

# SEPHARDIC ART SONG

## A Musical Legacy of the Sephardic Diaspora



*by*  
LORI ŞEN  
*mezzo-soprano*

*&*

JEREMY LYONS  
*guitar*

ALEXEI ULITIN  
*piano*

*co-sponsored by*

YIVO INSTITUTE FOR JEWISH RESEARCH  
& AMERICAN SEPHARDI FEDERATION

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**Lori Şen, *mezzo-soprano***

Turkish mezzo-soprano and music scholar Lori Şen is known for her versatility in many vocal genres, including opera, art song, musical theatre, and jazz, as well as for her teaching and research interests in vocal literature, voice pedagogy, and voice science. She regularly collaborates with musicians and composers across a variety of genres, and has performed in Turkey, Europe, and the United States. Lori's more recent performances include solo recitals, opera, oratorio, and jazz performances.

Lori completed her Doctor of Musical Arts degree in Voice Performance last May at the University of Maryland, College Park. Her dissertation, *Sephardic Art Song: A Musical Legacy of the Sephardic Diaspora*, explored the Sephardic Art Song repertoire from the Western classical perspective. Over the past three years, she has been introducing this repertoire to audiences through solo recitals, in addition to her lectures on the history, language, and culture of the Sephardim, and elements and stylistic features of Sephardic music. Since 2018, she has presented her research at the 14<sup>th</sup> Barcelona Festival of Song in Barcelona, Spain, the 8<sup>th</sup> Annual Judeo-Spanish Symposium (UCLAdino) at the University of California, Los Angeles, Jewish Museum of Maryland in Baltimore, MD, and Yunus Emre Institute and the Smithsonian Center for Folklife and Cultural Heritage, both in Washington, D.C.

Lori received her Master of Music in Voice Performance and Pedagogy at Westminster Choir College, in Princeton, NJ, as a Fulbright grantee. She also holds a Bachelor of Science degree in Physics from the Middle East Technical University in Ankara, Turkey, in addition to a Bachelor of Music degree in Voice and a Master of Education degree in Physics Education from Dokuz Eylül University in Izmir, Turkey. She currently teaches as Adjunct Voice Faculty at Frostburg State University and Peabody Preparatory of The Johns Hopkins University, and has an active performing and teaching schedule in the Washington, D.C. area.

For more information: [www.lorisen.com](http://www.lorisen.com)



**Jeremy Lyons, *guitar***

A Baltimore citizen for the past decade, Jeremy Lyons began studying music from a young age. He began playing the guitar when he was five years old, and also started cello lessons soon after. Even prior to attending college he was regularly performing as a soloist and as a member of several orchestras and chamber ensembles. He received a BM in guitar performance (Summa Cum Laude) from the Florida State University, where he studied with Bruce Holzman, and holds a MM in Guitar Performance

and Pedagogy, a MM in Musicology, and a DMA all from the Peabody Conservatory of the Johns Hopkins University, where he studied with Manuel Barrueco.

While attending Florida State University, he also studied the viola da gamba with professor Pamela Andrews, the Renaissance lute with Anthony Rooley, and the gu-zheng (an ancient Chinese zither) with Haiqiong Deng. He was a member of the FSU Viols, the FSU Chinese Ensemble, and he regularly accompanied the FSU Early Music Ensembles, under the direction of Dr. Jeffery Kite-Powell. Jeremy also participated in the Early Music Ensembles at the Peabody Conservatory where he performed with the Peabody Renaissance Ensemble and the Peabody Consort, both directed by Mark Cudek, and the Peabody consort of Viols, directed by John Moran.

As a guitarist, Jeremy gives solo recitals and frequently appears with orchestras and chamber ensembles across the country. He also regularly performs with his duo partners Soprano, Lisa Perry, and Flutist, Stephanie Ray. Jeremy continues to perform on viola da gamba, lute, Baroque guitar, and often uses his electric guitar in combination with electronics for contemporary compositions. While maintaining an active performing career, Jeremy is a guitar instructor at Artist music education center in Perry Hall Maryland, and he also teaches guitar privately from his home in Baltimore.

Jeremy also delivers lectures concerning classical guitar history and the many influences that effect the repertoire of music available to the modern-day guitarist. His research interests include pedagogical approaches to teaching the guitar, contemporary guitar literature, and the perception of a modern-day guitarist as a musician.

An advocate for contemporary music, Jeremy regularly writes music, collaborates with other composers, and enthusiastically participates in music that connects to a variety of audience members. He is a member of two Baltimore-based contemporary music ensembles: Mind on Fire and the Pique Collective. These ensembles explore the many sounds, sensations, experiences, and possibilities that arise from a performance, held in a public space that invites the audience to immediately react and interact with the show that they attend.



### **Alexei Ulitin, *piano***

A native of Kiev, Ukraine, Alexei Ulitin enjoys a career of a collaborative pianist and soloist. Ulitin currently serves as a piano faculty at Rowan University (New Jersey). From 2016 to 2018, he has served as a visiting assistant professor of collaborative piano at the Indiana University Jacobs School of Music. Ulitin has worked as a member of the musical staff at several music festivals, including Aspen, Meadowmount, Siena, and the Northern Lights.

He has been a recipient of the New Horizons Fellowship at Aspen Music Festival for three years. His recital partners were Stephen Wyrzynski, Emilio Colón, Daniel Perantoni, Demondrae Thurman, Anton Belov, and Jon Garrison among others. Ulitin has won prizes in numerous competitions, including the 2014 Baltimore Music Club Competition (first prize), 2014 Wonderlic Piano Competition, 2013

Liszt-Garrison International Piano Competition, 2010 International Young Artist Piano Competition in Washington, D.C. (first prize), and 2010 Music Teachers National Association competition (Eastern Division Winner). He earned a Bachelor of Music from Rowan University, Master of Music from the National Music Academy of Ukraine (Kiev), and Doctor of Musical Arts from the University of Maryland.

# PROGRAM

Lecture - Sephardic Art Song: A Musical Legacy of the Sephardic Diaspora

~ PAUSE ~

- |   |                  |
|---|------------------|
| <i>8 Sephardic Songs</i>                            | Andrew Zohn      |
| Adio querida  | (b.1970)         |
| Fel sharah canet betet masha (Üsküdar'a gider iken) |                  |
| ~~~~  |                  |
| <i>Canciones Sefarditas</i>                         | Manuel Valls     |
| Abrix, mi galanica                                  | (1920-1984)      |
| ~~~~  |                  |
| <i>Endechas y Cantares de Sefarad</i>               | Matilde Salvador |
| Endecha   | (1918-2007)      |
| Arvolicos d'almendra                                |                  |
| ~~~~  |                  |
| <i>Jewish-Spanish Song Cycle</i>                    | Daniel Akiva     |
| Como la rosa  | (b. 1953)        |
| Ya abaxa la novia                                   |                  |
| ~~~~  |                  |
| <i>Cinco canciones sefardies</i>                    | Lorenzo Palomo   |
| Linda de mi corasón (Canción sefardí)               | (b. 1938)        |
| Nani (Canción de cuna sefardí)                      |                  |
| La soledad (Pequeña serenata sefardí)               |                  |
| A la una yo naci (Romance sefardí)                  |                  |
| ~~~~  |                  |
| <i>Sephardische Lieder</i>                          | Ulrike Merk      |
| Los bilbilicos                                      | (b.?)            |
| Avre tu puerta cerrada                              |                  |
| Por la tu puerta yo pasi                            |                  |

- Canciones Sefardíes*  
Descanso de mi vida  
José Antonio (Aita) de Donostia  
(1886-1956)
- Six Chansons Populaires Séphardiques*  
Yo boli de foja en foja  
Joaquín Nin-Culmell  
(1908-2004)
- Second Hebrew Song Cycle, Op.13*  
Rachelina  
Lazare Saminsky  
(1882-1959)
- ~~~
- Cuatro Canciones Sefardíes*  
"Morena" me llaman  
Joaquín Rodrigo  
(1901-1999)
- Durme, durme, kerido ijico  
Brian T. Field  
(b. 1967)
- Cuatro Cánticas Sefardíes  
Abraham Avinu  
Wolf Simoni  
(1907-1991)
- ~~~
- Seven Sephardic Romances*  
Don Amadi  
Durme, durme  
Morenica a mi me llaman  
Yehezkel Braun  
(b. 1953)
- ~~~
- Three Sephardic Songs*  
Montañas altas y marinadas  
Ven y veràs  
Una noche yo me armi  
Mario Castelnuovo-Tedesco  
(1895-1986)
- ~~~
- Coplas sefardies*  
No paséch por la mi sala  
Arboles lloran por luvia  
Cien donzellas van a la misa  
Alberto Hemi  
(1898-1975)
- ~~~
- 40 Canciones Sefardies*  
Una tadre fresquita de Mayo  
Adio, querida  
Manuel García Morante  
(b.1937)

\*The program notes below are written by Lori Şen unless indicated otherwise.

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## 8 SEPHARDIC SONGS<sup>1</sup>

**Andrew Zohn (b.1970)**

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Andrew Zohn is an American guitarist and composer, internationally recognized for his performances. He is currently a faculty member at the Schwob School of Music (Columbus State University) in Georgia. Zohn began composing for the guitar in 1998 and published his 8 *Sephardic Songs* for voice and guitar in 2011.

Today, we will be performing two of the eight songs in Zohn's set. One of the most popular Sephardic songs, *Adio querida*, is a farewell to the loved one. *Fel sharah canet betet masha*, on the other hand, is quite an interesting tune. It is interesting for it is referred to as "a secret world hit with many names, a tune that can be traced all over South Eastern Europe and in some parts of the Mediterranean area, the Middle East, Caucasus, Central Asia, the Far East and North America." It has not yet been proved where it exactly came from—or when and by whom it was originally written—and it has been suggested that the origins of the melody are either Albanian, Arabic, Armenian, Bosnian, Bulgarian, Chinese, Greek, Iranian, Scottish, Sephardic (Ladino), Serbian or Turkish or that the song was brought by the Crusaders. Today, we included the Turkish lyrics as well.<sup>2</sup>

### **Adio, querida**

Tu madre cuando te parió  
y te quitó al mundo,  
corazón ella no te dió  
para amar segundo.

Adío, adío querida...  
No quero la vida...  
Me l'amargates tú...

Va, buxcate otro amor,  
aharva otras puertas.  
Aspera otro ardor,  
que para mi sos muerta.

### **Farewell, my love**

Your mother when she gave you birth  
and brought you into the world,  
she did not give you a heart  
to love another.

Farewell, farewell my love...  
I do not want life...  
You have embittered it for me...

Go look for another love,  
Knock on other doors.  
Wait for another flame,  
As for me, you are dead.

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<sup>1</sup> Translations from "Zohn, Andrew E. 8 Sephardic Songs. Saint-Romuald, QC: Productions d'OZ, 2011."

<sup>2</sup> Peeva, Adela. "Adela Media Film and TV Production Company." *Whose is This Song?* - Adela Media. Accessed April 25, 2017. <http://www.adelamedia.net/movies/whose-is-this-song.php>.

### Fel sharah canet betet masha

Fel sharah canet betet masha  
la signorina aux beaux yeux noirs  
come la luna était la sua faccia  
qui éclairait le boulevard

Volevo parlare shata metni  
Because her father was à la gare  
E con su umbrella darabetni  
En reponse à mon bonsoir

Üsküdar'a gider iken aldı da bir yağmur  
Katibimin setresi uzun, eteği çamur  
katip uykudan uyanmış gözleri mahmur  
katip benim ben katibin el ne karışır  
katibime kolalı da gömlek ne güzel yaraşır

### Strolling down the street

The girl with beautiful dark eyes  
was strolling down the street,  
her face, lovely as the moon,  
lit up the boulevard.

I wanted to talk to her, but she insulted me,  
as her father was at the train nearby,  
with her umbrella, she hit me  
in reply to my greeting.

On my way to Üsküdar, it started to rain  
My scribe's coat is long, his skirt is muddy  
The scribe has just woken up, he is sleepy  
The scribe is mine and I am his, who cares  
Oh, how good my scribe looks in his starched shirt

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## CANCIONES SEFARDITAS

**Manuel Valls (1920-1984)**

Manuel Valls was a Catalan composer, pianist, music critic and educator. He achieved success as a composer through his symphonic, choral, chamber works, as well as operas, art songs, and works for solo piano, while simultaneously teaching composition at the University of Barcelona and writing music reviews for the daily newspaper *El País*. His *Canciones Sefarditas* (1975) is a collection of popular Sephardic tunes arranged for voice, flute, and guitar. Valls clearly intended to preserve the simplicity of these folk tunes and to evoke a medieval atmosphere through his selection of instruments and treatment of harmony. The set includes two of the most popular Sephardic songs, *La rosa enflorece* (*Los bilbilicos*), and a farewell to the loved one, *Adio querida*, among other love songs, songs of longing and a lullaby. We will be performing *Abrix, mi galanica*,<sup>7</sup> which is a traditional wedding song.

### Abrix, mi galanica

Avrix mi galanica  
Que ya va manecer  
La noche yo no durmo pensando en ti.

Mi padre 'sta meldando, mos oyera  
Amatalde la luzezica, si se dormira  
Amatalde la luzezica, si s'echara

### Let me in, my love

Open the door, my love,  
For dawn is almost here.  
I did not sleep all night thinking of you.

My father is reading, he will hear us.  
Put out the light, so he will go to sleep.  
Put out the light, so that he will go to bed.

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## ENDECHAS Y CANTARES DE SEFARAD **Matilde Salvador (1918-2007)**

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Spanish composer and painter Matilde Salvador was born in Castellón de la Plana, where she began her musical studies with her violinist father Joseph Salvador and her pianist aunt Joaquina Segarra. She then attended the Valencia Conservatory and studied with composer Vicente Asencio (1908-1979), who later became her husband. Salvador's catalog comprises works for piano, chamber ensemble, and orchestra, but also choral works, art songs, operas, and ballets. Her works show strong influences of Manuel de Falla's (1876-1946) compositional style. De Falla's neoclassic approach in his *El Retablo de Maese Pedro y el Concierto* for harpsicord can be observed in Salvador's opera *La filla del Rei Barbut*. Her notable works include *El segoviano esquivo* (ballet), *El sortilegio de la luna* (opera), and *Vinatea*, which became the first opera premiered at the Gran Teatro del Liceu in Barcelona, composed by a female composer. Matilde Salvador received numerous awards and distinctions during her professional career, including the composition grant of Fundación March, the Distinction of Cultural Merit of the Generalitat Valenciana (1997), and the Gold Medal of the University of Valencia (2001).<sup>3</sup>

Salvador's *Endechas y Cantares de Sefarad* is a collection of nine Sephardic songs that she arranged for voice and guitar between the years 1947 and 1979. The songs were published in 2000. We will be performing two songs from this set today: *Endecha*,<sup>4</sup> more commonly known as *Para que quiero yo mas vivir*, and *Arvolicos d'almendra*.<sup>5</sup> *Endecha* expresses the pain of love. Salvador's choice of title for this song suggests that the text represents a dirge for the loved one. *Arvolicos d'almendra* is a typical love song, praising the beauty of the loved one.

### **Endecha**

Para qué quiero yo más bivar en este mundo!

Mejor es morir más que sufrir.  
Dolores de amor vengo a sufrir.

Yo te amo de corazón  
Ma no te puedo alcançar.

### **Dirge**

Why do I want to live in this world!

Better to die than to suffer.  
With pains of love I suffer.

I love you from the heart,  
But I cannot reach you.

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<sup>3</sup> Fundación Juan March. "Composer: Matilde Salvador." *Fundación Juan March*, Madrid, 2012. Retrieved from <https://digital.march.es/clamor/es/fedora/repository/atm%3A6138>

<sup>4</sup> Translation by Lori Şen.

<sup>5</sup> Translation from <<http://www.sefaradrecords.com/lyrics.php#ArvolicasdeAlmendra>>

### Arvolicos d'almendra

Arvolicos d'almendra que yo plantí  
Por los tus ojos vedrulis  
Dame la mano, niña, que yo por ti  
Que yo por ti me va a morir.

La puerta de mi querida ya se avrió  
de lágrimas ya se inchó  
Como la primavera qu'ansi salió  
la bella niña que amo yo.

Hermosa sos, querida, en quantidá,  
A ti deseo alcansar  
Se yo no te alcansí  
mi querida la vida vo a empresantar.

### The almond trees

The almond trees I planted  
For your green eyes  
Give me your hand, little girl, for you,  
For you I will die.

The door of my love has opened  
My eyes have swollen with tears  
Like the spring she burst forth  
The beautiful girl that I love.

You are very beautiful my dear  
I wish to win you over  
If I cannot,  
I will make you a gift of my life.

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## JEWISH-SPANISH SONG CYCLE<sup>6</sup>

**Daniel Akiva (b. 1953)**

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Daniel Akiva was born in Haifa, Israel in 1953. A graduate of the Rubin Academy of Music in Jerusalem, he studied composition with Haim Alexander and guitar with Haim Asulin. In 1987 he won the prize for Composition and Performance awarded by the Swiss Confederation, which enabled him to study at the Geneva Conservatorium with Prof. Jean Ballisa (composition) and Jonathan Rubin (lute). His works include compositions for solo instruments, chamber ensembles, choir, voice and guitar, piano, and chamber orchestra. Akiva appears frequently as composer, performer, and recording artist. In 1984 he accompanied the soprano Victoria de los Angeles in a series of concerts at the prestigious Israel Festival. Since 1985 he has appeared in many festivals and concerts as soloist and chamber player, and together with the soprano Eti Kahn in Spain, the United States, and fourteen countries in Latin America. Currently, Akiva heads the Music Department at the WIZO Hight School for the Arts in Haifa, which he established in 1986.

A descendent of a Sephardic family with roots many generations in the land of Israel, Daniel Akiva finds much inspiration in the music of the Sephardic (Spanish) Jews. In his *Jewish-Spanish Song Cycle* he has arranged six different songs from the Ladino repertory. Today, we will be performing two of these songs: *Como la rosa*, which is a lyric love song, and *Ya abaxa la novia*, a wedding song of the Balkan Jews.

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<sup>6</sup> Biography of Daniel Akiva and translations of songs taken directly from Akiva, Daniel. *Jewish-Spanish Song Cycle: for voice and guitar*. Score. Kfar Sava, Israel: OR-TAV Music Publications, 1999.

**Como la rosa**

Como la rosa en la güerta  
 Y las flores sin abrir  
 Ansi es una donzella  
 A las horas del morir

Tristes horas en el día  
 Que hazina ya cayo  
 Como la reina en su lecho  
 Ya cayo y se dezmayo

**Ya abaxa la novia**

Ya abaxa la novia  
 Para el barandado  
 Me espanto no le caygan los ducados

Por abaxo, por arriba  
 Debaxo la ventanica  
 Ande moro yo

Ya abaxa la novia  
 Para el cortijo  
 Me espanto no le caygan los anillos

Ya abaxa la novia  
 Para la cusina  
 Me espanto no le caygan las manillas

**Like a rose**

Like a rose in a garden  
 That has not yet opened its blossom  
 Is a dying Maiden  
 At the momento of her death

How hard were those hours of suffering  
 When she was taken sick  
 Like a queen, lying on her cradle  
 There she fell ill and fainted away.

**The bride is coming down**

The bride is coming down  
 From the stage. I am afraid that  
 She will trip over the ducats.

Down and up  
 Under the window,  
 The place where I live.

The bride is coming down and  
 Walking in the courtyard.  
 I am afraid that she will tri pon the coins.

The bride is coming down;  
 She is passing through the kitchen. I am afraid that  
 Her bracelets will catch on something and trip her.

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**CINCO CANCIONES SEFARDÍES****Lorenzo Palomo (b.1938)**

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Lorenzo Palomo is a contemporary Spanish composer and conductor. He currently lives in Berlin, Germany, where he had been a member of the music staff of the Berlin Opera (Deutsche Oper Berlin) as conductor and pianist from 1981 to 2004. As a composer, Palomo's works display strong influences of his native Córdoba, as well as the lifestyle and music of Andalusia that embrace many diverse cultures. He further enjoys combining these diverse musical elements with the passionate flamenco style. Palomo has become a musical ambassador for Spain with his more than 200 works for piano, chorus, orchestra, voice and guitar, which have been performed all around the world. One of his most famous works is his *Spanish Songs*, which was premiered by Montserrat Caballé (b.1933) at the Carnegie Hall in New York, in

1987. His *Madrigal y Cinco Canciones Sefardíes*<sup>7</sup> was premiered by Ofelia Sala (soprano) and Maria Smirnova (harp) at Deutsche Oper Berlin in 2004.

I will let Palomo present his work to you himself: “Writing the present work, I primarily intended to preserve its magic, simplicity and traditional character. Canciones sefardíes are melodies, which have been left Spain by Jewish music. They especially captivate by their enormous simplicity. Subject is always love, pain of unrequited love, the history of a young love or a lullaby. All of these songs exude purity and tenderness.”<sup>8</sup>

**Linda de mi corasón (Canción sefardí)**

Yo m'enamori d'un aire,  
un aire d'una mujer;  
D'una mujer muy hermosa,  
linda de mi corasón.  
Tra la la la la...

**My heart's beauty**

I fell in love with a breeze,  
a breeze of a woman;  
a woman so pretty,  
dearer to me than my heart.  
Tra la la la la...

**Nani (Canción de cuna sefardí)**

Nani, nani quere el hijo,  
el hijo de la madre...  
de chico se haga grande.

**Lullaby**

Lullaby, the boy wants a lullaby,  
the mother's son...  
who although small will grow.

Ay, ay, dúrmite, mi alma, dúrmite, mi vida,  
que tu padre viene  
con mucha alegría.

Oh, go to sleep my dearest,  
your father is coming home,  
full of so much joy.

Ay, avrimex la puerta, avrimex, mi dama,  
que vengo muy cansado  
de arar las huertas.

Oh, oh my lady open, open the door,  
for I come home tired  
from plowing the fields.

Ay, la puerta yo vos avro que venix cansado  
y verex durmiendo al hijo en la cuna.

Yes, I open the door for you come tired,  
And will see you son, sleeping in the cradle.

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<sup>7</sup> Translations by G. J. Racz.

<sup>8</sup> Palomo, Lorenzo. *Madrigal y Cinco canciones sefardíes*. Score. FH 3251. Leipzig: Friedrich Hofmeister Musikverlag, 2006.

### Pequeña serenata sefardí

La soledad de la noche  
muy desolada, ah, me voy a morir.  
Mi alma es triste y dolorosa,  
nunca reposa, ah, del mal sufrir.

### Romance sefardí

A la una yo nací,  
a las dos me engrandecí,  
a las tres tomé amante,  
a las cuatro me casé...  
Alma, vida y corazón.

Yendo para la Guerra,  
dos besos al aire di,  
El uno es para mi madre,  
Y el otro es para tí...  
Alma, vida y corazón.

### Little Sephardic serenade

The loneliness of the night,  
so desolate, ah, I shall die.  
My soul is sad and in pain,  
it never rests from this awful suffering.

### Sephardic romance

At one I was born,  
at two I grew up,  
at three I took a lover,  
at four I married...  
Soul, life and heart.

Going off to war,  
I blew two kisses into the air,  
one was for my mother,  
and the other for you...  
Soul, life and heart.

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## SEPHARDISCHE LIEDER (2013)

**Ulrike Merk (b.?)**

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German guitarist, composer, and musicologist Ulrike Merk is an active performer both as a soloist and a chamber musician in Germany and abroad. She studied guitar at the Hochschule der Künste Berlin in Germany and at the Accademia Superiore di Musica L. Perosi in Biella, Italy. Concurrent with her studies in guitar, she studied composition with L. Scharpf and H. Fladt in Berlin and attended composition courses offered by Leo Brouwer and Frangis Ali-Sade. She received her Ph.D. degree at Universität der Künste Berlin; her dissertation explored the influences of Andalusian music on Spanish modernism within the context of the 20<sup>th</sup> century guitar repertoire.<sup>9</sup> Merk served as a faculty member at Universität der Künste Berlin from 2003 to 2015.

Merk received the Mannheim Prize at the 12<sup>th</sup> International Competition for Composers in 2002 for her wind sextet, *Music for six*. Two different versions of *Frühe Französische Lieder*, a collection of songs by Fanny Hensel (Mendelssohn) compiled and

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<sup>9</sup> Merk, Ulrike. Biography, 2018. Retrieved February 27, 2019, from <http://www.ulrikemerk.de/en/startseite-english/biographie/>

arranged by Merk, were published in 2005; one for piano and voice, and the other arranged for guitar accompaniment.<sup>10</sup>

Her arrangements of nine Sephardic songs were published together under the title *Sephardische Lieder* in 2013. We will be performing the following three love songs from the set: *Los Bilbilicos*, *Avre tu puerta cerrada*, and *Por la tu puerta yo pasi*. *Los bilbilicos* is one of the most popular Sephardic love songs, if not the most. It is a modern Sephardic song and can also be found under the title *La rosa enflorece*. Although all three songs are in Ladino, *Por la tu puerta yo pasi* has a verse in Turkish (Aman aman Gülpembe, ne bu güzellik sende).

### **Los Bilbilicos**

Los bilbilicos cantan  
Con suspiros de amor  
Mi neshama y mi ventura  
Estan en tu poder

La rosa enflorece  
En el mes de maio  
Mi neshama s'escurese  
Sufriendo del amor

Mas presto ven palomba  
Mas presto ven con mi  
Mas presto ven querida  
Corre y salva me

### **The Nightingales**

The nightingales sing  
With sighs of love  
My soul and my fate  
Are in your power

The rose blooms  
In the month of May  
My soul darkens  
Suffering from love

Come quickly my dove  
More quickly come to me  
Come quickly my love,  
Run to my rescue

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<sup>10</sup> Duo Arcadie. "Ulrike Merk." Duo Arcadie, 2019. Retrieved February 27, 2019, from <http://www.duoarcadie.de/index.php/en/biographies/ulrike-merk>

### **Avre tu puerta cerrada**

Avre tu puerta cerrada,  
Qu'en tu balcón ninguna luz no hay  
Ma el amor que ya a ti mi bella,  
Partemos juntos de aqui

Si es por agradarte,  
Na la mi sangre pronta por vertir,  
Si la mi sangre no te puede convencer,  
Na la mi muerte con gran plazer.

Por las calles que tú irás  
De mi solombra te arrelumbrarás  
Y "ahes" muchos echarás  
Cuando de mí te acodrarás

### **Por la tu puerta yo pasi**

Por la tu puerta yo pasi  
Te vide asentada  
La llave dura yo bezi  
Como bezar las tus caras

Aman aman Gülpembe  
Ne bu güzellik sende

No te nieges que te bezi  
Te tengo y abrazado  
Como el ducado en el sarraf  
Te tengo culaeando

Ojos pretos tienes tu  
Por los mavis me muero  
Cuando veyo los vedrolis  
Cayo foya y me enterro

### **Open your closed door**

Open your closed door,  
For there is no light on your balcony.  
But I love you, my beautiful,  
Let us leave this place together.

If it pleases you,  
I would give my blood to see you soon;  
If my blood does not convince you,  
Then with pleasure I die.

You'll wander through the streets,  
By my shadow you'll be illuminated,  
And you'll sigh many sighs  
When you remember me.

### **While passing by your door**

While passing by your door  
I saw you sitting  
I would kiss that lock on the door  
Like kissing your cheek

Ah, Gülpembe  
How beautiful you are.

Don't ever doubt that I kissed you  
I had you and embraced you  
Just like a golden coin at the moneychanger  
I plated you with care

Your eyes are black  
I die for them blue  
When I see hints of green  
I fall into them

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## CANCIONES SEFARDÍES      José Antonio (Aita) de Donostia (1886-1956)

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Donostia was a Basque ethnomusicologist and composer, who can be found in scholarly resources by various names (Aita Donostia, José Gonzalo Zulaica Arregui, Father Donostia, and Father San Sebastian). Donostia studied civil and ecclesiastical subjects, as well as harmony and composition, at the Capuchin College in Lecároz, in the late 19th century; however, he was a largely self-taught composer. Upon his ordination as a priest in 1908, he began teaching at the Capuchin College. During this time, he also collected and studied Basque popular songs and pursued his interest in composing. He supplemented his interest by taking harmony, counterpoint, and composition lessons from various musicians, but he also studied Gregorian chant, the influence of which is prevalent in his Sephardic songs. In 1918, he travelled to Madrid and Paris in pursuit of a musical career. It is notable that he got to meet Maurice Ravel (1875-1937) and Albert Roussel (1869-1937) during his travels, and to study with Vincent d'Indy (1851-1931) and Eugène Cools (1877-1936).

Donostia's music is based on two elements: Gregorian chant and Basque popular song. Although he was initially influenced by Romanticism, his acquaintance with French Impressionism "led to a more personal and refined language, with a concise expressiveness."<sup>11</sup> He has numerous sacred vocal works; however, he achieved more popularity through his Basque choral music and *Preludios vascos* for piano. He published two books of compilations of Basque songs, which together include about 2000 melodies.<sup>12</sup>

The song you will hear today is from his *Canciones Sefardíes* (1941), which is a set of five songs, although there are ten songs mentioned in Donostia's introduction to the set. These songs are simple in character and speak of love and pain of unrequited love.

### **Descanso de mi vida**

Descanso de mi vida  
l'amor que me hazen  
De ver una hijica,  
tomí un gran plazer

La tadre ya venia  
a mí me sperava  
Despuntar ya me via,  
al barcon s'assentara

### **I rest from my life**

I rest from my life  
that the love has made me  
I took great pleasure  
in seeing a young girl

The evening used to arrive  
and she would wait for me  
Sitting on the balcony  
as I passed by

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<sup>11</sup> Itziar Larrinaga. "Donostia, José Antonio de." Grove Music Online. Oxford Music Online. Oxford University Press, accessed November 1, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08009>.

<sup>12</sup> Ibid.

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## SIX CHANSONS POPULAIRES SÉPHARDIQUES Joaquín Nin-Culmell (1908-2004)

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Joaquín Nin-Culmell was a Cuban-American pianist, composer and an emeritus professor of music at the University of California, Berkeley. He was born into a musical family in Berlin, Germany. His father was the Cuban composer and pianist Joaquín Nin (1879-1949) and his mother was Rosa Culmell, a Cuban singer of French and Danish descent. Nin-Culmell moved to New York at the age of six with his mother, only to return to Europe nine years later. He began his studies in music in Barcelona with Conchita Badía (1897-1975), who was a Spanish pianist and composer, as well as a former student of Enrique Granados (1867-1916), Manuel de Falla (1876-1946), and Pablo Casals (1876-1973). Nin-Culmell later studied piano, harmony, counterpoint and fugue, and composition at the Schola Cantorum and the Paris Conservatory, where his teachers included Paul Dukas (1865-1935), Alfred Cortot (1877-1962), and Ricardo Viñes (1875-1943). He also had the opportunity to study with Manuel de Falla and premiered his *Pour le tombeau de Paul Dukas* in 1936. After moving back to the US in 1939, Nin-Culmell taught at a couple of institutions before he became a faculty member at the University of California, Berkeley, in 1950. He continued to compose, premiere the works of Spanish composers, and perform as a concert pianist internationally during his lifetime.

Nin-Culmell's *Six Chansons Populaires Séphardiques* is a set of six songs composed in 1982. Nin-Culmell dedicates the set to the Jewish martyrs in Latin: "In memoriam omnium martyrum iudaeorum," which also serves as his description of the set. These songs are also simple in character and quite straightforward dramatically and stylistically. Although the songs are vocally simple as well, the melismatic vocal lines with little ornaments of grace notes and intervals of augmented seconds create a Middle Eastern soundscape with hints of a Spanish flavor.

### **Yo bolí de foja en foja**

Yo bolí de foja en foja,  
Para alcanzar anesta linda novia.

Yo bolí de rama en rama,  
Para alcanzar anesta linda novia.

Con vuestra licencia, madre buena,  
Yo me vo a l'ora buena.

### **I flew from leaf to leaf**

I flew from leaf to leaf  
To reach that beautiful bride

I flew from branch to branch  
To reach that beautiful bride

With your consent, my good mother  
I will leave with my heart at ease

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## SECOND HEBREW SONG CYCLE, OP.13 Lazare Saminsky (1882-1959)

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"Lazare Saminsky was born in Vale-Gotzulovo[-Hatzulovo], Ukraine. He studied composition at the St. Petersburg Conservatory (1906-1910). In 1908 he became a founding member of the Society for Jewish Folk Music, working as its first secretary. During this period he composed several works, including two symphonies, and the piece Ch'siddish. In 1913 Saminsky was part of the "An-ski" expedition in which he collected Biblical cantillations, prayer

chants, melodies, and other sacred musical traditions of the Georgian and Persian Jews in Transcaucasia. Saminsky left Russia in 1919, following the communist revolution, and in 1920 arrived in the U.S. He settled in New York in 1924 and became the musical director of the reform congregation of Temple Emanu-El, where he worked until the end of his life. In this office, he played a crucial role in the forming of new Jewish music to be performed in the Reform synagogues of America. This he achieved by composing his own works, changing the existing repertoire, and encouraging Jewish composers to compose Jewish liturgical works. He aspired for a more serious music that will maintain a connection with older traditions of Jewish music. According to the Milken Archive, many of his works were eventually not used as much as other works of his "school." However, some of his settings have become standards in the reform movement. His name has generally been forgotten among those of the important American immigrants of the 20th century.”<sup>13</sup>

The third and last song of the *Second Hebrew Song Cycle*, is an arrangement of a Sephardic folk song, *Rachelina*.<sup>14</sup> In this song, “A maiden seemingly dying of a broken heart sings to her mother and implores her not to provide “Chazzanim” at her bier. Only twelve boys led by her sweetheart to walk in the procession. (In the Dorian mode.)”<sup>15</sup>

### **Rachelina**

Mama, si yo me muero,  
Mama, si yo me muero,  
Chazanim no quiero yo,  
Chazanim no quiero yo!

No te mueras, Rachelina,  
No te mueras!  
Que me muero por ti,  
Que me muero por ti!

Mama, si yo me muero,  
Chazanim no quiero yo,  
Si no doce mancebitos  
Y adelante el mi amor!

### **Rachelina**

Mother, o mother death has come  
Mother, mother I am dying,  
Still no cantors shall mourn,  
Shall mourn for me!

No, Rachelina, fair child of mine,  
No, Rachelina!  
No, my child I shall die,  
Not you, but I shall die!

Mother, o mother, as I die,  
No cantors shall mourn for me,  
But twelve youths I want near by,  
Among them the one I love!

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<sup>13</sup> Slonimsky, N. (n.d.). Lazare Saminsky: Composer, researcher & co-founder of the St. Petersburg Society for Jewish Folk Music 1882-1959. Retrieved June 16, 2020, from <https://www.jewish-music.huji.ac.il/content/lazare-saminsky>

Retrieved from the website of the Jewish Music Research Center of The Hebrew University of Jerusalem. The cited source for this article is: "Slonimsky, Nicolas. "Saminsky, Lazare." Encyclopaedia Judaica; Levin, Neil W. "Lazare Saminsky." Milken Archive."

<sup>14</sup> English translation by Lillian Saminsky.

<sup>15</sup> Raasche. *Jewish Folk Songs of Europe: Sung with Mandoline, Balalaika and Guitar accompaniment*. Folkways Records FW 8712, 1960, Music LP. Liner notes.

Joaquín Rodrigo (1901-1999) was one of the ten children of a Catholic Valencian family. He lost his eyesight at the age of three as a result of a diphtheria epidemic. He began studying music at a young age with Eduardo López Chávarri (1871-1970), who was a well-known composer, folklorist, and writer at the Conservatorio de Valencia at the time. He also studied composition and harmony with Francisco Antich (1860-1926) in Valencia. By the time he began traveling throughout Europe in 1920, he had already become an excellent pianist and a good violinist. In 1927, he began his studies at Ecole Normale de Musique in Paris as a student of Paul Dukas (1865-1935). He lived mainly in France until after the Spanish Civil War and returned home in 1939.<sup>17</sup> While in Paris, he developed friendships with other Spaniards living there, including Manuel de Falla (1876-1946). Falla was the one to encourage Rodrigo “to compose nationalistic music that would employ Spanish dance rhythms, gypsy and Moorish melodies, and accompanimental effects of the guitar.”<sup>18</sup> Another name that influenced Rodrigo’s career and compositional style was Victoria Kamhi (1905-1997), whom he met in Paris in the late 20s. In his program notes about Rodrigo, James Loeffler refers to their relationship as a “turbulent romance,” and mentions the many obstacles they faced before their marriage in 1933, such as religious differences, financial concerns, family opposition, war, and exile.<sup>19</sup> Evidently, Victoria Kamhi was a Turkish pianist of Sephardic descent and was born into a cosmopolitan, well-to-do Istanbul Jewish family. Loeffler speaks of her as “a proud, independent woman reluctant to relinquish her career or conceal her religious background,” who found it challenging to share the household with Rodrigo’s traditional, rural Spanish family. After World War II, Rodrigo emerged as the leading Spanish composer as a result of the tremendous success of his works. He composed in a wide spectrum of genres for voice, guitar, orchestra, choir, piano, and other instruments. When Spanish folklorist and literary scholar Ramón Menéndez Pidal (1869-1968) suggested that Rodrigo arrange some Sephardic ballads, he composed his choral work *Dos Canciones Sefardíes del Siglo XV* in 1950.<sup>20</sup> This was followed by his *Cuatro Canciones Sefardíes* (1965) for voice and piano, which was premiered by the Venezuelan soprano Fedora Alemán (b.1912) in November 1965.

*Cuatro Canciones Sefardíes* is a set of four songs with anonymous Sephardic texts adapted by Rodrigo’s wife Victoria Kamhi, who was familiar with the Ladino language. The set begins with *Respóndemos*, a prayer of supplication. Rodrigo dedicates the song to Victoria’s father Isaac Kamhi. Loeffler argues that this dedication is “a gesture of posthumous reconciliation,” as Isaac Kamhi had disapproved of his daughter’s marriage outside the faith. The second song, *Una pastora yo ami*, is a lament of unrequited love and a fairly modern song that is a translation from Modern Greek.<sup>21</sup> *Nani, nani* is an old romance, a classic Sephardic lullaby. The set ends with an old, traditional lyric song about a Moorish girl, “*Morena*” *me llaman*, which was documented in Spain as early as the 16th century and in Sephardic tradition

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<sup>16</sup> Translation by Suzanne Rhodes Draayer

<sup>17</sup> Cockburn, J., & Stokes, R. (2006). *The Spanish song companion*. Lanham, MD: Scarecrow Press. Print

<sup>18</sup> Draayer, S. R. (1999). *A singer’s guide to the songs of Joaquín Rodrigo*. Lanham, MD: Scarecrow Press. Print

<sup>19</sup> Loeffler, James. “Piety and Passion: The Musical Legacy of Jewish Spain” Program notes for Rodrigo’s *Cuatro Canciones Sefardíes*. The Amernet Quartet with special guests. Washington, D.C.: The John F. Kennedy Center for the Performing Arts, Terrace Theater, November 23, 2015.

<sup>20</sup> Ibid.

<sup>21</sup> Armistead, S., Katz, I., & Silverman, J. (1985). Another Anthology of Sephardic Folksongs (Review Essay). *Musica Judaica*, 7(1), 58-72. Retrieved from <http://www.jstor.org>.

from the late-18th century.<sup>22</sup> Loeffler presents this song as “a complex folk meditation on the links between community and violence among Jews, Christians, and Muslims in Spain’s medieval past,” which he believes is conveyed through the speaker’s description of walking through the town’s streets.

In her book, *A Singer’s Guide to the Songs of Joaquín Rodrigo*, Suzanne Rhodes Draayer describes Rodrigo as “a neo-Classical composer, favoring ancient legends as well as modern poetry, set in traditional art song style. ... Rodrigo’s songs meld the old with the new—supreme lyricism, harmonic as well as nonharmonic dissonance, and a fine sense of poetic line.”<sup>23</sup> *Cuatro Canciones Sefaradías* is an excellent representation of his compositional approach in the art song genre, as well as his love of languages, literature, and history.

**“Morena” me llaman**

“Morena” me llaman,  
yo blanca nací.  
De pasear, galana,  
mi color perdi.

D’aquellas ventanicas  
m’arronjan flechas,  
Si son de amores, vengan,  
vengan derechas.

**They call me the dark-skinned girl**

People call me the dark-skinned girl,  
I was born white.  
From strolling, charming one,  
I lost my color.

From those windows,  
arrows are hurled at me;  
If they are of love, let them come,  
let them come to the right hands!

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**DURME, DURME, KERIDO IJICO**

**Brian T. Field (b. 1967)**

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“Brian Field is an American composer whose music is an eclectic fusion of lyricism and driving rhythm that brings together elements of post-romanticism, minimalism, and jazz. He has received a host of awards, including the RMN Classical recording prize, the Benenti Foundation recording prize; a McKnight Foundation award; the Alvarez Chamber Orchestra Mullord Award; First Prize, Briar Cliff Choral Music Competition; and First Prize, Victor Herbert ASCAP Young Composers’ Contest among many others.

Field began his musical endeavors at age eight with the study of piano, and began his first serious compositional efforts at sixteen, earning his undergraduate degree in music and English literature from Connecticut College, where he graduated Magna Cum Laude, Phi Beta Kappa. At Connecticut, he studied composition with Noel Zahler, piano with the Polish pedagogue Zosia Jacynowicz, organ with John Anthony, and harpsichord/figured-bass realization with Linda Skernick. Devoting himself to composition, Field continued his musical studies at the Juilliard School in New York City where he was awarded his Master of Music

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<sup>22</sup> Ibid.

<sup>23</sup> Draayer, S. R. (1999). *A singer’s guide to the songs of Joaquín Rodrigo*.

degree. At Juilliard he was a student of Milton Babbitt. From Juilliard, he attended Columbia University, earning his Doctorate. At Columbia, he was a President's Fellow and studied composition with George Edwards and Mario Davidovsky.

Brian Field's works include music for television and stage; solo acoustic, vocal, chamber, ballet, choral, electroacoustic and orchestral works. His compositions have been performed throughout the United States and internationally and are recorded on RMN Classical, Navona Recordings and Ablaze Records."<sup>24</sup>

In his words, "*Durme, durme, kerido ijico* is based upon the text of a Sephardic lullaby; however, the melody is original and is intended to be played sweetly and flowing throughout. The lullaby reflects the universality of mother's wish for her child – that her baby sleep without care or worry, to grow, learn, and eventually find a spouse, have a child and the human cycle continuing."

### **Durme, durme, kerido ijico**

Durme, durme querido hijico.  
Durme, durme sin ansia ni dolor.  
Cierra tus luzys ojitos,  
Durme, durme con savor.

De la cuna salirás,  
y a la scola entrarás  
y tu allí mi querido hijico  
a meldar t' ambezarás.

De la scola salirás,  
Novia hermosa tomarás  
y entonces querido hijico  
criaturas tinirás.

### **Sleep, sleep my beloved son**

Sleep, sleep my beloved son  
Sleep, sleep with no worries nor pain.  
Close your beautiful eyes,  
Sleep, sleep favorably.

From your crib you'll leave,  
And to school you'll go  
And it's there my beloved son  
That you'll learn to read.

From school you'll leave,  
A beautiful girl you'll take,  
And then my beloved son  
You'll have children of your own.

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<sup>24</sup> Brian Field's biography was retrieved from his official website, <https://www.brianfield.com/biography-brian-field>

Wolf Simoni (1907-1991) is a German composer with Italian heritage. He is more commonly known by the name “Louis Saguer,” as he took this name after he fled the Nazi Germany and became a French citizen in 1947.<sup>26</sup> He began his musical studies in piano and composition with two students of Ferruccio Busoni (1866-1924), including Gino Tagliapietra (1887-1954). He moved to Paris in 1929, where he studied orchestration with Louis Aubert (1877-1968) and composition with Arthur Honneger (1892-1955) and Darius Milhaud (1892-1974). Before settling in France in 1933, he returned to Berlin to study with Paul Hindemith (1895-1963) and worked as an assistant to Hans Eisler (1898-1962). In Paris, he achieved success with his performances of contemporary works on radio broadcasts as a pianist and harpsichordist. He introduced contemporary works to audiences, including works by Boulez, Dutilleux, and Messiaen, and accompanied renowned singers of his time.<sup>27</sup> He has also made important contributions to the classical music world with his compositions, which comprise both vocal and instrumental works. According to Grove Music dictionary, “his most notable awards include the Grand Prix de Monaco (1964) for the opera *Mariana Pinéda*, the first prize of the American Association of Negro Music (1973) for a series of melodies on texts by Langston Hughes and the Prix de la SACEM (1974).”<sup>28</sup>

His compositions reflect a fusion of modal, polytonal and atonal elements.<sup>29</sup> His fascination with complex rhythm is evident in his *Cuatro Cánticas Sefardíes* (1935/36). I can say that this particular set of four songs has been the most challenging to prepare among the works for voice and piano that I have performed in my dissertation recitals, due to the frequent rhythm changes and unusual harmonies in these songs. However, they are also among my favorites. Today, we will perform the last song of the set, *Abraham Avinu*, more commonly known as *Cuando el rey Nimrod*. It is among the most popular Sephardic songs and is about the birth of Abraham, the biblical prophet.

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<sup>25</sup> Translations by Gerard Edery and Lori Şen.

<sup>26</sup> Olivier, P. (2009, December 1). Articles & Essays. Retrieved January 17, 2018, from [http://orelfoundation.org/journal/journalArticle/the\\_fate\\_of\\_professional\\_french\\_jewish\\_musicians\\_under\\_the\\_vichy\\_regime](http://orelfoundation.org/journal/journalArticle/the_fate_of_professional_french_jewish_musicians_under_the_vichy_regime)

<sup>27</sup> Desarbres, H. (2007). Louis Saguer. Retrieved January 17, 2018, from <http://brahms.ircam.fr/louis-saguer>

<sup>28</sup> Musk, A. (2001). Saguer, Louis. Grove Music Online. Retrieved 17 Jan. 2018, from <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e0000024292>.

<sup>29</sup> Ibid.

### **Abr aham Avinu**

Cuando el rey Nemrod al campo salía,  
mirava en el cielo y en la estrellería.  
Vido luz santa en la Judería,  
que había de nacer Abraham Avinu.

Abram Avinu, padre querido,  
Padre bendicho, luz de Israel.

Saludemos al compadre y también al moël,  
que por sus zehut nos venga el goël  
y rihma a todo Israel  
Cierto loaremos al verdadero.

### **Abr aham, our father**

When King Nimrod went to the fields,  
He looked at the sky and the stars,  
He saw a holy night in the Jewish quarters,  
A sign that Abraham, our father was to be born.

Abraham, our father, beloved father,  
Blessed father, light of Israel.

We greet now the godfather and the circumciser,  
Because of his merits,  
The redeemer and merciful one will come to Israel,  
And we will give praise to the true one.

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## **SEVEN SEPHARDIC ROMANCES<sup>30</sup>**

## **Yehezkel Braun (1922-2014)**

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Yehezkel Braun (1922-2014) was born in Breslau, Germany, which is now known as Wrocław and belongs to Poland. When he was two, his family immigrated to Palestine, where he began his musical studies at an early age. He studied at the Israel Academy of Music (a.k.a. Buchmann-Mehta School of Music of Tel Aviv University) in Tel Aviv, under the tutelage of Alexander Uriah Boskovich (1907-1964). He later taught at his alma mater between 1953-1990, during which time he also served as the director for three years (1979-1981). In addition to his musical studies, Braun also earned a Master's degree in Greek and Latin philology at Tel Aviv University. His interest in Hebrew and Gregorian chant led him to spend a year (1975) at the Benedictine Monastery at Solesmes, France, where he studied Gregorian chant with Dom Jean Claire (1920-2006).

Braun is now known as an Israeli composer and scholar, who belongs to the generation of Israeli composers following Paul Ben-Haim (1897-1984) and Marc Lavry (1903-1967).<sup>31</sup> Ben-Haim and Lavry were immigrant composers that had escaped the Nazi Germany and they had actively sought ways to create a national sound in their compositions through

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<sup>30</sup> Translations from - "Together as one" Program notes. Waukesha Choral Union. Wisconsin: Our Saviors Lutheran Church, Oconomowoc, WI, October 22, 2016.

<sup>31</sup> Levin, N. W. (n.d.). Yehezkel Braun. Retrieved January 15, 2018, from [https://www.naxos.com/person/Yehezkel\\_Braun/26223.htm](https://www.naxos.com/person/Yehezkel_Braun/26223.htm)

incorporating elements of Jewish and Middle-eastern music. Sharing a similar approach, Braun's fascination with medieval chant, traditional Jewish and Eastern-Mediterranean music, Israeli folk music, and Hebrew poetry is evident in his works. His catalogue comprises vocal and instrumental works, as well as music for film, theater, and dance.<sup>32</sup> He also compiled and edited an anthology of traditional Jewish melodies.<sup>33</sup>

Although Braun has several works that has elements of 12-tone style, his songs are quite simple in character. His *Seven Sephardic Romances* (1990) are also simple arrangements of Sephardic ballads, which are dramatically and stylistically quite straightforward. These songs are reminiscent of the arrangements by José Antonio de Donostia (1886-1956) and Joaquín Nin-Culmell (1908-2004) that you had heard in my previous recital. Similarly, the melismatic vocal lines with little ornaments of grace notes and intervals of augmented seconds create a Middle Eastern soundscape with hints of a Spanish flavor.

Don Amadi is a version of the Medieval ballad *La vuelta del marido* (the return of the husband), in which we encounter a hopeless wife faithfully waiting for her missing husband's return.<sup>34</sup> *Durme, durme* is a beautiful setting of the traditional Sephardic lullaby. The set ends with *Morenica a mi me llaman*. Although you have just heard Rodrigo's arrangement of this song, I decided to keep it, as Braun's setting is rather different in character and text.

### **Don Amadi**

Arvolera, arvolera,  
arvolera tan fertil,  
si v'riax almi marido  
si pasaria por aqui?

Onde vax vos cavallero,  
onde vax vos por aqui?  
Si v'riax almi marido  
a mi marido Amadi?

### **Don Amadi**

Grove, grove,  
grove so fruitful,  
have you seen my husband,  
have you seen him passing by?

Nobleman, where are you going,  
where does this path take you?  
Have you seen my husband,  
my husband Amadi?

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<sup>32</sup> The National Library of Israel. (n.d.). Yehezkel Braun. Retrieved January 15, 2018, from [http://web.nli.org.il/sites/NLI/English/music/archives/detailed\\_archives/Pages/Yehezkel\\_Braun.aspx](http://web.nli.org.il/sites/NLI/English/music/archives/detailed_archives/Pages/Yehezkel_Braun.aspx)

<sup>33</sup> Levin, N. W. Yehezkel Braun.

<sup>34</sup> Armistead, S., Katz, I., & Silverman, J. (1985). Another Anthology of Sephardic Folksongs (Review Essay).

### **Durme, durme**

Durme durme mi alma donzella  
durme, durme sin ansia y dolor.

Siente, siente al son de mi guitarra,  
siente hermoza mis males cantar.

Que tu 'sclavo que tanto dezea,  
ver tu sueño con grande amor.

### **“Morenica” a mi me llaman**

“Morenica” a mi me llaman,  
yo blanca naci  
y del sol del enverano,  
yo m’hize ansi.

Morenica, graciozica sos,  
tu morena y yo gracioso,  
y ojos pretos tú.

“Morenica” a mi me llaman,  
los marineros.  
Si otra vez a mi me llaman,  
Me vo con ellos.

“Morenica” a mi me llama,  
el hijo del Rey  
Si otra vez a mi me llama  
Me vo yo con él.

### **Sleep, sleep**

Sleep, sleep my soul, my princess  
sleep, sleep without anxiety or pain.

Listen, listen to the sounds of my guitar,  
listen my precious to my sad song.

We are all slaves to our desires,  
we must follow our dreams with great love.

### **They call me Morenica**

They call me Morenica,  
I was born fair  
but I became like this  
from the summer sun.

Morenica, you are  
the little dark girl,  
graceful, with dark-black eyes.

The sailors call me  
“Morenica.”  
If they call me again,  
I’ll go away with them

The King’s son calls me  
“Morenica.”  
If he calls me again,  
I’ll go away with him.

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## **THREE SEPHARDIC SONGS      Mario Castelnuovo-Tedesco (1895-1986)**

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Mario Castelnuovo-Tedesco was an Italian composer, pianist, music critic and essayist of Sephardic descent. Throughout his lifetime, he credited his musical talent to his maternal grandfather, who had a great influence on Castelnuovo-Tedesco’s musical development throughout his childhood. He received his formal training in piano and composition at the Cherubini Royal Institute of Music in Florence and Liceo Musicale of Bologna. Even in the early years of his musical career, he became acknowledged as a prolific composer with exceptional gifts. In 1925, many years after his grandfather’s death, he found a small book of manuscripts of his grandfather’s musical settings of several Hebrew prayers. These manuscripts became a source of both musical and philosophical inspiration for Castelnuovo-

Tedesco and triggered his interest in using Jewish themes in his compositions.<sup>35</sup> In 1939, he moved to New York with his family due to the increasing anti-semitic activity in Italy. About a year later, he moved to California and signed a contract with Metro-Goldwyn-Meyer that began his relationship with several Hollywood studios and his career as a film composer.<sup>36</sup>

Castelnuovo-Tedesco's catalogue includes songs, operas, oratorios, ballets, choral and orchestral works, works for guitar, piano, and chamber ensembles. His compositions display traces of Impressionism, neo-Romanticism, and some neo-Classicism; however, there were four major influences in his work: works of Shakespeare, Jewish music, Tuscan folksongs and poetry, and his devotion to his adopted country, the U.S.<sup>37</sup>

His *Three Sephardic Songs* for voice and piano (or harp) was published in 1959. The first song in the set, *Montañas altas* is a love song of yearning and desire. According to Israel J. Katz, the song does not exist in any of the published Sephardic song collections, and therefore, it is probably a more recent tune – possibly a translation of a Turkish or Greek song.<sup>38</sup> The second song, *Ven y verás*, is more commonly known as *Arboles lloran por lluvia*. This particular tune exists in multiple versions, some of which are clearly interpreted as love songs, whereas some emphasize elements of lament. I have included Alberto Hemsí's arrangement of this song in the program today to present two different interpretations of the same song. Castelnuovo-Tedesco's setting is a song about love and longing for the loved one. The third and last song, *Una noche yo me armé*, is more commonly known as *Ventanas altas*. In her research on Castelnuovo-Tedesco's setting, Katherine Meizel found out that this song is documented as a wedding song among the Jewish communities. Moreover, the melody of this song is derived from a popular Greek song carried by Salonikan immigrants to Jerusalem in the 19th century, and the text is a combination of this song from Salonika and text from another song, *Ni blanca ni morena*.<sup>39</sup> The original traditional version of *Ventanas altas* has a very rhythmic quality; however, Castelnuovo-Tedesco's setting creates an entirely different atmosphere with his arpeggiated chords and fluid piano accompaniment.

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<sup>35</sup> Lakeway, R. C. & White, R. C. (1989). *Italian Art Song*. Bloomington: Indiana University Press. pp.258-26

<sup>36</sup> James Westby. "Castelnuovo-Tedesco, Mario." Grove Music Online. Oxford Music Online. Oxford University Press, accessed November 6, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05128>.

<sup>37</sup> Lakeway, R. C. & White, R. C. (1989). *Italian Art Song*.

<sup>38</sup> Meizel, K. L. (2004). *Eastern Mediterranean Sephardic Tradition in Art Song*. pp.41

<sup>39</sup> Meizel, K. L. (2004). *Eastern Mediterranean Sephardic Tradition in Art Song*. pp.45

### **Montañas altas y marinadas**

Montañas altas y marinadas  
Llevame donde el mi amor  
Llevame donde el mi querido  
Que con el tengo l'amor

Ama me segun yo t'amo,  
Mira que me va morir;  
Lleva tiempo y viene tiempo,  
Mira que por ti me va morir.

Por la calleja aqui yo paso  
Mi solumbre no te veràs  
Llorando y sufriendo  
Deonde viene el dolor

### **Ven y veràs**

Ven y veràs viaremos  
Lo amor que tenemos los dos ven lo gustaremos

Arboles lloran por lluvia y montañas por aire  
Ansi lloran mis ojos por ti querido amante

Lluvia se hiso y se mojo la calle y la corteja  
Onde y diga a mi amor que es de los ojos mios

### **Una noche yo me armi**

Una noche yo me armi por ver vuestros recintados  
Deta me la puerta abierta y candil amatado

Tu me quieres, yo te quiero;  
tu madre no nos quiere  
Esta noche arogo al dios en la cama ruede

Ni blanca soy ni morena  
ni cosa de lavarvos  
Por la gerve queami me haces  
y en alma mi a entrates

### **High mountains of the ocean hues**

High mountains of the ocean hues,  
Carry me to my loved one,  
Carry me to my desired one,  
For with him I have love.

Love me as I love you  
I will die without you  
As time relentlessly moves on,  
See how I die for you.

On the street that I walked through,  
My shadow will not cross you.  
Crying and suffering,  
There the pain comes from.

### **Come and you will see**

Come and you will see, we will see  
The love that we two have and will enjoy.

Trees cry for rain and mountains for air,  
Just as my eyes cry for you my beloved.

Rain fell and wetted the streets and the courtyard.  
Tell my love that it is from my eyes.

### **One night I prepare myself**

One night I prepare myself to see your bedroom.  
Leave the door open and put out the candle.

You love me, I love you;  
but your mother does not love us.  
Tonight I pray to God she will stay in bed asleep.

Neither white am I, nor brown,  
nor have I anything of value.  
Yet, you think highly of me  
and you have entered into my soul.

Alberto Hemsí, in my opinion, is one of the most significant composers in the Sephardic Art Song genre, if not the most. His contribution to the genre goes well beyond his *Coplas sefardies* (1933-1973), which is a compilation of about sixty arrangements of Sephardic songs in ten opuses. In the early 20<sup>th</sup> century, several musicologists and folklorists showed interest in collecting and transcribing the Sephardic folk songs of the Ladino-speaking Mediterranean Jews. Hemsí was one of the handful of them, who traveled from country to country and town to town to interview Sephardic communities and transcribed over several hundreds of song fragments and texts. What puts Hemsí apart from the other scholars is his more westernized approach in his notation and arrangements, which I believe qualifies these songs to be considered among the classical art song repertoire. Irene Heskes states in her review of Hemsí's songs that "Hemsí refers to a strong historic continuity with the Iberian past as inherent to the song texts. Melodically, however, he renders transcriptions in a more westernized notation, thereby moving away from an essence of old Hispanic and Near Eastern melos and modality."

Another reason why I became particularly drawn to Hemsí's work is because he was from Turgutlu (a.k.a. Cassaba in the Ottoman Empire), a district in Manisa, in Turkey, which is just outside my hometown, Izmir. Hemsí was born into an Italian Sephardic family in Turgutlu, and he studied composition with Shemtov Shikayar and cantorial music with Isaac Algazi (1889-1950, also a collector of Sephardic folk songs) at the Société Musicale Israélite in Izmir. He received a scholarship to study at the Milan Conservatory, where he studied theory, solfège, orchestration, history, composition, and piano, until his studies were interrupted by war service. After serving in the Italian army during World War I and getting severely injured, he returned to Izmir in 1919, and began his career as a pianist, choral conductor, and music teacher. By 1920, he had already begun to collect and transcribe the Sephardic songs and poems in Izmir and Rhodes. He then extended his research to Thessaloniki, Jerusalem and Alexandria.

Hemsí's Coplas comprise both romances (ballads) and cantigas (songs). His collection is rich of themes and characters, and includes life-cycle songs, lullabies, serenades, dirges, and love songs, as well as Biblical, religious and paraliturgical compositions. The selections you will hear today are a wedding song (No.1) and two love songs (No.2 & 3).

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<sup>40</sup> Translations by Lori Şen.

### **No paséch por la mi sala**

No paséch por la mi sala  
Que tengo hija galana  
y pasaréch.

Si tenéch hija galana.  
Dámela a mi por amada  
Y pasaré.

Pasaré y tornaré,  
Y l'avlaré y le dire  
Que la vía no es suya;  
Es del Rey.

No paséch por mi cortijo,  
Que tengo hijo garrido,  
Y pasaréch.

Si tenéch hijo garrido  
Dámelo a mi por marido  
Y pasaré.

### **Arboles lloran por luvia**

Arboles lloran por luvia y muntañas por aire  
Ansi lloran los mis ojos por ti querido amante,  
Ansi lora el mi corason por ti mi linda dama.

En frente de mi hay un angelo  
cuando pasa, él me mira  
Hablar quero y no puedo, mi corason sospira.

Ven veras y ven veremos  
Amor que tenemos los dos, ven nos aunaremos,  
Amor que tenemos los dos ven nos ajuntaremos.

### **Do not pass from my living room**

Do not pass from my living room,  
For I have a beautiful daughter.  
But you will pass anyway...

If you have a beautiful girl,  
Give her to me as my love.  
And I will pass.

I will pass and return,  
I will talk and say  
That the path is not yours;  
But it is the King's.

Do not pass from my ranch,  
For I have a handsome son.  
But you will pass anyway...

If you have a handsome son,  
Give him to me as a husband.  
And I will pass.

### **Trees cry for rain**

Trees cry for rain and mountains for air  
Just as my eyes cry for you my beloved,  
So cries my heart for you my beautiful lady.

Before me stands an angel  
and looks at me as he passes  
I want to speak but I cannot, my heart sighs.

Come and see, come and let us see  
The love we share, come and let us unite,  
The love we share, come and bring us together.

### Cien donzellas van a la misa

Cien donzellas van a la misa para hazer la oración;  
Entre medias está mi dama, telas de mi coraçón.  
¡Mas ay del amor!

Sayo lleva sobre sayo y un jubón de clavedón,  
Camisa viste de Holanda, sirma y perla al caveçón.  
¡Mas ay del amor!

Su caveça una toronja, sus cavellos briles son;  
La sua frente reluziente arelumbra más que el sol.  
¡Mas ay del amor!

### One hundred young women go to church

100 young women go to church to say their prayers;  
Among them is my lady, fabric of my heart.  
Oh! Love!

She wears a coat and a petticoat of fine cloth  
A shirt from Holland, golden hair with pearls.  
Oh! Love!

Her head is like a grapefruit and her hair glows  
Her shining forehead is brighter than the sun.  
Oh! Love!

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## 40 CANCIONES SEFARDIES

## Manuel García Morante (b.1937)

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Morante is a living pianist and composer, born in Barcelona, Spain. Upon completion of his musical studies in Barcelona, and then Paris, he began his career as a pianist. He collaborated with renowned singers, such as Victoria de los Ángeles, Carmen Bustamante, and Conchita Badia on international recitals. He began to focus more on composition from 1979 on and worked on his vocal compositions with this wife, the Argentinian mezzo-soprano Myriam Alió. His vocal compositions include five operas and 554 art songs. About half of Morante's art songs are arrangements of traditional Catalan, Asturian, Sephardic, Mallorcan, Andalusian, Japanese, Cantabrian, and Irish songs.<sup>41</sup>

His *40 Canciones Sefardies* was published in 1983. Unfortunately, the collection has received some criticism by the great scholars of Sephardic song, such as Israel J. Katz and Samuel G. Armistead, for not being truly original, as Morante has made some changes in the original texts and has altered prosody as well. The melodies are borrowed from traditional Sephardic songs; however, some of Morante's arrangements alter the character and undertones of these songs significantly. Even though the arrangements are rather westernized and possess less of the traditional Sephardic flavor, I think they are still quite unique in character. Instead of displaying the folksy attributes of these songs and keeping the simplicity of them, Morante prefers to paint atmospheres and scenes with the piano accompaniment. He enhances the text with some rather haunting harmonies and melodies supplemented by the piano.

Israel Katz refers to *Una madre fresquita de Mayo* as a modern and picaresque song. The light, lyrical character of this song will lighten up the mood before the somber but beautiful *Adío querida*, which has been a favorite among my audiences. I would like to end my recital with Morante's interpretation of it.

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<sup>41</sup> Tritó Edicions (n.d.). Manuel García Morante (1937). Retrieved November 02, 2017, from <https://www.trito.es/en/composers/30252/manuel-garcia-morante>

### **Una tadre fresquita de Mayo**

Una tadre fresquita de mayo  
al campo salí a caminar.  
M'encontrí con un joven moreno  
de alta 'statura era el military.

El me si siguió, me siguió mis pasos,  
siguió mis pasos, me quijo engañar.  
Mamá mía, yo no savía,  
lo que era el amor con un militar.

Hija mia, lo que hacías,  
lo que hacías con el militar.  
Una coza tan buena y tan mala,  
si te lo digo me vas a matar.

### **A cool afternoon in May**

A cool afternoon in May,  
I went to the fields for a walk.  
I encountered a young brunette soldier  
of tall stature.

He followed me, followed my steps,  
Followed my steps and made me cheat.  
Oh my, I did not know  
What love with a soldier was.

My daughter, what did you do,  
What did you do with the soldier?  
Something so good and so bad,  
If I told you, you would kill me.

### **Adio, querida**

Tu madre cuando te parió  
y te quitó al mundo,  
corazón ella no te dió  
para amar segundo.

Adío, adío querida...  
No quero la vida...  
Me l'amargates tú...

Va, buxcate otro amor,  
aharva otras puertas.  
Aspera otro ardor,  
que para mi sos muerta.

### **Farewell, my love**

Your mother when she gave you birth  
and brought you into the world,  
she did not give you a heart  
to love another.

Farewell, farewell my love...  
I do not want life...  
You have embittered it for me...

Go look for another love,  
Knock on other doors.  
Wait for another flame,  
As for me, you are dead.

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