

Stefan Wolpe

(1902-1972)

1 Excerpts from Dr. Einstein's Address
about Peace in the Atomic Era (1950) 6:14

Patrick Mason, baritone

Robert Shannon, piano

Ten Early Songs (1920) 14:18

2 I Hymnus aus "Der brennende Dornbusch" 0:48

3 II Wie der Liebeswunde gesunde 2:09

4 III Lied der Minne 0:45

5 IV Vöglein Schwermut 1:35

6 V Der Abend ist mein Buch 2:09

7 VI Lied aus 'Des Knaben Wunderhorn', "Rote Äuglein" 1:03

8 VII Gebetsspruch des von der Sternegasse, um 1320 3:35

9 VIII Schlummerlied 2:00

10 IX Kleiner Erfolg 0:49

11 X Idylle 0:42

Tony Arnold, soprano

Jacob Greenberg, piano

Arrangements of Yiddish Folk Songs (1925) 15:16

12 I Wi Asoi Ken Ech Listick Sain 1:14

13 II Bai Main Mameß Haisele 2:23

14 III Inter dem Kinds Wigele 2:00

15 IV Ale mentschen tanzendik 1:03

16 V Eß Kimt Gefloigen 5:09

17 VI Amul Is Gewen 3:11

Patrick Mason, baritone

Robert Shannon, piano

Songs from the Hebrew 15:30

18 I Lilacs (1938) 1:23

19 II On a Mural by Diego Rivera (1938) 2:02

20 III David's Lament Over Jonathan (1954) 2:13

21 IV Lines from the Prophet Micah (1938) 2:08

22 V Isaiah (1938) 3:33

23 VI Song of Songs (1949) 3:49

Leah Summers, mezzo-soprano; Jacob Greenberg, piano

Ashraf Sewailam, bass-baritone; Susan Grace, piano

24 **Der faule Bauer mit seinen Hunden,
Fabel von Hans Sachs (1926)**

*Patrick Mason, baritone
Robert Shannon, piano*

11:14

25 **Epitaph (1938)**

*Leah Summers, mezzo-soprano
Jacob Greenberg, piano*

2:25



Stefan Wolpe, Berlin 1925
Photo courtesy of Paul Sacher Foundation, Basel

Notes

by Austin Clarkson and Larson Powell

1 **EXCERPTS FROM DR. EINSTEIN'S ADDRESS
ABOUT PEACE IN THE ATOMIC ERA (1950)**

In January of 1950 President Harry Truman announced that the U.S.A. would build the hydrogen bomb, and on February 12 Albert Einstein responded by speaking out against the bomb on a television program hosted by Eleanor Roosevelt. The next day his speech was printed in *The New York Times*, and two days later Stefan Wolpe wrote in his diary, "[. . .] it is time that all men should be freed and the perpetually besieged, exploited, and defiled earth with them. It is time to precisely define the concept of mankind's freedom." Wolpe was about to have a Composer's Forum concert in March in the McMillin Theater (now the Miller Theater) at Columbia University. As if the song on Isaiah, the *Battle Piece* for Piano, and the *Quartet* for Trumpet, Tenor Saxophone, Percussion and Piano were not a sufficient call for freedom (and enough music for half a concert that he would be sharing with Dane Rudhyar), Wolpe poured his outrage into setting nearly one-half of Einstein's speech for voice and piano and adding it to the concert program. It was courageous enough for a world-renowned scientist and pacifist to oppose the H-bomb during the McCarthy era, but for a free-lance German-Jewish composer with a history of communist associations it was reckless defiance. The marching pulse and grim C-minor of the opening recall the *Kampfmusik* (music of the struggle against fascism) that Wolpe had composed copiously during the early 1930s. The repeated exclamations of "the H-bomb" and "general annihilation" give way to mainly triple meter for the appeal to the Cold War powers to find a way out of the impasse, to do away with mutual fear, and to renounce violence. The lone voice closes by insisting time and again that "the basis of trust is loyal give and take."

2 - 11 **TEN EARLY SONGS (1920)**

Wolpe destroyed or lost most of the music he wrote before 1923, which by all accounts was a great deal. He saved only five adagios for piano and these ten early songs, all composed in 1920, a year that was a turning point in his life. After quitting the gymnasium without obtaining the Abitur that would admit him

to university, he spent the summer at the Bauhaus in Weimar. He returned to Berlin in the fall and entered the composition diploma course at the Berlin Hochschule für Musik. After discovering the progressive approaches to art and education at the Bauhaus, the Hochschule seemed irrelevant, and, like Kurt Weill and Ernst Krenek before him, Wolpe quit after one year. Weimar was not only the center of the hoped-for new republic of Germany, it was the birthplace of a new aesthetic. Wolpe went there often, as he said, like a pilgrim to Jerusalem or Mecca. He attended lectures and studio courses and absorbed a modernism that combined expressionism and constructivism with the intent that art should further social justice while nurturing the free human spirit. From such Bauhaus masters as Paul Klee and Johannes Itten Wolpe learned progressive approaches to teaching, and among the students he made lifelong friends.

Many of Stefan Wolpe's vocal works predate the Second World War; his more well-known postwar production, influential in its proximity to painterly New York School expressionism, left less room for text-based expression than his engaged work in Berlin and Palestine. The loss of his native German language and his Berlin cultural milieu to which, despite his bitterness about Nazism, he remained attached, was also a factor. Wolpe's songs stand moreover in an oblique relation to the Lied tradition. By his time the genre of the Lied for voice and piano had already been opened up by less traditional vocal settings like Mahler's orchestral songs, Schoenberg's *Pierrot Lunaire*, with its cabaret-influenced *Sprechgesang*, and Stravinsky's *Pribautki*. The late Goethe settings of Wolpe's mentor Ferruccio Busoni, the first of which were published in 1919, also pointed ahead toward the New Objectivity of the twenties, for he disapproved of excessive expressionism. Independent of Wolpe's political commitments in the 1920s, his turn away from the inwardness of the Romantic Lied was part of a larger musical trend. Thus Wolpe's early songs, like Busoni's, are generally more "objective" and even extraverted than those of the Expressionists. Even his Hölderlin settings tend often to the hymnic and appellative. In this, Wolpe is a musical pendant to his great literary contemporary Bertolt Brecht.

The Ten Early Songs of 1920 are stylistically disparate. Not only is this collection not a cycle unified by one lyric tone, poet, or theme, but even within individual songs there can be extreme breaks in texture and tone. The present chronological order is the work of the editor Thomas Phelps, for Wolpe himself did not establish a sequence, nor collect them as a group. The authors range from medieval mystics to con-

temporary poets. Three texts are devotional poems—two from the book of the *Flowing Light of Divinity* by the 13th-century Mechtild von Magdeburg and a prayer by Johannes Sterngassen, a contemporary of Meister Eckhart. From Arnim and Brentano's *Des Knaben Wunderhorn* he chose a love song also set by Schumann and Mahler. The earliest of the songs is the hymn on eternal love that concludes the expressionist play *The Burning Thornbush* by the dramatist and painter Oskar Kokoschka. Wolpe in all likelihood had attended a performance of the play. From the satiric expressionist Christan von Morgenstern comes a poem on melancholy; from Rilke, an earnest Jugendstil meditation on eventide; and from the German poet Catherina Godwin, a mordant lullaby. The two poems by Wolpe himself are charming songs to an infant.

The language of these songs is recognizably the same as in the *Adagios* for piano of 1920, meaning a general avoidance of direct repetition or symmetry; dense and idiosyncratic piano writing, often with thick block chords, wide spacing and sudden, unexpected interjections; an eclectic harmonic language that ranges from the atonal to the neoclassic, using whole-tone scales, quartal harmonies, bimodality and bitonality, and nonfunctional triads. The piano part is liberally sprinkled with words and phrases that specify intense feelings. The first three songs and the Wunderhorn song in their epigrammatic brevity present the yearning for love, while the Rilke setting, dedicated "with love" to his girlfriend Trude Morgenstern, has a long and passionate piano interlude. The setting of Morgenstern's mordant poem on the bird of death plays with whole tone hexachords, while the 14th-century prayer is virtually a miniature cantata, with fewer bars for the voice than for solo piano. After this dramatic outcry of the repentant sinner, with its extreme contrasts of tempo and dynamics, the melancholy Godwin lullaby alternates between a serene incantation over a piano ostinato in D minor and a quicker tempo with a ragtime beat. The set concludes with two amusing children's songs to poems by the composer. The first, with its cautionary last couplet, begins scherzando as an atonal study on sixths with an ostinato made from one hexachord, while the slower second section adds the pitches of the complementary hexachord. The piano up high provides a ragtime coda. The last song, with its witty reference to infant smells, has two stanzas in tonal folksong style, plus an ostinato coda, again in ragtime.

MEISTER-SAAL, Köthener Straße 38

Freitag, den 27. April 1925.
Abend 8 Uhr**Konzert mit Kompositionen**
von Stefan WolpeRahel Ermolnikoff
SängerinAm Piano: Stefan Wolpe
Arved Kurtz (Violoncello) • Armin Liebermann (Cello)
Antin (Bass) (Bass)**PROGRAMM**

- Bearbeitungen: coll. d'œuvres, op. 34
I. Sidel mit Violin (Violoncello) | 2. In der Nacht (Violoncello)
I. In der Nacht (Violoncello) | 2. In der Nacht (Violoncello)
I. In der Nacht (Violoncello) | 2. In der Nacht (Violoncello)
- III.
I. Die alte Bach (Violoncello) | 2. Die alte Bach (Violoncello)
I. Die alte Bach (Violoncello) | 2. Die alte Bach (Violoncello)
- IV.
I. Die alte Bach (Violoncello) | 2. Die alte Bach (Violoncello)
I. Die alte Bach (Violoncello) | 2. Die alte Bach (Violoncello)
- V.
I. Die alte Bach (Violoncello) | 2. Die alte Bach (Violoncello)
I. Die alte Bach (Violoncello) | 2. Die alte Bach (Violoncello)

Courtesy of the Paul Sacher Foundation, Basel

as he composed at least one setting (no. 6) in October of that year. And perhaps Wolpe had fallen under the spell of Rahel Ermolnikoff, a singer who specialized in modern settings of Jewish folksongs from Eastern Europe, the Middle East, and Yemen. The decision to program a substantial number of folksong settings for Ermolnikoff to sing must have come late, for Wolpe composed at least five of the songs less than one month before the concert.

Kaufmann intended the edition for practical use by acculturated German Jews (Westjuden), and so he provided extensive notes on the songs, a key to pronunciation of the Yiddish dialects, and a note on the musical style. He wrote that he presented the melodies as they were sung, without prettifying them. He noted that the Yiddish vocal style is very different from that of German folksongs, and that pauses were added to indicate the improvisational, recitative-like manner.

Wolpe must have been fascinated by the Yiddish songs, for he composed settings for nearly one-third of the 47 songs in the edition. His respect for the repertoire was such that he printed the complete texts in the concert program, providing German equivalents for obscure Yiddish words. He cited the Kaufmann edition as the source of the songs. The songs depart from the usual style of folksong settings, with their ostinatos, modal harmonies, and imitative counterpoints. There is no attempt to convey the quasi-improvisatory vocal style of the Yiddish folksong, which Kaufmann describes as very different from German folksongs. The settings are spare, cool, modern, but marvelously inventive, with swift changes of texture, harmony, and voicing. The image for each song is set with a distinctive figure and strophic design. No. 1: a song of longing for the beloved, has an accompaniment in which almost every chord is off the beat. For no. 2, the lament of a jilted maiden, the active rhythm and harmony of the strophe is varied fancifully. No. 3: the quiet glissandi offer a dreamy background to the lullaby and dissolve into trills and tremolos in the following stanzas. The accompaniment to no. 4, a children's dance song, is extremely spare with sudden offbeat accents. No. 5, is the widely-known lament of the bride trapped in a hostile household far from her home. The accompaniment, which is the same for all stanzas, is a collage of elements—the four-part chords, strummings, two-part counterpoint, and fragmentary rhythms. No. 6 is a children's song about a boy who plays many kinds of instruments. The cumulative form of the song is mirrored by a stream of inventive and accelerating figurations. This song concluded the 1925 concert.

No reviews of the 1925 concert have come to light, but Wolpe continued to accompany Ermolnikoff. In 1927 they gave a recital of Jewish folksongs arranged by Milhaud, Loewenson, Shalit, and Wolpe, among other composers. A newspaper notice praised the "religious fervor" with which the singer "celebrated" the excellent settings of Jewish songs from Yemenite and Yiddish sources. It said that the singer was more successful in the Yiddish songs (presumably Wolpe's), with their "unusual, salty-lyrical settings" than in the Yemenite songs, which were influenced by Arabic music. Wolpe at the piano was described as "a hyper-sensitive bundle of nerves" who provided "a veritable tour de force of the accompanist's art," "a chromatic scale of musical expression," "a complete inventory of all possible nuances of articulation and pedaling." The audience evidently responded with enthusiastic applause for many of the numbers.

(Deutsche Allgemeine Zeitung, February 11, 1927)

18 - 23 SONGS FROM THE HEBREW (1938-1954)

When Wolpe immigrated to Palestine in 1934, it was neither as a cultural nor a religious Zionist, but during the next four years he discovered much about his Jewish heritage. He fell in love with the Mediterranean landscape and the sounds of Arabic and Hebrew, and he learned Hebrew sufficiently well to read and write the language, though he was never a fluent speaker. Wolpe was deeply affected by the musics of the region—the folksongs of Jewish communities from Middle Eastern lands and the Palestinian Arabs, chants of the Coptic church, and classical Arabic music from Syria and Iraq. All these impressions fed his musical sense of place and formed the conviction that Oriental music (as it was called) provided an essential antidote to refined and high-styled European concert music. Wolpe was assisted in researching the distinctive features of these musics by the musicologist Robert Lachmann and his student Edith Gerson-Kiwi. Lachmann, who was the reigning authority on the music of the Middle East, arrived in Palestine in 1935 and founded the Phonogram Archive for Oriental Music at the Hebrew University with the collection of recordings he brought from Berlin. Through Gerson-Kiwi Wolpe came to know the Iraqi oud-player and composer Ezra Aharon, who adapted Arabic music to European styles. Wolpe maintained that the modern composer must transform the elements of folklore into a progressive, modern idiom rather than adapt folklore to existing forms of concert music, the so-called 'Mediterranean style'. Wolpe adapted the concept of maqam, the non-developmental forms, and the intense melos of Arabic music in Hebrew art songs and such instrumental compositions as the *Suite im Hexachord* and the *Sonata for Oboe and Piano*. But he was also caught up by the pioneering spirit of the settlers and tended their musical needs with simple settings for choirs on the kibbuzim.

Wolpe found texts for his Hebrew art songs from among contemporary poets and playwrights, and from the Bible. He selected passages from the Prophets that conveyed his condemnation of injustice the hoped for utopia, and in the Song of Songs he discovered an ancient, luxuriant eroticism. With some sixteen original Hebrew songs and arrangements of many folksongs Wolpe made an important contribution

to the modern Hebrew art song. In 1949 Wolpe was awarded a grant by the American Academy of Arts and Letters, and as part of the festivities six of the Hebrew songs were performed. Two of the songs were sung to English versions newly made by the poet Hilda Auerbach Morley, who three years later became Wolpe's third wife. Wolpe wrote the following note for that concert program:

"...These songs, which I call *Palestinian Songs* (and which belong to a larger group of related songs), were written for the greater part in Jerusalem in the year 1938. They represent an unique experience for me in the sense that some of the inherent traits of these songs are akin to elements in the music of Palestine. I in no way intended to adapt myself to a folkloristic language, in connection with which I have no fetishistic prejudices. Nor did I intend to abandon any of my artistic experiences, in connection with which I refrain from any stubborn defense of aesthetic prerogatives. The music of Palestine was unknown to these experiences. Whatever I heard there, however, transformed itself into new aural images, recrystallizing itself in its encounter with a modern musical mind. This constituted at the same time a process of crystallization within me, which pushed me (as I still intensely remember) into new stylistic directions over which I no longer had any retarding control. So that at the end I found that I had composed a language which I sensed as peculiarly possible in this corner of the world. It was only after I had finished several of these songs that I became fully aware of the orbit in which this music exists."

The recording *Eight Songs from the Hebrew* came out on the Columbia label in 1957. For the record jacket Wolpe wrote these words:

"...*Eight Songs from the Hebrew* were composed between 1936 and 1938. They are not the results of an analysis of the folklore of the country, but when I was in that country, I felt the folklore which I heard there to be profoundly latent within me. To this day I cannot forget how the cadences of the languages there struck me, how the light of the sky, the smell of the country, the stones and the hills around Jerusalem, the power and the sinewy beauty of the Hebrew's language, all turned into music, which suddenly seemed to have a topographical character. It seemed new to me, and yet I felt it as an old source within me. The musical language is, naturally, related to a wider heritage than that which seems so purely instinctual. The whole orbit of the material yielded to my techniques of composition, which are, naturally, of contemporary origin. The musical language stretches, therefore, from strict patterns belonging to a particular locality to their most extended transformations."

18 Lilacs April 1938. The setting of Noach Stern's vision of the promised land provides a lyrical glimpse of that beloved landscape. The quasi-improvisatory rhythm and the subtly heterophonic accompaniment propel the voice in its traversal of the total chromatic range, and yet it evokes a tonal background. The second strophe complements the falling arc of the first strophe with a rising arc that culminates in the thrice repeated praise of "all the gladness of life on this land."

19 On a Mural of Diego Rivera March 1938. For Stern's militantly socialist poem Wolpe transferred the music of resistance (*Kampfmusik*) to the art song. The voice and piano inhabit the same musical fabric, though there is not even heterophonic doubling. The right and left hands of the pianist are often so different that at times the ensemble seems to consist of three independent participants. The grim refrain, colored by G minor, accumulates a 12-tone orbit with a spasmodic rhythm that evokes breathless anger. The song unfolds in three continuous stanzas, the refrain, and the final stanza.

20 David's Lament Over Jonathan 1954. Wolpe dedicated this song, composed at Black Mountain College, to Hilda Morley. It lays out exotic scales (whole-tone and octatonic), drones, and ornamentation, as in a taqsim (improvisatory Arabic prelude). The voice passionately recites the mournful text while the piano plucks and strums in the manner of an oud, but dispersed in a far-flung open space. This song of mourning perhaps arose from the recent loss of several friends, among them the poet Dylan Thomas and his patron and confidante of more than thirty years Else Schломann.

21 Lines from the Prophet Micah 1938. In a review of some Wolpe songs Aaron Copland remarked on the striking originality and fiery inner logic of his music: "Some pounding natural force brings it forth and gives it reality." These words certainly apply to the setting of Micah's imprecations against evil rulers and corrupt officials. Wolpe instructs the pianist to play "fanatically" and after the interlude to resume "impetuously." Over the fury of the piano part the vocal denunciations unfold in fully chromatic lines and in varied strophic form.

22 Isaiah 1938. This celebration of the promise and hope for the New Jerusalem conveys Wolpe's vision of social justice, abundance, and peace. The declamation is forceful and the accompaniment emphatic, but the pattern of repetitions slows down the flow and opens up a more peaceful place. Lines 2 and 3 are sung again with varied music; lines 4 and 5 are repeated to the same music; "ve-kol ze'aka" (nor the voice of crying, line 8) is sung five times in succession; and so forth. The tempo slows for the last six lines, while the wolf and lamb, lion and ox feed together, and for the stirring peroration.

23 Song of Songs 1949. Wolpe composed this song for the concert in 1949. As in *David's Lament over Jonathan*, the piano follows the voice in a modernistic heterophony, where the pitches of the voice are scattered throughout the pitch space. The lively pulse of the verses contrasts with the relaxed refrain. The music varies as phrases of text are repeated, and the piano part is richly decorated with ornaments and glissandi.

24 DER FAULE BAUER MIT SEINEN HUNDEN (1926)

Hans Sachs (1494-1576) is best known today, at least outside Germany, via his later reincarnation in Wagner's nationalistic *Die Meistersinger von Nürnberg*. Sachs was himself—like his contemporary Martin Luther, for whose doctrines he wrote propagandistic poetry—a composer; among his many works are several thousand Mastersongs, *Schwänke* (farces), *Fastnachtsspiele* (carnival plays), and fables such as the one Wolpe set in 1926. Sachs's writing is generally characterized by heavily satirical caricature used to didactic moral aim, and this *Fable of The Idle Peasant and His Dogs* is no exception. The fable is written in rhyming couplets, in the four-beat (Knittelvers) measure favored by the Mastersingers. Like the better-known fable of Jean de La Fontaine, "The Ant and the Grasshopper" (*La cigale et la fourmi*), its moral warns against idleness; Wolpe originally paired the Sachs with a setting of a *La Fontaine* fable, which he did not complete. Wolpe must have been drawn to this text for the same reasons that Bertolt Brecht parodied Luther's *Hauspostille* (Manual of Piety, 1544) in his own identically titled 1927 song collection. In both cases, the political engagement of modern artists sought to link up with the popular, didactic poetry of the Reformation.

Wolpe's setting of the Sachs fable is virtually a miniature cantata. With few exceptions the text is set syllabically. Surprisingly, Wolpe largely refrains from obvious satire, remaining poker-faced and "objective" to the end. The writing is spare and linear, often resembling a three-part invention for voice and piano. The piano texture is dry and percussive, without pedal, and the pianist's hands often play widely apart for the purpose of opening up the accompaniment to the entire available pitch space. The linear writing suggests the influence of Hindemith (especially his cantata for voice and instruments, *Die Serenaden* of 1924). The song begins straightway with a twelve-tone melody in the unaccompanied voice that suggests C minor at first and then swerves toward B and A. Wolpe uses this material unconventionally, as a fund for motivic invention. At its first reappearance in bar 5, the melody begins with an unorthodox added octave and is freely altered from the sixth note on. Brief rhythmic cells (such as three repeated notes) propel the song forward, and the pulse quickens with the appearance of sixteenth notes (*zu backen Brot*). The song concludes with percussive chordal clusters of seconds and fourths reminiscent of his *Stehende Musik*. With its unchanging tempo and constantly contrapuntal writing, with frequent close motivic imitation between voice and piano, the Fable reminds one of the moral-allegorical arias in a Bach cantata. The falsetto shriek on "Fern" (when the dogs decide to run away) and the virtuosic piano interludes lend scenic elements. The length of the song and its unrelenting motoric intensity seem to point forward to later works like the *Oboe Sonata* of 1937-1941.

25 EPITAPH (1938)

Poet unknown. 1938. A song recital was given on May 1 by the alto Anne Hirsch-Fellheimer at the Palestine Conservatoire in Jerusalem, where Wolpe and his second wife the pianist Irma Schoenberg both taught. Irma Wolpe was the accompanist in a group of Stefan's Hebrew songs that included the two Noach Stern songs and *Epitaph*. The voice declaims the simple melody in modal style, while the piano decorates the melody with improvisatory harmonies and rhythms.

Song Texts

1 EXCERPTS FROM DR. EINSTEIN'S ADDRESS ABOUT PEACE IN THE ATOMIC ERA

The idea of achieving security through national armament is, at the present state of military technique, a disastrous illusion. On the part of the U.S.A. this illusion has been particularly fostered by the fact that this country succeeded first in producing an atomic bomb. . . . The armament race between the U.S.A. and the U.S.S.R., originally supposed to be a preventive measure, assumes hysterical character. On both sides, the means to mass destruction are perfected with feverish haste--behind the respective walls of secrecy. The hydrogen bomb appears on the public horizon as a probably attainable goal. Its accelerated development has been solemnly proclaimed by the President. If it is successful, radioactive poisoning of the atmosphere and hence annihilation of any life on earth has been brought within the range of technical possibilities. . . . Every step appears as the unavoidable consequence of the preceding one. In the end, there beckons more and more clearly general annihilation. Is there any way out of this impasse created by man himself? . . . It is impossible to achieve peace as long as every single action is taken with a possible future conflict in view. . . . The first problem is to do away with mutual fear and distrust. Solemn renunciation of violence (not only with respect to means of mass destruction) is undoubtedly necessary. . . . In the last analysis, every kind of peaceful cooperation among men is primarily based on mutual trust and only secondly on institutions such as courts of justice and police. This holds for nations as well as for individuals. And the basis of trust is loyal give and take.

Contribution to Mrs. Eleanor Roosevelt's television program concerning the implications of the H-bomb, February 13, 1950. From, Albert Einstein, Ideas and Opinions (New York: Three Rivers Press, 1982), 159-161. Printed by permission.

2 Hymnus aus Der brennende Dornbusch
-Oscar Kokoschka

Wer himmlischer Liebe Schlüssel hat,
dem nie erstirbt die Stund.
Wie süß wirds ihm erst sein.
Ird'sche Liebe ist nur ein' Pein,
ein Rosendorn am Pfad
zum Gartentor von Golgotha.
Seele, bleib noch nicht da . . .

Hymn from "The Burning Thornbush"

Who has the key to heavenly love,
for him the hour will never fade.
How sweet it will be for him.
For earthly love is only suffering,
a rosethorn on the path
to the garden gate of Golgotha.
Soul, stay not yet there . . .

3 Wie der Liebeswunde gesunde
-Mechtild von Magdeburg

Wird ein Mensch zu einer Stund von wahrer-Minne recht
wund,
der wird nimmermehr gesund:
er küsse denn denselben Mund, von dem seine Seel' ist
worden wund

Healing the wound of love

A man who at some time may be wounded by true
love,
he will never more be whole:
for he would kiss the same mouth from which his soul is gone.

4 Lied der Minne
-Mechtild von Magdeburg

Ich stürbe gern aus Minne, könnt' es nur geschel'n.
Denn Jenen, den ich minne, den hab ich gewiss
mit meinen lichten Augen in meiner Seele stehn.

Song of Love

I would gladly die of love, could it only happen.
For he whom I love, whom I have certainly
with my light eyes residing in my soul.

5 Vöglein Schermut
-Christian Morgenstern

Ein schwarzes Vöglein fliegt über die Welt,
das singt so todesraurig . . .
Wer es hört, der hört nichts anderes mehr,
wer es hört, der tut sich eines Leidens an,
der mag keine Sonne mehr sehen.
Allmitternacht, Allmitternacht ruht es sich aus
auf dem Finger des Tods.
Der streichelt's leis und spricht ihm zu:
"Flieg, mein Vögelein! Flieg, mein Vögelein!"
Und wieder fliegt's flötend über die Welt.

6 Der Abend ist mein Buch
-Rainer Maria Rilke

Der Abend ist mein Buch.
Ihm prangen die Deckel
purpurn in Damast;
ich löse seine goldnen Spangen
mit kühlen Händen, ohne Hast.
Ich lese seine erste Seite,
beglückt durch den vertrauten Ton; --
und lese leiser seine zweite,
und seine dritte träum ich schon.

Little Bird Melancholy

A little black bird flies over the world
and sings so deathly sad . . .
Who hears it, hears nothing more,
who hears it, does himself an injury,
would see the sun no more.
At midnight it rests on the finger of Death.
Which strokes it gently and says to him:
"Fly, my little bird! Fly, my little bird!"
And again it flew floating over the world.

7 Lied aus Des Knaben Wunderhorn,
"Rote Äuglein"
-Achim von Arnim und Clemens Brentano

a. Könntst du meine Äuglein seh'n,
wie sie sind vom Weinen rot,
ich soll in ein Kloster gehen
und allein sein bis in den Tod.
b. Es sitzen auch zwei Turteltauben,
drüben auf dem grünen Ast.
Wenn die voneinander scheiden,
So vergehen Laub und Gras.

The evening is my book

The evening is my book
It flaunts its covers in purple damask;
I loose its golden clasp with cool hands, without haste.
I read the first page, delighted by its intimate tone;--
and read the second still more quietly
and the third I am already dreaming.

Little Red Eyes

a. Could you see my little eyes, How they are red from
weeping,
I must go to a convent and be alone until death.
b. Two turtle doves are sitting there on the green bough.
If they would part from one another, so would perish the
green leaves.

**8 Gebetspruch des von der Sternegasse,
um 1320**

Schöpfer aller Kreatur, wenn du barmherzig bist von Natur,
folg deiner Milde Gebot zu meiner Schwachheit Gut.
Herre, durch einen bittern Tod,
Herre, durch dein heil'ges Blut,
hilf mir aus all meiner Not.

Prayer from Sternegasse, ca. 1320

Creator of all creation, if you are merciful by nature,
heed the commandment of your gentleness be kind to my frailty
Lord, by a bitter death,
Lord, by your holy blood,
help me out in all my need.

Lullaby

My child, I am so fond of you.
You would have golden locks and delicate nerves
like silken harps.

You would have a white, very short dress
and on tiny feet go singing down a sunny path.
You cannot live, you must not live.

I am so fond of you.
Never has a mother loved her child as I love you.

I know many wonderful tales—only for you, my child.
Children become adults, angry or sad adults.

Sleep, my child, sleep!
Never have you awoken, never
shall you awake.
Sleep, my child, sleep!

A Small Achievement

Haha, the little one drinks milk quickly;
his tummy laughs, haha, haha, haha.
His tummy becomes soft, his eyes white from pure milk—haha.
Had enough? little one, drink of heaven!
Which joins dream with blood.

**9 Schlummerlied
-Catherina Godwin**

Mein Kind, ich habe dich so lieb, so lieb.
Blonde Löckchen würdest Du haben und so zarte Nerven
wie seidene Harfen.
Weiße, stehende, ganz kurze Rockchen würdest Du tragen
und auf schmalen Füßchen singend auf sonnigem Wege gehen.
Du kannst nicht leben, du sollst nicht leben.
Ich habe dich so lieb.
Nie hat eine Mutter ihr Kind geliebt, wie ich Dich liebe.
Viele schöne, neue Märchen weiß ich
alle nur für Dich,
mein Kind. Kinder werden Menschen, böse oder traurige
Menschen.--
Schlafe, mein Kind, schlafe!
Nie bist Du erwacht,
Nie wirst Du erwachen.
Schlafe, mein Kind
mein Kind.

**10 Kleiner Erfolg
-Stefan Wolpe**

Haha, der Kleine trinkt Milch, trinkt hastig Milch;
sein Bäuchlein lacht, ha-ha, ha-ha, ha-ha, ha-ha.
Weich wird sein Bäuchlein, weiß sein' Äuglein
vor lauter Milch. ha-ha.
Schon genug? Kleiner, trink vom Himmel!
Er paart Traum mit Blut.

**11 Idylle
-Stefan Wolpe**

Ich ruf an deiner Wimper und find im Auge Flimmer.
Ich leg ans Kinn den Finger und sag: "Du zarter Lümmel,
du beißt in meinen Finger und riechst nachher nach
Kümmel."
Mit Fingern streicht man Kinne und hofft, dass bald
zerrinne
der Schmelz vom argen Kümmel.
"Nun schlaf schon ein, du Lümmel!"

Idyll

I tug on your eyelash and find the blink in your eye.
I place a finger on your chin and say, "You little rascal,
you bite my finger and soon smell of Kümmel."
One strokes the chin with fingers and hopes
that the nasty aroma of Kümmel shall soon fade.
"Now go to sleep, you rascal!"

12 - 19 ARRANGEMENTS OF YIDDISH FOLK SONGS

12 Wi Asoi Ken Ech Listick Sain

Wi asoi ken ech listick sain,
as farschert senen mir maine wegen?
as ech derman mech un sain schæin punem,
wi asoi ken ech leben?
ech eß trink in schluf bai nacht,
nur main barz is mir fartracht.

How can I be happy, when my behavior is troubled?
How can I be happy when I am reminded
Of his beautiful face?
How can I live?
I eat and drink and sleep at night,
But my heart is pre-occupied with thoughts.

13 Bai Main Mameß Haisele

a. Bai main mameß haisele, haisele
bin ich mir geschtanen;
Aeh, main taier leben
is fürbai gegangen.
b. Mit di blue æigelech, æigelech,
mit di blonde hure;
chob gemeint, as wuß erret
is doch alz wur.
c. Chob gemeint of sain ræid, of sain ræid
Ken men schtelen mouiern.
er hot doch mir asoeins getun
as ech mis nor wæinen in trouiern
d. Roch, wæi, mameschi, mameschi,
mameschi, ech fal!
sint chob ungehoiben a libe firen
platzl in mir di gal.

a. By my mother's small house I stood
Oh, my precious life has passed me by.

b. With blue eyes and blond hair,
I thought that what he said was all true.

c. I put my trust in his words, but he did thus and thus
That I have to cry and be sad.

d. Oh my, oh my, how I have fallen.
I started to lead a life, but my bile is bursting.

14 Inter dem Kinds Wigele

- a. Inter dem kinds wigele
schteit a golden zigele
eß zigele is gefuren handeln
rosinkeß mit mandeln
rosinkeß mit faigen
eß kind wet schlufen in schwigen
- b. Schluf mir, schluf mir in dain ru,
mach di kuschere æigelech zi!
mach sæi zi in mach sæi ouif,
kimt der tate in wekt dech ouif.
tate, tate, nischt ouifwek!
duss kind wet schlufenwater aweck.
- c. Schlufen is a gite ßehouire
moischele wet lernen toire.
toire wet er lernen,
ßifurem wet er schraiben
a giter in a frimer
wet er mejerzeschem blaiben.

15 Ale mentschen tanzendik

- a. Ale mentschen tanzendik in schpringendik
in lachendik in singendik,
in moischele schteit alz wainendik.
--moische, moische, wuß' di wæinst?--
"ech wæin, wuß' ech mæin:
b. eß is schoin zait zider chipe zi gæin!"
c. eß is schoin zait eßen zi gæin!"
d. eß is schoin zait a mizwetenzel gæin!"
e. eß is schoin zait schlufen zi gæin!"

a. Under the child's cradle stands a little golden goat,
The goat went to sell raisins and almonds,
raisins and figs—the child will be quiet and sleep.

b. Sleep, please sleep in peace, close your beautiful eyes!
Close them and then open them again. Father is coming to
wake you up.
Father, father, do not wake him up! Let the child continue
sleeping.

c. Sleep is a good thing, Moyschele will study Torah.
He will study Torah, and write holy books.
And, God willing, he will remain a good pious man.

Everyone dances, laughs, and sings
Little Moysche stands and cries.

Moysche, Moysche why do you cry?

"I am crying because it's time to have some soup,
to eat, to go to the wedding dance, to go to sleep."

16 Eß Kimt Gefloigen

- a. eß kimt gefloigen di gilderne pawe
fin a fremden land,
hot si fାରloiren dem gildernem feder
mit a groißen schand.
- b. eß is nit asoi der gilderner feder
wi di pawe alcin.
eß is nit asoi der æidem
wi di tochter alcin.
- c. wi eß is biter, main libe miter,
a fæigele ouif dem jam,
asoi is beter, main libe miter,
as me kimt un zi a schlechten main.
- d. wi ez is biter, main libe miter,
a fæigele un a nest,
asoi is biter, main libe miter,
schwer in schigers kest.
- e. wi eß is biter, main libe miter,
a schübele un a tir,
asoi is biter, main libe miter,
mir un dir.

- a. A golden peacock flies in from a
foreign land,
on the way she lost the golden
feather; she was very ashamed.
- b. It is not so much the golden
feather as the peacock herself.
It is not so much the son-in-law as
the daughter herself.
- c. Just as it is bitter, my dear mother,
for the small bird over the sea,
so it is bitter, my dear mother, to
depend on a harsh man.
- d. Just as it is bitter, my dear mother,
for a small bird without a nest,
so it is bitter, my dear mother, to
depend on the in-law's keep.
- e. Just as it is bitter, my dear mother,
in a doorless room,
so it is bitter, my dear mother, for me
without you.

17 Amul Is Gewen

- a. Amul is gewen, a klæin jidele
hot er gehat a klæin fidele
schrei-rei-rei macht duß fidele.
- b. Amul is gewen, a klæin jidele
hot er gehat a klæin dudele
du-du-du macht duß dudele.
- c. Amul is gewen, a klæin jidele
hot er gehat a klæin faifele
fai-fai-fai macht duß faifele
- d. Amul is gewen, a klæin jidele
hot er gehat a klæin paikele
pom-pom-pom macht duß paikele.

- a. Once upon a time a little boy had a little fiddle
schrei-rei-rei went the fiddle
- b. Once upon a time a little boy had a little bagpipe
du-du-du went the bagpipe.
- c. Once upon a time a little boy had a little whistle
fai-fai-fai went the whistle
- d. Once upon a time a little boy had a little drum
pom-pom-pom went the drum.

*Fritz Mordechai Kaufmann, ed. Die Schönsten Lieder der Ostjuden,
3rd edn. (Jerusalem: The Jewish Publishing House, 1971). First edi-
tion: Berlin, 1920. Translations by Eddie Pilcer.*

18 Lilacs
-Noach Stern

Lilacs, which blow into blue, recall distant days which have faded,
and revive all the days of my dreams in one land,
and in that other land, vanished illusions.
Now the ripening fruits give their scent to the trees
and they hang there in fragrance, to give us delight,
and to affirm with their scent and their gold
all the gladness of life on this land.

English version by Hilda Morley Wolpe

19 On a Mural by Diego Rivera
-Noach Stern

Behold, they are like birds who are lost,
or like beasts hunted down, gashed by blows;
they await the release yet to come
to redeem the enslaved from their doom.
Sorely pressed against limbos in space,
without knowing how to resist,
the clouds still look down on the frozen scorn of ruthless masters
who show their disdain as they trade in the flesh and bones
of the men who stagger beneath their burden.
Energy and human grace are spent in vain
and destroyed by those who abuse them.
Generations will be heirs to their dreams
and each of them will see beauty fade;
in each one they will fling in the teeth of the guns
of the enemy the young babe, infant joy.

English version by Hilda Morley Wolpe

20 David's Lament Over Jonathan;
2 Samuel 1: 19-21, 24, 27

Ha-tsvi, Yisra'el, al bamotekha halal.
Eikh naflu giborim.
Harei ba-Gilbo'a, al tal ve'al matar aleikhem
u- sedei trumot.
Sha'ul ve-honatan ha-ne'e'havim ve-ha-ne'i'mim
be-hayeiheh
u-ve'motam lo nifradu.
Mi-nesharim kalu, me-a'rayot gaveru.
B'not Yisra'el, el Shaul bekhena.
Eikh naflu giborim va-yovdu klei milhamah.

Thy beauty, Israel, on thy high hills is slain.
How the mighty have fallen, ye mountains of Gilboa;
neither dew nor rains be upon you, nor fields of offerings.
Both Saul and Jonathan were in their lives beautiful and
beloved,
and in their death not divided.
They were swift as eagles, strong as lions.
Daughters of Israel, weep over Saul.
How the mighty have fallen and the weapons of war perished.

21 Lines from the Prophet Micah,
-Micah 2:1, 2; 7: 3, 4

Hoi, khoshvei aven
u-fo'alei ra al mishkevotam.
Be-or ha-boker ya'a'suha,
Ki yesh le-eil yadam.
Ve-hamdu sadot ve-gazalu
U-vatim ve-nasa'u,
Ve-ashku gever u-veito
ve-ish ve-nahalato.
Ve-al ha-ra kapayim lebeitiv;
Ha-sar sho'eil ve-ha-shofeit ba-shifum
Ve-ha-gadol dovier havat nafsho hu,
va-ye'abtuha.
Tovam ke-heidek
yashar mim'sukha;
Yom metsapekha pekudatka va'a;
alah tihye mevukhatam.

Woe to the haughty who work in evil and plan evil deeds.
When morning lightens, they will find it under their hands.
They take what they please forcibly, and they steal fields and houses.
Each man is plundered in his house, despoiled and driven out.
They do their evil with both hands thoroughly.
They ask for reward; both prince and judge must be paid.
The mighty ones give voice to his dark thought and they make it secret.
They are like briars or thorns in a hedge.
Now they are spied on and shall be tried,
calamity shall strike them down.

Ki hineni, vorci shamayim hadashim va-aretz hadasha;
 Ve-lo tizah' rena ha-rishonot
 ve-lo ta'a' leina al leiv.
 Ki im sisu ve-gilu adei ad asher ani vorei.
 Ki hineni vorei et-yerushalayim gila ve-amma masos.
 Ve-galti vi-rushalayim ve-sasti ve-a'mi;
 Ve-lo yishama ba od
 kol bekhi ve-kol ze'aka.
 U-vanu vatim ve-yashavu,
 Ve-nat'u heramim ve-akhu piryam.
 Lo yivnu ve-akher yeisheiv;
 lo yit'u ve-akher yokheil.
 Ki kimec ha-eitz yemei ami,
 U-ma'asei yedei'hem
 yevalu vehirai.
 Ze'eiv ve-taleh yir'u ke-chad,
 v'arye ka-bakar yokhal teven,
 v'nahash afar lahmo.
 Lo yare'u ve-lo yashkhitu
 Be-khol har kodshi,
 amar Adonay.

23 Song of Songs. 5: 10-16; 2: 5

My beloved is white and ruddy; the chiefest among ten thousand.
 His head is as the most fine gold, his locks are bushy and
 black as the raven.
 His eyes are as the eyes of doves by the rivers of waters
 washed with milk and fitly set.
 Stay me with flagons, comfort me with apples,
 for I am sick with love.
 His cheeks are as a bed of spices, as sweet flowers,
 his lips like lilies dropping sweet-smelling myrrh.
 His hands are as gold rings set with beryl.
 His belly is as bright ivory overlaid with sapphires.
 His legs are as pillars of marble set upon sockets of fine gold.
 His countenance is as Lebanon excellent as the cedars.
 Stay me with flagons, comfort me with apples,
 for I am sick with love.

English version by Hilda Morley Wolpe

For behold, I create new heavens and a new earth,
 nor shall the former things be thought of, nor come to
 mind.
 But be glad and rejoice forever in what I have made;
 For behold, I create Jerusalem a rejoicing, her people a
 joy.
 And I will rejoice in Jerusalem, and joy in my people
 And weeping will not be heard in her, nor the voice of crying.
 They shall build houses, and inhabit them;
 And they shall plant vineyards and eat the fruit of them.
 They shall not build and another inhabit,
 They shall not plant and another eat;
 So as the days of a tree are my people's days:
 to enjoy all the work of their hands many years.
 Wolf and lamb together shall feed,
 and the lion like the ox shall eat straw
 and the serpent's food be dust.
 They shall not hurt or destroy in all my holy mountain,
 saith the Lord.

English based on the King James
 Version and the Jewish Publication
 Society version of 1916

24 DER FAULE BAUER MIT SEINEN HUNDEN
 -Fabel von Hans Sachs

Doctor Sebastianus Brant
 schrieb eine Fabel mit Verstand,
 wie dass auf einem Dorfe saß
 ein fauler Bauer und ein Vielfraß,
 welchem sein Vater war gestorben,
 von dem er seinen Hof erworben.
 Auf diesem viel Getreid' er hat,
 das er zum Markte bracht' in die Stadt
 und schnell verkaufte an dem Tag.
 Mit dem Gelde in der Stadt er lag
 stets in dem Wirtshaus bei dem Weine,
 hatt' keine Achtung auf das Seime
 und sagte oft: "Was soll ich sorgen.
 Ich hab genug, sterb' ich heut oder morgen.
 Denn ich weiß ganz gewiss fürwahr,
 dass, wann ich lebte hundert Jahr,
 ich hundert Jahre hätt' zu essen."
 Solch Reden trieb er unvermessen,
 stets fauler und heillos er ward,
 macht' nach dem Acker keine Fahrt
 den ganzen Herbst und sät' auch nit.
 Und als nun kam die Zeit zum Schnitt,
 allda im Dorf die Nachbarn sein
 Getreide schnitten und führten ein
 und sammelten die Kästen voll,
 zu zehren ordentlich und wohl.
 Jedoch der faule Bauersmann,
 der hatt' im Sommer nichts getan,
 als nur vergeudet Gut und Geld,
 und hatte nicht bebaut sein Feld.
 Als darnach kam des Winters Not,
 hatt' er kein Korn, zu backen Brot.
 Als dann der Hunger ihn packt' an,
 da fasst' er einen losen Plan.
 Stach nieder all das Weidvieh sein,
 Schaf und Bock, Rind, Geiß und Schwein.
 Eins nach dem andern solchermaß',
 briet und sot' sie, danach sie fraß.
 Nachdem er auch d[ann] niederschlug
 die Ochsen, die zuvor den Pflug
 ihm zogen. Salzte sie dann ein,
 fraß nacheinander sie hinein.
 Als das bemerkten seine Hund',
 hielten sie ein Gespräch gar rund:
 "Schl, unser fauler Bauersmann,
 nachdem sein Erbteil er vertan,
 hat er sein Weidvieh abgestochen
 und lässt es sieden, braten, kochen,

hat die gefressen aus dem Salz,
 die ihm gebracht Milch, Käse, Schmalz,
 die ihm viel Nutzen sonst getragen,
 hat alles in den Wind geschlagen.
 Dann er die Ochsen niederschlug,
 die ihm gezogen seinen Pflug,
 damit er bauen konnte Korn.
 Ihr treuer Dienst, er ist verlorn!
 Er frisst sie auch in seinen Hals,
 wenn er gefressen sie nochmals,
 [so] hat er nichts mehr zu fressen.
 Dann wird er voraus auch uns zwei arme Hunde fressen,
 so wir nicht fliehen unterdessen
 und suchen einen neuen Herrn.
 Drum woll'n wir laufen in die Fern',
 dass wir vom faulen Bauern vermessen
 nicht werden gemetzelt und gefressen."
 So liefen beide Hund' hindann,
 verließen den faulen Bauersmann.
 Aus dieser Fabel lernen kann
 Auch heutzutage' ein jeder junger Mann,
 dem auch ein Erbe zusteh'n tut,
 das Unterhalt ihm bietet gut,
 ehrlich zu leben spat und früh.
 Jedoch dass er auch dann tu'
 sein' Arbeit oder seinen Handel
 und führe ehrbarlichen Wandel
 als Biedermann nach seinem Stand.
 Wenn er sich aber zugewandt
 Der Faulheit, lästlerlichem Leben,
 darin er sich tut ganz ergeben
 dem Huren, Völlerei und Spiel,
 hält darin weder Maß noch Ziel,
 wart' seines Handels nicht dabei.
 Dem schwindet aus den Händen frei
 Sein Gütlein und tut von ihm wandern,
 denn er verkauft eins nach dem andern.
 Dann kommt erst Armut in sein Haus,
 gleich wie ein Mann, stark überaus.
 Dann bald am Hungertuch er nagt
 und ihn verlassen Knecht und Magd.
 Weil Mangel ist an Speis' und Brot,
 im Haus ist nichts als Angst und Not.
 Das hat der junge faule Mann
 sich selbst mutwillig angetan,
 dass Übermaß' des Ungemachs
 stets bei ihm weilet, spricht Hans Sachs.

24 The Idle Peasant and his Dogs

-Fable by Hans Sachs

Dr. Sebastian Brant wrote this sensible fable. A lazy and gluttonous peasant sat in a village, his father having died and bequeathed him his farm. He had plenty of grain he could quickly sell, and so he was always drunk in the town tavern and paid no heed to his fortunes, saying "Why should I care? Even if I lived a hundred years, I'd have enough to eat." Thus would he talk, becoming ever more careless, never visiting his fields all fall and not sowing. When the time for harvest came, his neighbors reaped his grain and filled their larders with plenty. But the lazy peasant, who had done nothing all summer but waste his money, hadn't a kernel to bake his bread in winter's need. He killed all his livestock, sheep and goats, cows and pigs, and cooked and ate them. Then he slaughtered the oxen who had drawn his plow, and salted them before eating them. When his dogs saw this, they said to each other: "Lo, our idle peasant has devoured his inheritance, killed his livestock and eaten it salted, that once brought him milk, cheese, fat and other useful things. Then he turned to the oxen who pulled his plough for planting wheat. Their faithful service is lost to him forever. Once he's finished with them, he'll have nothing to eat, and he'll eat us poor dogs unless we flee to another master. We'd best be off before the lazy peasant cuts us down and gobbles us up." So the dogs ran away and left him. From this fable, a young man with a viable inheritance can learn today how to live long and honestly. Namely, he must perform his work and trade as an honest fellow according to his station in life. But if he turns to idleness and vice, giving himself up recklessly to wenches, gluttony and gambling, he'll lose everything he has. Then Poverty will come into his house, like a big strong man, and he'll eat the bread of hunger with no servants and maids. Without food and bread, there's nothing but fear and need in his home. And all this is the fault of the willful young lazybones, that great adversity stays ever with him. *Thus says Hans Sachs.*

English version by Larson Powell

25

Epitaph; Poet unknown

No bud, if it bloom, though it fade,
Ever bloomed in vain.
Nor bird that sang once, sang out before it died,
Could have sung in vain.
And no man that has bloomed,
Though his spirit may give way,
Ever bloomed in vain;
Though his song be ended,
Yet he sang not, ever, never in vain.

English version by Hilda Morley



Baritone **Patrick Mason** has appeared in London's Wigmore Hall, the Cairo Opera House, at festivals in Luxembourg, Holland and in the United States. He has premiered operas by Tod Machover, John Duffy and Randall Shinn in Tokyo, New York, Los Angeles, Boston, Philadelphia and New Mexico. Mr. Mason has worked in recording and performance with composers Leonard Bernstein, Stephen Sondheim, Elliott Carter, George Crumb, John Musto, Ellen Zwillich and Barbara Kolb, and has sung with Speculum Musicae, the Rochester Philharmonic, the Syracuse Symphony, the Colorado Springs Philharmonic, the West Virginia Symphony and the Greeley Philharmonic. Mr. Mason has taught masterclasses at the Hochschule für Musik in Berlin, the American University in Cairo and throughout the United States. He is currently Associate Professor of Voice at the University of Colorado at Boulder. His recording of Songs of Amy Beach (BRIDGE 9182) has been nominated for a 2007 Grammy in the "Best Solo Vocal" category. Mr. Mason has recorded Schubert's *Winterreise* and French Melodies by Ravel, Dutilleux, Fauré and Poulenc for Bridge, and has also recorded for Sony, l'Oiseauux Lyre, Erato, Nonesuch, Naxos and CRI.

Soprano **Tony Arnold** has been internationally recognized for her brilliant interpretation of the contemporary repertoire. Spanning a wide range of styles, she has performed and recorded music by many of the preeminent composers of our time, including Berio, Crumb, Carter, Kurtág, Ligeti, Andriessen, Adés, Saariaho, Birtwistle and Fernoyhough. In 2001, Ms. Arnold became the only vocalist ever to be awarded first prize in the prestigious Gaudeamus International Interpreters Competition (The Netherlands), and later that year claimed first prize in the Louise D. McMahon International Music Competition (USA). Ms. Arnold's recent recordings include music of Elliott Carter and Milton Babbitt for Bridge Records, and Luciano Berio for Naxos. Her recording of George Crumb's



'Ancient Voices of Children' (BRIDGE 9170) was nominated for a Grammy in 2006. Since 2003, Ms. Arnold has been on the faculty of the University at Buffalo as Professor of Voice.



Mezzo-soprano **Leah Summers** is noted for her performances of Strauss and Wagner, as well as the operas of Handel, Mozart and Rossini. Ms. Summers' recent appearances at the New York City Opera include Cherubino in Mozart's *Le Nozze di Figaro*; the Page in Strauss' *Salome* at the New York City Opera; Maddalena in Verdi's *Rigoletto* and Melanto in Monteverdi's *Il Ritorno d' Ulisse in Patria*. For the Vienna Staatsoper, she has performed Lola in Mascagni's *Cavalleria Rusticana*, the Page in R. Strauss' *Salome*, Grimmerde in Wagner's *Die Walküre*, as well as die elektronische Frau in V. Dinescu's children's opera *der 35. Mai* (available on Arcadia video). Born in Zürich, Switzerland, Leah Summers holds a

Masters Degree from the Manhattan School of Music. She also studied on a Fulbright Grant at the Hochschule für Musik und Kunst in Vienna before becoming a Young Artist in Residence with the Juilliard Opera Center in New York.

Bass-baritone **Ashraf Sewailam** hails from Cairo, Egypt and is currently a doctoral candidate at the University of Colorado at Boulder. After graduating as an architect from Cairo University in 1989, he was soon noticed by the Cairo Opera Company, where he has been a house soloist since 1990. In 2001 Mr. Sewailam was a prizewinner at the New Voices International Competition in Gütersloh, Germany. Mr. Sewailam made his US debut with Opera Colorado singing Leporello in *Don Giovanni* and has sung in their main stage productions as Baron Douphol in *La Traviata*, Basilio in *Il Barbiere di Siviglia*, Ceprano in *Rigoletto* and Bartolo in *Le Nozze di Figaro*. Upcoming engagements include Colline in *La Bohème* for the Seattle Opera and Lake George Opera; Alidoro in *La Cenerentola* with Fresno



Grand Opera and Nevada Opera; and Ferrando in *Il Trovatore* with the Mobile Opera. In addition to his singing engagements, Mr. Sewailam has taught at the American University in Cairo, and served as music director for Disney Character Voice International (DCVI) dubbing Disney productions into Arabic, as well as performing some of the characters himself, most notably, Mickey Mouse and Ursula the sea witch!



Pianist **Robert Shannon** has performed throughout the United States, Europe, South America and Asia. His repertoire ranges from J.S. Bach to John Adams, and he is especially noted for his penetrating interpretations of recent American music. In recent seasons he has appeared in London, Paris, Glasgow, Rome, Stuttgart, Hamburg, New York, San Francisco, Colombia (South America), and Taiwan. Mr. Shannon, whose major teachers were Jack Radunsky, Ania Dorfmann and Dorothy Taubman, is a member of the piano faculty at the Oberlin Conservatory and is a Director of the Oberlin Festival and Competition. For Bridge Records Robert Shannon has recorded Ives's *Concord Sonata* (BRIDGE 9036); Ives's Complete Works for Violin and Piano (BRIDGE 9024A/B); a disk of keyboard works by Tod Machover (BRIDGE 9040); George

Crumb's *Celestial Mechanics and Processional* (BRIDGE 9113); *Gnomic Variations* and *4 Nocturnes* (BRIDGE 9127); and *Makrokosmos Books 1 and 2* (BRIDGE 9155).

Pianist **Jacob Greenberg's** work as a soloist and collaborative performer shows his far-ranging interests in music old and new. He has worked with composers as diverse as George Crumb, Harrison Birtwistle, and Tan Dun, and he frequently plays his own works in recital. His recent solo recitals have paired works of Ives and Beethoven, and recent concerto appearances include the Stefan Wolpe *Piece in Three Parts for Piano and Sixteen Instruments* and Olivier Messiaen's *Sept Haïkaï* at Oberlin College. Mr. Greenberg earned a Doctor of Musical Arts degree at Northwestern



University. He has been a member of the International Contemporary Ensemble (ICE) since 2001. Since 2003, he has been an Assistant Professor of Piano at the State University of New York at Buffalo.



Pianist **Susan Grace** has performed solo and chamber recitals, and has appeared as soloist with orchestras in the United States, Europe, the former Soviet Union, China and India. She has performed at the Phillips Collection, the Grand Teton Festival, Music at Oxford, and the Helmsley Festival (UK). Ms. Grace and her husband, Michael, regularly tour with a concert titled Piano Music and Painting, and these programs have been presented throughout the USA and in Europe. As a collaborative artist, Ms. Grace has performed with cellist Janos Starker, violinists Martin Chalifour, Glenn Dicterow and Jose-Luis Garcia, clarinetist David Shifrin, soprano Martile Rowland and many others. Ms. Grace and the pianist Alice Rybak perform together as the piano duo team, Quattro Mani. For Bridge Records, Quattro Mani has made numerous recordings including the premieres of works by George Crumb, Poul Ruders, Tania Leon, and Paul Lansky. Ms. Grace is Artist-in-Residence and Lecturer in Music at Colorado College, Music Director of the Colorado College Summer Music Festival and Artistic Director of the New Music Symposium.

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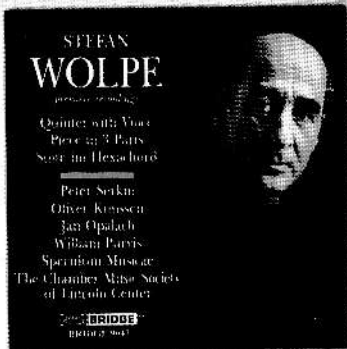
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