תפילה פאר א צעבראכענער וועלט PRAYER FOR A BROKEN WORLD

THE WHOLESALE **KLEZMER BAND**

TFILE FAR A TSEBROKHENER VELT Prayer for a Broken World

How does a Jew respond to news of genocide in the post-Holocaust world? To me, being Jewish does not mean indulging in self-pity as the victims of persecution throughout the ages, especially during the horrors of the Nazi "final solution." Rather, it means that we identify with all victims of oppression, as we are commanded in the Torah, "You shall not oppress a stranger, for you know the heart of a stranger, because you were strangers in the land of Egypt." (Exodus 23:9)

In the fall of 1994, during the wars in Bosnia and Rwanda, we decided to use our music to speak out against genocide, to help the relief efforts for people in those countries who were still in danger, and to support those working for peace and reconciliation among the religious and ethnic groups involved in the conflicts. The band created a special concert of Yiddish music, story and poetry to raise funds for the American Jewish Joint Distribution Committee's (JDC) non-sectarian relief work in Bosnia and Rwanda. Some of the material was written specifically for the concert, and the remainder was drawn from songs and stories in our repertoire that carried this message.

We were inspired by the Jewish community of Sarajevo. Its members insisted that the convoys sent to evacuate them by the JDC must also evacuate Christians and Moslems who did not want to fight each other. Those Jews who didn't leave felt an obligation to perpetuate their 500-year-old community and to continue their important role of providing aid to both their Muslim and Christian neighbors. As an acknowledged neutral party, the Jews of former Yugoslavia have been able to secure the trust of all the warring factions, and have been able to get relief and rescue convoys through the lines when no one else could.

We pray that, by the time vou read this. peace will have come to Bosnia and Rwanda, and the perpetrators of crimes against humanity will have been prosecuted. We want our music to bear witness. to our responsibility, as Iews and as human beings, to oppose intolerance, oppression and genocide, and to promote peace, reconciliation and justice.

The music in this recording is substantially the program performed in our original "Bosnia Concert." We have renamed the program "Prayer for a Broken World" to reflect the universality of its mes-

organization of the United Jewish Appeal sage. Yosl Kurland, July 5, 1996 The Wholesale Klezmer Band

לא תעמד על דם רעד "Thou shalt not stand idly by



THE rolesale KLEZMER BAND

in concert to benefit non-sectarian relief in **Bosnia and Rwanda**

.m.a 00:8 Saturday January 14, 1995 Temple Israel 97 Pierce St. Greenfield, Mass.

Funds raised for projects in Bosnia and Rwanda of the American-Jewish Joint Distribution Committee, a member

would like to thank Milton and Ruth Kurland, and Marc and Susan Platt for their help in making this recording possible.

About the Cover Illustration

Sherry suggested the idea for this illustration and it was so compelling that a clear image came directly to my mind. I used my own hands as a model, and found in the act of creating the image a meditation on the act of repairing my own world.

At first glance, the image might appear to be the hands of G-d, repairing the world for us, but this is not my intention, and would imply the opposite of our message. The idea of some all-powerful deity with giant hands coming to the rescue might give the feeling that we don't need to do anything. Rather, we urge people to do what they can to set the world to rights, each picking up his or her own little bit of the struggle. The hands in the picture are human hands, and the point of view places the viewer in the role of the healer of the world, inviting her or him to participate. And the world is a little world, badly in need of care, by which I mean to show that the task required of us is no more than we can accomplish. We are not asked to perform miracles, only to do what we can. The miracle is that G-d does have hands after all. They are our hands, and all we need to do is answer the call.

Owen Davidson, July 12, 1996

1. Khsidim tants—Dance of the Chassidim

The program opens with this joyous and stately processional, which we learned from a European recording made by the Bessarabian Orchestra in the early years of this century. We chose this particular tune because we feel it reflects the pride and the happiness we feel in taking on the responsibility and privilege of helping to repair the world.

2. Avrom tate—Abraham, Papa

Words and music by Yosl Kurland.

Avrom Tate is a midrash on the story of Isaac and Ishmael, the two sons of Abraham. (Midrash is the Jewish tradition of teaching by imaginatively de-

veloping a Torah story.) According to Torah, Ishmael "made sport" of Isaac, whose mother asks Abraham to send the older boy away. "How can I send the boy away?" asks Abraham. "He is my own son." But G-d tells Abraham not to worry, that although Isaac is to be his heir, Ishmael, too, will be the father of a great nation. Tradition tells us that Ishmael became the ancestor of the Arab people.

In this *midrash*, Isaac, though relieved that he is no longer being beaten, laments that his absent brother must hate him. He tries to imagine what has become of Ishmael, and what would happen if they should meet again. As he becomes older he tells his own son, *Srilik* (the Yiddish nickname for Israel), and Ishmael's children to end the conflict that has continued through generations.

3. *Milkhome gemish*—War Medley: *Dremlen feyglekh*—Drowsing Birds

Words by Leah Rudnicki. Music by Leyb Yampolski.

Dremlen feyglekh is a lullaby from the Holocaust written by Leah Rudnicki, who worked on a newspaper in the Vilna ghetto and was a partisan. She was arrested and killed by the Nazis in 1943 at the age of 27. We chose *Dremlen feyglekh* for this program in recognition of the children whose childhood is stolen by those who inflict war and hatred upon them.

Der yidisher soldat in di trentshes—The Jewish Soldier in the Trenches

This haunting *terkisher*, presumably composed by the great clarinetist Naftule Brandwine, conveys the misery, yearning and anger of the Jewish soldier, forced to fight, often against other Jews, in wars not of his own choosing, to defend countries in which he was often a second-class citizen.

Tsurik fun der milkhome-Home from the War

This *bulgar*, which Brandwine recorded on the flip side of the previous tune, giving us perhaps the first Yiddish "theme recording", is musically its op-

posite as well. It expresses better than any words how it felt to be free from the misery and horrors of war and once more enveloped in the warmth and peace of home.

4. The Spear and the Needle

Poem by Eliezar Shteynbarg. Translated from Yiddish by Yosl Kurland.

The Yiddish text of this poem can be found in אַנטאַלאָגיע פון דער ייִדישער (Anthology of Yiddish Literature, Volume 1), published by the Congress for Jewish Culture, New York, and in פון אונדזער ייִדישער ליטעראַטור (From Our Yiddish Literature), published by the World Council for Yiddish and Jewish Culture, Tel-Aviv. Eliezar Shteynbarg, (born in Bessarabia in 1880 and died in Bukovina in 1932) was a school-teacher and known for his fables.

5. Rumeynishe khosidl—Romanian Chassidic Dance

We learned this melody from one of the oldest extant audio sources for klezmer music, a recording made by Belf's Romanian Orchestra in Bucharest in the first decade of this century. We feel that this rich, complex tune holds the profound reservoir of sadness at the state of things and yearning for peace and beauty that we have all felt in contemplating our broken world.

6. The Magic Ring/Bosnian tune

Yosl found a version of this story, a lesson in tolerance for different religions, in ייִדישע קינדער, (Jewish Children), a book published in Yiddish by the Workmen's Circle. He used it as his introduction to a course on religions while teaching history to inner-city high school students. The story appeared in "Nathan the Wise," a play written in 1779 by Gotthold Efraim Lessing, a Christian writer of the Enlightenment. He is said to have based his main character on his friend Moses Mendelsohn, a leader of the Jewish Enlightenment. Lessing adapted the story from "The Decamaron" of Boccaccio (1313-1375).

The musical frame in which this story is set is an instrumental arrangement, by Sherry, of a Bosnian love song "Da Sam Nešto, Prelijepa Čamka," performed by a chorus on a recording entitled "Music of Yugoslavia: Monitor and Jugoton Present Songs and Dances from Bosnia" (MF 412)

Owen's *domra* solo during the story within the story was conceived by Sherry and Owen. It is a guided improvisation in the style of a near-eastern *taxim*, with additional elements from the Yiddish *doina*.

7. Kadsheynu—Sanctify Us

Kadsheynu, a prayer from the Sabbath morning service in which we express joy in the opportunity to fulfill G-d's commandments, introduces the section of the program containing the *Tfile far a tsebrokhener velt*. We learned this *Moditzer* melody from *khazn* Lyle Rockler when he performed it in concert with us.

8. *Tfile far a tsebrokhener velt*—Prayer for a Broken World Words & music by Yosl Kurland.

Tfile was written in response to the question of how G-d can permit atrocities such as genocide to happen. Because of the partnership of G-d and humans in maintaining the world, we must respond to G-d's commandments and work to prevent hatred and violence.

This prayer, in Yiddish mixed with *loshn koydesh*, (the sacred tongue, or Hebrew), has several meanings. First, it is a mocking picture of G-d (something that can perhaps be lovingly done only in Yiddish) as "Father", who is ironically, too busy making things, or too powerless, to look after his children's real needs. Second, it is a deep appreciation of the beauty of creation, even while the enjoyment of that beauty is marred for us by the existence of atrocities. Finally, it shows acceptance of the way G-d's goodness really works, through people listening and following G-d's commandments to participate in repairing a flawed world.

9. Hineni—Here I am

Music by Sherry Mayrent.

Hineni is a phrase that resonates strongly in Jewish life. It is what people in the Torah answer when G-d calls to them. It is the first word of the prayer chanted by the cantor during Rosh Hashono and Yom Kippur, as the designated representative of the congregation who stands on their behalf before G-d. "Hineni" is also what G-d answers when we ask to be heard. This piece expresses how as musicians we stand before our audiences and attempt to draw both them and ourselves nearer to G-d, and how as human beings we all need to stand and take responsibility for tikkun olam, the repair of the world.

10. The Chassidic Kaddish for the conclusion of Ne'ileh

Traditional prayer, music adapted from *Khazn* Yossele Rosenblatt.

The *Kaddish* is perhaps the most repeated prayer in Jewish liturgy. An expression of praise for G-d and of hopes for peace, it marks transitions between parts of the service. The melody we use here was written to be sung at the end of *Yom Kippur*, its purpose being to raise people's spirits at the end of the most solemn day of the Jewish year. We thought it would be a fitting transition out of the solemnity of the material that precedes it.

The text of this version of the *Kaddish (Kaddish shaleym)* may be found in any *siddur* or *makhzor* (Jewish prayerbook).

11. Khevre nit gezorgt—Friends, Don't Worry

We conclude the program with this traditional *freylekh*, a joyful dance tune. Just as a Jewish wedding concludes with the breaking of a glass to remind us that not all is right with the world, we are reminded at the end of this concert that we must also feel joy in being alive.



LYRICS TO SONGS

Avrom tate—Abraham, Papa Words and music copyright © 1991 by Joseph M. Kurland.

Avrom, Avrom, Avrom, tate, vos hostu gemakht? Host avekgeshikt mayn bruder, vos hot fun mir gelakht. Host avekgeshikt dem bruder, mayn eyntsikn baglayter, Gelozt mikh elnt, eynzam, in der umetiker nakht.

Emes, makht er khoyzik fun mir, un shlogt mir oykh in kop, Blutik ver ikh teglikh, tate, shtupt er mir arop. Ikh hob gehoft er zol mir vern, sof-kol-sof, mayn fraynt. Lehabe vet er hobn mir nor faynt.

Oy, Yishmoyel, oy mayn bruder, vu bistu gelofn? Iz vu-zhe vest zikh valgeren, un vu-zhe vestu shlofn? Vu-zhe vest zikh valgeren, mit velkhe fremde layt? Un vos-zhe voltstu mir gezogt, volst zikh mit mir getrofn?

Gedenkst, flegst makhn khoyzik un flegst shlogn mir in kop? Gedenkst di alte teyg ven flegst shtupen mir arop? S'vet vern fun dir a mekhtike ume, kakosuv batoyre, Un ikh vel, tomid, hobn far dir moyre.

Srulik, Srulik, Srulik, zindl, vos-zhe vestu ton? Dem feters kinder shteyen akegn mit a griner fon. Dem feters kinder shteyen akegn, gekumen iz di tsayt, Ven keyner iz mishtadl zikh nit, di milkhome firt zikh on.

Kinder, di yerushe fun ayer zeydn kumt mit shrek. Dos mishugos, oy Gotenyu, zol nemen shoyn an ek. Vos far a modne fargenign hot ir fun ayer faynt? Vert-zhe kinder tsvishn zikh shoyn fraynt. Kinderlekh, vert tsvishn zikh shoyn fraynt.

Avrom tate—Abraham, Papa

Avrom, Avrom, Avrom, papa, what have you done? Sent away my brother, because he laughed at me, Sent away my brother, my only companion, Left me alone and lonesome in the empty, cheerless night.

True, he ridiculed me and hit me in the head. Everyday I became bloody; he pushed me down, too. I hoped that one day he might become my friend, But from now on, he'll only hate me.

Oh, Ishmael, oh my brother, where have you run to? Where will you wander, and where will you sleep? Where will you wander, among which foreign people? And what ever would you say to me, should we cross each other's paths?

Remember when you used to ridicule me and hit me in the head? Remember the old days when you used to push me down? "Out of you will come a great nation," so it is written in the Torah, And I will forever live in fear of you.

Srulik, Srulik, Srulik, my son, what will you do? Your uncle's children stand against you, beneath a green flag. Your uncle's children stand against you, and now the time has come. If no one intercedes, the war will go on.

Children, the inheritance from your grandfather comes with terror. This craziness, oy dear G-d, must come to an end already. What kind of strange pleasure do you get from your hatred? Children, make friends with each other already! Come, children, make friends with each other already!

אברהם טאַטע

אַברהם, אַברהם, אַברהם טאַטע, װאָס האָסטו געמאַכט? האָסט אַװעקגעשיקט מײַן בּרודער, װאָס האָט פון מיר געלאַכט, האָסט אַװעקגעשיקט דעם בּרודער, מײַן אײנציקן בּאַגלײַטער, געלאַזט מיך עלנט, אײנזאַם, אין דער אומעטיקער נאַכט.

אמת, מאַכט ער חוזק פון מיר און שלאָגט מיר אויך אין קאָפּ, בּלוטיק װער איך טעגלעך, טאַטע, שטופּט ער מיר אַראָפּ, איך האָבּ געהאָפט ער זאָל מיר װערן, סוף-כּל-סוף מײַן פרײַנט, להבה װעט ער האָבּן מיר טָאַר פײַנט.

אוי ישמעאל, אוי מײַן בּרודער, װוּ בּיסטו געלאָפן! איז װוּ־זשע װעסט זיך װאַלגערן און װוּ־זשע װעסטו שלאָפן! װוּ־זשע װעסט זיך װאַלגערן מיט װעלכע פּרעמדע לײַט! און װאָס־זשע װאָלטסטו מיר געזאָגט װאָלטסט זיך מיט מיר געטראָפן!

געדענקסט, פלעגסט מאַכן חוזק פון מיר און שלאָגן מיר אין קאָפּ! געדענקסט די אַלטע טעג ווען פלעגסט שטופן מיר אַראָפּ! סיוועט ווערן פון דיר אַ מעכטיקע אומה, כּכּתוב בּתורה, און תּמיד וועל איך האַבּן פאַר דיר מורא.

> סריליק, סריליק, סריליק זינדל, װאָס-זשע װעסטו טאַן? דעם פעטערס קינדער שטייען אַקעגן מיט אַ גרינער פאַן. דעם פעטערס קינדער שטייען אַקעגן, געקומען איז די צײַט, אַז קיינער איז משטדל זיך נישט, די מלחמה פירט זיך אַן.

קינדער די ירושה פון אײַער זיידן קומט מיט שרעק. דאָס משוגעת, אוי גאָטעניו, זאָל נעמען שוין אַנ עק. װאָס פאַר אַ מאָדנע פאַרגניגן האָט איר פון אײַער פײַנט? קינדערלעך, װערט צװישן זיך שוין פרײַנט. קום-זשע קינדער, צװישן זיך װערט פרײַנט.

Dremlen feyglekh—Drowsing Birds

Words by Leah Rudnicki. Music by Leyb Yampolski.

S' dremlen feyglekh oyf di tsvaygn, Shlof mayn tayer kind. Bay dayn vigl, oyf dayn nare Zitst a fremder un zingt: Lyu-lyu, lyu-lyu, lyu.

S'iz dayn vigl vu geshtanen Oysgeflokhtn fun glik. Un dayn mame, oy dayn mame, Kumt shoyn keynmol nit tsurik. Lyu-lyu, lyu-lyu, lyu.

Kh'hob gezen dayn tatn loyfn Unter hogl fun shteyn, Iber felder iz gefloygn Zayn faryosemter geveyn. Lyu-lyu, lyu-lyu, lyu. Birds go to sleep on branches, So sleep my dear child. At your cradle, at your little nest, Sits a stranger and sings: Lyu-lyu, lyu-lyu, lyu.

It was here your cradle stood, Surrounded with happiness, And your mama, oy, your mama, Will never return again. Lyu-lyu, lyu-lyu, lyu.

I saw your father running, Under a hail of stones. Over the fields Flew his orphaned cry. Lyu-lyu, lyu-lyu, lyu.

דרעמלען פייגעלעך אויף די צווייגן

עס דרעמלען פייגעלעך אויף די צווײַגן, שלאָף מײַן טײַער קינד, בײַ דײַן װיגל, אויף דײַן נאַרע, זיצט אַ פרעמדער און זינגט. ליו ליו... ליו ליו...

ס׳איז דײַן װיגל, װוּ געשטאַנען, אױסגעפלאָכטן פון גליק, און דײַן מאַמע, אױ, דײַן מאַמע, קומט שױן קײנמאַל נישט צוריק. ליו ליו...

> כיהאָבּ געזען דײַן טאַטן לױפן אונטער האָגל פון שטײן, איבּער פעלדער איז געפלױגן זײַן פאַריתומטער געװײן. ליו ליו...

Kadsheynu—Sanctify Us

Traditional Sabbath morning prayer from the Musaf Amidah.

Kadsheynu b'mitzvosekho v'seyn khelkeynu b'sorosekho. Sabeynu mituvekho, v'samkheynu b'yeshuosekho. V'taher libeynu l'ovdekho b'emes.

Sanctify us with Your commandments and grant our portion in Your law. Give us abundantly of your goodness and let us rejoice in Your salvation. Purify our hearts to serve You in truth.

קדשנו במצותיך, ותן חלקנו בתורתך, שבענו מטובך, ושמחנו בישועתך, וטהר לבנו לעבדך באמת.

Tfile far a tsebrokhener velt—Prayer for a Broken World Words, translation, and music © copyright 1995 by Joseph M. Kurland.

Bashomayim, tsvishn volkns, vern shtern geboyrn; Nenter in a shkheynish land vern kinder farloyrn. Tif in shvartstn ek fun kholel, vern zunen farbunden, Un in troyerike shtet, s'kindhayt vert farshvunden.

Dayne kinder kemfn, krign, koyln zeyere brider. Dervayl zingt men oyf bloye teyg retsikhedike lider. Tsvishn ongemolte berger, shtarbn farveynte shtetlekh; Unter harbst-farroytlt beymer, faln layt vi bletlekh.

Ziser tate, bist farnumen, du makhst undz sheyne likht, V'kid'shonu b'mitzvosov, mir zoln dayne velt farrikhtn. Borekh ate, ziser tate, du makhst undz sheyne likht, V'kid'shonu b'mitzvosov, mir zoln dayne velt farrikhtn.

Tfile far a tsebrokhener velt—Prayer for a Broken World

In the heavens among clouds, stars are being born; Nearby in a neighboring land, children are being lost. Deep in the darkest corners of space suns become bound together, And in sad cities, childhood itself becomes lost.

Your children argue, fight, and kill each other, While on sunny days they sing songs of hatred. Between painted mountains, tearful cities die. Under autumn-reddened trees, people fall like leaves.

Dear G-d, You are so busy, making pretty lights for us, "And You have sanctified us with Your commandments," That we should fix the world You created. Blessed art Thou dear G-d, You make pretty lights for us, "And You have sanctified us with Your commandments," That we should fix the world You created.

תפילה פאַר אַ צעבּראַכענער וועלט

בּשמים צווישן װאָלקנס װערן שטערן געבּױרן; נעענטער אין אַ שכניש לאַנד װערן קינדער פאַרלױרן. טיף אין שוואַרצטן עק פון חלל װערן זונען פאַרבּונדן, און אין טרויעריקע שטעט סיקינדהײַט װערט פאַרשװוּנדען.

דײַנע קינדער קעמפן, קריגן, קוילן זייערע בּרידער, דערװײַל זינגט מען אױף בּלױע טעג רציחהדיקע לידער. צװישן אַנגעמאָלטע בּערגער שטאַרבן פאַרװײנטע שטעטלעך; אונטער האַרבּסט פאַררױטלטע בּיימער פּאַלן לײַט װי בּלעטלעך.

זיסער טאַטע, בּיסט פאַרנומען, דו מאַכסט אונדז שיינע ליכט, וקדשנו בּמיצותיו, מיר זאָלן דײַנע וועלט פאַרריכטן. ברוך אתּה, זיסער טאַטע, דו מאַכסט אונדז שיינע ליכט, וקדשנו בּמיצותיו, מיר זאָלן דײַנע וועלט פאַרריכטן.



Brian Bender: trombone
Owen Davidson: accordion, domra, guitar, vocal
Peggy Davis: flute, vocal
Richie Davis: percussion, vocal
Yosl (Joe) Kurland: lead vocal, violin
Lynn Lovell: bass viol
Sherry Mayrent: music director, clarinets, vocal, accordion

The Wholesale Klezmer Band has, since 1982, performed in the traditional context of providing music and dance leadership for Jewish weddings and other *simkhes*, on the concert stage, and at school and college educational programs.

Benefit Concerts and Other Programs

We welcome inquries regarding benefit performances (including the material in this album) for projects promoting peace and understanding between ethnic groups, nations, races and religions, and relief projects on behalf of victims of hate crimes and crimes against humanity.

Brochures and guides for a variety of our programs, educational workshops, weddings and *bar/bas mitzve* are available on our World Wide Web site or by request (addresses on page 16).

Other Recordings by WHOLESALE and its Members

Hineni Original klezmer music by Sherry Mayrent OYF 003 CD/cassette *Shmir* Me The Wholesale Klezmer Band OYF 002 CD/cassette *Zogn a nign* Original klezmer music by Sherry Mayrent OYF 001 cassette *Yidn fun amol* The Wholesale Klezmer Band OYF 005 CD/cassette

TFILE FAR A TSEBROKHENER VELT

Prayer for a Broken World

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