

THE LANDOWSKA/RESTOUT FUND
IN THE LIBRARY OF CONGRESS

JORDI SAVALL
AND
HESPÈRION XXI
THE MILLENARIAN VENICE:
GATEWAY TO THE EAST

Saturday, February 4, 2017 ~ 8:00 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

Established on April 17, 2006, the LANDOWSKA/RESTOUT MEMORIAL FUND supports the musical legacy of Wanda Landowska through concerts, commissions, acquisitions, exhibitions, lectures, publications, and maintenance of the Landowska Collection, including two Pleyel harpsichords.

The harpsichord used this evening is an Italian-style harpsichord after GBC circa 1680 by Thomas & Barbara Wolf,
The Plains, Virginia, 2015

Pre-concert Conversation with the Artists

Whittall Pavilion, 6:30 pm (No tickets required)

The artists appear with the support of the Departament de Cultura of the Generalitat de Catalunya, the Diputació de Barcelona and the Institut Ramon Llull



Generalitat de Catalunya
Departament de Cultura



**Diputació
Barcelona**



**institut
ramon llull**

Catalan Language and Culture

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the concerts.

Other events are open to all ages.



Please take note:

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

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

Reserved tickets not claimed by five minutes before the beginning of the event will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the concert.

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THE MILLENARIAN VENICE:
GATEWAY TO THE EAST



Performers

Yurdal Tokcan (Turkey), *Oud*
Dimitri Psonis (Greece), *Santur & Morisca*
Hakan Güngör (Turkey), *Kanun*
Haïg Sarikouyoumdjian (Armenia), *Duduk & Belul*

**Byzantine / Orthodox vocal ensemble
(Thessaloniki, Greece)**

Panagiotis Neochoritis, *Master & Director*
Charalampos Neochoritis
Dimos Papatzalakis
Chrysostomos Nektarios Vletsis
Rafail Zoumis
Georgios Kounadatis

**Soloists of
La Capella Reial de Catalunya**

Hanna Bayodi-Hirt, *Soprano*
Viva Biancaluna Biffi, *Mezzosoprano*
David Sagastume, *Countertenor*
Lluís Vilamajó, *Tenor*
Furio Zanasi, *Baritone*
Daniele Carnovich, *Bass*

Hespèrion XXI

Pierre Hamon, *Flutes & Cornamuse*
Jean-Pierre Canihac, *Cornett & Shofar*
Béatrice Delpierre, *Shawm, Flutes & Oboe*
Daniel Lassalle, *Sackbut & Añafil*
Quim Guerra, *Dulcian & Bassoon*
Jordi Savall, *Treble viol & Lyra*
Viva Biancaluna Biffi, *Vielle & Tenor viol*
Imke David, *Tenor viol*
Lorenz Duftschmid, *Bass viol*
Andrew Lawrence-King, *Psaltery, Medieval harp & Arpa doppia*
Xavier Díaz-Latorre, *Medieval lute, Theorbo & Guitar*

Le Concert des Nations

Alessandro Pique, *Oboe & Flutes*
Manfredo Kraemer, *Violine I*
Guadalupe del Moral, *Violine II*
Balázs Máté, *Violoncello*
Xavier Puertas, *Rotta, Violone & Contrabass*
Guido Morini, *Harpsichord & Organ*
David Mayoral, *Percussion, Timpani & Bells*

Jordi Savall, *Direction*

Historical and musical concept for the project: Jordi Savall
Selection of Orthodox music: Panagiotis Neochoritis

Program & Timeline

Part One: 770–1515

I

8th–10th centuries

ANONYMOUS

Calling of the Bells and *Fanfare*, instrumental

c.700 The birth of Venice: from the end of the century, the Byzantines, who occupy northern Italy, contribute to the creation of this new city on the lagoon to which the inhabitants of the region migrate under threat from the Lombards. The future Republic of Venice, *la Serenissima*, is administered by Byzantium through the Exarchate of Ravenna until 751, when the fall of the Exarchate leads to independent rule by the Doge (Duke), although Venice remains a province of Byzantium.

828 The presumed relics of St. Mark of Alexandria are transferred to Venice. Building of St. Mark's Church, which is later enlarged in 976 and rebuilt in 1063.

JOHANNES DAMASKINOS (8TH CENTURY)

Byzantine choral: *Alleluya*

11th century

1054 The Great East-West Schism: anathemas, or edicts of excommunication, are exchanged between Rome and Constantinople.

1082 The Byzantine Emperor Basil II grants trading privileges to the Republic of Venice, thus giving it access to the Orient.

ANONYMOUS

Erotókritos, Byzantine instrumental

1096 First Crusade: the Venetian fleet transports the Crusaders to the East.

1099 Jerusalem is taken by the Crusaders. Commercial opportunities for Venice, which secures a number of trading posts throughout the kingdom of Jerusalem.

MARCABRU (FL. 1129-1150)

Crusade song: *Pax! In nomine Domini!*

II

12th century

1121-1130 War in the Mediterranean against the Venetians. Victory of the Most Serene Republic of Venice, which establishes colonies in Palestine. From the 12th century to the first third of the 13th century: Venetian presence in North Africa.

ANONYMOUS

Dance of the Soul, North Africa, Berber tradition

13th century

1202-04 The Venetians assemble and equip the fleet destined for the 4th Crusade: Sack of Constantinople. The four bronze horses are placed on the façade of St. Mark's.

ANONYMOUS

Ton despóti, Hymn for the Service of Matins

1245 Treaty between Venice and Armenia.

ANONYMOUS

Armenian song and dance, instrumental (13th century)

1270 Creation of a Venetian outpost at Ras al-Makhbaz (Tunisia), lying at the crossroads of Africa's caravan routes.

1295 Marco Polo returns to Venice after an absence of twenty-five years.

ANONYMOUS

O totius Asie Gloria, conductus

14th century

1348 Originating in the Crimea, the Black Death ravages Europe and claims the lives of three quarters of the population of Venice.

ANONYMOUS

Pásan tin elpída mu,
part of the *Kalophonic heirmos*

III

15th century

1404 The Republic of Venice expands onto the terra firma. It is a key station en route to the Holy Land.

ANONYMOUS

Chiave, chiave, instrumental

1438-39 Attempt to heal the Schism between the Latin and the Eastern Churches. Celebration of the liturgy at the cathedral of Hagia Sophia, in which Greeks and Latins join in the same prayer.

ANONYMOUS

Adoramus te (c.1420)

ANONYMOUS

Tin deisin mou dexai tin penichra,
part of the *Kalophonic heirmos*

1452 Siege of Constantinople by the Ottomans.

ANONYMOUS

Ottoman Nikriz March (15th century)

1453 Constantinople is taken by Mehmet II, who makes it the new Ottoman capital. Massacre of the inhabitants of the city.

1454 Trade treaties between Venice and Sultan Mehmet II the Conqueror.

GUILLAUME DUFAY (1397-1474)

***Lamentatio Sanctae Matris Ecclesiae
Constantinopolitanae*** (c.1450s)

16th century

1515 Battle of Marignan, Franco-Venetian victory.

CLÉMENT JANEQUIN (c.1485-1558)

La Guerre: La Bataille de Marignan

INTERMISSION

Part Two: 1526–1797 IV

1526 Foundation of the first synagogue in the Ghetto Novo.

SALOMONE ROSSI (1570-1630)

Psalm 137: *'Al nàhàrót bavel*

1527 Adrian Willaert is appointed maestro di cappella of St. Mark's. Rome is sacked by the troops of Charles V.

ADRIAN WILLAERT (1490-1562)

Villanesca alla napoletana: Vecchie letrose

1571 Construction of the Church/Cathedral of San Giorgio dei Greci in Venice.

JOHN THE KLADAS

Hymn of the Holy Eucharist: *Géfsasthe ke idete*

1573 Lutheran scholars correspond with Patriarch Jeremias II.

CLAUDE GOUDIMEL (1510-1572) /

AMBROSIUS LOBWASSER (1515-1585)

Psalm 35: *Ficht wider meine Anfechter*

1603 Ambassadors of Shah Abbas I travel to Venice to seal an agreement to fight against Ottoman rule.

ANONYMOUS

Persian dance: *Laïla Djân*

V

17th century

1613 Claudio Monteverdi is maestro di capella at St. Mark's.

1638 Staging of *Il Combattimento di Tancredi e Clorinda* by Monteverdi.

CLAUDIO MONTEVERDI (1567-1643)

Il combattimento di Tancredi e Clorinda, SV 153 (c.1624)

VI

18th century

1725 Marriage of Louis XV. Century of Lights.

ANTONIO VIVALDI (1678-1741)

"Di queste selve venite, o Numi," from *La senna festeggiante*,

RV 693 (Cantata "to the glory of Louis XV," Part I, no. 19) (c.1726)

1771 The Greeks revolt against the Turks in the Peloponnese, supported by Russia. Mozart visits Venice.

WOLFGANG AMADEUS MOZART (1756-1791) / SAVALL

Alla turca (Allegretto),

from Piano Sonata in A major, K.331 (1781-3)

1774 The Russian Tsar becomes the protector of Orthodox Christians in the Ottoman Empire.

PETROS THE LAMPADARIOS

Kratema

VII

1789 Revolution in France. Declaration of the Rights of Man.

FRANÇOIS MARCHANT (?1761-1793) / SAVALL

Constitutional song: **"Nous sommes tous égaux"**

1796 The Carnival celebrations are "the most unbridled of the century."

JOHANN ADOLF HASSE (1699-1783) / SAVALL

Canzonette veneziane da batello:

Per quel bel viso

Mia cara Anzoletta

1797 Napoleon Bonaparte's troops occupy the Terra Firma. Fall of the Republic of Venice, which is annexed to the kingdom of Italy under the Treaty of Campo-Formio.

LUIGI BORDÈSE (1815-1886) / SAVALL

La Sainte Ligue: La nuit est sombre,

after the 7th and 5th symphonies of Ludwig van Beethoven

About the Program
Gateway To The East:
Venice's Thousand-Year Ascendancy
770 –1797
A Unique Millennium of Music & History,
At the Crossroads of Europe & the East

For approximately a thousand years, from 770 to 1797, the city of Venice played a pre-eminent role in the Mediterranean and in the history of the world. Situated in a lagoon fed by two rivers, where a number of small, precarious settlements had grown up along the coast, Venice was founded by the Byzantines, who made it a crossroads between East and West. This essentially aquatic city with its network of canals became the domain of merchants from many different parts, who nevertheless worked together with a common aim: to create a thriving hub of business, exchange and interests. The city gradually developed a trade in goods from the East (spices, silks, precious metals, luxury items) to the West, which were exchanged for other goods and commodities (salt and timber, for example) bound for the East.

Established as a “Republic” in which the system of government by an oligarchy was overseen by a Doge elected for life, Venice gradually achieved independence from Byzantium until it finally became the latter’s trading partner rather than its vassal.

Over the course of a thousand years, this legendary city became rich, independent and powerful, thanks to the development of its fleet. Having resisted Charlemagne, it challenged Rome to emerge as the leading economic power in the Mediterranean basin, which enabled it to advance in the technical, scientific and cultural fields, as witnessed by its architecture as well as its artistic achievements in painting, literature and music.

Thanks to its trade and contacts throughout the Mediterranean, Venice established trading posts on the islands and along the coast, exchanging goods and attracting people of all origins. It was therefore open to influences from all parts of Christendom, from the Latin East and the Orthodox world, but also from Ottoman, Jewish, Armenian and Muslim cultures.

These are the influences that Jordi Savall evokes through music, bringing to life the different sounds emanating from the towns, regions and countries bordering on the Mediterranean Sea. Music both spiritual and secular from

the ancient Orthodox traditions of Byzantium, the music of Istanbul and the Ottoman Empire, from Greece, Turkey and, of course, Italy, which shaped and influenced the wonderful music that Byzantium and Venice have contributed to the history of European music. Willaert, Gabrieli, Monteverdi, Cavalli, Vivaldi and many other outstanding composers proclaimed to the Europe of their time, as indeed to the present day, the grandeur of this extraordinary city of such long-lasting ascendancy.

The Republic of Venice surrendered to Napoleon Bonaparte in 1797 and the city, which, like Rome, could be called eternal, became one of the crowning jewels of Italy.

~ Jordi Savall



Image: *Victory obtained by the serene Republic of Venice against the Turks in the year 1656 on the 26th of June commanded by his illustrious excellency Signor Lorenzo Marcello DLC*; Library of Congress, Prints and Photographs Division, Lot 14117, no. 230 (H)

Texts

Alleluia

Johannes Damaskinos

Alleluya, alleluya, alleluya

Pax ! In Nomine Domini!

*Chanson de croisade – 1ère Croisade
Marcabru*

Pax ! In nomine Domini!
Fetz Marcabrus los motz el so.
Aujatz que di:
Cum nos a fait, per sa doussor,
Lo Seingnorius celestiaus
Probet de nos un lavador,
C'anc, fors outramar, no.n fon taus,
En de lai debes Josaphas:
E d'aquest de sai vos conort.

Lavar de ser e de maiti
Nos deuriam, segon razo,
Ieus o afi.
Chascus a del lavar legor!
Domentre qu'el es sas e saus,
Deuri' anar al lavador,
Quens es verais medicinaus!
Que s'abans anam a la mort,
D'aut en sus aurem alberc bas.

Probet del lignatge Cai,
Del primeiran home felho,
A tans aissi
C'us a Dieu non porta honor!
Veirem qui.ll er amics coraus!
C'ab la vertut del lavador
Nos sera Jhezus comunaus!
E tornem los garssos atras
Qu'en agur crezon et en sort

E.il luxurios corna-vi,
Coita-disnar, bufa-tizo,
Crup-en-cami

Alleluia

Alleluia, alleluia, alleluia

Peace! In the name of the Lord!

Crusade Song – 1st Crusade

Peace! In the name of the Lord!
Marcabru wrote the words and the tune.
Listen to what he says:
In his great goodness
the heavenly king, our Lord,
has made for us a cleansing-place
the like of which was never seen,
save far away in the vale of Josaphat;
but it is to this one that I summon you now.

Let's wash ourselves both morning and night,
for so we should, there's no denying,
and this I would have you know.
Let each one wash while he has the chance
while he is sound of life and limb;
and this I therefore recommend,
as the very remedy to our ills.
If we die before we are cleansed
we shall not enter heaven, but stay here below.

Here are many of the line of Cain,
that first of all treacherous men,
and none of them
does honour to God.
We shall see who is His friend sincere,
for in that cleansing bath
Jesus shall be among us;
and let us now disown those fellows
who put their faith in auguries and chance.

The intemperate winebibbers,
the never-ready windbags
crouching on the road

Remanran inz el felpidor!
Dieus vol los arditz e.ls suaus
Assajar a son lavador!
E cil gaitaran los ostaus!

E trobaran fort contrafort,
So per qu'ieu a lor anta.ls chas.

En Espaigna, sai, lo Marques
E cill del temple Salamo
Sofron lo pes
E.l fais de l'orguoill paganor,
Per que Jovens cuoill avol laus.
E.l critz per aquest lavador
Versa sobre.ls plus rics captaus
Fraitz, faillitz, de proeza las,

Que non amon Joi ni Deport.

Desnaturat son li Frances,
Si de l'afar Dieu dizon no,
Qu'ie.us ai comes.
Antiocha, Pretz e Valor
Sai plora Guiana e Peitaus.

Dieus, Signer, al tieu lavador
L'arma del comte met en paus:
E sai gart Peitieux e Niort
Lo Signer qui ressors del vas

Ton despóti

Byzantine planctus

Ton despóti ke arjieréa imón kirie fflate,
is polá éti déspota.

O Totius Asie Gloria

Conductus

O totius Asie Gloria,
Regis Alexandriae Filia,
Grecie gymnasia
Coram te, Maxentie,

shall wallow in their vileness.
God will test the brave and humble
who come to this cleansing bath;
while those unworthy wretches
cower in their houses;
for they shall meet a mighty foe,
and so, to their shame, I cast them from me.

Here in Spain, the Marquis
and those of the temple of Solomon
suffer the burden
and the pride of pagans;
young men are reviled,
and by virtue of this cleansing water
infamy descends on the mightiest chiefs,
those who, broken, forlorn
and sapped of valour,
are enemies of happiness or joy.

The French are unworthy
if they do not heed the cause of God
in whose defence I am rallied.
Antioch and, nearer home,
Guyenne and Peitieu
cry out for men of valour and worth.
Lord, may thy cleansing bath
give peace to the Count's soul;
and may the Lord who rose from the tomb
protect both Peitieu and Niort.

The Bishop and the High Priest

Byzantine lament

Lord, keep our Bishop and High Priest
for many years to come.

O Glory Of All Asia

Conductus

O glory of all Asia,
The king of Alexandria's daughter,
The colleges of Greece
About thee, Maxentius, her holy

Dia Confundit philosophia;
De cuius victoria
Protectorem virgium,
Benedicamus Dominum.

Pásan tin elpída mu

Orthodox song (improvisation)

Pásan tin elpída mu

Adoramus Te Domine

Anonymous (Chansonnier de Montecassino 4)

Adoramus te Domine, Jesu Christe,
et benedicamus tibi qui per sanctum crucem
Tuam redemisti mundum.

Crucem tuam adoramus, Domine:
et sanctam resurrectionem tuam
laudamus et glorificamus.

O Tre Piteulx

*Lamentatio Sanctae Matris Ecclesiae
Constantinopolitanae
Motet-Chanson
Guillaume Dufay
(Chansonnier de Montecassino, 102)*

Primera pars

[O] tres piteulx de tout espoir fontaine,
pere du filz dont suis mère explorée
plaindre me viens a la cour souveraine,
de ta puissance et de nature humaine,
qui ont souffert telle durté vilaine
faire a mon filz, qui tant m'a hounourée.
sans nul confort de tout humain lignage.

Doctrine has confounded!
For her victory, let us bless
The protectress of virgins;
Let us bless the Lord.

All my hope

All my hope

Lord We Worship Thee

Lord Jesus Christ, we worship thee,
and bless thee, who by thy holy cross
redeemed the world.

Lord, we worship thy cross,
and we praise and glorify
thy holy resurrection.

O Most Merciful One

*Lamentation of the Holy Church
of Constantinople
Motet-Chanson
Guillaume Dufay
(Montecassino Songbook, 102)*

Part I

O most merciful One, of every hope the source,
Father of the Son whose desolate Mother I am!
Before thy sovereign court I make my plaint
and rail at thy power and human nature,
which have countenanced such vile brutality
against my son, who has greatly honoured me.
bereft of comfort from the whole human race.

La Guerre
La Bataille De Marignan
Clément Janequin

1ère Partie

Escoutez, tous gentilz Galloys,
La victoire du noble roy François.
Et orrez, si bien escoutez,
Des coups ruez de tous costez.
Phiffres soufflez, frappez tambours.
Tournez, virez, faictes vos tours.
Avanturiers, bon compagnons
Ensemble croisez vos bastons.

Bendez soudain, gentilz Gascons.
Nobles, sautez dens les arçons.
La lance au poing, hardiz
et promptz Comme lyons
Haquebutiers, faictes voz sons!

Armes bouclez, frisques mignons.
Donnez dedans! Frappez dedans!
Alarme, alarme!
Soyez hardiz, en joye mis.
Chascun s'asaisonne.

La fleur de lys, Fleur de hault pris,
Y est en personne.
Suivez François,
Le roy François.
Suivez la couronne.
Sonnez, trompette et clarons,
Pour resjouyr les compagnons,
Les coms, les coms, les compagnons.

2ème Partie

Fan fan, fre re le le lan fan feyne. Fa ri ra ri ra.
A l'estandart tost avant.
Boutez selle, gens d'armes à cheval.
Fre re le le lan fan feyne
Bruyez, tonnez bombardes et canons.
Tonnez, gros courtaux et faulcons,

Pour secourir les compaignons,

The War
The Battle Of Marignan
Clément Janequin

Part I

Listen, all you gallant noblemen,
To the victory of the noble King Francois.
And you shall hear, if you listen well,
Clouts hurled from every side.
Fifes, blow; strike, drummers;
Turn, spin, make your turns.
Soldiers, good comrades,
together cross your batons
[ready your guns?]

Band together quickly, noble Gascons.
Noblemen, jump in your saddles,
The lance in your fist, daring
and swift like lions!
Harquebusiers [heavy-portable-gun-ners],
make your sounds.

Buckle your arms, elegant minions.
Strike them, hit them
Alarm! alarm!
Be daring, be joyful
Let everyone spruce up.
(make yourself nice)

The fleur de lis, Flower of high prize,
Is here in person [King François]
Follow François,
The King, François.
Follow the crown.
Let trumpets & clarions resound
to delight our comrades,
Our com-, our com-, our comrades.

Part II

Fan fan, fre re le le lan fan. Fa ri ra ri ra.
Quickly rally to the colors/flag
Into the saddle, men at arms
Fre re le le lan fan [etc.]
Roar & thunder, bombards and cannons.
Thunder, burly courtauds (non-battle
horses) and falcons,
To help our comrades,

Les cons, les cons, les compagnons.
Von, von, pa ti pa toc, von, von.
Ta ri ra ri ra ri ra reyne Pon pon pon pon
La la la ... poin poin ... la ri le ron
France courage, courage.
Donnez des horions.
Chipe, chope, torche, lorgne.

pa ti pa toc, tricque trac, zin zin
Tue! à mort: serre.
Courage, prenez, frapez, tuez.
Gentilz gallans, soyez vaillans.
Frapez dessus, ruez dessus
Fers émoluz, chiques dessus. Alarme, alarme!
Courage prenez, après suyvez, frapez, ruez.
Ils sont confuz, ils sont perduz.
Ils monstrent les talons.
Escampe toute frelore la tintelore.

Ilz son deffaictz.
Victoire au noble roy François.
Escampe toute frelore bigot.

'Al Naharot Bavel
By the Rivers of Babylon

Psalm 137 - Salomone Rossi

`Al naharót bavel
sham yashavnu gam bachinu
b'zochrénu et tsiyyón.

`Al `aravim b'tóchah
talinu kinnóróteinu.

Ki sham sh'elunu shóveinu divrei shir
v'tólaleinu simcha
shiru lanu mishshir tsiyyón.

Ech nashir et shir adónai
`al admat néchar.

Im eshkachéch y'rushalayim

Our com-, our com-, our comrades.
Von von, pa ti pa toc [clippety-clop]
Ta ri ra [etc.]... Pon, pon [etc.]
la la la ... poin poin ... la ri le ron
France, have courage.
Deal your blows
Squeeze them, catch them, wipe them
out, stare them down.
Pa ti pa toc [etc.]
Kill them, put them death,
Courage, take, strike, kill them.
Be valiant, you noble, brave men.
Strike them down, hurl yourselves at them.
Freshly cast blades, stab them. Alarm, alarm!
Take courage, pursue, strike, hurl.
They're muddled, they're lost.
They're showing their heels.
Let all the weaklings flee the field,
armor tinkling.
They are defeated.
Victory to the noble King François!
Let all the feeble troublemakers flee the field.

By the rivers of Babylon,
there we sat and wept,
remembering Zion.

On willows in its midst
we hung our lyres,

for there were we asked by our captors
to deliver songs
and by our oppressors to make merry:
“sing us a song of Zion.”

How can we sing the song of the Lord
in a foreign land?

If I forget you, Jerusalem,

tishkach y'mini.

Tidbaq l'shóni l'chiki im ló ezk'réchi

im ló a`ale et y'rushalayim `al rósh simchati.

Z'chor adónai livnei edóm

et yóm y'rushalayim

haóm'rim `aru, `aru `ad hay'sód bah!

Bat bavel hashsh'duda

ashrei shey'shallém lach

et g'muléch shegamalt lanu.

Ashrei sheyóchéz v'nipéts et `ólayayich

el hassala.

Vecchie Letrose

Villanesca alla napoletana

Adrian Willaert

Vecchie letrose, non valetе niente,

Se non a far l'aguaito per la chiazza:

Tira, tira, tira turr'alla mazza,

Vecchie letrose scannaros'e pazze.

Géfsasthe ke ídete

Byzantine hymn

Johannis Kladá

Géfsasthe ke ídete óti jristós o kírios.

Ficht Wider Meine Anfechter

Claude Goudimel

Psalm 35

Ficht wider meine Anfechter,

Streit wider meine Feinde, o Herr,

Nihm zu der Hand dein schilt und waffen,

Und tritt herfür mir fried zu schaffen.

let my right hand forget itself.

Let my tongue stick to my palate if

I do not remember you,

if I do not raise Jerusalem

to the summit of my joy.

Remember, Lord, the sons of Edom,

in the day of Jerusalem;

they said: "raze it, raze it to its foundations!"

Daughter of Babylon to be ravaged,

blessed be he who repays you

in the coin you paid us.

Blessed be he who grasps

and smashes your babes

against the rocks.

You Miserable Old Hags

Villanesca alla napoletana

Adrian Willaert

You miserable old hags are

not good for nothing

except to set an ambush.

So pull, pull, pull on the club,

nasty old hags, thieving and mad.

Taste and see that the Lord is good!

Byzantine hymn

Johannis Kladá

Taste and see that the Lord is good!

Do Battle Against My Enemy

Claude Goudimel

Psalm 35

Do battle against my enemy,

O Lord, contend with those who taunt me.

Take up thy shield and lance,

step forward, give me thy assistance.

Zuck deinen spieß und tritt voran,
Treib meine feind von mir hindan,
Zu meiner seel sprich nur so vil,
Ich bin der, der dir helffen wil.

Il Combatimento di Tancredi e Clorinda

Claudio Monteverdi

Parole del Signor Torquato Tasso

Testo:

Tancredi che Clorinda
un homo stima vol ne l'armi
provarla al paragone
Va girando colei l'alpestre
cima ver altra porta ove d'entrar dispone
segue egli impetuoso
Onde assai prima che giunga
in guisa avien che d'armi suone
che d'armi che d'armi che d'armi suone
ch'ella si colge e grida:

Clorinda:

O tu che porte correndo si?

Testo:

Rispose

Tancredo:

E guerra e morte

Clorinda:

Guerra e mort'havrai Io no rifiuto dar lati se lei
cerchi e fermo attendi

Testo:

Ne vol Tancredi ch'ebbe a piè veduto
il suo nemico usar cavallo
e scende e impugna
l'un l'altro il ferro acuto
e aguzza l'orgoglio e l'ira accende
e vansi incontro
a passi tardi e lento
quai due tori gelosi
d'ira ardenti

Charge against them, lead the way,
Lord, frustrate them in their advance,
and to my soul say, I am he,
O soul, who shall be thy deliverance.

The Battle Between Tancredi and Clorinda

Claudio Monteverdi

Words by Torquato Tasso

Narrator:

Tancredi, thinking Clorinda
to be a man,
Challenges her to a battle.
She, however, tries to escape around a hill,
Hoping to enter the city by another gate.
He chases her,
the noise of his rattling armor
Giving away his approach even from afar.

She stops and calls out:

Clorinda:

What are you bringing? Why in such a hurry?

Narrator:

He answers:

Tancredi:

War and death!

Clorinda:

War and death you shall have!
You shall have what you want – I await.

Narrator:

Tancredi, seeing that his enemy
is not mounted
Gets down from his horse.
Burning with pride and fury,
Both grab their shining swords;
Slowly and stealthily
they approach each other,
Like rival bulls,
blinded by jealousy and anger.

Notte che nel profondo
oscuro seno chiudeste e nell'oblio
fatto si grande degno d'un chiaro
Sol degno d'un pieno
The atro opre sarian si memorande.

Piaci ati ch'indi il tragga
e'n b el sereno alle future
età lo spieghi e manda,
"viva la fama lor e tra lor gloria splende
dal fosco tuo l'alta memoria.

Non schivar no parar non pur ritar
si voglion costor ne qui destrezza ha parte.
Non danno colpi hor finti
hor pieni hor scarsi;
toglie l'ombra e'l furor
l'uso dell'arte.

Odi le spade odi odi le spade
orribilmente urtarsi a mezzo
il ferro e'l piè d'orma non parte
sempre il piè fermo
e la man sempre in moto
ne scende taglio in van
ne punta a voto

l'onta irrita lo sdegno
alla vendetta alla vendetta
e la vendetta poi e la vendetta poi
l'onta rinova on de sempre al ferir
sempre al ferir sempre alla fretta
stimol novo s'aggiunge piage nova
d'hor in hor più si mesce e più
ristetta si fa l apugna e spada oprar non giova:

dansi con pomi e infeliniti e crudi
cozzan con gli elmi insieme e con gli scudi

Tre volte il cavalier dona stringe
con le robuste braccia e altre tante poi
da quei nodi da quei nodi tenaci ella si scinge,
nodi fier nemico e non d'amante

Night,
which obscured in the darkness
A deed worthy
of the sun's brilliance,
Of a theatre filled with spectators -

Let me atone for your negligence
And bring it to light for posterity.

Long live its fame! May it shine forth
From the depths of darkness
and glory forever.

They neither ward off nor evade blows;
They shun skill, and neither see nor care
Whether they hit or miss, so blind are they

Through their fury
and the darkness of night.

The terrible sound
of crashing metal is heard;
Neither retreats even one pace.
With feet firm
and arms continually swinging
Seldom does a blow
or thrust fall in vain.

Shame turns their anger to revenge.

Revenge, however, renews their shame,
So that their will to fight
Becomes even stronger and wilder.
The two opponents
converge upon each other,
The fighting intensifies:
the sword itself is useless:

They resort to hitting each other pitilessly
With handle, helmet and shield.

Three times the knight grabs the woman
With his powerful arm, and each time
She tears herself with hatred out of his grasp,
The embrace of an enemy, not a lover.

torna no al ferro
e l'un e l'altro tinge di molto sangue
e stanco e anelante e questi e quegli al fin
pursiritira e dopo lungo faticar respira
l'un l'altro guarda e del suo corpo e sangue

sul pomo della spada appoggia il peso
già de l'ultima stella il raggio langue
sul primo albor che in oriente acceso

vede Tancredi in maggior copia al sangue
del suo nemico e se non tanto offeso
ne gode e in superbisce.
O nostra folle mente ch'ogni aura
di fortuna estolle

miserò di che godi o quanto
mesti siano i trionfe
e infelice il vanto gli occhi tuoi pagheran
s'in citare resti di quel sangue ogni stilla
una mar di pianto così
tacendo e rimandando questi sanguino
si guerrier cessaro alquanto
ruppe il silenzio alfin Tancredi
e disse perchè il suo nome
l'un l'altro scoprisse?

Tancredi:

nostra sventura benchè
qui s'impieghi tanto valor
dove silentio il copra
Ma poi che sorte rìa vien che ci nieghi e lode
Testimon degni de l'opra pregoti
Se fra l'armi han loco i prieghi
Ch'eltuo nome el tuo stato
A me tu scopra acci`ò ch'io sappia
O vinto o vincitore chi la mia morte
O la mia vita honore

Testo:

Rispose la feroce

Clorinda:

Indarno chiedi quel ch'ho per uso

They return to using their swords, and again
New blood stains their blades,
until exhausted
They finally withdraw to regain their breath
After the long and bitter struggle, they look
at each other, their wounded bodies

Laboriously leaning against their swords.
The last star's light pales gradually
As the dawn appears in the east.

From his enemy; he himself is less harmed.
This fills him with joy and pride.

Oh folly, How you rise
at the slightest breath of fortune.

Wretch, what gives you such pleasure?
How sorrowful your triumphs,
how fatal your pride!
Your eyes will pay for every drop of blood
(Should you live) with a sea of tears.
Silently watching each other
The two bleeding warriors rest a moment
Tancredi finally breaks the silence
Wanting to know the name
of his opponent:

Tancredi:

Truly, it is unjust that we should
have to fight So bravely,
with silence as our only prize.
But, as history decrees that no-one should
Witness our battle, or proclaim our fame,
I pray you (if such a request be allowed)
To disclose your name and rank to me
So that I may know, in any event,
To whom I owe my death
or my victory.

Narrator:

Fiercely she answers:

Clorinda:

You try in vain, if you attempt to learn

Di non far palese ma chiunque io misia
Tu innanzi vediu un di quei
dui che la gran torre acese

Testo:

Arsse fì sdegnò a quel parlar Tancredi

Tancredi:

E in mal punto il dicesti el tuo dir
el tacer di par m'alletta
Barbaro di scortese alla vendetta
Torna l'ira nei cori e li trasporta benchè
debo il guerra afera pugna u'l'arte

Testo:

bando ù già la forza è morta

ove invece d'entrambi il furor pugna

O che sanguigna e spaziosa
porta fa l'una e l'altra spada

Ovunque giugna nell'armi e melle carni

E se la vita no esce sdegnò tienla al petto unita.

Ma ecco homai l'ora fatal è giunta
ch'el viver di Clorinda
Al sou fin deve spinge eglli
il ferro nel bel sendi punta
Che vi s'immerge e'l sangue avido beve

E la vèsta che d'or vago
trapunta le mamelle stringea tenere
E lieve l'empie d'un caldo fiume
Ella già sente morirsi el pié le manca

egro languente se gue egli la vittoria
e la trafitta Vergine monaciando il calza e preme
ella mentre cadea la voce afflitta movendo
disce le parole e streme,
parole le parelo ch'a lei novo spirto adita
spirto adita spirto di fè di carità

That which I have never yet disclosed.
But, whoever I may be, you see before you
One of the two who set fire
to the great tower.

Narrator:

Tancredi flies into a fury at these words:

Tancredi:

You chose the wrong moment
to tell me this!
Your words, as well as your silence,
Provoke me to revenge, you barbarian.

Narrator:

Anger returns to their hearts,
and flings them,
O furious fighting, artless and without
strength only anger still fights.
Oh what bloody and cavernous wounds
Are struck by those swords,
one like the other,
In armor and flesh! If life has
not yet left them
It's only because anger sustains it.

But behold, the fatal moment approaches,
Clorinda's life
is drawing to a close.
He thrusts the sword's point into her breast,
It plunges deep, and greedily
drinks her blood;
Her gown, woven through with gold,
Softly and gently unfolds her breasts,
Soaked in a hot, flowing stream. She feels
Death approaching,
her swaying feet give way.

Tancredi pursues his victory, threatening and
Harrassing the fatally wounded maiden.
She sinks to the ground, and with a voice
In agony utters her last words:
Words inspired in her by a new spirit,
A spirit of faith, of charity, of hope;

di speme virtù che Dio l'infonde
e se rubella in vita
fu la vol in morte an cella

Clorinda:

Amoco hai vinto Io ti perdon
Perdona tu ancora al corpo
 che nulla pave all'alma
Si Deh per lei prega e dona batesmo a me
Ch'ogni mia colpa lave

Testo:

In queste voci languide risuona un
non so che di flebile e sonava
ch'al cor gli scende e ogni sdegno amorza
e gli occhi a lagrimar l'invoglia e sforza

poco quindi lontan nel sen d'un monte
scaturia mormorando un picciol rivo
egli v'accorse e l'elmo empì nel fonte,
e tornò mesto al grande ufficio e pio
tramar sentir la man mentre la fronte
non conosciuta ancor sciolse e scoprio.
La vide la vide e la conobbe e restò senza e voce
E moto Ahi vitta ahi conosceza.

Non morì già che sue virtù accolse tutte
In quel punto e in guardia il cor le mise;
e premendo il suo addanno
 a darsi cose vita
con l'acqua a chi col ferro uccise mentr egli
il suon de Sacri detti sciolse,
Coei di gioia trasmusossi e rise
 e in atto di morri l
ieta e vivace dir parrea:

Clorinda:

S'apre il ciel io vado in pace.

God has given her this spirit.
She who had in Life
rebelled, shall in death be His servant.

Clorinda:

Friend, you have won: I forgive you... forgive
Me too, though not my body,
 which lacks fear,
But my soul. Oh pray for it and give me
Baptism, that I may be cleansed from sin.

Narrator:

The pitiful voice sounded so sweet and sad
That it moved his heart
And melted his anger:
His eyes filled with tears.

Nearby, nestled in the hills,
A tiny, murmuring brook could be heard.
He rushed to it, filled his helmet
And sadly returned to perform the holy rite.
His hand trembled, as he uncovered the
Unknown face. He gazed upon it,
Recognized it, staring – immobile, speechless.
How horrible the sight! The recognition!

Yet he did not die; he summoned all his power
To keep guard around his heart, and
Overcoming his fear, tried with water
 to give Back life
to her whom his sword had pierced.
As he spoke the holy words,
Her face was transformed with joy, she smiled,
 And while dying,
happy and radiant, seemed to say:

Clorinda:

The gates of heaven are open; I go in peace.

"Di queste selve venite, o Numi"

from La Senna Festeggiante

Composée "à la gloire de Louis XV"

Antonio Vivaldi

L'Età dell'Oro, La Virtù, La Sena:

Di queste selve venite, o Numi

(Part I, No. 19)

La Senna

Di queste selve
venite, o Numi

L'Età dell'Oro

Correte, o Naiadi,
da vostri fiumi;

La Virtù

Scendete, Oreadi,
dag'alti monti.

Coro a 3

E voi, Napée,
lasciate i fonti
e qui venite
liete goder / danzar.

La Senna

Irsuti Satiri
saltate celeri;

L'Età dell'Oro

Correte rapidi
Fauni con naccheri;

La Virtù

Perché si celebri
il nostro giubilo.

Coro a 3

Su, non ritardisi
correte, correte,
ch'ognun v'attende
per festeggiar.

"Come forth, ye gods and goddesses..."

from La Senna Festeggiante

Composed "to the glory of Louis XV"

Antonio Vivaldi

The Golden Age, Virtue, The Seine:

Come forth, ye gods and goddesses of the forests

The Seine

Come forth,
ye gods and goddesses of the forests.

The Golden Age

Water-nymphs, come in haste
and leave your streams.

Virtue

Oreads, come down
from your lofty hills.

Chorus

Nymphs of the meadows,
leave your springs.
Come hither
and cheerfully rejoice.

The Seine

And you, hirsute satyrs,
leap forth swiftly.

The Golden Age

And you, fauns, come quickly,
bringing your castanets.

Virtue

For a worthy celebration
of our festivities.

Chorus

Come, and do not delay;
come in haste,
for we are all waiting
to celebrate.

Nous Sommes Tous Égaux

François Marchant

Chanson Constitutionnelle

Anti-Marchant:

Nous sommes tous égaux,
quoiqu'en disent les sots
de Coblenz à Paris.

Les marquis, sans habits,
les barons en haillons;
à la hanche de nos
deux premiers parents,
prêtres, nobles et manans
chacun tranche.

Marchant:

Ou sensés ou nigauds
les hommes sont égaux
à la qualité près.
Les Français, les Anglais,
les Lapons, les Hurons,
et les Suisses,
ont les mêmes passions,
mêmes inclinations,
mêmes vices.

Sedaine:

Tous les hommes sont bons;
on ne voit que gens francs
à leurs intérêts près.
Nous aimons la bonté,
l'exacte probité
dans les autres.
Faire le bien est si doux,
pour ne rendre heureux
que nous et les nôtres.

Per quel bel viso di Grazie

Johann Adolf Hasse

John Walsh: Canzonette Veneziane da Battello

Pel quel bel viso di grazie adorno,
spero che un zorno farò contento.
Senza dolori, agoscie e pene,

We are all Equal

François Marchant

Constitutional Song

Anti-Marchant:

We are all equal,
whatever fools my say
from Coblenz to Paris.
The marquises
without their clothes,
the barons in rags,
priests, nobles and peasants,
each cut to size
beside our first two parents.

Marchant:

Whether sensible or simpletons,
all men are equal,
except in quality.
The French, the English,
the Laps, the Huronians
and the Swiss
all have the same passions,
and even the same inclinations
and vices.

Sedaine:

All men are good;
one sees only upright people,
except when it comes to their own interests.
We like goodness
and strict probity in others.

To engage in good works is pleasant
only when it is a case of making ourselves
and our own ones happy.

That Lovely Face, of Graces the Ornament

Johann Adolf Hasse

That lovely face, of graces the ornament,
Shall one day, I hope, make me content.
Free from sorrows, pains and woes,

senza timori, caro il mio bene
godro là Pace fuor di tormento.

Mia cara Anzoletta

Johann Adolf Hasse

John Walsh: Canzonette Veneziane da Battello

Mia cara Anzoletta bisogna ch'el diga
se tanto ma amiga che tutto el mio Cuorue
voggio spiegarve, voggio spiegar.
Gho quattro morosi galanti e gratiosi
de tutti mi faccio ballon e strappazzo
e pur come peri li vedo cascar.

La Sainte Ligue: La nuit est sombre

Juigi Bordèse, d'après Beethoven

La nuit est sombre,
De la pénombre
Sortons en nombre,
Braves ligueurs!
Quand tout sommeille,
La haine veille,
Elle surveille les oppresseurs:

Guerre à l'impie!
Cette oeuvre pie
Qui nous rallie
Prend son essor.

De par Mayenne,
Qu'on se soutienne,
Qu'on se souvienne
Des ciseaux d'or!

Guerre à l'impie!
Cette oeuvre pie
Qui nous rallie
Prend son essor,

La nuit est sombre,
De la pénombre
Sortons en nombre,
Braves ligueurs!

Free from all fears, my dearest love,
And released from torment,
The joy of peace I shall know.

Darling Anzoletta

Johann Adolf Hasse

Darling Anzoletta, I must confess,
You are so dear to me that my heart
I would open, would open to you.
Four lovers gallant and handsome have I.
I laugh at them and treat them cruelly,
And then like pears I watch them fall.

The Holy League: The Night Is Dark

Juigi Bordèse, after Beethoven

The night is dark,
From the shadows
Let us go forth,
Brave soldiers of the League!
When all lie sleeping,
Only hatred wakes
And watches the oppressors:

Wage war against the godless!
This pious endeavour
To which we rally
Is gathering pace.

From Mayenne,
Stand firm,
Remember
Your golden scissors!

Wage war against the godless!
This pious endeavour
To which we rally
Is gathering pace.

The night is dark,
From the shadows
Let us go forth,
Brave soldiers of the League!

Quand tout sommeile
La haine veille,
Elle surveille
Les oppresseurs ;

Que devant nous le Louvre
en silence s'entr' ouvre,
Que le mignon qu'il couvre
abdique pour toujours,
oui abdique pour toujours,
qu' au couvent il finisse ses jours.
Et qu'au couvent, oui qu'au couvent
finisse ses jours, oui, ses jours!

Vengeons la grande ombre de Guise,

Vengeons le martyr de Blois!
Le ciel, le Ciel bénit notre,
grande entreprise,

Frappons au coeur Henry de Valois!
Oui, frappons au coeur Henry de Valois!

Frappons!

Vengeons la grande ombre de Guise,

Frappons, Henry de Valois!
Frappons, frère Henry de Valois
Frappons, Henry de Valois!

When all lie sleeping,
Only hatred wakes
And watches the oppressors;

Let the Louvre before us
Silently open its gates,
And let the *pretty boy* it harbours
Abdicate for ever,
Yes, abdicate for ever,
And end his days in a convent.
And in a convent, yes, in a convent
Let him end, let him end his days!

Let us avenge the great departed
Duke of Guise,
Let us avenge the martyr of Blois!
Heaven, Heaven bless
Our great enterprise.

Let us strike at the heart of Henri de Valois!
Yes, let us strike at the heart of
Henri de Valois!

Let us strike!

Let us avenge the great departed
Duke of Guise,
Let us strike Henri de Valois!
Let us strike, brother, Henri de Valois
Let us strike Henri de Valois!

Texts and translations courtesy of the artists.

About the Artists

For more than fifty years, **Jordi Savall**, one of the most versatile musical personalities of his generation, has rescued musical gems from the obscurity of neglect and oblivion and given them back for all to enjoy. A tireless researcher into early music, he interprets and performs the repertory both as a gambist and a conductor. His activities as a concert performer, teacher, researcher and creator of new musical and cultural projects have made him a leading figure in the reappraisal of historical music. Together with Montserrat Figueras, he founded the ensembles Hespèrion XXI (1974), La Capella Reial de Catalunya (1987) and Le Concert des Nations (1989), with whom he explores and creates a world of emotion and beauty shared with millions of early music enthusiasts around the world.

Savall has recorded and released more than 230 discs covering the Medieval, Renaissance, Baroque and Classical music repertoires, with a special focus on the Hispanic and Mediterranean musical heritage, receiving many awards and distinctions such as the Midem Classical Award, the International Classical Music Award and the Grammy Award. His concert programmes have made music an instrument of mediation to achieve understanding and peace between different and sometimes warring peoples and cultures. Accordingly, guest artists appearing with his ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, Mexican and North American musicians. In 2008 Jordi Savall was appointed European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named “Artist for Peace” under the UNESCO “Good Will Ambassadors” programme.

Jordi Savall’s prolific musical career has brought him the highest national and international distinctions, including honorary doctorates from the Universities of Evora (Portugal), Barcelona (Catalonia), Louvain (Belgium) and Basel (Switzerland), the order of Chevalier de la Légion d’Honneur (France), the Praetorius Music Prize awarded by the Ministry of Culture and Science of Lower Saxony, the Gold Medal of the Generalitat of Catalonia and the prestigious Léonie Sonning Prize, which is considered the Nobel prize of the music world. “Jordi Savall testifies to a common cultural inheritance of infinite variety. He is a man for our time” (*The Guardian*, 2011).



Ancient music’s most important value stems from its ability as a universal artistic language to transmit feelings, emotions and ancestral ideas that even today can enthral the contemporary listener. With a repertoire that encompasses the period between the 10th and 18th centuries, **Hespèrion XXI** searches continuously for new points of union between the East and West, with a clear desire for integration and for the recovery of international musical heritage, especially that of the Mediterranean basin and with links to the New World.

In 1974 Jordi Savall and Montserrat Figueras, together with Lorenzo Alpert and Hopkinson Smith, founded the ancient music ensemble Hespèrion XX in Basel as a way of recovering and disseminating the rich and fascinating musical repertoire prior to the 19th century on the basis of historical criteria and the use of original instruments. The name Hespèrion means “an inhabitant of Hesperia,” which in ancient Greek referred to the two most westerly peninsulas in Europe: the Iberian and the Italian. It was also the name given to the planet Venus as it appeared in the west. At the turn of the 21st century Hespèrion XX became known as Hespèrion XXI.

Today Hespèrion XXI is central to the understanding of the music of the period between the Middle Ages and the Baroque. Their labours to recover works, scores, instruments and unpublished documents have a double and incalculable value. On one hand, their rigorous research provides new information and understanding about the historical knowledge of the period, and on the other hand, the exquisite performances enable people to freely enjoy the aesthetic and spiritual delicacy of the works of this period.

Right from the beginning Hespèrion XXI set out on a clearly innovative and artistic course that would lead to the establishment of a school in the field of ancient music because they conceived, and continue to conceive, ancient music as an experimental musical tool and with it they seek the maximum beauty and expressiveness in their performances. Any musician in the field of ancient music will have a commitment to the original spirit of each work and has to learn to connect with it by studying the composer, the instruments of the period, the work itself and the circumstances surrounding it. But as a craftsman in the art of music, he is also obliged to make decisions about the piece being played: a musician's capacity to connect the past with the present and to connect culture with its dissemination depends on his skill, creativity and capacity to transmit emotions.

Hespèrion XXI's repertoire includes, amongst others, the music of the Sephardi Jews, Castilian romances, pieces from the Spanish Golden Age, and Europa de les Nacions. Some of their most celebrated concert programmes are *Les Cantigues de Santa Maria d'Alfons X El Savi*, *La Diàspora Sefardí*, the music of Jerusalem, Istanbul, Armenia and the *Folías Criollas*. Thanks to the outstanding work of numerous musicians and collaborators who have worked with the ensemble over all these years Hespèrion XXI still plays a key role in the recovery and reappraisal of the musical heritage, and one that has great resonance throughout the world. The group has published more than 60 CDs and performs concerts for the whole world, appearing regularly at the great international festivals of ancient music.



Following the model of the famous Medieval “royal chapels” for which the great masterpieces of both religious and secular music were composed on the Iberian Peninsula, in 1987 Montserrat Figueras and Jordi Savall founded La Capella Reial, one of the first vocal groups devoted to the performance of Golden Age music on historical principles and consisting exclusively of Hispanic and Latin voices. In 1990, when the ensemble received the regular patronage of the Generalitat of Catalonia, it changed its name to **La Capella Reial de Catalunya**.

The newly-formed ensemble specialized in the recovery and performance on historical principles of the polyphonic and vocal music of Spain and Europe from the Middle Ages and Golden Age up to the 19th century. La Capella Reial de Catalunya shares with Hespèrion XXI the same artistic outlook and goals, rooted in respect for the profoundly spiritual and artistic dimension of each work, combining quality and authenticity regarding the style of the period with a careful attention to the declamation and expressive projection of the poetic text.

The ensemble’s extensive repertory ranges from the Medieval music of the various cultures of the Mediterranean to the great masters of the Renaissance and the Baroque. The group has distinguished itself in various Baroque and Classical opera repertories, as well as in contemporary works by Arvo Pärt. La Capella Reial de Catalunya played on de Jacques Rivette’s soundtrack of the film *Jeanne La Pucelle* (1993) on the life of Joan of Arc.

In 1992, La Capella Reial de Catalunya made their opera debut accompanying all the performances of *Le Concert des Nations*. They have received various awards and distinctions in recognition of their more than 40 CDs. Under the direction of Jordi Savall, La Capella Reial de Catalunya pursues an intense programme of concerts and recordings all over the world, and since the ensemble’s creation it has regularly performed at the major international early music festivals.



Founded in 1989 by Jordi Savall and Montserrat Figueras during the preparation of their project on Marc-Antoine Charpentier’s *Canticum Beatae Virgine*, the orchestra **Le Concert des Nations** was born out of the need for an orchestra of period instruments capable of performing a repertory spanning from the Baroque to the Romantic period (1600-1850). Its name comes from François Couperin’s work *Les Nations*, a concept that represents the coming together of musical tastes and the idea that Art in Europe would always bear its own particular stamp, that of the Age of Enlightenment.

Le Concert des Nations, under the direction of Jordi Savall, was the first orchestra to be composed of a majority of musicians from Latin countries (Spain, Latin America, France, Italy, Portugal, etc.), all leading international specialists in the performance of early music using original period instruments on historical principles. From

the outset, the group's manifest aim has been to raise audiences' awareness of an historical repertory of great quality by combining rigorous respect for the original spirit of each work with a revitalizing approach to their performance, as is apparent from their recordings of works by Charpentier, J. S. Bach, Haydn, Mozart, Handel, Marais, Arriaga, Beethoven, Purcell, Dumanoir, Lully, Biber, Boccherini, Rameau and Vivaldi.

In 1992 Le Concert des Nations made its opera debut with a production of Martín i Soler's *Una Cosa Rara* staged at the Théâtre des Champs Élysées in Paris, the Gran Teatre del Liceu in Barcelona and the Auditorio Nacional in Madrid. The group subsequently performed in Claudio Monteverdi's *L'Orfeo* at the Gran Teatre del Liceu, the Teatro Real in Madrid, the Konzerthaus in Vienna, the Arsenal in Metz and the Teatro Reggion in Turin. In 2002 the production returned to the re-opened Teatre del Liceu in Barcelona, where it was recorded for a BBC-Opus Arte DVD. It was subsequently also staged at the Palais des Arts in Brussels, the Grand-Théâtre in Bordeaux and the Piccolo Teatro in Milan during the Mito Festival. In 1995 the orchestra performed another opera by Martín i Soler, *Il Burbero di Buon Cuore* in Montpellier, followed in 2000 by Juan Hidalgo and Calderón de la Barca's *Celos aun del Ayre matan* staged in a concert version in Barcelona and Vienna. Recent productions have included Vivaldi's *Farnace*, staged at the Teatro de la Zarzuela in Madrid, and Vivaldi's *Il Teuzzzone*, performed in a semi-concert version at the Opera Royal at Versailles. Le Concert des Nations' numerous recordings have won various awards and distinctions, including the Midem Classical Award and the International Classical Music Awards. The impact of their productions, recordings and performances in the major cities and music festivals around the world have earned them recognition as one of the best orchestras specializing in performance using period instruments and an eclectic, diverse repertory ranging from the earliest music composed for orchestra to the masterpieces of the Romantic and Classical periods.



A society for the study and the propagation of the ecclesiastical and secular Byzantine and post-Byzantine music, the “**Romanos the Melodist**” society was established in Thessaloniki in 1996 by the precentor **Panayiotis Neochoritis**, aiming to research the music which developed during the Byzantine and post-Byzantine era, and having focused initially on Constantinople and then Thessaloniki and Mount Athos.

Its fields of study are:

1. Byzantine and post-Byzantine church music as liturgical chant, and
2. Secular music (accompanied by musical instruments) as it was developed in the aforementioned centers throughout the time, seeking the connection between past centuries and the present period throughout old and new compositions and ways of interpretation, as natural expressions of the inner longing of the soul.



Considered one of the most interesting talents of a new generation of Baroque singers, the French Moroccan soprano **Hanna Bayodi-Hirt** has earned a reputation as a versatile and musically deep involved performer.

She began her career at age 21 singing *La Pastorale de Noël* by Marc-Antoine Charpentier, conducted by Christophe Rousset at the Théâtre des Champs-Élysées in Paris. Since then she has been working as an opera and oratorio singer with numerous Baroque ensemble directors, such as William Christie, Emmanuelle Haïm, Patrick Cohen-Akénine and Hervé Niquet, and she has performed in the most prestigious venues and festivals: Concertgebouw Amsterdam, Nederlandse Opera, Salle Pleyel and Théâtre du Châtelet in Paris, Festival de la Chaise-Dieu, Festival d'Ambronay, Vlaamse Opera Antwerpen and Gent, Utrecht Oude Muziek Festival and Brooklyn Academy of Music of New York.

In 2006 she sang Iöle in Handel's *Hercules* at the Barbican Centre of London conducted by William Christie, and Nérine in *Les Paladins* by Rameau in the much acclaimed Christie-Montalvo production at the Megaron in Athens and at the Bunkamura Orchard Hall in Tokyo. Recent engagements include Monteverdi's trilogy staged by Pier Luigi Pizzi at the Teatro Real in Madrid conducted by William Christie, all released on DVD. At the Opéra de Lille she performed Purcell's *Fairy Queen* and was Barberina in Mozart's *Le Nozze di Figaro* with Emmanuelle Haïm, and Giannetta in Donizetti's *L'Elisir d'Amore*, conducted by Antonello Allemandi. She made her début in 2011 at the Kunsten Festival des Arts with Belgian Baroque orchestra B'Rock in Purcell's *The Indian Queen* staged by Jan DeCorte and conducted by Frank Agsteribbe. The same year she was again invited by William Christie to sing Amour in *Anacréon* and La Statue in *Pygmalion* by Rameau at the Salle Pleyel in Paris, Palau de la Musica in Valencia and at the Lincoln Center in New York.

Hanna Bayodi studied Classical Letters in Paris and graduated in 2002 from the Conservatoire National Supérieur de Musique Paris. She won the First Prize at the International Oratorio Competition in Clermont-Ferrand in 2003.



Viva Biancaluna Biffi studied composition, history of music and the classical and modern repertoire for cello in Bergamo, where her professors were Marco Pace, Vilmos Leskò and Valeriano Sacchiero. In addition to her academic programme she pursued a lively extra-curricular interest in ethnic and experimental music and took part in a number of stage productions. She then decided to focus all her passion and enthusiasm on early music and enrolled in the Schola Cantorum Basiliensis in Basel, Switzerland, where she studied with Randall Cook, specializing in Medieval and Renaissance stringed instruments such as the Medieval vielle and viola d'arco

and the Renaissance viola da gamba. She also studied singing with Richard Levitt and Dominique Vellard, completing diploma courses in both subjects. During her years as a student in Basel she had the opportunity of exploring what was later to become her distinctive way of performing Medieval and Renaissance music: singing while accompanying herself on a stringed instrument.

She is thus both a singer and an instrumentalist, and from the beginning she has performed with some of Europe's leading early music ensembles. Since 2007 she has performed above all as a soloist and is invited to all the most prestigious festivals of Renaissance and Baroque music in Eastern and Western Europe, and North and South America. The programme "Fermate il Passo," which consists entirely of settings for solo voice and viola d'arco of Italian secular songs of the fifteenth and early sixteenth century (the so-called "frottole"), enjoyed great success with audiences and critics from its first performance in Paris, and marked the beginning of a personal and professional career dedicated to reviving the early practice of singing to one's own accompaniment on the viola.

Aside from some inevitable technical and musicological issues, the "Fermate il Passo" project owes its existence to one important fundamental aspect: the powerful, intense emotion that is communicated by the performer to the listener with no intermediary or "filter" of any kind. Without that powerful feeling, "Fermate il Passo" would have no reason to exist, and would probably never have seen the light of day as a concert programme. Viva Biancaluna Biffi's research in the field of accompanied singing—and also on aspects of interpretation and feeling required in live performance—is continuing with further solo programmes designed to investigate the extraordinary human and musical potential of the fascinating art that she is rediscovering. They include "Fenice Fui" (fourteenth-century Italian music), "Melancholia" (from the sixteenth-century Italian repertory) and "Ondas: Cantigas de Amigo," a composition in Galician-Portuguese of the late twelfth or early thirteenth century.

One of Biffi's priorities is to share her own experience of approaching early music as a whole, and to pass on the fruits of her technical study of both its vocal and instrumental aspects. She is increasingly involved in teaching, placing special emphasis on vocal aesthetics and the production of sound, as well as the development of a specific technique for handling the bow when playing pre-Baroque instruments. From 2004 to 2007 at the Fondation Royaumont in France, she trained singers and instrumentalists taking courses on the practice and performance of early music, based on "La Fabula d'Orfeo" of Angelo Poliziano and the Chantilly Codex. She is frequently invited to hold master-classes and advanced courses at the Centre de Musique Médiévale, in Paris, the Conservatoire National Supérieur de Musique et Danse (CNSMD), in Lyon, and the Schola Cantorum Basiliensis in Basel.



Born in Padua (Italy), **Daniele Carnovich** studied music at the conservatory of his city, obtaining the diploma of flute. Then he studied composition and singing, and in these areas he specialized in the baroque repertoire. His concert activity began in 1981, when he took part in the most famous early music festivals in Italy and in the rest of Europe, and later also in Canada, U.S., Mexico, Australia, New Zealand, Israel, Japan, Brazil, Colombia and Argentina, collaborating as soloist with the most famous vocal and instrumental groups (The Consort of Musicke, Collegium Vocale Gent, Il Giardino Armonico, Ensemble Chiaroscuro, I Sonatori della Gioiosa Marca, Elyma Ensemble, Concerto Palatino, La Colombina, Ensemble Daedalus), under the direction of renowned conductors such as Frans Brüggen, Philippe Herreweghe, Paul Angerer, Nigel Rogers, Andrew Parrot, Alan Curtis, René Clemencic and Diego Fasolis.

In 1986, Carnovich began working with Jordi Savall and Hespèrion XX (now Hespèrion XXI). One year later the Capella Reial was founded, a group in which he has been the bass for more than twenty-five years. As a member of the group I Madrigalisti della RTSI, in 1989 Carnovich began to collaborate with Radio of Italian Switzerland, performing numerous concerts and recording radio and television programs.

In 1991 he became a member of Concerto Italiano and later of La Venexiana, participating in the historical recordings that have actually led to the renown of those ensembles. In 2009 he founded La Compagnia del Madrigale, along with Rossana Bertini and Giuseppe Maletto, with whom he has been singing madrigals for more than twenty years. This new ensemble has already performed in the prestigious Ravenna Festival, Oude Muziek Festival (Utrecht) and MITO (Milano), and has released some important recordings for the labels Arcana and Glossa Music.

Considered a true specialist in madrigal repertoire, in May 1993 he made his opera debut in the Gran Teatre del Liceu of Barcelona (Catalonia, Spain) with Charon's role in *L'Orfeo* of Monteverdi, an opera which was also recorded for the BBC in London. In addition to the radio recordings for RTB-BRT, RAI, Radio France Musique, RTSI and BBC. Carnovich has participated in more than a hundred recordings for Decca Record Company, Accent, Astree, Glossa, Opus 111, Tactus, Stradivarius, Victoire Music, Arcana, Argo, K617, Fontalis, Alia Vox and Naxos.

Carnovich, who currently resides in Fuenterrabia (Spain), is also dedicated to the teaching of music to children. He has taught music education for almost twenty years, and in January 2001 published in Italy the text called "Do Re Mi," a complete course of education in sound and music in two volumes for young musicians.



Driss El Maloumi is a great artist born in 1970, in Agadir, Morocco. He is considered one of the best oud players of his generation. He first studied Arab literature. Then, he studied the oud, and became a great oud player. In fact, Driss El Maloumi earned the first oud player award in 1992, and the award of perfection in the following year. In 1994, he received the award of honor from the national music conservatory of Rabat.

Driss, a wonderful and unique artist, collaborated with other international musicians like Françoise Atlan and Pierre Hamon from France, Xavi Maureta and Jordi Savall (with his orchestra “Hespèrion XXI”) from Spain, and Carlo Rizzo and Paolo Fresu from Italy. He always works using deep artistic research, even when he is writing and composing some French shows like “Oiseau de Lune,” “L’Amour Sorcier” or “Caravane de Lune.” Driss El Maloumi is known for mixing, with perfection, traditional Moroccan Sufi music with new and modern roots of jazz and baroque music, such as in the albums “Noches,” or “Jazz aux Oudayas,” which was a fabulous opus making him one of the best artists of Arab music.



Hakan Güngör was born in Ankara in 1973. He received his first music lessons from his father, oud player Ali Osman Güngör and his first kanun lessons from Ozhan Kayhan. In 1990 Güngör began studies at the music department of Gazi University and then in 1992 he switched to the Composition Department of the ITU Turkish Music Conservatory. For six years, Güngör studied with musicians and professors such as Yavuz Ozustun, Nail Yavuzoglu, Emin Sabitoglu, Mutlu Torun, Selahattin Icli, Ruhi Ayangil, and Erol Deran, addressing solfege, composition, harmony and counterpoint, kanun technique, European classical music and Turkish classical music. Güngör's melodic style, his rich sound as well as the clearness and tenderness of his mezzrab (plectrum), make him very unique; Güngör is considered a virtuoso of this instrument. Since 1993 Güngör has collaborated with world famous musicians such as Kudsi Erguner, Jordi Savall, Yoyoma, Renaud Garcia-Fons, Fazil Say and Okay Temiz. Güngör has participated in their concerts and played on their recordings made in Europe and Turkey. Besides giving concerts, Güngör is a teaching specialist at Halic University and he works at Istanbul Radio House as a kanun player. He also produces and presents the famous show Muzik Deyince on the TRT Music Channel.



Dimitri Psonis (Athens) began his musical studies in Athens. He specialized in musical analysis, harmony, counterpoint, Byzantine music and Greek musical instruments such as the santur, oud, tzurás and tambura. Then Psonis moved to Madrid where he obtained the top degree of percussion and musical pedagogy in the High Conservatoire of the city. He also studied in the Conservatoire of Amsterdam, and has collaborated with numerous ensembles.

Psonis founded the groups Krusta, Acroma and P'An-Ku; he has accompanied numerous singers and instrumentalists like Elefthería Arvanitaki, Maria del Mar Bonet, Eliseo Parra and Javier Paxariño, among others. In recent years Psonis has devoted himself to the study and the interpretation of classic Ottoman music and to the popular music of Greece and Turkey.

Psonis has made numerous CD recordings, and has collaborated in several film soundtracks and theater works. In 1997, he founded the ensemble Metamorphosis, which has been performing in the most important Spanish festivals. He collaborates with early music ensembles like the Limoges Baroque orchestra, Speculum, Mudejar and Hespèrion XXI.



Born in Vitoria-Gasteiz (Spain) in 1972, **David Sagastume** studied cello at the Conservatorio Superior de Música Jesús Guridi of Vitoria-Gasteiz with the teachers Gabriel Negoescu and François Monciero, obtaining the honor prize in the final exam. At the same time, he also studied viola da gamba, chamber music and composition. He has received instruction from important teachers like Siegfried Palm, Laurentiu Sbarcea and Jose Luis Estellés. Sagastume combined his studies with performances as an instrumentalist in the Jesus Guridi Instrumental Ensemble. For several years Sagastume has belonged to the Youth Orchestra Euskal Herria EGO, and has collaborated regularly with the Symphony Orchestra of Euskadi.

In parallel, Sagastume started working as a countertenor with Isabel Alvarez, and studies continued with R. Levitt and Carlos Mena. Sagastume began regular performances with La Capella Reial de Catalunya, directed by Jordi Savall, participating in various productions such as *L'Orfeo* and *Vespers of the Blessed Virgin* by Claudio Monteverdi, and the Mass in B minor by J.S. Bach. Sagastume has performed in various festivals like the International Flanders, the Fontebreau, San Sebastian Musical Fortnight, Semana de Música Religiosa de Cuenca (Religious music week of Cuenca, Spain), Salamanca-2002, Graz and Styriarte Berkeley Festival. He has participated in Herbert Wernicke's production of *Giulio Cesare* by Handel, led by Andreas Spering at La Maestranza theatre in Seville (Spain). Sagastume has sung as soloist with groups such as Ministriles de Marsias, Salamanca Baroque Orchestra, Baroque Orchestra of Seville, Orquesta Ciudad de Granada, Malaga Philharmonic Orchestra, the Orchestra of the Age of Enlightenment, Le Concert Francais, Café Zimmermann and De Nederlands Bachvereinigen under the direction of Gustav Leonhardt. He also performs with Speculum, Les Sacqueboutiers Toulouse and the Ensemble Gilles Binchois, interpreting, among other programs, the *Mass of Notre Dame* of Guillaume de Machaut. Sagastume has made numerous recordings both as a soloist and with groups: including the *Missa Sine Nomine* of Johannes de Anchieta, *In Festo Corporis Christi* by Juan Bautista Comes, *Defunctorum Book* of John Vasquez, the *Mass Puer Natus Est* by F. Guerrero, ensaladas by Mateo Flecha, the CD *Serpiente Veneosa* with the Baroque Orchestra of Seville and others, in addition to several others made for

European radio stations. Sagastume is a founding member of the group Intonaciones, mainly specializing in the interpretation of the polyphonic repertory of the Spanish 16th and 17th centuries.



Born in 1985, **Haïg Sarikouyoumdjian** began playing the duduk (Armenian oboe) at the age of thirteen years. He studied with numerous masters in Armenia, where he learned on one hand the technique of the instrument, with all its nuances, and on the other hand the traditional repertoire with all its subtleties (subtlety of the interval, intonation, its ambiguities and rhythmic multiplicities, ornamentation, and the development of the modes).

Sarikouyoumdjian collaborated until 2004 with an Armenian traditional set (group), supervised by Gaguik Mouradian, who profoundly influenced him by the approach of the music. Sarikouyoumdjian works now on various projects with Medjilis, where Armenian music meets jazz and contemporary music, along with a duo of traditional music of Armenia. In 2009 Sarikouyoumdjian started to collaborate with Jordi Savall and Hespèrion XXI. With them he has participated in different projects around the world.



Yurdal Tokcan is regarded as one of the finest oud players in the world today. His style combines older traditions with many new stylistic innovations, which are also present in his playing of the fretless guitar. His new compositions combine traditional rich melodies with polyphonic textures performed on Turkish classical instruments.

Tokcan is a graduate of Istanbul Technical University's Turkish State Conservatory. While completing his master's program there, he joined the faculty as an oud instructor. Tokcan continues to teach, sharing his knowledge, experience, and technique with Turkish and foreign students. In 1990 Tokcan joined the Istanbul State Classical Turkish Music Ensemble under the artistic direction of Tanburi Necdet Yasar. He is a member of the Istanbul Fasil Ensemble and the Istanbul Tasavvuf Music Ensemble, and a founding member of the Istanbul Sazendeleri, a group dedicated to presenting Turkish instrumental works. Tokcan has participated in many recordings and has performed internationally.

As a soloist, Tokcan performed in the Netherlands with the Amsterdam Percussion Group and Chamber Orchestra in a program titled European Music Around Oud, and with the Tekfen Philharmonic Orchestra in Turkey, the United Kingdom, France, Germany and Belgium. Tokcan joined Burhan Ocal (percussion), Goksel Baktagir (kanun), Selim Guler (kemence), and Arif Erdebil (ney) in concert, the recording of which won the 1998 "Best Ethnic Album" in France. Tokcan has played in many of ney virtuoso Kudsi Erguner's ensembles in Turkey and other countries. He performed

in Israel with Group Baharat and with long time collaborator, kanun player Goksel Baktagir. Recently, Tokcan has been recording and performing with Israeli Ladino artist Hadass Pal Yarden. Tokcan's work can also be heard on *Bende Can*, an album of his original compositions.

Tokcan represented Turkey in several international festivals and celebrations, including the 3rd International Oud and Lavta Festival in Dresden, Germany and the 2002 International Oud Meeting in Thessaloniki, Greece (along with oud players Ara Dinkjian, Simon Shaheen, Haig Yazdjian, and Omar Bashir). In 2003, he performed at the Oud Festival in Jordan, at the Arabic Music Festival at the Cairo Opera Hall, and Turkish Year in Japan. Tokcan performed in Jerusalem in a pan-Mediterranean event.



Lluís Vilamajó was born in Barcelona and began his musical studies in the choir school at the Monastery of Montserrat. He continued at the Conservatori Superior de Barcelona, and has studied with M. Sabartés and C. Martínez.

At present Vilamajó is a member of La Capella Reial de Catalunya and Hespèrion XXI (director Jordi Savall). He also performs with ensembles such as Le Saqueboutiers de Toulouse, Ensemble La Fenice, Ensemble Barroque de Limoges, Il Fondamento, Orquestra Barroca Catalana, Venice Baroque Orchestra, Ricercar Consort, Orquestra Barroca de Sevilla, and Al Ayre Español, with whom Vilamajó has given concerts and made recordings at several venues in Europe and the U.S.

As a solo singer he has performed works such as *Visperas* by Monteverdi, the *Magnificat* of J.S. Bach, the *Requiem* of Mozart, *Misa de Gloria* by Puccini, *The Creation* by Haydn, *L'Enfant Prodigue* by Debussy, the *St. John* and *Matthew Passions* of J.S. Bach, the *Messiah* by Handel, the B-minor mass of J.S. Bach, and *Il ritorno d'Ulisse* by Monteverdi.

In the field of oratorio, Vilamajó has frequently been invited to perform as soloist with conductors such as Salvador Brotons, Pierre Cao, Jordi Casas, Josep Prats, Juan José Mena, Manel Valdivieso, A. Ros Marbà, Andrew Parrott, Laszlo Heltay, R. Alessandrini, E. Ericson, Ernest Martínez Izquierdo, Jordi Savall, Salvador Mas, Attilio Cremonesi, Wieland Kuijken, Jordi Mora, Nicolas McGegan, Paul Dombrecht, Reinhard Goegel, Christophe Coin, Cristopher Hogwood, Andrea Marcon, and Philippe Pierlot. Vilamajó has taken part in many recordings on the Astrée-Audivis, Alia-Vox, Fonti musicali, Sony-Classical, Deutsche Harmonia Mundi, Accord, Discant and Cantus labels.



Furio Zanasi was born in Rome. He has sung with conductors including Renè Jacobs, Jordi Savall, Alan Curtis, Rinaldo Alessandrini, Gabriel Garrido, Alessandro De Marchi, Ottavio Dantone, Andrea Marcon, Ivor Bolton, Philippe Herreweghe, Maurizio Pollini, Reinhard Goebel, Thomas Hengelbrock, Riccardo Chailly, and others.

Zanasi has appeared at the world's leading music festivals and has sung in major concert halls including the Accademia Santa Cecilia, Accademia Filarmonica Romana, Accademia Chigiana, Settembre Musica Torino, Festival Monteverdi Cremona, Amsterdam Concertgebouw, the auditoriums of Barcelona, Bilbao, San Sebastian and Madrid, the Salzburg Festspiele, Folle Journée Nantes, Innsbruck Festspiele, Feldkirch Festival, Festival of Edinburgh, Cité de la Musique Paris, London Lufthansa Festival, Festival de Beaune, Festival de Ambronay, Konzerthaus Wien, Berkeley Festival, Utrecht, Versailles, Bruges, Antwerpen, Bozar, Arsenal de Metz, Zürich Konzerthaus, Gulbenkian Lisboa, Berkeley, Bellas Artes Mexico, Carnegie Hall, Tokio Kioi Hall and others.

Zanasi has also performed in Opera Theaters including Opera di Roma, Bellini di Catania, Nuovo di Spoleto, Ponchielli Cremona, Grande Brescia, Sociale Como, Petruzzelli Bari, Comunale Ferrara, Alighieri Ravenna, Fraschini Pavia, Reggio Emilia, Massimo di Palermo, Messina, Semperoper Dresden, Liceu di Barcelona, Zarzuela de Madrid, Theater Basel, La Fenice, Regio Torino, San Carlo di Napoli, Staatsoper Muenchen, Festspielhaus Baden-Baden, Opera de Lyon, Opera Garnier, Hannover, Opera de Bordeaux, La Monnaie, Theatre de Caen, Luxembourg, Lincoln Center, Teatro Colón Buenos Aires, Teatro La Scala, Norske Opera Oslo, Vlaamse Opera, and others.

Zanasi also records regularly, and can be heard on the Nuova Era, Symphonia, Stradivarius, Divox, Arts, Bongiovanni, Accord, Classico, Naxos, Chandos, Amadeus, K617, Opus 111, Virgin, Aliavox, Zig Zag, Naive, Harmonia Mundi and many other labels.

Upcoming Events

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Tuesday, February 14, 2017–12:00 pm [Lecture]

REWRITING RACHMANINOFF:

Transcriptions and Revisions in the Library's Collections

David Plylar, Music Division
Whittall Pavilion (Tickets Available)

Saturday, February 18, 2017–8:00 pm [Concert]

EITHER/OR

Music by Braxton, Ligeti, Carrick, Furrer and Thorvaldsdottir
Coolidge Auditorium (Tickets Required)
Pre-concert Conversation ~ 6:30pm
Whittall Pavilion (No Tickets Required)

Thursday, February 23, 2017–7:00 pm [Lecture]

HARRY T. BURLEIGH:

From the Spiritual to the Harlem Renaissance

Jean E. Snyder, PhD
Montpelier Room, James Madison Building (Tickets Required)

Tuesday, February 28, 2017–12:00 pm [Lecture]

HINDEMITH'S MUSICAL RESPONSES TO WWI

Nicholas Alexander Brown, Music Division
Whittall Pavilion (Tickets Available)

Wednesday, March 1, 2017–12:00 pm [Interview]

INGRID MONSON and LARRY APPELBAUM

Larry Appelbaum of the Music Division interviews
Library of Congress Jazz Scholar Ingrid Monson
Whittall Pavilion (Tickets Available)

Friday, March 3, 2017–8:00 pm [Concert]

HAGEN QUARTET

Music by Schubert, Shostakovich and Brahms
Coolidge Auditorium (Tickets Required)
Pre-concert Lecture ~ 6:30pm
American Luthier: Carleen Hutchins ~ The Art & Science of the Violin
Quincy Whitney, Author
Whittall Pavilion (No Tickets Required)

Upcoming Films

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TOONTUNES with Solomon HaileSelassie

Friday, February 10, 2017–7:00 pm [Film]: **Beauty and the Beast**

Saturday, February 11, 2017–12:00 pm [Film]: **Beauty and the Beast***

Friday, February 17, 2017–7:00 pm [Film]: **The Nightmare Before Christmas**

Saturday, February 18, 2017–12:00 pm [Film]: **The Nightmare Before Christmas***

Friday, February 24, 2017–7:00 pm [Film]: **Batman: Mask of the Phantasm**

Saturday, February 25 2017–12:00 pm [Film]: **Batman: Mask of the Phantasm***

Pickford Theater (Tickets Required)

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