



Prairie Debut brings Canada's finest musicians to Western Canada's smaller communities. In doing so, Prairie Debut contributes to community enrichment, audience growth and emerging artist development. Since our first tour in 1997, Prairie Debut has taken 115 artists on 43 tours to 64 communities throughout the Prairie Provinces and Yukon. With over 520 concerts we have reached more than 50,000 people. Our activities have an incredible impact on Western Canada's arts community. Each year, emerging artists from across Canada apply to tour under the auspices of Prairie Debut. An independent artistic advisory panel selects the three artists/ensembles who will tour with Prairie Debut the following season. We then offer these selected artists to community presenters across the Prairies and Yukon.

Prairie Debut organizes the complete tour for the artists and works with the artists and communities to ensure a successful experience for all. Some of these details include contracting concerts, technical arrangements, travel logistics, stage appearance technique, program development and travel itineraries for the artists. For the communities, we support the local concert committees with marketing tools, communication strategies and concert materials. Complementing the public performances, Prairie Debut organizes school concerts, community music workshops and master classes in conjunction with local music teachers.

Altona MB	Grand Prairie AB	Morinville AB	Stettler AB
Assiniboia SK	High River AB	Okotoks AB	Strathclair MB
Banff AB	Haines Junction YK	Outlook SK	Swift Current SK
Barrhead AB	Holland MB	Pinawa MB	Tisdale SK
Biggar SK	Hudson Bay SK	Portage la Prairie MB	The Pas MB
Bragg Creek AB	Killarney MB	Prince Albert SK	Thompson MB
Brandon MB	Kindersley SK	Quill Plains SK	Unity SK
Brooks AB	Kipling SK	Ravenscrag SK	Vermillion AB
Camrose AB	La Ronge SK	Red Deer AB	Virden MB
Canora SK	Lacombe AB	Redvers SK	Watrous SK
Carman MB	Leader SK	Regina SK	Westlock AB
Cold Lake AB	Leduc AB	Rosthern SK	Weyburn SK
Consort AB	Lloydminster AB	Saskatoon SK	Whitehorse YK
Drayton Valley AB	Luseland SK	Shaunavon SK	Winnipeg MB
Edson AB	Melfort SK	Sherwood Park AB	Wynyard SK
Estevan SK	Melville SK	Snow Lake MB	Yorkton SK
Flin Flon MB	Minnedosa MB	Souris MB	
Fort McMurray AB	Moose Jaw SK	Spruce Grove AB	
Ft Saskatchewan AB	Moosomin SK	St. Jean Baptiste MB	
Golden BC	Morden MB	Steinbach MB	



Prairie Debut is pleased to thank its generous funding partners and numerous individuals who donate to our organization. Their support enables our organization to enrich the lives of many.

Prairie Debut Inc. is an organization incorporated and based in MB with adjacent incorporation in Saskatchewan and Alberta.

(Charitable No. 86799 3495 RR0001)

For more information, please visit: www.prairiedebut.com

Lynne Bailey, Executive Director, Prairie Debut



www.PrairieDebut.com



Prairie Debut
2014.15 Season
presents

Brandon MB
Thursday, January 22/15
ProSeries, Brandon University
School of Music
Lorne Watson Recital Hall

Winnipeg MB
Saturday, January 24/15
Virtuosi Concerts
University of Winnipeg
Eckhardt-Gramatté Hall

Lacombe AB
Sunday, January 25/15
Canadian University College
CUC Admin Auditorium

Yorkton SK
Tuesday, January 27/15
Yorkton Arts Council
Yorkton High School
Anne Portnuff Theatre

Whitehorse YT
Friday, April 24/15
Whitehorse Concerts
Yukon Arts Centre

Regina SK
Sunday, April 26/15
Regina Musical Club
Riddell Centre, U. of Regina

Estevan SK
Monday, April 27/15
Estevan Arts Council
Trinity Lutheran Church

Rosthern SK
Tuesday, April 28/15
Station Arts Centre
Station Arts Centre

Swift Current SK
Thursday, April 30/15
Swift Current Arts Council
Sky Centre Theatre



Salsa Baroque

with
ENSEMBLE CAPRICE

Matthias Maute, recorders/flutes
Sophie Larivière, recorders/flutes
David Jacques, baroque guitar
Susie Napper, baroque cello
Ziya Tabassian, percussion



Music of Latin America and Spain of the 17th and 18th century

by Matthias Maute

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

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

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

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

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

Spanish music is represented by instrumental works from the vast collection of **Antonio Martín y Coll** (1671-1734) that encompasses some hundred pieces of music in its 4 volumes called Flores de música. The *Chacona* and the *Xácara* are 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. The *Canción de clarín con eco a discreción*, also taken from the *Flores de música* collection, as well as the *Temblante estilo italiano* clearly show 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 in spite of the French nationality of the composer.

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

Salsa Baroque with Ensemble Caprice

Santiago de Murcia (1673-1739)
Anonyme (publié à Cuzco, Perú, 1631)
Antonio Martín y Coll (c.1660-c.1740)

¡**Jácaras!**
Hanacpachap cussicuinin
Chacona (coll. Flores de música)

Santiago de Murcia (1673-1739)
Andrea Falconieri (1586-1656)
Diego Ortiz (publ. 1553)
Santiago de Murcia (1673-1739)

Tarantelas
La suave melodia
Doulce mémoire
Canarios

Gaspar Fernandes (c. 1570-1629)
Antonio Martín y Coll (c.1660-c.1740)
Santiago de Murcia (1673-1739)
Juan de Araujo (1648-1712)

Xicochi Conetzintle
Pasacalles de 2o tono
Marizapolos
Los coflades de la estleya

Antonio Martín y Coll (c.1660-c.1740)
Antonio Martín y Coll
Andrea Falconieri (1586-1656)

Diferenzias sobre la Gayta
Xácara
La Folia

Intermission

Domenico Zipoli (1668-1726)

Pastorale

- i. Allegro
- ii. Piva
- iii. Pastorale

Anonyme (coll. Truxillo del Perú II, c. 1780)
Domenico Zipoli

Lanchas para baylar
Battalia

- i. Battalia imperiale
- ii. Battalia dolorosa
- iii. Battalia furiosa

Santiago de Murcia (1673-1739)
Antonio Martín Y Coll (collection Flores de música)
Henry de Bailly (c. 1585-1637)

La Jota
Temblante estilo italiano
Yo soy la locura
(extrait de : Ballet de la folle)
Tarará

Antonio de Salazar (c. 1650-1715)

Antonio Martín y Coll (c.1660-c.1740)
Antonio Martín Y Coll
Antonio Martín (late 17th century)

Discurso con ecos
Danza del hacha
Canarios

Anonyme (trad. Argentine)
Heinrich Ignaz Biber (1644-1704)
Juan García de Zéspedes (1619-1678)

Wainjo
Chaconne The nightwatch
Convidando está la noche

ENSEMBLE CAPRICE

Ensemble Caprice, a baroque ensemble which performs on period instruments, was founded by acclaimed recorder soloist Matthias Maute and has become known for its innovative and adventuresome approach to an increasingly expanding musical repertoire. In addition to its series of concerts in Montreal, the group tours extensively, giving dozens of concerts in Quebec, Canada, the USA, 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 (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 USA the group performs at New York's Frick Collection and Miller Theater, Boston's Early Music Festival and the Library of Congress in Washington D.C. 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".

The Ensemble's recording activity is every bit as impressive, comprising over twenty CD's having appeared on the Analekta, ATMA Classique and Antes labels, sold in some 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 B Minor Mass during the 2011 Montreal Bach Festival, and then again "Concert of the year" for Le Faste de la France, a collaboration with the Studio de Musique ancienne de Montréal. Ensemble Caprice was also recognized for its artistic approach and the quality of its performances by being selected "People's choice" (2008-2009 season) and was a finalist in the music category for the Montreal Arts Council's Grand Prix de Montréal for 2009. 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. And finally, the acclaimed publication Gramophone Magazine chose the group's CD Telemann and the Baroque Gypsies as one of its recommended recordings.

MATTHIAS MAUTE, Artistic Director
Recorder and Baroque Flute, Composer, Conductor

Matthias Maute 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 the 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. Matthias 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 programmes. He tours extensively with the ensemble, being regularly invited to take part in prestigious festivals around the globe. In Canada, the group can be heard at the Ottawa International Chamber Music Festival, the Festival international du Domaine Forget, Early Music Vancouver, Early Music Voices in Calgary and the Elora Festival in Ontario. Under his direction, Ensemble Caprice was granted an esteemed JUNO award in 2009 for best vocal/choral classical music album of the year (for its CD Gloria! Vivaldi and his Angels on the Analekta label). Matthias Maute's compositions are highly regarded and have been published by Breitkopf & Härtel, Amadeus, Moeck, and Carus. He has some thirty recordings to his credit on the Analekta, Vanguard Classics, Bella Musica, Dorian, Bridge and ATMA Classique labels. Matthias Maute teaches at McGill University's Schulich School of Music and at the Faculty of Music of the Université de Montréal.

SOPHIE LARIVIÈRE, Assistant Artistic Director
Recorder and Baroque Flute

Sophie Larivière 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 Caprice, she has played in numerous concerts in Canada, the Middle East, Europe

and the USA. Among these performance venues, the following are of particular note: The Mediterranean Arts Festival in Tel Aviv, the Lufthansa Festival of Baroque Music in London, the Musikfestspiele Potsdam Sanssouci near Berlin, as well as concerts in Stuttgart, at the Library of Congress in Washington D.C., in Los Angeles, at New York's Frick Collection and Miller Theater, in Chicago, and at the Boston Early Music Festival. 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, the New York Rebel ensemble, the Violons du Roi in Quebec City, New York's Trinity 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. Sophie 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.

Ensemble Caprice is represented by agence Station bleue, Montréal.

“The group's arrangements are imaginative, even powerful, and the playing is top flight.” *-The New York Times*



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Biography



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