

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

[www.nga.gov](http://www.nga.gov)

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or [circle@nga.gov](mailto:circle@nga.gov) for more information.

COVER: Cariani, *A Concert*, c. 1518–1520, National Gallery of Art, Washington, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann



The Seventy-second Season of  
The William Nelson Cromwell and F. Lammot Belin  
Concerts

National Gallery of Art  
2,967th Concert

**Lucidarium**

November 20, 2013  
Wednesday, 12:10 pm  
West Building, West Garden Court

*Admission free*

## Program

*“La Istorìa de Purim” (The Story of Purim)*

*Ein Chamocha / Shema Israel*

Text: Traditional, Gorizia (Ashkenazi/Italian rite)

*La Cara Cosa (La Folia)*

Text: “Les Caterines” Joan Escrivà (Catalan, c. 1500)

Music: Anonymous (Sixteenth-century Italian)

*Dos lid fun der sreyfe in Venedig (A Song About The Fire in Venice)*

Text: Elia Bachur Levita

Music: Tzur Mishelo (Fourteenth century)

*Anello*

Guglielmo Ebreo da Pesaro (c. 1420–after 1484)

*Selections from the “Bofo-Bukh”*

Text: Elia Bachur Levita (1469–1549)

Music: Traditional, Venice, adaptation by Enrico Fink (b. 1969)

*Selections from “Buovo d’Antona”*

Text: Anonymous (editor: Caligola de’ Bazalieri 1497)

Music: Traditional Tuscan, adaptation by Gloria Moretti (b. 1957)

*Moresca (sull’ Aria d’ottava)*

Giovanni Lorenzo Baldano (1576–1660)

*Ishena at ani geor venodad*

Text: Joseph Sarphati (d. 1527)

Music: Bartolomeo Tromboncino (c. 1470–1535)

*Tu dormi, io veglio e vo perdendo i passi*

*Tu dormi, io veglio a la tempesta e vento*

Text: Serafino Aquilano (1466–1500)

Music: Anonymous, Petrucci IX

*Tu dormi, io veglio a la tempesta e vento*

Text: Anonymous

Music: Tromboncino

*Pass’e mezo a la bolognesa, Saltarello a la bolognese*

Giovanni Maria da Crema (fl. 1540–1550)

*La Cansonetta da Purim*

Text: Anonymous (Fifteenth century)

Music: Traditional Emilian, adapted by Gloria Moretti

*La Istorìa de Purim io ve racconto*

Text: Mordekay Dato (1525–c. 1590)

Music: Traditional Venetian, adapted by Anna-Pia Capurso (1976)

*Meghillat Ester*

Music: Traditional Florentine

*Ma Nishtana / Avadim Hainu*

Traditional Florence

*Fuggi, fuggi, fuggi (La Mantovana)*

Attributed to Giuseppino dal Biabò (c. 1600)

*Had Gadiya — Un Caprett*

Text: Traditional Hebrew

Music: Traditional Ferraran

*Had Gadiya*

Text: Traditional Hebrew

Music: Traditional Florentine

## The Musicians

### LUCIDARIUM

Based in Milan and Geneva, the early music ensemble Lucidarium specializes in discovering little-known repertoire from the Renaissance and Middle Ages and presenting it to contemporary audiences in entertaining and engaging ways. Under the leadership of codirectors Avery Gosfield and Francis Biggi, the ensemble has released six prize-winning CDs and produced dozens of radio recordings and documentaries for Dutch, French, Italian, and Swiss television.

In addition to hundreds of concerts at important early music festivals, Lucidarium makes frequent “crossovers” into Jewish and other world music venues. Recent performances include “Hombres de Maiz,” featuring Mexican harpist-vocalist Barbara Ceron for the Festival Caminos at the Quai Branly Ethnographic Museum in Paris; “Ninfale” at the Boston Early Music Festival; and “The Babel Project” with the Latvian Yiddish psychedelic rock band Forshpil at Yiddish Summer Weimar. The creation of this evening’s program—“La Istorìa de Purim”—and Lucidarium’s current United States tour have been made possible in part by grants from the European Association for Jewish Culture, the Republic and Canton of Geneva, the Swiss Performers’ Collective, and the Kulturverein Lucidarium. The ensemble appears at the National Gallery by arrangement with Shupp Artists Management, [www.shuppartists.com](http://www.shuppartists.com).

Members of Lucidarium appearing in tonight’s concert are:

Gloria Moretti, Anna-Pia Capurso, and Enrico Fink, *voice*

Avery Gosfield and Marco Ferrari, *Renaissance winds*

Paul Kieffer, *lute, colascione, and mandora*

Massimiliano Dragoni, *hammer dulcimer, percussion*

## Program Notes

Of all the groups that have contributed to the identity of the Italian people over the centuries, the Jews are rarely mentioned. However, the Italian Jewish community is the oldest in Europe, with its establishment on the peninsula dating back two centuries before the Common Era. Two thousand years of coexistence between Italian Jews and Christians have produced—despite some dark and often tragic moments—a continuous exchange of ideas and culture. The Jewish communities participated actively in the great cultural, economic, and political movements of Italian history. Cosmopolitan by vocation as well as by necessity, learned Jews were an important force in the development of Humanist and Renaissance ideas. During the fifteenth and sixteenth centuries, they were an important and active presence at the princely courts, their lives a balancing act between exclusion and appreciation. Many of the most important choreographers and theoreticians of the *ballo di corte* (dancing at court), an integral part of a gentleman’s upbringing, were Jews. Others were esteemed musicians, famous playwrights, or respected physicians. In daily life, although the Jewish communities defended their particular cultural and religious traditions with ardor, they never lived in isolation from the world around them. Assimilating and transmitting customs and music, they were Jews, but also Tuscans, Piedmontans, or Venetians.

Even today, their music bears witness to this sense of belonging. The ancient musical traditions of the Italian community, and those brought to Italy by Sephardic and Ashkenazi Jews, form a vast repertoire that often uses the same melodies and expressive language as the music of the Gentiles. These universally beloved themes bear witness to a deep-rooted shared tradition that goes beyond misunderstanding and hostility. We hear Renaissance and Baroque dance tunes borrowed for the liturgy, shared lullabies and nursery rhymes, and formulas for the declamation of poetry in the style of the Italian Courts. The eight-syllable quatrain form, still used today in Italy for singing the traditional *Maggio*, appears in the sixteenth-century anonymous poem “La Cansonetta da Purim” in a colorful combination of Northern Italian dialect

(transliterated into Hebrew characters) and Hebrew. Sometimes dubbed “Jewish Carnival,” Purim is an annual holiday that commemorates the deliverance of the Jewish people in the ancient Persian Empire from a plot to destroy them, as recorded in the Biblical *Book of Esther*.

During the sixteenth century, Mordechai Dato, an intellectual from Emilia, composed “La Istoria de Purim,” a poem in Italian (again in Hebrew characters) for the members of the community who didn’t understand Hebrew (women and children in particular). He chose that most Italian of meters, the *ottava rime*—that of *Orlando Innamorato*, *Orlando Furioso*, *Gerusalemme Liberata*, and hundreds of other epic poems from the Renaissance, including the Florentine *Sacre Rappresentazioni* on Biblical themes, designed for the edification of the Christian faithful.

Elias Bachur Levita, who, a generation earlier, had left Germany for Italy in search of a better life, chose the same verse form for one of the first major works in Yiddish: the *Bofo-Bukh*, the history of Buovo d’Antona (Bevis of Hampton), one of the most beloved characters in epic poetry. Joseph Sarfati, a sixteenth-century Roman intellectual, left us a collection of Hebrew *strambotti* in *ottava rime*, including a faithful adaptation of a poem by the highly esteemed poet (and musician) Serafino dall’Aquila.

Sometimes, this ongoing exchange leaves traces that survive for centuries, such as the echoes of the *Aria della Follia* that can be heard in the liturgy for the removal of the Torah from the Ark, a version of *Shema Israel* still sung today. Some tunes of Renaissance origin live on into popular culture, such as the *Ballo di Mantova*, which originated in the Gonzaga court, where there were many Jewish dancing masters, actors, and musicians. By the end of the sixteenth century, its popularity was widespread in Europe, and it formed the basis for a well-known song, *Fuggi, fuggi, fuggi*, which could be found in a variety of sources until the eighteenth century. Still played in various regions of Italy, the *mantovana* has undergone numerous transformations, eventually becoming the melody for the national anthem of Israel.

*Program notes by Francis Biggi and Avery Gosfield*

## Upcoming Concerts at the National Gallery of Art

### **Mak Grgić and Nejc Kuhar, guitarists**

Music by J. S. Bach  
and Slovenian composers

November 24, 2013

Sunday, 6:30 pm

West Building, West Building Court



### **National Gallery of Art Piano Trio**

Music by Bloch, Rosowsky, Stutschewsky,  
and other composers

Hanukkah Concert

December 1, 2013

Sunday, 6:30 pm

West Building, West Building Court



### **United States Navy Band Commodores**

Duke Ellington: *The Nutcracker Suite*

December 8, 2013

Sunday, 6:30 pm

West Building, West Building Court