THE MUSICAL HERITAGE OF MOORISH SPAIN
Saturday - Sunday, February 21-22

CONCERT:
Echoes of the Alhambra:
Jewish and Muslim Music from Medieval Moorish Spain
Featuring Special Guest Artist:
Esti Kenan Ofri
Saturday, February 21 / 8:00 PM
MultiCultural Center Theater
The concert is free, but seating is limited -
ticket reservations are recommended.
For ticket info visit: www.cmes.ucsb.edu

A unique concert of shared Jewish and Muslim
musical traditions from medieval Spain, modern
Morocco, Algeria, Syria, Israel, and Yemen,
presented by performers and researchers who
have learned these repertories from traditional
practitioners throughout the modern Middle East.

SYMPOSIUM:
Intertwined Traditions:
The Untold Tale of Jewish-
Muslim Musical Traditions
from Medieval Moorish Spain
Sunday, February 22 / 3:00 PM
McCune Conference Room,
6020 HSSB
An international panel of scholars and musicians
presents lectures on how Jewish and Muslim
communities across the Middle East have adopted
and shared musical traditions whose origins lie
in medieval 'Moorish Spain' – known in Arabic as
al-Andalus and in Hebrew as Sepharad –
(illustrated with videos and recordings).

Sponsored by the Center for Middle East Studies, the College of Letters & Science,
the Division of Humanities & Fine Arts, the Department of Music, the MultiCultural
Center, the Interdisciplinary Humanities Center, and the UC Institute for Research in
Guest Performers

Jonathan Glasser (Viola) is an Assistant Professor of Anthropology at the College of William and Mary. He has conducted fieldwork on Andalusi musical practice in Morocco, Algeria, and France, and is an active performer of North African and Middle Eastern musical traditions through the William and Mary Middle Eastern Music Ensemble. His book, *The Lost Paradise: Andalusi Music in Urban North Africa*, is scheduled to appear in February 2016 through the University of Chicago Press.

Esti Kenan Ofri (Vocalist) is a singer and composer with a special intimacy with the Sephardic music tradition. Her voice and the traditions she represents have inspired composers to write and arrange music for her own compositions have been performed by various Israeli ensembles. In recent years, music composition has been her main focus. Based on Arabic classical music she arranges and composes instrumental and vocal music to contemporary poetry.

Edwin Seroussi is the Emanuel Alexandre Professor of Musicology and Director of the Jewish Music Research Centre. He has published on North African and Eastern Mediterranean Jewish musical traditions, Judeo-Islamic relations in music and Israeli popular music. He founded Yuval Music Series and is editor of the acclaimed CD series *Anthology of Music Traditions in Israel*.

Jonathan Shannon (‘Ud) is Associate Professor in the Department of Anthropology, Hunter College and the Graduate Center, CUNY. His research focuses on aesthetics and music performance in the Mediterranean and Arab worlds. He is the author of *Among the Jasmine Trees: Music and Modernity in Contemporary Syria* (Wesleyan UP, 2006) and *Performing al-Andalus: Music and Nostalgia across the Mediterranean* (Indiana UP, 2015).

Christopher Witulski (‘Ud and Banjo) is a Specialized Teaching Faculty in ethnomusicology at Florida State University’s College of Music. He holds a doctorate in musicology from the University of Florida. His research is focused on issues of commodification and changes in performance practice in Morocco’s sacred music scenes. He is also interested in American popular and old time music.
PROGRAM

1. Mshaliya and Tushya from Nūbat Zīdan: Tlemcen, Algeria. A traditional suite (nūba) of Andalusī music usually opens with instrumental preludes or overtures that introduce the melodic mode, in this case the mode of zīdan, before the sequences of songs begin. The mshaliya is an unmetered prelude and is followed by the very rhythmic tushya.

2. Ya Qalbī (O My Heart) and Rīmun ramānī (A Gazelle Caught Me): Oujda, Northeastern Morocco. These two pieces are traditionally paired in the urban repertoire of western Algeria and eastern Morocco. The first is a short song form known as an ingilāb, and the second is a khlāṣ, a dance-like form that in the Algerian tradition typically ends a nūba suite. They are both in the mode known as raml al-māya.

3. Sha’ar asher nisgar (The Gate Long Shut) and Shehi la’El (Submit to God): Morocco. Two Hebrew poems by the great Jewish poet Solomon ibn Gabirol (c. 1021 to c. 1058) traditionally sung in Morocco to the same melodies as the previous two songs. Featuring Guest Soloist Esti Kenan Ofri.

4. Al-Sham’a (The Candle): Fes, Morocco. Composed by Muḥammad b. ‘Alī (1742-1822), a poet and musician of Fes. The poet questions a candle, a symbol of human suffering and self-sacrifice. In later verses, the candle reveals a story of loss and sadness. The song has taken on particular meaning for all those who suffer from political imprisonment and repression.

Exactly Intermission

5. Kullu man yahwā (Anyone Who Loves) and Ajallu mā yudhkar (The Most Sublime One Mentioned): Fes, Morocco. These two songs with Sufi mystical lyrics set to the melodies of widely sung secular songs demonstrate the constant interplay between the “secular” and “sacred” repertories within the tradition of Andalusī music.

6. Yedid Nefesh (Soul’s Beloved) by the renowned kabbalist Rabbi Elazar Azkari (or Azikri, Safed, 1533-1600) is sung throughout the Jewish world on the eve of the Sabbath. However, among Moroccan Jews it is chanted as the second poem of the opening section of the winter’s Sabbath vigils known as Bakkashot. Each Sabbath a different melody is used, depending on the nūba of the Sabbath. The present melody corresponds to raml al-māya. The text of this pīyyut is impregnated with sensual images that are clearly reminiscent of Sufi poetry.

7. A Waṣla (suite) in the mode of Ṣabā’: Syria. This traditional suite starts with an instrumental samāʿī, then moves to three Andalusī-style muwashshahs that progress from ‘heavier’ to ‘lighter’ rhythms, followed by three Syrian songs, including two qudūd. Our performance is based on one by the famous Syrian singer, Ṣabāḥ Fakhri on Syrian television, available on YouTube at: https://www.youtube.com/watch?v=NoAge1mehUU
2a. Yā Qalbī (O My Heart)

Yā qalbī khalli al-bāl
Utruk jamīr l-aqwāl
Amhal fa-lā ta'jal
Yāfī l-faraj min il-lān
Al-ḥuznu wa-s-sulwān
Aṣbar 'alā l-amḥān

L-ahkāmu maqdiyya
Aṣbar 'ammā biyya
Haḍī hiyya d-dunyā
Yāfī l-faraj min il-lān
Al-ḥuznu wa-s-sulwān
Aṣbar 'alā l-amḥān

O my heart, let things be, let them go on their way
Leave aside all the talk, listen to what they say
Go slow, don’t hurry, the one who has patience obtains [his desires].

Relief will come in time, just as the servant belongs to his master
Sadness and consolation are both by God's will
Bear the trials, until God gives solace!

The laws are set, God’s rulings are decreed
I am patient with my lot, for sadness does not last
The world is like this: it brings one low, and raises up another.

Relief will come in time, just as the servant belongs to his master
Sadness and consolation are both by God’s will
Bear the trials, until God gives solace!
2b. Rīmūn ramatnī  (A Gazelle Caught Me)

Rīmūn ramatnī shughiftu bihā
Ṭallat min al-bāb faʿāsa naraḥā
Tinshid wa-taqūl fi awwal shiʿrīḥā
Ahl al-Andalus yafhamū l-ishāra
Mā 'allamū al-ʾishq ilā sh-shuʿāra

Yā man malakat qalbī al-mutayyam
Rānī nuḥibbak w-Allāhu yaʿlam
Khayif lā namūt ʾashīq mutayyam
Wa-man yuḥibbak yā qamar fi dāra
'Ašāh tumannī lahu l-khasāra
Ahl al-Andalus yafhamū l-ishāra
Mā 'allamū al-ʾishq ilā sh-shuʿāra

A gazelle caught me, I fell madly in love with her
She cracked open the door, it was difficult to see her
And she sang, saying in the first portion of her poem:

The people of al-Andalus understand the meaning, they who taught the poets love.

O you who possesses my smitten heart,
I love you, and only God knows how!
I do not want to die an unrequited lover:

And the one who loves you, O moon in your halo, why do you wish him ill?
The people of al-Andalus understand the meaning, they who taught the poets love.
3a. Sha’ar asher nisgar (The Gate Long Shut)
Solomon Ibn Gabirol
Málaga, c. 1021 - Valencia, c. 1058

Kuma petahehu
Elai shelhehu

Lalin bevein shadai
Alai tenihehu

Kala yeve fiya
Shilha vekahehu

Adom vetov ro’i
Kuma meshahehu

The gate long shut,
Get up and throw it wide;
The stag long fled,
Send him to my side.

When one day you come
To lie between my breasts,
That day your scent
Will cling to me like wine.

How shall I know his face,
O lovely bride,
The lover you are asking
me to send?

A ruddy face with lovely eyes?
A handsome man to see?
Aye, that’s my love!
Anoint that one for me.
3b. Shehi la’El (Submit to God)
Salomon Ibn Gabirol

שחית לא וליה ותקפה
לולכת פי לילך ייעם
משאיך את קתה יאל תמי
казал עליים כלות את תמוה
מהלך אום תורא הוא
מקוי יש שחקים על זרוע
תנורות קדמיה נפשי צורות
אינן לא עיר זמנה ביפוס
קריב ברו נמיך לארקם

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Shehi la’El yehida hahakha verutzi la’avid oto be’eyma
Le’olamekh pni leilekh veyomekh velama tirdei hevel velamman
Meshula at behiyutekh le’El hay asher ne’elam kmo at ne’elama
Halo im yotzrekh tahor venaki de’i ki khen tehora at vetamma
Hasin yisa shehakim al zro’o kmo tis’i geviya ne’elama
Zmirot kadmi nafshi letzorekh asher lo sam dmutekh ba’adama
Kravai barkhu tamid letzurkhem asher lishmo tehallel kol neshama.

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Submit to God, my cerebrating soul,
To your true world devote your nights and days
For you, like God, have everlasting life
And is your God immaculate and pure?
The Mighty One bears the heaven in His arm,
My soul, greet God, your Rock, with gifts of praise,
My body, bless your Rock for evermore

and run to worship Him in holy dread.
Why, why so bent on chasing empty breath?
and He is hidden just as you are did;
You too are pure, you too are innocent.
just as you bear the mortal, speechless clay.
for nothing has He put on earth as you,
to whom the soul of All sings ever praise.

Translation: Raymond Scheindlin
4. Al-Sham'a (The Candle)

آسيدي شنيا الشمعة سلكت ردئ لي صالي
وش بك فالليالي تبكي ما دالكي شغيلة

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عالاش يا الشمعة تبكي ما طالت الليالي
وش بك يا اللي تتهبا للبكاء في كل ليلة
وعلاشكتباتي رطول الديجان كتلاي
وش بك يا اللي ولتلي من د البكا عليلة
عالاش كتسامرا داجك ما سيه ونجالي
وش بك يا اللي ما رين الك في البكا مثيلة
عالاش باكية روحتي ناس الهوى مثالي
وش بك يا اللي في تنصرفي بدموعك الهليلة
عالاش باكية مثالك للبكا وسالي
وش بك يا اللي ظهر حالك حالي نحيلة
وايلا نشوف لصفرك يصفر له خالي
وايلا نشوف دباتك زادت فخاطري دبيلة

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Refrain:

Ah Sīdī l-illāh yā sham'a siltak raddī lī sa'ālī Wash bik fī l-layālī tabkī mā dālki sha'īla

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Verse:

'Aläsh yā sham'a tabkī mā tālt l-lyālī Wash bik yā lī l-lyālī wa'llīhī min dal-bukā 'alīla
'Aläsh katbānī  sûl ad-dījān katālī Wash bik yā lī l-lyālī mā rinālīk fī l-bukā mlīla
'Aläsh katsāhir dājakh mā sahrū njālī Wash bik yā lī l-lyālī tāsārflī bi-dumū'ak l-hūlā
'Aläsh bākiya ru'-āfī nās al-hawa mlīlī Wash bik yā lī l-lyālī dhīdhī rālak hālī nīlīla
Wilā mshūf l-ṣfīrakh yāsfăr lahu khīyāf Wilā nshūf dīblīlak zādat fā-khātrī dbīla

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Refrain:

By God, O candle, (I asked) respond to my question!
What's with you that you cry through the night, even as you light it up?

Verse:

Why, O candle, do you cry as long as the nights last?
What's wrong with you, that you stand ready to cry every night?

Why do you spend the length of the darkness giving light?
What happened to you, that you have become weak from so much crying?

Why do you stay up sleepless, more than my eyes can keep open?
What is wrong, you who are unmatched in mourning?

Why are you crying? You strike fear in People of Passion such as me
What's with you, you who turn away with your tears falling?

Why are you crying? As long as you are, my prayer is with those who cry
What is wrong, you whose condition makes me melt?

When I see your paleness, it pales my imagination
When I see your ruin, my mind staggers with worry

Translation: Melanie Magidow
5a. Kullu man yahwā (Anyone Who Loves)

Kullu man yahwā wa-lā yahwā al-rasūl kayfa yuʻba' bih
Huwa bābu Allāh mā tamma wušul illā min bābih
Ḥubbuhu farḍun ‘alaynā lā yazūl Allāh awṣā bih

Yā ḥayāta l-qalb yā qūta al-nufūs anta huwa ḥibbī
Lam tazal tasqī al-qulūb bi-l-kūʻūs isqī lī l qalbī

Anyone who loves and does not love the Messenger,
[Muhammad] is the Door to God: no arrival is possible except through his door
Love of him is a duty upon us unceasing:

O life of my heart! O nourishment of souls!
You continue giving drink to (thirsty) hearts in cups:

what importance has he?
god has prescribed it.
you are my beloved
give to my heart (as well)!
5b. Ajallu mā yudhkar (The Most Sublime One Mentioned)

اجلِ مَا يُذْكَرُ مَحْمَدُ المُخْتَارُ مَفْحِي الْكَرْبَ
صَلُّوا يَا مَخْتَارُ في كُلِّ لَيْلٍ وَنَهَارٍ بِلَا جِسَابٍ
قد صَحَّ فِي الْأَخْبَارِ أنَّ الصَّنَالَةَ يُغْفِرُ بِهَا الأَغْذَاثَ

يا صَاحِبَ المَغْفَارِ والْخَوْضِ وَالْكَوْثَرِ كَنِّي لِي شَفَيْعٍ
في مَوْقِفِ الْمَحْشَرِ جَرْبِي مِن عَذَابِ الْقَارَ عَني وَلَا يِعْتَ

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Ajallu mā yudhkar Muḥammadu l-mukhtār musjī l-kurab
Ṣallū yā ḥuddār fi kull layl wa-nahār bi-lā ḥisāb
Qad saḥḥa fi l-aḥbār anna š-ṣalātu yughfar bihā l-a'dhab

Yā Sāḥib al-maghfār wa-l-ḥaw wa-l-kawthar kun li shaffī'
Fī mawqīf al-maṣjīh jirmī min 'adḥāb al-nār innī walī'

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The most sublime one mentioned is Muḥammad, the Chosen One, reliever of sorrows
Let all who are present bless him every night and every day without reckoning
It appears truly in the accounts that through prayer, punishments shall be remitted

O Master of Pardon and of the Pool and the Fountain intercede for me!
On the Day of Reckoning save me from the punishment of the fire, for I burn with love (for you)

Translations: Carl Davila
6. Yedid Nefesh (Soul's Beloved)
R. Elazar Azikri

Soul’s beloved, merciful father, draw your servant to your Will;
He’ll run to you like a gazelle and bow before your splendor—
For your love to him is sweeter than a taste of the honeycomb’s nectar.

Majestic, magnificent world’s luster, my soul is faint with love for you;
Heal her, O Lord, I beseech you, show her your brilliance’s pleasure,
Then she will be strengthened and healed and serve your will forever.

Ancient of Days, may your mercies stir; take pity on him who loves you;
For long now has he yearned to see the glory of your power
Hasten, Lord, my heart’s delight, do not ignore my desire.

Make yourself known, my spirit’s treasure, spread the shelter of your peace about me;
Let the world shine with your glory. In you then we’ll rejoice.
Hurry, my beloved, the hour has come, be gracious as once you were.

Translation: Raymond Scheindlin
7. *Wašlat Ṣabā* (A suite in the mode of Ṣabā)

Three *muwashshah* songs (Damascus and Aleppo, Syria)

1) **Ghuḍḍī Jufūnik** (Avert Your Eyes), in 19-beat *awfar* rhythm

 غُضّي جُفونك
 غضي جفونك يا عيون النرجس
 دور 1
 مثلك استحتيت بأن أقبل مؤنسسي
 دور 2
 خانة
 نام الحبيب وذيلت أجنانه
 قفلة
 وعينونك شواخص لم تنكس

≈≈≈≈

ghuḍḍī jufūnik yā ʿuyūna n-narjisi
minkī isṭayḥayt bi-an uqabbil muʿnisī
nāma l-ḥābību wa-dhubbilat aţfānuhu
wa-ʿuyūnkunna shawāḵhiš lam tunʿasi

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Avert your eyes, O narcissus flowers,
Before your gaze, I am too shy to kiss my lover.
My beloved sleeps, his eyelids have grown heavy,
But your eyes stare fixedly, never slumbering.
2) *Ahwā Qamarān* (I Love a Moon), in 10-beat *samā‘ī thaqlīl* rhythm

*I love a moon; his eyes are like arrows*   *With his glance he strikes the hearts of lovers*  
*Without reason!*

*He loves to harm me, yet my heart loves him*   *What a wondrous matter is a longing lover!*  
*Look with wonder!*

*I swore to him by the One who created him*   *He (God) is present, responding, everlasting, the Creator*  
*He is concealed!*

*I love no other and would never forget him*   *Even if I lived a stranger in the valley of Iraq*  
*Among strangers!*
3) al-'Ināyā šudaf (Being Cared For Is By Chance), in 6-beat yurūk samīʿī

العِنايَا صِدَافُ

العِنايَا صِدَافُ فِي حْنَائِيِّ الأَيَامِ

وَالضِّمْنَا تَتُعْتِفُ لا بِعَيْبِ الْأَقْدَامِ

قَدْ عَرَفْ تَمْ عَرَفَ فَلَمْ تَعْلَمْ

لَا تَتَوَّلَّ عَيْلِيُّ غَيْرِ أَهْلِ الْمَدِيَّ

قَدْ عُلِّيْ رَبِّيُّ سَهَرُ وَهَرَّمَ رَبِّ قَاهِر

هُكَذَا الْحَقُّ حَائِرُ

لَسْتَ تَرْقُى العَلَةُ فِي الْحَيَا وَالْحْيَةِ

بَعْدُ اللَّهِ مِن شَأْنِ وَقَمْنَ شَاءَ يَغْفِي

al-'ināya šudaf fi khabbāyā l-ayyām
wa-l-'atāyā tuḥaf lā bi-sā'ī l-aqdām

qad 'araf man 'araf wa-jahil man qad lām
lä tu'awwil 'alā ghayri ahl ʾis-ṣidqi

qad 'aṭā raqqun sāhir wa-harram raqqun qāhir
hakadhā l-'aqlu ḫāʾir

lasta tarqā l-ʾulā fi l-bahā wa l-ḥidhiqi
yusaʾ idu l-lāḥu man shāʾa wa-man shāʾa yushqī

Being cared for happens by chance  it is among the hidden secrets of our days
The things God grants us are rare gifts  not obtainable by chasing after them

He who knows, knows -- and whoever complains is ignorant [of God's ways]
  Count only on people of honesty

Our vigilant God bestows  and Almighty God also prohibits
  Leaving our poor minds confused!

You will not attain higher states  by intelligence and glory
God makes happy whom He wishes, and makes whomever He wishes miserable!
Three Syrian Songs

1) Yā Mā Asʿad iṣ-ṣubḥiyya (O how happy is the morning)

ياما أسعد الصبحيّة

refrain:

ياما أسعد الصبحيّة معطلة الفجرية
كواكب عيني درية
أه يا سلام يا سلام يا سلام
أه يا سلام والله الليل ما بنام

verse 1:

قومي إلي العبي بيصلح لك
كبش الغنم لاذبح لك
لصبرك راعي واصرع لك
أه يا سلام يا سلام يا سلام
أه يا سلام والله الليل ما بنام

verse 2:

قومي إلي العبي وارويني
تهذب فنجان الصيني
يا بنت وليش ما تطيبيني
والوقت صابر حريّة
أه يا سلام يا سلام يا سلام
أه يا سلام والله الليل ما بنام

verse 3:

سيدي رقلي وارحم الولهان
فالهوى ما دوى والفؤاد حيران

verse 4:

إن لم تعد لي عدني
والهجر شيء يضني
يا يوسف الحسن
أحزاني يعقويّة
أه يا سلام يا سلام يا سلام
أه يا سلام والله الليل ما بنام
refrain: yā mā as‘ad iṣ-ṣubḥiyya
           ish-shamsu minhā tarwī
           āh yā salām yā salām yā salām
           ma‘a ṭal‘īt il-fajriyya
           kawākibun ‘aynī durriyya
           āh yā salām w-Allāh l-layl mā bānām

1st verse: qūmī il‘abī biyiṣlaḥa lik
           la-ṣīr lik rā‘ī w-asrah lik
           kabsh il-ghanam l-adḥba’a lik
           w-ar‘ī l-ghanam bi-‘āṣayya

2nd verse: qūmī il‘abī wa-urwīnī
           yā bint wa-lešh mā tit‘īnī
           wa-nahdik finjān iṣ-ṣīnī
           w-il-waqtī šāyir ḥurriyya

3rd verse: sayyidī riqqa lī
           fa-l-hawā mā dawā
           w-arḥam il-walhān
           w-il-fu‘ad ḥayrān

4th verse: in lam ta‘ud lī ‘udnī
           yā yūsufīyya l-ḥusnī
           w-al-hejru shay’un yūnī
           aḥzānī ya‘qūbīyya

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O how happy is the morning! With the break of the dawn
The sun quenches the thirst of planets sparkling like pearls
Ah yā salām yā salām yā salām! Ah yā salām, by God, at night I cannot sleep!
Get up and play, for you deserve that I slaughter a ram for you
I will become your shepherd and herd the sheep with my staff
Get up and play, and quench [my thirst] Your breasts are cups of china
O girl, why don’t you listen to me Now is a time for freedom
O my master, be kind to me, have mercy with the one who is smitten
There is no cure for love and my heart is left bewildered
If you don’t return to me, promise me because separation is consuming me!
O you whose beauty is like Joseph’s my sadness is like that of Jacob!

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2) Yā Hwayda Lak

Yā Hwayda Lak
Ya hwayda lak Ya hwayda fī
Allāh ya‘īn il-mibtilī God help he who suffers [from love]!

1st verse:
yā wayl waylī gaṣṣituh O woe, O woe, she cut it!
sha‘r-hā l-bunayya gaṣṣituh The girl has cut off her hair!
rāḥit l-abūhā wa-waṣṣituh She went to her father and insisted,
shāyīb mā riduh yījahlī “I don’t want an ignorant grey-haired man”

2nd verse:
yā wayl waylī minuhum O woe, O woe, from them
akthar balāya minuhum most of my suffering comes from them
bi-s-sayf l-akhudh bintahum By the sword I’ll take their daughter
w-arḥal ‘alā dārit hali and leave for my family’s camp

3rd verse:
yā wayl waylī mi-l-banāt O woe, O woe, from the girls
akthar balāya mi-l-banāt most of my suffering comes from the girls
yā rīqhum sukkar nabāt their saliva is like cane sugar
yishfī l-‘ālīl il-mibtilī it heals the sick and suffering!
3) **Dūmik Dūm**  (Always you, always)


\[
\text{دومك دوم}
\]

**refrain:**

\[
\text{دومك دوم دومك دوم}
\]

\[
\text{ويديني وبا جيتي}
\]

**verse 1:**

\[
\text{يا ريتني مرغ اخضر}
\]

\[
\text{ويدي ريعي الثاني}
\]

**verse 2:**

\[
\text{يا ريتني علما}
\]

\[
\text{بركي يدعو محبوبين}
\]

\[
\text{يود السلام علي}
\]

\[
\text{دومك دومك دومك دوم}
\]

Always you, always you, always you, always!

On the lap of my dear one, I become sleepy

You promised me but did not come

so sleep from my eyes has flown!

I wish I were a green meadow

and the gazelle [the beloved] would graze on me

and the dew would fall on me

and spring would come again

I wish I were a fragrant flower

in the upstairs window

hopefully when my beloved passes by

he will answer my greetings

Based on translations by Faisal Zedan
Dwight Reynolds (Violin) is professor of Arabic language and literature in the Department of Religious Studies at UCSB. He has conducted fieldwork on Andalusi musical traditions in Morocco, Algeria, Tunisia, Egypt, Syria and Spain and has published numerous articles on these traditions. He is currently working on a book titled *The Musical Heritage of al-Andalus*.

Scott Marcus (Nay), Professor of Ethnomusicology at UCSB, is the founder and director of the UCSB Middle East Ensemble. He studied Middle Eastern music at UCLA with Ali Jihad Racy and in Cairo, Egypt and is the author of *Music in Egypt* (Oxford University Press) and numerous articles on the Eastern Arab system of melodic modes (the *maqamat*).

Clarissa Bitar (‘Ud) is a fourth year ethnomusicology undergraduate student at UCSB. She has been playing the oud since her freshman year under the instruction of Dr. Scott Marcus and as a member of the UCSB Middle East Ensemble.

James Grippa (Qanun) teaches ethnomusicology at Ventura College. He is a PhD student in ethnomusicology at the University of California, Santa Barbara, focusing on Egyptian popular music, media, and culture, and has published several articles based on his extensive fieldwork in Egypt. He is an accomplished performer, composer, and teacher of qanun and ‘ud from a variety of traditions.

Daniel Mogtaderi (Violin) is a Danish-Persian violinist and Music major (ethnomusicology emphasis) in his second year at UCSB. He has spent the last year studying Arab music with Dr. Scott Marcus after many years of western classical study.

Phil Murphy (‘Ud and Suissen) is a PhD student in ethnomusicology and an Associate lecturer at the University of California, Santa Barbara. He is currently writing his dissertation entitled “Annihilation in God & Living in the World: Sufi Samá’ in Fez, Morocco” which is based on sixteen months of field work in Fez, funded by the American Institute for Maghrib Studies and a Fulbright/Mellon Graduate Fellowship.

Nicholas Ragheb (Percussion) is a performer and teacher of Middle East percussion and of the Arab and Turkish reed flutes (*nay/nay*). He received a Master’s degree in Ethnomusicology for his research on Turkish percussion and instrument-making practices at the University of Texas, Austin. He is currently a Ph.D. candidate in Ethnomusicology at the University of California, Santa Barbara, focusing on the interplay between music and religion in Egypt.

Susan Rudnicki (Percussion) has led the UCSB Middle East Ensemble Percussion section since the founding of the Ensemble in 1989. She has studied with Souhail Kaspar (Arabic percussion), Mehrdad Arabi, Bahram Osqueezadeh, and Siamak Pouian (Persian percussion).

Matt Wright (‘Ud and Mandol) is a researcher, teacher, and research director at UCSB’s AlloSphere Research Group, Media Arts Technology (MAT) program and Music department. He plays a variety of traditional plucked lutes, Afro-Brazilian percussion, and computer-based instruments of his own design, including directing an experimental interactive technology performance ensemble (the “CREATE Ensemble”) and the UCSB Afro-Brazilian ensemble.

Also featuring members of the UCSB Middle East Chorus:

- Nan Capelle (Vocal)
- Salem Khattar (Vocal)
- Magda Campo (Vocal)
- Stefani Schultz (Vocal)
- Liza Munk (Vocal)
- Ben Selhamer (Vocal)
- Sunaina Kale (Vocal)
- Gabriela Quintana-Garcia (Vocal)