

CONCERTS FROM THE **LIBRARY OF CONGRESS** 2022-2023

**The McKim Fund
in the Library of Congress**

**KLANGFORUM
WIEN**

**Tuesday, February 7, 2023 ~ 8:00 pm
St. Mark's Episcopal Church**

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The Randy Hostetler Living Room Music Fund

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St. Mark's Episcopal Church
Tuesday, February 7, 2023 — 8:00 pm

**The McKim Fund
in the Library of Congress**

KLANGFORUM WIEN

JOHANNES KALITZKE, *CONDUCTOR*
**SOPHIE SCHAFLEITNER
& ANNETTE BIK, *VIOLIN***
FLORIAN MÜLLER, *PIANO*



PERSONNEL

SOLOISTS

Sophie Schafleitner, violin (Lim)

Annette Bik, violin (Feldman)

Florian Müller, piano (Feldman)

Johannes Kalitzke, conductor

KLANGFORUM WIEN

Alessandro Baticci, flute

Peter Tavernaro, oboe

Bernhard Zachhuber, clarinet

Edurne Santos, bassoon

Christoph Walder, horn

Anders Nyqvist, trumpet

Mikael Rudolfsson, trombone

Alex Lipowski, percussion

Lukas Schiske, percussion

Florian Müller, piano

Annette Bik, violin

Sophie Schafleitner, violin

Paul Beckett, viola

Andreas Lindenbaum, violoncello

Rebecca Lawrence, contrabass

Samuel Toro Perez, electric guitar

STAGE MANAGEMENT

Andreas Pichler, Matthias Meinharter

TOUR MANAGEMENT

Leyla Schmidlin

PROGRAM

BEAT FURRER (b.1954)

linea dell'orizzonte (2012)

MORTON FELDMAN (1926-1987)

Spring of Chosroes (1978), McKim Fund Commission

IANNIS XENAKIS (1922-2001)

Anaktoria (1969)

INTERMISSION

LIZA LIM (b.1966)

Extinction Events and Dawn Chorus (2018)

1. Anthropogenic debris
2. Retrograde inversion
3. Autocorrect
4. Transmission
5. Dawn Chorus



ABOUT THE PROGRAM

BEAT FURRER, *linea dell'orizzonte*

Beat Furrer founded Klangforum Wien in 1985, and almost by default his ensemble works have become the “classics” of the variable-instrument group. As an open assembly for sonic experimentation, Klangforum has been a natural site of Furrer’s imagination, both in its advocacy of the music of other living composers and as a sympathetic entrypoint for Furrer’s own compositions.

With the energy intrinsic to so much of Furrer’s music, *linea dell'orizzonte* traverses the edges of soundpoints. In a sense a study in orchestration, the piece calls into relation various unpitched and difficult-to-discern pitches created by the different instruments, marking a path from the pitchless to the pitched, and the single pitch to the *glissando* and back again.

The nature of the music changes a bit around halfway through the piece, when the sliding tones of before start to become articulated pitches, such as the discreet pitches in a descending scale. Held tones compete with scalar motion. The instrumental painting of points and lines and their relationships with each other create an avenue of understanding, especially considering the slow-burn dramatic transitions between the states of the sounding music.

Linea dell'orizzonte evokes in my mind the beautiful distortions and smears that occur at the line of the horizon, where the attempt to visually pin down what one is seeing is affected by atmospheric phenomena. This music revels in the attempt to concretize what is an inherently unstable situation. Magnifying the sonic images dynamically yields more fluttering beauty than clarity, and ultimately the energy dissipates into the ether, beyond the skyline.



MORTON FELDMAN, *Spring of Chosroes*

“For years I said if I could only find a comfortable chair I would rival Mozart.”¹

Many of Morton Feldman’s works have titles that reflect their instrumentation (such as Oboe and Orchestra, Piano and String Quartet, etc.) or are dedicated to artists Feldman admired (*For Stephan Wolpe*, *For Samuel Beckett*, etc.). *Spring*

¹ Morton Feldman, “The Anxiety of Art,” as published in *The Music of Morton Feldman*, Thomas DeLio, ed. (United States: Greenwood Press, 1996), 210.

of *Chosroes*, however, is a nod to a legendary textile² and the cultural disposition that produced it. The “Spring of Chosroes” was a carpet created for the King of the Sassanid Empire, Chosroes I, offering a vision of ideal beauty. Such a work was ideally suited to the aesthetics of Feldman’s imagination, given his deep knowledge and appreciation of the visual arts and the similar characteristics of an expertly crafted rug to his own musical tendencies.

While perfect symmetry has its attractions, it is often the slight imperfections, intended or not, that yield interest in a work. So it is with a great number of rugs and tapestries from cultures around the world; the eye discerns patterns that at first glance seem to repeat without change, but upon closer inspection are found to host a wealth of variation. Sometimes this variation is progressive, with a perceptible trajectory, while with others it is simply deviation from what has been established. This latter notion in particular seems to be well-suited to Feldman’s feelings about predictability and patterning in his sound worlds. The listener perceives the music to be integrated (i.e., of and belonging to the whole), yet is not always able to accurately predict the subtle variations between events; the symmetry is flawed, and therein is its inherent value. Speaking about this uncertainty, Feldman skeptically asked: “I want to know to what degree predictability is a virtue.”³ Part of what he may have been reacting to is the role of predictability in musical assessment and reception, for instance as espoused in information theory concerning tonal music. Consider the “deceptive cadence,” for instance: an expectation of what the cadence “should” be is required for it to be deceptive, yet the analytical naming of it allows it to be immediately identified and labeled. Therefore the “deceptive cadence” in certain contexts lands high on the spectrum of predictability in tonal cadential passages, belying its name.

Feldman tended to be critical of musical explication, particularly from the omniscient perspective of detached analysis: “...the real philistines are those that most ‘understand’ you.”⁴ While there are few who would profess a complete understanding of anything in the realm of music with a straight face, it doesn’t help when we think about our musical experiences to throw out the baby with the bathwater; taking a few analytical jabs in a reading of a musical encounter can actually enhance the aesthetic experience. As much as Feldman’s compositional processes may have been fueled by instinct and a hyperdeveloped ear, his music maintains to an extent the architectonic shadows of analyzable methods. This is mentioned here because ingrained in Feldman’s technical approach to his work is further evidence of the beauty of the music’s inspiration.

Bunita Marcus, a former student of Feldman, suggests one relationship between the music and the woven artwork: “Feldman has taken these most complementary instruments and held each apart, examining one, then the other. It is Feldman’s ear which reveals the form—scanning as an eye would scan a carpet—first a close focus on one pattern, then on another; then a wide-angle view of two patterns

2 Bunita Marcus, Work Introduction to *Spring of Chosroes*, Universal Edition (http://www.universaledition.com/Morton-Feldman/composers-and-works/composer/220/work/4942/work_introduction).

3 Morton Feldman, as quoted in Paula Kopstick Ames “Piano,” published in *The Music of Morton Feldman*, Thomas DeLio, ed. (United States: Greenwood Press, 1996), 101.

4 Morton Feldman, “Give My Regards to Eighth Street,” as published in *The Music of Morton Feldman*, Thomas DeLio, ed. (United States: Greenwood Press, 1996), 202.

at once.”⁵ As a listener I understand this approach to hearing, yet I have other experiences of the music as well, enhanced by memory. On a first listen I might think of the ideas presented by each instrument as being independent, but gradually I become aware of shared characters—not just between the lines, but encircling the lines. Part of this perception stems from their independent arrival at similar material, and part stems from the dawning realization that the musical complex is that of a single meta-instrument. Feldman accomplishes this latter concept very effectively in an almost didactic passage starting at measure 284, in which the same pitch classes in each instrument take the extraordinary step (for this piece) of sharing the same register, teaching us to hear that relationship. As a result, suddenly the complex rhythmic relationships are only the necessary consequence of a united musical idea:

Example 1

The image shows a musical score for Example 1, consisting of Violin (Vln.) and Piano (Piano) parts. The score is divided into two systems. The first system shows the Violin part in treble clef and the Piano part in grand staff (treble and bass clefs). The Violin part has a series of notes in various time signatures: 7/8, 3/4, 5/8, 7/8, 3/4, 5/8, and 3/4. The Piano part has markings for *15^{ma}* (15th measure) in the first three measures. The second system shows the Violin part in treble clef and the Piano part in grand staff. The Violin part has a series of notes in various time signatures: 3/4, 7/8, 3/4, 3/4, 4/16, and 3/4. The Piano part has markings for *pizz.* (pizzicato) and *s* (sustained) in the last three measures.

Feldman, *Spring of Chosroes*, mm. 284-294

It is important to note that the complexity of Feldman’s notation is a necessary condition that leads to the emergence of the sounds that he wants. An early proponent of graphic notation, Feldman later said that he “...began to discover [graphic notation’s] most important flaw. I was not only allowing the sounds to be free—I was also liberating the performer.”⁶ Moving away from this problematic freedom to a more highly-specific notational realm, Feldman explained that “... the reason my music is notated is I wanted to keep control of the *silence*, you see. Actually, when you hear it, you have no idea rhythmically how complicated that is on paper. It’s floating. On paper it looks as though it were rhythm. It’s not. It’s duration.”⁷

Such a stance concerning the control of silence is extremely interesting in the case of *Spring of Chosroes*, as it shares a notable trait with another classic work composed the previous year by György Ligeti: *Monument*, from Three Pieces for Two Pianos. In Ligeti’s case it is more rigorous, but both pieces carefully structure the durations

5 Bunita Marcus, Work Introduction to *Spring of Chosroes*, Universal Edition.
 6 Morton Feldman, as quoted in Paula Kopstick Ames “Piano,” published in *The Music of Morton Feldman*, Thomas DeLio, ed. (United States: Greenwood Press, 1996), 105.
 7 Ibid.

of rests between attacks. For Ligeti these attacks are registrally specific and meant to be audibly percussive, exploring the counterpoint of distinctive voices. For Feldman it is literally about structuring the silence, as these moments tend to relate to one another not contrapuntally but across related timespans at different points in the piece. Feldman inverts the standard importance of attack and decay: “Change is the only solution to an unchanging aural plane created by the constant element of projection, of attack... This is perhaps why in my own music I am so involved with the decay of each sound, and try to make its attack sourceless.”⁸

How is this accomplished? Through sequential metric patterning: in the passage beginning at m.176, the piano quietly repeats the highest note on the instrument, with the 32nd note getting the “beat” in a series of measures as follows:

5/32-7/32-9/32-7/32-9/32-5/32-9/32-5/32-7/32

In the passage starting at m.185, the violin plays a low A-flat in a directly proportional relationship. Compare the boldfaced numbers above to those in this later series of measures:

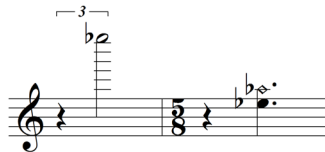
5/16-7/16-9/16-7/16-9/16-5/16-9/16-5/16-7/16

Sometimes these patterns are slightly altered, but feel similar to what has been heard (or not-heard) before; other times they seem to have a deliberate vector, as in the “countdown” passage for the piano at m.230 where the meter descends from 14/16 to 6/16, or in the similar violin “countdown” at m.266 in which the “beat” of the meter decreases by 2 with each measure change (19/16, 17/16... 5/16).

This analysis suggests the degree of control and omnipresence of patterning and variation in the piece, but does not suggest an overall interpretive stance. There are many other aspects that can be considered, such as the pitch content, which is regionally constrained and involves subtle voice exchanges. There are also the orchestrational choices that Feldman makes, that evoke subtle differences in color. Consider two examples; the first offers the same pitch produced in two different ways by the violin, and the second features alternative spellings of the “same” pitch that yield shaded variation:

Example 2

a)



Both instances above sound at the same pitch,
but are produced differently and yield a different timbral color.

Feldman, *Spring of Chosroes*, mm.79-80

⁸ Morton Feldman, “The Anxiety of Art,” as published in *The Music of Morton Feldman*, Thomas DeLio, ed. (United States: Greenwood Press, 1996), 207.

b) Enharmonic equivalencies shown below:

Feldman, *Spring of Chosroes*, mm.371–381

In retrospect we might see how these various aspects can merge to create a sense of breath and movement in the music. The same pitch classes are presented in various but related durations, emphasizing a sense of exhalation and the careful unity of expectation and surprise:

Example 3

Feldman, *Spring of Chosroes*, mm.62–63 and 75–77

There is a well-known story about one of Morton Feldman’s earliest interactions with John Cage, in which he showed Cage a string quartet and was unable to explain to him how he wrote the piece. Cage responded: “Isn’t that wonderful. It’s so beautiful, and he doesn’t know how he made it.”⁹ There is a tension here between Feldman’s valuation of instinct and the craft that enabled him to achieve what he did musically. He allowed himself to explore sound in a wonderfully unique way, and allowing ourselves to take a small analytical peak behind the curtain only enhances the experience of listening to his music.



IANNIS XENAKIS, *Anaktoria*

If the music evolved from the point in Furrer’s work, it stems first from the tone in *Anaktoria* by Iannis Xenakis. Both works similarly live in those spaces where closer examination brings not greater clarity, but rather less stability. There is great beauty in the way that the instruments, often played in an extremity of range or technical requirement, contribute to the ideas that Xenakis puts forward.

Xenakis wrote *Anaktoria* in 1969, as a commission for a perhaps unlikely ensemble, the classically-oriented Octuor de Paris. *Anaktoria* was the name of a lover of Sappho’s, referenced in one of her poems; it may be too much to read into this that the status of the poetry is fragmentary, and likewise we find Xenakis’

⁹ John Cage, as quoted in Feldman’s jacket notes to a recording of *Durations* (Time Records No. 58007), as reprinted in *Structures*, Edition Peters.

musical materials fragment in different ways throughout the piece after “lyrical” episodes. This trajectory serves as both a meta-motif and recognizable structural indicators wherein musical ideas are reprised recognizably, particularly in the blended tones of horn and bassoon, or the amazing moments when string harmonics explode out to greet the clarinet’s extremes.

James Harley notes that with “the strings acting as a unit, the dialogue takes place between the winds and the strings, with the sonorities at times coinciding, contrasting, or featuring one group or the other.”¹⁰ In some of those overlapping spaces, “dissonance” comes in the form of literal noise produced through scratch tones in the strings, almost a metaphorical rubbing out of the poetic thought by the ravages of time and gaps in comprehensible transmission of some ancient sentiment.

With its initial focus on single held pitches and deviations around them, *Anaktoria* ultimately filters the pitch through a sonic prism in its use of multiphonics in the clarinet and the string harmonics, creating a verticalized rainbow of sound in addition to increased motility in the movements of lines (as *glissandi*, for instance). As Harley puts it, the “opening concentration on timbral and microtonal variations of a single pitch (B4) nicely balances the concluding focus on multiphonics and split-tones of the lowest note of the clarinet (D4).”¹¹ Whatever its difficulties in performance or reception, *Anaktoria* provides an intuitively graspable musical argument that is given new resonance in its juxtaposition with Furrer’s work on this program.

David Plylar
Senior Music Specialist
Library of Congress, Music Division



10 Harley, James, *Xenakis: His Life in Music* (London: Routledge, 2004), 63. Harley also noticed in Xenakis’ clarinet writing what may be a reference to Olivier Messiaen, specifically the long crescendi on a single pitch in the solo clarinet movement “Abîme des oiseaux” from *Quatuor pour le fin du temps*. “Perhaps *Anaktoria*’s premiere at the Festival d’Avignon, site of Messiaen’s birthplace, sparked the reference.”

11 Ibid.

LIZA LIM, *Extinction Events and Dawn Chorus*

Notes by the Composer:

Work commissioned for Klangforum Wien by Witternertage für Neue Kammermusik & with the support of the APRA AMCOS Art Music Fund (Australia). Dedicated to Ensemble Klangforum Wien

“Every aesthetic trace, every footprint of an object, sparkles with absence. Sensual things are elegies to the disappearance of objects.”

~ Timothy Morton, *Realist Magic*

The fairest order in the world is a heap of random sweepings.

~ Herakleitos

Vast conglomerations of plastic trash circulate in five gyres in the world's ocean currents and are ground into toxic fragments that sediment on remote islands and within the fish we eat. Our every-day rubbish shelters hermit crabs even as acid waters dissolve their former shell habitations. Albatrosses scoop up meals of plastic packaging to feed their chicks that then choke and starve as they ingest this colourful non-food.

Like this plastic waste, all time and its traces are with us still, albeit in residual and pulverised states. I have made a music out of heterogeneous relics of the past – a coarse sampling of ‘extinction events’ ranging from the spectral echoes of a breaking 19th century in piano music ‘on an overgrown path’ (Janáček), to a faulty transcription of a recording of the last mating call ever heard of the now extinct Kauai O’o bird, to tracings of a star map that captured the Chinese southern night sky in the 9th century. These time-traces rub against each other in ever-degraded cycles. Fleeting repetitions are pulsations of disappearance and joint to the uncertainties of human memory and its collapse in abject forgetting.

There is broken grandeur and there are attempts to sing.

There is the uncanny dawn chorus of the fish-life that populates an endangered Australian coral reef.

Time breathes out an improbable hope.

“How with this rage shall beauty hold a plea?”

~ Shakespeare, Sonnet No. 65

~ Liza Lim



About the Artists

Open-minded, virtuosic and aurally perceptive, **Klangforum Wien** – one of the most internationally renowned ensembles for contemporary music – devotes itself to the artistic interpretation and expansion of experiential space. A performance of Klangforum Wien is an event in the best sense of the word; it offers a sensual experience, immediate and inescapable; and the novelty in its music speaks, acts and beguiles.

Ever since it was founded by Beat Furrer in 1985, the ensemble – which, over the years, has received a great number of awards and distinctions – has written music history: it has presented around 600 world premières of works by composers from four continents; it boasts an extensive discography of more than 90 releases; it has appeared at the most important concert and opera venues, but also in the context of young, committed initiatives, and at the major music festivals in Europe, America and Asia. In a mutually rewarding collaboration with many of the world's leading composers, the ensemble has formed a great number of formative artistic friendships. Since 2009, the musicians of Klangforum Wien have devoted themselves to sharing their comprehensive mastery of playing techniques and forms of expression with a new generation of artists in the context of their collective professorship at the University of Music, Graz.

Klangforum Wien is made up of 24 musicians from Australia, Austria, Bulgaria, Germany, Finland, France, Greece, Italy, Sweden, Switzerland, the United Kingdom and the United States. From the start of the 2018/19 season until summer 2022, Bas Wiegers was Klangforum Wien's Principal Guest Conductor, taking over from Sylvain Cambreling who, however, has maintained a close relationship with the ensemble as its Principal Guest Conductor Emeritus. Peter Paul Kainrath has been the ensemble's new director since January 1, 2020.

Klangforum Wien has its own annual concert series at the Wiener Konzerthaus. Every year, the ensemble commissions composers and gives numerous world and territorial premieres. Honorary members of Klangforum Wien are George Aperghis, Sylvain Cambreling, Friedrich Cerha, Barbara Fränzen, Beat Furrer, Georg Friedrich Haas, Lothar Knessl, Bernhard Lang, Olga Neuwirth, Peter Oswald, Enno Poppe, Rebecca Saunders, Salvatore Sciarrino.

Klangforum Wien is kindly supported by Erste Bank.



Born in Cologne in 1959, **Johannes Kalitzke** studied church music there from 1974 until 1976. After passing his final examinations, he studied piano with Aloys Kontarsky, conducting with Wolfgang von der Nahmer and composition with York Höller at the Cologne Music Academy. A stipend of the Study Foundation of the German People made it possible for him to study at IRCAM in Paris, where he was a pupil of Vinko Globokar.

His first engagement as a conductor was in 1984, at the Gelsenkirchen Music Theatre in the Revier, where he was principal conductor from 1988 to 1990. In 1991 he became artistic director and conductor of the Ensemble MusikFabrik, of which he was a co-founder.

Since then he has been a regular guest conductor with renowned ensembles (Klangforum Wien, Collegium Novum Zürich, Ensemble Modern) and with numerous symphony orchestras.

As a composer he has received several commissions for the Donaueschinger Musiktage and Ultraschall Berlin, among others. Orchestral pieces were written for the Festival Eclat in Stuttgart, the RSO Vienna and the Hamburg Symphony Orchestra. His first musical theatre piece, *Bericht vom Tod des Musikers Jack Tiergarten* was premiered at the 1996 Munich Biennale. An opera based on the novel *The Obsessed* by W. Gombrowicz was commissioned by Theater an der Wien for 2010, followed by the opera *Pym* after E. A. Poe for the Theater Heidelberg. Afterwards, he continued to focus on orchestral music for Expressionist silent film, among others as commission for the Wittener Tage für Neue Kammermusik and the Carinthian Summer 2019.

Since 2015 he has been a professor for conducting at the Universität Mozarteum Salzburg and teaches as a guest at various European universities. Johannes Kalitzke has received numerous awards including the Bernd Alois Zimmermann Prize of the City of Cologne and a stipend for the Villa Massimo in Rome (2003). He has been a member of the Berlin Academy of the Arts since 2009 and since 2015 he has been a member of the Bayerische Akademie der Schönen Künste, München.



Sophie Schafleitner was born in Salzburg in 1974. Following her training with Irmgard Gahl at the Salzburg Mozarteum, she completed her violin studies with Gerhard Schulz at the University of Music, Vienna.

Sophie Schafleitner joined Klangforum Wien in 1997. In addition to her work as ensemble musician and soloist, she is also active in various other chamber music formations such as the Schrammelquartett Attensam, or the music group “Die Knoedel.”

Composers such as Aureliano Cattaneo, Liza Lim, Hannes Kerschbaumer and Ying Wang have dedicated solo pieces to her. Recent highlights include the Austrian première of Brice Pauset’s violin concerto as well as concert appearances with the Polish Radio Symphony Orchestra in Warsaw and Katowice where she performed the violin-concertos by Alban Berg and Aureliano Cattaneo.

In 2014, she started a close artistic collaboration with Christoph Marthaler and as a result has appeared as soloist in various music theatre productions.

Sophie Schafleitner is also active in the context of Klangforum Wien’s professorship, participating in the master programme for New Music “ppcm” at the University of Music in Graz.



Annette Bik graduated from the Mozarteum conservatoire in Salzburg. Between 1982 and 1989 she was a member of the famous Hagen Quartet and the Chamber Orchestra of Europe. She additionally took part in international chamber music tours with Gidon Kremer and other well-known musicians. She is a guest musician at Concertus Musicus Wien and is actively engaged in teaching at the School for Music and the Performing Arts Vienna. Annette Bik is a founding member of Klangforum Wien, with whom she has performed throughout the world as a soloist and chamber musician, as well as in the ensemble. In addition to contemporary music, she is also interested in Viennese Schrammel Music and Astor Piazzolla’s music, which led her to found the Schrammelquartett Attensam and the Quinteto Tango la Boca. CD recordings of her work have been released by Col Legno, Kairos, ECM, Deutsche Grammophon, Philips and Durian, amongst others.



Florian Müller was born in Immenstadt, Germany. He studied the piano and composition in Munich and Vienna. He is one of the central interpreters of contemporary music in Austria and has appeared as a soloist at important festivals such as Wien Modern and the Salzburg

Festival. As a member of Klangforum Wien he is also a regular guest at international festivals in Europe and has toured extensively in the USA, Canada, Japan, Argentina and Israel. He has performed with the SWR Orchestra, the Wiener Symphoniker, the MDR Orchestra and the Mahler Chamber Orchestra and has worked with renowned conductors such as Emilio Pomàrico, Sylvain Cambreling, Hans Zender, Fabio Luisi, Pierre-Laurent Aimard and Peter Eötvös. He participated in theatre productions directed by Jerome Bel, Alain Platel, Christoph Marthaler and Jewgenij Sepochin.

Müller has taught master classes at the Venice Biennale and the ISA Vienna-Prague-Budapest and is a professor of Performance Practice in Contemporary Music at the University of Music, Graz. His CD recordings include Beat Furrer's *Nuun*, Clemens Gadenstätter's *comic sense* and Friedrich Cerha's *relazioni fragili*. Müller became a member of Klangforum Wien in 1993.



Upcoming Events at the Library of Congress

Visit loc.gov/concerts for more information

PLEASE NOTE: The Coolidge Auditorium is currently being repaired due to flood damage, so please check each event listing carefully to confirm the venue. For the foreseeable future there will be NO events held in the Coolidge Auditorium

Wednesday, February 8, 2023 at 8:00 pm
Great Hall, Jefferson Building, Library of Congress
Quatuor van Kuijk

Music by Attahir, Debussy, Poulenc, Fauré and Mendelssohn
There will be no preconcert conversation for this event.

Saturday, February 11, 2023 at 8:00 pm
St. Mark's Episcopal Church
(301 A Street, SE, Washington, DC 20003)

Bach Collegium Japan with Roderick Williams OBE
Music by J.S. Bach, Janitsch & Telemann
There will be no preconcert conversation for this event.

Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from Elizabeth Sprague Coolidge, has been the venue for countless world-class performers and performances. Gertrude Clarke Whittall presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



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