

Salon SANCTUARY
Concerts

 COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK


THE DEPARTMENT OF
MUSIC
COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK



Tuesday, September 29th 2026
St. Paul's Chapel
Columbia University

KAHAL, COURT & CASBAH

Convivencia and its Discontents

Members of Ensemble Lipzodes

Kinneret Ely, voice

Anna Marsh, recorders, voice, & percussion

Dongmyung Ahn, vielle

Kahal, Court, and Casbah is a project of Salon Sanctuary Concerts, originated by Wolodymyr Smishkewych, in partnership with Music at St. Paul's Chapel Columbia University and was made possible by the kind collaboration of the Department of Music, the Hispanic Institute, and the Institute for Religion, Culture, and Public Life of Columbia University, and the generous support of Professor Susan Boynton and the Natan Fund.

The use of cell phones and recording devices during the performance is strictly prohibited.

Salon Sanctuary Concerts is a 501 (c) 3 non-profit organization.

All donations are tax-deductible as allowed by law.

<http://www.salonsanctuary.org>

ABOUT SALON SANCTUARY CONCERTS

Founded in 2009 by Artistic Director Jessica Gould, Salon Sanctuary Concerts offers the special chance to hear pre-Romantic music in intimate venues that complement the historical context of the repertoire.

Pleased to develop and present special projects that view history through the prism of music, our seasons feature many original programs which endeavor to encourage understanding among people of different faiths through the performance of sacred repertoire in houses of worship open to all. Having forged a path apart, the series has garnered critical praise through adventurous programming, continuing to attract a diverse audience for its innovative offerings.

We are proud to include Carnegie Hall, the American Philosophical Society, Temple Emanu-El, the Fraunces Tavern Museum, St. Mark's Church in the Bowery, Brotherhood Synagogue, the Church of St. Jean Baptiste, and the Museum of Jewish Heritage among our many American presenting partners.

Our many collaborations with various NYU academic departments and cultural houses include Espacio de Culturas @KJCC, the Skirball Department of Hebrew and Judaic Studies, the Hagop Kevorkian Center for Near Eastern Studies, the Medieval and Renaissance Center, the Department of Middle Eastern and Islamic Studies, Maison Française, and Casa Italiana Zerilli-Marimò. Our partnership with Columbia University includes Music at St. Paul's Chapel, the Department of Music, the Hispanic Institute, the Institute for Religion, Culture, and Public Life.

Florentine partners include the Church of Santa Maria Novella, L'Associazione per Boboli, Palazzo Bardi, Palazzo Gondi, Palazzo Guicciardini, the Great Synagogue of Florence, NYU Villa La Pietra, and Villa Finaly – La Chancellerie des Universités de Paris La Sorbonne, among others. In December 2019, the Scuola Musica Antica Venezia at Palazzo Grimani inaugurated a collaborative residency in order to develop interdisciplinary projects centering Venetian baroque music and historical dance.

Other Italian collaborating institutions include the Bernini and Borromini-designed Sant'Agnese in Agone on Piazza Navona in Rome, and the Teatro all'Antica di Sabbioneta, one of three remaining Renaissance theaters in the world today and a UNESCO World Heritage Site.

During the pandemic year of 2020, Salon Sanctuary Concerts added film to its activities. Our first film, *Babylon: Ghetto, Renaissance, and Modern Oblivion*, garnered over 90 laurels from film festivals across the globe. Additional film projects continue to attract international attention and gain new audiences for early music worldwide. In 2024, Salon Sanctuary Concerts produced the first complete recording of Stradella's 1673 masterwork, *Ester Liberatrice del Popolo Ebreo*, on the Navona Records label.

Our mission is threefold:

- To present chamber music in the kinds of intimate salon spaces for which the music is intended
- To encourage understanding among people of different faiths through the performance of sacred works in sanctuaries appropriate to the repertoire
- To challenge audience expectations for historical performance through new explorations in interdisciplinary collaboration

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UPCOMING CONCERTS AT ST. PAUL'S CHAPEL

October 1 at 6pm	Land of Naad <u>Visveshwar</u> Nagarajan, bansuri flute; Richard X Bennett, piano
October 6 at 6pm	Piotr Rojek, organ organ music from Poland
October 8 at 6pm	Indrajit Roy-Chowdhury, sitar ragas: an evolving tradition
October 15 at 6pm	Harlem Gospel Ensemble gospel through the ages
October 20 at 6pm	Indeterminate works for large ensemble music by Feldman, Brown, and Long
October 22 at 6pm	Chamber works by Feldman, Brown, and Long chamber and organ music
October 27 at 6pm	Vinay Desai, santoor ragas on santoor, with <u>tabla</u> accompaniment
October 29 at 6pm	Italian violin music of the seventeenth century Jimmy Drancsak, violin; Julian Bennett Holmes, harpsichord
Every Tuesday at 2pm	Organ meditations by Julian Bennett Holmes & guests

PROGRAM

In Praise of Friends, in Praise of the Virgin Mary: Musical Double-Meanings

Ya jawhar al jalaala (zajal)

Cantiga de S.M. num. 47: Virgen Santa Maria

Troubadours North and South of the Pyrenees

Giraut de Bornelh: Reis glorios

Cantiga de Santa Maria num. 340: Virgen madre gloriosa

Cod. El Escorial j.b.2 fol 304v.

Classical Arabic Forms and Hebrew contrafacta

Samaï Nahawand

Ayyu-ha s-saqi / Qum yedid nafshi

Lamma bada (muwwashshaha, Arabic & Hebrew)

Sephardic Melodies, and More (Magreb, Turkey, Bosnia, Greece, Palestine, Algeria)

Ea Judios

Ki eshmera shabat (Jerusalem and Algeria)

La Reina Sherifa Mora ~ A la nana y a la buba

La komida, la manyana

TEXTS AND TRANSLATIONS

In order of performance:

Ya jawhar al jalaala (zajal, 'Ibn Quzmn)/ Cantiga de S.M. 47: Virgen Santa Maria

O essence of majesty...! / Cantiga de S.M. 47: Holy Virgin Mary

O essence of majesty, glory of al-Andalus! So long as I live under your power I will not complain of anything.

*Fortune is my friend, whether I like it or not, I see my joys renew without ceasing; Each night is a joyous festival, every night an 'Eid,
I unveil hopes, as if I were a bridegroom.*

*Happiness has visited me, as it should, and then has bestowed upon me all I could want;
Hope has come to me laughing with joy, Banishing with its happy countenance all of my cares.*

*As soon as I saw my cares depart,
And achieved my liberty from oppressive foes, I mounted my steed, Fortune, who broke into a gallop,
My steed Fortune, who had spent years in endless struggle.*

Holy Virgin Mary, if it pleases you, keep us From the great cunning of the devil.

For he tries day and night to put us in the way Of error, and to lose sight of God; We however have your son, who wished to suffer for us death on the cross, that we may have peace.

I would like to tell you of this, my friends, of a beautiful miracle from which I fashioned my song, how Holy Mary kept a monk from the temptation of the devil, who is displeased by good things.

And as I have told you, Holy Mary aided her monk, and banished from him the fear instilled by wine and the devil, saying to him: "From this day on, take care, and do not fall into error!"

O essence of majesty, glory of al-Andalus! So long as I live under your power I will not complain of anything.

Holy Virgin Mary, if it pleases you, keep us From the great cunning of the devil.

—Translation: Federico Corriente (Arabic) / Wolodymyr Smishkewych (galegoportuguese)

Reis glorios

Alba by Giraut de Bornelh (fl. 1160-1200)

PC 242,64.R fol 8v

I.

Glorious King, true light and splendor, almighty God, Lord, if it please you, be a faithful help to my companion, for I have not seen him since the night came on, and soon it will be dawn.

II.

Fair friend, whether you sleep or wake, sleep no more, I pray you; in the east I see the star growing that brings the day, which I knew well; and soon it will be dawn.

III.

Fair friend, in song I call you; sleep no more, for I hear the bird sing, which I see seeking the day in the woods, and I fear that the jealous one will attack you; and soon it will be dawn.

IV.

Fair friend, since I left you I have not slept or risen from my knees, but I have prayed that God, the son of Holy Mary, might return you to me in loyal friendship; and soon it will be dawn.

V.

Fair friend, go to the window and look at the signs in the sky: you will know if I am your faithful messenger. If you do not do this, yours will be the harm; and soon it will be dawn.

VI.

Fair friend, out there by the steps you begged me not to be sleepy, but to keep watch through the night until day; now neither my song nor my company pleases you; and soon it will be dawn.

VII.

Fair sweet friend, I am in such a precious situation that I wish no more for the dawn or day; for I hold and embrace the most noble woman that ever was born of a mother, so I hardly regard the crazy jealous one or the dawn.

Virgen, Madre gloriosa

Cantigas de Santa Maria n. 340

Cod. El Escorial j.b.2 fol 304v

Virgin, glorious mother of God daughter and spouse,
Holy, noble, beautiful; who could or would know how to praise you but God
(who is moon and sun), since according to our nature we could not see his form
if it were not for you, who was our dawn.

Ayyu-ha s-saqi / Qum yedid nafshi

Text: Abu Bakr ibn Zuhri al-Hafid / Don Todros ben Yehuda ha-Levi Abu-l'Alia

Music: Arabic traditional

Oh cupbearer, our laments are addressed to you, we called you, but you did not hear us. Many a drinking companion have I loved for his bright face, while from his hands I drank wine. When he awoke from his drunken state, he reached for the wineskin and, sitting up, served me four draughts from four cups. A willow branch bowed down. The one who loved him died of too much passion, quivering within, weakened in his strength.

Whenever he thought of separation, he cried. Mourn for him who weeps for that which never happened. Why did the sight blind my eye? Next to you, it denied the moonlight! If you wish, listen to my case.

My eyes became blind from prolonged weeping; one part of me wept about another. I have neither patience nor strength. Why have my people blamed me so harshly? They have rejected the lament from which I suffer. A state like mine is deserving of lament: weakness of despair, and humiliation of longing. A burning heart and flowing tears acknowledge a fault, but are not acknowledged. Oh, you who brush aside what I describe! My love for you has grown and increased. Do not say: "I demand your love!"

Wake up, lover of my soul, wake up and hear me cry.

Until it will eat me from within; the sea in my eyes and thirst in my mouth.

It is you I am thirsty for, and all my longings are for you.

—Translations: Judith Rosenthal & Shlomo Israeli

Musical arrangement: Ivanoff/Sykes/El-Hage

Lamma bada yatathena

Arab-andalusian muwwashshaha and excerpt from *Song of Songs*

When she started to walk with a swinging gait, her beauty amazed me;

I have become a prisoner of her eyes, her stem folded as she bent;

O my promise, O my perplexity: Who can answer my complaint about love and suffering but the beautiful one, the sovereign of beauty?

—Translation: Chris Vancil

Contrafactum on Lamma bada: Excerpt from *Shir ha-shirim* (Song of Songs), 4:8-9

אתי מלבנון כלה אתי מלבנון תבואי תשורי
מראש אמנה מראש שניר וחרמון ממענות אריות מהררי נמרים:

לבבתי אחתי כלה לבבתיני
באחד באחת מעיניך באחד ענק מצוריך:

Oh, come with me, my bride, come down with me from Lebanon.
Look down from the peak of Amana, look down from the Senir and the Hermon,
from the mountains of the leopards, the lions' dens.

You have ravished my heart, my sister, my bride,
ravished me with one glance of your eyes, with one link of your necklace.

—translation: Ariel & Chana Bloch

Ea Judios (1492)

Ea Judios, a enfardelar: que mandan los Reyes que paseis la mar.

Go! Pack up, Jews: the Kings have ordered you to cross the sea.

Ki eshmera shabat

Piyyut, text: Rabbi Avraham ibn Ezra (1089-1164)

Music: traditional Algerian

If I will keep Shabbat (Sabbath), G•d will reward and watch over me. Shabbat is
a sign of the alliance between G•d and me.

On Shabbat day there is always relaxation and restfulness from all the labor I
did during the week, the soul reaches a higher spiritual plane on Shabbat.

Shabbat is an honorable day and it is a commandment to enjoy oneself in all
kind of pleasures: bread, wine, meat and fish. Even those who have to mourn,
stop their mourning on Shabbat.

One must cleanse the heart in a symbolic way, and help others to cleanse their
heart too.

One should say all the prayers of the Shabbat day so G•d will answer those
prayers and be satisfied by them.

La Reina Sherifa Mora / Moricos, los mis moricos

The Moorish Queen Sherifa, who lives in Almería,

Says she wishes to have a Christian slave-girl.

The Moors, when they heard her, quickly sped off,

Some went to France and others towards Almería.

They killed Count Flores and brought the countess.

—Take, my lady, the slave you requested.

—Take, my slave, the keys to my pantry and my kitchen.

—I will take them, my lady, to my great misfortune;

Yesterday I was a countess, today a slave in the kitchen.
The queen became pregnant, and the slave as well.
God and fortune willed both to give birth the same day.
The mischievous midwives, to make their money,
Gave the boy to the queen and the slave took the girl.
—Oh, my girl, oh my girl, ah sweet baby of my life;
One day the slave was in the kitchen with her girl,
With tears from her eyes she bathed the girl's face.
—I will call you Blanca Flor [Fair Flower], like my sister.
—What does your sister look like? (said the queen)
What signs can you give me? She has a mole on her breast.
She turned around three times:
"Oh my dear sister, dear sister, dear sister of my life!"
They gave the girl to the queen, the slave took the boy.
And so, the two loving sisters recognized each other.

Moricos

Traditional Sephardic, Turkey / Greece / Bulgaria

My dear Moors, who were going to France, took a slave-girl to the king.
Time came and went, the queen became pregnant, the slave girl as well.
The queen bore a son, and the slave a girl,
The midwives were shrewd: they switched the babies!
With "nana" and with "buba" this baby will go to sleep...
—If you were my little girl, what name would I give you?
I would call you Marqueta, my sister's name;
A beautiful sister given as tribute, the queen of Almería.
—Come here, o my sister, turn to me and sing your song:
From the signs you give me, I know you are my sister!

—Translations: Judith Cohen/W. Smishkewych

La comida, la mañana

Traditional Sephardic, Turkey / Greece / Bulgaria

Midday, morning, afternoon are all past,
Mother, you should know: I wish to marry!
An hour at the window, another at the balcony;
My dear mother, know that I am in love!
Do not make jest, mother, do not make fun of love,
For you, when you were a young girl, made love to my father!
I did, my girl, I did and am proud;
It's not like the young girls now, who are left with pain.

—Translation: Wolodymyr Smishkewych

NOTES ON THE PROGRAM

The period often referred to as *la convivencia* (broadly speaking, 711 to 1492 C.E.) is most often thought of as a fruitful development and propagation of Spanish Jewish-Muslim and Jewish-Christian culture, scholarship, and arts. However, it would be naïve to think that this was a utopian period of blissful Iberian interfaith cooperation, just as it would be remiss to neglect the historical and ongoing reverberations of this unique cultural period. Tonight's program of music highlights how some of the musical forms and repertoires of the three religions coexisted and drew from one another within the social and religious context of the Sephardim in Spain during the period of putative coexistence up to 1492, and what this meant for the period of exile that followed, in Morocco, North Africa, the Balkans, Turkey, and the Levant.

Medieval Spain knew numerous musical traditions that flowered concurrently but intermingled only occasionally. The Andalusian musical tradition developed in the regions under Muslim rule especially, so-called because of its roots within the region of Spain known as Al-Andalus. The Muslim conquest of Spain under the Umayyad Caliphate beginning in 711 heralded an exchange of diverse cultural elements, including music. This caliphate dynasty, which held court in Cordoba until the early eleventh century, remained a cultural force in the region for centuries afterwards, and during this time a distinct form of music arose that combined Arab, local Andalusian, and North African sources. At first, the indigenous musical traditions of Spain coexisted with Afro-Arab traditions. During the second phase, the legendary Abū'l-Hasan 'Alī ibn Nāfi' (d. 852)—more popularly known as Ziryāb—arrived in Cordoba from Baghdad via Syria; he synthesized the two locally present traditions and founded a conservatory in the capital city of the caliphate. Within the Christian regions of Spain, the various forms of Old Hispanic (formerly known as “Mozarabic”) chant existed within the walls of churches and cloisters; meanwhile, courts and streets were filled with the music of troubadours, both indigenous and from the south of France. The Jewish quarters, known as *call* (from the Hebrew *kahal*, or community) were fragrant with the music of the synagogue as well as with popular romances, which shared texts, melodies, and stories with those from the other Spanish faith communities.

Although this era was by no means free of religious and ethnic tensions, the functioning multiculturalism and religious plurality in the region enabled the blending of European, Persian, Berber, Byzantine, and North African cultures that gave birth to Andalusian music. The interplay of religious groups also played a significant role. Through its relative religious tolerance, coupled with the decline of Jewish intellectual activity in Babylonia (present-day Iraq),

Al-Andalus became a center of both Jewish and Islamic culture. After 1492, however, the culture and music of Al-Andalus would spread by patterns of forced immigration and exile throughout North Africa and the Mediterranean.

The music in tonight's program exemplifies a variety of oral tradition formats that brushed up against and interacted with an increasingly literate culture through the medieval period and up until the end of the 15th century. For example, far from remaining a relic of the Iberian middle ages, the Andalusian musical tradition is still carried on in Morocco by professionally trained musicians who also know the *noubat* (suites) and their manner of performance by memory. In Andalusian Spain, this music would have coexisted with classical Arabic musical-poetic forms such as the *muwashshaha* or *zajal*. Samples from the *noubat* heard in tonight's concert, when played side-by-side with music from the famous Alfonsine collection of Marian songs known as the *Cantigas de Santa Maria*, let us imagine how the various oral traditions (Andalusian, Jewish, troubadour) came together within a text-based tradition (the court of Alfonso X) to create a written compendium of *contrafactae* which were united by a common textual and social fabric, but were as varied in their musical content and poetic/metrical structures as Spain was during that period.

While Andalusian music was developing, Jewish and Muslim cultures were in constant close contact. In his essay "The Meeting of Christian, Jewish, and Muslim Musical Cultures on the Iberian Peninsula (Before 1492)," Amnon Shiloah writes that "Jews were deeply involved in the establishment of the new Andalusian style," and that "Arabic never became the sole language in use," as Andalusian poetry was composed in classical Arabic (*muwashshahat*), colloquial Arabic (*zajal*), Latin, and Hebrew.

According to Jofre de Foixà's *Regles de trobar* and *Doctrina de compondre dictats* [c. 1286-91], the *alba* form of *Reis glorios* should praise or blame the dawn, since it falls under the umbrella of songs of praise and blame: instead, like most extant *albas*, it blames the characters in the story. The *Cantiga de Santa Maria* no. 340—which falls squarely under the rubric of *cantigas de loor* (praise)—is a musical adaptation of *Reis Glorios*, to which a second section has been composed. It too praises the characters in the text—the Virgin Mary, God, Jesus—but employs the concept of *alba* as a simile for the one being praised (the Virgin Mary). In doing so, it praises the dawn indirectly, and thus complies with the rules of the *Doctrina*—albeit in a rather roundabout fashion. The version of *Cantiga* 340 we perform here is a unique one which exemplifies the problematic performance practice which arises from superimposing modal rhythmic theory upon music such as the

Cantigas. The result is a setting that is at times logical but soon overflows with syncopations as the internal melodic rhythm does battle with the modal rhythmic pattern.

The story of this period is not complete without mentioning the effects of its unfortunate conclusion, and following the trail of these cultures’ musical and poetic transformations. With the Catholic Kings’ so-called Reconquista of Muslim lands culminating in the conquest of Granada, and with the expulsion edict of July 1492, Muslims and Jews were forced to leave their longtime homeland of Sefarad and Al-Andalus and were dispersed across the Mediterranean world, taking their musical traditions with them. Like their Muslim neighbors, the established Jewish community in Morocco played an important role in the perpetuation of Andalusian music. There, especially in times of reactionary anti-secularism—such as during the Mowwahad period—the repertoire gradually underwent a camouflaging through the process of contrafactum (as it had done many times before during the times of musical convivencia and was adopted and used for Jewish spiritual practice. Perhaps this was a more earnest example of convivencia—where fellow musicians lent a hand to the endangered music of a neighboring community.)

Among the Jews of Spanish origin, known as Sephardim, many melodies maintained their original secular character. The fact that Sephardim retained the use of their colloquial medieval Spanish—which they called simply espanyol—speaks to the importance that the language had for maintaining the identity and cohesion of these Sephardic communities. While in Sefarad, Jews’ espanyol contained local vocabulary and forms (Catalan, Galician, Aragonese); in exile this vernacular became the somewhat less-descriptive ladino (from “latin”). This ladino never remained quite espanyol, as it adopted the expressions and vocabulary of its host cultures—and like the language, through centuries of exile, travels and displacements, Sephardic songs mutated and transformed, often existing in multiple forms where



A Christian and a Muslim playing Chess, Libro de los juegos

either the thematic content stayed the same (La Reina Sherifa Mora/Moricos/A la Nana...) These melodies remain alive to this day thanks to unbroken chains of oral tradition, and display their many ports of call through their transformed melodies, regional vocabulary, and common stories.

La Reina Sherifa Mora and ***Moricos, los mis moricos (A la nana y a la buba)*** were both learned—in the true spirit of oral transmission—from the singing of a friend and colleague, ethnomusicologist and singer Judith Cohen. She, in turn, learned the Moroccan version of La Reina Sherifa Mora from Hannah Pimienta (Tangier/Montreal), and the Bosnian Moricos, los mis moricos from the singing of Rabbi Eliezer Abinun. The double theme of swapped babies and of two Christian sisters—separated as children and reunited after the Moorish adoptee kidnaps her sibling for a Christian slave-girl—is here told in two variations.

Our last song, ***La comida, la manyana***, is known around the Sephardic communities of Turkey, Bulgaria, and Greece. It is similar to the “dueling-song” format, and here a young woman passes her time on the balcony by telling her mother about her current infatuation. Mother and daughter exchange remarks and jabs, with the two finding out they are not altogether that different.

Notes by Wolodymyr Smishkewych

ACKNOWLEDGEMENTS

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A service in a Spanish synagogue, from the Sister Haggadah (c. 1350)

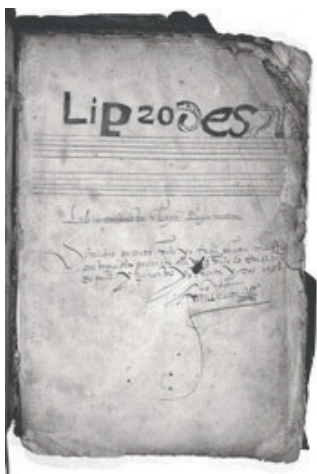
ABOUT THE ARTISTS

Early strings specialist **Dongmyung Ahn** is a performer, educator, and scholar whose interests span from the twelfth to eighteenth centuries. She regularly performs with Pegasus, Raritan Players, and The Sebastians. She played rebec in the critically acclaimed production of the Play of Daniel at the Cloisters. A dedicated educator, Dongmyung teaches music history at Columbia University, New York University, and Queens College. Dongmyung earned her Bachelor of Music with high distinction and her Master of Music from Indiana University where she studied baroque violin with Stanley Ritchie. She received her PhD in musicology at the Graduate Center, CUNY, and has published articles on medieval liturgy and Jewish-Christian relations in Henry VIII's court, and a book review on gender and voice in the Journal of the American Musicological Society.

Mezzo-soprano **Kinneret Ely**, based in New York City and Tel Aviv, performs musical theatre, art song, Israeli folk songs, and pop, and sings in fifteen languages. In March, she joined Salon Sanctuary Concerts in the role of Mardocheo in Alessandro Stradella's *Ester, Liberatrice del Popolo Ebreo*, alongside artists from the critically praised Navona Records release of the first and only complete recording of the work, for a special live performance at the Eldridge Street Synagogue. In July, she returned to the Jerusalem Lyric Opera Festival as Dorabella in Mozart's *Così fan tutte*, where she previously performed the title role in Händel's *Rinaldo* in July 2025, following her March 2025 performance as Ruggiero in *Alcina* (highlights recorded for Israel's national classical radio station, Kan Kol HaMusica). Her 2024 triumph in the title role of *Giulio Cesare* with the same company solidified her specialization in Händelian repertoire. Other recent highlights include her Salle Gaveau debut in Paris with Vincerò Academy in June 2025.

Anna Marsh is a Baroque wind specialist, who is also fluent in Renaissance, Classical and Modern instruments. Anna has appeared with with Opera Lafayette (DC), Tempesta di Mare (Philadelphia), Ensemble Caprice (Montreal), Clarion Society (NYC), and Arion Orchestre Baroque (Montreal), Tafelmusik (Toronto), Seattle Baroque Orchestra, Washington Bach Consort (DC), and Musica Angelica (LA), Atlanta Baroque, Boulder Bach Festival and New York State Baroque, among others. She has been the featured soloist with the Foundling Orchestra with Marion Verbruggen, Arion Orchestre Baroque, The Buxtehude Consort, The Dryden Ensemble, The Indiana University Baroque Orchestra, Boulder Bach and NYS Baroque and others. She co-directs Ensemble Lipzodes and has taught both privately and at festivals and master classes at the Eastman School of Music, Los Angeles Music and Art School, the Amherst Early Music, and Hawaii Performing Arts Festivals and the Albuquerque, San Francisco Early Music Society and Western Double Reed Workshop. She has also been heard on Performance Today, Harmonia and CBC radio and recorded for Chandos, Analekta, Centaur, Naxos, the Super Bowl, Avie, and Musica Omnia. Marsh holds a doctoral in historical performance from the Jacobs School of Music at Indiana University.

Brought together by Anna Marsh, **Ensemble Lipzodes** is a unique group of performers that came together in 2004 in Bloomington, Indiana, and whose members were students completing degrees in the Early Music Institute and the Jacobs School of Music at Indiana University. The ensemble combines voice, shawms, dulcians, recorders, and percussion to bring to life the rarely performed music of 16th century Guatemala. In addition to this singular repertoire, the ensemble also explores new directions in early music utilizing voices and winds. In 2004, Lipzodes was a finalist in Early Music America's Renaissance and Medieval Performance Competition, and in 2006 the ensemble was selected as a winner in the Ninth Competition in Performance of Music from Spain and Latin America. The ensemble has performed throughout the United States and in Latin America, featured at festivals and series such as the Bloomington Early Music Festival, the Chicago Latino Music Festival, the Boston Early Music Fringe Festival, and the National Gallery of Art Concert Series. In 2007 they were featured on a CD recording by the University of North Texas, *Christmas Vespers in Cusco: Music from an Incan Baroque City*, with the University of North Texas Collegium Singers and Instrumentalists. *Oy hasemos fiesta* was their first CD release as an ensemble with Focus Records in 2010. The ensemble's unique name comes from a creative misinterpretation of the writing on the flyleaf of MS 1, Santa Eulalia, from the Guatemalan Music Manuscripts. What at first glance seems to say "Lipzodes," actually is the first part of a passage which continues further: "**LibRode** Sancta olaya Puyumatlan. Este libro de canto hize yo franc^o de Leon maestro deste pueblo de sancta olaya. hizelo En el año De mill y quinientos y ochenta y dos annos. Franc^o De Leon." In an orthographic transformation typical of the region, the letters "b" and "p" became exchanged, and the "R" lost its vertical bar, to become what appeared to be a Z.



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Aya Hamada, harpsichord

Music by Couperin, de la Guerre, Duphy, Lully, and Rameau.
Texts selected from works of Corneille, du Châtelet, Molière, and Voltaire.



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QUEEN OF HEAVEN, QUEENS IN HELL

SUNDAY, MARCH 15TH 4:00PM
THE CHURCH OF ST. MARK'S IN THE BOWERY
131 EAST 10TH STREET

Jessica Gould, soprano
Gonzalo Ruiz, oboe and baroque guitar
Members of the Camerata Grimani

Music of Handel, Monteverdi, Piccini, Rossi, Stradella, & Strozzi



scan to buy tickets

VICTORIOUS SECRET

LOVE GAMED AND GENDER UNTAMED IN THE SPARKLING COURTS OF THE BAROQUE

THURSDAY, MAY 20TH 7:00PM
THE CHURCH OF ST. JOHN'S IN THE VILLAGE
218 WEST 11TH STREET

Eli McCormack, male soprano
Christopher Morrongiello, lute & baroque guitar

Music of Caccini, Campion, Dowland, Handel, Strozzi, and others



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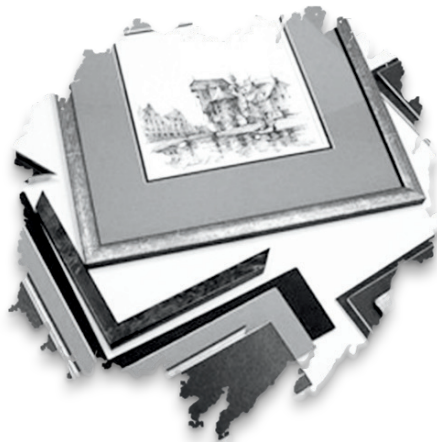
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