

Convivencia:
The Three Worlds of Renaissance Spain

arrekojermos de nuevo: gathering again

Saturday, May 14, 2022 at 7:30 PM

Temple Beth Shalom, 7300 Hart Lane, Austin, TX 78731

Sunday, May 15, 2022 at 3:00 PM

Hosted by Arts on Alexander on the campus of Redeemer Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722

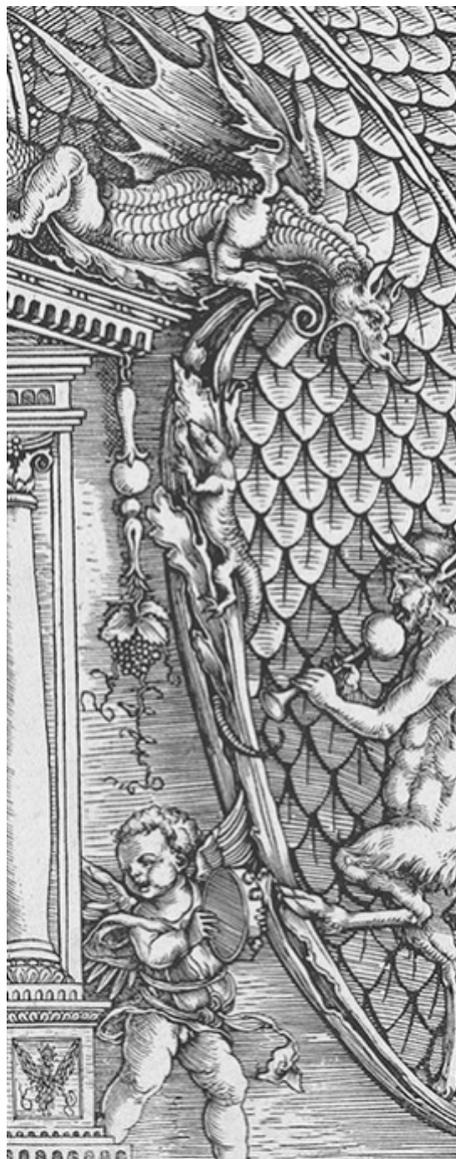
Pre-performance lecture: guest scholar, Professor Edwin Seroussi
from The Hebrew University of Jerusalem

TEXAS *EARLY*
MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

TEMP 2022-2023 Season

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Image: *Detail from The Triumphal Arch of Emperor Maximilian (1515), Albrecht Dürer*



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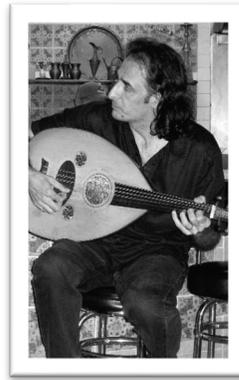
TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

CONVIVENCIA

The Three Worlds of Renaissance Spain

DEDICATED TO TOM ZAJAC & KAMRAN HOOSHMAND



~ El Programa ~

Plaints & Prayers

Camini por altas torres ~ Sephardic (Sarajevo)
Daniel Johnson, soloist & Josh Peters, oud

Three Prayers, Part 1 ~ based on Francisco de Peñalosa; c.1470–1528, *Por las sierras de Madrid; Cancionero Musical de Palacio*, c.1475–c.1520; arr. T. Zajac, 2003
Stephanie Prewitt & Gitanjali Mathur, soloists

Todos los bienes del mundo ~ Juan del Encina, 1468–c.1529; *Cancionero Musical de Palacio*;
Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 244v–245r
Todos

Cuando el Rey Nimrod ~ Sephardic (Bosnia/Sarajevo); arr. T. Zajac & D. Johnson
Josh Peters, oud & Gil Zilkha, soloist

Morenicas

Yo me soy la morenica ~ Anonymous *Villancicos de Navidad a quatro bozes; Cancionero de Upsala*, 1556;
Uppsala, Uppsala University Library, S-Uu Uvmtr 611, fol. 40v–41r
Gitanjali Mathur, soloist

Morenica a mi me llaman/La llamada de la Morena ~ Sephardic (Turkey); arr. D. Johnson, 2022
Julie Slim, soloist

Tres morillas m'enamoran ♪ Anonymous; *Cancionero Musical de Palacio*;
Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 25r
Ryland Angel, David Lopez, & Joel Nesvadba, soloists

Hal tusta'adu ♪ Arabo-Andalusian (Morocco); arr. T. Zajac, 2003
Gitanjali Mathur, soloist

Stop to Smell the Roses, For Tomorrow We Fast

Pase el agoa ♪ Anonymous; *Cancionero Musical de Palacio*;
Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 203v
Ensemble

Propiñan de Melyor ♪ Anonymous; *Cancionero Musical de la Colombina*, c. 1480; arr. D. Johnson;
Seville, Biblioteca Capitular y Colombina, MS E-Sc 7-1-28, f. 66v–67r
Instrumental

Damos gracias a ti, Dios ♪ Francisco de la Torre, fl. 1483–1504; *Cancionero Musical de Palacio*;
Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 31v–32r
Adrienne Pedrotti Bingamon, soloist

Oy comamos y bebamos ♪ Juan del Encina; *Cancionero Musical de Palacio*;
Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 108v–109r
Todos

♪ *El Intervalo* ♪

Surrendering to the Moon

Ay luna que reluces ♪ Anon.; *Cancionero de Upsala*, 1556;
Uppsala, Uppsala University Library, S-Uu Uvmtr 611, fol. 21v–22r
Jenifer Thyssen, Angela Tomasino, Ryland Angel, & David Lopez, soloists, with viols & guitar

Lamma bada yatathanna ♪ Arabo-Andalusian (N. Africa); arr. T. Zajac, 2003
Julie Slim, soloist & Josh Peters, oud

Three Sisters

Pavana VI ♪ Luys de Milán, c. 1500–c. 1561; Valencia: *Libro de música de vihuela de mano intitulado El Maestro*, 1536
Elaine Barber, harp

Tres hermanicas eran ♪ Sephardic (Turkey); arr. D. Johnson, 2009, 2022
Jenifer Thyssen, Jenny Houghton, & Cayla Cardiff, soloists

Ila habibi ♪ Arabo-Andalusian (Tunisia); arr. D. Johnson, 2004, 2022
Women singers

Morikos ♪ Sephardic (Greece); arr. D. Johnson, 2016, 2022
Instrumental

La Reconquista & the Collapse of Convivencia

De Antequera sale un moro ♪ Cristóbal de Morales; c.1500–1553
Cayla Cardiff, soloist & Mary Springfels, treble viol

La mañana de Sant Juan ♪ Diego Pisador; fl. 1508–1557; *Libro de Música*, 1554, f. 5–6
Jenny Houghton, soloist

Una sañosa porfia ✨ Juan del Encina; *Cancionero Musical de Palacio*; arr. D. Johnson;
Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 83v–84r
Todos

Three Prayers ✨ based on Francisco de Peñalosa; D. Johnson; 2004, 2022
Stephanie Prewitt & Gitanjali Mathur, soloists

✨ *El Final* ✨

TEXAS EARLY MUSIC PROJECT

Special Guests

Prof. Edwin Seroussi, *Guest Scholar & Lecturer*

Julie Slim, *mezzo-soprano*

Mary Springfels, *viols*

Ryland Angel, *countertenor & tenor*
Philip Arno, *bass sackbut*
Elaine Barber, *harp*
Adrienne Pedrotti Bingamon, *soprano*
Nathaniel Brickens, *tenor sackbut*
Cayla Cardiff, *mezzo-soprano & percussion*
Joan Carlson, *tenor viol*
Nooshin Ghanbari, *alto*
Steven Hendrickson, *tenor sackbut*
Jenny Houghton, *soprano*
Daniel Johnson, *tenor & psaltery*
Eric Johnson, *baritone*
Jeffrey Jones-Ragona, *tenor*
David Lopez, *tenor*

Gitanjali Mathur, *soprano*
Joel Nesvadba, *baritone*
Tim O'Brien, *bass & percussion*
Josh Peters, *oud & percussion*
Stephanie Prewitt, *alto*
Susan Richter, *recorders & alto*
Jonathan Riemer, *tenor*
Kit Robberson, *treble viol & vielle*
Holt Skinner, *countertenor & tenor*
Jenifer Thyssen, *soprano*
Angela Tomasino, *alto*
Héctor Alfonso Torres, *guitar*
John Walters, *bass viol, vielle, & rebec*
Gil Zilkha, *bass*

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



CONVIVENCIA: 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 4th 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 7th 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 13th 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 15th 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 *muwashshah*, interspersed with short instrumental interludes, all unified by a specific melodic mode. The origins of the *namba* 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 Strait 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 Texts, Translations, & Notes 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. Some of the Sephardic pieces 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. We are also privileged to work with our guest scholar and lecturer, Prof. Edwin Seroussi, who is an international force of more recent research in the world of Judeo-Spanish music and culture. Please see below for more information.

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 number 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 Slim for guidance in the Arabo-Andaluz pieces and Allison Welch for the Hebrew texts.

—Notes by Tom Zajac and Daniel Johnson; 2003–2022

We have enjoyed and learned from this, our second collaboration with Prof. Edwin Seroussi, renowned scholar of North African and Eastern Mediterranean Jewish music and Judeo-Islamic relations in music. Prof. Seroussi is the Emanuel Alexandre Professor of Musicology and Director of the Jewish Music Research Centre at the Hebrew University of Jerusalem and is a visiting professor at the University of Pennsylvania and visiting scholar at Dartmouth College. His academic publications span a wide variety of topics ranging from historical and cultural aspects of Jewish music (especially music of the Sephardim) through present-day Israeli music. His most recent book, *Sonic Ruins of Modernity: Judeo-Spanish Folksongs Today*, is forthcoming in July 2022 from Routledge. In addition to his academic activities, Prof. Seroussi frequently serves as a consultant for music festivals, as a member of state committees for music and the arts; he has served as President of the Israel Musicological Society and the Israel Committee of the International Music Council, UNESCO. He was also awarded the prestigious Israel Prize in 2018 for his achievements in the field of Jewish music scholarship.

This is the fifth *Convivencia* program that TEMP has produced. My friend and colleague, Tom Zajac (1956–2015), introduced the concept to me in 2003 and the first three concerts took place in 2004, 2005, and 2010. This is the second *Convivencia* production without the physical presence of my inspiration and collaborator, the first being in 2015, just days after he passed away. We should all be aware of his creative and spiritual presence. The world of early music owes much to Tom, and Austin was lucky to have him as a frequent guest with the UT Early Music Ensemble and TEMP for more than 25 years. And this is our first *Convivencia* concert without the presence of Kamran Hooshmand (1961–2016). He played with the UT Early Music Ensemble when I directed it and his *oud* playing inspired us all. He subsequently became a constant performer on TEMP's programs of Medieval, Sephardic, and Arabo-Andaluz music from 1999 until his death. Austinites will remember him also from his own ensembles, 1001 Nights Orchestra and his Persian-Spanish multilingual project *Ojalá*, playing his newly acquired member of the *oud* family, the Persian *barbat* (an 11-stringed ancestor of the European lute), and the Persian *santur* (a 72-stringed hammered dulcimer). We also recall his frequent social media postings about the delights of ice cream.

Tom and Kamran still inspire and motivate us. Although I wish they were still performing with us, I know they would be frustrated and disappointed by the instability that seems to engulf humankind these days. They would be feeling the need to do a pro-*Convivencia* program every day of the year in all the corners of the world. Not the romanticized *Convivencia* myth of history, but rather that of a truly evolving ecumenical and tolerant world.

Daniel Johnson, May 2022

TEXTS, TRANSLATIONS, & NOTES

Plaints & Prayers

We begin this concert 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 initiated in 1492 after the expulsion of Jews and Muslims. We follow with an homage to the romanticized ideal of *convivencia*, in which tolerance, peace, and understanding were attempted by the three great cultures of Renaissance Spain. [There was sectarian violence in Al-Andalus, but Jewish and Christian minorities under Islamic rule enjoyed the rights to practice their religions and govern themselves autonomously.] In the Medieval and Renaissance tradition of borrowings and *contrafactum*, the prayer was created using texts taken from the Tanakh, the New Testament, and the Qur'an, each offering a similar message of peace among humanity. Tom Zajac arranged Francisco de Peñalosa's beautiful 6-voiced *Por las sierras de Madrid*, which incorporates pre-existing folk tunes, modifying each musical line by small degrees to fit the style of each particular culture. At the end of the concert, the three are modified a bit more (without losing their individual characters), so that they can exist together in time and space.

Camini por altas torres & Sephardic (Sarajevo)

Daniel Johnson, soloist & Josh Peters, oud

Camini por altas torres	I walked among high towers,
Navegué por las fortunas	I sailed through storms
Onde gallo no cantava	Where no cock crowed
Ni menos me conocían.	And where no one knew me.
Luvias caen de los cielos	Rain falls from the skies,
Lágrimas de los mis ojos.	Tears from my eyes.

Three prayers, Part 1 & based on Francisco de Peñalosa; c.1470–1528, *Por las sierras de Madrid*;

Cancionero Musical de Palacio, c.1475–c.1520; arr. T. Zajac, 2003

Stephanie Prewitt & Gitanjali Mathur, soloists

New Testament: Matthew 5:9

Beati pacifici quoniam	Blessed are the peacemakers:
Filii Dei vocabuntur.	For they shall be called the children of God.

Tanakh: Psalms 133:1

Hineih mah tov u'mah na'im	How good it is, and how pleasant,
Shevet achim gam yachad.	When we dwell together in unity.

Qur'an: Surah 60: Ayat 7

'Asa allahu an yaj'ala baynakum	It may be that Allah will implant
Wa bayn allatheena	Love between you and those
'Adaytum minhum mawadda.	With whom you have had enmity.

Tonight we feature several pieces by the Spanish composer Juan del Encina (born Juan de Fermoselle), one of the most important figures in the early Renaissance in Spain. A native of Salamanca, he was a descendent of *Comversos*, 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.

Todos los bienes del mundo & Juan del Encina, 1468–c.1529; *Cancionero Musical de Palacio*;

Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 244v–245r

Todos

Todos los bienes del mundo	All the goods of the earth
Pasan presto y su memoria, salvo la fama y la gloria.	Pass quickly out of memory, except fame and glory.
El tiempo lleva los unos,	Time carries away some,
A otros fortuna y suerte.	Others are taken by fortune and luck.
Y al cabo viene la muerte, que no nos dexa ningunos.	In the end comes death, which leaves us with nothing.

Todos son bienes fortunados
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.

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.

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.

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 (Bosnia/Sarajevo); arr. T. Zajac & D. Johnson
Josh Peters, oud & Gil Zilkha, soloist

Cuando el Rey Nimrod derives from one section of a 17th-century Sephardic *copla* on the life of patriarch Abraham based on old *midrashim* (post-biblical elaborations of the Biblical text). A complete version of the text of this song appears in a manuscript called “Shirei ’am” (“Folk songs”) compiled around 1790 by David Hacoheh from Sarajevo, cantor at the Levantine Synagogue in Venice. Today, only the beginning couple of couplets are sung with the catchy refrain. The final, more modern two stanzas were added later. These stanzas link this song to the ceremony of circumcision (as Abraham was the first circumcised) and were commonly heard in Sephardic communities in the past. Link to the Hacoheh manuscript with our song on the National Library of Israel website: <https://bit.ly/3F3ql9m> —*Edwin Seroussi*

Cuando el Rey Nimrod al campo salía,
Mirava en el cielo y en la estretería.
Vido una luz santa en la judería,
Que había de nacer *Avraham avinu*.

Avraham avinu, padre querido,
Padre bendicho, luz de Israel.

Saludemos agora al señor parido,
Que le sea *besiman-tov* este nacido.
Eliyahu hanavi mos sea aparecido,
Y daremos loores verdadero d’Israel,
Verdadero de Israel!

Avraham avinu, padre querido...

Saludemos al compadre y también al *mobel*.
Que por su *zekhut* mos venga el *goel*
Y *ribma* 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.

Abraham our father, beloved father
Blessed father, light of Israel.

Let us greet now the newborn father,
May he be blessed, this newborn one.
May the prophet Elijah appear to us,
And we shall give praises to the true One of Israel,
The true [redeemer] of Israel!

Abraham our father, beloved father...

Let us greet the godfather and the *mobel*.
May his true goodness bring us the Redeemer
And may He have mercy on all of Israel.
Surely, we will praise the True One,
The true, true [redeemer] of Israel!

Abraham our father, beloved father...

Morenicas

We now turn to a set of pieces that exemplify a small but fascinating genre of songs describing love among the cultures. Written in the 16th century and collected in the *Cancionero de Upsala*, the *Cancionero Musical de Palacio*, and other sources, these songs represent a time when *Morisco* culture still had a strong presence in southern Spain. *Yo me soy la morenica* is sung from the perspective of a Spanish Muslim girl: She takes pride in her coloring, comparing herself to the loved one who is “dark but comely” in the *Song of Songs*. *Tres morillas m’enamoran* involves a Christian man’s infatuation with three Spanish Muslim girls in Jaén, in southern Spain. The piece is renowned for its evocative melody and early Renaissance part-writing.

Yo me soy la morenica ♪ Anonymous: *Villancicos de Navidad a quatro bozes*; *Cancionero de Upsala*, 1556; Uppsala, Uppsala University Library, S-Uu Uvmtr 611, f. 40v–41r
Gitanjali Mathur, soloist

Yo me soy la morenica,
Yo me soy la morena.

I am the little dark one,
I am the dark woman.

Lo moreno bien mirado
Fue la culpa de peccado,
Que’n mi nunca fue hallado,
Ni yamasse hallará.

The dark, handsome man
Was guilty of sin,
But sin was never found in me
And never will be.

Yo me soy la morenica...

I am the little dark girl...

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

I am the thornless rose
Of which Solomon sings, and says
“I am dark but comely,”
And for me they will sing.

Yo me soy la morenica...

I am the little dark girl...

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

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

Yo me soy la morenica...

I am the little dark girl...

Morenica a mi me llaman/La llamada de la Morena ♪ Sephardic (Turkey); arr. D. Johnson, 2022
Julie Slim, soloist

Unlike most popular Sephardic songs performed on the contemporary stage, some of the strophes of the Ladino song *Morenica a mi me llaman* have a late medieval Iberian pedigree. The song mixes two old literary topics, the dark-haired one (a distant echo of this trope in the *Song of Songs*) and the (irresistible) call of the lovers. Medieval Romance literature already brings the metaphor of the dark-haired woman (a shepherdess in the old Iberian context) who under the sun loses her colors. Gonzalo Correas registered it in his *Arte grande de la lengua castellana* (1626): *Aunque soy morena/blanca yo nací/al guardar el ganado/la color perdí*. The basic pattern of the song, i.e., the naming of the woman, the call by one or more men, and her willingness to accept that call, belongs to another series of folk songs. It appears, for example, in Lope de Vega’s play *Servir a señor discreto* (1610–1612): *Mariquita me llaman/los arrieros,/Mariquita me llaman/me voy con ellos*.

Documentation in old Sephardic written sources (such as above-mentioned manuscript by cantor David Hacoheh) and contemporary oral sources attest for the fame of *Morenica*. *Morenica* is also one of the earliest Ladino songs recorded commercially (Istanbul, 1907) by the Compagnie Espagnole de Salonique. Most field recordings are from Sephardic Jews from Sarajevo, pointing to this community as an important hub for the transmission of *Morenica*. The song became a standard in the repertoire of Ottoman Sephardic singers acquiring more stanzas that were unrelated to or not documented in the old Spanish song. Many of these stanzas belong to other Sephardic wedding songs, hinting to the performance of *Morenica* within strings of songs sung in weddings.

Morenica is one of the few Ladino songs that entered the Israeli repertoire. The Bulgarian-born Israeli poet and journalist Moshe Giora Elimelekh (1919-1992) translated the text into Hebrew. —*Edwin Seroussi*

Morenica a mí me llaman,
Yo blanca nací
Y del sol del ververano
Yo m'hize ansi.
Morenica, graciosa sos,
Tu morena y yo gracioso,
Y ojos pretos tú.

They call me dark girl,
I, who was born white,
But the summer sun
Made me like this.
Dark girl, you are lovely,
You are dark and I am graceful,
And the dark eyes are yours.

Morenica a mí me llama,
El hijo del Rey.
Si otra vez a mí me llama,
Me vo yo con él.
Morenica, graciosa sos,
Tu morena y yo gracioso,
Y ojos pretos tú.

He calls me "dark girl,"
The King's son.
If he calls me again,
I will go away with him.
Dark girl, you are lovely,
You are dark and I am graceful,
And the dark eyes are yours.

Tres morillas m'enamoran ♪ Anonymous; *Cancionero Musical de Palacio*;
Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 25r
Ryland Angel, David Lopez, & Joel Nesvadba, soloists

Tres morillas m'enamoran en Jaén:
Axa y Fátima y Marién.

I fell in love with three Moorish girls in Jaén:
Axa and Fátima and Marién.

Tres morillas tan garridas
Iban a coger olivas,
Y hallábanlas cogidas en Jaén:
Axa y Fátima y Marién.

Three lovely Moorish girls
Went to pick olives,
And they found them already picked in Jaén:
Axa and Fátima and Marién.

Y hallábanlas cogidas,
Y tornaban desmayadas
Y las colores perdidas en Jaén:
Axa y Fátima y Marién.

They found them already picked,
And they fainted away
And lost their color in Jaén:
Axa and Fátima and Marién.

Y las colores perdidas,
Tres moricas tan lozanas;
Iban a coger mazanas en Jaén:
Axa y Fátima y Marién.

They lost their color,
Three Moriscas so lush;
They were going to pick apples in Jaén:
Axa and Fátima and Marién.

Tres morillas m'enamoran en Jaén:
Axa y Fátima y Marién.

I fell in love with three Moorish girls in Jaén:
Axa and Fátima and Marién.

Hal tusta'adu is a section of one of the oldest *muwashshah* (a strophic verse form) by the 12th-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.

Hal tusta'adu ♪ Arabo-Andalusian (Morocco); arr. T. Zajac, 2003
Gitanjali Mathur, soloist

Hal tusta'adu 'anana ayyamuna bi-l-haliji
Wa-layalina?

Can we bring back our days and nights
Of our dreamlike memories?

Id ustafadu annana min an-nasimi-l-ariji
Misku darina.

What can be gained from being a part of the dreamlike
Breeze of our home is the fragrance of our home.

Wa id yadadu husnu l-makani l-bahiji an yuhayyi-na.

If only the beauty of this place could revive us.
(ed. and trans. Julie Slim Nassif)

Stop to Smell the Roses, For Tomorrow We Fast

There are several songs in the *Cancionero Musical de Palacio* that are *macaronic*, with texts blending in a whimsical manner among different languages, oftentimes within the same phrase. *Pase el agoa* is one of those pieces, with a text in Galician-Portuguese and French. We are sure that Julieta was impressed. The following instrumental, *Propiñan de melyor*, is an anonymous three-part instrumental from the courtly tradition in the last third of the 15th century. Our version features an ornamented section for the treble viol that provides contrast to the stark nature of the original. Francisco de la Torre was from the area around Seville, but his primary work was for the court of the Kingdom of Naples. The piece *Damos gracias a ti, Dios* was one of several by de la Torre that were associated with the *reconquista*; he gives thanks to God for restoring power to Christian Spain. *Oy comamos y bebamos* is a lively appeal by Juan del Encina to celebrate Fat Tuesday (the day before Lent) to the fullest, because “tomorrow we fast!”

Pase el agoa ∞ Anonymous; *Cancionero Musical de Palacio*;
Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 203v
Ensemble

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.

Propiñan de Melyor ∞ Anonymous; *Cancionero Musical de la Colombina*, c. 1480; arr. D. Johnson;
Seville, Biblioteca Capitular y Colombina, MS E-Sc 7-1-28, f. 66v–67r
Instrumental

Damos gracias a ti, Dios ∞ Francisco de la Torre, fl. 1483–1504; *Cancionero Musical de Palacio*;
Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 31v–32r
Adrienne Pedrotti Bingamon, 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, fenescieron;
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.

Oy comamos y bebamos ∞ Juan del Encina; *Cancionero Musical de Palacio*;
Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 108v–109r
Todos

Oy comamos y bebamos
Y cantemos y holguemos,
Que mañana ayunaremos.
Por onrra de Sant Antruejo
Parémonos oy bien anchos.
Enbutamos estos panchos,

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,

Rrecalquemos el pellejo.
Que costumbres de concejo
Que todos oy nos hartemos,
Que mañana ayunaremos.

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

Let's fill up our wineskin.
It's a long-standing custom
That we stuff ourselves full today,
Because tomorrow we fast.

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,
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.”

~ El Intervalo ~

Surrendering to the Moon

You might be wondering why the *Cancionero de Upsala* (the old spelling of Uppsala) would be featured in a concert about Renaissance music from Iberia. This volume of Spanish music was printed in Venice in 1556 with the original title *Villancicos de diversos Autores, a dos, y a tres, y a quatro, y a cinco bozes, agora nuevamente corregidos. Ay mas ocho tonos de Canto llano, y ocho tonos de Canto de Organo para que puedan aprovechar los que A cantar començaren*. Venetiis, Apud Hieronymum Scotum, MDLVI. It is also known as *Cancionero del Duque de Calabria* and *Cancionero de Venecia*, neither of which are associated with Sweden. It turns out that the only extant copy of the original was found at the Uppsala University Library. The current example is a lovely, transparent, yearning piece that leads very nicely into the next piece, one of the most beloved of all *mumashshabat*. The 12th-century *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.

Ay luna que reluces ~ Anon.; *Cancionero de Upsala*, 1556;
Uppsala, Uppsala University Library, S-Uu Uvmtr 611, f. 21v–22r
Jenifer Thyssen, Angela Tomasino, Ryland Angel, & David Lopez, soloists, with viols & guitar

Ay, luna que reluces, toda la noche m'alumbres.
Ay, luna tan bella,
Alumbres me a la sierra;
Por do vaya y venga!
Toda la noche m'alumbres.

Oh, shining moon, all night long you give me light.
Oh, moon so beautiful,
You give me light up in the mountains;
Wherever I come and go!
All night long you give me light.

Lamma bada yatathanna ♪ Arabo-Andalusian (N. Africa); arr. T. Zajac, 2003

Julie Slim, soloist & Josh Peters, oud

Lamma bada yatathanna,
Aman, aman
Hubbi jamaluh fatannah. Aman, aman
Aw ma bilahthu asarna, Aman, aman
Ghusnun thanah hina mal, Aman, aman

When he started to walk with a swinging gait;
Surrender
My beloved's beauty amazed me. Surrender
When I am enraptured by a glimpse, Surrender
A branch bowed down to his beauty, Surrender.

Wa'di wa ya hirati
Man li mujibu shakwati
Fil hubbi min law'ati
Illa maliku l-jamal, illa maliku l-jamal, Aman.

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.
(ed. and trans. Julie Slim Nassif)

Three Sisters

Luis de Milán lived in Valencia, on the eastern coast of Iberia. His most noted work is *Libro de música de vihuela de mano intitulado El maestro* (1536), a collection of pieces for the *vihuela de mano*, a popular instrument that looks like a guitar but is tuned like a lute. Milán is noted as the first composer to provide tempo indications in his music, a practice that didn't become widely used for several generations. *Tres hermanicas eran* 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. The top voice is the written melody; the other two are added.

Pavana VI ♪ Luis de Milán, c. 1500–c. 1561; Valencia: *Libro de música de vihuela de mano intitulado El Maestro*, 1536
Elaine Barber, harp

Tres hermanicas eran ♪ Sephardic (Turkey); arr. D. Johnson, 2009, 2022

Jenifer Thyssen, Jenny Houghton, & Cayla Cardiff, soloists

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

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

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

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

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

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

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

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

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

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

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

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

Ila habibi has remained popular for several centuries and was collected in Tunisia during the 1950s. We end the set with a Sephardic song that is possibly Arabian-influenced, as noted by its strong rhythmic pulses. Our instrumental version incorporates improvisatory-like passages, a multitude of countermelodies, and repetitive patterns in a 7/8 meter.

Ila habibi ♪ Arabo-Andalusian (Tunisia); arr. D. Johnson, 2004, 2022
Women singers

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.

Morikos ♪ Sephardic (Greece); arr. D. Johnson, 2016, 2022
Instrumental

La Reconquista* & the Collapse of *Convivencia

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 blurred. Although written and performed by Christian poets and composers, many of these are written from the perspective of the Spanish Muslims themselves and sometimes with a surprising amount of sensitivity and sympathy. The first of our *romances*, which is epic, poignantly describes the siege of Antequera, in Andalusia, and the horrors its citizens faced. After a four-month siege by the Castilian army, Antequera finally surrendered on September 16, 1410, which sets the scene for *La mañana de Sant Juan*, which begins with a scene of colorful jubilation which turns to tragedy when news arrives of the fall of Antequera. We conclude this set with a true masterpiece by Juan del Encina. *Una sañosa porfía* tells the story of the fall of Granada, in 1492, from the perspective of its King Boabdil (Abu Abdallah Muhammad XII, c.1460–1533), 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.

De Antequera sale un moro ♪ Cristóbal de Morales; c.1500–1553
Cayla Cardiff, soloist & Mary Springfels, treble viol

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

From Antequera a Moor departs,
From Antequera 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.”

La mañana de Sant Juan ↻ Diego Pisador; fl. 1508–1557; *Libro de Música de Vihuela*, 1552, f. 5–6
Jenny Houghton, soloist

La mañana de Sant Juan,
 Al tiempo que alboreava,
 Gran fiesta hazen los moros
 Por la vega de Granada,
 Rebolviendo sus cavallos,
 Jugando ivan a las cañas,
 Ricos pendones en ellas,
 Labrados por sus amadas,
 Y sus aljubas vestidas de sedas finas y grana.

El moro que tiene amores señales dello mostrava,
 Y el que amiga no tiene allí no escaramuçava.
 Moras los están mirando de las torres de Alhama,
 Por ver quién tiene amores y
 Quién más se aventajava.

También los mirava el Rey
 De los alixares do estava
 Quando vino un moro viejo,
 Sangrienta toda la cara;
 Las rodillas por el suelo, desto manera hablara:
 “Con tu licencia, el Rey, diré una nueva,
 Muy mala, que esse infante don Fernando
 Tiene a Antequera ganada.

Á muerto allí muchos moros,
 Yo soy quien mejor librara,
 Y quatro lançadas traygo
 La menor me llega al alma;
 Los que comigo escaparon
 En Archidona quedavan.”
 Quando el Rey oyó tal nueva
 La color se le mudava;
 Mandó tocar sus trompetas y sonar todos al arma.

On the morning of St. John,
 When it was dawning,
 The Moors were engaged in great festivities
 On the plain of Granada,
 Wheeling about on their horses
 They jousted with canes for lances,
 With bright pennants on them
 Worked for them by their ladies,
 They were dressed in robes of fine scarlet silk.

Every Moor who was in love wore favors to display it,
 And the ones who had no mistress did not skirmish.
 Moorish ladies watch from the towers of Alhama,
 To see who of them was in love and
 Who showed greatest skill.

The King also looked out at them
 From the common where he stood,
 When an aged Moor came up to him,
 His face stained with blood;
 With his knees upon the ground, this is what he said:
 “With your permission, King, I will tell you the
 Bad news I bring, that prince don Fernando
 Has captured Antequera;

There he has slain many Moors,
 I am the one who fared best,
 And I bear four lance wounds,
 The least of which pierces my soul;
 Those who escaped with me
 Are now in Archidona.”
 When the King heard this news
 At once his color changed;
 He ordered his trumpeters to sound the call to arms.

Una sañosa porfía ↻ Juan del Encina; *Cancionero Musical de Palacio*; arr. D. Johnson;
 Madrid, Palacio Real, Biblioteca MS E-Mp1335, f. 83v–84r
Todos

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

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

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

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

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

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

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

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.

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, 2022
Stephanie Prewitt & Gitanjali Mathur, soloists

New Testament: Matthew 5:9

Beati pacifici quoniam
Filii Dei vocabuntur.

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

Tanakh: Psalms 133:1

Hineih mah tov u'mah na'im
Shevet achim gam yachad.

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

Qur'an: Surah 60: Ayat 7

'Asa allahu an yaj'ala baynakum
Wa bayn allatheena
'Adaytum minhum mawadda.

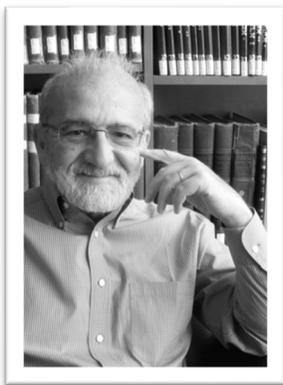
It may be that Allah will implant
Love between you and those
With whom you have had enmity.

El Final



*Juan del Encina's Una sañosa porfia, Cancionero Musical de Palacio;
Palacio Real, Biblioteca MS E-Mp1335, f. 83v-84r*

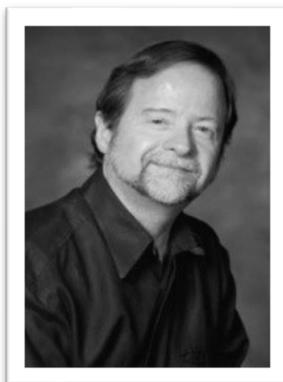
**PROFESSOR EDWIN SEROUSSI,
GUEST SCHOLAR & LECTURER**



Edwin Seroussi is the Emanuel Alexandre Professor of Musicology and the Director of the Jewish Music Research Centre at the Hebrew University of Jerusalem. He researches North African and Eastern Mediterranean Jewish music, Judeo-Islamic relations in music, and Israeli popular music. A pioneer in the study of Mediterranean and Middle Eastern Jewish musical cultures and traditions, Dr. Seroussi was awarded the 2018 Israel Prize in the musicology category. He has also won the Joel Engel Prize for Life Achievement in Jewish Music Research, Tel Aviv Municipality. Dr. Seroussi received his Ph.D. in Music from UCLA. He has held visiting professor and fellowship appointments across the globe, including the Herbert D. Katz Center for Advanced Judaic Studies at the University of Pennsylvania, the University of Chicago, Dartmouth College, and Harvard University. He has previously served as president of the Israel Musicological Society, and as the president of the Israel Committee of the International Music Council, UNESCO.



**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.



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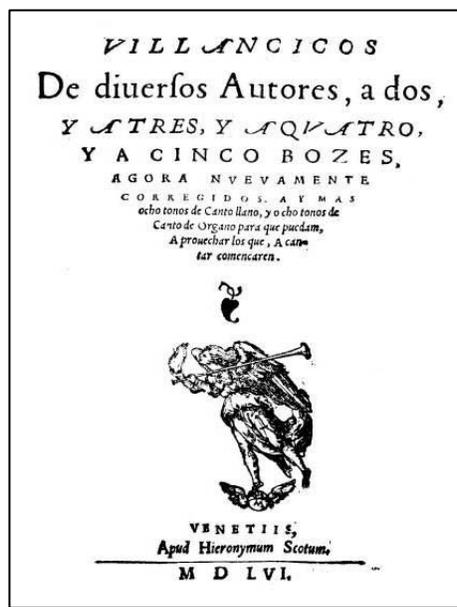
SPECIAL GUEST ARTISTS



Julie Slim is an Austin-based Lebanese-American jazz vocalist, distinguished for bringing her multicultural and multilingual background to her music, reviving international jazz and pop standards from the early 20th century with her band *RendezVous*. Her award-winning covers and originals lift the spirits, touch the hearts, and enlighten her audiences about different parts of the world. Julie and her band, Julie Slim & *RendezVous*, have been performing in and around Austin for the last nine years, creating community and bridging cultures while uplifting and touching audiences wherever they perform with warm and rich vocals, backed by stellar musicians and collaborators. Julie has self-produced several CD's available on Spotify, iTunes, BandCamp and wherever music is streamed under Julie Slim. She is currently recording an album of original songs that will be out in the next year. "Singing is musical storytelling that heals while opening the heart to new possibilities." Follow Julie and her band's events at www.julieslim.com, or on YouTube at www.youtube.com/c/julieslim.



Mary Springfels remembers hearing New York Pro Musica perform early music for the first time when she was 14 years old. She immediately fell in love with it and began learning early music instruments in college. For most of her adult life, Mary Springfels has devoted herself to the performance and teaching of early music repertoires. She earned her stripes performing with many influential pioneering ensembles, including the New York Pro Musica, the Elizabethan Enterprise, Concert Royal, and the Waverly Consort. For twenty years, she directed the innovative Newberry Consort, and can be heard on dozens of recordings. She has taught and performed in summer festivals throughout the US, among them the San Francisco, Madison, and Amherst Early Music Festivals, the Texas Toot, the annual Conclaves of the Viola da Gamba Society of America, and the Pinewoods Early Music Week.



*Title page from Cancionero de Upsala, 1556
Uppsala University Library, S-Uu Uvmtr 611, fol. 1r*

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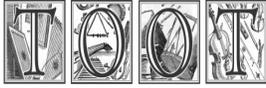
TEMP is dedicated to bringing an appreciation of early music to as widely diverse an audience as possible. Through our Kerr Educational Outreach Fund, TEMP offers a variety of educational concerts and programs to schools, universities and senior communities in Austin and Central Texas. Please donate to the Kerr Educational Outreach Fund on our website at www.early-music.org/support or by check made to TEMP (indicating KEO Fund in the note line).

All contributions to the Kerr Fund or directly to TEMP are fully tax-deductible.

UPCOMING CONCERTS

Texas Toot

Daniel Johnson, Workshop Director



22nd Summer Texas Toot Workshop

The Texas Toot is a one-week workshop with instruction in early instruments and voice for eager beginners through seasoned professionals. With faculty Mary Springfels, Therese Honey, Héctor Torres, and more! **There's still time to register!**

Sunday, May 29–Saturday, June 4, 2022, Schreiner University,
2100 Memorial Blvd., Kerrville, TX, 78028

www.toot.org

Texas Bach Festival

Barry Scott Williamson, Artistic Director

Texas
Bach
Festival

Bringing it Bach Again

The Texas Bach Festival present a series of 8 exciting concerts, featuring the TBFCChoir performing the Rachmaninoff All-Night Vigil (Vespers), the Artisan String Quartet, the TBF Camerata Orchestra, pianist Rick Rowley, organist David Polley, tenor Angelo Ferrari, and more. Visit the website for a full listing of Texas Bach Festival concerts.

May 15, 2022; June 20–26, 2022
Various locations in Georgetown, TX and Austin, TX

www.texasbachfestival.org

Texas Early Music Project

Daniel Johnson, Artistic Director

TEXAS
EARLY
MUSIC
PROJECT

Convivencia: The Three Worlds of Renaissance Spain

The term *Convivencia* (or *Coexistence*) refers to the time period when the three great cultures of early Spain (Muslim, Jewish, and Christian) co-existed in the Iberian Peninsula. The intermingling of the three peoples resulted in intercultural influences on all aspects of life: social, intellectual, political, and artistic.

Sunday, September 11, 2022, at 6:00 PM
St. Thomas Episcopal Church, 906 George Bush Drive, College Station, TX 77840

www.early-music.org

Texas Early Music Project

Daniel Johnson, Artistic Director

TEXAS
EARLY
MUSIC
PROJECT

When Max Was The Emperor: Musical Splendor for the Holy Roman Court

Our first concert of the 2022–2023 Season explores early Renaissance music from the courts of Maximilian I, Holy Roman Emperor from 1508–1519. He was an ardent supporter of the arts and his royal court reflected his interests. This program will feature music by Isaac, Senfl, and others, for voices and Renaissance orchestra.

Saturday, October 8, 2022, at 7:30 PM
Sunday, October 9, 2022, at 3:00 PM
Redeemer Presbyterian Church
2111 Alexander Avenue, Austin, TX 78722

www.early-music.org

TEXAS EARLY MUSIC PROJECT

A Special Thanks to the Following Supporters Who Helped Make This Concert Possible

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Philip Stuart Williams

We'd like to offer special thanks to the **City of Austin Cultural Arts Division**, the **Austin Community Foundation**, the **Texas Commission on the Arts**, and the **NEA** for their help in making this concert possible. It is primarily due to generous grants like these that we are able to bring this unique music to life.



Cultural Arts
CITY OF AUSTIN
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This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.



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Texas Early Music Project is grateful to Senior Rabbi Alan Freedman, Rabbi Eleanor Steinman, Cantor Abby Gostein, Executive Director Patti Bridwell, Receptionist & Administrative Assistant Noreen Long, Technology Coordinator Asher Schulman, and the staff and congregation of Temple Beth Shalom.



**ARTS ON
Alexander**

Texas Early Music Project is grateful to Reverend Eric Landry (Senior Pastor), Reverend Jack Smith (Associate Pastor), George Dupere (Chief Musician), Cathy Collier (Pastoral Assistant), and the staff and members of Redeemer Presbyterian Church in conjunction with Arts on Alexander for their generous support and commitment to the Arts, which has helped make this season possible.

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Additional Thanks



*TEMP is very proud to be in residence at the
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Up Next...

TEXAS EARLY MUSIC PROJECT • 2022-2023

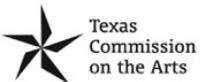
ETCHED IN TIME

When Max was Emperor: Musical Splendor for the Holy Roman Court • An Early Christmas • Orlando! Music by Lassus • Medieval Pilgrimage in Iberia



Image: *The Pinnacle of the Right Portal; and a Trumpeter and Standard from the Central Portal, from the Arch of Honor*, (proof, dated 1515, printed 1517-18), Albrecht Dürer

A special thank you to all who have helped make our 2021-2022 season “Gathering Again” a success. Have a fantastic summer and we will see you again in the Fall!



This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department. This project is supported in part by an award from the National Endowment for the Arts.

