

Baltimore Consort With Author Marjorie Sandor

The Secret Music at Tordesillas

Mark Cudek, percussion, guitar, viol, recorder; Larry Lipkis, viols, recorders, gemshorn; Ronn McFarlane, vihuela; Mindy Rosenfeld, flutes, recorder, harp with José Lemos, countertenor; Wendy Gillespie, treble, tenor, and bass viols; Phil Spray, violone and colascione

Morena me llaman
Avrix mi galanica

Anonymous, Sephardic

Reading: *Juana I of Castile, the Spanish queen known as Joan the Mad...*

Recercada La Spagna
Danza Alta

Diego Ortiz, *Trattado de Glosas* 1553
Francisco de la Torre, *Cancionero de Palacio* ca.1505

Reading: *The vihuela is a small plucked instrument...*

Fantasia
Triste 'stava el rey David

Alonso Mudarra, *Tres libros de musica en cifra para vihuela* 1546

Reading: *What happens to music in such a time as this?*

Nani, nani
Tu Madre quando te pario

Anonymous, Sephardic

Reading: *I am an old man now, but once, when I was a young man...*

La Serena

Anonymous, Sephardic

Reading: *Juan del Encina. Surely this is a familiar name...*

So ell Enzina
Cucú, Cucú, Cucucú

Anonymous, *Cancionero de Palacio* ca.1505
Juan del Encina, *Cancionero de Palacio*

Reading: *"All Spain is Sad," composed by Juan del Encina...*

Triste España
Levanta Pascual

Juan del Encina, *Cancionero de Palacio*

Intermission

Tres Morillas Anonymous, *Cancionero de Palaci*
Morenica, dame un beso Miguel de Fuenllana, *Libro de Música... Orphénica lyra* 1554
Di, perra mora Pedro Guerrero, *Cancionero Medinaceli*, ca.1569

Reading: *I have always had a weakness for small sounds...*
Mille regretz Josquin des Prez, attrib. (ca.1450–1521)

Reading: *On the second day of January, 1492, I woke early...*
Una sañosa porfía Juan del Encina, *Cancionero de Palacio*

Reading: *As the years go on, the queen and I write some small things together:
folias and ensaladas...*
Recercadas ottava y segunda Diego Ortiz, *Trattado de Glosas*

Reading: *I love, sometimes, to think of all the gaps and holes that fill our histories...*
Ay, triste que vengo Juan del Encina, *Cancionero de Palacio*
Oy comamos y bebamos



Founded in 1980 to perform the instrumental music of Shakespeare's time, the **Baltimore Consort** has explored early English, French, Scottish, and Spanish popular music, focusing on the relationship between folk and art song and dance. Their interest in early music of English/Scottish heritage has also led them to delve into the rich trove of traditional music preserved in North America. Recordings on the Dorian label have earned them recognition as Top Classical-Crossover Artist of the Year (*Billboard*), as well as rave reviews elsewhere. Besides touring in the U.S. and abroad, they have frequently performed on such syndicated radio broadcasts as *St. Paul Sunday*, *Performance Today*, *Harmonia*, and the CBC's *OnStage*. Most recently, their music was featured on "Benjamin Franklin, a Film by Ken Burns."

Baltimore Consort Website: www.baltimoreconsort.com
Booking Agent: Sean Johnson sean.johnson@baltimoreconsort.com

Biographies

Mark Cudek is the former Chair of the Historical Performance Department at the Peabody Conservatory of Johns Hopkins University and also Artistic Director of the Indianapolis Early Music Festival. In recognition of his work as Founder/Director of the Peabody Renaissance Ensemble and also the High School Early Music Program at the Interlochen Arts Camp, Mark received from Early Music America the 2001 Thomas Binkley Award and the 2005 Award for Outstanding Contribution to Early Music Education. He has toured and recorded with Apollo's Fire and Hesperus, and, in his youth, worked as a café guitarist in the Virgin Islands. Mark is the 2014 recipient of the Johns Hopkins University Alumni Association's Global Achievement Award and in 2018 was promoted to full Professor.

Larry Lipkis is Professor of Music, Composer-in-Residence, and Director of Early Music at Moravian University in Bethlehem, Pa. He has also served as Director of Early Music Week at Pinewoods and is a longtime music director for the Pennsylvania Shakespeare Festival. He is also the Music Director of the Unitarian Universalist Church of the Lehigh Valley. Two of Larry's concerti based on Italian Renaissance *Commedia dell'arte* characters were performed by the Los Angeles Philharmonic and the Houston Symphony. Larry is on the Board of Managers of the Bach Choir of Bethlehem and often lectures on the topic of Bach and Rhetoric. He has served as a faculty member at the NEH Bach Summer Scholar Institute in Leipzig and Bethlehem.

Ronn McFarlane has released over 40 CDs on Dorian and Sono Luminus, including lute solo collections, lute songs, lute duets, music for flute and lute, viola da gamba and lute, the complete lute music of Vivaldi, and Baltimore Consort albums. In the tradition of the lutenist/composers of past centuries, Ronn has composed new music for the lute. These original compositions are the focus of his solo CD, *Indigo Road*, which received a Grammy Award Nomination in 2009. Other CD releases, *One Morning* and *Barley Moon*, feature Ayreheart, an ensemble brought together to perform Ronn's music. *Nine Notes that Shook the World* highlights duets with Mindy Rosenfeld, flute, harp, bagpipe. Visit www.ronnmcfarlane.com.

Mindy Rosenfeld plays historic and modern flutes; recorders, whistles, crumhorns, bagpipe, and early harp. A member of San Francisco's Philharmonia Baroque Orchestra, as a guest artist Mindy has performed with American Bach Soloists, Musica Angelica, San Diego Bach Collegium, Catacoustic Consort, Apollo's Fire, Portland Baroque Orchestra, Oregon and Carmel Bach Festivals, and Opera Lafayette, among others. With an MM from San Francisco Conservatory and a BM from the Peabody Conservatory, Mindy divides her time between performing, teaching, and a crazy amount of driving to and from her coastal northern California home.

As a child, **Wendy Gillespie** heard the New York Pro Musica in concert and was inexplicably attracted to polyphony before she had a word for it. Applying only to

places that had viola da gamba teachers (four in 1968), Wendy was drawn to Wellesley College, Boston, and the world of early music performance before anyone started muttering about authenticity. Ironically, she grew up to become the New York Pro Musica's last viola da gamba player. In the 50 years since, she has performed on five continents, most often as a founding member of the viol consort Fretwork and long-time member of the ensemble Phantasm, but also as a bass viol soloist and not least frequently as a very happy continuo player. More recently Gillespie has been specializing in renaissance viols and early musical notation with the consort Nota Bene. Wendy received Early Music America's Thomas Binkley Award in 2011 and the Wellesley College Alumnae Achievement Award in 2012. In 2017, after 32 years on the faculty of Indiana University, Bloomington IN, Wendy graduated to *Professor Emerita*, very grateful to be able to begin to learn more about herself, her connection to you and the planet, life, the universe, and everything.

Since receiving the First Prize in the 2003 International Baroque Singing Competition of Chimay, Belgium, **José Lemos** has performed with some of the USA and Europe's leading conductors at such places as Zürich Opernhaus, Teatro Real de Madrid, Théâtre des Champs-Élysées in Paris, Royal Festival Hall and Barbican Hall in London, Carnegie Hall, and Avery Fisher Hall in New York, (e.g. William Christie, Marc Minkowski, and Paul McCreech). A versatile performer, he charms audiences with exuberant renditions of native Brazilian and Sephardic songs in a duo with Uruguayan guitarist Marco Sartor and performs medieval music, including the 12th century "Play of Daniel" (King Darius) at The Cloisters. José is a recording artist with Dorian/Sono Luminus. Visit www.joselemos.com



Philip Spray performs with period instrument ensembles across the country in concerts and recordings. Co-founder of the Indianapolis Baroque Orchestra under Barthold Kuijken, he also is founding director of Musik Ekklesia whose first recording, *The Vanishing Nordic Chorale*, was nominated for Best Classical Producer, 2010 Grammy awards. He has long maintained interest in writing, composing and arranging. His current ensemble Alchymy Viols presents both traditional literature for the viola da gamba and—as the name implies—the mixing of viols with various, diverse elements as in his most recent project with countertenor Michael Walker: traditional African American Spirituals, *Deep River*.



Marjorie Sandor is the author of five books of fiction and nonfiction. Her debut novel, *The Secret Music at Tordesillas*, won the Tuscarora Award for Historical Fiction from Hidden River Press and was published in 2020. The novel went on to win the 2021 Gold Medal for Historical Fiction in the Foreword Indies competition. Marjorie’s previous books include the linked short story collection *Portrait of my Mother*; *Who Posed Nude in Wartime*, winner of the 2004 National Jewish Book Award in Fiction, and two essay collections, *The Night Gardener: A Search for Home*, and *The Late Interiors: A Life Under Construction*. She is also

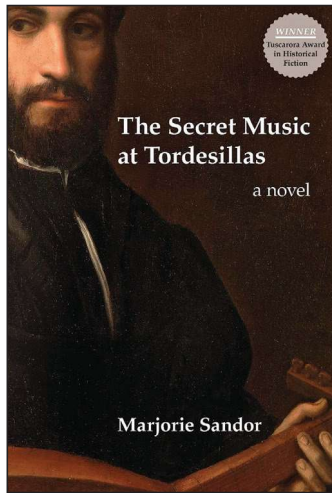
the editor of *The Uncanny Reader: Stories from the Shadows*, an international anthology of short fiction. Marjorie is a *Professor Emerita* of creative writing at Oregon State University and continues to teach in the Rainier Writing Workshop at Pacific Lutheran University. She lives in Corvallis, Oregon, with her husband, the writer Tracy Daugherty. To learn more about Marjorie’s work, go to marjoriesandor.com.

* *The Secret Music at Tordesillas* by Marjorie Sandor was published June 15, 2020, by Hidden River Press, Philadelphia, and won Hidden River’s inaugural Tuscarora Award for Historical Fiction. The novel went on to win a Gold Medal for Historical Fiction in the Foreword Indies competition.

Novel synopsis:

It is April, 1555, and Juana I of Castile, the Spanish queen known as “la loca,” has died after forty-seven years in forced seclusion at Tordesillas. Her last musician, Juan de Granada, refuses to depart with the other servants, forcing two functionaries of the Holy Office of the Inquisition to interrogate him in the now-empty palace. But is it really empty? Or is there, as the Holy Office suspects, a heretic hidden on the premises, a converso secretly practicing the forbidden rites of Judaism? Only Juan de Granada knows the answer, and his subversive tale is at once a ballad of lost love and a last gambit to save a life—and a rich cultural and spiritual tradition on the verge of erasure.

* From Hidden River Press



A brief note on this afternoon's Program

I was fortunate to see an announcement about Marjorie Sandor's *The Secret Music at Tordesillas* shortly after the book was published in June 2020, and as the subject matter is near and dear to my heart, I quickly purchased a copy. I devoured it, becoming more enthralled with each page! Marjorie's poetic writing style, the subject matter, the historical detail (especially with regards to the music), and the fact that music itself is one of the stars of the book, made me immediately envision a collaboration. Juan del Encina has a large presence in this book and he's one of my favorite composers. When I finished reading the postscript in which Marjorie mentions that the true inspiration of the novel was La Nef's recording of "Music for Joan the Mad," I was determined to meet her. Dedicated fans of the Indianapolis Early Music Festival will recall that I brought La Nef (with tenor Michael Slattery) to the festival for performances of "Dowland in Dublin" (2013) and "The People's Purcell" (2017).

My experience programming the Baltimore Consort's recording *Adío España* had immersed me in music that would have been familiar to Queen Juana. Much of the repertoire on this recording comes from the palace song book (*Cancionero de Musica Palacio*) of her parents, Ferdinand and Isabella, the Catholic Kings. Music of the Spanish Jews (Sephardim) on this disc further connects with the story of *The Secret Music of Tordesillas*. The skeleton for a collaboration was apparent. When the Baltimore Consort performed in Corvallis, OR, in December of 2021, Marjorie and I had the opportunity to meet in person and create the beginnings of the script for this afternoon's program. During my visit, between performances, rehearsals, meetings with Marjorie, and Covid tests (our next concert was in Canada!), I was the fortunate recipient of Marjorie's, and husband Tracy Daugherty's hospitality. I can still taste the lovely Spanish wine they served!

It is always a great pleasure to make music with my dear friends in the Baltimore Consort. For today's program, I particularly want to thank Ronn McFarlane who shifted from lute to vihuela and José Lemos who helped to expand our repertoire and taught us new Sephardic tunes. I also want to thank Wendy Gillespie who stepped in to play viols in Mary Anne Ballard's absence and to welcome Phil Spray into the BC's extended family.

The Secret Music at Tordesillas is one of my all-time favorite books and I am simply thrilled to present this collaboration to the Indianapolis Early Music community. I hope you enjoy this afternoon's performance and will read, and fall in love with, this wonderful book as I did.

—Mark Cudek, Artistic Director, Indianapolis Early Music

Texts and Translations

Morena

Morena me llaman, yo blanca naci
De pasear galana mi color perdi.

They call me the dark one, but I was born white
With my beauty showing, my color disappeared.

Vestido de verde y de altelí
Qu'ansi dize la novia con el tchelibi.

Clad in green and scarlet,
Thus the betrothed speaks to her master.

Escalrica le hizo d'oro y de marfil
Para que suva el novio a dar Kidushin.

A ladder of gold and ivory was made
So the betrothed can climb up and bless the marriage.

Dizime, galána, si quieres venir.
Los velos tengo fuertes. No te puedo.

Tell me, my beauty, if you want to come up.
My veils are thick and I cannot see.

Morena me llama el hijo del rey
Si otra vez me llama me vo yo con el.

The kings son calls me the dark one
If he calls me again, I will go with him.

Triste 'stava el rey David (Romance)

Triste 'stava el rey David,
Triste y con gram passion,
Quando le vinieron nuevas
De la muerte de Absalon.

King David was sad,
saddened with great suffering
when he heard the news
of the death of Absalom.

Quando le vinieron nuevas
De la muerte de Absalon,
Palabras tristes de zia
Salidas del coraçon

When he heard the news
of the death of Absalom,
sad words he spoke,
that came from his heart.

Nani, nani

Nani nani
Nani kere el ijo
El ijo de la madre
De chiko se aga grande

Lullaby, lullaby
The boy wants a lullaby,
The mother's son,
Who although small will grow.

Ay, durmite mi alma
Ke tu padre viene
kon muncha alegria

Oh, go to sleep my dearest,
Your father is coming home,
Full of so much joy.

Tu madre quando te pario

Tu madre cuando te parió,
Y te quito al mundo,
Corazón ella no te dió,
Para amar segundo.

When your mother gave birth to you,
And loosed you on the world,
She did not give you a heart,
To love another.

Adio, Adio querida,
No quero la vida,
Me l'amargaste tu.

Farewell, farewell beloved.
I no longer wish to live,
You made life bitter for me.

Va, buxcate otro amor,
Aharva otras puertas,
Aspera otro ardor,
Que para mi sos muerta.

Go, find another love,
Go open other doors,
Wait for another burning love,
As for me, you are dead.

La Serena

En la mar hay una torre
En la torre una ventana
Alli apoza la palomba
Que a los marineros ama.

In the sea there is a tower
In the tower is a window
where the dove lands
And makes loves to sailors.

Dame tu mano paloma
Para suviré a tu nido
Maldicha que durmes sola
Yo voy a dormir contigo.

Give me your hand, my dove
to come up to your nest,
Damned that you'd sleep alone
I'll sleep with you.

Esta Serena 'sta loca
Quiere que la ame yo
Que la ame su marido
Que tiene ovligación.

This Mermaid is crazy
Wants me to love her
Her husband is the one to love her
It is his obligation.

¡Cucú, cucú, cucucú!

¡Cucú, cucú, cucucú!
Guarda no lo seas tú.

Cuckoo, cuckoo, cuck-cuckoo!
Be careful not to be one.

Compadre, debes saber,
Que la más buena muger,
Rabia siempre hipo de fer.
Harta ben la tuya tú.
¡Cucú, cucú, cucucú!
Guarda no lo seas tú.

Neighbor, you ought to know,
That the best-behaved wife,
Always has a violent urge to do it.
Be sure to satisfy your wife yourself.
Cuckoo, cuckoo, cuck-cuckoo,
Be careful not to be one.

Compadre, as de guardar,
Para nunca encornudar,
Si tu muger sale a mear,
Sal junto con ella tú.
¡Cucú, cucú, cucucú!
Guarda no lo seas tú.

Neighbor, you must watch,
Never to grow horns,
If your wife goes out to pee,
Go along with her.
Cuckoo, cuckoo, cuck-cuckoo,
Be careful not to be one.

Triste España sin ventura

Triste España sin ventura.
todos te deben llorar.
Despoblada d'alegría,
para nunca en ti tornar.

Sad, joyless Spain,
everyone should weep for you.
Barren, devoid of happiness
that shall never return.

Tormentas, penas, dolores,
te vinieron a poblar.
Sembrote Dios de placer
porque naciese pesar.

Storms, sorrows, pains
came and took residence in you.
God sowed pleasures in you
so pains would grow.

Hizote de mas dichosa
para mas te lastimar.
Tus victorias y triunfos
ha se hovieron de pagar.

He made you happier
so as to better hurt you.
Your victories and achievements
you had to pay dearly.

Pues que tal pérdida pierdes,
dime en qué podrás ganar,
pierdes la luz de tu gloria
y el gozo te gozar.

Since you keep sustaining such losses,
tell me, what should you ever win?
you lose the light of your glory
and the joy of being joyful.

Pierdes toda tu esperanza.
no te queda que esperar,
pierdes Pritan alto
hijo de Reyes sin par.

You lose all your hope,
and are left with nothing to hope for,
you lose Pritan, up high,
the son of peerless kings.

Levanta Pascual

Levanta, Pascual, levanta:
Aballemos a Granada,
Que se suena qu'es tomada.
Levanta toste priado,
Toma tu perro y zurrón:

Get up, Pascal, get up:
And let's go to Granada,
We hear that it has fallen.
Get up quick, I beg you,
Take your dog and your Shepherd's bag.

Vamos ver el gasajado,
D'aquella ciudad nombrada,
Que se suena qu'es tomada.
Tu zamarra y zamarrón,
Tus albogues y cayado.

Let's go and see the wonderful sight,
For which that city is famous,
It's heard that it is now taken.
Also take your sheepskin coat and apron,
Your bagpipe and crook.

Di, perra Mora

Di, perra Mora, di matadora,
Por qué me matas, y siendo tuyo,
Tan mal me tratas?

Tell me, Moorish dog, murderer,
Why do you kill me, and while I'm yours,
Treat me so badly?

Una sañosa porfia

Una sañosa porfia
Sin ventura va pujando.
Ya nunca tuve alegría
ya mi mal se va ordenando.

A furious struggle
Haplessly encroaches.
I have never known joy
My downfall now approaches.

Ya fortuna disponía
Quitar mi próspero mando,
Qu'el bravo león d'España
Mal me viene amenasando.

Fortune has already ordained
To deprive me of my prosperous rule;
For the brave lion of Spain,
Is threatening me grievously.

Su'es pantosa artillería
Los adarves derribando:
Mis villas y mis castillos,
Mis ciudades vaganando.

His awesome artillery
Is destroying my ramparts.
Conquering my castles,
My towns and cities.

Córreme la morería,
los campos viene talando;
mis compañías y caudillos
viene venciendo y matando.

He overruns my Moorish lands,
Devastating the fields;
My troops and their captains
Are conquered and slaughtered.

Las mezquitas de Mahoma
En iglesias consagrando:
Las moras lleva cautivas,
Con alaridos llorando.

He converts the mosques of Mohammed
Into consecrated churches;
he takes captive Moorish women
While they weep with loud cries.

Una generosa Virgen
Esfuerzo les viene dando;
Un famoso caballero
Delante viene volando.

A noble Virgin
Gives them strength;
A famous knight
In the front comes flying.

Con una cruz colorada
Y un espada relumbrando
D'un rico manto vestido,
Toda la gente guiando.

With a red cross
And a shining sword,
Dressed in a rich cloak,
Guiding all the people.

Al cielo dan apellido:
Viva'l Rey Don Fernando;
Viva la muy gran Leona,
Alta Reyna prosperanda.

They call out to the heavens:
Long live our Lord King Ferdinand.
Long live the great lioness,
The gracious, prosperous Queen.

Oy comamos y bebamos

Oy comamos y bebamos
y cantemos y holguemos
que mañana ayunaremos.
Por onrra de sant Antruejo
paremonos oy bien anchos,
enbutamos estos panchos,
recalquemos el pellejo,

Today let us eat and drink.
Let us sing and be merry,
For tomorrow we shall fast.
In honor of Saint Antruejo [i.e. for Carnival]
Let us do ourselves proud,
And stuff our stomachs,
And stretch the skin.

Que costumbr'es de concejo
que todos hoy nos hartemos,
que mañana ayunaremos.
Honremos a tan buen santo
Porque en hambre nos acorra
Comamos a calca porra
Que mañana ay gran quebranto

Such custom is good advice,
That we should fill ourselves today,
For tomorrow we shall fast.
Let us honor such a good saint,
Who protects us in our hunger,
Let us eat all,
For tomorrow we fast.

Comamos bebamos tanto
Hasta que nos rebentemos
Que mañana ayunaremos.
Beve, Bras; mas tú Beneyto,
beve Pidruelo y Llorente
Beve tú primeramente
quitarnos has deste preito

Let us eat and drink so much
Until we burst,
For tomorrow we shall fast.
Drink, Bras, and you Beneyto,
Drink, Pidruelo and Llorente
You shall drink first
To save us from this fate.

En beber bien me deleyto,
Daca, Daca, beberemos,
Que mañana ayunaremos.
Tomemos oy gasajado,
Que mañana viene la muerte,
bebamos, comamos huerte,
vamos para el ganado,

I take much joy in drinking,
Come on, let's drink,
For tomorrow we shall fast.
Let us enjoy ourselves today,
for Death comes tomorrow.
Let us eat and drink everything
As we head for our flocks.

No perderemos bocado,
que comiendo nos iremos,
que mañana ayunaremos.

We won't even lose a mouthful.
We'll eat on the way,
For tomorrow we shall fast.

