The UCSB Department of Music, the Center for Middle East Studies, and the Friends of Middle Eastern Music Association present

An Evening with the UCSB Middle East Ensemble

Director
Scott Marcus

Director of the Ensemble’s Dance Company
Cris! Basimah

Director of the Ensemble’s Percussion Section
Susan Rudnicki

Featuring
Andrea Fishman - Vocal
Javid John Mosadeghi - Vocal
Steven Thomson - Vocal
Hani Zewail - ‘Ud

November 20, 2021
Lotte Lehmann Concert Hall
The **UCSB Middle East Ensemble** is an official “Ethnomusicology Performance Ensemble” in the UCSB Music Department. Founded in 1989 by ethnomusicology professor Scott Marcus, the Ensemble has performed widely throughout California and in Tucson, Arizona, Washington D.C. and Albion and Dearborn, Michigan. In Fall 1999, seven members of the Ensemble performed in the Central Asian country of Uzbekistan representing the U.S. at the bi-annual International “Melodies of the East” Festival in the city of Samarkand. In July 2010, the Ensemble traveled to Egypt to give a series of concerts sponsored by the Egyptian government’s Ministry of Culture. With a group of 54 musicians, singers, and dancers, the Ensemble presented nine concerts over a two-week period, the highlight being four performances at the Cairo Opera House, the premier performance venue in Egypt, with additional performances at Cairo University and in the cities of Ismailia, Helwan, and Beni Suef. We also performed for the Nevada Museum of Art in June 2011 on the occasion of the museum’s 80th-year celebration. The Ensemble’s repertoire reflects the great diversity of cultures found in the Middle East. The Ensemble performs music and dance from Arab, Turkish, Persian, Armenian, Greek, Sephardic and Oriental Jewish, Kurdish, and Kazakh cultures. Performance items range from classical pieces to religious, folk, popular, and children’s songs, as well as folk, classical, and cabaret-style dances. The Ensemble has a one-and-a-half hour DVD, “An Evening with the UCSB Middle East Ensemble,” featuring selections from the Ensemble’s November 22nd, 2003 performance at Lotte Lehmann Concert Hall. The Ensemble also has three commercial CDs, entitled “UCSB Middle East Ensemble In Concert 1994,” “UCSB Middle East Ensemble 1995,” and “UCSB Middle East Ensemble, 1996.” Two of the CDs have accompanying booklets with lyrics and musical scores.

The **Friends of Middle Eastern Music Association** is an association formed to promote interaction between the Santa Barbara community and the UCSB Middle East Ensemble, explore ways in which the Ensemble can support the larger community in the presentation of Middle Eastern culture, and ways in which the community can support the Ensemble’s goals of an expanded role at UCSB for study and research in Middle Eastern music and culture. Contributions to the Friends of Middle Eastern Music Association are tax deductible.
The UCSB Middle East Ensemble
http://www.music.ucsb.edu/mee

Scott Marcus, the founder and director of the UCSB Middle East Ensemble, teaches in the Music Department at UCSB. He studied Middle Eastern music at UCLA under Ali Jihad Racy and in Cairo, Egypt. Scott is the author of *Music in Egypt*, a volume from Oxford University Press that describes seven different music traditions in 20th-21st century Egypt (with accompanying CD). In addition to teaching at UCSB, Scott also teaches at the annual week-long workshop, The Mendocino Middle East Music and Dance Camp. For the 2022 schedule, please visit www.middleeastcamp.com.

Cris! Basimah, the Dance and Artistic Director for the UCSB Middle East Ensemble Dance Company, is an award-winning belly dancer, specializing in dance styles of the Middle East (Raqs sharqi and Folk Dance) and Latin cultures. She has performed throughout the United States, Egypt and Brazil for societies, foundations, corporations and Universities. She also performs at Restaurant Zaytoon, in community shows across California, as well as for private and corporate events. Cris! has founded the BellyDance Land through which she offers regular classes, on-demand and in-person, private coaching as well as out-of-town activities. Cris!’s passion is to bring joy, movement, higher self-esteem and self-expression to others through her dance classes and performances. You're invited to come experience the magical world of belly dance and fusion dances in BellyDance Land! visit bellydanceland.com / @bellydanceland.

Susan Rudnicki has led the drum section since the founding of the Ensemble in 1989. She has studied Arabic percussion with Souhail Kaspar and Faisal Zedan, and Persian percussion with Mehrdad Arabi and Siamak Pouian. She thanks Bahram Osqueezadeh for his invaluable coaching.

Andrea Fishman has been involved in Middle-Eastern, Sephardic, and Balkan music, song and dance for over 30 years. She is a vocalist, percussionist, and kanunist, specializing in Sephardic Jewish music of the Eastern Mediterranean and Middle-Eastern music. She was a member of the AMAN International Music and Dance Ensemble, and has performed with various music ensembles in California, Chicago, Washington and Oregon. Andrea is the founder, director and vocalist of Flor de Kanela, a Santa Barbara Sephardic Jewish music ensemble. She teaches Sephardic singing at the Mendocino Middle East Music and Dance Camp. Andrea holds a Ph.D. in Classics.

Javid John Mosadeghi, born in Iran, moved to the U.S. in 1986 and to Santa Barbara in 2007. As a composer and songwriter, he has several works in Persian and recently one in English. He has sung in the UCSB Middle East Ensemble's chorus and as a featured vocal soloist since 2010.

Steven Thomson is a graduate student in Choral Conducting (MM) at UCSB, where he studies with Dr. Nicole Lamartine and co-directs the newly formed Tenor/Bass ensemble, The Singing Gauchos. Steven has also completed advanced coursework in ethnomusicology at UCSB and has studied voice with Dr. Isabel Bayrakdarian and Dr. Lamartine. He currently serves as the Interim Music Director and Organist at All Saints-by-the-Sea Episcopal church in Montecito and as the Assistant to the Director of the Santa

The UCSB Middle East Ensemble’s next concerts in Lotte Lehmann Concert Hall are on March 5, 2022, and May 21, 2022.
The UCSB Middle East Ensemble - continued

Barbara Choral Society. Before moving to Santa Barbara, Steven served in the US Peace Corps in the Republic of Armenia where he was also privileged to sing and tour with the Hover State Chamber Choir of Armenia. He holds an MA in Humanities from the University of Chicago (2015) where he specialized in ethnomusicology. Since studying abroad in Jordan as an undergraduate, Steven has maintained an interest in musics of the Middle East.

Hani Zewail is a first year ethnomusicology graduate student at UCSB. He began his studies of maqam with Benjamin Brinner at UC Berkeley. He is currently studying ‘ud with Naser Musa Janini and Scott Marcus and flamenco guitar with Adam del Monte.

Alexandra King was the founding Director of the Ensemble’s Dance Troupe, leading the troupe since its inception in the early 1990s as lead dancer, choreographer, dance teacher, and costumer. Alexandra officially retired at the end of our Cairo trip in July 2010. Among her awards, Alexandra received the prestigious Best Instructor award 2003 from the International Academy of Middle Eastern Dance. We thank her for everything that she has done for us and congratulate her on her retirement.

The UCSB Middle East Ensemble's next concerts in Lotte Lehmann Concert Hall are on March 5, 2022, and May 21, 2022.
PART ONE

1. An Upper Egyptian (Sa‘idi) Basket Dance featuring the Ensemble’s Dance Company and the Egyptian folk oboe called the mizmar. Choreographed by Alexandra King and Jenaeni Rathor.

2. The 1971 Umm Kulthum song *Aghadan Alqak*? (Will I Meet You Tomorrow?), composed by Muhammad ‘Abd al-Wahhab, setting a poem by al-Hadi Adam (1927 – 2006). Umm Kulthum (c.1900 – 1975) was the most famous singer of the Arab world in the 20th century. She started performing as a child with her father, brother, and cousin in the Nile Delta region of northern Egypt. She then moved to the big city, Cairo, in 1922, quickly landing a recording contract, becoming recognized as one of the top 3 female singers by 1926, and, soon after, becoming the region’s undisputed top singer, dominant on records, on the radio, in the new film industry (starring in 6 films from 1936 to 1947), and later, on television and cassettes. Her performing career lasted for over 50 years.

   From 1964, she began to perform songs composed for her by the Arab world’s most famous composer, Muhammad ‘Abd al-Wahhab (c.1902 – 1992). *Aghadan Alqak*, the ninth song that ‘Abd al-Wahhab composed for her, was premiered on May 7th, 1971, making this the 50th-year anniversary of the song. Tonight, the Ensemble will perform a shortened version of the song, without the many repeats that were a central feature of mid-20th century music performances.

   Steven Thomson, solo vocalist.


4. A Greek Sephardic song, *Xanthi Evraiopoula* (Blonde Jewish Girl), in Greek and Ladino, in the rebetiko genre, featuring Andrea Fishman, solo vocalist. *Rebetiko* is a genre of Greek urban popular music, especially of the lower classes, dating from the late-19th century, with roots in both Greece and western-most Turkey. The earliest recording of this song was in the 1930s by Rita Abadzi (b. 1903 near Smyrna, in present-day Turkey), one of the most popular Greek rebetiko recording artists. Our version is based on the contemporary Greek singer Savina Yannatou’s song, *No Seas Capritchiosa*, from her 2003 *Terra Nostra* CD. Featuring a violin solo by Besnik Yzeiri.

   “Sepharad,” the Hebrew word for Spain, denotes today the Jewish people whose culture flourished on the Iberian Peninsula for more than 700 years. Their expulsion from the Iberian Peninsula culminated in 1492 during the Spanish Inquisition under Ferdinand and Isabella. Sephardi refugees settled in the Ottoman Empire, North Africa, and the Middle East. Ladino, also known as Judeo-Spanish and Judezmo, has been the domestic language of the Sephardic Jews. It is based on Castilian Spanish and includes words and expressions from Hebrew, as well
as from languages in the various countries in which the Sephardim have settled. One of the most important characteristics of Sephardic culture has been its proximity to Islamic civilization. The Sephardic Jews absorbed diverse musical attributes, particularly those of the sophisticated Arab-Andalusian and Turkish modal systems, creating a rich musical synthesis with their non-Jewish neighbors.

5. A much earlier (1946) Umm Kulthum song, *al-Amal* (Had It Not Been for Hope) – In the 1940s, Umm Kulthum worked most prominently with the composer/poet pair, Zakaria Ahmad (1896 – 1961) and Bayram it-Tunsi (1893 – 1961), performing 25 of their songs from 1941 to 1947. When studying in Cairo in 1983 – 1984, Scott’s oud teacher worked with Scott on this song, declaring that it was a great composition for learning aspects of *maqam* (Arab melodic modal) practice. This song is set in *maqam Rast*, but it modulates quickly to *maqam Huzam*. Featuring the **Ensemble chorus**. Compared to the 1971 Umm Kulthum song (#2 above), this song is remarkable for its staid style, representative of its earlier era.

6. A Latin-Arab Fusion Dance set to the superhit song *Habibi Ya Nur al-‘Ayn* (My Dear, O Light of My Eye!) – Starting in the 1970s-80s, a new era of Arab pop music emerged following the deaths of the previous decades’ greatest stars (Umm Kulthum, d. 1975; ‘Abd al-Halim Hafiz, d. 1977; Farid al-Atrash, d. 1974). A number of new stars came to the fore, with Amr Diab (b.1961) becoming the most famous by the 1980s/90s. He has released over 40 albums from 1983 to 2021. Among his claims to fame, Diab is commonly recognized as the first Arab artist to create high-tech music videos. Released in 1996, *Habibi Ya Nur al-‘Ayn*, with its classy music video (https://www.youtube.com/watch?v=KLJA-srM_yM), is arguably his most famous song. Partaking in the mid-1990s fashion of incorporating Latin sounds into Arab pop music, the song became an international hit, bringing Diab fame throughout the world.

Choreography by our Dance Director, **Cris! Basimah**, who comments, “This piece fuses Latin and Arab dance technique, incorporating skirt moves inspired by the Gitano ‘Gypsies’ from the Andalusian area of Spain.”

**PART TWO**

1. A Composition in 11/8 by **Souren Baronian** – Born in N.Y. in 1930, Souren is an Armenian-American multi-instrumentalist (clarinet, soprano saxophone, *duduk*, *kaval*, percussion) and composer of both jazz and Armenian music. He was a guest artist in our March 2005 and May 2011 concerts in this hall, the latter belatedly celebrating his 80th birthday. Titled *Pleasant Peasants*, after the name of the band with which Souren premiered the composition in the 1980s, it is set in a 2+2+3+2+2 (11/8) rhythm known in Bulgarian music as *kopanitsa*. This is the first time that the Middle East Ensemble is performing a piece in the *kopanitsa* rhythm. Featuring a *qanun* solo by **Jim Grippo**.
2. A Set of Armenian Music and Dance, featuring Steven Thomson, solo vocalist.

a. A beloved Armenian song, *Erebuni Yerevan* (My Ancient Erebuni That Has Become Yerevan), composed by Edgar Hovhanessian (1930 – 1998) setting a poem by Barooyr Sevak (1924 – 1971). The song speaks of love for the fortified city of Erebuni, founded in 782 BC, said to represent the origin of the nearby present-day Armenian capital city, Yerevan. Yerevan “celebrates its ‘birthday’ every year in the month of October, counting its age from the founding date of Erebuni.” The year 2018 was thus celebrated “as the 2800th anniversary of Erebuni-Yerevan” (https://armenia.travel/en/museum/erebuni-fortress). In Armenia, the song *Erebuni Yerevan* is commonly performed with a full orchestra and a large chorus.

b. An Armenian Dance, set to the song *Krunkner* (Cranes) featuring our Ensemble Dance Company. A desperate plea sung to the beloved, *Krunkner* displays the deep devotion and yearning of the lover. Winter has taken over the land, and the lover fears the beloved's feelings, too, have grown cold. Just as the cranes have flown away for the winter, so has the beloved, never to return. Most famously performed by the Soviet Armenian Orchestra of Radio and Television, the song remains a favorite among Armenians today. Choreography by Atina Manvelian.

c. *Hele Hele*, an Armenian folk song from Dikranagerd (the Armenian name of the city Diyarbakır, in southwestern Turkey), as sung by Onnik Dinkjian (b.1929), one of the most beloved singers of the Armenian-American community. See a short biography of Onnik Dinkjian below. The song is in a dialect of Armenian specific to Dikranagerd. As Onnik’s parents and godparents were from this city, he grew up speaking this dialect. The song appears on two of Onnik’s albums, the 2007 album, *Onnik Dinkjian: Live in Jerusalem*, and the 2009 *The Many Sides of Onnik*.

3. A Solo Improvisation (*taqasim*) on the ‘ud by Hani Zewail – As Middle Eastern instrumentalists gain mastery of their instruments, they learn to perform solo improvisations, called *taqasim* in Arabic. The genre is highly prized for offering musicians an opportunity to feature their command of the melodic modes and also their technical and expressive virtuosity. Students often learn all of these aspects by memorizing and performing esteemed recorded improvisations. Tonight, Hani will present a version of the *taqasim* that the famous singer, composer, and ‘ud virtuoso Farid al-Atrash performed within his song *Awwal Hamsa*. It is in *maqam Hijaz Kar Kurd*. 
4. A Set of 3 Songs and an Instrumental Piece, each in a Seven-Beat Rhythm

The first two are eastern Arab songs of the muwashshah genre, popularized over the last 50 years especially by the superstar Syrian singer Sabah Fakhri (b. 1933), who just passed away on November 2, 2021 at the age of 88. In fact, the Ensemble learned these songs (and many others) from Sabah Fakhri recordings, widely available on CD and YouTube. Muwashshah songs are set in a great variety of rhythms, including 10-beat, 12-beat, 13-beat, 14-beat, and 16-beat rhythms. These two are set in the rhythm called dawr hindi, structured 3+2+2.


b. Jalla Man Qad Sawwarak (Great is He Who Created You), a traditional song, composer unknown.

The next two pieces, a song and an instrumental composition, are from Thrace, the western-most part of Turkey, situated in southeastern Europe. These pieces are also in a 7-beat rhythm (called devr-i tûran or mandra), but the rhythm is structured 2+2+3.

c. Gidem Dedim (Let Me Go, I Said) – This song is understood to date from Ottoman times.

d. Hijaz Mandra - featuring a cello solo by Kira Weiss.

5. A Dance Finale set to the well-known Arab pop song Habibi Ya ‘Ayni (My Darling, O My Eyes), performed by our Dance Company – Featuring accordion solos by Rhyan and Zeyn Schweyk (aka the SB Piano Boys). Choreography by Cris! Basimah.

Thought to have roots in Arab folk-music traditions, this song has been performed by a wide variety of singers, including the famed Lebanese singers Maya Yazbik, Nancy ‘Ajram, and Haifa Wehbi. An earlier version of the song was sung by the Egyptian artist Ahmad ‘Adawiyya. Tonight’s performance follows a 1997 recording by the New York-based group, the Sultans, led by Omar Faruk Tekbilek.
Onnik Dinkjian

Onnik Dinkjian was born in Paris, France in 1929. His parents, Garabed and Zora Milliyan, were born in Dikranagerd/Diyarbakir, Ottoman Empire, and died when Onnik was a young boy. He was adopted by his godparents, Nishan and Oghida Dinkjian, who were also born in Dikranagerd.

As a young man, besides French, Onnik heard and spoke Armenian, but only with the unique and colorful Dikrangerd dialect. Indeed, all of the family’s acquaintances were Dikranagerdtsi, so until arriving in America, Onnik thought all Armenians spoke that way.

He found happiness and comfort in singing, initially in the Armenian Church of Paris. Upon arriving in America in the late 1940s, he began performing at secular functions and quickly became the most-loved singer of the Armenian-American community. To meet the demands of his audience, he released several recordings of Armenian folk and popular music. However, Mr. Dinkjian, an ordained deacon, never lost his great love of Armenian liturgical music, and released an entire CD (“Havadamk”) of emotionally performed sacred hymns of the Armenian Church.

His fame as a great interpreter of Armenian song has brought him to concert halls throughout Europe, The United States, the Middle East, and South America. His CD release “Voice Of Armenians” was recorded at a sold-out concert in the holy city of Jerusalem.

In 2015, commemorating the 100-year anniversary of the Armenian Genocide, Onnik Dinkjian participated in memorial concerts in Diyarbakir/Dikranagerd, Istanbul, Germany, and Washington D.C.

In addition to his singing, Mr. Dinkjian has composed many songs, some of which are sung in his native (Dikranagerd) dialect.

He has passed his love and passion of Armenian music to his son, oud player and composer Ara Dinkjian. Together, they have recorded Onnik’s latest CD release, “Diyarbekiri Hokin” (The Soul of Dikranagerd). Onnik and Ara are the subject of the documentary film “Garod”.

In December, 2019, His Holiness Aram 1, Catholicos of the Holy See of Cilicia, bestowed upon Onnik Dinkjian the Mesrob Mashtots medal for his long-time career in Armenian traditional music.

We Dedicate Tonight’s Concert to the Memory of Sabina Saib

The Middle East Ensemble is very sad to report the passing of our longtime ‘ud player, Sabina Saib. Sabina and her ‘ud were fixtures in the UCSB Middle East Ensemble for decades, even during our pandemic Zoom rehearsals. She was a pioneer in many different ways during her lifetime. She received her PhD in Electrical Engineering from UCLA in 1974 and had a long and illustrious career in the technology sector. She was also an avid cook, hiker, explorer, and traveler. Sabina and Ihsan, her husband of more than 50 years, who was also a longtime member of the Middle East Ensemble, are survived by their two sons, David and Yusuf. She always said that when she retired, she would “see the world”, and that’s what she was doing in her last moment on a lovely day in Mt. Rainier National Park this summer.
Ensemble Members

‘Ud
Voula Aldrich
Eric Ederer
Dylan Rodgers
Hani Zewail

Electric Guitar
Eric Ederer

Guitar
Eric Ederer
Hani Zewail

Chorus
Deniz Cakmak
Magda Campo
Nan Capelle
Michelle Logan
Scott Marcus
Hani Zewail

Chorus Percussionist
Susan Rudnicki

Violin
Solmaz Soleimani
Ranya Stover
Beznik Yzeiri

Qanun
Andrea Fishman
Jim Grippo

Cello
Kira Weiss

Ensemble Dance Company
Cris! Basimah
Antoinette Haggard
April Rai
Selena Evilsizor Whitney

Dance Company Advisor
Tonia Shimin

Nay
Seif Ibrahim
Scott Marcus

Mizmar
Scott Marcus

Accordion
Michelle Logan
Rhyen Schweyk
Zeyn Schweyk

Santur
Koorosh Haghhighat-Kish

Mazhar
Shashank Aswathanarayana

Tablah/Duff
Shashank Aswathanarayana
Roger Hartman
Gina Pletschet
Susan Rudnicki

Duff
Deniz Cakmak
Nan Capelle

Riqq/Duff
Magda Campo
Gina Pletschet

Happy Birthday to Arezou and Melody!

THE MIDDLE EAST ENSEMBLE BACKDROPS

The Ensemble has two backdrops for our concerts. Tonight we are able to feature one of them. The one we will use tonight, with bright red and green geometric patterns, is from Cairo. In the style of the traditional appliqué tent fabric used for folk weddings, religious celebrations, and funerals, the backdrop was a gift to the ensemble from UCSB faculty members Juan and Magda Campo.

The other, beige-colored, backdrop was handmade for the UCSB Middle East Ensemble in Esfahan, in central Iran. Esfahan is famous for this type of artwork, created by hand wood-block printing, usually for curtains, tablecloths, bed covers, and small decorative fabrics. Many of the designs on the backdrop are from Persepolis, ancient Persia’s greatest city, in southwestern Iran, built by Darius I around 500 BCE. The winged image, the *farohar or faravahar* is an emblem of the Zoroastrian religion. “The head of a man, facing left, represent[s] the prophet Zoroaster, and the choice to live a morally upright life” (http://altreligion.about.com/library/glossary/symbols/bldefsfaravahar.htm). The backdrop, specifically commissioned for the ensemble by Mr. and Mrs. Koorosh Haghhighat-Kish, took over 2 months to make, with each pattern and each individual color stamped separately.

We thank Juan and Magda Campo and Mr. and Mrs. Koorosh Haghhighat-Kish for their generous gifts of these backdrops.
Aghadan Alqāk?
(Will I Meet You Tomorrow?)

A 1971 song in the qaṣīda genre (with poetry in classical Arabic) composed for the Egyptian superstar singer Umm Kulthūm (c.1904-1975) by the superstar Egyptian singer/composer Muḥammad ʿAbd al-Wahhāb (c.1902-1991)

أغداً ألقاك؟ يا خوف فؤادي من غد
انا شوقي واحترافي في انتظار الموعد

أه كم أخشى غدي هذا وأرجوه إقتراباً
كنت أستندنيه لكن هبته لما أهاباً

وأهلت فرحة القرب به حين استجاباً
هكذا أحتمل العمر نعياً وعداباً

مهمة حرى وقلباً مسه الشوق فذاباً
أغداً ألقاك؟

aghadan alqāk? Will I meet you tomorrow?
yā khawfa fuʿādī min ghadi How my heart dreads this tomorrow!
anā shawqī wa-ḥtirāqī How I yearn and how I burn
fī–ntizār il-mawʿīdi in anticipation of our meeting.

āhi kam akhshā ghādi hāzā Oh, how I fear this tomorrow of mine
wa argūhu qitābā and how I pray it comes soon
kuntu astadnihi lākin I beckon it, but as it would approach,
hibtuhi lammā ahābā I grow fearful of it

And the joy of his coming closer would emanate
as he'd respond back
Such is how I endure this life
with its blisses and torments
A burning spirit and a heart
that became infatuated by affection’s touch
Will I meet you tomorrow?

UCSB Middle East Ensemble
Song Texts, 1st Half

continued:

**Aghadan Alqāk?**

(Will I Meet You Tomorrow?)

1st verse:

أنت يا جنة حبي واشتياقي وجنوني
أنت يا قبيلة روحي وانطلاقي وشجوني
أُد أُتشرَق أَضاوًك في ليل عيوني؟
أَه من فرحة أحلامي ومن خوف ظنوني
كم أنا ديك وفي لحني حنين ودعاء
اه رجائي أنا كم عنبني طول الرجاء
أنا لولا أنت لم أُحلُّ بِمِن راح وجاء
أنا أحيتا بعد أُلَان بِأَحلام اللفقاء
فأنت أو لا تأت أو فأفعل بقلبي ما تشاء

> You are the paradise of my love, my yearnings and my madness
> You are the destination of my soul, my starting point & my chagrins
> Will your lights shine tomorrow in the night of my eyes?
> How the jubilee of my dreams & the dreadfulness of my doubts make me feel!
> How often I call out to you and in my melody are a yearning and a prayer
> My one hope, how I have been tormented by being hopeful for so long!
> If it weren’t for you, I would never pay heed to whoever came & to whoever left
> I now live for tomorrow dreaming of our reunion
> So do come, or come not; or rather do what you desire with my heart

>>> the refrain (above) >>> the refrain (above)
Song Texts, 1st Half
continued:

Aghadan Alqāk?  أغداً ألقاك؟
(Will I Meet You Tomorrow?)

2nd verse:

هذه الدنيا كتابين أنت فيه الفكر
هذه الدنيا ليالي أنت فيها العمر
هذه الدنيا عيون أنت فيها البصر
هذه الدنيا سماة أنت فيها القمر
فارحم القلب الذي يصبو إليك
فغدا تملكه بين يديك

وغدا تتألف الجنة أنهارا وظلما
وغدا ننسى فلا نأسى على ماضي تولى
وغدا نزهو فلا نعرف للغيب محلنا
وغدا للحاضر الزاهر نحيا ليس إلا

قد يكون الغيب حلوا.. إنما الحاضر أحل

hadhihi d-dunyā kitābun anta fīhī l-fikru
hadhihi d-dunyā layālin anta fīhā l-amru
hadhihi d-dunyā ‘ayūnun anta fīhā l-bāsāru
hadhihi d-dunyā samā’un anta fīhā l-qamaru
f-arḥami l-qalba lladhī yāṣbū ilayk
fa-ghadan tamlukhuhu bayna yadayk

This world is a book in which you are the thoughts
This world is made of nights in which you are life
This world is made of eyes to which you are the sight
This world is a sky in which you are the moon
So have mercy on a heart that loves you dearly
For tomorrow you shall have it in your hands

And tomorrow, heaven will flow with rivers and brim
with cool shades
And tomorrow we will forget so that we do not grieve over
a past that used to be
And tomorrow we will rejoice and make not a place for
what’s to come
And will live only for the blossoming tomorrow, and for
nothing else.
Perhaps what’s to come will be sweet…
but the present is sweeter.

>>> the refrain (above)
3. **Ayrılık**  (Separation)

(Azerbaijani song in makam Nihavend; composed by Ali Salimi; lyrics by Farhad Ibrahimi)

See YouTube videos by Googoosh (Persian-Azerbaijani: [http://www.youtube.com/watch?v=BlJM1En7F4Q&feature=related]), Cem Adrian, Leman Sam (Turkish), Ayna, and many others.

1st verse:
- Fikrinden gecælær yata bilmiræm
- Bu fikri başımdan ata bilmiræm
- Neyleyim ki sænæ çata bilmiræm

1st verse:
- From thinking of you, at night, I can't sleep
- I can't throw this thought out of my head
- What can I do? I can't even argue with you

refrain: Ayrılık ayrılık aman ayrılık
- Hær bir dærttæn alar
- Yaman ayrılık

refrain: Separation...
- It has a bit of the taste of every pain

2nd verse:
- Uzundur hicrindæ kara gecælær
- Bilmiræm mæn gedim hara gecælær
- Vuruptur qælbimæ yara gecælær
- >>> refrain

2nd verse:
- In separation from you, the black nights are too long
- I don't know where I can go, nights
- There's an open wound in my heart, nights
- >>> refrain

(words and translation provided by Robyn Friend)
4. **Xanthi Evraiopoula** (Blonde Jewish Girl)

Words and music by Stavros Pantelides

Note: The lyrics are in Greek, Ladino, and Turkish.

(On this page, the Greek lyrics are given in the Greek script; see next page for transliteration.)

I’ve been around the world and back, saw beautiful girls, but you, little Jewish girl, you took my little heart. because you’re playful and free. But you, little Jewish girl, you are more delicious, because you’re playful and free.

I’ve been around the world and back, saw beautiful girls, but you, little Jewish girl, you took my little heart. because you’re playful and free. But you, little Jewish girl, you are more delicious, because you’re playful and free.

**Greek Lyrics**

Όλο τον κόσμο γύρισα,
είδα έμορφα κορίτσια,
μα σου, Εβραιοπούλα,
μου πήρες την καρδιά,
γιατί έχεις σκέρτσα και καπρίτσια.
Μα σου, Εβραιοπούλα,
είσαι πιο νοστιμούλα,
γιατί έχεις σκέρτσα και καπρίτσια.

Ya leyl, ya selam, ya selam, ya selam.
Aman, tahili, aman, ya asiki.
Αχ, Εβραιοπούλα μου,
μου πήρες την καρδιά.

Te quiero bien mucho, que no me manques.
Ωχ, αμάν, Εβραιοπούλα,
δεν αντέχω πια.

Entre las muchachas que encontré
más dulce que tú no vida.
Sos la reina graciosa
esbelta y hermosa
oh vre liviana y caprichosa.

Ya leyl, ya selam, ya selam, ya selam.
Aman, tahili, aman, ya asiki.
Oh aman morena, no te puedo olvidar
Te quiero bien mucho, que no me manques.
Oh aman morena siempre yo te vo amar.

Ya leyl, ya selam, ya selam, ya selam.
Aman, tahili, aman, ya asiki
Αχ, Εβραιοπούλα μου,
μου πήρες την καρδιά.

Te quiero bien mucho, que no me manques.
Ωχ, αμάν, Εβραιοπούλα,
δεν αντέχω πια.

**Case 1**

I love you a lot, don’t be without me.
Oh mercy, little Jewish girl, don’t hold back anymore.

**Case 2**

Among the many I found
I never saw sweeter than you.
You are the gracious queen
svelte and beautiful
oh so light and capricious.

**Case 3**

Oh night, greetings, greetings.
Mercy darling, mercy lover.
Oh my little Jewish girl
you took my heart.

**Case 4**

I love you a lot, don’t be without me.
Oh mercy, little Jewish girl, don’t hold back anymore.

**Case 5**

Oh night, greetings, greetings.
Mercy darling, mercy lover.
Oh mercy dark one I can’t forget you
I love you a lot, don’t be without me.
Mercy dark one I’ll love you forever.

**Case 6**

Oh night, greetings, greetings.
Mercy darling, mercy lover.
Oh my little Jewish girl
you took my heart.

**Case 7**

I love you a lot, don’t be without me.
Oh mercy, little Jewish girl, don’t hold back anymore.

**UCSB Middle East Ensemble**
Translation by Eric Ederer
4. **Xanthi Evraiopoula**  
(Blonde Jewish Girl)

Words and music by Stavros Pantelides

Note: The lyrics are in Greek, Ladino, and Turkish.  
(On this page, the Greek lyrics are transliterated; see previous page for Greek script.)

Olo ton kosmo gyrisa  
eidha emorpha koritsia,  
ma si, Evraiopoula,  
mou pires tin karthoula,  
iati ekheis skertsai kai karpitsia.  
Ma si, Evraiopoula,  
Eisi pio nostimoula,  
iati ekheis skertsai kai karpitsia.

I’ve been around the world and back,  
saw beautiful girls,  
but you, little Jewish girl,  
you took my little heart.  
because you’re playful and free.  
But you, little Jewish girl,  
you are more delicious,  
because you’re playful and free.

Ya leyl, ya selam, ya selam, ya selam.  
Aman, tahili, aman, ya asiki.  
Ach, Evraiopoula mou,  
Mou pires tin karthia.

Oh night, greetings, greetings.  
Mercy darling, mercy lover.  
Oh my little Jewish girl  
you took my heart.

Te quiero bien muncho, que no me manques.  
Och aman, Evraiopoula  
Then antekho pia.

I love you a lot, don’t be without me.  
Oh mercy, little Jewish girl,  
don’t hold back anymore.

Entre las munchas que encontré  
más dulce que ti no vidia.  
Sos la reina graciosa  
esbelta y hermosa  
oh vre liviana y caprichosa.

Among the many I found  
I never saw sweeter than you.  
You are the gracious queen  
svelte and beautiful  
oh so light and capricious.

Ya leyl, ya selam, ya selam, ya selam.  
Aman, tahili, aman, ya asiki.  
Oh aman morena, no te puedo olvidar  
Te quiero bien muncho, que no me manques.  
Oh aman morena siempre yo te vo amar.

Oh night, greetings, greetings.  
Mercy darling, mercy lover.  
Oh mercy dark one I can’t forget you  
I love you a lot, don’t be without me.  
Mercy dark one I’ll love you forever.

Ya leyl, ya selam, ya selam, ya selam.  
Aman, tahili, aman, ya asiki  
Ach, Evraiopoula mou,  
Mou pires tin karthia.

Oh night, greetings, greetings.  
Mercy darling, mercy lover.  
Oh my little Jewish girl  
you took my heart.

Te quiero bien muncho, que no me manques.  
Och aman, Evraiopoula  
Then antekho pia.

I love you a lot, don’t be without me.  
Oh mercy, little Jewish girl,  
don’t hold back anymore.

**UCSB Middle East Ensemble**  
Translation by Eric Ederer
5. **al-Amal** (Hope)


الامل لولاها كنت في حبك ضحية
بالامل أشهر لياليي في الخيال وابني علالي
واعلك فيها نديمي واملكك ليالي ويومي

ولو اطول ده الليلي يقول يبقى المنى
ولو ككون وهم وظنون برضك أنا عندي أمل

al-amal lūlāh ʿalayyā
kunti fī ḥubbak daḥiyyā
bi-l-amal ashar layālī
fī-l-khayāl w-abnī ʿalālī

Had it not been for hope,
I would have been a victim of love.
With hope, I stay up nights
building high palaces in [my] imagination.

w-agʿalak fīhā nadīmī
w-am lukak layli wa yūmī

I would make you my close companion there
and hold sway over you day and night.

wa law aṭul da ʾilli baʿūl
yibʿā l-munā
wa law yikūn wahmi w-ẓunūn
barḍak anā ʿandī amal

And if I reach what I am saying,
it becomes my wish
and even if there is doubt and delusion,
I still have hope.
6. Ḥabībī Yā Nūr il-‘Ayn

(My Dear, O Light of My Eye!)

1996, ʿAmr Diyāb (Amr Diab), Egyptian, b.1961

refrain:

My dear, O light of my eye! You dwell in my imagination.  
I have been in love for years; you are the only one on my mind.

1st verse:

I have seen the most beautiful eyes in the universe,  
By God, how magical are your eyes!

With me, your eyes are enough to illuminate the nights.

2nd verse:

Your heart called to me and told me how much you love me.  
By God! You reassured me.

Everything begins and ends with you.

My dear, my dear, O light of my eye! You dwell in my imagination.

UCSB Middle East Ensemble
An Armenian song, composed by Edgar Hovhaness (1930-1998); words by Barooyr Sevak (1924-1971)

Erebuni is an 8th-century-BC palace-fortress located near the modern city of Yerevan in Armenia.

My ancient Erebuni that has become Yerevan.
You are our new Dvin, our new Ani.
A dream gracing our small corner of the earth.
After centuries of longing, with rocks carved into facades of lace.

refrain:
Yerevan, my ancient Erebuni,
Centuries have come and gone, but you remain youthful.
With your father Masis and your mother Arax at your side
May you prosper, Yerevan.

In our hearts we have strong cries
We still have many unfulfilled dreams
Without you, everything is meaningless
Even the warmth in our hearts will cool down

refrain

In life, each love is unique,
But we are all taken with love for you.
The warmth of our feelings is reflected in your stone
Compressed and solid.

refrain

Lyrics and translation provided by Talin Nalbandian
2.b Krunkner (Cranes)

Lyrics by L. Duryan (1934–); Music by Khachatour Avetisyan (1926–1996)

1st verse:

dzyoon e ichel bartsr sarin  
Snow has fallen on the high mountain,

tsaghikners mursoom en  
My flowers must be cold,
nayoom em qo tchanaparhin  
I gaze upon the path you left,
yes arants qez tukhroom em  
Without you I grow somber.

refrain:

kuroonkneru yekan antsan,  
The cranes have come and gone,
doo nurants het mi gna  
Do not leave with them,
ari, vari im tan looysu,  
Come keep my home’s hearth burning,
doo mna doo mi gna  
Please stay, do not leave.

2nd verse:

qo hasaku kanach bardi,  
Your height is like that of the green poplar,
indz togh aprem qo shooqin,  
Let me dwell beneath your shade,
yes nman em shaghot varti,  
I am but a dewy rose,
indz kharnir qo shushookin  
Weave me into your whisper.

>>> refrain (x2)  

>>> refrain (x2)

Armenian script, transliteration, and translation provided by Astkhik Hakopyan
Song Texts (2nd Half, continued)

2.c **Hele Hele**

an Armenian folk song from Dikranagerd (the Armenian name of the city Diyarbakır, in s.w. Turkey) as sung by Onnik Dinkjian (b.1929)

The lyrics are in an Armenian dialect unique to Dikranagerd. Dinkjian is understood to be “among the last few hundred people who speak this endangered dialect” (https://www.loc.gov/item/webcast-8568/).

Zhamoon tore ganire
Achkov oonkov guh ganche
She was standing by the church door
She’s calling me with her eyes and brow

Baghn inche, baghchan inche?
Aghchig koo sevdan inche?
What is a farm, what is a garden?
Girl, what is your desire?

Pantsuhr dzar, kaghtsuhr buhdoogh
Chim hasni, faydan inche?
Tall plant, sweet fruit
I can’t reach, so what’s the use?

Kuhnoog enk artuhntsootsir
Anoosh koonuhs tuhrtsootsir
I was asleep, you woke me up
You made me jump from my sweet slumber

Toon ki yesi chuhm n’arnir
Inchoo halkin imtsootsir?
You, that were not going to take me
Why did you tell everyone?

Aghchig anoonit Anna
Kezi shuhbaken desa
Girl with the name Anna
I saw you from the window

Ogo uhnzi bak mi door
Eghnam babooti pesa
Come give me a kiss
Let me be your father’s son-in-law

lyrics and translation are from:  
Song Texts (2nd Half, continued)

4.a  سبحانه Wajdan  (I Cried Out With Passion)

speech by Sayyid Darwish, 1892-1923, popularly called the father of modern Egyptian music

I cried out with passion, O companions
Keep me company and have mercy on me
I am enamored in your love
My tears flow from my eyes
I am wasting away from my passionate infatuation
So be kind to me and have mercy on me
Today I have been driven mad with love for you
So forgive me for my madness

transliteration and translation by Dwight Reynolds

UCSB Middle East Ensemble
4.b Jalla Man Qad Ṣawwarak

(Great is He Who Created You)

a traditional *muwashshah*

**Jalla Man Qad Ṣawwarak**  
**Great is He Who Created You**

Great is He who molded/created you wondrously from water and clay  
And made your appearance a delight for onlookers

Be tender and merciful to the lover who has melted from the heat of longing  
I ask God that He protect you from the envious eyes

My darling, [I swear by] the Prophet, shorten this talk  
Enough of what has befallen me from your aloofness and distance

In your love my mind is captivated and [my] heart has fallen in love  
And your love, O my desirable one, is a joy to the onlookers  
And your love, O my desirable one, is a temptation for the onlookers

---

translation: Scott Marcus, Jonathan Glasser

*UCSB Middle East Ensemble*
4.c  **Gidem Dedim**  *(Let Me Go)*

**Turkish folk song from Thrace**

*Translation by Ihsan Saib*

**Song Texts (2nd Half, continued)**

<table>
<thead>
<tr>
<th>Turkish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>gidem dedim aman yarenlerim darıldı</td>
<td>Let me go, I said. My lover became upset.</td>
</tr>
<tr>
<td>gitmem dedim yar boynuma sarıldı</td>
<td>I will not go, I said. My lover embraced me.</td>
</tr>
<tr>
<td>bize kismet aman gurbet elde verildi</td>
<td>It is a reality that to be away from home is our destiny.</td>
</tr>
<tr>
<td>bu ayrılık yaman büktü belimi</td>
<td>This separation is so tough, it broke my backbone.</td>
</tr>
<tr>
<td>yaradan hak sen bilirsin halimi</td>
<td>O you, the Creator Almighty, you know how much I am suffering.</td>
</tr>
</tbody>
</table>

**UCSB Middle East Ensemble**
5. Ḥabībī Yā ‘Aynī (My Darling, O My Eyes) 

sung by Māyā Yazbik, Nancy ‘Ajram, Haifa Wehbe, Nourhan, the Sultans (Omar Faruk Tekbilek et al.) and others

My darling, O my eyes (term of endearment)
O my eyes, my nights
You who are making my eyes not sleep (keeping me up)
day and night

Honestly, I’ve missed you, I swear by your eyes
You who are separated from us, I have missed your eyes

With your presence, O dark-skinned one
The night becomes more enjoyable
And the beautiful one prolongs its life
And we sing “ya ‘aynī ya layl”

Singing is the life of the soul, it heals the wounded heart
Let’s dance and sing and let’s live in the most beautiful paradise

Come on, come on
Come on, O Sue (drummer’s name), play the drum for me a little
And you, O Seif/Rhy-an (nay and accordion players’ names),
improvise a little for me
And you, the band, play a little

Translation by Jamil 23/06/06
http://tribes.tribe.net/raqselsharqi/thread/feca78a0-59c1-4e32-b15a-6eb506a26652

UCSB Middle East Ensemble
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The Music Department  
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Fall 2021
October 12
(5 pm PST)
Ajib and Gharīb: Coptic Icons in their Islamic Context
Heather Badamo (History of Art and Architecture)
Discussant: Reem Taha (Comparative Literature)

November 5
(9 am PST)
Shaping Self, Shaping Other
Amy Fallas (History); Wael Hegazy (Religious Studies); Ibrahim Mansour (History); Richard Nedjat-Haim (Comparative Literature); Rachel Winter (History of Art and Architecture)
Discussant: Dwight Reynolds (Religious Studies)

Winter 2022
January 11
(5 pm PST)
Guantanamo at 20: What We Haven’t Learned From this Debacle
Lisa Hajjar (Sociology)
Discussant: Gehad Abaza (Anthropology)

February 25
(9 am PST)
Infrastructure, Architecture
Ali Derafshi (History of Art and Architecture); Samira Fathi (History of Art and Architecture); Anthony Greco (History); Tina Guirguis (Global Studies); Alice Kezhaya (Global Studies)
Discussant: Lisa Parks (Film and Media)

Spring 2022
March 1
(5 pm PST)
The Spectre of Vietnam: War, Memory and the Politics of Representation
Shiva Balaghi (Area Global Initiative)
Discussant: Soha Saghazadeh (Film and Media)

April 23
(All Day)
California MENA Graduate Conference

April 29
(9 am PST)
Making, Breaking, Transgressing the State
Gehad Abaza (Anthropology); Sarp Kurgan (Global Studies); Sergey Saluschev (History); Mesadet Sozman (Global Studies); Leila Zonousi (Global Studies)
Discussant: Lisa Hajjar (Sociology)