DEDICATED TO KAMRAN HOOSHMAND

El Programa

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

I Love You So Much
Noches, noches ☞ Daniel Johnson, soloist

Yo m’enamó d’un aire ☞ Jenifer Thyssen, soloist

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

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

And the Siren Sang…

Oyé ex 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 prización (Salónica & Esmirna) ☞ Gitanjali Mathur, soloist

Nightingales

La rosa enflorée (Turkey) ☞ Daniel Johnson, soloist

El Intervalo
All in the Family

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

Madres amargadas (Jerusalem) ≈ Instrumental

El mi querido bebió vino (Sofia) ≈ 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 / ﷪

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, Provençe, 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 verias a la rana, have very strong rhythmic markers, showing the influence of the Arabian and Baltic cultures. Yo m’enamorí 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 Scalarico 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 Khoshzamir, 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.
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’enamorí 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. Nights, beautiful nights, nights are for loving.
Dando bueltas por la cama como ‘l pexe en la mar. I toss around in my bed like the fish in the sea.

**Yo m’enamorí d’un aire**

Yo m’enamorí d’un aire, I fell in love with the charms,
D’un aire d’una mujer, The charms of a woman,
D’una mujer muy hermoza, A very beautiful woman,
Linda de mi corazón. The beauty of my heart.

Yo m’enamorí de noche, I fell in love at night,
El lunar ya m’enganó. The moonlight was my undoing.
Si esto era de día, If it had been daylight,
Yo no atava amor. Love would not have bound me.

**Avre tu puerta cerrada** (Sofía/Esmirna)

Avre tu puerta cerrada, Open your closed door,
Qu’en tu balcón ninguna luz aclara. For there is no light on your balcony.
Ma el amor a tí te vela, But love watches over you,
Partemos, Roza, partemos de aqui. Let us depart, Roza, let us leave this place.

Si es por agradarte, In order to please you,
Na la mi sangre pronto por verter; Here is my blood, ready to be spilled;
Si la mi sangre no te pudo convencer, If my blood could not convince you,
Na la mi muerte, con gran plazer. Here is my death, with great pleasure.

Esta cantiga yo compozí en el parq de Sirkegí; I composed this song in the park in Sirkegí;
Mi coraçón se iva quemando, y yo iva compozando. My heart was burning, and I went on composing.

**Si verias a la rana** (Bulgaria)

Si verias a la rana asentada en la hornalla, If you saw the frog sitting on the oven,
Friendo sus buenas fritas espartiendo a sus hermanicas. Frying its lovely *fritas* to share with her little sisters.
Ben seni severim, Çok seni severim. I love you. So much, I love you.

Si verias al raton asentado en el kanton, If you saw the mouse seated in the corner,
Mundando sus muezizicas espartiendo a sus hermanicas. Shelling walnuts to share with her little sisters.
Ben seni severim, Çok seni severim. I love you. So much, I love you.

Si verias al gamello asentado en el tavlero, If you could see the camel seated on the doughboard,
Mundando sus buenas filas mas delgadaz de sus cavellos. Rolling out the *filo* thinner than its hair.
Ben seni severim, Çok seni severim. 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’es mancevico
Que a mí me quiere alcanzar.
Si penaré noche y día,
A mí no me podré alcanzar.”

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.”

_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 ńtera
Por salvar la mi bandiera.

Si la mar era de leche,
Yo me haría un pescaíor;
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.

At the sea is a tower,
In the tower is a window,
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 prisión_ 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’enamorí.
De aquel momento te amí:
Fin a la tomba te amare.

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

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.

_En la prisión_ (Salónica & Esmirna)

En la prisión estó, por tí atado,
En el budrúq lloro, dezmañalado.
Otro amavaς tu; yo me celava,
El amor me armó, yo lo matava.

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 prizión, tú en las flores,
Sufrío de corazón, quiero que llores;
Las paredes son altas, no me alcanzo;
Demando salvación del mi Dió Santo.

Madre que te parió, parió culebro
Que echa tocigo, dientro los fierros.
Quinze años de prizión, querida,
Yo ’stó en cadenas, mal de mi vida.

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.

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 enforece** (Turkey)

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

Los bilbilicos cantan, sospiiran del amor
Y la pasión me mata, muchigua mi dolor.

Más presto ven, palomba, más presto ven a mí,
Más presto tú mi alma, que yo me vo morir.

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

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

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

**El INTERVALO/77057**

**All in the Family**

*El rey de Francia tres hijas tenía* 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 tenía** (Esmirna)

El rey de Francia tres hijas tenía:
La una lavrava, la otra cuzía;
La más chica de ellas bastidor hazía.
Lavrando, sueño le caía.

Su madre que la via aharvar la quería.
“No m’aharvéx mi madre ni m’aharvaríax.
Un sueño me soñava bien y alegría.”
“Sueño vos soñavax, yo vo lo soltaría.”

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

“La luna entera es la tu suegra.
La estrella Diana es la tu cuñada.
Los tres paxaricos son tus cuñadicos.
Y el pilar de oro
El hijo del rey tu novio.”

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.

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.”

“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.”

“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 beví vino (Sofía)
El mi querido beví 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.

Mi suegra (Jerusalem)
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
*Rahelica 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 muncho 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 corazón.

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 donde ’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 corazón.

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 corazón.

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

Pasí por la tu puerta, mi corazón 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 corazón;
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 descu̇rir,
Secretos de mi vida;
El cielo lo quero por papel,
La mar quero por tinta,
Los árvoles por pendola,
Para ’scrivir mis males.
No hay quen sepa mi dolor,
Ni ajenos ni parientes.

Adío, 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.

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, Scalero 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 fraguíó.

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 entreñados 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’engagi, ¡el Amor!
Y con él me va morir.”
Scalerico de oro
Scalerica de oro, de oro y de marfil
Para que su va la novia
A dar kiddushin.

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

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

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

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

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

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

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

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

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

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

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 / 7167
**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 Parrott 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 Congresos (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.
Many Thanks to These Donors to TEMP’s General Funds and to the Susan Anderson Kerr Scholarship Fund (SAK) from 12-1-15 through 10-14-16 and to the Amplify Austin Campaign (AMPA) for 2016.

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Monday, November 7, 8:00 p.m.
First Presbyterian Church, 8001 Mesa Drive
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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

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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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www.toot.org

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
www.early-music.org