

YIVO INSTITUTE FOR JEWISH RESEARCH

and

AMERICAN SEPHARDI FEDERATION

present

An Evening of Sephardic Art Song

by

LORI ŞEN

mezzo-soprano

ZOË JOHNSTONE STEWART

guitar

ANDREW STEWART

piano

SIDNEY KRUM YOUNG ARTISTS CONCERT SERIES

YIVO Institute for Jewish Research

Tuesday, April 22, 2025 | 7:00pm

Lori Şen, *mezzo-soprano*

Turkish mezzo-soprano and Fulbright alumna Dr. Lori Şen is acclaimed for her versatility in opera, art song, musical theatre, and jazz, with performances spanning Turkey, Europe, and the United States. In addition to her dynamic career as a performer, Lori is deeply engaged in teaching and research, specializing in vocal literature, voice pedagogy, and voice science.

A dual citizen of Turkey and Spain, Lori infuses her artistic and scholarly work with a multicultural perspective, drawing on the vocal traditions of both cultures. This perspective is especially evident in her pioneering research on Sephardic Art Song, where she is recognized as a leading authority. She is the first to catalog Western classical settings of traditional Sephardic folk songs and to create a Ladino diction guide tailored specifically for singers. Her deep connection to Turkish and Sephardic heritage enhances her ability to bridge diverse musical traditions. Since 2018, she has introduced this repertoire and her research to audiences worldwide through solo recitals and lectures at conferences and festivals, with notable appearances at the YIVO Institute for Jewish Research in New York City, the Smithsonian Center for Folklife and Cultural Heritage in Washington, D.C., and the Barcelona Festival of Song in Spain.

Lori completed her Doctor of Musical Arts degree in voice performance at the University of Maryland, College Park, and received her Master of Music in voice performance and pedagogy at Westminster Choir College in Princeton, New Jersey, 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 from Dokuz Eylül University in Izmir, Turkey.

Lori currently serves as Assistant Professor of Vocal Pedagogy at Shenandoah University and is on the voice faculty at the Peabody Institute of the Johns Hopkins University. She is an active member of the National Association of Teachers of Singing (NATS), The Voice Foundation, Pan American Vocology Association (PAVA), and the Fulbright Association. In addition, she serves as an ambassador for the Barcelona Festival of Song and is a board member at the International Florence Price Festival. For more info: www.lorisen.com

Zoë Johnstone Stewart, *guitar*

Zoë Johnstone Stewart is a performer and educator in the Baltimore area. She currently serves as Chair of the Preparatory Guitar Department at the Peabody Institute and is also on the faculty of the Peabody Conservatory, where she teaches the Guitar Pedagogy course for graduate and undergraduate guitar students. A dedicated and deeply experienced teacher, students from her programs have been admitted to and received scholarship offers from the Peabody Institute, Indiana University Jacobs School of Music, Berklee College of Music, Shenandoah Conservatory, and the University of South Carolina. In 2023 she was the recipient of the Suzanne Seff Kuff Excellence in Teaching Award at the Peabody Preparatory.

She has performed extensively throughout the northeast United States as a soloist and collaborator in various chamber groups. As a founding member of the Atlantic Guitar Quartet, she has performed for the Baltimore Classical Guitar Society, Ulster Chamber Music Series, Marshall University, Loyola University, University of Maryland Baltimore County, and as an Artist-In-Residence at the Engineers Club at the Garrett-Jacobs Mansion. Other notable solo engagements include a recent concerto performance

with the Annapolis Chamber Orchestra, an outreach concert for Marlow Guitar International, a four-week residency for the Baltimore County Public Library, duo performances with oboist Emily Madsen as part of the Naval Academy Band Recital Series, and – as part of Baltimore Classical Guitar Society’s “Made in Baltimore” 30th anniversary commission concert – the world premiere of “Storied” by Edmund Scott Miller. She received her Bachelor of Music degree from the Eastman School of Music, Bachelor of Arts from the University of Rochester and her master’s degree from the Peabody Conservatory of the Johns Hopkins University.

Prior to her work at Peabody, Zoë founded the Evergreen Academy of Talent Education, a Suzuki guitar school in the Baltimore area. She has taught workshops and master classes at the Baltimore School for the Arts, Bloomsburg Commonwealth University of Pennsylvania, Salisbury Guitar Festival, the New Jersey Music Educators Association Conference, and Marshall University, and has participated as a judge in the Guitar Foundation of America Junior Youth competition as an adjudicator for the Loudoun County Guitar Festival. Additionally, she is Chair of the Board of Trustees of the Guitar Foundation of America, where she has also served as a mentor for students in the GFA IDEA program and was a speaker for the Educator Hour and a panelist for Educator roundtables at the 2023 and 2024 conferences. She lives in Lutherville, Maryland with her husband and two sons.

Andrew Stewart, *piano*

Hailed as “a singer’s dream” by *Gramophone Magazine*, pianist Andrew Stewart has given thousands of performances across a wide spectrum of musical genres, with extensive work in the Mid-Atlantic region as well as in New York, California, Italy, Ireland, and Greece. Notable programs of recent years include the complete songs of Henri Duparc; song cycles by Schumann, Vaughan Williams, David Del Tredici, and Ned Rorem; Olivier Messiaen’s *Quartet for the End of Time*; a program of Czech and Slovak songs and arias with soprano Annie Gill; and the premiere recording of W. Spencer Huffman’s *Piano Sonata* (1984). He has also accompanied many choral groups in Maryland, among them the Annapolis Chorale, Bach Society of Baltimore, Deer Creek Chorale, and Encore Creativity.

Andrew has been affiliated with Maryland Opera Company from its inception and has been developing and performing educational programs about opera for all ages since 2003. He is the creator of several live shows including “Arias and Adventures,” “Opera Games,” “Sing a Rainbow,” and “Much Ado about Opera,” as well as the short film *Opera Magica!* which he co-wrote with Baltimore educator Evon Hewitt, Jr. In addition, he has been the musical director for over sixty theatrical productions; highlights in recent years include *Into the Woods*, *Chicago*, *Cabaret*, *Heathers: The Musical*, and Jason Robert Brown’s *Songs for a New World*.

Andrew holds degrees in piano performance from the Peabody Conservatory and the University of California at Santa Barbara. He is currently on the faculty at Goucher College, the St. Paul’s Schools in Baltimore, and the Peabody Preparatory, and serves as the music director and accompanist at Har Sinai – Oheb Shalom Congregation in Pikesville, Maryland. He is featured on the albums *Katherine Keem Sings Songs and Arias by Garth Baxter* (Centaur Records, 2014), *Ask the Moon* (Navona, 2018), *Resistance* (Navona, 2019), *Písňě Lásky a Naděje – Songs of Love and Hope* (Orpheus Classical, 2021), and *Ask of Me What the Birds Sang* (Navona, 2022). More information at www.andrewstewartpiano.com.

PROGRAM

INTRODUCTION:

“Sephardic Art Song: A Musical Legacy of the Sephardic Diaspora”

— *pause* —

8 Sephardic Songs

ANDREW ZOHN (B. 1970)

Adio querida

Fel sharah canet betet masha (Üsküdar’a gider iken)

Canciones Sefarditas

MANUEL VALLS (1920-1984)

Abrix, mi galanica

Endechas y Cantares de Sefarad

MATILDE SALVADOR (1918-2007)

Endecha

Arvolicos d’almendra

A la una

Jewish-Spanish Song Cycle

DANIEL AKIVA (B. 1953)

Como la rosa

Ya abaxa la novia

Cinco canciones sefardíes

LORENZO PALOMO (1938-2024)

Linda de mi corasón (Canción sefardí)

Nani (Canción de cuna sefardí)

Sephardische Lieder

ULRIKE MERK (B. ?)

Los bilbilicos

Por la tu puerta yo pasi

— *pause* —

Canciones Sefardíes

JOSÉ ANTONIO (AITA) DE

DONOSTIA (1886-1956)

Descanso de mi vida

Six Chansons Populaires Séphardiques

JOAQUÍN NIN-CULMELL (1908-2004)

Yo bolí de foja en foja

Second Hebrew Song Cycle, Op.13

LAZARE SAMINSKY (1882-1959)

Rachelina

Cuatro Canciones Sefardíes

JOAQUÍN RODRIGO (1901-1999)

“Morena” me llaman

Cuatro Cánticas Sefardíes

WOLF SIMONI (1907-1991)

Abraham Avinu

Seven Sephardic Romances

YEHEZKEL BRAUN (B. 1953)

Durme, durme

Morenica a mi me llaman

Three Sephardic Songs

MARIO CASTELNUOVO-TEDESCO (1895-1986)

Montañas altas y marinadas

Ven y veràs

Una noche yo me armi

Coplas sefardies

ALBERTO HEMSI (1898-1975)

No paséch por la mi sala

Cien donzellas van a la misa

40 Canciones Sefardíes

MANUEL GARCÍA MORANTE (B. 1937)

Cuatro años de amor

Adio, querida

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

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, 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 are including the Turkish lyrics as well.²

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.

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

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.

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

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 en florece* (*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*, 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.

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).³

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 three songs from this set today: *A la una*, *Endecha*⁴ (more commonly known as *Para que quiero yo mas vivir*), and *Arvolicos d'almendra*.⁵ *A la una* marks the passage of time, moving through life's milestones with both joy and a sense of destiny, reflecting the cyclical nature of love and existence. *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.

A la una

A la una yo nasí, a las dos m'engrandesí
A las tres tomí amante, a las cuatro me casí

Di me, niña donde vienes,
que te quiero conocer
Dime si tienes amante, que yo te lo he depender

Yéndome para la guerra dos besos al aire di;
El uno es para mi madre y el otro es para ti

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.

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 empresentar.

At one

At one I was born, at two I grew up
At three I took a lover, at four I got married

Tell me little girl where are you from,
for I wish to know you
And if you have no lover, I will court you

Going off to war, I blew two kisses into the air
One is for my mother, and the other for you

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.

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.

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 a 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 High 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 an *endecha* (i.e. a lament) for a young maiden, and *Ya abaxa la novia*, a wedding song of the Balkan Jews.

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 trip on 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.

Lorenzo Palomo was a contemporary Spanish composer and conductor. 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 became 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 (1933-2018) at Carnegie Hall in New York, in 1987. His *Madrigal y Cinco Canciones Sefardíes*⁷ 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. Subjects are always love, pain of unrequited love, the history of a young love, or a lullaby. All of these songs exude purity and tenderness."⁸

Linda de mi corasón (Canción sefardí)

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

Nani (Canción de cuna sefardí)

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

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

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

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

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...

Lullaby

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

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

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

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

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 20th century guitar repertoire.⁹ Merk served as a faculty member at Universität der Künste Berlin from 2003 to 2015. She received the Mannheim Prize at the 12th 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 arranged by Merk, were published in 2005; one for piano and voice, and the other arranged for guitar accompaniment.¹⁰

Her arrangements of nine Sephardic songs were published together under the title *Sephardische Lieder* in 2013. We will be performing the following two love songs from the set: *Los Bilbilicos* 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

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

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

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

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."¹¹ 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 2,000 melodies.¹²

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

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 U.S. 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 melodically 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

“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.”¹³

The third and last song of the *Second Hebrew Song Cycle*, is an arrangement of a Sephardic folk song, *Rachelina*.¹⁴ 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.)”¹⁵ I would like to thank Alex Weiser and the YIVO Institute for bringing this work to my attention.

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 nearby,
Among them the one I love!

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 1939.¹⁷ 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.”¹⁸ 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.¹⁹ 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 1950.²⁰ This was followed by his *Cuatro Canciones Sefaradíes* (1965) for voice and piano, which was premiered by the Venezuelan soprano Fedora Alemán (b. 1912) in November 1965.

Cuatro Canciones Sefaradíes 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.²¹ *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 from the late-18th century.²² 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.”²³ *Cuatro Canciones Sefaradíes* 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!

Wolf Simoni (1907-1991) was a German composer with Italian heritage. He is more commonly known by the name “Louis Saguer,” as he took this name after he fled Nazi Germany and became a French citizen in 1947.²⁵ 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.²⁶ 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).”²⁷

His compositions reflect a fusion of modal, polytonal and atonal elements.²⁸ 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.

Abraham 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.

Abraham, 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.

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).³⁰ Ben-Haim and Lavry were immigrant composers that had escaped Nazi Germany, and they had actively sought ways to create a national sound in their compositions through 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.³¹ He also compiled and edited an anthology of traditional Jewish melodies.³²

Although Braun has several works that have 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). 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.

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.

Durme, durme

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

Siente, siente al son de mi guitarra,
siente hermosa 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, graciazica 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.

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 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.³³ In 1939, he moved to New York with his family due to the increasing antisemitic 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.³⁴

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.³⁵

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.³⁶ The second song, *Ven y verás*, is more commonly known as *Arboles lloran por luvia*. 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 armí*, 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*.³⁷ 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.

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 arago 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 Hemi, 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 20th century, several musicologists and folklorists showed interest in collecting and transcribing the Sephardic folk songs of the Ladino-speaking Mediterranean Jews. Hemi 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 Hemi 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 Hemi's songs that "Hemi 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 Hemi'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. Hemi 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 Sephardic songs and poems in Izmir and Rhodes. He then extended his research to Thessaloniki, Jerusalem, and Alexandria.

Hemi's *Coplas* comprise both romances (ballads) and cantigas (songs). His collection is rich with 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 and a love song.

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.

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!

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.

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!

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 his 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.³⁹

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 the 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 folk 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.

Cuatro Años de Amor is particularly interesting. It closely mirrors *Hatırla Sevgili*, a beloved Turkish classic composed by Muhlis Sabahattin Ezgi (1889–1947), a prominent figure in early 20th-century Turkish classical music. Referred to as a *Sevda Şarkısı* (love song), it conveys sorrow, nostalgia, and longing and has been performed in various styles, from traditional Turkish art music to contemporary adaptations.

The story behind *Hatırla Sevgili* is quite fascinating. Fehim Bey, the chief spy of Sultan Abdulhamid II (1842–1918), was appointed as the governor of Bursa but was lynched and killed by the public during the Second Constitutional Era (*İkinci Meşrutiyet*). The song was reportedly written in honor of his French lover, Margaretha, and was originally titled *Hatırla Margaret*.⁴⁰ The melody has also appeared in different musical traditions. In Greece, it is known as *Μενεξέδες και Ζουμπούλια* and is considered part of the traditional Istanbul music repertoire. In Serbia, it is recognized as *Zar je morala doć* (*Зар је морала доћ*) and classified as a Serbian folk song. A Russian version, *Ах зачем эта ночь*, also exists. Which version came first remains an open question.

We will end the program with the somber but beautiful *Adío querida*, which has been a favorite among my audiences. We programmed Andrew Zohn's arrangement of this song at the beginning of this recital, and I would like to end my recital with Morante's interpretation of it.

Cuatro años de amor

Cuatro años d'amor cortezimos los dos.
A la fin salvación no tuvimos los dos.

Me dixiste que t'aspere en el bodre de la mar.
T'asperí y no venites. Yo me metí a llorar.

Hablame conforme hablas no sos hija d'engañar.
Y si es por la tu mamá yo la haré de aceptar.

No m'espanto de mi mamá, ni menos de mi papá.
M'espanto de ti querido, no me dexes engañar.

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.

Four years of love

For four years, we loved one another.
In the end, there was no salvation for us.

You told me to wait for you by the shore of the sea.
I waited, but you never came—I wept.

Speak to me truthfully, for you are not one to deceive.
And if it is because of your mother, I will accept her.

I do not fear my mother, nor do I fear my father.
I fear you, my love—do not deceive me.

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.

ENDNOTES

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