

בלישטשענדע שטעון אורות מנצנים

Shimmering Lights

Hanukkah
Music

YALE STROM'S
Broken Consort

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Luzes Luzzidas

אורות מנצנים

Shimmering Lights

Hanukkah Music

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.)

YALE STROM'S Broken Consort

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.*



Luzes Luzzidas

בלישטשענדע שטערן אורות מנצנים



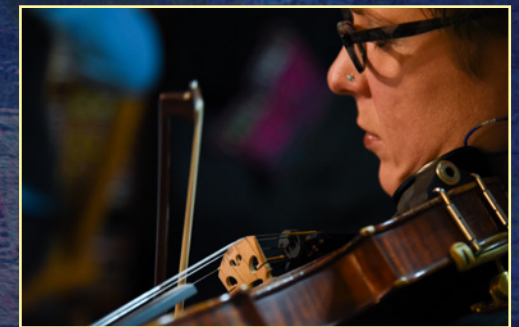
Fred Benedetti (guitar) was born in Sasebo, Japan, and began playing the guitar at age nine. In 1986 he was one of twelve guitarists worldwide chosen to perform in the

Master Class of Andrés Segovia at USC, following which *Guitarra Magazine* wrote, "... Fred Benedetti amazed the audience with his performance of the (Bach) Chaconne...". Fred has performed in the United States, England, Germany, the Czech Republic, Canada, Taiwan and Mexico and locally with the San Diego Symphony, the San Diego Opera, the Starlight Opera, the American Ballet Company, the Old Globe Theatre, Luciano Pavarotti, and jazz artist Dave Brubeck. He is a full-time professor of music at Grossmont College where he is the head of the guitar studies program and is chair of the guitar program at San Diego State University. Fred is listed in the prestigious *Who's Who Among America's Teachers - 2002* and received an *Outstanding Faculty Award* in 2001 from SDSU, the *NISOD Excellence in Teaching* award from the University of Texas at Austin in 1992 and an *Outstanding Chair* award in 1990 from Grossmont College. As a BMI affiliated composer, Fred has written numerous contemporary pieces for the international CD library company Network Productions and as a studio musician for 30 years his playing is featured on over 100 CDs, numerous movie soundtracks, and TV commercials. He has shared the stage with Mason Williams, Eric Johnson, Doc

Watson, Albert Lee, Doyle Dykes, Dan Crary, Art Garfunkel, Basia, Michael Franks, Mark O'Connor, Michael Hedges, Ottmar Liebert, and has recorded with Willie Nelson, Juice Newton, Paul Overstreet, Patty Loveless, Tom Barabas, Big Mountain, Matthew Lien, Ronny Robbins and William Lee Golden. He has performed for dignitaries such as the King & Queen of Malaysia, Mikhail Gorbachev and Ravi Shankar.

Sara Caswell (violin) is fast becoming one of today's foremost jazz violinists through her technical facility and gift for lyricism. Recognized as a "Rising Star" in the *Down Beat Magazine* Critics and Readers Polls every year since 2013 and featured on the cover of the September 2014 issue of *Strings Magazine*, Sara leads two groups (the Sara Caswell Quartet and the Caswell Sisters Quintet), has released two highly-acclaimed CDs (*First Song* and *But Beautiful*), and in 2013 released *Alive in the Singing Air* with her sister, jazz vocalist Rachel Caswell, featuring jazz pianist Fred Hersch. Sara regularly performs with clarinetist David Krakauer's The Big Picture, mandolinist Joseph Brent's 9 Horses, and jazz vocalist Roseanna Vitro's Quintet. She is a member of the house band for NBC's weekly variety show "Maya & Marty" starring Maya Rudolph and Martin Short, as well as the New York Pops Orchestra with whom she has been a featured soloist several times at Carnegie Hall. She has toured extensively with Grammy-winning bassist/vocalist Esperanza Spalding and violinist Mark O'Connor, and performed and/or recorded with such artists as Bruce Springsteen, Kishi Bashi, Regina Carter, Jenny Scheinman,

Alan Ferber, Fabian Almazan, Nadjie Noordhuis, Gene Bertoncini, and Skitch Henderson. Currently on faculty at both the Berklee College of Music and Manhattan School of Music, Sara's formidable teaching experience also includes the Mark O'Connor String Camps, the Jamey Aebersold Summer Jazz Workshops, the Indiana University String Academy, and a private studio. Sara began playing violin at age five, studied with two legendary giants (Josef Gingold ~ classical, David Baker ~ jazz), made her orchestral debut at fifteen, earned degrees from Indiana University and Manhattan School of Music, and amassed over 100 awards in the jazz and classical competition worlds. She was a 2018 Grammy nominee for *Best Jazz Improvisational Solo*.



Alex Greenbaum (cello) enjoys a diverse and adventurous musical life. As a member of the Hausmann Quartet he is an Artist-in-Residence at San Diego State University, where he teaches cello and chamber music. As a long-time member of The Knights he has performed throughout the U.S. and Europe, from New York to Vienna, Ireland, Germany and the Canary Islands, and appeared at the

festivals of Caramoor, Dresden, Ojai, Ravinia, Tanglewood, Aix-en-Provence. Alex's varied interests have led to collaborations with Alvin Ailey American Dance Theater, Shen Wei Dance Arts, Malashock Dance and the Mark Morris Dance Group as well as studies of baroque cello and early music. In San Diego he is a mainstay on the Art of Élan series, an affiliated artist with San Diego New Music, a founding member of the San Diego Baroque Soloists, and appears regularly with Bach Collegium San Diego. A dedicated advocate for new music, past associations include the Tarab Cello Ensemble and Hutchins East, performances with the FLUX Quartet, Newband and at Music at the Anthology (MATA).

Also an active performer in Mexico, Alex was a member of the Orquesta Sinfonica Sinaloa de las Artes based in the state of Sinaloa, and returned there to perform as soloist with the Tarab Cello Ensemble in the Feria de las Artes. A highlight of recent seasons was a residency in Tijuana which included visits to a dozen schools, and he performed and taught as part of the Northern Lights Music Festival in Ajijic, Jalisco from 2009-2013. Alex has recorded for Ancalagon, Bridge, Canary Classics, Cantaloupe, In a Circle, Koch, Naxos, Warner Classics and Sony records, as well as music for film, television and commercials. His teachers have included Steven Doane, Marcy Rosen, Ross Harbaugh, Joseph Elworthy and Andre Emelianoff; he holds degrees from the Eastman School of Music, Queens College (CUNY) and Juilliard Pre-College. Alex plays a cello crafted in 2006 by Michele Ashley. A native New Yorker, he lives in North Park, San Diego.



Amos Hoffman (oud, electric guitar) is known worldwide as a pioneer in fusing the rhythms and melodic themes of the Middle East with modern jazz. Hoffman started playing guitar at the age of 6, and the oud a few years later. He studied guitar privately, and later attended the prestigious Rubin Academy of Music in Jerusalem. His search for new musical experiences led him first to Amsterdam, and then to New York City, where he played jazz with both established musicians and up-and-coming talents like Jason Lindler, bassist Avishai Cohen and Claudia Acuna. To date, Hoffman has recorded 5 solo albums and has contributed to dozens more for artists in Israel and worldwide, including Avishai Cohen, Kiko Berenguer (Spain) and Jan Mlynarski (Poland). In 2013, he was awarded one of Israel's most prestigious prizes - the Landau Prize for Arts and Sciences for Outstanding Achievement in the Field of Jazz. Now based in the United States, Hoffman looks forward to creating new musical adventures and reaching audiences everywhere.

Jeff Pekarek (contrabass) is a native of San Diego, California. He began playing trumpet and guitar at age ten, and by age twelve he was familiar enough with the piano to begin learning the art of arranging from his grandfather (a US Navy bandleader). Jeff discovered the contrabass at fourteen, studying with Federico Silva and Bertram Turetzky. He was the youngest contracted member of the San Diego Symphony when he joined the contrabass section at age seventeen. He performed with the orchestra from 1975-79, and during the summer pops concerts backed up such luminaries as Benny Goodman, Sarah Vaughan, and Sergio Mendez. After releasing his first album of originals in 1981, he became a bandleader in his own right, founding and fronting several successful period music and folk music ensembles, including the Jackstraws and the Electrocarpathians. In addition, he is the principal arranger for filmmaker and composer Yale Strom. This collaboration has included many audio recordings, three documentary films, three ballets, the orchestral piece



Aliyot (performed by the St. Louis Symphony), and a litany of chamber works. Jeff performed on bluegrass legend Richard Greene's most recent album, *Shufflin'*. Since June 2004, he has also worked as an arranger for Canum Entertainment. His lengthy discography includes albums by The Peter Popping Quartet (Peter Popping Band), The Electrocarpathians, Keltik Kharma, and Kick Up The Dust.

In 2006, he was the bassist for the theatrical documentary *Primal Twang*, backing up Dan Crary, Eric Johnson, Albert Lee, Mason Williams and other major artists. Today Jeff continues to work as an arranger, bassist, guitarist, and audio editor.



From her many appearances with Yale Strom & Hot Pstromi and as a solo artist, **Elizabeth Schwartz** (vocals) has built a loyal following among fans, critics and collaborators.

Her first recording of Yiddish, Hebrew and Ladino vocals for the Naxos World label, *Garden of Yidn*, debuted on Canada's Mundial Top World Music poll. It was hailed as "a landmark in modern Yiddish song" (*Sing Out!* magazine). Her vocals can be heard on the soundtracks for the films *L'Chayim*, *Comrade Stalin!*; *Rumenye*, *Rumenye*; *Searching for Schwartz* and *American Socialist: The Life & Times of Eugene Victor Debs*. Beyond *Garden of Yidn*, her recordings include *Café Jew Zoo* (Naxos World), *Dveykes (Adhesion)* (Global Village Music), *The Absolutely Complete Klezmer II* (Transcontinental), *Borsh't with Bread, Brothers* (Montreal Gazette, Top Ten World Music Recordings), *The Devil's Brides* and *City of the Future* (all ARC Music, UK). In a historic, barrier-breaking concert, Schwartz was the first woman invited to sing in New York City's 125-year-old landmark Eldridge

Street Synagogue. She performs regularly across North America and Europe in venues ranging from jazz clubs to concert halls (including Carnegie Hall), as well as synagogues and festivals. Musical collaborations have included Alicia Svigals, Mark Dresser, Marty Ehrlich, Salman Ahmad, Samir Chatterjee, Hungarian supergroup Muzsikás, tsimbl maestro Kálmán Balogh, Romanian panflutist Damian Draghici, guitar legend Lulo Reinhardt, Márta Sebestyén, fiddle legend Mark O'Connor, Andy Statman, Tovah Feldshuh, violin virtuoso Rachel Barton Pine and many others. Schwartz is the subject of the documentary film, *Searching for Schwartz*, by acclaimed Romanian filmmaker Radu Gabrea. As a writer, Schwartz co-created the award-winning audio drama *The Witches of Lublin* and contributed a chapter on klezmer vocal technique to *Shpil: The Art of Playing Klezmer* (Scarecrow Press). Her recipes and writings about Jewish food can be found on www.theweiskitchen.com, *A Wandering Feast: A Journey Through the Jewish Culture of Eastern Europe* (Jossey-Bass) and *It's Always About the Food* (Harper Collins).

Yale Strom (violin) is one of the world's leading ethnographer-artists of klezmer and Romani music and history. He has done extensive ethnographic research in Eastern Europe. His findings were instrumental in forming the repertoire of his klezmer band, *Hot Pstromi*, based in New York and San Diego. Since organizing his band in 1981, he has composed original New Jewish music that combines klezmer with Khasidic melodies, as well as Romani, jazz, classical, Balkan, Arabic and Sephardic motifs. Strom's compositions range from several quartets to a full symphony. These works have been performed by the St. Louis Symphony Orchestra, San Diego Chamber Orchestra, Hausmann Quartet, Burdick-Thorne String Quartet, Rachel Barton Pine (commissioned by Barton Pine), Mike Block, Bordeaux Philharmonic, the Ostrava Philharmonic of the Czech Republic, and others. In addition, he has composed original music for theatre, film, radio and television. Yale's fifteen CDs run the gamut from traditional klezmer to "new" Jewish jazz. His most recent CD was *City of the Future: Yiddish Songs from the Former Soviet Union*, where Strom worked with seven internationally known Yiddish singers (Michael Alpert, Jack Falk, Daniel Kahn, Anthony Russell, Judy Bressler, Vira Lozinsky and Elizabeth Schwartz). As a collaborator, Strom has had numerous world-renowned partners, including Andy



Statman, Mark Dresser, Marty Ehrlich, Diane Moser, Mark O'Connor, Alicia Svigals, Joel Rubin, Hankus Netsky, Peter Sprague, Mike Block, Samir Chatterjee, Salman Ahmad, Petr Dvorsky, Michael Alpert, Muszikas, Damian Draghici and Kalman Balogh. With Salman Ahmad, Strom is cofounder of the world music ensemble Common Chords and he performed at the United Nations General Assembly in 2010 for the *Concert for Pakistan* with Ahmad's ensemble *Junoon*. Strom taught for ten years klezmer violin in the Mark O'Connor Strings Camp. Strom has also directed nine award-winning documentary films (including *The Last Klezmer*, *Carpati: 50 Miles 50 Years* and *L"Chayim Comrade Stalin!*) and written thirteen books. Many of his books are based upon his own ethnographic research searching for remnant klezmer in Eastern Europe among Jewish and Romani musicians from 1981 to the present. The *Book of Klezmer* and *The Absolutely Complete Klezmer Songbook* are seminal books as part of the worldwide revival of klezmer. His latest documentary film is *American Socialist: The Life and Times of Eugene Victor Debs*, with Amy Madigan as narrator. Currently, Strom is developing a musical about the life of artist Marc Chagall with the San Diego Repertory Theatre. Strom is Professor and Artist-in-Residence in the Jewish Studies Program at San Diego State University, a position created for him in 2006. Prior to this, he taught at New York University.



Dr. David Wallace (viola) improvises solos like “Jimmy Page fronting Led Zeppelin”, according to *The New York Times*. David is a fiercely eclectic musician, award-winning composer, master teaching artist, and Chair of Berklee College of Music’s String Department. Prior to Berklee, David enjoyed a fourteen-year tenure as a Juilliard professor and seventeen years as a New York Philharmonic Teaching Artist. David’s concert appearances include solo and chamber performances with the New York Philharmonic, the Chamber Music Society of Lincoln Center, Continuum, the 92nd Street Y, and the New York Viola Society. David leads his Texas-style string band *The Doc Wallace Trio*, and is a founding member of the flute-violia-harp trio *Hat Trick*, which released its critically acclaimed debut album *Garden of Joys and Sorrows* on Bridge Records. His television and radio broadcast credits include NPR, PBS, NHK, KTV (Korea), Tokyo MX, WQXR, CBS, and ABC. As a composer and arranger, David has received commissions from Carnegie Hall, the New York Philharmonic, the Juilliard School, violinist Rachel Barton Pine, the Marian Anderson String Quartet, and the Robert F. Ryan & Qin C. Ryan Foundation. *Symphony Magazine* deemed his book *Engaging the Concert Audience: A Musician’s Guide to Interactive Performance* “an invaluable manual for all musicians, classical or otherwise”. David received his D.M.A in viola performance from the Juilliard School where he served as a Morse Teaching Artist Fellow and Teaching Assistant to legendary violist and pedagogue Karen Tuttle.

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”.

[*Michael – German composer, 1571-1621]

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.”



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, Kabylia, Chawi and Riffis music. 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 gezingn "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, bazingen di vinder,
un libn dos folk zolt ir oykh!
Zol yeder bazinder, bazingen 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

Shvemlekh 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
Ontsend 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 shklaferay.
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.

*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.*

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.

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

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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***

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