

# THE WAVERLY CONSORT

Michael Jaffee, Director

Tamara Crout and Rita Lilly, Sopranos  
Larry Lipnik, Countertenor, tenor viol, recorder  
Timothy Evans and John Olund, Tenors  
Joel Frederiksen, Bass-baritone

Kay Jaffee, Recorder, harp, gemshorn, psaltery  
Michael Jaffee, Vihuela, oud  
Rosamund Morley, viols, vielle, kemençe  
Tom Zajac, Sacbut, shawm, recorder, flute, panpipes

Saturday Evening, March 28, 1992, at 8:00  
Rackham Auditorium, Ann Arbor, Michigan

## The Year 1492 Spanish Music in the Age of Discovery

In 1492, three momentous events changed forever Spain, the Mediterranean region, and indeed, the world. On New Year's night, the splendid Moorish palace of the Alhambra, symbol of the centuries-old struggle for domination in the Iberian peninsula, was handed over to the conquering Christians. Soon after, King Ferdinand and Queen Isabella entered Granada in triumph. On March 31, the "Catholic Kings" issued an edict ordering all Jews to accept conversion or leave Spain. And finally, on August 3rd, just before sunrise, Christopher Columbus set sail on his first voyage and on October 12th planted the Spanish flag on the shores of the New World.

But as events led Spain toward internal unity and imperial expansion, its music still mirrored the bright patch-quilt of diversity that had uniquely colored the Iberian peninsula. This program explores, through music, the cultural cross-currents around and following 1492 that have contributed to the vibrant and endlessly fascinating national character we identify as "Spanish": Moorish-influenced villancicos and romances recounting the fall of Granada; elegant Christian court and chapel music from the reigns of Ferdinand and Isabella; and songs of the outcast Sefardim, sung in new lands and preserving to this day the lore and language of their original home.

This concert is presented in conjunction with the University of Michigan's Jean and Samuel Frankel Center for Judaic Studies and Hillel Foundation.

The University Musical Society expresses thanks to David Crawford, U-M Professor of Musicology, and Judith Laikin Elkin, Project Director for "Jews and The Encounter with the New World 1492/1992," the speakers for tonight's Philips Pre-concert Presentation; the lectures were funded in part by a grant from the National Endowment for the Humanities.



## Spanish Music in the Age of Columbus

### Part One — Circa 1492

#### I Eve of Discovery: Three Anonymous Songs

- Ayo visto lo mappamundi (Naples, late 15th century) — Men's voices and instruments  
Viva el gran re Don Fernando (On the fall of Granada; Rome, 1492) — Ensemble  
Pase el agoa (Spanish, late 15th century) — Ensemble

#### II Evocations of Moorish Spain

##### *The Conflict*

Francisco de la Torre (*fl* 1483-1504): Por los campos de los moros; Pascua d'Espíritu Santo — Voices and instruments

Miguel de Fuenllana (*d* after 1568): De antequera sale el Moro (after Cristóbal de Morales) — Timothy Evans and Ensemble

##### *The Fall of Granada*

Juan del Encina (1468-c1530): Levanta, Pascual — Larry Lipnik, Timothy Evans, and Ensemble

Anonymous ("The Palace Songbook"): Tres moricas m'enamoran — Men's voices and instruments

Juan del Encina: Una sañosa porfía; Qu'es de ti, desconsolado? — Tamara Crout and Ensemble

##### *Arab-Andalusian Music*

B'tayhi — M'saddar (Mode: Az'zaidan) — Instruments

## INTERMISSION

#### III Music & Musicians at the Courts of Ferdinand and Isabella

Pedro de Escobar (c1465-after 1535): Clamabat autem mulier Cananea — Voices

Johannes Urreda (*fl* late 15th century): Nunca fué pena mayor — Rita Lilly, John Olund, and instruments

Anonymous ("The Palace Songbook"): Ay, Santa Maria — Rita Lilly and instruments

Alonso Mudarra (c1510-1580): Fantasia en la manera de Ludovico — Solo vihuela

Francisco de la Torre: La Alta ("La Spagna") — Instruments

Juan del Encina: Oy comamos y bebamos — Ensemble

## INTERMISSION

### Part Two — Legacies

#### IV Spanish Church Music in the Old and New Worlds — Voices

Martin de Rivafrecha (*d* 1528): Salva regina

Francisco Guerrero (1528-1599): Ave virgo sanctissima

Tomás Luis de Victoria (1548-1611): Salve regina

#### V Exodus and Diaspora: Judeo-Spanish Songs

El paso del Mar Rojo ("Crossing the Red Sea") — Joel Frederiksen and Ensemble

Las hermanas reina y cautiva ("The Sisters, Queen and Captive") — Tamara Crout, Rita Lilly, and instruments

El sueño de la hija ("The Daughter's Dream") — Ensemble

Ah, el novio no quere dinero — Ensemble

En busca del padre ("The Father-Quest") — John Olund and instruments

Morena me llaman — Ensemble



**T**he Waverly Consort celebrates its 28th anniversary during this 1991-92 season. One of America's premier ensembles, the group pioneered a now burgeoning revival of "early" musical styles through its tours of the Far East, North and South America, appearances at major festivals, including the Casals Festival, Hong Kong Festival, and Madeira Bach Festival, and in its recordings, workshops, and television broadcasts. The ensemble — six singers and four instrumentalists playing a wide variety of historical instruments — specializes in a wide-ranging repertoire of music from the twelfth- through the mid-eighteenth centuries.

The ensemble tours nationally each season and has an impressive discography on the CBS Masterworks label. The Waverly Consort has been the subject of several half-hour CBS network television specials on the prize-winning "Camera Three" program, has participated in three Christmas presentations on NBC-TV's "Today Show" and a special Christmas appearance on "CBS Sunday Morning" with Charles Kuralt, four programs of Elizabethan music for PBS in conjunction with the BBC-produced Shakespeare series, a special edition of the "Dick Cavett Show," and the CBS-TV special "I, Leonardo," devoted to the life and art of Leonardo da Vinci.

In addition to its concert programs, The Waverly Consort has presented, both in New York and on tour, three highly successful, fully costumed stage productions combining poetry, music, and visual art: *Las Cantigas de Santa Maria*, a selection of medieval music and verse from the famous collection of Marian songs compiled by Spain's thirteenth-century "Learned King," Alfonso X; *Le Roman de Fauvel*, based on the fourteenth-century allegorical satire of political and ecclesiastical institutions of the late Middle Ages; and *The Christmas Story*, a musical drama relating the events of Christmas through excerpts from manuscripts of the Middle Ages and early Renaissance. In celebration of its 25th anniversary season, The



Waverly Consort premiered its production of *Il Ritorno d'Ulisse in Patria*, one of the major operas of Claudio Monteverdi.

This season, The Waverly Consort salutes the Columbian Quincentenary with the program heard this evening, "The Year 1492: Spanish Music in the Age of Discovery." To further salute the momentous Quincentenary, the ensemble has just completed the musical score to a sixty-minute film on Columbus and the music of his era, which is scheduled to be released also as a CD.

The Waverly Consort was organized in 1964 at New York University, where Michael and Kay Jaffee encouraged a small group of fellow graduate students in musicology to join them in some performances of Medieval and Renaissance music. Taking its name from Waverly Place (which runs by NYU's Washington Square campus), the group made its highly acclaimed public debut at Carnegie Recital Hall on April 23, 1966.

The Waverly Consort returns this evening for its third Ann Arbor concert.

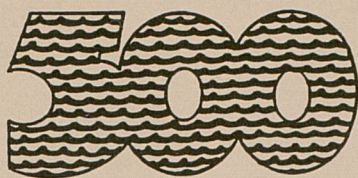
The Waverly Consort appears by arrangement with Shaw Concerts, Inc., New York City.

Program research for *Music in the Age of Columbus*: Kay Jaffee.

The University Musical Society is a member of Chamber Music America.

Activities of the UMS are supported by the Michigan Council for Arts and Cultural Affairs and the National Endowment for the Arts.





**1492: WATERSHED IN WORLD HISTORY**

**SUNDAY, MARCH 29, 1992**

1:00 - 5:00 pm, Rackham Amphitheatre, UM, Ann Arbor  
***Towards 1492: Spain in the Fifteenth Century***  
Teofilo Ruiz, Brooklyn College

***Jews and Conversos on the Eve of the Expulsion***

Stephen Haliczer, Northern Illinois University

Discussant: Todd M. Endelman, UM Audience Participation

7:30 pm, Rackham Amphitheatre, UM, Ann Arbor

***Why Europeans Were Seeking the Ten Lost Tribes***

Richard H. Popkin, UCLA

Discussant: Thomas R. Trautmann, UM Audience Participation

SEPTEMBER 13, 1992

**JEWES AND CONVERSOS IN THE ENCOUNTER**

NOVEMBER 8-9, 1992

**JEWES, CONVERSOS, AND THE INQUISITION  
IN THE NEW WORLD**

DECEMBER 6, 1992

**THE LEGACY OF 1492**

**Jews and the Encounter with the New World 1492/1992**

is sponsored by the Frankel Center for Judaic Studies, the Institute for the Humanities,  
and the Office of the Vice President for Research and Development  
at the University of Michigan and the National Endowment for the Humanities.

For further information, call  
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