

WIDENER Y2415.29

7511 88'153

763 763 763 763 763 763 763 763  
763 763 763 763 763 763 763 763  
763 763 763 763 763 763 763 763  
763 763 763 763 763 763 763 763

VILNA: FIN, RAZEN & SHRIFT. 1877 28 pp

[*רְבָנִים וּ-יְהִינָּה: פַּתְח*] *רְבָנִים וּ-יְהִינָּה*  
*רְבָנִים וּ-יְהִינָּה*

VILNA: MATZ, 1874, 80 pp

In his preface, delineates different kinds of writers:

! יְהִינָּה שְׁגָדָל הַלְּכָא דְּבָרָר, יְהִינָּה לְבָשָׂר וָמָלֵךְ .  
! יְהִינָּה בְּנֵי יְהִינָּה קְרָבָה, כְּלִילָה רְבָנִים, כְּלִילָה רְבָנִים  
פְּרָזָה כְּלִילָה רְבָנִים נְתָן אֶתְנָה, יְהִינָּה לְבָשָׂר וָמָלֵךְ יְהִינָּה  
! יְהִינָּה מְנֻסָּה, שְׁגָדָל הַלְּכָא דְּבָרָר, יְהִינָּה קְרָבָה וְרְבָנִים

2nd group: translators of Hebrew nursery works and tales of the zaddikim of old.

3rd group: writers of animal allegories

4th group: irresponsible hacks - they make up stories!

12:15:12 6, 12:16:2 6) of N, 86:18 & 24:2 say he's full of  
• 12:16 & 3:17:6 j. 86:18 86:2 - & Cn 13:17:6 is pe

"11:5:9 11:20, 16:11:1 16:2 6:18 16:2 16:17 16:18

- "11:6:11 16:20:9, 16:17:2, 16:11:13 16:13 16:2 3:17

- 12:1 is 16:3:17 j. 16:17 16:6:2 16:20:10 16:17 16:6:18 16:18

(8) ! will not GIC you okv, 3:17 & 12:15:2 12:17 okv okv okv

He considers himself of the 1st category; depicts a "real" event which happened recently.

WIDENER Y 1970.20

~~דָּנָן שִׁיר~~ יְהוָה יְהוָה דָּנָן שִׁיר .

VILNA: MATZ, 1873, 64 pp

יְהוָה יְהוָה יְהוָה יְהוָה  
שִׁיר תְּבִרְתָּה רַבָּה

VILNA : MATZ, 1889, 31 pp

דָּנָן שִׁיר יְהוָה יְהוָה .3

VILNA: MATZ, 1889, 31 pp

דָּנָן שִׁיר תְּבִרְתָּה רַבָּה .4

VILNA : MATZ, 1893, 32 pp

יְהוָה יְהוָה יְהוָה יְהוָה  
שִׁיר תְּבִרְתָּה

כָּלֵל וְבָזֶבֶת כָּלֵל וְבָזֶבֶת  
וְבָזֶבֶת וְבָזֶבֶת וְבָזֶבֶת .5

VILNA: KATZENELBOGEN, 1877, 16 pp

כָּלֵל שִׁיר כָּלֵל שִׁיר כָּלֵל שִׁיר כָּלֵל שִׁיר .6

WAKSAW: ZISBERG, 1873 (?) 28 pp

רנו יי'ר הק רוסק (3NT) ר'ל פְּשָׁתָן וְאַנְגָּלָה 7

VILNA: KATZENELN. 1877, 44 pp

ר'ס'ט יי'ר הק אַדְמָה בְּרֵבָה וְאַלְפִּים 8

VILNA: MATZ 1894 (reprint of 1855) 31 pp

ר'ז'ז יי'ר אַדְמָה 9

VILNA :MATZ 1894 (reprint of 1870) 31 pp

ר'ז'ז יי'ר [אַדְמָה בְּרֵבָה] 10

ZHIDKOVSKY BAKST 1876 , 95 pp

היה

883 וְיַעֲשֵׂה יְהוָה כִּי־יֹאמְרָה שְׁמַנִּים

1890 (תְּבִיאֵנוּ לְפָנֶיךָ וְיַעֲשֵׂה יְהוָה כִּי־יֹאמְרָה שְׁמַנִּים

1874 וְיַעֲשֵׂה יְהוָה כִּי־יֹאמְרָה שְׁמַנִּים

1882 וְיַעֲשֵׂה יְהוָה כִּי־יֹאמְרָה שְׁמַנִּים

1882 וְיַעֲשֵׂה יְהוָה כִּי־יֹאמְרָה שְׁמַנִּים

1823 - 1890 / 1831/2 5/IV

- b. Vilna; close to Mikhal -  $\int_{\text{Gv}}^{\text{Nf}} \int_{\text{f}}^{\text{f}} \int_{\text{f}}^{\text{f}}$ , 180-182 583
- 20 married Tzalig's sister; Tzalig influenced him; she died 5 yrs. later
- remarried & settled in  $\int_{\text{Gv}}^{\text{Ls}} \int_{\text{f}}^{\text{f}}$  = mini-center of Hasidism
- who  $\int_{\text{Gv}}^{\text{Ls}}$  at Dineguris' Bris
- worked for a time as Baron Ginzburg's accountant in Poltava; turned down lucrative job
- decided to become a tutor instead → Ukraine
- worked for the wealthy: Brodsky, Polinkovskiy (1882)
- 1881: 2nd wife dies in Cherkasy
- lit debut: rhymed necrology in 1846; wrote in all musicalic journals
- Hebrew textbook (St. Petersburg 1881)  
 $(1868 \int_{\text{Nf}}^{\text{Cf}}) 3/0 \int_{\text{f}}^{\text{f}} \int_{\text{f}}^{\text{f}}, 583-1883/\text{f} \text{ vye } 7563/\text{f} \int_{\text{f}}^{\text{f}} 13-03 \text{ ye } 3262 \cdot 3$
- signed Hebrew preface w/ anagram
- 1869 signed  $\int_{\text{Nf}}^{\text{Ov}}$ ; viewed himself as crusader ∵ downplayed his lyrics  
 $\int_{\text{f}}^{\text{f}} \int_{\text{f}}^{\text{f}} \text{ (1869) - Shif 150-52}$
- 2nd ed. (Warsaw 1889) fully annotated
- extremely pro-Russian pop. history of Russia (Zhitomir, 1869)
- Frug acknowledged him as 1st progressive folk singer (1889?)

- 78 (1906 '?) - boy's dead mother pleads her case before God  
- supernatural element? begins w/ her voice crying out beneath her tombstone  
- header boy, himself an orphan, remembers singing it

79 '3 Perf 23-27 : satire on alcoholism; mock etiology to Adam and Eve  
his etiology as well: whiskey will flow like water

Charles 59-60 : died completely alone in Kiev; no one attended his funeral

1823 - 1890  $\frac{1}{7} \frac{3}{4} \frac{1}{2}$  ſ, N

- b. Vilna; close to Mikhal - ſ, N 1823 / 1860-1872 ſ, N
- 20 married Talag's sister; Talag influenced him; she died 5 yrs. later
- remarried & settled in St. Petersburg - a mini-center of Hasidism
- wno St. Petersburg at Dinezh's bris
- worked for a time as Baron Ginzburg's accountant in Poltava; turned down lucrative jobs
- decided to become a tutor instead → Ukraine
- worked for the wealthy: Brodsky, Polinkovsky (1882)
- 1881: 2nd wife dies in Cherkasy
- lit debut: signed necrology in 1846; wrote in all musical journals
- Hebrew textbook (St. Petersburg 1881)  
 $(1868 \text{ ſ, N f(c)es}) 3'0\pi 10'12 \frac{1}{2} \frac{1}{2}, 1868-1883 \text{ ſ, N yre } 7563/16 \text{ ſ, N } 1363 \text{ ſ, N } 3262 \text{ ſ, N }$
- signed Hebrew preface w/ anagram
- 1869 signed ДНОД; viewed himself as crusader ∵ downplayed his lyrics  
 $\frac{1}{2} \frac{1}{2} \frac{1}{2} \text{ ſ, N } 1869 - \text{Shtif } 150-52$
- 2nd ed. (Warsaw 1889) fully unstated
- extremely pro-Russian pop. history of Russia (Zhitomir, 1869)
- first acknowledged him as 1st progressive folk singer (1889?)

Ehrenkrantz

שְׁאַלְמָן  
שְׁאַלְמָן

1826-1887

- influenced by Galician Hassidim & nearby Brod & Tarnopol
- wife stood by him but died soon after he left for Rumania
- failed at business, at teaching & soon earned his living from song
- insulted that his Hebrew muse had to be put to such callous use
  - improvised them in Heb/Yid. simultaneously
- intro to  $\text{אֶלְעָזָר}$  gives late 1850s as turn to prof. singing
  - (1833)  $\text{רְאֵבִיךְ-רְאֵבִיךְ}$  פֿה בְּהַרְמָה שְׂפָתֵי הַבְּנָה וְעַמְּקָמֵי כְּבָדָךְ
- lives thru pogrom in Fassy 1867 →  $\text{דִּין}$  in Smolenskin's  $\text{בְּלָבִיל}$
- denounced by Hassidim; 1868-1877 moves around
- ca 1871 Smolenskin gets a pension for him from Viennese Jews but his drinking alienates them → marries Malkele di sheyne in Constantinople
  - סְלָאָמְבָּרְדְּסְטָן  
מְלָכְלָה  
דִּין  
בְּלָבִיל  
וְעַמְּקָמֵי כְּבָדָךְ
- mild antisemitic satire; cf his title  $\text{אֲבָדָן}$
- some his songs performed entrata in Purim-shpiln (1837)
- many topical songs:  $\text{אֶלְעָזָר}$  - monologue - song about Reb Ber who became an apikorus (Psemeyzl 1869)
- calls his poems  $\text{תְּבִיבָה}$

4 Vols. I: 1865, 1869

II Lamborg 1869

III Lamborg 1873

IV Lamborg 1878

lit. debut: Hebrew fable in pr. zw. (Vienna 1848), no. 12  
37 IN 1/15A anti-hasidic satire (Jassy, 1855)

Wichterle's letters of Velvl to brother Meir Filologische schriftn 2 (1928) →  
Menger's idea to invent Velvl's Germanized letters

NS·FO<sup>7</sup> F<sup>1</sup> K<sup>2</sup>

1939, פַּרְעָה יְמִינֵנוּ מִבְּנֵי יִשְׂרָאֵל צְבָאֵינוּ שְׁמַרְתָּנוּ מִבְּנֵי יִשְׂרָאֵל  
1913 אֶלְעָזָר בָּנָן "NS·FO<sup>7</sup> F<sup>1</sup> K<sup>2</sup>" / 1/2 N.Y.M. 3

Engel, Joel Jüdische Volkslieder Moscow 1909

סְבִּיבָּה כְּבָדָה יְמִינֵנוּ Moscow 1916

לְכָל יְמִינֵנוּ סְבִּיבָּה וְלְכָל יְמִינֵנוּ גַּם בְּנֵי יִשְׂרָאֵל מִבְּנֵי יִשְׂרָאֵל [אֶלְעָזָר בָּנָן]  
(1868, תְּנִינְתְּסָ) סְבִּיבָּה יְמִינֵנוּ

1889 וְלְכָל יְמִינֵנוּ 1/43 N.Y. N.C. 22

1927 וְלְכָל יְמִינֵנוּ NS·FO<sup>7</sup> F<sup>1</sup> K<sup>2</sup> Y.M. 100

Kisselgof, Sussman St. Pet. 1911 וְלְכָל יְמִינֵנוּ וְלְכָל יְמִינֵנוּ מִבְּנֵי יִשְׂרָאֵל - סְבִּיבָּה

Lehman, Shmuel, ("גַּדְעֹן") מִבְּנֵי יִשְׂרָאֵל; סְבִּיבָּה כְּבָדָה אֶלְעָזָר בָּנָן

Perlmutter, Sholem 1952 וְלְכָל יְמִינֵנוּ מִבְּנֵי יִשְׂרָאֵל וְלְכָל יְמִינֵנוּ מִבְּנֵי יִשְׂרָאֵל

Shomer-Rothenberry, Aviva Songs Heard in Palestine NY 1928

1917 וְלְכָל יְמִינֵנוּ סְבִּיבָּה o/1/3

Vayner, Abramovitz 2/1/5 v. 1853/1X Warsaw 1930

Zborzher-Ehrenkrantz, Velvel 1901/2 F<sup>1</sup> N Lemberg 1869

Bastomski F<sup>1</sup> V. 192 REST GR 98 B 297

Bernstein, A.M. יְמִינֵנוּ וְלְכָל יְמִינֵנוּ נְפִילְתָּה 1927

- F. Rosenberg Zeitschrift für die Geschichte der Juden in Deutschland 1888  
 \* Ed Yehuda Katzenelenbogen (יְהוּדָה קַטְזֶנְבּוֹגֶן) PJ VL 10.1. VCov 2: יְהוּדָה קַטְזֶנְבּוֹגֶן '3  
 NY: Helman Publ Co 1901 - on 20th anniversary of founding of theoater  
 PJ 5127 I<sup>35</sup>
- \* Delmer, Gustav Herman Jüdisch-deutsche Volkslieder aus Galizien und Russland Leipzig 1888  
 \* Avrom Reisen (אַרְוָם רֵיזֶן) PJ 1889 N3.5 VL 7.1. 110 1512 LN OJCL MSS. 8

PJ 5129 A3 E37 M35

10.12.17 LN

Przemyśl 1869

\$31.25

## Creative Betrayal : The Folk Music Discovery

Ginsburg / Marek chp. 2

1898 : publish call for folksongs in *Р.Ф.Н.*, *Вестник*, *Boczog*

influenced by Herder's *Stimmen der Völker in Liedern* (1778-79; pub 1807)  
(pop. folk poetry w/ practically no music)

Eliyahu Orshanski, "Folksongs of the Russian Jews" (1867) in Russ. suppl. to *Людина*

31) 1900 : 1st public lecture at Moscow Polytechnic Museum (Nov)

sponsored by Imp. Society for Natural Science, Anthro. & Ethnology

Matek lectured; Isel Engel spoke on the music; soprano Fanny Vachman  
mainly played to non-Jews

Ephraim Sklizer (1871 - ?) - chp. 3

discovered by Mili Balakirev (instigator of The Russian Five) in 1894

invited to St. Petersburg to study w/ Rimsky-Korsakov

1902 : founded *Иудейский клуб*

wrote his 1st Yid composition for R-K  
(song) text by L. Jaffe ; R-K tremendously enthusiastic

запись (a Zionist

# Creative Betrayal: The Society for Jewish Folk Music

Weisskopf 3

30 Nov 1908: received verbal approval from Governor of St. Petersburg

cited as of Glazka & Russian Five who had written Jew. songs

15-16: provisions of constitution: publication, concerts

Supported by Baron Ginzberg, the Bund & subscriptions to series

joined by Anatoly, Rivezman, Mendel Elkin

1909: 1st publication Sklizov's Shlo yisroel; 1st concert; traveling ensemble

(18) cites tremendous Zionist impact (1913)

all chapters in major metropolis: St. Petersburg, Moscow, Kharkov (1913), Odessa (14)

Folksong as source for Artsong (50-65)

1908-12: collecting / harmonizing the folksong

never published music to 6/M

not interested in folksong for se: because of academic training; ethnic bias

How They Collected

(1) during summer vacation

(2) Kisselgof expedition - Song Collection for the Jew. School & Home (911)

provided data on source, variants, date

## Folksong as Artsong - Weisser chap 3

### Lining Out Process

53) Zhitomirski's setting for <sup>1911</sup> ~~1912~~ <sup>for</sup> ~~for~~ successuve yrs  
lush harmony à la R-K.

set for chorus / concert repertoire

55) Rosowsky's <sup>1910</sup> ~~1911~~ <sup>for</sup> ~~for~~  
Song Collection for Jew. School / Family (1911)

<sup>1913</sup> ~~1912~~ <sup>for</sup> ~~for~~ <sup>1914</sup> ~~1913~~ <sup>for</sup> ~~for~~ .k

<sup>1915</sup> ~~1914~~ <sup>for</sup> ~~for~~ .3 <sup>1916</sup> ~~1915~~ <sup>for</sup> ~~for~~ .2 <sup>1917</sup> ~~1916~~ <sup>for</sup> ~~for~~ .2

56/7 Artsongs: Jew/non-Jew; Heb/Yid lyrics = liberal pluralism + nationalism  
folksongs set for 3-part chorus / piano  
done in consultation w <sup>1913</sup> ~~1912~~ <sup>for</sup> ~~for~~ & other Jew schools in St. Petersburg

1915 polemic in Rzviet over Engel's over-inclusiveness; saw folksong as norm  
Solomon Rosowsky (b. 1878) opposed him - wanted a liturgical based music  
saw <sup>1916</sup> ~~1915~~ as norm

Whence shall musical renewal be wrought? Engel: horizontal / everything Jews  
sing is Jewish! Rosowsky: sacred is only constant