

TEXAS EARLY MUSIC PROJECT

Daniel Johnson, Artistic Director

ALEGRÍA: The Spanish Renaissance

THE PROGRAM

Duo Seraphim – Francisco Guerrero, 1528-1599

Erin Calata, *soloist*

Singers & Sackbuts

Ave Maria, gratia plena – Cristóbal de Morales, c. 1500-1553

Singers

Recercada sobre *O felici occhi miei* & Recercada sobre tenores Italianos – Diego Ortiz, c.1510-c.1570
from *Trattado de glosas sobre clausulas y otros generos de puntos en la musica de violones*, 1553

Mary Springfels, *soloist*

Ensalada: La bomba – Mateo Flecha, c.1481-1553

All

INTERMISSION

Hei mihi, Domine (*Missa Pro Defunctis*, 1582) – Francisco Guerrero

Singers

Mille regretz – Luys de Narváez, c.1500–c.1560

from *Los seys libros del Delphin de música de cifra para tañer vihuela* (1538)

Scott Horton, *vihuela*

Agnus Dei (*Missa Mille Regretz*) – Cristóbal de Morales

Singers & Sackbuts

Guardame las vacas – Folktune, early 16th c.

Diferencias by Lucas Ruiz de Ribayaz (1677)

Arr. by D. Johnson (2008)

Instruments

Ensalada: El fuego – Mateo Flecha

All

Un sarao de la chacona: A la vida bona – Juan Arañés, c.1580-c.1650

Arr. by D. Johnson (2013)

Cayla Cardiff, *soloist*

All

FINE

TEXAS EARLY MUSIC PROJECT

SPECIAL GUESTS

Mary Springfels, *treble viol*
Peter Maund, *percussion*

THE SINGERS

Brent Baldwin, *baritone*
Cameron Beauchamp, *bass*
Erin Calata, *mezzo-soprano*
Cayla Cardiff, *soprano*
Tom Crawford, *alto*
Paul D'Arcy, *tenor*
Jenny Houghton, *soprano*
Daniel Johnson, *tenor*
Jeffrey Jones-Ragona, *tenor*
David Lopez, *tenor*
Laura Mercado-Wright, *mezzo-soprano*
Steve Olivares, *bass*
Stephanie Prewitt, *mezzo-soprano*
Meredith Ruduski, *soprano*
Thann Scoggin, *baritone*
Sawyer Sellers, *tenor*
Jenifer Thyssen, *soprano*

THE ORCHESTRA

Nathaniel Brickens, *sackbut*
Blair Castle, *sackbut*
Steven Hendrickson, *sackbut*
Therese Honey, *harp*
Scott Horton, *vibuela & Baroque guitar*
Jane Leggiero, *bass viol*
John Walters, *treble viol*



Except for the two Guerrero motets, all the music in our program contains elements of ‘popular’ music from Renaissance Europe, from the Iberian peninsula, and also from the results of the explorations to the New World. The Morales pieces are based on links to courtly and popular cultures: a famous and beloved chanson and a unique *Ave Maria* chant. The Ortiz *diferencias* are variations of a fashionable dance and a popular madrigal, and the Flecha *ensaladas* contain aspects of popular songs and folk tunes from diverse sources, both European and Middle-Eastern. Skillful composers and virtuoso instrumentalists often arranged these songs of popular origin with highly elaborate versions that are examples of an art of improvisation that was an essential part of Iberian performance practice. Pieces were meant to contain extensive use of ornaments, diminutions (*glosas*), and variations (*diferencias*).

The roots of the *ensaladas* go as far back as the 13th century, though the form itself didn’t become settled until the mid-15th century as an event for Christmas Eve Matins services. Since some *ensaladas* introduced street songs with bawdy text and rough characters, some of the priests tried to ban these and similar traditions. Ultimately, they decided to rework the repertory by taking a secular model such as a popular song, dance, or shepherds’ dialogue and turn it into something acceptable with new religious content and musical integrity; they removed what was most unseemly and repurposed it towards liturgical and musical orthodoxy. A sort of formula developed, drawing diverse elements from many sources (hence the term *ensalada*), with mixed meters, mixed languages, dialogues alternating with dances, folk melodies alternating with polyphony of a skilled sort, and so on. Languages were mixed with colloquialisms, regional dialects, intermittent Latin, and sounds in imitation of instruments such as bells, guitars, or bagpipes. The practice developed through the 16th century and reached its zenith with Catalanian composer **Mateo Flecha**, who added subtle elements of plot, rhetoric, allegory, a keener sense of musical inventiveness, and a more palatable mix of theology and folklore. *La bomba* (“the pump”) tells the story of sailors who discover that their ship has sprung a leak and is, in fact, breaking in half. They go through several emotional stages or scenes before being rescued by a passing boat: panic, fear, and prayers of bargaining with God. *El fuego* tells of the fires of sin and urges all concerned to fetch water to quench the fires so that all may lead a pious life. Flecha’s skill with both the popular and the more artistic styles creates a coherent and believable scene with wit, humor, and toe-tapping music. His *ensaladas* were published in Prague in 1581 by his nephew, Mateo Flecha the Younger.

Cristóbal de Morales was the first Spanish composer of international renown and was the most important Spanish composer before Tomás Luis de Victoria. Born in Seville around 1500, he held church posts in various places before becoming a singer in the Papal choir in 1535. He remained in Rome for ten years as a singer and composer, during which time he published several collections of his compositions for the choir. After he returned to Spain, he held positions as chapel master at the cathedrals of Toledo and Málaga, among others, before his death in 1553. He was regarded as one of the finest composers in Europe around the middle of the 16th century and his works were widely distributed in Europe. Clerics and monks took copies of his works with them to the New World and to cathedrals as far away as Cuzco in Peru. The earliest printed polyphony prepared for use in the New World was Morales’s 1544 book of masses, now part of the cathedral treasure of Pueblo, Mexico. Many music writers and theorists in the hundred years after his death considered his music to be among the most perfect of the time, “the light of Spain in music” (Juan Bermudo, *Declaración de instrumentos musicales*, 1555). Morales was able to create balance among many voices, with lace-like interweaving of motifs in imitation. Though his craftsmanship enabled him to create beautiful and transparent polyphony, his stated artistic goals were expression and intelligibility of the texts. His use of popular motifs, tunes, and chansons as the derivation of motets and masses was a continuation of the parody techniques from the early Renaissance, and constituted an important and personal part of his body of work. The chanson *Mille regretz* by Josquin des Pres was a beloved song throughout Europe and especially by King Carlos V of Spain. Morales’s *Missa Mille Regretz* may have been created as an honor to both Josquin and Carlos, but it is Morales’s crafting of the melody throughout all six voices and his harmonic re-working of Josquin’s original that produce such an exquisite and moving composition, distinguishing his from many other imitators.

Francisco Guerrero, also from Seville, was proficient early in life as a singer, instrumentalist, and composer. Unlike Morales, his professional career was spent entirely in Spain, and almost entirely at the Cathedral of Seville. Also unlike Morales, he apparently was affable and easy to work with. He traveled extensively, visiting Italy on more than one occasion and took a five-month tour of the Holy Land in 1588. During his return trip, he was kidnapped by pirates and held for ransom. After his eventual return, he published a best-selling memoir, *Viaje de Hierusalem*, in 1590 about his travels. He was planning a second trip in 1599 when he died of the plague in Seville. Like the works of Morales, Guerrero's music became part of the musical life in the cathedrals of the New World, especially in Lima, Mexico City, and Puebla. Guerrero's use and development of functional harmony anticipated the music of the Baroque and helped his reputation as a compositional star in the early Baroque in Europe and in the New World. That said, one of the things that makes his motet *Duo Seraphim* so intriguing is the combination of modal and harmonic techniques as the musical phrases shift among each of the three choirs and their different choral and solo/instrumental structure. The lusciously filled, massive chords at "*Plena est omnis...*" ("All the earth...") are a glorious contrast to the transparent elements of the polyphonic sections.

The instruments used in this concert enlighten us about a few of the unique characteristics of Spanish music. The most important is the *vibuela*, also known as *viola da mano*, an early guitar-like instrument. It evolved in the mid-15th century in Aragón and, in general, looked very similar to modern guitars, but it was essentially a flat-backed lute. **Luys de Narváez** was among the first important composers of performance guides and scores for *vibuela*; his soulful version of *Mille regretz* anticipates the golden age of Spanish guitar repertoire. After Carlos V brought Flemish viol players to perform in his courts in the early 16th century, the *viola da gamba* became an intrinsic part of Iberian music for generations. **Diego Ortiz**, a composer and theorist in service to the Spanish viceroy in Naples, was influenced by both Spanish and Italian sources in his treatise *Trattado de glossas sobre...la musica de violones*, a compendium of both repertoire and the art of ornamentation for viols. Sackbuts are the Renaissance version of the modern trombone and while a fleeting examination may not reveal much difference, the sound is much more flexible and delicate, often resembling the human voice. Sackbuts were used extensively in Spanish churches and cathedrals, both alone and in combination with singers.

Dance patterns, both melodic and rhythmic, were also subject to variation and improvisation. The *chacona*, the origin of the later Baroque *chaconne*, is mentioned as having an irresistibly exotic and sensual appeal; Cervantes claimed that the *chacona* was so fashionable that it even managed to "squeeze through the door cracks into the convents of nuns." It is thought that the *chacona* was a dance and musical form learned by Spanish settlers from African slaves in 16th-century Cuba and brought back to Spain. The hypnotic, improvisatory nature of these dances explains much of their visceral appeal through the centuries. *Un sarao de la chacona: A la vida bona* by **Juan Arañés**, has, in the last thirty years, become one of the more popular late Renaissance works from Spain because of these characteristics; it's fun, it has a beat (though ever-shifting), and you can dance to it. ¡Bailamos!

October 2013
Daniel Johnson

TEXTS & TRANSLATIONS

Duo seraphim (Francisco Guerrero, 1528-1599)

Duo seraphim clamabant alter ad alterum:
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.
Tres sunt, qui testimonium dant in caelo:
Pater, Verbum et Spiritus Sanctus:
Et hi tres unum sunt.
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.

Two seraphim cried to one another:
Holy is the Lord God of Hosts.
The whole earth is full of his glory.
There are three who bear witness in heaven:
The Father, the Word, and the Holy Spirit:
And these three are one.
Holy is the Lord God of Hosts.
The whole earth is full of his glory.

Ave Maria, gratia plena (Cristóbal de Morales, c. 1500-1553)

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Iesus.
Sancta Maria, Regina caeli,
Dulcis et pia, Mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae,
Ut cum electis te videamus.

Hail Mary, full of grace,
The Lord is with thee;
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.
Holy Mary, Queen of Heaven,
Sweet and merciful, Mother of God,
Pray for us sinners,
Now and at the hour of our death,
That with the elect we may gaze upon thee.

La bomba (Mateo Flecha, c.1481-1553)

¡Bomba, bomba y agua fuera!
¡Vayan los cargos al mar,
Que nos vamos anegar do remedio no se espera!
¡A l'escota, socorred! ¡Vosotros id al timón!
¡Qué espacio! ¡Corred, corred!

¿No veis nuestra perdición?
Esas gúmenas cortad porque se amaine la vela.
¡Hazia acá contrapesad!
¡Oh, que la nave se asuela!
Mandad calafetear, que quizá dará remedio.
Ya no hay tiempo ni lugar
Que la nau se abre por medio!
¿Qué haremos? ¿Qué haremos?

¡Si aprovechara nadar!
¡Oh, que está tan bravo el mar, que todos pereçeremos!
¡Pipas y tablas tomemos!
¡Mas triste yo! Qué haré?
¡Que yo, que no se nadar, moriré, moriré!

Virgen madre, yo prometo
Rezar contino tus horas.
Si Juan, tú escapas, hiermo moras,
Montserrate luego meto.
Yo, triste, ofrezco también,
En saliendo deste lago,
Ir descalço a Santiago.
Eu yendo a Jerusalén.
¡Santa Virgen de Loreto, Sant Ginés, socorrednos!
¡Que me ahogo, santo Dios! ¡Sant Elmo, santo bendito!
¡Oh Virgen de Guadalupe,
Nuestra maldad no te ocupe!
¡Señora de Montserrate, oí, señora y gran rescate!

¡Oh gran socorro y bonança!
¡Nave viene en que escapemos!
¡Allegad, que pereçemos!
¡Socorred, no haya tardança!
¡No sea un punto detenido,
¡Señores, ese batel!

Pump, pump! Bail out the water!
Throw the cargo to the sea,
We're going to sink without hope of help!
Help lower the sails! You all, get the rudder!
Not so slowly! Run, run!

Can't you see we're ruined?
Cut those cables so as to draw the sails.
Counterbalance this side of the ship!
Oh, our ship is foundering!
Get that hole repaired, that might help.
There isn't time now,
The ship is splitting in half!
What shall we do? What shall we do?

We might try to swim!
But the sea is so rough we will all perish!
Let's take barrels and planks!
Woe is me! What shall I do?
I don't know how to swim! I shall die!

Virgin mother, I promise you
I will pray to you at every hour.
If you escape this, John,
It's off to Montserrat monastery you go!
I'll undertake too,
If I'm ever saved from these waters,
To go on a barefoot pilgrimage to Santiago.
To Jerusalem I'll go.
Holy Virgin of Loreto, Saint Ginés, save us!
I'm drowning, holy father! Saint Elmo, blessed saint!
Oh Virgin de Guadalupe,
Don't think on our evil nature!
Our Lady of Montserrat, hear us and help us!

Ah, the sea grows calm and we are rescued!
Here comes a ship that will rescue us!
Come closer, or we'll perish!
Help us, there's not a moment to lose!
Men, see that nothing delays
That boat even for a second!

¡Oh, qué ventura he tenido
Pues que pude entrar en él!
Gratias agamus, Domino, Deo nostro,
Dignum et justum est,
De tan grande beneficio recibido en este día.
Cantemos con alegría todos hoy por su servicio.
¡Ea, ea, sus, empecemos!
Empieza tú, Gil Pizarra, a tañer con tu guitarra.
Y nosotros te ayudaremos.
Esperad que está templada
Tiemplala bien, hi de ruin! (Dendén, dindirindín).
¡Oh, cómo está destemplada! ¡Acaba, maldito, ya!
(Dendén, dendén, dendén)
¡Es por demás! (Dindirindín, dindirindín).
¡Sube, sube un poco más! (Dendén, dendén, dindirindín)
¡Muy bien está! Ande, pues, nuestro apellido,
El tañer con el cantar concordés en alabar
A Jesús recién nacido.

(Dindirindín, dindín, dindín...)
Bendito el que ha venido
A librarnos de agonía.
Bendito sea este día, que nació el contentamiento
Remedió su advenimiento mil enojos.
(Dindirindín, dindín, dindín).
Benditos sean los ojos
Que con piedad nos miraron,
Y benditos, que así amansaron tal fortuna.
¡No quede congoxa alguna, demos prisa al navegar!

Poys o vento nos ha de llevar.
¡Garrido es el vendavall!
No se vió bonança igual sobre tan gran desatiento
Bien hayas tú, viento,
Que así me ayudas contra fortuna.

Gritá, gritá todos a una, Gritá: ¡Bonança, bonança!
¡Salvamiento, salvamiento!
Miedo ovistes al tormento,
No teniendo ya sperança. ¡O modicae fidei!
¡Ello está muy bien así!

Gala es todo.
A nadie hoy duela la gala chinela,
De la china gala, la gala chinela.
Mucho prometemos en tormenta fiera,
Mas luego ofrecemos infinita cera.
De la china gala, la gala chinela.

¡Adiós, señores! ¡A la vela!
Nam si pericula sunt in mari,
Pericula sunt in terra,
Et pericula in falsis fratribus.

Oh, what good luck I have
To be able to get aboard this ship!
Let us give thanks to the Lord our God,
Worthy and just,
For the great benefit we have received this day.
Let us all sing with joy today in his service.
Come on, look sharp, let's begin!
Gil Piçarra, start playing on your guitar.
We'll all help you out.
Wait until it's tuned.
Tune it well, bone-head! (Ting, ting, ting, tingaling).
Oh, it's badly out of tune! Hurry up you cursed one!
(Ting, ting, ting)
That's too much! (Tingaling, tingaling).
Sharper, a little sharper! (Ting, ting, ting-ling).
It's very good now! Come on, buddy,
Let's strum and sing in harmony praising
The new-born Jesus.

(Tingaling, ting, ting...)
Blessed is He who has come
To save us from suffering.
Blessed is this day, for joy was born.
His coming healed a thousand pains.
(Tingaling, ting, ting).
Blessed are those eyes
That looked upon us with pity,
Blessed for with their gaze they calmed the fates.
Let there be no more anguish, let's hurry to set to sea!

For the wind will sweep us along.
A fair wind it is!
There never was such a calm after such a storm.
I welcome you, wind,
Now that you are aiding me against misfortune.

Shout, shout, all as one voice, shout: Fair weather!
Salvation, salvation!
You were afraid during your torment,
Not having any hope. Oh weak in faith!
A fine thing, that!

Everything is festive.
Let no one grieve today in festive garb,
Fiesta time, festive garb.
We promise a lot in raging storms,
And later we offer countless penitent candles.
Fiesta time, festive garb.

Goodbye, gentlemen! Let's set sail!
For if there are perils at sea,
There are perils ashore,
And perils in false brotherhood.

Hei mihi, Domine (*Missa Pro Defunctis*, 1582, Francisco Guerrero, 1528-1599)

Hei mihi, Domine,
Quia peccavi nimis in vita mea:
Quid faciam miser,
Ubi fugiam, nisi ad te,
Deus meus?
Miserere mei, dum veneris
In novissimo die.

Woe is me, oh Lord,
For I have sinned exceedingly in my life:
Miserable, what shall I do,
To which place shall I flee, if not before Thee,
My God?
Have mercy on me when Thou
Shalt come at the latter of all days.

Agnus Dei (*Missa Mille Regretz*, Cristóbal de Morales, c. 1500-1553)

Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.
Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.
Agnus Dei,
Qui tollis peccata mundi,
Dona nobis pacem.

Lamb of God,
Who takes away the sins of the world,
Have mercy upon us.
Lamb of God,
Who takes away the sins of the world,
Have mercy upon us.
Lamb of God,
Who takes away the sins of the world,
Grant us peace.

El fuego (Mateo Flecha, c.1481-1553)

¡Corred, corred, pecadores!
¡No os tardéis entrar luego agua al fuego!
¡Fuego, fuego! ¡Agua al fuego!
Este fuego que se enciende es el maldito pecado,
Que al que no halla ocupado
Siempre para, sí lo prende.
Cualquier que de Dios pretende salvación,
¡Procure luego, agua al fuego!

Run, run, sinners!
Don't delay in throwing water on the fire!
Fire, fire! Throw water on the fire!
This fire flaring up is the accursed sin,
Which stops to catch
Those whom are idle.
Whoever seeks salvation from God,
Throw water on the fire!

Venid presto, pecadores
A matar aqueste fuego;
Hazed penitencia luego
De todos vuestros errores.
Reclaman esas campanas—dandán—
Dentro en vuestros coraçones.
Poned en Dios las aficiones,
Todas las gentes humanas.
Llamad esos aguadores,
¡Luego, luego, sin tardar!

Sinners, come quickly
To kill that fire;
Then be repentant
For all of your errors.
Ring those bells—dandán—
Inside your hearts.
Put your love in God,
All peoples of the world.
Call the water carriers,
Now, now, without delay!

Ya ayúdenos a matar este fuego.
No os tardéis en traer luego
Dentro de vuestra conciencia
Mil cargos de penitencia de buen agua
Y así mataréis la fragua
De vuestros malos deseos
Y los enemigos feos huirán.

They will help us kill this fire.
Don't delay in bringing
To your conscience
A thousand loads of water for repentance,
And thus you'll kill the source
Of your evil desires
And your ugly enemies will flee.

Oh, ¡cómo el mundo se abrassa
No teniendo a Dios temor, teniendo siempre su amor
¡Con lo que el demonio amassa!
Por qualquiera que traspasa
Los mandamientos de Dios
Cantaremos entre nos
Dándole siempre baldones:

Oh, how the world embraces
Not having to fear God, always having his love
And what the devil wants to mix up!
To all who break
The commandments of God
Let's sing among ourselves
Giving them lots of insults.

‘Cadent super eos carbones,
In ignem dejicies eos;
In miseriis non subsistent.’

Este mundo donde andamos es una herviente fragua,
Donde no á lugar el agua si por ventura tardamos.

¡Oh, cómo nos abramos en el mundo y su hervor!
Por qualquiera pecador
Que lo que da Dios no toma,
Se dirá lo que de Roma
Quando se ardía sin favor:
‘Mira Nero, de Tarpeya,
A Roma cómo se ardía;
Gritos dan niños y viejos
Y él de nada se dolía.’

¡No os tardéis! ¡Traed agua ya!
¡Y vosotros atajad!
¡Corred! ¡Presto socorred!
¡Sed prestos y muy ligeros en dar golpes a los pechos!
¡Atajad a questos techos!
¡Cortad presto esos maderos!
¡Tañed más aprisas—dandán—
Que vamos sin redención!
¡Tañed presto que ya cessa
Con agua nuestra pasión!

Y así, con justa razón
Dirán las gentes humanas:
‘¿Dónde las hay las tales aguas soberanas?’
Toca Joan, con tu gaitilla,
Pues ha cessado el pesar.
Yo te diré un cantar muy polido a maravilla.
Veslo aquí, ¡ea, pues!, todos decir:
De la virgen sin mancilla
Ha manado el agua pura.
Y es que á hecho criatura al Hijo de Dios eterno
Para que diesse gobierno al mundo se perdió
Y una virgen lo parió
Según havemos sabido,
Por reparar lo perdido
De nuestros padres primeros.
Alegría, cavalleros, que nos vino en este día
Que parió Sancta María al pastor de los corderos.
Y con este nacimiento que es de agua dulce y buena,
Se repara nuestra pena para darnos a entender
Que tenemos de beber de esta agua los sedientos,
Guardando los mandamientos
A que nos obliga Dios,
Por que se diga por nos:

‘Qui biberit ex hac aqua,
Non sitiet in aeternum.’

‘Let burning coals fall upon them,
Let them be cast into the fire;
Into deep pits, that they rise not up again.’

This world where we live is a boiling furnace,
Where there is no place for water if by fate we delay.

Oh, how we embrace in this seething world!
It will be said of each and every sinner
Who doesn’t take what God gives him,
The same that was said of Rome
When it burned without mercy:
‘From the rock of Tarpeia, Nero
Watches how all of Rome is burning,
With children and old people screaming,
And it didn’t bother him at all.’

Let’s not delay! Bring water now!
And all of you, cut it off!
Run! Bring help quickly!
Be quick and very light in beating your chests!
Stop the fire from these roofs!
Cut that wood quickly!
Sound the bell faster —dandán—
That we go without redemption!
Sound the bell
That our passion ceases with the water!

And thus, with good reason
All of the world’s peoples will say:
‘Where are they, such sovereign waters?’
Joan, play your pipes,
Because the heavy stuff is done.
I’ll sing you a wonderful song.
Look here, then, everyone saying together:
From the virgin without stain
The most pure water has flown.
And she has made man the Son of eternal God
So that he might govern the world he lost
And a virgin bore him
According to what we know,
To amend what was lost
To our forefathers.
Take joy, gentlemen, that he came to us today,
That Holy Mary bore the shepherd of the flock.
And with this birth which is sweet and good water,
Our suffering is cured so that we understand
That we, the thirsty, have to drink from this water,
Following the commandments
That God demands of us,
Because it is said on our behalf:

‘Whoever drinketh of this water
Shall not thirst forever.’

Un sarao de la chacona (Juan Arañés, c.1580-c.1650)

Un sarao de la chacona
Se hizo el mes de las rosas,
Hubo millares de cosas
Y la fama lo pregona.
A la vida vidita bona,
Vida, vámonos a chacona.

Porque se casó Almadán
Se hizo un bravo sarao;
Danzaron hijas de Anao
Con los nietos de Milán.
Un suegro de don Beltrán
Y una cuñada de Orfeo
Comenzaron un guineo
Y acabólo una amazona
Y la fama lo pregona.

A la vida vidita bona,
Vida, vámonos a chacona.

An evening chacona party
Was held during the month of roses,
Thousands of things happened
And everybody still talks about it.
To the good life, darling,
Let's dance the chacona.

Because Almadán got married
A great party was held;
And Anao's daughters
Danced with Milán's grandsons.
Sir Beltrán's father-in-law
And Orfeo's sister-in-law
Began to dance the guineo
And a tomboy finished it,
And everybody still talks about it.

To the good life, darling,
Let's dance the chacona.

SPECIAL GUEST ARTISTS



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.



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; Horizante Orient Okzident (Berlin); The Kennedy Center; Lincoln Center; Palacio Congressos (Madrid); Queen Elizabeth Hall (London); and Tage Alter Musik (Regensburg). He is the author of "Percussion" in *A Performers Guide to Medieval Music*, Indiana University Press, 2000. He has served on the faculty of the University of California, Berkeley as well as in workshops sponsored by Amherst Early Music, the San Francisco Early Music Society, the American Recorder Society and the American Orff-Schulwerk Association. Described by the *Glasgow Herald* as "the most considerate and imaginative of percussionists," he can be heard on over 50 recordings.

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We are delighted to announce a new educational initiative:

The Susan Anderson Kerr Scholarship

Beginning in September, we will be working with area music teachers to select students to receive pairs of season tickets to our concerts, so that they can sit up front and get the full impact of our concerts. As the program continues, we plan to expand it with coaching and instruction in all aspects of early music. If you know a student between the ages of 14 and 21 who would benefit from this program, or would like to make a financial contribution to it, or would simply like more information, please contact us! All contributions to the scholarship are fully tax deductible.



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.html or pick up a donation form in the lobby.

UPCOMING CONCERTS

La Follia Austin Baroque

Keith Womer, Artistic Director

Saturday, November 9, 2013, 8:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

Sunday, November 10, 2013, 3:00 PM, Redeemer Presbyterian Church, 2111 Alexander Ave.

Music of Mozart and Haydn

La Follia performs the peerless music of Mozart and Haydn. Featured are Mozart's Oboe Quartet and Flute Concerto in D major, and Haydn's Harpsichord and Violin Concerto and Baryton trio 118. Stephen Redfield, Karen Clarke, James Brown, Billy Traylor, and Marcus McGuff guest star.

www.lafollia.org

Austin Baroque Orchestra and Coro Settecento

Billy Traylor, Artistic Director

Saturday, November 16, 7:00 PM, Mission Concepción, 807 Mission Road, San Antonio, TX 78210

Sunday, November 17, 3:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

North & South

The music produced in Spain's colonies in the New World was just as ornate, complex, and beautiful as anything found in the mother country, and this music is only recently being rediscovered. Join us as we explore the sacred music of Mexico, Bolivia, and Peru, including Ignacio de Jerúsalem's rarely-performed *Matins for the Virgin of Guadalupe*, and music by Zipoli, Padilla, and more.

www.ensemblesettecento.org

St. Cecilia Music Series

James Brown, Director

Friday, November 29, 2013, 8:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

Herzlichen Glueckwunsch – Anniversaries from the Bach Circle

Hans-Henning Vater, (violin) and Brad Bennight (harpsichord) perform music from two of the most gifted of Bach's pupils: his son, Carl Phillip Emmanuel Bach and Johann Ludwig Krebs.

The Saint Cecilia Baroque Festival

Music in 17th and 18th Century London

Friday, December 6, 8:00 PM – Works of Beauty and Bravura: Music from Opera, Oratorio and Stage featuring soprano Meredith Ruduski, Countertenor Ryland Angel, and Concertmaster Marc Destrubé.

Saturday, December 7, 8:00 PM – Premier Performance by Imperfect Pearl: Virtuosity in Baroque London

Sunday, December 8, 4:00 PM – Works for Chorus and Orchestra. Handel: "Ode to Saint Cecilia" and Linley: "Let God Arise"

www.scmsaustin.org