Stefan Wolpe
(1902-1972)

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   Robert Shannon, piano

Ten Early Songs (1920) 14:18
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   IV Vöglein Schwermut 1:35
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Fabel von Hans Sachs (1926)

Patrick Mason, baritone
Robert Shannon, piano

Epitaph (1938)

Leah Summers, mezzo-soprano
Jacob Greenberg, piano

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

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 enslaved, 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 McVilin 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 cell 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 courageously 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."

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 Iten 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 out 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 Strawinsky's Prêcheurs. The later 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 extraneous than those of the Expressionists. Even his Holderlin settings tend often to the hymnic and appalliative. 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 contemporary poets. Three texts are devotional poems—two from the book of the Flowing Light of Divinity by the 13th-century Meister von Magdeburg and a prayer by Johannes Stengassen, a contemporary of Meister Eckhart. From Armin 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 Thorns_ by the dramatist and painter Oskar Kokoschka. Wolpe in all likelihood had attended a performance of the play. From the satiric expressionist Christiaan von Morgenstern comes a poem on melancholy; from Rilke, an earnest Judeo-Swiss meditation on existence; and from the German poet Catharina Godwin, a mercurial 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 _Ariadne_ for piano of 1920, maintaining 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, binodality, 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 mercurial 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 then for solo piano. After this dramatic outlay of the repertory 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 scharzendo as an atonal study on sixths with an ostinato made from one hexachord, while the slower second section adds the pitch of the complementary hexachord. The piano up high provides a ragtime coda. The last song, with its witty reference to infant screams, has two stanzas in toral folksong style, plus an ostinato coda, again in ragtime.
ARRANGEMENTS OF SIX YIDDISH FOLK SONGS (1925)

Wolpe made his Berlin solo debut as a pianist and composer in the Meister-Saal (Köthener Strasse 36) on April 27, 1925 with a violin sonata, a cello sonata, and arrangements of thirteen Yiddish folk songs. The question is why did he program folk songs instead of the premiere of five late poems by Friedrich Hölderlin, which he composed the previous year and numbered as his opus one. Perhaps he could not find a mezzo to sing the demanding Hölderlin songs. Perhaps Wolpe was affected by Martin Buber's popular books of Hasidic tales from the Eastern Jews and the general enthusiasm for folklore among German youth. And perhaps it was an act of defiance (compare the Einstein song) in the wake of the assassination of Walther Rathenau in 1922, after which there was an upsurge in anti-Semitic attacks. Already in 1923 Wolpe was drawn to the collection of Eastern Jews (Ostjuden) edited by Fritz Mordechai Kaufmann and published in Berlin in 1920, as he composed at least one setting (no. 8) in October of that year. And perhaps Wolpe had fallen under the spell of Rachel Emmonikoff, a singer who specialized in modern settings of Jewish folk songs from Eastern Europe, the Middle East, and Yemen. The decision to program a substantial number of folk song settings for Emmonikoff 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 (Westjüdischen), 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 folk songs, 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 static counterpoints. There is no attempt to convey the quasi-improvisatory vocal style of the Yiddish folk songs, which Kaufmann describes as very different from German folk songs. 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 strophes is varied fancifully. No. 3: the quiet glissando 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 rare with sudden offbeat accents. No. 5, the widely-known lament of the bride trapped in a hostile household far from her home. The accomplishment, 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 Emmonikoff. In 1927 they gave a recital of Jewish folk songs arranged by Milhaud, Loewwan, Shalti, 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, satirical" 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)
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 music 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 music 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 kibbutz.

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 and the hope 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 1969 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 1935. They represent an unique experience for me in the sense that some of the elements of these songs are akin to elements in the music of Palestine. I was not in a position to adapt myself to a fully authentic language, in connection with which I have no simplistic prejudice. Nor did I refrain from any of my artistic experience, in connection with which I refrain from any stubborn defense of metaphysical primitivism. The music of Palestine was unknown to these experiences. Whatever I heard them, however, transformed itself into new and varied images, evocating itself in its encounter with a modern musical mind. This took place at the same time a process of crystallization within me, which pushed me (as I still intensively remember) into new stylistic distortions over which I no longer had any controlling power. So that at the end I found that I had composed a language which I sensed as possibly 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 1934 and 1939. They are not the result of an analysis of the folklore of the country, but when I was in that country, I felt the folklore which I heard and saw that it is a profound insight into me. To this day I cannot forget how the melodies of the sounds that struck me, how the flight of the sky, the smell of the country, the stones and hills around Jerusalem, the power and the beauty of the Hebrew language, all turned into music, which suddenly seemed to have a topographical character. It seemed to me, and yet it is as an old source within me. This musical language is, naturally, related to a wider horizon than which seems so purely methodological. The whole orbit of the material yielded to my techniques of composition, which is, naturally, of contemporary origin. The musical language stretches, therefore, from strict patterns belonging to a particular period to their most extended transformations."
18 Lisel 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 bontal background. The second strophe complements the falling arc of the first strophe with a rising arc that culminates in the threes 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寇曼(d)en 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 in 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 Hilde Morley. It lays out exotic scales (whole-tone and octatonic), drones, and ornamentation as in a tasqim (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 Schlamann.

21 Lines from the Prophet Micha 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 Micha'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; and lines 6 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 string percusion.

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 modernist 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, Schönkörperspiele, and Lieder, and of course the one Wolpe set in 1926. Sachs's writing is generally characterized by heavy 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 (Knöpfelvers) 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 Hauspostill (Manual of Piety, 1544) in his own identical fable 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 Seraenen of 1924). The song begins straightforward 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 becken Brof). The song concludes with perceptive chordal clusters of seconds and fourths reminiscent of his Sisamone Musik. With its unchanging tempo and constantly contrasting writing, with frequent close motivic imitation between voice and piano, the Fable reminds one of the moral-philosophical trias in a Bach cantata. The falsetto shriek on "Fem" (when the dogs decide to run away) and the virtuoso piano interludes lend scenic elements. The length of the song and its unrelenting motivic intensity seem to point forward to later works like the Clobe Sonata of 1937-1941.

**EPITAPH (1936)**

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 Irna Schoenberb both taught. Irna Wolpe was the accompanist in a group of Stern 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.

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**Song Texts**

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

The idea of achieving security through national armament, 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 acceleration 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 secondarily 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.

2 Hymnus aus Der breunnte Dornbusch
- Oscar Koloschka

Hymn from "The Burning Thornbush"

Who has the key to heavenly love,
For him the door will never fade.
How sweet it will be for him.
For earthly love it only suffering,
A thorn on the path
to the golden gate of God's house.
Soul, stay not yet there... 

3 Wie der Liebeswunde gesunde
-Mehedhl von Magdeburg

Wound of love

A man who one time may be wounded by love,
He will never more be whole,
For he would lose his soul,
From which his soul was gone.

4 Lied der Minne
-Mehedhl von Magdeburg

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 Schwermut
- Christian Morgenstern

Vöglein Schwermut
Ein schwerses Vöglein fliegt über die Welt,
Dies singt so soest und singt...

Vöglein Schwermut
Vöglein Schwermut
Vöglein Schwermut

6 Der Aabend ist mein Buch
- Rainer Maria Rilke

The evening is my book

The evening is my book.
It is in its covers in purple damask,
I house its golden clasp with cool hands, without haste.

7 Lied aus Der Knaben Wunderhorn
- "Rote Ängeln"
- Achim von Arnim und Clemens Brentano

Little Red Eyes

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


Prayer from Sternegasse, ca. 1320

Create all creation, if you are mercyful by nature, lead the soul of every gentle heart to the highest bliss.

Lord, have mercy, Lord, have mercy.

Help me out in all my need.

Lullaby

My chile, I am so fond of you.

You have golden locks and delicate nerves, like silver harps.

You would have a white, very short dress and on your feet you would dress down a sun ray.

You cannot live, you must not live.

I am so fond of you.

Never let a mother love her child as I love you.

I know many wonderful tales—only for you, my child.

Children become adults, marry or get adults.

Sleep, my child, sleep!

Never have you awakening, never shall you waken.

Sleep, my child, sleep!

9 Schlemmerlied

-Catherine Goltelin

Meine Kinder, ich liebe dich und will, dass du auch liebe dich.

Weil die Kinder nützlich sind, sollst du ihnen auch nützlich sein.

Meine Kinder, ich liebe dich, weil ich dich liebe.

Weil ich dich liebe, willst du auch lieben.

Meine Kinder, ich liebe dich, weil ich dich liebe.

Schlafliege, mein Kind, schlafliege!

Nur bist Du erwacht, nur bist Du erwacht.

Schlafliege, mein Kind, schlafliege!

10 Kleiner Erfolg

-Stefan Wolpe

Haha, the little one drinks milk quickly;

His tongue makes, it's a milk.

How much it will change to make it milk!

Haha, the little one drinks milk quickly;

His tongue makes, it's a milk.

How much it will change to make it milk!

12 Arrangements of Yiddish folk songs

12-18

11 Idylle

-Wolfgang, um 1760

Ich sah an einer Fenster und sah im Auge Pinnel, ich sah an einem Fenster und sah die goldene Kämmer.

Mit Fingern streichelt man Kinne und beflieht, dass bald Schnee.

Der Schnee von der Kämmer.

Nun schladd schon um, du Kämmer!

12 Wi Asol Ken Ech Listich Sain

Wir liicken ein ech listig sain, um dawwe son im meine wagen!

As ech derman mech was sind schaim pomme, wie eu ken ech lebte, ech will ink in schule bei nacht, wie eu mit sain, mit schmeid.

How can I be happy, when my behavior is troubled?

How can I be happy when I am reminded of life's beautiful fate?

How can I live?

I eat and drink and sleep at night.

But my heart is preoccupied with thoughts.

13 Bial Main Mamele Hailele

a) Bial Main Mamele Hailele, hailele

b) Bial Main Mamele Hailele

How much I've suffered, how much I've waited, how much I've heaved, how much I've listened.

In many years I've waited, how much I've heaved, how much I've listened.

a) Bial Main Mamele Hailele, hailele

b) Bial Main Mamele Hailele

How much I've suffered, how much I've waited, how much I've heaved, how much I've listened.

In many years I've waited, how much I've heaved, how much I've listened.

a) Bial Main Mamele Hailele, hailele

b) Bial Main Mamele Hailele

How much I've suffered, how much I've waited, how much I've heaved, how much I've listened.

In many years I've waited, how much I've heaved, how much I've listened.

How much I've suffered, how much I've waited, how much I've heaved, how much I've listened.

In many years I've waited, how much I've heaved, how much I've listened.
14 Inter dem Kinds Wigele

a. Under the child's cradle stands a little golden goat.
The goat went to sell roses and almonds,
misers and Pope—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. Moyshele will study Torah.
He will study Torah and write holy books.
And, God willing, he will remain a good person.

15 Alle menschen handmade

a. Everyone dances, sings, and sings:
Little Moyshele stands and cries.
Moyshele, Moyshele 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 Eli lift Gelboigen

a. A golden peacock flies in from a foreign land,
on the way she lost the golden feather she was very amazed.

b. It is not so much the golden feather as the peacock herself.
It is not so much the song-sleep as the laughter herself.

17 Annul is Gewen

a. Annul is gewen, a kline jidelke
not ez gethet a kline jidelke
wax mit dill jidelke
Annul is gewen, a kline jidelke
not ez gethet a kline jidelke
wax mit dill jidelke
Annul is gewen, a kline jidelke
not ez gethet a kline jidelke
wax mit dill jidelke
Annul is gewen, a kline jidelke
not ez gethet a kline jidelke
wax mit dill jidelke

b. Once upon a time a little boy had a little fiddle
so he went to the fiddle.
A. Once upon a time a little boy had a little bagpipe
so he went to the bagpipe.
B. Once upon a time a little boy had a little whistle
so he went the whistle.
C. Once upon a time a little boy had a little drum
so he went the drum.

18. Lines

-Noach Stern

Lines, which breeze into blue, recall distant days which have faded, and serve all the days of my dreams in one land, and in that other land, vanished illusions. Now the opening fruits give their zest to the tree, and they hang there in fragrance, to give us delight, and to afflict 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, gathered by Moses; they await the release yet to come, to redeem the enslaved from their doom.

Surely pressed against limbo in space, without knowing how to resist, the clouds still look down on the frozen snow 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.

Genocides will be heirs to their dreams and each of them will see beauty fade; in each one they will cling to the teeth of the gaze of the enemy the young kube, infant joy.

_English version by Hilda Morley Wolpe_

20. David's Lament over Jonathan;

2 Samuel 1: 19-21, 24, 27

Hast, Yirmi, at barteveda ba-lail. Elly nufa gibeon.

Deere ha-gibeon, at el ve'al netaikudim to-vot moladim.

Shalat ve-burman ha-ne'el ba-tzev ba-ra-

he-bayilim

ve-c'ennim lo minu.

Monotis, li-kotei, meshayev geveru.

P'ot Ven-Ya'al, el Shaul belkana.

Elly nufa gibeon ve-yevura b'el millimim.

They beauty, Israel, on thy high hills is slain.

How the mighty have fallen, ye mountains of Gilboa,

never saw nor minah 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 small 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, 27: 3, 4

Had, lehivrav atem

As-l'et mei medinautham.

Be-how hes-ahel ya'zolah,

Klyayel el-yad yehudim.

Ve-hamudi v'eve-atum.

U-shalat ve-nato

Ve-hasi va-beke

ve-lok ve-n важно.

Ve-ulate har yevuisi lesbehesim:

Hazot olo el ve-ba-hasibat heshubim

Ve-bakaratte dawen hazat mafsha ha

yave'elutah.

Tovani ke-kehrish

Yom be'num

Yom metegehe pa-lokei ha

vayit alevinu.

Write to the haughty who work in evil and plot evil deeds.

When morning lightens, they will find it under their hands.

They take what they please boldly, and they steal fields and houses.

Each man is plundered in his house, despised and driven out.

They do their evil with both hands thoroughly.

They ask for reward; both prince and judge must be paid.

The mighty are given their wish to deal they do not make it secret.

They are like bulls or lions in a hedge.

Now they are split and shall be tried, calamity shall strike them down.
22 Isaiah 65: 17-19, 21-22, 25

Ki hineni, yetsa asherayni ve-hadamim ve-amve atah. Ve-ha-tnachem tov-hotem ve-lo ta-la'atemi le-vei.
Ki li-kei, ve-gilu ador ad dor ad veyi?
Ki haimav ve-zevakem ve-hurim ad dor ad veyi.
Ve-gilu ki nihadim ve-shalom ve-lat.
Ve-lo yehi-nu ba-ed
ho-hil ba-
Ve-umma ve-hamit yashar.
Ve-na'avem ve-shalom ve-khibbal yisham.
Lo yimnu ve-shoker yisham;
Lo ve-lo ve-shoker yisham.
Ki k'nei le-bo-yeyi am, u-v'nei ke-vel le-bo-yeyi am.
Va-sabek yovel ve-
hara ve-
Va-sabek bara yovel, ve

24 Song of Songs: 5: 10-16: 2: 5

My beloved is white, and ruddy, the chief among ten thousand. His head is as the finest gold, his locks are black and as the raven.
His eyes are like the eyes of doves by the rivers of waters washed with milk and fat.
Stay me with flages, comfort me with apples, for I am sick with love.
His cheeks are as beds of spices, as sweet flowers, and his lips like lilies dropping sweet-smelling incense.
His hands as gold rings set witheryl.
His belly is as bright ivory overlaid with sapphire.
His legs are pillars of marble set with gold.
His garments are Lebanon excellent on the cedar.
Stay me with flages, comfort me with apples, for I am sick with love.

English version by Hilda Maypole Wolpe
The Idle Peasant and his Dogs

-Fable by Hans Sachs

Dr. Schelling, a favorite poet of the time, wrote a story about a peasant who was very poor and had nothing to eat. He was alone and hungry, but he still refused to eat anything until he had completed his work. He said, "I will eat only when I have finished my task."

Epitaph: Poet unknown

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

English version by Richard Marbury

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 Sonheim, Elliott Carter, George Crumb, John Muso, Ellen Zwiell and Barbara Kolb, and has sung with Speculum Musicum, the Rochester Philharmonic, the European Symphony, the Colorado Springs Philharmonic, the West Virginia Symphony and the Greystone 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 9162) 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, Pochesynst, Stano 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 premier composers of our time, including Berio, Crumb, Carter, Kuhl, Ligeti, Anriessen, Adès, Sauer, Birnstei and Farnybychum. In 2001, Ms. Arnold was the only vocalist ever to be awarded first prize in the prestigious Gaudefeurms International Interpretation Competition (The Netherlands), and later that year was awarded first prize in the Louise D. McIntosh International Music Competition (USA). Ms. Arnold's recent recordings include music of Elliott Carter and Milton Babbitt for Bridge Records, and Luciano Bario for Naxos. Her recording of George Crumb's...
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 Malibran 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, Gringember in Wagner's Die Walküre, as well as the electronic Frau in V. Direscu'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 Vocias International Competition in Göttingen, 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, Ceporo in Rigoletto and Berto in Le Nozze di Figaro. Upcoming engagements include Colline in La Bohème for the Seattle Opera and Lake George Opera, Aldo 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 Radulsky, Ania Dorfman 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 9030); 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 Procesional (BRIDGE 9113); Gnostic 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 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 Oliver Messiaen's Sept Huitats at Oberlin College. Mr. Greenberg earned a Doctor of Musical Arts degree at Northwestern
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 Holsme 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 Martille Rowland and many others. Ms. Grace and the pianist Alice Rhybak perform together as the piano duo team, Quattro Mani. For Bridge Records, Quattro Mani has made numerous recordings including the premiers of works by George Crumb, Paul 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.

Producer: David Starobin
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Mastering Engineer: Adam Abashouse
Recorded on October 24th-27th 2005 at Theater C of the Performing Arts Center, Purchase College, State University of New York
Executive Producer: Becky Starobin
Designer: Douglas H. Holly
Annotators: Austin Clarkson and Larson Powell
Cover Photograph: Clemens Kalischer; Image Photos: Photograph of Tony Arnold by Jennifer Girard; Photograph of Robert Shannon by Peter Schaaf; Photograph of Patrick Mason by Robert Siedentop; Photograph of Susan Grace by Bernard Grant

This recording is a sponsored project of the New York Foundation for the Arts, and was made possible in part through the generous support of the Stefan Wolpe Society, Inc., The Edward T. Cone Foundation and The Aaron Copland Fund for Music, Inc.

For Bridge Records:
Ashley Arrington
Barbara Berico
Douglas H. Holly
Brad Napolitano
Charlie Post
Robert Starobin

Special Thanks:
David Bloch, Steven Blum
Yoochan Choi, Austin Clarkson
Carole Cowan, Patrick Mason
Thomas Phillips, Eddie Riker
Robert Seltzer, Heidi Zimmermann
University of Colorado Boulder, School of Music

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