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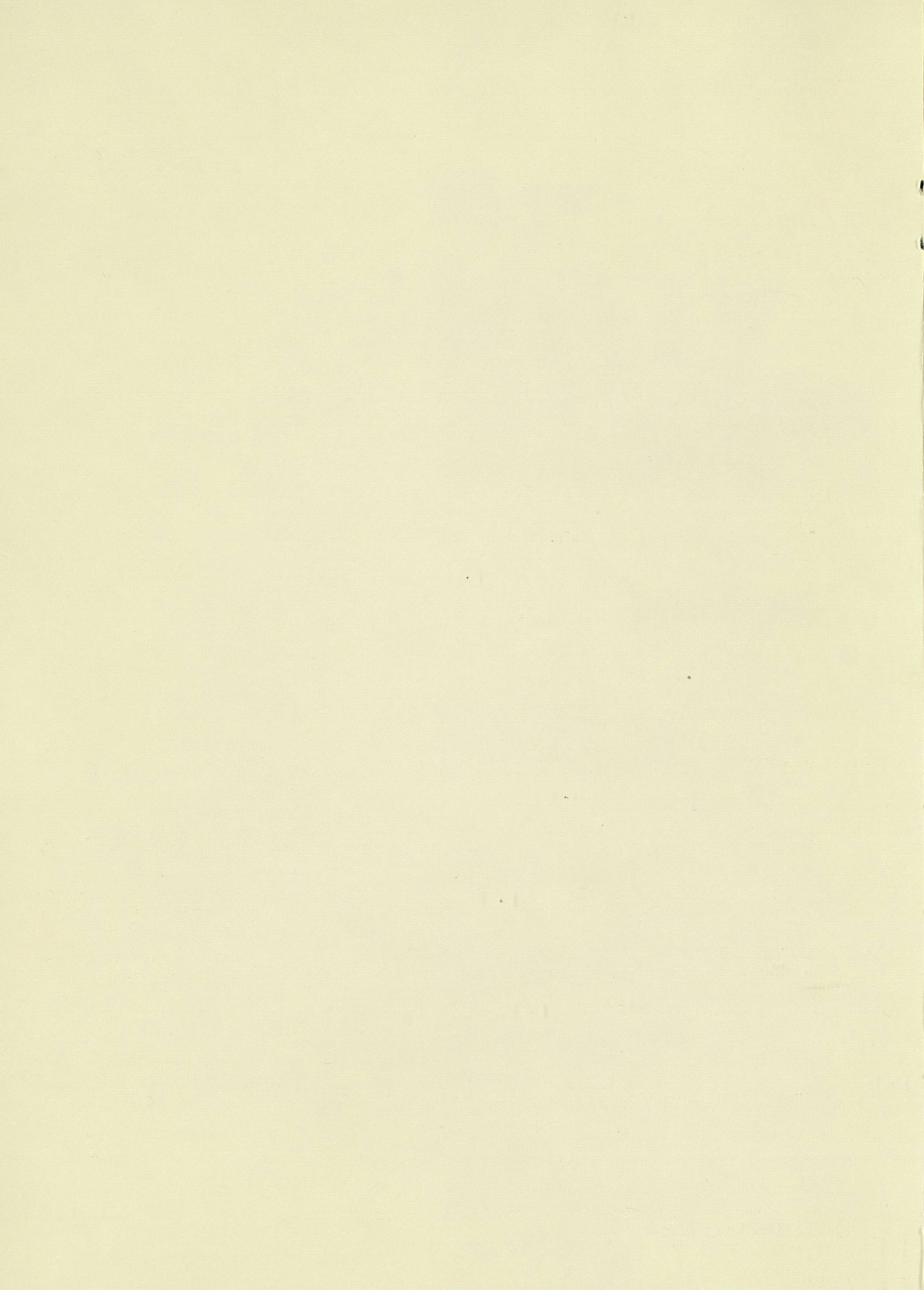
# THE WAVERLY CONSORT

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## P R O G R A M G U I D E

V O L U M E 7

N U M B E R 3



## *The Year 1492*

### Spanish Music in the Age of Columbus

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*The Waverly Consort Program Guide is funded by a grant from the National Endowment for the Humanities, a Federal agency.*

*COVER: Miniature from the Breviary of Queen Isabella of Castile, presented to her on the occasion of the marriage of her son, the Infante Don Juan, to Marguerite of Austria, daughter of the Emperor Maximilian I. Flemish, c1497. British Library, Ms. Add. 18851.*

# “An Ensign for the Nations”

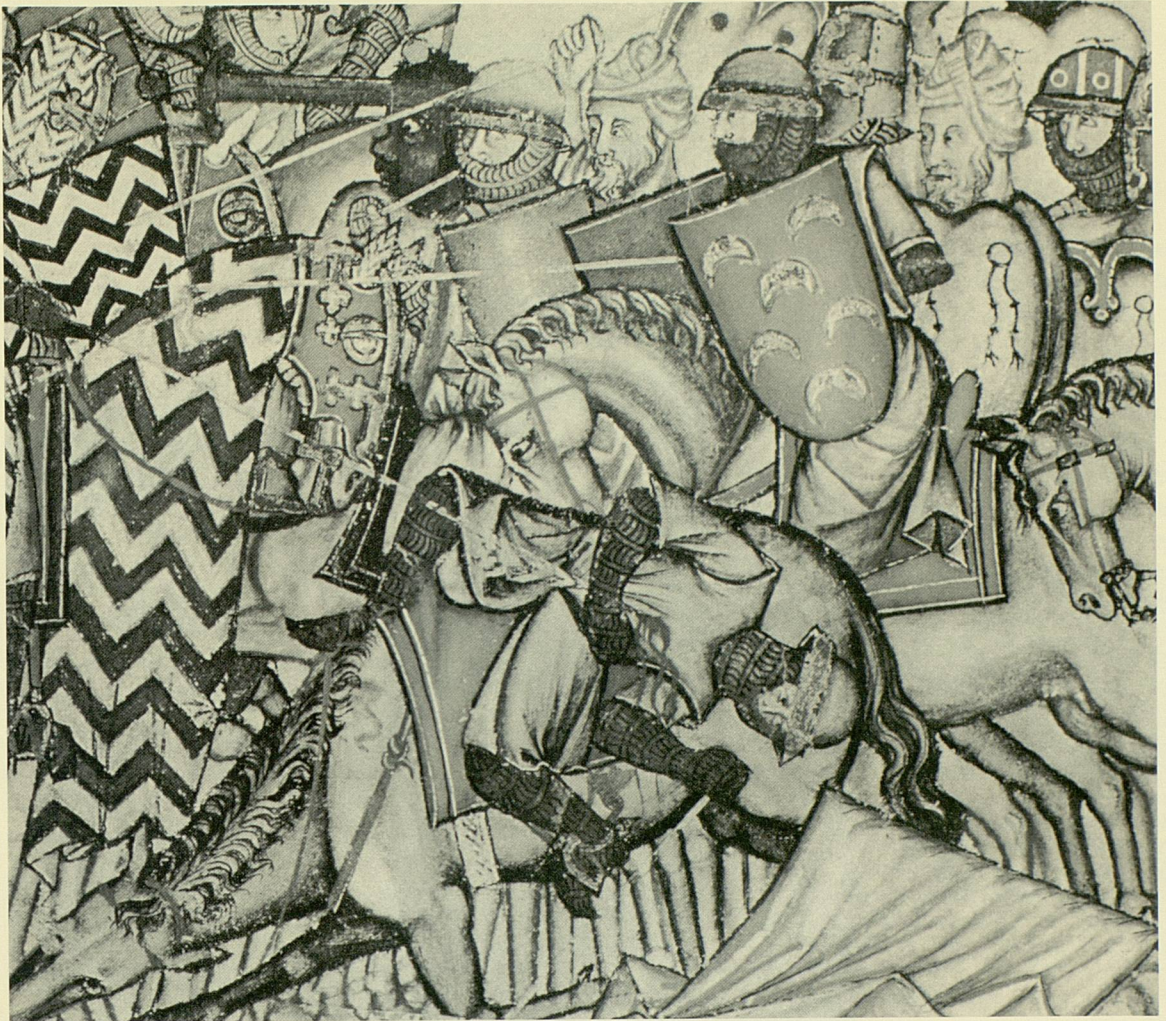
## Musical Reflections on Spain’s Last Crusade

by  
Andrew Tomasello

**A**S THE RESULT OF EIGHT centuries of Muslim occupation, the history of Iberia often seems markedly different in comparison to the rest of Europe. The slow but steady process of the reconquest took several centuries. By the fifteenth century, even though all that remained of Moorish territory was the Kingdom of Granada in the southeast corner of the peninsula, the influence of the Islamic conquerers was strong and permanent.

The pivotal point in the *reconquista* was the linking through marriage of the two most powerful Hispanic kingdoms in 1469. This event at first created a confederation more than a true union. Each realm retained its distinctive customs and practices: Aragon under Ferdinand favored a more liberal, pluralistic monarchy, whereas the Castile of Isabella adopted a centralized approach to government. Through the establishment of a strong domestic military, the Catholic Kings, as they were called, imposed law and order on towns and fiefdoms and brought an end to private wars, resulting in greater domestic peace, albeit at the expense of diminished local autonomy. This effectively centralized all authority in the crown and helped set the stage for the last episode of the *reconquista*.

Spain’s new consolidation of power, combined with the internecine strife in the ruling family of Granada, brought about the inevitable capitulation of the already weakened Moorish remnant. One by one the towns fell to the forces of Christianity. Then, on New Year’s night, 1492, the splendid palace of the Alhambra was handed over. And on the feast of the Epiphany, Ferdinand and Isabella, the Catholic Kings, entered the city of Granada in triumphant procession. Within three months, in order further to unify the realm, they issued an edict mandating that all Jews accept baptism as Christians or be subject to expulsion. The move spelled economic disaster, since this group comprised many of Spain’s



skilled merchants and artisans who could not be replaced. Most chose baptism first, then finally exile. Their Muslim cousins would soon be faced with the same fate.

A few days after the fall of Granada, the Catholic Kings acceded to the requests of a Genoese seaman who had been pestering them on and off for almost six years. It is said that Christopher Columbus “discovered America by prophecy rather than by astronomy.” Though it is true that a greater accuracy in mapmaking contributed to his discovery, it is only peripherally related. The Chinese had long imposed a grid scheme over depictions of the earth, and this idea may have reached the Arab geographer Al-Idrisi, who made such a world map for Roger II, Norman King of Sicily, in 1150. At the time of Marco Polo’s return at the end of the thirteenth century, mapmaking became something of a science based on the careful observations of mariners. We know that part of the impetus for Columbus was his reading of the recently published *Images of the World* of Pierre d’Ailly

*Following the Moorish invasion of the Iberian peninsula in 711, armed conflict between Muslim and Christian armies continued throughout the late Middle Ages. Illustration from the Cantigas de Santa Maria of King Alfonso X, “el Sabio” (thirteenth century). Madrid, Escorial Library manuscript T.I.1.*

and Pope Pius II's *History of Things*, as well as his study of Marco Polo and Seneca, but in providing a stimulus, these authors were secondary to the explorer's use of the Bible. Biblical text helped Columbus understand the world and his divinely selected place in it. The essentially medieval spirit of this son of a Genoese weaver becomes apparent in a communication to the Catholic Kings written in 1502, in which he asserts, "neither reason nor mathematics nor maps were any use to me: fully accomplished were the words of Isaiah [XI:10-12]." In these verses, Columbus sees himself as a divine messenger, raising an

*"And it shall come to pass that ... the Lord shall set his hand again the second time to recover the remnant of his people ... And he shall set up an ensign for the nations, and shall assemble the outcasts of Israel, and gather the dispersed of Judah from the four corners of the earth."*

ISAIAH XI: 11-12.

*Columbus depicted as he saw himself: as the appointed ensign described in Isaiah; behind him stands St. Christopher. Anonymous 16th-century painting. Madrid, Museo Lázaro Galdiano.*



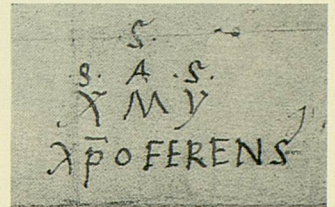
ensign so as to gather the remnant of God's people, a people scattered to the four corners of the earth and to the islands of the sea. This view certainly accorded with the religious philosophy and political history of Spain.

Outfitted with three ships and a crew, on August 3rd Columbus set sail from Palos on the mainland for the Canary Islands. Then after pass-

ing twenty-eight days there, on September 6th the men sailed westward. Ten days out they failed to reach the fabled island of Antilia located on their chart. After a time at sea, all estimations of distance from calculations were off. The mariners could no longer trust the charts but had to rely on their observations of birds flying above and wood floating below.

Perhaps guided more by instinct and experience, Columbus and his men successfully crossed the Atlantic. At two hours after midnight on October 12th land was sighted. At dawn Columbus, his captains and officials took possession of this land in the name of the Catholic Kings, planted the royal banner on the beach, and named the island for the Holy Savior. During the two weeks following, the explorers planted crosses on every island in their search for the gold of the East. Columbus was convinced that these bodies of land were among “the islands which are set down in the maps at the end of the Orient.” It is in part this ill-conceived search for wealth which is the cause of the tragedy of the Spanish New World, a tragedy exacerbated by Spain’s honest religious devotion. Christopher Columbus saw his destiny as the “bearer of Christ” that his name implied. Over the course of the century, however, the Spanish became not the bearers of life and civilization but of suffering and destruction.

So Spain in the Age of Discovery was a land of paradox, a culture both totally medieval in its spirit and thoroughly modern in its designs. By their aggressive support for exploration and exploitation its monarchs set Spain on a modern course and helped “double the world.” Yet at the same time, by their very conservative, medieval acts of expulsion and Inquisition, they hastened the decline of Spain as a world power.

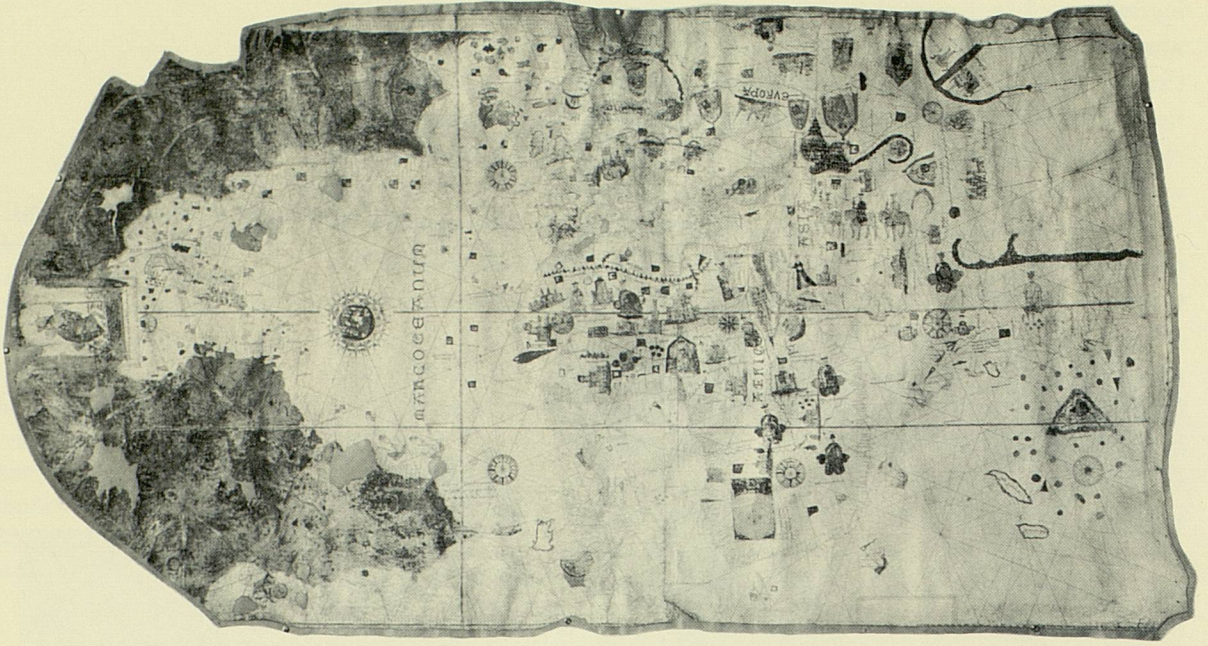


Columbus’s signature — “Christoferens,” the Christ Bearer — conveys his sense of mission. The Latin initials above the name are believed to stand for “servant I am of the most high Savior, Christ Son of Mary.” Genoa, Palazzo Tursi.

## Notes on the Program

¶ I IT IS FITTING THAT OUR PROGRAM begin with the song *Ayo visto lo mappamundo*. This song, a *barzelletta* known in the Aragonese Kingdom of the Two Sicilies during the years immediately preceding 1450 begins, “I have seen the map of earth and mariner’s chart, but Sicily seems to me the most beautiful of this world.” The author tells us that he has gazed upon both the *mappamundi*, perhaps an allegorical medieval map which places the regions and peoples of the earth around the central point of Jerusalem, and the scientifically objective, if not wholly accurate, secular work of cartographers. The poet has



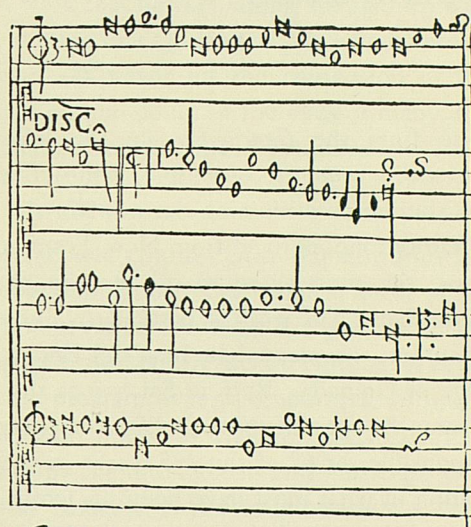


“El Nuevo Mundo en el año 1500” (*The New World in the Year 1500*). Map drawn by Juan de la Cosa, cartographer on the voyage with Columbus, the first “world map” to show lands in the Americas. Madrid, Museo Naval.

seen the islands of the Mediterranean from Cyprus to Sardinia and westward beyond the Pillars of Hercules to the recently conquered Canaries, and he estimates the beauty of Sicily above all. We can only guess whether the author indeed had experience at sea or was merely implying that he was able to envisage the islands from representations drawn on a map. The text was written by someone standing on the brink of a new age, someone whose attitude cuts to the core of the conflict between the world of written information and of experience. In the Middle Ages, the presentation of a living witness for a first person account of an event was more important than a written description of that event, and it is the author’s continual return to the first person that marks this as testimony. Yet his study of a mariner’s chart does count for something. Particularly on the eve of the Age of Discovery, as both written and printed information became more available and accurate, as more people learned to read, and as the effects of literacy spread, the inherent struggle between the believability of what one sees on a page versus what one experiences becomes crucial. This fact is particularly important to a mariner like Columbus, who had either to trust his written charts or to rely on his own observations. Although the text of the song states the medieval preoccupation with the Lord’s perfect creation, it nonetheless expresses the Renaissance attitude that man’s knowledge is the mirror of worldly beauty. Likewise, the words epitom-

mize the confusion of someone whose authority still comes from first-person experience, as limited as that experience may have been. On another interpretive level, playing on a pun, we can read this text as a love song neither to the Kingdom of the Two Sicilies, nor to St. Cecily (crowned with a garland of roses and lilies, whose feast is listed in the calendar), but to a fourth Cecily, a woman whose supreme beauty, we are told, is out of this world.

After the news of the Spanish victory at Granada reached Rome in April 1492, displays of fireworks were set off and bullfights were staged there in celebration. Around this time the papal chamberlain and secretary Carlo Verardi wrote the *Historica Baetica* in which *Viva el gran re Don Fernando* was performed as a thanksgiving for the deliverance of powerful Granada from the false beliefs of the pagans. This lively work contains a simple imitative section in an Italian style



"Viva el gran Re Don Fernando," printed from wood blocks; from Carlo Verardi's *Historia Baetica*, Rome, 1493.

Viva el gran Re Don Fernando  
 Con la Reyna Don Isabella  
 Viva spagna e la Castella  
 Pien de gloria triumphando  
 La Cita Mahomectana Potentissima Granata  
 Da la falsa fe pagana E dissolta e liberata

which contrasts strongly with what one would consider a more "Spanish" section. No work is more typical of this Spanish sound than the anonymous *Pase el agua, ma Julieta*, with its chordal texture and lilting syncopations. In this simple *villancico* the author calls to his beloved to cross over the water to where he is gathering rosebuds. As the poet Marqués de Santillana said, the Spanish are the masters of the imagination and of singing poetry to beautiful sounds.



*Santiago — St. James — the standard-bearer of the Spanish crusades and the “famoso cavallero” described in Juan del Encina’s romance, Una sañosa porfía, “flying in front with a red cross and a shining sword, ... leading all the people.” Detail, oil on canvas by Juan de Flandes, c1500. Madrid, Museo Lázaro Galdiano.*

¶ II THE NEXT TWO WORKS on the program are drawn from the largest collection of Castilian songs of the day, the *Cancionero Musical de Palacio*. Both *Por los campos de los moros* and *Pascua d’Espíritu Santo* by Francisco de la Torre praise the glory of Spain and the valor of her fighting men. The latter was written to commemorate the fall of the city of Ronda to the forces of Ferdinand in 1485. These songs stand in stark contrast to other *romances* about the *reconquista*, among them *De Antequera sale el Moro*. Here, in a 1554 setting for solo voice and vihuela by Miguel de Fuenllana, we hear of an event in the reconquest of the peninsula, the taking of Antequera in 1410 by the brother of Henry III of Castile, Ferdinand, the future king of Aragon and grandfather of his famous namesake. The Spanish author of this text relates in seventeen strophes the most piteous plight of the besieged Moors who, trapped within their city, have been reduced to eating leather. Identifying with the vanquished, the poet speaks in the voice of an old Muslim emissary who relates his grim message to the poet-king Yusuf III of Granada.



Also from the *Cancionero* are the following four songs: *Levanta, Pascual*, a *villancico* of simple, well-defined musical phrases, presents two shepherds discussing the news of the surrender of Granada. In a hortatory tone, derived from New Testament stories about the birth of Jesus, the men agree to go see the marvelous conquered city for themselves. The work is particularly interesting in light of the fact that its author, the playwright Juan del Encina, was himself present at the siege of Granada. Born in Salamanca the son of a shoemaker, Encina became by far the most prolific composer of fifteenth-century Spain, responsible for 62 of the 485 works in the *Cancionero*. At age sixteen, sharing in what must have been his family’s deep interest in music, he entered the cathedral choir as had a brother before him. And although an older male sibling was professor of music at the university, Juan prepared himself for the more conventional ecclesiastical career by taking minor orders and a baccalaureate in law. In 1492 he began his six-year tenure in the household of Don Fadrique de Toledo, the second Duke of Alba. Here he entertained the ducal court with poems of noble compliments, songs of love, and plays in which part songs were sung. With practically all of his literary and musical works already composed, he subsequently served in Rome during the pontificates of Alexander VI (Roderigo Borgia of Valencia, father of Cesare and Lucrezia Borgia) and Michelangelo’s patron, Julius II. Encina’s output of secular songs stands as the nucleus of the great repertory which has come down to us from the time of the Catholic Kings. The second work from the *Cancionero*, *Tres moricas m’enamoran*, has been attributed at times to one Diego

Fernández, a man believed to have worked in the chapel of the Spanish royal court sometime around 1500. This *villancico* is based on an anonymous work thought by some to be of Arabic origin.

Encina's *Una sañosa porfía* is a most beautiful and plaintive song whose sentiments reveal an empathy with the expelled Moorish culture. In this way, it is not dissimilar to the work by Mudarra that we have already heard. Though the defeat of Granada was the crucial event in the development of a unified Catholic Spain, the almost eight-hundred-year presence of what was essentially a middle-eastern culture on the Iberian peninsula nevertheless left a mark not easily erased. While subtly hailing the brave crusaders of Spain whose victories enable the conversion of mosques into churches, Encina creates what is, in fact, a lament. The composer's own ambivalence, or at least his ability to identify with the heathens, is borne out in the striking similarity of this composition to a dirge that Encina would write five years later on the death of Isabella's only son Juan. Encina's *¿Qu'es de ti, desconsolado?* is likewise a work that betrays strong sympathies with the Muslims. One must bear in mind that Queen Isabella's first reaction to Spanish victories was prayer — prayer for the conversion of the conquered. That is, in her eyes and no doubt in the eyes of many, the *reconquista* was essentially the latest episode in the Crusades.



The persistent interaction of the two cultures over the centuries led understandably to a musical cross-pollination. The classical music of the Moorish society in southern Spain, called Andaluz, is a product of the close connection of Arabic, Spanish, and North African culture. *B'tayhi* — *M'saddar* is included on the program to represent a style of music that was originally part of the court music of Muslim Andalusia. This style was carried to North Africa by the intellectuals and musicians who fled to Morocco after the fall of Granada. It is a chamber music, characteristically played on soft instruments, principally strings and small percussion, which later became orchestral in character. The principal form is the *nawba*, a suite that often begins with an improvised prelude and then proceeds through a group of movements which vary in meter, mood, and tempo but which use the same melodic mode or tonal center. The Consort performs a movement in the *b'tayhi* rhythmic pattern extracted from a *nawba* in the *as'saidan* melodic mode. Each of the original twenty-four Andalusian *nawbat* is composed in a different mode associated with an hour of the day and with a mystical concept. They were transmitted via the oral tradition, hence our knowledge of them is only approximate, with only eleven remembered in Morocco today. Not all are complete.



*Boabdil, the last of the Moslems to rule in Spain, leaves the Alhambra for exile in Africa after the fall of Granada. Detail, altar relief by Felipe Vigarny, 16th century. Capilla Real, Granada.*

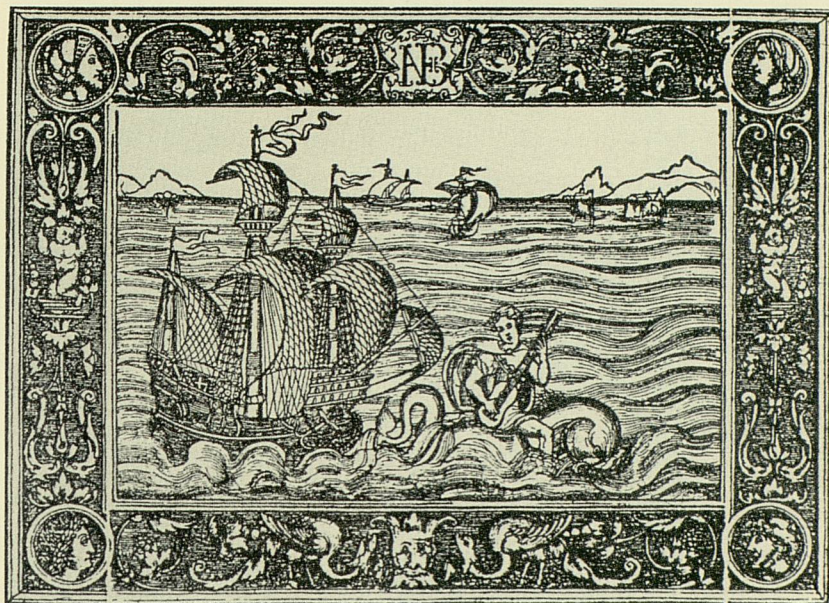
¶ III PEDRO DE ESCOBAR'S MOTET *Clamabat autem mulier Cananea*, like several others in our program, has been drawn from the manuscript Seville, Biblioteca Colombina 5-5-20, a music anthology bound with books purchased and owned by Ferdinand Columbus, the explorer's son. This motet is a work of bare simplicity whose text is drawn from Matthew XV. In this setting, the top voice contains all the text of direct speech. The lower parts, written in a very narrow melodic range, serve as support and introduction for this spoken text. The imitation between the voices depicts the pursuing of Jesus by a woman of Canaan. The biblical passage (Matthew XV: 22-28) not only reaffirms Jesus's mission to the "lost sheep of Israel" but also extends it to the Gentiles, a mission continued by Spain in the Age of Discovery. This work was held in such high estimation that it was the only motet written during the reign of the Catholic Kings to have been transcribed for vihuela.

The text of *Nunca fué pena mayor* was written by Don García Álvarez de Toledo, the first Duke of Alba, and set to music by Johannes Urreda, who served the Duke as chapel master in 1476-77. Urreda was cited by his contemporaries as one who contributed significantly to the advancement of the musical art. That this song was widely disseminated is evidenced by its presence in several extant manuscripts of the period. It was so highly regarded that it seems to have been intentionally given a place of honor as the opening work of at least one collection. Moreover, it was among the first musical works to appear in print, and its great popularity extended to its having served as a musical model for several later compositions by others. The song is typical of many Spanish songs of the period in that it is filled with parallel melodic motion between at least two of the voices. The Phrygian cadence of its refrain, approached in this manner, gives the work a hauntingly antique character, thought to be a remnant of the Arabic melodic modes of Andaluz. The simple *Ay, Santa Maria*, though quite different in melodic style, is nonetheless similar in its use of parallel motion.

The *Fantasia en la manera de Ludovico* is the most famous piece of its composer Alonso Mudarra, and perhaps the most famous composition for vihuela. It is in imitation of the dissonant style of playing of Ludovico, called "*el del harpa*," chamber musician of King Ferdinand. One contemporary Spanish composer and music theorist wrote that "Ludovico, with extraordinary ability, succeeded in chromatically creating the sound of each string, not only in the natural tones, but also those accidental ones." Mudarra himself writes that this *fantasia* must be understood "not only in terms of the imitation of the harp, but in the way it is played by Ludovico." One can only remark that some of this taste for melodic and rhythmic eccentricity must be reflective of the Spanish acculturation to Moorish style.

Francisco de la Torre, a native of Seville, served in the Aragonese royal chapel for seventeen years as a singer and sometime master of the

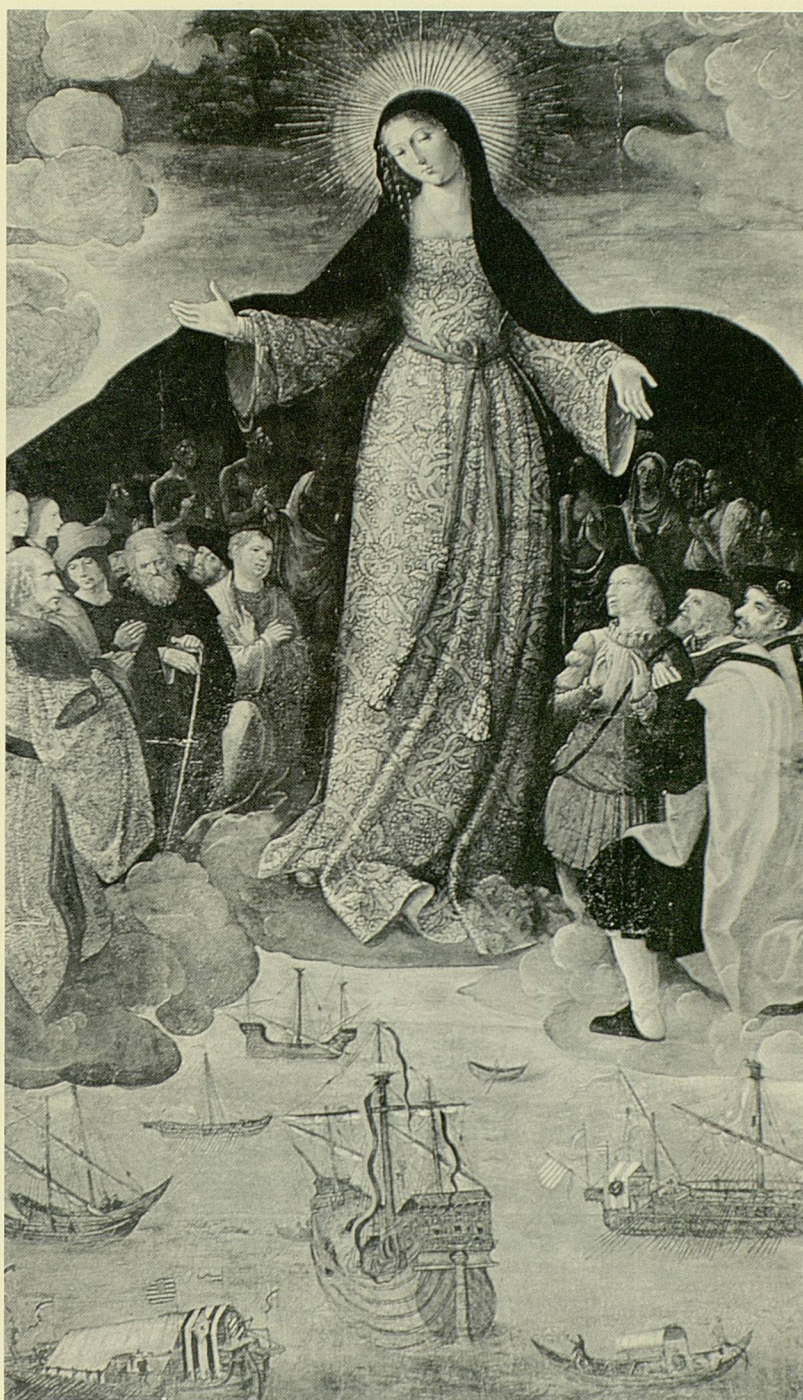
choirboys. Of his relatively small number of compositions, the best known today is his instrumental dance based on the “*La Spagna*” tune. This *Alta*, or saltarello, from the *Cancionero* displays varied melodic ornamentation played over the “*Spagna*” tune in the bass. Finally, Encina’s energetic *Oy comamos y bebamos* has been extracted from a playlet written for the pre-Lenten Carnival. It is filled with the hemiolas that have come to typify the syncopated sounds of Spanish rhythm.



Early printed collections for the vihuela typically drew on maritime imagery; the first such collection (1536) by Luys de Milán evoked the “sea of music” in a dedication to the king of Portugal. **Left:** Woodcut from Luis de Narváez’s *Los seys libros del Delphin de musica* (1538) shows Arion, seated on a dolphin’s back and surrounded by caravels, playing a vihuela.

**II IV** MARTÍN DE RIVAFRECHA, priest and singer, became chapelmaster in Palencia during the early part of the sixteenth century. He also was charged with the education of the choirboys but was deposed due to what is called ineptitude. This event, however, seems not to have deterred his eulogizers from noting that he was most learned, subtle, and wise in both practical and theoretical music. His *Salve regina* is found in the collection established by Ferdinand Columbus. The text of the *Salve* seems to have been particularly popular in Spain, where it was sung during the sixteenth century at the conclusion of Mass. Appropriately, Columbus and his sailors are said to have gathered on the prow of his flagship the night before land was sighted to sing this text appropriate to “*Santa Maria*,” perhaps as part of the prescribed bedtime prayer. Rivafrecha’s setting of the *Salve* alternates the plainchant with newly composed polyphony in what is known as *alternatim* performance. The original chant provides the basis for the composition and is quoted in the upper voices and in the tenor. Of the five sections, the second and the fourth exhibit a more adventurous contrapuntal style in contrast to the somber, chordal passages that frame them.

Francisco Guerrero, perhaps more than any composer represented on the program, epitomizes the Renaissance composer in the Age of Discovery, the juxtaposition of the medieval and modern, the sacred and the secular. This widely traveled priest and chapelmaster embarked during his sixtieth year on a pilgrimage to the Holy Land, visiting Jaffa, Jerusalem, Bethlehem, and Damascus. Throughout his journey, all his spare time was spent in negotiating for the publication of his works and in correcting the printer's proofs. During his return trip he was captured by pirates who extracted a ransom for his life. He wrote the following about his experiences: "But I declare for a matter of sober fact that in all our journey, which took us among Turks, Moors, and Arabs, we never encountered molestation nor harm, except in France." He was a man particularly known for his charity during his lifetime but found himself in debtors' prison. His Latin eulogy claims that his music is "known from the English Channel to faraway Isthmuses." And correct this may be, since repertory lists found at the Cathedral of Mexico City show that his works were being sung there from 1575-85. Without detracting from his reputation as a composer one must understand that his fame is at least partly the result of his personal, perhaps even egotistical, interest in the publication of his compositions, and partly the product of technical advances made in music printing during the sixteenth century. A book of his music published in 1584 survives today at the Cathedral of Lima, and for more than two centuries after his death his works were sung in the New World. Francisco Pacheco, later to become father-in-law to the painter Velázquez, wrote of Guerrero, "He published many motets that by reason of their excellent construction and their beauty of sound will be eternally esteemed; his *Ave Virgo sanctissima* alone has, wherever performed in Spain, brought any number of musicians fame and approbation." It is the text that places this quintessential Marian motet squarely in a medieval symbolic tradition which sees the Virgin as a flower, as a seed-bearer of beauty, as the source of spiritual life. Near the midpoint, the composer interjects the word "*salve*," set to the opening melodic motive of the plainchant *Salve regina* and repeated imitatively throughout the texture, thereby linking this work to the traditions of the Spaniards' favorite Marian antiphon. The music of *Ave Virgo*, however, truly marks Guerrero as eminent among his generation and as a consummate master of counterpoint. Its most outstanding feature is that the two uppermost voices are written in strict canon throughout — that is, the two highest melodies are identical and are sung in the manner of a round, the second lagging several beats behind the first. This particular feature of the composition has been imitated by two composers who have used this motet as a model. A copy of one of those derived works remains today in Peru, in the library of the Cathedral of Cuzco.



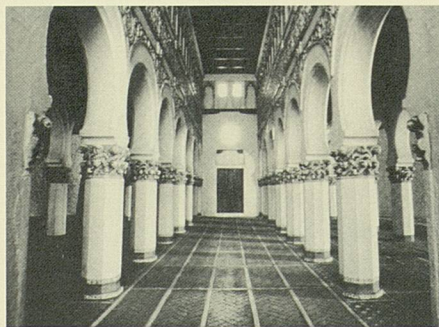
The Virgin of the Navigators (1505). Columbus (lower left) and his sailors, kneeling within the protective folds of the Virgin's cloak, are lifted by a cloud over the flagship Santa Maria and a variety of other vessels at safe harbor.

The prolific Tomás Luis de Victoria was without doubt the greatest Spanish composer of his day. During his lifetime, he was said to have been famous in Italy, beloved at Rome, and his work had recently come to be known in the Indies. He in fact spent much of his career in Italy,



where he held several important musical posts. From at least his thirty-ninth year he served as chaplain to King Philip II's sister, the Dowager Empress María, daughter of Charles V and wife of Maximilian II. His responsibilities allowed him to lead a life of affluence at the Monasteria de las Descalzas de Santa Clara at Madrid. As *maestro* of the convent choir he increased the forces for singing polyphony and employed instrumentalists to play on certain feast days. Like Guerrero, Victoria was a composer actively involved in widening the availability of his own works. Several times he empowered agents to collect money owed him for the distribution of his music: 100 pesos sent from the *alcalde* in the Peruvian Casa de la Moneda and 900 reales due him from Lima in 1598. A few of his Mass settings were so popular in Mexico City that by 1640 the partbooks had worn out and had to be hand copied. Victoria composed four settings of the *Salve regina* in his lifetime; the one performed on this concert is the earliest. The work is in four sections. The first two sections, for six voices, use the opening four notes of the chant version of the antiphon (*sol-fa-sol-do*, or transposed as *do-ti-do-fa*) as a scaffolding for elaborate polyphonic work. This method of composition is called *cantus-firmus* (fixed song) technique. Not only do we find the fragment sung by the second soprano fourteen times to the word "salve" in slow moving notes, but we hear the other voices offer paraphrases of the entire chant in quicker notes. In the third section, Victoria uses the four highest voices to present material not part of the traditional antiphon. The final section returns to the six-voice texture and uses a free paraphrase of the chant in all the voices.

*The Church of Santa Maria la Blanca in Toledo, built as a synagogue in the thirteenth century and converted into a church following the Edict of Expulsion in 1492.*




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# The Sephardic Poetic and Musical Legacy from Spain

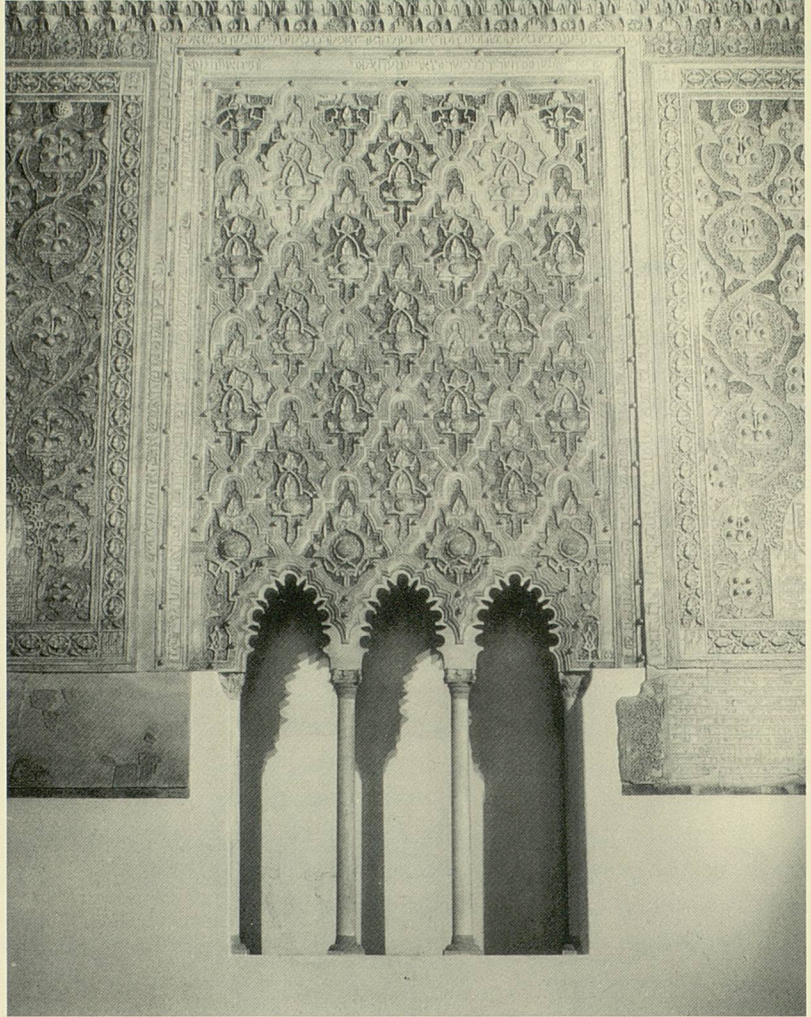
by  
Israel J. Katz

**F**OR THE SPANISH JEWS, 1492 WAS a tragic year — one that would never fade from their memory. On March 31st, more than two months after the Moors surrendered at Granada, and six months prior to the discovery of the New World, the Catholic monarchs, Ferdinand and Isabella, issued the Edict of Expulsion wherein the Jews were given until August 1st to leave every domain of the newly established hegemony. Five years later, during the reign of Manuel I, “the Fortunate,” the same fate befell the Jews of Portugal.

For more than a millennium, the Jews on the Iberian Peninsula had managed to survive the many intermittent religious and politically motivated catastrophes that had interrupted their otherwise peaceful coexistence among the various Peninsular populations, under Greek, Roman, Visigothic, Moslem, and Christian rule. It was not until the tumultuous year of 1391 that the catastrophic riots against the Jews, which began in Seville, precipitated their final expulsion. There, on March 15th and again on June 9th, 1391, the *Juderia* (Jewish quarter) suffered four thousand deaths and destruction by raging mobs provoked by the hateful invectives of Ferrand Martínez, Archdeacon of Ecija. Such religious sentiments became increasingly visible in the political realm. The riots spread throughout the Peninsula (Córdoba, Toledo, Aragón, Valencia, Barcelona, and the Balearic Islands). The only way Jews could save their lives was to accept baptism. Such was their dilemma during their last century on Spanish soil.

The exiled Jews and their forebears continued to look upon the Iberian Peninsula as their spiritual homeland. They were extremely proud of their Hispanic heritage, whose cultural legacy they nurtured for countless generations. They were known as Sephardim — taking their

*The Sinagoga del Tránsito in Toledo still stands. After the fall of Granada and the Edict of Expulsion, most mosques and synagogues were converted into churches.*



name from the Hebrew *Sepharad* (Obadiah 1: 20), the Biblical designation for Spain, and their expulsion marked the beginning of a new Diaspora, like those brought about by the destruction of the First (586 B.C.E.) and Second (70 C.E.) Temples.

After resettling themselves throughout the Mediterranean region (particularly Italy, the Ottoman Empire, and western North Africa), they established vital communities in such cities as Leghorn, Salonika, Istanbul, Izmir, Edirne, Sofia, Sarajevo, Belgrade, etc., which acted as the nuclear centers for the smaller Sephardic communities. They continued to maintain close ties with one another, forming one of the most prominent Mediterranean sub-cultures until the Nazi holocaust of the present century.

Among the most cherished relics of Hispanic folk poetry and music that the exiles carried were the traditional ballads (*romances*), couplets (*coplas*, var. *complas*), and *villancicos*, which retained the rhyme scheme and strophic structure of the older Hispano-Arabic *zajals* (Spanish *zéjeles*).

Today, their ballads constitute the vibrant Judeo-Spanish branch of the Spanish *Romancero*. In addition, they brought traditional songs associated with the life cycle: songs accompanying the circumcision ceremony (*canticas de parida*, addressed to the mother of a newborn male child), together with the festive songs sung on the eve of the circumcision — now known mainly in Eastern Mediterranean communities; lullabies (*canciones de cuna*); children's game songs; love songs; wedding songs (*cantos de boda*) for the various festive and ritualistic events preceding and following the wedding ceremony, including songs of the bride (*novia*) and of the groom (*novio*); and dirges or songs of mourning (*endechas*), which were also sung during the week preceding Tisha b'Av (the ninth day of the Hebrew month Av) to commemorate the destruction of the Temple. In all, every festive religious occasion and family gathering contained appropriate songs to suit the event. Also included were the paraliturgical songs and expressive Hebrew metrical hymns (*piyyutim*) and those with refrains (*pizmonim*), many of whose texts date from the Golden Age of Hispano-Hebrew poetry (mid-tenth to mid-twelfth centuries), and whose poets included such illustrious figures as Samuel ha-Nagid, Solomon Ibn Gabirol, Moses Ibn Ezra, and Judah ha-Levi.

The Sephardic communities of North Africa, principally those of northern Morocco (Tangier, Tetuán, Alcazarquivir, Larache) and Algiers (Oran), were, due to their close proximity, able to maintain contact with the cultural and literary trends on the Peninsula up through the present century. Yet, communication between the exiled communities of the Eastern Mediterranean and the Iberian Peninsula continued for more than a century after the Expulsion. During this period the most popular ballads from Spain made their way to many of the scattered communities through the circulation of ballad books (*romanceros* and *cancioneros de romances*), chapbooks, and broadsides (*pliegos sueltos*), thus firmly establishing the Sephardic, or Judeo-Spanish,\* branch of the *Romancero*, whose importance rested primarily on its retention of archaic features and its preservation of numerous ballad themes which had long become extinct on the Peninsula. The Sephardim also absorbed many folkloric traditions from the Eastern Mediterranean.

The Hebrew poetry anthologies (*diwans*) of the Eastern Mediterranean poet, Israel Najara (1555-1628), as well as those of contemporaneous and subsequent poets and compilers, attest not only to the popularity of the *Romancero* and other Hispanic poetic genres upon which they were modelled, but also to the dissemination of Greek, Turkish, and Arabic tunes, whose titles were preserved in their head

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\* Judeo-Spanish, also referred to as Ladino, Spanyol, or Judezmo, is predominantly pre-sixteenth-century Castilian in sound, grammar, and vocabulary, although it has absorbed Turkish, Hebrew, Greek, and Arabic, among other Mediterranean linguistic elements.

notes. The ballad chapbooks in Hebrew characters, such as those printed in Salonika by Yacob Abraham Yoná (1847-1922), are further proof of the high esteem with which the Sephardim held the *Romancero* in more recent times.

The following ballad text furnishes an excellent example of an epic ballad theme that alludes to an eleventh-century episode from the lost Castilian epic poem dealing with the siege of Zamora (*Cantar del cerco de Zamora*). In the foregoing incident, Princess Urraca (Doña Alda) begs King Sancho II of Castile (King Fernando) to release her brother, Alfonso VI of León (Don Alonso):

*El rey Fernando en Francia (ó) + Sancho y Urraca (ó)*

<p>Rey Fernando, rey Fernando, de Seviya o Aragón, a pesar de los franseses, dientro de la Fransia entró.</p>	<p>King Fernando, King Fernando of Seville or Aragon, despite the French, he invaded France.</p>
<p>2 Hayó la Fransia revuelta,  no hubo quien l'apaziguó.</p>	<p>He found France in a state of [turmoil; there was no one who could pacify [him.</p>
<p>A su hermano doñ'Alonso y a su hermano cautivó.</p>	<p>And his brother Don Alonso he imprisoned.</p>
<p>4 Después de estar cautivado, mandó asoltar un pregón: —Todo el que por él hablare, respecto no le quedó.</p>	<p>After imprisoning him, he issued a proclamation: "Any one who will speak in his favor will lose my respect.</p>
<p>6 Sea monja o sea fraile, le quitaré su religión.—</p>	<p>Whether nun or friar, he/she would have to leave his [religion."</p>
<p>Ya lo sabe la su hermana, su herman'Alba y antes qu'el sol.</p>	<p>His sister learned of this, his sister Lady Alba [pun!].</p>
<p>8 Quitóse ropa de siempre, la de la pascua pusó. Con siento de sus donseyas, dentro de la Francia entró:</p>	<p>In place of her usual clothes, she arrayed herself in finery. With a hundred of her maidens, she entered [the King's court].</p>
<p>10 —Buenos días, mi hermano, mi hermano y mi señor. —En eyos vegáis, mi hermana, mi hermana, igual que yo.</p>	<p>"Good day to you, my brother, by brother and my lord." "Greetings to you, my sister, my sister and my equal."</p>
<p>12 —Cuando era yo chiquita, me datis un bofetón. Yoraba y no me cayaba, me ofresistis vos un dor.</p>	<p>"When I was a little girl, you slapped me. I cried and would not be silent, and you offered me a present [city].</p>
<p>14 Y ahora que ya soy grande, quiero que me le deis vos. —¿Cuál d'eyos quiéris, mi hermana,</p>	<p>And now that I am grown, I want you to give it to me." "Which of them do you want, my [sister?</p>
<p>16 si es Seviya o Aragón?</p>	<p>Seville or Aragon?"</p>

— *No quiero yo dor ninguno,  
 todos a mi mando son.*  
 18 *Lo que quiero es a mi hermano,  
 sano y libre de prisión.*  
 — *¡vete anora tú, mi hermana,  
 mañana lo libro yo.*

“I don’t want any gift [city],  
 all are at my command.  
 What I want is my brother,  
 healthy and free from prison.”  
 “Go now, my sister,  
 tomorrow I’ll set him free.”

♩ = 165

Rey Fer- nan- do, rey Fer- nan- do de Se- vi- ya o A- ra- gón, a pe-  
 sar de los fran- se- ses, dien- tro de la Fran- sia en- tró.

[Version from Larache (Morocco), sung by Dora Ayach de Bergel, *c* 60 years, collected by Samuel G. Armistead, Joseph H. Silverman, and Israel J. Katz in Casablanca (Morocco), August 27, 1962. Printed in S. G. Armistead and J. H. Silverman, *Judeo-Spanish Ballads from Oral Tradition: I. Epic Ballads*, with musical transcriptions and studies by I. J. Katz (Berkeley, 1986). This is the second of a multi-volume series on the Folk literature of the Sephardic Jews.]

Musically speaking, the Sephardic secular musical heritage represents two — Moroccan and Turkish (or possibly Greek) — musical style traditions, located at opposite ends of the Mediterranean basin. Of the extant traditional Spanish texts, the majority were preserved mainly by the women, who sang them at various social gatherings and at appropriate religious festivities. Such songs also accompanied their daily chores and even were sung to lull their children to sleep. In this manner they were able to pass the tradition on to their children, especially their daughters, who were constantly at their side.

Musical instruments, mainly Arabic — *ud*, *kemanche*, etc. — were to be found at important social gatherings, particularly the wedding. Even when such instruments were present, women preferred to sing their traditional songs unaccompanied. Moreover, the women favored the *pandero* (also called *panderico*, a small tambourine-like instrument) or *adufe* (a square frame drum) as their only accompanying instrument, upon which they stressed the basic beat patterns of their metrically rendered tunes. Both instruments are still utilized throughout the Iberian Peninsula.

We are greatly indebted to a number of prominent musicians who, since the turn of the century, displayed their concern with the moribund Sephardic music traditions (both secular and liturgical). Whether they were motivated as composers, arrangers, musicologists, or collectors, they have, nonetheless, provided us with a legacy of notated musical ex-

amples, which they gathered first-hand throughout the vast Sephardic Diaspora of the Mediterranean region, and to which performers can turn for material. Among the important early collectors were Manuel Manrique de Lara (1863-1929), Abraham Zvi Idelsohn (1882-1938), Léon Algazi (1890-1971), Edith Gerson-Kiwi (b. 1908), Alberto Hemsí (1896-1975), Isaac Levy (1919-1977), and Arcadio de Larrea Palacín (d. 1985). Their work has inspired a number of devotees who have chosen to follow in their footsteps. More recent field work has been undertaken by musicologists in Canada (Judith R. Cohen), Israel (Edwin Seroussi, Susana Weich-Shahak), Greece (Amnon Shiloah), Yugoslavia (Ankica Petrović), and Bulgaria (Nickolai Kaufmann).

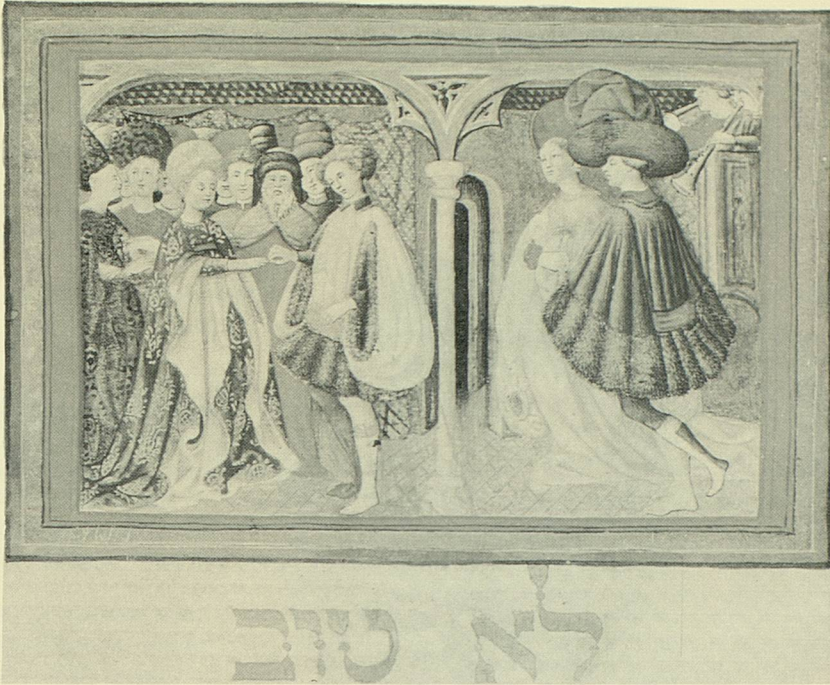
Studies concerning the history, literature, poetry, folklore, and language of the Sephardim have indeed surpassed those dealing with music. Still, with the data yet to be obtained from numerous untranscribed field tapes and authentic commercial recordings, together with a projected systematic study of pertinent sources containing notations of traditional folk music, we may come closer toward understanding the musical culture of the Sephardic Diaspora and its relationship to the music and musical practices of the Iberian Peninsula during pre-expulsion times.

Ironic as it may seem, Spain was to witness a far greater dissemination of its traditional ballads — via the Sephardic Jews — than among the *conquistadores* in the New World.

### *Notes on the Program*

EXAMPLES OF TRADITIONAL BALLADS collected among Sephardic informants from the Eastern Mediterranean are *El paso del Mar Rojo* (Mármará, Turkey), *Las hermanas reina y cautiva* (Salonika), *El sueño de la hija* (Izmir, Turkey), and *En busca del padre* (Sarajevo, Yugoslavia). (Ballads are usually cited by their themes rather than their titles.)

*El paso del Mar Rojo* paraphrases the Biblical text from Exodus XIV: 10ff., wherein Moses, guided by Divine intervention, leads the Israelites across the Red Sea just as the Pharaoh and his Egyptian army are about to overtake them. Among the Crypto-Jewish communities of modern Portugal, it is also known as *Oração de água* (“Prayer of the water”), a Passover prayer. In *Las hermanas reina y cautiva*, a particularly widespread *romance*, presented here in a suite of multiple variants collected from Salonika to Seattle, the captive slave girl turns out to be the sister of the queen. *El sueño de la hija* can be traced to the traditional Greek song *To óneiron tes kóres* (“The Girl’s Dream”), whose earliest Judeo-Spanish documentation dates from 1702. This ballad spread from the Eastern Mediterranean to Morocco.



Wedding scene from the *Arba'ah Thurim*, a treatise on the rules of life by Jacob ben Asher (Mantua, 1436). The text below begins a quotation from Genesis II: 18, "It is not good that man should be alone; I will make him an help meet for him." Vatican City, Biblioteca Apostolica Vaticana.

The spirited wedding song, *¡Ah, el novio no quiere dinero!* (addressed to the groom) is confined to a minor pentachord. Its structure can be compared to the thirteenth-century *cantiga d'amigo*, wherein parallelism (as in the first strophe: *novia-novio, dinero-bueno*) and end refrain are the most striking affinities. Also notice the repeated occurrence of the Hebrew word *mazal* (luck). *En busca del padre* is one of an enormous body of oral literature in many cultures that deals with a son in quest of his father.

The highly popular lyrical song, *Morenica me llaman*, is known throughout the Eastern Mediterranean communities. The usual formal structure associated with this song comprises the repetition of each pair of textual hemistichs. The song has also been found with a refrain.

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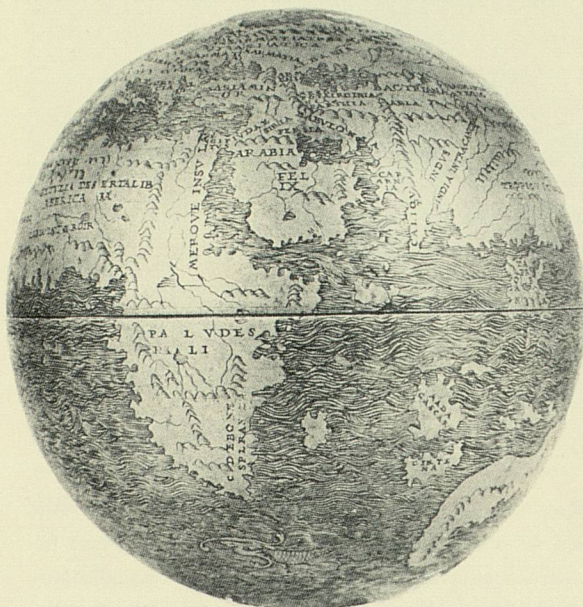
**Israel J. Katz** is a specialist in Spanish and Sephardic traditional folk music. He has been the recipient of a Guggenheim Fellowship and is presently collaborating with Samuel G. Armistead and Joseph H. Silverman on a multi-volume series, sponsored by the National Endowment for the Humanities, concerning Judeo-Spanish ballads from oral tradition. Among Dr. Katz's other publications are *Judeo-Spanish Traditional Ballads from Jerusalem: An Ethnomusicological Study*; *Studies on the Cantigas de Santa Maria: Art, Poetry and Music* (co-edited with John E. Keller); and most recently, the critical introduction to the facsimile edition of Kurt Schindler's *Folk Music and Poetry of Spain and Portugal*. Katz is a past editor of the scholarly journals *Ethnomusicology*, *Yearbook of the International Folk Music Council*, and *Musica Judaica*.



## *Texts and Translations*

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### PART ONE — CIRCA 1492



*Globe of the earth, c1510.*

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### I EVE OF DISCOVERY: THREE ANONYMOUS SONGS

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#### Ayo visto lo mappamundo (Vicinity of Naples, 1450s)

*Ayo visto lo mappamundo  
E la carta de naviguare,  
Mas Xixilia me pare  
La più bella de questo mundo.*

I have seen the world map  
And the sailors' charts,  
But I think Sicily  
Most beautiful in this world.

*Tres Xixilia son, no piùi;  
Tota tri son coronati:  
Re Alfonso.n té la duy,  
Citrafarum et Ultrafarum;  
La terç' à.n lo calandari;  
Non se parla de la quarta,  
Que non se trobar en carta,  
E venuta de l'otro mundi.*

There are three Sicilies,\* no more,  
And all three are crowned:  
King Alfonso holds two —  
Citrafaro and Ultrafaro —  
The third is on the calendar.  
Do not speak of the fourth,  
Which is on no map.  
You get there in another world.

\* Translator's note: The lyric works on a pun between the dialect pronunciation of "Sicily" and "Cecilia", simultaneously naming the island, the saint, and the speaker's beloved.

*Vidi Corcega e Serdenya  
E la isola de Medeya;  
No sia nullo qui m'ensenyà  
Cipra, Candia, la Moreya;  
Ay xercato con la galeyà  
La nov'isola de Castella;  
Mas Xixilia è tanto bella,  
Que pensando me confundi.*

*Ayo visto lo mappamundo ....*

I have seen Corsica and Sardinia  
And Medea's island;  
I've experienced them all —  
Cyprus, Candia, and Morea;  
In the galleys I have searched out  
The new islands of Castile;  
But Sicily is so beautiful  
That my mind is a blank.

I have seen the world map ....

### Viva el gran Re Don Fernando (On the Fall of Granada, 1492)

*Viva el gran Re Don Fernando  
Con la Reyna Don Isabella  
Viva Spagna et la Castella.  
Pien de gloria triumphando.*

*La cita mahomectana  
Potentissima Granada  
Da la falsa fe pagana  
E dissolta e liberata.  
Per virtut' et manu armata  
Del Fernando et Isabella  
Viva Spagna et la Castella  
Pien de gloria triumphando.*

*Viva el gran Re Don Fernando ....*

*Historia Baetica, Rome, 1493.*

Long live the great King, Don Ferdinand,  
with the Queen, Lady Isabella!  
Long live Spain and Castile,  
triumphant, filled with glory!

The Mohammedan city,  
most mighty Granada,  
is free, released  
from the false pagan faith.  
Armed with the power and virtue  
of Ferdinand and Isabella!  
Long live Spain and Castile,  
triumphant, filled with glory!

Long live the great King, Don Ferdinand ....

### Pase el agoa, ma Julieta (Spanish villancico, 15th century)

*Pase el agoa, ma Julieta  
dama, pase l'agoa.  
Venite vous a moy.*

*Ju me'n anay en un vergel,  
tres rosetas fui coller;  
ma Julioleta,  
dama, pase el agua.  
Venite vous a moy.*

Cross over the water, my lady Julieta,  
cross over the water.  
Come to me.

I went to the garden  
to gather three rosebuds.  
My Julieta,  
lady, cross over the water.  
Come to me.

Madrid, Biblioteca del Palacio Real, 2-1-5: *Cancionero Musical de Palacio.*

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## II EVOCATIONS OF MOORISH SPAIN

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### The Conflict

FRANCISCO DE LA TORRE (*d* 1483-1504): Por los campos de los moros

*Por los campos de los moros  
el rey don Fernando yva,  
Sus batallas ordenadas.  
¡O cuán bien que parecía!*

Don Fernando went through  
the Moorish countryside,  
his battalions arrayed.  
O how fine he looked!

*Cancionero Musical de Palacio.*

FRANCISCO DE LA TORRE: Pascua d'Espíritu Santo  
(Romance on the conquest of Ronda by King Ferdinand the Catholic, 1485)

*Pascua d'Espíritu Santo,  
domingo, primero día,  
a las cinco de la tarde  
cavalgó como solía.*

On the feast of the Holy Spirit,  
Sunday, the first day,  
at five in the afternoon —  
as was his custom — he harnessed his horse.

*Fué a mirar a Rronda  
como sola combatía;  
A poco pieza de rrato  
un mensajero venía,*

He went to look at Ronda,  
still fighting alone.  
In a little while  
a messenger came,

*como los moros de Rronda  
se le daban con pleytestía....*

[telling] how the Moors of Ronda  
presented their terms of surrender ....

*Cancionero Musical de Palacio.*

MIGUEL DE FUENLLANA (*d* after 1568), after Cristóbal de Morales: De Antequera sale el Moro (Romance on the fall of Antequera in 1410)

*De Antequera sale el moro,  
de Antequera se salía,  
cartas llevaba en su mano,  
cartas de mensagería;  
escritas iban con sangre  
mas no por falta de tinta.  
El moro que las llevaba  
ciento y veinte años había.*

The Moor leaves Antequera,  
from Antequera went the Moor;  
he carried letters in his hand,  
letters of petition,  
written in blood —  
but not for want of ink.  
The Moor who carried them  
was 120 years old.

*El rey, que venir lo vido,  
a recibirlo salía  
con trescientos de caballo  
la flor de la morería:*

The king, who saw him coming,  
went out to meet him  
with three hundred horsemen,  
the flower of the Moorish nation.

*— Dime, ¿qué nuevas me traes  
de Antequera, esa mi villa?  
— Yo te las diré, buen rey,  
si tú otorgas la vida.*

“Tell me, what news do you  
bring me of Antequera, my town?”  
“I will tell you, good king,  
if you spare my life.

*Mas sepa tu real Alteza  
lo que ya saber debería,  
que esa villa de Antequera  
en grande aprieto se vía;  
manjar que tus moros coman  
cueros de vaca cocida;  
buen rey, si no la soccores  
muy presto se perdería. —*

*El rey, cuando esto oyera,  
de pesar se amortecía;  
haciendo gran sentimiento  
muchas lágrimas vertía;  
rasgaba sus vestiduras  
con gran dolor que tenía,  
ninguno lo consolaba  
porque no lo permitía ....*

Miguel de Fuenllana, *Orphénica Lyra*. Seville, 1554.

But know, your royal highness,  
what you should have already known:  
that Antequera  
is in great danger;

for food your Moors eat  
boiled steer hide;  
good king, if you do not send help  
very soon it will be lost."

The king, when he heard this,  
swooned in grief;  
in great pain  
he shed many tears;  
in his deep sorrow  
he tore his garments;  
no one consoled him,  
because he would not allow it ....

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## The Fall of Granada

JUAN DEL ENCINA (1486-c1530): *Levanta, Pascual* (Villancico, c1492)

— *Levanta, Pascual, levanta,  
aballemos a Granada,  
que se suena qu'es tomada.*

*Levanta toste, priado,  
toma tu perro i çurrón,  
tu çamarra y çamarrón,  
tus albogues y cayado.  
Vamos ver el gasajado  
d'aquella çuidad nombrada,  
que se suena qu'es tomada.*

— *Cuenta, cuéntame las nuevas,  
que yo estoy muy gasajoso,  
mas no tomaré reposo  
hasta llegar do me llevas.  
¡Chapado zagal apruevas!  
Dios nos dé buena jornada,  
que se suena qu'es tomada. —*

*Por vencer con tal vitoria  
los reyes nuestros señores,  
demos gracias y loores  
al eterno Rey de Gloria,  
que jamás quedó memoria  
de reyes tan acabada:  
que se suena qu'es tomada.*

— *Levanta, Pascual, levanta ....*

"Get up, Pascual, get up,  
let's go to Granada,  
which they say is taken.

Get up quickly,  
take your dog and your knapsack,  
your suit and coat,  
your pipes and walking staff.  
Let's see what has happened  
in that renowned city,  
which they say is taken."

"Tell me, tell me the news,  
I am anxious to know,  
I will not rest  
until we arrive.  
Let's go!  
God grant us a good journey,  
they say it is taken."

For the great victory  
of the kings, our lords,  
we give thanks, and praise  
to the eternal King of Glory,  
who was ever remembered by  
the kings of long ago:  
they say it is taken.

"Get up, Pasqual, get up ...."

Music: *Cancionero Musical de Palacio*. Text: *Cancionero de las obras de Juan del Encina*, Salamanca, 1496.

ANONYMOUS / DIEGO FERNÁNDEZ: Tres moricas m'enamoran (Villancico)

*Tres moricas m'enamoran  
en Jaén,  
Axa i Fátima y Merién.*

*Díxeles, — ¿Quién sois, señoras,  
De mi vida rrobadoras?  
— Cristianas qu'éramos moras  
de Jaén,  
Axa i Fátima y Merién.*

*— Yo vos juro all Alcorán,  
en quien, señoras, creéis,  
que la una i todas tres  
m'avéis puesto en grande afán;  
do mis ojos penerán,  
pues tal verén  
Axa y Fátima y Merién.*

Music: *Cancionero Musical de Palacio*, No. 24; text: *CMP*, No. 25.

Three Moorish girls have made me fall  
in love in Jaén:  
Axa, Fátima, and Merién.

I said to them, "Who are you, ladies,  
that have robbed me of my life?"  
"We are Christians who were Moors  
in Jaén,  
Axa, Fátima, and Merién."

"I swear by the Koran  
in which, ladies, you believe,  
that one and all three of you  
have caused me great anxiety;  
where can my sorrowful eyes  
see at last  
Axa, Fátima, and Merién?"

JUAN DEL ENCINA: Una sañosa porfía (Romance, 1490)

*Una sañosa porfía  
sin ventura va pujando.  
Ya nunca tuve alegría,  
ya mi mal se va ordenando.*

*Ya fortuna disponía  
quitar mi próspero mando,  
qu'el bravo león d'España  
mal me viene amenazando.*

*Su'spantosa artillería,  
los adarves derribando,  
mis villas i 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 caballería,  
hela, viene rrelunbrando;  
sus huestes i peonaje  
all aire viene turbando.*

*Córreme la morería,  
los campos viene talando,  
mis compañías i caudillos  
viene vençiendo i matando;  
las mezquitas de Mahoma,  
en iglesias consagrando;  
las moras lleva cativas,  
con alaridos llorando.*

A furious, doomed  
conflict grinds on.  
Joy I never had,  
and now my sad fate is ordained.

Fortune decrees  
to take away my happy rule,  
for the brave lion of Spain  
comes to menace me.

His frightful artillery,  
demolishing the battlements —  
my towns and my castles,  
my cities are taken.

The earth and the sea groan;  
he comes to rule,  
his banners and standards  
and flags held high.

His great cavalry,  
alas, comes shining,  
his army and multitude  
stir up the air.

The Moors flee,  
the fields are laid waste;  
my companies and commanders  
are conquered and slain.

The mosques of Mohammed  
are converted to churches,  
the Moorish women taken captive  
with shouts and crying.

*Al cielo dan apellido:  
 — ¡Viva'l Rey [Don] Fernando,  
 ¡viva la muy gran leona,  
 alta reyna prosperando! —  
 Una generosa Virgen  
 esfuerço les viene dando.  
 Un famoso cavallero  
 delante viene bolando,  
 con una cruz colorada  
 y un'espada rrelumbrando,  
 d'un rico manto vestido,  
 toda la gente guiando.*

*Cancionero Musical de Palacio.*

To heaven they call his name:  
 "Long live King Ferdinand!  
 Long live the great lioness,  
 royal exalted Queen [Isabella]."  
 A noble Virgin  
 gives them strength;  
 a famous knight [St. James]  
 comes flying in front  
 with a red cross  
 and a shining sword,  
 dressed in a rich mantle,  
 leading all the people.

JUAN DEL ENCINA: ¿Qu'es de ti, desconsolado?

*¿Qu'es de ti, desconsolado?  
 ¿Qu'es de ti, rey de Granada?  
 ¿Qu'es de tu tierra  
 i tus moros?  
 ¿Dónde tienes tu morada?*

*Cancionero Musical de Palacio.*

What has befallen you, sorrowful one?  
 What has befallen you, king of Granada?  
 What has become of your land  
 and your Moors?  
 Where is your home?

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### Arab-Andalusian Music

B'tayhi — M'saddar (Mode: Az'zaidan)

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### III MUSIC & MUSICIANS AT THE COURTS OF FERDINAND AND ISABELLA

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PEDRO DE ESCOBAR (c1465-after 1535): Clamabat autem mulier Cananea (Motet)

*Clamabat autem mulier  
 Cananea ad Dominum Jesum, dicens:  
 Domine Jesu Christe, fili David,  
 adjuvame;  
 filia mea male a daemonio vexatur.  
 Respondens ei, Dominus dixit:  
 Non sum missus nisi ad oves  
 quae perierunt domus Israel.  
 At illa venit et adoravit eum, dicens:  
 Domine, adjuvame.  
 Respondens Jesus, ait illa:  
 Mulier, magna est fides tua;  
 fiat tibi sicut vis.*

And there cried out then a woman  
 of Canaan to the Lord Jesus, saying:  
 Lord Jesus Christ, thou son of David,  
 have mercy on me;  
 My daughter is sore beset with a demon.  
 Answering her, the Lord said:  
 I am not sent but unto the sheep  
 who have strayed from the house of Israel.  
 Then she came and worshipped him, saying:  
 Lord, have mercy on me.  
 Answering, Jesus said to her:  
 O woman, great is thy faith;  
 be it done unto thee as thou wilt.

Text after Matthew XV: 22-28.

JOHANNES URREDA (*fl* late 15th century): Nunca fué pena mayor (Villancico)

*Nunca fué pena mayor  
nin tormento tan estraño,  
que iguale con el dolor  
que rescibo del engaño.*

*Y este conocimiento  
haze mis días tan tristes,  
en pensar el pensamiento  
que por amores me distes;  
me haze aver por mejor  
la muerte, y por menor daño,  
Qu'el tormento y el dolor  
Que rescibo del engaño.*

*Nunca fué pena mayor ....*

Don García Alvarez of Toledo, the first Duke of Alba.

Seville, Biblioteca Colombina, Ms. 7-1-28; *Cancionero Musical de Palacio*; Ottaviano Petrucci, *Harmonice musices odhecaton* A. Venice, 1501.

ANONYMOUS: Ay santa María (Villancico)

*¡Ay santa María,  
¡Valedme, Señora,  
esperança mia!*

*Vos sois la que amo,  
vos sois la que quiero,  
vos sois la que llamo,  
vos sois la qu'espero,  
vos soys el luzero  
cuya luz nos guía.  
¡Esperança mia!*

*¡Ay santa María ....*

*Cancionero Musical de Palacio.*

Never was there greater pain  
nor stranger torment  
than the pain that  
I receive from this deceit.

And knowing this  
makes my days so sad,  
thinking of the  
love you gave me.  
Death would be better for me,  
and less hurt,  
than the pain that  
I receive from this deceit.

Never was there greater pain ....

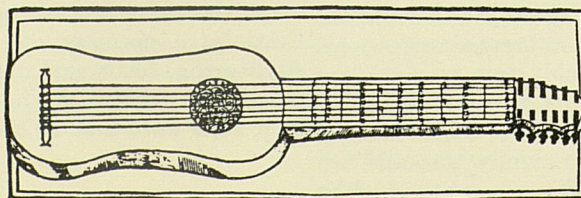
Ay, Santa Maria,  
protect me, Señora,  
my hope!

You are the one I love,  
you are the one I cherish.  
You are the one I call;  
you are the one for whom I wait,  
you are the star  
whose light guides us,  
my hope!

Ay, Santa Maria ....

ALONSO MUDARRA (c1510-1580): Fantasia en la manera de Ludovico

Alonso Mudarra, *Tres libros de musica en cifras para vihuela*. Seville, 1546.



FRANCISCO DE LA TORRE: La Alta ("La Spagna")



*Cancionero Musical de Palacio.*

JUAN DEL ENCINA: Oy comamos y bebamos (Villancico for Mardi Gras)

— *Oy comamos y bebamos  
y cantemos y holguemos,  
que mañana ayunaremos.* —

— *Por onrra de sant Antruejo  
parémonos oy bien anchos,  
enbutamos estos panchos,  
rrecalquemos el pellejo,  
que costubr'es de congejo  
que todos oy nos hartemos,  
que mañana ayunaremos.*

— *Beve, Bras; más tú, Beneyto;  
beva Pidruelo y Llorente.*

— *Beve tú primeramente,  
quitarnos has deste preito.*

— *En beber bien me deleyto;  
Daca, daca, beberemos,  
Que mañana ayunaremos.*

— *Oy comamos y bebamos ....*

*Cancionero Musical de Palacio.*

"Today let's eat and drink,  
let's sing and sport,  
for tomorrow we fast!"

"In honor of St. Carnival  
let's feel proud,  
let's stuff our stomachs  
until our skin stretches.  
Wise custom decrees  
that we gorge ourselves,  
for tomorrow we fast!"

"Drink up, Bras; and you, Beneyto!  
Drink, Pidruelo, and you, Sad-face!"

"Drink now, quickly,  
let's get rid of this gloom."

"Drinking is my delight,  
here now we swill,  
for tomorrow we fast!"

"Today let's eat and drink ...."



*Intermission*



IV SPANISH CHURCH MUSIC IN THE OLD AND NEW WORLDS



MARTÍN DE RIVAFRECHA (d 1528): *Salve regina* (Antiphon)

*Salve regina, mater misericordiae:  
Vita dulcedo et spes nostra, salve.  
Ad te clamamus, exsules,  
filii Hevae.*

*Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.*

*Eia ergo, advocata nostra,  
illos tuos misericordes oculos  
ad nos converte.*

*Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.*

*O clemens: O pia:*

*O dulcis Virgo semper Maria.*

Hail thee, Queen, O mother of mercy:  
our life, our sweetness, our hope, oh hail.  
To thee do we cry, we banished  
children of Eve.

To thee do we sigh, moaning and weeping  
in this valley of tears.

Therefore, thou our counsel,  
those thine eyes of mercy  
upon us turn.

And Jesus, blessed fruit of thy womb,  
to us at exile's end reveal.

O clement, O loving,  
O sweet Virgin Mary.

Seville, Biblioteca Colombina, Ms. 5-5-20.

FRANCISCO GUERRERO (1528-1599): *Ave virgo sanctissima* (Motet)

*Ave virgo sanctissima,  
Dei mater piissima,  
maris stella clarissima;  
salve semper gloriosa,  
margarita pretiosa,  
sicut lillium formosa,  
nitens olens velut rosa.*

Hail, O Virgin, holy maid,  
God his mother mild thee made,  
star of sea, fair bright arrayed;  
glory ever magnifies  
thee, pearl of greatest prize;  
thou where lily beauty lies  
dost like the rose all fragrant rise.

*Liber primus missarum Francisco Guerrero.* Paris, 1566.

TOMÁS LUIS DE VICTORIA (1548-1611): *Salve regina*

Tomás Luis de Victoria, *Motecta*. Venice, 1572.

For text, see Ribafrecha, *Salve regina*, above.

El paso del Mar Rojo ("Crossing the Red Sea")

*Cuando el pueblo de Yisrael  
d'Ayifto salieron cantando,  
con hijos y con mujeres,  
šir širim ivan cantando.*

*Unos llevaban la leña ,  
otros llevaban el amasado;  
los hombres a la criaturas,  
de los brazos y de las manos.*

*Las mujeres llevaban el oro,  
que es la cosa más liviano.  
Voltó la cara Mošé,  
por ver cuánto ivan pasado.*

*Vido venir a Paró  
con un pendón colorado.  
— ¿Ande mos truxites, Mošé,  
a morir en estos campos;*

*a morir sin suboltura  
o en la mar ahogados?  
— No vos espantéx, judiós,  
ni seax despazenciados.*

*Hazé oración a El,  
yo haré por el otro lado.  
Tantas fueron las oraciones,  
que subieron al el Dio de alto.*

*Va kol salió de los cielos  
a Mošé lo ivan llamando.  
— Ven aquí tú, mi hijo Mošé,  
hazme este emandado.*

*Toma esta vara, Mošé,  
toma esta vara en tu mano.  
Parte la mar por doje caminos.  
y quita a tu pueblo a salvo.*

*Los judiós iban pasando,  
los misrim se iban ahogando.  
No quedó más que Paró,  
de la garanta encogado.*

*Que miremos sus maravillas,  
que mos haze el Dio de alto.  
El es uno y no sigundo;  
el es Patrón de todo el mundo.*

When the people of Israel  
fled from Egypt singing,  
the women and the children  
left singing the Song of Songs.

Some carried wood for cooking,  
others carried dough for bread,  
the men carried the tiny children  
and led the youngsters by the hand.

The women carried the gold,  
which is the lightest load.  
Moses turned around  
to see how many were crossing.

He saw Pharoah pursuing them,  
waving a red flag.  
"Where have you brought us, Moses,  
to die in these sands,

to die with no graves  
or to be drowned in the sea?"  
"Do not be afraid, my people,  
do not despair.

Pray to the Lord, our God,  
and I will do the same."  
Such were the prayers  
they sent the Lord on high

that the voice of God  
called out to Moses:  
"Come here, Moses, my son,  
follow this command.

Take this rod, Moses,  
take this rod in your hand.  
Divide the waters in two paths  
and lead your people to safety."

The Jews crossed over  
and the Egyptians drowned,  
no one but Pharoah was left,  
engulfed up to his neck.

Let us remember the miracles  
of God on high.  
He is One, there is no other,  
he is Master of all the world.

## Las hermanas reina y cautiva ("The Sisters, Queen and Captive")

*Moricos, los mis moricos,  
los que para Francia iban.  
Ya se llevan una esclava  
y al rey se la traían ...*

*Pasa tiempo, viene tempo,  
la reina queda preñada,  
y la esclava mejorada.*

*La reina pare una hija.  
y la esclava pare un hijo.  
Las comadres eran agudas,  
trocan las criaturas.*

— *A la nana y a la buba,  
se durma esta criatura.  
¿Si tu eras la mi hija,  
qué nombre yo te metía?*

— *Yo te nombrada Marqueta,  
nombre de una hermana mía,  
una hermana regalada,  
que es reina de Almería.*

— *Ven aquí la tu mi esclava  
torna y canta esta cantiga;  
a las señas que tu dieras  
tu eres hermana mía.*

Traditional ballad from the region of Salonika.

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

*El rey de Francia  
tres hijas tenía.  
La una lavrava  
la otra cuzía.*

*La más chica de ellas  
bastidor hazía.  
Lavrando, lavrando  
sueño le caía.*

*Su madre que la vía  
aharvar la quería.  
— No m'aharvéx mi madre  
ni m'aharvaríax.*

*Un sueño me soñava  
bien y alegría.  
— Sueño vos soñavax  
yo vo lo soltaría.*

Moors, oh Moors,  
on their way to France,  
carry a young girl slave  
and bring her before the king ...

With the passage of time  
the queen conceived,  
as well as the slave girl.

The queen bore a daughter,  
the slave girl, a son.  
Both midwives, being shrewd,  
exchange the babies.

"Hushaby, baby, hushaby,  
Let this child go to sleep.  
If you were my daughter,  
what name would I give thee?"

"I would name you Marqueta,  
the name of one of my sisters,  
a dainty sister,  
who is queen of Almería."

"Come here, my dear slave,  
sing your song once again;  
by the signs you are giving me  
you are my lost sister!"

The King of France  
had three daughters.  
One was embroidering,  
the other was sewing.

The youngest among them  
was embroidering on a frame.  
While embroidering  
she fell asleep.

When her mother saw her  
she wanted to slap her.  
"Don't slap me nor  
try to slap me.

I dreamt a good and  
happy dream."  
"Since you dreamt a dream,  
I will interpret it."

— *M'aparí a la puerta  
vide la luna entera.  
M'aparí a la ventana,  
vide a la estrella Diana.*

*M'aparí al pozo,  
vide un pilar de oro,  
con tres paxaricos  
picando el oro.*

— *La luna entera  
es la tu suegra.  
La estrella Diana  
es la tu cuñada.*

*Los tres paxaricos  
son tus cuñadicos  
y el pilar de oro  
el hijo del rey tu novio.*

Traditional ballad (*romance*), region of Izmir, Turkey.

### Ah, el novio no quiere dinero

*¡Ah, el novio no quiere dinero!  
Quere a la novia de mazal bueno.  
Yo vengo a ver  
que gozen y logren  
y tengan mucho bien.*

*¡Ah, el novio no quiere ducados!  
Quere a la novia de mazal alto.  
Yo vengo a ver...*

*¡Ah, el novio no quiere manillas!  
Quere a la novia cara de alegría.  
Yo vengo a ver...*

*¡Ay, el novio ya quiere dinero!  
También a la novia de mazal bueno!  
Yo vengo a ver...*

*¡Ay, el novio ya quiere ducados!  
También a la novia de mazal alto.  
Yo vengo a ver...*

*¡Ay, el novio ya quiere manillas!  
También a la novia cara de alegría.  
Yo vengo a ver...*

Traditional wedding song.

“I stood beside the door  
and saw the full moon.  
I stood beside the window  
and saw the morning star.

I stood beside the well  
and saw a pillar of gold,  
with three birds  
pecking at the gold.”

“The full moon  
is your mother-in-law.  
The morning star  
is your sister-in-law.

The three birds  
are your brothers-in-law,  
and the pillar of gold  
the king's son, your bridegroom.”

Oh, the groom wants no money,  
he wants only his bride of good fortune.  
I have come to see  
that they should be happy and prosper  
and have all the best.

The groom wants no ducats,  
he wants only his bride of good luck.  
I have come to see ...

The groom wants no bracelets,  
he wants only his bride to have a happy face.  
I have come to see ...

The groom already wants money,  
and again he wants her with her good fortune.  
I have come to see ...

The groom already wants ducats,  
and again he wants her with her good luck.  
I have come to see ...

The groom already wants bracelets,  
and again he wants her with her happy face.  
I have come to see ...

## En busca del padre ("The Father-Quest")

*Camini por altas torres  
navigi por las fortunas;  
yo callé en tierras azenas  
onde no me conocían.*

*Onde no cantaban gallos  
ni menos amanésia,  
onde no braman leones  
ni la leona le respondía.*

— *¿Que buscais, hijo del hombre  
que buscais por estas viñas?*

— *Busco yo al rey mi padre,  
la corona que el tenía.*

— *¿Una vez que tu lo buscas,  
que señas por el darías?*

— *Años tenía setenta,  
la barba blanca tenía.*

— *A las señas que vos darías,  
el rey turco lo mataría.  
A las señas que vos darías  
el rey turco lo mataría.*

*Esto que sintio su hijo  
grande lloro lloraría,  
Arazgo-se los sus paños  
de sayo hasta camisa.*

Traditional *romance*, region of Sarajevo, Yugoslavia.

## Morena me llaman

*Morena me llaman,  
blanca yo nací.  
De pasear ganado  
mi color perdí.*

*Morena me llama  
el hijo del rey.  
Si otra vez me llama,  
yo con el me iré.*

Popular song.

I have passed high towers,  
navigated through storms;  
I landed on foreign shores,  
where no one knew me.

Where no cocks crow,  
nor where it ever dawned,  
where no lions roar,  
nor lionesses respond.

"What seekest thou, son of man,  
what is your quest within these vineyards?"

"I seek the king, my father,  
and his royal crown."

"Since you are searching for him,  
how could you describe him?"

"He was seventy years old  
and had a white beard."

"By the description you give,  
the Turkish king must have killed him.  
By the description you give,  
the Turkish king must have killed him."

Having heard this,  
he cried most bitterly.  
He rent his garments —  
from his cloak to his shirt.

Morena (brunette) they call me.  
I was born fair.  
Looking after the flock,  
I lost my complexion.

The king's son  
calls me Morena.  
If he calls me again,  
I shall go with him.

## Modern Editions of the Music Sources

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In the following references, *MME* refers to *Monumentos de la Música Española* (various editors). Barcelona, 1941- .

All selections from the *Cancionero Musical de Palacio* are edited by H. Anglès in *MME*, vols. v (1947) and x (1952). Modern editions of the other selections are as follows:

### I

*Ayo visto lo mappamundo*: Text as given in A. W. Atlas, "Aggio visto lo mappamondo: A New Reconstruction," in *Studies in Musical Sources and Style: Essays in Honor of Jan LaRue*, ed. E. K. Wolf and E. Roesner. Madison, Wisc., 1990, pp. 111-112. Music reconstructed from the melody as given at the conclusion of the Gloria of Johannes Cornago's Missa *Ayo visto lo mappamundi*, ed. by R. L. Gerber in Johannes Cornago, *Complete Works*. Madison, Wisc., 1984.

*Viva el gran Re Don Fernando* publ. in R. Stevenson, *Spanish Music in the Age of Columbus*. The Hague, 1960.

### II

*De Antequera sale el Moro*: Miguel de Fuenllana, *Orphénica lyra*, ed. by C. Jacobs, Oxford, 1978. Full text of the *romance* in C. Colin Smith, ed., *Spanish Ballads*. London, 1964.

### III

Escobar, *Clamabat autem mulier Cananea*, transcribed and edited for the Waverly Consort by Grayson Wagstaff, University of Texas at Austin.

Four-part setting of Urreda's *Nunca fué pena mayor* in *Harmonice musices odhecaton A*, ed. H. Hewitt. Cambridge, Mass. 1942.

Mudarra, *Fantasia en la manera de Ludovico*, in *MME*, vii, ed. E. Pujol (1949).

### IV

Rivafrecha, *Salve regina*, ed. by D. J. B. Elústiza and G. C. Hernandez in *Siglo de Oro de la Música litúrgica de España*. Barcelona, 1933.

Guerrero, *Ave virgo sanctissima*, in *Opera Omnia*, ii, ed. by J. M. L. Cisteró. Barcelona, 1978.

Victoria, *Salve regina*, in *Opera Omnia*, ii, ed. F. Pedrell; rev. and augmented by H. Anglès. Rome, 1965.

### V

*El paso del Mar Rojo*: R. Benmayor, *Romances judéo-españoles de Oriente*, Madrid, 1979; and S. J. Armistead and J. H. Silverman, *Tres calas en el romancero Sefardí*, with musical transcriptions and study by I. J. Katz, Valencia, 1979.

*Las hermanas reina y cautiva*: S. J. Armistead and J. H. Silverman, *En torno el romancero Sefardí*, with an ethnomusicological study by I. J. Katz, Madrid, 1982; and R. Benmayor, *Romances judéo-españoles de Oriente*, Madrid, 1979.

*El sueño de la hija* and *¡Ah, el novio no quiere dinero!*: I. Levy, *Chants judéo-espagnols*, ii. Jerusalem, 1970.

*En busca del padre* and *Morena me llaman* after the recorded performance sung by E. S. Abinun on *Canciones sefardies*, Archiv Produktion 198-460. Hamburg, 1968.

## Suggestions for Further Reading

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Armistead, Samuel G. and Joseph H. Silverman. *Tres calas en el Romancero sefardí (Rodas, Jerusalén, Estados Unidos)*. Musical transcriptions and study by Israel J. Katz. Madrid, 1979.

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Swain, Christopher, and Jack Sage. "Spain: c. 1450-1600," in *A History of Western Music*, vol. 1: *Music from the Middle Ages to the Renaissance*, ed. F. W. Sternfeld. New York and London, 1973, pp. 381-409.



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Selections from this program are available  
on an *Angel Records/EMI Classics* compact disc.

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