

TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

Songs of the Sephardim: Love, Lament, and Loss

DEDICATED TO KAMRAN HOOSHMAND



☞ *El Programa* / התוכנית ☞

(Arrangements and polyphony by D. Johnson except as noted)

I Love You So Much

Noches, noches ☞ Daniel Johnson, soloist

Yo m'enamorí d'un aire ☞ Jenifer Thyssen, soloist

Avre tu puerta cerrada (Sofía/Esmirna) ☞ Gil Zilkha, soloist

Si verias a la rana (Bulgaria) ☞ Cayla Cardiff, soloist



And the Siren Sang...

Oyeréx cantar hermosa (Sofía) ☞ Stephanie Prewitt, soloist

La serena (Salónica & Egypt) ☞ Gil Zilkha, soloist



Love and Loss

La prima vez (Turkey, Balkans) ☞ Jenifer Thyssen, soloist

En la prizión (Salónica & Esmirna) ☞ Gitanjali Mathur, soloist



Nightingales

La rosa enflorece (Turkey) ☞ Daniel Johnson, soloist

EL INTERVALO / הפסקה

All in the Family

El rey de Francia tres hijas tenía (Esmirna) ♪ Cayla Cardiff & Stephanie Prewitt, soloists

Madres amargadas (Jerusalem) ♪ Instrumental

El mi querido bevió vino (Sofía) ♪ Jenifer Thyssen, soloist

Mi suegra (Jerusalem) ♪ Stephanie Prewitt, soloist



Rachel Danced

Rahelica baila ♪ Instrumental



Love and Loss. Mostly Loss.

Puncha, puncha (Turkey) ♪ Gitanjali Mathur, soloist

Mançanica corelada (Sarajevo) ♪ Cayla Cardiff, soloist

Esta montaña d'enfrente (Jerusalem) ♪ Stephanie Prewitt, soloist

Adio, querida ♪ Daniel Johnson & Stephanie Prewitt, soloists



Escalera al cielo (Stairway to Heaven)

Tres hermanicas (Turkey) ♪ Jenifer Thyssen, Cayla Cardiff, & Stephanie Prewitt, soloists

Scalerico de oro ♪ Gitanjali Mathur & Stephanie Prewitt, soloists

EL FIN / עֵלְ הַיַּם

TEXAS EARLY MUSIC PROJECT

Special Guests

Peter Maund, *percussion*

Nina Stern, *recorders*

Cayla Cardiff, *singer & psaltery*

Bruce Colson, *vielle*

Therese Honey, *harp*

Scott Horton, *gittern, Renaissance & Baroque guitars*

Daniel Johnson, *singer & psaltery*

Gitanjali Mathur, *singer*

Josh Peters, *oud*

Stephanie Prewitt, *singer*

Stephanie Raby, *bass viola da gamba*

Kit Robberson, *vielle*

Jenifer Thyssen, *singer*

John Walters, *vielle, rebec, & vielle*

Gil Zilkha, *singer*

Please visit www.early-music.org to read the biographies of TEMP artists.



INTRODUCTION

The history of a people is often reflected in their music, especially the music that arises from a strong oral tradition. But the music of the Sephardim enfolds an astonishing array of cultural influences due to the long years of assimilation in a religious melting pot on the Iberian Peninsula, followed by the central tragedy of the Diaspora, their expulsion from Spain. There were Jewish communities on the Mediterranean coast of Spain since at least the 5th century B.C.E. After Christian conversion of the area in the 6th century and the Muslim rise to power in the 8th century, there was a long and prosperous period of great stability and relative tolerance among the Muslims, Christians, and the smaller populations of Jews. However, as periodic efforts to reconquer Spain for the Christians began to gain ground, the Jewish inhabitants were subjected to pogroms and religious persecutions. By the 1480s a concerted effort was made to conquer the final Muslim strongholds in Spain. This led to an edict on March 31, 1492, from the royal court acting under pressure from the councils of the Inquisition. It ordered the expulsion of anyone who refused to convert to Christianity. Many Jews converted, at least outwardly, in order to preserve their properties, their jobs, and the well being of their families. But many more, estimated up to 300,000, chose to leave. The Spanish monk Andres Bernádez, an observer of the Jews' expulsion from Spain left the following lines:

They left the country in which they were born. Great and small, young and old, on foot, donkeys or in carts... Some stopped at the wayside, some collapsed from exhaustion, others were ill, yet others dying. No fellow creature could have failed to have pity on these unhappy people. All along the way there were constant appeals for them to accept baptism, but their rabbis instructed them to refuse and implored the women to sing, beat their drums and to uplift their souls.

Once forced into exile, the Jews of Spain chose varied paths for their diaspora. Many went to Portugal, Provence, northern Italy, Holland, northern Europe, and the Middle East. The majority moved to the realms of The Ottoman Empire, which magnanimously accepted them into its urban centers such as Cairo, Salónica, and Istanbul. Many other exiles chose a shorter path, across the Strait of Gibraltar, into Morocco, and to a lesser extent Algeria and Tunisia, where Jewish communities had existed for centuries.

We are fortunate to get a few small glimpses of the daily lives, loves, and music of these exiles, mostly taken 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 self-published the last three volumes in Jerusalem, 1970–1973. He would collect several different versions of a song, strip out most of the embellishments, regularize the meter and key, and then publish the melody with the first verse underlaid. It is a strong testament to the tenacity and potency of a culture that so much survives in the oral tradition that convincingly links them to their Hispanic past and yet evolves with new ideas, new words, and musical influences based on the traditions of their new environments. We are presented with a mixture of musical styles ranging from quasi-Medieval to the somewhat more sophisticated Turkish elements of the 16th and 17th centuries and the strongly tonal elements of 18th- and 19th- century European music. Some songs, such as *Noches, noches*, lend themselves to a non-rhythmicized interpretation, similar to early Jewish music, chant, and early Medieval secular music by the troubadours. Others, such as *Si verías a la rana*, have very strong rhythmic markers, showing the influence of the Arabian and Baltic cultures. *Yo m'enamori d'un aire* and *La prima vez*, among others, have melodies that strongly suggest harmonization with a 19th-century palate and probably date from the late 19th century or early 20th century.

The language of the Sephardim, though Castilian in origin, is often called Ladino, Judeo-Spanish, or Judezmo and the song texts themselves reflect the diversity of the environments. One version of a song text might contain a few Turkish words and another might have a few a Greek or Bosnian references. Hebrew words, as another example, are used in the text of *Scalerico de oro*. Several versions of texts and melodies can be traced to several different sources.

Sephardic music bears many of the aspects of ‘world music,’ ‘folk music,’ and maybe even art song and pop. Though our interpretations tend to be strongly Westernized, we do make use of Arabic rhythmic and melodic modes. Since the provenance of Sephardic music stretches some 600 years, it is not strictly ‘early music,’ but it is music that we, as an early music group, love to research, arrange, and perform.

Long-time TEMP fans will notice the absence of Kamran Hooshmand in our concerts this weekend. It is with great sadness that we announce that our friend, colleague, and frequent guest artist passed away in August. Originally from Tehran, Iran, Kamran studied and performed with Ostad Mohammad Reza Lofti and Dr. Motjaba Khoshzamid, masters of Persian classical music. A multitalented instrumentalist, Kamran performed on the *oud* (Persian *barbat*), an 11-stringed ancestor of the European lute, and the Persian *santur*, a 72-stringed hammered dulcimer. He founded the 1001 Nights Orchestra in the early 1990s to expose Texans to the beautiful music and cultures of the Middle East. Along with his orchestra, he 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 movie *Thief of Bagdad*, which was featured at Austin’s Paramount Theater. His Persian-Spanish multilingual project *Ojalá* performed frequently with sold-out performances. I met him in 1998 when he joined the UT Early Music Ensemble to learn about western Medieval music. His curiosity and fascination with the music and the process were delightfully infectious! Kamran performed in Texas Early Music Project concerts of Medieval, Sephardic, and Arabo-Andaluz music since 1999, most recently in our *Convivencia* concerts in September, 2015.

Kamran and his artistry are profoundly missed.

<http://www.early-music.org/kamranhooshmand/>

Daniel Johnson
January 2009 (revised October, 2016)

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.

NOTES, TEXTS & TRANSLATIONS

I love you so much

We open with four *kantos* (songs) in which love of one type or another is the main topic: from the fairly old *Noches, noches*, with allusions to erotic love, to *Yo m'enamori d'un aire*, which is probably from the late 19th century and which is a more traditional romantic love song. Though *Avre tu puerta cerrada* is probably about romantic love, it could also allude to the expulsion of the Sephardim from Spain. Legend has it that when Jewish families were expelled in 1492, many took with them the keys to their houses with the hope that, someday soon, they would be able to return. To this day, some Sephardic families claim that they still have these keys that were passed down from generation to generation, even if the key is more of a symbolic gesture than a physical object. (For more on this, have a look at articles concerning the repatriation process currently going on, slowly, in Spain.) *Si verias a la rana*, on the other hand, is just your basic love song concerning frogs, mice, and camels. Its vigorous rhythm in 9/8, divided 2+2+2+3, is typical of Bulgarian folk and popular music.

Noches, noches

Noches, buenas noches, noches son d' enamorar.
Dando bueltas por la cama como 'l peixe en la mar.

Nights, beautiful nights, nights are for loving.
I toss around in my bed like the fish in the sea.

Yo m'enamori d'un aire

Yo m'enamori d'un aire,
D'un aire d'una mujer,
D'una mujer muy hermosa,
Linda de mi coraçón.

I fell in love with the charms,
The charms of a woman,
A very beautiful woman,
The beauty of my heart.

Yo m'enamori de noche,
El lunar ya m'enganó.
Si esto era de día,
Yo no atava amor.

I fell in love at night,
The moonlight was my undoing.
If it had been daylight,
Love would not have bound me.

Avre tu puerta cerrada (Sofia/Esmirna)

Avre tu puerta cerrada,
Qu'en tu balcón ninguna luz aclara.
Ma el amor a tí te vela,
Partemos, Roza, partemos de aqui.

Open your closed door,
For there is no light on your balcony.
But love watches over you,
Let us depart, Roza, let us leave this place.

Si es por agradarte,
Na la mi sangre pronto por verter;
Si la mi sangre no te pudo convencer,
Na la mi muerte, con gran plazer.

In order to please you,
Here is my blood, ready to be spilled;
If my blood could not convince you,
Here is my death, with great pleasure.

Esta cantiga yo compozí en el parq de Sirkegí;
Mi coraçon se iba quemando, y yo iba compozando.

I composed this song in the park in Sirkegí;
My heart was burning, and I went on composing.

Si verias a la rana (Bulgaria)

Si verias a la rana asentada en la hornalla,
Friendo sus buenas fritas espartiendo a sus hermanicas.
Ben seni severim, Çok seni severim.

If you saw the frog sitting on the oven,
Frying its lovely *fritas* to share with her little sisters.
I love you. So much, I love you.

Si verias al raton asentado en el kanton,
Mundando sus muezizicas espartiendo a sus hermanicas.
Ben seni severim, Çok seni severim.

If you saw the mouse seated in the corner,
Shelling walnuts to share with her little sisters.
I love you. So much, I love you.

Si verias al gamello asentado en el tavlero,
Mundando sus buenas filas mas delgadaz de sus cavellos.
Ben seni severim, Çok seni severim.

If you could see the camel seated on the doughboard,
Rolling out the *filo* thinner than its hair.
I love you. So much, I love you.

And the Siren Sang...

The second of our mermaid/siren songs, *La serena*, is fairly old and is one of the most popular Sephardic songs with many musical and poetic variants, most of which contain both surrealistic and erotic verses.

Oyeréx cantar hermosa (Sofía)

Oyeréx cantar hermosa
De la serena de mar.
“Serena de mar no canta,
Ni cantó, ni cantará,

Sino qu’és mancevico
Que a mí me quere alcançar.
Si penaréx noche y día,
A mí no me podréx alcançar.”

La serena (Salónica & Egypt)

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

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

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

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

You will hear the beautiful singing
Of the siren of the sea.
“The siren of the sea doesn’t sing,
Nor did she sing, nor will she sing,

Not without this handsome young man
Who I wish to attain for myself,
But even if I work hard night and day,
I will not be able to attain him.”

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

If the sea were made of milk,
And the boats made of cinnamon,
I would stain myself completely
To save my banner.

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

Give me your hand, my dove,
To bring me up to your nest.
It is a curse to sleep alone,
I come to sleep with you.

Love and Loss

En la prizión comes from the relatively ancient romance about the fortress Yedí Kulé (seven towers) in Istanbul. It has been used for defense, as a treasury, and as a prison. We aren’t sure what crime the protagonist committed to be sentenced to 15 years, but when prisoners were beheaded in Yedí Kulé, their heads were thrown down into the sea.

La prima vez (Turkey, Balkans)

La prima vez que te vidí,
De tus ojos m’enamori.
De aquel momento te amí:
Fin a la tomba te amare.

Acercate me querida,
Salvadora de me vida.
Descubrite y avlame
Secretos de la tu vida.

En la prizión (Salónica & Esmirna)

En la prizión estó, por tí atado,
En el budrúq lloro, dezmalado.
Otro amavas tú; yo me celava,
El amor me armó, yo lo matava.

The first time I saw you,
I fell in love with your eyes.
From that moment I loved you:
I will love you to the grave.

Come close, my beloved,
Salvation of my life.
Speak to me and reveal
The secrets of your life.

I am in prison, bound because of you,
In the dungeon I cry, dismayed.
You love another; I am enslaved,
Love makes me strong, yet it kills me.

Yo'n la prizi3n, t3 en las flores,
Sufro de cora3on, quero que llores;
Las paredes son altas, no me alcan3o;
Demando salvaci3n del mi Di3 Santo.

I, in prison; you among the flowers,
I suffer in my heart, I want you to cry also;
The walls are high, I can't overcome them;
I ask for salvation from my Holy God.

Madre que te pari3, pari3 culevro
Que echa tocigo, dentro los fierros.
Quinze a3os de prizi3n, querida,
Yo 'st3 en cadenas, mal de mi vida.

She who gave birth to you, gave birth to a snake
That shoots poison between its fangs.
Fifteen years in prison, dear one,
I am in chains, evil of my life.

Nightingales

Also called *Los bilbilicos* and with the verses in different order, this is one of the most endearing and enduring of all Sephardic melodies. Our basic arrangement of the ballad harkens back to concerts with Clearlight Waites in the 80s; the extended introduction evokes a fairly complicated dance that slowly gives way to the simplicity of this famous tune.

La rosa enflorece (Turkey)

La rosa enflorece, en el mez de may,
Mi alma s'escurece, sufriendo del amor.

The rose blooms in the month of May,
My soul is melancholy with the pain of love.

Los bilbilicos cantan, sospiran del amor
Y la pasi3n me mata, muchigua mi dolor.

The nightingales sing, sighing of love
And passion kills me, multiplying my pain.

M3s presto ven, palomba, m3s presto ven a m3,
M3s presto t3 mi alma, que yo me vo morir.

Come faster, my dove, come faster to me,
Come faster, my soul, before I die of love.

EL INTERVALO / אַיִן אִתְּךָ

All in the Family

El rey de Francia tres hijas ten3a is another of the songs that can claim pre-17th-century origins and it claims provenance from several different regions in several different versions. On the other hand, *Madres amargadas* is from the 20th century and is quite popular in modern day Israel.

El rey de Francia tres hijas ten3a (Esmirna)

El rey de Francia tres hijas ten3a:
La una lavrava, la otra cuz3a;
La m3s chica de ellas bastidor haz3a.
Lavrando, sue3o le ca3a.

The King of France had three daughters:
One did needlework, the other was sewing;
The youngest was embroidering on a frame.
While working, she fell asleep.

Su madre que la v3a aharvar la quer3a.
"No m'aharv3x mi madre ni m'aharvar3ax.
Un sue3o me so3ava bien y alegr3a."
"Sue3o vos so3avax, yo vo lo soltar3a."

When her mother saw her she wanted to slap her.
"Don't slap me nor try to slap me.
I dreamt a good and happy dream."
"Since you dreamt a dream, I will interpret it."

"Me apar3 a la puerta vide la luna entera.
Me apar3 a la ventana vide la estrella Diana.
Me apar3 al pozo vide un pilar de oro
Con tres paxaricos picando el oro."

"I stood by the door and saw the full moon.
I stood by the window and saw the morning star.
I stood by the well and saw a pillar of gold
With three birds pecking at the gold."

"La luna entera es la tu suegra.
La estrella Diana es la tu cu3ada.
Los tres paxaricos son tus cu3adicos.
Y el pilar de oro
El hijo del rey tu novio."

"The full moon is your mother-in-law.
The morning star is your sister-in-law.
The three birds are your brothers-in-law,
And the pillar of gold is
The king's son, your betrothed."

Madres amargadas (Instrumental; Jerusalem)

El mi querido bevió vino (Sofía)

El mi querido bevió vino;
 El tino ya lo pedrió!
 Allí debaxo l'arvolera,
 Taradari taradám!
 Cuchillo, me travó!

My husband drank wine;
 He lost his mind!
 There, under the grove,
 Taradari taradám!
 Whispering, he caught me!

Mi suegra (Jerusalem)

Mi suegra, la negra,
 Con mi se daquileya.
 Yo no puedo más vivir con ella,
 Ella's muy fuerte, más que la muerte!
 Un día me veré sin ella.

My mother-in-law, the black-hearted,
 Loves to attack me.
 I can no longer live with her,
 She is very violent, more than death!
 I would like to spend a day without her.

Un día asentada con mi marido,
 Ella detrás com'un enemigo.
 Me dio un polisco, me dio un modrisco...
 Más presto me veré sin ella.

One day I was sitting with my husband,
 She came from behind like an enemy.
 She gave me a pinch, she bit me...
 Very soon I want to live without her.

El guerco venga, por la soltura,
 Más presto me veré sin ella.

The devil came and brought the solution,
 Very soon I want to live without her.

Rachel Danced

Rabelica baila is based on a simple children's song and we have added some polyphony and improvisations to add to the fun! Our instrumental version incorporates improvisation and a multitude of countermelodies in a 10/8 meter organized 3+3+2+2. ("Rachel dances, Moxonico sings, the fat rats clap their hands!")

Rahelica baila (Instrumental)**Love and Loss. Mostly Loss.****Puncha, puncha** (Turkey)

Puncha, puncha, la rosa huele,
 Que el amor mucho duele.
 Tu no nacites para mí;
 Presto aléxate de mí.

Prick, prick, the perfumed rose,
 Love carries much pain.
 You weren't meant for me;
 Quickly remove yourself from me.

Acodrate d'aquella hora
 Que yo te bezava la boca?
 Aquella hora ya paso, dolor quedo al coraçón.

Remember that hour
 When I kissed your lips?
 That time is already gone, only sorrow remains in my heart.

Montañas altas y mares hondas,
 Llévame onde 'l mi querido, llévame onde 'l mi amor
 Él que me dé consolación.

High mountains and deep seas,
 Carry me to my dear one, carry me to my love
 So he can give me consolation.

Aquella hora ya paso, dolor quedo al coraçón.

That time is already gone, only sorrow remains in my heart.

Mançanica corelada (Sarajevo)

Mançanica corelada, llena de su color,
 Por adientro guzanico comiendo 'l corazon.

Little apple, full of color,
 From inside a little worm eats at the core.

Pasí por la tu puerta, mi corazon batió.
 Non como, non bevo, non durmo,
 Pensando en el amor.

I passed by your door, my heart was pounding.
 I can't eat, I can't drink, I can't sleep,
 Thinking of love.

L'amor es una flama, que quema 'l corazon;
 Que non se puede amatalda con agua de la mar.

Love is a flame that burns the heart;
 It can't be extinguished by all the water in the sea.

Esta montaña d'enfrente (Jerusalem)

Esta montaña d'enfrente
S'aciende y va quemando.
Allí pedrí al mi amor,
M'asento y vo llorando.

Secretos quero descubrir,
Secretos de mi vida;
El cielo lo quero por papel,
La mar quero por tinta,

Los árvoles por péndola,
Para 'scrivir mis males.
No hay quen sepa mi dolor,
Ni ajenos ni parientes.

Adio, querida

Tu madre, quando te parió,
Y te quitó al mundo
Corazón ella no te dió
Para amar segundo.
Adío, querida, no quero la vida;
Me l'amargates tú.

Va búxcate otro amor,
Aharva otras puertas, aspera otro ardor,
Que para mí sox muerta.
Adío, querida, no quero la vida;
Me l'amargates tú.

The face of this mountain
Is being devoured by fire.
It is there that I lost my love,
I sit and cry.

I wish to reveal my secrets,
The secrets of my life;
I want the sky for paper,
I want the sea for ink,

The trees for pens,
To write of my misfortunes.
None can know my sadness,
Neither relatives, nor anyone else.

When your mother bore you,
And brought you into the world,
She did not give you a heart
With which to love another.
Farewell, beloved, I do not wish to live;
You have embittered me.

Go, seek another love,
Knock on other doors, wait for other passion,
Because for me you are dead.
Farewell, beloved, I do not wish to live;
You have embittered me.

Escalera al cielo (Stairway to Heaven)

Tres hermanicas is one of the oldest melodies and poems in the Sephardic repertoire and is based on a tradition of poems and ballads in which the king tries to keep the youngest daughter from being married. We close the concert with one of the oldest and still most popular Jewish wedding songs, *Scalerico de oro*.

Tres hermanicas (Turkey)

Tres hermanicas eran, tres hermanicas son,
Las dos eran cazadas, ¡el Amor!
La chica'n perdición.

El padre con vergüenca a Rodes la mandó,
En medio del camino, ¡el Amor!
Castillo le fraguó.

De piedra menudica, xixicos al derredor;
Ventanas altas hizo, ¡el Amor!
Que no suva varón.

Varón es que lo supo, a nadar se echo;
Nadando y navegando, ¡el Amor! al porto llegó!

Echó sus entrenchados arriva lo suvió,
El padre que lo supo, ¡el Amor!
A matar se fue.

“No te mates él, mi padre, qu'es mi primer amor,
Con él yo m'engagí, ¡el Amor!
Y con él me va morir.”

There were three sisters, three sisters there are,
Two of them were married, oh Love!
The youngest had fallen into perdition.

With shame, the father took her to Rhodes,
And in the middle of the road, oh Love!
He built a castle.

He built the circumference with abundant little stones;
He made the windows very high, oh Love!
So the young man could not climb in.

The young man knew this, so he swam;
Swimming and sailing, oh Love! to the port he came!

She let down her tresses and he climbed up,
And when the father found out, oh Love!
He went to kill him.

“Don't kill him, father, he is my first love!
With him I am engaged, oh Love!
And with him I will die.”

Scalerico de oro

Scalerica de oro, de oro y de marfil
Para que su va la novia
A dar *kiddushin*.

Refrain: Venimos a ver, venimos a ver;
Y gozen y logren
Y tengan mucho bien.

La novia no tiene dinero;
Que nos tenga un *mazal* bueno,
Que nos tenga un *mazal* alto.

Refrain: Venimos a ver, venimos a ver;
Y gozen y logren
Y tengan mucho bien.

La novia no tiene contado;
Que nos tenga un *mazal* bueno,
Que nos tenga un *mazal* alto.

Refrain: Venimos a ver, venimos a ver;
Y gozen y logren
Y tengan mucho bien.

Little golden stairs, of gold and ivory
So our little bride will ascend
To take her wedding vows.

Refrain: We've come to see, we've come to see;
May they have joy and prosperity
And may they have much abundance.

The bride has no money for a dowry;
May they have good fortune,
May they have plenty of good fortune.

Refrain: We've come to see, we've come to see;
May they have joy and prosperity
And may they have much abundance.

The bride has no riches;
May they have good fortune,
May they have plenty of good fortune.

Refrain: We've come to see, we've come to see;
May they have joy and prosper
And may they have much abundance.

EL FIN / הַסּוּף



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.



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UPCOMING EVENTS

Austin Baroque Orchestra and Chorus

Billy Traylor, Artistic Director



Native Tongues

Our fifth annual program of Latin American music will feature sacred music from 16th- and 17th-century Spain, Mexico, Guatemala, and Bolivia.

Saturday, November 5, 2016, 8:00 PM, First English Lutheran Church,
3001 Whitis Avenue, Austin, TX, 78705

Sunday, November 6, 2016, 4:00 PM, Mission Concepción,
807 Mission Road, San Antonio, TX, 78210

www.austinbaroqueorchestra.org

St. Cecilia Music Series

James Brown, Director



VOCES8

This British vocal ensemble tours throughout Europe, North America, and Asia performing a repertory from Renaissance polyphony to contemporary commissions and arrangements.

Monday, November 7, 2016, 8:00 PM, First Presbyterian Church,
8001 Mesa Drive, Austin, TX, 78731

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Texas Toot

Daniel Johnson, Workshop Director



41st Annual Fall Texas Toot Workshop

The Texas Toot is a short weekend workshop with instruction in early instruments and voice for eager beginners through seasoned professionals.

Friday, November 18 – Sunday, November 20, 2016
Lakeview Methodist Conference Center, 400 Private Road 6036
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Texas Early Music Project

Daniel Johnson, Artistic Director



An Early Christmas

We explore the intangible essence of Christmas with beautiful and joyful carols, motets, dances, and traditional songs accompanied by harp, violin, flute, mandolin, viols, and lutes.

Saturday, December 9, and Saturday, December 10, 2016, 8:00 PM
First English Lutheran Church, 3001 Whitis Avenue, Austin, TX, 78705

Sunday, December 11, 2016, 3:00 PM, First Presbyterian Church,
8001 Mesa Drive, Austin, TX, 78731

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