CONCERTS FROM THE LIBRARY OF CONGRESS 100 YEARS

# LOADBANG

# MUNTENDORF'S TRILOGY

## WITH CHRISTOPHER OTTO, VIOLIN & NING YU, PIANO

**Made Possible By**
**The McKim Fund**
**in the Library of Congress**

**Friday, May 30, and Saturday, May 31, 2025 ~ 8:00 pm**
**The Library of Congress**
**Coolidge Auditorium**

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

The MCKIM FUND in the Library of Congress was created in 1970 through a bequest of Mrs. W. Duncan McKim, concert violinist, who won international prominence under her maiden name, Leonora Jackson; the fund supports the commissioning and performance of chamber music for violin and piano.

**Loadbang: May 30, 2025**
**Preconcert Conversation with the Artists**
6:30 pm, Whittall Pavilion

**Muntendorf's Trilogy: May 31, 2025**
**There will be no Preconcert Event**

**The use of recording devices is strictly prohibited.**

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.

**A recording of this event and/or extras like conversations with the artists, educational videos or lectures may be available in time at:**

1) The Library's YouTube channel

2) The Library's Event Video Collection

**The Library of Congress**
**Coolidge Auditorium**
**Friday, May 30, 2025 ~ 8:00 pm**

**Made Possible By**
**The McKim Fund**
**in the Library of Congress**

# LOADBANG

## ADRIÁN SANDÍ, BASS CLARINET
## ANDY KOZAR, TRUMPETS
## TY BOUQUE, BARITONE VOICE
## WILLIAM LANG, TROMBONE

## &

## CHRISTOPHER OTTO, VIOLIN
## & NING YU, PIANO

## Program

**Sebastian Currier (b. 1959)**
*Cognitive Dissonance* (2023)
[Library of Congress Koussevitzky Commission]
Text: Mary Shelley and Percy Bysshe Shelley

**Hilda Paredes (b. 1957)**

*Lo inaudible* (2024)

Text: José Lezama Lima

loadbang

## Brief Intermission

**Christopher Otto**

*Buggydandy* (2025) [Library of Congress McKim Commission]

Christopher Otto, violin & Ning Yu, piano

**Michael Finnissy (b. 1946)**

*Dear Pete—Dear Walt* (2023)

[Library of Congress Koussevitzky Commission]

Text: Walt Whitman and Peter Doyle

**Laura Cetilia**

*Breath of Cinder Depth of Moss* (2023)

Text: Laura Cetilia

loadbang

# About the Program

## Sebastian Currier, *Cognitive Dissonance*

Mary Shelley, known best for her novel *Frankenstein,* wrote a second novel, *The Last Man*. Written in 1826, it is an apocalyptic, dystopian science fiction novel, set in the late twenty-first century. The novel is a first person account of the last surviving human on earth after the human race has been ravaged by a mysterious plague-like illness.

*Cognitive Dissonance* combines fragments of Shelley's timely text with a fragment of a poem by her husband, Percy Shelley, which depicts nature as a refuge from the corrupt world of humanity. The intertwining of the two texts points to the complex, precarious, and possibly incompatible relationship between human society and the natural world.

~ Sebastian Currier

**Text adapted from the writings of Mary Shelley and Percy Shelley**

Away, away, from men and towns,
To the wild wood and the downs—
To the silent wilderness
Where the soul need not repress
Its music lest it should not find
An echo in another's mind,
While the touch of Nature's art
Harmonizes heart to heart.

We wandered to the Pine Forest
That skirts the Ocean's foam,
The lightest wind was in its nest,
The tempest in its home.
The whispering waves were half asleep,
The clouds were gone to play,
And on the bosom of the deep
The smile of Heaven lay;
It seemed as if the hour were one
Sent from beyond the skies,
Which scattered from above the sun
A light of Paradise.

## Hilda Paredes, *Lo inaudible*

*Lo inaudible* is a setting of the poem of the same title by the Cuban José Lezama Lima. The request of the ensemble Loadbang to write a new work for them came for the second time in 2023 and on this occasion, I took up the challenge of setting a poem which played with the idea of what cannot be heard as a counterpart to a lineup of instruments who can mostly play very loud.

The metaphor is also descriptive of what I feel one of my tasks as a composer is: to make audible that which cannot be heard. As in most of my settings the phonetics of the Spanish language is also an inspiration to find ways to orchestrate and thus bring to the foreground that which is intrinsic in the language.

*Lo inaudible* was commissioned by Loadbang with funds provided by the Ernst von Siemens Music Foundation and completed in 2024.

~ Hilda Paredes

"Lo inaudible"
José Lezama Lima

Es inaudible,
no podremos saber si las hojas
se acumulan y suenan al encaramarse
la mirona lagartija sobre la hoja.
Nos roza la frente
y creemos que es un pañuelo
que nos está tapando los ojos.
El oro caminaba
después hacia la hoja
y la hoja iba hacia la casa
vacía del otoño, donde lo inaudible
se abrazaba con lo invisible
en un silencioso gesto de júbilo.
Lo inaudible
gustaba del vuelo de las hojas,
reposaba entre el árbol inmóvil
y el río de móvil memoria.
Mientras lo inaudible lograba
su reino, la casa oscilaba,
pero su interior permanecía intocable.
De pronto, una chispa
se unió a lo inaudible
y comenzó a arder escondido
debajo del sonido facetado del espejo.
La casa recuperó su inmovilidad
y comenzó de nuevo a navegar.

The inaudible
Transl. Hilda Paredes

It is inaudible,
we will not be able to know if the leaves
accumulate and rattle as
the peeping lizard on the leaf.
It brushes our forehead
and we think it's a handkerchief
that is covering our eyes.
The gold walked
then towards the leaf
and the leaf went towards
the empty house of autumn, where the
inaudible embraced the invisible
in a silent gesture of joy.
The inaudible
liked the flight of leaves,
resting between the immobile tree
and the river of mobile memory.
While the inaudible achieved
its kingdom, the house swayed,
but its interior remained untouchable.
Suddenly, a spark
joined the inaudible
and began to burn hidden
beneath the faceted sound of the mirror.
The house regained its immobility
and began to sail again.

## Christopher Otto, *Buggydandy*

*Buggydandy* represents an attempt to combine several lineages of music-making into a single sound, illuminating deeply rooted creative impulses. Its inspirations include the overtone series, meditation, and elements of my Amish and Mennonite ancestors' singing. The richly embellished phrases of *Das Loblied*, with each line of text unfolding over minutes, interact with other versions of the same hymn that differ tonally and metrically. At times, the violin and piano appear to occupy distinct musical realms; yet their frequencies interweave harmoniously.

What wonders await us as we take a ride in this dandy buggy? The imperfect, squeaky wheels create vibrations which interact, resonate, and transport us.

~ Christopher Otto

## Michael Finnissy, *Dear Pete—Dear Walt*

The music is a structured reflection on the text. It was written for loadbang and received a Koussevitzky commission (2023). The work carries the inscription "For the Serge Koussevitzky Music Foundation in the Library of Congress, and dedicated to the memory of Serge and Natalie Koussevitzky."

The main text is adapted from letters sent between Walt Whitman and Peter Doyle from 1868 until 1880, and an interview given by Doyle to Richard Maurice Bucke M.D. and Horace L. Traubel in 1895, three years after Whitman's death.

The italicized text in sections one and three is drawn from the first edition (1855) of the initial poem in Whitman's *Leaves of Grass,* and also from the fifth stanza of "When lilacs last in the dooryard bloom'd" which appears in the later editions of that collection.

~ Michael Finnissy

1.
Dear Pete,
*Through me - forbidden voices:*
*innocent gambols - silently rising - freshly exuding -*
*scooting high and low - seas of bright juice suffuse heaven*

I think of you.
Mother and folks all well.
I hanker to get out doors.

*The apple-shaped earth - quivering me to a new identity,*
*taking no denial.*

Doing a little literary work, felt in the mood:
a small edition fixed up.

*Proud libraries - I made a book for you -*
*the words nothing, the LIFE of it everything!*
*It shall swim the sea, the air -*

O Pete - I will get a room in some quiet place
and we will live together.
My love for you is indestructible.

*This is the touch of my lips to yours.*

2.
Dear Walt
More than a week since
I saw you
Could not resist
this morning

You knew of the operas in New York
I asked will we stop there with your mother?
The three of us eating together?
We stayed in Jersey City, had a week of it, talked of books
Your books. Saw 'Polyato'.
I am well - and send respects
Have to cut this short
while horse-car in motion

3.
Dear Pete,
Arrived home safe - pleasant journey - I wish you were with me.
New edition of my book under way - better appearance than former ones:
Green cloth.
Pete, I send you ten dollars enclosed, you may need it.
Nothing special.

Nice breakfast of hot potatoes and first-rate Oregon salmon,
home-made bread and sweet butter
I get along well enough ... but mother's death is on my mind -
time does not lift the cloud.
*Calm and cool then my body becomes; I sleep ... sleep long ...*
*it is form and union and plan ...*

*Passing the yellow-spear'd wheat, passing the apple-trees*
*blows of white and pink in the orchards -*
*eternal life -*
*with the tolling bells -*
*a coffin that slowly passes -*

4.
Dear Walt
Read it carefully, my opinion of your book.
Do so soon:
I heard the pistol shot, saw Booth jump over, catch his foot,
fall on stage, cry out something, disappear in the hubbub -
"The words, nothing"?
you got all that from me -
my words
from me - if Spirit moves me
So soon
It moves me then ...
Sending the photograph

5.
Dear Pete,
Monday next I start Saint Lawrence river trip,
nine hundred miles, mostly by steamer.
Gone nearly three weeks.
May write you from Quebec.

6.
Dear Walt
Remember?
You - the only passenger
Alone that time
You - like an old sea-captain
your blanket thrown round your shoulders
A lonely night - the storm was awful
We felt to each other at once
We were familiar at once - I put
my hand on your knee - we understood
From that time
We were the biggest sort of friends
You are always near by
You know I never swerved from you
You know it now

## Laura Cetilia, *Breath of Cinder Depth of Moss*

When writing for loadbang, I wanted to take advantage of the velvety low tones of the ensemble while also exploring subtle shifts in timbre. I also wanted to make the most of minimal material and for the musicians to feel comfortable and unrestricted with their breath.

The ensemble slowly slips through rich harmonies that float among an electronically composed environment comprised of gently pulsing sine tones, slowed down crackles of an old vinyl record, and swaths of white noise. A delicate atmosphere unfolds, one I hope as evocative as the verses below:

lush woods carpeted with a thick moss
cedar, thyme, and sage seep into bare soles
vapors, smoke, vibration excite the air
deep breaths, utterances of unfinished thoughts
slow beginnings, stretched in between —
ascending ends, affixed to air
roots
Descending

~ Laura Cetilia

# About the Artists

New York City-based new music chamber group **loadbang** is building a new kind of music for mixed ensemble of trumpet, trombone, bass clarinet, and baritone voice. Since their founding in 2008, they have been praised as 'cultivated' by *The New Yorker,* 'an extra-cool new music group' and 'exhilarating' by the *Baltimore Sun*, 'inventive' by *The New York Times* and called a 'formidable new-music force' by *TimeOutNY*. Creating 'a sonic world unlike any other' (*The Boston Musical Intelligencer*), their unique lung-powered instrumentation has provoked diverse responses from composers, resulting in a repertoire comprising an inclusive picture of composition today. In New York City, they have been recently presented by and performed at Miller Theater, Symphony Space, MATA, and by the Look and Listen Festival; on American tours at Da Camera of Houston, Rothko Chapel, and the Festival of New American Music at Sacramento State University; and internationally at Ostrava Days (Czech Republic), China-ASEAN Music Week (China), the Xinghai Conservatory of Music (China), Shanghai Symphony Hall (China), Visiones Sonoras Festival (Morelia, Mexico), and the Musikverein (Vienna, Austria).

loadbang has premiered more than 500 works, written by members of the ensemble, emerging artists, and today's leading composers. Their repertoire includes works by Pulitzer Prize winners Raven Chacon, David Lang, and Charles Wuorinen; Rome Prize winners Andy Akiho and Paula Matthusen; and Guggenheim Fellows Chaya Czernowin, George Lewis, and Alex Mincek. loadbang can be heard on numerous commercial recordings and on record labels including Bridge Records, New Focus Recordings, NEOS, Another Timbre, and ANALOG Arts. Their most recent releases include *Old Fires Catch Old Buildings*, *Quiver*, and *Plays Well With Others*, an album of music for loadbang and string orchestra.

loadbang is dedicated to education and cultivation of an enthusiasm for new music. They have worked with students ranging from elementary schoolers in the New York Philharmonic's Very Young Composers program and the Baltimore Symphony Orchestra's OrchKids Program to college aged student composers at institutions including Columbia University, Cornell University, Manhattan School of Music, New York University, Peabody Conservatory, Princeton University, University of Buffalo, the University of California in San Diego, and Yale University. They were the ensemble-in-residence at Cornell University through the Steven Stucky Memorial Residency for New Music, and through a partnership with the Longy School of Music of Bard College in Boston, they are the ensemble-in-residence at Divergent Studio, a contemporary music festival for young performers and composers held each summer.

**Christopher Otto's** work as a composer and violinist is driven by a desire to tune in to all the world's vibrations. In bringing awareness to the interplay of tones, he invites each sound to contribute in its own way to a deeply resonant harmony. Originally from Champaign, Illinois, Otto has lived in the New York City area since

2007. He studied composition at the Eastman School of Music and mathematics at the University of Rochester.

As a founding member of the JACK quartet, he collaborates with many of today's most adventurous composers, including Helmut Lachenmann, Catherine Lamb, John Zorn, Liza Lim, Tyshawn Sorey, and John Luther Adams. Performances around the world offer experiences that can be immersive, entertaining, and reflective.

Otto's compositions have explored tuning systems extensively, playing with the boundaries of perception and highlighting the surprising sensations that emerge from specific combinations of frequencies. His piece *rag′sma* was recorded by JACK and released on greyfade. His violin octet, violin duo, and other works can be heard on Bandcamp and on his website, christopherotto.space.

Praised by *The New York Times* for her "taut and impassioned performance," pianist **Ning Yu** emerges as one of the most compelling voices in contemporary music. Her performances often explore works that call for external modifications to the instrument that expand and alter its timbral possibilities both mechanically and digitally.

Yu's recent work includes close collaborations with composers Michael Beil, Brigitta Muntendorf, Aaron Einbond, Annea Lockwood, David Bird, Heather Stebbins, and Alec Hall. Her performances have been presented at venues and festivals including Time:Spans Festival, Third Practice Festival, Sounds of Music Festival, Frequency Festival, Lincoln Center, EMPAC, National Sawdust, and the Corcoran Music Festival, where she also served as artistic director in 2024.

Ning Yu was a longtime member of the acclaimed ensemble Yarn/Wire, as well as the pianist for Mabou Mines' Dollhouse—the OBIE-winning theater production directed by legendary director Lee Breuer. As a soloist and chamber musician, she has recorded over two dozen albums for Kairos, Wergo, Carrier, Innova, Northern Spy, New Focus Recordings, and others. Her recent releases include two solo albums: *Of Being*, and *Iron Orchid* in collaboration with composer David Bird. Ning was awarded the Yvar Mikhashoff Prize in 2024 for her performances and advocacy for living composers. She is Associate Professor of Piano and Chamber Music at George Washington University.

**The Library of Congress**
**Coolidge Auditorium**
**Saturday, May 31, 2025 ~ 8:00 pm**

**Made Possible By**
**The McKim Fund**
**in the Library of Congress**

## PIECE OFFERINGS:

# MUNTENDORF'S TRILOGY

NING YU & CORY SMYTHE, PIANO
LEVY LORENZO, LIVE ELECTRONICS
JEFF SVATEK, SOUND ENGINEER

&

CHRISTOPHER OTTO, VIOLIN
WITH NING YU, PIANO

# Program

**Muhal Richard Abrams (1930-2017)**

Duet for Violin and Piano (1996)

[Library of Congress McKim Commission]

Christopher Otto, violin & Ning Yu, piano

## Brief Pause

**Brigitta Muntendorf (b. 1982)**

*Trilogy for Two Pianos, Tape, and Live Electronics* (2014-18)

I. *Key of Presence*

II. *KreisIncrease*

III. *Key of Absence*

# About the Program

## Muhal Richard Abrams, Duet for Violin and Piano

Muhal Richard Abrams (1930-2017) was a composer, pianist, and mentor to many now prominent musicians whose music bridged the jazz and art music worlds. Mostly self-taught, he used what he had learned from early piano lessons along with the Schillinger method of composition as a starting point, continuing with studies at the Chicago Musical College. Early on he began working with local Chicago-area and touring jazz musicians, and was soon performing and recording with the hard-bop ensemble MJT+3 (with Walter Perkins, Paul Serrano, Nicky Hill, and Bob Cranshaw). With members of his free-jazz Experimental Band (a group that included Donald Rafael Garrett, Jack DeJohnette, Roscoe Mitchell, and Joseph Jarman, among others) he was one of the founders of the Association for the Advancement of Creative Musicians (AACM), a composer's rehearsal and performance collective established in Chicago in 1965. Abrams was later the founder of the AACM School of Music. Both organizations are still thriving and training talented, versatile musicians. Abrams performed internationally and was the recipient of the Danish Jazzpar Prize in 1990 and the NEA Jazzmasters Award in 2010.

Abrams' Duet for Violin and Piano (1996) was a McKim Commission from the Library of Congress and is one example of his avant-garde chamber music compositions. The duet has two main sections with a return of the opening material at the end. Each instrument enters on its lowest pitch (on standard pianos and violins), which places the musical lines widely, about three octaves apart. The music comes to life with a motive created mostly from half steps. Abrams effectively obscures any feeling of regular pulse with the use of syncopation

in the beginning of the work until a bass line with larger intervals and more regular movement appears later in the first section. The more active second section opens with agitated *tremolos* in the violin in octaves. Before a return to the opening material, the linear character of the piano part transitions to more accompanimental chords. The score is dissonant without sounding harsh due to the aural space created by the extremes of register between the piano and violin parts. Abrams released a recording of the work in 2001 in his album *The Visibility of Thought*.

Abrams emphasized in interviews that in his approach to music he preferred to not label music in order to avoid placing unnecessary limitations on its creation or presentation. He considered improvisation and composition intricately linked, even inseparable, and wanted his music to be imbued with the individual musician's expression. Abrams observed that before music is structured into an improvisation or a composition, it is simply sound.

*Laura Yust*
*Senior Cataloguing Specialist*
*Library of Congress, Music Division*

## Brigitta Muntendorf,
### *Trilogy for Two Pianos, Tape, and Live Electronics*

When I started working on *Key of Presence* at the SWR Experimentalstudio in 2014, I had no idea that this piece and the approach to paradoxes of presence, absence, and the moment would keep me busy for another four years. The original work, *Trilogie für zwei Flügel*, consisting of the three movements (*Key of Presence*, *KreisIncrease*, and *Key of Absence*), has grown into *Trilogy for Two Pianos, Tape and Live Electronics*, a 45-minute piano cycle and pushes existing boundaries in piano repertoire in terms of the complexity of playing and interplay with electronics. During the composition of the trilogy, I always had a revolving door to the present in mind, through which musical reminiscences, associations, the representative or fictitious are channeled in and out as something past, present, and future. I wanted to create a reference system that defies all logic, takes on a life of its own, and unfolds its power as a dynamic system.

In *Key of Presence* (2014) the two pianists work their way through their material in a virtuosic fashion. Just as they press keys, they trigger contact microphones on strings or on the body, operate a fourth pedal, or act inside the piano. The more the sound and movement choreographies absorb them, the more the differences between live music, live electronics, and playback disappear—as if they themselves become personified disappearances. A poem ("Something is coming my friend") posted by the Spanish avant-garde writer Javier Salinas on Facebook in 2014, forms the text for *Key of Presence* as a proxy for all the spaces we try to avoid in the face of the fear of transience or any kind of passing nature.

*KreisIncrease* (2018) forms the center of the trilogy and refers to a piece that I deeply love: Bernd Alois Zimmermann's orchestral work, *Stille und Umkehr* (1970). I didn't want to quote that existing piece, nor deconstruct it, nor recontextualize its original messages. Even though I do draw upon its harmonies, its use of parallel tempi, and its cyclically recurring ideas, my question is whether and to what extent the significance of Zimmermann's "resonances of sound and sound production within us" (Jean-Luc Nancy) can be translated using my own compositional systems of reference. *KreisIncrease* produces isolation through constant orbiting and allows stagnation to emerge as a recurring complementary, analog-stage stereo by the pianists. I could almost say that, in the search for something that could be called the 'real,' *KreisIncrease* is the 'unmasked'—in its complete staging.

*In Key of Absence* (2017), the word *logos* (word, speech) contained in the word *trilogy* inspired me to establish a kind of commentary function with the voices of the players, which act as an amplification and friction of the physical presence. The words they say are changed in various ways as the piece continues, such that they drift more and more into the realm of the absurd and the paradoxical. In addition, the players are confronted with musical quotes from the past, which suddenly redirect or interfere with the virtuoso piano-playing at various points, as if memory were the instance that could manifest presence.

~ Brigitta Muntendorf

# About the Artists

In her works, German-Austrian composer **Brigitta Muntendorf** creates a sound cosmos of analogue-digital expression with her often large-format music, dance theatre or 3D-sound projects. She explores the fragility of our techno-social and socio-political reality and develops new concepts of Radical Listening, Environmental Storytelling and Immersive Theater in instrumental to audiovisual (AR)/3D audio productions and trans-digital music and dance theater.

Her most recent compositions include *Archipel* (commissioned by Ruhrtriennale, Theater der Welt/Tanz im August, 2021), a project with dance company Mouvoir and architect Sou Fujimoto, and *Melencolia* (commissioned by Bregenzer Festspiele 2022, Hollandfestival 2024), a trans-digital music theatre for Ensemble Modern. In 2023, she presented *ORBIT – A War Series* at the Biennale di Venezia. Praised as "a powerful exploration of the dramas of war" (*Rolling Stone*), the 3D-Audio space oratorium for AI-Voice Clones and electronics explores the wars against the female body in reference to Nancy Spero's *War Series*. Muntendorf is recipient of the Ernst von Siemens Music Foundation's Young Composer's Prize and the German Music Authors' Prize. In 2023, the recording of her *Trilogy for Two Pianos, Tape, and Live Electronics* was awarded with the German Record Critics' Award. Her works are presented at international music and art festivals such as Kyoto Experiment, ULTIMA Oslo, Donaueschinger Musiktage, Wiener Festwochen, Munich Biennial, Hollandfestival, and Festival d'Automne Paris.

Her current research happens in scientific-artistic collaborations with partners such as d&b audio and S+T+ARTS / Ars Electronica. Since 2018 she is professor for composition at the HfMT Cologne; in 2024, she became a full member of the North-Rhine-Westphalian Academy of Sciences, Humanities and Arts.

Please see page 8 for **Christopher Otto's** biography.

Please see page 9 for **Ning Yu's** biography.

Pianist **Cory Smythe** has worked closely with pioneering artists in new, improvisatory, and classical music, including multi-instrumentalist-composer Tyshawn Sorey, violinist Hilary Hahn, and transdisciplinary composers from Anthony Braxton to Zosha Di Castri. His own "perplexingly perfect" (*The Wire*) music "dissolves the lines between composition and improvisation with rigor" (*Chicago Reader*). Smythe has been featured at the Newport Jazz, Wien Modern, and Darmstadt festivals, as well as at Lincoln Center's Mostly Mozart festival, where he premiered new work created in collaboration with composer-improvisors Peter Evans and Craig Taborn. He has received commissions from Present Music, the Banff Centre for the Arts, the Trondheim Jazz Orchestra, the Wiener Festwochen, and the International Contemporary Ensemble, of which he is a longtime member. Smythe's recent critically acclaimed albums on the Pyroclastic label have been made with the support of The Shifting Foundation. He has received a Grammy award for his work with Hilary Hahn and a 2022 Herb Alpert Award in music.

**Levy Marcel Ingles Lorenzo** is a Filipino-American artist born in Bucharest and based in Brooklyn, whose work spans the intersection of music, art, and technology. On an international scope, his diverse practice includes custom electronics design, sound engineering, instrument building, interactive installation, improvisation, and percussion performance. Specializing in inventing new instruments, he prototypes, composes, and performs innovative electronic music. He was labeled an "electronics wizard" by *The New York Times*.

Lorenzo's work has been featured at MoMA PS1, MIT Media Lab, STEIM, IRCAM, BBC, Rewire, Amazon Studios, The Hermitage, *Musicworks Magazine*, Pringles and Burning Man. He is a member of the International Contemporary Ensemble and a core collaborator in Claire Chase's *Density 2036* project. He has also worked with notable artists like Peter Evans, Alvin Lucier, Leo Villareal, Christine Sun Kim, Ryuichi Sakamoto, and Autumn Knight.

As a musician-engineer, Lorenzo is a Professor of Creative Technologies at The New School's College of Performing Arts, where he directs the Nstrument Lab. In 2022, he made his debut as an electronic concerto soloist with the New York Philharmonic. More recently he had multiple engagements at Carnegie Hall as soloist, technologist, curator, and composer.

Jeff Svatek is a seasoned audio engineer renowned for his work at the Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute (RPI) in Troy, New York. Since joining EMPAC in 2008, he has been instrumental in shaping the center's reputation for cutting-edge audio production and spatial sound experimentation, having contributed to the development of EMPAC's Wave Field Synthesis and 3D High Order Ambisonic speaker systems, in collaboration with IRCAM.

Svatek earned a degree in music production and engineering from the Berklee College of Music, and has recorded and mixed dozens of albums for artists such as Yarn/Wire, Vicky Chow, Ensemble Signal, Mivos Quartet, Marilyn Nonken, AndPlay, Olivia De Prato, and Jack Quartet.

In addition to his work at EMPAC, he has provided sound reinforcement for live events across the country, ranging from corporate meetings for General Electric and Owens Corning, to many concerts with the Boston Pops and Boston Symphony Orchestras, the Albany Symphony, James Taylor, Yo-Yo Ma, Aretha Franklin, Wynton Marsalis, and the Nantucket Film Festival. He has helped design and install sound reinforcement systems for Blue Man Group, Tanglewood, Bethel Woods Center for the Arts, Motor City Casino, and the theaters at Marina Bay Sands Resort in Singapore.

# Upcoming Events at the Library of Congress

**Visit loc.gov/concerts for more information**

**Tickets for 2025 events from May-June available now.**

**Tuesday, June 3, 2025 at 8:00 pm**
**The (Effortless) Now: Dances of Erick Hawkins and Lucia Dlugoszewski**
Music by Harold Meltzer, Lucia Dlugoszewski, & Mieczysław Weinberg
Library of Congress, Thomas Jefferson Building
Coolidge Auditorium
Preconcert Conversation with the Artists, 6:30 pm, Whittall Pavilion

**Wednesday, June 4, 2025 at 7:00 pm**
**An Evening with Judy Collins**
Library of Congress, Thomas Jefferson Building
Coolidge Auditorium
The performance will be followed by a booksigning.

**Thursday, June 5, 2025 at 6:00 pm**
**Live! At the Library**
**Marvin Gaye: Melancholy and Genius in Black Culture and Media**
Dr. I. Augustus Durham, University of Toronto
Library of Congress, Thomas Jefferson Building
Whittall Pavilion

**Wednesday, June 18, 2025 at 8:00 pm**
**Gary Bartz and NTU Troop with Special Guest Theo Croker**
Library of Congress, Thomas Jefferson Building
Coolidge Auditorium
Preconcert Lecture by Willard Jenkins, Library of Congress Jazz Scholar, 6:30 pm, Whittall Pavilion

Mark Milanovich, member of the Modular Electonic Music Systems (MEMS) team, with the Library's Buchla 100, used to create Morton Subotnick's legendary album *Silver Apples of the Moon*. Photo: Shawn Miller, Library of Congress.

The courtyard gates of the Whittall Pavilion. Public Affairs Office Photo Archive, LC Archives, Manuscript Division, Library of Congress.

# 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.

## Concert Staff

| | |
|---|---|
| CHIEF, MUSIC DIVISION | Susan H. Vita |
| ASSISTANT CHIEF | Nicholas A. Brown-Cáceres |
| SENIOR PRODUCERS FOR CONCERTS AND SPECIAL PROJECTS | Michele L. Glymph<br>Anne McLean |
| SENIOR MUSIC SPECIALIST | David H. Plylar |
| MUSIC SPECIALIST | Claudia Morales |
| ADMINISTRATIVE OFFICER | Donna P. Williams |
| SENIOR RECORDING ENGINEER | Michael E. Turpin |
| ASSISTANT ENGINEER | Sandie (Jay) Kinloch |
| PRODUCTION MANAGER | Solomon E. HaileSelassie |
| CURATOR OF MUSICAL INSTRUMENTS | Carol Lynn Ward-Bamford |
| PROGRAM DESIGN | David H. Plylar |
| PROGRAM PRODUCTION | Michael Munshaw |

# Support Concerts from the Library of Congress

Gifts from Elizabeth Sprague Coolidge and Gertrude Clarke Whittall are the pillars that support what has grown over nearly 100 years into a full season of concerts available to all. The concerts are made possible by their gifts and vision, and by gifts from generous donors who follow their example.

The Coolidge Auditorium, constructed in 1925, has been the venue for countless world-class performers and performances. The five Stradivari instruments presented to the Library by Mrs. Whittall were first heard here during a concert on January 10, 1936.

The unprecedented gifts by Mrs. Coolidge and Mrs. Whittall and others ensure that music will fill the halls for generations to come.

## GIFT AND TRUST FUNDS

Concerts from the Library of Congress receives sustaining support from the following gift and trust funds:

William I. Bandas Trust Fund
Julian E. and Freda Hauptman Berla Fund
Elizabeth Sprague Coolidge Foundation
William and Adeline Croft Memorial Fund
Da Capo Fund
Irving and Verna Fine Fund
Ira and Leonore Gershwin Fund
Isenbergh Clarinet Fund
Mae and Irving Jurow Fund
Carolyn Royall Just Fund
Kindler Foundation Trust Fund
Dina Koston and Robert Shapiro Fund for New Music
Boris and Sonya Kroyt Memorial Fund
Wanda Landowska/Denise Restout Memorial Fund
Katie and Walter Louchheim Fund
Robert Mann Fund
The Sally Hart and Bennett Tarlton McCallum Fund
Leonora Jackson McKim Fund
St. Nicholas Fund
Norman P. Scala Memorial Fund
Karl B. Schmid Memorial Fund
The Elinor D. Sosne Fund for Music
Anne Adlum Hull and William Remsen Strickland Fund
Judith Lieber Tokel & George Sonneborn Fund
Rose and Monroe Vincent Fund
Gertrude Clarke Whittall Foundation

## LIBRARY OF CONGRESS LEGACY SOCIETY

We are grateful to those who carry on the tradition of supporting music at the Library through legacy gifts, such as bequests, charitable trusts, gifts of retirement plans or donations through other planned gifts.

Anonymous
Pamela Brooke
Heidi Byrnes
Ron Costell, MD
and the estate of Marsha Swiss
Annegret Fauser and Tim Carter
Peter Fekety
Virginia Lee
*in memory of Dr. & Mrs. Chui Chang Choi*
George Sonneborn

# Thank You To Our Supporters!

We would like to acknowledge these generous contributions to the 2024-2025 season.

***Producer ($10,000 and above)***
American Academy of Arts and Letters
Frederic J. and Lucia M. Hill
Andre Kostelanetz Royalty Pool
The Frederick Loewe Foundation
Allan Reiter
Revada Foundation of the Logan Family
George Sonneborn
Adele M. Thomas
Charitable Foundation, Inc.

***Underwriter ($5,000 and above)***
Barry Abel and Stephen Morris
Peter and Ann Belenky
Ronald M. Costell, MD, *in memory of Marsha E. Swiss, Dr. Giulio Cantoni and Mrs. Paula Saffiotti*
Robert and Betsy Feinberg
Taylor A. Hanex
*in honor of Dr. Carla Hayden*
Mary Lynne Martin
Geraldine E. Ostrove
Richard Price and Yung Chang

***Benefactor ($1,500 and above)***
William D. Alexander
Leonard and Gabriela Bebchick
Marc and Vivian Brodsky
Doris Celarier
Dene Garbow
*in memory of Mel Garbow*
J. David Greydanus
Milton J. Grossman
*in memory of Dana Krueger Grossman*
Judith A. Henderson
Randy Hostetler Living Room Music Fund
Joyce Kelly and Paul Healey
Kent Killelea
Kay and Marc Levinson
Egon and Irene Marx
Ministere des Finances du Quebec
Joyce E. Palmer
Dr. Judith C. and Dr. Eldor O. Pederson
Jan Pomerantz and Everett Wilcox
Arthur F. Purcell
Therese Casadesus Rawson
*in memory of her father Robert Casadesus*
Harriet Rogers
David Seidman and Ruth Greenstein
Christopher Sipes
Philip B. and Beverly Sklover
Anna Slomovic
Winston and Marilyn Tabb
*in honor of Susan Vita*
Lorna C. Totman
*in memory of Daniel Gallik*

*Benefactor (continued)*
The George and Ruth Tretter Charitable Gift Fund, Carl Tretter, Trustee

**Patron ($500 and above)**
Naomi M. Adaniya
Tonia and Scott Anderson
Bruce Carlson
Constance Carter
*in memory of Anne Gardner*
Susan Clampitt
William A. Cohen
Diane E. Dixson
Carol Ann Dyer
Leslie Ford
Ann Franke and Daniel Alpert
Howard Gofreed
Margaret Hines
Ted and Karen Hirakawa
R. Bruce Johnston
*in memory of Carolyn B. Johnston*
Sid Kaplan
Lori Laitman and Bruce Rosenblum
Virginia Lee
*in memory of Dr. & Mrs. Chui Chang Choi*
David and Helen Mao
Winton E. Matthews, Jr.
Frederick R. Maurer and Katherine Barton
Judith Neibrief
John O'Donnell
Marti Schweitzer and Richard A. Smith
Jean Solari
Linda Sundberg
Alan Vollmann
Amy Weinstein and Philip Esocoff,
*in memory of Freda Hauptman Berla*
Roberto and Claudia Decolstoun Werebe

***Bequests Received***
*We remember with appreciation the generous friends whose gifts through bequests from their estates were received:*

William I. Bandas

*Gifts from January 1, 2024 to January 27, 2025*

## Contact Us To Make Your Gift

Your tax-deductible gift brings concerts to the community absolutely free to everyone and helps grow, advance, and make universally accessible the Library's unparalleled performing arts programs.

Elizabeth Sprague Coolidge
by John Singer Sargent, 1923.

Mail your contribution to:
Susan H. Vita, Chief, Music Division
Library of Congress
101 Independence Avenue SE, LM-613
Washington, DC 20540-9130

For information on the concert series, contact
Anne McLean, Senior Producer for Concerts and Special Projects
(202) 707-5502 | amcl@loc.gov

To discuss your gift or a gift in your will, contact
Sara L. Karrer, Director, Alumni and Planned Gifts
(202) 707-6150 | saka@loc.gov

LIBRARY OF CONGRESS

# CONCERTS

100

Please scan this QR code to download this evening's program: