



**WASHINGTON BACH
CONSORT**
Dana Marsh, Artistic Director

A SONG OF DEDICATION
BAROQUE SPLENDOR IN PORTUGUESE JEWISH
AMSTERDAM — 350th Anniversary

Friday, May 2, 2025, 7 pm
Live! at 10th & G
945 G Street NW, Washington, DC

Saturday, May 3, 2025, 7 pm
St. Paul's Episcopal Church
228 South Pitt Street, Alexandria, VA

A SONG OF DEDICATION

BAROQUE SPLENDOR IN PORTUGUESE JEWISH AMSTERDAM

350th Anniversary



PROGRAM

Festival Kedusha

Attr. Joseph Cohen Farro
Arr. Ian Pomerantz

L'El Elim

Abraham Cáceres (fl. 1718–1740)
Text: Moshe Hayyim Luzzato (1707–1746)

Nora Elohim

Cristiano Giuseppe Lidarti (1730–1795)

Kol HaNeshama

Lidarti

Hishki Hizki

Cáceres

Der Hayliger Shabbes from Simḥas HaNefesh

Text & Music by Elhanan Hendel Kirchhan (1724)
Arr. Diana Matut and Ian Pomerantz

Ain Weser Flist vor Bovilon

17th-Century Yiddish contrafact in Wallisch Ms. (Ms. Ox)
Chorale by Wolfgang Dachstein (1487–1553)
Harmonized by Joachim Decker (c. 1575–1611)
Combined setting by Liza Malamut

INTERMISSION

Boí b'Shalom

Lidarti

Kaddish Yatom

Lev DePaolo (b. 1988)

Shir Hanukat Beit HaMikdash

From the manuscripts of Joseph ben Isaac Sarfati (b. 1751)
Reconstructed by Alon Schab (2019)

MUSICIANS

Lev DePaolo, soprano
Genevieve McGahey, soprano
Andrew Bearden Brown, tenor
Ian Pomerantz, bass-baritone

Gersh Chervinsky, violin
Freya Creech, violin
Asa Zimmerman, viola
Alexa Haynes-Pilon, cello
Dušan Balarin, theorbo

FROM THE ARTISTS

Dear Washington Bach Consort and American Friends,

On behalf of the Portuguese-Israëlitische Gemeente, Amsterdam, I would like to extend to you our warmest greetings and heartfelt gratitude and congratulations for this beautiful program exploring our unique musical heritage, our history, and the precious manuscript holdings of Livraria Ets Haim, the oldest Jewish library still in operation. These pieces, written in the Baroque and Classical style, represent a rich European and Jewish tradition, and many enjoy their American premieres tonight. Your program helps preserve and transmit this endangered tradition for audiences, researchers, and communities all over the world. Thank you.

Kahal Kados Talmud Tora, the Portuguese-Jewish community in Amsterdam, is the oldest Jewish community in the Netherlands. The community was founded in 1639 by Spanish and Portuguese Jews who had previously fled the Iberian Peninsula to escape the Inquisition in Spain and Portugal. These so-called “Western” Sephardim, found a haven in Amsterdam. In Amsterdam, they were allowed to freely practice their Jewish religion and engage in the arts, sciences, and commerce, which contributed significantly to the flourishing of the city. Our community has always been at the forefront of the development of Amsterdam in general and the entire Jewish community in the Netherlands in the broadest sense of the word. Our ancestors here also built a large new synagogue (*Snoge*), which was inaugurated in 1675 with grand baroque spectacle, and where services are still held to this day as a lasting testament to religious tolerance.

The *Snoge* fostered a music and choir school for young boys focused on the transmission of liturgical tradition, singing, and the learning of music. These boys, in addition to a choir of men and an instrumental ensemble that included the viola da gamba, organ or harpsichord, flute, violin, and harp continuo, provided music for services during holidays and special occasions, and often during the week (but not on the Sabbath). The community nurtured its own composers like Avraham Cáceres, instrument builders like David Rocha, and musicians and librettists like David Franco Mendes. It also engaged well-known Christian composers from all over Europe, such as Cristiano Giuseppe Lidarti, to write new music as musical preferences in Western Europe shifted. Over the following centuries, members of our community founded new Western Sephardic communities in Germany, Great Britain, the Caribbean, and were the first Jews in New Amsterdam (later to become New York), laying the foundation of the first Jewish community in what would become the United States of America.

Our community was decimated by the Holocaust. 75% of Dutch Jews perished in the extermination camps, and our members suffered an even bigger loss, at 90%. After 1945, the survivors did everything possible to rebuild the community and maintain the centuries-old traditions. Survivors and their descendants, as well as a community of musicians and scholars, are still working diligently to safeguard and revive our musical heritage. Thanks to these enormous efforts and in honor of previous generations, we can celebrate the 350th anniversary of *Snoge* this year. On Saturday, August 9, 2025, the *Snoge* complex will be 350 years old. Several events will be held from September 4 to 12 to mark the anniversary year. On September 7, 2025, dignitaries will be present at the national celebration, which also coincides with the 750th anniversary celebrations of the City of Amsterdam.

The aim of the activities is to create visibility for the Portuguese Synagogue and to create a memorable and meaningful experience for guests of all religious and cultural backgrounds, the Portuguese Jewish Community, the people of Amsterdam, and all other Jewish communities.

On Thursday, September 4, 2025, we will organize a special edition in the series of candlelight concerts, together with the Jewish Cultural Quarter and the Foundation for Cultural Heritage of the Portuguese-Israelite Community. This concert will be performed by a chamber orchestra together with our resident choir, the Santo Serviço, directed in collaboration with Ilia Belianko and bass-baritone and scholar Ian Pomerantz.

Our musical traditions are living ones. For our celebrations in Amsterdam, a new melody for the Jewish hymn *Adon Olam* will be composed especially for this anniversary by Dutch composer and musicologist Leo G. Samama, as well as a cantata, *Shir Hanukat Beit HaMikdash*, reconstructed by the Israeli musicologist Alon Schab for the Jerusalem Baroque Orchestra, led by David Shemer, which you will hear this evening. The text of the cantata is based on a poem by then Rabbi Rev. Isaac Aboab de Fonseca (1 February, 1605, Portugal–4 April, 1693, Amsterdam) written for the inauguration of the current building in 1675. The cantorial vocal line was discovered notated in the papers of 18th-century Cantor Rev. Hazzan Joseph ben Isaac Sarfati and may contain material that dates to the 1675 Inauguration. We thank the Jerusalem Baroque Orchestra for their kindness and permission to present this ongoing work. Ian Pomerantz and I encourage you to stay posted with the JBO for new developments on this exciting piece. If you wish to contribute to our 350th Anniversary festivities in Amsterdam, please write to voorzitter@esnoga.com.

With kind regards and many congratulations on behalf of the Portuguese-Israelite Community of Amsterdam,

— David B. Samama
Chairman of the Board of Parnassim

ABOUT THE PROGRAM

Shir Hanukkat Beit HaKnesset (*Song for the Dedication of the Portuguese Synagogue*). The opening of the “new” synagogue building was a first for Western Europe in terms of opulence, architecture, and the ability to show an outwardly Jewish character. It was marked by a week of baroque celebration. While the music for the 1675 dedication ceremony has not survived in any reliable source, the sung texts and the cantorial melodies have been preserved in a form that allows for a plausible reconstruction, with some poetic license. In 2018, the Jerusalem Baroque Orchestra (JBO), under the direction of David Shemer, and the Jewish Music Research Centre in Jerusalem commissioned such a re-creation of the *Song for the Dedication of the Synagogue* from composer and musicologist Alon Schab. The first attempt at this reconstruction was performed by the JBO in January 2019, and we happily share this version with you for tonight’s concert. It remains a work in progress, with a final version scheduled for its premiere recording by the JBO later this year.

When Spain expelled its Jewish population in 1492, the Jewish population of its Iberian neighbor, Portugal, which had been tolerant of its Jewish community and in which Jews had enjoyed prominent positions in society, had swelled to a historic level never seen before in the country. By some estimates, Portuguese Jews, when combined with the Spanish exiles, made up around 15% of the Portuguese population. The priority of King Manuel I, however, was to conclude marriage negotiations with Ferdinand and Isabella, the “Catholic Monarchs” of Spain and win the hand of their eldest daughter, Princess Isabella, for himself, with the ultimate goal of uniting all the kingdoms of Iberia under one Catholic monarchy. The Spanish monarchs agreed to the match, but only on the condition that Portugal completely eradicate its Jewish population, at that time the largest in Western Europe, and allow a particularly zealous subgroup of the Dominican Order answerable only to the Spanish Crown to import and implement the Inquisition.

Manuel, who considered the unification of Iberia as tantamount to the welfare of his Jewish subjects, reluctantly agreed. In December of 1496, Manuel signed the Edict of Expulsion. Jews who refused to leave or convert became the personal property of the King to dispose of as he wished. However, Manuel was loath to lose the income that Portuguese Jews paid in taxes to the Royal Treasury, and was concerned that the sudden loss of Portugal’s Jews would lead the kingdom’s economy to collapse. In 1497, this turned into an edict of forced conversion, and Manuel made it impractical or impossible for Jews to leave the kingdom. Following this second edict, Manuel gave the Jews a generation until the Inquisition was implemented. This forced Jews, by now *Cristão-novos* (“New Christians”) to practice their Judaism secretly. This did not stop Dominican-instigated violence, such as the Lisbon Pogrom of 1506, after which some Portuguese Jews were allowed to emigrate to the Ottoman Empire. Decades later, when Philip II of Spain inherited the Kingdom of Portugal and therefore realized the dream of Ferdinand, Isabella, and Manuel in 1580, the situation became intolerable for the New Christians, and they began to discreetly leave Portugal, and return to their ancestral faith. Unlike the “Eastern” Sephardim of the Ottoman Empire, these Jews, who had been outwardly Catholic for generations, spoke modern Portuguese and Castilian. They founded communities in France and Italy. Subsequently, the policy tolerance of the newly independent Dutch Republic, which had revolted against its Spanish overlords, became the favored destination, opening up to them the Atlantic world.

From the 17th century until World War II, the Portuguese Israelite Synagogue of Amsterdam served as the heart of the Western Sephardic diaspora. This program commemorates the synagogue’s 350th anniversary with music written for or by this unique community, drawn from the archives of the Ets Haim Library of Amsterdam—the oldest active Jewish library in the world—alongside other gems of 18th-century European Jewish music. An architectural marvel, the *Esnoga* stood as a striking symbol of religious freedom for Jews in a Protestant republic, unparalleled anywhere in Europe, at a time when outward architectural expression of Jewish identity was forbidden. It was inaugurated with a full week of Baroque pomp meant to display the integral place of the “Jews of the Portuguese Nation” in the Dutch Republic.

The *Kedusha* is a daily Jewish prayer that portrays a vision of the glory of G-d surrounded by angels who proclaim G-d’s holiness, as forms the model of the later Christian *Sanctus*. The Festival *Kedusha* may contain elements of the grand setting of the prayer from the 1675 inauguration of the Portuguese Synagogue sung and composed for the event (albeit preserved in a heavily ornamented 18th-century form) by Hazzan (Cantor) Joseph Cohen Farro, who had likely come to Amsterdam via Emden, Germany. This piece is unique in tonight’s repertoire in that it has never fallen out of use in the Portuguese Synagogue; it is still performed once a year at *Simhat Torah*, a holiday that celebrates the completion and renewal of the annual cycle of reading the entire Torah, as well as for special festive occasions, such as the major community events and visits of dignitaries or royalty. It survives in manuscript form in the hand of Hazzan David Ricardo, who was the last Hazzan and director of the Santo Serviço Choir before the community was decimated during the Holocaust, and was then responsible for committing much of the unwritten oral tradition of the community to paper. The continuo line has been carefully reconstructed based on other early 18th-century models in the Ets Haim Library by Ian Pomerantz.

ABOUT THE PROGRAM (continued)

Abraham Cáceres, who flourished in the first decades of the 18th century, was the first major named composer of the Portuguese-Israelite community of Amsterdam. His writing, however, is more reminiscent of the Italianate style of the 17th century. Indeed, for much of the community, Italy had functioned as a waystation between Iberia and the Netherlands. Western Sephardic communities had earlier sprung up in the Italian cities of Livorno, Ferrara, and Venice, and had likely been exposed to Italian composers and musicians in their communities in Emden and Hamburg. The Western Sephardic community never lost its fondness for Italianate music. *Hishki Hizki*, written on a deeply Kabbalistic poem by Portuguese-born Rabbi Isaac Aboab da Fonseca on the occasion of the inauguration of the new *Snoge* in 1675, is firmly in the early 17th-century Venetian style of Salamone Rossi, attesting to his long-lasting influence on Jewish music.

Cáceres and his contemporaries founded a tradition of sacred Hebrew cantatas in the Italian style. The cantata *L'El Elim* for two voices and continuo demonstrates Cáceres's mastery of the Italian style and his comfort with Hebrew liturgical poetry. Cáceres composed *L'El Elim* for *Simḥat Torah*, the holiday following Sukkot, in which Jewish communities read the last *parashah* of the Torah and then start the annual cycle of readings anew with the first *parashah*. The text for the cantata was written by Moshe Hayyim Luzzato, a prominent Venetian rabbi, poet, and Kabbalist who resettled in Amsterdam in 1735 and often collaborated with Cáceres. *Le'El Elim* was first performed on *Simḥat Torah* in 1738, sung by the cantors Aaron Cohen de Lara and Shmuel Rodrigues Mendes.

A generation and a half later, the vibrant musical life of the *Snoge* was still flourishing, but tastes had shifted in favor of a more galant style, exemplified by the compositions of Cristiano Giuseppe Lidarti. Born in Vienna in 1730, Lidarti gained renown as a composer during the second half of the century, working in Venice, Florence, Pisa, and London from 1768 to 1780. Historians have suggested that he may have spent several years in Amsterdam, which would explain how his music gained popularity with the Portuguese Jewish Community, but no sources currently exist to prove this theory. However, we can say with certainty that his compositions represented an important part of the *Snoge*'s ritual life. He composed a number of pieces for liturgical use during festivals and other special community observances, most notably including his *Esther* oratorio, in addition to several solo cantatas and choral works. Tonight, we will perform two solo cantatas that he composed for *Simḥat Torah*: *Bo'i B'Shalom* and *Kol HaNeshamah*.

No survey of Jewish Early Modern Amsterdam would be complete without acknowledging the city's other Jewish community, the Ashkenazim, which had a fluctuating relationship with their Sephardic coreligionists across the canal- sometimes cordial, and at times descending into physical discord in the 18th century. Ashkenazim are descendants of waves of Italian Jews that crossed the Alps in the Medieval period and established communities in the Holy Roman Empire before being pushed East in a series of expulsions and persecutions. By the 17th and 18th centuries, Ashkenazim had established strong communities in the Holy Roman Empire, the Polish-Lithuanian Commonwealth, Northern Italy, the Kingdom of Hungary, and the Holy Land, which was then administered as a part of Ottoman Syria. The first Ashkenazim to settle in Amsterdam arrived from German-speaking lands. The community was then bolstered by Jewish refugees from the Polish-Lithuanian Commonwealth fleeing from the Khmelnytsky Massacres and The Deluge.

Audiences of Bach may associate the lives of Jews in German lands with the state-sponsored and state-institutionalized antisemitism of Bach's Leipzig, which had expelled its Jewish population in 1430 and did not readmit them until the 19th century, with the exception of yearly trade fairs. However, Jews enjoyed varying levels of toleration in other German states that made up the Holy Roman Empire, like Frankfurt, Hamburg, and Fürth. Even though these Jews were not emancipated, they were allowed limited freedom of expression and a limited role in creative and public life. Jewish printing in Yiddish, which began in the 16th century in Veneto, had reached German lands by the 17th century. Jewish life was also impacted by the religious developments in Germany, especially literary-religious movements like Pietism and their musical incarnations. The Ms. Ox, or the Wallisch Manuscript, preserves several Western Yiddish contrafacta based on 17th-century Lutheran hymnody. The tune of the Western Yiddish contrafacta *Ain Weser Flist* may be familiar to Bach audiences; it is none other than a Yiddish poetic adaption of the popular hymn tune of *An Wasserflüssen Babylon*, published by Wolfgang Dachstein in the 1541 *Straßburger Gesangbuch*. Originally based on the Hebrew Psalm 137, which held a prominent and beloved place in the Jewish liturgy as a lament for the destruction of the First Temple for nearly two thousand years before Dachstein's German adaptation, the Jews of Germany reclaimed the popular tune for paraliturgical practice. Liza Malamut has combined the Yiddish contrafacta and tune with an early 4-part setting by Joachim Decker, a contemporary of the composers of the Wallisch Manuscript.

The "Crown Jewel" of early Yiddish song in Germany, however, may well be Elhanan Hendel Kirchhan's compendium of Yiddish table songs, *Simchas HaNefesh*, or "Rejoicing of the Soul." *Simchas HaNefesh*, published the year of Bach's *Johannespassion*, represents the first collection of Yiddish songs published with their text and melodies together. Kirchhan was, for an early

ABOUT THE PROGRAM *(continued)*

18th-century German Jew, very acculturated. He was aware of secular German folk music and development of sacred song in Germany. Remarkably, Kirchhan corresponded with German Pietists, and incorporated Pietist elements in his own poetry, alongside both original melodies and contrafacta, meant for home and community performance. His song *Der Hayliger Shabbes*, a paraliturgical song for the home ceremony of Havdalah, a ritual performed on Saturday night that marks the end of holy day of Sabbath and the beginning of the secular week, incorporates Pietist elements and expresses hope in personal and communal redemption and eventual return of the Jewish People to the Holy Land.

The penultimate piece of tonight's program is a new composition by Lev DePaolo: a setting of *Kaddish Yatom* (the Mourner's Kaddish). Although traditionally recited by mourners, the prayer contains no mention of death; instead, it is brimming with life, overflowing with praise for God and prayers for peace. In this setting, the composer tries to capture this balance between grief and hope. The first movement opens with a simple violin line layered over a ground bass, perhaps calling to mind the footsteps of mourners gathering for *shiva* (a traditional 7-day mourning period after the death of a loved one). As the violin grows more agitated, the bass remains constant until the harpsichord erupts into a series of furious melismas; when the last melisma abates, the violin returns with a new theme that will appear again at the end of the final movement. The second movement begins with two solo voices stating the opening words of the Kaddish: *Yitgadal v'yitkadash sh'mei rabbah* (glorified and sanctified be God's great name). The voices are interrupted by the violins and continuo, which launch into an exuberant *folia*, a Renaissance theme that likely originated in the Western Iberian peninsula and evolved in the 17th century into a prescribed chord progression that unfolds over two eight-bar phrases—famously employed by numerous baroque composers, including Marais, Corelli, Geminiani, and Bach. The *folia* in this movement echoes the story of the Jews of Iberia—when they fled Spain and Portugal and built a new community in Amsterdam, their daily lives changed dramatically, as did many aspects of their Jewish practice, but they retained the core of their Jewish identity. Similarly, the *folia* changed as it traveled from Iberia to 17th- and 18th-century Italy, France, and Germany, but it still remained the *folia*. The inexorable spirit and forward movement of the *folia* also reflects the theology of *Kaddish Yatom*: all of the glory, thanksgiving, adulation, prayer, and song in the world could never be sufficient to praise God, and yet we still try— even in the midst of deep grief, we continue to offer praise.

Tonight, our program also echoes this story: despite exile, diaspora, and grief, the threads of Jewish resilience, joy, and creativity remain unbroken—and a witness that Jewish music-making was an intrinsic part of the musical landscape of Early Modern Europe.

<i>Lev DePaolo</i>	<i>Ian Pomerantz</i>
April 10, 2025	April 10, 2025
Philadelphia, PA	Amsterdam, Netherlands

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Kal Kados Talmud Tora, Portugees-Israelietische Gemeente Amsterdam
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The Jewish Music Research Centre, Jerusalem
Dr. Alon Schab
Salamon Vaz Dias
Michael Waas
Dr. Diana Matut
Matthew Austerklein
Liza Malamut

MEET THE ARTISTS



Praised for his versatility, the “luminous bass-baritone” **Ian Pomerantz** is “the possessor of a remarkable instrument naturally at home in many genres—in opera, in recital, and in oratorio.” He specializes in Baroque repertoire and is an expert in the performance of Jewish music. Recent and upcoming performances include: *Herz und Mund und Tat und Leben* with Blue Hill Bach; Charpentier’s *Missa Assumpta est Maria* with Washington Bach Consort; *Every Voice: The Jewish Voice* with Handel and Haydn Society; Il Mostro d’Alcina in Caccini’s *Alcina* with Boston Early Music Festival; Bloch’s *Sacred Service* with Masterworks Chorale; the premiere of Legrand’s *La Chûte de Phaëton*, Aquilon Music Festival; *Amours et Distances* at the American Church of Paris in France; Jewish Music from the Italian and German Baroque with the Miryam Ensemble in Boston; and

Stradella’s *Ester* with New York Sanctuary Concerts. He is the artistic director of the Les Enfants d’Orphée.



Lev DePaolo has a versatile career as a vocal soloist, chamber musician, ensemble singer, and composer. In addition to Washington Bach Consort, they have appeared with Tafelmusik, American Bach Soloists, Amherst Early Music, Society for Historically Informed Performance, Bloomington Early Music Festival, Gotham Early Music Scene, and the choir of the National Cathedral. Lev is the director and co-founder of MIRYAM Baroque Ensemble and dedicated to bringing Jewish baroque music to new audiences. They have been featured in *Washington Jewish Week* for their work; in 2019 they produced the East Coast premiere of Lidarti’s *Esther*, a recently rediscovered Hebrew-language oratorio. They premiered their new settings of Yehuda Halevi’s poetry at the Bloomington Early Music Festival in May of 2023 and at the Society for Historically Informed Performance in Boston in June of 2024, and most recently they launched

a participatory concert project featuring new Jewish music composed for baroque instruments, at Society Hill Synagogue in Philadelphia. Lev holds degrees from Indiana University, Hebrew College, and Smith College and they currently study at Reconstructionist Rabbinical College.



Genevieve McGahey is a performer, scholar, and emerging leader in the early music field. Drawing on her experience in both arts nonprofits and organizational consulting, she writes and organizes around issues affecting working musicians. As founder and chief artistic director of the DC Singer Collective, she finds joy in planning and bringing to life performances and programming that contribute to artist and audience well-being. www.gensings.com, www.dcsingercollective.com



Lauded by the *Washington Post* for his “pure” and “poignant” sound, **Andrew Bearden Brown** is a tenor equally at home on operatic and concert stages. As an oratorio soloist, Andrew regularly performs works by Bach (*St. John Passion*, *St. Matthew Passion*, *Mass in B Minor*, *Christmas Oratorio*), Handel (*Messiah*), Haydn (*Creation*), and Mendelssohn (*Elijah*), having soloed with groups such as Academy of Ancient Music, Voces8, Tempesta di Mare, the Washington National Cathedral Choir, Boston Schola Cantorum, and with Ashmont Hill Chamber Music in a performance praised by the *Boston Musical Intelligencer* as a “carefully balanced interpretation of the Evangelist with deep expression and gravitas.” Andrew has appeared in operas with Louisville Orchestra and the Santa Fe Opera (*Le nozze di Figaro*: Curzio). A Washington, DC native, he received his early music education as a boy chorister at Washington National Cathedral.

Gersh Chervinsky is a professional concert violinist and violin teacher based in Rockville, Maryland. He is an award winner at the Cremona Festival and Competition (Italy, 2012), and was a participant in the London Purcell School Music Festival (England, 2013), and the Keshet Eilon Festival (Israel, 2019). Trained at the Moscow Conservatory, Indiana University Jacobs School of Music, and Peabody Institute of Music, he exhibits the finest traditions of modern and baroque violin playing. Gersh is an enthusiastic educator with extensive teaching experience, including as an associate instructor of violin at IU. He also taught exceptionally gifted pre-college students at the IU Summer String Academy. His students participated in the Heifetz Institute and performed for star violinists Stefan Jackiw and Ray Chen. Gersh also teaches at his private studio.



British violinist **Freya Creech** enjoys a busy and varied schedule on both baroque and modern violin. This season includes performances as Principal Second Violin with Washington Bach Consort, The Thirteen, Opera Lafayette, and Apollo's Fire, and she also performs regularly with the Smithsonian Chamber Academy on their renowned collection of Strads. Freya collaborated with True Concord Voices & Orchestra on their most recent record, which earned a GRAMMY nomination; she has also produced two albums of solo violin music. Freya grew up on the Wild Atlantic Way, Ireland, learning the violin with her mother. At age ten, she entered the Royal Academy of Music, London, where she was awarded the Sir Elton John Scholarship. Freya completed her Master of Arts degree with distinction at the Mozarteum, Salzburg, as a student of Klara Flieder. She also studied Historical Performance and Baroque Violin at the Royal Conservatoire in The Hague. In 2019, Freya embarked on a new journey to America and currently lives in Washington, DC.



Asa Zimmerman is a bowed string player based in Baltimore. In this capacity, they perform with ensembles, such as the Washington Bach Consort, Smithsonian Chamber Players, Tempesta di Mare, North Carolina Baroque Orchestra, Mallarmé Chamber Players, Musica Spira, Handel Choir of Baltimore, Basso Celestia, Triangle Viols, Ignota Medieval Ensemble, Gallery Quartet, and Burnt Bridges. Asa holds a Bachelor of Arts and a Bachelor of Music from the University of North Carolina at Chapel Hill, as well as a Master of Music and Graduate Performance Diploma from Peabody Conservatory, where they are currently pursuing a Doctor of Musical Arts degree.



Canadian-born **Alexa Haynes-Pilon** (DMA, USC) is the principal cellist of Musica Angelica Baroque Orchestra and Opera NEO, as well as co-director of Musica Pacifica. She has often performed as principal cellist with the Orchester Wiener Akademie and performed the gamba solos in the *St. Matthew Passion* at Musikverein in Vienna, Austria. She recently conducted Musica Angelica and the Saskatoon Symphony Orchestra and has performed with many major baroque ensembles, including not only the Washington Bach Consort, but also Tafelmusik, American Bach Soloists, Philharmonia Baroque Orchestra Chamber Players, Cantata Collective, and Opera Lafayette. She has been on faculty at numerous workshops and can be heard on the Musica Omnia and Music & Arts labels. Two summers ago, she collaborated with the Hungarian State Opera in Budapest, and this summer will return to Budapest to work on Haydn's *Armida*. www.alexahaynespilon.com



Dušan Balarin is a Peruvian-Croat performing artist specialized in historical lutes and guitars. Known for his curiosity and versatility, Dušan has performed alongside renowned artists and ensembles, including Les Arts Florissants, the Chicago Symphony Orchestra, Cécile McLorin Salvant, Masaaki Suzuki, Rachel Podger, Bruce Dickey, Lionel Meunier, Anthony Roth Costanzo, Stephan MacLeod, and many others. He regularly collaborates with leading early music organizations in North America, such as The Washington Bach Consort, the Newberry Consort, Chatham Baroque, Early Music New York, Ruckus Early Music, ARTEK, TENET, and Harmonia Stellarum. A Juilliard graduate and recipient of the prestigious Historical Performance Scholarship, Dušan performed extensively with Juilliard415 across North America and Europe during 2022 and 2023. Prior to this, he honed his craft under British lute virtuoso Nigel North, earning his Master of Music with highest honors from Indiana University's Jacobs School of Music.



TEXTS & TRANSLATIONS

Kol HaNeshama — Psalm 150:6

Let all that breathes praise the LORD. Hallelujah
— Translation: Jewish Publication Society

כל הנשמה תהלל יה הללויה

Festival Kedusha for **Simhat Torah**

We will hallow and revere You as with the sweet words of the company of the holy seraphim who thrice repeat holy unto You, As is written by the hand of Your prophet, and they called one to another.
— Translation: Avrohom Davis

נקדישך ונעריצך בסוד שיח שרפי קדש, המשלשן לך קדושה
כפתוב על יד נביאך. וקרא זה אל זה ואמר

Hamesiah Ilemim, from **Nishmat Kol Chai** — Shabbat morning liturgy
You cause the mute to speak and reveal that which is hidden.
Therefore, You and You alone do we thank.

המשיח אלמים והמפצנח נעלמים
לך לבדך אנחנו מודים

— Translation: Jonathan Salzedo

Le'El Elim

1. In Praise of God To mighty God, o sons of God
In chorus raise your song.
In common counsel give your thanks
To his holiness and law.

לעל אלים בני אלים במקחלים שאו זמרה בסוד עדה תנו תודה
לשם קדשו ולתורה

2. To his people
On this auspicious day of gladness
God gladdens his people's flock,
He leads them in his face's light
To be praised in his praise.

ביום טובה שמחה רבה ישמח אל עם מרעיתו. באור פניו יוליך בניו
להתהלל בתהלתו

3. To the Torah Bridegroom
In peace he will complete it wholly,
Complete our God's Torah,
Will radiate, shine in his sun's light,
Will shine, flourish before our eyes.

ישלם שלם בשלום רב משלם תורת אלהינו. יהל יגל מאור שמשו
יזרח יצלח לעינינו

4. To the congregation
On all of you, to your heart's content,
God will bestow his blessing,
Will make you fruitful, multiply,
Return you to his land.

לכלכם כלבכם יצו האל את ברכתו. ויפרכם וירבכם, ושב אתכם אל
אדמתו

5. To the Genesis Bridegroom
In all his splendor shines today
He who begins our God's Torah,
Days many as sand, sons as many as sand
He will see before our eyes.

יאייר ביום בגבורתו מתחיל תורת אלהינו. כחול ימים כחול בנים
יירבה יראה לעינינו

Kaddish Yatom (Mourner's Kaddish) — liturgy

Glorified and sanctified be God's great name
Throughout the world which He has created according to His will.
May He establish His kingdom in your lifetime and during your days, and within the life of the entire House of Israel, speedily and soon; and say, Amen.
May His great name be blessed forever and to all eternity.
Blessed and praised, glorified and exalted, extolled and honored, Adored and lauded be the name of the Holy One, blessed be He, beyond all the blessings and hymns, praises and consolations that are ever spoken in the world; and say, Amen.
May there be abundant peace from heaven, and life, for us and for all Israel; and let us say, Amen.
He who creates peace in His celestial heights, may He create peace for us and for all Israel, and for all who dwell on Earth, and let us say, Amen.

יתגדל ויתקדש שמה רבא.אמן
בעלמא די ברא כרעותה וימליך מלכותה בחייכון וביומיכון ובחיי
דכל בית ישראל בעגלא ובזמן קריב, ואמרו אמן
יהא שמה רבא מברך לעלם ולעלמי עלמיא
יתברך וישתבח ויתפאר ויתרומם ויתנשא ויתגדר ויתעלה ויתהלל
שמה דקדשא. בריך הוא
לעלא מן כל ברכתא ושירתא תשבחתא ונחמתא דאמירן בעלמא.
ואמרו אמן
יהא שלמא רבא מן שמיא וחיים עלינו ועל כל ישראל. ואמרו אמן
עושה שלום במרומיו הוא יעשה שלום עלינו ועל כל ישראל ואמרו
אמן

Shir Hanukat Beit Hamikdash

Give thanks to the Lord, call out in His name;
make His deeds known.
Upon a ten-stringed harp and upon a psaltery
With trumpets make His might known
Remember His wonders on this day;
And from Sabbath to Sabbath, from new moon to new moon.
Say unto the Lord with singing voice; to Your house, the dwelling
of holiness;
O Lord, to the length of days.
This my congregation,
He will give its fair portion.
Carrying the song of those who praise Him,
Those in His Temple speak of His glory.
Lord, to the length of days.
In my mouth, Your name shall always be held high;
And forever may the great Name of God
Be exalted and sanctified;
May the great Name of God be exalted and sanctified
Amen
Throughout the world, which He has created according to His will.
May His Kingship be established within your lifetime and within
your days,
And in the lifetime of the entire household of Israel, swiftly and in
the near future;
And let us say, Amen.
Amen. May His great name be blessed, forever and ever.
Blessed, praised, glorified, exalted, extolled, honored, elevated
and lauded be the Name of the Holy One,
Blessed is He.
Above and beyond any blessings and hymns,
Praises and consolations which are uttered in the world; and let
us say, Amen.
He who makes peace in His high holy places, may he bring peace
upon us, and upon all Israel; And let us say, Amen.

— Translation: Alon Schab

Ain veser flist vor Bovilon,

Do sasen mir mit shmertsen.
Als mir gedokhten an Tsion,
Do vaynten mir fun hertsen,
Mir hingen uf mit shvorem mut,
Di orglen un di harfen gut,
An aynem boum der vayden.
Zi daren zayn im irem lant,
Do musten mir shmakh un shant
Teklikh fun in layden.

Di uns gefangen hiltlen lang,
Azo hart am zelben ort.
Begerten fun uns ayn gezang,
Az gar mit shpetlikhen vorten.
Un zukhten in der trourikayt
Ain frelikh g'zang im unserem layt.
"Akh, liber tut uns zingen
Ayn lidlayn sheyn
Fun der gedekhtnis Tsion-
Das frelekh tut erklingen!"

A water flows from Babylon
There sat we down with sorrow,
When we remembered Zion,
We wept from our hearts.
We hung up with great courage
Our fine organs and good harps
Upon a willow tree-
They should be playing in their own land
But here we must suffer shame and disgrace.

Those who took us captive held us long
And cruelly in that same place
Bade from us a song
With many spiteful words,
And sought in our mourning
A happy song even in our pain.
"Oh, rather you should sing us
A pretty little song
From the verses of Zion,
That resounds joyfully!"

הודו לאל קראו בשמו
והודיעו עלילותיו
עלי עשור עלי נבל
ובחצוצרות גבורותיו
זכרו יום זה נפלאותיו
מדי שבת מדי חודש
אמרו לאל בקול זמרה
לבייתך נאווה קדש
יי לאורך ימים
עדתי זאת זבוד זבוד
נושאת זמר מהלליו
ובהיכלו אומר כבוד
יי לאורך ימים
בפי תמיד שמך אגבה
ולעולם ועד
יתגדל
ויתקדש שמייה רב
יתגדל ויתקדש שמה רבא.
אמן.
בעלמא די ברא כרעותה, וימליך מלכותה
ויצמח פרקנה ויקרב משיחה
בחיכון וביומיו ובחיי דכל בית ישראל
בעגלא ובזמן קריב ואמרו אמן.
אמן.
יהא שמה רבא מברך לעלם ולעלמי עלמיא, יתברך
וישתבח ויתפאר, ויתרום ויתנשא ויתהדר
ויתעלה ויתהלל, שמה דקדשא
ברוך הוא.
לעלא מן כל ברכתא ושירתא תשבחתא ונחמתא
דאמירן בעלמא ואמרו אמן.
אמן.
עושה שלום במרומיו
הוא ברחמי יעשה שלום עלינו ועל כל ישראל
ואמרו אמן.

(cont.)

TEXTS & TRANSLATIONS (continued)

Vi zolen mir in solkhem tsvang
Un elent, izundert forhanden?
Dem Heren zingen zayn gezang,
So gar an fremden orten?
Yerusholoyim, farges ikh dayn,
Zo will akh Got der gerechte mayn
Fargesen in maynem layden.
Ven ich nit blayb in gedens,
Mayn tsung nokh oben dem onhenget
Un blaybet am gumen kleben!

Der hayliger Shabbes is a sheyne ru
Den es komt dem mentshen ayn
Neshome-yesirah tsu.
Ayn Tsaddik tut es bay zikh shpiren,
Un Motsei-Shabbes tut es farliren.

Barmhertsiger Got, tue Dayne shtarke hant ousstreken;
Aynsameln di do zaynen farshprayt
In alle egen.
Mit Dayne gnade los uns nit shrecken ;
Tue zekhus avos derweken.

Los uns in dem Golus nit farshmakhten un farshreken,
Tue vegen Dayne hayligen nomen.
Ven ikh bin in dem Golus shvakh un mat,
Tu uns vegen Dayn Beys HaMikdash un Yorusholoyim Dayn
haylige shtat.

Liber Got, di es fardint haben,
Bezol mit shverem gevikht,
Un breng uns ous der finster tsu likht.

Nora Elohim — Psalm 68

God is awesome from His holy places,
The God of Israel.
It is He that gives strength and might to his people.
Blessed is God.

Hishki Hizki

Strengthen, O my desire, and
And grow stronger day by day
Be swift to greet my King, my darkness
My rays, my sun, will not be extinguished again
Let the light of your sun shine upon me, my King.

Arise, and shine, oh ten-stringed lyre.
With a melodious voice, sing songs.
Your sun will not fade; it will come again.
For your light will come, arise, my light.

How should we sing in such coercion
And misery, with as little as we have?
How shall we sing the Lord's song
Even here, in such a foreign place?
Jerusalem, if I forget thee in my pain,
And not hold you in my thoughts
Let my right hand wither,
And let my tongue hang itself
And cleave unto my gums.

— Translation: Ian Pomerantz

The holy Sabbath is a beautiful rest
For which people come
For refreshment of their souls.
One who is righteous feels Sabbath within himself, and at
the end of Sabbath teaches it unto others.

Merciful God, stretch forth Thy mighty hand,
And gather Thy People who have been dispersed to the
ends of the Earth.
Let us not be confounded,
Rather let the merits of our ancestors awaken your mercy.

Let us not be confounded or put to shame in Exile,
But save us for the sake of Thy holy name.
If in Exile I am weak and faint,
Restore us unto your Holy Temple,
And unto Jerusalem, your Holy City.

Dearest God, who has rewarded
those who are worthy with a heavy burden,
Bring us out of the darkness to light.

— Translation: Ian Pomerantz

נֹרָא אֱלֹהִים מִמִּקְדָּשָׁיו
אֵל יִשְׂרָאֵל
הוּא נֹתֵן עֹז וְתַעֲצֻמוֹת לְעַם
בְּרוּךְ אֱלֹהִים:

חֲשָׁקִי חֲזָקִי מְדֵי יוֹם
מִהֵר הָאֵר מַלְכִּי חֲשָׁכִי
רַמְשִׁי שְׁמִשִּׁי עוֹד לֹא יִכָּבֵה
יֵאִיר לִי אֹר שְׁמֶשֶׁךְ מַלְכִּי

עוֹרִי עוֹרִי נִבֵּל עֲשׂוֹר
בְּקוֹל זְמִירָה שִׁירִים שִׁירִי
יִרְחֶךְ יִרְחֶךְ לֹא יִבּוֹא עוֹד
כִּי בָּא אֲוֶרֶךְ קוֹמִי אֲוֶרִי

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