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**VOX LUMINIS**

LIONEL MEUNIER, ARTISTIC DIRECTOR

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Wednesday, October 29, 2014 ~ 8 pm  
Coolidge Auditorium  
Library of Congress, Thomas Jefferson Building

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# VOX LUMINIS

Lionel Meunier, artistic director



## Program

ANONYMOUS (13TH CENTURY)

*Lamentation de la Vierge au pied de la Croix*

CLAUDIO MONTEVERDI (1567-1643)

*Vorrei baciarti, o Filli*, SV 123

from *Concerto: settimo libro de madrigali* (1619)

*Alcun no mi consigli*, SV 169

from *Madrigali e canzonette...Libro nono* (publ. posth. 1659)

*Lamento della ninfa*, SV 163

from *Madrigali guerrieri, et amorosi...Libro ottavo* (1638)

ALESSANDRO DELLA CIAIA (c. 1605-1670)

*Lamentatio Virginis in Depositione Filii de Cruce*

from *Sacri modulatus* (1666)

INTERMISSION

DOMENICO SCARLATTI (1685-1757)

*Stabat Mater* (publ. posth. 1941)

# About the Program

## **ANONYMOUS, *Lamentation de la Vierge au pied de la Croix***

This evening's program examines the theme of love in two different types of works: secular madrigals by Claudio Monteverdi and sacred works that feature representations of the Virgin Mary. The sacred and secular works share in the common trope of lamentation. In Monteverdi's *Lamento della ninfa* a nymph laments a lost cheating lover, while in the anonymous work *Lamentation de la Vierge au pied de la Croix* and Domenico Scarlatti's *Stabat Mater*, the Virgin Mary agonizes over the misery subjected upon her son, Jesus. This thread of lament that pervades both the secular and sacred works on the program reveals how suffering is a universal experience, regardless of the context.

*From the Artistic Director:*

"Sung in old French, *Lamentation de la Vierge au pied de la Croix* is an anonymous work of somewhat unsettling beauty. This acts, as does indeed the entire first half, as a prelude to Scarlatti's intense polyphonic work for ten voices, *Stabat Mater*. The *Lamentation* is an extract from a *lai*, a style of poetry popular in the 13th century comprising of rhyming couplets built-up in syllabic lines. It was at this time that the romantic French verse came into being. In the *Lamentation de la Vierge au pied de la Croix* only some of the original thirteen verses are used, namely verses I, III, V, VI and X, which are made up of rhyming pairs." —*Lionel Meunier*<sup>1</sup>



## **CLAUDIO MONTEVERDI, Selections from the Books of Madrigals**

The selections from the Monteverdi books of madrigals being performed this evening represent the closing stage of the composer's work in the genre. Hans Ferdinand Redlich offers a poignant observation about the role of madrigals in Monteverdi's career: "madrigal production [was] the centre of his artistic personality...[the madrigals are] the converging point from which every section of his activities as a composer was destined to be fertilized."<sup>2</sup> Beyond their importance to understanding the evolution of Monteverdi's own career, the madrigal genre was integral to the progression from the late-Renaissance to the early-Baroque eras. The final three books of madrigals find Monteverdi refining his use of the *concertato* or "concerted" style. While Monteverdi employed the *concertato* style in parts of the fifth and sixth books, he used the seventh book to embrace it fully and solidify his stylistic change of course as a composer of madrigals. The model of the *concertato* madrigal would later influence the development of the cantata genre. The final three books also feature a heightened sense of dramatism, which blurred the line somewhat between Monteverdi's operatic compositions and his non-operatic vocal works.

1 Lionel Meunier, "Program Notes: Vox Luminis *Stabat Mater*," e-mail message to Anne McLean, September 10, 2014.

2 Redlich, 64.

*Vorrei baciarti, o Filli* belongs to Monteverdi's seventh book of madrigals. This landmark collection was dedicated to "La Serenissima Madama Caterina Medici."<sup>3</sup> The seventh book is distinct from the first six books for its championing of the *concertato* (concerted) style, which is distinguished by a prominent instrumental *basso continuo* line, a strong integration between multiple vocal and instrumental parts, "large-scale organizational procedures," and "broad lyricism."<sup>4</sup> *Vorrei baciarti* is set for continuo and "*doi contralti*," which in Monteverdi's time referred to male altos (what we nowadays refer to as counter tenors).<sup>5</sup> The work is however performed using different voice types, at times two male countertenors, two female contraltos, or a mix of both.

In *Vorrei baciarti* Monteverdi sets a text by Neapolitan poet Giambattista Marino (1569-1625)—one of many Marino settings completed by the composer, six of which are included in the seventh book of madrigals. Marino's texts are famous for their "clever imagery and elaborate rhetoric," and their distinctive palette within the Monteverdi madrigals, referred to as "Marinism" by scholars.<sup>6</sup> The central question in *Vorrei baciarti* is where to place a kiss on Phyllis, the daughter of the King of Thrace in Greek Mythology.<sup>7</sup> The text asks "where to place my kiss first, / upon your lips or upon your eyes." The protagonist is trying very hard to gain the woman's favor, pulling out all the stops with flattery, calling her "beauty's treasure, / fountain of sweetness."<sup>8</sup>

In the opening bars Monteverdi exposes the kiss as the central symbol. He emphasizes this with a sumptuous descending motive on every iteration of the word "baciarti" (kiss). Repetitions of "vorrei" ("I would") on the same pitches combine with the descending "baciarti" figure to give a sense of lover's angst and eagerness. This type of text painting is a hallmark of the madrigal genre. Marino's poetry gave Monteverdi plenty of imagery to work with. "Cedan le labbra a voi" marks a new section in the madrigal, finding the speaker being bold and flirtatious, singing "Let lips yield to you, heavenly orbs, / faithful mirrors of the heart, / love's living stars." The final sentence culminates in a partial resolution of the lover's quest: Phyllis' lips finally offer him a smile.

*Alcun non mi consigli* is set for three voices and continuo, and is part of the ninth book of madrigals. This book of madrigals was published posthumously in 1651, and it is unknown exactly when Monteverdi composed the contents. The collection is

3 Claudio Monteverdi, *Concerto. Settimo Libro de Madrigali* first edition (Venice: Bartolomeo Magni, 1619) <[http://imslp.org/wiki/Madrigals,\\_Book\\_7,\\_SV\\_117%E2%80%93145\\_%28Monteverdi,\\_Claudio%29](http://imslp.org/wiki/Madrigals,_Book_7,_SV_117%E2%80%93145_%28Monteverdi,_Claudio%29)>.

4 Eric T. Chafe, *Monteverdi's Tonal Language* (New York: Schirmer Books, 1992), 208 & 212.

5 Denis Stevens, "Claudio Monteverdi: Acoustics, Tempo," in *Proceedings of the International Congress on Performing Practice in Monteverdi's Music: The Historic, Philological Background* ed. Raffaello Monterosso (Cremona: Fondazione Claudio Monteverdi, 1995), 10.

6 Chafe, 221.

7 Phyllis marries Demophon, King of Athens. Her father, who rules an area of southwest Thrace, offers Demophon Phyllis and his kingdom. Demophon eventually leaves Phyllis behind for his homeland and she kills herself. Robin Hard, *The Routledge Handbook of Greek Mythology: Based on H.J. Rose's "Handbook of Greek Mythology"* (London: Routledge, 2004), 375.

8 English translation courtesy of Vox Luminis. See the "Texts and Translations" sections of this booklet for the complete Italian text and English translation.

entitled *Canto Madrigali e Canzonette* and contains settings for two and three voices. It is dedicated "All' Illustrissimo Signor mio Patron Colendissimo Il Sig. Gerolamo Orologio" (to the illustrious gentleman, my most honorable patron Mr. Gerolamo Orologio).<sup>9</sup>

In an article on the late Monteverdi madrigals, John Whenham describes *Alcun non mi consigli* as "...a set of strophic variations in which declamatory writing in duple metre is contrasted with a rich triple-meter refrain."<sup>10</sup> There are a total of three strophic sections, and three dividing choruses or refrain. Each strophic section is sung by one of the voices as a soloist, the canto, tenor and basso in sequence (in this performance you will hear alto, tenor and bass voices). All three voices join together for refreshingly bright refrains. Monteverdi uses the change from a duple rhythm to a triple rhythm to completely shift the musical character from depressing (like a lament) to spirited and carefree. The verses talk about love and lovers that have been lost, an absence of hope, the death of a soul, character faults, and the torments of quarrels between the romanced. The refrain, in contrast, seems curiously chipper, "I am not angered / I do not lament, / I do not regret it." Monteverdi conveys all of the drama, comedy and sorrow that might ensue in a conflict between romantic partners, who at times could be "cruel and harsh," as indicated in the text.

Monteverdi's eighth book of madrigals carries the title *Madrigali guerrieri, et amorosi (Madrigals of war and of love)*. The volume is dedicated to Holy Roman Emperor Ferdinand III (1608-1657) and was published by Alessandro Vincenti in 1638.<sup>11</sup> It is one of the most unique books because Monteverdi used the preface to outline his beliefs about the *seconda pratica*, which was a new approach (used by Rore, Gesualdo and Monteverdi) to composing for voice(s) that made the text and harmonies mutually dependent.<sup>12</sup> The eighth book is divided into two thematic groups, as indicated by the title. Madrigals in the first half are about themes of war and the remaining madrigals are about love. Each section of the book contains a madrigal that stands out as theatrical. *Lamento della ninfa* fulfills that role for the love madrigals.

Ottavio Rinuccini (1562-1621) was popular poet and librettist from Florence whose poems are noteworthy for "exploit[ing] human passions."<sup>13</sup> Monteverdi set his text "Non havea Febo ancora" as *Lamento della Ninfa*, though he was not the first composer to do so. It was previously set by Johann Hieronymus Kapsberger (1580-

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9 Claudio Monteverdi, *Canto Madrigali e Canzonette a due, e tre, voci* first edition part books (Venice: Alessandro Vincenti, 1651) <[http://imslp.org/wiki/Madrigals\\_Book\\_9\\_SV\\_168%E2%80%93178\\_%28Monteverdi\\_i\\_Claudio%29](http://imslp.org/wiki/Madrigals_Book_9_SV_168%E2%80%93178_%28Monteverdi_i_Claudio%29)>.

10 John Whenham, "The Later Madrigals and Madrigal Books," in *The New Monteverdi Companion* eds. Denis Arnold and Nigel Fortune (London: Faber and Faber, 1985), 238.

11 Claudio Monteverdi, *Madrigali guerrieri, et amorosi* first edition part books (Venice: Alessandro Vincenti, 1638) <[http://petrucci.mus.auth.gr/imglnks/using/c2/IMSLP37046-PMLP82381-Monteverdi\\_Madrigals\\_Book\\_8.pdf](http://petrucci.mus.auth.gr/imglnks/using/c2/IMSLP37046-PMLP82381-Monteverdi_Madrigals_Book_8.pdf)>.

12 Tim Carter, "prima pratica, seconda pratica." *Grove Music Online. Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/article/opr/t114/e5350>>.

13 Hans Ferdinand Redlich, *Claudio Monteverdi: Life and Works*, transl. Kathleen Dale (Westport, CT: Greenwood Press, 1970), 94.

1651), Antonio Brunelli (1577-1630) and Giovanni Battista Piazza (d. seventeenth century).<sup>14</sup> The Monteverdi setting of Rinuccini's text is by far the most famous, and *Lamento della ninfa* is in fact one of the best known selections from all nine books of madrigals. Monteverdi scholar and musicologist Lorenzo Bianconi describes the composer as having "transform[ed] an innocent [canzonetta] by Ottavio Rinuccini into a musical scenography of notably tragic dimensions."<sup>15</sup> Monteverdi takes the simple strophic text and uses it in a way to develop the character of the nymph and maximize the dramatic effect of the scene.

*Lamento della ninfa* is set in *rappresentativo* style, which features singers as separate characters.<sup>16</sup> In this case Rinuccini gives Monteverdi a solo female character (the nymph) to work with and a narrator. Monteverdi assigns the narrator role to a trio of male voices (two tenors and a bass). He structures the madrigal in three parts: there are two outer sections that are for the male narrators only, and a central extended section that revolves around the solo female voice. The opening and closing sections have a purpose that is similar to the "chorus" that opens some of Shakespeare's plays (e.g. *Henry V* and *Romeo and Juliet*).

In Monteverdi's "chorus" sections the tenor and bass voices foreshadow the action and moral conundra of the *dramatis personae* of the nymph, her cheating male romantic partner, and even "the other woman." The opening "chorus" introduces notions of color ("her pale face") and sorrow ("grief," "sigh," "lamented," "lost loves").

The middle lament section goes essentially goes through the different stages of emotional trauma experienced by the nymph who just found out her beau left her for another woman. Monteverdi shifts total focus to the female singer, whose part demands silken, pure singing. The musical foundation of this section is what's known as the "lament bass," a descending bass figure that repeats thirty-four times.<sup>17</sup> The narrators play a small role in this section, only to occasionally interject with lines like "Miserella" ("poor her" or "wretched"). In the first edition vocal parts there are performance instructions that indicate the narrator trio is to be separated from the soloist for dramatic effect. At the beginning of the solo section the female sings in the third person, helping to transition the action from the narrators to the one very tormented character. She questions of the heavens, "Where's the fidelity / That the deceiver promised?" In the second stanza she seems to want her love to return in his original non-deceitful form, or else she wants God to strike her down and save her from her suffering. The narrators react to her statement of wishing to die with pity, "She cannot bear / All this coldness."

Rinuccini's nymph has a break through in her third stanza. She begins to regain

14 Tim Carter, "Intermedio IV: Lamento della ninfa (1638)," in *The Cambridge Companion to Monteverdi* eds. John Whenham and Richard Wistreich (Cambridge: Cambridge University Press, 2007), 195-196.

15 Mauro Calcagno, *From Madrigal to Opera: Monteverdi's Staging of the Self* (Berkeley: University of California Press, 2012), 203.

16 Carter, "Intermedio IV," 197.

17 Tim Carter, "The Venetian secular music," *The Cambridge Companion to Monteverdi* eds. John Whenham and Richard Wistreich (Cambridge: Cambridge University Press, 2007), 191.

her strength, dignity and fortitude, declaring that "He will not make me suffer / Anymore, I swear!" As would be expected, this fails to hold in her psyche and she wilts again in the following stanza. She remarks how he must be happy to know how miserable she is with out him. She again mentions death, pondering "Perhaps if I fly away from him / He will come to pray to me again." The next step in the nymph's journey is to question what it is about the other woman that could be better than the "fidelity so pure as mine" that she gave to the man. She closes by letting out that he will never receive "Kisses as sweet as mine," and that he should never speak again.

Monteverdi makes the closing "chorus" an epilogue, serving as summation of the action. The final line, "Love mixes fire and ice," brings together the text-based images of the nymph's cold, pale solitude, and the burning, red rage that comes with discovering the deception of an unfaithful significant other. The nymph, narrators and audience have all been through a taxing emotional journey in *Lamento della ninfa*, one that could easily serve as a short vignette summarizing a grand opera that has the following plot line: man meets woman, man cheats on woman, woman finds out and is destroyed, man leaves, woman is an emotional wreck and tries to composer herself only to be met with mental turmoil and a desire to be freed from the burdens of her reality.



## **ALESSANDRO DELLA CIAIA, *Lamentatio Virginis in Depositione Filii de Cruce***

Alessandro Della Ciaia, not to be confused with the more famous Azzolino Bernardino Della Ciaia (1671-1755), was a member of the Italian aristocracy in the seventeenth century. He was not a "professional" composer, since he didn't earn a portion of his living from this trade, but he did in fact publish three collections of his compositions. One of those collections, *Sacri modulatus*, contains a major work that examines Virgin Mary's lamentations when Jesus is removed from the cross, *Lamentatio Virginis in Depositione Filii de Cruce*.<sup>18</sup> The text reflects a period in Catholicism when it was considered appropriate to place blame on certain ethnic and religious groups for Jesus' crucifixion. A section of this text is similar to the Reproaches that are included in some Christian settings of the Passion story. While the implications of these texts and accusations are without question reprehensible by contemporary society's standards, Della Ciaia's composition offers a glimpse into the musical and ideological mentality of Catholics in the seventeenth century. The Netherlands Bach Society released a recording of *Lamentatio Virginis* in 2006 on the Channel Classics Record album *Love & Lament*.

*From the Artistic Director:*

"Virtually unknown as an amateur musician, della Ciaia published three songbooks, demonstrating a remarkable ability to write not only polyphony but solo works

too. The work presented here is a perfect example of this and is considered his most successful work. Taken from *Sacri Modulatus*, published in 1666, the *Lamentatio Virginis in despositione Filii de Cruce* paraphrases the *Stabat Mater* text in part. The work opens with a duet sung by two angels. The narration takes the form of a dialogue between Mary's sung lament (which is reminiscent of Jephthe de Giacomo Carissimi and Plorate) and a chorus of angels singing extracts from *Stabat Mater*. The piece concludes with the chorus joining the Virgin Mary in her lamentation to create a choir of nine voices, ending this work on a poignant but sublime note. Was this a stroke of genius by an amateur musician or splendid writing by an unknown composer? Either way this work has a rather surprising audacious quality to its harmony but that said it is hard to be unmoved by the emotion portrayed here." —*Lionel Meunier*<sup>19</sup>



## DOMENICO SCARLATTI, *Stabat Mater*

Born in Naples in 1685, Domenico Scarlatti was the son of Italian composer and conductor Alessandro Scarlatti (1660-1725). Young Scarlatti followed in his father's footsteps, becoming a noted keyboardist, conductor and composer. His first posts included the court posts in Naples and Venice. He eventually served as a court musician to Maria Casimira, a member of the Polish royal family who spent her exile in Rome. Scarlatti composed operas and cantatas for Maria Casimira. In 1713 he was appointed to the Vatican, first as the assistant maestro di capella to the Capella Giulia at St. Peter's Basilica. As would be expected, part of Scarlatti's duties at the Vatican included composing masses and other sacred choral works, such as the *Salve Regina*.<sup>20</sup> He quickly rose to the position of the maestro of the Capella Giulia, with sixteen singers and two organists under his leadership.<sup>21</sup> While serving at Capella Giulia Scarlatti simultaneously worked for the Portuguese ambassador in Rome, the Marquis de Fontes.

In 1719 Scarlatti left his position at the Vatican, making his way to Lisbon through connections with the Marquis, landing the job of maestro of the royal chapel of King João V of Portugal (1689-1750). At the Portuguese court Scarlatti had approximately 30-40 singers and instrumentalists working for him, many of whom were Italians.<sup>22</sup> Scarlatti stayed in Lisbon until 1729, leaving only to accompany the Infanta Barbara of Portugal (1711-1758), who was under Scarlatti's musical tutelage in Lisbon, upon her marriage to Ferdinand VI (1713-1759)—the soon-to-become king of Spain. It was in the service of the courts of Portugal and Spain that Scarlatti produced many of his well-known keyboard sonatas and theatrical works.

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19 Meunier.

20 Sacheverell Sitwell, *A Background for Domenico Scarlatti* (London: Faber and Faber, 1935), 47.

21 Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton: Princeton University Press, 1983), 57.

22 *Ibid.*, 65-68. Scholars disagree over the number of music personnel assigned to Scarlatti in Portugal. *Domenico Scarlatti* by Barri Ife (Sevenoaks, Kent: Novello, 1985—p.12) cites there being approximately 70 musicians, for example.

Scarlatti scholarship reveals a general consensus that the *Stabat Mater* was likely completed and performed while the composer worked at the Capella Giulia. No hard evidence exists of this, however there are two main factors that lead to this hypothesis: the vast majority of Scarlatti's surviving sacred vocal compositions were composed while he was in or prior to his time in Rome, and at the Capella Giulia he had the resources devoted to performing sacred music during worship services. There are a several outliers to this theory, such as the second *Salve Regina* (in A major for soprano solo and strings) setting that is believed by some to be one of Scarlatti's final compositions.<sup>23</sup> Rather than focusing on the composer's biography, it is important to put Scarlatti's *Stabat Mater* in the context of other settings of that text.

The *Stabat Mater* is a sacred Catholic text that is believed to have originated in the thirteenth century. This poetry tells the biblical story of the Virgin Mother witnessing Jesus' pain on the cross ("The grieving Mother stood / beside the cross weeping / where her son was hanging"). It contemplates the Christian teachings of how Jesus suffered to free the world from sin, eventually finding the narrator (or the congregation in a liturgical setting) assuming responsibility to bear responsibility for and be mindful of Christ's death and passion ("Let me be wounded with distress, / inebriated in this way by the cross"). Authorship of the *Stabat Mater* has been attributed to several different figures, including St. Bonaventure, Jacopone Da Todi, Pope Innocent II, and members of the Franciscan order.<sup>24</sup> It was initially used as a chant in Catholic services during Lent, but was banned by the Council of Trent (1545-1563). Pope Benedict XII reinstated the text for liturgies beginning in 1727.

Early settings of the *Stabat Mater* text were composed by leading Renaissance musicians, such as William Cornysh, Josquin des Prez, Palestrina and Lassus. Between the late-17th century and 18th century composers seemed drawn to the *Stabat Mater* text, as sacred choral and vocal genres evolved and flourished. Well-known versions from this period were composed by Alessandro Scarlatti, Pergolesi, Domenico Scarlatti, Haydn, Boccherini and Mozart, to name a few. As the art music tradition and public concert tradition grew into the 19th and 20th centuries, *Stabat Mater* settings followed suit. These works are stylistically diverse, reflecting the composers who have produced them, including Schubert and Rossini to Liszt, Verdi, Szymanowski, Poulenc and Penderecki.<sup>25</sup>

Domenico Scarlatti's *Stabat Mater* is set for ten voices and basso continuo. The voices are divided into two choirs, both comprised of two sopranos, and one each of alto, tenor, and bass. Scarlatti uses the vocalists as ten separate soloists for the majority of the work, avoiding antiphonal double choir material that was common in the early Baroque. It was first published in 1941 by Italian publisher Edizioni De Santis in Rome. The first modern performance of the work preceded the publication,

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23 David DeVenney, "The Choral Music of Domenico Scarlatti," *The Choral Journal* 25, no. 3 (1984), 13.

24 L.E. Cuyler, "Stabat Mater," *New Catholic Encyclopedia*, 2nd ed. (Detroit: Gale, 2003), 467.

25 Malcolm Boyd, "Stabat mater dolorosa," *Grove Music Online*, *Oxford Music Online*, Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/26489>>.

and was given in September 1940 at the Accademia Musicale Chigiana of Siena.<sup>26</sup> In the printed score's preface Alfredo Casella suggests that the *Stabat Mater* was likely composed between 1715-1719 in Rome.<sup>27</sup> Ralph Kirkpatrick, author of the biography *Domenico Scarlatti*, suggests that the *Stabat Mater* and other sacred choral works reveal an influence from the vocal styles of J.S. Bach and Vivaldi, whose music Scarlatti likely heard in Naples as a young man.<sup>28</sup>

Scarlatti's musical testament to the suffering of the Virgin Mary is unique among *Stabat Mater* settings of its age for its use of *stile misto* ("mixed style"). By combining Renaissance a cappella vocal techniques with Baroque instrumental accompaniment practices Scarlatti offers an innovative (for the 18th century) approach to sacred vocal-instrumental writing. Boyd divides the *Stabat Mater* into fourteen sections, with each section containing 1-3 strophes of the text.<sup>29</sup> An analysis by David DeVenney organizes the work into eight sections, plus a transition and coda.<sup>30</sup> The DeVenney scheme corresponds more with the harmonic layout of the work, while the Boyd breakdown is looks more at the relationship between the text and the music.

*From the Artistic Director:*

The voices are used in various combinations throughout, culminating in a highly original work with continually contrasting textures. It is only in the two repeats (*Eja Mater* and *Amen*) that the voices come together in their five pairs. The incredibly moving text is one of Scarlatti's most beautiful musical expressions and it is the slower movements in particular that consist of extreme tension and poetic, tender passages. Only two verses suggest and *allegro* tempo—the eighth verse *inflammatus*, which entrusts a virtuosic solo to one tenor and one soprano voice and the ninth verse (*fugato*) "Fac ut animae donetur paradisi gloria," which introduces the final, brilliant "Amen." Although traditional Italian versions of the *Stabat Mater* do not hesitate to use alternating, sometimes rather contrasting, tempos that do not always have a direct correlation with the text, Scarlatti's creation is distinctly more sombre, meditative, more linked to the text—almost like a madrigal! It is only when the text makes reference to the gates of paradise that the music really comes alive. The dance-like feel to the 3/8 used here concludes the work in an undeniably joyful manner." —*Lionel Meunier*<sup>31</sup>

*Vox Luminis'* performance of the Domenico Scarlatti *Stabat Mater* marks the first performance of the work at the Library of Congress. Scarlatti's keyboard sonatas have been performed here frequently, dating back to January 1927.

Nicholas Alexander Brown  
 Music Specialist  
 Library of Congress, Music Division

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26 Malcolm Boyd, *Domenico Scarlatti* (New York: Schirmer Books, 1986), 119.  
 27 Alfredo Casella, "Lo 'Stabat Mater' di Domenico Scarlatti," in Domenico Scarlatti *Musiche vocali e strumentali sacre e profane sece. XVII-XVIII-XIX*, ed. Bonaventura Somma (Rome: Edizioni De Santis, 1941), preface.  
 28 Kirkpatrick, 25.  
 29 Boyd, 120.  
 30 DeVenney, 14.  
 31 Meunier.

## About the Artists

**Vox Luminis**, founded in 2004 in Namur, Belgium, is an ensemble specializing in the performance of 16th–18th century vocal music. The ensemble has been praised for its seamless blend of high quality individual voices, exquisite tuning and clarity of sound. Critics have also commented on the ensemble's enthusiasm in sharing its passion for early music with an audience. The majority of the group met at one of the most significant centres for early music in Europe: the Royal Conservatoire in The Hague. Vox Luminis has performed in festivals and venues in Belgium (Nuits de Septembre de Liège, Festival de Stavelot, Juillet Musical de Saint-Hubert, Automne Musical de Spa, MA Festival Bruges, Gent Festival van Vlaanderen, Laus Polifoniae Antwerpen, Festival Midis Minimes, Été Musical de Roisin, Société Philharmonique de Namur); France (Festival d'Ambronay, Festival de Saintes, Rencontres Musicales de Vézelay, Festival de Saint-Michel en Thiérarche, Midsummer Festival d'Hardelot, Festival Contrepoints 62, Festival Musique et Mémoire de Luxeuil, Festival Musique et Natures en Bauges, Festival Bach en Combrailles); Germany (Ratinger Bachtage, Musikfest Stuttgart, Musikfest Bremen); The Netherlands (Oude Muziek Utrecht, Den Haag, Delft); Portugal (Centro Cultural de Belém); and Croatia (Varaždin Baroque Evenings).

The 2013–2014 season saw Vox Luminis make their debut in London with performances at Wigmore Hall, Cadogan Hall, and the Lufthansa Festival of Baroque Music. Vox Luminis records exclusively for the Belgian Label Ricercar. The ensemble's first CD, released in 2007, features four vocal works by Domenico Scarlatti, including his famous 10-part *Stabat Mater*. In May 2010 the ensemble released its second album, *Samuel Scheidt: Sacrae Cantiones*, which features several world premieres. Vox Luminis' recording of Heinrich Schütz's *Musicalische Exequien* has received several prestigious awards, such as *Gramophone's* Recording of the Year, the *Gramophone* Baroque Vocal Gramophone Award, and the International Classical Music Award. Other recordings have also received many awards throughout the world including, *Gramophone's* Editor's Choice, Diapason d'Or, Choc de Classica, Muse d'Or Baroque, Preis der Deutschen Schallplattenkritik, Joker de Crescendo and Prix Caecilia. Vox Luminis is very grateful to have the support of the Federation Wallonie-Bruxelles and Wallonie-Bruxelles International.

### VOX LUMINIS

<b>Artistic Director</b>	Lionel Meunier
<b>Soprano</b>	Zsuzsi Tóth, Maria Valdmaa, Sara Jäggi, Helen Cassano
<b>Alto</b>	Jan Kullmann, Barnabás Hegyi
<b>Tenor</b>	Olivier Berten, Philippe Froeliger, Robert Buckland
<b>Bass</b>	Bertrand Delvaux, Lionel Meunier
<b>Organ</b>	Jorge Lopez-Escribano
<b>Viola da gamba</b>	Ricardo Rodríguez Miranda

Artistic Director **Lionel Meunier** was born in France. Passionate about music from a young age, he began his musical education at the local school in his hometown of Clamecy, where he studied solfège, recorder and trumpet. Meunier continued his studies at the Institut Supérieur de Musique et de Pédagogie, Namur (IMEP), where he graduated with a high distinction in recorder studies in 2004. During his time at IMEP, Meunier studied with Tatiana Babut du Mares, and also took part in master classes with Jean Tubéry and Hugo Reyne. After his graduation, Meunier began to focus on his vocal career, studying with Rita Dams and Peter Kooij at the Royal Conservatoire of The Hague.

Meunier has sung with numerous top ensembles in Europe, including Collegium Vocale Gent (P. Herreweghe), World Youth Choir, Arsys Bourgogne (P. Cao), Amsterdam Baroque Choir (T. Koopman), Namur Chamber Choir and Ex Tempore, and with soloist ensembles such as I Favoriti de la Fenice (J. Tubery), the Soloists of Namur Chamber Choir, Capella Pratensis, and the soloist ensemble of the Nederlandse Bachvereniging. These experiences have given Meunier the opportunity to work with many of today's leading specialists including Christophe Rousset, Tonu Kaljuste, Gustav Leonhardt, Roberto Gini, Jean-Claude Malgoire, Paul Dombrecht, Florian Heyerick, Rinaldo Alessandrini and Richard Egarr. Meunier continues to be active as a vocal soloist, performing repertoire such Schubert Mass in A minor, Bach *St. John Passion*, Haydn *Stabat Mater* and *Lord Nelson Mass*, *Kronung Mass*, Mozart's Mass in C minor, and Franck's Mass in G.

Meunier drew on his broad wealth of vocal experience and collaboration to form the critically acclaimed vocal ensemble Vox Luminis in 2004, which has become his predominant musical focus. Over the past twelve months, Meunier has increasingly been in demand as a coach, artistic leader, and conductor for ensembles throughout Europe. Meunier and Vox Luminis regularly give master classes and coachings, as well as lectures on the late Renaissance and Baroque repertoire. In 2013 Meunier received the Namurois de l'Année award for culture (Citizen of the Year in Namur province).

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# Texts & Translations

*Courtesy of Vox Luminis*

## **ANONYMOUS, *Lamentation de la Vierge au pied de la Croix***

Lasse! Que deviendrai je,  
Quant ces Juifs enragés  
Ont mon fils tant outragé  
Qu'en un mort me l'ont changé,  
Et sans nul forfait  
M'ont si grand tort fait?

Jamais ne pensai savoir  
Ce qu'est deuil: or le saurai!  
Maintes joies devais avoir,  
Ne sais si plus en aurai!

Biens dit l'Écriture vrai,  
Et je m'en apercevrai,  
Que j'avais à recevoir  
Un glave: or le recevrai!

Toute chose fut réjouie  
Quand mon ventre t'enfanta,  
Et la belle compagnie  
Des cieus en rit et chanta!

Quant la mort vint sur ta vie,  
Le ciel s'en épouvanta.  
Bien devrait être guérier  
Dame qui tel enfanta!

Mais n'y vois pas ma guérisson  
Car je ne suis plus mère:  
Et l'on m'a pris par trahison  
Mon cher fils et mon père!

Voici que l'a mis en prison  
La mort dure et amère.  
Les philosophes que lisons  
Y prirent leur matière.

Beau fils, je vous allatai;  
O douleur, mort vous vici!  
Maintes fois vous arrangeai  
Tout petit dans votre lit;

Contre Hérode vous gardai  
Et jusqu'en Egypte fuis.

Alas! What will I become  
when these outraged Jews  
have humiliated my son so badly,  
when one death has changed me,  
and without any crime,  
am made to suffer so much?

I thought I would never know  
what grief is: I will know!  
I should have had many joys,  
now I do not know if I will have more!

The Scripture writes it truly  
and I accepted it  
that I would have to receive  
sword: I will receive it!

All things were happy  
when I gave birth to you,  
and the beautiful company  
of the heavens laughed and sang!

As death came over your life,  
Heaven trembled.  
she should have been restored  
the lady who gave birth.

But I am no longer restored  
because I am no longer a mother:  
and they have taken by betrayal  
my beloved son and my father!

See what has imprisoned him  
This cruel and bitter death,  
and the philosophers who are read,  
take it as their subject.

Beautiful son, I cared for you;  
O pain, I foresaw your death!  
Many times as I arranged  
you in your bed.

Against Herod I guarded you,  
and fled to Egypt,

De tristesse n'eus jamais  
Aucun temps comme aujourd'hui!

but the sadness was never  
like that of today!

### CLAUDIO MONTEVERDI, *Vorrei baciarti, o Filli, SV 123*

Text by Giambattista Marino (1569-1625)

from *Bacio in dubbio, "La Lira," Rime amorose* (1602/1614)

Vorrei baciarti, o Filli,  
ma non so come, ove'l mio bacio scocchi,  
ne la bocca o negl'occhi.  
Cedan le labbra a voi, lumi divini,  
fidi specchi del core,  
vive stelle d'amore.  
Ah, pur mi volgo a voi, perle e rubini,  
tesoro di bellezza,  
fontana di dolcezza,  
bocca, onor del bel viso:  
nasce il pianto da lor, tu m'apri il riso.

I would kiss you, Phyllis,  
but know not where to place my kiss first,  
upon your lips or upon your eyes.  
Let lips yield to you, heavenly orbs,  
faithful mirrors of the heart,  
love's living stars.  
Ah, yet I turn to you, pearls and rubies,  
beauty's treasure,  
fountain of sweetness,  
lips, the glory of a lovely face:  
from eyes tears are born, lips confer me a  
smile.

### CLAUDIO MONTEVERDI, *Alcun non mi consigli, SV 169*

Text by anonymous author

Alcun non mi consigli,  
se ben il cor perdei,  
ch'abbandonai colei  
ch'è la mia vita, ancor che cruda e fera:

che se ben vuol ch'io pera  
e che la speme mia ne port'il vento,

non me n'adiro, no,  
non me ne doglio,  
no, non me ne pento.

Ben s'affatica invano  
chi m'addita il mio male;  
e 'l contrastar non vale  
che beltà, ch'è severa, un cor diletta.  
Sì dolce è la saetta  
che, se ben brama il cor fiamma e tormento,

non me n'adiro, no,  
non me ne doglio,  
no, non me ne pento.

Let no one counsel me,  
although I have lost my heart,  
that I should leave her  
who is my life, though she is cruel and  
harsh.

For even if she wants me to die,  
and my hope is carried away by the  
winds,

I am not angered  
I do no lament,  
I do not regret it.

He strives in vain  
who points out my faults;  
and arguing is useless,  
for beauty which is harsh delights a heart  
So sweet is the arrow  
That though my heart yearns for flames  
and torment,

I am not angered  
I do no lament,  
I do not regret it.

Perché lo stral di morte  
esce dagl'occhi belli,  
perché gl'aurei capelli  
esce dagl'occhi belli,  
perché gl'aurei capelli  
son la cantena e quel tenace nodo  
in cui stretto mi godo,  
e perché se le piace il mio lamento,

non me n'adiro, no,  
non me ne doglio,  
no, non me ne pento.

Because the mortal arrow  
comes from her beautiful eyes;  
because her golden hair  
comes from her beautiful eyes;  
because her golden hair  
makes the chain and that tight knot  
in which, bound close, I have my delight;  
and because lament pleases her,

I am not angered  
I do no lament,  
I do not regret it.

## CLAUDIO MONTEVERDI, *Lamento della ninfa, SV 163*

Text by Ottavio Rinuccini (1562-1621)

Non havea Febo ancora  
recato al mondo il dí,  
ch'una donzella fuora  
del proprio albergo uscí.

Sul pallidetto volto  
scorgeasi il suo dolor,  
spesso gli veniva sciolto  
un gran sospir dal cor.

Sí calpestando fiori  
errava hor qua, hor là,  
i suoi perduti amori  
cosí piangendo va:

"Amor", dicea, il ciel  
mirando, il piè fermo,  
"dove, dov'è la fè  
ch'el traditor giurò?"

Miserella.

"Fa' che ritorni il mio  
amor com'ei pur fu,  
o tu m'ancidi, ch'io  
non mi tormenti più."  
Miserella, ah più no, no,  
tanto gel soffrir non può.

"Non vo' più ch'ei sospiri  
se non lontan da me,  
no, no che i martiri  
più non darammi affè.

The Sun had not brought  
The day to the world yet,  
When a maiden  
Went out of her dwelling.

On her pale face  
Grief could be seen,  
Often from her heart  
A deep sigh was drawn.

Thus, treading upon flowers,  
She wandered, now here, now there,  
And lamented her lost loves  
Like this:

- O Love - she said,  
Gazing at the sky, as she stood -  
Where's the fidelity  
That the deceiver promised? -

Poor her!

- Make my love come back  
As he used to be  
Or kill me, so that  
I will not suffer anymore. -  
Poor her! She cannot bear  
All this coldness!

- I don't want him to sigh any longer  
But if he's far from me.  
No! He will not make me suffer  
Anymore, I swear!

Perché di lui mi struggo,  
tutt'orgoglioso sta,  
che sì, che sì se'l fuggo  
ancor mi pregherà?

Ne mai sí dolci baci  
da quella bocca havrai,  
ne più soavi, ah taci,  
taci, che troppo il sai."

Sí tra sdegnosi pianti  
spargea le voci al ciel;  
cosí ne' cori amanti  
mesce amor fiamma, e gel.

He's proud  
Because I languish for him.  
Perhaps if I fly away from him  
He will come to pray to me again.

And you will not receive from those lips  
Kisses as sweet as mine,  
Nor softer. Oh, don't speak!  
Don't speak! you know better than that!

So amidst disdainful tears,  
She spread her crying to the sky;  
Thus, in the lovers' hearts  
Love mixes fire and ice.

## ALESSANDRO DELLA CIAIA, *Lamentatio Virginis in Depositione*

### *Filii de Cruce*

Text by anonymous author

Historicus a 2:  
Dum Angeli pacis amare flebant,  
Virgo Sanctissima,  
depositum e Cruce Filium amplexa,

Cum plorantibus exclamavit:

Virgo:  
Quis, quis dabit capiti meo aquam,  
Et oculis meis fontem lacrimarum?  
Et plorabo te Deum meum,  
Filium unicum meum,  
Dulcissimum amorem meum.  
Quis dabit fontem lacrimarum,  
Quis dabit?

Angeli:  
O quam tristis et afflicta,  
Lacrimatur benedicta Mater unigeniti.

Virgo:  
Iesu, Iesu fili mi, fili mi Iesu!  
Quis, quis mihi tribuat ego,  
ut ego moriar pro te,  
Iesu fili mi, fili mi Iesu,  
Si tu unica vita mea, iam periisti.  
Quomodo vivam?  
Vivere sine te, sine te vera mors est,

Narrator (2 voices):  
While the angels of peace wept bitterly,  
The holiest Virgin,  
embracing her son taken down from the  
Cross,  
Exclaimed with tears:

Virgin:  
Who, who will give my head water,  
and my eyes a fountain of tears?  
And I will weep over you, my God,  
my only son,  
my sweetest love,  
who will give me a fountain of tears,  
who will?

Angels:  
O how sad and grieving,  
is the Mother of the only-begotten  
crying.

Virgin:  
Jesus, Jesus my son, my son Jesus!  
Who, who would allow me,  
that I might die in your place,  
Jesus my son, my son Jesus,  
if you, my only life, have already died,  
how will I live?  
To live without you, without you, is real  
death

Iesu, Iesu fili mi, fili mi Iesu.

Angeli:

Quis est homo, quis, quis est homo,  
Qui non fleret,  
Christi Matrem si videret in tanto supplicio.

Virgo:

Ubi, ubi est dilectus ille meus,  
Candidus et rubicundus electus ex millibus?

Ubi dulces oculi,  
ubi manus tornatiles plenae hyacintis?  
Ubi guttur suavissimum?  
Ubi dilectus ille, meus totus amabilis,

Totus desiderabilis?

Me miseram!  
Obscuratum est aurum,  
Mutatus est color optimus.  
Vidimus eum, et non erat, non,  
Non erat aspectus.

Angeli:

Quis non posset contristari  
Piam Matrem contemplari  
Dolentem cum Filio?

Virgo:

Ingrati filii Iuda, ingrati impii crudeles!

Dicite, quando vos offendit Filius meus,  
In quo vos contristavit?  
Quid ultra facere vobis debuit et non fecit?

Pro vobis flagellavit Aegyptum.  
Vos illum flagellatum tradidistis.  
Aperuit vobis mare!  
Vos lancea aperuistis, aperuistis latus eius!

Exaltavit vos magna virtute.  
Vos illum in patibulo suspendistis!  
Plange Caelum, plange terra.  
Occisum omnia plangite,  
plangite Salvatorem.

Virgo, Angeli:

Plange, plange Caelum,  
Plange, plange terra,

Jesus, Jesus my son, my son Jesus.

Angels:

Who is a man, who, who is a man,  
who would not cry,  
If he saw the Mother of Christ in such  
torment?

Virgin:

Where, where is that beloved of mine?  
Bright and red, chosen among  
thousands?  
Where are the sweet eyes?  
Where are the shapely hands full of lilies?  
Where is the sweetest throat?  
Where is the beloved, my all-lovely one,

all-desirable one?

How miserable I am!  
The gold is darkened,  
the excellent colour is changed,  
we saw him, and it was not, no,  
it was not a sight.

Angels:

Who could not be saddened at  
the sight of the tender Mother  
in pain over her Son?

Virgin:

Ungrateful sons of Juda, ungrateful  
impious cruel one  
Tell me, when did my Son offend you, s!  
in what did he sadden you?  
What more did he have to do for you,  
and did he not do?

For you he lashed at Egypt.  
You lashed him and betrayed him.  
He opened the sea for you!  
You opened with a lance, you opened his  
flank!

He uplifted you with great virtue.  
You hanged him from the pillory!  
Weep, o Heaven, weep o earth.  
Weep for the dead one, all things,  
Weep for the Saviour.

Virgin, Angels:

Weep, weep, o Heaven,  
Weep, weep, o earth,

Occisum omnia plangite Salvatorem,  
Plangite Salvatorem.

Weep, all things, for the dead Saviour,  
Weep for the Saviour.

*Translation by Sasha Zamler-Carhart*

## DOMENICO SCARLATTI, *Stabat Mater*

Text by anonymous author

Stabat Mater dolorosa  
juxta crucem lacrimosa,  
dum pendebat Filius.

The grieving Mother stood  
beside the cross weeping  
where her Son was hanging.

Cuius animam gementem,  
contristatam et dolentem,  
per transivit gladius.

Through her weeping soul  
compassionate and grieving,  
a sword passed.

O quam tristes et afflicta  
fuit illa benedicta  
Mater Unigeniti!

O how sad and afflicted  
was that blessed  
Mother of the Only-begotten!

Quae moerebat et dolebat,  
et tremebat cum videbat  
nati poenas incliti.

Who mourned and grieved,  
the pious Mother, with seeing  
the torment of her glorious Son.

Quis est homo qui non fletet,  
Christi matrem si videret  
in tanto supplicio?

Who is the man who would not weep  
if seeing the Mother of Christ  
in such agony?

Quis non posset contristari,  
Piam Matrem contemplari  
dolentem cum Filio?

Who would not have compassion  
on beholding the devout mother  
suffering with her Son?

Pro peccatis suae gentis  
vidit Jesum in tormentis,  
et flagellis subditum.

For the sins of His people  
she saw Jesus in torment  
and subjected to the scourge.

Vidit suum dulcem natum  
moriendo desolatum  
dum emisit spiritum.

She saw her sweet Son  
dying, forsaken,  
while He gave up His spirit.

Eia Mater, fons amoris,  
me sentire vim doloris  
fac, ut tecum lugeam.

O Mother, fountain of love,  
make me feel the power of sorrow,  
that I may grieve with you.

Fac, ut ardeat cor meum  
in amando Christum Deum  
ut sibi complaceam.

Grant that my heart may burn  
in the love of the Lord Christ  
that I may greatly please Him.

Sancta Mater, istud agas,  
Crucifixi fige plagas

Holy Mother, grant this of yours,  
that the wounds of the Crucified be well-  
formed

cordi meo valide.  
Tui nati vulnerati,

Tam dignati pro me pati,  
poenas mecum divide.

Fac me vere tecum flere,  
crucifixo condolere,  
donec ego vixero.

Juxta crucem tecum stare,  
et me tibi sociare  
in planctu desidero.

Virgo virginum praeclara,  
mihi jam non sis amara:  
fac me tecum plangere.

Fac, ut portem Christi mortem  
passionis fac consortem,  
et plagas recolare.

Fac me plagis vulnerari,  
cruce hac inebriari,

Ob amorem Filii.

Inflammatum et accensum  
per te, Virgo, sim defensum  
in die iudicii.

Fac me cruce custodiri,  
morte Christi praemuniri,  
confoveri gratia.

Quando corpus morietur,  
fac, ut animae donetur  
paradisi gloria. Amen.

in my heart.  
Grant that the punishment of your  
wounded Son,  
so worthily suffered for me,  
may be shared with me.

Let me sincerely weep with you,  
bemoan the Crucified,  
for as long as I live.

To stand beside the cross with you,  
and for me freely to join you  
in mourning, this I desire.

Chosen Virgin of virgins,  
to me, now, be not bitter;  
let me mourn with you.

Grant that I may bear the death of  
Christ,  
grant me the fate of His passion  
and the remembrance of His wounds.

Let me be wounded with distress,  
inebriated in this way by the cross  
because of love of your Son.

Lest I be destroyed by fire, set alight,  
then through you, Virgin, may I be  
defended  
on the day of judgement.

Let me be guarded by the cross,  
fortified by the death of Christ,  
and cherished by grace.

When my body dies,  
grant that to my soul is given  
the glory of paradise. Amen.

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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.



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