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THE CAROLYN ROYALL JUST FUND  
IN THE LIBRARY OF CONGRESS

DR. JAMES WORRELL PRUETT  
MEMORIAL CONCERT

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# ENSEMBLE CAPRICE

MATTHIAS MAUTE & SOPHIE LARIVIÈRE, ARTISTIC DIRECTORS

SHANNON MERCER, SOPRANO

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Friday, November 21, 2014 ~ 8 pm  
Coolidge Auditorium  
Library of Congress, Thomas Jefferson Building

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The Library of Congress  
Coolidge Auditorium, Thomas Jefferson Building  
Friday, November 21, 2014 — 8 pm

THE CAROLYN ROYALL JUST FUND  
IN THE LIBRARY OF CONGRESS

# ENSEMBLE CAPRICE

Matthias Maute & Sophie Larivière, artistic directors

Shannon Mercer, soprano



## Program

SANTIAGO DE MURCIA (1673-1739)

*¡Jácaras!*

ANONYMOUS

*Hanaq pachap kusikuynin* (publ. Cuzco, Perú, 1631)

ANONYMOUS

*Chacona*, from *Flores de música* (1706-1709)

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SANTIAGO DE MURCIA (1673-1739)

*Tarantelas*

ANDREA FALCONIERI (1586-1656)

*La suave melodia*

DIEGO ORTIZ (c.1510-c.1570)

*Douce mémoire* (publ. 1553)

SANTIAGO DE MURCIA (1673-1739)

*Canarios*

GASPAR FERNANDES (c1570-1629)

*Xicochi conetzintle*

ANTONIO MARTÍN Y COLL (c1660-c1734)

*Pasacalles de 2º tono*

SANTIAGO DE MURCIA (1673-1739)

*Marizapolos*

ANDREA FALCONIERI (1586-1656)

*La Folia*

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ANTONIO MARTÍN Y COLL (c1660-c1734)

*Differenzias sobre la Gayta*

JUAN DE ARAUJO (1648-1712)

*Los coflades de la estleya*

INTERMISSION

DOMENICO ZIPOLI (1668-1726)

*Pastorale*

*Allegro*

*Piva*

*Pastorale*

ANONYMOUS

*Lanchas para baylar, from Truxillo del Perú II* (c1780)

DOMENICO ZIPOLI (1668-1726)

*Battalia*

*Battalia imperiale*

*Battalia dolorosa*

*Battalia furiosa*

\*\*\*

ANTONIO DE SALAZAR (c1650-1715)

*Tarará*

ANTONIO MARTÍN Y COLL (c1660-c1734)

*Temblante estilo italiano, from Flores de música*

HENRY DE BAILLY (c1585-1637)

*Yo soy la locura, from Ballet de la follie*

SANTIAGO DE MURCIA (1673-1739)

*La Jota*

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ANTONIO MARTÍN Y COLL (c1660-c1734)

*Discurso con ecos*

*Danza del hacha*

*Canarios*

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ANONYMOUS | TRADITIONAL ARGENTINIAN

*Wainjo*

HEINRICH IGNAZ BIBER (1644-1704)

*Chaconne (The Nightwatch)*

JUAN GARCÍA DE ZÉPEDES (1619-1678)

*Convidando está la noche*



## About the Program

By Matthias Maute, Co-Artistic Director, Ensemble Caprice

During the sixteenth and seventeenth centuries, the musical dialogue between the Old and the New Worlds produced extraordinary results. This fascinating blend of European polyphony and Latin American traditional music created a unique style that is exemplified by the villancicos of the Bolivian composer Juan de Araujo and the colourful guarachas of his contemporaries. Also included in the programme are sonatas by Falconieri, a European composer who was influenced by this Latin American style. Gems from this spectacular musical era will be performed on

instruments that were common at the time: flutes and recorders, baroque guitar, cello and various percussion instruments.

One can describe baroque music of Latin America as a fusion of harmonies and rhythms of Europe and Africa blended with Amerindian nuances and styles. This unique fusion dates back to the 16th century and gave rise to a complex and fascinating multitude of musical forms resulting in a great variety of instrumentations, structures, and rhythmic and melodic phrasing.

Salsa is the Spanish word for sauce, designating at the same time a dance as well as a family of musical genres in Latin-American music. It is this latter meaning and its ancient roots that, together with a bit of humour, we have taken to give the title Salsa baroque to our project. Despite the human and political tragedies surrounding the colonization of the South-American continent, the multipolar musical culture that resulted is distinguished by its fiery spirit and passion: here is music with a unique character that enriches the repertoire of the 17th century with refreshing novelties.

**Gaspar Fernandes** (c.1570-1629) was Portuguese by birth, but emigrated to Mexico, where he became a chapel musician at the cathedrals of Guatemala and Puebla. His *villancicos* (a popular song form of Spanish origin) often have texts written in a mixture of an Amerindian language with Spanish or the local dialect. The touching lullaby *Xicochi conetzintle* utilizes the Nahuatl language of the Aztecs. The collection of roughly 250 works from the pen of Gaspar Fernandes forms the largest source of 17th-century secular music from the New World.

**Juan de Araujo** (1648-1712), born in Spain, also spent his life as a musician in Peru and Bolivia where he was appointed choirmaster of the cathedral in La Plata. His *Los coflades de la estleya* (with the subtitle *Black Song for the Birth of Our Lord*) and the *Convidando está la noche* by **Juan García de Zéspedes** (1619-1678) distinguish themselves through the use of African rhythms juxtaposed with sections of European counterpoint. It is perhaps through these two short masterpieces of mixed colouring that the peculiar ambiance that reigned in Latin America in the 17th century is best conveyed.

The Christmas music, *Tarará*, of **Antonio de Salazar** (c.1650-1715), as well as the *Pastorale* of **Domenico Zipoli** (1668-1726), display the originality of composers in the New World who were able to meld their European background with—from a European point of view—the exotic sonorities of their Latin-American environment. The audacious final melody of the *Pastorale* gives us an inkling of the creative desires of an immigrant musician.

Spanish music is represented by instrumental works from the vast collection of **Antonio Martín y Coll** (c.1660-c.1734) that encompasses some hundred pieces of music in its 4 volumes called *Flores de música*. The *Chacona* is enriched with complex rhythms that approach those of another contemporary Spanish composer who had

travelled in Latin America, Santiago de Murcia (1673-1739), whose *Tarantelas*, *Jacaras* and *La Jota* draw on a rich repertoire of dance rhythms.

It is evident that geographic separation did not impede the relatively rapid transfer of musical styles and genres, despite the problems imposed by the very limited means of international and intercontinental travel. *Temblante estilo italiano* clearly reveals the Italian influence on the Iberian Peninsula. Conversely the air-de-cour *Yo soy la locura* by **Henry de Bailly** (c.1585-1637) has a Spanish text despite the French nationality of the composer.

The rite *Hanaq pachap kusikuynin* was sung and performed during religious processions in church. Published in 1631 in Peru, this is the very first polyphonic work published in the Americas. It is a very touching piece of music, born of different cultural worlds and united by the beauty of music.



## Texts & Translations

*Courtesy of Ensemble Caprice*

### **ANONYMOUS, *Hanaq pachap kusikuynin***

Translation by Rosaleen Howard, University of Liverpool

Hanaq pachap kusikuynin  
Waranqakta muchasqayki  
Yupay ruru puquq mallki  
Runakunap suyakuynin  
Kallpanaqpa q'imikuynin  
Wakyasqayta.

The bliss of Heaven  
I will worship you a thousandfold  
Revered fruit of a mature tree  
Long awaited by your people  
Protection of spiritual strength  
Heed my call.

Uyariway muchasqayta  
Diospa rampan Diospa maman  
Yuraq t'uktu hamanqayman  
Yupasqalla, qullpasqayta  
Wawaykiman suyusqayta  
Rikuchillay.

Hear my prayer  
Litter of God, Mother of God  
White shoot of the lily  
Worshipped, my barren state  
Show me your Son  
Whom I await.

Gloria kachun Dios yayapaq  
Dios churipaq hinallataq  
Santo Espiritupaqwantaq  
Kachun gloria wiñayllapaq  
Kawsaykunap, kawsayninpaq  
Kusi cachun. Amen.

May there be glory for the Lord  
And for his Son likewise  
And also for the Holy Ghost  
May there be glory for all eternity  
For the life of all sustenance  
May there be delight. Amen.

## GASPAR FERNANDES, *Xicochi conetzintle*

Translation by Gordon Brotherston, Stanford University & University of Essex

Xicochi, xicochi, conetzintle  
ca omitzhuihuixoc  
in angelosme.

Sleep, sleep, little child  
for the angels  
have rocked you [your cradle].

## JUAN DE ARAUJO, *Los coflades de la estleya*

Translation by Jules Whicker, University of Birmingham

Los coflades de la estleya  
Vamo turus a Beleya  
Y velemo a Ziola  
Beya con Ziolo en lo potal  
Vamo, vamo currendo ayá  
Oylemo un viyansico  
Que lo compondlá Flasicó  
Ziendo gayta su fosico,  
Y luego, lo cantalá Blasico  
Pellico, Zuanico i Tomá  
Y lo estliviyo dilá:

Fellow brothers of the Star  
let us all go to Bethlehem.  
and we shall see Our beautiful Lady,  
with Our Lord in the manger.  
Let's go, let's run there.  
We shall hear a carol  
that Francisco will compose,  
piping in his little voice,  
and then Blasico will sing it  
with Perico, Juanico and Tomás,  
And the chorus will go:

Gulumbé, gulumbé, gulumbá,  
Guache, moleniyo de Safala.

Gulumbé, gulumbé, gulumbá,  
Poor boys, black boys from Safala.

Vamo abél que traen de Angola

Let us go and see what they have brought  
from Angola  
for Our Lord and Our Lady,  
Balthasar and Melchior  
and my cousin Caspar.  
Let's go, let's run there!

A ziolo y a ziola  
Baltasale con Melchola  
Y mi plimo Gasipar.  
Vamo, vamo currendo ayá.

Gulumbé, gulumbé, gulumbá,  
Guache, moleniyo de Safala.

Gulumbé, gulumbé, gulumbá,  
Poor boys, black boys from Safala.

Vamo siguiendo la estleya     *eya*  
Lo negliyo coltezano     *vamo*  
Pus lo Reye cun tesuro     *turo*  
De calmino los tles ban     *aya.*

Let us follow the star.     *Come on!*  
we black courtiers.     *Let's go!*  
since the Three Kings     *All of us!*  
are coming with treasure.     *That way!*

Blasico, Pellico, Zuanico i Tomá,  
Eya! vamo turu ayá.

Blasico, Perico, Juanico and Tomás,  
come on! Let's all go there!

Gulumbé, gulumbé, gulumbá,  
Guache, moleniyo de Safala.

Gulumbé, gulumbé, gulumbá,  
Poor boys, black boys from Safala.

Vamo turuz loz Neglíos     *plimos*  
Pues nos yeba nostla estleya     *beya*

Let's go, all the black boys,     *my cousins!*  
Since our Star is leading us,     *beautiful!*

Que sin tantuz neglos folmen *noche*  
Mucha lus en lo poltal *ablá.*

Blasico, Pellico, Zuanico y Tomás,  
Plimos, beya noche ablá.

Gulumbé, gulumbé, gulumbá,  
Guache, moleniyo de Safala.

Vaya nuestra cofladía *linda*  
Pues que nos yebe la estleya *nueztla*  
tlas lo Rey e pulque aya *danza*  
que pala al niño aleglan *yrá.*

Blasico, Pellico, Zuanico y Tomás,  
linda nueztla danza irá.

Gulumbé, gulumbé, gulumbá,  
Guache, moleniyo de Safala.

Vamo alegle al poltariyo *plimo*  
velemo junto al peseble *bueye*  
que sin tantuz neglos folmen *neglo*  
mucha lus en lo poltal *ezá.*

Blasico, Pellico, Zuanico y Tomás,  
plimo neglo, bueye ezá.

Gulumbé, gulumbé, gulumbá,  
Guache, moleniyo de Safala.

## ANTONIO DE SALAZAR, *Tarará*

Tará tarará qui yo soy Anton  
Ninglito li nacimiento  
Qui lo canto lo mas y mijo  
Yo saoy Anton molinela  
Y ese nino qui nacio  
Jijo es li unos la lablabola  
Li tula mi estimacion.

Tará tarará qui yo soy Anton.

Even though we're all as black *as night*,  
on the manger, plenty of light *there'll be.*

Blasico, Perico, Juanico and Tomás,  
cousins, it will be a beautiful night!

Gulumbé, gulumbé, gulumbá,  
Poor boys, black boys from Safala.

Let's go, all our brotherhood *fine!*  
Since the star leads us, *ours!*  
after the kinds, and since *a dance*  
to cheer the child there *will be.*

Blasico, Perico, Juanico and Tomás,  
Our dance will be so fine!

Gulumbé, gulumbé, gulumbá,  
Poor boys, black boys from Safala.

Let's go merrily to the stable *cousins.*  
We'll see next to the manger *oxen.*  
Even though we're all jet *black.*  
on the manger, plenty of light *there is!*

Blasico, Perico, Juanico and Tomás,  
Black cousins, here are the oxen.

Gulumbé, gulumbé, gulumbá,  
Poor boys, black boys from Safala.

Tarara tarara, I am Anton,  
little black one since birth,  
and I sing it alot, and oh my oh!  
I am Anton, a miller,  
and this boy who was born  
is also the son of a peasant woman,  
one that I hold in highest esteem.

Tarara tarara, I am Anton,

## HENRY DE BAILLY, *Yo soy la locura*

Translation by Nicholas Alexander Brown, Music Division, Library of Congress

Yo soy la locura  
La que sola infundo  
Plazer y dulçura  
Y contento al mundo.

I am the insanity  
I alone infuse  
Pleasure and sweetness  
And contentment into the world.

Siruen a mi nombre  
Todos mucho o poco  
Pero no ay hombre  
Que piense ser loco.

They call my name  
All of them, a lot or little  
But there is no man  
Who thinks to be crazy.

## JUAN GARCÍA DE ZÉPEDES, *Convidando está la noche*

Translation by Jules Whicker, University of Birmingham

(Juguete)  
Convidando está la noche  
Aquí de músicas varias  
Al recién nacido infante  
Canten tiernas alabanzas.

(Juguete)  
The night is inviting us  
here with varied music.  
To the newborn child  
sing tender praises.

(Guaracha)  
¡Ay, que me abraso! ¡Ay!  
Divino dueño ¡Ay!  
En la hermosura ¡Ay!  
De tus ojuelos ¡Ay!

(Guaracha)  
Oh, I'm ablaze,  
Divine Lord, oh  
in the loveliness, oh  
of your little eyes, oh!

¡Ay, como llueven ¡Ay!  
Siendo luceros ¡Ay!  
Rayos de gloria ¡Ay!  
Rayos de fuego ¡Ay!

Oh, how they rain, oh  
though they are stars, oh  
rays of glory, oh  
rays of fire, oh!

¡Ay, que la gloria ¡Ay!  
Del portaliño ¡Ay!  
Ya viste rayos ¡Ay!  
Sí arrojayos ¡Ay!

Oh, how the glory, oh  
of the little manger, oh  
is dressed in light; oh  
how it shines forth now, oh!

¡Ay, que su madre ¡Ay!  
Como en su espejo ¡Ay!  
Mira en (su) lucencia ¡Ay!  
Sus crecimientos ¡Ay!

Oh, how his mother, oh  
as if in her mirror, oh  
gazes at his light, oh  
watches him grow, oh!

(Juguete)  
Alegres cuando festivas  
Unas hermosas zagales,  
Con novedad entonaron  
Juguetes por la guaracha.

(Juguete)  
Merry and festive,  
lovely shepherdesses  
sang wonderful new  
*juguets* for the *guaracha*.

(Guaracha)

En las guarachas ¡Ay!  
Le festinemos ¡Ay!  
Mientras el niño ¡Ay!  
Se rinde al sueño ¡Ay!

Toquen y bailen ¡Ay!  
Porque tenemos ¡Ay!  
Fuego en la nieve ¡Ay!  
Nieve en el fuego ¡Ay!

Pero el chicote ¡Ay!  
A un mismo tiempo ¡Ay!  
Llora y se ríe ¡Ay!  
Que dos extremos ¡Ay!

Paz a los hombres ¡Ay!  
Don de los cielos ¡Ay!  
A Dios las gracias ¡Ay!  
Porque callemos ¡Ay!

(Guaracha)

In our *guarachas*, oh  
let us acclaim him, oh  
while the boy-child, oh  
drifts off to sleep, oh!

Play and dance, oh  
because we have, oh  
fire in the snow, oh  
snow in the fire, oh!

But the little fellow, oh  
at the same time, oh  
weeps and chuckles, oh  
at two extremes, oh!

Peace to all men, oh  
is Heaven's gift; oh  
So thanks be to God, oh  
because we've finished, oh!



## About the Artists

**Ensemble Caprice**, a baroque ensemble which performs on period instruments, was founded by acclaimed recorder soloist Matthias Maute and has become known for its innovative and adventuresome approach to an increasingly expanding musical repertoire. In addition to its series of concerts in Montreal, the group tours extensively, giving dozens of concerts in Québec, Canada, the U.S., Europe, and even Asia. The ensemble is a regular guest at many prestigious European festivals: the Lufthansa Festival of Baroque Music in London, the Bruges (Belgium) and Utrecht (The Netherlands) festivals, the Felicia Blumenthal International Music Festival in Tel Aviv; and in Germany, the Musikfestspiele Potsdam Sanssouci, the Regensburg Early Music Festival, the Händel-Festspiele in Halle, and the Stockstadt festival. In the U.S. the group performs at New York's Frick Collection and Miller Theater, Boston's Early Music Festival and the Library of Congress in Washington, DC. In Canada the ensemble can be heard at the Ottawa International Chamber Music Festival, Early Music Vancouver, Early Music Voices in Calgary, the Edmonton Chamber Music Society, the Elora Festival and the Festival International du Domaine Forget. This remarkable touring schedule has established Ensemble Caprice as one of the most important baroque ensembles on the present day musical scene. In November of 2009, *The New York Times* published a lengthy article hailing the musicians' innovative and refreshing approach, praising them as "imaginative, even powerful; and the playing is top-flight."

Ensemble Caprice's recording activity is every bit as impressive. Their discography comprises over twenty CDs on the Analekta, ATMA Classique, and Antes labels. Their recordings are available in over fifty countries around the world. These recordings have gained many honors and much critical acclaim. The CD *Gloria! Vivaldi and his Angels* received a Juno Award in 2009 from the Canadian recording industry. The Conseil québécois de la musique presented

the group with three prestigious Prix Opus awards: Performer of the Year; Concert of the Year (for its performance of Bach's Mass in B minor during the 2011 Montreal Bach Festival); and a second Concert of the Year Award for *Le Faste de la France*, a collaboration with the Studio de Musique ancienne de Montréal. Ensemble Caprice was recognized by the Montreal Arts Council with the People's Choice Award (2008-2009 season) and with selection as a finalist in the music category for the 2009 Grand Prix de Montréal. The group also earned the Echo Klassik Award in Germany and several other nominations for the Association québécoise de l'industrie du disque and Prix Opus awards. *Gramophone* magazine chose the ensemble's CD *Telemann and the Baroque Gypsies* as one of its recommended recordings.

### Ensemble Caprice

Matthias Maute, flutes; Sophie Larivière, flutes; Susie Napper, cello;  
David Jacques, guitar; Rex Benincasa, percussion; Shannon Mercer, soprano



**Matthias Maute** has carved out an impressive international reputation for himself not only as one of the great recorder and baroque flute virtuosos of his generation but also as a composer and conductor. Since winning first prize in the soloist category at the prestigious Bruges Early Music Competition in 1990, he has led a highly successful career as a recorder and baroque flute soloist. He made his debut in New York's Lincoln Center in 2008 and has twice been a featured soloist for the Boston Early Music Festival. He records and tours extensively. *The Washington Post* hailed him as one of the greatest recorder players on the North American musical scene. He has been invited to perform as guest soloist or conductor by the world's most eminent baroque orchestras, including: Seattle Baroque, the Portland Baroque Orchestra, the Cleveland Baroque Orchestra, Apollo's Fire, and the Magnificat Baroque Ensemble. In recent years he has also been invited to conduct other renowned orchestras, including I Musici de Montreal. Maute is also celebrated for his work as artistic director and conductor of Ensemble Caprice. In this capacity he is known for creating and leading ingenious and captivatingly original programs. He tours extensively with the ensemble, being regularly invited to take part in prestigious festivals around the globe. Maute's compositions are highly regarded and have been published by Breitkopf & Härtel, Amadeus, Moeck, and Carus. He has some thirty recordings to his credit on the Analekta, Vanguard Classics, Bella Musica, Dorian, Bridge and ATMA Classique labels. Maute teaches at McGill University's Schulich School of Music and on the Université de Montréal Faculty of Music.



**Sophie Larivière** has been a member and co-artistic director of Ensemble Caprice since 1997. In this capacity she has been instrumental in developing the unique and innovative identity of this ensemble, which provides concert goers with an exciting blend of virtuosity and musical expressiveness. As a member of Ensemble Caprice she has played in numerous concerts in Canada, the Middle East, Europe, and the U.S. Much appreciated for the flowing, expressive beauty of her playing, Sophie Larivière is regularly invited to perform with many early music ensembles. She has played with Arion Orchestre Baroque, L'Opéra de Montréal, the Studio de musique ancienne de Montréal, the Theater of Early Music, New York's REBEL, Les Violons du Roy in Quebec City, New York's Trinity Wall Street Choir, as well as the Concert Spirituel in Paris. She has performed under the baton of noted conductors Bernard Labadie, Christopher Jackson, Julian Armour, and Hervé Niquet. Larivière has taken part in some

thirty recording projects for the Analekta, Virgin Classics, Atma Classique, Antes Edition, and Interdisc labels. She is a devoted teacher, and for decades has been transmitting her passion for music to a younger generation of performers as well as to amateur musicians in music camps and workshops. She currently teaches at Cégep St-Laurent in Montreal.



Recognized for the luminosity and effortless agility of her voice, as well as her commanding stage presence and profound acting ability, Canadian soprano **Shannon Mercer** enthusiastically embraces a range of repertoire from early to contemporary music, from composers Francesca Caccini and Monteverdi to John Beckwith and Ana Sokolovic. Mercer maintains a busy and challenging performance calendar of opera, concert, and recital engagements throughout North America and Europe, while also sustaining an active recording presence and capturing some rarely performed works.

Highlights of Mercer's 2013-2014 season included a reprisal of Ana Sokolovic's *Svadbawedding* with Opera Philadelphia, *American Dream* with the Seattle Baroque Orchestra, Fauré's *Requiem* with the Kansas City Symphony and Bernard Labadie, a Christmas concert with the Pax Christie Chorale in Toronto, Handel's *Messiah* with the Edmonton Symphony and Portland Baroque Orchestra, a series of pre-Christmas concerts of Bach Cantatas with Early Music Vancouver, Bach's *St. John Passion* and *St. Matthew Passion* with the Seattle Symphony Orchestra and Stephen Stubbs (presented by Pacific MusicWorks), Handel's *Solomon* with Les Violons du Roy and La Chapelle de Québec, and Mozart's *Requiem* with the Vancouver Chamber Choir.



## SAVE THE DATE!



**Tickets for all events between January-May 2015**

**will be released to the public on**

**Wednesday, January 7, 2015 at 10:00 am (ET)**

**All events are free and require tickets, except weekday noon lectures**

**There is a limit of 2 tickets per patron, per event**

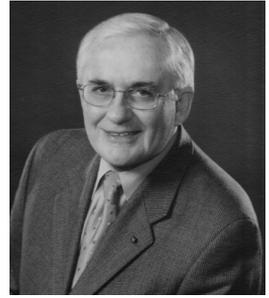
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## *In Memoriam*

### **Dr. James Worrell Pruett (1932-2014)**



Dr. James Worrell Pruett, chief of the Music Division from 1987 to 1995, died Feb. 26 in his home in Chapel Hill, North Carolina. Pruett was born in Mt. Airy, North Carolina, in 1932. For a small town, Mt. Airy had a remarkably active cultural scene. In Pruett's own words, "The musical life in Mt. Airy was wonderful: oratorio, opera, drama, musical comedy, church and school music all were extraordinary for such a small town."

Growing up, he sang in choirs, played the piano, performed in a radio quartet, played French horn in the Moravian church band and spent summers acting in the historical play *The Horn in the West* in Boone, North Carolina. Pruett earned a bachelor's, master's and PhD in music, all at the University of North Carolina. He began his professional career working at the university's Wilson Library, eventually becoming music librarian and then advancing to full professor and chairman of the Music Department. Other duties included serving as president of the Music Library Association and the editor of its journal, *NOTES*.

He became known as an inspiring teacher and dedicated mentor. "When I was a graduate student of his at UNC, Dr. Pruett tried to encourage me to further my studies in musicology and earn a PhD," recalled Carol Lynn Ward-Bamford, the Library of Congress's instrument curator. "I countered by reminding him that he was the finest and most inspiring of librarians and that, instead, I would go to library school."

Pruett was offered the position of chief of the Music Division twice. He accepted it in 1987, saying, "The chance to run the best music library on the entire planet is something I could never have imagined in my wildest dreams as a kid on Oakdale Street in Mt. Airy. Somehow, the chance has come around twice for me. I think I'm supposed to say yes this time."

As chief, his accomplishments were many: acquiring high-profile collections such as those of Irving Berlin, Leonard Bernstein, Aaron Copland, Jascha Heifetz, Artur Rubinstein, Henryk Szeryng and the John Philip Sousa Band; overseeing the complete refurbishment of the Coolidge Auditorium; establishing new trust funds for the support of concerts and other Music Division programs; and maintaining and enhancing the many public and scholarly activities of the Music Division.

After retiring, he established the Pruett Fellowships in the Library of Congress, which have brought University of North Carolina students to the Library every summer to process special collections, gain archival experience and pursue research as well. Pruett will be remembered for his scholarship, administrative acumen, integrity, dedication, fairness and his kind and gentle manner.

Pruett is survived by his wife of 57 years, Lilian, his son Mark Worrell Pruett and his daughter Ellen Pruett Eudy.

Make a charitable gift to the Library's internationally recognized concert series featuring legendary artists from around the world. The Library needs your support to help grow, advance and make universally accessible its unparalleled performing arts programs.

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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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SENIOR PRODUCERS FOR CONCERTS AND SPECIAL PROJECTS	Michele L. Glymph Anne McLean
MUSIC SPECIALISTS	Nicholas A. Brown David H. Plylar
ADMINISTRATIVE OFFICER	Donna P. Williams
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PRODUCTION MANAGER	Solomon E. HaileSelassie
CURATOR OF MUSICAL INSTRUMENTS	Carol Lynn Ward-Bamford
CURATOR OF THE COOLIDGE FOYER DISPLAY	Raymond A. White
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PROGRAM PRODUCTION	Michael Munshaw

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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 (202-707-5503), e-mail (jlau@loc.gov), or write to Jan Lauridsen, Assistant Chief, Music Division, Library of Congress, Washington, DC 20540-4710. Contributions of \$250 or more will be acknowledged in the programs. All gifts will be acknowledged online. 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 2014-2015 season. Without their support these free concerts would not be possible.



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