

VOLUME FOUR
RUSSIAN JEWISH CLASSICS



Solomon ROSOWSKY

CHAMBER MUSIC AND YIDDISH SONGS

Sari Gruber, soprano
Rachel Calloway, mezzo-soprano
Musicians of the Pittsburgh Jewish Music Festival

INCLUDES FIRST RECORDINGS

SOLOMON ROSOWSKY Chamber Music and Yiddish Songs

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Sari Gruber, soprano [10]

Rachel Calloway, mezzo-soprano [4]–[6] [14]

Musicians of the Pittsburgh Jewish Music Festival

Damian Bursill-Hall, flute and piccolo [8]–[9]

Beverly Crawford, flute [12]–[13]

Scott Bell, oboe and cor anglais [8]–[9]

Rita Mitsel, oboe [7]

Ron Samuels, clarinet [8]–[9]

Philip Pandolfi, bassoon I [8]–[9]

James Rodgers, bassoon II [8]–[9]

George Willis, percussion [12]–[13]

Nurit Pacht, violin [2] [3]

Aron Zelkowicz, cello [1] [3]

Luz Manriquez, piano [1] [10]–[15]

Anastasia Seifetdinova, piano [7]

Natasha Snitkovsky, piano [2]–[6] [11]–[15]

*FIRST RECORDINGS

SOLOMON ROSOWSKY, RENAISSANCE MAN OF JEWISH MUSIC

by Samuel Zerin

Solomon Rosowsky (1878–1962) was born in Riga, the capital of Latvia, to a home bubbling with Jewish and classical music. His father, Boruch Leyb Rosowsky (1841–1919), was a third-generation musician and one of the first students to enrol at the newly founded St Petersburg Conservatoire, where his performances of ‘*zmires un shires*’ – Sabbath table songs and liturgical poems – made a strong impression on the founder and director of the school, Anton Rubinstein. As a student, Boruch Leyb took courses in vocal technique and musical composition, both skills that he would employ throughout his career as Chief Cantor of Riga and composer of Jewish liturgical works. He also developed a strong interest in classical music, particularly in the works of Wagner and Strauss. One of his Conservatoire friends and classmates was the young Tchaikovsky, and Sibelius later became a frequent guest at their home.

Boruch Leyb passed on his love of both Jewish and classical music to his son, Solomon. At the time, however, music was still widely looked down upon in Russia as a miserly career, and aspiring musicians were often under pressure to pursue non-musical careers instead.¹ Following the lead of his two older brothers, Rosowsky entered law school at the University of Kiev, but later switched to music – his real passion – at his father’s alma mater sometime around 1904 or 1905.²

In 1908, Rosowsky joined a group of his Jewish classmates in forming a Society for Jewish Folk Music in St Petersburg.³ Of particular interest for understanding

¹ Including Rosowsky’s future colleague Joel Engel, who likewise studied law before embracing musical studies.

² His exact date of enrolment is unknown. The music historian James Loeffler has noted that Rosowsky took a leadership role in the student protests of 1905, and Rosowsky himself later recalled meeting a future colleague, the Jewish violinist-composer Joseph Achron, at a Conservatoire event in the spring of 1904.

³ Other founding members included the composers Mikhail Gnesin (1883–1957), Efraim Shkliar (1871–1943) and Lazare Saminsky (1882–1959), the pianist Lev (Aryeh) Nesvizhskii (1885–1985) and the Bolshevik and music-critic David Chernomorkidov (1869–1947).

Rosowsky's work is the intense uncertainty and disagreement among the early members of the Society as to whether it should be more focused on folk- or classical music and what the relationship between these two genres should be. It is a question with which Rosowsky would struggle intensely throughout his adult career as a composer, historian, teacher and critic.

On the one hand, the Society undertook the collection, arrangement, promotion and analysis of Jewish folk-music. It sponsored a range of ethnographic expeditions, amassed a large collection of field recordings, held lectures on the features of Jewish folksong and published three editions of its own folksong anthology, as well as an academic monograph and dozens of musical arrangements. On the other hand, its first major projects were focused almost entirely on glorifying the works of classical composers. They organised lectures devoted to the music of Mendelssohn and Meyerbeer and staged performances of works by Glinka, Mussorgsky, Rimsky-Korsakov and Saint-Saëns. They held a competition for composers of Jewish operas, published 80 pieces of chamber music and promoted the work of aspiring classical musicians. Thus, when Rosowsky published a jubilee article in 1924 about the devotion of the Society to folk-music, he received a dissenting letter from one of its other central figures, Joel Engel (1868–1927), who insisted that the Society 'actually did not initially think about folk-music, but rather about Rubinstein, Meyerbeer, Bruch,⁴ etc., as well as support of Jewish musicians; naturally, they also wanted to consider folklore, but only secondarily'.⁵

Rosowsky frequently adjusted his position on this issue. In 1919, at a celebration of the tenth anniversary of the Society, he portrayed folk- and art music as equally important to its endeavours, but a decade later, in his twentieth-anniversary speech of 1928, he cut out all references to art music, placing his entire emphasis on folk. By the end of his life, when he gave a memorial speech for what would have been the Society's 50th anniversary, he had made a 180-degree turn, bitterly dismissing Jewish folk-music

⁴ Although Max Bruch (1838–1920) was not Jewish, he was widely believed to be so because of his having composed the cello piece *Kol Nidrei*. Because the work is so popular, this misperception persists to this day.

⁵ Letter from Engel to Rosowsky, Berlin, 25 February 1924, quoted in Jascha Nemtsov, *Die neue jüdische Schule in der Musik*, Harrasowitz, Wiesbaden, 2004, p. 52.

as ‘muck’ and ‘trash’, and insisting that the Society’s real goal and treasure was the production of modernist art music. Clearly, he valued both folk- and classical music, but he struggled throughout his life to define their relative value.

After the collapse of the Society in 1919, because of financial hardship brought about by the Russian Revolution, Rosowsky moved back to Riga, where he founded a Jewish Folk Conservatoire, directing it from 1921 to 1925. Here, too, he juggled his different musical passions. He taught courses on classical counterpoint, harmony, form and orchestration, but the general goal of the institution was to prepare ‘a group of musically educated activists in the field of Jewish art.’⁶ Thus the curriculum included not only lectures on ‘specimens of folk-music and free Jewish compositions’⁷ but also the study of Jewish literature, art, folklore and Biblical Hebrew. Meanwhile, he also worked as a music-critic for the local newspaper, *Segodnya*. His articles included reviews of local concerts as well as philosophical reflections on Jewish liturgical music.

From 1925 to 1947 Rosowsky lived in Palestine, which did not yet have a broad institutional infrastructure for the performance and study of classical music. There was one poorly funded music conservatoire, a couple of small orchestras and as many travelling theatrical troupes. Foreign soloists gave only occasional performances. Rosowsky threw himself into changing this position – as a scholar, composer and administrator – which he viewed as a continuation of his work with the Society in St Petersburg and the Conservatoire in Riga.

Unlike his work in Russia, however, which focused largely on diasporic Yiddish folklore, Rosowsky’s work in Palestine took a strongly Zionist bent. He composed incidental music for so-called ‘Biblical dramas’, which were produced in Hebrew by the art-theatres in Jerusalem and Tel Aviv, productions which drew on contemporary Palestinian folk-music, art, clothing, customs and language so as to re-enact ancient Israelite narratives. He transcribed over 150 pages of Palestinian folk-music, taught

⁶ From an announcement in the Riga newspaper *Segodnya*, No. 3, 10 January 1921, p. 3, cited in Marina Mikhailets, ‘Solomon Rozovskii v Rige’ (‘Solomon Rosovsky in Riga’), in Leonid Guralnik (ed.), *Iz istorii yevreyskoy muzyki v Rossii: materialy Mezhdunarodnoy nauchnoy konferentsii*, Yevreyskiy obshchinnyy tsentr Sankt-Peterburga, St Petersburg, 2001, p. 113.

⁷ *Ibid.*

at the Palestine Conservatoire of Music, served as chairman of the Federation of Musicians' Associations in Palestine and worked as liaison between Jewish musical activities in Palestine and the USA through his involvement with the Jewish Palestine Music Association (commonly known by its Hebrew acronym, MAILAMM⁸).

At this time, he also began his decades-long research on Jewish Biblical chant, a genre that scholars and composers increasingly considered more ancient – and, thus, more ‘authentic’ – than folksongs. As early as 1925, he looked for academic support for his research at the newly founded Hebrew University in Jerusalem, and in 1934 he gave a lecture in London. His research resulted in a dense monograph, *The Cantillation of the Bible: Five Books of Moses*, but it took him several decades finally to get it published. Over the years, he applied for funding from at least half-a-dozen organisations which rejected his work. He amassed letters of support from Biblical archaeologists, musicologists, music theorists, conductors, theologians and rabbis – all, it must have felt to the exhausted Rosowsky, in bewildering vain. In 1947, after an unsuccessful fundraising tour of Europe, he moved to the United States to try his luck in New York. It was not until 1957 – thirty years after he had begun his research – that his book was finally brought out by the Reconstructionist Press, a publisher of explicitly Jewish material, located at the time in New York City.

In New York, Rosowsky taught at the New School for Social Research and at the Jewish Theological Seminary, which opened its cantorial school in 1952. He died in New York in 1962, leaving behind a massive archive of manuscripts, correspondence, photographs, newspaper clippings, health records, pedagogical materials and literary writings, all housed at the Jewish Theological Seminary.

⁸ MAILAMM: [M]achon [A]retz-[I]sraeli [L][A][M]adaei ha[M]usika (Centre in the Land of Israel for the Study of Music).



*Students and teachers of the St Petersburg Conservatoire, 27 March 1905.
The occasion was a student performance of Nikolai Rimsky-Korsakov's
one-act opera Kaschei the Deathless.*

*Middle row, from left, arms crossed: Alexander Glazunov, Rimsky-Korsakov, Mikhail Gnesin
and Solomon Rosowsky. Courtesy Russian Institute of Art History.*

Chamber Music and Yiddish Songs

Rosowsky's *A vighid* ('A Lullaby'), **Op. 4, No. 2**⁹ [5], published in 1912 and performed as early as the summer of 1913 in Ekaterinoslav and Riga,¹⁰ marks an important turning point in the compositional outlook of the Society. It had initially published only folksong arrangements, crediting them to 'arrangers' rather than to 'composers' and billing their performances as 'concerts of Jewish folk-music'. Although Jewish folklore was thought to embody a national spirit, it was unclear how original compositions could do so. The composers active in the Society initially skirted this issue by focusing on the arrangement of folk melodies rather than composing original tunes.

By 1912, however, they had begun to look for more creative approaches. In the programme for its big annual concert, the Society defined Jewish music ambiguously as a 'free creativity in national spirit'. Rosowsky's *Vighid*¹¹ is one of the earliest examples of this new, experimental approach: a freshly composed melody based on the characteristic gestures of Jewish folk and cantorial music. Such gestures include recitatives, cantorial ornaments, the structural importance of minor thirds and a handful of motifs reminiscent of Jewish Biblical chant. Furthermore, although most lullabies repeat the same melody for every verse, Rosowsky tailored his melodies to the emotions and images of each stanza. For example, when the first verse describes the angel and protector of unborn children standing before God and praying, the melodic style becomes more cantorial. In the second, a descending scale in the melody represents the angel's fall to Earth. The third verse, which focuses on the healing power of dance, melodically circles around and around, alternating rising thirds for words that describe dancing with descending thirds on the word 'tears'. By discarding rigid, traditional forms in favour of a personalised approach, Rosowsky furthered the Society goal of transcending traditional approaches to folksong arrangement.

⁹ The other piece or pieces from Rosowsky's Op. 4 are unknown: only this one was published by the Society for Jewish Folk Music.

¹⁰ Programmes dated 22 June 1913 in Ekaterinoslav and 13 July 1913 in Riga.

¹¹ The published score includes both the Russian lyrics and a loose Yiddish translation by one of the most active non-musical members of the Society, the poet Mordechai Rivesman (1868–1924). This recording uses Rivesman's Yiddish version.

Rosowsky's second lullaby, *Vigliid No. 2* (c. 1917) ^[10], set to a modern Yiddish poem by David Einhorn (1886–1973)¹² and premiered¹³ in St Petersburg on 21 January 1918, is also an original art-song. But it embodies an entirely different soundworld, coming at the rise of another major compositional shift among the Society composers. In December 1911, Rosowsky's colleague Lazare Saminsky had argued in a lecture for the Society that Jewish Biblical chant (*trop*), and not Jewish folk-music, is the 'purest' form of Jewish music¹⁴ and should therefore form the basis of new Jewish compositions. Over the course of the 1910s, Saminsky had developed his argument through numerous Society-sponsored lectures, a book of essays and a polemical debate in the press with his ideological rival, Joel Engel. Saminsky pitted the typical minor keys and augmented seconds of eastern European Jewish folklore against the major, pentatonic and modal foundations of *trop*. These latter modes – along with a primitivist penchant for parallel fifths, diads and quartal harmonies,¹⁵ and melodic gestures inspired by *trop* and liturgical chant (*nusach*) – permeate Rosowsky's *Vigliid No. 2*. When Rosowsky does use augmented seconds (only twice), they highlight tragic moments: 'Woe is to the one who does not have a mother!' and 'A mother's pure tears could have washed away his sins!'. Such passages reinforce an ideological connection between eastern European harmony and Jewish suffering, in contrast to the overall harmonic vision of ancient Jewish autonomy embodied in the song.

¹² Einhorn's Yiddish poem 'A viglid' (1910) was published in his collection *Mayne Lider* (1911–12). Rosowsky's published score also includes a Russian translation by Joel Engel, so that the song could be sung in either language. This recording uses Einhorn's original Yiddish text.

¹³ No biographical details, or even full names, are known for the singer I. O. Talmazan and pianist B. Nachutin.

¹⁴ Later scholarship has disproven Saminsky's historical arguments, demonstrating that the melodic content of *trop* has changed drastically over the past 500 years, as it has been influenced by both Christian and classical musical practices, rather than being a 'pure' and unchanging relic of ancient Jewish music. Nevertheless, Saminsky's arguments were widely influential during the 1910s and 1920s and deeply influenced the development of modern Jewish art-music.

¹⁵ Quartal harmony differs from standard classical harmony in that chords and key-changes are based on fourths rather than thirds and fifths. For example, a typical quartal triad would be C-F-B flat, rather than C-E-G, and a typical key-change would move from C to F instead of C to G. Diads are two-note chords, which, in Rosowsky's song, are often tonic triads without the third, blurring the distinction between minor and major.

Unlike these two lullabies, *Lomir zikh iberbetn* [4] and *Ikh bin a bal-agole* [6] (both published by the Society in 1914) are folksong arrangements. Even so, Rosowsky's creativity shines here, too. Although the melodies are repeated from verse to verse, the piano accompaniments are constantly altered the better to underscore the lyrics. In *Lomir zikh iberbetn* ('Let's Forgive Each Other'), the singer and pianist represent two people arguing and trying to make up. In the final stanza, they perform the melody together, in harmonious parallel sixths, as the vocalist sings 'Let us forgive each other; I'll be your groom!'. But they quickly start interrupting each other again, and a final eight-bar acceleration from *allegretto* to *presto* raises the temperature with a flight to the finish. Have they really made up? That's for the listener to decide.

Ikh bin a bal-agole ('I am a Wagon Driver') has a driving, circular walking bass to represent the wagon wheels, pausing briefly at the end of each verse with a whip-like gesture as the driver yells at his stubborn horse: 'Vyo! Vyo! Vyo!' ('Giddy-up!'). The second verse adds several brief, noisy tremolos to represent the 'cackling and gossiping' of the driver's annoying passengers, in addition to some new harmonies and contrapuntal lines for the sake of variety.

The *Fantastic Dance, Op. 6* [3] for violin, cello and piano, published by the Society in 1914, is a programmatic fantasy based on a Chabad melody collected in the town of Lubavitch (near Smolensk) in 1907 by the most prominent ethnographer among its members, Zusman Kiselgof (1878–1939). As a fantasy, Rosowsky's piece fits with increasing efforts by the Society composers to develop folk melodies into larger, freer forms that exceed the confines of transcription. Its programmatic narrative was published in a concert programme from 28 March 1919:

Chassidic Jews at study. Little by little, they become distracted from their studies and indulge in some dancing. The following scene takes an ecstatic character, abruptly broken off by the appearance of the 'Tzaddik' [righteous teacher]. The Chassidic Jews return to their studies.¹⁶

¹⁶ A similar narrative appears in the programme from 23 May 1916, when it was performed in the form of a large orchestral work entitled *Khasidim*.

The slow introduction, marked *misterioso*, *molto tranquillo* and *recitativo a piacere*, presents the Chassidim quietly at study but already thinking about dancing; snippets of the dance tune crop up here and there. The students finally catch the bug and their dance begins in earnest. The dance increases in speed, volume and musical complexity until a sudden and unexpected diminished minor-seventh chord interrupts the proceedings, and a silence fills the room: it is the entrance of their teacher and the stunned quiet of his embarrassed pupils. The students return to their studies – *più tranquillo* – but snippets of the dance tune remain in their hearts and minds, until the piece finally closes with the typical descending minor thirds of Jewish *lern-shtayger* (study chants) and three final, uplifting major chords.

In 1914 the Society for Jewish Folk Music published a volume of Saminsky's essays on Jewish music. In one of them, Saminsky argued that ancient Israelite music was originally not sung but was rather performed on wind instruments. This, he theorised, was why the *trop* and other Jewish religious songs included so many 'anti-vocal', fanfare-like gestures. One year later, on 14 April 1915, the big annual Society concert in St Petersburg included three new wind pieces by Rosowsky, performed one after the other: *Nigun on a sof* for woodwind quintet [8], *Chassidic Melody* for cor anglais and piano [7] and *Moshe der shuster* for woodwind quintet [9]. This fact is remarkable, because the Society had never before published any music for wind instruments, focusing instead on vocal, string and piano solos. Saminsky's arguments on the origins of Jewish music may well have influenced both Rosowsky's unusual instrumentations and the decision of the Society to publish all three works in 1918.

Although these pieces were premiered and published as part of the same opus (but without a common title), they soon took on individual lives of their own. Rosowsky conducted an arrangement of the *Chassidic Melody* [7] for cello and orchestra at the Society concert on 23 May 1916, and it appeared again at a Society concert on 22 March 1918, this time for viola and piano. The Zimro Ensemble, an offshoot of the Society, included this latter version on its broad tour of Russia, China and Indonesia in 1918–19. This recording features yet a fourth version, for oboe and piano. It appears that Rosowsky himself couldn't settle on a single instrumentation; the published score

calls for ‘cor anglais or viola,’ and a cello edition also appears in the Society catalogue, although it is unclear if it was ever published.

Nigun on a sof (‘Melody without End’) [8] is based on a wordless Chassidic melody preserved in Zusman Kiselgof’s *Lider Zamlbukh* (‘Song Collection’), published by the Society in 1912. The title of the melody refers to a peculiar aspect of its structure: the B section, which is motivically similar to the A section, begins and ends on the dominant, which lends both an easy loop back to the beginning and a total lack of closure. Indeed, Rosowsky’s entire composition consists of three-and-a-half repetitions of the theme. Yet, although Rosowsky respects the structure of the folk-tune by ending his piece on an open, non-conclusive cadence, he does so in a surprising way: instead of ending with the B section, he ends with the A section. The tune is so unending that there is no ideal place to stop; the middle is no worse than the end.

The origin of *Moshe der shuster* (‘Moshe the Shoemaker’) [9] is more enigmatic. In 1914 Kiselgof gathered a collection of Jewish folksongs from the town of Dubrovna (a town on the Dnieper, now in Belarus), including one called ‘Mune der Shuster’ (‘Mune the Shoemaker’), and he highlighted this particular song in a lecture for the Society on 15 February 1916 – and it may, perhaps, be the source of Rosowsky’s composition. The tune itself appears more instrumental than vocal: its frequent leaps, repeated-note *moto perpetuo* and staccato semiquavers (sixteenth notes) are typical of a klezmer clarinet or violin and perfectly suited to Rosowsky’s performance indications, *alla marcia* and *risoluto*. Like the *Nigun on a sof*, *Moshe der shuster* follows the characteristically Russian variation-form of changing the harmonic, contrapuntal and textural background, rather than the melody, which makes the folk melody easier to follow throughout the piece.

An der Wiege (‘By the Cradle’) [2], published by Juwal, one of the successor organisations to the Society, in 1924, demonstrates Rosowsky’s broad conception of Jewish music by blending the soundworlds of Engel’s eastern European folklorism and Saminsky’s interest in Biblical chant. On the one hand, it uses a typical klezmer scale, full of augmented seconds. The violin part contains typical klezmer ornamentation, and the piano part is full of dark harmonies. On the other hand, the melody is largely cantorial in style, including motifs drawn from Biblical cantillation, while the harmony is largely

quartal and primitivist. Composed just before his permanent emigration from the Soviet Union, it can also be viewed as a culmination of Rosowsky's musical experiments of the past two decades, which would give way to new stylistic approaches during his subsequent sojourn in Palestine.

As early as the ninth century, Christian playwrights had developed a popular theatrical genre consisting of multi-act dramas based on Bible stories. In 1925 a young Russian actor named Moshe Halevi (1895–1974) moved to Tel Aviv, determined to offer 'Biblical Theatre' from a Jewish perspective. During the 1920s and '30s, Halevi's newly founded Ohel Theater produced a string of such dramas, beginning with *Jacob and Rachel*, a Zionist re-enactment of God's promise to give the Land of Israel to Jacob and his descendants. This 1928 production, with incidental music by Rosowsky, was a Biblical Hebrew translation by the poet Avraham Shlonsky (1900–73) of a Russian play, *The Tears of Rachel* (1911), by Nikolai Alexandrovich Krasheninnikov (1878–1941). Krasheninnikov's play, in turn, was based on the Biblical account of Jacob's marriages to Rachel and Leah. Halevi hired a well-known Hebrew linguist to train his Russian-speaking actors in 'authentic' Middle-Eastern pronunciation. Rosowsky had a similar aim when writing the music for this play, combining traditional Jewish chant motifs from the Song of Songs with elements of Arabic styles to create 'authentic' Biblical music for this 'authentic' Biblical drama.

Surprising to say, some of the reviews considered Halevi's production of *Jacob and Rachel* to be inauthentic and unconvincing. The 'artificial' Hebrew pronunciation tinted by the actors' Russian accents, the fantastical cubist-constructivist stage and costume design, and the fact that Jacob, Rachel and Lavan were all dressed up like various animals, were not particularly convincing to the critics. Nevertheless, this and Halevi's other Biblical plays were tremendously popular among the working-class audiences for which they were intended, and in the ensuing years he successfully took his troupe on tours all over Palestine and throughout Europe.

Rosowsky's *Suite from 'Jacob and Rachel'* pieces together snippets from Acts 2 and 3, in which Jacob is deceived into marrying Rachel's older sister Leah, to form a shorter work suitable for concert performance. The first movement [1] accompanies the entrance

of Rachel's father, Lavan, followed by Rachel's entrance in the second movement [12]. In the third movement [13], Lavan rushes to hasten the marriage ceremony, which Leah laments in movement four [14], after she realises that Jacob does not love her. Rosowsky created a separate, unpublished vocal work, also entitled *Leah's Lament*, that exists only in manuscript. This recording replaces the first half of the fourth movement of the suite – which otherwise consists of identical music, although in an instrumental version – with this wordless vocalise for mezzo-soprano. The suite concludes [15] with the revelry of the wedding guests.

Rosowsky faced a challenge in developing this five-movement concert suite out of an eighteen-scene incidental score. The suite had to begin with something that sounds introductory and to end with something that sounds conclusive, even though all of the excerpts he used come from the middle of the play. Furthermore, it needed to have a sense of narrative and drama, but with far less time than was allowed in the play. With these constraints in mind, one can better appreciate Rosowsky's decisions to focus on only one part of the narrative – the wedding – while reordering the music to create a suite that stands on its own.

Notwithstanding the efforts of the Society to produce and promote Jewish music, doubts over the very existence of such a genre persisted for decades. In the early 1930s, the Paris-based publisher Salabert released a series of Jewish art-music scores under the editorship of the French-Jewish composers Léon Algazi and Vladimir Dyck, with the explicit purpose of proving the existence of Jewish music. The series, entitled 'Mizmor' (Hebrew for 'song'), encompassed an intentionally broad and diverse range of sources, from the sixteenth-century Italian choral works of Salomone Rossi to the German Romantic liturgical works of Salomon Sulzer and Samuel Naumbourg and the twentieth-century secular works of Russian-Jewish and British-Jewish composers such as Rosowsky and Samuel Alman. As the French-Jewish philosopher Edmond Fleg – perhaps best known in musical circles as the librettist of Enescu's opera *Cedipe* – wrote in the introduction to the series: '[Jewish] popular songs alternately borrow the accents of Yiddish and Judeo-Spanish and bring us from the villages of the Alsace region to Moroccan oases, and from the snowy steppes to American skyscrapers.' One of the works

published in this series was Rosowsky's *Rhapsodie: Récitatif et Danse Hassidique* for cello (or violin) and piano [1].

As a springboard for creating a wholly original work, the *Rhapsodie* uses a dance tune that Rosowsky heard in Jerusalem in 1925. The first half of the piece uses cantorial techniques to convert motifs from the dance tune into long, flowing melodies. They flow so seamlessly from one to the next that the entire first half feels almost like a single, drawn-out breath of air, exhaled by a meditative cantor. The piano accompaniment, with its quartal harmonies, thin textures and open intervals, infuses the music with ancient-sounding and allegedly authentic 'Hebrew' harmony, as opposed to the allegedly derivative and inauthentic 'Jewish' harmony of Ashkenazi folk-music. It is noble, graceful and introspective. The second half of the piece switches gears, developing a wild set of variations on the dance tune. Here the work oozes with modernist primitivism: percussive rhythms, thick textures, rapid contrasts and fleet virtuosity. It is full of dissonance, breaking all the academic rules that Rosowsky had learned as a student at the St Petersburg Conservatoire.

Composed more than twenty years after the founding of the Society for Jewish Folk Music, Rosowsky's *Rhapsodie* epitomises just how much his approach to composing 'Jewish music' had changed in that time. Initially, the Society composers focused on the arrangement and creative manipulation of folk melodies, using the stylistic features of nineteenth-century Russian orientalism as popularised by Rimsky-Korsakov and the 'Mighty Five'. By the early 1920s, however, efforts were well under way to develop specifically Jewish approaches to harmony and melody, such that composers could write original works of Jewish music without quoting or imitating folk-music. In his Second Lullaby and *An der Wiege*, Rosowsky had begun to explore the quartal and pentatonic harmonies, and the melismatic cantorial ornamentations, that he believed lay at the foundation of ancient Israelite music. This approach enabled him to compose his own original melodies in a so-called 'Hebrew' style. Later, in his music for *Jacob and Rachel*, he experimented with elements of Arabic music and deepened his engagement with the tools of modernist primitivism, to connect his musical style with the aura of ancient Israelite wandering in the desert rather than modern Jewish wandering in the diaspora.

Taken as a whole, the works on this album testify to Rosowsky's ever-evolving exploration of Jewish music. He never settled on a single conception of what it means for music to be authentically Jewish, persistently probing new theories in his art and his research. The listener is all the richer for the variety of styles that shine through these diverse chamber works, all the while threaded through with Rosowsky's unique voice.

Samuel Zerin is a PhD candidate in historical musicology at New York University. His dissertation examines the life and works of Rosowsky's friend and colleague Joseph Achron (1886–1943).

Scott Bell joined the Pittsburgh Symphony as Second Oboe in September 1993. Before moving to Pittsburgh, he was a member of the Hartford Symphony, the New Orleans Symphony and the Orquesta Sinfónica de Veracruz (Mexico). He has made appearances with the Atlanta, Milwaukee and Savannah symphony orchestras. As a student of John Mack at the Cleveland Institute of Music, he played with the Akron Symphony Orchestra, substituted in the Cleveland Orchestra under the then Music Director Lorin Maazel, and also performed with the Hartford and New Orleans symphony orchestras. He was a concerto competition winner at both the Cleveland Institute of Music and the Music Academy of the West in Santa Barbara, California. Over the past several summers, he has played with the Santa Fe Opera, Glimmerglass Opera and the Waterloo Music Festival. In 1982 he became the first oboist to win first prize in the Fernand Gillet Double Reed competition. Scott Bell is on the faculty at Carnegie Mellon University and Duquesne University, and also teaches privately.



Damian Bursill-Hall joined the Pittsburgh Symphony Orchestra in 1997 as Acting Co-Principal Flute and became Co-Principal Flute in the 1998-99 season. He came to Pittsburgh from San Diego, California, where he served as Principal Flute of the San Diego Symphony Orchestra and the San Diego Opera for more than twenty years. He has performed as Principal

Flute with the Sante Fe Opera and the Carmel Bach Festival, where he was also a featured soloist. His many solo appearances throughout Canada, Mexico and the United States include appearances at the Phillips Collection Gallery in Washington, D.C., the International Mozart Festival in Whistler, B.C., the Riverside Philharmonic in California and the Royal Conservatory in Toronto, as well as at several National Flute Association conventions. He has served as Acting Principal Flute with the Los Angeles Philharmonic and the Bournemouth Symphony Orchestra. He has also performed on the soundtracks for such movies as *The Usual Suspects*, *First Wives Club* and *The Mirror Has Two Faces*. He has given master-classes and taught at colleges and universities throughout the United States, including Indiana University, the Eastman School of Music and Music Academy of the West.



An internationally recognised interpreter of contemporary and modern music, the mezzo-soprano **Rachel Calloway** – a native of Philadelphia – brings versatility and compelling insight to stages worldwide. The numerous organisations by which she has been engaged include the New York Philharmonic, Ojai Music Festival, the Kennedy Center Jukebox New Music Series, Alarm Will Sound, Ensemble Modern (Frankfurt), Omaha Symphony, Prototype Festival, Festival Internacional Cervantino, Ensemble Signal, Next Wave Festival at BAM, Amernet String Quartet, Jack Quartet, Lincoln Center Festival, Berkeley Symphony, Pro Musica Hebraica, Third Coast Percussion and the American Composers Orchestra, as well as the opera companies Opera Philadelphia,



Gotham Chamber Opera, Glimmerglass Festival, Castleton Festival, Central City and Tulsa. Among the contemporary composers whose music she has championed are Lembit Beecher, Sir Harrison Birtwistle, Unsuk Chin, Donnacha Dennehy, Mohammed Fairouz, Gabriela Lena Frank, Georg Friedrich Haas, Oliver Knussen, Steven Stucky and John Zorn. She is a United States Presidential Scholar in the Arts and has been recognised by the Metropolitan Opera National Council and the Arts Recognition and Talent Search of the National Foundation for Advancement in the Arts. She holds degrees from The Juilliard School and Manhattan School of Music, and serves on the faculties of the University of South Carolina, Juilliard Summer Arts and the Cortona Sessions for New Music in Italy. She sings on the first and third volumes in this series, featuring music by Leo Zeitlin and Joel Engel (Toccata Classics rocc 0294 and 0343). Her website can be found at www.rachelcalloway.com.

Beverly Crawford is currently the Principal Flute for the Pittsburgh Ballet Theatre and Second Flute for the Pittsburgh Opera. She has also performed with the Pittsburgh Symphony, Baltimore Symphony, National Symphony, Toledo Symphony and Columbus Symphony Orchestras. She received her Bachelor's in Music from Northwestern University and her Master's in Music History from The Florida State University. As a member of Trio Sortilège, she won the MTNA Collegiate Chamber Music Competition and gave master-classes and recitals from coast to coast. She is also a children's author, represented by Red Fox Literary.



The soprano **Sari Gruber** has sung with Lyric Opera in Chicago, NYC Opera, Los Angeles Opera, Netherlands Opera, Maggio Musicale, Saito Kinen Festival, Seiji Ozawa's Ongaku-Juku Opera Project, Opera Philadelphia, Pittsburgh Opera, Florida Grand, Opera Theatre of St Louis, Lyric Opera of Kansas City, Austin Lyric, Boston Lyric and Arizona Opera, in such roles as Despina, Fiordiligi, Gilda, Gretel, Juliette, Musetta, Norina, Pamina, Susanna, Zerlina, Helena in *A Midsummer Night's Dream*, Poppea in *Agrippina*, Miss Hedgehog in the premiere of Tobias Picker's *Fantastic Mr Fox* and Anne Trulove in *The Rake's Progress*. She has been a guest soloist with Philharmonia Baroque, Boston Baroque, The Handel & Haydn Society, Portland Baroque, Pittsburgh Symphony, Cincinnati Symphony, North Carolina Symphony, Milwaukee Symphony, Buffalo Philharmonic, Omaha Symphony, Indianapolis Chamber Orchestra and St Louis Symphony. Winner of the First Prize of the coveted 2005 Naumburg Foundation International Vocal Competition for song repertoire, Sari Gruber has appeared in solo recitals at Lincoln Center and Carnegie Hall, Boston Symphony Orchestra, New York Philharmonic, San Francisco Performances, Isabella Stewart Gardiner Museum and with the New York Festival of Song. A graduate of Yale College and The Juilliard School, she grew up in both Germany and the USA, and now resides in Pittsburgh, Pennsylvania.



The pianist **Luz Manriquez** was born in Santiago, Chile, where she studied with Elena Weiss at the Escuela Moderna de Música. She continued advanced studies under Edith Fisher in Switzerland and Maria Iris Radrigan at the Catholic University in Chile and completed her Master's degree at Carnegie Mellon University. She is much prized as a chamber musician and collaborative pianist across the United States, Latin America and Europe. In Pittsburgh she is a regular guest of the Pittsburgh Jewish Music Festival, the Shadyside Concert Series and the Frick Art Museum Series. She is the featured pianist on two recordings by Andrés Cardenes, the former concert-master of the Pittsburgh Symphony Orchestra and on a recording with PSO principal oboist Cynthia DeAlmeida. She has collaborated in recordings of works by the contemporary composers Efrain Amaya, Nancy Galbraith, David Stock, Marilyn Taft

Thomas and Reza Vali. At the 2002 George Crumb Festival in Pittsburgh she recorded Crumb's *Music for a Summer Evening*, which later earned a Diapason d'Or in France in 2008. She is Associate Teaching Professor of Collaborative Piano at Carnegie Mellon University and co-founding director of the Collaborative Piano Department. She also teaches at the Carnegie Mellon Preparatory School of Music, where her students are regular winners in Pittsburgh-area competitions. She plays on all three of the preceding volumes of this series, featuring music by Leo Zeitlin (Toccata Classics rocc 0294), Joachim Stutschewsky (rocc 0314) and Joel Engel (rocc 0343).



The oboist **Rita Mitsel** has performed extensively in Europe and throughout the United States. She is a member of the Jupiter Symphony Chamber Players in New York and Symphony in C in New Jersey. She has appeared as a substitute in the Metropolitan Opera Orchestra, the Orpheus Chamber Orchestra, the Orchestra of St Luke's, the American Ballet Theater, the American Symphony Orchestra and in *The Phantom of the Opera* on Broadway. As a soloist she performed with Symphony in C, the Orion String Quartet, the Mannes Orchestra, and Bargemusic, among others. She has recorded for Naxos with the International Contemporary Ensemble. She teaches oboe and chamber music at Queens College (City University of New York) and ear-training and dictation at the Mannes College of Music. A native of Kiev, Ukraine, she holds Bachelor's and Master's degrees from Mannes College of Music and a Doctor of Musical Arts degree from The Juilliard School. Her teachers included Vadim Boyko, Richard Dallessio, Pedro Diaz, Elaine Douvas and Eugene Izotov.



The violinist **Nurit Pacht** has been a top prize-winner in international competitions, including the Irving Klein International Music Competition in California and the Tibor Varga International Violin Competition in Switzerland. As a soloist she has featured in major world events, such as the European conference for the inauguration of the Euro in Brussels, and under the auspices of the European Commission and United Nations she toured the former Yugoslavia during the ceasefire in 1996. In 2015 she performed for Pope Francis on his visit to New York and gave a State Department-funded recital tour of Ukraine. She spent several years touring the world as the soloist in stage-director Robert Wilson's 'Relative Light' and in projects with Bill T. Jones and his dance company, performing works for solo violin by Bach and John Cage. She has toured as soloist with the Israeli Chamber Orchestra, the Pacific Symphony and the Houston Symphony, and has performed as guest soloist with the Brooklyn Philharmonic, the Rhode Island Philharmonic, the Des Moines Symphony, Santa Rosa Symphony, most of the major orchestras in Romania, the National Symphony in Columbia, Wrocław Chamber Orchestra and Filarmonica di Roma. She has worked closely with many celebrated composers, including the late Pierre Boulez, John Corigliano, Philip Glass, John Harbison, Shulamit Ran and Noam Sheriff. As a Baroque violinist, she has a Master's degree from the Historical Performance programme of The Juilliard School. *Continental Britons: The Émigré Composers* – a live recital recording from the Wigmore Hall in London, released by Nimbus Records – featured her performances, with pianist Konstantin Lifschitz, of music by Hans Gál, Peter Gellhorn, Mátyás Seiber and Leopold Spinner; and on Toccata Classics she partners the pianist Mikhail Korzhev in Ernst Krenek's Double Concerto in the second album of Krenek's complete piano concertos (TOCC 0392), as well as chamber music by Joel Engel with the Pittsburgh Jewish Music Festival (TOCC 0343). Her website can be found at www.nuritpacht.com.



Born in Boston and raised in Milwaukee and St Louis, the bassoonist **Philip Pandolfi** has been a member of the Pittsburgh Symphony Orchestra since 1995. After undergraduate studies at Indiana University and a master's degree from Temple University, he was selected from over a thousand applicants for the inaugural season of the New World Symphony in 1988. He spent three seasons in that Miami-based ensemble, performing in the United States, South America and Europe. Before his appointment in the Pittsburgh Symphony Orchestra, he spent two seasons each in the Montreal Symphony and the Florida Orchestra in Tampa, and has also performed with the Cleveland, Chicago, Minnesota and St Louis symphony orchestras. He has been Principal Bassoon of the Peninsula Music Festival in Door County, Wisconsin, since 1998. A busy chamber musician in Miami, Tampa and Montreal, Philip Pandolfi has performed with the Pittsburgh Chamber Music Project, the Shadyside Concert Series and on numerous faculty recitals at Duquesne and Carnegie Mellon Universities.



James Rodgers has been Principal Contrabassoon with the Pittsburgh Symphony Orchestra since September 2001. He was formerly Principal Bassoon with the Jacksonville Symphony, Associate Principal Bassoon with the Florida Orchestra, Second Bassoon with the Houston Symphony and Contrabassoon with the Colorado Symphony Orchestras. Summer activities have included the Grand Tetons Music Festival, the Cabrillo Festival of Contemporary Music, Colorado Music Festival, National Orchestral Institute and the Tanglewood Music Center. He studied bassoon with Norman Herzberg at the University of Southern California and with Benjamin Kamins at the Rice University Shepherd School of Music. He also studied bassoon with Andrew Radford and contrabassoon with Gregg Henegar.



A founding member of the Pittsburgh Reed Trio, he has performed with PSO colleagues Scott Bell (oboe) and Ron Samuels (clarinet). Their many and varied concerts have been heard locally, nationally and internationally. An avid early-music enthusiast, he likes to perform on the dulcian whenever possible. As a pioneer of electric/acoustic bassoon and contrabassoon development, he is ever creatively exploring the capabilities of his instruments, both in sound and genre. He lives in Moon Township with his wife, Sue, a clarinetist and dietitian/diabetes educator, and their feline family.

Ron Samuels was appointed Second Clarinet of the Pittsburgh Symphony Orchestra at the start of the 2001–2 season, having served for the sixteen previous seasons as Principal Clarinet of the Toledo Orchestra. A native of San Francisco, he graduated from the University of Southern California, where he studied with Mitchell Lurie and where he has frequently returned as a guest lecturer. A year after graduation, he won a position with the Los Angeles Chamber Orchestra, where he played for six seasons. He has appeared as soloist with the Toledo Symphony Orchestra on several occasions, as well as with the San Diego Symphony and the Wisconsin Chamber Orchestra. During the 1997 season he was a guest principal clarinetist with the Minnesota Orchestra. He has recorded contemporary chamber music for Opus One Records and Hearts of Space Records, and as soloist made a CD of French repertoire for Koch International Classics, the highlight of which was the first recording of an early nineteenth-century concerto by Charles Duvernoy. Currently on the faculty of Duquesne University, he has been the principal clarinetist of the summertime Peninsula Music Festival in Door County, Wisconsin, as well as the principal clarinetist of the Grand Teton Music Festival, the Colorado Music Festival and Santa Fe Opera. He appears on the previous disc in this series, featuring the music of Joel Engel (TOCC 0343).



Born in Kiev, Ukraine, the pianist **Anastasia Seifetdinova** gave her first solo recital at the age of eleven. She is a graduate of the Hochschule für Musik Würzburg, Germany, and holds Master's and Doctorate degrees from The Hartt School at the University of Hartford. She is a First Prize and a Special Prize recipient of the Fourteenth International Piano Competition for Young Pianists in Rome and the Puigcerda International Piano Competition in Spain. Her discography includes the complete works for piano and orchestra by Balakirev with the Russian Philharmonic Orchestra for Naxos, as well as two solo piano recitals for Centaur Records. Anastasia's engagements include a performance at the Bolshoi Hall of Moscow Conservatoire, solo recitals at Carnegie Hall and the Myra Hess Concert Series in Chicago, as well as performances in Europe, the USA and Japan. She served as an Adjunct Faculty in Piano and Chamber Music at the Hartt School and is currently affiliated with the New England Conservatory in Boston.

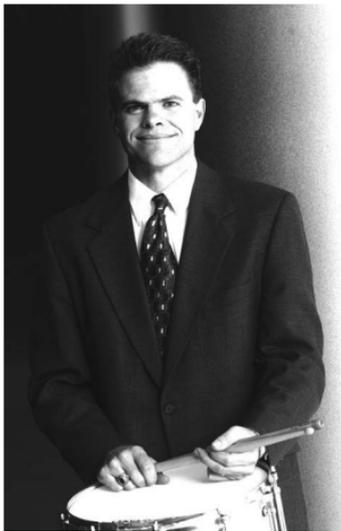


Born in the Caspian seaside city of Baku, the capital of Azerbaijan, the pianist **Natasha Snitkovsky** began her formal training at the age of five with her mother, Bluma Labinsky. At eighteen she was invited to study at the Moscow Conservatoire with Jacob Milstein, where she graduated with top honours and was awarded the degree of Concert Pianist. A winner of numerous competitions and prizes, she has played concertos by Ravel, Kabalevsky, Liszt and Rachmaninov with the Moscow Symphony Orchestra in Bolshoi Hall, and hundreds of recitals in Moscow and surrounding cities. The late Aram Khatchaturian so admired her artistry that he composed a number of works for her, among them *Seven Recitatives and Fugues*. In 1982 she performed in recital at Carnegie Hall, and has been a soloist with the American Wind Symphony and Pittsburgh Symphony Orchestra. She has presented



master-classes in Israel, Italy, Japan, Mexico and Taiwan, and serves on the faculty of Duquesne University. Her students have won many national and international competitions and have been accepted into some of the world's top music schools. She is the co-founder of City Music Center at Duquesne University, where she is a chair of the Piano Department. She is also a founder and a Chair of Duquesne Young Artist National Competition.

George Willis is the Director of Percussion Studies and Associate Professor of Music at West Virginia University. He has been teaching at WVU since 2004, where he oversees percussion lessons, percussion-ensemble rehearsals and the percussion-pedagogy course. He also directs the Mountaineer Fifes and Drums ensemble, a unique group that specialises in traditional fife-and-drum music as well as folksongs from the Appalachian region. He has performed with the Pittsburgh Symphony Orchestra for over twenty years, touring to Europe, Japan and South America. He has played with the Philadelphia Orchestra, the West Virginia Symphony and the Wheeling Symphony Orchestra, in addition to performances at the Tanglewood, Aspen and Spoleto music festivals. During his tenure with the Pittsburgh New Music Ensemble, the composers Elliott Miles McKinley, P. Q. Phan and Donald Reid Womack wrote concertos especially for him. He has recorded with the Pittsburgh Symphony Orchestra, the Pittsburgh New Music Ensemble and the Mountaineer Fifes and Drums. He recorded Alice Countryman's Marimba Concerto on the MMC label with the Slovak Radio Orchestra. He holds degrees from Carnegie Mellon University, Temple University and the University of Pittsburgh. He can be heard on the previous disc in this series featuring, the music of Joel Engel (rocc 0343).



With a broad career as a cellist, performer, teacher and administrator, **Aron Zelkowitz** has cultivated a repertoire both classical and ethnic, familiar and obscure. He serves as the Founder and Director of the Pittsburgh Jewish Music Festival, which presents rare and diverse works from Jewish musical traditions in many genres. He has performed at the Aspen, Banff, Cactus Pear, Chautauqua, Colorado, Sarasota, Sunflower and Tanglewood festivals, with members of the Emerson and Cleveland Quartets, as Principal Cello of the Miami Symphony Orchestra, and on international tours with the Pittsburgh Symphony Orchestra. As a teacher and coach to young string-players, he gives master-classes at universities throughout the USA and has served on the faculties of Point Counterpoint Chamber Music Camp, the Brevard Music Center and the North Carolina Governor's School. In 2013 he completed an eight-city tour of the midwest United States, playing the complete cello suites of Benjamin Britten to mark the composer's centenary. A native of Ottawa, Aron Zelkowitz grew up in Pittsburgh and received degrees from the Eastman School of Music, Indiana University and Stony Brook University, where his teachers included Colin Carr, Steven Doane, Paul Katz, Janos Starker and Anne Martindale Williams. He continues to spearhead the 'Russian Jewish Classics' series of albums on Toccata Classics, all four of which so far have employed his talents both as cellist and producer. His website can be found at www.aron-zelkowitz.com.



Praised as 'one of the highest-quality concert series in town' (*Pittsburgh Tribune-Review*), the **Pittsburgh Jewish Music Festival** was founded in 2004 by the cellist Aron Zelkowitz as a forum to celebrate the wealth of compositions inspired by Jewish traditions. The recordings in this Toccata Classics series represent a multi-year project devoted to the St Petersburg Society for Jewish Folk Music and its affiliated Russian composers. Future albums will shed new light upon these masters of Jewish art-music. The Festival website can be found at www.pjmf.net.

Texts and Translations

4] Lomir zikh iberbetn

Lomir zikh iberbetn, iberbetn, shtel dem samovar

Lomir zikh iberbetn, zay zhe nit keyn nar

Lomir zikh iberbetn, iberbetn, koyf a por marantsn

Lomir zikh iberbetn, lomir geyn tantsn

Lomir zikh iberbetn, iberbetn, lomir zikh nitkrign

Lomir zikh iberbetn, hobn fargenign

Lomir zikh iberbetn, iberbetn, ikh vel zayn dayn khosn

Lomir zikh iberbetn, s'vet zayn simkha v'sason.

5] A viglid, Op. 4, No. 2

Shlof, mayn kind, shlof ruik, shtil...

Ze, a malakh shteyt bay dayn kleynem vig...

Vayse fliglen hot der malakh...

Un der malakh shteyt far got un bet im.

Un er klaybt tsunoyf di trern,

Fun di trern shprotsen blumen bald...

Shlof, mayn kind, shlof ruik shtil!

Ze, a malakh shteyt bay dayn kleynem vig...

S'iz undzer shliakh far dem boyre:

Bald flit er tsu tsion's khurbes,

Vu der yarden flist...

Tsu di kvorim fun di avos

Let Us Forgive Each Other

Let us forgive each other, light the samovar

Let us forgive each other, don't be a fool

Let us forgive each other, buy a couple of oranges

Let us forgive each other, let's go dance

Let us forgive each other, let's not fight

Let us forgive each other, let's have fun

Let us forgive each other, I will be your groom

Let us forgive each other, our joy will be boundless.

A Lullaby

Sleep, my child, sleep peacefully and quietly...

See, an angel is standing by your little cradle...

The angel has white wings...

And the angel stands before God and prays.

He's gathering together tears,

And from the tears will soon sprout flowers.

Sleep, my child, sleep peacefully and quietly!

See, an angel is standing by your little cradle...

It is our emissary to God.

Soon, he will fly to Zion's ruins,

Where the Jordan River flows...

To the graves of our Fathers,

Vet er tsufalen...
Far mayn yingele, vos shloft in vig,
Far undzer folk, vos laydt mit trern tog un nakht.

Shlof, mayn kind, shlof ruik shtil!
Ze, a malakh shteyt
Un fun trern flekht er krantsn:
Yede trer – a blum...

Ze, mayn kind, vi s'tantst der malakh,
Dreyt zikh, tantst arum dayn vigl
Un fun yidn's heyse trern
Flekht er sheyne blumen-krantsn.

6 Ikh bin a bal-agole

Ikh bin a bal-agole
ikh arbet on an ek
Ikh shpil mir op mayn kleyne role
Un ikh for avek

Avekgeform, avekgeform a fule boyd ganovim
Eyner shrayt: 'Fort shoyn gikher, me vet undz
bald deryogn!
Der tsveyter shrayt: 'Fort shoyn gikher, es heybt
zich on tsu togn!
Vyo- vyo- vyo- vyo- vyo!

Ikh bin a bal-agole
ikh arbet on an ek
Ikh shpil mir op mayn kleyne role
Un ikh for avek

*He will descend...
For my baby, who sleeps in his cradle,
For our people, which cries day and night.*

*Sleep, my child, sleep peacefully and quietly!
See, an angel is standing
And from the tears he's braiding garlands:
Every tear – a flower...*

*See, my child, how the angel is dancing,
Twirling, and dancing around the cradle
And from the Jews' burning tears
He is braiding beautiful flower-garlands.*

I Am a Wagon Driver

*I am a wagon driver
My work is endless
I finish my little job
And I drive away*

*I'm driving a carriage full of thieves
One calls out: 'Drive faster, we'll soon be
overtaken!'
Another yells: 'Drive faster, it's almost dawn!'
Giddy-up! Giddy-up! Giddy-up!*

*I am a wagon driver
My work is endless
I finish my little job
And I drive away*

Avekgeform, avekgeform, a fule boyd mit
vayber
Zey graygern, a ruekh in zeyere leyber!
Vyo- vyo- vyo!

5 Viglid No. 2 (Ale-lule)
Yiddish text: David Einhorn

Ale-lule, Ale-lule,
Shlof mayn kind in ru.
Voyl iz dem, vos hot a mamen
Un a viglid dertsu.

Ales ken men nokh gefinen,
Ales krigt men nokh far gelt,
Nor a mamen mer nisht eyne,
Mer nisht eyne af der velt.

Dos is dokh a gots matone,
Vemen es iz nor bashert,
Vey iz dem, vos hot keyn mamen
Af der groyser vister velt.

Ale-lule, Ale-lule,
Vider tsar zol zayn nisht groys
Tomid ken men im farvign
In der mamens shtile shoyts.

Ale-lule, Ale-lule,
Vi di zind zol zayn nisht shver,
Opvashn vet tomid kenen
Zi der mamens reyne trehr.

*I'm driving a carriage full of women
They cackle and chatter, may they rot in hell!
Giddy-up! Giddy-up! Giddy-up!*

Lullaby No. 2

*Hushabye, hushabye,
Sleep my child in peace.
Happy is the one who has a mother
And a lullaby, at that.*

*You can always find more of everything,
And always buy more with money.
But you can never have more than one mother,
No more than one in this world.*

*A mother is a gift from God
For whomever is destined to receive it.
Woe to the one who has no mother
In this big, empty world.*

*Hushabye, hushabye,
Your suffering in the future should not be great.
You can always be cradled
In your mother's gentle lap.*

*Hushabye, hushabye,
Your sins should not be a burden.
She will always be able to wipe away
The mother's pure tears.*

Shlof mayn tayerer, mayn liber,
Makh di oygn tsu un ru.
Voyl iz dem, vos hot a mamen
Ale-lule, Ale-lule.

*Yiddish transliterations follow the standard
orthography of YIVO (the Institute for Jewish
Research).*

*Sleep my darling, sleep my beloved,
Close your eyes and rest.
Happy is the one who has a mother.
Hushabye, hushabye.*

English translations by Samuel Zerlin

Also available in this series



TOCC 0343



TOCC 0314



TOCC 0294

‘The Musicians of the Pittsburgh Jewish Festival perform with enthusiasm and compelling musicianship, which is infectious. Added to this, the sound quality is crystal clear throughout. This is a thoroughly enjoyable disc, a joy from start to finish.’

—MusicWeb International on TOCC 0343



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