DEDICATED TO TOM ZAJAC

The Program Chapters

Prayers & Origins

Fate & Fortune

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

Fragrant Roses, Fragrant Breezes, but Tomorrow We Fast

Intermission

Palavricas de Amor / Little Words of Love

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

Conquest & the Collapse of Convivencia

Closing Prayers

FINE
TEXAS EARLY MUSIC PROJECT

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

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

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

Please visit www.early-music.org to read the biographies of TEMP artists.
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 reestabishing 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 nawba, 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 nawbat go back at least to the great Andalusian poet, musician and philosopher, Ibn Bājjia, (c. 1070-c. 1139) known to the Christian world as Avempace.

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

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

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

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


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

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

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

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

Daniel Johnson, September 2015
TEXTS, TRANSLATIONS, & NOTES

Prayers & Origins

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

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

Psalm 133:1
Hinei mah tov umah na’im
Shevet achim gam yachad.
How good it is, and how pleasant,
When we dwell together in unity.

Matthew 5:9
Beati pacifici quoniam
Fili Dei vocabuntur.
Blessed are the peacemakers:
For they shall be called the children of God.

Qur’an Sura 60: Ayat 7
A’Asa Allahu an yaj‘Aaala baynakum
Wabayna allatheena
A‘Aadaytum minhum mawaddatan.
It may be that Allah will grant
Love (and friendship) between you and those
Whom ye (now) hold as enemies.

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

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

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

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

Procuremos 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.

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

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

Procuremos 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.

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

Todos son bienes fortunos
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.

Procuremos buena fama que jamás nunca se pierde,
Let us then secure good fame that never shall be lost,
A tree that is forever green
And with its fruit upon the branch.
All good things that are called good
Pass quickly out of memory,
Except fame and glory.
**Cuando el Rey Nimrod (Sephardic; arr. T. Zajac & D. Johnson)**

*Kamran Hooshmand, barbat*

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

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

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

*Avraham avinu*, padre querido…

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

The true redeemer of Israel!
Blessed father Abraham…

**Fate & Fortune**

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

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

*Jenny Houghton & David Lopez, soloists*

Una tarde de verano pase por la morería,
Y vi una mora lavando
Al pié d’una fuente fría.
Yo le dije: “Mora linda,”
Yo le dije: “Mora bella,
Deja bever mis caballos
D’esas aguas cristalinas.”

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

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

“I am not Moorish, O knight,
I am of Spain born,
Moors captured me
During the holiday of Easter.”
“If you would like to come with me
I shall bring you back to Spain.”
“And my garments, O knight,
Where shall I leave them?”
“Those of silk and wool
Would go on my horses;
Those which are useless
Will float down the river.”
Caminando y platicando
A campos d’oliva s’aceraron;
Al llegar por esos campos
La niña llora y sospira,
“¿Por qué lloras, niña linda,
Por qué lloras, niña bella?”

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

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

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

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

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

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

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

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

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

Propiñan de melyor (Anonymous; Cancionero Musical de la Colombina, c. 1480; arr. D. Johnson)
Instrumental
Ila habibi (Arabo-Andalusian: Tunisia; arr. D. Johnson)

_Gitanjali Mathur & Meredith Raduski, soloists_

Ila habibi, natruk awtani
To see my love, I would readily give up my homeland.
‘Asa yarani.
Perhaps he will be able to see me.

Rahelica baila (Seprhardic; arr. D. Johnson)

_Instrumental_

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

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

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

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

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

_Gitanjali Mathur, soloist_

*Hal tusta’adu* ayyamu-na bi-l-haliji
Wa-layaliná?
Id yustafadu min an-nasimi
l-ariji misku darina
Wa-’id yakadu husnu l-makani l-bahiji
An yuhayyi-na?

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

*Oy comamos y bebamos*
Y cantemos y holguemos,
Que mañana ayunaremos.
Por onra de Sant Antruejo
Parémonos oy bien anchos.
Enbutamos estos panchos,
Recalquemos 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.
Honrremos a tan buen santo
Porque en hambre nos acorra.
Comamos a calca porra,
Que mañana hay gran quebranto.
Comamos bebamos tanto
Hasta que nos rebentemos,
Que mañana ayunaremos.

Oy comamos y bebamos
Y cantemos y holgudemos,
Que mañana ayunaremos.

“¡Beve, Bras! Más tu, Beneyto,
Beva Pidruelo y Llorente!”

“¡Beve tú primeramente,
Quitarnos has deste preito!”

“En beber bien me deleito;
¡Daca, daca! Beberemos,
Que mañana ayunaremos.”

Intermission

Palavricas de Amor / Little Words of Love

Some of the pieces in the “Palace Songbook” seem to derive from older folksongs, such as the curious Dindirindín, with its odd mixture of words in French, Catalan, and Castilian in a macaronic style, and its simple harmonic progressions. One of the most beloved of all muwashshahat, the 12th-c. Lamma 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 Sufi teachings. La serena is one of the most popular Sephardic songs with many musical and poetic variants, most of which contain both surrealistic and erotic verses.

Dindirindín (Anonymous; Cancionero Musical de Palacio)

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

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

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

Dindirin danya, dindirindín.

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

Stephanie Prewitt, soloist

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

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

When she started to walk with a swinging gait;
Surrender

My beloved’s beauty amazed me. Surrender
When I am enraptured by a glimpse, Surrender
My beloved’s beauty is a tender branch, Surrender.

O my destiny, my perplexity
No one can comfort me in my misery,
In my lamenting and suffering for love
But for the one in the beautiful mirage, Surrender.
La serena (Sephardic: Salónica & Egypt; arr. D. Johnson)

Steve Olivares, soloist

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

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

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

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

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

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

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

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

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

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

Instrumental

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

Elaine Barber, harp

Guardame las vacas (Folk tune, early 16th c.; diferencias by Lucas Ruiz de Ribayaz, 1677; arr. by D. Johnson, 2008, 2015)

Instruments

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

Gitanjali Mathur, soloist

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

I’m the little dark girl,
I’m the dark girl.
It is said that darkness
Is caused by sin,
But sin is not in me,
Nor ever will be.
I’m the little dark girl…
Soy la sin espina rosa
Que Salomon canta y glosa:
“Nigra sum sed formosa,”
Y por me se cantará.
Yo me soy la morenica…

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

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

Que Salomon canta y glosa:
“Nigra sum sed formosa,”
Y por me se cantará.
Yo me soy la morenica…

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

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

Conquest & the Collapse of Convivencia

We begin this chapter, our final chapter, with a visceral wail, a song about painful journeys. It can be offered as an overview of the Sephardic experience since the beginnings of the Diaspora that began in 1492, after the expulsion of Jews and Muslims. The texts of the following Spanish romances or ballads, some of which were written shortly after the battles in question and some of which were written decades later, offer a fascinating look into the wars between the Christians and Spanish Muslims. Ballads such as these were often a combination of “news-delivery” and “story-telling” and the line between fact and fiction is often blurry. Although written and performed by Christian poets and composers, many of these are written from the perspective of the Spanish Muslims themselves and with a fair amount of sensitivity and sympathy. The first of our romances poignantly describes the instant in which the Spanish Muslim King first learns of the fall of Antequera in 1410 (it was almost immediately recaptured by the Muslims). The second piece gives thanks to God for restoring power to Christian Spain. We conclude this set with a true masterpiece by Juan del Encina.

Caminí por altas torres (Sephardic: Sarajevo)

Daniel Johnson, soloist & Kit Robberson, vielle

Caminí por altas torres
I walked among high towers,
Naveguí 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 mis ojos.
Tears from my eyes.

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

Erin Calata, soloist

De Antequera sale un moro, de Antequera se salía,
From Antequera a Moor departs, from there he leaves,
Cartas llevaba en su mano, cartas de mensajería.
He carries letters in his hand, letters which tell a tale.
Escriptas yvan con sangre, y no por falta de tinta;
They were written in blood, and not for lack of ink;
Vase para los palacios donde el rey moro vivía;
He went to the palace where the Moorish king lived;
Ante el rey quando se halla tales palabras dezía:
He stood before the king and said these words to him:
Mantenga Dios a tu Alteza, salve Dios tu Señoría.
May God keep Your Majesty, God save you, my liege.
Las nuevas que, rey, sabrás no son
The news, King, you must know, is not
Nuevas de alegría,
News of good cheer,
Qu’esse infante don Fernando
For the prince Don Fernando
Cercada tiene tu villa,
Holds your town in siege,
Los moros que estavan dentro
The Moors who were caught inside
Cueros de vaca comían:
Eat cowhide for their food:
Si no socorres, el rey, tu villa se perdería.
If you do not aid them, King, your town will be lost.”
Damos gracias a ti, Dios,  
Y a la Virgen sin mansilla,  
Porque en el tiempo de nos,  
España cobró su silla.

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

Bendito sea sólo Dios  
Por tan alta maravilla  
Que sin mercecello 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.

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

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

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

Una sañosa porfia sin ventura va pujando.  
Ya nunca tère alegria,  
Ya mi mal se va ordenando.

Ya fortuna disponía quitar mi próspero mando,  
Qu’el bravío 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.

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

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

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

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

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

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

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.

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

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

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

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

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

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

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

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

*Stephanie Prewitt & Gitanjali Mathur, soloists*

**Psalms 133:1**

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

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

**Matthew 5:9**

Beati pacifici quoniam
Filii Dei vocabuntur.

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

**Qur’an Sura 60: Ayat 7**

AAasa Allahu an yajAAala baynakum
Wabayna allatheena
AAadaytum minhum mawaddatan.

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

**FINE**

**ROGER L. MARTÍNEZ-DÁVILA**

**GUEST LECTURER & DIRECTOR OF VIRTUAL PLASENCIA**

Roger Louis Martínez-Dávila holds academic positions at the Universidad de Carlos III de Madrid (Spain) and the University of Colorado (Colorado Springs). From Fall 2015 through Summer 2018, Dr. Martínez serves as a CONEX Experienced Research Fellow and is advancing his Massive Open Online Course (MOOC) efforts to reach as many as 200,000 students. Since fall 2010, Dr. Martínez has served as an Assistant Professor of History at the University of Colorado. Previously, he was the inaugural Burton Postdoctoral Fellow at Saint Joseph’s University (Philadelphia) and earned his Ph.D. from the University of Texas at Austin. His forthcoming book, *Blood, Faith, and Identity: Conversos in Early Modern Spain*, will be published by University of Notre Dame Press. Dr. Martínez is the Project Director of the Revealing Cooperation and Conflict Project (RCCP), an eight university initiative that re-examines historical cases of medieval and early modern Jewish, Christian, and Muslim interaction, as well as an activist endeavor intent on buttressing humanistic reflection within academia as well as the general public. Specifically, RCCP is developing *Virtual Plasencia*, an Internet-deployed 3D world and educational initiative that engages scholars and the public in a vigorous dialogue on interreligious cooperation and conflict in the Spanish community of Plasencia (1300-1600 C.E.). More information at: www.rogerlouismartinez.com.

**Daniel Johnson**,  
**TEMP FOUNDER & ARTISTIC DIRECTOR**

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

**Nina Stern** has carved a unique and astonishingly diverse career for herself as a world-class recorder player and classical clarinetist. A native New Yorker, she has appeared as a soloist or principal player with orchestras such as The New York Philharmonic, New York City Opera, American Classical Orchestra, Philharmonia Baroque, Sinfónia NY, Trinity Baroque Orchestra, Amsterdam Baroque Orchestra, L’Orchestra della Scala (Milan), I Solisti Veneti, Hespèrion 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, Hespèrion 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; Horizante 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.

**Kamran Hooshmand** was born in Tehran, Iran, and has been residing and making music in the US since 1978. He holds an MA in Middle Eastern Studies with a concentration in ethnomusicology from the University of Texas at Austin and is currently pursuing a PhD in Media Studies. He has studied and/or performed with masters of Persian classical music Ostad Mohammad Reza Lotfi and Dr. Mojtaba Khoshzamir, and has guest lectured on Middle Eastern music in schools and colleges in the US and Europe. He founded the *1001 Nights Orchestra* in the early 1990s to expose Austinites to the beautiful music and cultures of the Middle East. Along with his orchestra, Mr. Hooshmand has contributed music to numerous film and theatre productions including the IMAX documentary *Ride Around the World* and an award-winning score and live accompaniment to the 1924 silent, *Thief of Baghdad*, which was featured at Austin’s Paramount Theater. Among the numerous instruments that Mr. Hooshmand plays are the *oud* (Persian barbat), an 11-stringed ancestor of the European lute, and the Persian *santur*, a 72-stringed hammered dulcimer. His recordings have been on the top-10 charts of the Austin Chronicle and are available online, at area record stores, or at his live performances. His multilingual project *Ojala* just returned to the stage with a sold-out performance. His upcoming shows include appearances in the International Accordion Festival and the Austin Interfaith Arts and Music Festival in October. He has performed in Texas Early Music Project’s concerts of Medieval, Sephardic, and Arabo-Andaluz music since 1999.
The Susan Anderson Kerr Scholarship will be awarded to four young musicians for the 2015-2016 season: two from St. Stephen’s School and 2 from McCallum Fine Arts Academy. More scholarships for students between the ages of 14 and 21 are available for the 2015-2016 season. If you know any young musicians or instructors who are interested in these opportunities, or would like to support our efforts in any way, please call (512) 377-6961 or email us at education@early-music.org. We mourn the passing of Susan’s husband, John F. Kerr, and we appreciate his generous designation of the Susan Anderson Kerr Fund for donations in his memory.

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

La Follia Austin Baroque
Keith Womer, Artistic Director

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

Saturday, September 12, 2015, 8:00 PM, First Presbyterian Church, 8001 Mesa Drive, Austin, TX, 78731
Sunday, September 13, 2015, 4:00 PM, First Presbyterian Church, 8001 Mesa Drive, Austin, TX, 78731
www.ensembleviii.org

Ensemble VIII
James Morrow, Artistic Director

*Renaissance Splendour! Radiant a cappella Gems*
Our fifth season opens with inspiring works by Josquin, Gombert, and Monteverdi complete this concert of dazzling, luxurious vocal polyphony.

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

St. Cecilia Music Series
James Brown, Director

*Consorts and Aires: Music of William and Henry Lawes*
Instrumentalists Elaine Barber, Annalisa Pappano, David Walker, and James Brown and soprano Meredith Ruduski present 17th-century gems of brothers William and Henry Lawes.

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

Austin Baroque Orchestra and Chorus
Billy Traylor, Artistic Director

*Les goûts-réunis, pt. 1: Gli italiani*
Dazzling and virtuosic 17th-century chamber music from Italy, including works by Monteverdi, Merula, Uccellini, Cazzati, Biber, Falconieri, and more.

Saturday, October 3, 2015, 8:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731
Sunday, October 4, 2015, 4:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731
www.austinbaroqueorchestra.org

DID YOU KNOW...
ticket sales cover only a small fraction of the costs of tonight's performance?
Please consider adding your name to our growing list of donors. Your gift is tax-deductible and 100% goes to preserving and advancing early music in our community. Donations can be easily made online at [www.early-music.org/support](http://www.early-music.org/support) or pick up a donation form in the lobby.