

MUSIC OF STEFAN WOLPE, VOL. 5

- 1 Lazy Andy Ant (1947) (18:08)
(Text by Helen Fletcher)

Patrick Mason (Narrator)
Zac Garcia (Andy)
Wendy Buzby (The Judge)
Mathew Whitmore (The Anteater)
Quattro Mani (Susan Grace & Alice Rybak), pianos

- Suite for Marthe Krueger (1940) (22:01)
2 I Women (4:33)
3 II Remembrance (8:50)
4 III The Tides of Man: Passions Spin the Plot (8:23)

Quattro Mani (Alice Rybak & Susan Grace, pianos)

- 5 The Angel (1959) (2:26)
(William Blake)

Rebecca Jo Loeb, mezzo-soprano
Ursula Oppens, piano

- Two Songs for Baritone (1938) (3:10)
6 I Die Reichen (*M.D. von Heslova*) (1:07)
7 II An Dich (*Walt Whitman*) (1:57)
8 O Captain! (*Walt Whitman*) (1946) (4:01)

Matt Boehler, bass-baritone
Ursula Oppens, piano

- Songs of the Jewish Pioneers (1938) (5:05)
9 Ra'inu (1:58)
10 Saleinu (0:30)
11 Tel Aviv (0:35)
12 Holem Tza'adi (1:53)

Rebecca Jo Loeb, mezzo-soprano
Ursula Oppens, piano

- 13 To a Theatre New (*Winthrop Palmer*) (1961) (2:21)

Matt Boehler, bass-baritone
Ursula Oppens, piano

Music of Stefan Wolpe, Vol. 5

NOTES by Austin Clarkson

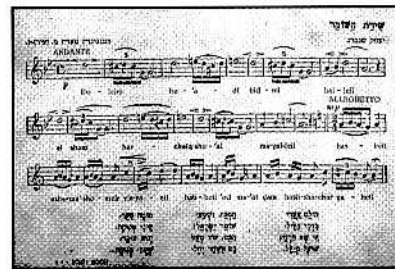
Volume 5 of the Bridge Wolpe Edition covers little known aspects of Stefan Wolpe's multi-faceted career: songs of the Jewish pioneers in British Mandate Palestine; a children's puppet play; a recently uncovered score for the dance; and settings of William Blake and Walt Whitman.

Wolpe had had a bar mitzvah, but during his youth was attracted to Taoism, Catholicism, and then Marxism rather than to Judaism. When he arrived in Palestine as a refugee in the spring of 1934, he began the study of Hebrew and Jewish history with the Polish historian Sinai Leichter. As an avowed socialist, he was enthused by the pioneers who were building a new society on kibbutzim. While residing in Jerusalem and teaching at the Palestine Conservatoire, he visited kibbutzim throughout Palestine, composing choral songs, conducting choirs, and teaching. Under the guidance

of the musicologist Robert Lachmann, Lachmann's student Edith Gerson-Kiwi, and the Iraqi oud player Ezra Aharon, Wolpe explored the music of the Middle East, and resonances of Arabic classical music appear in his compositions. As the leading avant-garde composer living in Palestine, Wolpe attempted to found a branch of the International Society for Contemporary Music and helped to organize the World Centre for Jewish Music. His addresses to the WCJM mapped out an ambitious program for the development of the musical institutions of Palestine, and especially music education. But his compositions and his politics were too radical and his temperament too abrasive for those who ran the musical institutions. The Arab attacks that began in 1936 and the war clouds that were gathering over Europe cemented his resolve to leave for America.

In early 1938 Wolpe drafted three songs for bass, but did not complete the third one. The *Two Songs for Bass* remained in manuscript and were not published

until recently. These German songs stand apart from the many Hebrew songs and choral settings that Wolpe composed during his sojourn in Palestine. He did not set his mother tongue to music again until the songs that celebrated Bertolt Brecht and Berthold Viertel in the mid 1940s. The first of the songs, on a poem by the 17th-century Bohemian nobleman Michulás Dacisky von Heslova (1555-1626), is a call for social justice that resonates with "Lines from the Prophet Micah" and "On a Mural by Diego Rivera" of Noach Stern, two Hebrew songs that Wolpe composed at the same time (Vol. 4 of the Wolpe Edition). The second is a German translation of Walt Whitman's wistful appeal for friendship from *Leaves of Grass*. The two songs may have served as compositional studies for the more extensive Hebrew settings. In the Heslova song the voice proceeds from simple declamation to emphatic exhortation over successive elaborations of two basic chord structures. The Whitman setting is built on a set of ten chords, mostly triads. After the voice declaims the text, the "ecstatic" piano



Postcard of *Holem tza'adi*.

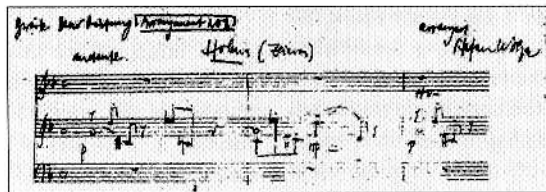
interlude improvises on the same set of chord changes. The voice returns with the same melody while the piano gradually fades out, leaving the voice to give the last half of the poem unaccompanied. Is it irony or pathos that "To You" ends with the voice singing alone? Wolpe was departing for America at the end of the year, and Whitman may have seemed like a kindred spirit welcoming him to the New World.

Wolpe arranged four Jewish folk songs at the invitation of the musicologist Hans Nathan. In the mid-1930s Nathan was involved in a project of the Palestinian National Fund in Berlin to distribute "postcards with folk songs to Jewish organiza-

tions through the world, hoping to stimulate a nationalist music project" (Nathan, 1994, ix). The postcard for "Holem tza'adi" is given in Figure 1. Many composers responded, and Nathan continued the project after immigrating to Boston in 1936. He published fifteen settings by Aaron Copland, Paul Dessau, Arthur Honegger, Darius Milhaud, Ernst Toch, Kurt Weill and Stefan Wolpe in 1938 and 1939 as *Folk Songs of the New Palestine* (New York: Nigun). Philip Bohlman took over the project after Nathan's death in 1989 and prepared the critical edition.

The "folk songs" were by amateur musicians who had immigrated to Palestine from Russia and Poland and were living in the kibbutzim. Shalom Postolsky and

Mordechai Zaira, who wrote many of the tunes, in fact were students of Wolpe. In making arrangements of these songs, Wolpe had the advantage of actually living in Palestine. His arrangements reflect his response to the cultures and landscape of the Mediterranean: "Whatever I heard there . . . transformed itself into new aural images, re-crystallizing itself in its encounter with a modern musical mind." He took pride in inventing new material out of the song itself and so avoided the ostinatos and heavy chording patterns favored by the other composers. His generally spare settings are inflected by ornamentation that evokes the Middle East. Hans Nathan feared that some settings were too complicated for the intended audience and suggested to Weill that he simplify the



The second arrangement *Holem tza'adi*.

ending of one song. He accepted Wolpe's settings of "Ra'inu amaleinu," "Saleinu Al K'tefeinu," and "Tel Aviv," but returned "Holem tza'adi" as too complex. Wolpe made a second arrangement and then a third, but Nathan rejected them all. The setting is more modernistic than the others, perhaps because the tune had more Arabic traits. The play with pedal sonorities and pointillistic, open textures in the first part of the song is distinctively exotic.

Through his friend Trude Rittmann, who was pianist and arranger for George Balanchine's American Ballet Caravan, Wolpe met the dancer Marthe Krueger. Krueger commissioned Wolpe to write a piece for her joint recital with the Dutch dancer Atty van den Berg. The three parts of the *Suite for Marthe Krueger* (1940) are titled, "Women," "Remembrance," "The Tides of Man: Passions Spin the Plot." Krueger added the patriotic subtitle, "They also serve who only stand and wait," to "Women," and referred to the third item as Allegory." The *Suite* was split up through the program at the Barbizon-

Plaza Concert Hall, January 26, 1941. Krueger danced "Remembrance" alone in the first half of the program, and with van den Berg gave "Women" to close



Marthe Krueger and Atty van den Berg.

the first half. They danced "The Tides of Man" during the second half. The pianists were Alex North and Otto Seyfert. Marthe Krueger was born in Mulhouse (Alsace), February 7, 1910, and studied dance in Strasbourg, then Paris. She made her solo debut in 1926, and performed as a duetist with Wladi Karnecki. She continued her studies in London with Nicholas Legat and emigrated to the U.S. in 1933. She made her debut in Town Hall, continued studies with Martha Graham, and took music lessons with Louis Horst, Graham's long-time music director. Krueger taught for

BARBIZON-PLAZA CONCERT HALL

GLADYS ANDES, Director

MARTHE KRUEGER and
ATTY VAN DEN BERG
DANCE RECITAL

Accompanists

ALEX NORTH OTTO SEYFERT

SUNDAY EVENING, JANUARY 26 at 8:30

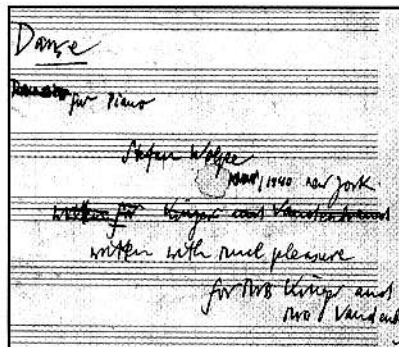
PROGRAM

1. PRELUDE ALEX NORTH
Marthe Krueger and Atty van den Berg
 2. WOODEN SPOON JOHN COLMAN
"After a painting by Pieter Bruegel"
Atty van den Berg
 3. REMEMBRANCE STEFAN WOLPE
Marthe Krueger
 4. XIV CENTURY DANCES UNKNOWN
Lamento Di Tricorno — La Marchesin — Saltarello
Atty van den Berg
 5. WILL-O'-THE-WISP ALEX NORTH
Marthe Krueger
 6. LORSQUE TOUT EST FIN OTTO SEYFERT
Street Scene — Bal Miroite
Atty van den Berg
 7. WOMEN STEFAN WOLPE
"They also serve who only stand and wait"
Marthe Krueger and Atty van den Berg
- INTERMISSION
8. VALSES NOBLES ET SENTIMENTALES MAURICE RAVEL
Marthe Krueger and Atty van den Berg
 9. CHORALE BACH - RITMAN
Atty van den Berg
 10. POINTU DOMENICO SCARLATTI
Marthe Krueger
 11. PASSIONS SPIN THE PLOT STEFAN WOLPE
Marthe Krueger and Atty van den Berg
 12. JOTA JOHN COLMAN
Atty van den Berg
 13. TRINKE ALEX NORTH
Marthe Krueger
 14. TWO FOXES JOHN COLMAN
Marthe Krueger and Atty van den Berg
- Steinway Pianos
Management JOSEPH HAHN, 33 Union Square, N. Y. C.

Dance Program.

various dance schools and rehearsed at the Carnegie Hall studios, where she met and collaborated with Stefan Wolpe, Alex North and Herbert Kingsley. After the war she taught dance at the Silvermine School in Norwalk, Connecticut, and in 1962 built a home and studio in Wilton, where she taught until she died in 2000, aged 90. She bequeathed her papers to her student Sharon Hawkes. Ms. Hawkes contacted the Stefan Wolpe Society regarding the *Suite* and discovered that she possessed the unique manuscripts, as Wolpe had not kept a copy. *Suite for Marthe Krueger* was published by Peermusic. The manuscript materials are in the Stefan Wolpe Collection of the Paul Sacher Foundation, Basel.

The scenario for Krueger's ballet does not survive, but the titles of the movements suggest that she may have been inspired by Graham's recent ballet *Every Soul is a Circus* (1939), which delved into the woman's inner landscape. The dance critic John Martin described Graham's ballet as: "hilarious and satirical . . . deeply poetic



Suite for Marthe Krueger, title page.

. . . sensitive unfoldings of the process of a woman's mind, dealing not in outward incident but in inward experience. . . . A central figure is surrounded by other figures who are not entities in their own right but symbols in the emotional life of the protagonist" (quoted in Agnes de Mille, 1991, 238). The word "Allegory" that Krueger added to the third part of the Suite points to the kind of archetypal symbolism that Graham was exploring.

The Krueger scenario gave Wolpe a chance to spread his wings more than he could

in the seven short movements of the solo piano suite he composed for the Russian dancer Benjamin Zernach in 1939 (Wolpe Edition, Vol. 3). The shifts of gesture and flow in the score suggest that he followed Krueger's scenario closely. "Women," which is more or less diatonic throughout, begins with a gentle, flexible, questing motion that is countered by strongly assertive pulses. The succeeding sections play out that contrast until the penultimate section, which is a pensive, gathering action. The last section marches forth assertively and ends in withdrawal. "Remembrance," for solo piano (played here by Alice Rybak) and solo dancer, is an extensive ABA form of starkly contrasted sections, by turns elegiac, aggressive, and fearful. The thematic material of "The Tides of Man: Passions Spin the Plot" opposes a march-like, symmetrical, directed action against a spasmodic, freely flowing action in 5/4 time. The contrasts of order and disorder, clarity and obscurity play out over this passionate movement. The ebb and flow builds until the "tides of man" crash in towering, tumultuous waves of sound.

Krueger's score for "The Tides of Man."

Wolpe's next ballet commission was *The Man from Midian* (1942) for the American dancer Eugene Loring. The war years were difficult, as he had only a few students. He attempted to found a Palestine cabaret, drafted cantatas on texts from the Yiddish Bible, provided music for the propaganda film *Palestine at War*, and composed the *Yigdal Cantata* (1945) for the Park Avenue Synagogue. He also helped organize evenings for the Forum for Free German Literature and Art, which supported refugees from Germany. It may

have been for one of these evenings that Wolpe composed Whitman's paean to the assassination of Abraham Lincoln, "O Captain! My Captain!" Mark van Doren observed that Whitman was a poet of love, even the love of death. "Death is the subject of his masterpieces. . . . any great death—like that of Lincoln—becomes a carol announcing the union" of life and death (Whitman, 1945, 16-17). Did a particular death inspire Wolpe's setting? Did he recall his own father, with whom he had had such a difficult relationship,

when he set the words, "My father does not feel my arm"? Was he mourning his first love, Friedl Dicker, who was killed in Auschwitz? War had exacted a terrible cost before "the victor ship" came in "with object won." The implacable dotted rhythm and the minor tonality hark back to the songs of struggle of the Berlin years. The lamenting, descending bass is balanced by the finely sculpted rising vocal phrases. The second half of the stanza, in which the dotted figure lets up, the tempo slows, and the voice arcs more widely,

balances the first half perfectly. During the later 1940s Wolpe undertook an extensive series of compositional studies that prepared for the abstract expressionist masterpieces of the next decade. In 1947 he completed *Battlepiece* for piano, the epic, seven-part work for solo piano that marked the way to his new style. That year Wolpe composed a setting for voice and two pianos of a scenario by the children's author Helen Jill Fletcher (b. 1910). Also in 1947 Fletcher published a book on puppet theater, so it is likely that

she intended *Lazy Andy Ant* to be for a puppet show. The story is a parable of the heroic artist, scorned, pilloried, and exiled, who never gives up hope that society can be redeemed by art. The score calls for one vocalist to sing and recite the whole show, but the part benefits from being split up among the characters. Wolpe had written complex pieces for the musical theater in the 1920s, but here he simplified his means appropriate to an audience of children. The two pianos produce delightful sound effects for Andy's travails, the scary Anteater, and the making of the carpet of tacks, as well as providing lively accompaniments for the songs. According to David Tudor, who was preparing the premiere of *Battlepiece* at the time, Wolpe was extremely proud of *Lazy Andy Ant*.

The Blake setting came at a time when Wolpe was rethinking his style in response to the post-Webern generation. In 1959 he completed "Thinking twice," an important essay on his aesthetics. In the lecture he quotes William Blake: "To cast off Rational Demonstration by

Faith in the saviour,/ To cast off the rotten rags of Memory by Inspiration." Wolpe added: "I am tempted to paraphrase Blake's lines: To cast off rational demonstration by purging oneself of expectations" (Wolpe, 1998, 298). Perhaps in leafing through Blake's poems he came across "The Angel," a dream of the aging lover's loss of the Beloved. The voice declaims the poem in unbroken quarter notes in a slightly inflected C minor, while the piano improvises on a wonderful assortment of chords, spatial voicings and sprung rhythms. It is Wolpe's 'Song of Innocence and Experience'.

Winthrop B. Palmer, the noted author on dance, wrote the scenario for *The Man from Midian* that Wolpe set in 1942. When Black Mountain College closed its doors in 1956, Wolpe was without a job. Palmer, whose husband was on the board of trustees of C.W. Post College, arranged for Wolpe to be taken on as head of the fledgling music department. Wolpe composed music for several theatrical productions at the College, among them,

W.B. Yeats's *The Hour Glass* and his adaptation of *King Oedipus* of Sophocles, and Shakespeare's *The Tempest*. On the occasion of the opening of a new theater on campus Wolpe set Palmer's poem "To a Theatre New." The song swings gently between the major and minor mode as the piano provides a subtly heterophonic accompaniment.

References and Further Reading

De Mille, Agnes. (1991). *Martha: The Life and Work of Martha Graham*. New York: Random House.

Nathan, Hans (Ed.). (1994). *Israeli Folk Music: Songs of the Early Pioneers*. Foreword and Afterword by Philip Bohman. Madison: A-R Editions.

Whitman, Walt. (1945). *Leaves of Grass and Prose Works*. Mark van Doren (Ed.). New York: Viking Press.

Wolpe, Stefan. (1998). "Thinking twice." In Elliot Schwartz and Barney Childs (Eds.), *Contemporary Composers on Contemporary Music*, 2nd edition, pp. 275-307. New York: Da Capo.

Wolpe, Stefan. (2008). "What is Jewish music?" with a preface by A. Clarkson. *Contemporary Music Review*, 27/2-3: 179-192.

Zimmermann, Heidi. (2008). "Folk song versus high modernism: Stefan Wolpe's Song of Songs settings in the context of the 'New Palestine.'" *Contemporary Music Review*, 27/2-3: 271-288.

Lazy Andy Ant

Text: Helen Jill Fletcher.

In the tiny town of Busyville, in the province of Antavia, there lived an ant who was known as Lazy Andy Ant, because he never wanted to work. While the farmer ants planted the rice and the dairy ants milked the cows, Lazy Andy Ant painted pictures. While the carpenter ants built the houses and the mason ants dug the tunnels, Lazy Andy Ant sang love songs to the ladies. While the honey-saving ants stored the honey-dew and the parasol ants collected the mushrooms, Lazy Andy Ant fished in the neighboring raindrop lake. While the nurse ants tended the baby eggs and the soldier ants drilled in the fields, Lazy Andy Ant slept under his favorite mushroom trees. This went on for a long, long time. While the other ants worked, Lazy Andy Ant did no work at all.

Then one day, Queen Anita Ant called all the ants together to decide what was to be done about Lazy Andy Ant, for every ant knew that there was no place in the

town of Busyville for any ant who was not busy. The ant jury decided that Lazy Andy Ant had to be punished. So the Queen ordered the soldier ants to find Andy and bring him back to Antavia. They searched all the nearby fields until they found Andy under his favorite mushroom tree, strumming his mandolin and humming a tune. "Ah, there you are Lazy Andy Ant, at last we have found you. You must come with us, for we have orders from the Queen to bring you back to Antavia at once." Poor, poor Andy. Back to the city hall, up the well worn steps, down the narrow hall, through the little door, into the crowded courtroom, before the highest jury in the province of Antavia. "Why am I here," cried Andy. "What have I done?" "What have you done?" shouted the ant Judge. "Hm, ha, hm, harumfff. Any ant who paints pictures, sings love songs, fishes in the lake or sleeps under a tree is not a busy ant. For that reason you will be punished. Well, Lazy Andy Ant, have you anything to say?"

ANDY'S SONG

1 Please, judge and jurors, I beg and plead,
I'm not guilty, why punish and torture me.
When I sing, tra la la la la la, the workers rush along,
And rushing workers can't be wrong.
When I sing, tra la la la la la, it's just my love song,
A little love song can't be wrong.

2 Oh, judge and jurors, we don't agree,
Painting pictures is beauty which you can't see.
When I paint, tra la la la la la, my picture sings a song,
A singing picture can't be wrong.
When I fish, tra la la la la la, the first are oh so long,
And fishes so long can't be wrong.

3 Oh, judge and jurors, on bended knee,
My suggestion is simple, just set me free.
If you only could I'm misunderstood, I wish you would.

JUDGE'S SONG

To sing and fish and paint all day
For busy ants is not the way.
For every ant must do his bit,
And not like you who sit and sit.
For this the jury has agreed:
The stockade for your naughty deeds.
The stockade in the city square,
For all to see and all beware!
For one whole day and one whole night,
Once every ant has seen your plight,
The banishment we think is right,
For such behavior ever more.
Pack up your things, return no more,
For banishment is now in store,
From Antavia ever more. Out!

Poor Andy tried to explain, but it was no use. The soldiers formed a big circle around him and took him to the town square, where the carpenters had built a large platform out of a matchbox, with a little wooden splinter nailed to the top. There were six little holes in the splinter and a big lock on one side. It was the stockade! They sat poor Andy on the platform and locked his hands and feet in the stockade, for one whole day and one whole night. By and by the soldiers returned and set Andy free. They ordered him to leave Antavia, never, never, never to return again. Sad and unhappy, Lazy Andy Ant climbed down from the stockade as all the village ants pelted him with cobweb stones and mosquito bones. Poor Andy picked up his paint box, his fishing line and his mandolin and set out alone. He walked and walked until it got very dark. Then tired and frightened he curled up under a berry bush to rest. Now it happened that on the other side of the berry bush two beetles were gossiping. That was how Andy learned that a giant Anteater who was on his to wipe out Antavia had stopped off in

a nearby field to take a nap. When the beetles had gone, Andy picked up his paint box, his fishing line and his mandolin and set out to conquer the monster. He searched all the nearby fields until suddenly he spied the anteater sound asleep under a big oak tree. But when Andy saw the size of the beast he knew that his mandolin was too small to hurt him. He knew that his fishing line was too short to bind him. But he knew that his paints were just right to paint him. So Lazy Andy Ant painted while the giant Anteater snored. When the picture was finished, Andy ran back to Busyville as fast as his six little legs could carry him. He wanted to show his fellow ants the picture of the monster that was coming to eat them up. But the town guards only looked and laughed! And the town ants looked and laughed! In fact, every ant in Antavia only looked and laughed. They all said that Lazy Andy Ant was dreaming. And with sticks and stones and mosquito bones they drove him back to the field to dream some more. Andy went back to the fields, but not to dream. Antavia must be saved, and he

was going to do it! So late that night Andy stole back to the town of Busyville, past the sleeping guard, through the city gates, down the village street, behind the town square, over the stone wall, above the ant watchman, and right into Tick-Tacks, the largest tack factory in the whole country. There were big tacks, small tacks, round tacks, square tacks. Millions and millions of tacks. Then Andy took a handful of tacks and a huge spider web and started to weave a large carpet. All night long he worked, lugging, pulling, tugging, hauling, stretching, weaving tacks! By daybreak he was finished. Then, dragging the carpet behind him, he stole down the iron stairs, past the sleeping guards, over the stone wall, behind the town square, down the village streets, through the city gates, past the sleeping guards, back into the fields outside the province of Antavia. There he spread the carpet of tacks and hid behind an acorn. It wasn't long before a terrific grumbling shook the valley. The Anteater was coming! Closer and closer came the hungry beast, swallowing and trampling everything in his path, until he reached

the city gates. And then he stopped. He sniffed the ground! He pawed the earth! He looked around!

ANTEATER'S SONG

I've had my nap and I must eat,
And juicy ants are just my meat,
Hi hi ho hum, Oh what a treat,
For juicy ants are just my meat.

Then he spied the carpet of tacks that Andy had prepared for him. But just as Andy had planned, the foolish Anteater thought they were ants. And then with a mighty sniff, he swallowed the whole carpet in one gulp! And then he choked, he gasped, he sniffed, he stamped, then turned on his heels, ran back to the fields, never, never, never to bother the tiny ants of Antavia again. Just then the village gates broke wide open and helter skelter, out tumbled the tiny ants of Antavia. As they ran, they tripped, as they tripped, they fell. And as they fell they saw a paint box, a fishing line, and a mandolin. And then they saw Andy sitting atop his favor-

ite mushroom tree, and they knew he had saved them from the wicked monster. Quick as a flash, they pulled Andy down from the mushroom tree and upon their shoulders, and carried him back to the town in triumph!

TRIUMPH SONG

1 Merrily, singing, all hail to Andy Ant!
Happily bringing, all hail to Andy Ant.
Lift up your voice, sing it out clearly,
Savior of Antavia.

2 Idly dreaming, scheming cleverly,
Painfully screaming, gleaming pixily,
With its bare hands, a monster ensnaring,
Defending all of Antavia.

3 Mushroom trees are shady, the fishing is just fine.
So take your favorite lady and grab yourself a line.
Get out and buy a paint box, our countryside is lush.
Then chuck the drab old city and grab yourself a brush.
A mandolin for luring, a lady by your side.
A serenade assuring, and grab yourself a bride.

4 So ends the story, glory of Andy Ant.
This allegory, glory of Andy ant.
Try as he would, always thought crazy,
He really tried hard to be good.
Try as he would, always thought lazy,
But he was just misunderstood!

THE ANGEL

Text: William Blake, *Songs of Experience*.



I dreamt a dream—what can it mean?
And that I was a maiden queen,
Guarded by an angel mild,
Witless woe was ne'er beguiled!

And I wept both night and day,
And he wiped my tears away,
And I wept both day and night
And hid from him my heart's delight.

So he took his wings and fled.
Then the morn blushed rosy red;
I dried my tears and armed my fears
With ten thousand shields and spears.

Soon my angel came again;
I was armed, he came in vain.
For the time of youth was fled,
And grey hairs were on my head.

SONGS OF THE JEWISH PIONEERS

1. Ra'inu Amalenu

Text: Levi Ben-Amitai; Tune: Shalom Postolsky.

1 Ra'inu amalenu ka'amal han'malim;
Kol ish yavi k'omer alumot,
Gadish dagan yakum l'talpiyot;
V'shibolav p'nima, p'nima hashibolim.

2 Ra'inu amalenu Zeh amal han'malim;
Ken yirbeh lu y'vorach kiflayim
Mishmanei ha'aretz umital shamayim
Im shibolim p'nima, p'nima hashibolim.

3 Ra'inu amalenu hu amal han'malim;
Shimru, efo achim ogrei habar
L'yom matzor, ya'ut oyev vatzar,
Hashibolim p'nima, p'nima hashibolim.

1 We beheld our toil like the toil of ants,
Each one bringing a measure of sheaves.

A heap of corn will rise like a tower,
With its ears inside; inside, the ears.

2 We beheld our toil, this toil of the ants;
May it thus multiply, may it be blessed twofold,
From the fatness of the earth and the dew of
heaven,

With the ears inside; inside, the ears.

3 We beheld our toil, the toil of the ants,
Guard them pray, brethren, ye gatherers of the
grain,

In the day of distress the adversary will come
flying,

The ears inside; inside, the ears of corn.

2. Saleinu Al K'tefeinu

Text: Levin Kipnis; Tune: Admon.

Saleinu al k'tefeinu
Rosheinu aturim.
Miktzot ha'aretz banu,
Heveinu bikurim.
Mihuda, mihuda mishomron,
Min ha'emek, min ha'emek v'hagalil.
Panu derech lanu,
Bikurim italnu.
Hach, hach, hach batof,
Chalel bachalil.

Tel Aviv hi ir y'hudit shekula yisrael.
Yichyu ba gam he'ashir v'gam hapoel.
Tov lichyot b'Tel Aviv b'eretz yisrael.
Tov lichyot ul'chakot l'viat hagoel.
Shab'chu v'hodu l'Tel Aviv,
Hachaviva lanu mikol chaviv
Osher v'oneg misaviv.

Our baskets on our shoulders,
Our heads with garlands crowned,
We come from every corner,
For Jerusalem we're bound.
From Judah and from Gallilee,
The Emek and Samaria,
Make way for us, make way!
We bring first fruits today.
Beat, beat, beat the drum,
Play the flute. We come!

Tel Aviv is Jewish city, none but Jews there dwell;
Rich men, poor men, intermingle;
working men as well.
It's good to live in Tel Aviv,
and there to find a home;
To live and patiently to wait,
till the redeemer come.
Then let your voice with praise resound
For Tel Aviv wherein abound
Delight and pleasure all around!

4. Holem Tza'adi

Text: Jacob Schoenberg; Tune: Mordechai Zaira.

1 Holem tza'adi bid'mi haleil.
Ei sham harchek shu'al m'yaleil.
2 Hasket ushma shomer ysrael.
Habet, od m'at gam hashachar yahel.
3 Homa sa'ar, eini p'kucha.
Yanum oved, sheket m'nucha.

1 My step resounds in the dead of night.
Somewhere in the distance a jackal is wailing.
2 Hearken and hear, O sentinel of Israel!
Behold, very soon, the dawn will shine.
3 The tempest is roaring, my eye is open,
Let the toiler slumber, tranquility, peace.
4 Hearken and hear, O sentinel of Israel!
Behold, very soon, the dawn will shine.

TO A THEATRE NEW

Text: Winthrop Palmer.

1 Sing, madcap muse of make believe!
Love is a song of youth and war,
And the open eyes of a midnight star.
Sing, sing, madcap muse!
2 Dance, madcap muse of make believe!
The wind is a dance,
And the grass round the tree,
The rose waltzes a polka, the sea.
Dance, dance, madcap muse!
3 Play, madcap muse of make believe!

The antic clown,
The man on a horse in a cap and gown,
At the country club on the farm in town.
Play, play, madcap muse!
4 Stay, madcap muse of make believe!
We have built you a house,
Keep Hamlet and Juliet,
Keep Caesar and Eve!
You shall tell us the truth in make believe!
Stay, stay madcap muse!

Patrick Mason, baritone, was a 2006 Grammy finalist for his recording *Songs of Amy Beach* (BRIDGE 9182). He recently premiered two works composed for him by George Crumb: *Songs of a Forgotten World* with Orchestra 2001; and *The Ghosts of Alhambra* with Crazy Jane. Recordings of both works will be issued on Bridge's "Complete Crumb Edition". Patrick has worked with composers Leonard Bernstein, Elliott Carter, and Stephen Sondheim among others and has for the past 40 years appeared with his duo partner, guitarist David Starobin, in concerts around the world. He is a Berton Coffin Faculty Fellow at the University of Colorado-Boulder. Recent releases in Mr. Mason's extensive discography include: song cycles by Sondheim, Searle and Carter (BRIDGE 9292); *Songs of John Musto* (BRIDGE 9286); and "American Orchestral Song" (BRIDGE 9254).

Alaskan mezzo-soprano **Wendy Buzby** has been a mainstage artist with Opera Fairbanks, an ensemble artist with Opera Colorado and apprentice artist for Ash Lawn Opera. Miss Buzby has sung the role of Tisbe in *La Cenerentola* for Opera Fairbanks and the roles of Dorabella in *Così fan tutte* and the title role of Cinderella for Opera Colorado. Other roles include Mrs. Patrick DeRocher and Jade Boucher from Jake Heggie's *Dead Man Walking*, the title role in Gluck's *Orfeo ed Euridice*, Dritte Dame from Mozart's *Die Zauberflöte* and as the Forester's Wife and the Owl in Janacek's *The Cunning Little Vixen*. Recipient of the 2008 Encouragement Award from the Arkansas District Metropolitan Opera National Council Auditions and a fourth place winner in the 2008 Denver Lyric Opera Guild Voice Competition, Miss Buzby holds a Master's degree in vocal performance from the University of Colorado at Boulder where she studied with mezzo-soprano Margaret Lattimore. She received her Bachelor of Music from Northwestern University, Illinois.

Mathew Whitmore, of Penrose, Colorado, is a promising young vocal student at the University of Colorado. Most recently, Mat performed the role of Colline in CU Opera's production of *La Bohème*. Mat played the Governor/Innkeeper in CU Light Opera's production of *Man of La Mancha* 2007, where he performed alongside Patrick Mason. He performed the role of The Speaker in CU Opera's production of *Die Zauberflöte*, and the role of Sarastro in its cover performance. Before coming to the University of Colorado, Mat performed numerous roles for the Fremont School of the Arts and Martile Rowland's Opera Theatre of the Rockies. This fall, Mat will be performing the dual roles of Doctor Grenville and The Marquise in CU Opera's production of *La Traviata*. Mat's awards include 5th place in the Denver Lyric Opera Guild auditions, and first place in both the Classical and Musical Theatre division in the National Association of Teachers of Singing competition. Mat will receive his Bachelor of Music in Vocal Performance in the Spring of 2010. He currently studies with Dr. Joel Burcham.

Zac Garcia is an 18-year old Vocal Performance Major at the University of Colorado's College of Music. At the time of the recording he was a Dean's List student at Peak to Peak High School in Boulder. He studied theory and voice at the Rocky Mountain Center for Musical Arts before beginning voice study with Patrick Mason of the University of Colorado (CU), College of Music in 2006. He was a semi-finalist in the Classical Singer competition and was the youngest person selected to attend the Salzburg College/University of Miami summer program in Austria in 2008. He has appeared in productions of *Pirates of Penzance* and *Iolanthe* and in Opera Fort Collins' production of *Cavalleria Rusticana* and *I Pagliacci*.

The duo piano team **Quattro Mani** has gained high praise from both critics and audiences for their concerts and recordings. Formed in 1989, Quattro Mani has performed throughout the USA and Europe. The duo's special interest in twentieth century repertoire has led to dedications and collaborations with many

composers, including George Crumb, Joan Tower, Paul Lansky, Poul Ruders and Frederic Rzewski. Composer George Crumb recently said of them: "The duo piano team Quattro Mani is the very finest I have heard. Susan Grace and Alice Rybak are wonderful artists and their performances are both technically and musically superb." Alice Rybak is instructor of piano and director of the accompanying program at the University of Denver's Lamont School of Music. In the summer she teaches at Indiana University's School of Music Summer Piano Academy. Susan 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. Quattro Mani's discography includes: Music of George Crumb, Vol. 4 (BRIDGE 9105); Music of Poul Ruders, Vol. 4 (BRIDGE 9143); Concertos by Milhaud, Poulenc and Bartók (BRIDGE 9224); and a collection of new works composed for Quattro Mani, entitled Kindred Spirits (BRIDGE 9260).

Rebecca Jo Loeb is a recent graduate of the Graduate Diploma program at The Juilliard School. Roles include Jenny in *The Rise and Fall of the City of Mahagonny*, Hansel in *Hansel and Gretel*, Paquette in *Candide*, Dorthée in *Cendrillon*, and Third Lady in *The Magic Flute*, Cherubino in *Le nozze di Figaro*, and Meg Page in *Falstaff*. She has performed with the Boston Pops, The Mark Morris Dance Company, the New Juilliard Ensemble, New York Festival of Song, the New Hampshire Symphony, Central City Opera, Glimmerglass Opera, and as a fellow at the Tanglewood Music Center. Equally at home in musical theater, Rebecca made her Broadway debut in a program entitled *Ladies Who Sing Sondheim* starring Angela Lansbury and performed Carrie in *Carousel* and Petra in *A Little Night Music* with the Boston Pops at Symphony Hall and the Tanglewood Shed, both to critical acclaim. She recently made her Ravinia Debut under the baton James Conlon as Bessie in Kurt Weill's *Mahagonny Songspiel*. Rebecca has won the Kurt Weill Foundation's Lotte

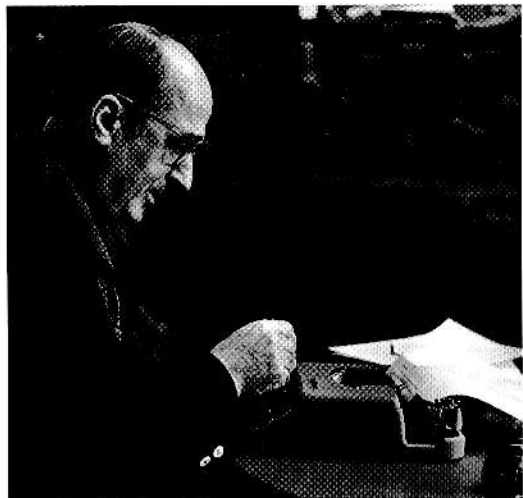
Lenya competition and was a 2009 Career Bridges grant winner.

Hailed by The Washington Post as "an extraordinarily charismatic performer," **Matt Boehler** has been lauded for his dramatic ability and his "supple, clarion bass." His 2009-10 operatic projects find him returning to Minnesota Opera for Argento's *Casanova's Homecoming* and Chicago Opera Theater for Britten's *Owen Wingrave*, as well as joining the roster of the Metropolitan Opera for Shostakovich's *The Nose*. Recent seasons have featured performances with Hawaii Opera Theater, Opera Theatre of Saint Louis, Wolf Trap Opera Company, Florentine Opera, Festival de Belle-Ile, Opera Lyra Ottawa, Baltimore Symphony Orchestra, Minnesota Orchestra and New York Philharmonic. He created roles in the world premieres of two one-act operas, *Bastianello* and *Lucrezia*, by John Musto, William Bolcom and librettist Mark Campbell, which have been recorded on the Bridge label. Frequently engaged on the concert platform, Matt has been heard

in a great range of repertoire, from Bach and Charpentier to Pärt and Stravinsky. Some highlights include performances with Orpheus Chamber Orchestra, Collegiate Chorale, Oratorio Society of New York, Musica Sacra and the Sacred Music in a Sacred Space series at the Church of St. Ignatius Loyola. Matt holds degrees from The Juilliard School and Viterbo University. _____

Ursula Oppens has performed with virtually all of the world's major orchestras, including the New York Philharmonic, the Boston Symphony Orchestra, the Los Angeles Philharmonic, the American Composers Orchestra, and the orchestras of Chicago, Cleveland, San Francisco, and Milwaukee, the Berlin Symphony, Orchestre de la Suisse Romande, the Deutsche Symphonie, the Scottish BBC, and the London Philharmonic. She is a prolific recording artist, and her recording of the Frederic Rzewski's *The People United Will Never Be Defeated* is widely regarded to be a phonographic classic. Ms. Oppens's recording of the complete

solo piano works of Elliott Carter (Cedille), was named a "Best of the Year" selection by *The New York Times*, and she has premiered numerous works by leading composers including Luciano Berio, William Bolcom, John Harbison, Julius Hemphill, György Ligeti, Witold Lutoslawski, Conlon Nancarrow, Tobias Picker, Frederic Rzewski, Christian Wolff, and Charles Wuorinen. Ms. Oppens is Distinguished Professor of Music at Brooklyn College and the CUNY Graduate Center in New York City. From 1994 through 2008 she served as John Evans Distinguished Professor of Music at Northwestern University in Evanston, IL.



**THE
STEFAN WOLPE
SOCIETY, INC.**

The Society is a non-profit organization founded in 1981 to further the knowledge and understanding of the music of Stefan Wolpe. Funds raised by the Society are directed to meeting the following needs: preparation and publication of critical scores for the use of musicians and scholars; sponsorship of recordings of outstanding performances of the music; assistance to performers and scholars in obtaining information on the music and writings of the composer

Producer: David Starobin
Engineers: Michael Grace (*Lazy Andy Ant & Suite for Marthe Krueger*); Adam Abeshouse (Songs)
Mastering Engineer: Adam Abeshouse
Annotator: Austin Clarkson
Cover drawing by Douglas H. Holly
Graphic Design: Douglas H. Holly
Lazy Andy Ant recorded December 11, 2007 at Hamilton Recital Hall, the Lamont School of Music, Denver Colorado; *Suite for Marthe Krueger* recorded October 25 & 26, 2007 at Packard Recital Hall, Colorado College, Colorado Springs, Co.; Songs recorded: March 10 (Matt Boehler), & May 18 (Rebecca Jo Loeb) 2009, at the Performing Arts Center Recital Hall, SUNY College at Purchase, Purchase, NY
Piano technicians: Keith Jones (*Lazy Andy Ant*); Bruce Pennington & Kevin Stock (*Suite for Marthe Krueger*); Ed Court (Songs)
Executive Producer: Becky Starobin

Publishers:

Poermusic Classical: *Songs of the Pioneers, Suite for Marthe Krueger*

Seesaw Music Corporation: *Lazy Andy Ant*.

Stefan Wolpe Society: *The Angel & To a Theatre New, Two Songs for Baritone*

Transcontinental Music Publishers: *O Captain! My Captain!*

Special thanks to: Austin Clarkson, The Stefan Wolpe Society, Inc., Alice Rybak, Susan and Michael Grace, Patrick Mason, and Safa Samiezade'-Yazd.

This recording was made possible with generous assistance from the Stefan Wolpe Society, Inc.

For Bridge Records: Barbara Bersito, Douglas H. Holly,
Paige Freeman Hoover, Michael Marrero, Charlie Post,
Doron Schächter, Sandra Woodruff

Bridge Records, Inc.

200 Clinton Avenue . New Rochelle, NY . 10801

For information about Bridge releases and to join our mailing list:

Email: bridgerec@bridgerecords.com

www.BridgeRecords.com

Brad Napoliello, webmaster

