet duo a marimba "to change the character a little." Carter incorporated into both pieces an honorific musical motto: B-flat-C-A-E = B(O)ULE(Z) — using both the French and German names of the notes. ("B" in traditional German notation denotes the note or tonality B-flat; "C" in the European system of sight-singing is "Do" or, according to ancient practice, "U[t]"; "A" comes from "L[a].") The motto closes *Esprit rude/Esprit doux II*, where Carter punctuated it with a flutter-tongue, "which is 'Z'," he explained. Carter's 75th birthday tribute to Boulez in 2000, *Retrouvailles* for piano, begins by recalling the end of *Esprit Rude/Esprit Doux II* and ends by recalling the opening of *Esprit I*.



JÖRG WIDMANN, *Fantasie for Solo Clarinet* (1993)

Premiered in March 1994 on Bavarian Radio broadcast from Munich by the composer.
Duration: 7 minutes

Jörg Widmann is one of Germany's most sought-after composers and a virtuoso clarinetist. String quartets form the core of his oeuvre: String Quartet no. 1, followed by *Choralquartett* and *Jagdquartett*, which was premiered by the Arditti Quartet in 2003. The series was completed in 2005 by String Quartet no. 4 and Quartet no. 5 with soprano, *Versuch über die Fuge* (Attempt at a Fuge). The five string quartets are intended as a large cycle, with each individual work following a traditional form of setting. Widmann has composed a trilogy of works (*Lied, Chor, and Messe*) for large orchestra on the transformation of vocal forms for instrumental forces. In 2007 Christian Tetzlaff and the Junge Deutsche Philharmonie gave the premiere of Widmann's first Violin Concerto. The same year, Pierre Boulez and the Vienna Philharmonic gave the first performance of *Armonica* for orchestra; it combines the tonal colors of a glass harmonica above the orchestra to produce a homogenously breathing body of sounds and sound effects. Widmann's music theatre project *Am Anfang* was the result of a collaboration with visual artist Anselm Kiefer; Widmann created the work together with Kiefer and conducted the world premiere on the occasion of the 20th anniversary of the Opéra Bastille in Paris. This season baritone Christian Gerhaher gave the premiere of Widmann's new song cycle for baritone and piano at the Wiener Konzerthaus, and the WDR Sinfonieorchester Köln premieres his *Labyrinth Cycle* under the baton of Emilio Pomarico. He also holds residencies at various festivals including Grafenegg, Rheingau and the Mozartfest Würzburg. He has been composer-

in-residence of the Deutsches Symphonie-Orchester Berlin, the Cleveland Orchestra, the Salzburg Festival, the Lucerne Festival, the Cologne Philharmonic Orchestra, and the Vienna Konzerthaus. A professor at the Freiburg Staatliche Hochschule für Musik, Widmann studied with Wilfried Hiller and Hans Werner Henze, and later Heiner Goebbels and Wolfgang Rihm in Karlsruhe. Widmann was the 2008-09 recipient of the Elise L. Stoeger Prize, which is awarded by the Chamber Music Society in recognition of significant contributions to the field of chamber music.

Widmann wrote, “*Fantasie for Solo Clarinet* (1993) is my first real piece for my own instrument, the clarinet. It is largely based on the usual Romantic melodious sound, though with ironic side trips into dance, klezmer, and jazz, making *Fantasie* the clarinet’s equivalent of ‘light music.’ With its eccentric virtuosity and its cheerful, fundamentally ironic character, it reflects Stravinsky’s *Three Pieces for Solo Clarinet* of 1919 and the tonal innovations that appeared with Carl Maria von Weber’s notation for the clarinet, and takes them further in a new way. *Fantasie* is a little imaginary scene uniting the dialogues of different people in close proximity in the spirit of the commedia dell’arte.”



EINOJUHANİ RAUTAVAARA, *Variations for Five, Quintet no. 2 for two violins, viola and two cellos* (2013)

Composed in 2013. Commissioned by The Dina Koston and Roger Shapiro Fund for New Music in the Library of Congress, and The Chamber Music Society of Lincoln Center. Tonight is the world premiere of this piece.

Duration: 20 minutes

Among the heirs of Sibelius who have given Finland one of today’s most dynamic and distinctive musical cultures is Einojuhani Rautavaara. Rautavaara was born in Helsinki on October 9, 1928 and studied composition at the Sibelius Academy in Helsinki with Aarre Merikanto and musicology at Helsinki University before being selected in 1955 by Sibelius himself to receive a Koussevitzky Foundation scholarship, awarded to a young Finnish musician in honor of that venerable composer’s 90th birthday. Rautavaara used the grant to study with Vincent Persichetti at the Juilliard School, and with Roger Sessions and Aaron Copland at Tanglewood during the following two years. After further study in Ascona, Switzerland with Wladimir Vogel and in Cologne with Rudolf Petzold, Rautavaara returned to Finland to compose and to serve as librarian of the Helsinki City Orchestra (1959-61), director of Helsinki’s Käpylä Music School (1965-66), and faculty member of the Sibelius Academy (1966-91). Among his many awards are the Finnish Artist Professor of State (an honorific without fixed duties, modeled on the government grant Sibelius received as a young composer to support his creative work), Sibelius Prize, Arnold Bax Society Medal, membership in the Royal Swedish Academy, and Commander in the Order of the Finnish Lion.

Rautavaara wrote, “The *Variations for Five* of 2013 (String Quintet No. 2) was commissioned by the Dina Koston and Roger Shapiro Fund of the Library of Congress together with The Chamber Music Society of Lincoln Center. The reason for choosing a quintet of two violins, viola, and two cellos was the good experience I had writing my First String Quintet in 1997; I wanted to hear the deep, rich sound of this ensemble again. It was a wish of the commissioners that the first cello would act, to some degree, as a soloist. This idea led to opening all three

movements with a solo cello line — a kind of theme for variations by the quintet. The melodious *Cantabile* of the opening movement turns *Agitato* in the second. The finale ends the work *Con Brio*.”



OLIVIER MESSIAEN, *Quatuor pour la fin du Temps* (Quartet for the End of Time) (1940-41)

Premiered on January 15, 1941 at Stalag VIII A in Görlitz, Silesia (now Poland) by clarinetist Henri Akoka, violinist Jean Le Boulaire, cellist Étienne Pasquier, and the composer as pianist. Duration: 48 minutes

When World War II erupted across Europe in 1939, Messiaen, then organist at Trinity Cathedral, a teacher at the École Normale de Musique and the Schola Cantorum, and a composer of rapidly growing reputation, was called up for service but deemed unfit for military duty because of his poor eyesight. He was instead first assigned as a furniture mover at Sarreguemines and then as a hospital attendant at Sarralbe before ending up with a medical unit in Verdun, where he met Henri Akoka, a clarinetist with the Strasbourg Radio Orchestra, and Etienne Pasquier, cellist in an internationally renowned string trio with his brothers, violinist Jean and violist Pierre. Inspired by the dawn bird songs that marked the end of his night watch at Verdun, Messiaen composed the *Abyss of the Birds* for solo clarinet, but even before Akoka could try it out, the Germans invaded France in May 1940 and all three musicians were captured the following month and sent to a prisoner-of-war camp—Stalag VIII A—at Görlitz, Silesia (now in Poland). At Stalag VIII A, they met the violinist Jean Le Boulaire, who had graduated from the Paris Conservatoire but spent much of his life in military service (and who would become a successful actor under the name Jean Lanier after the war).

Though Messiaen later recalled “the cruelty and horror of the camp,” conditions were not nearly as bad at Görlitz as in the Nazis’ desolate and deadly concentration camps: he and his musician friends were in no immediate mortal danger (except from lack of food), the camp had such amenities as a library and a theater, and the commander encouraged stage and musical performances to occupy the prisoners with preparations and entertainment. One of the German officers, a music-loving lawyer named Karl-Albert Brüll who was fluent in French, found a battered piano for the theater and instruments for Le Boulaire and Pasquier, and supplied Messiaen with manuscript paper, writing materials, and a quiet place to work, where he composed a trio for his fellow prisoners that served as the seed for one of the most remarkable pieces in the chamber repertory—the *Quartet for the End of Time*. After they had read through this *Intermède*, Messiaen prefaced it with the *Abyss of the Birds* he had written for Akoka at Verdun and then revised a section from his *Fêtes des belles eaux* for six ondes Martenon (created in 1937 for a *son et lumière* show on the banks of the Seine) as *Praise to the Eternity of Jesus* for cello and piano (for Pasquier) and a 1930 organ piece titled *Diptyque as Praise to the Immortality of Jesus* for violin and piano (for Le Boulaire); the remaining four movements of the Quartet were completed by November 1940. The remarkably sympathetic German commandant scheduled the premiere for January 15, 1941, granted the musicians four hours a day to rehearse, and even ordered programs printed for the event. Though Messiaen claimed that “5,000” of their fellow inmates heard the concert, the camp theater could have held no more than about 400 (outside performance would have been impossible in Silesia’s frigid winter), but he was accurate in describing the heterogeneity of the audience, many of whom he thought may have been hearing chamber music for the first time: “The most diverse classes

were mingled: farmers, factory workers, intellectuals, professional servicemen, doctors, and priests.... Never was I listened to with such rapt attention and comprehension.” Messiaen’s incarceration ended the following month, and he joined the faculty of the Paris Conservatory in May 1941.

Messiaen’s introduction to the score of the *Quartet for the End of Time* bespeaks the interpenetration of cosmology, religion, and music in his visionary universe:

“I saw a mighty angel descend from heaven, clad in mist; and a rainbow was upon his head. He set his right foot on the sea, his left foot on the earth, and standing thus on sea and earth, he lifted his hand to heaven and swore by Him who liveth for ever and ever, saying: There shall be time no longer; but on the day of the trumpet of the seventh angel, the mystery of God shall be finished.

I. *Liturgical of crystal*. Between the morning hours of three and four, the awakening of the birds; a thrush or a nightingale soloist improvises amid notes of shining sound and a halo of trills that lose themselves high in the trees. Transpose this to the religious plane: you will have the harmonious silence of heaven.

II. *Vocalise, for the Angel who announces the end of time*. The first and third parts (very short) evoke the power of that mighty angel. Between these sections are the ineffable harmonies of heaven.

III. *Abyss of the birds*. Clarinet solo. The abyss is Time, with its sadness and tediums. The birds are the opposite of Time; they are our desire for light, for stars, for rainbows and for jubilant outpourings of song! There is a great contrast between the desolation of Time (the abyss) and the joy of the bird-songs (desire of the eternal light).

IV. *Interlude. Scherzo*. Of a more outgoing character than the other movements, but related to them nonetheless by various melodic references.

V. *Praise to the Eternity of Jesus*. Jesus is here considered as one with the Word. A long phrase, infinitely slow, by the cello, expiates with love and reverence on the everlastingness of the Word.

VI. *Dance of fury, for the seven trumpets*. The four instruments in unison give the effect of gongs and trumpets (the first six trumpets of the Apocalypse attend various catastrophes, the trumpet of the seventh angel announces the consummation of the mystery of God). Music of stone, formidable sonority; movement as irresistible as steel, as huge blocks of livid fury or ice-like frenzy.

VII. *Cluster of rainbows for the Angel who announces the end of time*. Here certain passages from the second movement return. The mighty angel appears, and in particular the rainbow that envelopes him (the rainbow, symbol of peace, of wisdom, of every quiver of luminosity and sound).

VIII. *Praise to the Immortality of Jesus*. Expansive violin solo balancing the cello solo of the fifth movement. Why this second glorification? It addresses itself more specifically to the second aspect of Jesus — to Jesus the man, to the Word made flesh, raised up immortal

from the dead so as to communicate His life to us. It is total love."

"— And I repeat anew: All this is mere striving and childish stammering if one compares it to the overwhelming grandeur of the subject!"

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About the Artists

Cellist **Nicolas Altstaedt** won the Borletti-Buitoni Trust Fellowship and the Credit Suisse Young Artist Award (2010), as part of which he performed Schumann's Cello Concerto with the Vienna Philharmonic under the baton of Gustavo Dudamel at the Lucerne Festival. In 2012 Gidon Kremer chose him as his successor as artistic director of the Lockenhaus Chamber Music Festival. A former member of CMS Two, he is a BBC New Generation Artist, which enables him to perform with all BBC orchestras, as well as at the U.K.'s most prestigious festivals and concert halls. Highlights of past and upcoming seasons include concerts with the Tonhalle Orchestra, the Vienna Symphony Orchestra, the Tapiola Sinfonietta, and Kremerata Baltica, the Simón Bolívar Orchestra, the Munich, Zurich, and Stuttgart chamber orchestras, the Czech Philharmonic, the Melbourne and New Zealand symphony orchestras, the Radio Symphony Orchestras of Berlin, Stuttgart, and Helsinki as well as the Tchaikovsky Symphony Orchestra, under the batons of Sir Neville Marriner, Neeme Järvi, Sir Roger Norrington, Vladimir Fedosseev, Vladimir Ashkenazy, and David Zinman. His two most recent recordings—of the Haydn concertos with the Potsdamer Kammerakademie and concertos by Schumann, Tchaikovsky, and Gulda—were highly acclaimed worldwide. Born into a family of German and French descent, Mr. Altstaedt was one of Boris Pergamenschikow's last students in Berlin, where he has continued his studies with Eberhard Feltz. He plays a cello by Nicolas Lupot (Paris, 1821) loaned to him by the Deutsche Stiftung Musikleben.



Hailed for its "precision, assertiveness and vigor" (*The New York Times*) and its "gripping intensity" and "suspenseful and virtuoso playing" (*San Francisco Classical Voice*), the **Amphion String Quartet** is a winner of the 2011 Concert Artists Guild Victor Elmaleh Competition. After serving as the Ernst Stiefel String Quartet-in-Residence at the Caramoor Center for the Arts for the 2012-13 season, the ASQ joined the roster of The Chamber Music Society of Lincoln Center's CMS Two Program in fall 2013, featuring the ensemble's Alice Tully Hall debut in March 2014. Additional highlights of the 2013-14 season include New York performances at Zankel Hall at Carnegie Hall and The Tilles Center at Long Island University, as well as concerts at the Library of Congress, Pepperdine University, Chamber Music Northwest, Sheldon Friends of Chamber Music (Lincoln, Nebraska), and Princeton University. Among the quartet's many collaborations this season are performances with pianist Gilbert Kalish and clarinetist David Shifrin. In January 2014, the Amphion Quartet flew to the U.K. to record the group's first album, featuring quartets by Grieg, Janáček, and Wolf, which is due for release in fall 2014 on the Nimbus label. In summer 2013, the ASQ had a diverse schedule of performances and festival appearances including The Chautauqua Institution, NYU String Quartet Workshop, BargeMusic, Princeton Summer Concerts, Cooperstown Chamber Music

Festival, Music Mountain, and Kneisel Hall Chamber Music Festival, as well as the world premiere performance of a newly commissioned quartet by Yevgeniy Sharlat at the Caramoor Music Festival (commissioned by Caramoor as part of the Stiefel String Quartet residency).

Recent featured concerts include the Amphion Quartet's Carnegie Hall debut at Weill Recital Hall on the CAG series with guest David Shifrin, the Phillips Collection in Washington, D.C., Caramoor Center for the Arts, Schneider Concerts, TCAN Center for the Arts, New York's National Arts Club, the Met Museum, and a tour of Northern California with concerts at UC San Francisco, Eureka Chamber Music Series and Montalvo Center for the Arts. The ASQ has been showcased on New York's WQXR radio numerous times, including the station's November 2012 Beethoven String Quartet Marathon, playing two quartets live in The Greene Space, with live webcast and subsequent airing on the radio. Internationally, the Amphion Quartet has performed in South Korea at the Music Isle Festival in Jeju and at the Seoul Arts Center, with a return planned for summer 2014 for the Busan Chamber Music Festival. Previous U.S. festival appearances include OK Mozart, Chamber Music Northwest, La Jolla Music Society's SummerFest, and the Mostly Music Series in New Jersey. The ASQ has collaborated with such eminent artists as the Tokyo String Quartet, Ani Kavafian, Carter Brey, Edgar Meyer, Michala Petri, James Dunham, and Deborah Hoffmann.

Violinists Katie Hyun and David Southorn, violist Wei-Yang Andy Lin, and cellist Mihai Marica first joined together for a performance at Sprague Hall at the Yale School of Music in February 2009. The overwhelmingly positive audience response was the inspiration behind their mutual desire to pursue a career as the Amphion String Quartet. Recent honors include the 2012 Salon de Virtuosi Career Grant in New York; First Prize at the Hugo Kauder String Quartet Competition in New Haven, CT; and First Prize in the Piano and Strings category as well as the Audience Choice Award at the 2010 Plowman Chamber Music Competition held in Columbia, Missouri.



Voted ADAMI Classical Discovery of the Year at the Midem in Cannes and awarded the Sacem Georges Enesco Prize, **Nicolas Dautricourt** is one of the most brilliant and engaging French violinists of his generation. He appears at major international venues, including the Kennedy Center, Wigmore Hall, Tchaikovsky Hall, Tokyo's Bunka Kaikan, Salle Pleyel in Paris, and Théâtre des Champs-Élysées, and appears at many festivals such as Lockenhaus, Radio-France/Montpellier, Ravinia, Sintra, and Davos. He has performed as a soloist with the Orchestre National de France, Québec Symphony, Sinfonia Varsovia, Mexico Philharmonic, NHK Tokyo Chamber Orchestra, the Kanazawa Orchestral Ensemble, Belgrade Radio Orchestra, Kiev Philharmonic, Nice Philharmonic, Orchestre National des Pays de la Loire, Orchestre National de Lorraine, Novosibirsk Chamber Orchestra, and European Camerata, under conductors Eivind Gullberg Jensen, Michael Francis, Dennis Russell Davies, Michiyoshi Inoue, Kazuki Yamada, Yuri Bashmet, Fabien Gabel, Fayçal Karoui, and Mark Foster. He appears in such jazz festivals as Jazz à Vienne, Jazz in Marciac, Sud-Tyroler Jazz Festival, Jazz San Javier, Copenhagen Jazz Festival, and the European Jazz Festival in Athens. Finalist and prize-winner in numerous international violin contests, such as the Wieniawski, Lipizer, Belgrade, and Viotti competitions, he has studied with Philip Hirschhorn, Miriam Fried, and Jean-Jacques Kantorow, and became artistic director of Les Moments Musicaux de Gerberoy in 2007. He is a member of Chamber Music Society Two and his three-year residency is the

first to be supported by the Khalil Rizk Fund. He currently plays a magnificent instrument by Antonio Stradivarius (Cremona 1713).



Praised as “extraordinary” and “a formidable clarinetist” by *The New York Times*, **Romie de Guise-Langlois** has appeared as a soloist with the Houston Symphony and the Burlington Chamber Orchestra, and at Music@Menlo and Banff Center for the Arts. She is a winner of the 2011 Astral Artists’ National Audition and was awarded first prize in the 2009 Houston Symphony Ima Hogg competition; she was additionally a first prize winner of Woolsey Hall Competition at Yale University, the McGill University Classical Concerto Competition, and the Canadian Music Competition. An avid chamber musician, she has toured with Musicians from Marlboro and has appeared at the Metropolitan Museum of Art, the Philadelphia and Boston chamber music societies, the 92nd Street Y, the Kennedy Center, and Chamber Music Northwest. She has performed as principal clarinetist for the Orpheus Chamber Orchestra, the Orchestra of St. Luke’s, the New Haven and Stamford symphony orchestras and The Knights Chamber Orchestra. A native of Montreal, Ms. de Guise-Langlois earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin and she is an alumna of The Academy—a Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute. She is currently adjunct professor of clarinet at Kean and Montclair universities and is a member of Chamber Music Society Two.



Flutist **Tara Helen O'Connor** is a charismatic performer sought after for her unusual artistic depth, brilliant technique, and colorful tone in music of every era. Last season she premiered a new chamber work by John Zorn, made appearances at the Avila Chamber Music Celebration in Curaçao and the Ocean Reef Chamber Music Festival, and performed concerts in Hawaii and Georgia with CMS. She also gave her debut performance at the Mainly Mozart Festival with Windscape and returned to the festival to perform a concerto with Maestro David Atherton. In 2013 she premiered Jonathan Berger’s new opera with the Saint Lawrence String Quartet in Stanford. She has appeared at Zankel Hall, Symphony Space, Music@Menlo, the Chamber Music Festival of the Bluegrass, Spoleto USA, Chamber Music Northwest, Music from Angel Fire, the Banff Centre, and the Bravo! Vail Valley Music Festival. She is a founding member of the Naumburg Award-winning New Millennium Ensemble and a member of the woodwind quintet Windscape, teaches at the Bard College Conservatory and Manhattan School of Music, is professor of flute and head of the wind department at Purchase College Conservatory of Music, and holds a summer flute master class at the Banff Centre in Canada. Winner of an Avery Fisher Career Grant and a two-time GRAMMY nominee, she was the first wind player to participate in the CMS Two program and is now an artist of the Chamber Music Society.



Praised for his “excellent” and “precisely attuned” performances by *The New York Times*, percussionist **Ian David Rosenbaum** has developed a musical breadth far beyond his years. He made his Kennedy Center debut in 2009 and later that year garnered a special prize created for him at the Salzburg International Marimba Competition. Last season, Mr. Rosenbaum joined the Chamber Music Society Two program as only the second percussionist in the program’s history. He has performed with the acclaimed So Percussion group and has appeared at the

Norfolk, Yellow Barn, Chamber Music Northwest, and Music@Menlo festivals. Highlights of the 2013-14 season include a tour of Southern California performing Christopher Cerrone's *Memory Palace*, a recital at the Phillips Collection in Washington D.C., and a solo performance on The Chamber Music Society of Lincoln Center's New Music in the Kaplan Penthouse series. Continuing his passionate advocacy for contemporary music, this season Mr. Rosenbaum will premiere new works for percussion by Andy Akiho, David Crowell, Tawnie Olson, and Paola Prestini. Mr. Rosenbaum is a member of Sandbox Percussion, Le Train Bleu, the Pittsburgh New Music Ensemble, Novus NY, and Time Travelers. He has recorded for the Bridge, Innova, and Naxos labels and is on the faculty of the Dwight School in Manhattan. Mr. Rosenbaum performs with Vic Firth sticks and mallets.



Swiss-born American pianist **Gilles Vonsattel** is an artist of uncommon breadth with repertoire that ranges from J.S. Bach's *The Art of Fugue* to the complete works of Xenakis. Recipient of an Avery Fisher Career Grant and winner of the Naumburg and Geneva competitions, he recently made his Boston Symphony, Tanglewood, and San Francisco Symphony debuts, while performing recitals and chamber music at the Tonhalle Zürich, Ravinia, Wigmore Hall, the Gilmore Festival, the Lucerne Festival, and the Munich Gasteig. Deeply committed to the performance of contemporary works, he has premiered numerous works both in the United States and Europe and worked closely with notable composers such as Ned Rorem, Jörg Widmann, Nico Muhly, Heinz Holliger, and George Benjamin. A former member of Chamber Music Society Two, he is an artist of the Chamber Music Society of Lincoln Center for the 2013-14 season. His 2011 recording for the Honens/Naxos label of music by Debussy, Honegger, Holliger, and Ravel was named one of *Time Out New York's* classical albums of the year. He received his bachelor's degree in political science and economics from Columbia University and his master's degree from The Juilliard School, where he worked with Jerome Lowenthal. Vonsattel is an assistant professor at the University of Massachusetts at Amherst.



CMS Stoeger Prize winner **Jörg Widmann** has garnered international acclaim both as a composer and a clarinetist. His great passion as a clarinetist is chamber music, and this season he makes return visits to the Salzburg Festival and Vienna's Musikverein. He also performs with top artists such as the Hagen and Arcanto quartets, András Schiff, Tabea Zimmermann, Elisabeth Leonskaja, and Nicolas Altstaedt. He has achieved great success as a soloist in orchestral concerts in Germany and abroad, and this season he performs with the Orchestre de Radio France at Radio France's "Présences" Festival, and performs and conducts at Budapest's Enescu Festival and Eindhoven's Storioni Festival. Further solo engagements this season include Dresdner Philharmoniker, Orchestre Philharmonique de Montréal, Radio-Sinfonieorchester Stuttgart des SWR, Helsinki Philharmonic Orchestra, Deutsche Kammerphilharmonie Bremen, Toronto Symphony Orchestra, and the Deutsches Symphonie-Orchester Berlin with Heinz Holliger. Several works have been dedicated to him by fellow composers: in 1999, he performed the premiere of *Music for Clarinet and Orchestra* by Wolfgang Rihm in the musica viva concert series; in 2006, he performed *Cantus* by Aribert Reimann with the WDR symphony orchestra, and in 2009, at the Lucerne Festival, the world premiere of *Rechant* by Heinz Holliger. Widmann is professor of clarinet and composition at the Freiburg Staatliche Hochschule für Musik. He studied the clarinet at the Hochschule für Musik in Munich with Gerd Starke and later with Charles Neidich at The Juilliard School.

The **Chamber Music Society of Lincoln Center** (CMS) is one of eleven constituents of Lincoln Center for the Performing Arts, the largest performing arts complex in the world. Along with other constituents such as the New York Philharmonic, New York City Ballet, Lincoln Center Theater, and The Metropolitan Opera, the Chamber Music Society has its home at Lincoln Center. The Chamber Music Society's performance venue, Alice Tully Hall, has received international acclaim as one of the world's most exciting venues for chamber music.

CMS presents chamber music of every instrumentation, style, and historical period in its extensive concert season in New York, its national tours, its many recordings and national radio broadcasts, its broad commissioning program, and its multi-faceted educational programs. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created programs to bring the art of chamber music to audiences from a wide range of backgrounds, ages, and levels of musical knowledge. The artistic core of CMS is a multi-generational, dynamic repertory company of expert chamber musicians who form an evolving musical community. As part of that community, the CMS Two program discovers and weaves into the artistic fabric a select number of highly gifted young artists—individuals and ensembles—who embody the great performance traditions of the past while setting new standards for the future.

CMS produces its own recordings on the CMS Studio Recordings label, which has been highly praised for both the artistry and the recorded sound of the eclectic range of repertoire it has released. These recordings are sold on-site at concerts in New York, on tour, and through the CMS website as well as online retailers such as iTunes. The newest media innovation, CMS Live!, offers recordings available only by download of extraordinary live performances, chosen by CMS artistic directors David Finckel and Wu Han from among each season's many concerts. CMS also has a broad range of historic recordings on the Arabesque, Delos, SONY Classical, Telarc, Musical Heritage Society, MusicMasters, and Omega Record Classics labels. Selected live CMS concerts are available for download as part of Deutsche Grammophon's DG Concerts series.

In 2004, CMS appointed cellist David Finckel and pianist Wu Han artistic directors. They succeed founding director Charles Wadsworth (1969-89), Fred Sherry (1989-92), and David Shifrin (1992-2004). Visit the Chamber Music Society online at www.ChamberMusicSociety.org.

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COOLIDGE AUDITORIUM

Thursday, April 24, 2014 – 8:00 pm

DANIEL MÜLLER-SCHOTT AND SIMON TRPČESKI

Works by Beethoven, Brahms and Chopin

COOLIDGE AUDITORIUM

Pre-Concert Presentation by David Plylar

6:30 pm, WHITTALL PAVILION

Friday, May 2, 2014 – 8:00 pm

KOUSSEVITZKY LEGACY CELEBRATION

Works by Crumb, Foss, Babbitt, Dutilleux, Thomas, Copland and Wuorinen

COOLIDGE AUDITORIUM

Pre-Concert Presentation: Jon Newsom, former Chief of the Music Division,

speaks with members of the Koussevitzky Board

6:30 pm, WHITTALL PAVILION

Friday, May 30, 2014 – 7:00 pm

STEEP CANYON RANGERS AND DAILEY & VINCENT

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COOLIDGE AUDITORIUM

Presented with the American Folklife Center

Thursday, July 3, 2014 – 2:00 pm

THOMAS HAMPSON: POETS AND PATRIOTISM

Celebrating the 200th Birthday of the Star-Spangled Banner

COOLIDGE AUDITORIUM

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