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

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.
Jordi Savall  
and  
Hespèrion XXI 

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

The Library of Congress
Coolidge Auditorium
Saturday, February 4, 2017 — 8:00 pm

THE LANDOWSKA/RESTOUT FUND
IN THE LIBRARY OF CONGRESS
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

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.

**SAalomone Rossi (1570-1630)**

Psalm 137: *‘Al nàbârót bavél*

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 napolitana: 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)
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

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

Alleluya
*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 deves Josaphas:
E d’aquest de sai vos conort.

Lavar de ser e de maití
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
Raman inz el felpidor!  shall wallow in their vileness.

Dieus vol los arditz e.ls suaus  God will test the brave and humble

Assajar a son lavador! who come to this cleansing bath;

E cil gaitaran los ostaus! while those unworthy wretches
cower in their houses;

E trobaran fort contrafort, for they shall meet a mighty foe,
So per qu’ieu a lor anta.ls chas. and so, to their shame, I cast them from me.

En Esaigna, sai, lo Marques  Here in Spain, the Marquis
E cill del temple Salamo and those of the temple of Solomon
Sofron lo pes suffer the burden
E.l fais de l’orguoiill paganor, and the pride of pagans;
Per que Jovens cuoill avol laus. young men are reviled,
E.l critz per aquest lavador and by virtue of this cleansing water
Versa sobre.ls plus rics captaus infamy descends on the mightiest chiefs,
Fraitz, faillitz, de proeza las, those who, broken, forlorn
Are enemies of happiness or joy.

Que non amon Joi ni Deport. The French are unworthy

Desnaturat son li Frances, if they do not heed the cause of God
Si de l’afar Dieu dizon no, in whose defence I am rallied.
Qu’ie.us ai comes. Antioch and, nearer home,
Antiocha, Pretz e Valor Guyenne and Peitieu
Sai plora Guiana e Peitaus. cry out for men of valour and worth.

Dieus, Seigner, al tieu lavador Lord, may thy cleansing bath
L’arma del comte met en paus: give peace to the Count’s soul;
E sai gart Peitieus e Niort and may the Lord who rose from the tomb
Lo Seigner qui ressors del vas protect both Peitieu and Niort.

**Ton despóti** Lord, keep our Bishop and High Priest
**Byzantine planctus** for many years to come.

**The Bishop and the High Priest**
**Byzantine lament**

Ton despóti ke arjieréa imón kírie filate, lord, keep our Bishop and High Priest
is polá étí déspota.

for many years to come.

**O Totius Asie Gloria**
**Conductus**

**O Glory Of All Asia**
**Conductus**

O totius Asie Gloria, O glory of all Asia,
Regis Alexandrie Filia, The king of Alexandria’s daughter,
Grecie gymasia The colleges of Greece
Coram te, Maxentie, About thee, Maxentius, her holy
Dia Confundit philosophia;  
De cuius victoria  
Protectorem virgum,  
Benedicamus Dominum.  

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

**Pásan tinelpída mu**  
*Orthodox song (improvisation)*

**Adoramus Te Domine**  
*Anonymous (Chansonnier de Montecassino 4)*

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

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

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

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

**O Tre Piteulx**  
*Lamentatio Sanctae Matris Ecclesiae Constantopolitanæ*  
*Motet-Chanson*  
*Guillaume Dufay*  
*(Chansonnier de Montecassino, 102)*

Primera pars 
[O] tres piteulx de tout espoir fontaine,  
pere du filz dont suis mère esplorée  
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.

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

Ière Partie

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

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, chiqes dessus. Alarne, alarne!  
Courage prenez, après suyvez, frapez, ruez.  
Ils sont confuz, ils sont perduez.  
Ils monstrent les talons.  
Escampe toute frelore la tintelore.

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

Our com-, our com-, our comrades.  
Von von, pa ti pa toc [clippety-clop]  
Ta ri ra [etc.]... Pon, pon [etc.]  
lala 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.

‘Al Naharot Bavel
By the Rivers of Babylon
Psalm 137 – Salomone Rossi

‘Al naharót bavel  
sham yashavnu gam bachinu  
b’zochrénu et tsiyyon.

‘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’rushalyim  
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.

Let my right hand forget itself.

Tidbaq l’shóni 1’chiki im ló ezk’réchi
im ló a’ale et y’rushalayim ‘al rósh simchati.

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.

Z’chor adónai livnei edóm
et yóm y’rushalayim
haóm’rim ‘aru, ‘aru ‘ad hay’sód bah!

Remember, Lord, the sons of Edom,
in the day of Jerusalem;
they said: “raze it, raze it to its foundations!”

Bat bavel hashsh’duda
ashrei shey’shallém lach
et g’muléch shegamalt lanu.

Daughter of Babylon to be ravaged,
blessed be he who repays you
in the coin you paid us.

Ashrei sheyóchéz v’nipéts et ˈólayyich
el hassala.

Blessed be he who grasps
and smashes your babes
against the rocks.

Vecchie Letrose

You Miserable Old Hags

Villanesca alla napolitana
Adrian Willaert

Vecchie letrose, non valete niente,

You miserable old hags are
not good for nothing
except to set an ambush.

Se non a far l’aguaito per la chiazza:
Tira, tira, tira tirr’alla mazza,
Vecchie letrose scannaros’e pazze.

So pull, pull, pull on the club,
nasty old hags, thieving and mad.

Géfsasthe ke ídete

Taste and see that the Lord is good!

Byzantine hymn
Johanis Kladás

Géfsasthe ke ídete óti jristós o kírios.

Taste and see that the Lord is good!

Ficht Wider Meine Anfechter

Do Battle Against My Enemy

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.

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.

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.

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 rifuito 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 quasi due tori gelosi d’ira ardenti

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 dannoi colpi hor finti
hor pieni hor scarsi;
toglie l’ombra e l’furor
l’uso dell’arte.

Odi le spade 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:

dans con pomi e infeliniti e crudi
cozzan con gli elmi insieme e congli 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
misero 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 ria vien che ci neghii e lode
Testimon degli de l'opra pregoti
Se fra l'armi han loco i prieghi
Ch'eltuo nome el tuo stato
A me tu scopra accì'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:

You try in vain, if you attempt to learn
Di non far palese ma chiunque io misia  
Tu innanzi vedii un di quei  
dui che la gran torre accese

Testo:
Arsse fi sdegno a quel parlar Tancredi

Tancredi:
E in mal punto il dicesti el tuo dir  
et tacere di par m’alletta  
Barbaro di scortese alla vendetta  
Torna l’ira nei cori e li trasporta benchè  
debo il guerra afiera 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 giunga nell’armi e melle carni  
E se la vita no esce sdegno tienla al petto unita.

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

E la vesta che d’or vago  
trapanuta 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 monacando il calza e preme  
ella mentre cadea la voce afflitta movendo  
disce le parole e streme,  
parole l’ parelo chi’ a lei novo spirito adita  
spirito adita spirito 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 empiè nel fonte,
e tornò mesto al grande ufficio e pio
trammar 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 conoscneza.

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

Non mori già che sue virtuti 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 menetr egli
il suon de Sacri detti sciolse,
Colei 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.

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,
dagl’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.

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.

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,

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

Darling Anzoletta  
Johann Adolf Hasse  
John Walsh: Canzonette Veneziane da Battello

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.

La Sainte Ligue: The Night Is Dark  
Luigi Bordèse, after Beethoven  
Luigi Bordèse, d’après 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:

Guerre à l’impie!  
Cette œuvre pie  
Qui nous rallie  
Prend son essor.

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

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

From Mayenne,  
Stand firm,  
Remember  
Your golden scissors!

Guerre à l’impie!  
Cette œuvre pie  
Qui nous rallie  
Prend son essor,

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

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

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’ouver,
Que le mignon qu’il couvre
abdique pour toujours,
ou 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!

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 repertories, 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).

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.

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 enthrall 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 Folias 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 Reggio 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 Teuzzone, performed in a semi-concert version at the Òpera 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 Iole in Handel’s *Hercules* at the Barbican Centre of London conducted by William Christie, and Néréine 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 mezrab (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 Negoeescu 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 Bachvereenigen 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 by 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 Intonationes, 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 Medjlis, 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.

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**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 Hesperion 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, Orquesta 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 *Víperas* 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 Mená, 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, Christoper Hogwood, Andrea Marcon, and Philippe Pierlot. Vilamajó has taken part in many recordings on the Astrée-Audivis, Alia-Vox, Fonti musicali, Sony-Classic, 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 Danrone, 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, Theater 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.
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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 Thorvaldsdottr
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)
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TOONTUNES with Solomon HaileSelassie

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

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Robert A. Gutman,
In memory of David Gutman
Margaret F. Hennessey,
In memory of Edward Schmelter
Ted Hirakawa
Zona Hostetler
May Y. Ing
R. Bruce Johnston
In honor of Carolyn and Bob Johnston
Phyllis C. Kane
Thomas C. Kuchenber
In memory of Geri (Miriam) Rosen
Kay and Marc Levinson
Sally H. McCallum
Eileen Mengers,
In memory of Charles and Eileen Mengers
George P. Mueller
Jeff and Carolyn Serfass
John Davis Snyder
Linda Sundberg
Ianina J. Tobelmann
Jan Wolff