

VOLUME THREE
RUSSIAN JEWISH CLASSICS



Joel ENGEL

CHAMBER MUSIC AND FOLKSONGS

CHABAD NIGUN AND FREILACHS, OP. 20

ADAGIO MISTERIOSO, OP. 22

THE DYBBUK: SUITE, OP. 35

YIDDISH AND HEBREW FOLKSONGS

WITH WORKS BY **KAPLAN** AND **ZHITOMIRSKY**

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

INCLUDES FIRST RECORDINGS

JOEL ENGEL Chamber Music and Folksongs

I. KAPLAN (18??–19??)

- [1] *Air (Jewish Melody)* for violin, harp and harmonium (1912)* 2:59

JOEL ENGEL

- [2] *Adagio Misterioso, Op. 22*, for violin, cello, harp and harmonium* 4:57

Three Yiddish Songs for voice, oboe and piano, arr. Cantor Louis Danto

- [3] Nor nokh dir 2:25
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- [12] *Hen hu hivtiach li* for voice, violin and piano (1923)* 2:50

2 Violinstücke, Op. 20 7:01

- [13] No. 1 Chabad Nigun, for cello and piano
arr. from violin version for cello by Uri Vardi 3:08
[14] No. 2 Freylekhs, for violin and piano 3:53

Fifty Children's Songs for voice and piano (1923)

- | | | | |
|------|-------|--------------|------|
| [15] | No. 9 | In der Suke | 1:22 |
| [16] | No. 8 | Shavues | 1:17 |
| [17] | No. 1 | Morgengebet* | 1:09 |

11 Children's Songs (Yaldei Sadeh), Op. 36

- | | | | |
|------|--------|---------------|------|
| [18] | No. 10 | Zumerfeygele* | 1:42 |
|------|--------|---------------|------|

ALEXANDER ZHITOMIRSKY (1881–1937)

- [19] ***Az ikh volt gehat dem keysers oystres, Op. 4, No. 2***, for voice, oboe and piano **3:44**

Rachel Calloway, mezzo-soprano [3]–[5] [12] [15]–[19]

TT 58:42

Musicians of the Pittsburgh Jewish Music Festival

* FIRST RECORDINGS

Cynthia Koledo DeAlmeida, oboe [3]–[5] [18]

Ron Samuels, clarinet [7]–[11]

Gretchen Van Hoesen, harp [1] [2]

George Willis, percussion [7]–[9]

Daniel Andai, violin [1] [2] [6]–[11]

Laura Motchalov, violin [6]–[11]

Nurit Pacht, violin [12] [14]

Marylène Gingras-Roy, viola [6]–[11]

Aron Zerkowicz, cello [2] [6]–[11] [13]

John Moore, double-bass [7]–[11]

Luz Manriquez, harmonium [1] [2] and piano [13]

Rodrigo Ojeda, piano [3]–[5] [14]–[19]

JOEL ENGEL, 'THE FATHER OF JEWISH MUSIC'

by Marjorie Rahima Hohlstein

The music of the Russian composer Joel (Yuli Dmitrievich) Engel (1868–1927) is virtually unknown today, although he was a central figure in forming a Jewish national identity before the establishment of the state of Israel in 1948. He is perhaps best recognised for his ventures into the Jewish *shtetls* (villages) in the Podolia region of what is now Ukraine¹ to record and collect Jewish folksongs, thus making him the first Jewish ethnomusicologist. In his book *Old Jewish Folk Music: The Collections and Writings of Moshe Beregovski*, Mark Slobin writes that although music was always a large part of Jewish life in eastern Europe, it was not written down until the late nineteenth century:

Only in 1898 did the composer and critic Joel Engel make his first transcriptions of the melodies of Jewish folk songs and tunes. [His] activities as composer, folklorist, and passionate propagandist and appreciator of Jewish folk music attracted the attention of a wide circle of Jewish society to its own music.²

In Tsarist Russia in the nineteenth century, Jews were a culturally and physically segregated population, with limited protection under the law, and oppressive restrictions on employment. Indeed, 94% of the Jewish population was required to live in a small area of land on the western border of Russia (in present-day Poland and Ukraine) called the 'Pale of Settlement'.³ They were forced to submit to oppressive taxes, conscription for up to 25 years and severe state censorship. Formal education

¹ In particular, Tomashpol, in Vinnytsia Oblast.

² Mark Slobin (ed./transl.), *Old Jewish Folk Music: The Collections and Writings of Moshe Beregovski*, The University of Pennsylvania Press, Philadelphia, 1982, p. 287.

³ Lucy S. Dawidowicz, *The Golden Tradition: Jewish Life and Thought in Eastern Europe*, Holt, Rineart and Winston, New York, Chicago, San Francisco, 1967, p. 30.

became increasingly rare for Jews and by 1841 only 0.02% (230 in one million) of the Jewish population was attending a *yeshiva*, or Jewish school. Tsar Nicholas I, who harboured an intense hatred for the Jews, lured them to attend state-run schools with the promise of civil rights and tax exemptions, but his true motivation was conversion to Christianity.

Compared with most Jews, Joel Engel lived a privileged life. As his father was a successful merchant, his family was permitted to live outside the Pale, which allowed Engel to attend a Russian school and to study music. He was thus raised as a thoroughly secular Jew and did not experience the community-based religious upbringing that shaped the life of most other Jews.⁴ He began his adult life with the intention of becoming a lawyer, attending Kharkov University from 1886 to 1890, studying music theory there as well as law. In 1893, while working as a children's tutor in Kharkov, he met Pyotr Ilyich Tchaikovsky, who reportedly was deeply impressed with Engel's musical talent and encouraged him to study composition full time. Shortly after this pivotal meeting, Engel left Kharkov and enrolled in the Moscow Imperial Conservatoire of Music, where he studied composition under Sergei Taneyev (1856–1915), who also taught Glière, Medtner, Myaskovsky and Skryabin.⁵ In spite of his talent, admission was not a foregone conclusion. Jewish enrolment at the time was restricted to less than 3%, and Engel was often the only Jew in his composition class.⁶

It was during his first year at the Conservatoire that Engel's unlikely transformation into a Jewish nationalist composer began. He lived in the 'Zakharyevka' apartments: popular living quarters for Jewish intelligentsia and musicians. Through his contact with the other residents, Engel became exposed to the idea of using traditional Jewish tunes in art-music and developing a Jewish national school of composition. As his first foray,

⁴ Jacob Weinberg, 'Joel Engel: A Pioneer in Jewish Musical Renaissance', *Jewish Music Forum Bulletin* 7/8 (1946/47), p. 33, as quoted in Irene Heskes, *The St. Petersburg Society for Jewish Folk Music*, Tara Publications, New York, 1998, p. 13.

⁵ Albert Weisser, *The Modern Renaissance of Jewish Music: Events and Figures, Eastern Europe and America*, Bloch Publishing Company, New York, 1954, p. 72.

⁶ James Loeffler, *The Most Musical Nation: Jews and Culture in the Late Russian Empire*, Yale University Press, Yale, 2010, p. 60.

he collaborated with other Zakharyevka residents in writing the operetta *Esther* for a Purim festival⁷ in Moscow.

After graduating from the Moscow Conservatoire, Engel gained much acclaim as the chief music-critic for *Russkiye Vedomosti*, a leading liberal daily newspaper in Moscow (published between 1863 and 1918). He also wrote opera guides and was a guest lecturer at the St Petersburg Conservatoire.⁸ In 1897 Engel met the prominent Russian art-critic Vladimir Stasov (1824–1906) in what was perhaps the most providential meeting of his professional life.⁹ During a lively discussion on nationalism and the arts, Stasov berated Engel for not having national pride in being a Jew. He reminded Engel of the riches in Jewish folk-music and scolded him for not using this wealth of material in his compositions. Apparently, Engel was deeply motivated by Stasov's remarks, because that summer he took a leave of absence from his job and embarked on that pioneering ethnomusicological expedition, spending the summer taking down musical dictation as the villagers sang and played. He returned to the region for two subsequent summers to continue the research that would eventually lead to a self-published *Album of Ten Jewish Songs*, or *Jüdische Volkslieder*, for voice and piano. Using material from his own transcriptions as well as what others would send his way – whether only text, only music, or text and music combined – this first collection of songs would be the first of many to come.

A year later Engel and a fellow ethnologist, Pesach Marek (1862–1920), presented a lecture-recital on Jewish art-music to an overflowing crowd at the Moscow Polytechnic Museum, sponsored jointly by the Musical-Ethnographic Commission and the IOLEAE¹⁰ Ethnographic Division. Engel's settings of folk-tunes, and Engel's and Marek's lectures, were given enthusiastic reviews by both the Russian and Yiddish newspapers.

⁷ Purim is an exuberant springtime festival celebrating the escape of the Jews, in the fourth century BC, from a plan of mass extermination in the Persian empire. The story is told in the Book of Esther in the Old Testament.

⁸ Irene Heskes, *Passport to Jewish Music: Its History, Traditions, and Culture*, Greenwood Press, Westport (Conn.), 1994, p. 146.

⁹ Stasov was, with Balakirev, an energising force behind the group of nationalist composers who became known as 'The Mighty Handful' or 'The Five' – Borodin, Cui, Mussorgsky and Rimsky-Korsakov, as well as Balakirev himself.

¹⁰ *Imperatorskoe obshchestvo liubitelei estestvoznaniia, antropologii i etnologii* (Imperial Society of Lovers of Natural History, Anthropology and Ethnology).

The composer's brief but effective remarks got his colleagues thinking in new ways about the overlaps between their identities as Russians, Jews and classically trained musicians. When Engel gave another lecture-recital in January 1908, the Polytechnic crowd of 250 had blossomed to an audience of two thousand, which filled the Great Hall of the Moscow Conservatoire.

Engel lived in Moscow during this first decade of the twentieth century, but his influence clearly held sway also among his St Petersburg colleagues. Composers such as Mikhail Gnesin (1883–1957), Efraim Shkliar (1871–1943) and Solomon Rosowsky (1878–1962)¹¹ founded the St Petersburg Society for Jewish Folk Music. Accounts of Engel's participation in the organisation are contradictory, but it would be safe to say that his role was primarily inspirational. In 1913 Engel established his own chapter of the Society in Moscow and became its permanent president. Through his personal initiative, the Moscow chapter published several of its members' compositions – though mostly his own – and presented them in many chamber concerts and lectures.

After the establishment of the Society for Jewish Folk Music, several further expeditions took place, after the fashion of Engel's summer visits of the 1890s. In 1912 Engel accompanied the playwright Shloyme Zanvl Rappoport (1863–1920), better known by his *nom de plume* S. Ansky, on the first formal expedition to the *shtetls* around Kiev. Three years of fund-raising eventually won support from the rich Jewish arts-patron Vladimir Gintsburg, and so Engel and Ansky were able to employ the latest technological device, the phonograph, to record the villagers on wax cylinders. For Engel, this audio archive was essential in capturing the nuances and inflections that were beyond the limits of written musical dictation.

In his definitive book on Russian-Jewish musical culture, *The Most Musical Nation: Jews and Culture in the Late Russian Empire*, James Loeffler describes one of the challenges faced by a couple of urban intellectuals in their attempts to document unfamiliar *shtetl* life:

¹¹ An album of Solomon Rosowsky's music is in preparation in this Toccata Classics series.

With his clean-shaven Muscovite physical appearance and limited knowledge of Yiddish, Engel found himself immediately marked as an outsider. Though he was the expedition's musical expert, he generally deferred to Ansky as translator and cultural mediator in dealing with informants. The curiosity and skepticism about Engel were only enhanced by the fact that he carried with him an exotic, futuristic device, the phonograph. Swarming, interested crowds assembled around him every time he set up his machine on the street. The circuslike atmosphere made it difficult to conduct careful research. In the town of Pavoloch, for example, he had intended to go visit a *shoykhet* (kosher butcher) reputed to have a great repertoire of folk songs. But a surging mass of inquisitive onlookers, both adults and children, besieged him as soon as he stepped out of the house where [he] was staying. Overwhelmed, he retreated inside. In order to escape the mob, Engel sent Yudovin, the expedition's official photographer, into the street to distract the crowd with his own newfangled contraption, the camera, while he snuck out the back door in search of his informant.¹²

Engel left the expedition after only a month to attend to a family emergency, but not before gathering 44 recordings from four different *shtetls* on 29 wax cylinders.¹³ And the contact with Ansky proved to be providential for him: he later collaborated with the playwright by composing the incidental music to what would become the most famous Yiddish play in history, *The Dybbuk, or, Between Two Worlds*.

Engel and his Jewish contemporaries felt the stifling hand of the post-Revolutionary Communist regime even more heavily than they had felt that of the Tsarists. The artists who had begun the movement of Jewish national music began to emigrate. Some went to Palestine, but the majority chose America. Engel left Russia in 1922 with the intention of embarking on a pan-European tour but obtained a visa that took him only as far as Berlin. He remained there for two years before he was able to emigrate to Palestine. Loeffler writes of Engel's final years in the burgeoning Jewish state:

¹² Loeffler, *op. cit.*, p. 89. This book explores relevant topics beyond the scope of this booklet, such as Engel's politics, his Russianness v. his Jewishness, and the cultural polemics entered into with his colleague Lazar Saminsky and the writer Solomon Rabinovich, better known as Sholem Aleichem (creator of the character Teyve the Dairyman made famous in *Fiddler on the Roof*).

¹³ They were donated by Engel's widow after his death to the Vernadsky Library in Kiev, where they are still part of the collection.

He was frustrated both by his difficulties in learning spoken Hebrew and by the local musical politics that prevented him from assuming a prominent position at one of the new conservatories. Privately he complained that, unlike in Moscow or Berlin, in Tel Aviv his fame felt superficial and irrelevant. He was treated like a national hero, but his music and ideas were largely ignored. At the end of his life, Engel remained both a struggling immigrant and a misunderstood icon.¹⁴

The historical significance of Joel Engel's music warrants that his compositions, currently withering in various US archives, should be revived, re-edited, and published anew before age, time and apathy succeed in destroying the memory and existence of the culture which inspired this music. He is quoted¹⁵ as saying:

Jewish art-music was born only yesterday. Let us give it a chance to grow. Let us nurse the baby. True, there is not yet a Jewish Beethoven, however, *our* songs are still dear to us, just because they are our own. [...] So, let us love our own songs. They will prepare the ground for a future Jewish musical genius like Beethoven or Bach.

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¹⁴ Loeffler, *op. cit.*, pp. 197–98.

¹⁵ In Dawidowicz, *op. cit.*, p. 330.



Engel (left) in the field in 1912, using an Edison phonograph to record Jewish folksongs

JOEL ENGEL: CHAMBER MUSIC AND FOLKSONGS

by Samantha M. Cooper and Aron Zelkowicz¹

Like most of the early composers of the nationalist Jewish school, Joel Engel preferred chamber and vocal music to larger symphonic forms. In practical terms, portable (and more readily affordable) small ensembles could convey his aesthetic through the platform of his ethnographic concert-lectures. Both his instrumental works and song-settings show a reverence for folk-melodies by keeping them largely intact, supported by simple accompaniments. As such, they paved the way for his disciples – chief among them Solomon Rosowsky, Joseph Achron (1886–1943) and Moshe Milner (1886–1953) – to experiment more freely and ambitiously with their treatment of authentic ethnic sources. By opening and closing this album with music composed by Israel Kaplan (18??–19??: precise dates unknown) and Alexander Zhitomirsky (1881–1937) respectively, the impact of Engel's more traditional, folk-oriented style is demonstrated in the music of his lesser-known contemporaries.

Extensive research has failed to reveal any background information about Israel Kaplan's *Jewish Melody* for violin, harp and harmonium [1]; indeed, knowledge of the composer himself remains elusive. According to Jascha Nemtsov, the only scholar we found who refers to Kaplan by the first name 'Israel', Kaplan was a member of the St Petersburg Society for Jewish Folk Music.² One of Kaplan's three known works, the *Jewish Dance* for two violins, enjoyed a worldwide audience when it was repeated in nearly every one of the Jewish-themed chamber concerts that a sextet called the Zimro Ensemble gave on a historic concert-tour across Russia, the Far East and the United States in 1918–20. The romantic *Air*, marked *Adagio religioso*, employs

¹ Additional research for this essay was provided by Racheli Galay and Samuel Zerin.

² Jascha Nemtsov, *Enzyklopädisches Findbuch zum Archiv der 'Neuen Jüdischen Schule'*, Harrassowitz Verlag, Wiesbaden, 2008, pp. 43, 45 and 73. In other locations, Kaplan has also been given the first initials J. and E. Cf. also: Avraham Soltes, 'The Hebrew Folk Song Society of Petersburg: The Historical Development', in *The Historic Contribution of Russian Jewry to Jewish Music*, ed. Irene Heskes and Arthur Wolfson, National Jewish Music Council, New York, 1967, p. 23.

constant changes of metre to achieve a smooth, undulating timelessness. It is cast in the form of a fantasy, in which the loose thematic idea of a descending tetrachord (four notes connecting a perfect fourth) is organically varied in different guises, the downward scale being tweaked with prominent 'Jewish-sounding' augmented seconds³ in a brief unaccompanied violin cadenza. The work makes a compelling case for the unusual combination of violin, harp and harmonium, as each instrument receives sensitive treatment within the texture.

Engel's *Adagio Misterioso*, Op. 22 [2], for violin, cello, harp and harmonium, was published by the German firm Jibneh in 1923, the year after he left Moscow for Berlin. Intriguingly, he chose to dedicate this piece 'To the memory of my Brethren'.⁴ Since historical documents suggest that Engel had only one brother, Gregory (or Hirsch), it is possible that the dedication refers to Engel's recently deceased musical brethren: his dear friend Ansky, as well as many of his supporters and teachers, including Cesar Cui, Pesach Marek, Nikolai Rimsky-Korsakov, Stasov and Taneyev, all of whom had died in the preceding decade.

After a grandiose introduction from the harp and harmonium, the violin and cello take over melodic duties, often playing in octaves to rise over the majestic accompaniment. The subtitle on the published score indicates that the piece is based on a Chabad⁵ *nigun* (tune) – most probably the basis of the first of the three long phrases that are played before the music is repeated with embellishments. Regardless of the ratio of borrowed to original material, all the phrases work well together to create a devotional atmosphere.

The repertoire of art-song contains a small but rewarding sub-genre which augments piano accompaniments with an *obbligato* instrumental part, the most famous examples being Schubert's *The Shepherd on the Rock*, with clarinet, and Brahms' Op. 91 songs, with viola. Jewish nationalist composers exploited the richness of a number of

³ This mode is called the *Ahavah rabbah* mode (literally, 'with great love').

⁴ The German dedication reads 'Dem Andenken meiner Bruder'.

⁵ The term 'Chabad' is an acronym for the Hebrew words 'Chochma, Bina, Da'at' ('wisdom, insight, knowledge'), teachings set out by Rebbe Schneur Zalman and observed by his Hassidic followers.

instrumental and vocal combinations, as exemplified by the two lullabies recorded here (Engel's *Hen hu hivtiach li* in Hebrew [12] and Zhitomirsky's *Az ikh volt gehat* in Yiddish [19]), as well as songs for voice, violin and piano by Hirsch Kopit, Samuel Alman and Joseph Achron. These three Engel songs with oboe *obbligato* draw on this tradition, but they are arrangements from the repertoire of the late Cantor Louis Danto of Toronto (1929–2010) of Engel's original versions – and they thus pursue Engel's own practice of embellishing the tunes he found.⁶ *Nor nokh dir* [3], based on a Yemenite folksong, is a lament: a conscripted soldier sings of his love for God (and, possibly, for a woman). As the soldier's feelings of devotion to God, to his country and to his people (Israel) solidify, the tempo gradually increases. When his combined feelings of joy and sorrow can no longer be contained with words, he bursts into a climactic wordless declamation. *Ritshkele* [4], with its use of entertaining word-play as well as textual and musical imitation, could have been intended for the entertainment of children. The song opens with the piano imitating a bubbling brook. As the brook interacts with a series of visitors, the sounds are mimicked in rhyming nonsense syllables by the narrator. A bubbling brook that bubbles ('mur'), a pebble that falls ('bur'), a crow that calls ('kra') etc., are each captured in onomatopoeia. In contrast to many of Engel's other settings, the harmony of *Ritshkele* is relatively static; to temper the repetition we have cut the song down to three verses from the original six. In *Ach! Nit gut!* [5] (1909), No. 3 from the first volume of *Jüdische Volkslieder* mentioned above, the narrator mourns the painful loss of a loved one to a force beyond his or her control. This arrangement is particularly effective by keeping the voice silent during the return of the verse, allowing the singer and audience to contemplate the feeling of loneliness before the singer enters again with renewed strength.

On their ethnographic expedition in 1912, Ansky and Engel heard the fascinating tale of the *dybbuk*: a demonic, recently deceased soul which would take possession of the living and had to be exorcised by the local rabbi. Ansky, inspired by the fabulous folk-stories he had heard, returned to Moscow and wrote a Yiddish play about a young

⁶ We are grateful to Cantor Danto's widow, Mrs Rouhama Danto, for sharing these scores from his library.

bride who is possessed by a dybbuk on her wedding night. So as to present eastern European Jewish life as accurately as possible, Ansky re-examined all of the findings from his trip and mixed in as many examples of colourful *shtetl* culture as he could. One critic called *The Dybbuk* an ‘ethnographic museum’,⁷ but another, Z. (Igrot Zevi) Voyslavski, said after seeing the 1927 production in Berlin:

Take a Hassidic tune, the cry of a Jewess giving birth, a Jewish cemetery with crooked tombstones, an old shofar unfit for use, the curtain of an old ark embroidered in gold, a goblet for *havdalah*. Mix them with a little popular Hassidism and Kabbalah – and you have a nice batter for cooking.⁸

This flippant review understates the importance of *The Dybbuk* as a tribute to *shtetl* life: the play functions as ‘an artistic document of the epoch and place’⁹ of its source material. While Ansky wrote and rewrote his script, Engel, inspired by his friend’s theatrical efforts, began to compose incidental music for the Russian version, which was scheduled for performance at the Moscow Art Theatre founded by Konstantin Stanislavsky (1863–1938). Engel was constantly revising the score during the rehearsals, and although he began the work in 1916, he had to postpone its completion until after the Russian Revolution. In March 1918, the newspaper for which he worked, *Russkiye Vedomosti*, was suspended, thus enabling Engel to devote his energies to composing. ‘I bless the Russian Revolution’, he wrote to his composer friend Solomon Rosowsky, ‘because the Bolsheviks have shut down all of the newspapers and I have, thank God, nowhere left to write.’¹⁰

Meanwhile, plans for the Russian premiere of *The Dybbuk* fell apart, partly because Stanislavsky, the director, fell ill with typhus and a lead actor had a nervous breakdown.

⁷ Anon., quoted in ‘The Dybbuk’. Jewish Heritage Online Magazine, www.jhom.com/personalities/ansky/dybbuk.htm, accessed 11 February 2017.

⁸ *Ibid.* A shofar is a ceremonial ram’s horn; *havdalah* is the service which closes the Sabbath; Hassidism is a spiritual sect of Judaism; and the Kabbalah is a strain of Jewish mysticism.

⁹ Izaly Zemtsovsky, ‘The Musical Strands of An-sky’s Texts and Contexts’, in *The World of S. An-sky: A Russian Jewish Intellectual at the Turn of the Century*, ed. Gabriella Safran and Steven J. Zipperstein, Stanford University Press, Stanford, 2006, p. 225.

¹⁰ Rosowsky, ‘Der esther prolog-akkord’, *Di shul un khazonim-velt* 28 (8 June 1937), p. 2, as quoted in Loeffler, *op. cit.*, p. 193.

A new world premiere, by the Vilna Troupe,¹¹ was rescheduled for November 1920, but Ansky himself did not live to see it: he died on the 8th of that month. This Yiddish production, presented at the Elysium Theatre in Warsaw, was dedicated to Ansky's memory after a delay of 30 days to allow for the Jewish ritual period of mourning. Engel's score was finally heard in Moscow on 31 January 1922, in a new Hebrew production by the Habimah Studio.¹² The Expressionist Armenian director Yevgeny Vakhtangov (1883–1922), a disciple of Stanislavsky, employed the Bolshoi ballet-master Lev Lashchilin to choreograph Engel's musical centre-piece, the 'Beggars' Dances', but Vakhtangov's imprint remained on every highly stylised gesture. Instrumental music would meld into chanting, and dialogue would be underscored by music in a quasi-operatic fashion. The musicologist Izaly Zemtsovsky asserts that, as a result of the astonishing interweaving of Engel's music into the play, 'One can even say that only in Engel's music was the authentic Ansky – the *untranslated*, so to speak, Ansky – present and heard'.¹³

In response to the immense success of the music, Engel arranged *The Dybbuk: Suite, Op. 35*, as six movements for clarinet, string quintet and percussion, which trace the main events of the drama chronologically. The prelude, for string quartet alone, contains two closely related themes: 'For What Reason?' (in Hebrew, 'Mipneh Mah?') and the 'Song of Songs' ('Shir Hashirim') [6]. The principal musical motif, interwoven throughout the score, is the 'Mipneh Mah' theme, based on a Hassidic *nigun* from the city of Vitebsk in Belarus (Ansky's birthplace, as it happens).¹⁴ Over an ethereal string tremolo (marked *con sordino*), the first violin plays the principal theme, identified by

¹¹ The Vilna Troupe, known more formally as the Fareyn fun Yiddishe Dramatishe Artistn (Federation of Yiddish Dramatic Actors), was founded in Vilna (now Vilnius, the capital of Lithuania) in 1915 or 1916 (sources differ) and soon moved to Warsaw, but still presented its productions (on Stanislavsky's recommendation) in Lithuanian Yiddish. The group toured eastern and western Europe, even reaching New York, settling in Bucharest in 1923. It disbanded and re-formed repeatedly in the later 1920s and the 1930s.

¹² Founded by the actor and fervent Zionist Nachum Zemach, the Habimah Studio comprised emerging young actors who were inexperienced but could speak Hebrew; this organisation eventually became the National Theatre of Israel.

¹³ *Loc. cit.*, p. 222.

¹⁴ Weisser, *op. cit.*, p. 76. This melody is also attributed to Abraham Zvi Idelsohn's 'Songs of the Hasidim', as preserved in his 1931 collection: cf. *Hebräisch-Orientalischer Melodienschatz* ('Thesaurus of Hebrew Oriental Melodies'), Breitkopf & Härtel, Leipzig, ten vols., 1914–32, Vol. 9, Nos. 21 and 67.

its signature rising minor sixth, against a counter theme in the cello, a falling semitone (half-step) (Ex. 1). The phrases mirror the text by questioning and answering each other, and one can easily hear the three-note motif underlying the words ‘Mipneh Mah?’ (‘For what reason?’):

Ex. 1

Adagio misterioso $\text{♩} = 52-54$

Mip - nej mah?
V-o I

ppp
Quartett (con sord.)

dolcissimo

Cello

ppp

Why, for what reason, from highest height, to deepest depth below, has the soul fallen?
Within the fall the power lies to rise again.

These words and their corresponding music are bookended at the end of both the play and the suite, respectively, to underline the main literary and musical theme: the suspension of the Jewish soul between two worlds. James Loeffler speculates that, by dramatising this folk-story, Ansky and Engel ‘turned it into a parable for the whole tragic fate of Russian Jews, caught between religious tradition and secular modernity, Jewishness and Russianness.’¹⁵ The viola introduces the ‘Shir Hashirim’ theme as chanted in the play by the young scholar Hannan, who is in love with Leah, but too poor to marry her. According to the scholar Albert Weisser,¹⁶ it is based on a ‘Polish-Lithuanian

¹⁵ *Op. cit.*, p. 93.

¹⁶ *Op. cit.*, pp. 75–76.

version of the old Biblical chant [of the Song of Songs]'. 'Mipneh Mah?' returns briefly to segue directly into the second movement.

The tune that begins the 'Beggars' Dances' ('M'choloth Hakabzanim') [7] has proven to have a chameleon-like ability to adapt through history. As can be heard in the opening moments of this movement, it works well in both the passionate minor and the jaunty major mode (Ex. 2).

Ex. 2

Allegro moderato ♩ = 116-120

The musical score is for a piece titled 'Beggars' Dances' ('M'choloth Hakabzanim'). It is in 3/4 time, marked 'Allegro moderato' with a tempo of 116-120 beats per minute. The key signature is B-flat major (two flats). The score is presented in three systems. The first system begins with a piano introduction in the bass staff, marked with a forte (*f*) dynamic. The melody is introduced in the treble staff, also marked *f*, with a 'Tutti' instruction. The second and third systems show the main melody in both staves, with a trill (*tr*) at the end of each system. The score is written in a style that suggests it is a transcription of a historical or folk tune.

The opening melody matches that of a children's song called 'A geneyve' ('A burglary'), from a 1912 anthology by Zalman Kiselgof.¹⁷ The Jewish-music scholar Neil Levin points to an even earlier origin: a tune printed in an 1890 issue of the Yiddish periodical *Arbeter Fraynd* ('Worker's Friend'), a radical paper founded by the socialist poet Morris Winchevsky.¹⁸ Winchevsky wrote a poem entitled *Akhdes* ('Unity'), which evolved into the lyrics of what became a popular Bundist (Jewish secular socialist) anthem, *Ale brider*, which uses this same melody and is still well-known today, as sung by groups like the Klezmatics. In *The Dybbuk*, however, this tune is used to accompany an increasingly disturbing beggars' dance.¹⁹ As custom dictates, the impoverished and crippled of the town are allowed to dance with the bride and are granted one day of food and hospitality by her wealthy father. But what begins as a joyous tradition becomes increasingly frenetic and exhausting for Leah. A dance critic in attendance at a 1926 performance in Paris called it 'a burlesque ballet' and 'a nightmarish vision.'²⁰ The clarinet and first violin often double each other in precarious unison as the music gets faster and wilder.

The 'Wedding March' ('Marsch Chatunah') [8] features a popular folk-dance called 'sher' (or square dance).²¹ This music recurs at several moments in the play; the first time is in the second act after Leah's soliloquy at the grave of a deceased couple. The march is last heard offstage as Leah is brought to the wedding canopy for the second time at the end of the play. 'The Veiling of the Bride' ('Chipuy Hakalah') [9] occurs at the end of the second act, just as Leah is to be veiled by her undesired bridegroom. It features a highly augmented variation of the 'Mipneh Mah' theme, this time with improvisatory-sounding commentary from the violin and later by the violin and clarinet in unison, underscored by an ominous tam-tam (it is during the wedding ceremony that Leah is possessed by the dybbuk). The 'Hassidic Melody' ('Nigun Chassidim') [10] is an original

¹⁷ Zalman Kiselgof, *Lieder Sammelbuch für die jüdische Schule und Familie*, Leo Winz, Berlin, 1912.

¹⁸ Letter and subsequent phone call to one of the authors (Aron Zelkowitz).

¹⁹ There is a connection between the wedding scene in *The Dybbuk* and the lyrics to *Ale brider*. One verse is sung: 'Yes, we are one, whether we have much or little [...] Devout and leftist, united all, like the bridegroom and bride; Like the Torah and the commentary'.

²⁰ André Levinson, as quoted in Giora Manor, 'The Dybbuk Dances', *Machol Be-Israel*, The Union for Dance in Israel, Mishmar HaEmek, 1983, pp. 9–16.

²¹ Weissner, *op. cit.*, pp. 77–78.

creation by Engel, if that is what is meant to be understood from a footnote printed in the score: 'Not a folk melody!'. What starts with a simple idea in the cello and bass elegantly expands into longer phrases before reaching an emotional climax and dying away, thus setting the mood for the prolonged exorcism scene to follow.

The sixth movement [11] reprises the 'Song of Songs' and 'For What Reason?' motifs from the first movement, presented in reverse order. The short phrases answer each other with increasing intensity to underscore the dialogue between Leah and Channan, whose spirit has been freed but returns to coax his beloved to join him in the afterlife. The two themes combine at the climax of the entire suite: the moment when Leah's soul departs her body. The suite ends on an unresolved dissonance, a fitting (non)conclusion for a play subtitled 'Between Two Worlds.'

Hen hu hivtiach li [12] (in Yiddish, *Er hot mir fest gelaybt*) was first published in Volume 2 of the same 1909 collection as *Nor Nokh Dir*. Originally published in German, Yiddish and Russian, it was reprinted by Engel in Tel Aviv in 1923 with Hebrew text.²² In the classic tradition of inappropriately morbid Jewish lullabies, the text follows the grieving of a woman whose fiancé has left her for another woman. The unusual static tonic note of the opening vocal line and the use of augmented seconds create an especially sombre and characteristically Jewish-sounding mood.

Engel dedicated the 2 *Violinstücke* published as his Op. 20 'La-Yehudim' ('to the Jews'). The melody of 'Chabad Nigun', Op. 20, No. 1 [13], is an adaptation of a traditional Chabad tune without words. It was one of the pieces performed on Engel's and Marek's joint concert-lecture series, where it was received enthusiastically by an audience mostly made up of students. Here the work is arranged for cello by the Israeli cellist Uri Vardi. Its sister work 'Freylekhs (Tanz)', Op. 20, No. 2 [14], displays an even more sophisticated balance of Jewish elements within the classical Romantic tradition; indeed, it is perhaps Engel's most successful attempt to absorb folk elements into an original work. With its

²² In Russia, Hebrew was a forbidden language, but Yiddish (which is written using the Hebrew alphabet) was tolerated. As a result, the songs published in Russia were usually in Yiddish and Russian. Most of the songs written during Engel's time in Germany were in German and Hebrew. After his emigration to Palestine, his vocal music was almost entirely in Hebrew. –MARJORIE RAHIMA HOLSTEIN

Yiddish title, meaning ‘good cheer’, ‘gaiety’, this *Freylekhs* is an adaptation of a joyful dance played by klezmer musicians at Jewish weddings and festivals. But rather than interpret a single folk-tune, the violin and piano parts manoeuvre between a variety of characters and themes. The music seamlessly switches gears every two bars, from accented syncopations to lyrical *legato* to playful *ricochet* to repeated stabbing down-bows. The gypsy-like repeated notes that announce the B section are transformed into a melody of uncommon sweetness. Not content to repeat the A section verbatim, Engel fills in even more ornaments and double-stops, culminating in a *prestissimo* coda that propels the music to its exciting conclusion.

Celebrations and life-cycle events are central themes in the folksongs of any culture, and the songs excerpted here from Engel’s *Fifty Children’s Songs for Children’s Home, School and Family* (*Fuftsig kinder lider far kinderheymen, shuln un familie*) are no exception. Engel first published these songs in Moscow in 1916 and 1918, and then reprinted them a third time with the Juwal publishing house in Berlin in 1923. The song-collections appear in both Hebrew and Yiddish and contain a preface written by the composer, detailing the sources from which he ‘borrowed’ his melodies and texts. Although set in the present version for voice with piano accompaniment, these songs were first published as purely unaccompanied melodies with text. In the Hebrew preface, Engel explains that only five of the 50 songs are derived from authentic folk origins; the rest were merely popular or were originally composed specifically for his collection. But Engel believed that all Jewish folksongs were important and authentic as long as they contained folk *melos* and character,²³ that each song captured its own worldview with pathos and humour and that by having ‘a specific character [...] the spirit of the people is expressed.’²⁴

‘Morgengebet’ (‘Modeh Ani’), ‘Shavues’ and ‘In der Suke’ are numbered 1, 8 and 9 in the collection, respectively. ‘**In der Suke**’ [15] is about building a small sukkah – a temporary hut built with minimal resources for the week-long harvest festival of Sukkot. Although the narrator expects that the cold wind will blow out her candles, the candles

²³ For further discussion, cf. Joel Engel, ‘An answer to Sholom Aleichem’, *Der Yid*, Kraków, 1901, No. 40, p. 2.

²⁴ Lazare Saminsky, *Music of the Ghetto and the Bible*, Bloch Publishing Company, New York, 1934, p. 228.

calmly continue to burn after she has said her prayers. She sings for joy, concluding that God must be present within her little sukkah. ‘**Shavues**’ [16] celebrates the arrival of the holiday of Shavuot, simultaneously a marker of the giving of the Torah to the Jewish people and the coming of summer. As a result of frequent leaps by fourths and fifths and a quick tempo, this song is vocally challenging and was probably not intended for the amateur performer, despite its inclusion in a children’s collection. ‘**Morgengebet**’ (‘**Modeh Ani**’) [17] uses a Hebrew prayer from the sixteenth century as its text. Derived from mystical commentary of Moses ibn Makhir of Safed on the Siddur (Hebrew prayer book), entitled ‘Seder Ha-Yom’ (1599), the ‘Modeh Ani’ prayer is commonly chanted in the morning to thank God for returning the human soul back to its rightful body after sleep. Because of its simplicity, it is usually one of the first prayers taught to young children.²⁵ ‘**Zumerfeygele**’ [18] (also called ‘Sommervögelein,’ ‘Parpar Kajitz’ and ‘Полевая птичка’) was published as No. 10 of Engel’s *11 Children’s Songs* (*Yaldei Sadeh*), a supplement to Engel’s earlier collection of 50. A repeated filigree in the piano and an octave leap in the voice at the end of the song suggest the image of a butterfly taking flight.

Alexander Zhitomirsky (1881–1937) met Engel while he was studying with Glazunov, Lyadov and Rimsky-Korsakov at the St Petersburg Conservatoire, whence he graduated in 1910. He soon became a core member of the Society for Jewish Folk Music and one of the two principal arrangers of the Society songbook. Although many composers later migrated to Palestine or the United States, Zhitomirsky chose to remain in Russia, establishing himself as a conductor, pianist and teacher: he taught composition and orchestration at his Alma Mater, the St Petersburg Conservatoire, from 1915 to 1937. In 1919 he became musical advisor of the Academic Theatre of Opera and Ballet in Leningrad (formerly and subsequently the Mariinsky Theatre). His compositions include a violin concerto (1937) and a string quartet (1923).

²⁵ Cf. Macy Nulman, *The Encyclopedia of Jewish Prayer: Ashkenazic and Sephardic Rites*, Rowman & Littlefield, New York, 1993, p. 251.

Zhitomirsky's traditional Yiddish folksong *Az ikh volt gehat dem keyzers oystres*, **Op. 4, No. 2** [19],²⁶ was composed and published in 1910 by the Society. Although the score is dedicated to the composer's mother, the simple B flat minor setting is another children's lullaby that explores unsuitable adult themes like death and God's wrath. The verses are characterised by recitative-like reiteration of one note, yet the overall feeling is also one of gradual ascent, as if the mother is yearning for the heaven which she hopes will become available to her only as a result of her child's lifelong observance of Judaism and piety.

Samantha M. Cooper is an Historical Musicology PhD student at New York University. Her research interests include the study of Jewish classical music, reception history, opera and identity formation. She received an Honours Bachelor of Music with High Distinction from Wilfrid Laurier University (Waterloo, Ontario) in May 2016.

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, and 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,



²⁶ Zhitomirsky's Op. 4, No. 1, is missing, and his only other surviving compositions are both given as Op. 5.

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 (Italy). She sings on the first volume in this series, featuring music by Leo Zeitlin (Toccata Classics TOCC 0294). Her website can be found at www.rachelcalloway.com.

Hailed as an 'exemplary leader' by *The New York Times* for leading members of the New York Philharmonic and the Manhattan School of Music in Carnegie Hall, the violinist Dr **Daniel Andai** has shared his versatile artistry as a soloist, recitalist, chamber musician, concert-master, conductor and recording artist in major concert venues in over 50 countries across five continents. He is a prize-winner of national and international competitions and has appeared as a soloist with orchestras around the world. Daniel Andai is the concert-master, frequent soloist and guest conductor of The Miami Symphony Orchestra. He was also concert-master and soloist of the Philharmonic Orchestra of the Americas in New York, with which he made many *Billboard*-rated recordings for Sony Classical and televised solo appearances, and was featured on AeroMexico's inflight-entertainment systems. He is the Dean of Music at the New World School of the Arts in Miami and the Artistic Director of the Killington Music Festival in Vermont. He was previously the violin professor and The Marialice Shivers Endowed Chair in Fine Arts at the University of Texas in Edinburg and served on faculties at Miami-Dade College and New World School of the Arts. He holds degrees from the University of Miami, the Manhattan School of Music and Lynn University. His website can be found at www.danielandai.com.



Cynthia Koledo DeAlmeida was appointed by Lorin Maazel as Principal Oboe of the Pittsburgh Symphony Orchestra in 1991. For two years before that, she was Associate Principal Oboe of the Philadelphia Orchestra under Riccardo Muti. Since joining the Pittsburgh Symphony she has been featured in concertos by Bach, Haydn, Mozart, Strauss and Vaughan Williams, appearing as a soloist with such conductors as Andrés Cardenes, Pinchas Zukerman and Vladimir Spivakov. In 1993 she premiered and recorded a newly commissioned concerto by Leonardo Balada with the Pittsburgh Symphony and Lorin Maazel for New World Records, and in 2006 she premiered Lucas Richman's concerto *The Clearing*, which was commissioned for her by the Pittsburgh Symphony, in before performing it with the Knoxville Symphony two years later. In November 2002, her first solo CD, *Classic Discoveries for Oboe*, was released on the Boston Records label. *American Record Guide* hailed it as 'a masterly recording', declaring Cynthia to be 'one of the finest exponents of the instrument anywhere'. Her second solo CD, *Mist Over the Lake*, was released on Crystal Records in 2006 to similarly rave reviews, and she can be heard on the Crystal recording of Sir André Previn's Sonata for Oboe, Bassoon and Piano with the composer. She has been a faculty member at Carnegie Mellon University since 1991. She has also been a faculty member at the National Orchestral Institute at the University of Maryland and frequently teaches master-classes at universities throughout the USA and abroad.



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 and the Pittsburgh Youth Symphony. Marylène was featured as a soloist with the Pittsburgh Symphony on many occasions, with the Duquesne University Orchestra and various youth orchestras in Pittsburgh. 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. Other festivals in which she has participated include 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, the Sun Valley Summer Symphony in Idaho. She studied at the Conservatoire de Musique du 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. She plays on the first volume in this series, featuring music by Leo Zeitlin (Toccata Classics TOCC 0294).

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 concert-master 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 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 both of the preceding volumes of this series, featuring music by Leo Zeitlin (Toccata Classics TOCC 0294) and Joachim Stutschewsky (TOCC 0314).



John Moore became a member of the Pittsburgh Symphony Orchestra bass section in 1996, arriving from San Diego, where he was a member of that Symphony Orchestra for five seasons. He also held the title of Principal Bass with the San Diego Chamber Orchestra. He began his professional studies in 1984 at the Curtis Institute of Music, earning his Bachelor of Music degree with Roger Scott, Principal Bass of the Philadelphia Orchestra. He continued his studies with Lawrence Wolfe at the New England Conservatory in 1988. He won first place in the La Jolla Symphony Solo Competition in 1993 performing the Koussevitsky double-bass concerto. He has performed at numerous music festivals, including the National Repertory Orchestra, the Tanglewood Music Festival, Schleswig-Holstein Musik Festival, the Colorado Music Festival, Strings in the Mountains and the Grand Teton Music Festival. John was the Associate Principal Bass with the Honolulu Symphony from 1989 to 1991 and won the audition as principal bass of the Columbus Symphony in 1996. He served as interim professor of bass at Penn State University in 2008. In recent years John has been involved with early music and has performed occasionally with Chatham Baroque in Pittsburgh. John is married to Susanne Park, a member of the Pittsburgh Symphony first-violin section. They live in Lawrenceville with their son Oliver. John plays on a 200-year-old English bass made by Jon Betts.



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, among them 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. Laura's teachers include Edmond Agopian, Steven Bryant, Linda Cerone, Lise Elson, Oleh Krysa, William Preucil and Zvi Zeitlin. 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.

The Venezuelan pianist **Rodrigo Ojeda** began his piano studies at the age of ten. He completed his Bachelor's Degree in piano performance at the IUDEM (Institute of Musical Studies) in 1997 under Arnaldo Pizzolante. In 1999 he went on to complete his graduate studies with Enrique Graf at Carnegie Mellon University, where he also remained to complete his Artist Diploma certificate. He has performed in master-classes with such notable pianists as Kasimierz Giesrod (former rector of the Frederic Chopin Academy in Warsaw), Márta Gulyás, Marek Jablonsky, György Sándor and Earl Wild. His solo recitals include performances throughout Venezuela, Ecuador and most recently in the Piccolo Spoleto Festival in Charleston, South Carolina. He has performed concertos from an extensive repertoire of Brahms, Franck, Gershwin, Grieg, Liszt, Mozart, Prokofiev, Schumann and Tchaikovsky. He is currently an Artist Lecturer in Piano in the School of Music at Carnegie Mellon University, as well as a piano-faculty member in its Music Preparatory School. He has also been playing with the Pittsburgh Symphony Orchestra since October 2006.



The violinist **Nurit Pacht** was 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 cease-fire 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, released in the second album of Krenek's complete piano concertos (TOCC 0392).



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, Ron 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. Ron 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 of Charles Duvernoy. Currently on the faculty of Duquesne University, Ron 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.

Gretchen Van Hoesen has been Principal Harpist of the Pittsburgh Symphony Orchestra since 1977 and has appeared as soloist with the orchestra on subscription concerts and on tour. She gave the New York and Pittsburgh premieres of Ginastera's Harp Concerto, the Pittsburgh premiere of Lutosławski's Double Concerto for oboe, harp and chamber orchestra, the US premiere of the *Suite Concertante* for harp and orchestra by Manuel Moreno-Buendi, the North American premiere of *Concert Piece*, Op. 65, for oboe/english horn, two harps and orchestra by Eugene Goossens and the world premiere of Sir André Previn's Harp Concerto. She has concertised all over the world and was selected to perform in the Super World Orchestra



2000 in Japan, an ensemble made up of key musicians from around the globe. She has been a featured soloist and adjudicator at numerous American Harp Society national conferences. She has served on the faculty of the Aspen Music Festival, is a coach for the National Youth Orchestra of the USA, Pittsburgh Youth Symphony and Three Rivers Young Peoples Orchestra, and is Harp Forum Editor and clinician for the American String Teachers Association. She graduated from the Juilliard School, where she earned Bachelor's and Master's degrees in harp as a scholarship student of Marcel Grandjany and Susann McDonald.

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 *Concerto for Marimba* on the MMC label with the Slovak Temple Orchestra. He holds degrees from Carnegie Mellon University, Temple University and the University of Pittsburgh.



With a broad career as a cellist, performer, teacher and administrator, **Aron Zelkowitz** 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 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 Anne Martindale Williams, Paul Katz, Steven Doane, Janos Starker and Colin Carr. He plays on both of the preceding volumes of this series, featuring music by Leo Zeitlin (Toccata Classics rocc 0294) and Joachim Stutschewsky (rocc 0314).



Praised as ‘one of the highest-quality concert series in town’ (*Pittsburgh Tribune-Review*), the **Pittsburgh Jewish Music Festival** was founded in 2004 by 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 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. Recordings of music by Leo Zeitlin (TOCC 0294) and Joachim Stutschewsky (TOCC 0314) have already drawn enthusiastic responses from listeners and reviewers.

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, the late 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, and popular artists and bands like ESTA, Sarah Aroeste, Neshama Carlebach, Andy Statman, and Joshua Nelson’s Kosher Gospel. The Festival website can be found at www.pjmf.net.

Song Texts and Translations

Music composed or arranged by Joel Engel unless otherwise noted

3 Nor nokh dir

Lyrics: Yemenite folksong

Music: Transcribed by A. Z. Idelson

Arranged by Joel Engel

Nor nokh dir geyt oys mayn gemit
Dikh glust mayn zel, mayn layb
Tsu mayn sheffer ikh shik mayn gebet
Shik a treyst, un mayn troyer fartrayb.

Ikh vel geyn mit dem rekhtn veg
Tsvishn di vos rum badekt
Vos hobn dem heylikn geshank
Kh'vel di troyerike brengen freyd
Ikh vel loybn mayn got
Zun shteyt oyf, zun fargeyt
Un in ziskayt mayn troyer tsegeyt, zikh tsegeyt
Un fargesn vet ale mayne laydn
Un oykh yitskhoks shvakh gemit

Mayne faynt mit shrayt batrit
Un genod mayn zel bashit.

3 For You Alone

My heart doth yearn for you alone
I desire you with body and soul
I pray to my Maker for consolation
To soothe my sorrowful heart.

I shall travel the road of the righteous
Among those clad in glory
Among those blessed by the gift of holiness
I shall bring joy to the sorrowful
I shall love my God from sunrise to sunset
And in sweetness shall my grief be dissolved.

No longer to feel pain and sadness
No longer shall Israel flail

Dear friends who were felled by the foe:
Have mercy
Unshackle my desolate soul.

[4] Ritshkele

Lyrics: Leyb Kvitzko (1890–1952)

Murmlt zikh a ritshkele...mur, mur, mur
Varft men dem a shteynde...bur, bur, bur

Kumt aher a tsigele....hup, hup, hup
Ladt dos ayn dos ritshkele...zup, zup, zup

Nakht shoyen. Shrayen kroelekh...kra, kra, kra
Grist a frosh dem ritshkele...kva, kva, kva

[5] Akh! Nit gut!

Lyrics: A. Reisen (1876–1953)

Akh! Nit gut!
Ikh hob keyn fraye mut
Es geyt nit mir ayn mayn lebn.

Vi shlekht iz mir
Az men hot dir far a soldat opgegebn?
S'nemt mir on a shrek az me traybt dir avek
Fun mir azoy vayt.

To vi zol ikh kenen on dir oyskumen
Aza lange tsayt?

Az ikh vel blaybn aleyn vet mir nit ayngelyn
Keyn esn un keyn shlofn.

Un du mayn kroyn farges keyn geveyen
Un tu oyf mir hofn.

[4] The Brook

A rippling brook is murmuring
A pebble thrust into the brook

A small white kid visits the brook
The brook invites him to take a sip

Night has fallen, crows are calling
A frog sends greetings to the brook.

[5] Woe is me!

Woe is me!
Spirits crushed, bereft of courage
My life devoid of meaning, overcome by fear.

They've sent you away from me.
When you have gone, how can I go on?
How frightful for me when they take you away,
So far away from me.

How can I possibly go on without you for so
long a time?

If I should remain alone
Then never again would I eat or sleep.

And you, my precious, don't forget my tears
And always think of me.

[12] Hen hu hivtiach li (Hebrew version)

Lyrics: Shaul Tchernichovsky (1875–1943)

Hen hu hivtiach li
Hen hu hivtiach li l'sheyti
Vayifen el acheret na'arah
Gadlah me'od sheyti.

Num, yaldi, num
U-shnateych ta'arav!
Aval ha-el y'shalem lo ki vagad beged,
Ki nishba la'shav!

Ba'olam ain tapuach klal,
Tapuach zeh ain bo tolaiah,
Ki ain ba'olam gever zeh,
Sh'ain b'libo tarmit v'hona'ah.

Num, yaldi, num
U-shnateych ta'arav!
Aval ha-el y'shalem lo ki vagad beged,
Ki nishba la'shav!

[12] Behold, he promised me

Behold, he promised me
Behold, he promised that he'd marry me.
And then he left me for another woman
And caused me so much pain.

Sleep, my child, sleep
You should live for many years!
But God will punish him for his betrayal of
love.
He promised to marry me!

There is no apple in this world
That doesn't have a worm.
There is no man in this world
Whose heart is not filled with deceit.

You should live for many years!
But God will punish him for his betrayal of
love.
He promised to marry me!

[15] In der Suke

Lyrics: A. Reisen

A suke a kleyne fun bretlach gemeyne
Hob ikh koym mit tsores gemacht.
Gedekt dem dakh mit a bisele skhakh
Un kh'zits in ir sukes bay nakht.
Fun vint dem kaltn vos blozt durkh di shpaltn
Mayn likhteles leshn zich vil.
Dokh makh ikh mir kidesh un zet nor dem
khidesh
Mayn likhteles brent ruik un shtil.

[16] Shavues

Yiddish folksong

Lyrics: Simon Frug

Shavues, libe kinderlakh,
Shavues iz gekumen.

Baflokhtn mit girlyandes grins
Bakranst mit frische blumen.

S'geyt, zumer-leyb, es shaynt un klinget
In vald, in feld, in gortn
Es fliyen, fliyen feygelekh
Un zingen shires dortn:
Der liber griner yontif geyst
Zman matan toraseynu!

[15] In the Sukkah

With great effort, at long last I built my simple
sukkah.
With rough hewn boards, a roof of thatch
To celebrate each night of Sukkoth.
The wind bitter and cold howls through the
cracks,
The candles shall soon be snuffed out.
I say my prayers quickly and to my amazement
The candles burn tranquil and still.

[16] Shavuot

Shavuot, dear children,
Shavuot has come.

Bedecked in garlands of green
Summer is coming, brilliant, resounding

Delicate flowers adorning her crown
Birds fly on high, filling the sky
With their songs so
uplifting, so fine:

We rejoice in our gift of the Torah
Our beloved festival of Shavuot is nigh!

17 Morgengebet ('Modeh ani')

Sixteenth-century Hebrew prayer

Modeh ani lifanekha
melekh chai v'kayam
sheheḥezarta bi nishmahti b'hemlah,
rabah emunatekha.

18 Zumerfeygele

Yiddish folksong

Zumerfeygele, mir zog,
Vi lebt zikh dir dem gantsn tog?
Iz dir, flaterl, nit shver
Alts tsu fliyen hin un her,
Hin un her, hin un her, altz tsu fliyen hin un
her?
Zog mir, zog.

Leb, mayn fraynd, in frayen feld,
Zunenshayn iz gor mayn velt.
Fliyen iz mayn gantse freyd,
Libes kind, nit tu mir layd.
Libes kind, libes kind, libes kind, nit tu mir
layd.
– Kh'vel nit tun. Neyn, neyn!

17 Morning prayer ('I offer thanks')

I offer thanks before You'
Living and eternal King'
For You have mercifully restored my soul
within me'
Your faithfulness is great.

18 Butterfly

Butterfly, tell me,
How do you live all day long?
Is it not hard for you, butterfly.
To constantly fly here and there?
Here and there, here and there, to constantly fly
here and there?
Tell me, tell me!

Live, my friend, in a free field,
Sunshine is my entire world.
Flying is my entire joy.
Darling child, don't hurt me.
Darling child, darling child, darling child, don't
hurt me.
'I won't! No, no!'

[19] Az ikh volt gehat dem keyzers oysters

Text: Yiddish folksong

Music: Alexander Zhitomirsky

Az ikh volt gehat dem keyzers oysters
Mit zayn gantser melukhe
VOLT dos gornisht zayn bay mir azoy nikhe
Vi du bist bay mir nikhe
Mayn kind, mayn shayn
Az ikh derze dikh dakht zikh mir
Di gantse velt iz mayn
Shlof mayn kind, shlof mayn kind
Zolst mir ruen un zayn gezunt
Der tate hot dos kind nit gelernt
Vos got hot gebotn,
Vet men im oyf yener velt brenen un brotn.
Un du mayn kind, mit dayn tsidkes zolst zikh miyen.
Dayn tatn fun gehenem aroysutsiye.

Shlof mayn kind, shlof mayn kind
Zolst lang lebn un zayn gezunt.
Az ikh vel a mol oyf yener velt geyn
Veln di tirn fun gan-eydn ofn shteyn
Un du mayn kind, zolst zayn a frumer un a guter
Vet men zogn oyf yener velt:
Lozt arayn dem tsadiks muter!

Shlof mayn kind, shlof mayn kind
Zolst lang lebn un zayn gezunt.

The Yiddish transliterations follow the standard orthography of YIVO (the Institute for Jewish Research). Translations by Marcia Usiskin and Samuel Zerín.

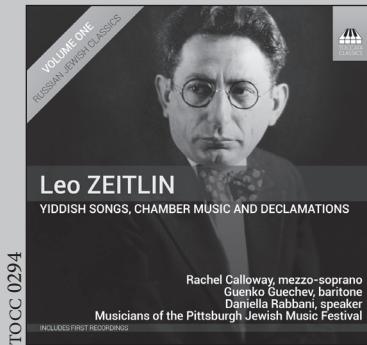
[19] If I had the emperor's treasures

If I owned the emperor's treasures
All of his kingdom, his gold
They'd none of them bring me the pleasure
The beauty my child's face doth hold
I'm filled with joy so pure, so fine
Assuring me the whole world's mine

Sleep my child, slumber and sleep
In robust health life's pleasures reap.
Your father, my child, hasn't taught you God's will
For this he'll burn in the fires of Hell
But you my child, in charity shall strive
To keep your father's soul alive.

Sleep my child, slumber and sleep
In robust health life's pleasures reap.
The gates of heaven shall open wide
And next to Him I'll take my seat
Grow my child, devout and good
When to heaven your mother is summoned it
will be understood
'Twas your piety made her welcome, as nothing
else could.
Sleep my child, slumber and sleep
In robust health life's pleasures reap.

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Recorded on 5 June 2011 at Rodef Shalom Congregation and 14–15 June 2011, 17 March and 26–27 May 2012 and 8 July 2015 at Kresge Recital Hall, Carnegie Mellon University
Recording and mastering: Riccardo Schulz, Pittsburgh Digital Recording and Editing Company
Assistant engineers: Christopher Schubert, Nicholas Sciannameo, Nicholas Johnson
Editing: Riccardo Schulz
Producer: Aron Zelkowicz

These recordings took place under the auspices of the Pittsburgh Jewish Music Festival and were funded in part by generous grants from The Memorial Fund for Jewish Culture, The Heinz Endowments Small Arts Initiative and The Pittsburgh Foundation.

Special thanks to Philip Maye for providing the antique harmonium used in these performances, constructed in 1888 by Farrand and Votey in Detroit

Booklet essays by Marjorie Rahima Hohlstein, Samantha M. Cooper and Aron Zelkowicz
Cover design: David M. Baker (david@notneverknow.com)
Typesetting and lay-out: Kerrypress, St Albans

Executive Producer: Martin Anderson

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