FLEISCHER

Oratorio 1492 - 1992

TANNER

Fragrant Harbor
(Hong Kong)

VAN DE VATE

Four Somber Songs

SHAFFER

Concerto for Orchestra

Haifa Symphony Orchestra
Israel National Choir - Rinat
Stanley Sperber, Conductor

Slovak Radio Symphony
Orchestra of Bratislava
Szymon Kawalla, Conductor

Winston-Salem Piedmont Triad
Symphony Orchestra
Peter Perret, Conductor

VMM
3013

DDD

The year 1492, principally known as the year Columbus arrived in the New World, is also recognized among Jews as the year Queen Isabella expelled many of their forebears from Spain, beginning the Diaspora. In 1992, international media featured articles with titles such as "The Spanish Say Shalom to Jews after 500 years" and "500 Years Later, Spain Embraces Jews." Photos appeared with King Juan Carlos I of Spain, wearing a yarmulke, and Queen Sophia at a reconciliation ceremony in a Madrid synagogue. Other photos showed the mayor of Toledo, Jewish capital of Spain during the Middle Ages, handing keys of the city to a delegation of Sephardic Jews from all over the world, descendants of those expelled in 1492. In the streets, young people wearing crucifixes distributed leaflets asking forgiveness for the dispossession and expulsion of the Jewish people five centuries before.

The opening work on this compact disc, **Oratorio 1492 - 1992**, is about the expulsion, dispersion and resettlement in the 20th Century of the Jewish people in Israel. It was recorded during live performance in Haifa and is followed by two studio recordings for solo voice and orchestra made in Bratislava, Czechoslovakia. The CD concludes with an orchestral work also recorded in live performance in Winston-Salem, North Carolina, to celebrate the founding forty years earlier of the orchestra. The excitement of works recorded in live performance complements very well the sometimes more technically precise recordings made under almost ideal conditions in a fine recording studio.

The cultural reach of the music heard on this recording from Vienna Modern Masters' 1992 **Music from Six Continents** series reflects our ongoing interest in music by living composers from all over the world.

Clyde Smith

Tsippi Fleischer, born in Haifa, Israel in 1946, studied Music Theory and Composition at the Rubin Academy in Jerusalem and received degrees in both Arabic Language and Literature, and Hebrew Language and History of the Middle East, at Tel Aviv University. She holds a master's degree in Music Education from New York University. With roots in the cultural pluralism of the Middle East, her music, also firmly grounded in Western tradition, results in a unique artistic synthesis of East and West.

The composer lectures in the Department of Musicology at Bar-Ilan University and in the Music Department of the Levinsky Institute in Tel Aviv. A prolific composer whose music is performed in many countries, she made her first appearance on Vienna Modern Masters' **Music from Six Continents** series in 1991 on VMM 3004 with her orchestral tone poem, **A Girl Named Limonad**.

Oratorio 1492 - 1992, for symphony orchestra, mixed choir, and ensemble of guitars and mandolas, is in five movements. It dramatically and expressively depicts half a millenium in the history of the Jewish people. It was commissioned for the series of public events in Israel marking the Fifth Centennial of the Expulsion from Spain and was premiered by the Haifa Symphony Orchestra and the Rinat Choir on February 15, 1992 under the baton of Stanley Sperber, to whom it is dedicated.

The first movement, **Of Wine and of the Delights of Love**, portrays the Golden Age in Spain, where Jewish musicians enjoyed considerable popularity. In this movement I have drawn freely from ancient Spanish church music; for Jewish musicians, influenced by their surroundings, would have reflected to some extent the dominant culture of the period.

The second movement, **Of Turmoil (of Fear and of Suffering)**, reflects the chants of various Jewish communities in Spain, which although small, had a particularly rich musical tradition. The veiled colors of El Greco's paintings also influenced my choice of musical materials.

Of the Storm of Expulsion, the Oratorio's third movement, gives direct expression in the music to the shock of the expulsion. A long melody, played unison by the orchestra, is

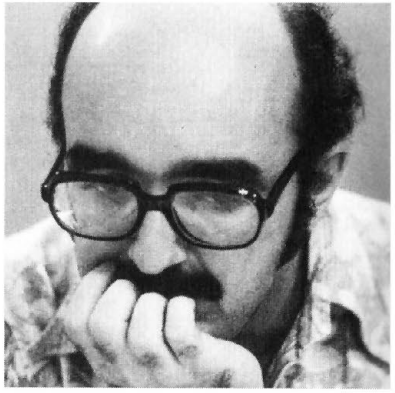
joined by human voices in a siren-like sound, which in a descending melodic line, rises in volume to a scream.

The fourth movement, **Of Wandering (of Temptation, Guilt, Persecution and of Despair)**, expresses musically the wandering of the Jewish people during this period in their history and their longing for national redemption.

In the fifth movement, **Of the Return to Zion,** this longing, the link between their past in dispersion and their future in the Land of Israel, is expressed in an aria for unaccompanied soprano. A concluding hymn symbolizes the return of the Jews to Zion. Triumphantly the people of Israel overcome their enemies, settle in their land and enjoy its goodness.

The literary sources for **Oratorio** all stem from original Hebrew poetry of the Middle Ages, both religious and secular. The latter was introduced to Hebrew poetry by the Jewish poets of Spain under the influence of Arabic poetry and later also Christian poetry. Three languages are heard at the outset of the work-Hebrew, Spanish, and Arabic; subsequently, only Hebrew and Spanish are heard, and in the end, Hebrew alone.

Tsippi Fleischer



Jerré Tanner, an American composer of French and Cherokee Indian descent, has lived in Hawaii since the mid-1960's. He holds degrees in Music from the University of Iowa and San Francisco State University and was a Resident Fellow at the Huntington Hartford Foundation in Los Angeles in 1963-64. His interest in Hawaii's rich cultural heritage has stimulated him to create a significant body of Hawaiian-inspired operatic and symphonic music. His musical theater work, **Boy with Goldfish**, was premiered by the Honolulu Symphony Orchestra in 1976. Later digitally recorded by the London Symphony Orchestra for the Varese Sarabande label, it was reissued in 1991 on Albany Records compact disc, Troy 053. His song cycle, **The Hawaiian Songbook**, has been widely heard, and **Ka Lei No Kane**, a one-act comic opera, was part of Hawaii's American Bicentennial celebrations, receiving grants from the National Endowment for the Arts and the National and Hawaii State Bicentennial Commissions. In 1988 Tanner received a Meet the Composer Award for the Honolulu Symphony Orchestra's premiere of **Aukele (The Swimmer)**, which appears on VMM 3004. In the same year he changed over to computer-assisted composition. Feature articles about his music have appeared in **Ha'ilono Mele** (journal of the Hawaiian Music Foundation, **Honolulu** magazine (May 1989), and **Opera Monthly** (January 1991). The compact discs containing **Boy with Goldfish** and **Aukele** were chosen in 1992 by the Hawaiian Visitors Bureau for their highest state honor, the Five Kahili Award.

Fragrant Harbor (Hong Kong) is the tenor aria from the oratorio **Holy Wisdom**, an epic work for soprano, mezzo, tenor and baritone soloists, large mixed chorus and orchestra. The oratorio begins with a choral setting of text from Proverbs I "Holy Wisdom crieth in the streets...." and ends with a setting for soloists, chorus and orchestra of the Appleman text, **Snow on the Bosporus (Santa Sophia, Istanbul)**. Between these two massive choral pillars are concert arias for each of the four soloists--**Fragrant Harbor** appears second--interspersed with purely orchestral movements.

Fragrant Harbor (Hong Kong) mirrors Tanner's interest in music of the Orient; it is related in its structure to the Aria Da Capo. The opening theme, stated in cellos and basses, is only three notes long. These three notes are immediately developed and varied, suggesting the whole-tone scale and impressions of water. Woodwind triplet figures begin the music's transition to the central section which Tanner constructs as though it were a chorale fugue, with the voice having the chorale theme. The fugue subject is based on Oriental scales, and key centers for the episodes are determined more by mode than actual modulations. The singer seems to become disembodied and float outside the activity of the fugue or the events which the words describe. Welling up in an orchestral climax, the fugue subject and most of the countersubjects are heard at once, in layers, throughout the entire range of the orchestra. The opening three-note theme returns in cellos and basses, but has lost vitality. The image of the beggar child, the singer himself, and the orchestral sound coalesce, as all sink into watery depths and expire. Yet a two-note chord sounds agains and again; and, even though it too fades, it seems to sound within us even after the music has stopped.

Program Note by Harvey Hess

Fragrant Harbor (Hong Kong)

I saw him small, drifting at me,
Caught in the tide of the smelly street,
another head in the bobbing heads,
casting for help like all the rest:
strangling, I struck for solid ground.

When he grabbed at me, I caught his arm
and swung him away and floundered on.

But the pain of his arm stays in my hand:
how can I forget him, sinking there,
and the damp thinness of his wrist?

Philip Appleman

Fragrant Harbor (Hòng Kong) is from **Summer Love and Surf** by Philip Appleman. Copyright 1968 Vanderbilt University Press; reprinted with permission of the **New York Times**.

Dominic Natoli, born in Australia, studied voice with renowned Italian baritone, Afro Poli, while also studying Law and Economics at University. He began his professional singing career as a baritone, and in 1983 graduated with a Diploma in Opera from the Vienna Conservatorium of Music. In October 1991, he began the transition to tenor, receiving the prestigious Dame Joan Sutherland Scholarship and an Arts Fellowship from the Queensland Government to return to Vienna for further study. In April 1992 he won first prize in the Alfredo Kraus International Singing Competition, Lied and Oratorio Section, and made his London debut.

Nancy Van de Vate was born in the United States and now lives in Vienna. She received her professional training at the Eastman School of Music, Wellesley College and Florida State University, which awarded her a Doctor of Music degree in Composition in 1968.

Van de Vate has been deeply influenced by living in Asia and Central Europe. During nearly four years in Indonesia, she became keenly interested in gamelan music and travelled to some of the country's most remote parts to observe musical practices in regions isolated from Western culture. Since 1985, when she moved to Vienna, she has had close contact with new music in Eastern Europe, particularly in Poland and Czechoslovakia. Her music, heard on five continents and in more than 30 countries, extends from a composition for solo instrument based on only one pitch to grand opera. Its principal emphasis is on works in the large forms.

Four Somber Songs were composed in 1970 in Knoxville, Tennessee as a cycle of Lieder for mezzo soprano and piano. They were premiered in Oak Ridge, Tennessee shortly after completion by soprano Bettie Mason, with myself as pianist. Except for a single performance a few years later, the cycle remained unnoticed and unsung until the spring of 1991, when it was presented in Vienna by mezzo Sulie Girardi and pianist Ruth Spindler at a concert devoted entirely to my music.

Sulie Girardi later suggested I orchestrate the accompaniments, but at first I could not conceive the songs in a diffferent medium. However, after thinking about orchestral possibilities, I decided to proceed with the orchestration and completed it within two weeks. The orchestral version was read by the Slovak Radio Symphony Orchestra of Bratislava in early March, 1992. I made some changes in the scoring, and the cycle was recorded one week later.

The original **Four Somber Songs** represent a period in my compositional activity when I was interested in using more pointillistic textures and an increased chromaticism in my harmonic vocabulary. In 1970 I had written nothing for voice in almost eight years and welcomed the return to the vocal medium. The 1991 version for voice and orchestra is for medium-sized symphony orchestra without trumpets. The songs themselves remain virtually unchanged from the original 1970 cycle.

Nancy Van de Vate

Eastern Front

The wrath of the people is dark,
Like the wild organ notes of winter storm,
The battle's crimson wave, a naked
Forest of stars.

With ravaged brows, with silver arms,
To dying soldiers night comes beckoning,
In the shade of the autumn ash
Ghosts of the fallen are sighing.

Thorny wilderness girdles the town.
The moon from bloody doorsteps chases
Terrified women.
Wild wolves have poured through the gates.

Georg Trakl

Reprinted by permission from **An Anthology of German Poetry from Hölderlin to Rilke**, ed. Angel Flores, Doubleday and Co., Inc. Garden City, N.Y., 1960. Trans. C. Middleton.

Alone

From childhood's hour I have not been
As others were - I have not seen
As others saw - I could not bring
My passions from a common spring.
From the same source I have not taken
My sorrow; I could not awaken
My heart to joy at the same tone;
And all I lov'd, I lov'd alone.

Edgar Allan Poe

Mad Song

The wild winds weep,
And the night is cold;
Come, Sleep,
And my griefs unfold.

To the vault
Of paved heaven
With sorrow fraught,
My notes are driven:
They strike the ear of night,
Make weep the eyes of day;
Make mad the roaring winds,
And with tempests play.

Like a fiend in a cloud
With howling woe
After night I do crowd,
And with night will go;
I turn my back to the east
From whence comforts have increased;
For light doth seize my brain
With frantic pain.

William Blake

A Great Dark Sleep

A great dark sleep
Has fallen on my life:
Sleep, all hope,
Sleep, all want.

I see nothing any more.
I have lost memory
Of good and of bad....
O the sad story!

I am a cradle
Rocked by a hand
In the hollow of a crypt:
Silence, silence!

Paul Verlaine

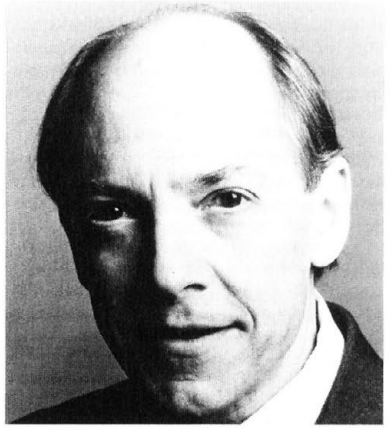
Reprinted by permission from **An Anthology of French Poetry from Nerval to Valéry,** ed. Angel Flores, Doubleday and Co., Inc. Garden City, NY, 1960. Translated by Kate Flores.

Sulie Girardi is an American mezzo-soprano who lives and works in Vienna. She holds Bachelor's and Master's degrees from the Indiana University School of Music, has studied in Germany and Austria, and gives frequent

operatic and solo performances. She made her recording debut on Vienna Modern Masters' 1991 **Music from Six Continents** series of orchestral and orchestral-choral recordings as soloist in Stephen Dembski's **Of Mere Being** (VMM 3002). She appears in the 1992 series on VMM 3009 in Douglas Ovens' **Play Us a Tune** for mezzo soprano and orchestra and can also be heard on VMM 2006 in Nancy Van de Vate's **Letter to a Friend's Loneliness** for mezzo and string quartet and the same composer's **A Night in the Royal Ontario Museum** for mezzo and tape.

Sherwood Shaffer, born in Texas in 1934, is a founding faculty member of the North Carolina School of the Arts in Winston-Salem, where he teaches composition. His catalog of over 130 works extends from solo compositions to choral, symphonic and operatic works. His opera, **Winter's Tale**, was nominated by the Charlotte Opera in 1981 for Opera America's first Composers' Showcase. His **Quintet No. 2**, written for the Clarion Woodwind Quintet, was chosen for PBS and Voice of America broadcasts in celebration of the 1976 American Bicentennial.

A graduate of the Curtis Institute and the Manhattan School of Music where he taught before moving to North Carolina, Shaffer studied with Czech composer Bohuslav Martinu and American composer Vittorio Giannini. He has received commissions from the National Endowment for the Arts, Meet the Composer, the North Carolina Arts Council, the Mary Duke Biddle Foundation, and the New World String Quartet. His works have been performed throughout North America, Europe, Australia, and South America. His work for solo piano, **Lines from Shelley**, appears on Vienna Modern Masters' VMM 2002. **Catherine Wheels**, which received a Special Commendation Award in VMM's 1991 Annual Recording Award Competition, appears on Vienna Modern Masters' 1992 **Music from Six Continents** series on VMM 3006. In 1992 he received the University of North Carolina's highest faculty award, the Oliver Max Gardner Award, the first musician in the University's 16-campus system to receive this honor given in recognition of international professional activity.



Concerto for Orchestra, commissioned in celebration of the Winston-Salem Piedmont Triad Symphony Orchestra's Fortieth Anniversary, was composed during the summer of 1986. The work spotlights many of the orchestra's noted players, as well as its various sections. It is in three movements, performed without pause.

The first movement, **Fanfares and Cadenzas**, alternates solos and brass fanfares with a full orchestral refrain. All major chairs except the viola are spotlighted through individual themes, each of which is a variation of the opening horn theme. These solos culminate in simultaneous cadenzas in which each instrument begins by restating its own theme--except the oboe, whose theme is usurped by the flute. At the climax of this section, trumpet and timpani batter the individuals back into place, and "esprit de corps" returns for the orchestral coda.

Arias, the second movement, opens with unusual sounds in timpani and crotales and with moody violas. It is constructed of three arias, each with its own ABA form: one for strings, one for brass, and one for woodwinds. After considerable development of the aria material and a major confrontation, hints of the moody opening bring this movement to a quiet close.

Rounds, the vibrant final movement, is in two large sections: the rounds themselves and a large coda which recapitulates major themes from the first movement. Here and there, instruments seem impatient at having to await their turn to present the theme in canon by interrupting with other themes--which they also play in canon. The celebration climaxes with the return, in quick tempo, of the first movement refrain. A trombone leads in bringing the orchestra back to the business of playing together, closing the **Concerto** with the solo trumpet's help in the concluding phrase of the opening theme.

Sherwood Shaffer

The **Haifa Symphony Orchestra** was founded in 1949, immediately after the establishment of the State of Israel. In the sixties, it made a significant leap forward under its regular conductor, Sergiu Commissiona. Since 1985, it has increased its activities extensively and has also emphasized the commissioning of works by Israeli composers.

The Israel National Choir - Rinat was established in 1955 by Gary Bertini and since 1976 has continued its activities under the baton of Stanley Sperber. Its members come from all walks of life and bring their excellent performances to varied audiences throughout Israel. They also give many performances abroad, and in March 1989, made a coast-to-coast tour of the United States as Israel's official representative.

The Israel Mandolin Ensemble is composed of some 30 talented amateurs, many of whom have been members of the group since its founding more than forty years ago. Its members join those of the **Guitar Ensemble of the Music Education Centre in Hadera** to form the ensemble of guitars and mandolas heard on this recording.

Stanley Sperber was born in New York and graduated from Columbia University where he studied musicology and from the Juilliard School of Music where he specialized in conducting. He immigrated to Israel in 1972 and made his debut with the Israel Philharmonic in 1973. Since then he has conducted all of the major orchestras in Israel and has toured extensively in Europe and North America. He is particularly noted for his support and encouragement of Israeli composers.

The Slovak Radio Symphony Orchestra of Bratislava has made many thousands of recordings since its inception in 1924 and appears on distinguished labels in Eastern and Western Europe, Asia, and North America. It frequently tours abroad and is heard regularly on international festivals in Europe and Asia.

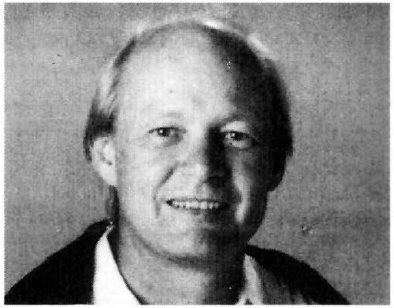
Szymon Kawalla, Principal Permanent Conductor of Vienna Modern Masters' **Music from Six Continents** series of orchestral recordings, was born in 1949 into an extremely musical family. He studied conducting and violin in Krakow and at the Academy of Music in Warsaw. As one of the world's foremost interpreters of contemporary music, he has directed world premieres recordings of many new works for Cambria, Conifer, Polskie Nagranie, Vienna Modern Masters, and other European and American labels.

Founded in 1946, the **Winston-Salem Piedmont Triad Symphony Orchestra**, one of America's finest Regional Orchestras, presents more than 65 concerts annually, serving especially the North Carolina Piedmont area. In 1987, it was designated a Statewide Arts Resource by the North Carolina Arts Council. The orchestra also encourages excellent area composers through premieres of their works.

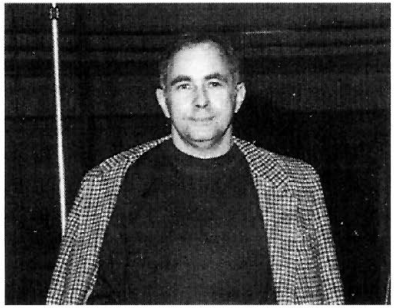
Born in Minnesota in 1941, **Peter Perret** has been Music Director of the Winston-Salem Piedmont Triad Symphony Orchestra for 11 years. Initially a virtuoso oboist, he later turned

to conducting, winning prizes in Besancon, France, and Florence, Italy. He was Principal Conductor of the Capetown Symphony and Exxon/Arts Endowment Conductor of the Buffalo Philharmonic before coming to Winston-Salem. He has conducted numerous European and South American orchestras and has recorded in Europe and America.

Stanley Sperber



Peter Perret



Szymon Kawalla

I. FIRST MOVEMENT - OF WINE AND OF THE DELIGHTS OF LOVE

English translation (by Gila Abrahamson)	Text sung - Phonetic transcription	Text sung - original script
Whole choir divided into groups, some speaking, others laughing		
(Outcries from the mist of the revelry):		
Ha ha ha ha...	ha ha ha ha...	הָ הָ הָ הָ...
Do not sleep!	'al tišán!	אַל תִּישַׁן
Old wine - drink deep!	šté yáyin yašán!	שְׁתֵה יַיִן יָשָׁן
And the perfume and the roses!	vekhófer 'im šošán!	וְכֹפֶר עִם שׁוֹשָׁן
Donash Ben Lavrat, Spain, 10th cent.		
Drink, ye lovers	bebéd amántes	**Bebed, amantes,**
Get drunk, o friends	embryagáos amígos	**Embriagaos, amigos**
Judah Halevi, Spain, 12th cent.		
And fountains of water	verégeš tsinorím	וְרֶגֶשׁ צִנּוֹרִים
Donash		
In the dwelling-place of generous men	en moráda de khenerósos	**En morada de generosos**
In the gardens of nobles	en khardínes de nóbles	**En jardines de nobles**
Judah Halevi		
ha ha ha ha...	ha ha ha ha...	הָ הָ הָ הָ...
In the mornings	bişabūḥ!	بِصبوح
and in the evenings	waghanūḳ-l-khumūr	وَغَنوق ٱلخُمور
We drink, we sing, we are bewitched	wa'ázfi nághamin mashūr	وَعَزْف نَغم مَسْحور
(The sounds of music and bird-song blends in with festive mood):		
And the violins sigh	vehemyát kinorím	וְהֶמְיַת כִּנּוֹרִים
With harp and psaltery	beminím unvalím	בְּמִנִּים וּנְבָלִים

The women start singing

While birds on the wing	vetsipór kol kanáf	וְצִפּוֹר כָּל כָּנָף
On the green branches sing	yeranén beyn 'alím	יְרַנֵּן בֵּין עָלִים
And the pigeon and the dove	hayoním vehatorím	הַיּוֹנִים וְהַתּוֹרִים
Flute-like, tell of love	'oním kakhalalím	עוֹנִים כַּחֲלִילִים
Donash		

Whole choir

(The intake of wine increases):

Drink, ye lovers	štú dodím	שְׁתוּ דוֹדִים
Get drunk, o friends	vešikhrú re'ím	וְשִׁכְרוּ רֵעִים
Let even the monks be served wine!	haškú hanzirím yáyin!	הַשְׁקוּ הַנְּזִירִים יַיִן
Judah Halevi		

Women

And the murmur of water flowing in the furrows	bihámsi 'awtár	בִּהֲמְסִי אֲוָתַר
Recalls the bowing of stringed instruments	wakharíri sawáḳin tadúr	וְחָרִיר סָוָאק תָּדוּר

Whole choir

And on the young branches	wa'alal'aghṣáni	וְעַלַּל הָאֲגָּסָנִי
The birds sing loudly	tašdú 'aṭṭuyúr	תָּשְׁדוּ הָטְּיוּר
Donash		

Drink, ye lovers	bebéd amántes	**Bebed, amantes,**
Get drunk, o friends	embryagáos amígos	**Embriagaos, amigos,**
In the dwelling-place of generous men	en moráda de khenerósos	**En morada de generosos**
In the gardens of nobles	en khardínes de nóbles	**En jardines de nobles**
And in the joyous festivities	i yen festékhos regosíkhántes	**Y en festejos regocijantes**
Let even the monks	aún a los abstémyos	**Aún a los abstemios**
Be served wine!	servíd el víno	**Servid el vino**
Judah Halevi		

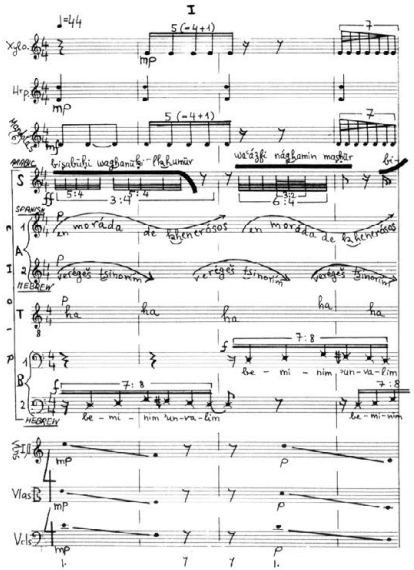
(The orgy of sensuality is at its height):

My beloved who awakens the flame of desire	dodí 'ašér ya'ír lehavím	דּוֹדִי אֲשֶׁר יָעִיר לֶהָבִים
Come, let us embrace in the fervour of love	lekhá nit'alsá ba'ahavím	לְכָה נִתְעַלְסָה בָּאֲהָבִים
And the drinking of water	wašúrbi má'in	וְשׁוּרְבִי מָאִין
Sweeter than the taste of the effusions of love	'ášha minarriḳáb	אָשְׁהָ מִנַּרִּקָּב
My beloved who awakens the flame of desire	dodí 'ašér ya'ír lehavím	דּוֹדִי אֲשֶׁר יָעִיר לֶהָבִים
Come, let us embrace in the fervor of love	lekhá nit'alsá ba'ahavím	לְכָה נִתְעַלְסָה בָּאֲהָבִים
For thy love is better than wine	ki tovím dodékha miyáyin	כִּי טוֹבִים דּוֹדֶיךָ מִיַּיִן
Judah Halevi (with quotation from the Song of Songs)		

Women

(Suddenly feelings of guilt are interpolated):

Shall we rejoice here	vetagíl 'uvtsiyón	וְתָגִיל וּבְצִיּוֹן
while foxes infest Zion?	yerutsún šu'alím?	יְרוּצוּן שׁוּעָלִים?
Shall we drink wine,	ve'eykh ništé yáyin	וְאֵיךְ נִשְׁתֶּה יַיִן
Shall we be proud of heart,	ve'eykh narím 'áyin	וְאֵיךְ נָרִים עַיִן
When we count for naught?	vehayínu 'áyin?	וְהָיִינוּ אַיִן?

Donash

II. SECOND MOVEMENT - OF TURMOIL (OF FEAR AND OF SUFFERING)

Whole choir divided into groups in motet-like polyphony

Exile after exile	golá 'akhár golá	גּוֹלָה אַחַר גּוֹלָה
Yehuda was dispersed	galtá yehudá	גָּלְתָה יְהוּדָה
And cherished by none	doréš umvakéš 'éyn lá	דּוֹרֵשׁ וּמְבַקֵּשׁ אֵין לָהּ
Exile	por dyáspora	**Por diáspora**
after exile	tras dyáspora	**Tras diáspora**
Yehuda	khudéa	**Judea**
weeps ever	khíme syémpre	**Gime siempre**
Searched for by none	nádye la búska	**Nadie la busca**
Needed by none	nádye la rekyére	**Nadie la requiere**

Rabbenu Gershom "Me'or Hagola",
Mayence, 11th cent.

Women (sopranos)

(In frustration the nation decries its fate):

Our years have ended in privation	šnotéynu sáfu bedallút	שְׁנוֹתֵינוּ סָפוּ בְּדַלּוּת
We strive for the light -	le'ór nekavé	לְאוֹר נְקַוֶּה

Men (basses)

But are met	vehínne búz vešiflút	וְהִנֵּה בוּז וְשִׁפְלוּת
with scorn and humiliation		

Solomon Ibn Gabirol,
Spain, 11th cent.

Men (tenors) together with women (altos)

(The enemy, in derision):

Weep, nestling,	lyóra pichón	**Llora, pichón,**
Weep, wanderer,	lyóra erránte	**Llora, errante,**
Pour out your tears,	vyérte tus lágrimas	**Vierte tus lágrimas,**
Remourn your exile!	laménta tu eksílyo	**Lamenta tu exilio**
Weep, nestling,	bkhé gozál	בְּכֵה גּוֹזָל
Weep, wanderer!	bkhé nodéd!	בְּכֵה נוֹדֵד!

Whole choir

Wanderer, wanderer...	erránte, erránte...	**Errante, errante...**

Moses Ibn Ezra, Spain, 11th-12th

III. THIRD MOVEMENT - OF THE STORM OF EXPULSION

Women, then whole choir

A prolonged shout: **Ah**_____ **'a**_____ _____**אָ**

IV. FOURTH MOVEMENT - OF WANDERING (OF TEMPTATION, GUILT, PERSECUTION AND OF DESPAIR)

Whole choir, then men, then women

Shall we search evermore	nešakhér 'et mekóm	נְשַׁחֵר אֶת מְקוֹם
in the bottomless pit	šákhat verimmá -	שַׁחַת וְרִמָּה -
Thus abandoning the source	venitóš 'et mekór	וְנִטֹּשׁ אֶת מְקוֹר
of eternal life?	khayéy netsakhím?	חַיֵּי נְצָחִים?
Is there no place,	hayéš lánu	הֵישׁ לָנוּ
to the east or to the west	bemizrákh 'o bema'ráv	בְּמִזְרָח אוֹ בְּמַעֲרָב
For dwelling in peace,	mekóm tikvá	מְקוֹם תִּקְוָה
without woe, without strife?	nehí 'aláv betukhím?	נְהִי עָלָיו בְּטוּחִים?

Judah Halevi

Men (all together)

(The strangers mock the People of Israel):

Where is their God of justice?	'ayé 'elohéy hamišpát?	אַיֵּה אֱלֹהֵי הַמִּשְׁפָּט?
Let Him protect them!	yarív ‹'et› rivó!	יָרִיב ‹אֶת› רִיבוֹ!
Where is	dónde está	**¿Dónde está**
God the Judge	el dyós khwés?	**el Diós juez?**
Who will judge	ke khúzge	**¡Que juzgue**
your case?	vwéstra káwsa!	**vuestra causa!**

Benjamin Ben-Abraham, Rome, 12th - 13th cent.

Women, the whole choir

(Anger against God develops):

O when will my persecutors	matáy ta'asé	מָתַי תַּעֲשֶׂה
be chastised?	berodfáy mišpát?	בְרוֹדְפַי מִשְׁפָּט?
The city, the Holy Temple	ha'ír, hakódeš	הָעִיר הַקֹּדֶשׁ
and the Land	vehamkozót	וְהַמְּחוֹזוֹת
Have been desecrated,	hayú lekherpá	הָיוּ לְחֶרְפָּה
have been defiled	'ulevizót -	וּלְבִיזוֹת -
Rabbenu Gershom		
O God, when will You cease	'adonáy, 'ad matáy	אֲדֹנָי עַד מָתַי
to smite us with Your hand?	kéts hapla'ót?	קֵץ הַפְּלָאוֹת?

Solomon Ibn-Gabirol

Whole choir

(The sorrowing stones of the destroyed Temple call out):

On this night my sons	beléyl zé yivkeyún	בְּלֵיל זֶה יִבְכְּיוּן
will weep, they will lament	veyeylílu banáy	וְיֵילִילוּ בָנַי
On this night my temples	beléyl zé kharáv kodší	בְּלֵיל זֶה חָרַב קָדְשִׁי
were destroyed,	venisrefú 'armonáy	וְנִשְׂרְפוּ אַרְמוֹנַי
my palaces burnt		
And the People of Israel	vekhól beyt-yisra'él	וְכָל בֵּית-יִשְׂרָאֵל
will recall how I grieved	yehegú vigonáy	יֶהֱגוּ בִיגוֹנַי
And bemoan the fire	veyivkú 'et hasrefá	וְיִבְכּוּ אֶת הַשְּׂרֵפָה
that left me berieved	'ašér saráf 'adonáy	אֲשֶׁר שָׂרַף אֲדֹנָי

Eleazar ha-Kalir,
Land of Israel, 5th cent.
(from the Lamentations for the Ninth Day of Ab)

V. FIFTH MOVEMENT - OF THE RETURN TO ZION (TRIUMPHS AND REDEMPTION)

Whole choir

(An optimistic mood prevails suddenly; Israel triumphs over its enemies):

We shall take revenge on fortress and wall	vekirkarnú benakám kír vetirá	וְקִרְקַרְנוּ בְנָקָם קִיר וְטִירָה
We shall conquer the city, the citedel, alll	vekhavašnú bekhóakh 'ír 'uvirá	וְכָבַשְׁנוּ בְּכֹחַ עִיר וּבִירָה

Samuel ha-Nagid,
Spain, 11th cent.

Men

(Intimations of the Return to Zion):

Wait, My poor people, for very soon	hokhíli 'aniyá ki 'od me'át	הוֹחִילִי עֲנִיָּה כִּי עוֹד מְעַט
I shall send My angel good things to bring	'ešlákh mal'ákh lefanót darkí	אֶשְׁלַח מַלְאָךְ לְפַנּוֹת דַּרְכִּי
And on Mount Zion I shall anoint My king	ve'al hár tsiyón 'ensókh malkí	וְעַל הַר צִיּוֹן אֶנְסֹךְ מַלְכִּי

Solomon Ibn-Gabirol

Soprano soloist

For Zion my soul and my spirit yearn	letsiyón ša'afá nafší verukhí	לְצִיּוֹן שָׁאֲפָה נַפְשִׁי וְרוּחִי
There would I live, there peace will reign	heyót báh kol yeméy khayáy menukhí	הֱיוֹת בָּהּ כָּל יְמֵי חַיַּי מְנוּחִי
Her soil will serve as balm for my pain	'afaráh 'e'esé marpé lenig'í	עֲפָרָהּ אֶעֱשֶׂה מַרְפֵּא לְנִגְעִי

Judah Harizi,
Spain, 11th cent.

Whole choir

(The final hymn, in praise of Zion):

Land to which in Your strength You have led us	'érets 'ašér láh be'uzákh nihaltánu	אֶרֶץ אֲשֶׁר לָהּ בְּעֻזֶּךָ נִהַלְתָּנוּ
A gracious gift You bequeathed upon us;	matanáh tová hinkhaltánu	מַתָּנָה טוֹבָה הִנְחַלְתָּנוּ
Land of wheat and barley, of the grape	'érets khitá 'use'orá 'érets géfen	אֶרֶץ חִטָּה וּשְׂעוֹרָה, אֶרֶץ גֶּפֶן
Land of the fig, of the early-riping fig	'érets te'enáh levikúr te'enáh	אֶרֶץ תְּאֵנָה לְבִכּוּר תְּאֵנָה
Land of the pomegranate, the segments of the pomegranate	'érets rimón lefélakh harimón	אֶרֶץ רִמּוֹן לְפֶלַח הָרִמּוֹן
Land of the olive, of the splendour of olives	'érets záyit lehodám kazáyit	אֶרֶץ זֵית לְהוֹדָם כַּזָּיִת
Land flowing with milk and honey, Of soothing milk and honey beneath the tongue	'érets zavát khaláv 'udváš letákhat lešonám khaláv 'udváš	אֶרֶץ זָבַת חָלָב וּדְבָשׁ לְתַחַת לְשׁוֹנָם חָלָב וּדְבָשׁ

Yannai,
Land of Israel, 5th cent.

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Molly Leach is the designer of numerous compact disc covers, books and magazines. She is principal Art Director of **Business Week's** annual magazines, **The Corporate Elite** and **The Top 1000**. Molly Leach and Lane Smith live in New York.

Credits

Producers: Clyde Smith, Nancy Van de Vate
Musikregisseurs:
Beata Jankowska (Tanner)
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Recording Engineers:
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Otto Nopp (Tanner)
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Frank Martin (Shaffer)
Digital Editing:
Yuval Carin (Fleischer)
Beata Jankowska, Laco Krajčovic (Tanner)
Hubert Geschwandtner (Van de Vate)
Long Communicatons (Shaffer)
Print Preparation: Peter Danay
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