

concerts from the library of congress 2010-2011

*The Carolyn Royall Just Fund  
in the Library of Congress*

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THOMAS HAMPSON, *baritone*  
WOLFRAM RIEGER, *piano*

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*Thursday, October 28, 2010  
8 o'clock in the evening  
Coolidge Auditorium  
Thomas Jefferson Building*

STATE OF OHIO

IN SENATE

January 10, 1907

REPORT OF THE  
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The CAROLYN ROYALL JUST FUND in the Library of Congress, established in 1993 through a bequest of the distinguished attorney and symphony player Carolyn Royall Just, supports the presentation and broadcasting of classical chamber music concerts.



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*The Library of Congress*  
Coolidge Auditorium

Thursday, October 28, 2010 – 8 p.m.

THOMAS HAMPSON, *baritone*  
WOLFRAM RIEGER, *piano*



PROGRAM

Songs on texts from *Des knaben Wunderhorn*

Gustav MAHLER  
(1860–1911)

Rheinlegendchen  
Ging heut morgen übers Feld  
Zu Straßburg auf der Schanz  
Der Schildwache Nachtlied

Selected Songs

Samuel BARBER  
(1910–1981)

Night Wanderers  
A Green Lowland of Pianos (3 Songs, op. 45, no. 2)  
Solitary Hotel (*Despite and Still* op. 41, no. 4)  
Nocturne (4 Songs, op. 13, no. 1)

3 Songs, op. 10

1. Rain has fallen
2. Sleep now
3. I hear an army

*Intermission*

From the Song of America tours

My Days Have Been So Wondrous Free

Francis HOPKINSON  
(1737–1791)

Open Thy Lattice, Love

Stephen C. FOSTER  
(1826–1864)

|  |                                     |
|--|-------------------------------------|
| The Dodger (from <i>Old American Songs I</i> )   | arr. Aaron COPLAND<br>(1900–1990)   |
| Circus Band<br>In Flanders Fields                | Charles IVES<br>(1874–1954)         |
| Letter to Mrs. Bixby                             | Michael DAUGHERTY<br>(born 1955)    |
| God Be In My Heart                               | Elinor Remick Warren<br>(1900–1991) |
| Song of the Deathless Voice                      | Arthur FARWELL<br>(1872–1952)       |
| Charlie Rutlage                                  | Charles IVES                        |
| General William Booth Enters into Heaven, op. 38 | Sidney HOMER<br>(1864–1953)         |
| Shenandoah                                       | arr. Stephen WHITE<br>(born 1943)   |

#### ABOUT THE PROGRAM

I have devoted myself heart and soul to that poetry [*Des knaben Wunderhorn*] (which is essentially different from any other kind of “literary poetry,” and might almost be called something more like Nature and Life—in other words, the sources of all poetry—than art) in full awareness of its character and tone.<sup>1</sup>

– Gustav Mahler

Gustav Mahler wrote twenty-four songs on texts from the poetic anthology *Des knaben Wunderhorn* over the course of thirteen years (1888–1901). The three-volume anthology, published in 1806 and 1808 by German poets Achim von Arnim and Clemens Brentano, inspired song composers from Weber to Webern, but it is most closely associated with the songs and symphonies of Mahler. The editors collected manuscripts and early printed editions of 17th- and 18th-century German poems from both oral and literary traditions and liberally adapted them for the anthology. It was the hope of Arnim and Brentano that the publication would inspire the German-speaking public to embrace a common poetic heritage as a means of cultural and political unification. Johann Wolfgang Goethe, one of the most important and influential figures in the German literary world, felt that the folk tradition conveyed in this anthology had the potential to be “absorbed into the life and heritage of the nation.”<sup>2</sup>

“Rheinlegendchen,” titled “Tanzlegendchen” in the manuscript perhaps due to its *ländler* rhythm, uses text adapted by the editors of the *Wunderhorn* anthology from

Tyolian folk poetry. It was written in August of 1893 in Steinbach am Attersee, where Mahler regularly composed during the summer. The song was first published in his 1899 collection *Humoresken*, which would eventually become known as *Lieder aus "Des knaben Wunderhorn."* His conception of these songs as "humoresken," implying a light-hearted attitude, is significant although it should be noted that in this context "humor" is used in the medieval sense of relating to the human condition, rather than denoting jocularity.

Mahler's early inspiration from *Des knaben Wunderhorn* can be heard in the song "Ging heut' morgen übers Feld," the second song in the cycle *Lieder eines fahrenden Gesellen* (1884), composed while he was employed as Royal Musical and Choral Director at the Königliche Schauspiele in Kassel. The texts of the song cycle were taken from a set of six love-poems he had written after a failed love affair. One text was directly based on a poem from *Des knaben Wunderhorn*.

The march song "Zu Strassburg auf der Schanz," originally titled "Der Schweizer" in the *Wunderhorn* anthology, was first published in the third volume of *Lieder und Gesänge aus der Jugendzeit* (1892). First performed with orchestra in Helsinki in November of 1906, it is one of the most overtly orchestral of the *Wunderhorn* songs, originally written for voice and piano, including indications that the low piano trills should "imitate the sound of muffled drums."<sup>3</sup>

"Der Schildwache Nachtlid" was composed in Hamburg on January 28, 1892, and was published in Vienna in 1899. The surviving source materials include an early draft for voice and piano housed in the Library of Congress Music Division, a fair copy of the completed version for voice and piano found in the Berlin Staatsbibliothek, and a manuscript orchestral full score in the Library of the Gesellschaft der Musikfreunde in Vienna.

In her "Mahleriana" diaries, Mahler's friend and confidant Natalie Bauer-Lechner recalls the composer's plan to write an opera (eventually abandoned) on a subject matter similar to that of "Der Schildwache Nachtlid," and links the composition of the song to his early attempts at setting the story to music. However, broader documentary evidence has questioned the accuracy of her recollection.<sup>4</sup>

While Mahler focused much of his attention on a single anthology of poems, Samuel Barber, one of America's most beloved song composers, set texts from a wide variety of sources. His earliest songs—settings of Eugene Field and John Greenleaf Whittier—written at the age of 7, already show a discerning taste for literature. As a youth he was surrounded by supportive and knowledgeable family members who were able to provide valuable guidance throughout his career. One of his aunts was the Metropolitan Opera contralto Louise Homer, married to composer Sidney Homer, one of his mentors, whose "General William Booth Enters into Heaven" is heard on the second half of tonight's program.

"Night Wanderers" (1935) is a setting of a poem by William Henry Davies, author of the well-known chronicle *Autobiography of a Super-Tramp* (1908). Barber became acquainted with Davies's poetry through the Georgian Poetry anthologies published between 1912 and 1922. The Georgian poets sought to maintain the romantic and

(continued on page 13)

ABOUT THE PROGRAM  
(continued from page 5)

humanistic aspects of traditional English poetry, as a reaction against the modernist dogma of T. S. Eliot, Ezra Pound, and others.

"A Green Lowland of Planos," op. 45, no. 2, is part of a group of three songs commissioned by the Chamber Music Society of Lincoln Center in 1972 for the great German baritone Dietrich Fischer-Dieskau. The poem, translated by Czeslaw Miłosz from the original Polish text by Jerzy Harasymowicz, is a surrealist vision of herds of pianos behaving like cows. Barber probably encountered the text in Miłosz's 1965 anthology *Polish Postwar Poetry* which provided English translations of many important contemporary poets little-known outside of their native country. Although a zoomorphic piano may seem like a unique concept, it also appears in *Piano Piece for David Tudor, #1* (1960) by experimental composer La Monte Young, who instructs the performer to "bring a bale of hay and a bucket of water onto the stage for the piano to eat and drink."<sup>5</sup>

"Nocturne" (1940) is a setting of a poem by the composer's friend, Frederic Prokosch, published in a 1938 collection titled *The Carnival*. The song is the last of Barber's Four Songs, op. 13, which also includes "A Nun Takes the Veil" and "Sure on this shining night," two of his best-known songs. "Nocturne" was eventually included by the composer in a group of four orchestral songs, along with "I Hear an Army" (from Three Songs, op. 10), "Sure on this shining night," and "Monks and Raisins."

The poetry and prose of James Joyce inspired many Barber songs and the orchestral work *Fadograph on a Yestern Scene*. "Solitary Hotel," the fourth song from the song cycle *Despite and Still*, op. 41, written for soprano Leontyne Price and premiered at Avery Fisher Hall in 1969, is based on an excerpt from the Ithaca episode in *Ulysses*. The episode is a third-person narrative told catechism-style through a set of 309 questions and their detailed answers. The halted phrases of the text are set "like a rather fast tango."

Between 1935 and 1937 Barber set six poems from Joyce's collection *Chamber Music* but in 1939 his sole publisher, G. Schirmer, published only three of the settings as

op. 10. However, the manuscripts of all six *Chamber Music* settings are found in the Music Division of the Library of Congress.

The second half of this evening's concert features songs from the Song of America tour, a joint effort between the Library of Congress and Thomas Hampson. Encompassing the history of American solo song from the time of the American Revolution to the present day, the representative repertoire featured here begins, appropriately enough, with a song by Francis Hopkinson, a signer of the Declaration of Independence. He was a good friend of George Washington, dedicatee of his collection *Seven Songs for the harpsichord or forte-piano* (1788). The dedication reads: "I cannot, I believe, be refused the Credit of being the first Native of the United States who has produced a Musical Composition." His claim is based on "My days have been so wondrous free" (1759), whose manuscript is part of the Music Division's collections. Indeed, since the Colonial period, American song has flourished as a means of expressing the diversity and imagination of the American people.

Identifying "American Music" was at the forefront of many composers' minds at the beginning of the twentieth-century. In true American fashion Arthur Farwell, Aaron Copland, and Charles Ives, building on the firm foundation laid by Francis Hopkinson, Stephen C. Foster, and others, each developed a distinctive style of song composition. Farwell incorporated Native American melodies in "Song of a Deathless Voice," Copland used American folk song in "The Dodger,"<sup>6</sup> and in "Circus Band" and "Charlie Rutlage." Ives drew from the gamut of American musical life ranging from patriotic songs to "classical" favorites. "Ives's" "In Flanders Fields" is a reflection on the inevitable consequences of war, a topic approached from a different perspective in Michael Daugherty's "Letter to Mrs. Bixby" (2009), which was premiered by Thomas Hampson."

– James Wintle  
Music Division

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<sup>1</sup> Knud Martner, ed., *Selected Letters of Gustav Mahler*, 1979

<sup>2</sup> Jon W. Finson, "The Reception of Gustav Mahler's Wunderhorn Lieder", *The Journal of Musicology* 5, no. 1 (Winter, 1987)

<sup>3</sup> Stephen Hefling, "Song and symphony (II). From Wunderhorn to Rückert and the middle-period symphonies: vocal and instrumental works for a new century," in *Cambridge Companion to Mahler*, ed. Jeremy Barham, 2007

<sup>4</sup> Donald Mitchell, *Gustav Mahler, Volume 2: The Wunderhorn Years: Chronicles and Commentaries*, 1975/1995

<sup>5</sup> Keith Potter, *Four musical minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass*, 2000

<sup>6</sup> Copland's "The Dodger" is taken from his first set of *Old American Songs*, the manuscript of which can be found in the Aaron Copland Collection, Music Division, Library of Congress.

#### ABOUT THE ARTISTS

American baritone THOMAS HAMPSON enjoys a singular international career as a recitalist, opera singer, and recording artist, and maintains an active interest in teaching, research, and technology. He has performed in all of the world's most important concert halls and opera houses with many of today's most renowned singers, pianists,



conductors, and orchestras. He is one of the most respected, innovative, and sought-after soloists performing today.

Hampson has won worldwide recognition for his thoughtfully researched and creatively constructed programs that explore the rich repertoire of song in a wide range of styles, languages, and periods. He is one of the most important interpreters of German romantic song, and with his celebrated "Song of America" project, has become the "ambassador" of American song. Through the Hampsong Foundation, founded in 2003, he employs the art of song to promote intercultural dialogue and understanding.

A significant part of Hampson's 2010–2011 season is dedicated to performances celebrating the 150th anniversary of Gustav Mahler's birth and the 100th anniversary of his death. Recognized as today's leading interpreter of the Austrian composer's songs, he began the worldwide celebrations on July 7, 2010—Mahler's 150th birthday—in Kaliste, Czech Republic, with a recital from the composer's birth house, streamed live on *medici.tv*, as well as an internationally televised orchestral concert, available on DVD. Throughout the season he performs Mahler in many of the world's musical capitals with orchestras such as the Vienna Philharmonic, the New York Philharmonic, the NDR Sinfonieorchester, Gustav Mahler Jugendorchester, and the Czech Philharmonic with conductors such as Alan Gilbert, Mariss Jansons, Philippe Jordan and Antonio Pappano. He also features the composer's songs in a series of recitals in Berlin, Munich, Hamburg, Vienna, Zurich, London, Amsterdam, Paris, Milan, Madrid, and Oslo, and presents the complete songs as "Mahler Artist-in-Residence" at Hamburg's Elbphilharmonie. His new recording of *Des Knaben Wunderhorn* with the Wiener Virtuosen—a conductorless ensemble comprised of principal players of the Vienna Philharmonic—will appear on Deutsche Grammophon in January 2011.

Additional highlights of Hampson's 2010–2011 season include season-opening performances in the title role in a new production of Verdi's *Macbeth* at Lyric Opera of Chicago; three all-Strauss concerts with Renee Fleming and the Berliner Philharmoniker conducted by Christian Thielemann; selections from George Crumb's *American Songbooks* performed with the Chamber Music Society of Lincoln Center; "Song of America" recitals at Duke University and Minnesota Beethoven Festival; performances and a world-premiere recording of Richard Danielpour's *Songs of Solitude*, originally commissioned for Hampson and the Philadelphia Orchestra; and the world-premiere of William Bolcom's *Laura Sonnets*, also written especially for him. In Switzerland, he performs at the Zurich Opera in new productions of Verdi's *I Masnadieri* and Wagner's *Parsifal* under Adam Fischer and Daniele Gatti, and appears in a series of opera galas.

Much of Hampson's 2009–2010 season was devoted to the "Song of America" project, commemorating the 250th anniversary of what is recognized as the first song written by an American. In collaboration with the Library of Congress, Hampson performed recitals and presented master classes, exhibits, and broadcasts across the United States and through a new interactive online resource, *www.songofamerica.net*. He also released a new album, *Wordrous Free—Song of America II*, on his own imprint, Thomas Hampson Media. Also last season, Hampson became the New York Philharmonic's first Artist in Residence, an association that featured him in three programs with the orchestra; a tour in Europe under the Philharmonic's new music director, Alan Gilbert; a recital; and a lecture series. Some of these performances, including a New Year's Eve concert broadcast nationally on Live from Lincoln Center, are available for download on iTunes.

Other key engagements included Verdi's *Ernani* and Tchaikovsky's *Eugene Onegin* at the Zurich Opera, *La traviata* at the Metropolitan Opera, and numerous recitals and concerts across Europe.

Raised in Spokane, Washington, Hampson has received many honors and awards for his probing artistry and cultural leadership. His discography of more than 150 albums includes winners of a Grammy Award, two Edison Prizes and the Grand Prix du Disque. He holds honorary doctorates from Manhattan School of Music, Whitworth College, WA, and the San Francisco Conservatory, and is an honorary member of London's Royal Academy of Music. He carries the titles of *Kammersänger* of the Vienna State Opera and the *Chevalier de l'Ordre des Arts et des Lettres* by the Republic of France, and was awarded the Austrian Medal of Honor in Arts and Sciences in 2004. He is the 2009 Distinguished Artistic Leadership Award recipient from the Atlantic Council in Washington DC, and in 2008 was named Special Advisor to the Study and Performance of Music in America by Dr. James H. Billington, Librarian of Congress. In 2010, Hampson was elected a member of the American Academy of Arts and Sciences. For more information please visit [www.thomashampson.com](http://www.thomashampson.com).

WOLFRAM RIEGER received his first piano lessons from his parents and later from Konrad Pfeiffer in Regensburg. He soon developed a deep affection for Lied interpretation and therefore continued his studies at the Hochschule für Musik in Munich with the famous Lied pianists Prof. Dr. Erik Werba and Prof. Helmut Deutsch. After earning diploma with distinction, he attended several masterclasses with Elisabeth Schwarzkopf, Hans Hotter and Dietrich Fischer-Dieskau. Even during his studies he began teaching at Munich's Hochschule für Musik until in 1991 he started his own Lieder class for singers and pianists. In 1998 he became Professor of a Lied class at Berlin's Hochschule für Musik "Hanns Eisler" and he regularly holds masterclasses in Europe and Japan. He is a regular guest artist at many important music centres and festivals throughout the world, including the Schubertiade Feldkirch, Schubertiada a Vilabertran, Amsterdam Concertgebouw, Châtelet, London's Wigmore Hall, New York's Carnegie Hall, the Vienna Musikverein and Konzerthaus, Salzburg, Schleswig-Holstein and Munich Festivals, Konzerthaus Berlin and Kölner Philharmonie. He appears both as recital accompanist and chamber musician with such renowned artists as Brigitte Fassbaender, Barbara Bonney, Juliane Banse, Michelle Breedt, Thomas Hampson, Dietrich Fischer-Dieskau, Olaf Bär, Matthias Goerne, Christoph Prégardien, Thomas Quasthoff, Peter Schreier, Michael Schade, Cherubini Quartet, Vogler Quartet, and Petersen Quartet, among many others. A prolific recording artist, Rieger is well-represented on numerous CDs., many of which received various awards. Awards and distinctions include the honorary medal of the Associació Franz Schubert de Barcelona.



*Thank You!*

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## CONCERTS FROM THE LIBRARY OF CONGRESS

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| <i>HOUSE MANAGER</i>  | Solomon E. HaileSelassie   |

Next concerts of the 2010–2011 Season

Saturday, October 30, 2010 – 8 p.m.  
*Founder's Day*

HELSINKI BAROQUE  
Aapo Häkkinen, *Artistic Director* and *harpsichord*  
with Teppo Lampela, *countertenor*  
Minna Kangas & Tuomo Suni, *violin* / Mikko Perkola &  
Varpu Haavisto, *viola da gamba*

Förster: Laudate Dominum  
Buxtehude: Jubilate Domino, BuxWV 64  
Bach: Sonata in G Major, BWV 1027  
Tunder: Salve mi Jesu  
Bach: Wie starb die Heldin so vergnügt, BWV 198  
Bach: Italian Concerto, BWV 971  
Meder: Ach Herr, strafe mich nicht  
Kirchoff: Suite à 4  
Buxtehude: Jesu, meine Freud und Lust, BuxWV 59

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk  
“Gustav Duben's Music Library: A European Treasure”  
Kerala J. Snyder, *Professor Emerita of Musicology, Eastman School of Music*

Tuesday, November 9, 2010 – 8 p.m.

GAUTIER CAPUÇON, *cello* / GABRIELA MONTERO, *piano*

Rachmaninov: Sonata in G minor, op. 19  
Rachmaninov: Vocalise  
Rachmaninov: Var. 18 from *Rhapsody on a Theme of Paganini*  
Prokofiev: Sonata in C Major, op. 119

Friday, November 19, 2010 – 8 p.m.

DORIC STRING QUARTET

Haydn: String Quartet in A Major, op. 20, no. 6  
Korngold: String Quartet no. 3 in D Major, op. 34  
Webern: String Quartet, op. 28  
Schumann: String Quartet no. 2 in F Major, op. 41, no. 2

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk  
“The Korngold Collection in the Library of Congress”  
Loras John Schissel, *Music Division*