



Mallarmé

MUSIC
Suzanne Rouso, Artistic Director

SURVIVING INQUISITION

Saturday, February 28, 2026, 7:30 p.m.
Duke University Chapel, Durham

Forgotten Clefs

Sarah Schilling: project leader: recorder, shawm, dulcian
Christopher Armijo: recorder, shawm, dulcian, percussion
C. Keith Collins: recorder, shawm, dulcian, harp
Kelsey Schilling: recorder, shawm, dulcian, hurdy-gurdy
Lev DePaolo: soprano

“Stella Splendens in Monte”

Llibre Vermell (14th c.)

“Rósa das rósas”

Cantigas de Santa Maria (13th c.)

“Lavaba la Blanka Ninya”

trad. Sephardic

“Yo era Ninya”

from *Cancionero de Palacio*

Juan de Anchieta (1462-1523)

“Con Amores la mi Madre”

“En memoria d’Alixandre”

“Domine, non secundum peccata nostra”

“Domine, ne memineris”

“Qu'es de ti, desconsolado”

Juan del Encina (1468-1529/30)

“Los sospiros no sosiegan”

“No tienen vado mis males”

“O magnum mysterium”

Cristóbal de Morales (1500-1553)

“Emendemus in Melius”

“Si n'os uviera mirado”

Morales

“Puer natus est nobis”

Il quarto libro di varie sonate, sinfonie, gagliarde, brandi... Salamone Rossi
(first pub. Venice, 1622) (ca. 1570 - 1630)

Brando Secondo

Corrente Sesta

Gagliarda "Terza Detta la Favorita" "La Sua Corrente"

Il quarto libro di varie sonate, sinfonie, Rossi gagliarde, brandi... Rossi

Sinfonia Terza

Sinfonia Quinta

Sonata Settima sopra l'Aria d'un Balletto

Psalm 100 á 5

Rossi

Psalm 128 á 5

Thank you

Duke University Chapel, Zebulon Highben and David Faircloth

Homestay hosts: Pat Peterson, Doug Young and Anna Linvill

FORGOTTEN CLEFS HAS A NEW CD!

A Musical Banquet: Feast of the Nativity \$15.00

Forgotten Clefs invites listeners to enjoy a luminous celebration of the season with the ensemble's inaugural album. This richly textured journey through Christmas music shines light on the holidays with music that echoes across centuries.

The ensemble will be selling and signing their CD's post-concert! Cash or pay online with a QR Code (to be provided)



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Carolina
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*Fifty years
of leadership*

TEXTS AND TRANSLATIONS

De loor de Santa Maria (Rosas das Rosas)

*Rosa das rosas, fror das frores,
dona das donas, sennor das
sennores.*

Rosa de beldad' e de parecer
e fror d' alegria e de prazer,
dona en mui piadosa seer,
sennor en toller coitas e doores.
Rosa das rosas, fror das frores...

Atal sennor dev' ome muit' amar
que de todo mal o pode guardar
e pode ll' os pecados perdõar,
que faz no mundo per maos sabores.

Rosa das rosas, fror das frores...

Devemo-la muit' amar e servir
ca punna de nos guardar de falir,
des i dos erros nos faz repentir
que nos fazemos come pecadores.
Rosa das rosas, fror das frores...

Esta dona que tenno por sennor
e de que quero seer trobador,
se eu per ren poss' aver seu amor,
dou ao demo os outros amores.
Rosa das rosas, fror das frores...

*Rose of roses, Flower of flowers,
Lady of ladies, Queen of queens.*

Rose of beauty, Rose of grace,
Flower of joy, Flower of pleasure,
Lady who is most merciful,
Queen who takes away grief and pain.
Rose of roses...

Such a lady deserves great love
for she can guard us from all ill
and forgive us the sins
that we commit in this world for
vain pleasure.

Rose of roses...

We must love and serve her truly
for she strives to keep us from falling
and makes us repent of the errors
that we sinners commit.

Rose of roses...

This gracious Lady who is my lady
and whose trovador I would be,
if by any means I may win her love
I will send all other loves to the devil.

*Rose of Roses, Flower of Flowers,
Lady of Ladies, Queen of Queens*

*(Transl., Centre for the Study of the
Cantigas de Santa Maria of
Oxford University)*

Lavaba la blanca ninja Ladino Text (transliteration)

Lavaba la blanka ninya, lavaba i
espan dia,

The fair woman was washing
and putting linens out to dry,

Kon lagrimas la lavaba, kon suspiros la spandia.

Por ayi paso un kavayero, kopo d'agua le demando,
De lagrimas de sus ojos siete kantarikos le incho.

“Porke yorash, blanka ninya, mi sinyora, porke yorash?”
“Todos vienen de la gerra, al k'aspero no ay venir mas.”

“Dame sinyal, mi sinyora, sinyal del vuestro marido.”
“Alto, alto komo 'l pino, i derecho komo 's la flecha.”

“Alto, alto komo 'l pino, i derecho komo 's la flecha,
Su barvika roya tiene, empesando la despuntar.”

“Ya lo vide, mi sinyora, a la gerra matado sta;
Un' ora antes ke muriera, tres palavrikas me avlo.”

“Un' ora antes ke muriera, tres palavrikas me avlo:

‘Mujer ermoza tengo, ijikos komo es el sol,’
La otra es, mi sinyora, ke me kazara yo kon vos,
La otra es, mi sinyora, ke me kazara yo kon vos.”

with her tears she washed and with her sighs she dried.

A knight passed by and asked her for a cup of water
And she filled for him seven jugs from her tears.

Why do you cry, fair maiden?
Milady, why do you cry?
Everyone comes back from the war and the one I wait for does not return.
Give me a sign, milady, a sign from your husband.
He is tall like a pine tree, straight as an arrow,

He is tall like a pine tree, straight as an arrow,
his beard is blond,
just starting to appear.

I saw him, milady, he was killed at war;
three things he told me one hour before he died

Three things he told me one hour before he died

First, I have a beautiful wife,
second, I have children [that shine] like the sun,
and third, that I should marry you.
and third, that I should marry you.

<p>“Onde siete anyos l’asperi, otros siete lo vo ‘sperar, Si al de ocho non viene, bivdika kedara eya.”</p> <p>“No yores mas, blanka ninya, no yores ni kieres yorar, Yo soy el vuestro marido, el k’ asperas de la gerra.”</p> <p>“Si sos el mi marido, sinyal de mi puerpo dares.” “En el pecho de ezkiedro, ayi tenes un buen lunar.”</p> <p>Se tomaron, se abesaron, i a echar se irian. Se tomaron, se abesaron, i a echar se irian.</p>	<p>I have waited for seven years and seven more I will wait, and if by then he does not come, she [I, but avoiding bad omen] will remain a widow.</p> <p>Do not cry, milady, I am your husband for whom you waited to return from the war.</p> <p>If you are indeed my husband, you should have a sign from my body. Under your left breast you have a nice freckle.</p> <p>They embraced and kissed, and they went off together. They embraced and kissed, and they went off together. <i>(Transl. Susana Weich-Shahak “The Traditional Performance of Sephardic Songs” in The Cambridge Companion to Jewish Music, ed. Joshua S. Walden)</i></p>
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<p>Yo Era Ninya Ladino Text (transliteration) Yo era ninya de kaza alta No savia de sufrir Por kaer kon ti berbante Me metites a server</p>	<p>I was a girl from an upper-class family And I never knew of any suffering, Because I fell in love with you, you scoundrel You've brought me misfortune. <i>(Transl. “Judaeo-Spanish”, Wikipedia, accessed 3/1/24)</i></p>
<p>Los suspiros no sosiegan</p> <p>Los suspiros no sosiegan que os envío, <i>hasta que a veros llegan, amor mío.</i></p>	<p>The sighs I send you will not be Calmed until they manage to see you, my love. They will not be calmed or take</p>

No sosiegan ni descansan hasta veros,
y con veros luego amansan en teneros, y mis tristes ojos ciegan hechos rrío,

*hasta que a veros llegan,
amor mío.*

Sin vuestra vista no puedo tener vida,
y en veros ponéisme miedo sin medida,

y mis sentidos me niegan do los guío,
*hasta que a veros llegan,
amor mío.*

rest until they see you, and with seeing you they will be eased by possessing you, and my sad eyes, turned into a river, will be blind until they manage to see you, my love.

Without the sight of you I cannot have life;
and when I see you you cause me fear beyond measure and my senses refuse to go where I guide them,
*until they manage to see you,
my love.*

*(Transl. by Dr Christopher Pountain
of Queens' College, Cambridge)*

No tienen vado mis males

No tienen vado mis males
¿Que harè?
Que passar no los podrè.
Es imposible passallos
Males que no tienen medio,
Púes para tener remedio,
El remedio es no curallos.
Mi descanso es desseallos
Porque sè,
Que passar no los podrè.
(Text: Juan del Encina)

My troubles have no release,
What to do?
To endure them is beyond me;
Irremediable affliction
Cannot long be borne.
Nay, if I would remedy my ills
The cure is to cure them not
Repose lies only in desiring them
For I know
That to endure them is beyond me
(Transl. by Stuart Sheild)

O magnum mysterium

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum
jacentem in praesepio.
Beata Virgo, cujus viscera meruerunt

O great mystery
and wonderful sacrament,
that animals should see the
new-born Lord lying in a manger.
Blessed is the Virgin whose womb

portare Dominum Jesum Christum.

Domine, audivi auditum tuum et
timui:

consideravi opera tua, et expavi:
in medio duorum animalium.

was worthy to bear Jesus Christ
the Lord.

Lord, I heard your voice and
was afraid; I considered your works
and I trembled: between two
animals.

(Transl. cpdl.org accessed March 25, 2024)

Emendemus in melius

Emendemus in melius quae
ignoranter peccavimus;

ne subito praeoccupati die mortis,
quaeramus spatium poenitentiae, et
invenire non possimus.

Attende, Domine, et miserere;
quia peccavimus tibi. (cf. Bar. 3:2)

Versus:

Adjuva nos, Deus salutaris noster, et
propter honorem[gloriam] nominis
tui libera nos. (Ps. 79:9a)

Let us amend for the better in those
things in which we have sinned
through ignorance;

lest suddenly overtaken by the day of
death, we seek space for
repentance, and be not able to find it.

Hearken, O Lord, and have mercy:
for we have sinned against thee.
(Baruk 3,2)

Verse:

Help us, O God of our salvation,
and for the honour[glory] of thy
name deliver us. (Psalm 79:9a)

(Transl. cpdl.org accessed 3/25/24)

Psalm 100

Hebrew Text
(transliteration)

Mizmòr letodà.

Hari'u l'Adonai, kol ha'àrets,

'ivdu 'et 'Adonai besimhà,
bòu lefanav birnanà.

De'ù ki 'Adonai hu 'Elohim,
hu' asànu, velò 'anahnu,
'ammò vetsòn mar'ito.

A psalm for praise.

Raise a shout for God, all the earth;

worship God in gladness;
come into the divine presence
with shouts of joy.

Acknowledge that the Eternal is God,
who made us and to whom we belong,
a covenanted people, the flock
whom [God] tends.

<p>Bò'u she'aràv betodà, hatserotàv bithillà, hodu lo, barekhu shemò.</p> <p>Ki tov 'Adonai, le'olàm hasdò ve'ad dor va dor emunato</p>	<p>Enter the temple's gates with praise, its courts with acclamation. Give praise! Bless the divine name!</p> <p>For GOD—whose steadfast love is eternal, and whose faithfulness is for all generations is good. <i>(Transl. JPS (Jewish Publication Society), Tanakh, Rev. 2023)</i></p>
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<p>Psalm 128 Hebrew text (transliteration)</p> <p>Shir hammaalot, ashrei kol yere adonai, haholekh bidrakhav.</p> <p>Yegia kapekha ki tokhel, ashrekha vetov lakh.</p> <p>Eshtekha kegefen poriyya, beyarketei veitekha, banekha kishtilei zeitim, saviv leshulhanekha.</p> <p>Hinne khikhen yevorakh gaver, yere adonai.</p> <p>Yevarekhekha adonai mitstsiyyon, uree betuv yerushalayim, kol yemei hayyekha. Uree vanim levanekha, shalom al yisrael [v'al kol yoshvei tevel.]</p>	<p>A song of Ascents. Happy is any man who fears God, who follows his godly ways.</p> <p>You shall enjoy the fruits of your labors; you shall be happy and you shall prosper.</p> <p>Your wife shall be like a fruitful vine within your house; your children like olive saplings, around your table.</p> <p>So shall all who fear God be blessed.</p> <p>May God bless you from Zion; may you share the prosperity of Jerusalem all the days of your life, and live to see your children's children. [Peace upon Israel and all who dwell on earth.] <i>(Transl. JPS (Jewish Publication Society), Tanakh, Rev. 2023)</i></p>
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ABOUT THE MUSIC

For three and a half centuries Spain maintained and spread Catholicism throughout Spanish-ruled lands. What began as an effort to convert people practicing Judaism and Islam to Catholicism quickly turned into the mass expulsion of Jews and Muslims from Spain and thousands of executions across the Spanish empire.

Even people who converted to Catholicism were not safe. Conversos (converted Jews) and Moriscos (converted Muslims) were persecuted for generations. The Inquisition (1478-1834) was most active at the turn of the sixteenth century, under King Ferdinand II of Aragon (1452-1516) and Queen Isabella I of Castile (1451-1504). *Surviving Inquisition* explores music before, during, and after this ruthless time.

Alfonso el Sabio

The Iberian Peninsula before the Inquisition saw relative harmony among people practicing Abrahamic religions. Alfonso el Sabio [X of Castile] (1221-1282) employed Jewish and Muslim musicians in his court. *Cantigas de Santa María* (late 13th century) includes detailed illustrations along with 420 poems in Galician-Portuguese with musical settings. Alfonso wrote the introduction to the *Cantigas* and likely composed many melodies and poems in the four manuscripts along with Airas Nunes, a Galician troubadour. We are leaning into the Celtic presence in Galicia in our instrument and ornamentation choices today. *Cantigas “Rosas das Rosas”* is performed here by voice, recorder, harp, hurdy-gurdy, and percussion. A later Medieval manuscript, the *Llibre Vermell de Montserrat* (Catalonia, 14th century), preserves religious and dance music from this period of tolerance on the Iberian Peninsula.

Jewish music, too, had a place in late Medieval Iberia. Music was used in religious services as well as every-day life. Sephardic romances were sung by mothers and daughters while performing domestic chores. These songs share topics with troubadour songs: love and war. “Lavaba la Blanca Ninya” begins “The fair woman was washing and putting linens out to dry, / with her tears she washed and with her sighs she dried. / A knight passed by and asked her for a cup of water / And she filled for him seven jugs from her tears.” Because Sephardic songs were passed down orally, we do not always know how old they are. They are structurally similar to Medieval Spanish ballads, though “Lavaba la Blanca Ninya” may have originated later and shares characteristics with melodies used with texts “Vuelta del

marido” and “Arboleros”. We’ve chosen a melody from Salonika (Thessaloniki), Greece. Our version of “Lavaba” pulls from research of Sarah Riskind and a recording of informant Rene Bivas (Tel Aviv, 1996). “Yo Era Ninya” was likely written for an early 20th-century night-club in Salonika. Our performance is inspired by Turkish artists Jak and Janet Esim, which uses a melody transcribed by Isaac Levy. This much later piece continues the tradition of Sephardic song.

Conversos and Catholics

Ferdinand and Isabella’s Spain was inhospitable for Jews and Muslims. Conversos went to great lengths to hide their identity. Where family histories are difficult to determine, Jewish heritage can be pieced together based on traditionally Jewish trades including shoemaking, weaving, banking, and butchery. Some of the most antisemitic writing comes from conversos, probably in an effort to assimilate.

Juan del Encina (1468-1530) may have converso roots. He changed his name from Fermoselle to Encina. His father was a shoemaker, a trade associated with Jews and conversos. Although he never worked for the royal court, Encina was patronized by the Duke of Alba. He later moved to Rome to pursue more opportunities for writing and composition. The *Cancionero Musical de Palacio* (late 15th century) includes over 60 songs by Encina on many themes: romantic, political, historical, and pastoral. Many of Encina’s writings—plays, poems, and music—exhibit anti-Jewish sentiment. Encina’s 1493 Holy Week play, *Egloga III*, has an overtly anti-Jewish text including phrases: “Evil Jewish people, trespassers of the law!” and “Those Jews who arose with a great desire to kill.”

Like Encina, Juan de Anchieta (1462-1523) wrote works exhibiting anti-Jewish sentiment. Anchieta had a solidly Catholic background—he was first cousins with Ignatius Loyola. Perhaps this background allowed him to be a favorite of Isabella. Anchieta traveled with Isabella and wrote religious and secular music for the court.

Born a decade after the 1492 expulsion of Jews, Cristóbal de Morales (1500-1553) wrote Christian music without the antisemitic themes of the generation before him. We include Morales’s music here as an example of an overtly Catholic composer of international fame.

Diaspora

A century later, Salamone Rossi (ca. 1570-1630) openly practiced Judaism in Mantua. Although the Jewish population on the Italian peninsula experienced some restrictions and persecution, many Jews inhabited elite circles and lived in easier circumstances than Jews in other parts of Europe. Rossi was patronized by the Gonzaga family alongside Monteverdi and Viadana. Shortly after Rossi's last work was published, *Madrigaletti per cantar a due soprani o tenori* (1628), violence and disease afflicted Mantua. Landsknechts (mercenaries) attacked the city, including the Jewish ghetto, as part of the Holy Roman Empire's attack on Mantua. Rossi may have died during the sack of Mantua or in the plague that followed in 1630, or he may have left Mantua.

A violinist as well as composer, Rossi composed Baroque instrumental music including sonatas, sinfonias, and dances. *Il quarto libro di varie sonate, sinfonie, gagliarde, brandi per due violini e chitarrone o altro strumento con una sonata per quattro violini e due chitarroni* (first pub. Venice, 1622) includes music for violins and theorbo, though Rossi indicates that parts of the collection can be played on other instruments. Due to their narrow range and simpler writing, the dances are well suited to many different instruments, including recorders and bass dulcian.

In *Hashirim asher lish'lomo* (Songs of Solomon) (Venice, 1622-23), Rossi set Jewish liturgical Hebrew texts in early Baroque style. The texts include psalms; it does not include texts from the biblical "Song of Solomon," rather, the reference is probably a play on words referencing the biblical text and Rossi's first name, Solomone. Rossi's settings are baroque in compositional style and differ from Jewish liturgical practice at the time, which employed ancient tunes passed down by oral tradition. This is the first known published collection of Jewish liturgical works.

notes by Sarah Schilling, DM

ABOUT THE ARTISTS

Forgotten Clefs, Renaissance wind ensemble, specializes in the European wind band repertoire of the Renaissance and early Baroque. Founded in 2014, the ensemble has performed throughout the U.S., including their tour of Montana with Musikanten Montana (2023), a concert with the Schola Cantorum of the Cathedral of the Sacred Heart in Richmond, VA (2023), their Pittsburgh premiere with choral-instrumental music of William Byrd under direction of Alan Lewis and his Calvary Schola (2023), and

return invitations to Durham, NC for the North Carolina HIP Festival in 2023 and 2024.

Forgotten Clefs calls Bloomington, IN its home, making a focused effort to serve Indiana residents. Recent programs include “Ferrara’s Musical Feast,” chronicling 300 years of Estensi rule in the Duchy of Ferrara; “Pipers of the Prophecy,” sampling Advent music based on the texts of Isaiah, Luke, and Matthew; “The Cantors of Leipzig,” recounting the musical output of those who held the cantorship at the famed Thomaskirche; “Gems from a French Publishing House,” tracing the lasting impact that Pierre Attaignant’s single-impression printing made on Parisian musical life; and today’s presentation, “Surviving Inquisition,” depicting the repeated exile and enduring resilience of Sephardic Jews and their musical traditions throughout the Renaissance.

Every year Forgotten Clefs’ educational outreach, “Shawms and Stories,” brings musical storytelling to schools, libraries, and community centers in South-Central Indiana. Since the recent withdrawal and cancellation of federal funds, Forgotten Clefs is grateful to have continued bringing outreach to young, under-served, and differently-abled audiences because of generous support from donors.

Earlier this season, Forgotten Clefs released their debut album “A Musical Banquet: Feast of the Nativity.” The CD is available for sale before and after today’s performance, or at forgottenclefs.org/releases-1

Christopher Armijo is an instrumentalist specializing in the Baroque and Renaissance recorder. He is a performing member of Forgotten Clefs (Bloomington, Indiana’s Renaissance chamber wind ensemble) and Echoing Air (a baroque chamber ensemble based in Indianapolis, IN). Christopher is also a baker of pastries for Piccoli Dolci, a small Italian bakery in Bloomington. In his spare time, he enjoys science fiction, puppies, relaxing video games that involve building and exploring, and making breads and pastas. Christopher earned a BA in Music from Columbus State University, and an MM in Early Music Performance for Recorder from Indiana University’s Historical Performance Institute.

C. Keith Collins, DM, is a multi-instrumentalist whose musical tastes range from medieval Welsh harp music to baroque orchestral repertoire to the traditional music of his ancestral Appalachian homeland. Praised for his

“mastery...and most perfect intonation possibly imaginable”, Keith has as bassoonist performed or recorded with many of today’s leading period instrument ensembles, including Tafelmusik, Apollo’s Fire, Washington Bach Consort, and San Diego Bach Collegium. He is a founding member of Heartland Baroque, a chamber group specializing in early 17th century Italian and German chamber music. Keith can be heard playing recorder, curtal, harp and shawm with the early wind band Forgotten Clefs. He is keenly interested in the harping traditions of Ireland, Scotland, and Wales; his Irish harp is a copy of the ca. 1600 ‘Castle Otway’ instrument and is strung with brass and silver strings. The music of the southern Appalachians holds a special place in his heart, and he enjoys exploring that music with fretless banjo and Appalachian dulcimer, and through the shape-note and unaccompanied ballad traditions. He is a volunteer at the Indiana Raptor Center, a wildlife hospital for injured and orphaned birds of prey. He is adjunct instructor at the Historical Performance Institute of Indiana University’s Jacobs School of Music, and at The University of North Texas in Denton. Keith makes his home in Brown County, Indiana with one husband, one cat named Erma, four bassoons, four harps, four banjos, and a menagerie of other instruments. His patronus is an Ewok.

Lev DePaolo, soprano, has received critical acclaim for their “perfect combination of clarity and warmth” (Harmonia Early Music). A specialist in historical performance, they have a versatile career as a composer, soloist, chamber musician, and ensemble singer. Lev has appeared with Tafelmusik, American Bach Soloists, Amherst Early Music, Society for Historically Informed Performance, Bloomington Early Music Festival, Gotham Early Music Scene, Washington Bach Consort, and the choir of the National Cathedral. As the director of MIRYAM, Lev is dedicated to bringing Jewish baroque music to new audiences. They have been featured in *Washington Jewish Week* for their work, and in 2019 they produced the East Coast premiere of Lidarti’s *Esther*, a recently rediscovered Hebrew-language oratorio. Lev premiered their settings of Yehuda Halevi’s poetry at BLEMF 2023. Lev holds degrees from Indiana University, Hebrew College, and Smith College; they currently studies at Reconstructionist Rabbinical College.

Kelsey Andrew Schilling, bassoon, completed his studies in Early Music at Indiana University. He has performed with ensembles such as the Atlanta Baroque Orchestra, Bach Collegium—Fort Wayne, Bourbon Baroque, Clarion Music Society, Grand Harmonie, Handel Choir of Baltimore, Indianapolis

Baroque Orchestra, Mallarmé Chamber Players, Mercury Baroque, Music City Baroque, Musica Angelica, North Carolina Baroque Orchestra, Opera Lafayette, Pacific MusicWorks, Seattle Baroque, Washington Bach Consort, Washington National Cathedral Baroque Orchestra, as well as other period orchestras throughout the country. He has appeared in the Magnolia Baroque Festival (North Carolina), Staunton Music Festival (Virginia), International Double Reed Society Conference (Ithaca, New York), Boston Early Music Festival Fringe, Oregon Bach Festival, International Young Artist's Presentation – Historical Winds (Antwerp, Belgium), Berkeley Festival and Exhibition (California) with ¡Sacabuche! and in music festivals throughout Brazil and in Ecuador with Ensemble Lipzodes. Recently, Mr. Schilling directed a performance of J.S. Bach's cantata "Nach dir, Herr, verlanget mich" using the forces Bach had available to him. Additionally, he has recorded for IU Press and Dorian Sono Luminus.

Sarah Schilling, DM, is in demand as a period woodwind player (oboes, recorders, Renaissance winds) and performance practice specialist. A founding member of Forgotten Clefs, Sarah created "Shawms and Stories," which brings musical storytelling programs to community centers in South-Central Indiana. In addition to Forgotten Clefs, ensembles this season include Washington Bach Consort, Atlanta Baroque Orchestra, Mallarmé Music (Duke Chapel Bach Cantata Series), Three Notch'd Road, The Thirteen, Raleigh Camerata, Bach in the City, Music of the Regiment, and Spire Chamber Orchestra. Sarah works as Music Administrator for VPM (Virginia's Home for Public Media). She regularly collaborates with Agecroft Hall & Gardens (Richmond, VA) and Virginia Museum of History and Culture for music and history-related programming.



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UPCOMING EVENTS

Sat, March 28, 7:30 pm, Duke University Chapel

PARTNER CONCERT: Spring Oratorio with the Duke Chapel Choir
Music of Rutter and Part

Sat, April 11, 7:30 pm, St. Francis United Methodist Church, Cary

PARTNER CONCERT: Concert Singers of Cary

Sat, April 18, 3:00 pm, House Concert

SERIES CONCERT: Beyond the Canon *SUBSCRIBER/DONOR ONLY EVENT*

Sun, April 26 @ 5:00 pm, Duke University Chapel

PARTNER CONCERT: Bach Cantata Series: Bach & Handel

Sat, May 9, 2:00 pm, Durham County Library

FAMILY CONCERT: The woman who fell from the Sky and other stories with
the New River Ensemble *Sponsored by Mark & Cindy Kuhn*

Sun, May 17, 4:00 pm, Baldwin Auditorium

PARTNER CONCERT: Choral Society of Durham VERDI REQUIEM

Fri, May 26, 7:30 pm, North Carolina Museum of Art, Raleigh

SERIES CONCERT: Kurtág @ 100 *Sponsored by Anne Parks*