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THE GERTRUDE CLARKE WHITTALL FOUNDATION
IN THE LIBRARY OF CONGRESS

ANNE SOFIE VON OTTER
JONATHAN COHEN
THOMAS DUNFORD

Tuesday, November 17, 2015 ~ 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

In 1935 Gertrude Clarke Whittall gave the Library of Congress five Stradivari instruments and three years later built the Whittall Pavilion in which to house them. The GERTRUDE CLARKE WHITTALL FOUNDATION was established to provide for the maintenance of the instruments, to support concerts (especially those that feature her donated instruments), and to add to the collection of rare manuscripts that she had additionally given to the Library.

Harpichord by Thomas and Barbara Wolf, 1991,
after Pascal Taskin, 1770

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Please recycle your programs at the conclusion of the concert.

The Library of Congress
Coolidge Auditorium
Tuesday, November 17, 2015 — 8 pm

THE GERTRUDE CLARKE WHITTALL FOUNDATION
IN THE LIBRARY OF CONGRESS

ANNE SOFIE VON OTTER, MEZZO-SOPRANO
JONATHAN COHEN, KEYBOARDS
THOMAS DUNFORD, LUTES



Program

HENRY PURCELL (c. 1659-1695)

"Music for a while" (1692)

JOHN DOWLAND (1563-1626)

"Come again: sweet love doth now invite" (1597)

"Can she excuse my wrongs?" (1597)

The King of Denmark's Galliard (1604)

ROBERT JOHNSON (1583-1633)

"Have you seen the bright lily grow?" (1616)

JOHN DOWLAND (1563-1626)

"Fine knacks for ladies" (1600)

Lachrimae Pavan (1604)

HENRY PURCELL (c. 1659-1695)

"What power art thou" from *King Arthur* (c. 1691)

"Fairest isle" from *King Arthur* (c. 1691)

GIOVANNI GIROLAMO KAPSBERGER (c. 1580-1651)

Toccata no. 6 (1611)

JOAN AMBROSIO DALZA (16TH CENTURY, DATES UNKNOWN)

Calata (1508)

FRANCESCO PROVENZALE (1624-1704)

Squarciato appena havea (date unknown)

INTERMISSION

FRANÇOIS COUPERIN (1668-1733)

Les barricades mystérieuses from *6e ordre*,

Second livre de pièces de clavecin (1716)

MICHEL LAMBERT (1610-1696)

"Ma bergère est tendre et fidèle" (1689)

ROBERT DE VISÉE (c. 1655-c. 1732-1733)

Chaconne in D minor (1716)

MICHEL LAMBERT (1610-1696)

"Vos mépris chaque jour" (1689)

MARC-ANTOINE CHARPENTIER (1643-1704)

Chanson à danser: "Celle qui fait mon tourment" (1695)

JEAN-PHILIPPE RAMEAU (1683-1764)

Les sauvages (1725)

ARVO PÄRT (c. 1935)

"My heart's in the highlands" (2000)

Additional selections to be announced from the stage

Nightcap conversation with Anne Sofie von Otter onstage after the concert

About the Program

The publication of the madrigal collection *Musica Transalpina* (1588) was a landmark event in the history of English music. The collection, containing Italian madrigals with texts translated into English, popularized the madrigal in England and particularly the music of two composers: Alfonso Ferrabosco, who was well-known to the court of Queen Elizabeth I, and Luca Marenzio, an Italian of great influence and harmonic imagination. This ushered in an era of intense productivity among English madrigal composers, such as Thomas Morley and John Wilbye, who developed the genre until the 1620s when airs and recitative-style solo songs became the vogue in vocal music. Along with the musical conventions of the European madrigal came new rhetorical challenges—most importantly, how to write music that tapped into the darkest and most intense corners of the human psyche. Thomas Morley advises on the composition of “grave” music in his *A Plaine and Easie Introduction to Practicall Musicke*. He presents a lengthy technical discussion of which intervals and counterpoint techniques might be used to express a variety of emotions. For example, he suggests that composers use diatonic tones (notes found within the mode) to express “those effects of crueltie, tyranny, bitterness” and that melodic chromaticism should be used to express “the passions of grieffe, weeping, sighes, sorrowes, sobbes, and such like.”¹ As composers began to more thoroughly explore rhetorical techniques, grave subjects such as those described by Morley gave the best opportunity for them to ply their craft. And so, melancholy became the fashion of the day and no composer of the time is more closely associated with that fashion than John Dowland.

John Dowland (1563-1626) composed madrigals from a practical musician’s perspective, giving performers the option to sing his songs either in parts or as vocal solos with lute accompaniment, which was revolutionary for its time. His first book of songs, published in 1597, was the first of its kind in England to be published in “table book” format, which allowed four singers to read their parts easily from the same page, or for a single person to play from the lute tablature while singing the cantus part, which contained the melody. There is an example of this printing style on display in the lobby of the Coolidge Auditorium. This was a well-known technique in Europe, beginning with Petrucci’s 1509 book of frottole, but was previously unused in England. The preface to Dowland’s first book of songs also gives insight into his biography, describing his extensive travels and study in France, Germany, and Italy. Dowland hoped that the publication of his first book of songs would gain him entry into the English court, but it was not to be and instead he secured a high-paying position at the court of Christian IV of Denmark. His first book was such a success, however, that it was reprinted in 1600, 1603, 1606, and 1613.

“**Come again: sweet love doth now invite**” and “**Can she excuse my wrongs?**” are both included in the first book of songs. “Come again” is a love song set in a typically melancholy mood. One of Dowland’s most famous songs, it is one of the few that openly betrays its roots in the madrigal form through a stereotypical bit of imitation on the text “to see, to hear, to touch, to kiss, to die” in the first verse. “Can she excuse my wrongs” is also known as the Earl of Essex Galliard. Although there is some controversy about which version was written first, the sometimes awkward text setting and angular melody seem to suggest that the words were added after the lute version had already been completed. The galliard is named for the Earl of Essex, who was famously linked romantically to Queen Elizabeth I, although the historical accuracy of that claim is not confirmed. The Earl of Essex Galliard was not published as a separate instrumental piece until 1604, when it was included in the section of “divers other pavans, galliards and allemands” in Dowland’s instrumental anthology “Lachrimae, or seven

1 Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (London: Peter Short, 1597), 177.

teares” along with the *King of Denmark’s Galliard*, written for Dowland’s employer. The collection contains seven variations for instrumental consort on Dowland’s *Lachrimae Pavan*, originally written for lute in the version heard this evening. The piece begins with a famous four-note “falling tear” motive and was the basis for a number of Dowland’s compositions. The 1604 collection is dedicated to Anne of Denmark, sister of his employer Christian IV. In the dedication, Dowland alludes to his penchant for the melancholy: “...And though the title doth promise teares, unfit guests in these joyfull times, yet no doubt pleasant are the teares which Musicke weeps, neither are tears shed always in sorrowe, but sometime in joy and gladnesse.” Dowland’s second book of songs, published in 1600, contains not only the most famous version of the *Lachrimae Pavan* in its version for voice and lute “Flow my tears,” but also the considerable more light-hearted “**Fine knacks for ladies.**” This charming song puts the singer in the role of a street peddler selling her wares. The meaning of the text is somewhat ambiguous, leaving much to the imagination of both listener and performer.

Robert Johnson (1583-1633) was arguably the most important lute composer in the generation following Dowland. Appointed lutenist to the court of James I in 1604, Johnson composed music for many famous Jacobean masques. His songs differ from Dowland’s in their inclusion of written bass line accompaniment instead of lute tablature, and most obviously in the abundance of complex, composed vocal ornamentation. This new florid style of singing brought the virtuosity and declamatory style of Italian monody to the English court. “**Have you seen the bright lily grow**” appears in a number of sources as an anonymous song; however, it has been determined with reasonable certainty that Robert Johnson is the composer. The song was written for Ben Jonson’s play *The Devil is an Ass* (1616).

By the later seventeenth century, the lute had fallen out of favor with the public and the popularity of lute songs had given way to theater music. In 1676, lutenist and musical theorist Thomas Mace (c.1613-c.1706), in his treatise *Musick’s Monument, or a Remembrancer of the Best Practical Musick*, laments the fading art of the lute and remembers both Dowland and Johnson in a dialogue between the author and his instrument.

Author:

What makes Thee sit so Sad, my Noble Friend,
As if Thou wert (with Sorrows) near Thy End?
What is the Cause, my Dear-Renowned-Lute,
Thou art of late so Silent, and so Mute?
Thou seldom dost in Publick now appear;
Thou art too melancholy grown I fear.

Lute:

Despair I do: Old Dowland he is Dead; R. Johnson too;
Two Famous Men; Great Masters in My Art;
In each of Them I had more than One Part,
Or Two, or Three; They were not Single-Soul’d,
As most our Upstarts are, and too too Bold.²

By the end of the seventeenth century, the formal developments in both opera and the multi-sectional secular cantata had taken the art of English song into territory that seemed far afield from the plaintive tunes of Dowland and Johnson. Dramatic compositions that served the theater either as incidental music or within semi-operas were favored among English audiences who were not fond of fully-sung operatic entertainments.

2 Thomas Mace, *Musick’s Monument, or a Remembrancer of the Best Practical Musick* (London: T. Ratcliffe & N. Thompson, 1676), 33-34.

Henry Purcell (c. 1659-1695) was admired as a composer for the theater, as well as for his assimilation of a variety of European styles. Within Purcell's vocal output, one finds songs in the declamatory Italian style, French-influenced dance tunes, and multi-sectional works reminiscent of the Italian cantata. Purcell's mastery of multiple European stylistic models allowed him to write music that was able to function appropriately in practically any dramatic context. "**Music for a While**," written in 1692 for John Dryden's play *Oedipus*, displays Purcell's ability to not only imitate, but assimilate the Italian style to serve his text. The song is built on a repeated bass line (ground bass), but instead of the familiar descending pattern of the chaconne or lament, Purcell writes an ascending bass line which mirrors the spirit of the text, describing the transcendent power of music. Purcell again collaborated with John Dryden for his semi-opera *King Arthur*. Considered by many to be Purcell's most successful stage work, Dryden wrote the text specifically for the occasion and was therefore able to provide Purcell with the opportunity to create a musical score that was fully integrated into the drama rather than music added after the fact. Nowhere is this more apparent than in the third act "frost scene" which contains the song "**What power art thou**." Famously set to "shivering" accompaniment, fraught with chromatic harmonies, the song is heard after the evil magician Osmond strikes the ground with his wand to turn the British forest into a desolate frozen wasteland. Cupid then descends onto the scene and awakes the Cold Genius of the isle, who if awakened, can shake off the cold of winter. The Genius then sings the famous air which reflects her displeasure at being awakened into such an unpleasant climate. After the song is finished, a conversation with Cupid ensues and Cupid's wand (spoiler alert!) raises a team of jovial singers and dancers who warm the island with the power of love! "**Fairest isle**" is sung by Venus at the end of the opera (act five) as boisterous country dances and revelry celebrate love's triumph over adversity. Purcell's songs, both written separately and for the theater, were preserved in the posthumous two-volume collection titled *Orpheus Britannicus* (1698, 1702). In the preface, the publisher Henry Playford extols the virtues Purcell's text-setting: "The Author's extraordinary talent in all sorts of Musick is sufficiently known, but he was especially admir'd for the Vocal, having a peculiar Genius to express the energy of English words, whereby he mov'd the Passions of his Auditors." A 1698 edition of the first volume is on display in the lobby of the Coolidge Auditorium.

The Italian solo cantata flourished in Rome throughout the seventeenth century. The pieces were usually performed during weekly gatherings called *conversazioni* during which local intellectuals gathered to discuss aesthetics, art, philosophy and other subjects. Composers were obliged to write music that upheld the intellectual rigor prized by their audience and so musicians such as Luigi Rossi and Virgilio Mazzocchi wrote increasingly elaborate and inventive multi-sectional vocal pieces with continuo accompaniment to appease them. The texts, usually by amateur aristocrats or local professionals, made reference to topical events of the day or other issues germane to the broader conversations of the group. Today, the cantatas typically survive only in manuscript, since the weekly schedule necessitated rapid composition and publication would have been superfluous. During the *conversazioni*, instrumental pieces such as the *Toccata no. 6* by **Giovanni Kapsberger (c. 1580-1651)** were often interspersed throughout the evening's entertainment. Kapsberger, a German, was considered one of the premiere lutenists in Rome. For much of his career, he was employed in the household of Cardinal Francesco Barberini where his colleagues included Frescobaldi, Luigi Rossi, and Mazzocchi. The Barberini court was central to the development of the Italian cantata, as well as the development of early Roman opera. Kapsberger provided both instrumental and vocal music for many of the court's most elaborate celebrations, but he is remembered for his lute compositions and his advocacy of the theorbo as a solo instrument. His *Toccata no. 6* was published in *Libro primo d'intavolatura di lauto* (1611) in Bologna. Much earlier in the history

of Italian lute music, **Joan Ambrosio Dalza** was known for his lute tablature arrangements in publisher Ottaviano Petrucci's *Intabolutura de lauto libro quarto* (1508). The publication contains primarily original music, unlike Petrucci's earlier tablature collections, including a number of calatas, pavans, recercars (sic), and frottole.

The solo cantata *Squarciato appena havea* by the Neopolitan opera composer **Francesco Provenzale (1624-1704)**, is written in the typical style of the Roman solo cantata. It is, however, atypical in many ways, most notably for the fact that it is a parody of Luigi Rossi's cantata-lament "Un ferito cavaliero." The subject of both cantatas is the death of King Gustav II Adolph of Sweden at the 1632 battle of Lützen. Gustav was the father of Queen Christina of Sweden who was a highly educated and avid supporter of the arts, specifically the music of Luigi Rossi and other Italians. She was also an early feminist who abdicated her throne rather than marry against her will. The text of her lament on the death of her father was written by the Neopolitan priest Giacomo Lubrano. Provenzale's cantata uses the original lament text hyperbolically to weave a pastiche that interjects popular airs and children's lullabies in between sections of tragic recitative as an ironic commentary.

François Couperin (1668-1733) is generally considered the most important French composer in the generation between Lully and Rameau. His *L'art de toucher le clavecin* (1716) is an invaluable document for the performance practice of French Baroque music, particularly on the subject of ornamentation. Couperin provides the musician with specific instructions on how to execute the ornaments that appear in his keyboard compositions, including an explanatory chart that can be applied more widely to music of the period. *Les barricades mystérieuses* (The Mysterious Barricades) is the fifth piece in Couperin's sixth *ordre de clavecin* contained in his second collection of harpsichord pieces (1716). The piece is typical of the style *brisé*, popular in French keyboard music, which emulates the sound of the lute using arpeggiated harmony.

Robert de Visée (c. 1655-c. 1732-1733) was a well-respected guitar, theorbo, lute, and viol player at the court of Louis XIV. His music is known through two collections of guitar music (1682, 1686) and his *Pièces de théorbe et de luth mises en partition dessus et basse* (1716). The latter collection contains his *Chaconne in D minor* along with numerous dance movements such as the allemande, courante, and gigue, typical in French suites of the period. In Visée's music, as in Couperin's, the style of ornamentation allows the performer to add short trills and appoggiaturas to specific notes marked in the score. While Couperin was more specific in his markings, Visée typically marked each point at which an ornament was appropriate with a generic X above the note.

Jean-Philippe Rameau (1683-1764) was a French composer and music theorist. He lived in obscurity for the first forty years of his life before becoming widely recognized for the innovative view of harmony presented in his treatise *Traité de l'harmonie reduite à ses principes naturels* (1722). In the treatise, he recognizes chord inversions by their acoustical root pitch, instead of by the written bass note, as was the common practice. This concept was not easily accepted by the French music establishment and led to a series of polemics published in Paris that bolstered Rameau's reputation. Also known as a fine keyboard composer, Rameau was inspired to write his keyboard piece *Les sauvages* (1725) after famously attending a performance by two Indians from Louisiana at the Théâtre Italien in Paris. The piece was later included in his published collection *Nouvelles suites de pièces de clavecin* (1738) and eventually used as the inspiration for the fourth act of his 1735 opera *Les Indes galantes* (The amorous Indies).

Michel Lambert (1610-1696) was a singer and composer of both sacred and secular vocal music of extraordinary beauty. His style gives priority to the clear declamation of the text above vocal virtuosity and his melodies are idiomatically written. Both **“Ma bergère est tendre et fidèle”** and **“Vos mépris chaque jour”** exemplify the elegance of Lambert’s music with extended instrumental ritornellos, giving the singers ample support for their art.

Marc-Antoine Charpentier (1643-1704) was long overshadowed by his contemporary Jean-Baptiste Lully. Although very little of his considerable output was published during his lifetime, his gavotte **“Celle qui fait tout mon tourment”** appeared in the July 1695 issue of the literary magazine *Mercurie galant*. The song is an energetic dance tune with a French country flavor. A typical gavotte, it is in duple meter with a strong accent on the third beat of the bar.

Arvo Pärt’s setting of Robert Burns’s poem **“My heart’s in the highlands”** was written in 2000 for a commission by Mission 2000 en France—La Beauté. The text was originally written in 1790 to fit the traditional Scottish tune *Failte na Miosg* (the musket salute). The martial character of the original tune has inspired many composers, including Robert Schumann, who set the text as a jovial romp through the Scottish Highlands. Pärt’s song, however, addresses the text as a dreamlike state in which the singer remembers the past through a static vocal line.

*James Wintle
Music Reference Specialist
Library of Congress, Music Division*

Upcoming Counterpoints Lectures

Visit loc.gov/concerts for more information

Wednesday, December 2, 2015 – 7:00 pm

"Sam Phillips: The Man Who Invented Rock 'n' Roll"

Peter Guralnick, author

Montpelier Room, Madison Building (Tickets Required)

Wednesday, December 9, 2015 – 12:00 pm

**"Fritz Kreisler's Violin and Piano Version
of the Sibelius Violin Concerto"**

Jani Lehtonen, Helsinki Philharmonic Orchestra

Whittall Pavilion (No Tickets Required)

Thursday, December 10, 2015 – 7:00 pm

"Louis and Lil—A Couple Making Musical History"

Dan Morgenstern

Library of Congress Jazz Scholar

Montpelier Room, Madison Building (Tickets Required)

Upcoming Concerts

Visit loc.gov/concerts for more information

Thursday, November 19, 2015 – 8:00 pm

APOLLO'S FIRE

Works by Vivaldi and Handel, including arrangements by Jeannette Sorrell
Coolidge Auditorium (Tickets Required)

Friday, December 11, 2015 – 8:00 pm

ERIC RUSKE | JENNIFER FRAUTSCHI | GLORIA CHIEN

Works for horn trio and solo horn by
Brahms, Hindemith, Ligeti and Persichetti
Coolidge Auditorium (Tickets Required)

Pre-Concert Lecture – 6:30 pm

"Contemporary Music for Horn" | Nicholas Alexander Brown, Music Division
Whittall Pavilion (No Tickets Required)

Friday, December 18, 2015 – 7:30 pm

STRADIVARI ANNIVERSARY CONCERT

BORROMEO STRING QUARTET

The complete Bartók string quartets
Coolidge Auditorium (Tickets Required)

Pre-Concert Lecture – 6:30 pm

"Bartók: Paths Not Taken" | Nicholas Kitchen, Borromeo String Quartet
Whittall Pavilion (No Tickets Required)

Saturday, January 16, 2015 – 2:00 pm

ALBAN GERHARDT | ANNE-MARIE MCDERMOTT

Works for cello and piano by Barber, Bernstein, Britten, Foss and Piazzolla
Coolidge Auditorium (Tickets Required)

Nightcap Conversation – After the concert

Alban Gerhardt and Anne-Marie McDermott in conversation
Whittall Pavilion (No Tickets Required)

*If an event is listed as sold-out in advance,
RUSH passes are available at the door beginning two hours prior to the start time. While we
cannot guarantee seating, we encourage patrons to come as they will likely be accommodated.*

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Texts & Translations

PURCELL, "Music for a while"

Music for a while
Shall all your cares beguile.
Wond'ring how your pains were eas'd
And disdainig to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

DOWLAND, "Come again: sweet love doth now invite"

Come again: sweet love doth now invite
Thy graces that refrain
To do me due delight,
To see, to hear, to touch, to kiss, to die,
With thee again in sweetest sympathy.

Come again: that I may cease to mourn
Through thy unkind disdain;
For now left and forlorn
I sit, I sigh, I weep, I faint, I die
In deadly pain and endless misery.

DOWLAND, "Can she excuse my wrongs?"

Can she excuse my wrongs with Virtue's cloak?
Shall I call her good when she proves unkind?
Are those clear fires which vanish into smoke?
Must I praise the leaves where no fruit I find?

If she will yield to that which Reason is,
It is Reason's will that Love should be just,
Dear, make me happy still by granting this,
Or cut off delays if that I die must.

No, no: where shadows do for bodies stand
Thou may'st be abus'd if thy sight be dim.
Cold love is like to words written on sand
Or to bubbles which on the water swim.

Better a thousand times to die,
Than for to live thus still tormented:
Dear, but remember it was I
Who for thy sake did die contented.

Wilt thou be thus abused still
Seeing that she will right thee never?
If thou canst not o'ercome her will
Thy love will be thus fruitless ever.

Was I so base, that I might not aspire
Unto those high joys which she holds from me?
As they are high, so high is my desire:
If she this deny, what can granted be?

JOHNSON, "Have you seen the bright lily grow"

Have you seen the bright lily grow
Before rude hands have touched it?
Have you marked but the fall of snow
Before the soil hath smutched it?
Have you felt the wool of beaver,
Or swan's down ever?
Or have smelt o' the bud o' the brier,
Or the nard in the fire?
Or have tasted the bag of the bee?
O so white, O so soft, O so sweet is she!

DOWLAND, "Fine knacks for ladies"

Fine knacks for ladies, cheap choice brave and new.
Good pennyworths but money cannot move,
I keep a fair but for the fair to view,
A beggar may be liberal of love.
Though all my wares be trash, the heart is true.

Great gifts are guiles and look for gifts again,
My trifles come, as treasures from my mind,
It is a precious jewel to be plain,
Sometimes in shell the Orient's pearls we find,
Of others take a sheaf, of me a grain.

Within this pack pins, points, laces and gloves
And divers toys fitting a country fair,
But (in) my heart where duty serves and loves,
Turtles and twins, courts brood, a heav'nly pair.
Happy the heart that thinks of no removes.

PURCELL, "What power art thou"

What power art thou, who from below
Hast made me rise unwillingly and slow
From beds of everlasting snow?
See'st thou not how stiff and wondrous old,
Far unfit to bear the bitter cold,
I can scarcely move or draw my breath?
Let me, let me freeze again to death.

PURCELL, "Fairest isle"

Fairest isle, all isles excelling,
Seat of pleasure and of love;
Venus here will choose her dwelling,
And forsake her Cyprian grove.
Cupid from his fav'rite nation,
Care and envy will remove;
Jealousy that poisons passion,
And despair that dies for love.

Gentle murmurs, sweet complaining,
Sighs that blow the fire of love;
Soft repulses, Kind disdainings,
Shall be all the pains you prove.
Ev'ry swain shall pay his duty,
Grateful ev'ry nymph shall prove;
And as these excel in beauty,
Those shall be renown'd for love.

PROVENZALE, "Squarciato appena havea"

Squarciato appena havea,
 Con strali d'oro i tenebrosi horror
 La riluciente aurora, a rendere ai mortali,
 Col nuovo sole, il desiato giorno,
 Quando anelante e mesto
 Ecco che giunto un messenger dolente,
 Alla reggia s'invia della Sveta Regina

E, con flebile voce ferendo l'aura e i venti,
 Formò simili accenti:
 "La bella Margherita, fa li la li re la,
 É bianca quant'un fior."
 Ammesso in un istante,
 Il mesto ambasciator entro la reggia,
 Riverente s'inchina
 A piè della Regina,
 E con voce dolente,
 Così rivolta a quella
 L'infelice favella:
 "Fra Jacopino a Roma se n'andava,
 Bordon in spalla e in collo una schiavina."

Udite appena l'infelice nuove:
 "Dunque, misera, disse, il mio Gustavo è morto?
 Dunque il gran Re de Gothi esangue cadde,
 Invindicato al suolo,
 E non m'uccide il duolo?"
 Poscia dal dolor vinta,
 Fatta pallida e smorta,
 Con voce flebile e soave,
 Da mover a pietà un cor crudele,
 Così seguì l'amare sue querele:
 "Amici miei, fa la le ra,
 Son maritata Cotognella già mesi sei."

Ho trov'un Paduan fatt'a mio modo
 L'è tanto buon,
 Barambim biribio,
 Viva pur' sto mario!
 Da cordolio infinito all'hor percossa
 La vendovella afflitta
 Invocando Gustavo, l'amato suo consorte,
 Cade vinta dal duolo in grembo a morte.
 Qui s'accrebar le strida dell'afflitte donzelle
 Ch'al ciel s'en giran a impetosir le stelle.
 Una però più saggia e tra dolor più cara
 All'egra moribonda si volge a consolarla
 E in tali accenti parla:

"Scarcely had shining dawn"

Scarcely had shining dawn,
 With its golden rays, dispelled the dark
 mysteries of night, to restore to mortals,
 With the new sun, long-awaited day,
 When behold, breathless and afflicted,
 A doleful messenger
 Approached the palace of the Queen of
 Sweden

And, rending the air with plaintive voice,
 Uttered these words:
 "Lovely Margherita, fa li la li re la,
 Is as white as a flower."
 Admitted forthwith,
 The sad ambassador entered the palace,
 Bowed respectfully
 At the Queen's feet,
 And in a mournful voice
 Addressed her
 In these unhappy terms:
 "Brother Jacopino set off for Rome,
 A pilgrim's staff on his shoulder and gown
 on his back."

No sooner did she hear the dreadful news
 than "Woe is me!" she said; "Then my Gustav
 is dead? Then the mighty King of the Goths
 lies lifeless, unavenged, on the ground,
 And my sorrow does not kill me?"
 Thereupon, overcome by grief, she grew pale
 and wan, and in a sweet and plaintive voice
 That would move even a
 heart of stone to tears,
 she made this painful declaration:
 "My friends, fa la le ra,
 I, Cotognella, have been married for six
 months!"

I've found a Paduan just the way I like them,
 He's so good,
 barambim biribio,
 Long live that husband!"
 Then, struck with infinite desolation,
 The afflicted widow,
 Invoking her beloved consort Gustav,
 Overwhelmed by grief, fell into the bosom of
 death. Now the cries of the distressed ladies
 grew louder and rose to Heaven to move the
 stars to compassion. But one, wiser and
 dearer to her in her grief, turned to the weak,
 dying sovereign to console her, speaking in
 this wise:

“Chi t’ha fatte queste scarpete
 Che ti stan si ben, Girometta?
 Me l’ha fatte lo mio amore
 Che mi vuol gran ben, Girometta.”
 Mentre tacquero tutte
 Ad ascoltar la parlatrice intente,
 Proruppe in un sospiro quella bella languente
 E, volta al suo Gustavo col pensier,
 Quasi nuova baccante,
 Grida con tai parole in un istante:
 “Gallo di mona fiora non sei già tu,
 Ch’a pena sceso sei, vuoi montar sù.”
 Poscia pensier cangiando,
 Par che torni in se stessa
 E quasi accolga in seno
 Chi a morte la ferì
 S’ode parlar così:
 “Caccia su e ghigna
 E non ti dubitar
 Grugna e rigrugna
 Con chi vuol ringrugnar.
 Ch’io per me tanto
 Non me ne curo,
 Già pure ch’io ghigni
 Con quella che mi v’è.
 Col mio fratellino,
 Che pare un paladino,
 Voglio andar ghignando
 Per questo contorno
 A tutte le hore
 Di notte e di giorno.”
 Così la bella delirando va,
 Sì che dal duolo uccisa sol
 Col cader desta in altrui pietà,
 Onde morta ed esangue Sveti la Regina
 Mille donzelle accompagnar col pianto
 S’odono in mesto suono,
 E all’infelice ognuno così dice:
 “È morto Saione
 Voi grandi e piccini
 Cantate vicini un falso bordone:
 È morto Saione!”

"Who made you those little shoes
 That fit you so well, Girometta?
 My sweetheart made them for me,
 Who loves me so much, Girometta!"
 While all were silent,
 Listening intently to the lady who spoke,
 The fair languishing queen uttered a sigh,
 And, thinking she was addressing Gustav,
 Like some new bacchante
 Suddenly burst out with this cry:
 "For sure, you're not Mona Fiore's cock,
 no sooner are you down, you want up again!"
 Then, as a new thought came to her,
 She seemed to regain her senses;
 She pressed to her bosom
 The man who had dealt her this mortal blow,
 And was heard to speak thus:
 "Go on then, lose your temper, mock,
 Don't hesitate,
 Grumble and grumble again
 At anyone who grumbles back at you.
 Whatever you do,
 I don't care,
 As long as I can mock
 Whomever I like.
 With my little brother,
 Who looks like a paladin,
 I want to go mocking
 All through the neighbourhood,
 At all hours
 Of the day and the night."
 Thus the fair one raved on,
 Until, suffocated by grief, she swooned,
 Arousing the pity of all;
 Then was heard the dismal sound
 Of a thousand ladies mourning
 The pale and lifeless Queen of Sweden,
 Each of them repeating to the poor
 unfortunate: "Saione is dead!
 All of you, great and small,
 Sing in chorus a fa-burden:
 Saione is dead!"

Translation by Charles Johnston, *Sogno Barocco* (Naïve), courtesy of Harrison Parrott

LAMBERT, "Ma bergère est tendre et fidèle"

Ma bergère est tendre et fidèle,
 Mais hélas ! son amour n'égale pas le mien ;
 Elle aime son troupeau sa houlette et son chien,
 Et je ne saurois aimer qu'elle.

"My shepherd is tender and faithful"

My shepherdess is tender and faithful,
 But alas! Her love does not equal mine.
 She loves her flock, her crook and her dog,
 And I can love nothing but her.

LAMBERT, "Vos mépris chaque jour"

Vos mépris chaque jour me causent mille alarmes,
 Mais je chéris mon sort, bien qu'il soit rigoureux:
 Hélas ! si dans mes maux je trouve tant de
 charmes,
 Je mourrois de plaisir si j'étois plus heureux.

"Your scorn each day"

Your scorn each day causes me a thousand
 alarms,
 But I cherish my fate, even though it is
 severe.
 Alas, if in my ills I find so many charms,
 I would die of pleasure if I were happier.

Translations by Robert A. Green, courtesy of HarrisonParrott

CHARPENTIER, "Celle qui fait mon tourment"

Celle qui fait tout mon
 tourment,
 Je l'aime à la folie;
 Depuis longtemps je suis amant
 De l'aimable Sylvie,
 La voir et l'aimer seulement,
 C'est toute mon envie.
 Celle qui fait...
 La voir et l'aimer seulement
 C'est toute mon envie;
 Je n'ai point passé de moment
 Sans l'avoir bien servie:
 Celle qui fait...
 Je n'ai point passé de moment
 Sans l'avoir bien servie;
 Les maux que je souffre en l'aimant
 Me coûteront la vie:
 Celle qui fait...
 Les maux que je souffre en l'aimant
 Me coûteront la vie;
 Dès que je la vois, cependant
 Mon âme en est ravie:
 Celle qui fait...

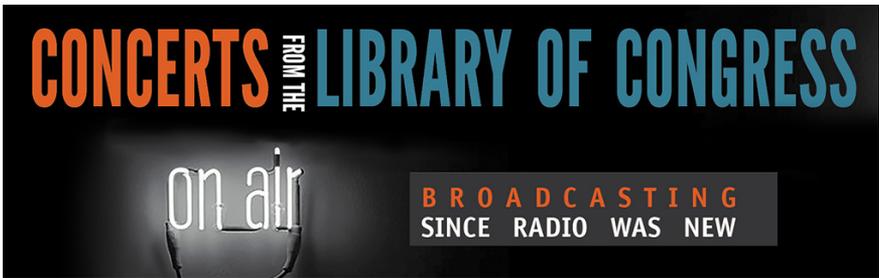
"She, who is responsible"

She, who is responsible for all of my
 suffering
 I love to the point of madness;
 For a long time I have been the lover
 Of charming Sylvie
 To see her and love her only
 Is all my desire.
 She, who is responsible... etc.
 To see her and love her only
 Is all my desire.
 I have not spent a moment
 Without serving her faithfully:
 She, who is responsible... etc.
 I have not spent a moment
 Without serving her faithfully:
 The pains I suffer in loving her
 Will cost me my life:
 She, who is responsible... etc.
 The pains I suffer in loving her
 Will cost me my life:
 And meanwhile, every time I see her
 It ravishes my soul:
 She, who is responsible... etc.

PÄRT, "My heart's in the Highlands"

My heart's in the Highlands, my heart is not here,
 My heart's in the Highlands a-chasing the deer;
 A-chasing the wild deer, and following the roe;
 My heart's in the Highlands, wherever I go.
 Farewell to the Highlands, farewell to the North
 The birth place of Valour, the country of Worth;
 Wherever I wander, wherever I rove,

The hills of the Highlands for ever I love.
Farewell to the mountains high cover'd with snow;
Farewell to the straths and green valleys below
Farewell to the forests and wild-hanging woods;
Farewell to the torrents and loud-pouring floods.
My heart's in the Highlands, my heart is not here,
My heart's in the Highlands a-chasing the deer;
Chasing the wild deer, and following the roe;
My heart's in the Highlands, wherever I go.



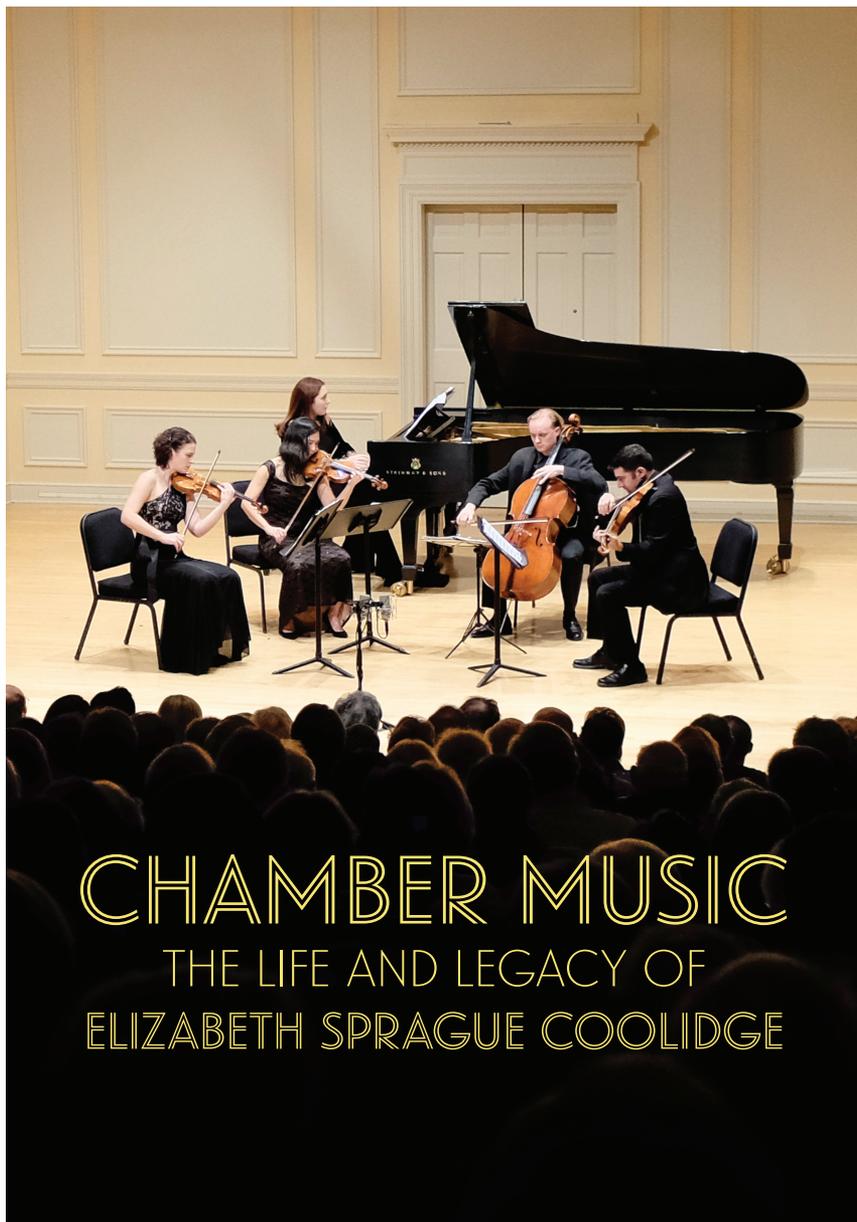
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About the Artists

GRAMMY Award-winning mezzo-soprano **Anne Sofie von Otter** is one of today's most recorded artists with an unrivalled discography built across a career spanning more than three decades at the very top of the profession. A lengthy and exclusive relationship with Deutsche Grammophon produced a wealth of acclaimed recordings as well as a collaboration with pop legend Elvis Costello on *For the Stars*. Her first recording with Naïve Classique, *Love Songs*, with renowned jazz pianist Brad Mehldau was released in 2010 and was followed by GRAMMY-nominated *Sogno Barocco* with Leonardo García-Alarcón and Cappella Mediterranea. Her most recent recording, *Douce France*, received a GRAMMY Award in 2015 for Best Classical Solo Vocal Album.

Considered the superlative Octavian (*Der Rosenkavalier*) of her generation, Anne Sofie von Otter has appeared in the role at the Royal Opera House Covent Garden, Bayerische Staatsoper, Opéra national de Paris, and the Metropolitan Opera. She recorded the role for DVD (DG) with Wiener Staatsoper under the late Carlos Kleiber, and on CD (EMI) with Bernard Haitink and the Staatskapelle Dresden. Other recorded highlights from her earlier operatic repertoire include *Le nozze di Figaro* under James Levine; *Idomeneo*, *La clemenza di Tito* and *Orfeo ed Euridice* under John Eliot Gardiner; Handel's *Ariodante* and *Hercules* under Marc Minkowski; and *Ariadne auf Naxos* under the late Giuseppe Sinopoli.

An ever-evolving repertoire has played a key role in sustaining Anne Sofie von Otter's international reputation as an operatic force. Recent roles include Leocadia Begbick (*Aufstieg und Fall der Stadt Mahagonny*) at the Royal Opera House under Marc Wigglesworth; Clytemnestre (*Iphigenie en Aulide*) in Pierre Audi's production for De Nederlandse Opera conducted by Marc Minkowski; Geneviève (*Pelléas et Mélisande*) under Philippe Jordan for Opéra National de Paris, Countess Geschwitz (*Lulu*) at the Metropolitan Opera conducted by Fabio Luisi; as well as Niklausse in Christoph Marthaler's production of *Les contes d'Hoffmann* at Madrid's Teatro Real. She has appeared as Baba the Turk (*The Rake's Progress*) at Theater an der Wien under Nicholas Harnoncourt, and as Waltraute (*Die Götterdämmerung*) at both Deutsche Oper Berlin and Wiener Staatsoper under Sir Simon Rattle.

A busy concert schedule takes Anne Sofie von Otter to all corners of the world. She has recently appeared with Berliner Philharmoniker under Sir Simon Rattle, the New York Philharmonic under Alan Gilbert, the Boston Symphony Orchestra under Daniele Gatti, and the Royal Stockholm Philharmonic Orchestra under Sakari Oramo. For the recent Wagner bicentenary she performed *Wesendonck Lieder* with Orchestre National du Capitole de Toulouse under Marc Minkowski, and also with the hr-Sinfonieorchester Frankfurt under Paavo Järvi. She appeared with Jonas Kaufmann and the Berliner Philharmoniker, conducted by the late Claudio Abbado, in a televised performance of *Das Lied von der Erde* on the hundredth anniversary of Mahler's death.

Current season plans include concerts with the National Symphony Orchestra (Eschenbach), Swedish Radio Symphony Orchestra (Minkowski), and London Philharmonic Orchestra (Jurowski), and she appears with the Finnish Radio Symphony

Orchestra (Lintu) performing new and specially commissioned arrangements of Sibelius songs on the 150th anniversary of Sibelius' birth. On the opera stage she makes her role debut as Jenny in Keith Warner's new production of *Die Dreigroschenoper* at Theater an Der Wien, and she creates the role of Leonora in the world premiere of Thomas Adès' *The Exterminating Angel* at the Salzburg Festival. Future plans include the principal role in *Autumn Sonata*, a new opera by Finnish composer Sebastian Fagerlund to be premiered in September 2017 with a libretto based on the eponymous film by Ingmar Bergman.



Jonathan Cohen is one of Britain's finest young musicians. He has forged a career as a conductor, cellist and keyboardist. Well-known for his commitment to chamber music, Cohen is equally at home in such diverse activities as baroque opera and the classical symphonic repertoire. He is artistic director of Arcangelo, associate conductor of Les Arts Florissants and artistic director of Tetbury Festival.

Recent concert highlights have included appearances with Saint Paul Chamber Orchestra, Les Violons du Roy, Budapest Festival Orchestra, NDR Radiophilharmonie Hannover, Zürcher Kammerorchester, South Jutland Symphony, Hamburg Symphony Orchestra, SWR Sinfonieorchester Baden-Baden, Seattle Symphony and performances of Mozart's *Le nozze di Figaro* with the Het Residentie Orkest and the Dutch National Opera Academy Chorus.

Projects in the 2015-2016 season include Handel's *Agrippina* with Irish Youth Opera, a return visit to Les Violons du Roy, Orchestre National d'Ile de France, Munich Chamber Orchestra, Saint Paul Chamber Orchestra, Handel's *Messiah* in Hong Kong and Mozart's *Le nozze di Figaro* at Glyndebourne.

Cohen founded the ensemble Arcangelo, with whom he performs high quality and specially created projects. He tours with them to exceptional halls and festivals such as Philharmonie Berlin, Vienna Musikverein, Köln Philharmonie, Ghent Cathedral, and Carnegie Hall. Recent highlights include Bach's B Minor Mass in Ghent, Handel's *Apollo e Dafne* at Zankel Hall and a German tour with Christiane Karg in June 2015.

Arcangelo is much in demand in the recording studio, partnering with fine soloists such as Iestyn Davies (their disc *Arias for Guadagni* won the recital category at the 2012 *Gramophone Awards*), Anna Prohaska, Christiane Karg, Christopher Purves and Vilde Frang. Forthcoming releases include Bach violin concertos with Alina Ibragimova and *Arias for Benucci* with Matthew Rose.



Born in Paris, **Thomas Dunford** discovered the lute at the age of nine, thanks to his first teacher Claire Antonini. He completed his studies in 2006 at the Conservatoire Supérieur de Paris (CNR), when he obtained a unanimous first prize with honors in the class of Charles-Edouard Fantin. Dunford continued his studies at the Schola Cantorum in Basel with Hopkinson Smith and participated in several master classes with artists the caliber of Rolf Lislevand and Julian Bream, and in workshops with Eugène Ferré, Paul O'Dette, Pascale Boquet, Benjamin Perrot and Eduardo Eguez. From September 2003 through to January 2005, Dunford gave his first performances playing the role of the lutenist in Shakespeare's *Twelfth Night* on stage at the Comédie Française. Since then, he has played recitals in New York's Carnegie Hall and Frick Collection, London's Wigmore Hall, the Kennedy Center, the Vancouver Recital Society, Cal Performances at Berkeley, the Banff Centre, the Palau de la Musica in Barcelona, and the festivals of Saintes, Utrecht, Maguelone, Froville, TAP Poitiers, WDR Cologne, Radio France Montpellier, and Saffron Hall. He made numerous solo or ensemble appearances in the most prestigious European festivals including Ambronay, l'Académie Bach at Arques-La-Bataille, Bozar, La Chaise-Dieu, Nantes, Saintes, Utrecht and many others.

Dunford is regularly in demand, playing a variety of early plucked string instruments with the ensembles Les Arts Florissants, Akadèmia, Amarillis, Les Ambassadeurs, Arcangelo, La Cappella Mediterranea, Capriccio Stravagante, Le Centre de Musique Baroque de Versailles, La Chapelle Rhénane, Clématis, Collegium Vocale Gent, Le Concert Spirituel, Le Concert d'Astrée, A 2 Violes Esgales, The English Baroque Soloists, The English Concert, l'Ensemble Baroque de Limoges, La Fenice, Les Folies Françaises, the Irish Baroque Orchestra, Marsyas, Les Musiciens du Louvre, Les Musiciens du Paradis, Les Musiciens de Saint Julien, Les Ombres, Pierre Robert, Pygmalion, La Sainte Folie Fantastique, Scherzi Musicali, La Serenissima, Les Siècles, the Scottish Chamber Orchestra, and La Symphonie du Marais.

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