

TEXAS *EARLY* MUSIC PROJECT  
DANIEL JOHNSON, ARTISTIC DIRECTOR

CONVIVENCIA RE-ENVISIONED  
The 3 Worlds of Renaissance Spain

DEDICATED TO TOM ZAJAC



~ *The Program Chapters* ~

Prayers & Origins

Fate & Fortune

Video: *Virtual Plasencia* (Dr. Roger L. Martínez-Dávila & the  
Revealing Cooperation and Conflict Project)

Fragrant Roses, Fragrant Breezes, but Tomorrow We Fast

*Intermission*

Palavricas de Amor / Little Words of Love

Video: *La Mota* (Dr. Roger L. Martínez-Dávila & the  
Revealing Cooperation and Conflict Project)

Conquest & the Collapse of *Convivencia*

Closing Prayers

FINE

## TEXAS EARLY MUSIC PROJECT

### Special Guests

Kamran Hooshmand, *barbat & santur*  
Roger Martínez-Dávila, *Lecturer and Director of Virtual Plasencia*  
Peter Maund, *percussion*  
Nina Stern, *recorders*

Philip Arno, *bass sackbut*  
Elaine Barber, *harp*  
Cameron Beauchamp, *bass*  
Nathaniel Brickens, *tenor sackbut*  
Erin Calata, *mezzo-soprano*  
Cayla Cardiff, *soprano*  
Bruce Colson, *vielle*  
Tom Crawford, *tenor & countertenor*  
Paul D'Arcy, *tenor*  
Steven Hendrickson, *tenor sackbut*  
Don Hill, *tenor*  
Scott Horton, *vihuela & gittern*  
Jenny Houghton, *soprano*  
Daniel Johnson, *tenor & psaltery*  
Eric Johnson, *bass*

Jeffrey Jones-Ragona, *tenor*  
Jane Leggiero, *bass viol*  
David Lopez, *tenor*  
Gitanjali Mathur, *soprano*  
Steve Olivares, *bass*  
Brian Pettey, *baritone*  
Stephanie Prewitt, *alto*  
Stephanie Raby, *bass & tenor viols*  
Susan Richter, *alto & recorder*  
Jonathan Riemer, *tenor*  
Kit Robberson, *vielle*  
Meredith Ruduski, *soprano*  
Thann Scoggin, *baritone*  
John Walters, *vielle, rebec, & treble viol*  
Allison Welch, *alto*

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## CONVIVENCIA RE-ENVISIONED: THE THREE WORLDS OF RENAISSANCE SPAIN

### CONVIVENCIA = COEXISTENCE

Our program tonight explores, through music, some of the relationships among the three great cultures of early Spain: Arabo-Andalusian (Spanish Muslim), Judeo-Spanish (Sephardic), and Christian. These relationships, complex and ever changing, lasted for centuries, but ended forever in 1610, when the last of the *Moriscos* (descendants of Spanish Muslims who converted to Christianity) were expelled from Spain. A brief history will help place these relationships in perspective.

Jews are known to have inhabited the Mediterranean coast of Spain since at least the 4<sup>th</sup> century. The Germanic tribe, the Visigoths, filling a power vacuum left by the collapsing Roman Empire, conquered all of Spain by 584 and converted to Christianity by 589. In the 7<sup>th</sup> century, the Islamic expansion, energized by the teachings of Mohammad, pushed across North Africa and into Spain. The Muslims, a people of mixed Arabic and Berber descent, swept through and completely controlled the Iberian Peninsula by 711.

The next 781 years can be viewed as a long and episodic re-conquest of Spain by the Christians, but there were periods of great stability and relative tolerance between the Spanish Muslims and Christians, along with the smaller populations of Jews. One great period, often cited by historians, was the reign of the Castilian King Alfonso X, El Sabio (The Wise) in the 13<sup>th</sup> century, who offered positions at his court for learned Muslims and Jews as well as Christians. The pervasive cross-cultural influences lasted throughout the period of coexistence, even as the Christians were reestablishing their political dominance. In the later part of the 1400s, the courts of Henry IV and Ferdinand and Isabella of Castille were full of Arabic fashion influences and entertainments and many royal officials were Jewish or Spanish Muslim by birth.

By 1275, the only Muslim kingdom left in Spain was Granada, which had a long period of relative autonomy until the 15<sup>th</sup> century, when the Christian realms were united by the marriage of Ferdinand of Aragón and Isabella of Castille. By the 1480s a concerted effort was made to conquer this final Muslim stronghold. The fortress city of Alhama fell in 1482, followed finally by the loss of the city of Granada on Jan. 2, 1492. However, the more infamous and notorious event of that year was the expulsion from the realm of all Jews who refused to convert to Christianity; an edict, often referred to as the Alhambra Decree, was issued from the royal court acting under pressure from the councils of the Inquisition. Many Jews converted, at least outwardly, in order to preserve their properties, their jobs, and the well-being of their families. But many more, estimates of between 80,000 and 160,000 were forced to leave. Ironically, those who did convert, called *Conversos*, were spied upon continually and were the most unfortunate of the victims of the Inquisition.

The Spanish Muslims fared better, at least at first. Although left without a kingdom, they were allowed substantial autonomy, but were increasingly pressured to convert to the Christian faith. Those who did, called *Moriscos*, were allowed to stay until, under increasing intolerance by the religious and governmental authorities, all Muslims, whether converted or not, were forced to leave Spanish lands.

The Muslims of Spain formed communities along the coast of North Africa over a period of centuries, forming complex relationships with each other and with the cultures around them, making it nearly impossible to decipher what survives intact from their Andalusian past. The great musical legacy of these communities is the repertory of *namba*; long suites consisting of songs in the poetic form known as *mumashshah*, interspersed with short instrumental interludes, all unified by a specific melodic mode. The origins of the *nambat* go back at least to the great Andalusian poet, musician and philosopher, Ibn Bājjā, (c. 1070-c. 1139) known to the Christian world as Avempace.

The Jews of Spain, once forced into exile, chose varied paths. Many went to Portugal, only to be expelled under pressure from Spain in 1496. Large numbers moved eastward, across the northern Mediterranean basin, settling in Provence, and Northern Italy. But the majority of the *Sephardim* moved on to the realms of the Ottoman Empire, which magnanimously accepted them into its urban centers. Sultan Bayezid II (c. 1447-1512) was reportedly quoted as saying “*It is said that King Ferdinand, King of Castille and Aragón, is a clever man, but by driving the Jews from his own country, he is impoverishing his empire and enriching mine.*” Many other exiles chose a shorter path, across the straight of Gibraltar, into Morocco, and to a lesser extent Algeria and Tunisia, where Jewish communities had existed for centuries. Thus, there developed two distinct traditions in the orally transmitted songs of the *Sephardim*, an eastern and a western tradition. We are offering examples from both in tonight’s program. Perhaps because of its

geographical proximity, the western tradition that survives in Morocco is closer, musically, to the pre-expulsion Judeo-Spanish cultures. The intervening centuries prevent us from knowing with certainty.

A great deal of the Spanish music in tonight's concert comes from the *Cancionero Musical de Palacio*, created between the mid-1470s and about 1520. Most of the composers featured in the collection were composers for the Spanish court at some point. The composer with the highest number of pieces in the book was Juan del Encina, with 63 compositions being published, out of a total of 458 in the songbook. There will be more about Encina in the Notes & Translations section. We are fortunate to get a few small glimpses of the daily lives, loves, and music of the Sephardic exiles from the diligently collected and recorded research of Isaac Levy, formerly the head of the Ladino language broadcasting section at Radio Israel. The songs for this concert come from Levy's four-volume work, *Chants Judéo-Espagnols*. The first volume was published by the World Sephardi Federation, London, in 1959 and the author published the last three volumes.

In our attempt to present this story musically, with some degree of balance among these three cultures, we must point out the inherent inequality found in the relatively large amount of surviving sources for Christian music and poetry, compared to the scant, if not non-existent sources of Arabic, Hebrew, and Judeo-Spanish texts and music from the same period. It is important to understand that all of the music on tonight's program representing Arabic and Judaic cultures are taken from the diligently collected and recorded oral traditions of the *Arabo-Andalusian* and *Sephardic* communities in north Africa and the eastern Mediterranean. It is a strong testament to the tenacity and potency of these cultures that so much survives in the oral tradition that convincingly links them to their Hispanic past.

Our pronunciation of Renaissance Spanish is guided by *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, Timothy McGee, editor, Indiana University Press, 2004. The pronunciation of Judeo-Espagnol comes from various sources gathered over the last couple of decades, and we thank Julie Silva and others for guidance in the Arabo-Andaluz pieces.

*Notes by Tom Zajac and Daniel Johnson; 2003, 2005, 2010, 2015.*

We have enjoyed and learned from our collaboration with Dr. Roger L. Martínez-Dávila, a scholar of inter-religious coexistence in medieval Spain currently serving as an assistant professor of history at the University of Colorado and a CONEX research fellow at the Universidad Carlos III de Madrid. He is also the Director of the *Revealing Cooperation and Conflict Project (RCCP)*, founded in 2012, an international collaboration involving eight universities in Spain, Switzerland, and the United States. Dr. Victor Roger Schinazi, an academic visualization specialist and geographer at the Swiss Federal Institute of Technology/ETH-Zurich, is the chief technical director of the *RCCP*. This scholarly initiative re-examines historical cases of medieval and early modern Jewish, Christian, and Muslim interaction, human networks and relationships, as well as interfaith conflict and collaboration.

This is the fourth *Convivencia* program that TEMP has produced. Tom Zajac introduced the concept to me in 2003 and the first two concerts took place in 2004 and 2005, with the third in 2010. This is the first *Convivencia* production without the physical presence of my inspiration and collaborator. We will all be aware of his creative and spiritual presence. The world of early music owes much to Tom, and Austin has been lucky to have him as a frequent guest over the last 25 years.

We met in the early 1980s at the Amherst Early Music Festival and have been friends, colleagues, and collaborators ever since. I took part in a few of his Mannes College and University of Maryland collegium concerts and he returned the favor for several UT Early Music Ensemble concerts. In addition to the *Convivencia* inspiration, he put together several concerts of early music from the New World (and one program of Polish music) for TEMP (and for other professional ensembles as well).

These are merely matter-of-fact words to serve as introduction to what mutual friend and colleague Annette Bauer has written: "Thinking of you, my friend Tom, and ... wishing into existence these wings of love and courage for your final flight, and weaving ourselves shared webs of memories to hold and comfort us, and crying tears from our own sadness, heartbreak, and loss, and also tears of deep and everlasting happiness and gratitude for having shared music and time and laughter with you, one of the kindest, most loving, caring, curious, passionate, and humble humans in this world, with the truly special gift to be a kindred spirit and friend to so, so many."

Daniel Johnson, September 2015

## TEXTS, TRANSLATIONS, & NOTES

### Prayers & Origins

Our opening piece is an homage to the ideal of *convivencia*, a call for tolerance, peace, and understanding among the three great cultures of Renaissance Spain. In the Medieval and Renaissance tradition of borrowings and *contrafactum*, the opening piece was created using texts taken from the Torah, the New Testament, and the Qur'an, each offering a similar message of peace among men. Tom Zajac arranged the Francisco de Peñalosa's beautiful 6-voiced *Por las sierras de Madrid*, which itself incorporates pre-existing folk tunes, by modifying each musical line by small degrees so that they could co-exist with each of the other lines and still maintain their unique qualities.

**Three prayers/Por las sierras de Madrid** (Francisco de Peñalosa; c.1470-1528;  
*Cancionero Musical de Palacio* arr. T. Zajac; 2003; arr. D. Johnson, 2015)

#### Psalm 133:1

Hinei mah tov umah na'im  
Shevet achim gam yachad.

How good it is, and how pleasant,  
When we dwell together in unity.

#### Matthew 5:9

Beati pacifici quoniam  
Filius Dei vocabuntur.

Blessed are the peacemakers:  
For they shall be called the children of God.

#### Qur'an Sura 60: Ayat 7

AAasa Allahu an yajAAala baynakum  
Wabayna allatheena  
AAadaytum minhum mawaddatan.

It may be that Allah will grant  
Love (and friendship) between you and those  
Whom ye (now) hold as enemies.

Tonight we feature several pieces by the Spanish composer Juan del Encina (born Juan de Fornoselle), one of the most important figures in the early Renaissance in Spain. A native of Salamanca, he was a descendent of *conversos*, Sephardic Jews who converted to Christianity. He was a composer, poet and playwright, and is often called the founder of Spanish drama. Most of his compositions are *villancicos*, featuring varied, flexible rhythms, simple yet expressive harmonies, and syllabic settings of the text. The exciting final piece in this set, *Cuando el Rey Nimrod*, is a song of praise to one of the biblical fathers of Islam, Judaism, and hence, Christianity.

#### **Todos los bienes del mundo (Juan del Encina; 1468-c.1529; *Cancionero Musical de Palacio*)**

Todos los bienes del mundo  
Pasan presto y su memoria, salvo la fama y la gloria.  
El tiempo lleva los unos,  
A otros fortuna y suerte.  
Y al cabo viene la muerte, que no nos dexa ningunos.

All the goods of the earth  
Pass quickly out of memory, except fame and glory.  
Time carries away some,  
Others are taken by fortune and luck.  
In the end comes death, which leaves us with nothing.

Todos son bienes fortunos  
Y de muy poca memoria,  
Salvo la fama y la gloria.  
La fama vive segura, aunque se muera el dueño,  
Los otros bienes son sueño, y una cierta sepultura.  
La mejor y más ventura  
Pasan presto y su memoria,  
Salvo la fama y la gloria.

All goods are from fortune  
And fade quickly from memory,  
Except fame and glory.  
Fame survives safely, even if its owner dies,  
All other goods are a dream, and go to the grave.  
The best and greatest ventures  
Pass quickly out of memory,  
Except fame and glory.

Procuramos buena fama que jamás nunca se pierde,  
Arbol que siempre está verde  
Y con el fruto en la rama.  
Todo bien que bien se llama  
Pasan presto y su memoria,  
Salvo la fama y la gloria.

Let us then secure good fame that never shall be lost,  
A tree that is forever green  
And with its fruit upon the branch.  
All good things that are called good  
Pass quickly out of memory,  
Except fame and glory.

## Cuando el Rey Nimrod (Sephardic; arr. T. Zajac & D. Johnson)

*Kamran Hoosbmand, barbat*

Cuando el Rey Nimrod al campo salía,  
Mirava en el cielo y en la estreyería.  
Vido una luz santa en la giudería,  
Que havida de nacer *Avraham avinu*.  
*Avraham avinu*, padre querido,  
Padre bendicho, luz de Israel.

Saludemos agora al señor parido,  
Que la sea *besiman-tov* este nacido.  
*Eliabu hanavi* mos sea aparecido,  
Y daremos loores verdadero d'Israel,

Verdadero de Israel!

*Avraham avinu*, padre querido...

Saludemos al compadre y también al *moel*.  
Que por su *zekhut* mos venga el goel  
Y ri'hma a todo Israel.  
Cierto loaremos al verdadero,  
Al verdadero, verdadero de Israel!  
*Avraham avinu*, padre querido...

When Nimrod the King walked out into the fields,  
He gazed up at the heavens and at all the stars.  
And he saw a holy light shining upon the Jews,  
Heralding the birth of Abraham, our father.  
Beloved father Abraham,  
Blessed father, light of Israel.

Let us greet now the newborn father,  
May he be blessed, this newborn one.  
The prophet Elijah has appeared to us,  
And we shall give praises to the true one,

The true redeemer of Israel!

Beloved father Abraham...

Let us greet the godfather and the *mohel*.  
May his true goodness bring us the Messiah  
And redeem all of Israel.  
Surely we will praise the true one,  
The true redeemer of Israel!  
Beloved father Abraham...

## Fate & Fortune

We begin this set of songs of love with a small gem from the Sephardic tradition that begins as what seems to be a normal *chanson de toile* and then becomes a rather surprising story in which a potential wife is discovered to be a sister who had been kidnapped from the family many years before. Our arrangement of *Amor con fortuna*, another Encina treasure, uses aspects of all three of the great cultures of Spain. We begin with a *taqsim*, or introduction, in Arabo-Andaluz style, followed by an unmeasured verse in imitation of Sephardic songs. The last section, with Encina's harmonizations and 5/4 meter, and a newly created 'hook,' includes a vocal ensemble with combined eastern and western instruments.

## Una tarde de verano (Sephardic; arr. D. Johnson)

*Jenny Houghton & David Lopez, soloists*

Una tarde de verano pase por la morería,  
Y ví una mora lavando  
Al pié d'una fuente fría.  
Yo le dije: "Mora linda,"  
Yo le dije: "Mora bella,  
Deja beber mis caballos  
D'esas aguas cristalinas."

"No soy mora, caballero,  
Que soy d'España nacida,  
Que me cautivaron moros  
Días de Pasqua florida."  
"Si queréis venir conmigo  
A España te llevaría,"  
"Y la ropa, el caballero,  
Donde yo la dejaría?"  
"Lo que es de seda y grana  
En mis caballos se iría,  
Y lo que no sirve a nada  
Por el rio pasaría."

One summer afternoon I was in the Moorish section,  
And I saw a Moorish girl washing  
At the foot of a well.  
I said to her, "Lovely Moorish girl,"  
I said to her, "Beautiful Moorish woman,  
Let my horses drink  
From those clear waters."

"I am not Moorish, O knight,  
I am of Spain born,  
Moors captured me  
During the holiday of Easter."  
"If you would like to come with me  
I shall bring you back to Spain."  
"And my garments, O knight,  
Where shall I leave them?"  
"Those of silk and wool  
Would go on my horses;  
Those which are useless  
Will float down the river."

Caminando y platicando  
A campos d'oliva s'acercaron;  
Al llegar por esos campos  
La niña llora y sospira,  
“¿Por qué lloras, niña linda,  
Por qué lloras, niña bella?”

“Lloro porque en estos campos,  
Mi padre a cazar venía,  
Con mi hermanito Alejandro  
Y toda su compañía.”

“Avran puertas y ventanas,  
Balcones y galerías,  
Que por traer una esposa,  
Os traigo una hermana mía.”

Walking and talking  
They approached fields of olive;  
When they reached the fields  
The maiden began to cry and to sigh.  
“Why do you cry, lovely maiden,  
Why do you cry, sweet girl?”

“I cry because in these same fields,  
My father came to hunt  
With my brother Alexander  
And all his companions.”

“Open your doors and windows,  
Balconies and corridors,  
I thought I was bringing home a wife,  
Instead I am bringing back my own sister.”

**Amor con fortuna (Juan del Encina; *Cancionero Musical de Palacio*; arr. D. Johnson, 2010, 2015)**

*Cayla Cardiff, soloist*

Amor con fortuna me muestra enemiga.  
No sé qué me diga.  
No sé lo que quiero,  
Pues busqué mi daño.  
Yo mesmo m'engaño, me meto do muero.  
Y, muerto, no spero salir de fatiga.  
No sé qué me diga.

Amor con fortuna me muestra enemiga.  
No sé qué me diga.  
Amor me persigue con muy cruda guerra.  
Por mar y por tierra, Fortuna me sigue.  
¿Quien ay que desligue amor donde ligua?  
No sé qué me diga.

Amor con fortuna me muestra enemiga.  
No sé qué me diga.  
Fortuna traidora me hace mudança,  
Y amor, esperança que siempre enpeora.  
Jamás no mejora mi suerte enemiga.  
No sé qué me diga.

Love and good fortune have turned against me.  
I don't know what to say.  
I don't know what I seek,  
Since it was I who sought my ills.  
I am my own deceiver, and go to my own death.  
And, dying, I have no hope of escaping my weariness.  
I don't know what to say.

Love and good fortune have turned against me.  
I don't know what to say.  
Love pursues me and wages cruel war on me.  
Over sea and land, Fate follows me.  
Who can break the bonds that love has tied?  
I don't know what to say.

Love and good fortune have turned against me.  
I don't know what to say.  
Traacherous fortune has turned on me,  
And hopes of love grow ever poorer.  
Never will my adverse fate improve.  
I don't know what to say.

**Video: *Virtual Plasencia* (Dr. Roger L. Martínez-Dávila & the  
Revealing Cooperation and Conflict Project)**

Our first video provides an overview of modern and ancient life in Plasencia, in western Spain, with a digital narrative of the social and political circumstances in Plasencia in the mid-15<sup>th</sup> century and how that affected members of all three cultures. We begin our accompaniment to the video with *Propiñan de melyor*, an anonymous three-part instrumental from the courtly tradition in the last third of the 15<sup>th</sup> century. Our version features an ornamented section for the treble viol that provides contrast to the stark nature of the original. *Ila habibi* has also remained popular for several centuries and was collected in Tunisia during the 1950s. We end the set with a Sephardic song that is strongly Arabian-influenced, as noted by its strong rhythmic pulses, sometimes with irregular meters; our instrumental version, which incorporates improvisation and a multitude of countermelodies in a 10/8 meter.

**Propiñan de melyor (Anonymous; *Cancionero Musical de la Colombina*, c. 1480; arr. D. Johnson)**

*Instrumental*

**Ila habibi (Arabo-Andalusian: Tunisia; arr. D. Johnson)**

*Gitanjali Mathur & Meredith Ruduski, soloists*

Ila habibi, natruk awtani  
'Asa yarani.

To see my love, I would readily give up my homeland.  
Perhaps he will be able to see me.

**Rahelica baila (Sephardic; arr. D. Johnson)**

*Instrumental*

**Fragrant Roses, Fragrant Breezes, but Tomorrow We Fast**

*Pase el agoa* is whimsical song with a macaronic text in Galician-Portuguese and French. *Hal tusta'adu* is a section of one of the oldest *mumashshab* (a strophic verse form) by the 12<sup>th</sup> century poet Ibn Zuhri. The scholar Samuel Stern has traced this poem through many sources over the centuries to present day Morocco, where it is still performed. The brief text alludes to a pleasure garden on the banks of the Guadalquivir, which flows through Cordoba. Although written before the expulsion of the Spanish Muslims, the poem evokes nostalgia for the lost homeland. *Oy comamos y bebamos* is a lively appeal by Juan del Encina to celebrate Fat Tuesday to the fullest.

**Pase el agoa (Anonymous; *Cancionero Musical de Palacio*)**

Pase el agoa, ma Julieta Dama.  
Venite vous a moy.  
Ju me'n anay en un vergel,  
Tres rosetas fui coller.  
Ma Julioleta Dama,  
Pase el agoa.  
Venite vous a moy.

Come to me across the water, my Lady Juliet.  
Come to me.  
I went into the forest,  
There to pluck three roses.  
My little Lady Juliet,  
Come across the water.  
Come to me.

**Hal tusta'adu (Arabo-Andalusian: Morocco; arr. T. Zajac)**

*Gitanjali Mathur, soloist*

Hal tusta'adu ayyamu-na bi-l-haliji  
Wa-layalina?

Will they be called back, our days in Al-Halij  
And our nights?

Id yustafadu min an-nasimi  
l-ariji misku darina

Now that there has been gained  
From the fragrant breeze the musk of Darin,

Wa-'id yakadu husnu l-makani l-bahiji  
An yuhayyi-na?

And now that the beauty of this delightful spot  
Is about to revive us?

**Oy comamos y bebamos (Juan del Encina; *Cancionero Musical de Palacio*)**

Oy comamos y bebamos  
Y cantemos y holguemos,  
Que mañana ayunaremos.  
Por onrra de Sant Antruejo  
Parémonos oy bien anchos.  
Enbutamos estos panchos,  
Rrecalquemos el pellejo.  
Que costumbres de concejo  
Que todos oy nos hartemos,  
Que mañana ayunaremos.

Today let's eat and drink  
And sing and enjoy ourselves,  
Because tomorrow we fast.  
In honor of St. Antruejo  
Let's go the whole hog,  
Let's stuff our bellies,  
Let's fill up our wineskin.  
It's a long-standing custom  
That we stuff ourselves full today,  
Because tomorrow we fast.

Oy comamos y bebamos  
Y cantemos y holguemos,  
Que mañana ayunaremos.  
Honrremos a tan buen santo  
Porque en hambre nos acorra.  
Comamos a calca porra,  
Que mañana hay gran quebranto.  
Comamos bebamos tanto

Today let's eat and drink  
And sing and enjoy ourselves,  
Because tomorrow we fast.  
Let's honor the good saint  
So he will soothe us when we're starving.  
Let's eat hand and mouth,  
Because tomorrow we tighten our belts.  
Let's go on eating and drinking now,



Hasta que nos rrebentemos,  
Que mañana ayunaremos.

Oy comamos y bebamos  
Y cantemos y holguemos,  
Que mañana ayunaremos.  
“¡Beve, Bras! Más tu, Beneyto,  
Beva Pidruelo y Llorente!”  
“¡Beve tú primeramente,  
Quitarnos has deste preito!”  
“En beber bien me deleyto;  
¡Daca, daca! Beberemos,  
Que mañana ayunaremos.”

Until we burst,  
Because tomorrow we fast.

Today let's eat and drink  
And sing and enjoy ourselves,  
Because tomorrow we fast.  
“Drink up, Bras! You too, Beneyto!  
Drink up, Pedro and Llorente!”  
“You drink first,  
No need to argue about it!”  
“I love drinking;  
So come on then! Let's all drink,  
Because tomorrow we fast.”

### *Intermission*

## **Palavricas de Amor / Little Words of Love**

Some of the pieces in the “Palace Songbook” seem to derive from older folksongs, such as the curious *Dindirindín*, with its odd mixture of words in French, Catalan, and Castilian in a *macaronic* style, and its simple harmonic progressions. One of the most beloved of all *muwashshabat*, the 12<sup>th</sup>-c. *Lama bada yatathanna* is known to lovers of Arabic poetry and music to this day. The text is a love song in very refined language and has a devotional layer of meaning derived from Sufist teachings. *La serena* is one of the most popular Sephardic songs with many musical and poetic variants, most of which contain both surrealistic and erotic verses.

### **Dindirindín (Anonymous; *Cancionero Musical de Palacio*)**

Dindirin danya, dindirindín.  
Je me levé un bel matin,  
Matineta per la prata;  
Encontré le ruyseñor,  
Que cantaba so la rama, dindirindin.

Dindirin danya, dindirindín.  
Encontré le ruyseñor,  
Que cantaba so la rama,  
"Ruyseñor, le ruyseñor,  
Facteme aquesta embaxata, dindirin din."

Dindirin danya, dindirindín.  
"Ruyseñor, le ruyseñor,  
Facteme aquesta embaxata,  
Y digalo a mon ami:  
Que je ya só maritata, dindirindin."  
Dindirin danya, dindirindín.

Dindirin danya, dindirindín.  
In the lovely morning I arose,  
And spent the morning in the meadow;  
There I met a nightingale  
Who was singing on the bough, dindirindin."

Dindirin danya, dindirindín.  
There I met a nightingale  
Who was singing on the bough.  
“Nightingale, O nightingale  
Carry this message for me, dindirindin."

Dindirin danya, dindirindín.  
“Nightingale, O nightingale,  
Carry this message for me.  
Tell my lover this for me:  
That I am already married, dindirindin."  
Dindirin danya, dindirindín.

### **Lamma bada yatathanna (Arabo-Andalusian: N. Africa; arr. T. Zajac)**

*Stephanie Prewitt, soloist*

Lamma bada yatathanna,  
Aman, aman  
Hubbi jamaluh fatana. Aman, aman  
Aw ma bilahzu asarna, Aman, aman  
Ghusna thanna hina mal, Aman, aman

Wadi wa ya hirati  
Man li mujib shakwati  
Fil hubbi min law'ati  
Illa malikul jamal illa malikul jamal, Aman.

When she started to walk with a swinging gait;  
Surrender  
My beloved's beauty amazed me. Surrender  
When I am enraptured by a glimpse, Surrender  
My beloved's beauty is a tender branch, Surrender.

O my destiny, my perplexity  
No one can comfort me in my misery,  
In my lamenting and suffering for love  
But for the one in the beautiful mirage, Surrender.

**La serena (Sephardic: Salónica & Egypt; arr. D. Johnson)**

*Steve Olivares, soloist*

En la mar hay una torre,  
En la torre hay una ventana,  
Allí s'asenta una niña  
Que a los marineros canta.

In the sea is a tower,  
In the tower is a window,  
There sits a girl  
Who sings to the sailors.

Si la mar era de lecha,  
Y las barquitas de canela,  
Yo me mancharía 'ntera,  
Por salvar la mi bandera.

If the sea was made of milk,  
And the boats were of cinnamon,  
I would quite jump in  
To save my banner.

Si la mar era de leche,  
Yo me haría un pexcador,  
Pexcaría las mis dolores  
Con palavricas d'amor.

If the sea was made of milk,  
I would be a fisherman,  
I would fish for my sorrows  
With little words of love.

Dame la mano, palomba,  
Para suvir a tu nido,  
Maldicha que durmes sola,  
Vengo a dormir contigo.

Give me your hand, my dove,  
To come up to your nest.  
It is unlucky to sleep alone,  
I am coming to sleep with you.

**Video: *La Mota* (Dr. Roger L. Martínez-Dávila & the  
Revealing Cooperation and Conflict Project)**

Our “soundtrack” begins with a *kûrsi*, or an instrumental excerpt from the Algerian *Nawba Ghibi* in the mode of the same name. We then contrast that with a piece by the Seville-based composer Mudarra, who composed for vihuela and the earliest surviving music for the guitar. The *Tiento IX* is one of the earliest pieces published specifically for harp. The next piece, *Guardame las vacas* is one of the most popular folksongs from Spain; it inspired many different versions by the most famous composers. Our version is a *romanesca* that combines different variations (*diferencias*) by a 17<sup>th</sup> century composer. The last selection, *Yo me soy la morenica*, is sung from a Muslim girl’s perspective, as she takes pride in her coloring, comparing herself to the loved one who is “dark and comely” in the **Song of Songs**.

**Kûrsi (Arabo-Andalusian: Algiers; arr. T. Zajac & D. Johnson)**

*Instrumental*

**Tiento IX para harpa (Alonso Mudarra; c. 1510 – 1580)**

*Elaine Barber, harp*

**Guardame las vacas (Folktune, early 16<sup>th</sup> c.; *diferencias* by Lucas Ruiz de Ribayaz, 1677;  
arr. by D. Johnson, 2008, 2015)**

*Instruments*

**Yo me soy la morenica (Anonymous; *Cancionero de Upsala*; 1556)**

*Gitanjali Mathur, soloist*

Yo me soy la morenica,  
Yo me soy la morena.  
Lo moreno bien mirado  
Fue la culpa de peccado,  
Que'n mi nunca fue hallado,  
Ni yamasse hallará.  
Yo me soy la morenica...

I'm the little dark girl,  
I'm the dark girl.  
It is said that darkness  
Is caused by sin,  
But sin is not in me,  
Nor ever will be.  
I'm the little dark girl...

Soy la sin espina rosa  
Que Salomon canta y glosa:  
“Nigra sum sed formosa,”  
Y por me se cantará.

Yo me soy la morenica...

Yo soy la mata enflamada,  
Ardiendo sin ser quemada,  
Ni de aquel fuego tocada  
Que alas otras tocará.  
Yo me soy la morenica...

I am the thornless rose  
That Solomon sang about:  
“I am dark and comely,”  
And about me they will sing.

I’m the little dark girl...

I am the flaming bush that burns,  
Burns yet is not consumed.  
Nor am I touched by the flame  
That touched others.  
I’m the little dark girl...

## Conquest & the Collapse of *Convivencia*

We begin this chapter, our final chapter, with a visceral wail, a song about painful journeys. It can be offered as an overview of the Sephardic experience since the beginnings of the Diaspora that began in 1492, after the expulsion of Jews and Muslims. The texts of the following Spanish *romances* or ballads, some of which were written shortly after the battles in question and some of which were written decades later, offer a fascinating look into the wars between the Christians and Spanish Muslims. Ballads such as these were often a combination of “news-delivery” and “story-telling” and the line between fact and fiction is often blurry. Although written and performed by Christian poets and composers, many of these are written from the perspective of the Spanish Muslims themselves and with a fair amount of sensitivity and sympathy. The first of our *romances* poignantly describes the instant in which the Spanish Muslim King first learns of the fall of Antequera in 1410 (it was almost immediately recaptured by the Muslims). The second piece gives thanks to God for restoring power to Christian Spain. We conclude this set with a true masterpiece by Juan del Encina. *Una sañosa porfia* tells the story of the fall of Granada from the perspective of its King Boabdil, but it soon turns into a glorification of the mighty prowess of a newly unified Spain. The homophonic, chordal nature of the first three lines of each verse gives way to the long and flowing melisma of the final line, sounding like a mournful wailing in some verses and like a triumphant cry in others.

### Camini por altas torres (Sephardic: Sarajevo)

*Daniel Johnson, soloist & Kit Robberson, vielle*

Camini por altas torres  
Navegué por las fortunas  
Onde gallo no cantava  
Ni menos me conocían.  
Luvias caen de los cielos  
Lágrimas de los mis ojos.

I walked among high towers,  
I sailed through storms  
Where no cock crowed  
And where no one knew me.  
Rain falls from the skies,  
Tears from my eyes.

### De Antequera sale un moro (Cristóbal de Morales; c.1500 – 1553)

*Erin Calata, soloist*

De Antequera sale un moro, de Antequera se salía,  
Cartas llevaba en su mano, cartas de mensajería.

From Antequera a Moor departs, from there he leaves,  
He carries letters in his hand, letters which tell a tale.

Escritas yvan con sangre, y no por falta de tinta;  
Vase para los palacios donde el rey moro vivía;

They were written in blood, and not for lack of ink;  
He went to the palace where the Moorish king lived;

Ante el rey quando se halla tales palabras dezía:  
Mantenga Dios a tu Alteza, salve Dios tu Señoría.

He stood before the king and said these words to him:  
May God keep Your Majesty, God save you, my liege.

Las nuevas que, rey, sabrás no son  
Nuevas de alegría,  
Qu’esse infante don Fernando  
Cercada tiene tu villa,

The news, King, you must know, is not  
News of good cheer,  
For the prince Don Fernando  
Holds your town in siege,

Los moros que estaban dentro  
Cueros de vaca comían:  
Si no socorres, el rey, tu villa se perdería.

The Moors who were caught inside  
Eat cowhide for their food:  
If you do not aid them, King, your town will be lost.”

**Damos gracias a ti, Dios (Francisco de la Torre, fl. 1483-1504; *Cancionero Musical de Palacio*)**

*Stephanie Prewitt, soloist*

Damos gracias a ti, Dios,  
Y a la Virgen sin mansilla,  
Porque en el tiempo de nos,  
España cobró su silla.

We give thanks to thee, O God,  
And to the Virgin most pure  
That in these, our times,  
Spain has recovered her power.

Si los godos,  
Olvidando tus preceptos, fenesçieron;  
Nuestro gran Rey Don Fernando  
Ganó lo qu'ellos perdieron.

The Goths,  
Forgetful of thy precepts, perished;  
Our great King Ferdinand  
Won back what they lost.

Bendito sea sólo Dios  
Por tan alta maravilla,  
Que sin merecello nos,  
España cobró su silla.

Blessed be God alone for bringing such  
A wondrous thing to pass,  
So that even though we did not deserve it,  
Spain has recovered her power.

**Una sañosa porfia (Juan del Encina; *Cancionero Musical de Palacio*; arr. D. Johnson)**

Una sañosa porfia sin ventura va pujando.  
Ya nunca terné alegría,  
Ya mi mal se va ordenando.

A bloody battle without hope is being waged.  
Never again will I know joy,  
For my misfortune is ordained.

Ya fortuna disponía quitar mi próspero mando,  
Qu'el bravo león d'España  
Mal me viene amenazando.

Already fate has ended my prosperous reign,  
For the brave lion of Spain  
Has come to threaten me ill.

Su espantosa artillería, los adarves derribando,  
Mis villas y mis castillos,  
Mis ciudades va ganando.

His dreadful artillery demolishes all our ramparts,  
My towns and my castles,  
All my cities he is capturing.

La tierra y el mar gemían, que viene señoreando,  
sus pendones y estandartes  
Y banderas levantando.

The earth and sea groan, as they fall under his power,  
His pennants and his standards  
And his flags hosted high.

Su muy gran cavallería, hela, viene relumbrando,  
Sus huestes y peonaje el aire viene turbando.

His imposing cavalry arrives in grand array.  
His hosts and infantry stir the air.

Córreme la morería, los campos viene talando;  
mis compañías y caudillos  
Viene venciendo y matando;

He over-runs Moorish lands and razes the fields.  
My companies and my captains  
Are being crushed and massacred.

Las mezquitas de Mahoma  
En iglesias consagrando;  
Las moras lleva cativas con alaridos llorando.

He turns the mosques of Mohammed  
Into parish churches;  
They take away our women amidst cries and tears.

Al cielo dan apellido: ¡Viva'l rey Fernando!  
¡Viva la muy gran leona,  
Alta reina prosperada!

A cry goes up to heaven: "Long live King Ferdinand!  
Long live the magnificent lioness,  
The great and prosperous Queen!"

Una generosa Virgen esfuerço les viene dando.  
Un famoso cavallero delante viene volando.

A generous Virgin gives them great courage.  
An illustrious knight proudly flies before them.

Con una cruz colorada y un espada relumbrando,  
D'un rico manto vestido, toda la gente guiando.

Carrying a crimson cross and a sparkling sword,  
Dressed in a rich mantle, he leads forth all the people.

## Closing Prayers

We close the concert as we began it, with a new prayer for tolerance, peace, and understanding among all cultures.

### Three Prayers (based on Francisco de Peñalosa; D. Johnson; 2004, 2010)

*Stephanie Prewitt & Gitanjali Mathur, soloists*

#### **Psalms 133:1**

Hinei mah tov umah na'im  
Shevet achim gam yachad.

How good it is, and how pleasant,  
When we dwell together in unity.

#### **Matthew 5:9**

Beati pacifici quoniam  
Filius Dei vocabuntur.

Blessed are the peacemakers:  
For they shall be called the children of God.

#### **Qur'an Sura 60: Ayat 7**

AAasa Allahu an yajAAala baynakum  
Wabayna allatheena  
AAadaytum minhum mawaddatan.

It may be that Allah will grant  
Love (and friendship) between you and those  
Whom ye (now) hold as enemies.

## FINE

### ROGER L. MARTÍNEZ-DÁVILA

#### GUEST LECTURER & DIRECTOR OF *VIRTUAL PLASENCIA*



**Roger Louis Martínez-Dávila** holds academic positions at the Universidad de Carlos III de Madrid (Spain) and the University of Colorado (Colorado Springs). From Fall 2015 through Summer 2018, Dr. Martínez serves as a CONEX Experienced Research Fellow and is advancing his Massive Open Online Course (MOOC) efforts to reach as many as 200,000 students. Since fall 2010, Dr. Martínez has served as an Assistant Professor of History at the University of Colorado. Previously, he was the inaugural Burton Postdoctoral Fellow at Saint Joseph's

University (Philadelphia) and earned his Ph.D. from the University of Texas at Austin. His forthcoming book, *Blood, Faith, and Identity: Conversos in Early Modern Spain*, will be published by University of Notre Dame Press. Dr. Martínez is the Project Director of the Revealing Cooperation and Conflict Project (RCCP), an eight university initiative that re-examines historical cases of medieval and early modern Jewish, Christian, and Muslim interaction, as well as an activist endeavor intent on buttressing humanistic reflection within academia as well as the general public. Specifically, RCCP is developing *Virtual Plasencia*, an Internet-deployed 3D world and educational initiative that engages scholars and the public in a vigorous dialogue on interreligious cooperation and conflict in the Spanish community of Plasencia (1300-1600 c.e.). More information at: [www.rogerlouismartinez.com](http://www.rogerlouismartinez.com).

### DANIEL JOHNSON,

#### TEMP FOUNDER & ARTISTIC DIRECTOR



**Daniel Johnson** has performed and toured both as a soloist and ensemble member in such groups as the New York Ensemble for Early Music, Sotto Voce (San Francisco), and Musa Iberica (London). He has been the artistic director of the Texas Early Music Project since its inception in 1987. Johnson was also the director of the UT Early Music Ensemble, one of the largest and most active in the U.S., from 1986 to 2003. He was a member of the Higher Education Committee of Early Music America from 1996–2000. In 1998, he was awarded Early Music America's Thomas Binkley Award for university ensemble directors and he was also the recipient of the 1997 Quattlebaum Award at the College of Charleston. Johnson serves on the faculty, staff, and the Executive Advisory Board of the Amherst Early Music Festival and has directed the Texas Toot workshops since 2002. He was inducted into the Austin Arts Hall of Fame in 2009.

## SPECIAL GUEST ARTISTS



**Nina Stern** has carved a unique and astonishingly diverse career for herself as a world-class recorder player and classical clarinetist. A native New Yorker, she has appeared as a soloist or principal player with orchestras such as The New York Philharmonic, New York City Opera, American Classical Orchestra, Philharmonia Baroque, Sinfonia NY, Trinity Baroque Orchestra, Amsterdam Baroque Orchestra, L'Orchestra della Scala (Milan), I Solisti Veneti, Hesperion XX, Apollo's Fire, and Tafelmusik. Her numerous festival and concert series appearances have included performances under leading conductors such as Loren Maazel, Kurt Masur, Christopher Hogwood, Trevor Pinnock, Claudio Scimone, Jane Glover, Bruno Weil, Ton Koopman, Andrew Parrot and Jordi Savall. She has recorded for Erato, Harmonia Mundi, Sony Classics, Newport Classics, Wildboar, Telarc and Smithsonian labels. Nina Stern's latest projects include performances and recordings of traditional music of Eastern Europe, Armenia, and The Middle East, as a soloist, and with the ensembles East of the River and Rose of the Compass. She is the author of "Recorders Without Borders," two innovative books for beginning recorder players and percussion, intended for use in the school classroom. Ms. Stern has shared her teaching methods with students and teachers throughout the U.S. and in the Netherlands, and has spearheaded recorder programs in the Kibera slum of Nairobi, Kenya, and at Village Health Works in Kigutu, Burundi.



A native of San Francisco, **Peter Maund** studied percussion at the San Francisco Conservatory of Music and music, folklore and ethnomusicology at the University of California, Berkeley. A founding member of Ensemble Alcatraz and Alasdair Fraser's Skyedance, he has performed with early and contemporary music ensembles including Alboka, Anonymous 4, Berkeley Contemporary Chamber Players, Chanticleer, Davka, El Mundo, The Harp Consort, Hesperion XX, Kitka, Los Cenzontles, Musica Pacifica, Philharmonia Baroque Orchestra and Voices of Music, among others. Presenters and venues include Cal Performances, Carnegie Hall, Celtic Connections (Glasgow); Cervantino Festival (Guanajuato), Confederation House (Jerusalem); Edinburgh Festival; Festival Interceltique de Lorient; Festival Pau Casals; Folkfestival Dranouter; Horizonte Orient Okzident (Berlin); The Kennedy Center; Lincoln Center; Palacio Congressos (Madrid); Queen Elizabeth Hall (London); and Tage Alter Musik (Regensburg). He is the author of "Percussion" in *A Performers Guide to Medieval Music*, Indiana University Press, 2000. He has served on the faculty of the University of California, Berkeley as well as in workshops sponsored by Amherst Early Music, the San Francisco Early Music Society, the American Recorder Society and the American Orff-Schulwerk Association. Described by the *Glasgow Herald* as "the most considerate and imaginative of percussionists," he can be heard on over 50 recordings.



**Kamran Hooshmand** was born in Tehran, Iran, and has been residing and making music in the US since 1978. He holds an MA in Middle Eastern Studies with a concentration in ethnomusicology from the University of Texas at Austin and is currently pursuing a PhD in Media Studies. He has studied and/or performed with masters of Persian classical music Ostad Mohammad Reza Lotfi and Dr. Mojtaba Khoshzamid, and has guest lectured on Middle Eastern music in schools and colleges in the US and Europe. He founded the *1001 Nights Orchestra* in the early 1990s to expose Austinites to the beautiful music and cultures of the Middle East. Along with his orchestra, Mr. Hooshmand has contributed music to numerous film and theatre productions including the IMAX documentary *Ride Around the World* and an award-winning score and live accompaniment to the 1924 silent, *Thief of Bagdad*, which was featured at Austin's Paramount Theater. Among the numerous instruments that Mr. Hooshmand plays are the *oud* (Persian *barbat*), an 11-stringed ancestor of the European lute, and the Persian *santur*, a 72-stringed hammered dulcimer. His recordings have been on the top-10 charts of the Austin Chronicle and are available online, at area record stores, or at his live performances. His multilingual project Ojala just returned to the stage with a sold-out performance. His upcoming shows include appearances in the International Accordion Festival and the Austin Interfaith Arts and Music Festival in October. He has performed in Texas Early Music Project's concerts of Medieval, Sephardic, and Arabo-Andaluz music since 1999.

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### The Susan Anderson Kerr Scholarship Fund

The Susan Anderson Kerr Scholarship will be awarded to four young musicians for the 2015-2016 season: two from St. Stephen's School and 2 from McCallum Fine Arts Academy. More scholarships for students between the ages of 14 and 21 are available for the 2015-2016 season. If you know any young musicians or instructors who are interested in these opportunities, or would like to support our efforts in any way, please call (512) 377-6961 or email us at [education@early-music.org](mailto:education@early-music.org). We mourn the passing of Susan's husband, John F. Kerr, and we appreciate his generous designation of the Susan Anderson Kerr Fund for donations in his memory.

*All contributions to the scholarship, or directly to TEMP, are fully tax-deductible.*

## UPCOMING CONCERTS

### La Follia Austin Baroque

Keith Womer, Artistic Director

LA FOLLIA

#### *Henry Purcell's Dido and Aeneas: A Miniature Operatic Masterpiece*

Our 2015-2016 season begins with a dramatized concert performance of Henry Purcell's operatic masterpiece *Dido and Aeneas*, with superstar Jennifer Lane in the role of Dido.

Saturday, September 12, 2015, 8:00 PM, First Presbyterian Church,  
8001 Mesa Drive, Austin, TX, 78731

Sunday, September 13, 2015, 4:00 PM, First Presbyterian Church,  
8001 Mesa Drive, Austin, TX, 78731

[www.ensembleviii.org](http://www.ensembleviii.org)

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### Ensemble VIII

James Morrow, Artistic Director

ensemble viii

#### *Renaissance Splendour! Radiant a cappella Gems*

Our fifth season opens with inspiring works by Josquin, Gombert, and Monteverdi complete this concert of dazzling, luxurious vocal polyphony.

Friday, September 18, 2015, 7:30 PM, St. Louis Catholic Church Chapel,  
7601 Burnet Road, Austin, TX, 78757

[www.ensembleviii.org](http://www.ensembleviii.org)

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### St. Cecilia Music Series

James Brown, Director



#### *Consorts and Aires: Music of William and Henry Lawes*

Instrumentalists Elaine Barber, Annalisa Pappano, David Walker, and James Brown and soprano Meredith Ruduski present 17<sup>th</sup>-century gems of brothers William and Henry Lawes.

Friday, September 25, 2015, 8:00 PM, First Presbyterian Church,  
8001 Mesa Dr., Austin, TX, 78731

[www.scmsaustin.org](http://www.scmsaustin.org)

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### Austin Baroque Orchestra and Chorus

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#### *Les goûts-réunis, pt. 1: Gli italiani*

Dazzling and virtuosic 17<sup>th</sup>-century chamber music from Italy, including works by Monteverdi, Merula, Uccellini, Cazzati, Biber, Falconieri, and more.

Saturday, October 3, 2015, 8:00 PM, First Presbyterian Church,  
8001 Mesa Dr., Austin, TX, 78731

Sunday, October 4, 2015, 4:00 PM, First Presbyterian Church,  
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[www.austinbaroqueorchestra.org](http://www.austinbaroqueorchestra.org)

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