

BLOOMINGTON EARLY MUSIC FESTIVAL 2023



EARLY MUSIC *Crossroads*

ARABIA, IBERIA & LATIN AMERICA

MAY 21-28 | BLOOMINGTON, IN

Nota Bene | Asefa | Hamid al-Saadi with Safaaafir | The Telling
MIRYAM | Ensemble Alkymia | Tonos del Sur
The BEMI Players | Patricia García Gil | Ximenez Quartet
Mamás Bravas | Tembembe Ensemble Continuo

PROGRAM | www.BLEMF.org



HARMONIA

CELEBRATING 1,000 EPISODES!

May 25 at 8pm



harmoniaearlymusic.org

WELCOME to the 2023 Bloomington Early Music Festival!

It was thirty years ago this month that BLEMF first came together to bring historically informed early music to the community, and today both our festival and our community are as passionate about this multicultural, multidimensional music as ever. While we can't call 2023 our official 30th Anniversary year—we did take a few seasons off along the way—we can say *Thank You* to all who have supported us through these many years, and to all who have more recently joined us in our celebrations of nearly a millennium of music. It's been an extraordinary journey!

Another extraordinary journey is the one we are embarking on this week, as our 2023 festival, *Early Music Crossroads*, takes us from Arabia to Iberia and on to the expanse of Latin America. With **6 in-person concerts**, **6 virtual performances**, **12 preconcert discussions**, and **7 educational workshops**, festival week is overflowing with activity and first time events—the **premiere performance** of our new strings program for middle schoolers, **Bloomington Early Music Immersion**; our first **Movie Marathon** of all virtual performances screened one after another—with free Soma goodies!; and the list goes on. Ensembles are joining us from **Mexico, France, the UK, Australia, Montreal, Boston, New York**, and of course, **Bloomington**; and our fun, hands-on workshops explore life in the early music era from dance to dress, to drink—and who can resist a good sword fight?

In few places was a mix of cultures more profound or reverberations more far-reaching than al-Andalus during seven centuries of Arab Muslim rule, and the so-called “New World” over the following four centuries of Spanish colonialism. That such history produced art of great and lasting beauty is a paradox as morally complicated as it is musically powerful. As we hear this music—the glorious, inspiring expressions of Muslims, Jews, Christians, and indigenous peoples of the Americas—we listen in on a history that reshaped cultures over centuries and transformed lives in an instant.

When we make music, we make community. Thank you for making our community happen as you join us on this very exciting, very important journey.

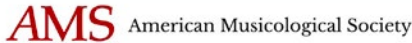


Suzanne Ryan Melamed
President of the Board &
Chief Executive Officer

THANK YOU

BLOOMINGTON EARLY MUSIC

is thankful for the support of the following businesses, foundations, and organizations for making this year's festival possible.



EARLY MUSIC CROSSROADS: ARABIA, IBERIA & LATIN AMERICA

BLEMF 2023 maps musical connections across Arabic regions, the Iberian Peninsula, and the Americas during the early music period, revealing deeply complex cultural relationships that emerged from centuries of conquests, occupations, and colonialization. Musicians long stood at these intersections, both in times of peace and of great conflict and oppression. Their music resounds with social, political, and personal history, and greatly influenced cultural exchange as they put forward their own distinctive traditions or absorbed and adapted elements of traditions they encountered. BLEMF 2023 explores this music, these musicians, and their world, inviting audiences today to connect with those who occupied and created it.

IN-PERSON CONCERTS

All in-person concert venues are handicap-accessible. Pre-concert discussions and performances take place in the same venue and will be livestreamed.

Program notes, texts & translations, and Spanish language materials are available at www.BLEMF.org

VIRTUAL CONCERTS

Enjoy virtual concerts from the comfort of your home or refer to our schedule to join us for a screening at the release time on the festival schedule.

All virtual concerts will be available for viewing through
SUNDAY, JUNE 4TH.

WORKSHOPS

With the exception of TAVERN HOPPING THROUGH TIME, workshops are designed for children and the young-at-heart.

Children under the age of 9 must be accompanied by an adult.

BLOOMINGTON EARLY MUSIC
PO Box 734 | Bloomington, IN 47402
www.BLEMF.org

OUR HISTORY & MISSION

Established in 1992 by renowned violin pedagogue Stanley Ritchie and his close friends and colleagues, Bloomington Early Music began as an inspiring community concert series under the name Early Music Associates. Soon after, a group of enterprising students from Indiana University's Early Music Institute—now the Historical Performance Institute (HPI)—joined this collective effort to establish the Bloomington Early Music Festival. Over the next three decades, our organization has brought to south central Indiana some of the world's most significant performers of music of the medieval period through the early nineteenth century, many of whom have deep artistic roots in this region. As we endeavor to better serve our diverse community, BLEM partners with national and local organizations, sponsors local ensembles and educational outreach, and collaborates with the HPI, the IU Latin American Music Center, and leading music scholars at IU's Jacobs School of Music and beyond. Bloomington Early Music aims to enrich, educate, and inspire audiences and performers through our support of emerging talent, promotion of music that is global and multicultural, and commitment to societal engagement through music.

BLOOMINGTON EARLY MUSIC 2022-2023 BOARD OF DIRECTORS

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LISTENING TO THE EARLY MODERN IBERO-AMERICAN WORLD

For many years, the Bloomington Early Music Festival has been inviting audiences to listen to musics of the past. This year's focus on Arabia, Iberia, and Latin America is little different, yet the notion of crossroads might also suggest a meeting place located in the audience imagination. What is at stake in listening to music of the early modern Ibero-American world?

In our era of heightened awareness of uncomfortable or troubling music histories, listening to the past through historically informed performance can pose a number of unsettling questions. Curious and engaged audiences can find themselves drawn towards a reconsideration of what it means to reawaken colonial repertoires through performance. How can we enjoy the beauty and poetry of early modern Ibero-American sacred and popular musics with the knowledge of a past marked by violence and oppression of Indigenous and Black peoples? There may be no simple answers to be had.

However, a more meaningful appreciation of the social, political, and cultural processes that generated these musics over centuries allows for distinct points of reflection in a search to understand that world through the lens of a U.S. music festival. Three broad and overlapping processes shaped the social fabric of Spanish imperial expansion in the Americas since the early sixteenth century, themselves informed by those that had already taken place on the Iberian Peninsula. Firstly, in the wake of Spanish contact and colonization, Indigenous peoples, in addition to free and enslaved Black Africans and Afro-descendants, negotiated colonial rule through circular and fluid relations. The violence and accommodation that defined colonization in the face of profound demographic collapse for these marginalized communities engendered religiosities and spiritualities particular to the Ibero-American world, yet Indigenous and African practices persisted. Secondly, over time and change, Indigenous and Afro-descendant communities came to understand their colonial pasts through contested perspectives. Colonial material vestiges were not merely objects or sites of rupture and loss, but embodiments of heritage that connected these communities to their ancestors and sustained communal memory and ritual. Lastly, throughout the nineteenth and twentieth centuries, the nation-states of Latin America reinterpreted their respective Spanish colonial periods within nation building discourses. Governments subsumed some of these fraught histories under the protective banner of nationalism and legal status as national patrimony.

Today, the Spanish past holds a multiplicity of meaning for Latin America's racially, ethnically, and culturally diverse societies. Listening to the early modern Ibero-American world invites us to reflect on these rich and complex (if troubling) histories.

Bernard Gordillo Brockmann
New Haven, Connecticut, May 2023

FESTIVAL SCHEDULE

At-A-Glance

Scan for
mobile version



Our virtual concerts are generously sponsored by Stanley Ritchie.

SUNDAY, MAY 21

8:00pm | OPENING CONCERT
FAR Center

NOTA BENE

Continental Drifters

Boston, MA & Bloomington, IN

MONDAY, MAY 22

2:00pm | WORKSHOP
FAR Center

WHAT'S THAT SOUND?

Making Early Music

6:00pm | SCREENING
FAR Center

ASEFA

Mediterranean Encounters:

Judeo-Islamic Soundscapes

New York, NY

8:00pm | LIVE CONCERT
FAR Center

HAMID AL-SAADI WITH SAFAAFIR

Maqams of Baghdad

New York, NY & Bloomington, IN

TUESDAY, MAY 23

2:00pm | WORKSHOP
FAR Center

WHAT'S ON YOUR HEAD?

4:00pm–10:00pm | SCREENINGS
FAR Center

MOVIE MARATHON!

All 6 virtual concerts in a row!

WEDNESDAY, MAY 24

2:00pm | WORKSHOP
FAR Center

SWORD FIGHTING ON THE HIGH SEAS

6:00pm | SCREENING
FAR Center

THE TELLING

Into the Melting Pot

Southampton, UK

6:30pm | Public Reception
FAR Center

8:00pm | LIVE CONCERT
FAR Center

MIRYAM

*Shir Levi'im: The Song
of the Levites*

Boston, MA

THURSDAY, MAY 25

2:00pm | WORKSHOP
Lilly Library

PRINTING & DECORATING MUSIC BOOKS

6:00pm | SCREENING
FAR Center

ENSEMBLE ALKYMIA
Sucrerries: Y Se Va la Segunda!
Lyon, FR

8:00pm | LIVE CONCERT
FAR Center

TONOS DEL SUR
*Music from New
Spanish Convents*
Bloomington, IN

FRIDAY, MAY 26

2:00pm | WORKSHOP
Lotus Firebay

**DANCING ACROSS THE
AGES**
¡Baila Flamenco!

7:00pm | LIVE CONCERT
Trinity Episcopal Church

THE BEMI PLAYERS
*The Stanley Ritchie Youth
Performance*



SATURDAY, MAY 27

10:00am | WORKSHOP
Morgenstern's

SING ALONG WITH TEMBEMBE!

2:00pm | SCREENING
Lotus Firebay

PATRICIA GARCÍA GIL
Cross-Compilations
Zaragoza, ES

4:00pm | SCREENING
Lotus Firebay

XIMENEZ QUARTET
Pedro Ximenez's Salon
Montreal, QC

6:00pm | SCREENING
Lotus Firebay

MAMÁS BRAVAS
¡Venga!
Melbourne, AU

8:00pm | CLOSING CONCERT
Trinity Episcopal Church

**TEMBEMBE ENSAMBLE
CONTINUO**
Un Fandango Borroco
Mexico City, MX

SUNDAY, MAY 28

2:30pm | WORKSHOP
Hopscotch Coffee, B-line

**TAVERN HOPPING
THROUGH TIME**
Caffeinated Edition

PRE-CONCERT DISCUSSIONS

BLEM presents educational and exploratory talks ahead of every concert performance, both in-person and virtual. Performers are paired up with leading music scholars in conversations about the music you are about to hear, the people who helped create it, and why they love it.

Sunday, May 21

7:15pm (in-person) **NOTA BENE** with director and founding member Sarah Mead and BLEM board member and baroque violinist Ingrid Matthews

Monday, May 22

5:45pm (virtual) **AŞEFA** with director Samuel Torjman Thomas and ethnomusicologist and Jewish Studies scholar Judah Cohen

7:15pm (in-person) **JAMID AL-SAAFI WITH SAFAAFIR** with director Amir ElSaffar and BLEM board member and musician Tomás Lozano

Tuesday, May 23

4:00pm (virtual) **MOVIE MARATHON**
All virtual preconcert discussions available at www.BLEMF.org

Wednesday, May 24

5:45pm (virtual) **THE TELLING** with singer, playwright and producer Clare Norburn and historian of the medieval Mediterranean world, Sarah Ifft Decker

7:15pm (in-person) **MIRYAM** with director Alicia DePaolo and BLEM board member and early modern music scholar Devon Nelson

Thursday, May 25

Available online (virtual) **ENSEMBLE ALKYMIA** with director Mariana Delgadillo Espinoza and Latin American musicologist Bernard Gordillo Brockmann (*in Spanish with English subtitles*)

7:15pm (in-person) **TONOS DEL SUR** with Tonos del Sur director Sarah Cranor, UCLA musicologist Cesar Favila and Northwestern musicology PhD candidate Paul Feller

Saturday, May 27

1:45pm (virtual) **PATRICIA GARCÍA GIL** with musicologist and historical keyboardist Rebecca Cypess

3:45pm (virtual) **XIMENEZ QUARTET** with ensemble violinist and founding member Karin A. Cuéllar Rendón and musicologist and 19th & 20th century Spanish music specialist Christine Wisch

5:45pm (virtual) **MAMÁS BRAVAS** director Allegra Giagu and musicologist and director of the Foundation for Iberian Music at the CUNY Graduate Center, Antoni Pizà

7:15pm (in-person) **TEMBEMBE ENSAMBLE CONTINUO** with ensemble co-founder Eloy Cruz and BLEM board member, musicologist and director of the Latin American Music Center at IU, Javier F. León

EDUCATIONAL WORKSHOPS

BLEM presents educational workshops every afternoon of Festival Week, exploring questions about life in earlier times. With the exception of TAVERN HOPPING THROUGH TIME, workshops are all free of charge and designed for children and the young at heart. Children under the age of 9 must be accompanied by an adult.

Monday, May 22 | 2:00pm

WHAT'S THAT SOUND?

FAR Center for Contemporary Arts
505 W. 4th Street



Start the week of workshops with the sounds of music! Our exploration of everyday life in earlier days begins with a first and close listen to the music itself. How do instruments make sound? Why does the shape of an instrument and how it's put together matter? And why do instruments sound different in different spaces? Learn about acoustics, instrument construction, and how these all came together to make the sounds of music hundreds of years ago.

Led by Adrian Murillo

Tuesday, May 23 | 2:00pm

WHAT'S ON YOUR HEAD?

FAR Center for Contemporary Arts
505 W. 4th Street



Who wore what on their head, when ... and why?? Learn fun facts about historical headwear in this hands-on workshop exploring styles of hats and wigs from different lands throughout the early modern period. Take a tour through art history to enhance your fashion sense, as we survey early modern artwork depicting hats and wigs of pirates and princesses and more. Then use what you've learned to design and create your own headwear to parade about town!

Led by Devon Nelson

Wednesday, May 24 | 2:00pm
**SWORD FIGHTING ON THE
HIGH SEAS**

FAR Center for Contemporary Arts
505 W 4th St.



Learn how to fight like a pirate without hurting a fly from a certified, professional stage combat instructor! Set sail across the Mediterranean with our crew of swashbuckling rogues, and thrust and slash your way to victory like the dreaded Redbeard himself. And if you dare to enter the pirate's den for this seafaring adventure, you get to take home your own (foam!) sword to vanquish your foes—Aaarrggghhh!

Led by Andrés X. López

Thursday, May 26 | 2:00pm
**PRINTING & DECORATING
MUSIC BOOKS**

The Lilly Library
1200 E 7th St.



See book-making technologies from hundreds of years ago—a printing press, paper making, and marbling—right here in Bloomington at the Lilly Library. Join us to decorate your own paper, explore the library's amazing collection of historical music books, and learn to chant from one of the Lilly's antique antiphonals!

Presented in partnership with THE LILLY LIBRARY



Friday, May 26 | 2:00pm

DANCING ACROSS THE AGES

Lotus Firebay

105 S. Rogers Street



¡Baila Flamenco! Join Bloomington's own flamenco instructor extraordinaire, Bette Lucas, and learn the fancy footwork of this famed dance of Spain. With roots in Andalusian Roma culture that first flowered in southern Spain sometime between the 9th and 14th centuries, the dance that was to become flamenco entwined with Sephardic Jewish and Moorish traditions to produce this unique and lively art form. Bring a full dose of energy and get ready to stomp and clap the day away!

Led by Bette Lucas

Saturday, May 27 | 10:00am

SING ALONG WITH TEMBEMBE!

Morgenstern's Bookstore & Café

849 S. Auto Mall Road



Join the exciting and energetic Tembembe Ensemble Continuo the morning of their much-anticipated Closing Night concert. Members of this renowned group from Mexico City will teach and lead you in song, pulling from the vast repertoire of Latin American folk music, and introduce you to an array of traditional instruments. There will be room to move, and dancing will be encouraged and wildly fun! Tailored to the younger set, but fabulous for all ages, this workshop is part of Morgenstern's Books Saturday morning children's activity series, and we could hardly be happier!

This workshop is supported by the Arts Midwest Gig Fund, a program of Arts Midwest that is supported by the National Endowment for the Arts, with additional contributions from the Indiana Arts Commission.

With thanks to our musically minded friends at MORGENSTERN'S.

A WORKSHOP FOR GROWN-UPS!

Sunday, May 28 | 2:30pm

TAVERN HOPPING THROUGH TIME, Caffeinated Edition

Hopscotch Coffee B-Line Cafe
235 W Dodds Street #2



Drink coffee and be merry while you learn about the role of various drinks in historical Middle Eastern cultures. Join us at the iconic Hopscotch Coffee on the B-line to celebrate the end of festival week and take a peek into early modern coffee houses and the communities they brought together through music and drink. Indulge in activities showing how both coffee and alcohol culture in Western Europe derive from traditions in the Arabian peninsula and trade across many regions. Hear how musical repertory reflects competing ideas of “intoxicants” of all sorts in the Arabian peninsula and Western Europe. Enjoy Hopscotch coffee as we explore music and drinking cultures!

Led by Devon Nelson

Our Educational Workshop Series is generously supported by Psi Iota Xi.

Ψι Ιοτα Ξι



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NOTA BENE

BOSTON, MA & BLOOMINGTON, IN

Continental Drifters

Andreas Christi famulus
Missa Cortilla: Agnus Dei

Cristóbal de Morales (c. 1500–1553)

La Spagna
Domine ne in furore
Stabat Mater/Comme Femme

Josquin des Prez (c. 1455–1521)

Czarna Krowa
Passo e mezo detto “Il Bachffart”
Fantasia
Tune thy music to thy heart
The Parlament of Engellant

Valentin Bakfark (c. 1530–1576)
Giulio Cesare Barbetta (c. 1540–1603)
Diomedes Cato (c. 1560–c. 1618)
Thomas Campion (1567–1620)
Anon., Gdansk Lute ms. (early 17th c.)

Spanish Paven
A Voluntarie: for my Lady Nevell
All in a Garden Green

John Bull (1562–1628)
William Byrd (c. 1540–1623)

INTERMISSION

Misa de Adviento: Sanctus
Tento do 3° tom

Francisco de Borja (1510–1572)
Heliodoro de Paiva (c. 1500–1552)



| | |
|---|--|
| Missa da Beata Virgine: Agnus I & II | Duarte Lobo (c. 1565–1646) |
| Doce mea | [Anon: Est-il deduit] Anon., San Juan Ixcoi ms., |
| Afflitu spiritu | [Verdelot: Affliti spirit mei] (late 16th c.) |
| Paratum | [Sermisy: Le content et riche] |
| cor meum | |
| Fugicor | [Verdelot: Fuggi, fuggi, cor mio] |
| Espiritu mey | [Sermisy: Je ne fais rien] |
| | |
| Cancion | Philippe Rogier (1561–1596) |
| Duo Seraphim | Tomás Luis de Victoria (1548–1611) |
| Pie Pater Hironime | Francisco Guerrero (1528–1599) |

Emily Walhout
 Wendy Gillespie
 Joanna Blendulf
 Sarah Mead, *Music Director*
with guest Julie Jeffrey

Nota Bene is devoted to the rich repertoire of vocal and instrumental polyphony that arose along with many other new social constructs on the European Continent and England in the sixteenth century, aided in large part by the printing press. At a time when people were questioning their place in society, in the expansion of the known world, in the decisions of government, in their personal faith, and in the cosmos itself, polyphony reflected the human struggle to be both individual and interconnected.

Since their founding in 2012, Nota Bene have undertaken a number of diverse projects with repertoire spanning five centuries (from Brumel to Schoenberg) and music drawn from a range of vocal and instrumental traditions including a commissioned jazz quartet. Open to the possibilities that technology provides, the group has been developing a web-app for hearing and visualizing sixteenth-century music in its original notation, and were special guests in the online “Josquin 500 Festival” hosted by the UK-based Linarol Consort. Nota Bene’s CD of Pietro Vinci’s *Sonetti Spirituale di Vittoria Colonna* was released in March of 2020, featuring their set of Brescian-style Renaissance viols and five splendid vocalists.



Sarah Mead, music director, is a sought-after teacher of viol and Renaissance performance practice who has performed extensively in the U.S. and as far afield as New Zealand, Australia, Japan, Brazil, and the UK. She served for seven years as Music Director of the annual Conclave of the Viola da Gamba Society of America. Her performing editions of historical and original works for viols are published by PRB Productions. In 2007, she received the Thomas Binkley Award from Early Music America for her work with the Early Music Ensembles at Brandeis University, where she is Professor of the Practice of Music and has chaired the program in Medieval and Renaissance Studies.

This concert is generously named by Paul Borg.

Program notes
& add'l bios

An advertisement for Soma coffeehouse & juice bar. The background is a wooden surface. In the bottom left, there is a white ceramic cup filled with a latte, featuring a heart-shaped latte art design. In the center, there is a small potted succulent plant with thick, green, pointed leaves. Overlaid on the image is the text "COFFEE smoothies" in a large, white, distressed font, with "COFFEE" in all caps and "smoothies" in a script font. Below this, "TEA • JUICE" is written in a similar distressed font, with "TEA" and "JUICE" in all caps and a dot between them. Underneath, "BUBBLE TEA" is written in a smaller, spaced-out, distressed font. At the bottom of the ad, the word "soma" is written in a bold, lowercase sans-serif font, with "coffeehouse & juice bar" in a smaller font below it. The website "WWW.IHEARTSOMA.COM" is printed in all caps. At the very bottom, the address "322 E. KIRKWOOD AVE. | 1400 E. 3RD ST." is displayed in all caps.

322 E. KIRKWOOD AVE. | 1400 E. 3RD ST.



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3220 E 3rd Street
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EAST

ASEFA

NEW YORK, NY

Mediterranean Encounters: Judeo-Islamic Soundscapes

Sama'i Rast

El Eliyahu (God of Elijah)

Shahar Avakeshkha (In the Morning I Beseech You)

Alta Alta Es La Luna (High, High is the Moon)

Esther Mi Bien (Esther, My Good)

Lama Bada/Lama Ha-Qets

(She Begins to Sway/Why the Moment is Hidden)

'Et Dodim (My Beloved's Moment)

Ouazani

Ya'alah, Ya'alah (Rise Up, Rise Up!)

Ya Rabbi (My Lord)

Ana Mali Fiyash/Shar Petah Dodi/Adon Olam

(I Am Worry Free/Open the Gate/Master of the World)

Samuel Torjman Thomas, Ph.D., *Director*, oud, vocals, nay
Jeremy Brown, violin
John Murchison, qanun
Jeremy Smith, percussion
Larry Eagle, percussion

ASEFA (n., gathering) is a New York City-based ensemble, performing at festivals worldwide, in ecumenical spaces and at universities. The ensemble's music-making traverses several Mediterranean musical traditions, drawing upon a rich intercultural mix of Hebraic and Islamic traditions from North Africa and the Middle East. Songs are performed in Hebrew, Arabic, Spanish, and Ladino.



Dr. Torjman Thomas, director, is a multi-instrumentalist (saxophone, oud, nay), vocalist (Hebrew, Arabic, Spanish), and founder and artistic director of ASEFA and the New York Andalus Ensemble. He teaches ethnomusicology and Sephardic Jewish Studies at City University of New York, and is a faculty member for both the ALEPH and Academy of Jewish Religion Cantorial Programs. He is also the Director of Musical Arts at the Sephardic Community Center. Dr.

Torjman Thomas performs musics of North Africa, the Middle East, and Global Jazz. His scholarship centers on musics of the Middle East and North Africa, worldwide Jewish musics, and jazz-based traditions. He is a frequent guest speaker, Hazzan, and facilitator in ecumenical spaces, cultural institutions, and music and spiritual retreats worldwide.

This concert is generously supported by the Lou and Sybil Mervis Chair in the study of Jewish Culture, Indiana University.

[Program notes & add'l bios](#)



ROBERT A. AND SANDRA S. BORNS JEWISH STUDIES PROGRAM

**LOU AND SYBIL MERVIS
CHAIR IN THE STUDY OF JEWISH CULTURE**



THE 57th INDIANAPOLIS EARLY MUSIC FESTIVAL
2023 Summer Concert Series at the Indiana History Center
(Live and in person as well as livestreamed)



Friday, June 23, at 7:30 PM
The Peabody Consort returns to IEM with
“A Tale of Two Centuries” with soprano
Mira Fu-En Huang (pictured at left)



Sunday, June 25, at 2:30 PM
IEM Debut! Musica Spira presents music
composed by, inspired by, and performed by
women in seventeenth century Italy in
“An Extraordinary Innovation”



Friday, July 7, at 7:30 PM
IEM Debut! Flûte Alors! (with Alexa Raine-Wright
and Vincent Lauzer) presents “Kaleidoscope”

Saturday, July 8, at 11:00 AM
FREE Family concert “Recorders On the Run”
by Flûte Alors!



Sunday, July 9, at 2:30 PM
IEM Debut! Michael Walker (bottom, left),
countertenor, and Alchemy Viols present “Deep
River: American Spirituals My Mother Taught Me”

Friday, July 21, at 7:30 PM
IEM Debut! Les Canards Chantants (left)
presents “Sex, Drugs, and Madrigals” with six
singers with lutenist, Charles Weaver.



Sunday, July 23, at 2:30 PM
Matthias Maute (bottom, right) returns for
Vivaldi’s “Four Nations Concertos” with an
all-star band including Ingrid Matthews and
Joanna Blendulf

www.IEMusic.org 317-537-2458

Monday, May 22 | 8:00pm | FAR Center

HAMID AL-SAADİ
WITH SAFAAFIR

NEW YORK, NY &
BLOOMINGTON, IN

Maqams of Baghdad

Maqām al-Awj

Al-Efendi

Al-Leyla Hilwa

Ah Ya l-Asmar il-Lōn

Maqām Sharqi Rast

Dari, Dari

Maqām al-Medmi

Foug il-Nakhal foug

Hamid al-Saadi, voice
Amir ElSaffar, santur and voice
Dena El Saffar, joza and violin
Tim Moore, percussion

Through his powerful and highly ornamented voice, and in his comprehensive knowledge of the intricate details of the music and poetry of Iraq, generations and layers of the maqam tradition resonate through **Hamid al-Saadi's** magnificent presence on stage. The only person in his generation to have memorized and mastered all 56 maqamat from the Baghdadi repertoire, al-Saadi is one of the few vocalists who is keeping the maqam alive today, at a time when so many elements of this profound tradition are in danger of extinction. Born in Iraq in 1958, Hamid al-Saadi's artistic, musical and scholarly journey with the Iraqi maqam began from childhood, inspired by his avid love of the Iraqi and Baghdadi culture, the Arabic language, music and poetry. He studied, practiced, and performed the maqam until he became one of the more renowned and highly acclaimed musicians and scholars in this subject. He learned the art of singing and performing the Iraqi maqam from the legendary Yusuf Omar (1918-1987), who pronounced al-Saadi as his successor. Muhammed Al-Gubbenchi (1901-1989) who taught Omar and was probably the most influential maqam reciter in history, said that he considered al-Saadi to be the "ideal link to pass on the maqam to future generations." Al-Saadi emigrated to the United States on an Artist Protection Fund Fellowship, and teaches weekly classes in Iraqi Maqam at Sarah Lawrence College, in addition to performing and touring around the U.S.



This concert is generously supported by Libby DeVoe.

[Program notes](#)
 [& add'l bios](#)





CONSTELLATION

STAGE + SCREEN

JUNE 8 - 25

at the Waldron Arts Center

Find tickets at SeeConstellation.org



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MOON
and
the **SEA**

A NEW MUSICAL

Book by DOUGLAS LYONS

Music & Lyrics by GREIGHTON IRONS

Directed by JOSH RHODES

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THE TELLING

SOUTHAMPTON, UK

Into the Melting Pot

| | |
|---|---|
| Nani, Nani | Sephardic traditional song |
| Virgen Madre groriosa | Cantiga de Santa Maria no 340 |
| La Serena | Sephardic traditional song |
| Rosas das rosas | Cantiga de Santa Maria no 10 |
| Santa Maria Amar | Cantiga de Santa Maria no 7 |
| Instrumental: A madre de Jesu Cristo | Cantiga de Santa Maria no 302 |
| Mariam Matrem | from Llibre vermell |
| Lamma Bada | Andalusian/Arabic traditional song |
| Instrumental: O que diz que servir ome | Cantiga de Santa Maria no 311 |
| Mui Grandes noit e dia | Cantiga de Santa Maria no 57 |
| Pues que tu reinna del cielo | anon. Text: Juan del Encina (c. 1468 –1529) from Cancionero de Palacio |
| La Rosa Enflorese Los Biblicos cantan | Sephardic traditional song |
| Noches, noches | Sephardic traditional song |
| Quen crever na Virgen Santa | Cantiga de Santa Maria no 107 |
| Martin Codax | 13th century Galician Troubadour |
| Ondas do Mar | from Cantigas d'Amigo – cycle of 7 songs |
| Morena me llaman | Sephardic traditional song |
| Siete Hijos Tiene Hanna | Sephardic song about the biblical story of Hanna |



Ensemble member names:

Suzanne Ahmet as Blanca, the Jewish woman

Patience Tomlinson as Queen Isabella (offscreen voice)

The Telling:

Clare Norburn, voice

Maya Levy, voice

Emily Baines, recorders

Giles Lewin, oud

Joy Smith, harp & percussion

Nicholas Renton, director

Clare Norburn writer, producer

Natalie Rowland, lighting designer

Ignacio Lusardi Monteverde, camera, music sound recording,
audio & visual editor

Ethan Lieber, speech sound recording

“Inclusive. Non-pretentious... I wish all classical concerts were like this”
–Attila the Stockbroker, Morning Star

The Telling attempts to “break new ground” (The Guardian) where new writing and early music collide. They create a different concert experience, mostly performing from memory, using lighting and candlelight to bring early and classical music off the page and reach new audiences. During 2020/21, The Telling received critical praise for their arthouse films of concertplays. Most notably, *Vision*, which celebrates medieval Abbess Hildegard of Bingen, was selected by The Guardian as one of the Top 3 online summer music highlights alongside the Salzburg and Edinburgh Festivals. In 2022, The Telling was shortlisted for two REMA European Early Music Awards, and our Artistic Director and playwright Clare Norburn was selected by BBC’s *The Space* for a commission to adapt The Telling’s lockdown online play with medieval music, *Love in the Lockdown*, for broadcast on BBC Radio in 2023. The Telling records for First Hand Records: *Gardens of Delight* was selected for BBC Music Magazine playlist 2019; *Secret Life of Carols* reached number 25 in the UK Classical Charts and was Classic FM’s David Mellor’s “absolute favourite” Christmas album of 2019.



Photo: Robert Piwko

Clare Norburn is a singer, playwright, producer, freelance arts fundraiser and artist mentor. She read music at Leeds University and singing at London College of Music. As a playwright, she has developed a new genre of concertplays for both her own group The Telling and other ensembles. Her productions have toured UK festivals and LSO St Luke’s, Bridgewater Hall and St John’s Smith Square. As a singer, Norburn has sung with many medieval ensembles including *Mediva*, *Eclipse* and *Vox Animae*. She has performed

throughout the country including at The Purcell Room, The Bridgewater Hall and at leading festivals. Norburn co-founded Brighton Early Music Festival. She stepped down in 2017 after 15 years to concentrate on writing and singing. She is Artistic Director of Stroud Green Festival. She has trained and mentored young ensembles for RADA, Handel House, the Royal Academy of Music and the Guildhall School of Music & Drama.

This concert is generously supported by J. Peter Burkholder & Doug McKinney.

[Program notes](#)
[& add'l bios](#)



MIRYAM

BOSTON, MA

Shir Levi'im: A Song of the Levites

Elohai, Mishkenotekha Y'didot

Alicia DePaolo

Bo'i B'shalom

Cristiano Giuseppe Lidarti (1730–1795)

Kol Haneshamah

Kedusha

Anonymous

Hamesiah Ilemim

Abraham Caceres (d.1740)

Hamesiah Ilemim

Lidarti

Kinah for Tisha B'Av

Anonymous

Le'El Elim

Abraham Caceres (d.1740)

Kaddish Yatom

DePaolo

Segue - Improvisation on Shir Levi'im

Juan Mesa

Shir Levi'im

DePaolo

Alicia DePaolo, *Director* and soprano

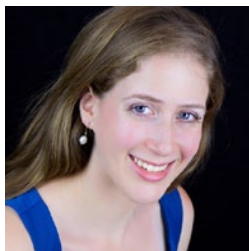
Hilary Anne Walker, mezzo-soprano

Marika Holmqvist and Alice Culin-Ellison, baroque violin

Joanna Blendulf, viola da gamba

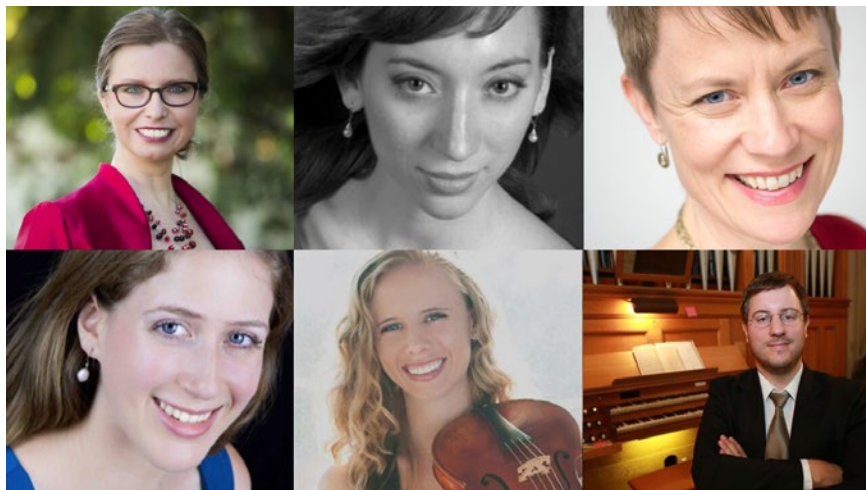
Juan Mesa, harpsichord

MIRYAM was founded in 2016 by Alicia DePaolo and Ari Nieh in order to bring Jewish early music to New England audiences. Since then, our music has reached communities across the country and worldwide, from Jerusalem, to Amsterdam, to Montreal. Our ensemble members are critically acclaimed performers and scholars of renaissance and baroque music who have a passion for connecting with audiences. Many of our programs bring well-loved composers such as Monteverdi, Bach, and Schütz into Jewish spaces, other houses of faith, and concert halls, celebrating the Jewish texts upon which their compositions are based and opening a fruitful inter-religious dialogue. Other programs highlight Jewish composers, such as Salamone Rossi and Abraham Caceres and feature music from baroque Jewish communities ranging from Amsterdam, to Mantua, to Bayonne. In every space we enter, we set the intention of celebrating the beauty and richness of intersecting identities and musical languages.



Alicia DePaolo, director and soprano, has received critical acclaim for her “perfect combination of clarity and warmth” (Harmonia Early Music). A specialist in historical performance, she has a versatile career as a soloist, chamber musician, and ensemble singer. She has appeared with Tafelmusik, American Bach Soloists, Amherst Early Music, Ensemble Musica Humana, Crescendo Baroque Orchestra, Gotham Early Music Scene, Washington Bach Consort, and the choir of the

National Cathedral. Also active in oratorio and early opera, she has played the roles of “The Israelite Man” in Handel’s *Judas Maccabeus*, “Fatime” in Rameau’s *Les Indes Galantes*, “Castitas” in Hildegard von Bingen’s *Ordo Virtutum*, “La Nymphe des Tuileries” in Lully’s *Alceste*, and the title role in Lidarti’s *Esther*. As the co-founder and director of MIRYAM, Ms. DePaolo is dedicated to bringing Jewish baroque music to new audiences. She has been featured in *Times of Israel* and *Washington Jewish Week* for her work, and in 2019 she produced the East Coast premiere of Lidarti’s *Esther*, a recently-rediscovered Hebrew-language oratorio. During the Covid-19 lockdown, she recorded and produced an online recital of art songs by Israeli composers and a virtual performance of Bach’s BWV 199 as a meditation for the weeks leading up to the Days of Awe. Ms. DePaolo holds a master’s degree in Early Music Vocal Performance from Indiana University, a master’s degree in Jewish Education and Jewish Studies from Hebrew College, and a bachelor’s degree from Smith College. She is currently based in the D.C. area, where she also works as a cantorial soloist and Jewish educator. This coming year, she will begin her rabbinical studies at Reconstructionist Rabbinical College in Philadelphia.



This concert is generously named by Jack Doskow & Jean Person. In addition, this concert is supported by Dana Marsh and by the Lou and Sybil Mervis Chair in the study of Jewish Culture, Indiana University.

 ROBERT A. AND SANDRA S. BORNES JEWISH STUDIES PROGRAM
**LOU AND SYBIL MERVIS
 CHAIR IN THE STUDY OF JEWISH CULTURE**

[Program notes](#)
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ENSEMBLE ALKYMIA

LYON, FRANCE

Sucrerries: Y se va la segunda!

Canarios Santiago de Murcia (1673–1739)

El Regreso Matlide Cazasola (b. 1942)

Corderito de amor Anonymous

¡Salga el Torillo Hosquillo! Diego José de Salazar (c. 1660–1709)

Resplandor Antonio Duran de la Mota (1675–1736)

Peregrino solo de Jerusalén Anonymous

Soledad Simeón Roncal (1870–1953)

Al Arma Valientes Juan de Araujo (1646–1712)

Lucie Minaudier Marie Remandet, Florence

Grasset, Giulia Valentini, soprani

Alina Delgadillo, Laure Lef, alti

Davy Cornillot, tenor

Sebastian Delgado, Guillaume Frey, barytoni

Isaure Lavergne, dulciane

Etienne Galletier, baroque guitar

Nolwenn Le Guern, viola da gamba and violone

Nicolas Muzy, theorbe

Julien Pellegrini, percussions

Kazuya Gunji, clavecin

Mariana Delgadillo, *Artistic Director*

Ensemble Alkymia came together as part of director Mariana Delgadillo Espinoza's Artist Diploma at the Conservatoire National Supérieur Musique et Danse de Lyon. The Ensemble premiered at the Contemporary Art Biennale of Lyon in 2013, and benefited from the artistic eyes and ears of Jean Geoffroy and Nicole Corti during its early years. Working with young composers is core to Ensemble Alkymia's identity, and various artistic residencies have enabled them to produce numerous concerts with new works, as well as multiple educational and cultural activities. In 2017, the Ensemble collaborated with the National Archives of Bolivia, gaining them access to the extensive music manuscript collection of the Cathedral of Sucre. Supported by the French Institute, the Spedidam, the Adami, the French Embassy in Bolivia, and the Ministry of Cultures of Bolivia, this archival work led to a multi-city tour of six concerts throughout Bolivia in 2019, and performances in Lyon, France and Geneva, Switzerland to full houses.

Mariana Delgadillo Espinoza, artistic director, is a laureate of the VIII International Feniarco-Europacantat Competition, where she won First Prize. Passionate about ancient and contemporary music, she studied in France, Germany and Italy, working with many composers along the way. Mariana holds a Master's degree in vocal ensemble conducting and an Artist Diploma from CNSMD. In addition to directing the Ensemble Alkymia, she is a professor of Choral Conducting at the Conservatoire de Chalon sur Saone and is regularly invited to conduct recordings of Renaissance and Baroque music, to give master classes, and to prepare opera and oratorio choirs and children's choruses. Mariana is also dedicated to work with the incarcerated through music intervention programs.

This concert was generously named by Harlan Lewis & Doris Wittenburg.

Program notes
& add'l bios



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TONOS DEL SUR

BLOOMINGTON, IN

Music from New Spanish Convents

Part I. Eucharistic Villancicos

Oigan, que de un círculo breve Diego José de Salazar (d.1709)

Corazón deshecho al aire [c. 1671–1720] Anónimo

Galán, el de los disfraces [c. 1671–1698] Mathías de Silva

-Improvisación del violín-

Ay, como pica la flor Diego de Cáseda (d.1694)

Divina nave que al Puerto [ca. late seventeenth century] Anónimo

-Improvisación del órgano-

Part II. Marian Villancicos

Ah, del coro celeste Juan de Baeza (d. 1706)

Corazón de dolor [c. 1718] Anónimo

Jeroglífico alado de pluma Miguel de Riva (d. 1711)

Los orbes admiran Francesco Corradini (c. 1700–1769)
Shannon Barry Beckemeyer, soprano

A la risa del alba [c. 1639–1691] Anónimo

Voice
Shannon Barry Beckemeyer
Howell Petty
Erin Koolman
Carolann Buff
Blake Beckemeyer
Alejandro Gómez Guillén

Cello
Kevin Flynn

Guitar & Theorbo
Danur Kvilhaug

Organ
Anastasia Chin

Violin
Sarah Cranor, *Director*
Alejandro Gómez Guillén

Program notes
& add'l bios



Editors of Performance Scores
Cesar D. Favila & Paul G. Feller-Simmons

TONOS DEL SUR is a BLEMF Emerging Ensemble.



Tonos del Sur is comprised of historically-informed musicians who are passionate about sharing music from the Americas during colonization, especially lesser-known music in indigenous languages and by indigenous and anonymous composers. Tonos began as the Latin American Ensemble, a course offered by the Latin American Music Center at IU's Jacob's School of Music, and is now an emerging professional ensemble performing across Indiana. Tonos' recent performance highlights include presenting "María del Pueblo" to close the Bloomington Early Music Festival, guest ensemble with Christ Church Cathedral Indianapolis' Chamber Music Series, and virtually through The Americas Society/ Council of the Americas, and at the Berkeley Music Festival as part of the Young Performer's Festival with Early Music America. Tonos is particularly interested in championing the recently published complete remaining works of Santiago Billoni, chapelmaster at the Durango Cathedral, Mexico. Tonos looks forward to expanding project-based collaborations, spanning geographical and interdisciplinary areas, especially addressing colonization and its relationship to music.



Violinist **Sarah Cranor, director**, is passionate about the freedom of sonic possibilities found in both historical and contemporary music. She is acting Concertmaster / Principal Second Violin with the West Texas Symphony, a member of the Permian Basin and Chasqui Quartets, and directs Tonos del Sur. Sarah's recent collaborative highlights include the Indianapolis Baroque Orchestra, Sphere

Ensemble, Omaha Symphony, Bourbon Baroque, BachAkademie Charlotte, and guest concertmaster of the Bloomington and Lafayette Symphony Orchestras. Recently released recordings include "The Colorful Telemann" with Indianapolis Baroque Orchestra for NAXOS Music, "Fair and Princely Branches: Music for the Jacobean Princes" with Renaissance violin band The Queen's Rebels, and the world premiere of Kurt Vonnegut's Requiem with Voces Novae. Sarah holds a Doctor of Music degree from Indiana University's Jacobs School of Music. Her doctoral research focuses on the music of Santiago Billoni, chapelmaster at the Durango Cathedral, Mexico, from 1749-1756.

This concert was generously named by Cathleen Cameron and supported by the Latin American Music Center, Indiana University as well as by funds from the Noah Greenberg Award of the American Musicological Society.

With special thanks to the Bloomington Bach Cantata Project for the use of the Wennerstrom-Phillips organ.

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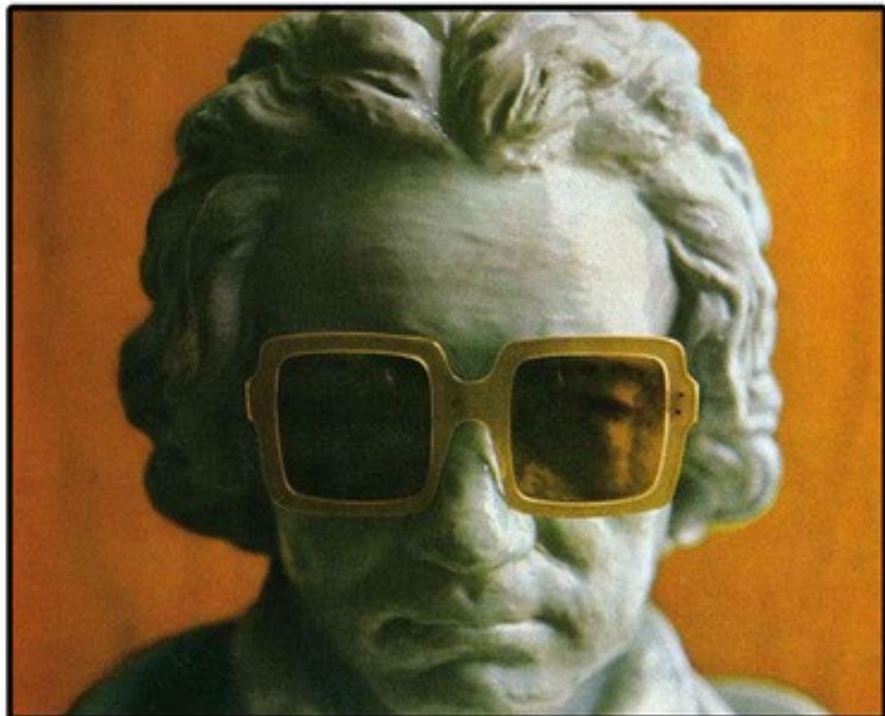
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THE BEMI PLAYERS

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Selections from

Les Indes Galantes Jean-Philippe Rameau (1683—1764)

**Orchestral Suite no. 1
in C Major, BWV 1066** Johann Sebastian Bach (1685—1750)

**Water Music, Suite III
in G Major, HWV 350, and HWV 356** George Frideric Handel (1685—1759)

Passacalio à 4 Biagio Marini (1594—1663)

A Sett of Ayres in Four Parts John Banister (c. 1625—1679)

Sonata Op. 26, No. 5 Joseph Bodin de Boismortier (1691—1765)

Sonatas, TWV 40 Georg Philipp Telemann (1681—1767)

**Moxos Mission collection,
Piotr Nawrot, ed. Anonymous** Bolivia, 17th cent.

Improvisation over a Ground BEMI Players

Instructors

Sarah Cranor, lead instructor & program coordinator, violin

Miranda Zirnbauer, violin, viola

Kevin Flynn, cello

Danur Kvilhaug, theorbo, baroque guitar

Helen Ford, program consultant

BEMI Players

Violin

Ava Francis

Hayoon Kim

Ada McAlpin

Evelyn McAlpin

Miranda Raider

Arwen Smith

Shane Walton

Viola

Aralyn Olivo

Cello

Max Castañada

Lilah Miller

Annica Mueller

Francesca Samarotto

Jessica Terry

Bass

Sophia Silwal

This performance is generously supported by Leah Shopkow and Joanna Blendulf & Aaron Cain.

The Bloomington Early Music Immersion program is generously sponsored by the Smithville Charitable Foundation.

Special thanks to teachers Marianne Ritter, Kit Boulding, Jon Hansen, Audrey Williams, Helen Ford, and Juli Enzinger & Tri North, Jackson Creek, and Batchelor Middle Schools.



Program notes
& add'l bios



The BEMI Players and I are very excited to share what we've been working on and learning during this intense week together! We look forward to bringing you into different sound worlds, from Bannister to Bach, with stops throughout time and different national styles, even including Bolivia. You'll notice that our printed program is flexible: as this is the first time the BEMI players work together in this setting, we left ourselves room for variety and improvisation.

Not all of the music-making we've experienced this week will be seen on tonight's concert stage, for instance: BEMI musicians have experienced gut strings, baroque bows, baroque set-ups (for the cellists, no end pins, for the upper strings, experiencing no shoulder rests or chinrests), and even dancing some of these baroque dances. What you will hear tonight are the players approaching sound with different priorities than what they might be used to in traditional "modern" string playing, such as little or no vibrato, lots of open strings, and perhaps most importantly, a sense of harmonic awareness, beat hierarchy, and a spirit of life and improvisation... all in the service of approaching this music from as close a mindset as we can to that of the original composers and performers. Given that these composers were actively writing for themselves, and that much of the performed music held a large element of un-notated improvisation and embellishment, we are thrilled to share this kind of musical freedom and risk-taking that we've been experimenting with all week.

All week together we've been asking ourselves "why approach music this way?" And perhaps even more important, how is this relevant to today's musicians and audiences? We hope our performance will convince you this pursuit helps bring the music to life: like learning a poem in a foreign language —if we have an understanding of pronunciation and rhyme scheme, we can appreciate the poetry at a deeper level. Translated to musical sensibilities, by understanding the function of this music, the instruments it was written for, and the types of sounds and embellishments used originally, we find this music comes alive, and helps us share our human expressions across centuries, bringing us together with both our past and our peers.

Thanks for joining us!
Sarah Cranor

PATRICIA GARCÍA GIL ZARAGOSA, SPAIN

Cross-Compilations: Iberian & Latin American Music in the Eighteenth Century

From the library of Maria Barbara:

K492 in D Major, Presto Domenico Scarlatti (1685–1757)

Sonata R. 78 in F Sharp minor Antonio Soler (1729–1783)
Allegro ma non tanto

From Libro Sesto de María Antonia Palacios:

Seis Sonatas orgánicas Vicente Joachin Castillon (¿-?)
para el piano forte o clave
Sonata n.1 in B minor (1781)
Adagio/Largo
Minuete/Trio
Allegretto

From Cuaderno de lecciones i varias piezas para clabe 8 forte piano para el uso de Da. Maria Guadalupe Mayner:

Minuetto con variaciones Manuel Aldana (1730–1810)

Sonata in E-Flat Major, Hob. XVI: 28 Joseph Haydn (1732–1809)
Allegro moderato
Menuetto
Finale: Presto

From printed music:

Seis sonatas para clave Manuel Blasco de Nebra (1750–1784)
y fuerte piano

Sonata n. 2 in B flat Major

Adagio

Allegro

Seis sonatas para clave y fuerte piano Joaquín Montero (1740–1815)

Sonata n. 1 in A Major

Adagio-Allegro

Ensayos Músicos para Pianoforte María de Carmen Hurtado y Torres (1790–?)

Contradanzas

O Método de Pianoforte Jose Mauricio Nunes Garcia (1767–1830)

Lição 11^a Allegretto

Lição 12^a Allegro moderato

Patricia García Gil is a fortepiano artist of Youth Musicians of Spain, where her concerts have been showcased by the National Radio and Radio Catalunya; she is a regular guest of the Early Music series at Royaumont and L'Abbaye aux Dames in France, where she will be artist-in-residence during the summer of 2023; she is frequently invited to perform at the Geelvinck Fortepiano Festival in the Netherlands, the Bartolomeo Cristofori Academy, the Villa Bossi, the APM Saluzzo, and the Karl Jenkins Association in Italy; she has performed and recorded for the radio in Hong Kong (China); in the USA, she has performed and presented at the conferences organized by the American Musical Instrument Society, the Historical Keyboard Society of North America, the Westfield Center for Keyboard Studies, and the Sigal Music Museum. In June 2022, she was presented as Emerging Artist at the Berkeley Early Music Festival by Early Music America.



*Program notes
& add'l bios*



PATRICIA GARCÍA GIL is a BLEMF Emerging Artist.

Thursday, May 26 | 4:00pm | Screening at LOTUS Firebay

XIMENEZ QUARTET

MONTRÉAL, CANADA

Pedro Ximenez's Salon

Suite Andina Pedro Ximenez Abrill Tirado (1784-1856)
Yaraví
Vals al estilo americano
Gallinacito

Quarteto Concertante
para dos violines, viola y violoncello op.55

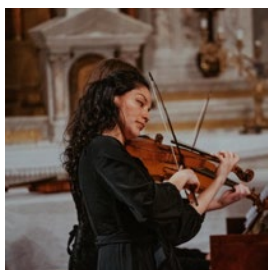
Ximenez

I. Allegro
II. Adagio con Sordina
III. Minue Allegro-Trio
IV. Rondo Allegro

Karin Cuellar Rendon, *Director* and violin
Simon Alexandre, violin
Jimin Dobson, viola
Jessica Korotkin, cello



Named after 19th century Peruvian composer Pedro Ximenez Abril Tirado, the **Ximenez Quartet** was born in the fall of 2019 out of the shared passion for exploring music by lesser-known composers, especially those from the Americas. Montreal based Karin Cuellar (Bolivia), Simon Alexandre (Canada), Jimin Dobson (Korea-Canada), and Jessica Korotkin (USA) have made their mission to bring this repertoire to the concert platform in a sensitive, historically informed, and contextualized manner that aims to place this music in equal terms with music from the canonic, mostly euro-centered repertoire. The XQ has curated concerts for the Schulich School of Music's 5 à 7 series as well as for the Baroque Orchestra of Colorado's "Confluences" series. In 2022, the XQ was selected for Early Music America's Emerging Artist Showcase, had its Montreal Baroque Festival debut, participated of Evolution: Quartet at the Bannf Center, had an Artistic Residency at Orford Musique and was the only Canadian ensemble at the "XIII Festival Internacional de Música Barroca y Renacentista Misiones de Chiquitos" in Bolivia. In 2023, the XQ will be presented as an Emerging Artist at the Bloomington Early Music Festival virtual series, and will have its US debut presented by Arizona Early Music.



Karin A. Cuellar Rendon, director, is a Bolivian historical violinist and scholar currently residing in Montreal, Canada. Cuellar performs regularly with leading period ensembles in Quebec such as Ensemble Caprice, Arion, Les Boreades, and L'Harmonie des Saison. As an advocate for inclusion, diversity, equity, and access in early music, she serves as co-chair of Early Music America's IDEA Task Force. Cuellar is currently pursuing a PhD in Musicology

at McGill University with a research focus on performance practices in South America in the first half of the nineteenth century, using as a case study the music of Peruvian composer Pedro Ximenez Abrill Tirado.

This program is generously named by Suzanne Ryan Melamed & Daniel R. Melamed.

THE XIMENEZ QUARTET is a BLEMF Emerging Ensemble.



[Program notes &
add'l bios](#)

MAMÁS BRAVAS

MELBOURNE, AUSTRALIA

¡Venga!

Quien fió de un mar sereno, José de Nebra (1702–1768)

En amor pastorcillos (Seguidillas)

Ruede la Vola

Anon.

Canarios

Gaspar Sanz (c. 1699–1704)

Vaya de Xácara

Rafael Castellanos (c. 1725–1791)

Fuego, fuego, agua, agua!

Sebastián Durón (1660–1716)

Españoletas

Lucase Ruiz de Ribayaz (1626– c. 1677)

Bosques Umbrosos (excerpts)

José de Torres (1655-1738)

Y pues este tormento ...

Acabe mi amor ...

Pero qué digo

Trio Sonata II in D minor, Allegro assai (DolP 3.6)

Josep Pla i Agustí (c. 1728–1762)

Monstruo ... Cielo ha de ser el mar Antonio de Litéres (1673–1747)

Confiado jilguerillo ... Si de rama en rama

Ma si fuese la planta ... Fuego encendido

Diferencias sobre las Folias Antonio Martin y Coll (c.1660–c.1734)

Seguidillas y Fandango: Tempestad grande

Nebra

Allegra Giagu, voice, castanets

Tim Willis, baroque violin

Adam Masters, baroque oboe

Samantha Cohen, theorbo, baroque guitar

Hannah Lane, baroque harp

Laura Vaughan, viola da gamba

Jess Ciampa, percussion

*Program notes
& add'l bios*



Collaborating with Australia’s best multi-skilled performers from the spheres of Early Music up to the late 19th Century, **Mamás Bravas** engages in a dialogue of Chamber Music, celebrating diversity of all kinds. What does Art Music have in common with Folk Music? Does the exploration and embodiment of dance alter the playing of dance music in performance? What is our social impact, and how do we nurture a sense of emotional depth and community in our audiences? How can we empower women in our industry and how should we lead the next generation? These are some of the questions which drive us, and challenge us to go beyond our limiting beliefs. We invite you to be with us every step of the way.



Born in Australia, Mezzo-Soprano **Allegra Giagu, director**, made her Sydney Opera House début at eleven years old—engaged by Opera Australia, the Australian Chamber Orchestra and the Sydney Symphony. She stepped into the spotlight as soloist for the Edinburgh Military Tattoo—Salute to Australia, which led her to the Guildhall School of Music and Drama and the Royal College of Music. Recent engagements include an ARIA nominated album,

Curious Caledonians, for ABC Classic with Evergreen Ensemble, soundtracks for VIVID Sydney and FOXTEL’s Fighting Season and performances with Pinchgut Opera. She is excited for her upcoming performances with Shepparton Festival, Australian Digital Concert Hall, Bloomington Early Music Festival in the United States and Melbourne’s 3MBS Fine Music.

This program is generously supported by Dolores Ryan & Kevin Hainsworth in memory of Donald P. Ryan.

Filming of this performance was produced in association with the Shepparton Festival and Australian Digital Concert Hall.



TEMBEMBE ENSAMBLE CONTINUO

MEXICO CITY, MEXICO

Un fandango barroco

El Caballero Santiago de Murcia (1673-1739)
Los Negritos Son jarocho

Jácaras por 5 que es E Antonio de Santa Cruz (fl. 1700)
La Petenera Son de tarima

Lanchas para baylar Baltasar Martínez Compañón (1737-1797)
Al pie de un pino Abajeño purépecha

Guabina Antonio Valente (1520-1581)
Gallarda Napolitana Son jarocho
El Jarabe Loco
Canta de Velez

Una giga de Corelli Santiago de Murcia (arr.)
El arrancazacate Son di tarima

Follia Archangelo Corelli (1653–1713)

Llena de Luna Enrique Barona (music and lyrics)
based on La Malagueña, a son calentano from Guerrero and Jácara.

Malagueña calentana Gaspar Sanz (1640-1710)
Canarios Son jarocho
La Iguana

Ada Coronel
Ulises Martinez
Leopoldo Novoa
Enrique Barona
Eloy Cruz

Program notes
& add'l bios



Tembembe Ensemble Continuo is a chamber group dedicated to the research and performance of baroque Hispanic music and the traditional music from Mexico called “son.” Its performances revive the festive spirit of the 17th century New Spain Fandango and the contemporary Mexican Fandango through music, song, and dance. Tembembe has performed extensively in Mexico, the Americas, Europe and Asia, and has participated in numerous festivals and concert series. The ensemble’s collaborations include those with international groups and artists such as Lila Downs, Celso Duarte, ensemble Los Otros (Bremen), ensemble Mare Nostrum (Rome; Andrea de Carlo, director), and Hesperión XXI, (Barcelona; Jordi Savall, director). In 2010, two of Tembembe’s performances were nominated as “events of the decade” by Channel 22 NPTV, Mexico: the concert with Lila Downs in October 2006, and the concert with Jordi Savall at the 36th International Cervantino Festival.

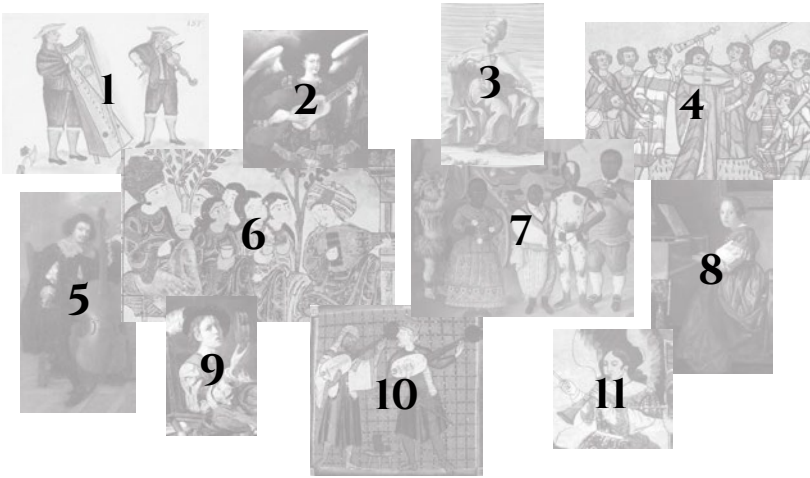
This concert is generously supported by Linda Handelsman, and is sponsored in part by the Latin American Music Center of the Jacobs School of Music, Indiana University.

This engagement is supported by the Arts Midwest Gig Fund, a program of Arts Midwest that is supported by the National Endowment for the Arts, with additional contributions from the Indiana Arts Commission.



FESTIVAL COLLAGE | IMAGES & CREDITS

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1. Musicians, watercolor from the Codex Trujillo, or Codex Martinez Compañon (c. 1782-1785) – Anonymous. Museo de Arte de Lima.
2. From “Series of the life of Saint Francis” (c. 1667) – Basilio Pacheco de Santa Cruz Pumacallao (1635-1710). Convento de San Francisco del Cusco, Perú.
3. Violino Persiano (c. 1716) – Copper engraving by Arnold van Westerhout (1651-1725), published in Filippo Bonanni, Gabinetto Armonico (Rome, 1716).
4. Mural reproduced from Codex Manesse, Meister Heinrich Frauenlob (c. 1305 – c. 1340) – Master of the Codex Manesse (Additional Painter II). Heidelberg University Library.
5. Portrait of a Family of Musicians, thought to be the Duarte Family (c. 1644) – Gonzales Coques (1614-1684). Szepmueszeti Museum, Budapest.
6. History of Bayâd and Riyâd, Maghrebi or Andalusian manuscript, Scene: Lute song in a garden for a noble lady. Vatican Apostolic Library.
7. La Mascarade Nuptiale (1788) – José Conrado Rosa (? - ?). Musée du Nouveau Monde, La Rochelle.
8. A Lady Seated at a Virginal (c. 1670-1675) – Johannes Vermeer (1632-1675). National Gallery, London.
9. Muchaco con instrumentos musicales (??) – Cecco del Caravaggio (1589-1620). National Gallery of Athens.
10. The Cantigas de Santa María de Alfonso X El Sabio. (c. 1280) – Anonymous. Monasterio del Escorial, San Lorenzo de El Escorial, Spain.
11. From the series “Angels playing musical instruments” – Anonymous. 18th century. Coffèr from Temple of San Bartolome, Cocucho, Michoacán, Mexico.



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OUR THANKS FOR YOUR SUPPORT

Bloomington Early Music began in this community and flourishes because of this community. We are grateful to the many people who come together year after year to help make this festival possible; it is thanks to your support that we are celebrating thirty years of early music in Bloomington, and we can't wait to share the next thirty with you!

We are grateful also to our sponsors and to our festival venues—FAR Center for Contemporary Arts, Trinity Episcopal Church, Lotus Education & Arts Foundation, Morgenstern's Books, Hopscotch Coffee, and Lilly Library—public spaces in which we can gather as a community in the heart of Bloomington.

We extend our thanks to numerous local organizations that helped spread the word about BLEMF 2023 and this year's theme, including Amethyst House, Big Brothers Big Sisters of South Central Indiana, the Boys & Girls Club of Bloomington, El Centro Comunal Latino, Girls Inc., La Casa and the Latino Cultural Center, My Sister's Closet, Middle Way House, Morgenstern's Books, all organizations with ads in this program book, and the many local businesses that displayed posters and gave out brochures. Thank you as well to our friends at Limestone Post, The Ryder, WFHB, and WFIU who helped us amplify our schedule of events and talk about our programming.

For their support and guidance, we also extend our gratitude to the office and staff of Senator Todd Young, to the City of Bloomington, the Bloomington Bach Cantata Project, Constellation Stage & Screen, Cardinal Spirits, Needmore Coffee Roasters, Buskirk-Chumley Theater, IU Auditorium, and Christie Cooper Ceramics.

And most of all, we thank those who have offered their time, expertise, and support to help create the festival we are celebrating this week, most especially Judah Cohen, Bernard Gordillo, Sergio Ospina Romero, Scott Witzke, Travis Whaley, Dan Melamed, Alaska Harris, Anne Lake, Alexa Motter, and Baby Motter (expected May 2023!). With all our hearts, thank you!

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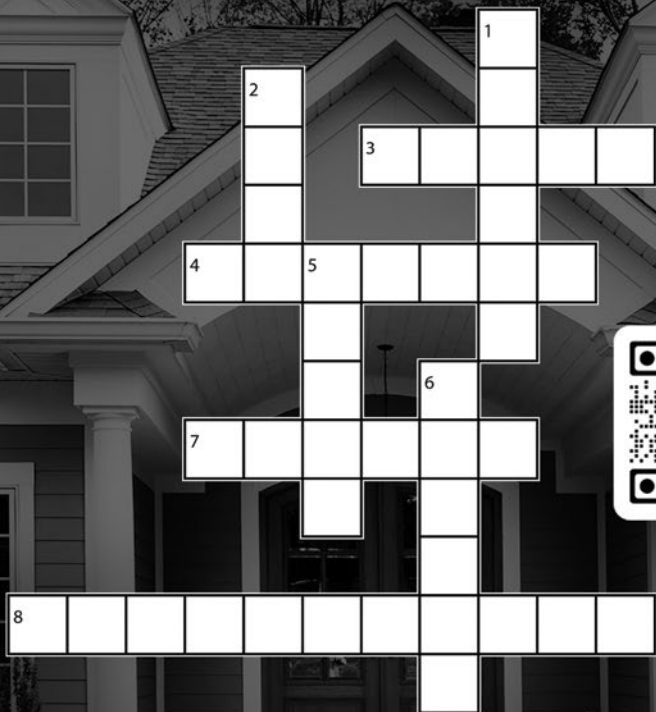
BLEMF.org/festival-survey



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Down:

1. a popular Irish Cream (singular)
2. the place where one lives
5. what you came here to hear
6. a plan or drawing

Across:

3. the process of constructing something
4. change the structure or form of
7. a name on this page
8. the best city in the state



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- AGES 5-18
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WHAT:

- ALL ABOUT LEARNING & PLAYING
- DEVELOPING SOCCER SKILLS
- GETTING EXERCISE & MAKING FRIENDS
- HAVING FUN!

HOW:

- GAMES & PRACTICES @ KARST FARM
- 1-3 PRACTICES/WEEK (AGE GROUP VARIES)
- SPRING, SUMMER, & FALL SEASONS

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- FOCUSES ON HAVING FUN AND BUILD A PASSION FOR THE SPORT
- SKILL-BUILDING AND BALL CONTROL IS A HIGH PRIORITY
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CUTTERS 11U-14U & 15U-19U:

- 11U-14U - 1 YEAR COMMITMENT (FALL & SPRING SEASONS), 2 PRACTICES TIMES/WEEK, WEEKEND GAMES
- 15U-19U - SPRING SEASON, STARTS AFTER HIGH SCHOOL SEASON

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