

APOLLO'S *fire*



BAROQUE ORCHESTRA  
*jeannette sorrell*

# 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.

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**NORTHERN TRUST**

# I. O Jerusalem!

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

**Kuándo el Rey Nimrod (Avram Avinu)**

*Sephardic 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

*Sephardic Medieval/traditional, arr. J. Sorrell after Cantor Jalda 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 nació (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.

# I. 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

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

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

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

## Kuando el Rey Nimrod

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

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

**Refrain:**  
*Abraham Avinu, our dear Father,  
Blessed Father, Light of 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.*

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

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

## II. The Jewish Quarter

### Ir me quiero, madre, a Yerushalayim

[Spoken in Hebrew: לבי במזרח ואנוכי בסוף מערב]

*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  
rogar quero al Dio de no encontrar al enemigo.  
Que davox en bonhora  
que ya, que ya me vo.

*I want to go down this little road.  
I pray to God that I won't encounter the  
enemy, That I will make good time.  
And that I may go already.*

### Tzur mishelo akhalnu

(Traditional Hebrew Sabbath table blessing)

Tsur mishelo achalnu,  
Bar'chu emunai,  
Sava'anu vehotarnu  
kidvar adonai.

*We bless the Lord, our Rock,  
whose food we have eaten.  
We are satisfied, and have left some,  
according to God's word.*

Hebrew translation by Jeffrey Strauss

## Nani, Nani (Sephardic/Ladino ballad)

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

Ay, durmite mi alma!  
Ke tu padre viene  
kon muncha alegría.

“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 onde 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 perdõados  
da ousadia que lles fazia  
fazer folia mais que non deveria.  
*Santa Maria...*

Amostrar nos debes carreira  
por gãar en toda maneira  
a sen par luz e verdadeira  
que tu dar nos podes senlleira;  
ca Deus a ti a outorgaria  
e a querria por ti dar e daria.  
*Santa Maria...*

Guiar ben nos pod' o teu siso  
mais ca ren pera Parayso  
u Deus ten senpre goy' e riso  
pora quen en el creer quiso;  
e prazer-m-ia se te prazia  
que foss' a mia alm' en tal compannia.  
*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.

*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.

*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.

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

Sancta Maria succurre miseris,  
iuva pusillanimes,  
refove flebiles:  
ora pro popula,  
interveni pro clero,  
intercede pro devoto femineo sexu:  
sentiant omnes tuum iuvamen,  
quicumque 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 transit  
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,  
Bar'chu 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

Ki 'eshmerà Shabbàt,  
'El yishmerèini.  
'Ot hi l'olmèi ad  
Beinò uveinì.  
[Repeat as Refrain.]

Hu yom m'chubàd  
Hu yom ta'anugim,  
Lèem v'yàyin tov  
Basàr v'dagim,  
Has'mehim bo,  
Hem simhà masigim,  
Ki yom s'mahòt hu.  
Refrain.

Bò emtze'àh tamid  
Nòah l'nafshi,  
Hinèi l'dor rishòn  
Natàn kedoshì,  
Mofèt b'tèt lèchem mishnèh vashishì,  
Kàkha b'khòl shishì  
Yakhpìl mizonì.  
Refrain.

*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)

Gloria Patri, et Filio,  
et Spiritui Sancto.

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

## Lauda Jerusalem (Monteverdi Vespers)

Lauda Jerusalem, Dominum:  
Lauda Deum tuum, Sion.  
Quoniam confortavit seras portarum tuarum;  
benedixit filiis tuis in te.  
Qui posuit fines tuos pacem,  
et adipe frumenti satiat te.  
Qui emittit eloquium suum terrae:  
velociter currit sermo eius.  
Qui dat nivem sicut lanam;  
nebulam sicut cineram spargit.  
Mittit crystallum suam sicut bucellas:  
ante faciem frigoris eius quis sustinebit?

*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?*

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.

Gloria Patri et Filio...

*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....*

## V. The Arab Quarter

### Lamma bada (traditional Arabic)

Lamma bada yatathana  
Hobii jamaluu fatana.  
Amara ma bilahdatin assarna  
Ghahsoun thaana heyne mala.

Wadii wayah hiratii  
Man li rahiimuu shekwatii.  
Fil hobbi min layatii  
Illa maliik 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,  
la tadre la traigo atrás.  
Que lo sepa la mi madre  
que yo quero despozar.

No se burle la mi madre,  
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...*

# Notes on the Program

## THE FOUR QUARTERS OF OLD JERUSALEM: A MUSICAL TOUR



Psalter World Map, c. 1265

*“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.



The Old City

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

## DAY I: 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.

## Notes on the Program *(continued)*

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



Hurva Synagogue in 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)**.

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.



The entrance to St. James monastery  
in the Armernian Quarter

## 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



Dome of the Rock in 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

## Notes on the Program *(continued)*

virtuosity with a traditional **Longa**, played at approximately the speed of light. The Longa dance originated in Turkey, but later made its way into Arabic music. It is often performed at the end of a *mwasha*.

### DAY 6: NEIGHBORHOOD FIESTA



Christian and Muslim playing ouds (Cantigas de Santa Maria, by Alfonso X, "The Wise" 13c.)

Our tour of Jerusalem draws to a close with a neighborhood party scene. The Sephardic feasting song, **La Komida Manyana**, celebrates life, love, and breakfast – with a touch of joyful humor. The song evokes a scene where music and feasting take over the streets as Jewish, Muslim, and Christian neighbors come together to celebrate in brotherhood and sisterhood.

It is with love and respect that we offer these performances of the music of the peoples of Jerusalem. The musicians and I hope that their songs, echoing through the centuries, will inspire us all to greater peace and understanding.

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## 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. *Ney*s 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.



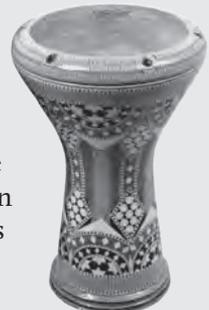
## THE QANUN

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 DOUMBЕК OR DARBUKA

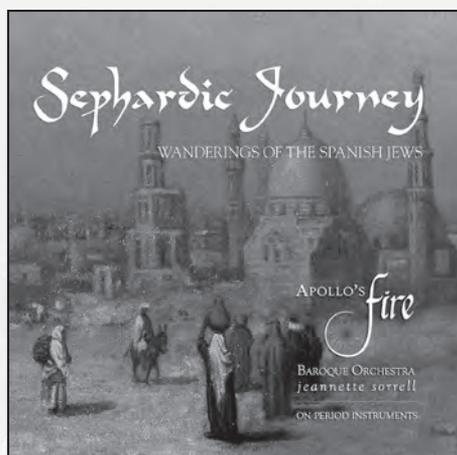
Played by our inimitable percussionist Rex Benincasa, the *doumbek* or *darbuka* is a goblet drum used in Middle Eastern and African ancient music, both sacred and secular. The origin of the Egyptian Arabic term *darabukka* probably lies in the Arabic word “darab” (“to strike”). Goblet drums were seen 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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