

# SONGS OF THE HOLIDAYS

Descriptive Notes are inside pocket

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Photograph: Carl Brookins Cover Design: Ronald Clyne

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WHAT WAS HIS NAME  
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I HAD A LITTLE GOAT  
ADAM IN THE GARDEN

## SONGS OF THE HOLIDAYS AND OTHER SONGS SUNG BY GENE BLUESTEIN AND CHILDREN OF THE MOUNT ZION HEBREW CONGREGATION





FOLKWAYS RECORDS Album No. FC 7554

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The Place of Music in the Jewish School

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A Jewish educational program, devoid of music, is not a complete program! Fully cognizant of the pitfalls to which sweeping generalities and dogmatic assertions might lead, this is asserted boldly and unequivocally. For, from the early days of Judaism's never-ending development, musical expression has been an integral part of the history of the Jewish people.

Our earliest records of musical expressions in the life of the ancient Hebrews are found in the words of Holy Scripture. The first such reference, in the Book of Genesis, speaks of the existence of at least two different kinds of musical instruments: kinnor and ugav. Later passages suggest that singing and music-making were normally associated with guards of honor and with escorts (see Reference 10). Further references to musical expressiveness are to be found scattered throughout the remaining books of the Pentateuch, particularly in connection with the secular activities of the primitive nomadic folk. (For detailed reference, the reader's attention is called to the excellent treatment by Rothmuller).

Yet a second matter must be considered. The development of music in Jewish history was coincident with that of poetry. Indeed, many of the Psalms in their opening verses contain instructions concerning the music that was to accompany their reading. And certainly from the days of David, religious poetry - and ultimately the prayer service itself - was accompanied by vocal and instrumental music. The books of the Prophets reveal that ancient feasts of sacrifice were observed with musical accompaniment, and that popular festivals of all kinds were celebrated with singing, music, and dancing. By the time of the Second Temple (515 BCE), music had become part and parcel of Jewish religious observance.

But music served not only in the realm of divine worship. In varied form and instrumentation it was also a folk expression of the Jews. Both in the feasts at the house of a nobleman and in the pastoral music of the shepherd, is found musical expressiveness which in time was woven into the fabric of the culture (see reference 6). This, too, forms background for our story.

In the history of Jewish music, one must have reference to that unique band of consecrated religious bards known as the piyyutim. From the fifth to the twelfth century these artists, with deliberate application, engaged themselves with the monumental task of adapting the prayers of the Synagogue to

appropriate musical forms. It is significant to note that while the piyyutim were concerned with the fate of Hebrew music, they were equally concerned with the development of forms for religious expression and with the meaningfulness of the worship service (see reference 4). Thus was forged an even stronger bond between music and divine worship. And because the adoration of God and doing His will are at the core of Judaism, music in the culture of the Jews has been and is of major significance. The Torah, the Scroll of the Law - the most holy and central of all Jewish ritual objects - is itself written to be chanted. The musical notations appear with the hand-lettered words of the Pentateuch on the parchment scroll. Music and the study of God's law are thus bound together inseparably.

Music, as a facet of Jewish culture, is more than a mode of religious expression. It is indeed a bridge that spans centuries and continents. It is the vehicle of release for the imprisoned Jew in the East European Pale of the Settlement as for his brethren in the European ghetto. It is the fervor of the Hassidim in rapturous adoration of the Holy Name. It is the sorrow of the peasant, the joy of the mother, the affirmation of faith resounding beyond the gas-chambers of Auschwitz. In this tenth year of Israel's statehood, it is the courage of free men and women perpetuating in song and dance - in new forms and in old - the sounds of the centuries.

Thus we say that music is an essential element in programs of Jewish education, precisely because it is essential to the fabric of Judaism. The voices of the elders must be strengthened by new voices singing new songs as well as old. On this record, with infinite skill and artistry, Mr. Bluestein has captured the freshness and the exuberance of young voices raised in musical oneness. With the sincerity born of spontaneity, these renditions continue in our time the musical heritage of the Jewish people. The liturgical and folk melodies sung by these boys and girls in the religious school are but an infinitesimal sampling of the immense storehouse of Jewish music. We present these in the hope that the listener's appetite will be stimulated to search out additional Jewish music for his pleasure.

"There is a Temple in Heaven that is opened only through song" -

Talmud

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The songs in this album are an attempt to satisfy a need which has long been felt in transmitting traditional materials to children in Jewish schools. For many of us, Yiddish is no longer capable of supplying the emotional and cultural identification which it accomplished, say, even ten years ago. Neither has Hebrew become sufficiently widespread to accomplish this need, though it seems clear that in the coming years it will become a more natural medium for expressing a part of the identification of Jews in America. The materials presented here represent a broad singing program, which attempts to relate many different traditions in Jewish culture to similar ones in American culture and even in cultures removed from our own, but it is a program which also reveals the widespread impact of ideas associated with Judaism.

Many of these songs are the result of several years' work with children of many ages and the impact of their responses is evident. With the exception of the *Sh'ma*, the songs relate to holidays, activities, Old Testament stories, brotherhood, Israel and America, the criterion in all cases remaining the active participation of the children. The brief discussions are merely a sampling of the kind of understanding which can be imparted through the use of song materials. Indeed this is the great virtue of folk songs for children: what they are about is an integral part of what they are, and we consequently discover that the learning experience is logically (almost automatically) a part of the real enjoyment gained from singing.

SIDE I, Band 1: TROG ES GEZUNTERHAIT  
(Wear It In The Best of Health)

This is only one of many traditional folk expressions which can be made vivid for children. It's also the best song I know to get kindergarten children to sing by themselves, while at the same time providing a sense of the group through the "wear it in the best of health" which echoes from the others.

I HAVE SOMETHING NEW

I HAVE SOMETHING NEW

I HAVE SOMETHING NEW

(ALL) TROG ES GEZUNTERHAIT

(WEAR IT IN THE BEST OF HEALTH)

SIDE I, Band 2: WHO BUILT THE ARK  
(Kindergarten)

The original of this is well known as "Brother Noah Built The Ark." It is an American Negro version of the Noah story, and I have adapted it so it becomes a responsive song. If you use this for a while you will be amazed at the variety of animals which made that famous journey.

SIDE I, Band 3: I LIVE IN A CITY--(Fifth Grade)  
(Words and Music by Malvina Reynolds)

Perhaps the most significant aspect of American culture is the great diversity of peoples who have settled here and contributed their skills and labor to make possible the things we have. As a way of describing brotherhood in immediate and concrete terms, I prefer this to any other brotherhood song I've heard. It easily becomes an activity song if you ask the children to show the different kinds of work the hands can do.

SIDE I, Band 4: APPLES AND HONEY--(Fifth Grade)  
(Traditional Rosh Ha Shana)

Starting the new year with the taste of apples and honey in one's mouth is one of the nicest ways of describing the newness and excitement of the new year, especially for young children.

APPLES AND HONEY ON ROSH HA SHANA (TWICE)

GOOD NEW YEAR TO YOU

SWEET NEW YEAR TO YOU

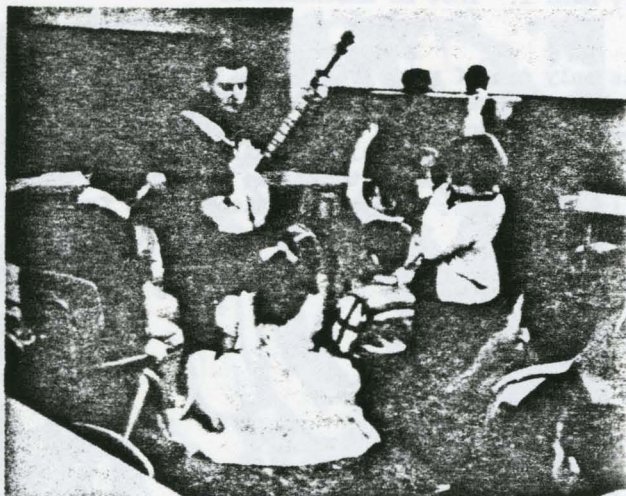
APPLES AND HONEY ON ROSH HA SHANA

TAP\*UCHIM U\*DVASH  
LE ROSH HA SHANA (TWICE)

SHANA TOVAH  
SHANA METUKAH

TAPUCHIM U\*DVASH  
LE ROSH HA SHANA





SIDE I, Band 5: HA SUKKAH MAH YA FAH--(Sixth Grade)  
How Good It Is To Sit In A Sukkah)

The idea of sitting in a sukkah has great appeal to children, even though the actuality may not be available. The tune is traditional and wonderfully melodic. I added the conception of waving the lulav to make this an activity song and to prepare the children for what is actually done in the synagogue during the celebration of SUKKOS.

HA SUKKAH MAH YA FAH )  
U MA TOV LA SHEVET BAH ) (Twice)

WAVE THE LULAV UP AND DOWN

EASTWARD, WESTWARD

NORTH AND SOUTH

WAVE THE LULAV UP AND DOWN

EASTWARD, WESTWARD, ALL AROUND.

SIDE I, Band 6: WHAT WAS HIS NAME  
(Chanukah, traditional, adapted  
from Ruth Rubin, a treasury of  
Jewish folksong)

ONCE THERE WAS A WICKED, WICKED KING

HIS SWORD WAS SHARP HIS DARTS DID STING

WHAT WAS HIS NAME? )  
ANTIOCHUS. ) (Twice)

FROM THE TEMPLE HE TOOK THE TORAH

BLEW OUT THE MENORAH, MENORAH

WHAT WAS HIS NAME? )  
ANTIOCHUS. ) (Twice)

UP ROSE JUDAH THE HERO, THE BRAVE

HIS ANCIENT LAND TO SAVE, TO SAVE

WHAT WAS HIS NAME? )  
JUDAH MACCABEE. ) (Twice)

IN THE TEMPLE HE LIT THE MENORAH

THEN THE JEWS HAD LIGHT HAD TORAH

WHEN WAS ALL THIS? )  
ON CHANUKAH. ) (Twice)

SIDE II, Band 1: THIS LAND IS YOUR LAND  
(Woody Guthrie)

There are really few songs which can express the warmth and feeling for America which Guthrie's does, especially when this idea is directed toward children. We only sing two verses here, but there are more.

CHORUS:

THIS LAND IS YOUR LAND, THIS LAND IS MY LAND

FROM CALIFORNIA TO THE NEW YORK ISLAND

FROM THE REDWOOD FOREST, TO THE GULF STREAM WATERS,

THIS LAND WAS MADE FOR YOU AND ME.

AS I WAS WALKING THAT RIBBON OF HIGHWAY

I LOOKED ABOVE ME THERE IN THE SKYWAY,

I LOOKED BELOW ME IN THE GOLDEN VALLEY,

THIS LAND WAS MADE FOR YOU AND ME.

I ROAMED AND I RAMBLED AND I FOLLOWED MY FOOTSTEPS

O'ER THE SPARKLING SANDS OF HER DIAMOND DESERTS

AND ALL AROUND ME THIS VOICE CAME CALLING,

THIS LAND WAS MADE FOR YOU AND ME.

SIDE II, Band 2: SH'MA YISROEL

SH'MA YISROEL  
(Traditional)  
ADONAI ELOHAINU

ADONAI ECHOD

HEAR O ISRAEL

THE LORD, OUR GOD

THE LORD IS ONE.

SIDE II, Band 3: PLANT A TREE  
(Traditional Tu B'Shvat)

Like so many other folk songs this one lends itself easily to participation and activity.



Actually I use this as a means of involving children in dance movements. The movements connected with digging and planting can be abstracted into basic dance steps, and it seems that even the most recalcitrant take part easily in a dance about digging and planting.

SIDE II, Band 4: CHANAAN AND ELISSA  
(PALESTINIAN MELODY, WORDS BY  
G. BLUESTEIN)

The tune for this song is very well known as a simple dance melody, but I liked it so much I put some new words to it so it could be used for group singing. The repetition of each line makes it quite easy to sing, even the first time.

(Words follow #11)

SIDE II, Band 5: I HAD A LITTLE COAT  
(TRAD. YIDDISH, TRANS.  
GENE AND ELLIE BLUESTEIN)

This seems to work best as a riddle, but it also makes the point (too often overlooked in our culture) that singing is worth something positive in itself. The list of clothing, of course, can be extended.

I HAD A LITTLE COAT THAT I BOUGHT LONG A GO

TRA LA LA LA LA LA LA LA LA LA LA

IT HAD SO MANY PATCHES THERE WAS NO PLACE TO SEW

TRA LA LA LA LA LA LA LA LA LA LA

CHORUS:

THEN I THOUGHT AND I PRAYED

FROM THAT COAT A LITTLE JACKET I MADE

TRA LA LA LA LA LA LA

TRA LA LA LA LA LA LA

FROM THAT COAT A LITTLE JACKET I MADE.

(THEN TO) VEST, HAT, POCKET, BUTTON, NOTHING, SONG

(WORDS TO CHANAAN AND ELISSA)

CHANAAN AND ELISSA WENT OUT TO THE FIELD

CHANAAN IS A SHEPHERD BOY HE PLAYS HIS CHALLIL.

THE SHEEP SAID: MEH, MEH, MEH, MEH MEH MEH

MEH MEH MEH MEH MEH MEH.

ALONG CAME A LITTLE SHEEP AND SAT ON THE GROUND

CHANAAN AND ELISSA THEN DANCED ALL AROUND.

"GOOD MORNING MY LITTLE SHEEP AND HOW DO YOU DO?"

THE SHEEP SAID, "I'M VERY WELL AND HOW ARE YOU?"

PRETTY SOON THE STARS CAME OUT AND ALL WERE ASLEEP

CHANAAN AND ELISSA AND ALL OF THEIR SHEEP.

(THE LAST TIME: SH, SH SH SH SH SH  
SH, SH SH SH SH SH

SIDE II, Band 6: ADAM IN THE GARDEN HIDING  
(WEST INDIAN, TRAD.)

I first heard this song on a recording made by Geoffrey Holder, West Indian dancer, though it is clearly related to several American songs about Adam and Eve. It seems to me quite necessary to make connections among the various cultures so that children can be aware of the differences as well as the similarities. This song does both very effectively. It also works very well as a round.

ADAM IN THE GARDEN HIDING, HIDING HIDING

ADAM IN THE GARDEN HIDING, HIDING FROM THE LORD.

EVE, O WHERE IS ADAM HIDING, HIDING

EVE, O WHERE IS ADAM HIDING FROM THE LORD.



Photos by Carl Brookins  
Documentary recordings  
Production director - Moses Asch



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