

CONCERTS FROM THE LIBRARY OF CONGRESS 2012-2013

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*LIBRARY LATE*  
**ACME & yMusic**

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FRIDAY, NOVEMBER 30, 2012  
9:30 IN THE EVENING  
SPRENGER THEATER  
ATLAS PERFORMING ARTS CENTER

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.



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

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the concerts.  
Other events are open to all ages.



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Please recycle your programs at the conclusion of the concert.

THE LIBRARY OF CONGRESS

*Atlas Performing Arts Center*

FRIDAY, NOVEMBER 30, 2012, AT 9:30 P.M.

*THE MCKIM FUND  
IN THE LIBRARY OF CONGRESS*

**American Contemporary Music Ensemble**

Rob Moose and Caleb Burhans, *violin*  
Nadia Sirota, *viola*  
Clarice Jensen, *cello*  
Timothy Andres, *piano*

CAROLINE ADELAIDE SHAW

*Limestone and Felt*, for viola and cello

DON BYRON

*Spin*, for violin and piano (*McKim Fund Commission*)

JOHN CAGE (1912-1992)

String Quartet in Four Parts (1950)

*Quietly Flowing Along*  
*Slowly Rocking*  
*Nearly Stationary*  
*Quodlibet*

MICK BARR

*ACMED*, for violin, viola and cello

INTERMISSION

*\*Meet the Artists\**

**yMusic**

Alex Sopp, *flutes*  
Hideaki Aomori, *clarinets*  
C.J. Camerieri, *trumpet & horn*  
Rob Moose, *violin & guitar*  
Nadia Sirota, *viola*  
Clarice Jensen, *cello*

PROGRAM TO BE ANNOUNCED FROM THE STAGE

*Refreshments available throughout the concert*

## ABOUT THE PERFORMERS

Led by artistic director and cellist Clarice Jensen, the **American Contemporary Music Ensemble (ACME)** is dedicated to the outstanding performance of masterworks from the 20th and 21st centuries, primarily the work of American composers. The ensemble presents cutting-edge literature by living composers alongside the “classics” of the contemporary. ACME’s dedication to new music extends across genres, and has earned the group a reputation among both classical and rock crowds. *Time Out New York* calls the group “one of New York’s brightest new music indie-bands.” *The New York Times* describes ACME’s performances as “vital,” “brilliant,” and “electrifying.”

ACME has performed at Le Poisson Rouge, Carnegie Hall, Brooklyn Academy of Music (BAM), Noguchi Museum, Whitney Museum, Guggenheim Museum, Columbia University’s Miller Theatre, Stanford Lively Arts in California, Flynn Center for the Performing Arts in Burlington, VT, and All Tomorrow’s Parties in the U.K., among others. ACME’s instrumentation is flexible, and includes some of New York’s most sought-after, engaging musicians. Core ACME members include violinists Caleb Burhans, Ben Russell, and Caroline Shaw, violist Nadia Sirota, cellist Clarice Jensen, flutist Alex Sopp, pianist Timothy Andres, and percussionist Chris Thompson.

ACME does not subscribe to one stylistic movement or genre; its concerts present all genres of contemporary music in the same light and with the same conviction. *Time Out New York* reports, “[Artistic Director Clarice] Jensen has earned a sterling reputation for her fresh, inclusive mix of minimalists, maximalists, eclectics and newcomers.” Since its first New York concert season in 2004, the ensemble has performed works by John Adams, John Luther Adams, Louis Andriessen, Gavin Bryars, Caleb Burhans, John Cage, Elliott Carter, George Crumb, Jacob Druckman, Jefferson Friedman, Philip Glass, Charles Ives, Donald Martino, Olivier Messiaen, Nico Muhly, Michael Nyman, Steve Reich, Terry Riley, Frederic Rzewski, Arnold Schoenberg, Toru Takemitsu, Kevin Volans, Charles Wuorinen, Iannis Xenakis, Chen Yi, and more.

ACME has also collaborated with bands and artists including Grizzly Bear (in concert and on their best-selling album, *Veckatimest*, featuring strings by Nico Muhly); electronica duo Matmos (on *The Rose Has Teeth In The Mouth Of A Beast*, with strings by Jefferson Friedman); Craig Wedren (former frontman of the avant-rock band Shudder To Think); prepared-pianist Hauschka; composers/performers Jóhann Jóhannsson, Max Richter, and Dustin O’Halloran, and Micachu & The Shapes.

2012-2013 highlights for ACME include July performances with otherworldly indie-duo A Winged Victory for the Sullen in Chicago’s massive Millennium Park and at Le Poisson Rouge; a special September 11 performance of Steve Reich’s complete string quartets, including the world premiere of the all-live version of *WTC 9/11* at Le Poisson Rouge; a three-night run in October as part of BAM’s Next Wave Festival, performing the world premiere of Phil Kline’s *Out Cold* with vocalist Theo Bleckmann; as well as performances presented by the Library of Congress in Washington, DC and The Morgan Library in New York. In April 2013, the ensemble is in-residence at Dartmouth’s Hopkins Center to workshop a new opera about Nikola Tesla with Phil Kline and filmmaker Jim Jarmusch. Also in spring 2013, ACME will release *The Music of Joseph Byrd*—a rediscovered contemporary of La Monte Young and Morton Feldman and a player in the Fluxus art movement—on New World Records.

Other recent highlights include performances in Boston at Jordan Hall and at Harvard’s Sanders Theatre, opening two sold-out concerts by rock singer and guitarist Jeff Mangum; a

12-city tour across the US with A Winged Victory for the Sullen, performing at venues including The Satellite in Los Angeles, Triple Door in Seattle, and the Cedar Cultural Center in Minneapolis; a performance at Stanford Lively Arts in the world premiere of a new work commissioned from Ingram Marshall for ACME with acclaimed male *cappella* group Lionheart; a performance in the U.K. at the popular All Tomorrow's Parties festival, playing Gavin Bryars' *Jesus Blood Never Failed Me Yet* for an audience of over 1000 people; and a two-night run at The Kitchen, presenting a world premiere by avant-guitarist and composer Mick Barr alongside the premiere of William Britton's chamber cycle *Loving the Chambered Nautilus*, ACME's recording of which was released in June 2012 on New Amsterdam Records.

Important past performances include ACME's Carnegie Hall debut performing the world premiere of Timothy Andres' *Senior* with the New York Youth Symphony in Stern Auditorium; a month-long residency at the Whitney Museum presented by the Wordless Music Series, for which ACME tailored a contemporary classical program to complement the indie-rock or electronica performer sharing the concert; and in Nico Muhly's *Tell the Way* at St. Ann's Warehouse. ACME was founded in 2004 by cellist Clarice Jensen, conductor Donato Cabrera, and publicist Christina Jensen, and has received support from The Aaron Copland Fund for Music, the Cary New Music Performance Fund, and the Greenwall Foundation.



Hailed by NPR's Fred Child as "one of the groups that has really helped to shape the future of classical music," **yMusic** is a sextet of young performers equally comfortable in the overlapping classical and pop music worlds. The "six hip virtuosos" (*Time Out New York*) play a unique combination of instruments: string trio, flute, clarinet and trumpet. This exciting orchestration has inspired an expanding repertoire of works by important artists. Indie rock luminaries Annie Clark (St. Vincent), Shara Worden (My Brightest Diamond) and Ryan Lott (Son Lux), have crafted instrumental works specifically for the ensemble. On yMusic's debut album, *Beautiful Mechanical*, the group pairs these works with pieces by emerging composers Judd Greenstein, Sarah Kirkland Snider, and Gabriel Kahane, a result that was recently named *Time Out New York's* #1 Classical Record of 2011.

In addition to performing its own repertoire, yMusic serves as a ready-made collaborative unit for bands and songwriters. In the 2012-13 season, yMusic launches new projects with Dirty Projectors, Gabriel Kahane and Richard Reed Parry of Arcade Fire. Past collaborations have included work with The National, St. Vincent, My Brightest Diamond, Aaron and Bryce Dessner, Ra Ra Riot, and Justin Vernon of Bon Iver. These affiliations have brought yMusic to prominent stages around the world including Amsterdam's Muziekgebouw, New York's Beacon Theater, and the Krannert Center in Champagne-Urbana.

yMusic can be heard on Dirty Projectors' *Swing Lo Magellan*, Son Lux's *We Are Rising*, My Brightest Diamond's *All Things Will Unwind*, and a forthcoming record of compositions by Richard Reed Parry. yMusic was created in 2008 to bring a classical chamber music aesthetic to venues outside the traditional concert hall. Its members have individually toured and recorded with artists such as Bon Iver, Bjork, Peter Gabriel, Antony and the Johnsons, Ryuichi Sakamoto, The National, Rufus Wainwright, Grizzly Bear, Meredith Monk, Yo-Yo Ma, The New York Philharmonic, David Byrne and Sufjan Stevens.

## THANK YOU!

Support for *Concerts from the Library of Congress* comes from private gift and trust funds and from individual donations which make it possible to offer free concerts as a gift to the community. For information about making a tax-deductible contribution please call (202-707-2398), e-mail (eaum@loc.gov), or write to Elizabeth H. Auman, Donor Relations Officer, Music Division, Library of Congress, Washington, D.C. 20540-4710. Contributions of \$50 or more will be acknowledged in the programs. Donors can also make an e-gift online to *Friends of Music* at [www.loc.gov/philanthropy](http://www.loc.gov/philanthropy). We acknowledge the following contributors to the 2012-2013 season. Without their support these free concerts would not be possible.

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## 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

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Please contact Solomon HaileSelassie at [shai@loc.gov](mailto:shai@loc.gov) for more information.



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