

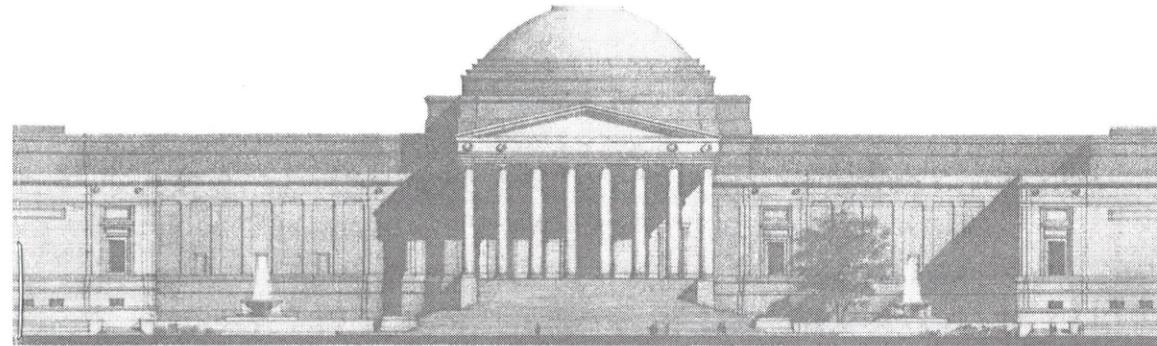
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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



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 Ierusalem

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 *kurdī* mode)

Ayyu-hā s-sāqī 'ilay-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

Menahe 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

-Traditional Sephardic (Balkan)

Source/Translation: *As taught to The Rose Ensemble by our friend and colleague, David Harris, director, Voices of Sepharad*

*Kuando el rey Nimrod al kampo salía
Mirava en el sielo i en la estrejería.
Vido una luz santa en la judería
Ke avía de naser Avraham avinu.*

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: Avram avinu, padre kerido,
Padre bendicho, luz de Israel.*

CHORUS: Abraham our father, beloved and blessed,
You are the light of Israel.

*La mujer de Terach kedo prenyada.
De día en día el le preguntava.
De ke tenéish la kara tan demudada?
Eya ya savía el bien ke tenía.*

Terach's wife was pregnant.
Each day she was asked:
Why is your face so pale?
She knew the goodness she carried inside.

*Luego a las komadres enkomendava
Ke toda mujer ke prenyada kedara
La ke pariera ijo al punto lo matara
Ke avía de naser Avraham avinu.*

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.

*Sierto loaremos al verdadero Eil
Saludemos al kompadre i al moel
Ke por su zekhut mos venga el Goel
I ri'hma a todo Israel.*

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.

Program notes by Jordan Sramek, founder and artistic director, The Rose Ensemble

**FROM THE LAND OF THREE FAITHS
Voices of Ancient Mediterranean Jews, Christians and Muslims**

Program Notes, Texts, and Translations

One of the challenges in creating a musical program such as this, which focuses on the so-called “Land of Three Faiths”—music largely from Hispano-Arabic traditions, and which strives to represent equally the traditions of Christianity, Judaism and Islam—is the simple fact that while the Christian and Jewish traditions provide scholars with an abundance of repertoire, there is, in stark contrast, no Islamic liturgical music, save the chanting of the Qur’an (which, it should be noted, is not technically viewed as “music” in the Islamic tradition, and would be inappropriate in this concert setting). The Rose Ensemble’s approach to this thematic program, therefore, is more about emphasizing the cultural, musical and linguistic exchanges and collaborations that took place among people of different faith traditions in medieval Spain and, in subsequent generations, throughout many parts of the Mediterranean.

Our goal has always been that audiences would be enlightened with a greater knowledge of both world history and religious history, leaving performances with a sense that the lines between what traditionalists call “sacred” and “secular,” what contemporary critics insist on labeling “folk” and “classical,” and what modern society speaks of—at once synonymously and separately—as “Islamic” and “Arab,” are very much blurred throughout history.

Our program highlights the Hispano-Arabic Middle Ages as both an important and devastating chapter of Judaic, Christian, and Islamic history. In earlier times, having participated in the golden age of classical Arab culture in the Near East, Jews played an important role in Spain as mediators between Arab and Christian culture, and Jewish poetry and music consequently reached a new pinnacle. In the 13th and early 14th centuries, Jews and Arabs joined the troubadours from Spain, France, and Portugal as musicians at the Castilian court. The famous *Cantigas de Santa Maria* (Songs of the Virgin Mary) of King Alfonso X (1252-1284) show Arab and Christian musicians playing together and many Cantigas tell of Jewish and Muslim life and culture in Spain. At the court of Sancho IV, along with thirteen Christian and fifteen Arab musicians, the Jew Ismael played the *rota* and accompanied his wife when she danced. But in the 14th century, when the Catholic re-conquest of Spain made considerable progress, the co-habitation of Spanish Christians, Jews, and Muslims began to crumble, and the persecutions of 1391 led to mass conversions of Jews and Muslims, followed by the expulsion of the Jews in 1492 and the final Muslim expulsion between 1609 and 1614.

We can describe Jewish Music as having three distinct “streams.” One is the *Ashkenazi*, or Western stream, which includes *Klezmer*, and is music originating in Eastern Europe and extending to the rest of Europe and the Americas. The second stream is the *Sephardi*, which refers to Mediterranean cultural sources, including Spain, Portugal, North Africa, Greece, and Turkey. The third stream is the *Mizrahi*, literally ‘Eastern,’ and refers to the music of Jewish people who resided for centuries amidst Arabic cultures. Of course these three streams are not completely separate, but intersect in many places.

Sephardi literally means ‘Spanish,’ and alludes to the fact that until the Spanish expulsion of all non-Christians in 1492, a very fruitful Jewish culture existed in Spain; when these Jewish communities were expelled they migrated to places all around the Mediterranean basin - Morocco, Egypt, Turkey, Greece, etc. They took with them a 15th-century version of Spanish called *Ladino* (Judeo-Spanish), in which most Sephardic songs are written. Over the centuries Ladino has integrated many Hebrew words as well as words from the various tongues spoken where these Jews made their homes. The interaction between these peoples and the communities in the countries where they lived gave rise to a cultural expression that incorporates many melodic and rhythmic elements of the Mediterranean.

Quando'l Rey Nimród

-Traditional Sephardic (Morocco)

Source: Based on notation/translation by Yizhak Levi (Jewish National and University Library, Jerusalem)

*Quando'l Rey Nimród
al campo salía
Atentó y vido
la luz santa
de la judería;
Ah, Yarém!*

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!

*Endevinó y dixo
que have de nacer
Avrahám Avinu.*

His prophets disclosed
That birth was proposed
Of Abram, whose grace
Would father a race.

*La mujer de Terah
quedóse preñada;
De día en día
se demudava,
De día en día
se amarillava.
Ah, Yarém!*

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!

*A fin de nueve mezes
parir lo quería
A los campos se
ia por depedrida,
Ah, Yarém!*

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

*En aquella hora
una meará se l'avriría;
En aquella hora
lo pariría;
En aquella hora
le havlaría:
Ah, Yarém!*

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 çielo

-Juan del Encina (1485-c.1530)

Source: *Cancionero Musical de Palacio* / Translation: Barbara Weissberger

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. It is the year when Isabel and Ferdinand became known as the "Catholic Monarchs," as they defeated the last Moorish king at Granada and expelled the Jews, thus unifying Spain under a political allegiance and a new singular faith in their kingdom.

Juan del Encina's works dominate much of the music found in the manuscript called the *Cancionero Musical de Palacio* (Palace Songbook), 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 in Spain.

In one of Isabel's own illuminated Books of Hours, the queen herself is depicted kneeling in prayer and in adoration of the Virgin Mary, who is crowned as Queen of Heaven. Isabel chose Mary as her Patroness and her devotion to the Virgin can be seen in several dedicatory pieces, such as this vernacular *villancico*:

*Pues que tú, Reyna del çielo,
Tanto vales,
Da remedio a nuestros
males.*

Because you, Queen of the
heavens, are so powerful,
give remedy to our troubles.

*Tú, que reynas con el Rey
D'aquel reyno celestial,
Tú, lumbre de nuestra ley,
Lus del linaje humano;
Pues para quitar el mal,
Tanto vales,
Da remedio a nuestros
males.*

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
Ser madre de tal Señor,
Tú que quando le pariste
Lo pariste sin dolor;
Pues con nuestro Salvador
Tanto vales
Da remedio a nuestros
males.*

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 lo que perdió Eva
cobraste por quien tú eres;
tú, que nos diste la nueva
de perdurables plazerres;
tú, bendita en las mugeres,
si nos vales
darás fin a nuestros males.*

You, who recovered what Eve di
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.

*Tú, que te dizen bendita
todas las generaciones;
tú, que estás por tal escrita
entre todas las naciones;
pues en las tribulaciones
tanto vales,
¡da remedio a nuestros
males!*

You, blessed
of all generations,
and by all nations
inscribed as blessed;
in perilous tribulations,
makes us worthy,
Ease our suffering!

*Tú, que estavas ya criada
quando el mundo se crio;
tú, que estavas muy
guardada
para quien de ti nació,
pues por ti nos conoció,
si nos vales
fenecerán nuestros males.*

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.

Una matica de ruda

-Traditional Sephardic (Morocco/Turkey)

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

*Una matica de ruda
Una matica de flor
Hija mía, mí querida
Dime a mí, quien te la dió*

A sprig of rue
A flower
My daughter, my darling
Tell me who gave this to you

*Una matica de ruda
Una matica de flor
Me la dió un mancevico
Que de mí s'enamoro*

A sprig of rue
A flower
A young man gave it to me
Who is in love with me

Porke yorash

-Traditional Sephardic (Morocco/Turkey)

Source: our performance is based on recording by Sarband (*Música medieval sefardi*)

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.

Porke yorash blanka ninya?
Porke yorash blanka flor?
Yoro por vos kavayero
Ke vos vash y me deshash

“Why do you cry, fair maiden?
Why do you cry, fair flower?”
“I cry for you, knight,
you that shall depart and leave me.

Me dechach ninya i mutchatcha,
tchika i de poka edad.
Tres ijikos tchickos tengo,
yoran y demandan pan.

You leave me, a girl,
small and of tender age.
I have three little children
who cry and ask for bread.”

Vos asperarech a los syete,
si no, a los otcho vos kazashh.
Tomaresh un meseviko,
ke pareska tal i kual.

“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.
I la nave de mi iyo
vaya y no torne más.

“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.
Así 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,
ke yo so tu iyo karonal.
Ya se bezan y se abrasan,
y se van a pasear.

“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 concinite,
qui est supremus opifex
civitatis uranice
in cujus edificio
talís 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.

Beryllus est lymphaticus
ut sol in aqua limpíus,
figurat votum mentium
ingenio sagacium,
quis magis libet mysticum
summe quietis otium.

Beryl, pale yellow, crystalline
like sunlight in the purest water,
this signifies our inward prayers
to the mind of those that understand;
what delight greater can there be
than the mystic quiet of holy rest?

Chrysoprassus purpureum
imitatur concilium,
est intertinctus dureis
quodam muscillo jaculis
hoc est perfecta cartias,
quam nulla sternit feritas.

Chrysoprase, of royal purple
shows the nature of good counsel,
veined through with a little network
of a dorian, mossy tint,
it is like perfect charity
uncowed by any savagery.

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

Jerusalem, O peace bringer!
All these stones serve as your foundations,
happy, and next to God himself,
is the soul that deserves to dwell in you.
He who keeps and guards your towers
will be forever unsleeping. Amen.

Iudea et Ierusalem (instrumental)

-Anonymous (14th-century English)

Siete hijos tiene Hanna

-Traditional Sephardic

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

Hanukkah, also known as the Festival of Lights, is an eight-day Jewish holiday commemorating the rededication of the Holy Temple (the Second Temple) in Jerusalem at the time of the Maccabean Revolt of the 2nd century BCE. One of the stories traditionally told during this celebration is of a Jewish martyr, a woman with seven sons, described in *2 Maccabees: 7* and other sources (although unnamed in *2 Maccabees*, she is known variously as Hannah, Miriam, and Solomonia). Shortly before the revolt of Judas Maccabeus (*2 Maccabees 8*), Antiochus IV Epiphanes arrested a mother and her seven sons, and tried to force them to eat pork. When they refused, he tortured and killed the sons one by one. The narrator mentions that the mother "was the most remarkable of all, and deserves to be remembered with special honor. She watched her seven sons die in the space of a single day, yet she bore it bravely because she put her trust in the Lord." Interestingly, the Talmud tells a similar story, but with refusal to worship an idol replacing refusal to eat pork.

Siete hijos tiene Hanna
Hanna la buena giudia
Los mandó a yamar el rey
A todos siete en un día

Hannah has seven sons
Hannah the good Jewess
The king sent for them
All seven in one day

Ven aquí, hijo de Hanna
Hanna la buena giudia
Te daré la mi corona
asentaté en la mi silla.

Come here, son of Hannah
Hannah the good Jewess
I will give you my crown
and you will sit on my throne

No quiero su corona
Ni mi asiento en su silla
No mi pierdro mi Ley Santa,
No entró en la falsía

I don't want your crown
nor will I sit on your throne
I will not forsake my Holy Law,
nor believe in idolatry

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 almizkle romí.*

I want to praise G-d who is worthy of great praise,
He created so many kinds of flowers for man to enjoy.
And all have different colors and perfumes,
The loveliest of them we see here, the musky Saffron

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

CHORUS: Above all it is best to praise the Living G-d,
the Strength of the World.

*Saltó la rosa i dishó: Todos se keden a un lado;
A mí me toka alabar al Dio grande i abastado,
Ke de mí hacen jarope, tambien azúcar rosada
En aguas soy alabada: la kara lavan kon mí.*

The Rose jumped up and said: Everyone step aside;
It's my turn to praise the great G-d and settle this,
My petals are used to make syrup, and pink sugar,
I scent the water with which they wash their faces.

*Respondió la klaveyina: Mas grandes son las mis famas,
Ke gozó en mesa de novias i me yevan en las palmas
I me mandan por presente a todas las lindas damas,
Me kieren komo sus almas, todas se adoran kon mí.*

The little pink Carnation replied: My fame is far greater,
I am enjoyed on the bridal table and held in bouquets
and presented to all the beautiful ladies.
Their soul longs for me, I woo their hearts.

*La azucena kiso kantar una kantika galena:
A mí me toka alabar ke soy rosa de ventana;
Mí aceite haze crecer kabeyos a las galanas
I mí olor es tan bueno ke se desmayan por mí.*

The Lily wanted to sing a gallant song:
Now it's my turn to give praise,
For I am the flower of ornament;
My oil makes the hair of the fair maidens grow
and my scent is so sweet, people faint on account of me.

*Ahí habló el jazmín kon su gargantita alta:
A mí me toka alabar porke en mí no hay falta.
Mi kuerpo—kuerpo de pino, mí kolor—de oro i plata,
I kuando el sol sale salen rayares en mí.*

Here the Jasmine chimed in with its high voice:
Now it is my turn to give praise because I am without
stain,
My body, a body of pine; my color, gold and silver
And when the sun sets it leaves its traces in me.

*I ajuntaronse las flores alabar al Dios a una
Ke las krió tan donozas, lindas, sin tacha ninguna.
Dizen berahot en eyas komo dizen en la luna
I ansi dizen kada una no hay mas major ke mí.*

All the flowers came together to praise G-d,
Who, one by one, has made them so pretty and without
flaw.
It is said every one of them contains a blessing, just like
the moon. Yet each proclaims: there is none better than
me.

Rey a quien reyes adoran
Translation by Barbara F. Weissberger

-Anonymous *Cancionero de Upsala* (15th century)

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

King whom kings adore
It is a sign that He is the one who is
Triune and one and one and three.

*Cómo es ni puede sello no se cure de buscar,
pues nos podemos salvar con solamente creello.*

How he is or can be so, we shouldn't seek to know,
For we can be saved simply by believing it.

*Y en aquesto s'eche el sello
qu'este es el que siempre ha sido y es
trino y uno y uno y tres.*

And may this be the seal
That he is the one who has always been and is
Triune and one and one and three.

¡O Reyes magos benditos!
Translation by Barbara F. Weissberger

-Anonymous *Cancionero Musical de Palacio* (15th century)

*¡O Reyes Magos benditos!,
pues de Dios sois tan amados,
sed mi guarda e'abogados.*

O blessed Wise Men,
As you are so beloved of God,
Be my guardians and advocates.

*Sed mi guarda'en este suelo
Porque'en sus lazos no caya,
y abogados en el çielo
porque'a veros allá vaya;*

Be my guardians on this earth,
So that I may not fall into its traps,
And my advocates in heaven
So that I may see you there;

*Porque por vosotros haya
gran perdón de mis pecados,
sed mi guarda y abogados.*

So that through you I may be
Pardoned for my sins,
Be my guardians and advocates.

Niño Dios d'amor herido
Source: *Canciones y Villanescas Espirituales* (Venecia, 1589)
Translation by Barbara F. Weissberger

-Francisco Guerrero (c. 1528 – 1599)

The beauty, artistic grandeur, and singularity of the *Villanescas* 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 Basilica of St. Mark, with the task of supervising the edition of his *Canciones y Villanescas 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 *Villanescas*, 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 *Chançonetas* and *Villancicos*, in praise of the Most Holy Birth of Jesus Christ... and of his most holy mother, the Virgin Mary, our Lady.")

*Niño Dios d'amor herido,
tan presto os enamoráis,
que apenas avéis nascido,
quando d'amores lloráis*

Child God wounded by love,
You fall in love so soon,
Scarcely have you been born,
When, lovelorn, you cry.

*En esa mortal divisa,
nos mostráis bien el amar,
pues siendo hijo de risa,
lo trocáis por el llorar.*

*La risa nos á cabido,
el llorar vos lo aceptáis,
y apenas avéis nascido,
quando d'amores lloráis.*

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,
You accept crying,
And scarcely have you been born
When, lovelorn, you cry.

B'tayhi-M'saddar (instrumental)

-Arab-Andalusian (mode: *Az'zaidan*)

Hazeremos una merenda

Traditional Sephardic

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

*Hazeremos una merenda
A cual hora?
Vo lo diray
CHORUS: Yar aman enrumé aman*

We're having a party!
What time?
I'll tell you
Oh yes!

*La una quita l'azeite
De un tenequé hasta diez
Yar aman...*

One takes the oil from the jar
Ten measures
Oh yes!

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

One takes the flour from a sack
Ten measures
Oh yes!

*Para 'zer los burmuelos
En los días de Hanuká
Yar aman...*

To make the little doughnuts
in these days of *Hanukkah*
Oh yes!

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 l'asefá*

Bring out the tray, Set down the food
The girls set the table
in the month of Hanukkah
let's feast again!

*Quita la gallina de la cuxina
Dale'l caldo a la vezina
Que la sea melexina
en el mez de Hanuká
Suriaremos l'asefá*

Bring the chicken from the table
give the soup to the old neighbor
so that the month of Hanukkah
will be sweet for her
let's feast again!

*La una quita l'azete
De un tenequé hasta diez
La otra quita la harina
De un saco hasta diez
Para hazer los burmuelos
En los días de Hanuká
Suriaremos l'asefá*

One takes the oil from the jar
Ten measures
The other takes flour from the sack
Ten measures
in order to make the little doughnuts
in these days of Hanukkah
Let's feast again!

Cantiga #424

- *Cantigas de Santa Maria* (13th-century Spanish)

Translation: *The Songs of Holy Mary by Alfonso X, the Wise: A Translation of the Cantigas de Santa Maria*, Kathleen Kulp-Hill

The words *cantiga*, *cantica*, and *cantar* were widely used in Spain and Portugal up to about 1450 to designate a song, but apart from a handful of secular love songs, the only surviving manuscript is that of the *Cantigas de Santa Maria*. This collection of over 400 songs about the Virgin Mary was made between about 1257 and 1283 under the direction of King Alfonso X. Called *El Sabio* ("the Learned"), Alfonso was crowned King of Castile and León in 1252. The manuscripts created under his patronage are illuminated with illustrative miniatures, creating one of the great artistic achievements of the Middle Ages.

With the exception of a handful (including, ironically, Cantiga #424), the majority of the *Cantigas* are ballad-style accounts of miracles performed by the Virgin Mary. The elegant texts help to bring alive the everyday side of medieval life, as they are rich with legends, anecdotes and household tales. Though always focused on the triumphs and graces of Mary, the poems also help us to learn about Moors and Christians in conflict; criminals hanged, beheaded, and burnt at the stake; and tales of lust, disease, and envy. Yet, in each case, the Virgin appears at the crucial moment to dispense mercy and justice.

Chorus: *Pois que dos Reys Nostro Sennor
quis de seu linage decer
con razon lles fez est' amor
en que lles foi apareçer*

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.

*Esto foi quand' en Beleen
de Santa Maria naçeu
e a treze dias des en
aos tres Reys apareçeu,
que cada ùu per seu sen
ena estrela connoçeu
com' era Deus Rey; e poren
de longe o foron veer,*

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,

*Ben das insoas de Sabá
e de Tarssó, que son no mar,
e d' Arabia, u gran gent' á
e muitas terras de passar.
Mas pero eran lonj' alá
mui toste os fezo chegar
a Beleen aquel que á
sobre todas cousas poder.*

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.

*Eles foron-sse logu' enton
e viron a estrela yr
ante ssi de mui gran rondon,
e começárona seguyr;
mas quand' en Beleen foi, non
se quis de sobr' ela partir,
ata que entraron u Don
Jesu-Cristo viron seer*

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

*Nos braços da que muit' afan
sofreu con el e muito mal.
E eles logo manaman
deron-lle sa oferta tal:
ouro de que aos reis dan,
encensso por espirital,
mirra de que os mortos van
ungir por nunca podreçer.*

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

Ayyu-hā s-sāqī 'īlay-ka l-muštakā

- Hispano-Arabic *muwashaha* (mode: *kurdī*)

Source/Translation: *Ten Hispano-Arabic Strophic Songs in the Modern Oral Tradition*, University of California Press (1989)

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

Refrain: *Ayyu-hā s-sāqī 'īlay-ka l-muštakā*
Qad da 'awnā-ka wa-'in lam tasma 'i

Refrain: Oh, cupbearer, our laments are addressed to you.
We have called you, but you do not listen.

gusnu bānin māla min haytī stawā
[māta] man yahwā-hu min farṭi l-jawā
hāfiqa l-ašhā 'i mawhūna l-quwā
kulla-mā fakkara fi l-bayni bakā
wayha-hu yabkī li-mā lam yaqa 'i

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.
Woe to him who weeps for that which never happened..

kabidun harrā wa-dam 'un yakifu
ya 'rifu d-danba wa-lā ya 'tarifu
ayyu-hā l-mu 'ridu 'ammā 'asifu
qad namā hubbub-ka 'indī wa-zakā
lā taqul innī fī hubbuk mudda 'i

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"

Arabaya Taş Koydum (instrumental)

-Traditional Turkish *karşilama*

Morena me llaman

-Traditional Sephardic (Salonika)

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

Morena me llaman, yo blanca naci
De pasear galana mi color perdi.
Vestido de verde y de alteli
Qu'ansi dize la novia con el tchelibi,
Scalerica de oro y de marfil
Para que suva la novia a dar kidushin.
Dizime galana si quieres venir
Los velos tengo fuertes no puedo yo venir.
Morena me llama el hijo del rey
Si otra vez me llama yo me voy con él.

They call me the dark one. I was born fair.
As time passed, my beauty faded.
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. "Tell me, beauty, would you like to come with me?" "My vows are strong, I cannot come with you." He calls me the dark one, does the king's son—if he calls me again, this time I shall go with him.

Two simsimiyya songs (instrumental) -Traditional Bedouin (arranged by The Rose Ensemble)

Source: *our performance is based on a 1970s field recording made by Dr. Amnon Shiloah, for the Smithsonian Center for Folklife and Cultural Heritage.*

The Bedouin of Southern Sinai are scattered over the area between the bay of Elat to the east, the Suez Canal to the west, and the Tiah and Egma cliffs to the north. Within these boundaries live nine Bedouin tribes; each linked by family kinship ties and ruled by a *sheikh* who functions as their leader.

As noted by ethnomusicologist Dr. Amnon Shiloah, the music and poetry practiced in the Bedouin encampment of the Sinai peninsula and other places probably contain the most archaic features of Near Eastern folk music to survive.

As noted earlier, one of the challenges in a musical program such as this, that strives to represent equally the traditions of Christianity, Judaism and Islam, is the simple fact that there is no Islamic liturgical music. Furthermore, only a very small portion of Islamic religious music would be appropriate in a setting such as this. We therefore feature music from the Bedouin tradition, a tradition from which many believe the Patriarch Abraham comes, and a story about him that has been told throughout Arab nations for generations. Faithfulness, loyalty, and hospitality are among the most important Bedouin virtues, all of which are also defining characteristics of Abraham, who is a central figure in Christianity, Islam and Judaism.

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 Orfali'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.

Et Sha'are Ratzón

-Sephardic *piyyut* (Libya)

Source: Our performance is based on a field recording provided by *Or-Shalom, the Center for the preservation of Libyan Jewish Heritage*, Bat-Yam, Israel.

Et Sha'are Ratzón is a moving and dramatic *piyyut* (para-liturgical poem) written by Judah Samuel Abbas (c. 1100). It is sung on Rosh Hashanah after the reading of the *Haftarah*, and preceding the blowing of the *shofar*. The poem contains the *Midrashic* version of the binding of Isaac (*Midrash* is the designation of a particular genre of rabbinic literature containing anthologies and compilations of homilies). As the cantor sings the last verse, which refers to the ensuing blowing of the *shofar*, his voice imitates the tremolo of the *teruah* (a particular sound on the *shofar*). In some Oriental-Sephardic synagogues, this hymn is also chanted in Ladino.

Et shaaré ratzón
le hipateach
yom eheye chapay
leEl shoteach
ana zechor na li
beyom hokheach
(Refrain): *`Oked vehane `ekad*
vehamizbeach.

At the time the gates of favor
are about to be opened;
On this day I spread forth
my hands to Thee, O God.
On this day of judgment,
(Refrain): Remember, in my favor, Abraham,
who was bound; Isaac,
and the altar.

Beacharit nusa
besof ha'asarah
haben asher nolad
lecha misarah
im nafshecha bo `ad
meod nikshara
kum ha'alehu li
le `olah barah
`al har asher kavod
lecha zoreach
`oked vehane `ekad
vehamizbeach.

At the last of Abraham's trials,
The last of the ten, [God said to him],
'The son that Sarah hath borne unto thee—
that son to whom thy soul is bound—
go, and offer him up
as a pure burnt offering,
on the mount
where my glory shall appear unto thee
with shining splendor.'
Remember, in my favor...