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.

The Seventieth Season of
The William Nelson Cromwell and F. Lammot Belin Concerts

National Gallery of Art
2,863rd Concert

The Rose Ensemble
Jordan Sramek, founder and artistic director, tenor, psaltery
Kim Sueoka, soprano; Linda Kachelmeier, alto
Nicholas Chalmers, tenor; Tim O’Brien, baritone, percussion
Jonathan Ten Brink, bass; Ginna Watson, vielle, rebec, harp
David Burk, ‘ud, baritone guitar; Tim O’Keefe, percussion

With special guest
Nell Snaidas, soprano

December 11, 2011
Sunday, 6:30 pm
West Building, West Garden Court

Admission free
Program

From the Land of Three Faiths
Voices of Ancient Mediterranean Jews, Christians, and Muslims

Traditional Sephardic (Morocco)
Cuando'l Rey Nimród
Juan del Encina (1485–c. 1530)
Pues que tú, Reyna del cielo

Traditional Sephardic (Morocco/Turkey)
Una matica de ruda
Porke yorash

Plainchant (Twelfth-century Italian)
Cives caelestis patriae
Anonymous (Fourteenth-century English)
Iudea et Jerusalem
Traditional Sephardic
Sette hijos tiene Hanna

Traditional Sephardic (Morocco)
Koplas de las flores

Anonymous
Rey a quien reyes adoran
From Cancionero de Upsala (Fifteenth century)
Anonymous
¡O Reyes magos benditos!
From Cancionero musical de palacio (Fifteenth century)
Francisco Guerrero (c. 1528–1599)
Niño Dios d'amor herido

Arab-Andalusian (In the Az'zaidan mode)
B'tayhi-M'saddar

Traditional Sephardic
Hazeremos una merenda
Quita'l tas, mete'l tas

INTERMISSION

Thirteenth-century Spanish
Cantiga no. 424
From Cantigas de Santa Maria

Hispano-Arabic muwashaha (In the kurdi mode)
Ayyu-hā s-sāqī 'īlay-ka l-muštakā
Traditional Turkish
Arabaya Taş Koydum

Traditional Sephardic (Salonika)
Morena me llaman
Traditional Bedouin
Two Simsimiyya Songs
Arranged for instrumental ensemble by The Rose Ensemble

Sephardic Piyyut (Libya)
Et Sha'are Ratzón
Traditional Sephardic (Balkan)
Kuando el Rey Nimród
The Musicians

THE ROSE ENSEMBLE

With repertoire that spans a thousand years, encompasses twenty-five languages, and reflects new research in Middle Eastern, European, and American vocal traditions, the Rose Ensemble reawakens ancient culture with vocal and instrumental music that stirs the emotions, challenges the mind, and lifts the spirits. Founded in 1996 by artistic director Jordan Sramek and based in Saint Paul, Minnesota, the group tours internationally. In 2005 the ensemble received the Chorus America Margaret Hillis Award for Choral Excellence. Two years later it won first prize at the Tolosa International Choral Competition in Spain as a participant in the European Choral Grand Prix, and last year Jordan Sramek received the Louis Botto Award from Chorus America “for entrepreneurial zeal in his work with the Rose Ensemble.”

Heard regularly on American Public Media and the European Broadcasting Union, the ensemble was recently featured in special live broadcasts on Chicago Public Radio, American Public Media’s Performance Today, Radio France, and Vermont Public Radio. The group’s latest recording, Il Poverello, is a diverse collection of medieval and Renaissance vocal and instrumental music honoring the life and legacy of Saint Francis of Assisi. Information about the ensemble’s upcoming performances and recordings is available at www.roseensemble.org. The Rose Ensemble appears at the National Gallery by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com.

NELL SNAIDAS

Of Uruguayan-American descent, soprano Nell Snaidas began her career singing leading roles in zarzuelas at New York City’s Repertorio Español. Her specialization in Italian and Spanish baroque and Sephardic music has led to a North American tour of Roman cantatas with lutenist Paul O’Dette and Tragicomedia; concerts throughout Italy and Mexico with Ex Umbris; and an appearance with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl. Praised by the New York Times for her “beautiful soprano voice, melting passion,” and “vocally ravishing” performances, she has sung Alessandro Scarlatti’s Gli Equivoci nel sembiante at the Teatro Garibaldi in Palermo, Sicily, and created the role of Princess Olga in the world premiere production of Johann Mattheson’s opera Boris Goudenow. Snaidas has served on the faculty of the Madison (Wisconsin) Early Music Festival and as a coach of early music and languages of the dominions of Spain for the Trinity Church Wall Street Choir and the New York Continuo Collective. She has recorded for Sony Classical, Dorian, Koch International, and Naxos records and was featured on CBC radio as one of the leading interpreters of Spanish Renaissance and Sephardic song.
Next Week at the National Gallery of Art

Menahem Pressler, pianist

Music by Beethoven

December 16, 2011
Friday, 12:10 pm
East Building Auditorium

Thomas Mark Fallon, countertenor

“A Countertenor Christmas”

Music by Adam, J. S. Bach, Corelli, Handel, and other composers

December 18, 2011
Sunday, 6:30 pm
West Building, West Garden Court
Kuando el Rey Nimrod
Mirava en el sielo i en la estreyeria
Vido una luz santa en la juderia
Ke avia de naser Avraham avinu.

CHORUS: Avram avinu, padre kerido,
Padre bendicho, luz de Israel.
La mujer de Terach kedo prenyada.
De dia en dia el le preguntava.
De ke tenish la kara tan demudada?
Eya ya savia el bien ke tenia.

Luego a las komadres enkomendava
La mujer de Terach kedo prenyada.
Ke toda mujer ke prenyada kedara
Ke avia de naser Avraham avinu.

Sierto loaremos al verdadero Elo
Saludemos al kompadre i al moel
Ke por su zehkut mos venga el Goel
I r’hma a todo Israel.

When King Nimrod went out into the field
He stared into the starry sky.
He saw a holy light over the Jewish quarter
Where Abraham our father was about to be born.

CHORUS: Abraham our father, beloved and blessed,
You are the light of Israel.
Terach’s wife was pregnant.
Each day she was asked:
Why is your face so pale?
She knew the goodness she carried inside.

The king commanded the midwives shortly after
That every woman who was pregnant
Must have her newly born son killed
When Abraham our father was about to be born.

Surely we praise the true God Redeemer,
We greet the godfather and the mohel.
Because of his virtue may the Messiah come
To redeem all Israel.

Sepharad
Kuando el Rey Nimrod al kampo salia
Mirava en el sielo i en la estreyeria
Vido una luz santa en la juderia
Ke avia de naser Avraham avinu.

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Kuando el Rey Nimrod al kampo salia
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Juan del Encina’s works dominate much of the music found in the manuscript called the *Cancionero Musical de Palacio*, which was used at the household of the Duke of Alba, who employed Encina as “troubadour” for five years. Encina was with his patron at the siege of Granada and wrote songs to commemorate the passing of Muslim civilization and the last Moorish king at Granada and expelled the Jews, thus unifying Spain under a political allegiance and a new singular faith.

The thirty years of the reign of Isabella I of Castile (1474-1504) saw the conquest of Granada, the establishment of the first grammatically structured Spanish language, and the founding of the Inquisition. The latter, which accused many conversos (those who had converted from other religions to Catholicism) of practicing their original beliefs in secret, led to the expulsion of Hispanic Jews. During the summer of 1492—in just a few months—it is believed that over 160,000 Jews were forced to leave Spain and all Spanish sovereign territories. 1492, of course, is a date that we all associate with Columbus’ “Enterprise of the Indies,” but the year also marks a turning point in Spanish history. Simply put, it is when the diversity of cultures, races and religions that thrived during the medieval times was exchanged for a unity that left Spanish society changed forever.

Juan del Encina

*Ah, Yarem!*

_Cancionero Musical de Palacio_/
_Translation: Barbara Weissberger_

When Nimrod the king
Went forth a-roving,
He saw, he discerned
Where Jews all sojourned,
A light that did shine
So holy, divine! Ah Yarem!

When Terach’s good wife
Felt strong pangs of life,
Her state she’d betray
As day followed day.
Her face from the fringe
Grew yellow in tinge. Ah Yarem!

When nine months had passed
And birth came at last,
She flew from the town
Her sorrow to drown.
Ah Yarem!

At that same time
To cover her crime,
A cave mouth did gape
With way of escape,
For birth of the boy,
Who shouted with joy: "Ah Yarem!"

*Pues que tú, Reyna del cielo*
_Because you, Queen of the heavens, are so powerful, give remedy to our troubles._

_Tú, que reynas con el Rey*
_You, who reign with the King of that celestial kingdom, You, light of our law, Light of the human race; Since you are so able to erase suffering, Give remedy to our troubles._

_Tú, Virgen, que mereciste*
_You, virgin who deserved To be mother of God, You who when you gave birth to Him did so without pain; Since you are so influential with our Saviour, give remedy to our troubles._

_Tú, que estavas ya criada cuando el mundo se crio; tu, que estavas muy guardada para quien de ti nacio, pues por ti nos conocio, si nos vales feneceran nuestros males._

_A una matica de ruda*
_Sprig of rue_.

_A una matica de flor*
_Flower_

_Hija mia, que quieras*
_My daughter, my darling Tell me who gave this to you_

_Dime a mi, quien te la dio*
_Make us worthy that you will put an end to our suffering._

_¡da remedio a nuestros males!_
_Ease our suffering!

_¡da remedio a nuestros males!_
_You, who recovered what Eve did lose through your very being and essence; you, who gave us the good news of everlasting joys; you, blessed among women, make us worthy that you will put an end to our suffering._

_You, who were already mature when the earth was first begotten; you, who were kept safe for him who you bore, for through you did we first know him, make us worthy that our misfortunes shall be ended._
Only a few written examples of Sephardic music have survived. However, in addition to the descriptions of Sephardic musical practice taken from early sources, the Sephardim's oral heritage provides a guide to this immensely rich musical culture, such as this beautiful blend of at least two different stories.

**Borek yorash**
**-Traditional Sephardic (Morocco/Turkey)**
**Source: our performance is based on recording by Sarband (Misica medieval sefaradi)**

Only a few written examples of Sephardic music have survived. However, in addition to the descriptions of Sephardic musical practice taken from early sources, the Sephardim's oral heritage provides a guide to this immensely rich musical culture, such as this beautiful blend of at least two different stories.

**Porek yorash blanka ninya?**
**Porek yorash blanka flor?**
**Yoro por vos kaavyero**
**Ke vos vash y me deshash**

**Me dechach ninya i mutchatcha,**
**techka i de poka edad.**
**Tres ijkos tchikos tongo,**
**yoron y demandan pat.**

“Do not throw yourself into the sea,
and embrace and walked together.

**Vos asperarech a los syete,**
**si no, a los otcho vos kazashkh.**
**Tomarech un mesekivo,**
**ke pareska tal i kuiz.**

“Seven years you shall wait,
if eight, you shall marry.
You shall take a young man,
who resembles me in all ways.”

**Todas las naves del mundo**
**vayan y tomen en paz.**
**Li la nave de mi iyo**
**vaya y no torne mas.**

“All the ships in the world should sail in peace and return.
Only the ship of my son should sail and never return.”

**Vido venir navezika,**
**navegando por la mar.**
**Asi biva el Kapitan,**
**ke me diga la verdad**

She saw a little ship coming
sailing on the sea.
“Have mercy, Captain,
and tell me the truth”

**No vos eshesh la mi madre,**
**ya se bezan y se abrasan,**
**y se van a pasar.**

“Do not throw yourself into the sea,
my mother, for I am the son you
loved with all your heart.” They kissed
and embraced and walked together.

**Cives caelestis patriae**
**-plainchant**
**Source: Rome, Biblioteca vallicelliana, C. 5, 281r 13; Antiphoner, 12th century, San Eutizio**

Chapter 21 of the Book of Revelation begins with John’s vision of the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband. John goes on to describe the twelve foundations of the wall of the city, garnished with all manner of precious stones. This gorgeous hymn describes two particular foundation jewels (and their mystical meanings) of the New Jerusalem.

**Cives celestis patrie**
regi regum concinate,
qui est supremus opifex
civitatis uranice
in cujus edificio
talis exstat fundatio.

Citizens of the father’s realm,
sing together to the king of kings,
who is the almighty architect
of that city beyond the skies,
thus constructed
and thus founded.

**Jerusalem pacifera,**
hec tibi sunt fundamina,
flex et deo proxima,
que te mereetur, anima,
custos tuarum turrium
non dormit in perpetuum.

Jerusalem pacifera,
hec tibi sunt fundamina,
flex et deo proxima,
que te mereetur, anima,
custos tuarum turrium
non dormit in perpetuum.
**Koplas de las flores**

**Source:** As taught to The Rose Ensemble by our friend and colleague, David Harris Dir. Voices of Sepharad. Translation: Nell Snaidas.

Alabar kiero al Dios ke es grande de loores, 
Ke krió para el hombre muchas maneras de flores. 
I todas son diferentes en colores i en olores, 
Sobre todas las mejores vemos el almizcle romí.

**CHORUS:** Sobre todas es de alabar a Ey Chai Sur Olamim.

Saltó la rosa y diólo: Todos se keden a un lado; 
A mí me toka alabar al Dios grande i abastado, 
Ke de mi hacen jarope, también azúcar rosada
En aguas soy alabada: la kara lavan con mi.

Respondió la clavezina: Mas grandes son las mis famas, 
Ke gozo en mesa de novias i me yevan en las palmas 
I me mandan por presente a todas las lindas damas,
Ke gozo en mesa de novias i me yevan en las palmas.

La azucena kiso kantar una kantika galena: 
Mi aceite haze crecer kabeyos a las galanas
A mi me toka alabar ke soy rosa de ventana; 
La azucena kiso kantar una kantika galena:

---

**Rey a quien reyes adoran**

Translation by Barbara F. Weissberger

Rey a quien reyes adoran, 
señal es que él el que es trino y uno y uno y tres.

Cómo es mi puede sello no se cure de buscar, 
pues nos podemos salvar con solamente creelo.

Y en aquesto o'che el sello 
qu'esté es el que siempre ha sido y es trino y uno y uno y tres.

---

**Niño Dios d'amor herido**

Source: Canciones y Villancicas Espirituales (Venecia, 1589) Translation by Barbara F. Weissberger

The beauty, artistic grandeur, and singularity of the Villancicas of Francisco Guerrero (61 in all, written for 3-5 voice parts) afford them a leading place in the polyphonic literature of 16th-century Spain. And although the composer’s output of masses and Latin motets of exceptional quality is indeed to be noted, Guerrero’s superiority over his contemporaries lies in his settings of vernacular poetry to music. In 1588, at age sixty-two, Guerrero travelled to the Holy Land. A record of this journey in his own hand is contained in the book Viage a Jerusalem. Before setting off, he entrusted the Italian composer Gioseffo Zarlino (1517-1590), chapelmaster at the Venetian Basílica of St. Mark, with the task of supervising the edition of his Canciones y Villancicas Espirituales, published the following year. Although Guerrero is the only Iberian composer of the so-called Spanish Golden Age to compile his works under the explicit title Villancico, they are in fact songs and villancicos. (The composer himself refers to them in these terms in Viage a Jerusalem: “Those of us in this employ have as our principal duty to compose Chanzonetas and Villanicos, in praise of the Most Holy Birth of Jesus Christ...and of his most holy mother, the Virgin Mary, our Lady.”)

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**Niño Dios d'amor herido**, 
**Anonymous Cancionero de Upsala** (15th century)

---
En esa mortal divisa,
os mostráis bien el amor,
pues siendo hijo de risa,
y apenas avísas nacido,
when, lo trocáis por el llorar.
La risa nos á cabido,
el llorar vos lo aceptáis,
y apenas avísas nacído,
lo trocáis por el llorar.

La otra quita la harina
De un teneque hasta diez
En los días de Hanuka
Suriaremos I'asefa
Para hacer los burmuels
La otra quita I'azeite
Ten medidas
Quita'l tas, mete'l tas
y apenas avez nasgido,
quando d'amores lloráis.

CHORUS: Yar aman...

Las muchachas meten bas
CHORUS: en el mez de Hanuká
Suriaremos I'asefá

La una quita I'azeite
De un teneque hasta diez
Yar aman...

La otra quita I'harina
De un saco hasta diez
Yar aman...

Para 'zer los burmuels
En los días de Hanuká
Yar aman...

Quita'l tas, mete'l tas
-Traditional Sephardic
Source/Translation: As taught to The Rose Ensemble by Nell Snaidas

Quita'l tas, mete'l tas
Las muchachas meten bas
CHORUS: en el mez de Hanuká
Suriaremos I'asefá

La una quita I'azeite
De un teneque hasta diez
La otra quita la harina
De un saco hasta diez
Para hacer los burmuels
En los días de Hanuká
Suriaremos I'asefá

In that mortal emblem,
You show us well how to love,
For being a child of laughter
You trade it for tears.
Laughter has fallen to us,
When, lovetorn, you cry.

CHORUS: Since Our Lord chose to descend from the lineage of kings,
it is only right that He should show His love for them by appearing to them.

This occurred when He was born in Bethlehem to Holy Mary,
and thirteen days later,
He appeared to the Three Kings,
and each one in his wisdom
recognized by the star that
He was God the King. Therefore,
they came from afar to see Him,
from as far as the islands of Sheba and Tarshish, which are in the sea,
and from Arabia, where there are many people
and vast lands to cross.
However, although they were there far away,
He who has power
over all things
quickly brought them to Bethlehem.

They went on their way at once
and saw the star
going rapidly before them
and began to follow it.
However, when it reached Bethlehem,
it shone directly over it and would not move
until they entered where
they saw Jesus Christ lying in the arms of Her who suffered much sorrow and grief with Him.
Without delay,
they gave Him their offerings:
gold, which befits kings;
incense because it is spiritual;
myrrh, with which they anoint the dead
so that they will never decay.

Morena me llama el hijo del rey
Los velos tengo fuertes no puedo yo venir.
Dizme galana si queres venir
Para que suva la novia a dar kidushin.

Refrain:

Awsod qadama ka ws-in lam tasma'i
Agum bánin mala min hayji stavä
Mitäžan yaqaw-hu min farij l-jawä
Hafiga l-ásñha mawṣaña l-sanca
Kulla-mó fakkara fi l-bayni bakká
Wayha-hu yákdul li-má lumçaa'ë

Abu Arabiya Ta§ Koyda
{instrumental

Scalerica de oro y de marfil
Dressed in green and scarlet the lover speaks to her
beloved.

A little ladder of gold and ivory was made so that she
could climb up to the top to give her blessing on the
union.

We have called you, but you do not listen.
A burning heart and flowing tears acknowledge a fault,
but are not acknowledged.

They call me the dark one. I was bom fair.
Oh, you who brush aside what I describe.
Do not say: "I demand your love"

Do not say: "I demand your love"

Text: Ibn Zuhur al-Hafid (1113-1198)

Source/Translation:
Ten Hispano-Arabic Strophic Songs in the Modern Oral Tradition, University of California Press

Emmanuel Lévinas, a respected Lithuanian Talmudic scholar and philosopher, writes:
Let us recall the Biblical and Talmudic tradition concerning Abraham. The father of believers? Indeed. But above all, Abraham is the one who knows how to receive and feed men, the one whose tent was open to the four winds. Through all these openings, he watched out for passersby he could welcome. The meal offered by Abraham? We know of one above all: the meal he had offered to the three angels. Without being aware they were angels...Abraham must have taken the three passers-by for Bedouins, three nomads from the Negev desert—three Arabs indeed!

And this, from Jacob Orfâli's memoir, "An Armenian in Jerusalem"

...after Isaac was born to Sarah, she made Abraham banish Hagar and her son Ishmael to the desert. They were picked up and adopted by Bedouins. Eventually, Ishmael became the prolific leader of a prosperous Bedouin tribe.

Abraham, himself a Nomad chief, is said to have been a very generous host. He would immediately order arrangements to welcome the weary guests. This custom is still practiced by the desert Bedouins of today. There is little water in the area where the Bedouins pitch their tents, but the head of the family makes sure a traveler is provided with enough.

Abu Arabiya Ta§ Koyda (instrumental)

Morena me llaman, yo blanca naci
De pasor galana mi color perdi.
Vestido de verde y de alteli
A burning heart and flowing tears acknowledge a fault,
but are not acknowledged.

Source/Translation:
As taught to The Rose Ensemble by Nell Snaidas

Morena me llaman, yo blanca naci
Refrain: Oh, cupbearer, our laments are addressed to you.
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Morena me llaman, yo blanca naci
Refrain: Oh, cupbearer, our laments are addressed to you.
We have called you, but you do not listen.

Text: Ibn Zuhur al-Hafid (1113-1198)

Source/Translation:
Ten Hispano-Arabic Strophic Songs in the Modern Oral Tradition, University of California Press

Emmanuel Lévinas, a respected Lithuanian Talmudic scholar and philosopher, writes:
Let us recall the Biblical and Talmudic tradition concerning Abraham. The father of believers? Indeed. But above all, Abraham is the one who knows how to receive and feed men, the one whose tent was open to the four winds. Through all these openings, he watched out for passersby he could welcome. The meal offered by Abraham? We know of one above all: the meal he had offered to the three angels. Without being aware they were angels...Abraham must have taken the three passers-by for Bedouins, three nomads from the Negev desert—three Arabs indeed!

And this, from Jacob Orfâli's memoir, "An Armenian in Jerusalem"

...after Isaac was born to Sarah, she made Abraham banish Hagar and her son Ishmael to the desert. They were picked up and adopted by Bedouins. Eventually, Ishmael became the prolific leader of a prosperous Bedouin tribe.

Abraham, himself a Nomad chief, is said to have been a very generous host. He would immediately order arrangements to welcome the weary guests. This custom is still practiced by the desert Bedouins of today. There is little water in the area where the Bedouins pitch their tents, but the head of the family makes sure a traveler is provided with enough.