

**The Carolyn Royall Just Fund
in the Library of Congress**

**ARS NOVA
COPENHAGEN**

**Monday, March 20, 2023
St. Mark's Episcopal Church**

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There will be no preconcert talk for this event.

Due to ongoing repairs in the Coolidge Auditorium following a flood, events originally scheduled in that space will be presented in alternative spaces or postponed until we are again granted access to our hall. We thank our artists, audiences and other venues for their flexibility in accommodating us given these extraordinary circumstances.

Additional support for this concert was provided by
The Randy Hostetler Living Room Music Fund

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St. Mark's Episcopal Church
Monday, March 20, 2023

**The Carolyn Royall Just Fund
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ARS NOVA COPENHAGEN

PAUL HILLIER, *CONDUCTOR*



MUSICIANS

Paul Hillier, conductor

SOPRANO

Mari Øyrehagen
Kate Macoboy
Ann-Christin Wesser Ingels

ALTO

Hanne Marie le Fevre
Laura Lamph
Elenor Wiman

TENOR

Luís Toscano
James Robinson
Jakob Skjoldborg

BASS

Asger Lynge Petersen
Rasmus Kure Thomsen
Mikkel Tuxen

PROGRAM

“My End is My Beginning”

PELLE GUDMUNDSEN-HOLMGREEN (1932-2016)
Three Stages (The Cries of Copenhagen) (2003)

GUILLAUME DE MACHAUT (c.1300-1377)
Ma fin est mon commencement

GAVIN BRYARS (b.1943)
And so ended Kant's travelling in this world (1997)

ORLANDO GIBBONS (1583-1625) / PAUL HILLIER
The Cries of London

ORLANDO GIBBONS
What is our life

PER NØRGÅRD (b.1932)
Wie ein Kind
I. *Wiigen-Lied (Adolf Wölfli)*
II. *Frühlings-Lied (Rainer Maria Rilke)*
III. *Trauermarsch mit einem Unglücksfall (Adolf Wölfli)*

PAUSE

CAROLINE SHAW
How
to
fold the
wind (2019)
I. *In the Beginning*
II. *In Creases*
III. *Inhale*
IV. *In Waves*
V. *In Parallel*



ABOUT THE PROGRAM

PELLE GUDMUNDSEN-HOLMGREEN, *Three Stages (The Cries of Copenhagen)*

Note from Paul Hillier:

I think *Three Stages* is a masterpiece of what might be called the palimpsest technique of superimposed variation. We commissioned this work to fit into a very specific concert programme called *Cries & Birds*. The programme included the *Cries of London* by the Jacobean composer Orlando Gibbons and part of a work of the same title by Luciano Berio; it also featured *Le Chant des Oiseaux*, the famous ‘programme’ chanson by Clément Janequin (C16)—i.e. works based on both urban and rural soundscapes. I gave Pelle the outline of these ideas and suggested he write a ‘Cries of Copenhagen’ for us. He did, but went further! The Janequin chanson became the aural framework for the whole piece, and Vagn Holboe’s 1988 collection of old Danish street cries was the source of most of the street cries. But in addition we hear snatches of ‘rural’ folksong and ‘urban’ children’s songs, brief allusions to Berio (at the start of I and III), someone calling for a taxi, and for good (Jacobean) measure Shakespeare’s sonnet *Like as the waves make toward the pebbled shore*.



GUILLAUME DE MACHAUT, *Ma fin est mon commencement*

Note from Paul Hillier:

In this Rondeau both music and text are by Machaut, and the text describes the music — somewhat cryptically. Essentially, the music goes forward to the middle and then goes backward, note by note, so that the end is also the beginning. There is also a little switch between the upper parts, but the lowest voice (‘tenor’) stays in place.



GAVIN BRYARS, *And so ended Kant’s travelling in this world*

Note from Paul Hillier:

The English composer Gavin Bryars turns 80 this year and to honor him many groups around the world will be performing his music. Bryars comes from a background of free jazz, but has established himself as an outsider and a kind of distant relative of the minimalists. His most famous works are *The Sinking of the Titanic* (indeterminate and with no actual written music), and *Jesus’ blood never failed me yet* (memorably recorded by Tom Waits). Apart from words such as ‘tonal’

and 'slow' it is difficult to describe his musical identity in words. This Kant piece is one of several composed for my old group The Hilliard Ensemble.



ORLANDO GIBBONS, *The Cries of London & What is our life*

Note from Paul Hillier:

Gibbons' *Cries of London* are based on a cantus firmus used by John Taverner in the *Benedictus* of his *Gloria Tibi Trinitas Mass*. This music became famous and was used by numerous composers in chamber music for viol consorts. Gibbons' does the same thing, using the cantus firmus (heard in the Alto voice) and weaving around it a medley of numerous street cries. Originally set for 5 viols and 5 voices, my arrangement is for voices only, the viol parts being vocalised and often picking up extra cries as well. (Gibbons wrote two separate sets of Cries: we sing only the first.)

In these Cries Gibbons encloses a full day, beginning: 'Good morrow, past 3 o'clock and a fair morning.' The street cries then begin at the fish market: mussels, cod, herring, sprats, smelts etc. Then apple pippin pies, and a whole mixture of different foods and other items. Later we hear (from two basses) about a horse that someone has lost. Then 'a perfumed waistcoat, and silk garters.' Then 'poor Tom' from the madhouse ('Bedlem' or Bethlehem) begging for food, followed by the singing of a woman from a nearby prison – 'We lie cold, on the bare boards, in the dark dungeon in great misery.' Then suddenly it's evening, the lanthorns (lanterns) are hung out, 'and so we make an end.'

Additional context from Rachel McNellis, Archives Processing Technician, Library of Congress:

Gibbons identifies each vendor with a unique motive distinguished by its pitch or its rhythmic profile. The motives for those selling goods of a similar type – vegetables, pies, or nuts – are often nearly identical. The voices often enter in imitative succession, creating a busy and complex texture that transports the listener to the bustling streets of an early seventeenth-century London street market. Within this scene, Gibbons employs sudden shifts in texture and harmony to highlight the socially marginalized: as the imprisoned woman enters the scene, for instance, the harmonies become darker and several voices drop out. The effect is one of pleading sorrow, isolation, and despair that contrasts sharply with the rest of the piece. Notably, the five voices also do not cadence together until the end of the piece as they proclaim the end of the day. The lack of clear cadences up to this point reflects a sense of continuous activity. Yet even the final chord sounds inconclusive, as if the vendors are already looking ahead to the next morning.

Further notes from Paul Hillier:

Then, from a piece that describes a whole day in a few minutes, we move to a shorter piece by Gibbons that describes a whole life...

Gibbons described his only madrigal book as his ‘first set of madrigals and motets... apt for viols and voices.’ He didn’t live long enough to write another, and the word motet here means in effect a serious madrigal—there is no sacred music in the collection. One of the finest of these madrigal/motets is *What is our life*, with a text by Sir Walter Raleigh, supposedly written on the eve of his execution. Raleigh was a statesman, explorer (in 1587 he led an expedition to the Carolinas, Georgia and Florida), and fine poet. The poem describes our life’s passage from birth to death, using the image of a playhouse (the ‘tiring house’ was at the back of the stage where actors could change their costume... or attire).



PER NØRGÅRD, *Wie ein Kind*

Note from the composer:

In the present work I have aimed at a confrontation of two poetic expressions, one rising from the tortured soul of a schizophrenic: Adolf Wölfli (1864-1930), the other being that of a highly respected and famous poet: Rainer Maria Rilke, who actually knew the works of Wölfli.

The first movement, Lullaby (“Wiigen-Lied,” in Wölfli’s typically sensual spelling) has many psychological aspects, and it is punctuated by strange, distant calls, reminiscent of those of a street vendor or those of a mother calling from way up in a tower block to her child way down in a narrow courtyard.

The second movement, Spring Song (“Frühlings-Lied,” by Rilke) is the song of the happy child, the child in vital harmony: open, playful, sensually aware.

Funeral March with Attendant Minor Accident (“Trauermarsch mit einem Unglücksfall,” by Wölfli), the third movement, repeats the musical themes of the first movement, but a male soloist, who does his best to sing after the fashion of his fellow singers, suffers some embarrassing frustrations.

Adolf Wölfli, a poor, young and mistreated worker, was convicted of attempted child molestation and put in an asylum in Bern in 1895, for life. Painting, writing stories, poems and “composing” became his way of surviving the asylum. His total, rather fantastic oeuvre is around 25,000 pages. Walter Morgenthaler, a doctor at the Waldau Clinic, took a particular interest in Wölfli’s art and his condition, published *Ein Geisteskranker als Künstler* (A Psychiatric Patient as Artist) in 1921 which first brought Wölfli to the attention of the art world.



CAROLINE SHAW, *How to fold the wind*

Note from Paul Hillier:

Caroline Shaw's new work is something of a mystery. Musically it's very open and direct, and I think rather beautiful. But what is it about? When Caroline was beginning to work on the piece she told me that the only thing she knew at that point was that it would be about origami—the Japanese art of folding paper into different shapes. The piece eventually arrived with its attractive title, *How to fold the wind*; the letters arranged as in the program listing above, reminiscent of concrete poetry (such as Eugen Gomringer's *Constellations*) from the 1950s and 60s.

The music calls for ordinary singing, but also for other vocal sounds, some drawn from everyday speech, but also counting out numbers, vocalising phonemes... we could call them filters — sh ss zz sj vv ng — some voiced, some unvoiced using just breath. But there is also a text, and rhyme, which offers a line of thought that could also be the hinterland of a story. At first the story is hidden, then it begins to reveal itself in brief utterances which lead us in a different direction.

This work was co-commissioned by Ars Nova Copenhagen, Kilkenny Arts Festival, Chamber Choir Ireland, Carnegie Hall, and Bella Voce. The world premiere was given by Ars Nova Copenhagen and Paul Hillier in September 2020.



TEXTS & TRANSLATIONS

Pelle Gudmundsen-Holmgreen

Texts from Shakespeare, Clément Janequin & Danish folk sources

Tre Stadier

1. I gaderne

Dette er lyde, gaderåb fra København.

Op ad gaden ned ad gaden.

Rejer her, rejer ergodt!

Levende rødspætter her. Rejer er friske!

Her æbler, bananer, nylagte kogeæg!

Her meloncr, bananer!

Der er ens priser over det hele.

Hortensia 1 kr. og 25 ørr,

rejer er godt, torsk!

Sild er godt, 30 øre,

gulvsand her.

Optændingsbrænde!

Udsalg? Stort udvalg, mere møbel for pengene!

Penge, penge.

Køb, køb.

Toyota! Mazda! CO2! CO2!

Hva' ska' vrek, Barsebäck,

Hva' ska' ind, sol ogvind!

Med min hakke, min skovl og min spade.

Jeg kan spå nutid og frcmtid. Hjælpe med
hclbrcd, kærlighed og lykke m.m. Ring for
yderligere info man·fre. 11-17.

Hallo, Halal, Hotdog, bye, bye!

Alle dødsboer, rester og gl. brugt indbo købes
kontant og ryddes straks.

Chardonnay

Bourgogne

Bordeaux

Remoulade

Hallo! Bastard! Ballade!

Banan

Agurk

Garanti—Frisk Frugt & Grønt

1 KG brune kartofler

Bodega

Skrid!

Hold kæft!

Three Stages

1. In the Streets

These arc the cries, sounds and street cries of
Copenhagen.

Up the street down the street.

Shrimps here, shrimps are good!

Live plaice here. Shrimps are fresh!

Apples, bananas, new-laid eggs for boiling here!

Here melons, bananas!

One price for all!

Hortensia one twenty·five!

Shrimps are good, cod!

Herring's good, 30 øre,

floor sand here.

Kindling!

Sale? Big selection, more furniture for your
money!

Money, money.

Buy, buy.

Toyota! Mazda! CO2! CO2!

Get! To! Heck! Barsebäck!

What's to be done? Wind and sun!

With my pick, my shovel and my spade.

I can tell the present and the future. Help with
health, love and luck etc. Call for further info
Mon.-Fri. 11 a.m.-5 p.m.

Hello! Halal! Hot dogs! Bye, bye!

Estate sale remains and old used furnishings
bought for cash and cleared immediately.

Chardonnay

Burgundy

Bordeaux

Remoulade

Oi! Bastard! Trouble!

Banana

Cucumber

Guaranteed—Fresh Fruit and Veg

1 kilo caramellcd potatoes

Pub

Piss off!

Shut up!

Køb sushi, køb salami!
Køb pizza, køb citron. Bambus.
Thai. Hallo!
Hash. Helvede!

Store levende ål. Store blanke sild er godt.
Store levende torske.

Scheissc.
Citroên.
Shit.
Renault, køb, køb.

Her modne blommcrc.

Bypass! Optændingsbrænde, fint tørt brænde.
Panic! Stress! Sex! Yes.
Nylagte kogegæg, spis æg, 95 øre.
Blomkål, tre for 35 øre.

Her er tomater, fine faste tomater
15 øre for et halvt kilo

Her slibes knive og sakse
her er skærslIberen.

Hej, hej!

2. I skovenc

Ferely joly et farirariron.

Vous serez tous enjoye mis,
Car la saison est bonne,
Chacun s'i habandonne,
Ti thouy,
Tuquedy tu.
Le petit sansonnet,
Le petit mignon,
Qu'est la bas passe, villain,
Sainte teste Dieu,
Tost au sermon.
Sansonnet de Paris. Saige courtois et bien apris.
JI est temps d'aller boyre,
JI est temps.

Coqu, coqu, coqu, coqu.
Frian, frian, frian.

Reveillez vous cœurs endormis.
Fueiez regretz pleurs et souci.
Car la saison est bonne.

Højt på en gren en krage
sim sala bim barn ba sala du sala dim,
højt på en gren en krage sad.

Nu vågne alle Guds fugle små,
de flyve fra reden og sjunge.

I skovens dybe Stille ro,

Buy sushi, buy salami!
Buy pizza, buy lemons. Bamboo.
Thai. Hello!
Hash. Hell!

Big live eels. Uig shiny herrings are good.
Big live cod.

Scheissc.
Citroên.
Shit.
Renault, buy, buy.

Ripe plums here.

Bypass! Kindling, fine dry firewood.
Panic! Stress! Sex! Yes.
New-laid eggs for boiling, eat eggs, 95 øre.
Cauliflower, three for 35 øre.

Here tomatoes, fine firm tomatoes
15 ore for halfa kilo.

Knives and scissors ground here
Here's the knife-grinder.

Bye, bye!

2. In the woods

Ferely joly et farirariron.

Vous serez tous enjoye mis,
Car la saison est bonne,
Chacun s'i habandonne,
Ti thouy,
Tuquedy tu.
Le petit sansonnet,
Le petit mignon,
Qu'est la bas passe, villain,
Sainte teste Dieu,
Tost au sermon.
Sansonnet de Paris. Saige courtois et bien apris.
JI est temps d'aller boyre,
JI est temps.

Coqu, coqu, coqu, coqu.
Frian, frian, frian.

Reveillez vous cœurs endormis.
Fueiez regretz pleurs et souci.
Car la saison est bonne.

High on a branch a crow
sim sala bim bam ba sala du sala dim,
high on a branch a crow sat.

All God's small birds are now awake,
they fly from the nest and sing.

Within the deep calm forest quiet

hvor sangerhære bo.
Der er idyllisk Stille fred
i skovens ensomhed.

3. Gader, skove, som bølgerne

Som bølger ruller ind mod stenet bred,
må livets stunder mod dets slutning ile;
afløsende hinanden fjed for fjed,
i slidsom rækkefølge uden hvilc.

Ferely joly et farirariron.

Vous serez tous cnjoye mis,
Car la saison est bonne,
Chacun s'i habandonne,
Ti thouy,
Tuquedy tu.
Le petit sansonnet,
Le petit mignon,
Qu'est la bas passe, villain,
Saincte teste Dieu,
Tost au sermon.
Sansonnet de Paris. Saige courtois et bien apris.
JI est temps d'aller boyre,
JI est temps.

where hosts of singers dwell.
It's an idyllic peaceful quiet
in the forest solitude.

3. Streets, woods, like as the waves

Like as the waves towards the pebbled shore,
so do our minutes hasten to their end;
each changing place with that which goes
before, in sequent toil all forwards do contend.

Ferely joly et farirariron.

Vous serez tous cnjoye mis,
Car la saison est bonne,
Chacun s'i habandonne,
Ti thouy,
Tuquedy tu.
Le petit sansonnet,
Le petit mignon,
Qu'est la bas passe, villain,
Saincte teste Dieu,
Tost au sermon.
Sansonnet de Paris. Saige courtois et bien apris.
JI est temps d'aller boyre,
JI est temps.



Guillaume de Machaut, *Ma fin est mon commencement*

Music and Text by Machaut

Ma fin est mon commencement
Et mon commencement ma fin
Et teneure vraiment.

Ma fin est mon commencement.
Mes tiers chans trois fois seulement
Se retrograde et ainsi fin.

Ma fin est mon commencement
Et mon commencement ma fin.

My end is my beginning
And my beginning my end
And this holds truly.

My end is my beginning.
My third song three times only
Moves backwards and thus ends.

My end is my beginning
And my beginning my end.



Gavin Bryars, *And so ended Kant's travelling in this world*

Thomas De Quincy, from *The Last Days of Immanuel Kant*

In particular the cottage itself, standing under the shelter of tall alders with a valley silent and solitary stretched beneath, through which a little brook meandered, broken by a waterfall whose pealing sounds dwell pleasantly on the ear, sometimes on a quiet sunny day gave a lively delight to Kant. Once the little pastoral landscape suddenly awakened a lively remembrance, which had long laid sleep, of a heavenly summer morning in youth, which he had passed in a bower upon the banks of a rivulet that ran through the grounds of a dear and early friend, General von Lossow. He seemed to be living over that morning again, thinking as he then thought and conversing with beloved friends that were no more.

His very last excursion was not to my cottage but to the garden of a friend. He was to meet this old friend at the gardens, and I attended him. Our party arrived first and had to wait. Such, however, was Kant's weakness that after waiting a few moments, several hours, he fancied, must have elapsed. So his friend could not be expected and he came away in great discomposure of mind.

And so ended Kant's travelling in this world.



Orlando Gibbons, *The Cries of London*

Various street-scene phrases as in the Gudmundsen-Holmgreen above.



Orlando Gibbons, *What is Life*

Sir Walter Raleigh

What is our life? A play of passion.
Our mirth the music of division.
Our mothers' wombs the tiring houses be,
Where we are dressed for this short comedy.
Heaven the judicious sharp spectator is,
That sits and marks still who doth act amiss.
Our graves that hide us from the searching sun
Are like drawn curtains when the play is done.
Thus march we playing to our latest rest,
Only we die in earnest, that's no jest.



Per Nørgård, *Wie ein Kind (Like a Child)*

“Wiigen-Lied”

Adolf Wölfli

G'ganggali ging gang, g'gung g' gung!
Giigara-Lina Wiyy Rosina.
G'ganggali ging g'gang, g'gung g'gung!
Rirrare-Gritta, d'Zittara witta.

G'ganggali ging g'gang, g'gung g'gung!
Giigara-Lina siig R a Fina
G'ganggali ging g'gang, g'gung g'gung!
Fung z'jung, chung d'Stung.

“Kummer fasst uns alle, keiner geht frei,
Beliebig fasst uns der Kummer.”
(Ole Sarvig, Fragment aus “Siddharta,”
translated Per Nørgård)

“Frühlings-Lied”

Rainer Maria Rilke

Frühling ist wiedergekommen. Die Erde
ist wie ein Kind, das Gedichte weiß:
viele, o viele ... Für die Beschwerde
langen Lernens bekommt sie den Preis.

Streng war ihr Lehrer.
Wir mochten das Weiße
an dem Barte des alten Manns.
Nun, wie das Grüne, das Blaue heiße,
dürfen wir fragen: sie kanns, sie kanns!

Erde, die frei hat, du glückliche, spiele
nun mit der Kindern.
Wir wollen dich fangen,
fröhliche Erde. Dem Frohsten gelings.

O, was der Lehrer sie lehrte,
das Viele,
und was gedruckt steht im Wurzeln
und langen schwierigen Stämmen:
sie sings, sie sings.

“Trauermarsch mit einem unglücksfal!”

Adolf Wölfli

G'ganggali ging g'ganggali, g'gang ga g'gang
g'gang g'g'g'g'g' gang g'gang g'ganggali
q'gang galili ging g'g'g'g' gali ging
g'gung g'gung g'

“Lullaby”

Adolf Wölfli

G'ganggali ging gang, g'gung g' gung!
Giigara-Lina Wiyy Rosina.
G'ganggali ging g'gang, g'gung g'gung!
Rirrare-Gritta, d'Zittara witta.

G'ganggali ging g'gang, g'gung g'gung!
Giigara-Lina siig R a Fina
G'ganggali ging g'gang, g'gung g'gung!
Fung z'jung, chung d'Stung.

“Sorrow seizes all, no one goes free,
Sorrow seizes all at will.”
(Ole Sarvig, Fragment FROM “Siddharta,”
translated James Manley)

“Spring Song”

Rainer Maria Rilke

Spring is here again. The earth
is like a child who knows poems:
many, so many... For the effort of
her long learning she is given the prize.

Her teacher was strict.
We liked the whiteness
of the old man's beard.
Now we should ask her, what we should call
the green, and what we should call the blue:
she knows, she knows!

Lessons are over, earth—o happy earth,
play with the children!
We want to catch you,
happy earth. The happiest wins.

Oh, what the teacher taught her,
all those things,
and all that is written in the roots
and in the long hard stems:
she sings, she sings.

“Funeral March

with Attendant Minor Accident”

Adolf Wölfli

G'ganggali ging g'ganggali, g'gang ga g'gang
g'gang g'g'g'g'g' gang g'gang g'ganggali
q'gang galili ging g'g'g'g' gali ging
g'gung g'gung g'



**Caroline Shaw, words and music: How
to
fold the
wind**

I In the Beginning

with a square folded in half to form a
square in a piece to begin
in fold and unfold and follow

II In Creases

fold the hours into sound
fold the edge of time unwound
fold the body into ground
old the hidden fold the found
far and near are all around
fold the wind make it light
turn the edge of the crease of the side
edges in edges out facing you

III Inhale

suddenly we cannot see
suddenly it seems to become
all we could see
when all would be
come love come
one two three four five six seven eight
in on and down on
find
on and on and

IV In Waves

V In Parallel

how to say
fold and unfold dotted lines
crease the words along the spine
intertwining breaths align
hold the air fold the air
consonants inflect the sound
vowels turn the rhyme around
edge of language cliff of prayer
how to say what we can bear
find the line



About the Artists

Ars Nova Copenhagen is a 12-piece vocal ensemble founded in 1979 and is widely recognized as one of the world's finest of its kind. The ensemble's chief conductor and artistic director since 2003 is the acclaimed British conductor Paul Hillier. Ars Nova has also worked with Bo Holten, Tamás Vetö (both former chief conductors), Kaspars Putnins, Andrew Lawrence King, Anthony Rooley, Kees Boeke, Michael Bojesen and Søren K. Hansen all of whom have appeared as guest conductors.

The ensemble specializes in the interpretation of the polyphonic choral music of the renaissance and new vocal music. Ars Nova is also building collaborations with creative artists in different fields, such as drama, film, and ballet, as well as cultivating new modes of concert performance and innovative repertoire. The group's performances are marked with precision, nerve, and a sound that attracts attention worldwide.

With an annual concert season in Copenhagen and Aarhus, numerous concerts in the rest of Denmark, and recurring tours worldwide, the group is now more in demand than ever. The group has recently visited Great Britain, Finland, the Netherlands, Spain, Germany, Italy, and China. In 2021, the group visited most of Denmark with a more extended concert tour. Among other things, they performed on the occasion of the postponed Reunification of South Jutland anniversary and with a new work by the Danish composer Signe Lykke for 12 voices and electronics. After a successful premiere in November at Takkelloftet at the Royal Theater, the ensemble went to the USA with the newly written stage work, *Book of Mountains and Seas*, with music by the Chinese-American composer Huang Ruo and scenography by the acclaimed puppet maker Basil Twist.

Ars Nova has recorded many CDs, winning numerous awards, including a Grammy for *The Little Match Girl Passion* with music by David Lang (Harmonia Mundi). In the autumn of 2020, an album entitled ... and ... (NAXOS) with music by Arvo Pärt, Julia Wolfe, Caroline Shaw, and several Italian medieval songs was released. *BBC Music Magazine* wrote: "This recording offers spiritual revelation and sonic pleasure from start to finish," and in *Chorzeit*, "The longing for divine purity, clarity, and steadfastness that one can directly experience here is timeless."

Ars Nova is part of Tenso – The European network for professional chamber choirs.



Paul Hillier is from Dorset in England and studied at the Guildhall School of Music and Drama in London. His career has embraced singing, conducting, composing, and writing about music. Earlier in his career, he was the founding director of the Hilliard Ensemble and subsequently founded Theatre of Voices. He has taught in the USA at the University of California campuses at Santa Cruz, and Davis, and from 1996-2003 was Director of the Early Music Institute at Indiana University.

Hillier was the Principal Conductor of the Estonian Philharmonic Chamber Choir (2001-2007) and has been Chief Conductor of Ars Nova Copenhagen since 2003. His recordings, over a hundred CDs including seven solo recitals, have earned worldwide acclaim and won numerous prizes. His books about Arvo Pärt and Steve Reich, together with multiple anthologies of choral music, are published by Oxford University Press. In 2006 he was awarded an OBE for services to choral music. In 2007 he received the Order of the White Star of Estonia and was awarded a Grammy for Best Choral Recording.

In 2008 he became Chamber Choir Ireland's Chief Conductor and was appointed artistic director of the newly formed Coro Casa da Música in Porto. In 2009 he was an artist in residence at Yale University's Institute for Sacred Music. In 2010 he was awarded his second Grammy—for David Lang's *The Little Match Girl Passion*. In 2013 he was awarded the Order of Dannebrog by Her Majesty The Queen of Denmark: the Danish knighthood.



Upcoming Events

at the Library of Congress

Visit loc.gov/concerts for more information

PLEASE NOTE: The Coolidge Auditorium is currently being repaired due to flood damage, so please check each event listing carefully to confirm the venue. For the foreseeable future there will be NO events held in the Coolidge Auditorium

Tuesday, March 21, 2023 at 8:00 pm

**St. Mark's Episcopal Church
(301 A Street, SE, Washington, DC 20003)**

Stephen Hough

Music by Mompou, Scriabin, Debussy, Hough & Liszt

There will be no preconcert conversation for this event.

Friday, March 31, 2023 at 8:00 pm

Kreeger Theater at Arena Stage

Immanuel Wilkins Quartet

There will be no preconcert conversation for this event.

Friday, April 14, 2023 at 8:00 pm

Kogod Cradle at Arena Stage

Mingus Dynasty Quintet

There will be no preconcert conversation for this event.

Friday, April 21, 2023 at 8:00 pm

**St. Mark's Episcopal Church
(301 A Street, SE, Washington, DC 20003)**

Harlem Quartet with Michael Brown

Music by Beach, López-Gavilán, Strayhorn, von Schauroth,

Felix Mendelssohn and Robert Schumann

There will be no preconcert conversation for this event.

Thursday, May 4, 2023 at 8:00 pm

**St. Mark's Episcopal Church
(301 A Street, SE, Washington, DC 20003)**

Orpheus Chamber Orchestra with Chad Hoopes

Music by Elfman, Felix Mendelssohn & Mussorgsky/Norpoth

There will be no preconcert conversation for this event.

Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from Elizabeth Sprague Coolidge, has been the venue for countless world-class performers and performances. Gertrude Clarke Whittall presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



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