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

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**Production Team**

**Jordan Sramek** (Founder/Artistic Director, tenor, psaltery, hurdy-gurdy)

**Kim Sueoka, Elaine Lachica** (soprano) • **Alyssa Anderson, Natalie Nowytski** (alto)

**Matthew Dean, Andrew Kane** (tenor) • **Mark Dietrich, Jake Endres** (bass)

**David Burk** (’ud) • **Tim O’Keefe** (percussion)

with special guest

**Shira Kammen** (vielle, harp)
Founded in 1996 by Artistic Director Jordan Sramek and now in its 20th performance season, The Rose 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. Each season, the group illuminates several centuries of rarely heard repertoire, bringing to modern audiences research from the world’s manuscript libraries and fresh perspectives on music, history, languages, politics, religion and more. With ten critically acclaimed recordings and a diverse selection of concert programs, The Rose Ensemble has thrilled audiences across the United States and Europe with repertoire spanning 1,000 years and over 25 languages, including recent unique programs highlighting Maltese, Hawaiian, French, Ukrainian, Middle Eastern, and Cuban repertoire. Rose Ensemble musicians have received acclaim for their ability to perform both as an ensemble and as individual soloists. The group is the recipient of the 2005 Margaret Hillis Award for Choral Excellence and in 2012 took first place in both secular and sacred categories at the Tolosa (Spain) International Choral Competition.

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), Early Music Now (Milwaukee), the Musical Instrument Museum (Phoenix), Cornell University, Luther College, and the J. Paul Getty Museum. In 2012 the group served as artists in residence at the Society for Biblical Literature Conference, and in 2013 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. Performance highlights this season include the National Gallery, Princeton University, Houston Early Music, Chautauqua Institute, and the Madison Early Music Festival. The group can be heard regularly on American Public Media, the European Broadcasting Union, and Performance Today.

Shira Kammen, multi-instrumentalist and occasional vocalist, has spent well over half her life exploring the worlds of early and traditional music. A member for many years of the early music Ensembles Alcatraz, Project Ars Nova and Medieval Strings, she has also worked with Sequentia, Hesperion XX, the Boston Camerata, the Balkan group Kitka, the King’s Noyse, the Newberry and Folger Consorts, the Oregon, California and San Francisco Shakespeare Festivals, and is the founder of Class V Music, an ensemble dedicated to providing music on river rafting trips. She has performed and taught in the United States, Canada, Mexico, Europe, Israel, Morocco, Latvia, Russia and Japan, and on the Colorado, Rogue, Green, Grande Ronde, East Carson and Klamath Rivers.

Shira happily collaborated with singer/storyteller John Fleagle for fifteen years, and performs now with several groups: a medieval ensemble, Fortune’s Wheel: a new music group, Ephemeros; an eclectic ethnic band, Panacea; an English Country Dance band, Roguery, the early music ensembles Cançonier and In Bocca al Lupo, as well as frequent collaborations with performers such as storyteller/harpist Patrick Ball, medieval music experts Margriet Tindemans and Anne Azema, and in many theatrical and dance productions. She has worked with students in many different settings, among them teaching summer music workshops in the woods, coaching students of early music at Yale University, Case Western, the University of Oregon at Eugene, and working at specialized seminars at the Fondazione Cini in Venice, Italy and the Scuola Cantorum Basiliensis in Switzerland.

About this Program
One of the challenges in creating a musical program such as this, which focuses on the so-called “Land of Three Faiths” - music largely from Hispano-Arabic traditions, and which strives to represent equally the Abrahamic traditions of Christianity, Judaism and Islam - 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). Our approach to this thematic program, therefore, is more about emphasizing the cultural, musical, and linguistic exchanges and collaborations that took place among people of different faith traditions in medieval Spain and, in subsequent generations, throughout many parts of the Mediterranean. 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, notably during times of war and oppression.

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

Our program highlights the Hispano-Arabic Middle Ages as both an important and devastating chapter of Judaic, Christian and Islamic history. In earlier times, having participated in the golden age of classical Arab culture in the Near East, Jews played an important role in Spain as mediators between Arab and Christian culture, and Jewish poetry and music consequently reached a new pinnacle. In the 13th and early-14th centuries, Jews and Arabs joined the troubadours from Spain, France and Portugal as musicians at the Castilian court. The famous Cantigas de Santa Maria (Songs of the Virgin Mary) of King Alfonso X (1252-84) 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
(all other program notes by Jordan Sramek)

Learn more about the musicians and work of The Rose Ensemble at:


CDs available for purchase at this performance, or download at:

iTunes / Amazon

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 rhythmical elements of the Mediterranean.

**Cuando’l Rey Nimród** -Traditional Sephardic (Morocco)

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

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<tr>
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<th>English Translation</th>
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<tr>
<td>Cuando’l Rey Nimród</td>
<td>When Nimrod the king</td>
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<tr>
<td>al campo salía</td>
<td>Went forth a-roving,</td>
</tr>
<tr>
<td>Atentó y vido</td>
<td>He saw, he discerned</td>
</tr>
<tr>
<td>la luz santa</td>
<td>Where Jews all sojourned,</td>
</tr>
<tr>
<td>de la judería;</td>
<td>A light that did shine</td>
</tr>
<tr>
<td>Ah, Yarém!</td>
<td>So holy, divine! Ah Yarem!</td>
</tr>
<tr>
<td>Endevínó y dicho</td>
<td>His prophets disclosed</td>
</tr>
<tr>
<td>que hase de nacer</td>
<td>That birth was proposed</td>
</tr>
<tr>
<td>Avrahám Avinu.</td>
<td>Of Abram, whose grace</td>
</tr>
<tr>
<td></td>
<td>Would father a race.</td>
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<tr>
<td>La mujer de Terah</td>
<td>When Terach’s good wife</td>
</tr>
<tr>
<td>quedóse preñada;</td>
<td>Felt strong pangs of life,</td>
</tr>
<tr>
<td>De día en día</td>
<td>Her state she’d betray</td>
</tr>
<tr>
<td>se demudava,</td>
<td>As day followed day.</td>
</tr>
<tr>
<td>De día en día</td>
<td>Her face from the fringe</td>
</tr>
<tr>
<td>se amarillava.</td>
<td>Grew yellow in tinge. Ah Yarem!</td>
</tr>
<tr>
<td>Ah, Yarém!</td>
<td></td>
</tr>
<tr>
<td>A fin de nueve meses</td>
<td>When nine months had passed</td>
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<tr>
<td>parir lo quería</td>
<td>And birth came at last,</td>
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<tr>
<td>A los campos se</td>
<td>She fled from the town</td>
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<tr>
<td>ía por depedrida,</td>
<td>Her sorrow to drown.</td>
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<tr>
<td>Ah, Yarém!</td>
<td>Ah Yarem!</td>
</tr>
<tr>
<td>En aquella hora</td>
<td>At that same time</td>
</tr>
<tr>
<td>una meará se l’avriría;</td>
<td>To cover her crime,</td>
</tr>
<tr>
<td>En aquella hora</td>
<td>A cave mouth did gape</td>
</tr>
<tr>
<td>lo pariría;</td>
<td>With way of escape,</td>
</tr>
<tr>
<td>En aquella hora</td>
<td>For birth of the boy,</td>
</tr>
<tr>
<td>le havlaría:</td>
<td>Who shouted with joy:</td>
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<td>Ah, Yarém!</td>
<td>“Ah Yarem!”</td>
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**Pues que tú, Reyna del ielo** -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. In one of Isabel’s own illuminated Books of Hours, the queen herself is depicted kneeling in prayer and in adoration of the Virgin Mary, who is crowned as Queen of Heaven. Isabel chose Mary as her Patroness and her devotion to the Virgin can be seen in several dedicatory pieces such as this vernacular villancico:

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

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

---

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

You, who reign with the King of that celestial kingdom, You, light of our law, Light of the human race; Since you are so able to erase suffering, Give remedy to our troubles.

---

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

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

---

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

You, who were already mature when the earth was first begotten; you, who were kept safe for him who you bore, for through you did we first know him, make us worthy that our misfortunes shall be ended.

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**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.

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

Saltó la roza i dixo: Todos se queden a un lado;
A mí me toca alabar al Dio grande y abastado,
Que de mi 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.

La azucena quiso cantar una cantica galana:
A mí me toca alabar que soy roza de ventana;
Mi aceite haze crecer cabellos a las galanas
Y mi olor es tan bueno que se desmayan por mí.

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

Y ajuntaronse las flores alabar al Dios a una
Que las crió tan donozas, lindas, sin tacha ninguna.
Dizen berahot en ellas como dizen en la luna
Y ansi dizen cada una no hay mas mayor que mí.

Porque llorax blanca niña?

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

CHORUS: 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.

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

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.

Porque llorax blanca niña?

-traditional Sephardic (Morocco/Turkey)
Source: our performance is based on a recording by Sarband (Música medieval sefardí)
Language editing: Nell Snaidas
Only a few written examples of Sephardic music have survived. However, in addition to the descriptions of Sephardic musical practice taken from early sources, the Sephardim's oral heritage provides a guide to this immensely rich musical culture, such as this beautiful blend of at least two different stories.

_Porque llorax blanca niña?_  
_Porque llorax blanca flor?_  
_Lloro por vos caballero_  
_Que vos vax y me dexax_  

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

_Me dexax niña y muchacha,_  
_Chica y de poca edad._  
_Tres hijicos chicos tengo,_  
_lloran y demandan pan._  

_You leave me, a girl,_  
_small and of tender age._  
_I have three little children_  
_who cry and ask for bread._

_Vos asperarex a los siete,_  
_si no, a los ocho vos cazax._  
_Tomarex un mancevico,_  
_que paresca tal y cual._  

_Seven years you shall wait,_  
_if eight, you shall marry._  
_You shall take a young man,_  
_who resembles me in all ways._

_Todas las naves del mundo_  
_vayan y tornen en paz._  
_Y la nave de mi hijo_  
_vaya y no torne más._  

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

_Vido venir navezica,_  
_navegando por la mar._  
_Asi biva el Capitan,_  
_Que me diga la verdad._  

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

_No vos exex la mi madre,_  
_Que yo soy tu hijo caronal._  
_Ya se bezan y se abrusan,_  
_y se van a pasear._  

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

_Cives caelestis patriae_  
_-plainchant_  
_Source: Rome, Biblioteca vallicelliana, C. 5, 281r 13; Antiphoner, 12th century, San Eutizio_
Chapter 21 of the Book of Revelation begins with John’s vision of the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband. 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 celestis patrie
regi regum concinite,
qui est supremus opifex
civitatis uranice
in cujus edificio
talis exstat fundatio.

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

Chrysoprassus 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.

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

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

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

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

Hannah has 7 sons
Hannah the good Jewess
The king sent for them
All 7 in one day

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

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

Psalm 29
Mizmor l’David

traditional Sephardic (Istanbul)

Havu l’Adonai b’nei eilim
Havu l’Adonai kavod va’oz.

Havu l’Adonai k’vod sh’mo
Hishtachavu l’Adonai b’hadrat kodesh.

Kol Adonai al hamayim
Eil hakvod hirim
Adonai al mayim rabim.

Kol Adonai bakoach
Kol Adonai behadar
Kol Adonai shoveirarazim
Vay’shabeir Adonai et arzeh hal’vanon.

A psalm of David.
Give to Adonai, O heavenly beings,
Give to Adonai honor and glory.

Give to Adonai the glory due his name,
Worship Adonai in holy array.

The voice of Adonai over the waters!
The God of glory thunders over the waters!

The voice of Adonai is mighty,
The voice of Adonai is majestic.
The voice of Adonai breaks the cedars.
Adonai shatters the cedars of Lebanon.

Hoy comamos y bebamos

-Juan del Encina (1485-c.1530)
Source: Cancionero Musical de Palacio / Translation: Barbara Weissberger
Hoy comamos y bebamos
y cantemos y holguemos,
que mañana ayunaremos.

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.

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 pretto.

Hoy comamos y bebamos
y cantemos y holguemos,
que mañana ayunaremos.

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.

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 pretto.

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

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.

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

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

Hazeremos una merenda

Traditional Sephardic
Source/Translation: As taught to The Rose Ensemble by Nell Snaidas
La una quita l’azeite
De un tenequé hasta diez
Yar aman...

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

Para ‘zer los burmuelos
En los días de Hanucá
Yar aman...

We’re having a party!
-What time?

I’ll tell you
Oh yes!

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

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

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

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

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

Quita la gallina de la cuxina
Dale’l caldo a la vezina
Que la sea melexina
en el mez de Hanuká
Suríaremos l’asefá

La una quita l’azete
De un tenequé hasta diez
La otra quita la harina
De un saco hasta diez
Para hacer los burmuelos
En los días de Hanuká
Suríaremos l’asefá

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

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

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

Cantiga #424  Cantigas de Santa Maria (13th-century Spanish)
Source: “E Codex” 109. II de F. de N. S. J., fol 145r [CJC 2 -- Cantiga 424
Translation: The Songs of Holy Mary by Alfonso X, the Wise: A Translation of the Cantigas de Santa Maria, Kathleen Kulp-Hill

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

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

**Chorus:** Pois que dos Reys Nostro Sennor

Chorus: Since Our Lord chose to descend

- from the lineage of kings, it is only right that He should show His love
- for them by appearing to them.

- This occurred when He was born in Bethlehem to Holy Mary,
- and thirteen days later,
- He appeared to the Three Kings, and each one in his wisdom
- recognized by the star that
- He was God the King. Therefore, they came from afar to see Him,

- from as far as the islands of Sheba and Tarshish, which are in the sea,
- and from Arabia, where there are many people
- and vast lands to cross.
- However, although they were there far away, He who has power
- over all things
- quickly brought them to Bethlehem.

- They went on their way at once
- and saw the star
- going rapidly before them
- and began to follow it.
- However, when it reached Bethlehem, it shone directly over it and would not move
- until they entered where
- they saw Jesus Christ lying

- in the arms of Her who suffered
- much sorrow and grief with Him.
- Without delay,
- they gave Him their offerings:
- gold, which befits kings;
- incense because it is spiritual;
- myrrh, with which they anoint the dead
- so that they will never decay.

**Ayyu-h s-s q ‘ilay-ka l-muṣṭakā** - Hispano-Arabic muwashaha (mode: kurdī)


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

Refrain: Ayyu-hā s-sāqī ‘ilay-ka l-muṣṭakā

Refrain: Oh, cupbearer, our laments are addressed to you.

Qad da‘awnā-ka wa‘-in lā tum sa‘-lā

We have called you, but you do not listen.

ġusnu bānin māla min haytī stawā

A willow branch bowed down.

[‘māta] man yahwā-hu min farṭī l-jawā

The one who loved him died of too much passion,
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 Maria, 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 Maria* follow strict order, with every tenth song a poetically expressed *Cantiga de loor*, a hymn in praise of the Virgin arouses 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.

**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...

Atal Sennor dev’ óme muit’ amar,
que de todo mal o póde guardard;
 e póde-l’ os pecados perdôar,
que faz no mundo per maos sabores.
Rósa das rósas e Fror das frores...

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

Esta dona que tenno por Sennor
e de que quero servir trobador,
se eu per ren pôss’ aver séu amor,
dou ao démo os outros amores.
Rósa das rósas e Fror das frores...

Adorámoste Señor
-Diós y hombre Jesucristo,
en el sacramento visto,
Universal Redentor.

Adorámoste victoria

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**Adorámoste Señor**

-Diós y hombre Jesucristo,
- en el sacramento visto,
- Universal Redentor.

Adorámoste victoria

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**Source:** Cancionero de Segovia (Segovia, Catedral, Archivo Capitular, s.s.)
We adore you, Lord, God and man, Jesus Christ, revealed in the sacrament, universal redeemer.

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

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

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*Et Sha'are Ratzón* - Sephardic piyyut (Libya)

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

*Et Sha'are Ratzón* is a moving and dramatic *piyyut* (para-liturgical poem) written by Judah Samuel Abbas (ca. 1100). It is sung on Rosh Hashanah after the reading of the *Haftarah*, and preceding the blowing of the *shofar*. The poem contains the *Midrashic* version of the binding of Isaac (*Midrash* is the designation of a particular genre of rabbinic literature containing anthologies and compilations of homilies). As the cantor sings the last verse, which refers to the ensuing blowing of the *shofar*, his voice imitates the tremolo of the *teruah* (a particular sound on the *shofar*). In some Oriental-Sephardic synagogues, this hymn is also chanted in Ladino.
Et shaaré ratzón
le hipateach
yom eheyé chapay
leEl shoteach
ana zechor na li
beyom hokheach
(Ref.) ‘Oked vehane’ekad
vehamizbeach.

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

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

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

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.

CHORUS: Avram avinu, padre querido,  
Padre bendicho, luz de Israel.

La mujer de Terach quedo prenyada.  
De día en día él le preguntava.  
De que tenéis la cara tan demudada?  
Ella ya sabía el bien que tenía.

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

Sierto loaremos al verdadero Eil  
Saludemos al compadre y al moel  
Que por su zekhut nos venga el Goel  
Y ri’hma a todo Israel.

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

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

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

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

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