

בלישטשענדע שטערן אורות מנצנים

Shimmering Lights

Hanukkah
Music

YALE STROM'S
Broken Consort

Luzes Luzzidas

אורות מנצנים

Luzes Luzzidas שטערן אורות מנצנים

Shimmering Lights

From the Producers: There's a lot of great Jewish holiday music out there, and we were listening to one of our favorite world music programs during the holidays. That's when it occurred to us that we could do our own *Khanike* album, one that reflects our interests and highlights Yale's extraordinary arrangements and compositions, with music that could be enjoyed by a wide range of listeners, from little kids to serious music appreciators. And it provided a perfect opportunity for an idea that we had been discussing for some time, an entire album arranged for vocals and strings. It also gave us a perfect opportunity to join forces with Sara and David, whom we met through the Mark

O'Connor Strings Camps; Amos; and Alex from the Hausmann Quartet (for whom Yale has composed classical music).

We wanted the repertoire to present a sense of how Khanike was and is celebrated by different cultures around the world. The Ladino songs were traditionally sung by women in the kitchen as they prepared for the holiday. There is a particular feeling of intimacy, comfort and family that was true of how we musicians felt about each other, both musically and personally, and that is really satisfying. (And of course, Elizabeth wouldn't dream of recording any Jewish music project without Yiddish.)



Luzes. Luzzidas

When you listen to these songs, you'll hear the musicians thinking out loud and sharing their inspiring thoughts and ideas with each other. Each of us has our own personal references, ranging from classical to jazz and blues, to Middle Eastern, klezmer, bluegrass and Texas swing. You'll hear all of this as we fuse seamlessly with each other.

**Khanike or Hanukkah is a Jewish holiday commemorating the rededication of the Holy Temple in Jerusalem at the time of the Maccabean Revolt against the Seleucid Empire.*

What is a Broken Consort?

In the 16th and 17th Centuries in England, the term musical consort referred to both ensemble and performance. A Whole Consort stayed within the same instrumental family - for example, violin, viola, cello and contrabass. What, then, is a Broken Consort?

A Broken Consort is a harmonious ensemble of different kinds of instruments, often including an instrumental family but adding instruments from without. Our ensemble was "broken" by guitar, oud and voice.

From the College of Arts & Sciences, Case Western Reserve University: "For all his lack of enthusiasm for the violin, Praetorius* does allow that along with a lute, bass viol, flute, and the cittern and bandora — in other words, a Broken Consort or English Consort — it 'makes an especially beautiful effect and gives forth an appealing and lovely resonance'.

Praetorius had probably heard such a consort with the English theatrical comedy troupes

that toured Germany in the late 16th and early 17th centuries".

David Wallace adds: "The historic definition provides an easy answer to the questions, but there are connections, implications and associations that freely associating minds can and will make. We play music of many traditions and many people. Quite a few of those traditions and songs grew out of broken people or broken circumstances. Moreover, if the musical traditions themselves have not already experienced historic breaks, certainly our band's collective approach to the music represents just as much of a break from tradition as it does a continuation. Ultimately, we play broken music for a broken world.

"And in the vernacular, *to break from tradition usually implies that something fresh and positive is happening.* A beginning. Breaking the glass at a wedding may have been intended to commemorate the destruction of the temple in Jerusalem or to demonstrate the finality of the wedding covenant, but at that climactic moment, I think most of us sense a lot more fun, joy, and possibility than we do gravity. It can be fun to break things. How about all those European traditions where they smash a whole bunch of china before a wedding?

"And of course, there are mosaics... the art of assembling broken fragments to create something whole and beautiful. We don't see the fragments. Because everything fits together to create a greater picture, we don't perceive brokenness at all. The *Gestalt* prevails: The whole is greater than the sum of its parts."

[*Michael – German composer, 1571-1621]

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About the songs from Yale Strom:

(Note: The transliterated lyrics are written in the English transliterations popular from those cultures; thus, for the Hebrew songs, we write Chanukah, for the Ladino songs, Hanuka, and for the Yiddish, Khanike).

1. Maoz Tzur

(Traditional music; Lyrics by Mordechai ben Yitzhak Ha-Levi)

When people talk about Moroccan Jewish music, connections to the Arab-Andalusian past are often mentioned. *Piyyutim*, or Hebrew [liturgical] poems by Spanish Golden Age poets – Judah Halevi, Solomon ibn Gabirol, Moses ibn Ezra, etc. – permeate the revered Moroccan singing tradition on the High Holidays. Many famous Moroccan *paytanim*, or liturgical poets, were influenced by Andalusian music and Ladino poetry. The common instruments in these Moroccan ensembles are oud, darbuka, nay and violin. Even more influential than the Sephardic music of Andalusia is the music of the Berbers, the descendants of the pre-Arab inhabitants of North Africa, today living in scattered communities across Morocco, Algeria, Tunisia, Libya, Egypt, Mali, Niger, and Mauretania. Berber music (*Amazigh* as they call it in their language) is a widespread Northwest African musical genre that includes traditional and popular genres of the different Berber ethnic subgroups, such as Tuareg, Chleuh, Kabyle, Chawi and Rif. Berber musical culture still pervades the cantorial practices of Moroccan Jewry. One can hear this through the driving rhythms that pulsate through many of the prayers still sung in Moroccan synagogues in Israel and Morocco.

Maoz Tzur is believed to have been written by Mordechai ben Yitzhak Ha-Levi, a rabbi who was raised in what is Iraq today and moved to Mainz, Germany, sometime in the 13th Century. It was during this time that Mordechai ben Yitzhak Ha-Levi sought refuge along with his family in the basement of his home while Crusaders swept through the town plundering, murdering, raping and burning the Jews and their belongings as they traveled to the Holy Land to take it back from the infidels, the Muslims. While hearing and seeing all the mayhem happening around him, the rabbi wrote the poem *Maoz Tzur*. The poem remembers how the Jews survived all their enemies and that the Jews should seek vengeance against the Holy Roman Emperor Frederick I. The six-stanza poem became a popular hymn in Jewish communities in Europe, Africa and Asia. The first five stanzas describe enemies of the Jews in the past but the sixth stanza described Ha-Levi's current time. Thus, for many centuries the sixth stanza was never printed for fear of retaliation from their Christian neighbors. The most popular stanza is the first one, as recorded here.

Maoz tzur y'shuati
L'cha na-eh l'shabeiach
Tikon beit t'filati
V'sham toda n'zabeiach

L'eit tachin matbeiach
Mitzor ham'nabeiach
Az egmor b'shir mizmor
Chanukah hamizbeiach

*O mighty stronghold of my salvation,
to praise You is a delight.
Restore my House of Prayer
and there we will bring a thanksgiving offering.*

2. Khanike, Oi, Khanike

(Traditional music & additional music by Yale Strom, lyrics by Mordkhe Rivesman)

Many know this popular Khanike song, but most do not know this was originally a klezmer freylekhs. The klezmer melody had three sections, but Mordkhe Rivesman (1868-1924) did not put lyrics to the opening section, so today we sing only the last two sections of the tune. In 1984, a klezmer violinist in Krakow played me this tune (with some slight variations), which he called “Freylekhs fun Tiktin (Tykocin, Poland)” the town in which he was born. He played the entire piece. Perhaps he heard it from one of the Russian-Jewish composers who incorporated the melody in their composition: *Freylekhs* for solo piano by Hirsch Kopyt (1909), *Dance Improvisation* for violin and piano by Joseph Achron (1913) and *Freylekhs: Improvisation For Cello and Piano* by Joachim Stutschewsky (1934), or perhaps from another klezmer who read music and saw one of these scores. The klezmer I met in Krakow did not read music.

Khanike, Oi, Khanike, a yontif, a sheyner
A lustiger a freylekher, nishto nokh a zeyner
Ale nakht in dreydlakh, shpiln mir
Zudig heyse latkes, esn mir
Geshvinder, tsindt kinder
Di dininke likhtlekh on
Zogt “Al-hanisim” loybt Got far di nism
in kumt gikher tantsn in kon
Zogt “Al-hanisim” loybt Got far di nism
in kumt gikher tantsn in kon

Yehuda hot fartribn dem tsoyne, dem
rotseyakh
un hot in beys-hamikdesh gezign “Lamnatseyakh”
di shtot Yerushilayim hot vider oyf gelebt
un tsu a nayem lebn hot yederer gehshtrebt
Deriber, dem giber,
Yehuda Makabi loybt hoykh!
Zol yeder bazinder, bazigen di vinder,
un libn dos folk zolt ir oykh!
Zol yeder bazinder, bazigen di vinder,
un libn dos folk zolt ir oykh!

*Khanike, oh, Khanike, a beautiful holiday
A happy celebration like no other
All night we play dreidel*

*Frying hot latkes for us to eat
Disappearing quickly, children,
The thin candles burn on
Said long ago, believe in God for
these miracles; dance in the circle
Judah destroyed the enemy
& inside the temple they pray
Jerusalem continues to live
& all aspire to this new life
Come children, prepare for
A real tribute to the Maccabee!
Let us all sing of the victory
And a people so brave and free!*

Chanukah, oh, Chanukah,
come light the menorah
Let's have a party, we'll all dance the hora
Gather 'round the table, give you a treat
Dreydls to play with and latkes to eat
And while we are playing
The candles are burning low
One for each night, they shed a sweet light
To remind us of days long ago
One for each night, they shed a sweet light
To remind us of days long ago

3. Kita'l Tas

(Traditional music)

It was the custom for Greek Sephardic children to go from house to house during Hanuka, singing festive songs and reciting portions from the Megila (scroll) of Antiochus in Ladino, while also asking for flour and oil, which they took home to their mothers to cook some holiday foods. There was a custom of eating a type of sweetened fried dough on Hanuka where Sephardim (pl.) lived in North Africa, Middle East and the Balkans. In Egypt it was called Zalabya or Loqmat El Qadi. In Iraq and Syria, it was called Zingol. In Turkey, it was called Lokma and in Greece, burmuelos. This melody is from the collection of Turkish-born Israeli musicologist, singer-songwriter Yitzhak Levy's *Anthology of Judeo-Spanish Liturgy Vol. IV*. The song originates from Edirne, Turkey (formerly Adrianopolis) from before World War One.

Kita'l tas, met'al tas
Las muchachas met en bas
En el mez de Hanuka
Suriaremos l'asefa
Kit'al la gallina de la kuzina
Da lel kaldo la vezina
Ke le sea melezina
En el mez de Hanuka
Suriaremos l'asefa
La una kita l'alzeite de un teneke asta diez
La otra kita l'arina de un saco asta diez
Para azer los burmuelos
En los dias de Hanuka
Suriaremos l'asefa

*Bring out the tray
Put down the tray
The girls set the table
In the month of Hanuka
Let's feast again
Take the chicken from the kitchen
Give the soup to a neighbor
So that the month of Hanuka
May be sweet
Let's feast again
One takes ten measures of oil from a container
The other takes ten handfuls of flour from a sack
To make burmuelos
In the days of Hanukah
Let's feast again*



4. Latkes

*(Traditional music & additional music by Yale Strom,
lyrics by Yale Strom)*

I wrote this song based upon the Yiddish folk song
“Bulbes” (Yid. potatoes) that my father would sing
to us when I was a young boy. The song is about
eating potatoes every day of the week because you
were poor, but on the Sabbath one made a special
dish with potatoes, like *kugl* (Yid. pudding) or
tsholnt (Yid. stew). Thus, I decided to riff off of the
“Bulbes” song and write this humorous song about
latkes, eating them all eight days of Khanike.
Frankly I could eat potato pancakes every day –
but by the eighth day, I feel quite done with them
(until next year).

Zuntik latkes, Montik latkes

Dinstik un Mitvokh latkes

Donershtik un Fraytik latkes

Shabes in a novena: Latkes mit smetene

Zuntik vayter latkes

Shyemlekh mit latkes, kapuste mit latkes

Veremes un vetshere latkes

Mer un mer latkes

Shabes nokhn tsholnt; Latkes mit mashke

Zuntik vayter latkes

Tsibles mit latkes, knobl mit latkes

Geprelget un tseraybn latkes

Ober un vider latkes

Shabes nokhn davenen: Latkes mit epltsimes

Zuntik vayter latkes

Nekhtn latkes, morgn latkes

Khanike on latkes a shonde

Khanike on latkes a shonde

Ontsiend di Khanike likht, oysgeplatst mayn boyekh

Nisht mer heyse latkes

*Sunday latkes, Monday latkes,
Tuesday and Wednesday, latkes
Thursday and Friday, latkes.*

On the Sabbath, for a special treat:

Latkes with sour cream

Sunday yet more latkes

Mushrooms with latkes, cabbage with latkes

Lunch and dinner, latkes

More and more latkes

After Sabbath stew: latkes with whiskey

Sunday yet more latkes

Onions with latkes, garlic with latkes

Fried and grated latkes

Again and again, latkes

After Sabbath prayers: Latkes with applesauce

Sunday yet more latkes

Yesterday latkes, tomorrow latkes

Without latkes, Khanike would be a shame

As we light the candles, my belly is bursting

No more hot latkes.

5. Azeremos La Merenda

(Traditional music)

Here is another song that signifies the importance of the symbol of oil in the traditional Hanuka story. The lyrics are almost identical to those in Kita'l Tas, again emphasizing the importance of passing down traditions from mothers to children by teaching them to make burmuelos.

Azeremos una merenda

Kuala ora? Vo lo dire

Yar aman enrume aman

La una kita l'alzeite de un teneke asta diez

Yar aman enrume aman

La otra kita l'arina de un sako asta diez

Yar aman enrume aman

Para azer burmuelos en los dias de Hanuka

Yar aman enrume aman

Let's have a party

What time? I'll tell you

Help me, my beloved, help me, my life

One woman takes ten measures of oil from the can

Help me, my beloved, help me, my life

*The other woman takes ten measures of flour
from the sack*

Help me, my beloved, help me, my life

In order to make burmuelos on the days of Hanuka

Help me, my beloved, help me, my life

6. Beshir Mizmor

(Music by Yale Strom)

I composed this tone poem to evoke the strength and perseverance of the Jews who celebrated the festival of lights during the Holocaust, whether they were in Westerbork transit camp, Lodz ghetto, in a home in Bucharest, or Auschwitz. These acts of resistance demonstrated their deep commitment to religious freedom for all and their unswerving faith in the face of unspeakable horrors.

7. Akht Kleyne Brider

(Music by Meir Posner, Lyrics by Morris Abraham Katz)

I arranged this children's song, originally written in the 1920s, in a relaxed swing style to represent the influence jazz was having on all musicians in America, especially Jewish ones. The composer Meir Posner (1890-1931) was born in Plotsk, Poland. In America he composed music for many well-known Yiddish writers, including Morris Rosenfeld. He also adapted over twenty folk songs, and in March 1920 he arranged the first concert of Yiddish folk songs with a large chorus in Carnegie Hall. Later he was conductor of the *Choral Alliance* synagogue, with the cantors Shlisky and Rosenblatt, professor of music in the *Master Institute and United Arts* and conducted for five *Arbeter Ring* choruses in New York and its environs. Morris Abraham Katz (1898-1969) wrote under the pseudonym Aleph Katz. He was born in Mlyniv, Ukraine. He first wrote poems in Hebrew but then switched to Yiddish in 1917. His poetry and essays were published in many journals and he even wrote children's literature for Yiddish schools such as *Kholem Aleykhem* (Dreams Be with You, 1958) and translated Robert Louis Stevenson's *Treasure Island* into Yiddish. He also was the editor of the Jewish Telegraphic Agency for more than forty years.

Akht kleyne brider,

Fun a groysn flam,

Zingn shtume lider

Fun a bravn shtam.

Fun a shtam fun kriger,

Mutik un getray.

Un fun shtoltse ziger

Iber shkhaferay.

Akht shtume eydes,

Ayr likht dormant,

Un di elte zeydes

Fun a vaytn lant

*Eight little brothers from a big flame
Singing silent songs of brave ancestors
An ancestry of fighters, courageous and loyal
Proud victors who triumphed over slavery
Eight silent witnesses, your light remembers
Our elders from a distant land*

8. La Fiesta De La Hanukia

*(Traditional Sephardic & additional music by
Yale Strom)*

This folk song signifies the importance of celebrating Hanuka as a family. It is noteworthy to mention that along with the ubiquitous sweets and love the children receive from their parents, the woman of the house is entrusted with the care of the Hanukia, the actual candelabra. Without the ritual of lighting the Hanuka candles, there is no festival.

*Mos viene la fiesta de la Hanukia
A todos mozos hinche de alegria.
La mujer nunca manca de su taria
Porke a eya encombe Hanukia.*

*Los Hasmonaim, en este luzio dia,
Mostraron sus tan grande baragania
Y siempre de eyos mos acodraremos
Y al Dio grande siempre bendizeremos.*

*Ke plazer ya es para las kreaturas
Kuando empesan a recibir dulcurias
Los tan hermosos juguetikos del padre
Con las tan luzias caresas de la madre.*

*El Dio mos salvo de tanta grande dolor.
El sea siempre nuestro grande salvador.
Nunca no tengamos mal ni hazinura.
Ke no mos de nunca ningun amargura*

*The festival of Hanuka is approaching,
It fills us all with joy.*

*A woman never fails to do her duty
For she is entrusted with the Hanukia.*

*The Hashmonaim on this bright day,
Showed us their great valor.
We shall always remember them,
And we shall always bless our great God.*

*What a pleasure it is for the children
When they begin to receive sweets,
Beautiful toys from their father,
With warm hugs from their mother.*

*God saved us from great sorrow.
May he always be our great savior.
May we never have trouble or sickness.
May we never know bitterness.*

9. L'Chvod Chanukah

*(Traditional Khasidic music & additional music by
Yale Strom, lyrics by Chaim Nachman Bialik)*

Chaim Nachman Bialik (1873-1934) was born in a village near Zhitomer, Ukraine. Since he was a child he loved to read Haskole (Yid. enlightenment), Talmudic and Russian literature. In 1900 Bialik moved to Odessa where he began to write short and long poems as well as stories in Yiddish and Hebrew. In 1903 he wrote his famous long poem *Be-ir Ha-harega* (Heb. In the City of Slaughter), about the infamous Kishinev pogrom in 1903, in which he condemned the Jews for not fighting back. His poem helped to galvanize Russian Jews to create self-defence organizations throughout the country, and motivated others to form the Second Aliya Movement to Palestine. In 1921, with the help of his friend Maxim Gorky, Bialik was able to leave the Soviet Union and move to Palestine. In Palestine he continued to write poetry championing the language of Hebrew, and he traveled to America in 1926 and to Europe in 1931, promoting the circulation of Hebrew literature. Today, Bialik is considered Israel's national poet and his children's poetry is considered some of the most important for the introduction of Hebrew poetry to Israeli children.

Avi hidlik nerot li
V'shamash lo avuka
V'shamash lo avuka
Yod im atem lichvod ma
Yod im atem lichvod ma
Yod im atem lichvod ma
Lichvod ha Chanukah.

Imi natna leviva li
Leviva chama u metuka (x1)
Yod im atem lichvod ma (x2)
Lichvod ha Chanukah.

Dodi natan shura li
Pruta achat chuka (x1)
Yod im atem lichvod ma (x2)
Lichvod ha Chanukah.

Mori natan sevivon li
Sevivon m'oferet yetsuka (x1)
Yod im atem lichvod ma (x2)
Lichvod ha Chanukah.

10. The Fool over Yonder

(Music and lyrics by Yale Strom & Elizabeth Schwartz)

I hope this Khanike song becomes a song sung throughout the world. While it was written in honor of the Festival of Lights, its message applies around the world today and every day. I believe the sentiments in the text reveal the universality of what Khanike means: freedom of religion and thought and, above all, love and respect for each other. Ultimately, we are members of the same tribe: Humanity.

I learned today from the fool over yonder,
come on, children, come on.
Many a lesson you should ponder,
come on, children come on.
He that gives should not remember,
but he who accepts should never forget.
He who acts from love is greater
than he who reacts from fear much later.
Come on, children, come on.

*My father lit some candles for me
With a shamash that looks like a torch (x1)
Ts'ir visn vus iz far (x2)
Lekhoved Khanike*

*My mother gave a latke to me
Latkes so warm and sweet (x1)
Ts'ir visn vus iz far (x2)
Lekhoved Khanike
My teacher gave a dreydl to me
Cast from a lead mold (x1)
Ts'ir visn vus iz far (x2)
Lekhoved Khanike*

*My uncle gave a small gift to me
A single engraved coin (x2)
Ts'ir visn vus iz far (x2)
Lekhoved Khanike*

*Do you know what this is for?
In honor of Chanukah.*

Chorus:

The light of the candles burning so bright,
will never cease to fill an empty night.
One for all and all for one, freedom,
freedom must be won.
Come on, children, come on.

I learned today from the fool over yonder,
come on, children, come on.
Many a lesson you should ponder,
come on, children, come on.
The world has enough for mankind's need,

but never enough for mankind's greed.
If the link is broken the whole chain breaks, got
to work together or repeat mistakes. Come on,
children, come on.

Chorus

I learned today from the fool over yonder,
come on, children, come on.
Many a lesson you should ponder,

come on, children, come on.
A man's not old until his regrets
replace his dreams - now he's in debt.
Loose tongues are worse than wicked,
wicked hands, charity excuses no cheating man.
Come on, children, come on.

Chorus

Full artist biographies feature in the online booklet available at:

<https://www.arcmusic.co.uk/extra.html>



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Musicians:

Fred Benedetti - acoustic guitar | **Sara Caswell** - violin | **Alexander Greenbaum** - cello
Amos Hoffman - oud, electric guitar | **Jeff Pekarek** - contrabass | **Elizabeth Schwartz** - vocals
Yale Strom - violin | **David Wallace** - viola

*Tracks 1, 3, 5 traditional. Tracks 2, 4, 8, 9 traditional/Yale Strom. Track 6 composed by Yale Strom.
Track 7 composed by Meir Posner. Track 10 composed by Yale Strom/Elizabeth Schwartz.*

*All music arranged by **Yale Strom** | Orchestrations by **Jeff Pekarek***

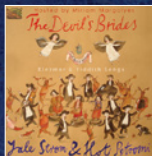
*Produced by **Yale Strom/Elizabeth Schwartz** | Musical directors: **Yale Strom/Jeff Pekarek***

*Recorded and engineered by **Dan Abernathy** at **Studio West**, San Diego, CA, USA*

*Mixed and mastered by **Tripp Sprague** | Final master: **Diz Heller***

*Photography: **Brian Blue** | Graphic design: **Sarah Ash***

*Liner notes: **Yale Strom***



EUCD2345 THE DEVIL'S BRIDES

– Klezmer & Yiddish Songs – Yale Strom & Hot Pstromi

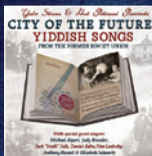
Passionate and spirited klezmer and Yiddish songs played with *violin, tsimbl, accordion, bass* and *vocals*. Each track introduced by Miriam Margolyes; music from and inspired by the audio drama *The Witches of Lublin*, starring Tovah Feldshuh. Many photos, info about the music, artist biographies and original Yiddish lyrics included. Total playing time: 63:33 min.



EUCD2102 "BORSHT WITH BREAD, BROTHERS" – KLEZMER

– Yale Strom & Hot Pstromi

Exuberant and mournful Klezmer melodies with *vocals, violin, guitar, bass, accordion, saxophone* and *percussion*. The arrangements are spontaneous and unique and pay tribute to the past while creating something fresh and new.



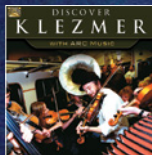
EUCD2617 CITY OF THE FUTURE – Yiddish Songs from the Former Soviet Union - Yale Strom & Hot Pstromi

Yale Strom, violinist, composer, filmmaker, writer, photographer and playwright, has conducted extensive field research among the Jewish and Rom communities in Europe and Russia. In this album he explores the thriving Yiddish culture in the former Soviet Union in 1931 with Yiddish schools, theatres, choirs, literature and discussion groups. This fascinating and unique album brings light to an immensely well-established cultural entity in Russia before the onset of WWII.



EUCD2255 KLEZMER & YIDDISH SONGS – Jontef • Midprice

Klezmer music and Yiddish songs, telling about the old 'Shtetl' of Eastern Europe, about the fiddlers and idlers, the coachmen, the jokers (*Badchn*) and about the teachers (*Melamed*) with their dreams and longings, their happiness and vitality. Lyrics in Yiddish and English.



EUCD2584 DISCOVER KLEZMER – with ARC Music • Midprice

A vibrant album with an eclectic collection of klezmer music, with bands hailing from Poland, the UK, Germany, the Americas, Sweden and Denmark. With colourful variety in styles and instrumentations from 'ethnic' to 'jazzy', the music exudes a particular charm, a kind of melancholic exuberance, at once happy and sad. Info about each of the pieces. Total playing time: 62:25 min.