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*2009-2010*

on LOCation

The Elizabeth Sprague Coolidge Foundation  
The McKim Fund

*in the Library of Congress*

DAFNIS PRIETO SÍ O SÍ QUARTET

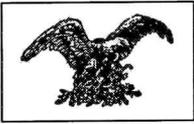
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SIMON SHAHEEN

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URI CAINE TRIO

Saturday, April 24, 2010  
Saturday, May 8, 2010  
Saturday, May 22, 2010  
8 o'clock in the evening  
Atlas Performing Arts Center  
1333 H Street, NE



In 1925 ELIZABETH SPRAGUE COOLIDGE established the foundation bearing her name in the Library of Congress for the promotion and advancement of chamber music through commissions, public concerts, and festivals; to purchase music manuscripts; and to support musical scholarship. With an additional gift, Mrs. Coolidge financed the construction of the Coolidge Auditorium which has become world famous for its magnificent acoustics and for the caliber of artists and ensembles who have played there.

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, to support the commissioning and performance of chamber music for violin and piano.



The audiovisual recording equipment in the Coolidge Auditorium was endowed in part by the Ira and Leonore Gershwin Fund in the Library of Congress.

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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 chamber music concerts. Other events are open to all ages.

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*Concerts from the Library of Congress*  
*on LOCation*  
*at the*  
Atlas Performing Arts Center

Saturday, April 24, 2010 – 8 p.m.

DAFNIS PRIETO SÍ O SÍ QUARTET

Felipe Lamoglia, *saxophones*  
Manuel Valera, *piano*  
Johannes Weidenmueller, *bass*  
Dafnis Prieto, *drums*

with Christian Howes, *violin*



The program features Don Byron's *Spin* for violin and piano  
commissioned by the McKim Fund in the Library of Congress.

*Composer's Note*

Has the art of writing arias and lieder been lost altogether? I think not. Rather, even as various harmonic revolutions have propelled twentieth-century classical music away from tonality as most people, listeners and musicians alike, understand it; and African-influenced popular music has placed the tools of romantic harmony in the hands of more composers, the art of arias and lieder—the sense of drama of great arias, and the matching of music and lyrics in lieder—may have grown stronger than ever, though completely outside of the classical music forum. A song untethered from its stylistic conventions could be heard anew.

– Don Byron  
May 2001

Recipient of the Samuel Barber Rome Prize for Composition, DON BYRON has been artist-in-residence at the American Academy in Italy's capital since September 2009. From 1996–1999, he served as artistic director of Jazz at the Brooklyn Academy of Music where he curated a concert series for the Next Wave Festival and premiered his children's show, *Bug Music for Juniors* (formerly *Tunes and Toons*). As artist-in-residence at New York's Symphony Space from 2000–2005, he established Adventurers Orchestra which played in a series titled *Contrasting Brilliance*, featuring his arrangements of music by Henry Mancini, Sly Stone, Igor Stravinsky, Raymond Scott, Herb Alpert, and Earth, Wind and Fire.

In addition to *Spin*, his other commissions include *Red*, a big band suite premiered at the Monterey Jazz Festival; string quartets for Kronos and Ethel; various works for Bang On A Can All-Stars; and *Tide*, for mixed sextet premiered at The Egg in Albany for the Quadricentennial Celebration of the Hudson River. Other compositions include original scores for the silent film *Scar of Shame*, a 1961 television episode by comedy pioneer Ernie Kovacs, several documentary films, including director Joel Katz's acclaimed *Strange Fruit* about the history of the anti-lynching song made famous by Billie Holiday, and *Red-Tailed Angels*, a film about the Tuskegee Airmen. He has also written and performed music for the dance companies of Donald Byrd, Bebe Miller, Mark Dendy, and Ellen Sinopoli. Recent projects include the Don Byron New Gospel Quintet, and a guest role on Allen Toussaint's recent CD, *The Bright Mississippi*.

#### ABOUT THE ARTISTS

Cuban-born DAFNIS PRIETO—drummer, percussionist, composer, and arranger—brings a long list of influences to his playing, ranging from Art Blakey and Elvin Jones to Latin greats such as Ray Barretto, Mongo Santamaria, and Tito Puente. While studying Afro-Cuban and classical music at the National School of Music in Havana, Prieto developed an interest in jazz and was invited by Canadian saxophonist Jane Bunnett to join her group. In 1999, he moved permanently to New York City.

During the early 2000s Prieto played as a sideman to Eddie Palmieri, Michel Camilo, Carlos Barbosa-Lima, Dave Samuels, Arturo O'Farrill, and Henry Threadgill, among others. Around this time Prieto formed his own quintet with trumpeter Brian Lynch, saxophonist Peter Apfelbaum, acoustic bassist Hans Glawischign, and Venezuelan pianist Luis Perdomo. He first toured Europe with pianists Carlos Maza and Ramon Valle and the groundbreaking group "Columna B." He has performed at many national and international music festivals as a sideman and as bandleader.

As a composer, Prieto has created music for dance, film, chamber ensembles, and most notably for his own bands, ranging from duets to his Small Big Band. Named the Up & Coming Musician of the Year 2006 by the Jazz Journalists Association, he has received commissions, grants, and fellowships from Chamber Music America, Jazz at Lincoln Center, East Carolina University, and Meet the Composer. He has also conducted numerous master classes, clinics, and workshops. Since 2005, he has been a member of the music faculty at NYU.

Saxophonist FELIPE LAMOGLIA was born in Holguin, Cuba. He lived in São Paulo for seven years, where he formed his own quartet, Tumbao, and taught at the University of Free Music. He also performed and recorded with the group Bocato, and played with Raul de Souza, Arismar do Espirito Santo, Sizão Machado, Cuca Teixeira, and Toquinho. After moving to the United States in 1999, he played with the late Celia Cruz and performed regularly with trumpeter Arturo Sandoval. In 2004 he joined the group of pianist Gonzalo Rubalcaba and played on his Grammy-nominated Blue Note album, *Paseo*. For two years he also toured worldwide with the New Cuban Quartet. In 2006, he arranged and played on Ignacio Berroa's new album *Codes*, another Grammy-nominated Blue Note release. Lamoglia was a producer, arranger, and composer on Arturo Sandoval's latest album *Rumba Palace* which won a 2008 Grammy. His first solo album, *Dimensions*, was recorded in Brazil and released in 2007.

MANUEL VALERA began his musical training at Havana's Manuel Saumell Conservatory as a classical saxophonist and switched to piano after emigrating in 1994 to the United States. In the jazz program at the New School in New York he studied with Reggie Workman, George Garzone, Jane Ira Bloom, Gerard D'Angelo, and Richie Bierach. Valera has played with Paquito D'Rivera, Brian Lynch & Spheres of Influence, Richard Bona, Dafnis Prieto Quintet, Vincent Herring, John Benitez, Donny McCaslin, Claudio Roditi, Louis Hayes, Giovanni Hildago, Dave Valentin, Nelson Gonzales, Juan Pablo Torres, William Cepeda, Eddie Gomez, and Yosvany Terry. Valera has also performed at various jazz venues, including the Blue Note, Dizzy's Club Coca-Cola, Birdland, Jazz Standard, the 55 Bar, Sweet Rhythm, Apollo Theatre, Town Hall, One Station Plaza, Deer Head Inn and Chris' Jazz Café. A composer as well, Valera received the 2006 Chamber Music America New Works Award and the 2005 ASCAP Young Composer Award.

Since he settled in New York City 16 years ago, bassist JOHANNES WEIDENMUELLER, born in Heidelberg, has been a member of the Hank Jones Trio, Ray Barretto's New World Spirit, Carl Allen-Vincent Herring quintet, John Abercrombie quartet, Joe Lovano trio, and Kenny Werner trio. He has also collaborated with the National Orchestra of Spain, Balthasar Neumann Orchestra and choir, flamenco musician Chano Dominguez, the Indian music ensemble of Gaurav Mazumdar, *tabla* virtuoso Ty Burhoe, New Orleans keyboard legend Dr. John, and singer Madeleine Peyroux. An alumnus of New School University and former student of such jazz greats as Ron Carter, Dave Holland, and Buster Williams, Weidenmueller has been on the faculty of the New School's jazz and contemporary music program since 1997. With Ari Hoenig he co-authored the book and DVD, *Intro To Polyrythms: Contracting and Expanding Time Within Form*, Vol. 1 published by Mel Bay Publications.

## *Guest Artist*

CHRISTIAN HOWES, a native of Columbus, Ohio, studied classical violin, placing in national competitions while still in his teens. He has served as concertmaster of Columbus Symphony Youth Orchestra, Hayes High School Orchestra, Ohio State University Orchestra, and East-Central Ohio Regional Orchestra. In addition, he participated in a variety of rock and blues bands and ensembles elementary students and began to develop his skill in arranging and composing.

Howes has performed and recorded with Greg Osby, Randy Brecker, James Carter, Jack DeJohnette, Akua Dixon's Quartette Indigo, Billy Hart, D.D. Jackson, David Murray, Steve Turre's Sextet with Strings, Jane Monheit, Dr. John, Frank Vignola, and Lenny White, to name a few. As a bandleader or a featured guest Howes has performed at the Newport, Toronto, Ottawa, and Tri-C jazz festivals. His club work has taken him to such world-renowned venues as Birdland, Iridium, the Knitting Factory, Blues Alley, and the Village Vanguard. He has toured throughout the Midwestern U.S., Asia, and across Europe, including a part-time residence in Spain.

Howes maintains five distinct working ensembles: the Christian Howes Group (quintet or quartet), the Hot Swing Group, the European Acoustic Trio, the Special Electric Violin Project, and Duo Americana.



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Atlas Performing Arts Center

Saturday, May 8, 2010 – 8 p.m.

SIMON SHAHEEN, *oud/violin*  
with  
William Shaheen, *oud/violin*  
Michel Merhej, *percussion*  
Jason Lindner, *piano*



Tonight's program features the World Premiere of  
Simon Shaheen's *The Call* for violin and piano  
commissioned by the McKim Fund in the Library of Congress.

*Composer's Note*

*The Call* is about a statue that is awakened by the sound of music. During my visit to the Metropolitan Museum of Art in New York last year, I was moved by a statue of a woman with a long veil that covers part of her hair and drops like a waterfall down to her feet. This vivid image was the inspiration for my new work for violin and piano commissioned by the McKim Fund in the Library of Congress, which reflects my impressions and feelings evoked by this statue. The music opens in a slow largo tempo, suggesting the mysterious image of the statue. In the following lyrical section, like a serenade, the statue comes to life, and with the music goes into a dance as a celebration of life.

– Simon Shaheen  
May 2010

ABOUT THE ARTISTS

Recipient of the prestigious 1994 National Heritage Award, SIMON SHAHEEN has recently been named an honoree of Berklee School's 24th International Folk Music Festival. Born in Palestine he began playing the *oud* at the age of five and a year later

studied violin at the Conservatory for Western Classical Music in Jerusalem. He pursued graduate studies at the Manhattan School of Music and Columbia University.

His concert credits include the world's major venues: Carnegie Hall, Cairo's Opera House, Theatre de la Ville in Beirut, and Belgium's Le Palais des Arts. As a composer, Shaheen has received grants from the National Endowment for the Arts, the New York State Council on the Arts, Meet the Composer, the Jerome Foundation, Continental Harmony, and Yellow Springs Institute. His theatrical repertoire includes *Majnun and Layla*, *The Book and the Stranger* (from Kalilah Wa-Dimanah), *Possible City*, and *Collateral Damage* with actress Vanessa Redgrave. He has also written the music for the documentary of the British Museum's Egyptian collection, which has toured U.S. museums.

Since 1994, Shaheen has produced *Mahrajan al-Fan*, the Annual Arab Festival of Arts in New York City that showcases the work of the finest Arab artists. To continue this exposure to Arab music and culture, Shaheen founded the Annual Arabic Music Retreat in 1997. Held each summer at Mount Holyoke College, this week-long intensive program of Arabic music studies draws participants from the U.S. and abroad.

His discography includes: *Saltanah*, *Turath*, *Taqasim*, and *Simon Shaheen: The Music of Mohamed Abdel Wahab*. He composed the soundtrack for the UN-sponsored documentary, *For Everyone Everywhere*, broadcast globally in December 1998 in celebration of the 50th anniversary of the United Nations Human Rights Charter. He has also contributed to soundtracks for *The Sheltering Sky* and *Malcolm X*, among others.

WILLIAM SHAHEEN, brother of Simon, is a member of the Near Eastern Music Ensemble and Qantara. He learned the *oud* from his father Hikmat Shaheen, and studied classical violin at the Rubin Conservatory in Haifa. He is now based in California.

Born in Jerusalem, MICHEL MERHEJ is a member of the Near Eastern Music Ensemble. He studied with master *riqq*\* performer, Khaled Azmouz, in Beirut and later taught Arabic percussion at the National Conservatory of Music in Lebanon. He was the principle *riqq* player of the Lebanese radio orchestra for twenty-five years. He has performed and toured worldwide with the Lebanese diva, Fairuz, performing at prestigious venues such as Be'albak Festival in Lebanon, Carnegie Hall in New York and the Opera in Paris.

A native of Brooklyn, pianist JASON LINDNER has played in Latin dance bands, accompanied jazz vocalists at the jazz community theater The University Of The Streets, and composed for and led varying ensembles. He has toured and recorded with Israeli bassist Avishai Cohen and Chilean vocalist Claudia Acuña, and in the process developed an interest in world music. He attended the Mannes College of Music and the New School, where he is an adjunct faculty member.

\* The *riqq* (also called *daff*) is a small tambourine traditionally covered with goat or fish skin used in traditional folk and classical Arabic music.

*Concerts from the Library of Congress*  
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Atlas Performing Arts Center

Saturday, May 22, 2010 – 8 p.m.

URI CAINE TRIO

Uri Caine, *piano*  
Drew Gress, *bass*  
Ben Perowsky, *drums*



ABOUT THE ARTISTS

URI CAINE, a native Philadelphian, has played in bands led by Philly Joe Jones, Hank Mobley, Johnny Coles, Mickey Roker, Odean Pope, Jymmie Merritt, Bootsie Barnes, Grover Washington, Don Byron, Dave Douglas, John Zorn, Terry Gibbs and Buddy DeFranco, Clark Terry, Rashid Ali, Arto Lindsay, Sam Rivers and Barry Altschul, the Woody Herman Band, Annie Ross, the Enja Band, Global Theory and the Master Musicians of Jajouka.

He has performed at the North Sea Jazz Festival, Montreal Jazz Festival, JVC Festival, San Sebastian Jazz Festival, Newport Jazz Festival, as well as major classical venues and festivals including the Salzburg Festival, Munich Opera, Holland Festival, Israel Festival, IRCAM, and Great Performers at Lincoln Center. In 2003 Caine was director of the Venice Biennale for Music.

As a composer Caine has received commissions from the Vienna Volksoper, Seattle Chamber Players, Relache, Beaux Arts Trio, Basel Chamber Orchestra, Concerto Köln, and the American Composers Orchestra. He has also received grants from the Pennsylvania Council on the Arts, the National Endowment for the Arts and the Pew Foundation. From 2006–2009 he was composer in residence for the Los Angeles Chamber Orchestra which premiered his Concerto for Two Pianos and Chamber Orchestra with Jeffrey Kahane.

Caine has recorded 20 albums as a leader, including *Plastic Temptation*, the most recent with his Bedrock Trio. His jazz renditions of classical music comprise *The Classical Variations*, *Uri Caine Ensemble Plays Mozart, Wagner e Venezia*, *Gustav Mahler in Toblach*, *The Goldberg Variations*, and *Diabelli Variations*, which he has performed with orchestras including the Cleveland Orchestra, the Moscow Chamber Orchestra, the CBC

Orchestra in Canada, and the Swedish Chamber Orchestra. *The Othello Syndrome* (2009), nominated for a Grammy Award, is a play on Verdi's opera and the common name for delusional jealousy, both derived from the Shakespeare protagonist.

Since 1992, bassist DREW GRESS has maintained an extensive touring schedule, traveling to Europe, Asia, and South America. Currently one of the busiest bassists on New York City's jazz and contemporary improvised music scene, he has toured and recorded with artists such as Fred Hersch, Dave Douglas, Don Byron, Tim Berne, Uri Caine, Lynne Arriale, Ray Anderson, and Erik Friedlander, among many others. As a composer/ band-leader, he has recorded *Jagged Sky* (1998) and *Spin & Drift* (1999), *7 Black Butterflies* (2005), *The Irrational Numbers* (2007), and *Drew Gress: 3-fer* (2007). In 2004, the BBC Radio and the London *Guardian* selected his quartet's live radio broadcast as Jazz Concert of the Year.

Composition awards include grants from NEA, Meet the Composer, Chamber Music America New Works, CMA French-American Exchange, and American Composers Forum. He has served as artist in residence at St. Petersburg Conservatory in Russia and the University of Colorado in Boulder.

BEN PEROWSKY belongs to a small vanguard of players able to move between jazz, experimental music, and cutting edge pop and rock. He began his professional career the legendary James Moody, pop singer Rickie Lee Jones, and R&B star Roy Ayers. He went on to tour and record with Bob Berg, Mike Stern, and John Scofield. Other collaborators include Elysian Fields, Joan as Policewoman, Uri Caine, Steven Bernstein, John Zorn, Ronnie Cuber, Dave Douglas, Walter Becker, and John Lurie's Lounge Lizards.

In addition to a busy touring and recording schedule Perowsky created and co-led the band Lost Tribe, the Ben Perowsky Trio, and in 2006 he created his own label, El Destructo Records. That same year he formed the Red Cred Quartet with Chris Speed, John Medeski, and Larry Grenadier, which plays regularly in the Catskill mountains. Since 2002, he has toured and recorded as part of the Uri Caine Trio.



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Next concerts of the 2009–2010 Season  
(in Coolidge Auditorium)

Friday, May 14, 2010 – 8 p.m.

WOODLEY ENSEMBLE  
Frank Albinder, *Music Director*

A program specially created for the Library of Congress celebrates the birth anniversaries of Robert Schumann and Samuel Barber. Highlights include Schumann's *Vier doppelcörige Gesänge*, op. 141, and Barber's *Reincarnations*, op. 16.

*(Part of A Festival of American Vocal Music)*

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk  
“Wellness and Growth: Acoustic Medicine and Music Therapy”

Jayne Standley and Vera Brandes  
*(Part of “Music and the Brain II”)*

Friday, May 28, 2010 – 8 p.m.

ENSEMBLE CAPRICE  
Matthias Maute, *Artistic Director*

BACH AND THE BOHEMIAN GYPSIES

Music of J.S. Bach, Telemann, and selections from the  
Uhrovska collection of gypsy music

6:15 p.m. – Whittall Pavilion (*no tickets required*)  
Pre-concert presentation: “Nip/Tuck: The world of  
J.S. Bach Transcriptions and Revisions”  
Norman Middleton, *Music Division, Library of Congress*

SPECIAL PERFORMANCE

Saturday, May 29, 2010 – 2 p.m. (Coolidge Auditorium, *no tickets required*)

MAHAN ESFAHANI, *harpsichord*

Program includes selections from Wanda Landowska's concert at the Library of Congress in 1928 played on her own Pleyel harpsichord



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