O Jerusalem!

Crossroads of Three Faiths

Conceived & directed by Jeannette Sorrell
O Jerusalem!

CROSSROADS OF THREE FAITHS

CONCEIVED & DIRECTED BY JEANNETTE SORRELL

AMANDA POWELL, soprano | JEFFREY STRAUSS, baritone
SORAB WADIA & JACOB PERRY, tenors
DAPHNA MOR, winds & vocals | ZAFER TAWIL, oud & qanun

Thursday, March 5
AVON LAKE United Church of Christ*
Saturday, March 7
Metropolitan Museum of Art, NEW YORK CITY
Monday, March 9
FAIRLAWN Lutheran*
Tuesday, March 10
The Temple-Tifereth Israel, BEACHWOOD*
Wednesday, March 11
CLEVELAND Museum of Art*
Thursday, March 12
Northwestern University, EVANSTON, IL

*PRE-CONCERT TALK with musicians Brian Kay & Daphna Mor, 1 hour before these concerts.

These concerts are made possible by
MARILYN & TOM McLAUGHLIN
NATIONAL ENDOWMENT FOR THE ARTS
NORTHERN TRUST
1. O Jerusalem!

Ir me kero, Madre, a Yerushalayim (I want to go to Jerusalem, Mother...)

Kuándo el Rey Nimrod (Avram Avinu)

Sefhardic Medieval/traditional songs, arr. J. Sorrell
Jeffrey Strauss, Sorab Wadia, Amanda Powell, soloists

Bani Adam (Children of Adam) – poem by Sa’adi (13th c. Persian)
All men and women are to each other
The limbs of a single body...

II. The Jewish Quarter

Ir me quiero, Madre, a Yerushalayim

Sefhardic Medieval/traditional, arr. J. Sorrell after Cantor Jaldah Rebling
Amanda Powell, vocals

Tzur mishelo akhalnu (The Lord our Rock)

Medieval sacred Hebrew poem, arr. D. Mor & J. Sorrell
Daphna Mor, vocals

Nani Nani (Lullaby)

trad. Sephardic ballad, arr. J. Sorrell & A. Powell
Amanda Powell, vocals

A la Una yo nací (At One I was Born)

trad. Sephardic ballad, arr. J. Sorrell
Sorab Wadia with Fiona Gillespie & Jacob Perry

III. The Christian & Armenian Quarters

Havun-Havun

Sacred Armenian chant, arr. R. Schiffer
René Schiffer, cello

Passacaglia in G Minor – Andrea Falconieri (1585-1656)
La Bergamasca – Salamone Rossi (1570-1630)

Santa Maria, Strela do Dia

Cantiga #100 from the Cantigas de Santa Maria Codex, c. 1250, arr. J. Sorrell
Amanda Powell, Brian Kay & Company

– Intermission –
IV. Mosque, Synagogue & Cathedral

Muslim Call to Prayer – Rex Benincasa & Zafer Tawil

Sancta Maria succure miseris – medieval plainchant

Nigra sum sed formosa
Claudio Monteverdi (1567-1643) – Vespers of 1610
Jacob Perry, tenor

Nigra sum sed formosa – medieval plainchant

Tzur mishelo akhalnu (The Lord our Rock)
Medieval Hebrew prayer, arr. J. Sorrell
Jeffrey Strauss & Sorab Wadia

Ki eshmera Shabbat (If I Guard the Sabbath)
Medieval Sephardic liturgical chant, arr. J. Strauss/J. Sorrell/R. Schiffer
Jeffrey Strauss, baritone

From the Monteverdi Vespers of 1610: Gloria Patri – Lauda Jerusalem
Jacob Perry, tenor

V. The Arab Quarter

Qanun improvisation – Zafer Tawil

Lamma bada – trad. Arab/Andalusian mwasha, arr. J. Sorrell & R. Malley
Amanda Powell with Zafer Tawil

Longha Farahfaza – trad. Arabic/Riad al Sunbati

Longha Nahawand – trad. Arabic/Turkish

VI. Neighborhood Fiesta

La Komida la Manyana (The Morning Meal)
trad. Sephardic/Ladino, ed. R. Schiffer
Jeffrey Strauss, Sorab Wadia, Amanda Powell, Adriana Ruiz & Company

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**Afterglow**
MONDAY NIGHT! Join the musicians in the lobby for baklava & other Middle Eastern treats. FREE!

**Q&A**
IN CHICAGOLAND!
After the concert, join musicians Jeffrey Strauss, Daphna Mor, René Schiffer, and Zafer Tawil for a brief Q&A on stage.
Texts & Translations

1. O Jerusalem!

Ir me kero, Madre, a Yerushalayim!
[Nostalgia per Jerusalén]

Ir me kero, Madre, a Yerushalayim!
A pizar las tierras
I artarme d’eyas

A Yerushalayim la veo d’enfrente
Olvido mis hijos
I mis parientes.
Ir me kero, Madre, a Yerushalayim...

Kuando el Rey Nimrod

Kuando el Rey Nimrod al campo salía
mirava en el cielo y en la estreyería.
vido una luz santa en la judería
que havía de nacer Avraham Avinu.

Refrain:
Avram Avinu, Padre querido
Padre bendicho, luz de Israel.

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

Cierto loaremos al verdadero Eil,
Saludemos al compadre y tambien al mohél.
Que por su zehut mos venga el goël
Y rima a todo Israel.
Refrain.

I want to go to Jerusalem, Mother!
Walk on the ground
and be fed by it.

Jerusalem – when I see her opposite me,
I forget my children
and my parents.
I want to go to Jerusalem, Mother!

When King Nimrod went out to the fields,
He looked at heaven and the stars.
And saw a holy light above the Jewish quarter –
[A sign] that Abraham, our father, must have been born.

Refrain:
Abraham Avinu, our dear Father,
Blessed Father, 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.
Refrain.

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.
Refrain.
11. The Jewish Quarter

Ir me quiero, madre, a Yerushalayim

[Spoken in Hebrew: לבי במזרח ואנוכי בסוף עבר] My heart is in the East, And I am at the ends of the West; How can I taste what I eat And how could it be pleasing to me? How shall I render my vows and my bonds, While yet Zion lies beneath the fetter of Edom, And I am in the chains of Arabia? It would be easy for me to leave all the bounty of Spain – As it is precious for me to behold The dust of the desolate sanctuary.

– Rabbi Yehuda Halevi, 12th century, Andalusia

[Sung:] Ir me quería yo por este caminico I want to go down this little road. rogar quero al Dio de no encontrar al enemigo. I pray to God that I won’t encounter the Que davox en bonhora enemy, That I will make good time. que ya, que ya me vo. And that I may go already.

Tzur mishelo akhalnu
(Traditional Hebrew Sabbath table blessing)

Tsur mishelo achalnu, We bless the Lord, our Rock, Bar’chu emunai, whose food we have eaten. Sava’anu vehotarnu We are satisfied, and have left some, kidvar adonai. according to God’s word.

Hebrew translation by Jeffrey Strauss
O Jerusalem!

Nani, Nani (Sephardic/Ladino ballad)

Nani, nani,
Nani kere el ijo.
El ijo de la madre
De chiko se aga grande.

Ay, durmte mi alma!
Ke tu padre viene
kon muncha alegria.

“Ay, ay avrimesh mi dama,
Avrimesh la puerta!
Ke vengo kansad’o
De arar las huertas.”

Ay avrir no vos avro.
No venish kansad’o
Sino ke vanish
de donde nuevo amor.

Nani, nani...

Lullaby, lullaby,
The boy wants a lullaby.
The mother’s son,
Who is small but will grow.

Ah, go to sleep, my sweetest!
Your father is coming home soon,
Full of much joy.

“Oh, open up, my lady,
Open the door!
I come home tired
From working in the orchards.”

Ah, I will not open them.
You do not come here tired –
You’ve just returned
From your new lover.

Lullaby, lullaby...

Translation by Amanda Powell

A la Una yo nací

A la una yo nací
A las dos m’engrandecí
A las tres tomí amante
A las cuatro me cazí.

Refrain:
Alma, vida y corasón.

Dime, niña, dónde vienes?
Que te quero conocer.
Y si no tienes amante,
Yo te haré defender.
Refrain.

Yendome para la Guerra,
Dos besos al aire dí.
Uno fue para mi madre
Y el otro para tí.
Refrain.

At one I was born
At two I grew up
At three I took a lover
At four I married.

Refrain:
Soul, life and heart.

Tell me, young lass, where do you come from?
For I wish to know you.
And if you have no lover,
I will defend you.
Refrain.

Going off to war,
I blew two kisses into the air.
One was for my mother
And the other for you.
Refrain.
III. The Christian & Armenian Quarters

Strela do Dia (Cantiga #100, from the Cantigas de Santa Maria Codex, c. 1250)

Refrain: Santa Maria, Strela do dia, mostra nos via era Deus e nos guia.
Ca veer faze los errados que perder foran per pecados, entender de que mui culpados son; mais per ti son perdôados da ousadia que lles fazia fazer folia mais que non deveria.
Santa Maria…

Refrain: Holy Mary, Star of the Day, Show us the way to God and guide us.
Come see [what] made them err [and] lose their way by sins, understand that they are very guilty, but by you they are pardoned from the impudence that made them make revelry more than they should.
Refrain.

Refrain: Show us the right way to attain in every manner, the peerless and true light that you alone can give us. Obtain from God the approval that you give, as would God.
Refrain.

Refrain: Guide our feet well in your judgment Until [we] come to paradise Where God supplies joy and laughter For those who wish to believe in God. And it would give me pleasure If my soul were in your company.
Refrain.

IV. Mosque, Synagogue & Cathedral

Traditional Muslim Prayer
Opening prayer of the Qur’an, chanted in Arabic:

In the name of God, the merciful, the giver of mercy. Praise be to God, Lord of all the worlds, The merciful, the giver of mercy, Master of the Day of Judgment. It is you we worship, it is to you we turn for help. Guide us on the straight path, The path of those who have received your grace, Not the path of those who have incurred your anger, Nor those that have gone astray. Amen.
O Jerusalem!

**Sancta Maria succere miseris** *(medieval plainchant)*

Sancta Maria succure miseris,  
iuva pusillanimes,  
refove flebiles:  
ora pro popula,  
interveni pro clero,  
intercede pro devoto femineo sexu:  
scintiant omnes tuum iuvamen,  
quicunque celebrant tuam  
sanctam festivitatem.

Holy Mary, come to the aid of us poor ones;  
strengthen the faint-hearted,  
console those who weep,  
pray for your people,  
be a help to the priests,  
intercede for pious women,  
may all feel your aid  
who celebrate your holy festival.

**Nigra sum** *(Monteverdi Vespers)*

Nigra sum sed formosa filiae Jerusalem,  
Ideo dilexit me Rex, et introduxit in  
cubuculum suum  
et dixit mihi:  
Surge, amica mea, et veni.  
iam hiems transiit  
imber abiit et recessit,  
flores apparuerunt in terra nostra;  
tempus putationis advenit.

I am a black and beautiful daughter of Jerusalem,  
So the King loved me, and led me into his  
bedroom  
and said to me:  
Arise, my love, and come away.  
Now winter has passed,  
the rain has gone  
and flowers have appeared in our land;  
The time of pruning has come.

**Nigra sum** *(medieval plainchant)*

Nigra sum sed formosa filiae Jerusalem,  
Ideo dilexit me Rex, et introduxit in  
cubuculum suum.

I am a black and beautiful daughter of Jerusalem,  
So the King loved me, and led me into  
his bedroom.

**Tzur mishelo akhalnu**

Tsur mishelo achalnu,  
Ba’rchu emunai,  
Sava’anu vehotarnu  
kidvar adonai.

Yibaneh hamikdash  
ir tsion timaleh,  
v’sham nashir shir chadash  
uvirnanah na’aleh.

We bless the Lord, our Rock,  
whose food we have eaten.  
We are satisfied, and have left some,  
according to God’s word.  
The Temple will be rebuilt;  
the City of Zion will be restored;  
And there we will arise  
and sing a new song in exaltation.

Translation by Jeffrey Strauss
Ki Eshmera Shabbat

If I guard the Sabbath,
God will watch over me.
The Sabbath is a seal
Between God and me forever.
[Repeat as Refrain.]

It is a day we honor,
A day of pleasures:
Bread and good wine,
Meat and fish.
Those who rejoice on the Sabbath
Attain happiness,
For it is a day of joy.
Refrain.

On the Sabbath I find rest for my soul.
From the beginning, God gave a sign:
Double-bread on the sixth day.
So may my food be doubled
On every sixth day.
Refrain.

Hebrew transliteration & English translation by Jeffrey Strauss

Gloria Patri (Monteverdi Vespers)

Glory be to the Father, and to the Son,
and to the Holy Ghost.

Lauda Jerusalem (Monteverdi Vespers)

Praise the Lord, O Jerusalem:
praise thy God, O Sion.
For he hath strengthened the bars of your gates:
he hath blessed thy children within thee.
He maketh peace in thy borders,
and filleth thee with the finest of the wheat.
He sendeth forth his commandment upon earth:
his word runneth very swiftly.
He giveth snow like wool:
he scattereth the cloud like ashes.
He casteth forth his ice like morsels:
who will stand before his cold?
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V. The Arab Quarter

Lamma bada (traditional Arabic)

Lamma bada yatathana
Hobii jamaluu fatana.
Amara ma bilahdatin assarna
Gahsoun thaana heyna mala.

Wadii wayah hiratii
Man li rahiimu shekwatii.
Fil hobbi min layatii
Illa malii il gamaal.

When he begins to sway
My beloved, the beautiful one, attracts me.
He commands us with a look,
Surrender.

When I glimpse my beloved’s beauty,
I surrender to my destiny and confusion.
In my suffering for love,
Who can understand my lamenting,
Except the king of beauty.

VI. Neighborhood Fiesta

La Komida la Manyana

La komida la manyana,
là tadre la traigo atrás.
Que lo sepa la màdrea
que yo quero despozar.

No se burle la màdrea,
no se burle del amor.
Ella cuando era moza
hizo amor con mi senyor.

Yo lo hize la mi hija,
yo lo hize con amor.
No son como las de agora
que dexan con la dolor.
La Komida la manyana...

The morning meal –
I’m late bringing it to you,
For my mother knows
I want to marry you.

Don’t make fun of my mother!
Don’t make fun of love!
When she was young,
She made love with my father.

Yes I did, my daughter!
But I did it with love.
I am not like the young women of today
Who are forsaken and left to grieve.
The morning meal...

Gloria Patri et Filio...

Emittet verbum suum, et liquefaciet ea:
flabit spiritus eius,
et fluent aquae.
Qui annuntiat verbum suum Jacob:
iustitias et judicia sua Israel.
Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.

He will send out his word and melt them:
He will cause his wind to blow
and the waters will flow.
He showeth his word unto Jacob,
his statutes and judgments unto Israel.
He hath not dealt so with any nation:
and he has not shown his judgments to them.

Glory be to the Father and to the Son, etc....
Notes on the Program

The Four Quarters of Old Jerusalem: A Musical Tour

“Oh, Jerusalem, how often have I wept for you!” laments the psalmist. And we have wept for the city for centuries. Since Biblical times, Jerusalem has been the meeting point of religion and culture; the “City on a Hill” where Western imagination flourished – and inevitably, the scene of violence that erupted when different faiths laid exclusive claim to the city. As historian James Carroll writes in his richly layered 2011 book, Jerusalem, Jerusalem: How the Ancient City Ignited the Modern World, the idea of the holy city, the City on a Hill, has shaped the history of not only the Middle East, but also America and the world.

To understand the music and poetry of Jerusalem, we need to understand something of its history and how it has resonated in the world. Ever since the Romans sacked Jerusalem and destroyed the Temple in 70 A.D., taking the Jews to Rome as slaves and scattering them across Europe, the West has inflicted its violent legacy on this city. During the Crusades of the Middle Ages, the Christian world “lost” Jerusalem to the Muslims, and the Biblical idea of a heavenly Jerusalem began to take hold in Western imagination as fantasy and as a dream. Christopher Columbus was driven by the idea of reclaiming Jerusalem. So were the Puritans who came to New England. As Carroll writes, “America understood itself from the start as a new Jerusalem, the ‘city on a hill.’ That vision influenced everyone from Abraham Lincoln to Ronald Reagan and Sarah Palin.”

In the 19th and early 20th centuries, the British Empire brought its method of colonial domination to Palestine – intentionally stirring up local tensions, and thus planting the seeds of Jewish-Arab conflict. The British decimated Palestinian civic and cultural institutions well before the state of Israel was founded. That legacy still casts a shadow over Jerusalem, much as the legacy of slavery and the destruction of Native American culture still cast their pall over American society.

With this legacy as a backdrop, our concert looks not at the politics but at the people themselves. Throughout history, neighborhood residents of Jerusalem have lived to celebrate life, not death. They have shared meals, worked together, sung together, and danced together. This was perhaps especially true during the roughly 450 years from which our music is drawn, 1200-1650. The interweaving
of the spiritual and the secular in the fabric of daily Jewish and Muslim life makes it impossible to separate “secular” folk music from the “sacred” songs of the synagogue and mosque. They are simply different expressions of the same spiritual longing and love. And so, as we evoke the sounds of Old Jerusalem, we interweave the rhythms of daily life – including love and betrayal; feasting and celebration; and the sacred hymns of the temple, mosque, and church.

Historically, the Old City has four quarters: The Jewish Quarter, the Arab Quarter, the Christian Quarter, and the tiny Armenian Quarter. (The Armenians practice Eastern Orthodox Christianity, which is separate from the Roman Catholic Church.) Our program is a colorful tour of these neighborhoods, including ancient Hebrew prayers; the mixed meters and shifting accents that the Sephardic Jews encountered in their wanderings through Turkey as they sought to return to Jerusalem; a vibrant medieval Spanish cantiga that one might have heard in the Christian Quarter of the city; and the flamboyant Italian baroque music encountered by the Sephardim in Italy. This last category includes music of the great Claudio Monteverdi who lived in Mantua in the early 17th century.

Our musical “tour” of the city has a 6-day itinerary.

**Day 1: O Jerusalem!**

As we approach the City on a Hill, we hear the theme that resounds so soulfully for scattered Jews and Palestinians: the longing for Jerusalem. We begin with an ancient Jewish Sephardic chant handed down through oral tradition – *Ir me kero, Madre, a Yerushalayim* (“I want to go to Jerusalem, Mother”). My arrangement of this chant is a kind of kaleidoscopic soundscape intended to evoke the Middle East. The treatment of the chant melody reflects different ways in which the Sephardim approached their synagogue singing: first the chant melody is sung by a solo cantor, then as a call-and-response between the cantor and chorus.
This is followed by the lively Sephardic folk song *Kuando el Rey Nimrod* – a ballad about the birth of Abraham. The Sephardim were the Jews who had been brought to Spain, where they flourished for several centuries and developed a high culture in Medieval times – only to be expelled by the king in 1492. *Kuando el Rey Nimrod* is said to be the song the Sephardim sang as they marched out of Spain at that time. Though merry on the surface, the song is tinged with defiance.

**Day 2: The Jewish Quarter**

The great 20th-century authority on Jewish music, Abraham Idelsohn, wrote, “Jewish music is the tonal expression of Jewish life over a period of over two thousand years, during which the Jewish people have been rent from their physical homeland and scattered over the earth.”

This spiritual longing for Jerusalem echoes through Jewish music and poetry, and is summed up in our presentation of *Ir me quiero, madre, a Yerushalayim*. Here, two Medieval texts are interlaced: the 12th-century poem “*My Heart is in the East*,” written by Rabbi Yehuda Halevi while in captivity in Andalusia, is spoken in Hebrew; and the traditional Sephardic poem “I want to walk to Jerusalem” is chanted by soprano.

This is followed by the traditional Hebrew hymns *Tzur Mishelo* (a table-grace sung at meals) and *Lecha Dodi*. We then turn to secular life. Two Sephardic ballads in Ladino evoke themes of love and betrayal. *Nani Nani* is a devastating song sung by a mother who lulls her baby to sleep while she knows that her husband is with another woman. *A la Una Yo Nací* (At One I was Born) is a playful and flirtatious ballad.

**Day 3: The Christian & Armenian Quarters**

The tiny Armenian Quarter of the city is represented in our concert by the medieval sacred Armenian hymn, *Havun Havun*. René Schiffer’s beautiful arrangement features solo cello with double-bass, echoed by two recorders placed “antiphonally” (at opposite sides of the stage). A carpet of lute and theorbo evokes the haunting moods of the Armenian landscape.

A colorful medieval parade bursts on the scene in the form of the 13th-c. Spanish *cantiga*, *Santa Maria, Strela do Dia* (Saint Mary, Star of the Day).
O Jerusalem! My arrangement is inspired by the vibrant street festivals of the Feast of the Assumption, still seen in Spanish and Italian communities today. The melody and lyrics of this song are found in the 13th-century manuscript known as the *Cantigas de Santa Maria Codex*. This is a beautifully illuminated manuscript with many colorful illustrations of musicians – including Christian (white) and Muslim (brown) musicians playing together. As with all medieval manuscripts, only the melody is provided, and there is no indication of what instruments should play, if any. So each arrangement of this piece sounds very different.

**Day 4: Mosque, Synagogue, and Cathedral**

In this section, we hear how the musical styles of the Arabs, Jews, and Christian Europeans influenced each other. The distinctive Muslim call to prayer, as it is sung from the rooftops in the Arab Quarter, launches this set and echoes through the Jewish cantorial singing and Catholic church music that follows. Excerpts from the great Monteverdi *Vespers of 1610* reveal how Monteverdi’s writing was influenced by the sounds of the Jewish and Arab sacred chanting. In all of this music, florid ornamentation in mostly minor modes soars above slowly changing harmonies that move with inevitability.

**Day 5: The Arab Quarter**

Our two oud players set the stage for our visit to the Arab Quarter with an improvisation, or *taxim*, by our Palestinian qanun player, Zafer Tawil. Zafer and Brian Kay evoke the medieval paintings of Christian/European and Arab/Muslim oud and lute players making music together. The classical Arab mwasha, *Lamma Bada*, is a sensuous melody in the undulating rhythmic meter of 10/8. The set bursts into joyous
Meet the Instruments

While the Apollo’s Fire stage always features cool and interesting instruments, tonight’s concert is a true museum of the ancient Middle East! Here’s a closer-up look at some the instruments you’re hearing tonight.

The Oud

Played by Brian Kay, the oud is the most distinctive and central voice of Middle Eastern music. It is considered “the king of instruments” in the ancient Arab world. The *oud* is the older cousin of the European lute, having come to Europe through North Africa during late Medieval times. The name *al-oud* is probably derived from the Arabic for “the wood.” The sound of the oud vibrates within its hollow body. The two distinctive features are its pear-shaped body and its fretless neck. The rounded back of the oud is made of 15-25 narrow strips of wood, enclosing a flat sheet of wood which is the soundboard.
The Ney

Played by Daphna Mor, this Middle Eastern flute is literally as old as the pyramids – having been around for about 5000 years. Neys have been found in the excavations at Ur in Iraq, and can be seen in wall-paintings in the Egyptian pyramids. The ney is a simple, long, end-blown flute with a softly haunting and ethereal sound. It is made of a piece of hollow cane or reed. The name ney is an old Persian word for reed. Traditionally it has five or six finger holes. It is probably the ancestor of the European renaissance and baroque flutes, which generally have six finger holes but are made of wood in two pieces that fit together.

The Qanun

Played by Zafer Tawil, the Qanun is a string instrument played in the Middle East, West Africa, Central Asia, and southeastern regions of Europe. It is thought to have originated in Ancient Greece or perhaps the earlier Minoan or Mycenaean period, between 3000 and 1500 BC. The instrument is a type of large zither with a thin trapezoidal soundboard. It is famous for its unique, melodramatic sound. The instrument is played on the lap, or sometimes on a trestle support, by plucking the strings with two tortoise-shell picks (one for each hand) or with the fingernails.

The Doumbek or Darbuka

Played by our inimitable percussionist Rex Benincasa, the doumbek or darbuka is a goblet drum used in Middle Eastern and African ancient music, both sacred and secular. The origin of the Egyptian Arabic term darabukka probably lies in the Arabic word “darab” (“to strike”). Goblet drums were seen in Babylonia and Sumer as early as 1100 BCE. These drums are played under the arm or resting on the player’s leg, with a light touch and quite a variety of strokes. The drum has three main sounds: (1) the “doum” is the deep bass sound produced by striking the head near the center and taking off the hand for an open sound; (2) the “tek” is the higher-pitched sound made by hitting near the edge of the head with the fingertips; (3) the “pa” is the closed sound, produced by quickly stopping the vibration with the hand. Additionally, more complex techniques including snaps, slaps, pops, and rolls are used to ornament the basic rhythm.
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