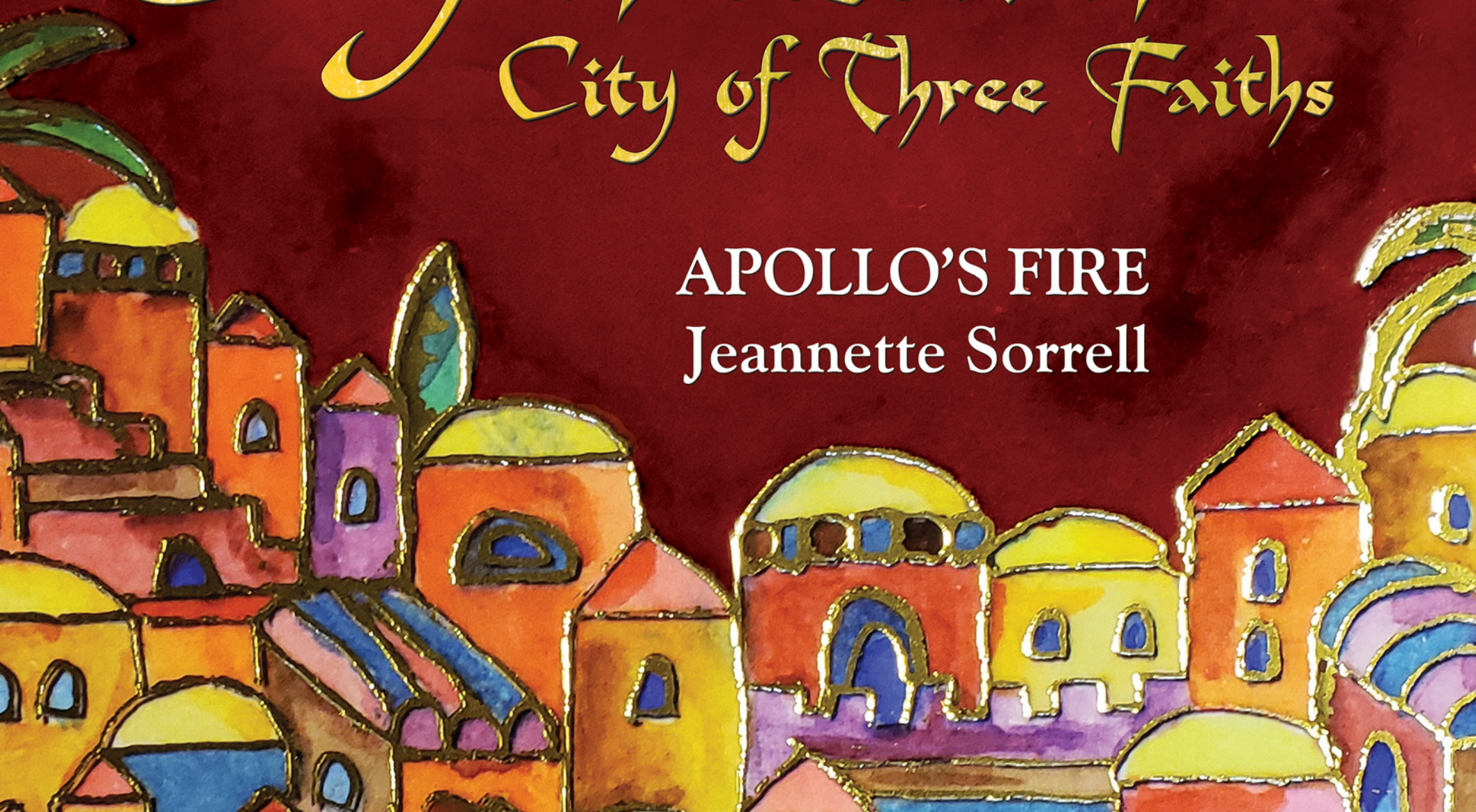


# O Jerusalem!

City of Three Faiths

APOLLO'S FIRE  
Jeannette Sorrell



# O Jerusalem! City of Three Faiths

Conceived & Directed by Jeannette Sorrell

---

APOLLO'S FIRE | *on period instruments*

Jeffrey Strauss, *baritone* | Amanda Powell, *soprano* | Jacob Perry & Sorab Wadia, *tenor*  
with APOLLO'S SINGERS

Recorded LIVE in concert at the Cleveland Museum of Art, March 11, 2020\*

\*Tracks 3, 5, 7-8, 10-13 recorded live in concert at the Cleveland Institute of Music on November 17, 2018



## I. O JERUSALEM!

- ① Ir me kero, Madre, a Yerushalayim (I want to go to Jerusalem, mother...) 4:12  
② Kuando el Rey Nimrod (Avram Avinu) • Jeffrey Strauss, *baritone*; Amanda Powell, *soprano*; Sorab Wadia, *tenor* | *Sephardic Medieval/trad. songs, arr. J. Sorrell* 2:42

## II. THE JEWISH QUARTER

- ③ Taxim • Daphna Mor, *ney* 3:54  
Ir me quería yo por este caminico • Daphna Mor & Sorab Wadia, *Hebrew narration*; Amanda Powell, *soprano* | *trad./Medieval Sephardic, arr. J. Sorrell after Cantor Jalda Rebling*  
④ Tzur mishelo achalnu (The Lord our Rock) • Daphna Mor, *vocals* | *Medieval Hebrew poem, arr. D. Mor & J. Sorrell* 2:47  
⑤ Nani Nani (Lullaby) • Amanda Powell, *soprano* | *Traditional Sephardic ballad, arr. J. Sorrell & A. Powell* 4:59  
⑥ A la Una yo nací (At One I was Born) • Sorab Wadia, *tenor*; Ronnie Malley, *accordion* | *Traditional Sephardic ballad, arr. J. Sorrell* 3:33

## III. THE ARAB & ARMENIAN QUARTERS

- ⑦ Havun-Havun • René Schiffer, *cello*; Sue Yelanjian, *contrabass* | *Sacred Armenian chant, arr. R. Schiffer* 2:52  
⑧ Taxim • Ronnie Malley, *oud* 2:10  
⑨ Longha Farahfaza | *Traditional Arabic/Riad al Sunbati* 2:45

## IV. MOSQUE, CATHEDRAL, & SYNAGOGUE

- ⑩ Muslim Call to Prayer • Ronnie Malley & Rex Benincasa 1:05  
⑪ Sancta Maria succure miseris | *Medieval plainchant* 2:52  
⑫ Nigra sum sed formosa • Jacob Perry, *tenor*; William Simms, *theorbo* | *Claudio Monteverdi (1567-1643) – Vespers of 1610* 3:51  
⑬ Gloria Patri • Jacob Perry, *tenor*; Nathan Hodgson, *echo tenor* | *Claudio Monteverdi – Vespers of 1610* 2:23  
⑭ Taxim • Brian Kay, *oud* 4:34  
Tzur mishelo achalnu (The Lord our Rock) • Jeffrey Strauss, *baritone*; Sorab Wadia, *tenor* | *Medieval Hebrew prayer, arr. J. Sorrell*  
⑮ Ki eshmera Shabbat (If I Guard the Sabbath) • Jeffrey Strauss, *baritone* | *Medieval Sephardic liturgical chant, arr. J. Strauss/J. Sorrell/R. Schiffer* 3:59

## V. NEIGHBORHOOD CELEBRATION

- ⑯ Longha Nahawand • Improvisations by Tina Bergmann, *hammered dulcimer* and Emi Tanabe, *violin* | *trad. Arabic/Turkish* 5:11  
⑰ Santa Maria, Strela do Dia • Amanda Powell, *soprano*; Brian Kay, *tenor* | *Cantiga #100 from the Cantigas de Santa Maria Codex, c. 1250, arr. J. Sorrell* 4:21



## I. O Jerusalem!

### 1 IR ME KERO, MADRE A YERUSHALAYIM

*[Nostalgia per Jerusalén]*

Ir me kero, madre, a Yerushalayim.  
A pizar las tierras i artarme d'eyas.

A Yerushalayim la veo d'enfrente  
Olvido mis hijos i mis parentes.

Ir me kero, madre, a Yerushalayim...

*I want to go to Jerusalem, mother  
Walk on the ground and be fed by it.*

*Jerusalem - when I see her opposite me,  
I forget my children and my parents.*

*I want to go to Jerusalem, mother...*

### 2 KUANDO EL REY NIMROD

Kuando el Rey Nimrod al kampo salía  
Mirava en el cielo i en la estreyería.  
Vido una luz santa en la judería  
Ke havía de nacer Avraham Avinu.

#### Refrain:

**Avram Avinu, Padre kerido,  
Padre bendicho, luz de Israel!**

La mujer de Terakh kedo prenyada.  
De día en día él le preguntava.  
De ke tenéix la kara tan demudada?  
Eya ya savía el bien ke tenía.  
Refrain.

Cierto loaremos al verdadero Eil,  
Saludemos al compadre i tambien al mohél.  
Ke por su zekhut mos venga el goél  
I rima a todo Israel.  
Refrain.

*When King Nimrod went out to the fields,  
He looked at heaven and the stars.  
And saw a holy light above the Jewish quarter -  
[A sign] that Abraham, oursfather, must have been born.*

#### Refrain:

**Abraham Avinu, our dear Father,  
Blessed Father, Light of Israel!**

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

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

# TEXTS & TRANSLATIONS

## II. The Jewish Quarter

### 3 IR ME QUERÍA POR ESTE

[Spoken in Hebrew:]

לבי במזרח ואנוכי בסוף מערב

ליבי במזרח ואנוכי בסוף מערב

איך אטעמה את אשר אוכל ואיך יערב

איכה אשלם נדרי ואסרי, בעוד

ציון בחבל אדום ואני בכבל ערב

יקל בעיני עזוב כל טוב ספרד

כמו ייקר בעיני ראות עפרות דביר נחרב

[Sung:]

Ir me quería yo por este caminico

rogar quero al Dio

de no encontrar al enemigo.

Que davox en bonhora

que ya, que ya me vo.

### 4 TZUR MISHELO ACHALNU

Traditional Hebrew Sabbath table blessing

Tzur mishelo achalnu,

Bar'chu emunai,

Savanu vehotarnu

Kid'var adonai.

Yibaneh hamikdash

Ir tzion timaleh

V'sham nashir shir chadash

Uvirnanah na'aleh

*My heart is in the East,  
And I am at the ends of the West;  
How can I taste what I eat  
And how could it be pleasing to me?  
How shall I render my vows and my bonds,  
While yet Zion lies beneath the fetter of Edom,  
And I am in the chains of Arabia?  
It would be easy for me to leave  
all the bounty of Spain –  
As it is precious for me to behold  
The dust of the desolate sanctuary.*

– Rabbi Yehuda Halevi, 12th century, Andalusia

*I want to go down this little road.  
I pray to God  
that I won't encounter the enemy,  
That I will make good time.  
And that I may go already.*

*We bless the Lord, our Rock,  
whose food we have eaten.  
We are satisfied, and have left some,  
according to God's word.*

*The Temple will be rebuilt;  
the City of Zion will be restored;  
And there we will arise  
and sing a new song in exaltation.*

Hebrew translation by Jeffrey Strauss

### 5 NANI, NANI

Sephardic/Ladino ballad

Nani, nani

Nani kere el ijo

El ijo de la madre

De chiko se aga grande

Ay, durmite mi alma

Ke tu padre viene

kon muncha alegria

“Ay, ay avrimesh mi dama

Avrimesh la puerta

Ke vengo kansad'o

De arar las huertas.”

Ay avrir no vos avro

No venish kansad'o

Sino ke vanish

de onde nuevo amor.

Nani, nani...

*Lullaby, lullaby,  
The boy wants a lullaby.  
The mother's son,  
Who is small but will grow.*

*Ah, go to sleep, my sweetest!  
Your father is coming home soon,  
Full of much joy.*

*“Oh, open up, my lady,  
Open the door!  
I come home tired  
From working in the orchards.”*

*Ah, I will not open them.  
You do not come here tired –  
You've just returned  
From your new lover.*

Lullaby, lullaby...

translation by Amanda Powell

### 6 A LA UNA YO NACÍ

A la una yo nací

A las dos m'engrandecí.

A las tres tomí amante

A las cuatro me cazí.

Refrain:

**Alma vida y corasón.**

Dime, niña, dónde vienes?

Que te quero conocer.

Y si no tienes amante,

Yo te haré defender.

Refrain.

*At one I was born  
At two I grew up  
At three I took a lover  
At four I married.*

Refrain:

**Soul, life and heart.**

*Tell me, young lass, where do you come from?  
For I wish to know you.  
And if you have no lover,  
I will defend you.  
Refrain.*

# TEXTS & TRANSLATIONS

Yendome para la Guerra,  
Dos besos al aire dí.  
Uno fue para mi madre  
Y el otro para tí.  
*Refrain.*

*Going off to war,  
I blew two kisses into the air.  
One was for my mother  
And the other for you.  
Refrain.*

## III. *The Arab & Armenian Quarters*

[Instrumentals]

## IV. *Mosque, Cathedral, & Synagogue*

### 10 MUSLIM CALL TO PRAYER

... Hayya 'ala-s-Salah. Hayya 'ala-s-Salah.  
Hayya 'ala-l-Falah. Hayya 'ala-l-Falah.  
Allahu Akbar! Allahu Akbar!  
La ilaha illa Allah.

... *Hurry to the prayer. Hurry to the prayer.  
Hurry to salvation. Hurry to salvation.  
God is Great! God is Great!  
There is no god except the One God.*

### 11 SANCTA MARIA SUCCERE MISERIS

*Medieval plainchant*

Sancta Maria succurre miseris,  
iuva pusillanimes,  
refove flebiles:  
ora pro popula,  
interveni pro clero,  
intercede pro devoto femineo sexu:  
sentiant omnes tuum iuvamen,  
quicunque celebrant tuam sanctam festivitatem.

*Holy Mary, come to the aid of us poor ones;  
strengthen the faint-hearted,  
console those who weep,  
pray for your people,  
give help to the priests,  
intercede for pious women.  
May all feel your aid  
who celebrate your holy festival.*

### 12 NIGRA SUM

*Monteverdi Vespers*

Nigra sum sed formosa  
filiae Jerusalem,  
Ideo dilexit me Rex,  
et introduxit in cubuculum suum  
et dixit mihi:  
Surge, amica mea, et veni.  
Iam hiems transiit  
imber abiit et recessit,  
flores apparuerunt in terra nostra;  
tempus putationis advenit.

*I am a black and beautiful  
daughter of Jerusalem.  
So the King loved me,  
and led me into his bedroom  
and said to me:  
Arise, my love, and come away.  
Now winter has passed,  
the rain has gone  
and flowers have appeared in our land;  
The time of pruning has come.*

### 13 GLORIA PATRI

*Monteverdi Vespers*

Gloria Patri, et Filio,  
et Spiritui Sancto.

*Glory to the Father, the Son,  
and the Holy Ghost.*

### 14 TZUR MISHELO ACHALNU

Tzur mishelo achalnu,  
Bar'chu emunai,  
Savanu vehotarnu  
Kid'var adonai.

*We bless the Lord, our Rock,  
whose food we have eaten.  
We are satisfied, and have left some,  
according to God's word.*

Yibaneh hamikdash  
ir tzion timaleh.  
V'sham nashir shir chadash  
uvirnanah na'aleh.

*The Temple will be rebuilt;  
the City of Zion will be restored;  
And there we will arise  
and sing a new song in exaltation.*

*translation by Jeffrey Strauss*

# TEXTS & TRANSLATIONS

## 15 KI ESHMERA SHABBAT

Ki 'eshmerà Shabbàt,  
'El yishmerèini.  
'Ot hi l'olmèi ad  
Beinò uveinì.

[Repeat as Refrain.]

Bò emtze'àh tamìd nòach l'nafshì,  
Hinèi l'dor rishòn  
Natàn kedoshì,  
Mofèt b'tèt lèchem mishnèh vashishì,  
Kàcha b'chòl shishì  
Yachpìl mizonì.  
Refrain.

Hu yom m'chubàd  
Hu yom ta'anugìm,  
Lèchem v'yàyin tov  
Basàr v'dagìm,  
Has'mechìm bo,  
Hem simchà masigìm,  
Ki yom s'machòt hu v'tisamchèini.  
Refrain.

*If I guard the Sabbath,  
God will watch over me.  
The Sabbath is a seal  
Between God and me forever.*

[Repeat as Refrain.]

*On the Sabbath I find rest for my soul.  
From the beginning,  
God gave a sign:  
Double bread on the sixth day.  
So may my food be doubled  
On every sixth day.  
Refrain.*

*It is a day we honor,  
A day of pleasures:  
Bread and good wine,  
Meat and fish.  
Those who rejoice on the Sabbath  
Attain happiness,  
For it is a day of joy.  
Refrain.*

*Hebrew transliteration &  
English translation by Jeffrey Strauss*

## V. Neighborhood Celebration

### 17 STRELA DO DIA

*Cantiga #100, from the Cantigas de Santa Maria  
Codex, c. 1250*

*Refrain:*  
Santa Maria, Strela do dia,  
mostra nos via era Deus e nos guia.

Ca veer faze los errados  
que perder foran per pecados  
entender de que mui culpados

*Refrain:*  
*Holy Mary, Star of the Day,  
Show us the way to God and guide us.*

*Come see [what] made them err  
[and] lose their way by sins,  
understand that they are very guilty,*

son; mais per ti son perdoados  
da ousadia que lles fazia  
fazer folia mais que non deveria.  
Santa Maria...

Amostrar nos debes carreira  
por gâar en toda maneira  
a sen par luz e verdadeira  
que tu dar nos podes senlleira;  
ca Deus a ti a outorgaria  
e a querria por ti dar e daria.  
Santa Maria...

Guiar ben nos pod' o teu siso  
mais ca ren pera Parayso  
u Deus ten senpre goy' e riso  
pora quen en el creer quiso;  
e prazer-m-ia se te prazia  
que foss' a mia alm' en tal companhia.  
Santa Maria...

*but by you they are pardoned  
from the impudence that made them  
make revelry more than they should.  
Refrain.*

*Show us the right way  
to attain in every manner,  
the peerless and true light  
that you alone can give us.  
Obtain from God the approval  
that you give, as would God.  
Refrain.*

*Guide our feet well in your judgment  
Until [we] come to paradise  
Where God supplies joy and laughter  
For those who wish to believe in God.  
And it would give me pleasure  
If my soul were in your company.  
Refrain.*



# The Four Quarters of Old Jerusalem: A Musical Tour

by Jeannette Sorrell

## I. The Backdrop

Since Biblical times, Jerusalem has been the meeting point of religion and culture. This is the “City on a Hill” where Western imagination flourished. For centuries, three different faiths have laid exclusive claim to the city. For centuries, neighborhood residents of different faiths have lived together, shared meals together, and danced together. And for centuries, violence has erupted in cyclical waves when it serves the needs of those in power.

The idea of the holy city, the City on a Hill, has shaped the history of not only the Middle East, but also America and the world. Historian James Carroll makes this point in his richly layered 2011 book, *Jerusalem, Jerusalem: How the Ancient City Ignited the Modern World*.

To understand the music and poetry of Jerusalem, we need to understand something of its history and how it has resonated in the world. Ever since the Romans sacked Jerusalem and destroyed the Temple in 70 A.D, taking the Jews to Rome as slaves and scattering them across Europe, the West has inflicted its violent legacy on this city. During the Crusades of the Middle Ages, the Christian world “lost” Jerusalem to the Muslims, and the Biblical idea of a heavenly Jerusalem began to take hold in Western imagination as fantasy and a dream. Christopher Columbus was driven by the idea of reclaiming Jerusalem. So were the Puritans who came to New England. As Carroll writes, “America understood itself from the start as a new Jerusalem, the ‘city on a hill.’ That vision influenced everyone from Abraham Lincoln to Ronald Reagan and Sarah Palin.”

In the 19<sup>th</sup> and early 20<sup>th</sup> centuries, the British Empire brought its method of colonial domination to Palestine – intentionally stirring up local tensions, and thus planting the seeds of Jewish-Arab conflict. The British decimated Palestinian civic and cultural institutions well before the state of Israel was founded. That legacy still casts a shadow over Jerusalem,



Psalter World Map, c. 1265



much as the legacy of slavery and the destruction of Native American culture still cast their pall over American society.

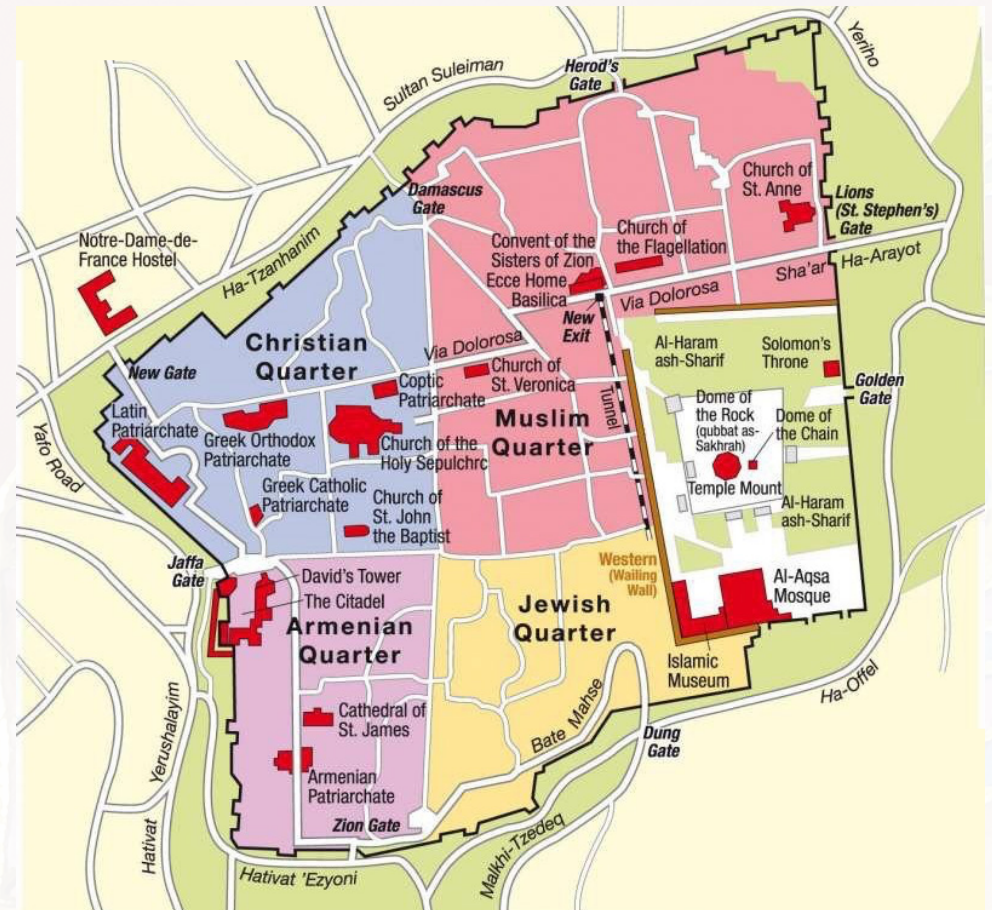
With this legacy as a backdrop, our program looks not at the politics, but at the people themselves. Throughout history, Jewish, Muslim, and Christian neighbors in Jerusalem have lived together, celebrating love and life, weddings and prayer. This was perhaps especially true during the roughly 450 years from which our music is drawn, 1200-1650.

The interweaving of the spiritual and the secular in the fabric of daily Jewish and Muslim life makes it impossible to separate “secular” folk music from the “sacred” songs of the synagogue and mosque. They are simply different expressions of the same spiritual longing and love. And so, as we evoke the sounds of Old Jerusalem, we interweave the rhythms of daily life – including love and betrayal; feasting and celebration; and the sacred hymns of the temple, mosque, and church.

## II. Tour of the City

Historically, the Old City has four quarters: The Jewish Quarter, the Arab Quarter, the Christian Quarter, and the tiny Armenian Quarter. (The Armenians practice Eastern Orthodox Christianity, which is separate from the Roman Catholic Church.) Our program is a colorful tour of these neighborhoods, including ancient Hebrew prayers; the mixed meters and shifting accents that the Sephardic Jews encountered in their wanderings through Turkey as they sought to return to Jerusalem; the flamboyant Italian baroque music encountered by the Sephardim in Italy; and a vibrant medieval Spanish *cantiga* that one might have heard in the Christian Quarter of the city.

Our musical “tour” of the city has a 5-day itinerary.



The Old City

## Day 1: O Jerusalem!

As we approach the City on a Hill, we hear the theme that resounds so soulfully for scattered Jews and Palestinians: the longing for Jerusalem. We begin with an ancient Jewish Sephardic chant handed down through oral tradition – **Ir me kero, madre, a Yerushalayim** (“I want to go to Jerusalem, Mother”). My arrangement of this chant is a kind of kaleidoscopic soundscape intended to evoke the Middle East. The treatment of the chant melody reflects different ways in which the Sephardim approached



Nani, Nani

their synagogue singing: first the chant melody is sung by a solo cantor, then as a call-and-response between the cantor and chorus.

This is followed by the lively Sephardic folk song **Kuando el Rey Nimrod** – a ballad about the birth of Abraham. The Sephardim were the Jews who had been brought to Spain, where they flourished for several centuries and developed a high culture in Medieval times – only to be expelled by the king in 1492. *Kuando el Rey Nimrod* is said to be the song the Sephardim sang as they marched out of Spain at that time. Though merry on the surface, the song is tinged with defiance.

## Day 2: The Jewish Quarter

The great 20<sup>th</sup>-century authority on Jewish music, Abraham Idelsohn, wrote, “*Jewish music is the tonal expression of Jewish life over a period of over two thousand years, during which the Jewish people have been rent from their physical homeland and scattered over the earth.*”

This spiritual longing for Jerusalem echoes through Jewish music and poetry, and is summed up in our presentation of “**Ir me quiero, madre, a Yerushalayim.**” Here, two Medieval texts are interlaced: the 12<sup>th</sup>-century poem “*My Heart is in the East,*” written by Rabbi Yehuda Halevi while in captivity in Andalusia, is spoken in Hebrew; and the traditional Sephardic poem “I want to walk to Jerusalem” is chanted by soprano. Our arrangement is adapted from Cantor Jalda Rebling’s version, with her permission.

This is followed by the traditional Hebrew hymns **Tzur Mishelo** (a table-grace sung at meals). We then turn to secular life. Two Sephardic ballads in Ladino evoke themes of love and betrayal. **Nani Nani** is a devastating song sung by a mother who lulls her baby to sleep while she knows that her husband is with another woman. **A la Una Yo Nací** (At One I was Born) is a playful and flirtatious ballad.

## Day 3: The Arab & Armenian Quarters

The tiny Armenian Quarter of the city is represented in our concert by the medieval sacred Armenian hymn, **Havun Havun**. René Schiffer’s beautiful arrangement features solo cello with double-bass, echoed by two recorders placed “antiphonally” (at opposite sides of the stage). A carpet of lute and theorbo evokes the haunting moods of the Armenian landscape.



Longha Farahfaza



Ki eshmera Shabbat (If I Guard the Sabbath)

Our Palestinian oud player, Ronnie Malley, leads us to the Arab Quarter with a brilliant oud *taxim* (improvisation). There we encounter a joyous dance scene, as the **Longa Farafahza** erupts with virtuosity. The Longa dance (Arabic: **الاجنول**) originated in Turkey, but later made its way into **Arabic music**.

#### Day 4: Mosque, Synagogue, & Cathedral

In this section, we hear how the musical styles of the Arabs, Jews, and Christian Europeans influenced each other. The distinctive Muslim call to prayer, as it is sung from the minarets in the Arab Quarter, launches this set and echoes through the Jewish cantorial singing and Catholic church music that follows. Excerpts from the great Monteverdi *Vespers of 1610* reveal how Monteverdi's writing was influenced by the sounds of the Jewish and Arab sacred chanting. In all of this music, florid ornamentation in mostly minor modes soars above slowly changing harmonies that move with inevitability.

#### Day 5: Neighborhood Celebration

Our tour of Jerusalem draws to a close with a neighborhood party scene: music and feasting take over the streets as Jewish, Muslim, and Christian neighbors come together to celebrate in brotherhood and sisterhood. First, Arabs lead the lively traditional dance, **Longa Nahawand**, complete with daring improvisations by Tina Bergmann and Emi Tanabe.

Then a colorful medieval parade bursts on the scene in the form of the 13<sup>th</sup>-c. Spanish *cantiga*, "**Santa Maria, Strela do Dia**" (Saint Mary, Star of the Day). My arrangement is inspired by the vibrant street festivals of the Feast of the Assumption, still seen in Spanish and Italian communities today. The melody and lyrics of this song are found in the 13<sup>th</sup>-century manuscript known as the *Cantigas de Santa Maria Codex*. This is a beautifully illuminated manuscript with many colorful illustrations of musicians – including Christian (white) and Muslim (brown) musicians playing together. As with all medieval manuscripts, only the melody is provided, and there is no indication of what instruments should play, if any. So, each arrangement of this piece sounds very different.

It is with love and respect that we offer these performances of the music of the peoples of Jerusalem. The musicians and I hope that their songs, echoing through the centuries, will inspire us all to greater peace and understanding.



Christian and Muslim playing ouds  
(*Cantigas de Santa Maria*, by Alfonso X, "The Wise" 13c.)



## INSTRUMENTALISTS

### WINDS, PLUCKS, & PERCUSSION

Daphna Mor, *ney, recorder*  
 \*Ronnie Malley, *oud & accordion*  
 Brian Kay, *oud, baglama saz, lute*  
 \*\*Tina Bergmann, *hammered dulcimer*  
 Zafer Tawil, *qanun*  
 William Simms, *theorbo, baroque guitar*  
 Parker Ramsay, *medieval harp*  
 Luke Conklin, *oboe, flute, shawm*  
 Rex Benincasa, *percussion*

### STRING BAND

Julie Andrijeski, *violin, medieval vielle*  
 Emi Tanabe, *violin*  
 Yael Cohen, *violin, viola*  
 René Schiffer, *cello*  
 Sue Yelanjian, *contrabass*

\*tracks 3, 6, 8, 10 only

\*\*tracks 3, 6, 16 only

## APOLLO'S SINGERS

### SOPRANO

Amanda Powell, *soloist*  
 Kristine Caswelch  
 Melanie Emig  
 Ashlee Foreman  
 Fiona Gillespie  
 Rachel Osherow  
 Adriana Ruiz

### ALTO

Leslie Frye  
 John McElliott  
 Jay White  
 Raquel Winnica

### TENOR

Jacob Perry, *soloist*  
 Sorab Wadia, *soloist*  
 Gene Stenger  
 Nathan Hodgson  
 Nathan Dougherty

### BASS

Jeffrey Strauss, *soloist*  
 Anthony Gault  
 Daniel Fridley  
 Frankie Prado  
 Loren Reash-Henz

# JEANNETTE SORRELL



Photo: Apollo's Fire

**“Sorrell led a resplendent performance...  
brehtaking.” – NEW YORK TIMES**

GRAMMY®-winning conductor Jeannette Sorrell is recognized internationally as one of today’s most compelling interpreters of Baroque and Classical repertoire. She is the subject of the 2019 documentary by Academy award-winning director Allan Miller, titled *PLAYING WITH FIRE*.

Sorrell studied conducting at the Aspen and the Tanglewood music festivals under Leonard Bernstein and Roger Norrington and harpsichord with Gustav Leonhardt in Amsterdam. She won First Prize in the Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the U.S., and the Soviet Union.

She is the founder of APOLLO’S FIRE and has led the renowned ensemble as conductor and harpsichord soloist at the major halls of Europe and North America, including London’s BBC Proms, Carnegie Hall, and Madrid’s Royal Theatre. Sorrell and Apollo’s Fire have released 27 commercial CDs, including 9 bestsellers on the Billboard classical chart and a 2019 GRAMMY® winner. Her recordings include the complete *Brandenburg Concerti*, Bach’s *St. John Passion*, Handel’s *Messiah*, and the *Monteverdi Vespers*.

In demand as a guest conductor with symphony orchestras and period ensembles alike, Sorrell makes debuts this season with the New York Philharmonic (Handel’s *Messiah*) and the Royal Liverpool Philharmonic (Bach’s *St. John Passion*). She has repeatedly conducted the Pittsburgh Symphony, St. Paul Chamber Orchestra, and Utah Symphony, and also led the National Symphony at the Kennedy Center, the Los Angeles Chamber Orchestra, Seattle Symphony, Opera St. Louis with the St. Louis Symphony, and Philharmonia Baroque (San Francisco), among others. Sorrell has attracted national attention and awards for creative programming using contextual and dramatic elements. She holds an Artist Diploma from Oberlin Conservatory, an honorary doctorate from Case Western University, and an award from the American Musicological Society.

# APOLLO'S FIRE



**“Sorrell and her dazzling period band... are incandescent.” – THE SUNDAY TIMES, London**

Named for the classical god of music and healing, Apollo's Fire is a GRAMMY®-winning ensemble based in Cleveland, Ohio. The period-instrument orchestra was founded by award-winning conductor-harpsichordist Jeannette Sorrell, and is dedicated to the baroque ideal that music should evoke the various *Affekts* or passions in the listeners. Apollo's Fire artists share Sorrell's passion for drama and rhetoric.

Apollo's Fire has performed five European tours, with sold-out concerts at the BBC Proms in London, Madrid's Royal Theatre, Bordeaux's Grand Théâtre de l'Opéra, the National Concert Hall of Ireland, and venues in France, Italy, Austria, and Portugal.

Chosen by the DAILY TELEGRAPH as one of London's "Best 5 Classical Concerts of 2014," Apollo's Fire was praised for "superlative music-making... combining European stylishness with American entrepreneurialism."

North American tour engagements include Carnegie Hall, the Tanglewood, Aspen, and Ravinia music festivals, the Boston Early Music Festival series, the Library of Congress, the National Gallery of Art, the Metropolitan Museum of Art in New York City, and major venues in Toronto, Los Angeles, and San Francisco. The ensemble has performed two major U.S. tours of the *Monteverdi Vespers* and a 9-concert tour of the *Brandenburg Concertos*. At home in Cleveland, Apollo's Fire enjoys sold-out performances at its series, which has drawn national attention for creative programming.

With over 8 million views of its YouTube videos, Apollo's Fire has released 27 commercial CDs and won a GRAMMY® award in 2019 for the album *Songs of Orpheus* with tenor Karim Sulayman. Nine of the ensemble's CD releases have become best-sellers on the classical Billboard chart, including Vivaldi's *Four Seasons*, *Monteverdi Vespers*, Bach's *Brandenburg Concertos*, and Sorrell's 5 crossover programs: *Come to the River – An Early American Gathering*; *Sacrum Mysterium – A Celtic Christmas Vespers*; *Sugarloaf Mountain – An Appalachian Gathering*; *Sephardic Journey – Wanderings of the Spanish Jews*; and *Christmas on Sugarloaf Mountain*.



# O Jerusalem! City of Three Faiths

Conceived & Directed  
by Jeannette Sorrell

*This recording is made possible in part  
with support from  
The National Endowment for the Arts*

Recording Producers:  
Jeannette Sorrell and Erica Brenner  
Recording Engineers:  
Daniel Shores, Michael Bishop (tracks 3, 5, 7-8, 10-13 only);  
Thomas Knab (track 1 only)  
Mastering Engineer: Daniel Shores  
Editor: Erica Brenner  
Booklet Design: KeinZweifel  
Cover Artwork: Drawing by Yair Emanuel

© 2022 The copyright in this sound recording is owned  
by Apollo's Fire/Jeannette Sorrell  
© 2022 Apollo's Fire/Jeannette Sorrell  
www.apollosfire.org  
Marketed by Avie Records www.avie-records.com



*“The place where everything is music...  
and brothers and strangers are one.”*

Jalal al-Din Rumi, 13th-c. Persian poet

[apollosfire.org](http://apollosfire.org)



822252250121