

VOLUME ONE
RUSSIAN JEWISH CLASSICS



Leo ZEITLIN

YIDDISH SONGS, CHAMBER MUSIC AND DECLAMATIONS

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LEO ZEITLIN: A FORGOTTEN LEGACY

by Paula Eisenstein Baker, Robert S. Nelson and Aron Zelkowicz¹

A superbly talented composer and arranger, Leo Zeitlin (1884–1930) was also a violinist, violist, conductor, impresario and teacher. He was an important member of the Society for Jewish Folk Music in St Petersburg, which was the catalyst for a brief but golden age of art-music on Jewish themes drawn from cantillation, liturgical tunes and folksong. The major legacy of the Society was the body of works by its member composers,² and between 1909 and 1918 it published at least eighty original compositions and arrangements, four of them by Zeitlin (three of them included on this CD: tracks [2], [8] and [10]). Solomon Rosowsky, a fellow member of the Society, wrote of Zeitlin:

His skill at orchestration was the subject of envy among his friends in the field of Jewish music. With this gift he faithfully served the St Petersburg circle of Jewish composers, dressing their solo and chamber works in a shining orchestral garment.³

When he was almost thirteen, Zeitlin left his birthplace of Pinsk (now in Belarus) for Odessa to attend the music school of the local branch of the Imperial Russian Music Society.⁴ By the time he had completed the academic and music curriculum, someone with his training could easily have begun to play professionally. But there was a compelling reason for any young man of nineteen to continue formal studies: a diploma from either the St Petersburg or Moscow Conservatoire would earn him the title ‘free artist’, which would promote him to the social estate of ‘honoured citizen’, exempting him from the draft and allowing him to travel freely. It would also allow Zeitlin – a Jew – to live outside the

¹ Adapted from Paula Eisenstein Baker and Robert S. Nelson, *Leo Zeitlin: Chamber Music*, A-R Editions, Inc., Middleton, Wisconsin, 2008, and Paula Eisenstein Baker, ‘Leo Zeitlin’s Musical Works on Jewish Themes for New York’s Capitol Theatre, 1927–1930’, *Shofar*, Fall 2001, Vol. 20, No. 1.

² The members included, among others, Joseph Achron (1886–1943), Joel Engel (1868–1927), Michael Gnesin (1883–1957), Alexander Krein (1883–1951), Moshe Milner (1886–1953), Solomon Rosowsky (1878–1962) and Lazare Saminsky (1882–1959).

³ Solomon Rosowsky, ‘Vos far a muzikalisher talant iz geven Leo Tseytlin?’ (‘What sort of musical talent was Leo Tseytlin?’), *Der tog* (New York), 27 January 1933.

⁴ The school was part of the network of music schools created all over Russia and governed by the Imperial Russian Musical Society, which had founded both the St Petersburg and Moscow Conservatoires. Students received both a classical and a musical education. Zeitlin entered the Odessa branch in autumn 1897 and finished in the spring of 1904.

Pale of Settlement, the geographical area of Czarist Russia to which the Jewish population was confined.⁵

Zeitlin's years in St Petersburg were productive: he studied composition and orchestration with Rimsky-Korsakov and Glazunov, and began performing as a violist. Conditions were deteriorating by the time he left the city sometime during the winter of 1916–17, reportedly to accept an appointment at the Imperial Music School in Ekaterinoslav (now Dnipropetrovsk, Ukraine). By this time, aged 32 and steadily employed, Leo married Esther Rivka Sititskaia, a former voice-student at the St Petersburg Conservatoire. There his earliest appearances on the podium were marked by 'extraordinarily miserable conditions [...] bone-numbing cold, a damp hall, the lack of electricity'.⁶ Not only concerts, of course, but all of life was affected by the economic and social upheaval caused by World War I, the Russian Revolution and the 1918–19 influenza pandemic. Esther later reported, 'When we had tea, we had no sugar; when we had sugar, we had no tea'.⁷

The death of their first-born daughter, Fanny, may have been the Zeitlins' impetus to leave Ekaterinoslav, sometime between January and October 1921. They probably lived in Pinsk while Zeitlin produced concerts of chamber music there and throughout Poland before settling in Vilna (now Vilnius, Lithuania). In Vilna he immediately began to conduct orchestral concerts, many of which included his works on Jewish themes. Among them were works with titles like *Judischer tanc* [sic], *Hebraischer tanc*, *Freilichs* and *Scène Hébraïque*, in addition to large-scale versions of some of the vocal works from this album. He also produced chamber-music concerts in which he usually performed as a violist.

Beginning in October 1922, Zeitlin conducted Yiddish operetta in repertory, rehearsing and conducting at least six operettas over a period of six months. One of them was *Tsipke fayer* ('Tsipke the Fiery'), which he had also arranged and orchestrated. In spite of musical successes in Vilna, the United States beckoned. Playwright and author Mendel Elkin, with whom the Zeitlins first stayed in New York, recalled that

Zeitlin's financial situation was not good [...] he decided to travel to America where the field for Jewish works is large and wide, and where he could pursue his composition activities fully.⁸

⁵ The Pale of Settlement, on the western edge of the Russian Empire, abutting Prussia and the Austro-Hungarian Empire, extended roughly from Lithuania southwards to the Black Sea.

⁶ These are the words of the Ekaterinoslav printers' union, inscribed in an elegant leather portfolio that the group presented to Zeitlin in 1920 to acknowledge his contributions to the cultural life of the city.

⁷ Personal communication from Ruth Zeitlin Roes.

⁸ Mendel Elkin, 'Leo Tseytlin is geven einer fun die shafer fun der neyer Yidisher folks-muzik' (Leo Tseytlin was one of the creators of the new Jewish folk music), *Der tog* (New York), 21 July 1930, which appeared later – with some revision – as M. Elkin, 'Leyb Tseytlin,'

Although Elkin's picture of Jewish musical culture in New York may sound naïve, the city did provide Zeitlin opportunities, even in Jewish music. Hired as a violist by the Capitol Theatre, a 'picture palace' seating more than five thousand, Zeitlin was soon recognised as a gifted composer and arranger. By August 1925 he was arranging popular and light-classical works (often one a week) for the small ensembles that played for the regular Sunday-evening radio programme on WEA (the flagship station of the Red Network, the predecessor of NBC) broadcast from the theatre. The orchestral playing may have been tedious for Zeitlin (the same works were performed some thirty times a week), but his colleagues were of a very high calibre, and he probably enjoyed the repertory – classical, semi-classical and the popular music of the 1920s. More importantly, the job provided a steady income and a stable milieu, both of which must have been most welcome to Leo and Esther.

In March 1930 the Society for Yiddish Culture attempted to organise a section that would function in New York as a branch of the Society for Jewish Folk Music, and Zeitlin, Joseph Achron, Lazare Saminsky and Jacob Weinberg were among the composers who received a letter inviting them to attend an organisational meeting. But a few months later, at the age of 45, Zeitlin developed encephalitis lethargica (sleeping sickness) and, on 8 July 1930, in a hospital in Rockville Centre, Long Island, he died, only seven years after arriving in the United States.

Esther was suddenly left with two small children, skills in six languages including Russian and Yiddish, and an interrupted career as an actress. Zeitlin had been earning a comfortable living: he was being paid at least \$87 a week⁹ as a violist in the Capitol Grand Orchestra, supplemented by what he earned for his arrangements (probably \$25 in a typical week). But apparently there was little money saved, and after the musicians' union death-benefit paid for Leo's burial, Esther had no obvious means of support.

In 1933, on the advice of fellow-Russian émigrés, she and the children moved to Los Angeles. There the family lived on relief and a percentage of the take from poker parties held in the Zeitlin bungalow by a group which included the mothers of the film composers Dmitri Tiomkin and Max Steiner. That meagre income was later supplemented by Esther's singing in WPA¹⁰ choruses and – eventually – by bit parts in movies. Ruth Zeitlin recalls her mother's leaving the house at 4 a.m. to ride a streetcar to work in full costume and make-up.

Literarische bleter, Vol. 7, No. 33 (Warsaw, 15 August 1930), pp. 613–14.

⁹ This minimum applied to a 'sideman' (that is, an orchestra member) in 'Theatres such as the Roxy, Capitol [...] and other high class Moving Picture Theatres' engaged for a period of at least four consecutive weeks between 3 September 1928 and the Sunday before Labor Day of 1930 (Official Journal, Local 802, A. F. M. (later named *Allegro*), Vol. 3, No. 11, September 1927, p. 5).

¹⁰ The Works Progress Administration, a work-relief programme created by President Roosevelt in 1933 that employed more than 8.5 million people.

Zeitlin's reputation is attested to by the degree of support and interest that his music occasioned after his death. Some of his works were performed at three memorial concerts organised by an extraordinary array of prominent Hollywood figures to help support Esther and the children and to preserve his memory and music. The last of these concerts involved composers and music-directors from competing studios including Goldwyn, Paramount, Columbia and Universal, among them Hugo Riesenfeld, Sigmund Romberg, Bronislaw Gimpel, Alfred Newman and Charles Previn (father of André).

But those concerts were apparently the last occasions on which any of his unpublished works were performed. Obscurity for Zeitlin and his music soon followed as his colleagues and friends died. And his published works, which received occasional performances (since copies could be found in specialised libraries and archives), began to be misattributed to the violinist Lev Moiseevich Tseitlin (who was born in Tbilisi in 1881 and died in Moscow in 1952).

When Esther died in 1956, a trunk containing Zeitlin's manuscripts as well as printed sheet music, concert posters, newspaper clippings and photographs, passed into her daughter's hands. Ruth Zeitlin had no memory of her father, and she had heard few details from Esther about the career of the 'the maestro' (as her mother referred to him). Over the next four decades, she occasionally opened the trunk and wondered what to do with the contents, unaware that she was housing the largest single source of unpublished works of an important but forgotten composer.

Meanwhile, in 1986, one of us, Paula Eisenstein Baker, looking for music for cello and piano on Jewish themes, came across a copy of Zeitlin's *Eli Zion*. In 1988 she performed it in Houston with no knowledge of its composer, but soon thereafter she began looking for information about 'L. Zeitlin', which is how the composer's name appears on the title page of the work. A few sources in English identified the composer as the violinist Tseitlin, but nothing else in existing records suggested that this Tseitlin was a composer or a member of the Society for Jewish Folk Music. The confusion is somewhat understandable, given the similarity of their names (both transliterations of the last name are valid, Leo is Lev in Russian, and their patronymics both begin with the letter M) and the parallels in their lives (they belonged to the same generation of Russian Jews, both were string-players, and both graduated from the St Petersburg Conservatory).

The discovery of a concert flier from 1938 was her first piece of evidence that 'L. Zeitlin' was someone other than Lev Moiseevich Tseitlin. The back of the flyer reads:

Leo Zeitlin, born in Russia in 1884, came to New York in 1923, and died here seven years later. He was much interested in the recognition of Jewish folk music, and arranged many [*sic*] for orchestra, for voice and for various ensemble combinations.

Any remaining doubt concerning the identity of ‘L. Zeitlin’ evaporated when Eisenstein Baker located Leo Zeitlin’s grave in Old Montefiore Cemetery in Queens, New York: engraved on the tombstone are the first two bars of the cello part to *Eli Zion*.

An obituary for Leo Zeitlin in *The New York Times* had already provided an address in Queens, New York, and the information that the composer was survived by a wife and two children. Inspection of New York birth-records established probable first names for the children: Nathan and Ruth. When the genealogist Sandy Masovitz provided a list of Zeitlins in the United States that listed three Nathans, telephone calls located first Leo Zeitlin’s son and then his daughter. It is through Ruth’s generosity that some of these manuscripts – in a meticulous hand, salvaged from Zeitlin’s career in St Petersburg, Ekaterinoslav, Vilna and New York – finally made their way into a scholarly volume of chamber-music scores and eventually this album of recordings.

Declamations, Chamber Music and Yiddish Songs

Zeitlin’s extant works are primarily for chamber ensemble or orchestra, and he often created versions of the same piece for both media. Although the majority of his scores are arrangements of existing material, they are consistently imaginative and carefully crafted, skillfully applying techniques of both orchestration and composition. Of his purely original creations, four are rare examples of *melodeklamatsiia*: a genre bringing together spoken text and instrumental music (usually piano but occasionally orchestra) which became popular in Russia in the 1870s.¹¹ Much like an underscore that accompanies a film-scene, these ‘declamations’ capture the mood of a poem and are paced to keep the music roughly synchronised with the text.

Zeitlin’s earliest published work was one such declamation; his Russian text was *More* (‘The Sea’) [1], a highly romantic poem by Piotr I. Veinberg (1830–1908). The sheet music, dating from 1908, falls somewhere between a piano reduction with instrumental cues and an orchestral sketch or ‘short score’. Zeitlin does not construct phrases in the conventional sense so much as create waves – small waves that build up to larger ones and then crash with *fortissimo* climaxes, followed by an ebbing of intensity. It is tempting to think of the speaker as addressing the Black Sea, since Veinberg and Zeitlin both lived in port cities: Nikolaev and Odessa, respectively.

Zeitlin returned to the genre in 1922, composing the only known declamations on Yiddish texts for his actress wife to perform. In these works, Zeitlin has created a musical language that, although still firmly tonal and strongly influenced by Jewish modes, integrates many of the compositional techniques

¹¹ *Muzykal'naia entsiklopediia* (Music encyclopedia), ed. Iu[rui] V[sevolodovich] Keldysh (Moscow: Sovetskaia entsiklopediia, 1973), s.v. ‘melodeklamatsiia’.

that were coming into use at that time in Paris and Berlin. *Tsien zikh khmares oyf, harts mayns, oyf, harts mayns* ('Clouds sweep upwards, dear heart, upwards, dear heart') [3] and *Benk ikh yo, benk ikh nit?* ('Am I pining, am I not?') [5] use texts by a Vilna journalist-poet who is identified on the manuscript scores as 'M. Ben-Zion' but who was born Ben-Tsien Makhtey (1892–1953) and later called himself 'B. Almoni,' virtually the equivalent of 'Anonymous'.

Tsien zikh khmares oyf, harts mayns is a perfectly shaped little gem. The piano begins with snaky descending triplets built on half-steps and augmented seconds that set up an ambiguous tonality, the better to convey the dark and cloudy imagery of the poem. The steady triplets build to a climax on the most passionate text, 'I feel you,' before slinking back down and ending on three low, chiming C sharps.

Benk ikh yo, benk ikh nit? is the most abstract declamation and the one in which the music is most closely coordinated with the words, almost as if Zeitlin were setting the text as a song. The rhythm of the spoken text is never dictated but it is strongly implied by the piano part. The questioning opening and subsequent lovesick lines are captured by playful stop-and-start phrases and pregnant pauses.

Zeitlin structures the music for his earliest Yiddish declamation as a simple ternary piece, a form that mirrors the recurring first line of the text, *Zay, zeyde, mispalel far undz dayne kinder* ('Grandpa, pray for us, your children') [7]. The poem by Aron Yitskhok Grodzenski (1891–1941) is an existential plea for continuity and tradition between generations. The rolled chords that open and close the piece (framing an anxious middle section) may suggest to the listener the inexorable passage of time.

Zeitlin's life-long participation in string quartets and the fact that he played viola gave him particular insights into the unique contrapuntal character of quartet-writing, so it is no surprise that his string ensembles are textured with well-shaped and motivically interesting inner voices. The 'Reb Nakhmon' in the title of the string quintet *Reb Nakhmons nign* [2] may or may not refer to the Hassidic figure Rabbi Nakhmon of Bratslav.¹² If Zeitlin was indeed referring to Rabbi Nakhmon, he may have been trying to give the work more credibility. The fact that Lazare Saminsky assigned a Hassidic provenance to the tune,¹³ most likely an original creation, is itself testimony to how successfully Zeitlin was able to think and compose in traditional Jewish musical language. The tune is stated boldly in unisons and octaves, followed by two contrapuntally intricate variations in which each voice maintains its own melodic interest and rhythmic independence. The condensed emotion is impressive for such a brief and simple form.

¹² Rabbi Nakhmon, or Nachman (1772–1810), was the founder and only leader of what is known as the Breslov Hasidic movement after the town – also known as Bratzlav and Breslev (and not to be confused with Braslau/Braslav in Belarus, Bratislava in Slovakia, Břeclav in Moravia or Breslau/Wrocław in Poland) – in which it was founded.

¹³ L. Saminsky, 'Hebrew Music: Past and Present,' *Music of the Ghetto and the Bible*, Bloch Publishing Company, New York, 1934, p. 42 (online at <https://archive.org/details/musicoftheghetto006064mbp>).

The label on the manuscript of *Iber di hoyfn* ('Over the fields') [4] would seem to indicate that Zeitlin's model was Moshe Milner's song for tenor, bass and piano, which was published by the Society in 1914. It is more likely, though, that this version for two voices and string quartet was a collaborative effort, as the Milner version appears to be a simple piano reduction compared to Zeitlin's idiomatic string-writing. At the outset, Zeitlin makes the fundamental decision to feature open strings prominently, surely suggested by the references in the text to 'Yidl mitn fidl' and 'Khaykl mitn bas' ('Yidl with a fiddle, Khaykl with a bass'). This drone-like effect has a certain naïve charm, but it could have presented compositional problems: achieving a sense of progression within the phrases and establishing sufficient tonal variety to support the length of the arrangement. Zeitlin solves both problems with extraordinary imagination and manages to keep the listener's interest until a long *diminuendo* accompanies the two musicians as they disappear over the hills.

A *mayse* ('A story') [6], which Zeitlin (or the Capitol Theatre staff) renamed *Berceuse*, is Zeitlin's transcription for voice and string quartet of an arrangement by Isa Kremer¹⁴ of the folksong *Amol is geven a mayse* ('Once upon a time there was a story'). Probably written for the Capitol Theatre radio programme, it is the only known vocal-instrumental work on a Jewish theme composed during Zeitlin's New York years. Since Kremer's arrangement was not published until 1930, *A mayse* may be one of the last things Zeitlin wrote. The song belongs to a tradition of Yiddish lullabies that ironically dwell on adult themes such as loss, darkly captured in this version by string tremolos and chromatic lines in the viola.

Of Zeitlin's best-known work, Solomon Rosowsky wrote,

To this day, *Eli Zion* is the best piece in the Jewish musical literature until Bloch. It is incomparably more enduring, deeper, artistically richer than Bruch's well-known *Kol Nidre* [...] and thus is surely Zeitlin's masterpiece [...].¹⁵

By the time it was published in 1914, *Eli Zion* [8] had been performed eight times, including five times in its original orchestral version. Joseph Achron, perhaps the most celebrated member of the St Petersburg Society, even created his own virtuosic transcription for violin. The full title, *Eli Zion: Fantazye iber a folksmelodye un trop fun 'shir hashirim* ('Lament, O Zion: Fantasy on a folk melody and the cantillation for Song of Songs'), indicates two main themes: the lyrical 'lament' tune haltingly introduced by the piano and

¹⁴ Isa Kremer (1887–1956) was a Russian Jewish soprano and recitalist, whose repertoire over the years embraced opera, folksong and vaudeville. Like the Zeitlins, she emigrated (via Paris) to the United States but finished her career in Argentina. She may have been the first woman to sing Yiddish songs onstage.

¹⁵ *Loc. cit.*

then stated fully by the cello, and the more fragmented trop (cantillation) theme. These two contrasting subjects are seamlessly juxtaposed, ending with an ethereal transformation by the piano of the trop theme in a major key.

Ad ono adoynoy ('How long, O Lord') [9], a setting of verses from Psalm 13, is one of only two Zeitlin works that use Hebrew texts (the other is a choral setting of verses from the Song of Songs). Here, too, his model was by Milner (a version for voice and piano). The string quartet takes an especially active role, setting up the devotional mood with an extended introduction that is recalled throughout the song, enhancing the drama with tremolos, recitative-like commentary from viola and cello and massive dynamic contrasts that take the listener from a hushed chorale to the triumphant double-stopped chords of the ending.

The duet *Zog zhe, rebenyu* ('Tell us, rebbe') [10] is a treatment – the term 'arrangement' seems inadequate for such an elaborate piece – of a folksong about the extravagant feast that will take place when the Messiah comes. Written in collaboration with his friend Oscar Potoker (1885–1935), it was an immediate success, appearing frequently on programmes from the earliest public concerts given by the St Petersburg Society. It is a cumulative riddle-song (think of *The Twelve Days of Christmas* or the Passover song *Echad Mi Yodea?*) with a text full of biblical allusions and a refrain that reprises the answers in reverse order. The piano part translates the textual imagery into a witty tone poem, with allusions to shofar calls, King David's harp and Miriam's dance music. Each verse is more elaborate than the one before, and each refrain accelerates and expands to accommodate the reprise of all the previous answers, culminating every time in a grand cadence.

In a rare case of reverse provenance, the song *Eyli, eyli, lomo asawtonu* ('My God, my God, why have you forsaken us?')¹⁶ was originally written in 1896 by Peretz Jacob Koppel Sandler for the New York Yiddish theatre (a historical drama by Moses Horowitz entitled *Brokho, or The Jewish King of Poland for One Night*) and by 1910, it had appeared in eastern Europe. Zeitlin's model [12] was the piano-vocal setting by Moshe Abramovich Shalyt, a member of the St Petersburg Society. Even such publishers as

¹⁶ The title in Sandler's original version was 'Eili, Eili, lomo asavtoni' (Hebrew for 'O God, why have you forsaken me'), which implied a single person's lamentation. But in both Shalyt's and Stutschewsky's versions, the title and conjugation of the opening phrase was changed to 'asawtonu', converting the pronoun to the plural: 'Why have you forsaken us'. Sandler's version, which stayed faithful to the origin, Psalm 22, conveys a personal address to God by a martyred Jewish girl, but Shalyt's and Stutschewsky's versions point to the general state of the Jewish people in eastern Europe before and between the two World Wars. While the movement of national Jewish identity expanded, the pogroms and persecutions of Jews continued. The song therefore took on a different meaning in the 'Old continent', one which expressed the people's cry for God's help. This song was later sung by the Jews in ghettos and concentration camps during World War II (information from Racheli Galay).

Schirmer in New York misattributed Shalyt's version as the original notation of a 'traditional Yiddish melody from Russia and Poland'. As an example of how multiple interpretations of a single song sprang from this milieu of Russian Jewish composers, we include a cello and piano version of *Eyli, eyli* by the cellist-composer Joachim Stutschewsky (1891–1980) [11].¹⁷ It is possible that Stutschewsky, too, based his version on Shalyt's. Both transcriptions are tailor-made for the soloist to effectively convey the devotional text (quoting, in part, Psalm 22) that was originally conceived to portray, on stage, a Jewish girl about to be martyred for her faith.

At the Capitol Theatre, Zeitlin's assignments were rarely confined to Jewish sources. The string quartet *Wiener Volkslied (Du alter Stefansturm)* [13] is a transcription of an arrangement for violin and piano by the violinist Fritz Kreisler (1875–1962) entitled *The Old Refrain (Viennese Popular Song)*. The original song ('My dear old St Stephen's Spire', referring to the landmark Vienna cathedral) was actually composed by Johann Brandl (1835–1913) for his operetta *Der liebe Augustin* and originally published in 1887. Zeitlin's arrangement was apparently written for and played during the regular Sunday-night radio programme, known then as *Major Bowes' Capitol Family*. True to the democratic values of the string quartet, all four instruments share the duties of melody and harmony in nostalgic fashion.

The six Yiddish folksongs for piano and strings that close this album were not intended to be performed together, but because of the similarities of style and instrumentation, they work well as a cycle. The melody and text of the *Gebet* ('Plea') attributed to the Hasidic rabbi Leyvi-Yitskhok of Berdichev¹⁸ (1740–1809) was transmitted orally for at least a century before being transcribed by ethnographer Zisman Kiselgof (1878–1939), who labelled it *Der Berdizewer row's dudke* ('The Berdichev rabbi's little tune'). The vocal-piano model for Zeitlin's vocal-piano quartet arrangement of *Gebet fun rabbi Leyvi-Yitskhok* ('Rabbi Leyvi-Yitskhok's Plea') [14] was composed by Lazare Saminsky, who subtitled it 'Di dudkele' ('The little tune'). This song and *Shoy'n nito der nekhyn* (Shaylt) and *Patsh, patsh, kikhelekh* (Saminsky) were among the last group published by the Society for Jewish Folk Music, in 1917–18. In spite of the serious nature one expects of a *gebet* (also translated as 'prayer'), the singer's repetition of the syllable 'Du' is accompanied by playful touches in the strings such as *saltando* (jumping the bow) and *pizzicati*.

The two songs *Klezmorimlach* ('Dear Klezmer Players') [15] and *Der parom* ('The Ferry') [16] are less reworked arrangements than obligatory decorations of their source material, vocal settings by Shalyt and Ephraim Shklier, respectively. Zeitlin creates delicate effects by dispensing with the cello and relying on the lighter accompaniment of a single violin, viola and piano.

¹⁷ A CD of further chamber works by Stutschewsky is in preparation from Toccata Classics (tocc 0314).

¹⁸ Berdichev, or Berdychiv, is in the Zhytomyr *oblast* of northern Ukraine.

Of the final three songs, *Shoy nito der nekhlyn* ('Last night is over') [17] sticks most closely to Shalyt's piano-vocal setting with the addition of some exquisite instrumental touches, such as string harmonics and octaves in the violins. *Patsh, patsh, kikhelekh* ('Patty-cake, patty-cake') [18], too, adheres to Saminsky's version, although Zeitlin rewrites the piano part to make inner-voice lines more explicit, especially in the viola. The return of the opening refrain is particularly haunting as the violins shadow the voice in their upper register.

Surely Leyvi-Yitskhok's *Kadish*, with its associations for mourners and its challenges to God, spoke to Zeitlin when he chose to create three different arrangements of *Der kadish fun reb Leyvi-Yitskhok* [19]. At the top of the score of the orchestral version he wrote, 'In memory of my little daughter'. *Agitato* sextuplets in the strings create a tension throughout the work until it ends, appropriately, on a note of defiance.

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Robert S. Nelson, professor emeritus of music theory and composition at the Moores School of Music, University of Houston, received his DMA in composition from the University of Southern California. His compositions and arrangements have been performed all over the world, and he has co-authored five widely adopted theory textbooks. His website can be found at www.robertnelsonmusic.com.

Together they have performed Zeitlin's chamber music in Houston, St Petersburg (in 1997), London and Vilnius (in 2000), and co-edited Zeitlin's overture Palestina, published by A-R Editions in 2014.

IN PREPARATION FROM TOCCATA CLASSICS

Joachim Stutschewsky (1891–1982) confronted his identity as a Jewish musician by melding the Mediterranean sounds of his adopted Israel with the early klezmer influences of his youth in Ukraine. He gave his own instrument, the cello, rhapsodic treatment in the explicitly cantorial and folk-infused short pieces on this CD (the first from a western label dedicated to his music), with the piano providing enough harmonic surprises to elevate these simple melodies to sophisticated concert works.

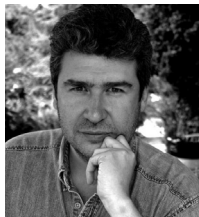
TOCC 0314



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, Ekmeles, Festival Internacional Cervantino, Ensemble Signal, Next Wave Festival at BAM, Amernet String Quartet, Jack Quartet, Lincoln Center Festival, Berkeley Symphony, Pro Musica Hebraica, Bridgehampton Chamber Music Festival and the opera companies of 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 was appointed to the faculty of the Cortona Sessions for New Music (Italy) in 2014. Her website can be found at www.rachelcalloway.com.



The internationally reputed bass-baritone **Guenko Guechev** has taken his natural aptitude for music and his gift of linguistic fluency and applied them with fervour to nineteenth- and early-twentieth-century operatic repertoire. Born in Stara Zagora, Bulgaria, he received his Bachelor's and Master's Degree in Performance from the Pancho Vladigerov State Conservatory of Music in Sofia as a student of Resa Koleva. In 1993, he was chosen from hundreds of young singers to study with the legendary operatic bass Boris Christoff in Rome. He has appeared in principal bass roles in productions of *Carmen*, *Nabucco*, *Boris Godunov*, *Don Giovanni*, *Il Barbiere di Siviglia*, *Aleko*, *Macbeth*, *I Puritani*, *La bohème*, *Tosca*, *La traviata* and *Un Ballo in Maschera* in Austria (at the Salzburg Festspielhaus) and numerous countries throughout Europe. Shortly after moving to the United States, he made his US opera debut in Verdi's *Rigoletto* with the Pittsburgh Opera



in 1999. Since then, he has appeared in Lortzing's *Tzar und Zimmerman*, Mozart's *Don Giovanni*, Verdi's *Il trovatore*, Puccini's *Madama Butterfly*, and Britten's *Albert Herring* with Opera Delaware, Central City Opera, Opera Syracuse and Natchez Opera Festival. He is Associate Professor, Chair of Voice, and Director of Opera at the Duquesne University Mary Pappert School of Music.

Daniella Rabbani has devoted much of her young career to carrying on the legacy of the Yiddish theatre. Daniella has been praised by *The New York Times*, *The Wall Street Journal* and *The New York Observer*, among others, for her work off Broadway and in concerts around the world including headlining at Jazz and Lincoln Center, Town Hall in New York City and The State Jewish Theatre in Warsaw. Recently she held roles in the 2014 Sundance Film Festival's *Appropriate Behaviour*, 2014 Tribeca Film Festival's *Be Here Now-ish*, PBS' *Triangle Fire* and Fox's *The Americans*. She produced and starred in the sketch *Couples Audition*, which aired on Fox's *Laughs* in August 2014 and created the web series *Skirts & Ladders*, which landed her a channel partnership with Broadway Video's Above Average. She is currently working on a short film project inspired by her experience as a third-generation Holocaust survivor. Her website may be found at www.daniellarabbani.com.



Dennis O'Boyle joined the second-violin section of the Pittsburgh Symphony in the autumn of 2000 under music director Mariss Jansons and attained the position of Fourth Chair in 2003. In 2011 he was formally appointed Assistant Principal Second Violin after serving the previous three years as acting Assistant Principal. Before arriving in Pittsburgh, he spent three years in Florida as a fellow in the New World Symphony in Miami Beach and subsequently as Principal Second Violin of the Florida Orchestra, Tampa Bay. Since arriving in Pittsburgh, he has been active in the musical life of the city, participating in many chamber-music performances around town. During the summer he is a member of the prestigious Grand Teton Music Festival in Wyoming. He holds a Bachelor of Music degree from the University of Colorado, Boulder, as a student of Oswald Lehnert. He earned his Master of Music degree from the Manhattan School of Music, where he studied with Ik Hwan Bae. He performs on a violin made by Gioffredo Cappa in 1690.



The Canadian violinist **Laura Motchalov** joined the Pittsburgh Symphony Orchestra during the 2003–4 season. She holds a Bachelor of Music degree and Performer's Certificate from the Eastman School of Music and a Master of Music degree from the Cleveland Institute of Music. She won the Provincial Grand Prize award in Alberta in 1997 as well as prizes at the Austrian-Canadian Mozart Competition and the Canadian Music Competitions. In 2001, she won second prize at the Corpus Christi International Concerto Competition in Texas.



She has participated in many summer music festivals such as the Indiana String Academy, Music Academy of the West, Aspen Music Festival, Keshet Eilon, Spoleto USA, National Repertory Orchestra and the Swannanoa Chamber Music Festival. She studied with William Preucil, Linda Cerone, Zvi Zeitlin, Oleh Krysa, Edmond Agopian, Steven Bryant and Lise Elson. In Pittsburgh she often collaborates with other members of the PSO and is a member of the new-music ensemble IonSound Project. She has appeared as a soloist with the Calgary Civic Symphony Orchestra, the National Repertory Orchestra and the Pittsburgh Symphony Orchestra.

A native of Quebec City, the violist **Marylène Gingras-Roy** has been a member of the Pittsburgh Symphony Orchestra since 1997. She is an avid chamber-music performer and maintains a full teaching schedule as Adjunct Professor of viola at Duquesne University, at her private home studio and as a viola coach for the Three Rivers Young Peoples Orchestra. Marylène was featured as a soloist with the Pittsburgh Symphony in 2012 and 2013. She has taught at many summer music-festivals, including Domaine Forget, Québec, Interharmony Festival in Germany and Italy, Advanced Chamber Music Seminar in Pittsburgh, and Zodiac Music Festival in France.



She studied at the Conservatoire de Musique de Québec with Douglas McNabney and François Paradis and graduated in 1993 with unanimous First Prizes in both viola and chamber music. As a recipient of Canada and Québec Arts Councils' Scholarship Grants, she was able to attend the Harid Conservatory with Victoria Chiang and the renowned Curtis Institute of Music with Karen Tuttle and Joseph DePasquale, where she earned an Artist Diploma in 1997. Marylène has participated in many festivals, including the Festival dei Due Mondi in Spoleto, Italy, the Solti Project at Carnegie Hall, the Jerusalem Music Festival, the Jeunesses Musicales World Orchestra, Steamboat Springs

and Buzzards Bay Musicfest, the Pittsburgh New Music Ensemble and since 2000 at the Sun Valley Summer Symphony in Idaho.

The violist **Isaias Zerkowicz** was born in San Jose, Costa Rica. He joined the Pittsburgh Symphony in 1978 and was appointed Associate Principal viola the following year. Previously he spent eight years with the National Arts Centre Orchestra in Ottawa. He earned his Bachelor's and Master's degrees at the Juilliard School, where his teachers included Ivan Galamian, Dorothy DeLay and Robert Mann. At Indiana University he was awarded a teaching fellowship to do further graduate work with Josef Gingold. He is Artist Lecturer at Carnegie Mellon University, where he teaches orchestral repertoire and chamber music.



With a broad career as a cellist, performer, teacher and administrator, **Aron Zerkowicz** has cultivated a repertoire both classical and ethnic, familiar and obscure. For eleven years he served as the Founder and Director of the Pittsburgh Jewish Music Festival, which presented rare and diverse works from Jewish musical traditions in many genres. He has performed at the Tanglewood, Banff, Aspen, Sarasota, Chautauqua, Colorado, Cactus Pear and Sunflower 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 mid-west United States, playing the complete cello suites of Benjamin Britten to mark the composer's 100th birthday. A native of Ottawa, Aron Zerkowicz grew up in Pittsburgh, and received degrees from the Eastman School of Music, Indiana University and Stony Brook University, where his teachers included Anne Martindale Williams, Paul Katz, Steven Doane, Janos Starker and Colin Carr. His website may be found at www.aronzerkowicz.com.



The pianist **Luz Manriquez** was born in Santiago, Chile, where she studied with Elena Weiss at the Escuela Moderna de Musica. 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 former PSO concertmaster Andrés Cardenes, 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 *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.

Elisabeth Pridonoff, piano, has appeared with orchestras and on recital series in the United States, Canada, Mexico, Europe and Asia and has performed and taught at music festivals throughout the world including the Amalfi, Prague, Barcelona, Belgium and InterHarmony. She is Professor Emeritus of Piano at the University of Cincinnati College-Conservatory of Music, and during the summers is on the faculty of the Brevard Music Festival. A graduate of the Juilliard School, she holds Master's degrees in both piano and voice, having studied piano with Sasha Gorodnitsky and Adele Marcus, and voice with Hans Heinz and Anna Kaskas. A prolific performer of chamber music, she has collaborated with many outstanding artists including the violinists Ronald Copes,



Masao Kawasaki and Timothy Lees, the violists Catharine Carroll and Jessica Bodner, cellists Michael Mermagen and Peter Wiley, clarinetist David Shifrin, horn-players Michael Hatfield and William Purvis, oboist Sara Bloom, and bassoonists Otto Eifert and William Winstead. She and her husband, Eugene Pridonoff, have performed internationally as the Pridonoff Duo and were featured in an interview and cover photo in the March 2005 issue of *Clavier Magazine*. Elisabeth Pridonoff is a Steinway Artist.

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 Zelkowicz. In its eleven seasons, the Festival has programmed over 130 pieces of classical chamber and orchestral music inspired by Jewish traditions. The recordings on this CD series represent a multi-year project devoted to the St Petersburg Society for Jewish Folk Music and its affiliated Russian composers. Future albums are projected in a Toccata Classics series that will shed new light upon these masters of Jewish art-music.

In addition, the Festival has culled its live performances from Israeli, American and Canadian composers, Yiddish and Hebrew art-song, liturgical repertoire and secular contemporary and multicultural works. Many concerts have incorporated multimedia elements, in particular a fully staged production of *The Dybbuk: Between Two Worlds*, a chamber opera by Ofer Ben-Amots directed by Aron Zelkowicz with choreography by Joan Wagman. The Festival has commissioned major contributions to the Jewish classical genre from composers David Cutler, Nizan Leibovich, Judith Shatin and David Stock. Featured and in-residence composers have included Srul Irving Glick, Nizan Leibovich, Lucas Richman, Yuval Ron and Judith Shatin.

The Festival musicians are the highest-calibre local professionals; players for the orchestral and chamber-music concerts include members of the Pittsburgh Symphony Orchestra, the Pittsburgh Opera and Ballet Orchestras, and faculty members of the music departments of Carnegie Mellon and Duquesne Universities. Each season has also included special guest soloists, such as the clarinetist David Krakauer, mezzo-soprano Mimi Lerner, cantor Shira Adler, violinists Andrés Cárdenes and Noah Bendix-Balgley, percussionist Tim Adams, the ensembles Brave Old World, Andy Statman Trio, Steel City Klezmerim, Chatham Baroque, Brio, Zohar Chamber Singers, Oakland Girls’ Choir, Ortner-Roberts Duo, and popular artists and bands like ESTA, Neshama Carlebach, Joshua Nelson’s Kosher Gospel, and the Sarah Aroeste Band.

The Festival website can be found at www.pjmf.net.

1 *More*

Russian poem by Piotr I. Veinberg¹

Бесконечной пеленою
Развернулось предо мною
Старый друг мой – море.

Сколько власти благодатной
В этой шири необъятной,
В царственном просторе!

Я пришёл на берег милый,
Истомлённый и унылый,
С ношею старинной
Всех надежд моих разбитых,
Всех сомнений ядовитых,
Всей тоски змеинной.

Я пришёл поведать морю,
Что с судьбой уж я не спору,
Что бороться боле
Силы нет, что я смирился
И позорно покорился
Безобразной доле.

Но, когда передо мною
Бесконечной пеленою
Развернулось море,
И, отваги львиной полны,
Вдруг запели песню волны
В исполинском хоре, –
Песню мощи и свободы,

1 *The Sea²*

Unfolded before me
in its endless mist
is my old friend – the sea.

How much gracious power there is
in this vast breadth,
in this regal infinity!

I came to the shore so dear to me,
weary and melancholy,
with the burden of my past –
of all my broken dreams,
of all my poisonous doubts,
of all my venomous misery.

I came to confess to the sea,
that I will no longer argue with fate,
that to fight the pain
I have no strength, that I am humbled
and in disgrace I resign myself
to an ugly destiny.

But, when before me
in its endless mist
the sea unfolded,
and the waves, full of a lion's courage,
suddenly sang
in a colossal chorus, –
a song of power and freedom,

¹ Source: *Sbornik stikhotvorenii izvestnykh russkikh poetov*, compiled by E.M. Sałkova, Kreml, Prague, 1921, pp. 96–97.

² The English version of *More* was prepared with help from Irene Bleyzer, Jonathan Z. Ludwig and Albrecht Gaub.

Песню грозную природы,
Жизнь берущей с бою –
Всё во мне затрепетало,
И так стыдно, стыдно стало
Пред самим собою –
За уныне, за усталость,
За болезненную вялость,
За потерю силы –
Ни пред чем не преклоняться
И с врагом-судьбой сражаться
Смело до могилы

Отряхнул с себя я снова
Малодушия пустого
Пагубное время,
И врагу с отвагой твёрдой
Снова кинул вызов гордый,
Как в былое время
А седые волны моря,
Пробуждёнью духа вторя
Откликом природы,
Всё вперёд быстрее летели,
Всё грознее песню пели
Жизни и Свободы

[3] *Tsien zikh khmares oyf, harts mayns, oyf,
harts mayns*³
Yiddish poem by Ben-Tsien Makhtey (M. Ben-Zion)
(1892–1953)

Tsien zikh khmares oyf, harts mayns, oyf, harts mayns.
Eyne farshvundn – a tsveyte ikh trog.

the awful song of nature,
that is triumphant in the battle of life –
I was shaken to the core,
and I felt ashamed, so ashamed of myself –
for my melancholy, for my weariness,
for my sickly inertia,
for my loss of strength –
I will bow to nothing
and with the destiny that is my foe I will fight
courageous until the grave.

I shook from myself again the noxious burden of my
empty cowardice,
and to the enemy I threw down
again a proud challenge with resolute courage,
as in the past.
And the grey waves of the sea,
as if in response
to the awakening of my spirit,
flew ahead faster and faster,
singing with more and more power their song
of life and freedom!

[3] *Clouds sweep upwards, dear heart, upwards,
dear heart*⁴

Clouds sweep upwards, dear heart, upwards, dear heart,
one has disappeared, a second I carry.

³ The Yiddish transliterations were created by Paul Glasser and Lyudmila Sholokhova according to YIVO standards (www.yivoinstitute.org).

⁴ The English translations for the Yiddish texts were created with help from Susan Ganc and Julia Wolf Mazow.

Akh du, mayn goyrl, du shvarts mayns, du shvarts mayns!
Shenkst mir di nakht nor un keyn mol dem tog!
Un kumt tog in heln mit brenende zunen,
Un blendst mir di oygn mit shimer un prakht,
Fil ikh dikh, goyrl, tsuzamen geshpunen,
Mit zunikn tsanken, mit shvartskeyt fun nakht.

4 *Iber di hoyfn*

Yiddish text by Zeitlin and/or Moshe Milner

Yidl mitn fidl, Khaykl mitn bas.

Yidl mitn fidl, Khaykl mitn bas,
Zingt zhe mir a lidl oyfn mitn gas.
Yidl mitn fidl, Khaykl mitn bas,
Shpilt zhe mir a lidl oyfn mitn gas.

Yidl mitn fidl, Khaykl mitn bas.
Oy!

Yidl mitn fidl, Khaykl mitn bas,
Shpilt zhe mir a lidl oyfn mitn gas.

Oy!
Oy!

Shpilt zhe mir a lidl oyfn mitn gas.
Yidn beney rakhmonim, Batrakht nor undzer leyd un noyt.
Oy!
Oy!

Oyfgeshtanen naye klezmer, oy, gazlonim,
Un makhn undz dem toyt.
Oy!
Oy!

And you, my fate, my black fate, my black fate,
you give me only the night and never the day.
As daylight breaks with burning suns,
you blind my eyes with shining beauty,
I feel you, my fate, woven together of flickering
sunlight with blackness of night.

4 *Over the Fields*

Yidl with his fiddle, Khaykl with his bass.

Yidl with his fiddle, Khaykl with his bass,
sing me a song in the middle of the street.
Yidl with his fiddle, Khaykl with his bass,
play me a song in the middle of the street.

Yidl with his fiddle, Khaykl with his bass.
Oy!

Yidl with his fiddle, Khaykl with his bass,
play me a song in the middle of the street.

Oy!
Oy!

Play me a song in the middle of the street.
Merciful Jews, behold our pain and suffering.
Oy!
Oy!

Some new musicians have appeared, oy, the crooks,
they are tormenting us.
Oy!
Oy!

Oyfgeshtanen naye klezmer,
Makhn undz dem toyt, makhn undz dem toyt.
Oyfgeshtanen naye klezmer,
Makhn undz dem toyt, makhn undz dem toyt.
Yidl mitn fidl, Khaykl mitn bas.

Oy!
Oy!

Mezzo:

Yidn bney rakhmonim,
Batrakht nor undzer leyd un noyt.

Baritone:

Yidl mitn fidl, Khaykl mitn bas,
Shpilt zhe mir a lidl oyfn mitn gas.
Yidl mitn fidl, Khaykl mitn bas,
Shpilt zhe mir a lidl oyfn mitn gas.

Yidl mitn fidl, Khaykl mitn bas.

Yidl mitn fidl, Khaykl mitn bas,
Shpilt zhe mir a lidl oyfn mitn gas,
Shpilt zhe mir a lidl oyfn mitn gas,
Shpilt zhe mir a lidl oyfn mitn gas.

Oy!
Oy!
Oy!
Oy!

Yidl mitn fidl, Khaykl mitn bas.

Some new musicians have appeared,
they are tormenting us, tormenting us.
Some new musicians have appeared,
they are tormenting us, tormenting us.
Yidl with his fiddle, Khaykl with his bass.

Oy!
Oy!

Mezzo:

Merciful Jews,
behold our pain and suffering.

Baritone:

Yidl with his fiddle, Khaykl with his bass,
play me a song in the middle of the street.
Yidl with his fiddle, Khaykl with his bass,
play me a song in the middle of the street.

Yidl with his fiddle, Khaykl with his bass.

Yidl with his fiddle, Khaykl with his bass,
play me a song in the middle of the street,
play me a song in the middle of the street,
play me a song in the middle of the street.

Oy!
Oy!
Oy!
Oy!

Yidl with his fiddle, Khaykl with his bass.

5 Benk ikh yo, benk ikh nit?

*Yiddish poem by Ben-Tsien Makhtey (M. Ben-Zion)
(1892–1953)*

Benk ikh yo, benk ikh nit?
Nor es hot mikh farkisheft a trit nokh a trit!
Gey ikh um un ikh kler:
Nokh eyn trit un nit mer.
Nokh eyn blik, un a trer,
Un biz glik blaybt eyn trit un nit mer, un nit mer.

Benk ikh yo, benk ikh nit?
Tsi azoy, nit azoy?
Un gevorf'n in shayter a shtroy nokh a shtroy!
Hent mit hent,
Harts mit harts.
Nakht iz shvarts,
Un gebrent hent mit hent,
Harts mit harts.

6 Berceuse (A mayse)

Yiddish folksong

A mol iz geven a mayse,
Di mayse iz gor nit freylekh,
Di mayse heybt zikh on,
Mit a groysn yidishn meylekh.

Refrain:

Lyulinke, mayn zunenyu,
Lyulinke, mayn kind,
Ikh hob ongevoynr aza libe,
Vey iz mir un vind.
A mol iz geven a meylekh,
Der meylekh hot gehat a malke,

5 Am I pining, am I not?

Am I pining, am I not?
I have been bewitched, step by step!
I go around thinking:
just one step and no more.
Just one look, and a tear,
and joy remains a step away and no more, and no more.

Am I pining, am I not?
This way or that way?
And thrown on the pyre is one straw after another!
Hand in hand,
heart with heart.
Night is black
and burned hand in hand,
heart with heart.

6 A Story

Once upon a time, there was a story.
The story is not very happy.
The story begins
with a great Jewish king.

Sleep, my son,
sleep, my child,
I have lost such a love,
woe is me, alas!
Once upon a time, there was a king.
The king had a queen.

Di malke hot gehat a vayngortn,
Dem shenstn oyf der velt.

Lyulinke...

In gortn iz geven a bey mele,
Dos bey mele hot gehat a tsveygele,
Oyfn tsveygele iz geven a nestele,
In nestele hot gelebt a feygele.

Lyulinke...

Der meylekh iz opgeshtorbn,
Di malke iz gevorn fardorbn,
Dos tsveygele hot zikh opgebokhn,
Dos feygele iz funem nest antlofn.

Lyulinke...

[7] *Zay, zeyde, mispalel far undz dayne kinder*
Yiddish poem by Aharon Yitskhok Grodzenski
(1891–1941)

Zay, zeyde, mispalel far undz dayne kinder,
Mir hobn keyn shul nit, mir hobn keyn gloybn,
Mir zaynen itst, zeyde, nor elnte zinder,
Es kon undzer trer nit dergreykhn shoyn oybn.

Baym shayn fun der zun blondzhen um mir
in tunkl,

Un zeen keyn veg nit, vuhin zikh tsu kern;
Vet ton nokh a likhtiker shtral ven a funkl,
Tsi veln a mol mir a novi derhern?
Nito der mizbeyekh, far velkhn tsu knien,
Keyn koyen-hagodl – tsu heyln di vundn,
Es mern zikh tsveyflen alts shtarker un glien,

The queen had a vineyard,
the most beautiful in the world.

Sleep, my son...

In the vineyard, there was a little tree,
the little tree had a little branch,
on the little branch, there was a little nest,
in the little nest there lived a little bird.

Sleep, my son...

The king died, all of a sudden,
the queen became desolate,
the little branch got broken,
the little bird flew away from the little nest.

Sleep, my son, . . .

[7] *Grandpa, pray for us, your children*

Grandpa, pray for us, your children,
we have no shul [synagogue], we have no beliefs,
we are now, Grandpa, merely lonely sinners,
our tears cannot reach high enough.

In the bright light of the sun, we wander around in
the dark,
and we cannot see the road, or which way to turn.
Will a ray of light come from a little spark?
Will we ever hear a prophet?
There is no longer an altar to kneel at,
no High Priest to heal the wounds.
Doubts grow ever stronger,

Un hof'nungen vern vos vayter farshvundn.

Zay, zeyde, mispalet far undz dayne kinder,
Mir hobn keyn tfile, mir hobn keyn gloybn,
Mir zaynen itst, zeyde, nor elnte zinder,
Es vet undzer trer nit dergreykhn shoyn oybn.

[9] *Ad ono adoynoy*

Hebrew verses from Psalm 13:2–6

Ad ono adoynoy tishkokheyne netsakh?
Ad ono tastir es ponekho mimeni?
Ad ono oshis eytsoys bnaftshi,
Yogoy bilvovi yoymom?
Ad ono yorum oyvi oloy?
Habito aneyni adoynoy cloyhoy,
Hoiro eynay pen ishan hamoves.
Pen yoymar oyvi yekholtiv,
Tsoray yogilu ki emoyt.
Vaani bekhasdekho votakhti,
Yogeyl libi biyshuosekho.
Oshiro laadoynoy, oshiro ladoynoy, ki gomal oloy.

[10] *Zog zhe, rebenyu*

Yiddish folksong

Zog zhe, rebenyu, vos vet zayn, az meshiekh vet
shoyn kumen?
Az meshiekh vet kumen, veln mir makhn a sudenyu.

glimmers and hopes are receding.

Grandpa, pray for us, your children,
we have no prayer, we have no beliefs,
we are now, Grandpa, merely lonely sinners,
our tears will not reach high enough.

[9] *How long, O Lord?*

How long, O Lord, wilt Thou forget me for ever?
How long wilt Thou hide Thy face from me?
How long shall I take counsel in my soul,
having sorrow in my heart by day?
How long shall mine enemy be exalted over me?
Behold Thou, and answer me, O Lord my God;
lighten mine eyes, lest I sleep the sleep of death;
lest mine enemy say: "I have prevailed against him";
lest mine adversaries rejoice when I am moved.
But as for me, in Thy mercy do I trust;
my heart shall rejoice in Thy salvation.
I will sing unto the Lord, I will sing unto the Lord,
because He hath dealt bountifully with me.

[10] *Tell us, rebbe*

Tell us, rebbe, what will happen when the Messiah
comes?
When the Messiah comes, we will have a feast.

⁵ Translation adapted from *The Holy Scriptures According to the Masoretic Texts: A New Translation*, The Jewish Publication Society of America, Philadelphia, 1917, p. 783.

Vos veln mir esn oyf der sudenyu?

Dem shor-abor mitn livyosn, dem shor-abor
mitn livyosn,

Dem shor-abor mitn livyosn veln mir esn,
Oyf der sudenyu.

Vos veln mir trinken oyf der sudenyu?

Dem yayin-hamshumer, dem yayin-hamshumer,

Dem yayin-hamshumer veln mir trinken,

Dem shor-abor mitn livyosn veln mir esn,

Oyf der sudenyu.

Ver vet undz toyre zogn oyf der sudenyu?

Moyshe rabeynu, Moyshe rabeynu,

Moyshe rabeynu vet undz toyre zogn,

Dem yayin-hamshumer veln mir trinken,

Dem shor-abor mitn livyosn veln mir esn,

Oyf der sudenyu.

Ver vet undz shpiln oyf der sudenyu?

Dovid hameylekh, Dovid hameylekh,

Dovid hameylekh vet undz shpiln,

Moyshe rabeynu vet undz toyre zogn,

Dem yayin-hamshumer veln mir trinken,

Dem shor-abor mitn livyosn veln mir esn,

Oyf der sudenyu.

Ver vet undz khokhmes zogn oyf der sudenyu?

Shloyme hameylekh, Shloyme hameylekh,

Shloyme hameylekh vet undz khokhmes zogn,

Dovid hameylekh vet undz shpiln,

Moyshe rabeynu vet undz toyre zogn,

Dem yayin-hamshumer veln mir trinken,

Dem shor-abor mitn livyosn veln mir esn,

Oyf der sudenyu.

What will we eat at the feast?

The legendary ox and the Leviathan, the legendary
ox and the Leviathan,

the legendary ox and the Leviathan we will eat,
at the feast.

What will we drink at the feast?

The wine for the righteous in paradise, the wine for
the righteous in paradise,

the wine for the righteous in paradise we will drink,
the legendary ox and the Leviathan we will eat,
at the feast.

Who will teach us Torah at the feast?

Moses our teacher, Moses our teacher,

Moses our teacher will teach us Torah,

the wine for the righteous in paradise we will drink,
the legendary ox and the Leviathan we will eat,
at the feast.

Who will play for us at the feast?

David the king, David the king,

David the king will play for us,

Moses our teacher will teach us Torah,

the wine for the righteous in paradise we will drink,
the legendary ox and the Leviathan we will eat,
at the feast.

Who will speak words of wisdom at the feast?

Solomon the king, Solomon the king,

Solomon the king will speak words of wisdom,

David the king will play for us,

Moses our teacher will teach us Torah,

the wine for the righteous in paradise we will drink,
the legendary ox and the Leviathan we will eat,
at the feast.

Ver vet undz tantsn oyf der sudenyu?
Miryem hanvie, Miryem hanvie,
Miryem hanvie vet undz tantsn,
Shloyme hameylekh vet undz khokhmes zogn,
Dovid hameylekh vet undz shpiln,
Moyshe rabeynu vet undz toyre zogn,
Dem yayin-hamshumer veln mir trinken,
Dem shor-abor mitn livyosn veln mir esn,
Oyf der sudenyu.

[12] Eyli, eyli

Yiddish song by Jacob Koppel Sandler

Eyli, eyli, lomo ozavtonu?
Eyli, eyi, lomo ozavtonu?
Mit fayer un flam hot men undz gebrent,
Iberal hot men undz gemakht tsu shand, tsu shpot;
Optsutret'n fun undz hot dokh keyner nit gevagt,
Fun undzer heyliker toyre, fun undzer gebot.

Eyli, eyli, lomo ozavtonu?
Oy, eyli, eyli, lomo ozavtonu?
Tog un nakht nor ikh trakht un ikh bet;
Ikh hit mit moyre undzer toyre un ikh bet:
Rete undz, rete undz a mol far undzere oves, oves,
avoyseynu.
Her tsu mayn gebet un mayn gevey'n,
Vayl helfn kenstu nor got aleyn,
Vayl shma, yisroel, adoynoy eloyhey'nu, adoynoy
ekhod!

Who will dance for us at the feast?
Miriam the prophet, Miriam the prophet,
Miriam the prophet will dance for us,
Solomon the king will speak words of wisdom,
David the king will play for us,
Moses our teacher will teach us Torah,
the wine for the righteous in paradise we will drink,
the legendary ox and the Leviathan we will eat,
at the feast.

[12] My God, my God

My God, my God, why hast Thou forsaken us?
My God, my God, why hast Thou forsaken us?
In fire and flames they burned us,
everywhere they shamed and mocked us.
But no one could turn us away from You,
nor from Your holy Torah, from Your commandment.

My God, my God, why hast Thou forsaken us?
Oy, my God, my God, why hast Thou forsaken us?
Day and night I think only of You, my God;
I guard with awe Your Torah and Your commandment;
rescue us, oh, rescue us from danger for the sake
of our fathers, fathers, our ancestors.
Hear my prayer and my lament.
Because only You, God, can help.
Because, Hear, O Israel, the Lord is our God, the
Lord is One.

[14] *Gebet fun rabbi Leyvi-Yitskhok*
Yiddish text by Rabbi Leyvi Yitskhok of Berdichev

Riboyne shel oylem, riboyne, riboyne shel oylem!
Ikh vil far dir a dudke shpiln;
Ikh vil far dir a dudke shpiln.
Ayey emtsoekho veayey loy emtsoekho?
Vu ken men dikh gefinen un vu ken men dikh nit
gefinen?
Az vu men kert zikh iz dokh du;
Nito keyn ort on du;
Alts du, rak du, nor du, du, du, du, du!
Un az s'iz gut, iz dokh du,
Kholile nit – vayter du!
Un az du, iz dokh gut,
Alts du, rak du, nor du, du, du, du, du!
Mizrekht du, mayrev du, tsofn du, dorem du,
Mayle du, mate du,
Alts du, rak du, nor du, du, du, du, alts du.

[15] *Klezmorimlekh*
Yiddish folksong

Klezmorimlekh mayne libinke!
Klezmorimlekh mayne zisinke!
Shpilt mir a bisinke koydem hamise.

[14] Rabbi Leyvi-Yitskhok's Plea⁶

Riboyne shel oylem [Master of the universe], riboyne,
riboyne shel oylem!
I'll sing you a dudele [little tune], listen;
I'll sing you a dudele, listen.
Where shall I surely find Thee, and where shall I fail to
find Thee?
Where shall I surely find Thee, and where shall I fail to
find Thee?
For where I turn, there art Thou;
and where I go, there art Thou;
only Thou, ever Thou, always Thou, Thou, Thou, Thou, Thou!
When things go well, Thou,
and when things go wrong, Thou,
and since Thou art there, all is well,
only Thou, ever Thou, always Thou, Thou, Thou, Thou!
East art Thou, west art Thou, north art Thou, south art Thou,
above art Thou, below art Thou,
only Thou, ever Thou, always Thou, Thou, Thou, Thou,
only Thou.

[15] Dear Klezmer Players

My dear klezmer players!
My sweet klezmer players!
Play me a little something before my death.

⁶ Translation adapted from Judith Kaplan Eisenstein, *Heritage of Music: The Music of the Jewish People*, Union of American Hebrew Congregations, New York, 1972, with the permission of the Jewish Reconstructionist Federation.

Oy, az ikh volt oyfn sof getrakht,
Velt ikh mayn velt azoy narish nit farbrakht.
Oy, az ikh volt oyfn sof getrakht,
Velt ikh mayn velt azoy narish nit farbrakht.

Klezmorimlekh mayne libinke!
Klezmorimlekh mayne zisinke!

[16] *Der param*
Yiddish folksong

Bay a taykh, vos zi iz tif un breyt,
Ikh ze an iberfor baym breg shteyt,
Un ale tsu im tsien.
Fun beyde zaytn, fun beyde bregn.
Mentshn, ferd un vogn ayndik ahin flien.
Di ale mentshn vintshn zikh un bentshn,
Zey zoln gliklekh ariber di taykh.

Undzer lebn iz der param,
Di velt iz bay undz der thom:
Brider, dos meyn ikh take aykh.

[17] *Shoy nito der nekhtn*
Yiddish folksong

Shoy nito der nekhtn,
Nokh nito der morgn,
F'ranen nor a pitsle haynt,
Shtert es nit mit zorgn.

Refrain:

Tray-la-la, tray-la-la-la-la,
Tray-la-la, la-la-la, la-la-la, la-lam,

Oy, if I had thought more about the end,
I would not have wasted my time so foolishly.
Oy, if I had thought more about the end,
I would not have wasted my time so foolishly.

My dear klezmer players!
My sweet klezmer players!

[16] *The Ferry*

By a river that is deep and wide,
I see a ferry standing at the shore,
and everyone is drawn to it.
From both sides, from both shores,
people, horses and wagons hurry to get there.
All the people hope and pray
that they will cross the river safely.

Our life is the ferry,
the world is – for us – the abyss.
Brothers, it's you I'm talking to!

[17] *Last night is over*

Last night is over,
tomorrow isn't here yet,
there's only a little bit left of today,
don't spoil it by worrying.

Tray-la-la, tray-la-la-la-la,
tray-la-la, la-la-la, la-la-la, la-lam,

Tray-la-la, tray-la-la-la-la,
Tray-la-la, la-la-la-lam.

Khapt arayn a shnepsl,
Kol-zman ir zayt baym lebn.
Im-yirtse-shem, oyf yener velt,
Vet men aykh nit gebn.

Tray-la-la, tray-la-la-la-la...

[18] *Patsh, patsh, kikhelekh*
Yiddish folksong

Patsh, patsh, kikhelekh,
Der tate t'koyfn shikhelekh.
Shikhelekh vet er koyfn,
Un in kheyder vet dos kind loyfn.

Loyfn vet dos kind in kheyder,
Lernen vet er dort keseyder,
Dort keseyder etlekhe shures,
Tate-mame veln hern gute bsures.

Patsh, patsh, kikhelekh,
Der tate t'koyfn shikhelekh.
Shikhelekh vet er koyfn,
Un in kheyder vet dos kind loyfn.

Ah, ah, ah.

tray-la-la, tray-la-la-la-la,
tray-la-la, la-la-la-lam.

Grab yourself a drink
as long as you're alive.
God willing, in the next world,
they won't give you any.

Tray-la-la...

[18] *Patty-cake, patty-cake*

Patty-cake, patty-cake,
Daddy will buy you shoes.
Shoes he will buy,
and the child will run to cheder⁷

The child will run to cheder.
There he'll study as he should.
There, as he should, a couple of lines,
and the parents will get good reports.

Patty-cake, patty-cake,
Daddy will buy you shoes.
Shoes he will buy,
and the child will run to cheder.

Ah, ah, ah.

⁷ Religious primary school.

[19] *Der kadish fun reb Leyvi-Yitskhok*
Yiddish text by Leyvi-Yitskhok of Berdichev

A gut-morgn dir, riboyne shel oyelm!
Ikh, Leyvi-Yitskhok ben Sore mi-barditshev,
Bin tsu dir gekumen mit a din-toyre fun dayn folk yisroel.
Un vos hostu tsu dayn folk yisroel?
Un vos hostu zikh ongezetst oyf dayn folk yisroel?
Az vi nor a zakh, iz tsav es bney yisroel.
Az vos nor a zakh, iz emoyr el bney yisroel.
Az ven nor a zakh, iz dabeyr el bney yisroel!

Tatenyu! Kamo umoy's booylom?
Bavliyim, parsiyim, adoymiyim.
Di daytshn, vos zogn zey:
Undzer kenig iz a kenig.
Di englander, vos zogn zey:
Undzer malkhes iz a malkhes.
Un ikh, Leyvi-Yitskhok ben Sore mi-barditshev, zog:
Yisgadal veyiskadash shemey rabo!

Un ikh, Leyvi-Yitskhok ben Sore mi-barditshev, zog:
Loy ozuz mimkoyim,
Ikh vel zikh fun mayn ort nit rirn,
Un a sof zol dos nemen,
Un an ek zol dos zayn.
Yisgadal veyiskadash shemey rabo!

[19] Reb Leyvi-Yitskhok's Kaddish^a

A good morning Lord, Master of the universe!
I, Leyvi-Yitskhok son of Sarah of Berdichev,
I come to you with a din-toyre^c for your people Israel.
What do you want of your people Israel?
What do you demand of your people Israel?
Everywhere I look it says, "Command the children of Israel."
And every other verse reads, "Say unto the children of Israel!"
And over and over it says, "Speak unto the children of Israel!"
Father, sweet Father in heaven, how many nations are
there in the world?
Babylonians, Persians, Edomites!
The Germans, what do they say?
that the Czar is the almighty Emperor.
The English, what do they say?
that their King shall reign supreme.
And I, Leyvi-Yitskhok son of Sarah of Berdichev,
what do I say?
"Yisgadal veyiskadash shemey rabo, magnified and
sanctified be His great Name!"
And I, Leyvi-Yitskhok son of Sarah of Berdichev, say,
"I shall not budge from this point,
from this stand I shall not be moved,
and let there be an end to our suffering,
and may our suffering come to an end.
Oh, yisgadal veyiskadash shemey rabo!"

^a Translation adapted from Kaplan Eisenstein, *op. cit.*

^c Legal dispute.



Recorded on 6 and 8 June 2010 at Levy Hall, Rodef Shalom Congregation and Kresge Auditorium, Carnegie Mellon University, Pittsburgh

Recording engineer: Riccardo Schulz, Pittsburgh Digital Recording and Editing Company

Assistant engineers: Michael Ralph, Chase Fiore

Editing and mastering: Riccardo Schulz, Jesse Soracco

Producer: Aron Zolkowicz

These recordings took place under the auspices of the Pittsburgh Jewish Music Festival, and were funded in part by the Heinz Endowments Small Arts Initiative.

Booklet essay: Paula Eisenstein Baker, Robert S. Nelson and Aron Zolkowicz

Cover design: David M. Baker (dmbaker@me.com)

Cover photograph of Leo Zeitlin courtesy of Ruth Zeitlin Roes

Design and layout: Paul Brooks (paulmbrooks@virginmedia.com)

Executive producer: Martin Anderson

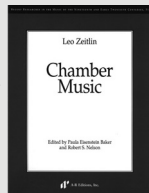
All the pieces by Zeitlin on this recording are published in *Leo Zeitlin: Chamber Music*, edited by Paula Eisenstein Baker and Robert S. Nelson, Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, Vol. 51. A-R Editions, Inc., Middleton, Wisconsin, 2009. Used with permission. All rights reserved. Details of this edition may be found at the publisher's website, www.areditions.com.

Stutschewsky: *Eli, eli* [12] was published by Hug. Zürich, 1923.

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LEO ZEITLIN Yiddish Songs and Chamber Music

[1] <i>More: dramatic recitation with piano</i>	3:49	Six Yiddish Songs for voice, piano and strings	14:15
[2] <i>Reb Nakhmons nign</i> for string quintet*	3:45	[14] I <i>Gebet fun rabbi Leyvi-Yitskhok</i> for mezzo-soprano, piano, violin, viola, and cello	2:40
[3] <i>Tsien zikh khmares oyf, harts mayns:</i> dramatic recitation with piano	1:10	[15] II <i>Klezmorimlekh</i> for mezzo-soprano, piano, violin and viola	1:54
[4] <i>Iber di hoyfn</i> for mezzo-soprano, baritone and string quartet	6:15	[16] III <i>Der parom</i> for mezzo-soprano, piano, violin and viola	2:34
[5] <i>Benk ikh yo, benk ikh nit?:</i> dramatic recitation with piano	0:55	[17] IV <i>Shoy nito der nekhtn</i> for mezzo-soprano, piano and string quartet	2:27
[6] <i>Berceuse (A mayse)</i> for mezzo-soprano and string quartet	6:06	[18] V <i>Patsh, patsh, kikhelekh</i> for mezzo-soprano, piano and string quartet	1:54
[7] <i>Zay, zeyde, mispalel far undz dayne</i> <i>kinder:</i> dramatic recitation with piano	2:20	[19] VI <i>Der kadish fun reb Leyvi-Yitskhok</i> for mezzo-soprano, piano and string quartet	2:46
[8] <i>Eli Zion</i> for cello and piano*	5:09		
[9] <i>Ad ono adoynoy</i> for mezzo-soprano and string quartet	5:10	Rachel Calloway, mezzo-soprano [4] [6] [9] [10] [12] [14]–[19] Guenko Guechev, speaker [1] and baritone [4] [10] Daniella Rabbani, speaker [3] [5] [7] Musicians of the Pittsburgh Jewish Music Festival Elisabeth Pridonoff, piano [1] [3] [5] [7] [10] Luz Manriquez, piano [8] [11] [14]–[19] Dennis O'Boyle, violin [2] [4] [6] [9] [12]–[19] Laura Motchalov, violin [2] [4] [6] [9] [12] [13] [17]–[19] Marylène Gingras-Roy, viola [2] [4] [6] [9] [12]–[19] Isaias Zerkowicz, viola [2] Aron Zerkowicz, cello [2] [4] [6] [8] [9] [11]–[14] [17]–[19]	
[10] <i>Zog zhe, rebenyu</i> for mezzo-soprano, baritone and piano	4:22		
[11] JOACHIM STUTSCHEWSKY <i>Eli, eli, lama asawthanu</i> for cello and piano (1923)	3:05		
[12] <i>Eyli, eyli</i> for mezzo-soprano and string quartet	3:53		
[13] <i>Wiener Volkslied</i> for string quartet	3:43		