ENSEMBLE CAPRICE

MATTHIAS MAUTE & SOPHIE LARIVIÈRE, ARTISTIC DIRECTORS

SHANNON MERCER, SOPRANO

THE CAROLYN ROYALL JUST FUND
IN THE LIBRARY OF CONGRESS

DR. JAMES WORRELL PRUETT
MEMORIAL CONCERT

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

Presented in association with the Library of Congress Hispanic Cultural Society and the Conseil des arts et des lettres Québec

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 concert.

Other events are open to all ages.

Please take note:

Unauthorized use of photographic and sound recording equipment is strictly prohibited.

Patrons are requested to turn off their cellular phones, alarm watches, and any other noise-making devices that would disrupt the performance.

When applicable, reserved tickets not claimed by five minutes before the beginning of the event will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the concert.
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)
Doulce mémoire (publ. 1553)

SANTIAGO DE MURCIA (1673-1739)
Canarios
GASPAR FERNANDES (c.1570-1629)
* Xicochi conetzintle *

ANTONIO MARTÍN y COLL (c.1660-c.1734)
* Pasacalles de 2º tono *

SANTIAGO de MURCIA (1673-1739)
* Marizapolos *

ANDREA FALCONIERI (1586-1656)
* La Folia *

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ANTONIO MARTÍN y COLL (c.1660-c.1734)
* Differenzias sobre la Gayta *

JUAN de ARAUJO (1648-1712)
* Los costlades de la estleya *

INTERMISSION

DOMENICO ZIPOLI (1668-1726)
* Pastorale *
  Allegro
  Piva
  Pastorale

Anonymous
* Lanchas para baylar, from Truxillo del Perú II (c.1780) *

DOMENICO ZIPOLI (1668-1726)
* Battalia *
  Battalia imperiale
  Battalia dolorosa
  Battalia furiosa

***
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 Zépedes (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

Anonymous, Hanaq pachap kusikuynin
Translation by Rosaleen Howard, University of Liverpool

Hanaq pachap kusikuynin The bliss of Heaven
Waranqakta muchasqayki I will worship you a thousandfold
Yupay ruru puquq mallki Revered fruit of a mature tree
Runakunap suyakuynin Long awaited by your people
Kallpanaqpa q’imikuynin Protection of spiritual strength
Wakyasqayta. Heed my call.

Uyariway muchasqayta
Diospa rampan Diospa maman
Yuraq t’uktu hamanqayman
Yupasqalla, quillpasqayta
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 wíñayllapaq
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 conetzinte**  
Translation by Gordon Brotherston, Stanford University & University of Essex

Xicochi, xicochi, conetzinte  
ca omitzhuihuixoc  
in angelosme.  

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

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**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 poltal  
Vamo, vamo currendo ayá  
Oylemo un viyansico  
Que lo compondlá Flasico  
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  
A ziolo y a ziola  
Baltasale con Melchola  
Y mi plimo Gasipar.  
Vamo, vamo currendo ayá.

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!

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

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

Vamo siguiendo la estleya  
Lo negliyo coltezano  
Pus lo Reye cun tesuro  
De calmino los tles ban

Let us follow the star.  
we black courtiers.  
since the Three Kings  
are coming with treasure.  
Come on!  
Let’s go!  
All of us!  
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  
Pues nos yeba nostla estleya

Let’s go, all the black boys,  
Since our Star is leading us,  
my cousins!  
beautiful!
Que sin tantuz neglos folmen noche
Mucha lus en lo poltal ablá.
Blasico, Pellico, Zuanico y Tomá,
Plimos, beya noche ablá.

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

Vaya nuestra cofladía linda
Pues que nos yeba la estleya nuezla
tlas lo Rey e pulque aya danza
que pala al niño aleglan yrá.
Blasico, Pellico, Zuanico y Tomá,
linda nuestla 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 Tomá,
plimo neglo, bueye ezá.

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

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.
Our dance will be so fine!

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.

Poor boys, black boys from Safala.

**ANTONIO DE SALAZAR, Tarará**

Tarará 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.

Tarará tarará qui yo soy Anton.

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.

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

JUAN GARCÍA DE ZÉSPEDES, *Convidando está la noche*
Translation by Jules Whicker, University of Birmingham

(Convidando está la noche) (Guaracha)

¡Ay, que me abraso! ¡Ay!
Divino dueño ¡Ay!
En la hermosura ¡Ay!
De tus ojuelos ¡Ay!
¡Ay, como llueven ¡Ay!
Siendo luceros ¡Ay!
Rayos de gloria ¡Ay!
Rayos de fuego ¡Ay!
¡Ay, que la gloria ¡Ay!
Del portaliño ¡Ay!
Ya viste rayos ¡Ay!
Sí arrojayalos ¡Ay!

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

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Mira en (su) lucencia ¡Ay!
Sus crecimientos ¡Ay!
(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!

(Ensemble Caprice)

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 adventurous 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-Festspele 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

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**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 Clasics, 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.

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**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 Svadba-Wedding 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.

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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.
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