



INTERNATIONAL CONCERT SERIES

September - December 2016



Arts & Humanities
Research Council



Journeys in Jewish Choral Music

The School of Music Choir directed by
Stephen Muir and George Kennaway

Matthew Pritchard (piano)
Daniel Gordon (chamber organ)

Friday 25 November
1.05pm

Programme: £1



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UNIVERSITY OF LEEDS

Welcome to today's lunchtime concert. This event is organised by the *School of Music* and the *International Concert Series* as part of the national *Being Human* festival. *Being Human* is the UK's only national festival of the humanities and is taking place in over 45 towns and cities across the UK between 17-25 November. The festival is led by the *School of Advanced Study, University of London* in partnership with the *Arts and Humanities Research Council* and the *British Academy* and aims to provide fun and exciting ways of engaging with humanities research to the broadest possible audience. This year the programme is themed around 'Hope and Fear' and there are over 250 events across the UK. You can view the full national festival programme online at beinghumanfestival.org and follow on Twitter or tweet at us using @BeingHumanFest and #BeingHuman16.

Please help us to improve the festival in in years to come by taking a moment to fill in a feedback form via the online survey which you can find on the festival website. Your feedback is incredibly valuable and we welcome all comments good and bad.

Thank you!



Please remember to turn your mobile phone off or onto silent mode before the start of the concert.

PROGRAMME

Werner Baer (1914-1992)

V'kidashtem et sh'nat hachamishim

Soloists: Maeve Campbell, Eve Daniels, Mared Williams,
Edward Cooper, Charles Ridler, Miles Potts

Josef Gottbeter

Ono Adonoj

Soloists: Morgana Warren-Jones, Katherine Bazalgette

Hans Gal (1890–1987)

Drei Gesänge, op 37

- i. Der römische Brunnen
- ii. Am Abend
- iii. Wiegenlied

Josef Gottbeter

Moh oschiw

Soloists: Melissa Kirby, Mared Williams, Charles Ridler

Arr. Simon Parmet

Ten Yiddish Folksongs (Third collection, Helsinki, 1930)

- i. Shteyt zikh a sheyn meydele
- ii. In mizrakh zayt
- iii. Iz gekumen der feter Nosn
- iv. Vozhe vilstu?
- v. Hob ikh a por oksn
- vi. Yome, Yome
- vii. Unter di kleyninke beymelakh
- viii. Makht der khosidl bimbam
- ix. Di bayke
- x. A retenes

Josef Gottbeter

Mogen owos

Soloists: Morgana Warren-Jones, Olivia Little,
Liberty Anstead and Miles Potts.

Simon Parmet (1897-1969)

Eyli, Eyli

Soloist: Edward Cooper

PROGRAMME NOTES

Journeys in Jewish Choral Music

Germany to Australia; Russia to South Africa, Finland and the USA; Austria to Britain. These are just some of the journeys taken by Jewish composers in the years immediately preceding the Second World War. Journeys of hope for a new start in a foreign land; journeys of fear for the future and the consequences of staying at home.

‘Journeys of hope and fear’ is the University of Leeds theme for the national *Being Human Festival* led by the School of Advanced Study, University of London, in partnership with the Arts & Humanities Research Council and the British Academy. Today’s concert is part of that festival, and at the same time presents recent research findings from the ongoing international research project, *Performing the Jewish Archive*, a collaboration between the School of Music at Leeds and the Universities of York, Sydney, and Wisconsin-Madison.

Performing the Jewish Archive seeks out musical and theatrical works created or thought lost during the Holocaust, exploring the impact of migration and displacement, and stimulating new creative work based upon these experiences. It features music rediscovered, edited, contextualised and brought to the concert hall by Dr Stephen Muir (Leeds), Dr Joseph Toltz (Sydney), and Dr Simo Muir (Leeds).

We are grateful to the Helsinki Juutalainen Laulukööri (Jewish Choir Association), Sydney Jewish Choral Society, the Hans Gál Society, and the family of Froim Spektor for permission to perform music from their collections, and for their assistance in preparing for the concert.

Werner Baer MBE was born in Berlin and studied organ, piano and composition at the Stern Conservatory. He was the youngest organist and choirmaster at the Prinzregentstraße Synagogue, in the role from 1935–1938. At the same time he was also musical director of the Jüdischer Kulturbund cabaret and a teacher at the Holländer Music School. After being temporarily imprisoned in the Sachsenhausen concentration camp (22 miles north of Berlin) following the Kristallnacht pogroms of 9–10 November 1938, he and his first wife fled Germany for Singapore, where he played a major role in the cultural life of the city until 1940. In September of that year, Baer with wife and baby Miriam were deported to Australia and held at the Tatura internment camp (150 miles north of Melbourne), where he continued musical activities. In 1942 all Jewish refugees were released from Australian internment camps. Baer joined the army and worked as musical director

for a successful revue, *Sergeant Snow White*, where his composition *Sounds of Europe* won a national composition competition in 1943. After the war, Baer worked as a pianist and accompanist, organist and choral conductor, while also composing music for ballet, film and theatre. He worked at the Australian Broadcasting Commission from 1951 to 1979.

Baer was founding musical director of the Sydney Jewish Choral Society: the composer's note on the score of *V'kidashtem et shnat hachamishim* [And ye shall hallow the fiftieth year, composer 1990] reads:

Chorale for S.A.T.B. & piano written for and dedicated to the Sydney Jewish Choral Society on the occasion of the Golden Jubilee of the Nth. Shore Synagogue, Lindfield N.S.W., Australia.

The text is drawn from Leviticus 25: 10–13: God's injunction that every fifty years all leased or mortgaged lands were to be returned to their original owners, and all slaves and bonded labourers were to be freed (the first verse—'proclaim LIBERTY throughout all the land unto all the inhabitants thereof'—is also the inscription on the Liberty Bell in the U.S.A.). Composed in a declamatory style, the work draws upon features of Jewish prayer motifs, underpinned by transparent, often parallel harmony to produce an exciting, celebratory atmosphere, punctuated only briefly by a *Cantabile* section, sung today by a solo sextet.

© Joseph Toltz

Josef Gotbeter

During a visit in 2013 to Cape Town, South Africa (funded by the British Academy), Dr Stephen Muir chanced upon the manuscript folder of Cantor Froim Spektor (1888–1948), a distinguished Russian cantor–composer from Rostov-on-Don, South Russia. Spektor was 'Über-Kantor' of the Grand Choral Synagogue in Rostov, gaining the position in 1915 against fierce international competition. In 1927 he responded to an advertisement placed in the Yiddish press by the committee of the New Hebrew Congregation in Cape Town, and took up the position of Cantor at that synagogue in 1928, travelling to South Africa via England with his young family. Now in the possession of his granddaughter in Cape Town, the manuscript folder contains a number of Spektor's own compositions, but previously unknown works (or works considered lost) by other significant Jewish composers of the day, including

David Nowakowsky (1848–1921; Cantor of the Brody Synagogue, Odessa); and Dovid Ajzensztadt (1890–1942; choirmaster of the Tłomackie Street Synagogue, Warsaw).

Little is known about another composer whose music was preserved in Spektor's folder, Josef Gotbeter. Russian-born cantor Zavel Kwartin (1874–1952) recalls a 1908 concert in Vilnius conducted by Gotbeter, and featuring the composer's work *K'dushah*; but it is also clear from several of Spektor's own manuscripts that Gotbeter was organist of the Grand Choral Synagogue in Rostov, most likely up to and possibly continuing after Spektor's departure for South Africa in 1927. Several of Spektor's works from his Rostov years indicate that the organ accompaniment was composed by Gotbeter. In addition, a number of pieces from one of Spektor's Rostov manuscript notebooks bear the inscription 'Musik fun J. Gotbeter', including the three performed today.

These pieces range from a short devotional supplication for solo voices and choir—*Ono Adonaj* [Oh Lord, deliver us!; Psalm 118: 25]—through the almost 'Orientalist' chromaticism of *Moh oschiw* [How can I repay the Eternal; Psalm 116:12–19], to the tranquillity of the Friday Night Shabbat blessing *Mogen owos* [Shield to our Fathers]. Each setting sympathetically reflects upon the text, illustrating the range of Gotbeter's achievements both as organist and composer. We do not currently know whether or not Gotbeter survived the war, but Spektor's archive, fragmented and dispersed as it is, gives us a tantalising insight into both Gotbeter's abilities and tendencies as a composer, and indeed into the musical life of the Rostov Jewish community at the beginning of the twentieth century.

© Stephen Muir

Hans Gál

Wherever Gál lived, whether in Vienna, Mainz or Edinburgh—the three main stations of his life—he involved himself in music-making in the community. In an article from 1928, titled 'Vocal Chamber Music', he wrote about the ever-increasing gap between the composer and his audience in contemporary music, and the importance of reconnecting the consumers of music, the audience, with the direct experience of practical music-making. He believed that vocal music, particularly in the form of *a cappella* singing, could provide the most accessible form of musical activity. In 1925, he founded a madrigal choir in Vienna, at that time the only mixed *a cappella* choir in the city; in Mainz, upon his appointment as Director of the Music Conservatoire, he added a madrigal choir (as well as a women's voices choir) to the

existing ensembles, earning himself the nickname ‘Hans Madri-Gál’; and within a remarkably short time from his moving to Edinburgh at the start of the War he formed another madrigal ensemble.

© Eva Folx-Gál

George Kennaway, conductor of today’s performance,
reflects on Gál’s life and achievements:

‘Hans Gál OBE was born to a Viennese Jewish family. His German career reads like a roll-call of Austro-German musical culture in the earlier decades of the century: the conductor Erich Kleiber was a school-friend; he was taught by a friend of Brahms (whose works he later edited); he took a position at the University of Vienna once occupied by Bruckner; and he obtained a post in Mainz with the support of Furtwängler, Busch and Strauss. When he and his family fled Nazi-occupied Vienna and moved to London, he met Donald Tovey, professor of music at Edinburgh, who offered him some work there, and when the war broke out the Gáls moved to Edinburgh permanently. In 1940 he was interned for a few months on the Isle of Man as an enemy alien. After his release he returned to Edinburgh, where he remained, although not without hardship and personal tragedy. He became a lecturer in musical education at the University of Edinburgh in 1945. He quickly became a respected member of Edinburgh’s musical scene, co-founding the Edinburgh International Festival in 1947. While a lecturer at Edinburgh, he was a friend of my father’s, conducting orchestras that my father led, and my father often told me anecdotes about his manner—witty, sometimes acerbic, but always deeply musical. He was a familiar and distinctive figure in Edinburgh’s concert life for many years; I often saw him at concerts there. His considerable output comprised operas, symphonies, string quartets, cantatas, concertos, chamber music and vocal works of various kinds. He also published books on Wagner, Brahms, Schubert, Verdi, and Schumann, although he saw these as secondary to his work as a composer. His style is essentially Austro-German, Schubertian in its deceptively easy modulation, expressive and chromatic, while subtly alluding to older forms and techniques. Unfashionable for some years, there has been a recent revival of interest in Gál’s music and several recordings have appeared; he was Radio 3’s Composer of the Week in 2014.’

Although Gál's earliest compositions included some hundred *Lieder*, he only published a set of five and discarded the rest, transferring his early mastery of word-setting to other vocal genres, in particular to opera and choral writing. His choral settings of poems by Conrad Meyer (1825–1898), Johann Christian Günther (1695–1723), and Clemens Brentano (1778–1842)—*Drei Gesänge* [Three Songs], Op. 37—were composed in 1929, probably for the Vienna Madrigal Society which he had founded in 1927. They demonstrate one of the composer's most long-held preoccupations: the relationship between words and music, and the importance of finding the appropriate musical form for each of his texts.

© George Kennaway



Simon Parmet (earlier Pergament; 1897-1969) was a Finnish conductor and composer. Born in Helsinki, he studied piano under Alexander Glazunov at the St. Petersburg Conservatory from 1914. During the Russian Revolution he returned to Helsinki where he established Jewish Choir Association (*Judiska Sångföreningen – Juutalainen Laulukuoro*) together with his colleagues. Parmet arranged several dozens of traditional East-European Yiddish folksongs for the choir he conducted. He also composed original music, including the choral piece *Eyli, Eyli* [My God, my God], marked as opus 5, from 1919.

Parmet continued his studies in Berlin at the Stern Conservatory and worked several years as a conductor in Kiel.

Parmet returned to Helsinki in 1928 to become the conductor of the Finnish Opera in Helsinki. Two years later he arranged a third collection of ten Yiddish folksongs for the Jewish Choir Association. The collection contains children's songs, courting and wedding songs, and a humorous song about Hasidim. Parmet possibly knew some of the songs from his youth in Helsinki but he most likely drew upon published collections; for instance, five of the songs in the 1930 collection can be found in *Die schönsten Lieder der Ostjuden*, a collection that appeared in Berlin in 1920. The song *Unter di kleyninke beymelakh* (*Under the small trees*) is an exception in Parmet's arrangements of folk songs as the lyrics are by the Hebrew poet Chaim

Nahman Bialik (1873–1934). Parmet transcribed the Yiddish pronunciation of the songs according to the Helsinki-variant of Lithuanian Yiddish dialect.

During World War II Parmet lived in the U.S. and returned to Finland after receiving a post as the conductor of the Finnish Radio Symphony Orchestra. He was considered by some of his contemporaries as the best conductor in Finland, but despite receiving such high posts, he never managed to make a successful career. Parmet himself considered this to be because of his Jewish background, though he also had a reputation for a quick-tempered personality. Only during his later years did he receive recognition, especially for his interpretations and analyses of Sibelius's symphonies. Parmet's archive has been lost, but the Yiddish folksong arrangements and some other choir pieces have been preserved by the Jewish Choir Association in Helsinki.

(Picture: Finnish Jewish Archives/National Archives of Finland)

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TEXTS AND TRANSLATIONS

Werner Baer – *V'kidashtem et sh'nat hachamishim*

Text: **Leviticus XXV, vss. 10–13**

V'kidashtem et sh'nat hachamishim shana ukeratem d'ror ba-arets l'chol-yoshveiha yovel hiv tihye lachem v'shavtem ish el-achuzato.

And ye shall hallow the fiftieth year, and proclaim liberty throughout the land unto all the inhabitants thereof; it shall be a jubilee unto you; and ye shall return every man unto his estate.

Josef Gottbeter – *Ono Adonoj*

Text: **Psalm 118: 25**

Ono Adonoj hoschionoh! Ono Adonoj hazlichono!

O Lord, deliver us! O Lord, let us prosper!

Hans Gal – *Drei Gesänge*

i. Der römische Brunnen, *The Roman fountain*

Text: **Conrad Ferdinand Meyer** (1825-1898)

Aufsteigt der Strahl und fallend gießt
Er voll der Marmorschale Rund,
Die, sich verschleiern, überfließt
In einer zweiten Schale Grund;
Die zweite gibt, sie wird zu reich,
Der dritten wallend ihre Flut,
Und jede nimmt und gibt zugleich
Und strömt und ruht.

*Up springs the spout and, falling, fills
To brim the marble basin's round,
Which, under veiling, over spills
Into a second basin's ground;
The second one, too rich now, runs
Into the third its falling waves,
And each one takes and gives at once
And streams and stays.*

Translation © Rolf-Peter Wille

ii. Am Abend, *At evening*

Text: **Johann Christian Günther** (1695-1723)

Abermal ein Teil vom Jahre,
abermal ein Tag vollbracht:
Abermal ein Brett zur Bahre
und ein Schritt zur Gruft gemacht.
Also nähert sich die Zeit
nach und nach der Ewigkeit;
also müssen wir auf Erden
zu dem Tode reifer werden.

*The fleeting year our heart deceives,
Day by night once more enslaved,
The coffin one more nail receives,
One foot closer to the grave.
Endless time: on us intrude
All our senses to delude.
Earthly things we now must cumber
Ripe for our eternal slumber.*

Translation © Steve Muir

iii. Wiegenlied, *Cradle song*

Text: **Clemens Brentano** (1778-1842)

Singet leise, leise leise,
singt eine flüsternd Wiegenlied;
von dem Monde lernt die Weise,
der so still am Himmel zieht.

*Sing softly, softly, softly,
sing a whispered lullaby;
learn the melody from the moon,
which passes by so quietly in the heavens.*

Singt ein Lied so süß gelinde,
wie die Quelle auf den Kiesel, n,
wie die Bienen um die Linde
summen, murmeln, flüstern, rieseln.

*Sing a song as sweet and mild
as the spring upon the pebbles,
as the bees about the linden
hum, murmur, whisper, and trickle.*

Translation © Emily Ezust

Josef Gottbeter – Moh oschiw, How can I repay the Eternal

Text: Psalm 116:12–19

Moh oschiw l'adonoj kol tag mulehu oloj, kos jeschuos eso, uwschem Adonoj ekro nedoraj ashalem, negdono lechol amoj?

Jokor be-einej Adonoj hamowsoh lachasidow. Ono Adonoj ki-ani awdecho, ani awdecho ben am'secho, pitachto lemoseroj.

L'cho esbach sewach todo, Adonoj ekro. Nedoraj l'adonoj aschalem, negdonoh lechol amoj. Be chazros bes Adonoj besochechi Jeruscholajim, halelujah.

What shall I render unto the Lord for all his benefits toward me? I will take the cup of salvation, and call upon the name of the Lord. I will pay my vows unto the Lord now in the presence of all his people.

Precious in the sight of the Lord is the death of his saints. O Lord, truly I am thy servant; I am thy servant, and the son of thine handmaid: thou hast loosed my bonds.

I will offer to thee the sacrifice of thanksgiving, and will call upon the name of the Lord. I will pay my vows unto the Lord now in the presence of all his people, In the courts of the Lord's house, in the midst of thee, O Jerusalem. Hallelujah.

Arr. Simon Parmet – Ten Yiddish Folksongs

i. Shteyt zikh a sheyn meydele, *A beautiful girl is standing*

1. Shteyt zikh a sheyn meydele far ir foters un muters tir, far ir foters un muters tir.
Geyt farbay a bokherl a pikhovnikl un vil shpatsirn geyn mit ir.
 2. Mayn tate hot mikh ongezogt az er vet mikh shlogn, az er vet mikh shlogn, az ikh vel shpatsirn geyn mit dir. Vos veln laytn zogn?
 3. Her nor du sheyn meydele, vos hostu meydele far laytn, vos hostu meydele far laytn, az ikh vel shpatsirn geyn mit dir. Veln mir geyn in di zaytn. Yo, yo!
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1. *A beautiful girl is standing in front of her mothers and fathers door. A young man, a light-hearted, goes past and wants to go for a stroll with her.*
 2. *My father promised me that he will hit me if I go for a stroll with you. What will people say?*
 3. *Listen you beautiful girl, why you are afraid of people when I want go for a stroll with you. We will take a side path. Yes, yes!*
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ii. In mizrach zayt, *On the eastern side*

1. In mizrach zayt heybt sheyn on tsu togn, in mizrach zayt togt es sheyn, fir mikh op aheym. Vos far a terets vel ikh zogn far der mamen in der heym?
2. Dem ershtn terets zolstu zogn, az du host gearbet shpet. Dem tsveytn terets zolstu zogn az du host geblondzhet in veg.

1. *On the eastern side it is starting already to dawn. Take me home. What excuse shall I give to my mother at home?*
2. *The first excuse you should tell is that you were working late. The second excuse you should tell is that you got lost on the way.*

iii. Iz gekumen der feter Nosn, *Uncle Nathan arrived*

1. Iz gekumen der feter Nosn un hot gebrakht dem sheynem khosn. Sheyn, fayn, der feter Nosn, hot gebrakht dem sheynem khosn (hot gebrakht dem khosn)
2. Iz gekumen di bobe Brayne un hot gebrakht makhatonim fayne. Sheyn, fayn, di bobe Brayne hot gebrakht makhatonim fayne.
3. Iz gekumen di mume Male, un hot gebrakht di sheyne kale. Sheyn, fayn, di mume Male hot gebrakht di sheyne kale (hot gebrakht di kale).

1. *Uncle Nathan arrived and brought the handsome bridegroom. Oh how great and wonderful, Unce Nathan brought the handsome bridegroom.*
2. *Grandma Bryna arrived and brought fine inlaws. Oh how great and wonderful, Grandma Bryna brought fine inlaws.*
3. *Auntie Malla arrived and brought the beautiful bride. Oh how great and wonderful, auntie Malla brought the beautiful bride.*

iv. Vozhe vilstu? *What do you want?*

1. Vozhe vilstu? A shnayder far a man? A shnayder far a man vil ikh nit, a shnayders tokhter bin ikh nit, kleydelakh neyen ken ikh nit. Zits ikh afn shteyn shtilerheyt un veyn, ale meydelakh hobn khasene, nor ikh blayb aleyn.
2. Vozhe vilstu? A shuster far a man? A shuster far a man vil ikh nit, a shusters tokhter bin ikh nit, shikh laten ken ikh nit. Zits ikh afn shteyn shtilerheyt un veyn, ale meydelakh hobn khasene, nor ikh blayb aleyn.
3. Vozhe vilstu? A rebn far a man? A rebn far a man vil ikh dokh, a rebns tokhter bin ikh dokh, teyre lernen ken ikh dokh. Zits ikh afn dakh, kuk arop un lakh, ale meydelakh hobn khasene, ikh mit zey baglaykh!

1. *What do you want? A taylor for a husband? A taylor for a husband I don't want, a taylor's daughter I am not, I cannot sew clothes. I sit on a stone in silence and cry, all the girls are getting married and I stay alone.*
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2. *What do you want? A shomaker for a husband? A shomaker for a husband I don't want, a shomaker's daughter I am not, I cannot mend shoes. I sit on a stone in silence and cry, all the girls are getting married and I stay alone.*
 3. *What do you want? A rabbi for a husband? A rabbi for a husband I want indeed, a rabbi's daughter I am indeed, I am able to study the Torah. I sit on a roof and look down and laugh, all girls are getting married, me together with them.*

v. *Hob ikh a por oksn, I have two oxen*

1. *Hob ikh a por oksn, oksn, vos zey brokn lokshn, lokshn. Oy, vunder, iber vunder, vi di oksn brokn lokshn! Dos iz mir a vunder, dos iz mir a vunder!*
 2. *Hob ikh por bern, bern, vos zey shtibn kern, vos zey shtibn kern. Oy, vunder, iber vunder, vi di bern shtibn kern! Dos iz mir a vunder, dos iz mir a vunder!*
 3. *Hob ikh a por tsign, vos zey kinder vign. Oy, vunder, iber vunder, vi di tsign vign kinder vign! Dos iz mir a vunder, dos iz mir a vunder (oy a vunder)!*
1. *I have two oxen that eat lokshen. Oh, wonder of wonders how the oxen eat lokshen. It is a wonder to me.*
 2. *I have two bears sweep houses. Oh, wonder of wonders how the bears sweep houses. It is a wonder to me.*
 3. *I have two goats that rock children in cradles. Oh, wonder of wonders how the goats rock children in cradles. It is a wonder to me.*

vi. *Yome, Yome, Benjamin, Benjamin*

1. *Yome shpil a lidl, shpil nor a lidele vos dos meydele vil! Dos meydele vil a por shikhelakh hobn, muz men geyn dem shuster zogn. Neyn, mamenyu, neyn, du kenst mikh nit farshteyn, du veyst nit vos ikh meyn!*
 2. *Yome shpil a lidl, shpil nor a lidele vos dos meydele vil! Dos meydele vil a hitele hobn, muz men geyn der putserke zogn. Neyn, mamenyu, neyn, du kenst mikh nit farshteyn, du veyst nit vos ikh meyn!*
 3. *Yome shpil a lidl, shpil nor a lidele vos dos meydele vil! Dos meydele vil a por eyringlakh hobn, muz men geyn dem goldshmid zogn. Neyn, mamenyu, neyn, du kenst mikh nit farshteyn, du veyst nit vos ikh meyn!*
 4. *Yome shpil a lidl, shpil nor a lidele vos dos meydele vil! Dos meydele vil a khosndl hobn, muz men geyn dem shadkhn zogn. Yo, mamenyu, Yo, du kenst mikh sheyn farshteyn, du veyst sheyn vos ikh meyn! (bimbambim)*
1. *Benjamin play a song about what the girl wants. The girl wants a pair of shoes. We have to go and tell the shoemaker. No, dear mother, you cannot understand me, you don't know what I mean.*
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2. *Benjamin play a song about what the girl wants. The girl wants a hat. We have to go and tell the hat maker. No, dear mother, you cannot understand me, you don't know what I mean.*
 3. *Benjamin play a song about what the girl wants. The girl wants a pair of earrings. We have to go and tell the goldsmith. No, dear mother, you cannot understand me, you don't know what I mean.*
 4. *Benjamin play a song about what the girl wants. The girl wants a bridegroom. We have to go and tell the matchmaker. Yes, dear mother, now you can understand me, now you know what I mean.*

vii. Unter di kleyninke beymelakh, *Under the small trees*

Text: **Chaim Nahman Bialik**

Unter di kleyninke beymelakh shpiln zikh Meyshelakh Shleyamelakh, tsitses, kapotelakh, peyelakh, idelakh frish fun di eyerlakh.
Gufimlakh, shtroy! Reykh un federlakh! Nem tsubrekl zey eyf gliderlakh:
Khapen zey eyf gringe vintelakh un es tsutrogn zey feygelakh.

Under the green trees little Moseses and Salomons are playing, in fringed garments, coats and earlocks, like little Jews just hatched out from eggs. Little bodies like straw, smoke and feathers. And if you break them to pieces they will be caught by little winds and carried away by little birds.

viii. Makht der khosidl bimbam, *The Hasid sings bimbam*

Fort der khosidl tsu dem rebn, hot im ongekhapt a shlagsregn.

Makht der khosidl bimbam.

Vi der shlagsregn hot in ongenumen, iz er in kretshme arayngekumen. Makht...
Vi er hot genumen a glezl bronfn trinken, hot er genumen tsum meydil vinken. Makht...
Meydele, meydele, bist mir zey'r gefaln, kh'vel dir shenken a shnirl kraln. Makht...
Dos shnirl kraln hot zi tsugenumen, im hot zi geheysn shpeter kumen. Makht...
Meydele, meydele, bist mir zey'r sheyn, kh'vel dir shenken a goldene kreyn. Makht...
Di goldene kreyn take hot zi tsugenumen, im hot zi geheyssn shpeter kumen. Makht...
Meydele, meydele, gib mir op mayne zakhn, fun aza khosidl meg men lakhn. Makht....
Iz er avek on veg un shteg – vi a hunt in di nayn teg. Makht...

The Hasid is on his way to his rabbi when a pouring rain catches him.

The Hasid sings bimbam.

As the pouring rain caught him he goes into an inn. The Hasid...

As he starts to drink a class of vodka he starts to wink to a girl. The Hasid...

Girl, oh girl, I really like you, I will give you a coral necklace. The Hasid...

She took the coral necklace and asked him to come later. The Hasid...

Girl, oh girl, I think you are really beautiful, I will give you a golden crown. The Hasid...

*She took indeed the golden crown and asked him to come later. The Hasid...
Girl, oh girl, give me back my things, one may laugh at a Hasid like that. The Hasid...
He leaves with nothing – like a dog during the nine days (before Tisha beAv). The Hasid...*

ix. Di bayke, *The dress*

1. Der tate iz geforn keyn Balte, der tate iz geforn keyn Balte, hot er mir gebrakht a bayke, hot er mir gebrakht a bayke.
2. Zog, ven vestu onton di bayke? Zog, ven vestu onton di bayke? Shabes nokhn kugl, mame, dayke, vel ikh onton di bayke.
3. Un vu vestu geyn in der bayke? Un vu vestu geyn in der bayke? In dem grinem veldl mame, dayke, vel ikh geyn in der bayke.
4. Mit vemen vestu geyn in der bayke? Mit vemen vestu geyn in der bayke? Mit a sheynem bokher, mame, dayke, vel ikh geyn in der bayke.
5. Vos vet zayn der sof fun der bayke? Vos vet zayn der sof fun der bayke? Er vet mir take nemen, mame, dayke, dos vet zayn der sof fun der bayke.

1. *Father travelled to Balta and brought me a dress.*
2. *Tell, when are you going to put on the dress? On Shabbat after the kugel of course, mother, I will put on the dress.*
3. *And where are you going to go in the dress? In the green forest of course, mother, I will go in the skirt.*
4. *With whom are you going in the dress? With a handsome boy of course, mother, I will go in the skirt.*
5. *What will be the end of the story? He will take me of course, mother. That will be the end of the story.*

(The word bayke has several meanings, it can refer to a 'dress' or a 'story'.)

x. A retenes, *A riddle*

Du meydele du sheyns, du meydele, du fayns, ikh vil dir epes fregn a retenes. Vos iz hekher far a hoyz un vos iz flinker far a moyz?

Du narisher bokher, du narisher trop, du host nit keyn seykh in dayn kop. Der reykh iz hekher far a hoyz, di kats iz flinker far a moyz.

You beautiful girl, you fine girl, I want to ask you one riddle. What is higher than a house and quicker than a mouse?

You stupid boy, you simpleton, you don't have any wit in your head. Smoke is higher than a house and a cat is quicker than a mouse.

Translation © Simo Muir

Josef Gottbeter – Mogen owos, *Shield to our Fathers*

Text: **Friday Night Seven-Faceted Blessing**

Mogen owos bid woroj me-chajeh me sim be'-ma amoroj. Ho-el ha kodosh sche'en komohu hameiniach le amoj be'jom schabos kodschoj. Ki wom rozoh lehoniach lohem, lefonow n'awod b'jirho wofachad, w'nodeh lischmoj bechol tomid me'en habrochos; el ha hodo-os adon hascholom.

Mekadesch ha schabos um worech schwiji, umeniach bi-k'duschoh, le'am me-duschnej oneg.

He was a shield to our Fathers with His word; He resurrects the dead by His utterance; He is the holy God like whom there is none. He gives rest to His people on His holy Shabbat day, for to them He desired to give rest.

We will serve Him with awe and fear, and offer thanks to His Name every day, continually, in accordance with the blessings [of that day]. He is the God worthy of thanks, the Master of peace, who sanctifies the Shabbat and blesses the Seventh Day and brings rest with holiness to a people satiated with delight in remembrance of the work of Creation.

Simon Parmet – Eyli, Eyli

Text: **Jacob Sandler**

Eyli, Eyli, lomo azavtonu?

Mit fayer un mit flam hot men undz gebrent.

Iberal hot men undz gemakht tsu shand tsu shpot.

Optsutret n fun undz hot dokh keyner nit gevagt, optsutret n fun undzer heyliker toyre,
optsutret n fun undzer heylikn gebot, fun unzer gebot.

Eyli, Eyli, lomo azavtonu?

Tog un nakht, nor ikh trakht un ikh bet.

Hit mit moyre undzer toyre.

Rete undz amol far undzere ovoys ovoyseynu. Her tsu mayn gebet un mayn geveyn, vayl
helfn kenst du nor Got aleyn.

Shma Yisroel, Adonoy Eloyheynu Adonoy ekhod.

My God, my God, why have you abandoned us?

In fire and flames we have been burnt.

Everywhere we have been shamed and mocked.

*But no one has dared to turn us away from our holy Torah,
from our holy commandments, from our commandments.*

My God, my God, why have you abandoned us?

Day and night, I only pray.

I keep with awe our Torah.

*Save us one day for the sake of our forefathers. Hear my prayer, my crying, because only
you God can help.*

Hear oh Isreal, the Lord our God is one Lord.

Translation © Simo Muir

BIOGRAPHIES

Dr George Kennaway is a cellist, conductor, teacher, and musicologist. Born in Edinburgh, he studied at the universities of Newcastle and Oxford, the Guildhall School of Music, the Salzburg Mozarteum, and the University of Leeds. He is Visiting Research Fellow at the universities of Huddersfield and Leeds, visiting tutor in early music at Newcastle University, and tutor in conducting at the University of Hull. He was a member of the Scottish Chamber Orchestra and then principal cello no. 2 in the Orchestra of Opera North for 28 years, and now regularly appears as a soloist and chamber music player, on modern, 19th-century, and baroque cello. He has conducted orchestras in the UK, Russia, Uzbekistan, Kazakhstan, Italy, and Lithuania, and currently conducts the Harrogate Philharmonic Orchestra, the Sheffield Chamber Orchestra, and the Pennine Sinfonia. He has published on a range of topics from historical performance practice to the music of the Baltic states. He has taught at the Royal Northern College of Music and the Lithuanian National Academy of Music. He chairs the committee of the North-East Early Music Forum and is a trustee of the Leeds Lieder Festival.

Born in Zambia in 1972, **Stephen Muir** gained undergraduate and postgraduate degrees in Music from Birmingham University, taking vocal lessons at Birmingham Conservatoire under Andrea Calladine, alongside tuition in singing with Alastair Thompson and Bridget Budge, percussion with Evelyn Glennie, and conducting with George Hurst. He has worked extensively as a professional musician in the West Midlands and Yorkshire, including recordings and broadcasts for Radio 3 and Classic FM as a tenor soloist, and as a percussionist with Birmingham Contemporary Music Group. He has appeared throughout the North of England as a tenor soloist, performing for a wide and diverse range of ensembles, including Leeds Baroque under the direction of Peter Holman, with whom he has sung the J. S. Bach Evangelist roles on several occasions. He is Assistant Director of The Clothworkers Consort of Leeds (ccl.leeds.ac.uk). As Senior Lecturer in Music at the University of Leeds, he specialises in Vocal Performance coaching, 19th-century Russian and Czech music, and Jewish liturgical music, and is Principal Investigator for the £1.8m AHRC-funded project “Performing the Jewish Archive” (ptja.leeds.ac.uk).

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