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# ATOS TRIO

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Friday, October 16, 2015 - 8 pm  
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Library of Congress, Thomas Jefferson Building

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The Library of Congress  
Coolidge Auditorium  
Friday, October 16, 2015 — 8 pm

THE KINDLER FOUNDATION TRUST FUND  
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# ATOS TRIO

ANNETTE VON HEHN, VIOLIN  
STEFAN HEINEMEYER, VIOLONCELLO  
THOMAS HOPPE, PIANO



## Program

LEON KIRCHNER (1919-2009)

Trio (1954)

- I. Eighth = c.92—*Marcato—Appassionato—Lyrically, tenderly—Marcato—  
Molto marcato—Eighth = 132, relaxed—Marcato—Calmo—Marcato—  
Adagio—Molto espressivo—Marcato—Molto marcato*  
II. *Largo—Quasi cadenza—Marcato*

MICHAEL HERSCH (b. 1971)

*CARRION-MILES TO PURGATORY:*

*thirteen pieces after texts of Robert Lowell* (2015), for violin and cello

World Premiere

Commissioned by the Hans Kindler Foundation Trust Fund  
in the Library of Congress

INTERMISSION

ERNEST BLOCH (1880-1959)

*Three Nocturnes* (1924)

I. *Andante*

II. *Andante quieto*

III. *Tempestoso—Calmo—Maestoso—Con moto*

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Trio in B-flat major, op. 97 ("Archduke") (1810-11)

*Allegro moderato*

Scherzo: *Allegro—Coda*

*Andante cantabile ma però con moto—Poco più adagio—Tempo I*

*Allegro moderato—Presto*



## About the Program

### LEON KIRCHNER, Trio (1954)

The first trio by Leon Kirchner—appropriately known just as "the" trio for nearly forty years, until he produced a second offering in the genre in 1993<sup>1</sup>—was completed in 1954. It was commissioned by the Elizabeth Sprague Coolidge Foundation and completed in time to celebrate the 50th anniversary of the Coleman Chamber Series of Pasadena, California.<sup>2</sup> Perhaps because viewed in the context of such a long life (Kirchner was 90 when he passed away in 2009), this trio has been occasionally lumped it into the dangerous "early works" category. Composed when Kirchner was 35, his first trio shows ample evidence of Kirchner's maturity of thought. In this composition he managed to achieve the right balance of exuberance of expression and careful construction—a symbiosis of tradition and individuality.

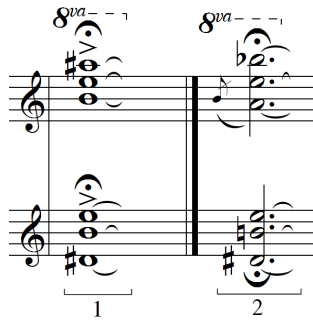
Kirchner's training included study with a formidable array of composers, from Arnold Schoenberg to Ernest Bloch and Roger Sessions. While Kirchner did not embrace dodecaphonic approaches in his own music, one has a clear sense of cellular organicism in his music of the type Schoenberg espoused. This is very much in evidence in the trio, both in terms of implementation and development of motivic material, and in the generative sonorities that feature certain sets and transformations of those pitches. These ideas serve as sonic anchors of local and structural significance. One of the easiest to hear

1 Only the most optimistic of composers writes a "no. 1" after composing a first string quartet—or perhaps it is a professional gambit to inspire greater interest by suggesting a "lost" successor.

2 The Coleman Chamber Concerts are still going strong in their 112th season. The Library of Congress holds the manuscript of Kirchner's 1954 Trio.

examples of this kind of "anchor sonority" in a pivotal position (literally) occurs at the very end of the first movement, and the very beginning of the second movement. Here are the two measures side-by-side:

**Example 1**



Leon Kirchner, Trio (1954), I: m.140, II: m.1

The last thing heard in the first movement is the lightly accented *pianissimo* chord in the piano; the first thing heard in the second movement is a near-identical rearticulation of the chord. The transition from the gracenote "B" to the "A" in the right hand is emblematic of the often-linear means of subtle sonorous shift that Kirchner employs. In chord 1, the stacked fourths and embedded tritones are outlined by a major seventh in the right hand and a minor ninth in the left (these chords are related by interval class 1); in chord 2 we hear the major seventh outline shift to a minor ninth in the right hand (a new tritone is created, as well as an interval class 2 relationship, but the spectrum remains with the swapping of a fourth interval for a fifth, as these intervals also belong to the same class). Whether we are listening with an analytical ear or not, the similarities of these sonorities are immediately clear, but so is the sense of an internal shift—Kirchner effectively combines these elements of recognizable ideas with their inherent and oft-realized potential to transform, and uses fermatas at the end/beginning to isolate one such moment dramatically.

The first movement is particularly flush with tempo modifications (not all of which are represented in this program's title listing), lending a rhapsodic feel to much of the music. The work opens with a cello solo, accompanied by a series of double-stops in the violin that emphasize the interval of a fourth, gradually becoming insistent in its repetition. Important melodic materials emerge, often turning into a driving base of repeated motives that solidify intervallic and melodic identities. This is to say that Kirchner establishes early on the characteristics of the work, and his deployment of the material, despite its occasional apparent complexity, clarifies them through use. We learn to hear repeated notes in a certain way, and understand the motoric regularity of triplet rhythms when Kirchner uses them.

The interactions between the instruments are very effective; Kirchner's choice of a particular piano gesture can serve as a launch pad for a concerted string effort in response, and vice versa. In general, the strings work more closely as a pair to contrast with the

piano, and the periodic duets and solos, respectively, bear out this basic observation. However, Kirchner makes magic of the moments where the three instruments work as one, even if just glancing at each other significantly, as in the beautiful transition to the *Adagio*:

**Example 2**

Violin (Vln.) part: *con sordino*, *Adagio reflective*, *p*

Viola (Vc.) part: *con sordino*, *p*

Piano part: *p*, *sua*

Leon Kirchner, Trio (1954), I: mm. 66-67

A similar "dying away" repeated figure (or nearly repeated) leads to the final chord of Example 1, and the *Largo* of the second movement. The music of this final movement contrasts significantly in terms of tone and affect, yet maintains affinities with the motivic makeup of the first movement. One example among many of these correlations can be seen in the oscillating thirds idea. Compare the cello line from this spot in the first movement with the slowed-down motion in the piano from the second movement—both exhibit the oscillating third:

**Example 3a**

Violin part: *Wild!*, triplets

Viola part: *Wild!*, *mf*, triplets

Piano part: triplets, *cresc.*

Leon Kirchner, Trio (1954), I: m. 19

### Example 3b



Leon Kirchner, Trio (1954), II: mm. 34-35

The music turns increasingly mercurial as the movement progresses, and some of the first movement's conceits regain a foothold as momentum is regained. The final burst of material leads to two recurrences of the first Example 1 chord (at the same pitch levels). Instead of pivoting to a third movement, Kirchner closes the work with a "stinger" chord, softened intervallically but accented in the piano and plucked in the strings.

*David Henning Phylar  
Music Specialist  
Library of Congress, Music Division*



## **MICHAEL HERSCH, *CARRION-MILES TO PURGATORY:* *thirteen pieces after texts of Robert Lowell***

Over the course of the past year I wrote both this work and my Violin Concerto. And while the violin is a common denominator between the two works, it is poetry that even more strongly binds the two together. In the context of these pieces the texts are not intended to be sung or spoken, rather they reside in the written score alongside the music more as a private communication between myself and the poet's words. Regarding "Carrion-Miles to Purgatory," particular fragments from "Lord Weary's Castle" by the American poet Robert Lowell came to mind. Though I am not overtly trying to paint Lowell's words in music, it is clear to me that my subconscious perceived—perhaps erroneously I realize—that in the case of these thirteen pieces that comprise the duo Lowell seemed to be expressing through his words something akin to the terrain that I was crossing in this music. Again, I don't know if this is at all the case, but I owe Lowell's words a great debt as they accompanied me on the journey from beginning to end in the writing of this piece, and made me feel far less alone along the way. This duo continues a series of pieces I've written in response to the death of a dear friend whose passing occurred now a number of years ago. If anything, with the passage of time I miss her more, and the sensation of the void created by her absence remains acute.

- Michael Hersch

**Texts:**

1. To hang the Furies by their itching ears,  
And the green needles nail us to the wall.
2. ... and the snow  
Blazes its carrion-miles to Purgatory.
3. ... Now how the weary waters swell, -  
The tree is down in blood!  
All the bats of Babel flap about  
The rising sun of hell.
4. ... and the oak  
Splatters and splatters on the cenotaph ...
5. Again and then again ... the year is born  
To ice and death ... the snake-tailed sea-winds coughed and howled  
For alms outside the church whose double locks  
Wait for St. Peter  
Time and the grindstone and the knife of God ...
6. ... drowned face downward ...  
Until the thaw he waited, then the flood  
Roared like a wounded dragon over shoal  
And reef ...  
And rolled his body like a log to Styx;  
Two angels fought with bill-hooks for his soul.
7. ... my bones are trembling and I hear  
The earth's reverberations and the trumpet  
Bleating into my shambles ...  
  
O Mary ...  
Our sacred earth in our day is our curse.
8. ... I saw you wiry, bed-ridden ...  
Half inaudible ...  
It is all  
A moment. The trees  
Grow earthward: neither good  
Nor evil, hopes nor fears,  
Repulsion nor desire ...  
Will serve to stay the fall.



9. Time smiling on this sundial of a world  
Sweltered about the snowman and the worm ...

This winter all the snowmen turn to stone ...

May the snow recede and red clay furrows set  
In the grim grin of their erosion, in  
The caterpillar tents and roadslides, fat

With muck and dropsy ...

Into this eldest of the seasons.

10. ... and the laugh  
Of Death is hacked in sandstone ...

11. Hell is burned out, heaven's harp-strings are slack.  
Mother, run to the chalice, and bring back  
Blood on your finger-tips ...

12. ... Canaries beat their bars and scream ...

13. ... and black-windowed blocks  
Recoil against a Gothic church. The clocks  
Are tolling ... The shocked stones  
Are falling like a ton of bricks and bones  
That snap and splinter and descend in glass ...

- All texts from *Lord Weary's Castle* by Robert Lowell (1917-1977),  
extracted by the composer<sup>3</sup>



Michael Hersch's new work for violin and cello does not enter a genre with a vast repertory already in place—perhaps Ravel's Sonata for violin and cello is the best-known work of its type. Hersch has a great deal of experience writing for strings, and this will be in evidence to the audience when listening to his new piece. Because it is a substantial work with deep connections between movements and to the Lowell poetry that Hersch relates to it, I am taking the liberty of writing a few words about the piece

<sup>3</sup> The fragments listed above are drawn from poems in Lowell's collection called *Lord Weary's Castle*, specifically: 1) from "Christmas in Black Rock;" 2) from "Napoleon Crosses the Berezina;" 3) from "The Slough of Despond;" 4) from "The Quaker Graveyard in Nantucket;" 5) from "New Year's Day;" 6) from "The Soldier;" 7) from "The Dead in Europe;" 8) from "At a Bible House;" 9) from "Winter in Dunbarton;" 10) from "At the Indian Killer's Grave;" 11) from "In Memory of Arthur Winslow;" 12) from "In the Cage;" 13) from "Between the Porch and the Altar."

based on my reading of the beautiful score. The music, like the poetry, occupies an introspective landscape of uncertainty, and at times, desolation. Considering the music in light of its poetic counterpart, and vice versa, can be revelatory. The pacing of the music is emblematic of the work's bleak affect; sound and silence join to invite contemplation.

The performance note for *CARRION-MILES TO PURGATORY* set the tone for the work, literally, stating among other things that "vibrato must be used sparingly." The quiet opening movement (I),<sup>4</sup> marked *Delicately, Uneasily*, is a series of chords, with each instrument playing dyads (a pair of notes) that tend to slowly contract and expand from one to the next. The traversal from chord to chord, punctuated by heavy silences, is often subtle, especially as (I) nears its end. The instruments share the same register for the final chords, where the close intervals of seconds and quarter-tones bring the veiled tension to a focus. (II) occupies a similar soundspace, but with a bit more melodic movement, starting with the violin's opening solo. Minor-ninth dyads mark the cello's entry, suggesting a glance back at (I) before the short movement closes, again with quiet, taut and tight intervals, now in the middle register.

By the time we reach (III), sonorities are recognizable, a natural fallout of the careful establishment of the chords and melodic fragments in (I) and (II). The sequence of rocking chords in the cello is a sped-up modification of the cello material from (I). The violin plays a more melodic role, and the articulations and dynamics gain greater force, maintaining the steady alternation of high/low chords, but now with a new, accented rhythmic idea (short-long) on most significant beats. In (IV) the tempo pulls back to a slower pace, and new gestures are introduced, such as an arpeggiated triplet figure. We hear the retrograde dotted rhythm introduced in (III), and even in its brevity we might notice the melodic similarities established in the settings of faster gestures, be it solo violin, cello, or together. (V) is marked *Expansively*, and proceeds at a regular rate. Reflecting the "Again and then again" of the poetry Hersch attaches to this movement, the music cycles through a wide registral range, repeating the first nine measures literally (or nearly so), separated by the now-familiar pitch cluster chords of one measure. Having established these norms, the music is prone to greater levels of deviation and developed interjections of the non-normative. (V) closes with a familiar melodic tag in the violin's upper range above a suspended cello tone.

In (VI), the glassy *sul ponticello* writing obscures the figure rising from the cello's depths. The cello's swift lines cannot escape the slowly progressing violin line that is omnipresent. A beautiful passage (marked *Poco più mosso*) harkens back to the rocking motion of (III), isolating first in the violin and then in the cello the fifths of D-A and the sevenths/seconds of B-flat-A. The violin offers its own push of the faster-moving material before confronting the cello in a minor-second duel, followed by a *mezzo forte* denouement of rocking chords that return to the same point of rest. (VII), marked *Ferociously*, features the clangorous return of the rhythmic motive introduced

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<sup>4</sup> To avoid using the word "movement" too much, in these notes the movements of the work will be referred to in parenthetical Roman numerals.

in (III). The cello screams its version of the melodic third/descending second idea while above the violin in register. As the movement progresses we also hear scraps of (VI) propelling us forward. What I think of as a chromatic cluster lance is repeatedly thrown at the end, only to suddenly drop off; whether successful in hitting its target or not, it is unclear. The mood of (VIII) completely contrasts with what preceded it. Marked "ghostly," we are now in a quiet world of an accompaniment slowly oscillating beneath a simple violin melody (it is not so simple for the violinist, who must still contribute to the ever-moving accompaniment). This spectral lullaby cannot last—it is, however quietly, interrupted by the return of stagnant chords.

The violin is given license to play in (IX), presenting material both new and familiar above the cello's plucked accompaniment, warming the ground of the pizzicato cello with the violin's shine. The violin's oscillating-thirds figure, isolated in (IX), now plays a prominent role in (X). Some remnants from earlier sections continue to appear, becoming increasingly insistent. The sudden arrival at a music stripped of nearly all is shocking. Marked *Deeply Solemn*, the exceptionally quiet music consists of alternating pairs of notes, simultaneously eliciting the worlds of barren vertical dyads with an ultra-slow alternation of the movement's opening thirds. One last screeching interjection by the violin fails to depose the weighty burden of the cello's slow, quiet persistence.

The conflict of (X) leads to a return to a chord sequence in (XI), related to that of (I) but different, and made more complex by context. With only a few excursions to louder dynamics, the soft, slow music still maintains an intensity evocative of a "Hell" that is "burned out." In section (XII) the music returns to the world of (V), with greater prominence given to the intercession of material, linking the confines of the canaries' cage with those of life.<sup>5</sup> By the end we realize that the same music, at the same pitch levels, serves to close (XII), further binding the poetic and musical sentiments. At the close of the set in (XIII), the music of (II) is directly quoted, but now in a less fragmented state. The violin stakes out space for a longer melody that cannot be escaped despite the intrusion of the cello's music. This final movement subtly touches on many of the thematic and color ideas presented earlier, now heard anew together. The violin's melody hints at the rocking cradle. The work ends quietly, as it began, echoing the close of (I) and (II). Hersch's duo is an introspective work, with the capacity to draw the audience into the internal orbit of an individual's psyche. It demonstrates that cries of pain and hope can be both anguished and, perhaps more terrifying, muffled.



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5 It is particularly useful to compare the Lowell fragments from (V) and (XII), to see how the music serves as a means of relating them.

## ERNEST BLOCH, *Three Nocturnes*

There is a web of wonderful connections between many of the musical personalities without whom this evening's concert would not have been possible, and in a way Ernest Bloch is the uniting figure of the group. Bloch was one of Leon Kirchner's primary teachers at the University of California at Berkeley; Hans Kindler<sup>6</sup> was the cello soloist who premiered Bloch's *Schelomo* in 1917; and it is the Hans Kindler Foundation Trust Fund in the Library of Congress that provided the funding for both this evening's performance and the commission of Michael Hersch's new work.

Bloch composed his *Three Nocturnes*<sup>7</sup> for piano trio during a stretch that yielded a good amount of chamber music, solos and duos.<sup>8</sup> In 1924, the year the *Three Nocturnes* were composed, Bloch became a United States citizen, having established himself here successfully over the preceding eight years.

The nocturnes are short character pieces of a conservative nature that pack a good deal of intimate expression into compact utterances. The first nocturne has a solemn opening, with a brief melody in the strings perched above the depths of the piano's hollow, low accompaniment. An impressionistic melodic response is offered by the piano while the strings hold haunting sustained tones—a high harmonic in the violin against, eventually, the cello's open low C string. A rocking accompaniment appears in the piano that lends a *berceuse* feel to the center of the piece, but the music never really escapes a certain nostalgic loneliness.

The central nocturne returns to the intimation of a cradle song, this time without as much inherent tension. The melodic fourth and scalar motion ties the melodic ideas to the first nocturne, and imitative diatonic writing presents an evening-piece more at peace with itself. The final nocturne, labeled *Tempestoso*, offers a rhythmically driven yet controlled storm. Associations between the nocturnes emerge in Bloch's accompanimental figures and the increasingly present melodic components, which are often directly related to the melodies and contexts that came before (such as imitative presentation). One of the peak moments that binds the group as a set occurs at the *Maestoso*, where several of Bloch's themes are brought together before dissolving into a coda of the tempestuous material. While each piece is effective by itself, the *Three Nocturnes* are perhaps best performed as a set, where their interdependency and contrasting roles contribute to an effective block of nocturnal episodes.



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6 Here's another bit of trivia: Kindler was not just a cellist—before helping to form the National Symphony Orchestra in D.C., Kindler conducted the premiere of Stravinsky's Coolidge Foundation commission *Apollon musagète* at the Library of Congress in 1928.

7 The Library of Congress possesses a draft version of Bloch's *Three Nocturnes*.

8 This is one of those rare cases where one might say that the composer benefited, not suffered, from a creative Bloch.

## LUDWIG VAN BEETHOVEN, Piano Trio in B-flat major, op. 97

Beethoven's last published piano trio is cast in four movements on a grand scale. It is nicknamed the "Archduke" because of Beethoven's dedication of the work to his friend, patron and student Archduke Rudolph, youngest brother of the Emperor.<sup>9</sup> Rudolph's support, especially in the form of an annuity, had been extremely helpful to Beethoven, and he expressed his thanks with a large number of dedications to Rudolph of significant works, including the highly personal *Lebewohl* piano sonata (op. 81a) and the fifth piano concerto. Completed by 1811, the trio is considered by many to be among Beethoven's finest chamber works; in any case it demonstrates the absolute command he had gained over the medium.

The opening idea of Beethoven's big B-flat trio is presented in the piano alone. As is typical of Beethoven in much of his work, the theme is constructed of motivic cells that gain a degree of independence in their development as the movement progresses.<sup>10</sup> At first the opening four-note motive is not yet the focus, though its melodic motion from A to B-flat to F prepares the isolation of the low-high-low contour that follows:

### Example 4

The musical notation for Example 4 shows the opening of Beethoven's Piano Trio, op. 97, I. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is two flats (B-flat major). The time signature is 3/4. The right hand starts with a 4-note motive (A4, Bb4, F4) marked *p dolce*. The left hand provides a rhythmic accompaniment. The notation includes various dynamics such as *p dolce*, *sfz*, and *sf p*, and articulation like accents and slurs. Labels above the staff indicate a "4-note motive", a "2-measure traversal from F-B-G", and a "Contracted F-B-G".

Beethoven, Trio, op. 97, I: piano, mm. 1-6

What takes two measures at first is compacted into one, and this contraction process continues until we arrive at F major and the entrance of the strings. Instead of leading to the second half of a balanced theme, we instead hear a dramatic duet between the violin and cello that leads back to a new presentation of the theme, now with the piano in an accompanimental role. The rising scale with trills is given more space, leading to the

9 We do not know of any Beethoven dedications to an "Archnemesis," though that would make for an interesting story.

10 I am tempted to see in the very first measure the germinal figure that Brahms would employ in his G-minor piano quartet, op. 25:

a)

The musical notation for Example 4a shows the opening of Beethoven's Piano Trio, op. 97, I. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is two flats (B-flat major). The time signature is 3/4. The right hand starts with a 4-note motive (A4, Bb4, F4) marked *p dolce*. The left hand provides a rhythmic accompaniment. The notation includes various dynamics such as *p dolce* and articulation like accents and slurs.

Beethoven: Trio, op. 97, I: m.1

b)

The musical notation for Example 4b shows the opening of Brahms' Piano Quartet, op. 25, I. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is two flats (B-flat major). The time signature is 3/4. The right hand starts with a 4-note motive (A4, Bb4, F4) marked *p espress.*. The left hand provides a rhythmic accompaniment. The notation includes various dynamics such as *p espress.* and articulation like accents and slurs.

Brahms: Piano Quartet, op. 25, I: m.1

emergence of a new piano figuration—triplets with trills on each beat outline a broad arpeggio, while the cello and then the violin present different realizations of the opening four-note motive. The piano figuration settles into patterns of sevenths and seconds, and later ninths and seconds, creating a quasi-trill effect that plays a greater role as the work progresses.

The transitional material to the second theme—in G major—contrasts significantly with the primary theme, yet it retains certain features like offbeat *sforzandi* that temporarily displace the listener's sense of the beat. A simple but beautiful cello melody emerges beneath cascading scales in the piano. This melody is five notes in length, and is essentially repeated three times before Beethoven deviates from it to reinvent the transitional materials into a cadential passage. In moments like this we see the effect of the remarkable coordination of details, where seemingly innocuous features join to dramatic effect. Here the *sforzando* emphasizes a significant and unexpected harmonic deviation to an E-flat chord in the context of G:

### Example 5

Vc.

Beethoven, Trio, op. 97, I: m.72

The remainder of the exposition is built on thematic and accompanimental material already introduced, with an especially sonorous series of arpeggiated figures tossed between the piano and the strings.

As the development begins (or rather, continues), the quasi-trill effect mentioned above accelerates into a sixteenth-note accompaniment, while the string triplets continue the back and forth that characterized the exposition's end. Essentially, accompanimental figures and the textures they create become themselves referentially significant. The quasi-trills revert to triplets while the four-note head motive is developed in all instruments. This idea is further parsed into groups of three, passed imitatively between the piano and strings. The second half of the main theme is then developed, most strikingly in the extended passages for plucked strings and *leggiero* piano that feature hesitant trills and staccato thirds. The three-note idea (derived from the four-note motive) transforms into trills as Beethoven quietly arrives at the recapitulation. The melody presented in the piano has been altered, ornamented for its new appearance. The differences in presentation persist, much to the music's benefit. Compare just the string parts in the six-measure sections that start in F major:

## Example 6

a)



Beethoven, Trio, op. 97, I: mm. 8-13

b)

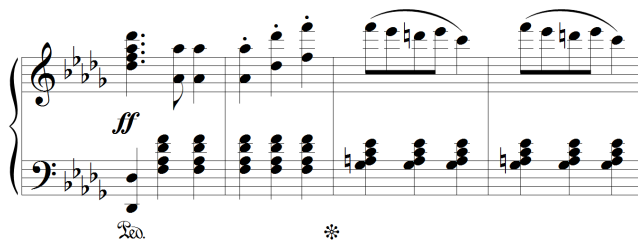


Beethoven, Trio, op. 97, I: mm. 201-206

A strong chordal presentation of the main theme is reserved until the end of the movement, and here Beethoven's sneaky E-flat appears in a different context and guise (E-flat minor) before a headlong push to the movement's exciting conclusion.

The scherzo's main theme is built off a rising scale with a consequent that moves from B-flat to F major. The strings present it first, followed by the piano in a more fleshed-out version with thirds, fifths and sixths. Beethoven takes pains to vary the presentation by using plucked strings against the piano's folksy *legato* variant of the theme. Such considerations give life and legs to what might otherwise be a banal idea. An exceptionally noodle-y chromatic section follows, ostensibly in B-flat minor but ultimately moving to a wonderfully contrasting pair of new motives in D-flat major:

## Example 7



Beethoven, Trio, op. 97, II: mm. 160-163

This kind of material traverses other key areas, until an extended passage with alternating octave F's in the piano creates a "pedal pitch" against the rising chromatic idea, preparing a B-flat major presentation of Example 7. The coda feints at a new chromatic section, but resolves back into the simplified expression of the scherzo's opening theme, ending with a two-octave scalar ascent that begins quietly but ends with a sequence of jabs.

The beautiful *Andante cantabile ma però con moto* is a set of variations that aspires to the level of the great slow movements of Beethoven's maturity.<sup>11</sup> There is a seamless, effortless nature to the flow of the variations. Even at the point of the theme's more straightforward return, Beethoven reorchestrates the material, allowing for the continuation of an alternative form of development. Despite keeping generally to quiet dynamics, Beethoven uses the pedal to create a wash of sound, resting in D major until the final chord that serves as an *attacca* transition into the finale. The finale is a playful affair, even eccentric in its main material. The ideas are almost immediately elaborated, with the pianist in particular contributing a significant amount of ornamentation. Twenty measures pass before the strings begin to participate melodically. One enjoyable development is the introduction of a short-long figure in the piano that is reminiscent of the chromatic faux-trill of the first movement—a stylized variant in a new context. Other ideas are given new life, such as a fresh incarnation of the chromatic wiggler, which instead of obscuring the tonality now serves in something of a harmonic yo-yo capacity with units of repeatable material:

### Example 8

The musical score for Example 8 consists of three staves: Violin (Vln.), Viola (Vc.), and Piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into two systems. The first system shows the Violin and Viola parts starting with a rest, followed by a melodic entry in the second measure. The Piano part begins with a strong *f* dynamic, playing a rhythmic pattern of eighth notes. The second system continues the development, with the Violin and Viola parts showing more melodic activity and the Piano part maintaining its rhythmic accompaniment with various dynamics including *pp*, *p*, and *f*.

Beethoven, Trio, op. 97, IV: mm. 61-64

The piano figuration variants continue to develop, creating a more stable backdrop for melodic ideas new and old. Beethoven continues to experiment with different juxtapositions of the movement's materials. A Presto coda starts in A major with a seemingly endless trill for the pianist, and the melodic material loses its ornamental baggage, smoothing out into a more "normal" presentation. Yet this less-bedazzled material is accompanied by relentless triplets in the piano. Instead of finishing this process of smooth polishing, Beethoven introduces an off-kilter rhytym in the piano's left hand that leads to a fantastic culminating iteration that combines the loping left hand rhythm with the developed quasi-trill, rushing headlong to the work's conclusion.

David Henning Plylar  
 Music Specialist  
 Library of Congress, Music Division

11 The *Adagio sostenuto* from the piano sonata op. 106 comes to mind as a further development along the path traversed in op. 97's *Andante*.



## About the Artists

“Three voices – one sound” (*Detroit Free Press*): Annette von Hehn, Thomas Hoppe and Stefan Heinemeyer are the Berlin-based **ATOS Trio**, a leading light of the international chamber music circuit since 2003.

Praised for its warmth of sound, pitch-perfect unanimity of phrasing and dynamic interpretations, the Trio impresses both audiences and critics alike; they are “... a true ensemble with an admirable fusion of voices and the gift of finding an expressive depth in their performances” (*The Age*, Melbourne). The ATOS Trio performs regularly at such venues as Carnegie Hall, the Concertgebouw, and Wigmore Hall; and they also appear at noted festivals all over the world including Budapest Spring, Cheltenham, City of London, Enescu in Bucharest, Ludwigsburger Festspiele, Rheingau Musikfestival and Schleswig-Holstein.

Recordings include acclaimed CDs of repertoire by Beethoven, Brahms, Schubert, Schumann and Mendelssohn, plus explorations of trios by Heinrich von Herzogenberg, Josef Suk and Leon Kirchner and, most recently, a celebration of modernistic French composers on *The French Album* as well as *The Russian Album*, featuring Rachmaninoff, Arensky and Shostakovich.

Their collection of awards and prizes includes America’s prestigious Kalichstein-Laredo-Robinson International Trio Award and First Prize, Grand Prize, Musica Viva Tour Prize and Audience Prize all in the same year at the 5th Melbourne International Chamber Music Competition. The ATOS Trio became a BBC New Generation Artist in 2009/11 and won a Borletti-Buitoni Trust Special Ensemble Award in 2012, which it used to support Heimathafen, a pioneering concert series in the Neukölln neighborhood of Berlin.

Annette von Hehn plays the "Yfrah Neaman" Stradivari, kindly loaned by the Neaman Family, with help provided by Beare Fine Instrument Society London.

## About the Composer

Described by Tim Page in *The Washington Post* as “a natural musical genius who continues to surpass himself,” **Michael Hersch** is widely considered among the most gifted composers of his generation. His work has been performed in the U.S. and abroad under conductors including Mariss Jansons, Alan Gilbert, Marin Alsop, Robert Spano, Carlos Kalmar, Yuri Temirkanov, Giancarlo Guerrero, and James DePreist; with the major orchestras of Cleveland, Saint Louis, Pittsburgh, Atlanta, Baltimore, Dallas, Cincinnati, Seattle, and Oregon, among others; and ensembles including the String Soloists of the Berlin Philharmonic, the Chamber Orchestra of Philadelphia, Ensemble Klang, the Kreutzer Quartet, the Blair Quartet, NUNC, and the Network for New Music Ensemble. He has written for such soloists as Thomas Hampson, Midori, Garrick Ohlsson, Béla Fleck, Patricia Kopatchinskaja, Shai Wosner, Miranda Cuckson, and Boris Pergamenschikow.

His solo and chamber works have appeared on programs around the globe—from the Chamber Music Society of Lincoln Center and Carnegie Hall in the U.S. to Germany’s Schloss Neuhardenberg Festival in Brandenburg and the Philharmonie in Berlin; from the U.K.’s Dartington New Music Festival and British Museum to Italy’s Romaeuropa and Nuova Consonanza Festivals. Performances in the far east include those with the Singapore Symphony Orchestra and Japan’s Pacific Music Festival.

Upcoming premieres include his Violin Concerto, commissioned by the Saint Paul Chamber Orchestra, the New York City premiere of *Zwischen Leben und Tod*, at the newly established National Sawdust in Brooklyn, and two new productions of his monodrama, *On the Threshold of Winter*, which premiered last year at the Brooklyn Academy of Music to acclaim. Last season Hersch’s concerto for trombone and ensemble, *Black Untitled*, was premiered by Anton van Houten and Ensemble Klang in the Netherlands, and *a breath upwards* for soprano, clarinet, horn and viola, was premiered by the Network for New Music in Philadelphia. Other notable events included European performances by the Kreutzer Quartet of *Images From a Closed Ward* in the U.K. and Sweden, and the premiere of *Of Sorrow Born: Seven Elegies*, a work for solo violin commissioned by the New York Philharmonic, premiered at the orchestra’s Biennial.

Born in Washington D.C., Michael Hersch came to international attention at age twenty-five, when he was awarded First Prize in the Concordia American Composers Awards. The award resulted in a performance of his *Elegy*, conducted by Marin Alsop in New York’s Alice Tully Hall in early 1997. Later that year he became one of the youngest recipients ever of a Guggenheim Fellowship in Composition. Hersch has also been the recipient of the Rome Prize, the Berlin Prize, the Goddard Lieberman Fellowship from the American Academy of Arts & Letters, and many other honors. Hersch currently serves on the composition faculty at the Peabody Institute of the Johns Hopkins University.

## Coming Soon

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### "Berlioz, the Boston Symphony Orchestra and Charles Munch"

D. Kern Holoman, PhD

*Distinguished Professor of Music Emeritus, University of California, Davis*

Montpelier Room, Madison Building (Tickets Required)

**Monday, November 16, 2015 – 7:00 pm**

### "Debussy's Fascination with the Exotic— from China to Spain"

Marie Rolf, PhD

*Senior Associate Dean of Graduate Studies and Professor of Music Theory,  
Eastman School of Music*

Montpelier Room, Madison Building (Tickets Required)

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### "Sam Phillips: The Man Who Invented Rock 'N' Roll"

Peter Guralnick, author

Montpelier Room, Madison Building (Tickets Required)

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Jani Lehtonen, Helsinki Philharmonic Orchestra

Whitall Pavilion (No Tickets Required)

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### "Louis and Lil—A Couple Making Musical History"

Dan Morgenstern

*Library of Congress Jazz Scholar*

Montpelier Room, Madison Building (Tickets Required)

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