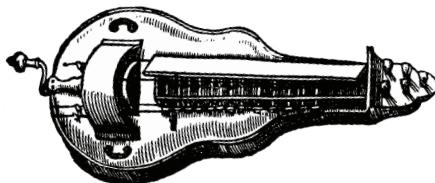




The ROSE ENSEMBLE

LAND OF THREE FAITHS

Voices of Ancient Mediterranean Jews, Christians, and Muslims



Saturday, October 6, 2018

8:00 PM

Synod Hall



LAND OF THREE FAITHS

Voices of Ancient Mediterranean Jews, Christians, and Muslims

Universal Calls of the Abrahamic faiths

| | |
|---|--|
| <i>Mi-al har horev</i> | Judaism |
| <i>Da pacem Domine</i> | Christianity (Roman tradition) |
| <i>Adhan</i> | Islam (Palestinian tradition) |
| | |
| <i>Cuando'l Rey Nimród</i> | Traditional Sephardic (Morocco) |
| | |
| <i>Una matica de ruda</i> | Traditional Sephardic (Morocco/Turkey) |
| <i>Coplas de las flores</i> | Traditional Sephardic (Morocco) |
| | |
| <i>Cives caelestis patriae</i> | Plainchant (12 th -century Italian) |
| | |
| <i>Law hash'a allah</i> | Traditional Arabic <i>nasheed</i> |
| <i>Hoy comamos y bebamos</i> | Juan del Encina (1485 - c.1530) |
| | |
| <i>Palestina Hermoza y Santa</i> | Traditional Sephardic (Sarajevo) |
| <i>Tala' al-Badru 'alayna / Ebtihal</i> | Traditional Sufi / Traditional Palestinian |

INTERMISSION

| | |
|---|--|
| <i>Longa Sultani Yegah</i> (instrumental) | Anon. Turkish (Ottoman) |
| <i>Adorámoste Señor</i> | Francisco de la Torre (1460 - 1504) |
| <i>Cantiga #10</i> | <i>Cantigas de Santa María</i> (13 th -century Spanish) |
| | |
| <i>Morena me llaman</i> | Traditional Sephardic (Salonika) |
| | |
| <i>Muwashah</i> | Andalusian/Syrian (15th-century) |
| | |
| <i>Cuando el rey Nimród</i> | Traditional Sephardic (Balkan) |

JORDAN SRAMEK (*Founder/Artistic Director, tenor, psaltery*)

ALYSSA ANDERSON (*alto*) • BRADLEY KING (*tenor*)

David Burk (*'ud*) • TIM O'KEEFE (*percussion*) • GINNA WATSON (*vieille, rebec, harp*)

•with very special guests•

NELL SNAIDAS (*soprano*)

ZAFER TAWIL (*qanoun, nay, violin, 'ud, voice*)

About The Rose Ensemble

The Rose Ensemble was founded in 1996 by Artistic Director Jordan Sramek and is now in its 23rd and final performance season. The ensemble is based in Saint Paul, Minnesota and enjoys a full schedule of performing, recording, and outreach. Through virtuosic artistry and scholarly research, the group produces imaginative and inspiring musical performances and educational programs that connect each individual to compelling stories of human culture and spirituality from around the world.

The group has illuminated several centuries of rarely heard repertoire, and has brought modern audiences research from the world's manuscript libraries and fresh perspectives on music, history, languages, politics, religion, and more. With eleven critically acclaimed recordings and a diverse selection of concert programs, The Rose Ensemble has thrilled audiences across the United States, Europe, and Latin America, with repertoire spanning 1,000 years and over 25 languages, including recent unique programs highlighting Maltese, Hawaiian, Middle Eastern, and Cuban repertoire.



Mr. Sramek is the 2010 recipient of the Chorus America *Louis Botto Award for Innovative Action and Entrepreneurial Zeal*. The group is the recipient of the 2005 *Margaret Hillis Award for Choral Excellence* and took first place in both secular and sacred categories at the 2012 Tolosa (Spain) Choral Competition. In 2018, The Rose Ensemble was awarded Early Music America's 2018 *Laurette Goldberg Award* for lifetime achievement in early music outreach.

Recognized as a leader and innovator in the world-wide vocal music scene, The Rose Ensemble tours regularly. Recent appearances include *Trinity Wall Street Series* (NYC), the Musical Instrument Museum (Phoenix), the National Gallery, Cornell University, Luther College, the J. Paul Getty Museum, Princeton University, Houston Early Music, Chautauqua Institution, and the Madison Early Music Festival. In 2012 the group served as artists in residence at the Society for Biblical Literature Conference and in 2013 and 2017 appeared at St. Quirinus Cathedral, Neuss (Germany). In 2014, The Rose Ensemble was chosen to represent the United States at the international Baroque music festival *Misiones de Chiquitos* in Bolivia, and later that year made its debut performance with the Minnesota Orchestra. Concert highlights last season included the World Symposium on Choral Music (Barcelona), *Festival des Choeurs Lauréats* (Provence), and several performances in Germany. The group can be heard regularly on *American Public Media*, the *European Broadcasting Union*, and NPR's *Performance Today*.

About the Guest Artists

NELL SNAIDAS - soprano



American-Uruguayan soprano NELL SNAIDAS began her career singing leading roles in *zarzuelas* at New York City's *Repertorio Español*. She has been praised by the *New York Times* for her “beautiful soprano voice, melting passion,” and “vocally ravishing” performances. Her voice has also been described as “remarkably pure with glints of rich sensuality” (*Vancouver Sun*); and she has been called “a model of luminous timbre and emotional intensity” (*Cleveland Plain Dealer*).

Specialization in Latin American and Spanish Baroque music has taken Ms. Snaidas all over Europe, North, and Latin America. She has been invited to join many leading early-music ensembles in the capacity of soloist, guitarist, and Iberian/New World language and repertoire consultant. These groups include Apollo's Fire, Chatham Baroque, The Seattle Baroque Orchestra, Ex Umbris, Ensemble Viscera, El Mundo, and at Music Festivals from the U.S., Canada, Mexico, and Italy, to Germany, Austria and Switzerland. She has recorded for

Sony Classical, Koch, Naxos, and Dorian (for whom she served as language coach and soloist on 3 Spanish/New World Baroque CDs). Her latest CD as a featured soloist with El Mundo in this same repertoire has been nominated for a Grammy in the *Best Small Ensemble* category.

In addition to her busy performing career, Ms. Snaidas is the co-Artistic Director of GEMAS: Early Music of the Americas. This concert series in NYC, devoted to the Early Music and Performers of Latin America and Canada, is a project of the Americas Society and GEMS (The Gotham Early Music Scene). More information can be found at www.gemsny.org/gemas

ZAFER TAWIL - *qanoun, nay, violin, 'ud, voice*



An accomplished Palestinian musician based in New York City, ZAFER TAWIL is a virtuoso on *oud*, violin, and *qanoun*, and is a master of Arabic percussion. He has performed with numerous musicians, ranging from the pop star Sting to avant-garde composer/performer Elliot Sharpe to masters of Arabic music such as Simon Shaheen, Chab Mami, Bassam Saba, and George Ziadeh, among many others. Mr. Tawil

has composed music for a number of film soundtracks, most recently Jonathan Demme's *My Favorite American* (not yet released), *Rachel Getting Married*, and the documentary *Until When*. He has held workshops on Arabic music at numerous universities throughout the United States. Recordings include *Mumtastic* by Shusmo; Gaida Hinawi's debut CD, *Levantine Indulgence*; Amir AlSaffar's *Two Rivers Musicians*; and the yet-to-be-released, *Enaana*.

TEMPLE SINAI INTERGENERATIONAL CHOIR

The Temple Sinai Intergenerational Choir is a volunteer ensemble of various ages and musical backgrounds who share a love of singing. The IG Choir, as it is known, sings at selected High Holy Day, Sabbath, and holiday services. It has performed in both Jewish and interfaith programs at Temple Sinai and other venues, and it recently led the Star Spangled Banner at PNC Park. With the musical guidance of Cantor Laura Berman, the choir is proud to have Ellen Keeney as Choir Director and Accompanist, and Mitchell Dubin as Conductor.

About this Program

There are many challenges in creating a musical program such as this, which focuses on the so-called “Land of Three Faiths.” The program presents music largely from Hispano-Arabic traditions, and strives to represent equally the Abrahamic traditions of Christianity, Judaism and Islam. One major obstacle is the fact that while 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 nevertheless be inappropriate in this concert setting).

But that's not to say that spiritual-religious music doesn't exist in Islam, for in Sufism poetry and music serve the faithful the way that the para-liturgical *piyyut* gave voice to the Jewish mystics, and the myriad vernacular texts that enhance Christian prayer. Sufism can be defined as the inner mystical dimension of Islam, and practitioners of Sufism, referred to as Sufis, often belong to different orders or congregations formed around a *mawla* (grand master or guru), who traces a direct chain of teachers back to the Prophet Muhammed (whom Sufis regard as their leader and prime spiritual guide). Sufis strive for *ihsan* (perfection of worship) as detailed in a *hadith* (a description or “report” of the words, actions, or habits of the Prophet Muhammed): “Ihsan is to worship Allah as if you see Him; if you can't see Him, surely He sees you.”

Our programmatic approach to this complex Abrahamic exploration also sheds light on the cultural, musical, and linguistic exchanges that took place among people of different faith traditions in medieval Spain and, in subsequent generations, throughout many parts of the Mediterranean and Middle East. In some traditions, manuscript sources are available (although precise, historically accurate interpretation is difficult to claim); and in other traditions, generations of people have been responsible for the preservation of melodies and texts, through orally transmitted history and by means of collective memory. This happens notably during times of war, oppression, and famine.

Our goal has always been that audiences would be enlightened with a greater knowledge of both world history and religious history. We want them to leave 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 María* (Songs of the Virgin Mary) of King Alfonso X (1252-84) 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.

— Jordan Sramek, Founder/Artistic Director, The Rose Ensemble

This engagement of The Rose Ensemble is made possible through the ArtsCONNECT program of Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.

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Texts, Translations, and Program Notes

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.

For as long as human beings have gathered for a collective purpose, a signal or call has been employed, whether by using the voice, an object, or specialized instrument. Religious ceremonies often feature a call to prayer -- a signal conveyed to members of the community indicating that it is time to engage in a scheduled prayer ritual. The Abrahamic faiths are no exception to this ancient practice, and calls are manifest in a variety of ways, whether utilizing the voice or signaling with bells or horns.

In the world of Latin (Gregorian) chant, piecing together the evolution of a particular melody or text over several centuries and thousands of miles--although tedious--is entirely possible. Manuscripts containing early Latin chant (featuring all its various forms of notation and dialect) can be found today in libraries and archives across the world. But what remains of the tradition of early Hebrew chant (in its notated form) is hardly countless volumes of concrete proof but, rather, a mere handful of parchment fragments. Thankfully, the blessed ability of human memory and a preserved tradition over generations allows the Jewish

chazzan to utilize specific musical modes and melodies, and the art of Hebrew cantillation, whether drawing upon Biblical or para-liturgical texts called *piyuttim*. Similarly, while the first notated examples of Islamic/Arabic chant did not appear until hundreds of years after that of Christian Europe, centuries of oral tradition, collective memory, and religious schools have indeed preserved Islamic recitation practices. The Muslim *muezzin* in modern times now draws from that ancient collective memory to recite the *adhan* from mosques around the world, five times a day, whether rooted in Egyptian modal and ornamental musical practices, or that of Turkish, Indonesian, Persian (etc.) and in the case of this concert, Palestinian.

The Country Dance and Song Society Pittsburgh

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We dance twice monthly during the academic year. All dances are taught and all skill levels are welcome.

See **CDSSP.org** or email cdsspgh@gmail.com for further information and our schedule.

NOTE ON TYPOGRAPHY: The main fonts used in this program are from the 17th century “Fell Types,” digitally reproduced by Igino Marini. If you’d like to learn more about their history, visit www.iginomarini.com

Mi-al har horev/Keh moshe

Judaism (12th-century), via Alberto Mizrahi

This is one of the oldest surviving pieces of notated Jewish chant, found in a fragment in the Cairo *genizah* (ritual depository for Torah). The new poetry is probably by eleventh-century poet ‘Amr ibn Sahl, with fragments of Torah as well, making it a cross-cultural commemoration of Moses even before the melody, attributed to Italo (Norman)-Egyptian Obadaiah the Proselyte, a twelfth-century Christian convert to Judaism. It may have been used in this form as a processional.

*Mi al har chorev ha'amidi
inyan quashav amod imadi, kemosheb:
Mi midbar binbig edri
Man ha'akbili v'tal mi b'eri, kemosheb:
Mi ritz alai chanun umrachem
rachash v'al hara'a tinachem kemosheb:*

*Mi chaz chezyon choq edot:
chaza b'marah v'lo b'chidot, kemosheb:
Mi zot tora limed veshinan
zakha vayavo betokh he'anan, kemosheb:*

*Mi qam arba'im yom bashamayim
qayam belo lechem velo mayim, kemosheb:*

*Vayaqshev ha'am el ha'elohim
Adati qumi ki va o'rekh
Ukhvod adonai alayikh zarach. kemosheb.*

Who stood on Mount Horeb with me
and listened — as Moses did?
In the desert who led my flock, fed them manna,
got water from the well — as Moses did?
Who could calm me, remind me of my own qualities
of graciousness and mercy, who whispered softly
“Have Mercy” — as Moses did?

Who else had visions of law for entire nations,
and saw them clearly without puzzles - as Moses did?
Who taught Torah well-honed and with sharpness,
Who was privileged to enter into the holy cloud
— as Moses did?

Who went up to heaven for forty ands and lived
without food or drink — like Moses did?

Arise and shine
for your light has come
and the glory of the Lord has risen upon you
(like Moses).

Da pacem Domine

Christianity (Roman Tradition)

REFRAIN

*Da pacem, Domine, in diebus nostris
Quia non est aliud
Qui pugnet pro nobis
Nisi tu Deus noster.*

*Rogate quae ad pacem sunt Jerusalem:
et abundantia diligentibus te.*

Give peace, O Lord, in our time
Because there is no-one else
To fight for us
If not you our God

Pray for the peace of Jerusalem:
they shall prosper that love thee

Adhan

Islam (Palestinian tradition)

*Allahu akbar
Ashhadu anna la ilaha ill Allah
Ashhadu anna Muhammada rasul Allah
Hayya ala as-salah
Hayya ala al-falah
Allahu akbar
La ilah ill Allah*

Allah is the greatest
I testify that there is no God but Allah
I testify that Muhammed is the messenger of Allah
Come to prayer
Come to success/salvation
Allah is the greatest
There is no God but Allah

Cuando'l Rey Nimród

Traditional Sephardic (Morocco)

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

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

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

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

*A fin de nueve mez es
parir lo quería
A los campos se
ía por depedrida,
Ah, Yarém!*

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

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

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 fled 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!

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'enamoró*

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

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Mary Pappert
School of Music

Coplas de las flores

Traditional Sephardic (Morocco)

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

*Alabar quiero al Dios que es grande de loores,
Que crió para el hombre muchas maneras de flores.
Y todas son diferentes en colores y en olores,
Sobre todas las mejores vemos el almizcle romí.*

REFRAIN:

*Sobre todas es de alabar a Eyl Chai Tsur Olamim
Sobre todo es de alabar a Eyl Chai Tsur Olamim.*

*Saltó la rosa i dixo: Todos se queden a un lado;
A mí me toca alabar al Dio grande y abastado,
Que de mí hacen jarope, tambien azúcar rozada
En aguas soy alabada: la cara lavan con mí.*

*Respondió la clavellina: Mas grandes son las mis famas,
Que gozó en mesa de novias y me llevan en las palmas
Y me mandan por presente a todas las lindas damas,
Me quieren como sus almas, todas se adoran con mí.*

*Abí habló el jazmín con su gargantita alta:
A mí me toca alabar porque en mí no hay falta.
Mi cuerpo—cuerpo de pino, mí color—de oro y plata,
Y cuando el sol sale salen rayares en mí.*

*Y ajuntaronse las flores alabar al Dio a una
Que las crió tan donoras, lindas, sin tacha ninguna.
Dízen berahot en ellas como dízen en la luna
Yansi dízen cada una no hay mas mayor que mí.*

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.

REFRAIN:

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

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.

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.

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.

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.

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. He goes on to describe the twelve foundations of the wall of the city, being garnished with all manner of precious stones. This gorgeous hymn describes two particular foundation jewels (and their mystical meanings) of the New Jerusalem.

*Cives caelestis patrie
regi regum concinete,
qui est supremus opifex
civitatis uranice
in cuius edificio
talis exstat fundatio.*

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

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

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

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.

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?

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, 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.



Nathan Laube

3pm, Sunday, October 7th, 2018

East Liberty Presbyterian Church

www.organseries.com | 412.242.2787



Law hasha allah

Traditional Arabic *nasheed*

Translation/transliteration: Mr. Wagdy Elisha, PhD Candidate, Lutheran Theological Seminary at Philadelphia.

A *nasheed* is a spiritual or cultural song usually making reference to Islamic beliefs, history and religion, as well as current events. This beautiful spiritual song is for the Muslim feast of Ramadan.

La aubash Allah! La aubash Allah!

Tala ya keram.

La aubash Allah menka ya shahr al-seyam.

La aubash Allah menka ya shahr Ramadan.

May God not let you go! May God not let you go!

Let's say it O honorable people.

May God not let you go O month of fasting.

May God not let you go O month of Ramadan.

La aubash Allah menka ya shahr Ramadan.

La aubash Allah menka ya shahr al-Qur'an.

La aubash Allah menka ya shahr al-ghofran.

La aubash Allah menka ya shahr al-ehsan.

May God not let you go O month of Ramadan.

May God not let you go O month of Qur'an.

May God not let you go O month of forgiveness.

May God not let you go O month of charity.

Inna shahr al-Saom wallab. Wallah rabelan.

Yaghfero al-Mawla li-man sala wa-sama.

Abe, Yaghfero al-Mawla li-man sala wa-sama.

The month of fasting has gone, gone departing.

The Mighty God forgives [the sins] for all who
pray and fast.

Indeed, the Mighty God forgives [the sins] for all
who pray and fast.

Inna fi al-Jannah baban khaledan esmoho al-Rayyan.

Men ajli al-soyaam.

Abe, aismuhu al-Rayyan men ajli al-soyaam.

The Jannah [Paradise] has an eternal gate called
al-Rayyan.

It is for fasters [to enter from it].

Indeed it is called al-Rayyan for fasters of
Ramadan.

Among Angels

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Hoy comamos y bebamos

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 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 Kings," 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.

*Hoy comamos y bebamos
y cantemos y holquemos,
que mañana ayunaremos.*

Today let's eat and drink
let's sing and sport,
for tomorrow we fast!

*Que costumbre es de concejo
que todos hoy nos hartemos,
que mañana ayunaremos.
Por honra de Sant Antruejo,
parémonos hoy bien anchos,
embutamos estos panchos,
recalquemos el pellejo.*

Wise custom decrees
that we gorge ourselves,
for tomorrow we fast!
In honor of St. Carnival
let's feel proud,
let's stuff our stomachs
until our skin stretches.

*En beber bien me delyto
daca daca beberemos
que mañana ayunaremos.
Beve Bras, y tú Beneyto,
Beva Pidruelo y Llorente
Beve tú primeramente
Quitar nos has deste preito.*

Drinking is my delight,
here now we swill,
for tomorrow we fast!
Drink up, Bras; and you, Beneyto!
Drink, Pidruelo, and you, Sad-face!
Drink now, quickly,
let's get rid of this gloom.

Palestina hermoza y Santa

Traditional Sephardic (Sarajevo)

Source: our performance is based on a recording by Mazal Bueno
(*Portrait in Song of the Spanish Jews*)

*Palestina hermoza y santa
cuanto sos desventurada
alevanta y tú sola canta
que tú debes ser nuestra morada*

*En pensando en la tierra santa
mi cuerpo se hinche de temblor
el estado tuyo me encanta
mi alma se hinche de dolor.*

*Tierra sos del Criador bendicha
cuanto sos lejos de tus hijos
ma tu hermosura nos haze
paz y amor ariento el coraçon.*

Palestine, beautiful and holy,
how wretched you have become.
Rise up and sing,
because you should be our home.

Thinking about the holy land,
my body fills with trembling.
Your plight captivates me,
my heart fills with sorrow.

Land blessed by the Creator,
even though your children are far from you,
your beauty gives us
peace and love in our hearts.

Tala' al-Badru 'alayna

Traditional Sufi

Classical Sufis are characterized by various traditions and practices, such as abstinence from worldly pleasures (often for the purpose of pursuing spiritual goals), the adoption of a frugal lifestyle, riddance of material possessions, abstinence from physical pleasures, and even body mortification and self-infliction of pain. Historic Sufi communities, spreading across several continents, languages and cultures well over a thousand years are especially attached to the practice of *dhikr*, the repeating of the name of God (Allah).

*Tala' al-Badru 'alayna,
min thaniyatil-Wada'
wajaba al-shukru 'alayna,
ma da'a lillahi da'*

*Ayyuba al-mab'uthu fina
ji'ta bi-al-amri al-muta'
fi'ta sharrafta al-Madinah
marhaban ya khayra da'*

*Marhaban Ahllan ma
sahllan bikha ya najha elsurur
Anta wallhi ya
Mohamed anta mustabu alsudur*

O the White Moon rose over us
From the Valley of Wada'
And we owe it to show gratefulness
Where the call is to Allah

O you who were raised amongst us
Coming with a work to be obeyed
You have brought to this city nobleness
Welcome! best call to God's way

You are most welcome,
O the visage of happiness.
You are, I swear by Allah,
O Muhammad the key to joy of hearts.

Ebtihal

Traditional Palestinian

*Ya min kllma nudi 'ajab
wa-min bijilalibi yunsh'u alssahaba.*

Oh you, who responds to whoever calls
and by His greatness, He creates clouds.

*Wa-ya min kallama fi aldduja Musa bilatfen
kalamen thumma alhamabu alrisalata wa-alkhitaba.*

Oh you, who kindly spoke in the dark to Moses
inspiring his message, and his speech.

*Wa-ya min rdd Yussuf baed bueden
wa-kan 'abuhu yantahibu anthabana.*

Oh you, who restored Yussuf (Joseph) from his
distance
following the desperate complaints of his father.

*Wa-ya min khssa Ahmad wa-astafah
ma-smmabu hbybana wa-'etaq fi shafaeatib
alrriqaba.*

Oh you, who chose Ahmad and elected him
calling him the beloved, and accepting his
intercession to liberate the slaves.

Adorámoste Señor

Francisco de la Torre (1460 - 1504)

Source: *Cancionero de Segovia* (Segovia, *Catedral, Archivo Capitular, s.s.*)

*Adorámoste Señor
Dios y hombre Jesucristo,
en el sacramento visto,
Universal Redentor.*

We adore you, Lord,
God and man, Jesus Christ,
revealed in the sacrament,
universal redeemer.

*Adoramoste victoria
de la santa vera cruz,
y el cuerpo lleno de luz
que nos dejaste en memoria.*

Let us adore you, victory
of the holy true cross,
and body full of light
for us with which to remember.

*Criatura y Criador,
Dios y hombre Jesucristo,
en el sacramento visto.
Universal Redentor.*

Created and creator,
God and man, Jesus Christ,
revealed in the sacrament,
universal redeemer.

Cantiga de Santa Maria #10

13th-century Spanish

Source: Biblioteca Nacional de Madrid

Translation: The Songs of Holy Mary by Alfonso X, the Wise:

A Translation of the *Cantigas de Santa María*, Kulp-Hill

The *Cantigas* have come down to us in four splendid manuscripts, three of them with musical notation. One of these is in the Spanish National Library in Madrid (No.10069), a second in the National Library in Florence (Banco rari 20) and two in the Escorial (B.j.2 and T.j.1). They are distinguished by the beauty of their miniatures and the notation, the latter of which has assisted modern scholars in the reading of other medieval notation. The miniatures include representations of the King Alfonso X surrounded by scholars and of musicians from many lands and cultures. There are more than forty instruments depicted (*fiddle, rebec, psaltery, harp*, to name a few), a colorful and exotic compendium of medieval instruments.

Written in Galician-Portuguese dialect, the *Cantigas de Santa María* follow strict order, with every tenth song a poetically expressed *Cantiga de loor*, a hymn in praise of the Virgin arousing the most heartfelt religious feelings. *Cantiga #10* is one of the most beloved of all *Cantigas*.

REFRAIN:

*Rósa das rósas e Fror das frores
Dona das donas, Sennor das sennores.*

Rose of roses, Flower of flowers
Dame of dames, Lady of Ladies.

VERSES:

*Rósa de beldad' e de parecer
e Fror d' alegría e de prazer,
Dona en mui piadosa seer,
Sennor en toller coitas e doores.
Rósa das rósas e Fror das frores...*

Rose of beauty and demeanor,
Flower of joy and pleasure,
Dame in being merciful,
Lady in relieving pain and suffering.
Rose of roses, Flower of flowers...

*Atal Sennor dev' óme muit' amar,
que de todo mal o pôde guardar,
e pôde-llo os pecados perdoar,
que faz no mundo per maos sabores.
Rósa das rósas e Fror das frores...*

One should greatly love such a lady
who can protect him from all harm
and pardon him his sins which he
so basely commits in the world.
Rose of roses, Flower of flowers...

*Devemo-la muit' amar e servir,
ca punna de nos guardar de falir;
des i dos érros nos faz repentir,
que nós fazemos come pecadores.
Rósa das rósas e Fror das frores...*

We should devoutly love and serve Her,
for She strives to keep us from transgression
and makes us repent of our errors
which we commit as sinners.
Rose of roses, Flower of flowers...

*Esta dona que tenno por Sennor
e de que quero ser trobadour,
se éu per ren pôss' aver séu amor,
dou ao démo os outros amores.
Rósa das rósas e Fror das frores...*

This Dame I have as my Lady,
and Her troubadour I would be.
If I can somehow win Her love,
I consign to the devil all other loves.
Rose of roses, Flower of flowers...

Morena me llaman

Traditional Sephardic (Salonika)

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

*Morena me llaman, yo blanca nací
De pasear galana mí color perdi.
Vestido de verde y de altelí
Qu'ansi dízle la novia con el tchelibí,
Scalerica de oro y de marfil
Para que suva la novia a dar kidushin.
Dixime galana sí queres 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.

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Cuando el rey Nimrod

Traditional Sephardic (Balkan)

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

*Cuando el rey Nimrod al campo salía
Mirava en el cielo y en la estreyería.
Vido una luz santa en la judería
Que avía de nacer Avraham avinu.*

REFRAIN:

*Avram avinu, padre querido,
Padre bendicho, luz de Israel.*

*La mujer de Terach quedó preñada.
De día en día él le preguntaba.
De que tenéix la cara tan demudada?
Ella ya sabía el bien que tenía.*

*Luego a las comadres encomendava
Que toda mujer que preñada quedara
La que pariera hijo al punto lo matara
Que avía de nacer Avraham avinu.*

*Siendo loaremos al verdadero Eil
Saludemos al compadre y al moel
Que por su zekhut nos venga el Goel
Y ri'bma 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.

REFRAIN:

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 *moel*.
Because of his virtue may the Messiah come
To redeem all Israel.



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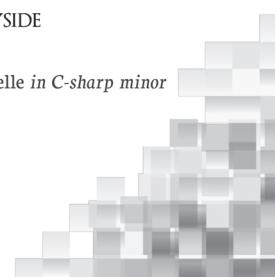
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MISSION

The Mission of Chatham Baroque, Inc., is to connect diverse audiences to the passion and depth of the music of the Middle Ages, Renaissance, Baroque, and Early Classical periods through vivid and compelling performances and educational experiences.

SPECIAL THANKS

| | |
|-------------------------------|---------------------------------|
| Calvary Episcopal Church | Westminster Presbyterian Church |
| Chatham University | Flaherty & O'Hara, P.C. |
| Saint Paul Cathedral | WQED-FM 89.3 |
| St. Andrew's Episcopal Church | Robert A. Johnson |
| St. Nicholas Croatian Church | |

The 2018/2019 Season is made possible in part by:



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