

Old First Concerts

presents

Ensemble for These Times

Exile | *Banishment* | *Home*

Nanette McGuiness, *soprano;* **Carina Kahane,** *soprano;*
Melinda Becker, *mezzo-soprano;*
Alexander Malinas, *narrator;*
Taylor Robinson, *flute & piccolo;* **Aria Shum,** *violin;*
Katie Urrutia, *clarinet;* **Megan Chartier,** *cello;*
Margaret Halbig, *piano;* **Eddie Virtgaym,** *percussion*
Grace Wahlen, *conductor*

Sunday, November 15, 2026 at 4 pm
Old First Church
1751 Sacramento St. at Van Ness Ave.
San Francisco, CA 94109
(415) 474-1608 www.oldfirstconcerts.org

About Old First Concerts

- Great venue for music with beautiful acoustics and amazing Steinway concert grand piano.
- Primarily local emerging and mid-career professional musicians presenting innovative programs.
- Every concert offers new insights and virtuosic performances.
- An independent 501(c)3 non-profit organization devoted to presenting music at affordable prices, especially for low-income seniors and students.
- Solo, chamber music, and world music concerts year-round since 1970.

Donating to Old First Concerts

Ticket sales provide about 38 percent of our operating revenue each year. Our generous individual donors complete the picture. We invite you to join us in our mission to connect audiences and local musicians and build up the classical music and world music scene in San Francisco.

Donations are tax-deductible and donating on our website is easy and secure: www.oldfirstconcerts.org/give/, or checks can be mailed to: Old First Concerts, 1751 Sacramento Street, San Francisco, CA 94109. Thank you!

Seeking board members

Old First Concerts is seeking interested and dedicated people to join our Board of Directors. Find out more information by providing your contact information to Board Chair, Thomas Culp (415-994-0533), to Director, Matt Wolka (415-474-1608) or to a staff person in the lobby at today's performance.

Social Media

Following us on **Facebook** is a great way to keep informed about the latest concert information. While you are there, don't forget to **share** events with your friends and hit the "Like" button liberally. **facebook.com/oldfirstconcerts/**

You can also find us on **Instagram @oldfirstconcerts**

PROGRAM

Mary Bianco (b. 1939)
Megan Meets Margaret (2026)
World Premiere
Chartier and Halbig

David Garner (b. 1954)
from **Vilna Poems** (2012, arr.)
*Unter dayne vayse shtern**
McGuinness, Halbig

Andrea Casarrubios (b. 1988)
Armadura (2022)
Chartier

Dmitri Shostakovich (1906–1975)
From Jewish Folk Poetry, Op. 79 (1948) (selections)
1. Lament for a Dead Child
2. The Thoughtful Mother and Aunt
3. Lullaby
5. A Warning
10. The Young Girl's Song
Kahane, Becker, Halbig

INTERMISSION

Stella G. Gitelman Willoughby (b. 2000)
Stories of My Mother (2021)
I. Sand
II. Fire
III. Air
Becker and Halbig

Alexander Malinas (b. 2002)
Skazka (2026)
World Premiere

I. Пролог (Prologue)
II. Царь и Леший (The Tzar and the Leshii)
III. Первая Загадка: Ива/ Служанка (First Riddle: Weeping Willow/Slave Woman)
IV. Вторая Загадка: Бобры/Солдаты (Second Riddle: Beavers/Soldiers)
V. Третья Загадка: Снег/ Златая Плащаница Бессмертия (Third Riddle: Snow/The Golden Shroud of Immortality)
VI. Царь и Баба-Яга (The Tsar and Baba Yaga)
VII. Златая Плащаница Бессмертия (The Golden Shroud of Immortality)
VIII. Танец Таракана (Cockroach Dance)
IX. Конец (End)

Wahlen, Malinas, Shum, Robinson, Urrutia, Chartier, Halbig, Virtgaym
Images by Aria Shum

Exile | Banishment | Home *is supported in part by grants from SF Grants for the Arts, the Alice M. Ditson Fund, and the California Arts Council, a state agency, and co-presented by KlezCalifornia. Ensemble for These Times is honored to be a fiscally sponsored affiliate of InterMusic SF, a non-profit organization dedicated to small ensemble music in the San Francisco Bay Area.*

**Texts and Translations are at the end of the program notes.*

ABOUT THE MUSIC

Exile | Banishment | Home is the start of E4TT's new two-year initiative, *The Home Project*, exploring what it means to be home and not yet home, to be "othered" at home or physically alienated, or to search for a yearned-for distant or future land. The two center points of today's concert—closing each half—are the World Premiere of *Skazka*, a multimedia, multi-movement piece that reinterprets and twists Russian folktales, written and narrated by Alexander Malinas, as well as selections (the movements for soprano and mezzo-soprano) from Shostakovich's *From Jewish Folk Poetry*, Op. 79. We have placed these in a musical dialogue with works by Andrea Casarrubios, Stella G. Gitelman Willoughby, David Garner, and a second World Premiere, of a new cello/piano duo by Mary Bianco.

Whenever one moves to a new home or a new land, there are new neighbors to greet and new relationships to foster and celebrate. In ***Megan Meets Margaret,*** composer **Mary Bianco** imagines a "glad-to-know-you" musical conversation between E4TT core members cellist Megan Chartier, who joined the group last season, and pianist Margaret Halbig.

Imprisoned during the Holocaust, Avrom Sutzkever (1913–2010) wrote the text to ***Unter dayne vayse shtern*** in the Vilna ghetto, where the famous Yiddish poet worked with his compatriots to help save priceless Jewish artifacts and papers, and supported the resistance, surviving the war to testify in the Nuremberg trials. *Unter dayne vayse shtern* became a symbol of resistance, and is the opening song in **David Garner's** song cycle *Vilna Poems*, composed originally for soprano, clarinet, cello, and piano, and invoking a distinctly klezmer sound. About the cycle, Garner says, "The

work that has become *Vilna Poems* was first commissioned by the late mezzo-soprano Sylvie Braitman-Chouraki. I had completed only a couple of sketches when Sylvie passed away, and the piece languished for years. Then in 2011, while soprano Lisa Delan and I were discussing another project dealing with the Holocaust, I suddenly remembered Sylvie's legacy... Most recently, poet Chana Bloch became involved with the cycle through yet another coincidence, and her definitive English translations and insight into the poems and the poet (whom she knew personally) have completed the magic surrounding this intricate work of vocal chamber music."

Andrea Casarrubios' ***Armadura*** draws its inspiration from Mexican artist Frida Kahlo. The music evokes the silent life and imposed fortress, capturing the fragility of the nascent worlds within, and the effort exerted to protect them.

Composed in 1948 during a period of intense antisemitism and political repression in the Soviet Union, **Dmitri Shostakovich's** ***From Jewish Folk Poetry*****, Op. 79,** is a cycle of eleven songs setting traditional Yiddish folk poetry collected and translated into Russian by Yekhezkel Dobrushin and Avrom Yuditsky in 1947—the poems originally came from the pair's 1940 publication of the original Yiddish—with titles then added by Shostakovich. While it isn't completely clear whether the piano or orchestra version came first, the cycle had its premiere in 1955—two years after Stalin's death—with the composer himself at the piano. Although Shostakovich originally set the poems using the Russian translations of the texts, his son, Maxim, has said that "it was his father's wish to have the actual Yiddish

poems sung in his Op. 79." Hence, we have chosen to do so today, excerpting the five songs for soprano and mezzo.

Drawing upon the melodic and rhythmic characteristics of Jewish folk music, *From Jewish Folk Poetry* explores themes of grief, hardship, love, and resilience. The cycle begins with two duets for women's voices: *Lament for a Dead Child,* portraying the devastating loss of a young boy through mournful vocal lines and somber accompaniment, and *The Thoughtful Mother and Aunt,* which introduces a more playful, lullaby-like character, contrasting brighter melodies with darker harmonic undertones. In the third movement, *Lullaby,* a mother comforts her child while lamenting the imprisonment of his father in Siberia, blending maternal tenderness with profound sorrow. *A Warning* shifts to a lively, folk-inspired melody as a young woman is cautioned against wandering at night, its seemingly lighthearted character growing increasingly tense. Finally, *The Young Girl's Song* presents an optimistic portrait of life on a Soviet collective farm. Its cheerful character, however, carries a sense of irony when juxtaposed with the suffering depicted in the earlier songs. Through these contrasting musical portraits, Shostakovich creates a work of emotional depth and subtle political commentary.

In ***Stories of My Mother,*** **Stella G. Gitelman Willoughby** combines passages from the Torah, *Nevi'im*, and *Ketuvim* (*Tanakh*) into a three-movement narrative of a woman's journey out of captivity into a land of freedom, the loss of her freedom, and her demoralizing journey as she once again seeks a new life. As she mourns the life which she worked so hard to build, she is also reminded of her home, full of promise, and vows to never forget these journeys and her

painful struggles for freedom. This woman shares these stories with her children, for them to pass them down to their children, and them to theirs.

Skazka**,** or "Fairytale," is an imaginative piece that follows the story of an arrogant Tzar searching for everlasting life, which is told through an original narration by **Alexander Malinas** and **Alla Gladysheva.** The music synthesizes these traditional narrative elements with a rich harmonic vocabulary. The distinct chords carry the connotations of the supernatural, the Tzar, the forest, and death, and interact to paint this vibrant narrative. The piece also utilizes a series of illustrations, drawn by Aria Nunez and based on those of Ivan Bilibin, to further enhance the piece into a fully immersive experience.

Skazka follows the tale of an arrogant tzar in search of the *Golden Shroud of Immortality* (movt. I) On his journey, he encounters a forest spirit named Leshii, who tells him that "to a good person, the shroud will bring good fortune, and to an evil person, the shroud will bring great misfortune" (movt. II) and decides to test him with three riddles. The Tzar gives cruel answers, which reveal his evil character. Leshii tells the Tzar to see Baba Yaga to make a final decision on his character (movts. III-V). The Tzar meets Baba Yaga and lies to her, telling her he answered the riddles correctly, and she decides to give him the shroud regardless (movt. VI). The Tzar wraps the shroud around his shoulders and is turned into a cockroach (movt. VII), and then Baba Yaga chases the cockroach around, eventually stomping on him and killing him (movt. VIII). The piece ends with a quiet epilogue. It's a lamenting melody, but not for the Tzar; rather, it's for the

kingdom he ruled over, finally taking a deep breath now that the tyrant is gone (movt. IX).

ABOUT THE ARTISTS

Winner of The American Prize in 2021 for Chamber Music Performance, **Ensemble for These Times** (E4TT) consists of award-winning soprano/Artistic Executive Director Nanette McGuinness, cellist Megan Chartier, pianist Margaret Halbig, and co-founder/ Senior Artistic Advisor composer David Garner. Currently in its 19th season, E4TT made its international debut in Berlin in 2012; was sponsored by the U.S. Embassy in Budapest for a four-city tour of Hungary in 2014; and performed at the Krakow Culture Festival in 2016 and 2022, and at the Conservatorio Teresa Berganza in Madrid in 2017. E4TT is based in San Francisco and toured to the East Coast in 2026; in California, the group has performed at the Paderewski Festival, the LAMOTH, UCLA, and in venues throughout the SF Bay Area. E4TT's six albums have all medaled in the Global Music Awards: El Tiempo (released May, 2026) as well as *Surviving: Women's Words*, *The Hungarians: From Rozsa to Justus*, *Once/Memory/Night: Paul Celan*, *The Guernica Project*, and *Emigrés & Exiles in Hollywood*– and produces a weekly podcast of conversations with marginalized creatives, "For Good Measure."

Cellist **Megan Chartier** is "unafraid to display gutsy abandon," as described by the *South Florida Classical Review*. She has performed internationally as a soloist, chamber musician, and orchestral cellist. Current positions include Opera San Luis Obispo principal cellist and Vallejo Symphony section cello, following positions as Astralis Chamber Ensemble core cellist and Miami Symphony Orchestra principal cellist; she has recently performed with

the San Antonio Symphony, One Found Sound, Nu Deco Ensemble, and the Moscow Symphony Orchestra. Semi-finalist in the 2017 PRISMA Concerto Competition, she won 1st prize in the Ann Arbor Society of Musical Arts' 2015 Young Artist Competition and 2015 Miami Music Festival Concerto Competition. With an undergraduate degree from Eastern Michigan University and a master's from the University of Michigan, Ann Arbor, Chartier is on faculty as Cello Lecturer at California Polytechnic State University in San Luis Obispo.

E4TT pianist **Margaret Halbig** is in high demand as a collaborative artist in both the instrumental and vocal fields. She is currently Associate Chair and Voice Coach Managing Supervisor of the Voice Department at the San Francisco Conservatory of Music, where she frequently collaborates with faculty and student instrumentalists. During the summer, Halbig is on faculty at Taos Opera Institute in New Mexico and also teaches at the Vocal Academy at the San Francisco Conservatory of Music. An advocate of new and contemporary music, she has been the pianist for the new music collective Wild Rumpus since its inception and frequently plays with the contemporary chamber group Earplay. Halbig earned her DMA from UC Santa Barbara. under the tutelage of Robert Koenig and holds performance degrees from the University of Missouri, Kansas City Conservatory and University of Evansville, Indiana.

Soprano/co-founder/ Artistic Executive Director **Nanette McGuinness** has been hailed in the press for her "creamy golden tone" and "glorious soprano" across a repertory that ranges from 1600 to the present. A passionate advocate of music by living composers and women artists, she has

performed operas, concerts, and recitals in 13 languages on two continents in over 25 operatic roles with the Silesian State Opera (Czech Republic), Opera San Jose (Opera in the Schools), West Bay Opera, Pacific Repertory Opera, San Jose Symphony, Contra Costa Chorale, and Solano Symphony, among many. She has been featured on nine albums with Centaur, Aerocade, and Yuggoth Records. Her debut recording (*Fabulous Femmes*, music by 19th/20th century women), was called "perfect for the song recital lover" (*Chamber Music Magazine*). McGuinness earned her PhD in Music (musicology) from UC Berkeley, MM in Vocal Performance from Holy Names University and undergraduate degree in Music from Cornell University.

Soprano **Carina Kahane** was born and raised in Queens, New York. She moved to San Francisco in 2019 to pursue a Master of Music in Voice and Opera at the San Francisco Conservatory of Music and to study with Jane Randolph. Since graduating, she has sung with several Bay Area organizations, including performing in the workshop premiere of the new opera The Emissary with Opera Parallèle and appearing as the soprano soloist in Benjamin Britten's A Ceremony of Carols. She is delighted to join *Ensemble for These Times* for this special performance.

Melinda Becker is a vocalist whose New Mexican and Jewish heritage shapes her artistry. Performing in Spanish, Ladino, Yiddish, and other languages, she brings expressive versatility to contemporary classical, baroque, mariachi, traditional, and popular repertoire. As a soloist and chamber musician, she connects musical cultures through storytelling. An advocate for new music, Becker has collaborated with Nicolás Lell Benavides, Friction Quartet, Brian Baumbusch,

Emily Koh, and the Musical Art Quintet. She appears on Friction Quartet's 2025 album *Canto Caló*, featuring music by Benavides, and is slated to record Sascha Jacobsen's Ladino oratorio *Kanta Judezmo* with the Musical Art Quintet in 2026. She studied at Santa Clara University, the San Francisco Conservatory of Music, and the Conservatoire de Strasbourg, with further studies in Spanish art song and chamber music in Madrid and Santiago de Compostela.

Alexander Malinas is a composer, pianist, concert producer, and educator located in the San Francisco Bay Area. Malinas takes artistic inspiration from his Russian Jewish heritage, incorporating Russian and Jewish Folk tropes into his music, as well as programming concerts of Jewish music. Malinas began playing piano at the age of 13 and by 19 decided to pursue composition at the San Francisco Conservatory of Music (SFCM), where he studied with David Garner. Malinas is the youngest recipient of the Highsmith Award for his orchestral composition *Hear Her Sing*, which was performed by the SFCM orchestra in 2024. Malinas also received second prize in SFCM's 2026 Biennial Choral Composition Competition for his setting of *Simeni chaChotam* from *Shir haShirim*. Malinas was commissioned by the Bridge Players and Congregation Sha'ar Zahav for a piano trio, which premiered in April 2026.

Taylor Robinson is a flutist and a current student at the San Francisco Conservatory of Music. Dedicated to both artistic expression and technical excellence, he enjoys exploring a diverse range of repertoire through solo, chamber, and orchestral performance. With a passion for connecting audiences and collaborating with fellow musicians, he

continues to develop his craft while pursuing a lifelong passion and commitment to music.

Aria Shum is a violinist and interdisciplinary artist based in San Francisco. As an avid musician and collaborator, she regularly performs in concerts and recitals, including premieres and recordings of new music. In addition to her regular performances, some memorable performances include concerts at the Washington National Cathedral, where she worked with conductors David Danzmayr and Marin Alsop. She has performed in masterclasses with renowned teachers and performers such as David Bowlin, Sibbi Bernhardsson, Kirsten Yon, Jennifer Ross, Marc Rovetti, and Stephen Rose. Past summer festivals she has attended include the National Orchestral Institute + Festival, Center Stage Strings, and ARIA International Music Academy. Shum previously studied with Sang Mee Lee at the Music Institute of Chicago, and is currently pursuing her Bachelor's degree in violin performance under the instruction of Simon James at the San Francisco Conservatory of Music.

Katie Urrutia is a second-year Master's student at the San Francisco Conservatory of Music studying Clarinet Performance under Professor Jerry Simas. Originally from Baltimore, MD, Urrutia is passionate about making classical music more accessible and advocating for more diversity initiatives within the arts. This is her second year as a teaching artist through the Quinteto Latino Fellowship Program, where she leads educational programs and workshops for Latino youth and underrepresented communities across the Bay Area. Prior to San Francisco, she earned her Bachelor's degree from Indiana University's Jacobs School of Music, studying both clarinet and bass

clarinet performance under Professor Howard Klug. She is especially interested in using music as a tool for mentorship, connection, and empowerment. Urrutia is committed to expanding the boundaries of classical music and creating meaningful experiences within the communities she serves.

Since graduating from the San Francisco Conservatory of Music, **Eddie Virtgaym** has enjoyed returning to a life of rock music, performing around San Francisco with his band Dream Arenas, as well as many other acts, in venues such as Bottom of the Hill and Rickshaw Stop. Not fully removing his foot from the orchestral door, he still enjoys performing the occasional concert with the San Francisco Symphony, Santa Rosa Symphony, One Found Sound, and others too. A great deal of time is also spent sharing the love of music with younger ones, helping kids at the Hamlin School and elsewhere gain confidence and passion through drumming. He also often records for many artists at his own Jekyll Studio.

Grace Wahlen completed their MM in Orchestral Conducting at the University of Northern Colorado under Colombian conductor Andrés Felipe Jaime's mentorship, where they were assistant conductor of the UNC Symphony Orchestra. Wahlen was also an apprentice conductor of the Boulder Symphony and Symphony of the Rockies under Devin Patrick Hughes during this past season. Wahlen participated in the 2025 Prague Summer Nights Festival as the assistant conductor for Michelle Di Russo on Puccini's *Suor Angelica* and as an assistant pianist and vocal coach in Mozart's *Die Zauberflöte*. They have started their professional studies in conducting under Edwin Outwater at the San Francisco Conservatory of Music, where they led the SFCM

Orchestra in performance of Jennifer Higdon's *Blue Cathedral* and Jimmy López's *Loud*, as well as Viet Cuong's *Deciduous* with the SFCM Wind Ensemble at conductor Brad Hogarth's invitation.



Please fill out E4TT's audience survey by scanning the QR code to the left to be entered in drawings for a physical or digital copy of E4TT's latest, award-winning album, *El Tiempo Latine,* and a pair of tickets to our next concert, *Hollywood Exiles & Modern Noir.*

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A special thanks to our sponsors for our November Gala Festival:

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We especially would like to acknowledge the Polish Arts and Culture Foundation and Wooden Fish Ensemble for the wonderful intercultural programming they support each year at Old First Concerts.

It's not too late to sponsor our November Gala! Help support our year-round programming, of which today's program is highly representative—or see below for our upcoming performances. Speak with one of our volunteers in the lobby who can assist you, or use this QR code to make a donation through our website:

COMING UP AT OLD FIRST CONCERTS

Friday, December 4 at 8 pm
Claudio Sanna, *piano – **Lands End***
Praised by legendary pianist Lazar Berman for his "natural musical talent, great virtuosity, distinctive artistic personality, and genuine sense of artistry," Italian pianist Claudio Sanna performs works from his recent Col Legno recording of solo piano music by Luciano Chessa, well-known to Bay Area audiences.

Saturday, December 12 at 7:30 pm
Young Women's Chorus of San Francisco
Lux Aeterna: Carols by Candlelight
The California premieres of *Lux Aeterna* by Oliva Sparkhall (UK) and *Ushās – Goddess of Dawn and Priestess* by Shruthi Rajasekar (USA). The program also features beloved holiday favorites and festive works for choir and harp celebrating the themes of light, dawn, and hope, including the timeless *Silent Night.*

COMING UP AT OLD FIRST CONCERTS

Sunday, December 13 at 4 pm
Ragazzi Boys Chorus, Silicon Valley – *Carols & Candlelight*
GRAMMY Award-winning Ragazzi Boys Chorus, Silicon Valley, provides outstanding musical education and performance opportunities for boys and young men ages 5 to 18. Under the leadership of Artistic and Executive Director Kent Jue, Ragazzi shapes the lives of boys from diverse backgrounds, developing tenacious and confident young musicians who pursue choral arts of the highest caliber together.

Friday, December 18 at 8 pm
Aeternum – *Rejoice and Be Merry*
Described by *SFCV* as "The Bay Area's latest and greatest master chorus", Aeternum is a professional vocal ensemble of the top choral singers from across the US and UK. Experience Christmas favorites from the English choral tradition and dazzling arrangements of beloved carols from the renaissance to today!

Sunday, December 20 at 4 pm
KITKA – *Wintersongs: Comfort & Joy*
Wintersongs, Kitka's annual holiday concert showcasing seasonal music from a wide variety of Eastern European ethnic and spiritual traditions. This year's program, titled *Comfort & Joy,* features music from Balkan, Baltic, Caucasian and Slavic lands.

Friday, January 15, 2027 at 8 pm
Sarah Cahill, *piano*
We begin our 2027 season with a true Bay Area treasure—pianist Sarah Cahill, who will perform a program featuring premieres of new works by Aleksandra Vrebalov, Pamela Z, and Aya Nishina.

Sunday, January 17, 2027 at 4 pm
Lieder Alive! – Heather Hjelle, *soprano &* **John Parr,** *piano*
Heather Hjelle's debut with Lieder Alive! features an all-Wagner program, with *Wesendonck Lieder,* the *Funeral March* and full immolation scene from *Die Gotterdämmerung,* and Liszt's transcription of the *Liebestod* from *Tristan und Isolde.*

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Old First Concerts' piano is a New York Steinway D model, circa 1980, with Hamburg action. It was donated by The Stanley Ibler Fund, and is maintained by David Love Piano Service and Restoration.

Old Fist Concerts
Sunday, November 15, 2026
Ensemble for These Times – *Exile* | *Banishment* | *Home*

Texts and Translations

David Garner

Unter dayne vayse shtern (text by Avrom Sutzkever; translation by **Chana Bloch**)

	Transliteration	**Translation**
שטרעק צו מיר ביַין ווייַסע האַנט.	Unter dayne vayse shtern	Under those white stars of yours
מייַנע ווערטער זייַנען טרערן	Shtrek tsu mir dayn vayse hant	Reach out to me with your white hand
ווילן רוען אין דיַין האַנט.	Mayne verter zaynen trern	For these words of mine are tears
זע, אעס טונקלט וייער פֿינקל	Viln ruen in dayn hant.	That long to find rest in your hand.
אין מיַין קעלערדיקן בליק	Ze, es tunklt zeyer finkl!	See, their light is dimming now
און איך האָב גאָרניט קיין ווינקל	In mayn kelerdikn blik	In my blinkered cellarview,
זיי צו שענקען דיר צוריק.	Un ikh hob gornit kayn vinkl	And I have no corner where
	Zey tsu shenken dir tsurik.	I could offer them to you.
און איך וויל דאָך, ג-ט, געטריַער,	Un ikh vil dokh Got getrayer	Dear God of mine, I'm yearning to
דיר פֿאַרטרויען מיַין פֿאַרמעג.	Dir fartroyen mayn farmeg	Entrust to you what I have saved.
ווייַל אעס מאָנט אין מיר אַ פֿייַער	Vayl es mont in mir a fayer	The fire in me demands no less;
און אין פֿייַער מיַינע טעג.	Un in fayer– mayne teg.	In that fire -- all my days.
נאָר אין קעלער און אין לעחער	Nor in kelern un lekher	But in the pits and cellars weeps
ווויינט די מערדערישע רו.	Veynt di merderishe ru	A murderous serenity.
לויפֿ איך העחער – איבער דעחער	Loyf ikh hekher iber dekher	From roof to roof I run and seek:
און איך זוך: ווו ביסטו, ווו?	Un ikh zukh vu bistu vu?	Where, oh where, then, can you be?
נעמען יאָגן מי משונה	Nemen yogn mikh, meshune	Eerie courtyards, flights of stairs,
טרעפ און הויפֿן – מיט געווי.	Trep un hoyfn mit gevoy	Pursue me daily, giving chase.
הענג איך אַ געפלאַצטע סטרונע	Heng ikh – a geplatste strune	Here I hang, a blasted string,
אין איך זינג צו דיר אַזוי:	Un ikh zing tsu dir azoy	And I sing to you like this:
אונטער דיַינע ווייַסע שטערן	Unter dayne vayse shtern	Under those white stars of yours
שטרעק צו מיר ביַין ווייַסע האַנט.	Shtrek tsu mir dayn vayse hant	Reach out to me with your white hand
מייַנע ווערטער זייַנען טרערן	Mayne verter zaynen trern	For these words of mine are tears
ווילן רוען אין דיַין האַנט.	Viln ruen in dayn hant.	That long to find rest in your hand.

From Jewish Folk Poetry

(Texts compiled and translated into Russian by Dobrushin and Yuditsky in *Jewish Folk Songs;* translation into English (from the Russian) by Alan Beggerow)

Yiddish Transliteration

1.Zun mit a regn, di kale gelegn, der khossn gekumen, di kale farshvumn. Zog, ve-men hot zi gehat? A yingl, a yingl. Vi hot es geheysen? Moyshele, Moyshele. Gevigt vu hot men Moyshele? In vigl. Vos hot er gezoigt? Broyt mit a tsibl. Vu iz er bagrobn? In a gribele! Oy, ingl in gribl, in gribl, Moyshele, in gribl, Oy!	Sun and rain, shine and mist, the fog has descended, the moon has grown dim. Whom did she give birth to? To a boy, to a boy. And how did they name him? Moyshele, Moyshele. And in what did they rock Moyshele? In a cradle. And what did they feed him with? With bread and onions. And where did they bury him? In a grave. Oy, little boy in the grave, in the grave, Moyshele in the grave.
2. Shlof, shlof, shlof! Der tate forn vet in dorf, brengen vet an epele, a gezund in kepele, lyu! Shlof, shlof, shlof! Der tate forn vet in dorf, brengen vet an nisele, a gezund in fisele, lyu! Shlof, shlof, shlof! Der tate forn vet in dorf, brengen vet an entele, a gezund in hentele, lyu! Shlof, shlof, shlof! Der tate forn vet in dorf, brengen vet an yeychele, a gezund in beichele, lyu! Shlof, shlof, shlof! Der tate forn vet in dorf, brengen vet an feygele, a gezund in eygele, lyu! Shlof, shlof, shlof! Der tate forn vet in dorf, brengen vet an hezele, a gezund in nezele, lyu!	Bye, bye, bye, to the village, Daddy go! Bring us an apple, so our eyes won't hurt! Bye… Bye, bye, bye, to the village, Daddy, go! Bring us a chicken, so our teeth won't hurt! Bye… Bye, bye, bye, to the village, Daddy, go! Bring us a duck, so our chest won't hurt! Bye… Bye, bye, bye, to the village, Daddy, go! Bring us a goose, so our stomach won't hurt! Bye… Bye, bye, bye, to the village, Daddy, go! Bring us some seeds, so our crown won't hurt! Bye… Bye, bye, bye, to the village, Daddy, go! Bring us a rabbit, so our fingers won't hurt! Bye…
3. Shlof mayn kind, mayn kind, mayn sheyner, shlof mayn zunenyu! A Sibirnik iz dayn tate, shlof lyu-lyu-lyu... Bai dayn vigl zitst dayn mame, zingt a lid un veint, du vest dos farshteyn mistome vos zi hot gemeynt! Vayt iz in Sibir dayn tate, shlof mayn zunenyu! Du bist yung nokh, shlof leysate, ay, lyu-lyu-lyu... Mayne tzores zaynen azoy groys, shlof mayn zunenyu! Shlof main zun, main kind, main voyles, lyu-lyu-lyu...	My son who is the most beautiful in the world, sleep, but I'm not sleeping. Your father is in chains in Siberia, The Tsar holds him in prison, Sleep, lu-lu- lu, lu-lu. Rocking your cradle, your mother sheds tears. Later you will understand yourself what grieves her heart. Your father is in far Siberia, and I suffer in misery. Sleep while you're still carefree, and lu-lu-lu, lu-lu-lu. My grief is darker than the night, sleep, but I'm not sleeping. Sleep, my beautiful, sleep, my son, sleep, lu-lu-lu, lu-lu-lu.

5. Her zhe, Khasia,
men darf nit geyn,
men tor nit geyn!
Mit keynem tor men nit geyn, oy, nit geyn, oy, nit geyn!

Az du vest geyn biz in shpet banakht,
oy, vest veynen, vest veynen shpeter!
Khasye! Her zhe! Khasye!

10. Af a lonke ba dem veldl, vos shteyt shtendik vi fartrakht,
pashen mir kolvirtshe stades fun fri bis in der nakht.
Af a bergl sits ikh mir do mit mayn fayfele in hant,
un ken zich nit sat onkukn af di sheynkayt fun mayn land.
Af di beymer grinen tsvaign, okh, vi zaynen zei dokh sheyn!
Af di felder bliyen zangen, zaynen ful mit khen.
Oy, oy, oy! Oy lyu-lyu-lyu...

Git a tsveigl mir a shmeykhl un a zangele a wunk,
es tserflakhert zikh in hartsn fraydgefiln vi a funk.
Kum, mayn fayfele, getraye, shpiln, singen velen mir un oysgisn af der lonke
mayne fraydgefiln mit dir.
Zolst nit mer yomern, fayfl! Zolst nit veynen vi amol,
freilekh zoln dayne tener trogn zikh af berg un tol.
Oy, oy, oy! Oy lyu-lyu-lyu...

Ikh ken do in kolvirt gliklekh zayn,
gliklekh, gliklekh on a shir!
Freilekh, freilekh, fayfl,
freilekh zolst itst zikh shpiln mir!

Listen, Khasya, You must not go out,
Do not adventure out,
Don't date anyone,
Take care, take care!

If you go out, and if you
walk until morning, oy,
Then you will weep bitterly,
Khasya! Hear! Khasya!

In a meadow near the forest, from dawn to dusk,
we keep the kolkhoz herd.
And I'm sitting there on a hill, with my little flute,
and I can't stop to watch enough the beauty of my country.
Trees covered in bright foliage stand so gracefully and so delicately,
in the fields wheat ripens full of goodness and delight.
Oy, oy, Lyou-Lyou!

Now a branch smiles at me, and then a wink,
and a feeling of great joy lights a spark in my heart.
Then sings my little flute! Together we sing quietly!
Mountains and valleys listen to our song full of joy.
But do not cry, my flute! Forget the sorrows of the past,
and let your tunes flow gracefully into the country.
Oy, oy, Lyou-Lyou!

The kolkhoz makes me happy, do you hear? My life is so full!
More cheerfully, more cheerfully, my flute, you must sing!

Stella G. Gitelman Willoughby, *Stories of My Mother* (Selections from the Hebrew Bible)

I. Sand (*Exodus 13)*
Remember this
day on which you came out of Egypt, out of
the house of slavery
into
a land flowing with milk and
honey
Remember this

II. Fire (*I Kings 9)*
This house will become a heap of
ruins; everyone passing by it will be
astonished, and will hiss:
“Disaster has been brought upon them”

III. Air (from *Psalms 13 and 19*)
Will you forget me forever?
Look on my misery and rescue me,
for I do not forget

Skazka (translated from the Russian by Alexander Malinas, following the original text)
Рассказчик: В некоторым царстве, в некоторым государстве, жил-был царь.
Он был богат и силён, но больше всего он хотел жить вечно
А для этого ему нужна была златая плащаница бессмертия.
Донесли царю, что в лесной чащобе есть тот, кто знает где находится эта плащаница.
Собрался царь и пошел в дремучий лес.

У опушки леса царь остановился и позвал:
Царь: Выходи, нечистая сила! Царь с тобой говорить желает!
Расс: Вышел Леший царю навстречу и говорит:
Леший: Чем могу служить тебе, царь-батюшка?
Царь: Я велу тебе достать то, зачем я сюда пришел!
Расс: Отвечает Леший:
Леш: То, что ты ищешь находится у Бабы-Яги
Но учти, доброму человеку эта плащаница приносит добро, а злому -зло. Вот тебе три загадки. Как ты их гадаешь, так и ясно будет, какой ты человек.

Первая загадка:
Живет у реки, но рыбу не ловит.
Длинные волосы, но не русалка
Плачет она, но не вдова.
Царь: Моя служанка! Которую я бил! Которую я выгнал!

Расс: Смутился Леший.
Леш: Это очень странно. Ну, допустим...
Попробуй разгадать вторую загадку. Кто поёт эту песню?
Бобры с кларнетом:
Ходим строем день за днём,
пилим строим на реке мы дом
Пилим строим день за днём,
на работу строем мы пойдём!
Царь: Конечно, мои солдаты поют! Со своими флейтами в руках, с топорами и копьями на спинах!

Леш: Нет, батюшка-царь, не верны твои отгадки, очень они жестоки. Однако, дам я тебе ещё один шанс. Вот тебе третья самая трудная загадка:
Дивное покрывало на землю упало.
Шелком стелется, на солнце искрится.
Усыпляет, оживляет, смерть и жизнь обручает.**Царь:** Златая плащаница бессмертия!
Леш: И тут ошибся ты!
Не в моих силах тебе помочь. Ступай к Бабе-Яге, пусть она решает.

Расс: Вышел царь на поляну. Видит: стоит избушка.
Вокруг забор из человечьих костей, на заборе торчат черепа людские.
Послышался в лесу страшный шум.

В ступе едет,
пестом погоняет,
помелом след заметает.

Выехала со свистом Баба-Яга!
Остановилась и, обнюхав, закричала:

Баба-Яга: Фу! Фу! Русским духом пахнет! Кто там?
Царь: Это я, бабушка, твой царь. Отдай мне плащаницу бессмертия!
Баба: Так ты бессмертия захотел? А загадки разгадал?
Царь: Да, бабушка.
Баба: Соврал-недорого взял! Ну, да ладно, дам тебе то, что ты просишь.

Расс: Любуется царь плащаницей и налюбоваться не может. Гладит её и к себе прижимает.
Она мягка, как шёлк, сверкает, как звезда, и, чудится царю, что она сладко поёт.

Царь: Наконец-то, ты моя!

Расс: Воскликнул царь и надел её на плечи.
Почувствовал царь ее волшебные силы.
Внезапно, царь упал на земл
ю, и превратился в таракана.
Испугался таракан, заметался, и убежать хотел.

Баба: Тебя нашла-ха-ха-ха!

Расс: А Баба-Яга подняла ногу, да и наступила на него.Тут к царю и смерть пришла. А плащаница растаяла в воздухе, как будто её и не было
вовсе.
Вот и сказке конец.

Translation
Narrator: In no particular kingdom, in no particular country, there lived a tzar.
He was rich and powerful, but more than anything he wanted to live forever.
And for this he needed the Golden Shroud of Immortality.
The Tzar was informed that in the thick forest there was someone who knew where to find this

Shroud.
The Tzar prepared himself and set out for the dense forest.

At the opening of the forest the Tzar stopped and called out:
Tzar: Come out, unholy being! The Tzar wishes to speak with you!
Narrator: The Leshii came out to face the Tzar and spoke to him:
Leshii: How may I be of service, your highness?
Tzar: I demand that you get me what I came here for!
Narrator: The Leshii answered:
Leshii: What you're looking for is with Baba Yaga.
But know this: to a good person this Shroud brings good fortune, but to an evil one it brings great misfortune. Here are three riddles for you. The way you answer them will determine what kind of a person you are.

First riddle:
It lives by the river, but it does not catch fish.
It has long hair, but it is not a mermaid.
It cries, but it is not a widow. (*A weeping willow*)

Tzar: My slave woman! Who I beat! Who I banished!

Narrator: The Leshii was disturbed.

Leshii: That is very strange, but we'll continue…
Let's try answering a second riddle. Who sings this song?

Beavers singing with the clarinet:
We march day by day in a row,
With axes we build our home by the river!
We build with axes day by day,
Onto work we go! (*Beavers*)

Tzar: My soldiers of course! With their fifes in their hands and axes on their backs!
Leshii: No, your highness, your answers are not correct. They are very cruel. However I will give you one last chance. Here is your third, most difficult riddle:

A wondrous cover falls onto the ground.
It stretches across like silk, and sparkles in the sun.
It puts them to sleep, and wakes them up again: death and life intertwined. (Snow)

Tzar: The Golden Shroud of Immortality!
Leshii: And here you are mistaken!
I do not have the power to help you. Go to Baba Yaga and let her decide your fate.

Narrator: The Tzar went to the clearing. He saw a small hut standing there.
Around it was a fence made of human bones, and on the posts were people's skulls.
A frightening sound could be heard from the forest.
In a mortar it moved,

A pestle propelling it forward,
And a broom following behind it:

Baba Yaga came out with a nasty harangue!
Stopping, and sniffing around, she screeched:

Baba Yaga: Fu! Fu! It smells of a Russian soul! Who's there?
Tzar: It is I, babushka, your tzar. Give me the Shroud of Immortality.
Baba Yaga: So it's life everlasting you're after? And did you answer the riddles correctly?
Tzar: Yes, babushka.
Baba Yaga: It doesn't cost much for you to lie! But, alright, I'll give you what you ask.

Narrator: The Tzar admired the shroud and loved it more than anything else. He stroked it and pressed it against himself.
It was soft like silk, sparkled like a star, and it seemed to the Tzar that it sang a sweet song.

Tzar: Finally, you're mine!
Narrator: The Tzar exclaimed, and adorned himself with it on his shoulders.
The Tzar began feeling its magic powers.
Suddenly, the tzar fell to the ground and turned into a cockroach.
The cockroach was afraid, scurried around, and wanted to escape.

Baba Yaga: I found you hahaha!!

Narrator: Baba Yaga raised her foot, and stomped on him!
Here death came to the Tzar. And the Shroud disappeared into the air, as if it never existed at All.
This is where the story ends.