

Raasche

Folkways Records FW 8712

Jewish Folk Songs of Europe

Sung with Mandolin, Balalaika and Guitar accompaniment



M
1850
R112
J59
1960

MUSIC LP

Mit A Nod'I—Yiddish
Arum Den Feier—Yiddish
Shabos Ha-Malka—Chassidic
Gey Ich Mir Shpatzirin—Yiddish
Oifen Pripetchok—Yiddish
Ani Ma-amin—Chassidic
Instrumental: Rebbe Elimelech; Moldovanke
Los Bilbilikos—Ladino
Unter Yudele's Betele—Yiddish
Tum Balalaika—Yiddish
Yi-Yi-Yisroel—Chassidic
Freitog Oif Der Nacht—Yiddish
Dem Neyem Sher—Yiddish
Rachelina—Ladino
Hineni Muchan Umzumon—Chassidic
Instrumental: Lomir Al-e In Einem; Freilech
A Mayseh—Yiddish
Y'boneh Ha-Migdosh—Chassidic
Hop Meine Homentashen—Yiddish

Rasche
Jewish Folk Songs of Europe

DESCRIPTIVE NOTES ARE INSIDE POCKET

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43 W. 61ST ST., N.Y.C., U.S.A.

RAASCHE

JEWISH FOLK SONGS OF EUROPE

Sung with Mandolin, Balalaika and Guitar accompaniment

ABOUT JEWISH FOLK SONGS

The thing most difficult of accomplishment in dealing with Jewish Folk Songs is the adoption of a purist viewpoint. Many songs which we consider without question as being wholly and entirely Jewish both in origin and flavor stem originally from the widest variety of peoples and places. Also, other songs which seem to be the product of a specific locale are in reality purely Jewish with the addition of a little local color through the addition of a few words or phrases peculiar to a region.

In all their migrations Jews have taken with them their beliefs, their heritage and their way of life and together with these, their songs and stories. Through the years the songs were tempered by the languages and mores in the locales to which they were brought and in some instances a song can be traced through a dozen countries and in each one of these it acquired a little of the local flavor so that today it hardly resembles the original. On the other hand there are songs, especially those stemming from the liturgy, which have remained practically unchanged in spite of their exposure to foreign cultures.

The interpretation of the songs contained in this recording is strictly in keeping with the way they were taught to me and the way I have always sung them.

About the instrumental numbers ---- we doubt that there was ever a Jewish wedding at which Freilachs were not played with much enthusiasm and danced to, to a point of practical exhaustion. One can probably find without great effort scores of listeners who will dispute the Jewishness of these tunes and label them as native to areas ranging from Nova Zemlaya to the borders of Yugoslavia. No matter, our parents and grandparents grew up with them just as we did and we think of them as Jewish.

SIDE 1

- Band 1. Arum Den Feier - Yiddish
- Band 2. Mit A Nod'l - Yiddish
- Band 3. Shabos Ha-Malka - Chassidic
- Band 4. Gey Ich Mir Shpatzirin - Yiddish
- Band 5. Oifen Pripetchok - Yiddish
- Band 6. Ani Ma-amin - Chassidic
- Band 7. Instrumental
Rebbe Elimelech
Moldovanke
- Band 8. Los Bilbilikos - Ladino
- Band 9. Unter Yudele's Betele - Yiddish
- Band 10. Tum Balalaika - Yiddish

SIDE 2

- Band 1. Yi-Yi-Yisroel - Chassidic
- Band 2. Freitog Oif Der Nacht - Yiddish
- Band 3. Dem Neyem Sher - Yiddish
- Band 4. Rachelina - Ladino
- Band 5. Hineni Muchan Umzumon - Chassidic
- Band 6. Instrumental
Lomir Al-e In Einem
Freilech
- Band 7. A Maaseh - Yiddish
- Band 8. Y'boneh Ha-Migdosh - Chassidic
- Band 9. Hop Meine Homentashen - Yiddish



Tassy Singerman, guitar; Jules Rips, guitar; RAASCHE;
Tom Cohen, mandolin; Walter Sheper, balalaika;

RAASCHE

RAASCHE was born in Chicago, Illinois. When she was quite young her family moved to Southern California and it was there that she received her first training.

RAASCHE began her musical career at an early age and her forte was to have been the piano. Being blessed with a natural aptitude for musical expression and a glorious voice as a vehicle for that expression, singing became her first choice.

When she was but fourteen years of age her capabilities began to attract attention for it was at a recital that she was awarded a scholarship to further her pianistic studies. At this same recital she was asked to sing in order to round out the program and the result of that effort was an offer of an operatic scholarship. Although she has since achieved notable successes in the field of classical song, her heart and thoughts have always been with the people and their songs and to that end she has bent all her energies.

Testimony to that feeling was evidenced very dramatically during the last great world conflict when she voluntarily made repeated tours of military hospital establishments. Her appearances and her singing became the highlights in the daily lives of the sick and the wounded. She is still to this day remembered by countless patients who have enjoyed her songs. Greater praise can be given no artist than a lasting memory of his performance.

M
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MUSIC LP

Steeped in the lore and tradition of Judaism since her childhood, RAASCHE has brought a passion and sincerity to her interpretations of Hebrew and Yiddish folk melodies in concerts throughout the United States, Europe and Canada, on the musical stage of New York and the West Coast, in radio, television and recordings. Her penchant for authenticity in styling, text and instrumentation has won her the highest accolade of press, educators and the musical public.

SIDE I, Band 1: ARUM DEN FEIER
Eastern Europe

Musical score for 'Arum den feier' in G major, 2/4 time. The score consists of five systems of piano accompaniment. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is simple and rhythmic, with a 'Cm' marking above the first measure. The accompaniment is a steady eighth-note pattern. The score ends with a 'D.C. AL FINE' marking.

Arum dem feier
Mir zingen lieder
Die nacht iz teier
S'vert kainer mider

Un zol dos feier farloshen ver'n
Sheint oif der himmel mit zaine shter'n

Dan Kreint di kep mit blumen krantzen
Arum dem feier tut freilach tantz'n
Vail tantz un lieder iz unzer leb'n
Un dan in shlof chaleimes veb'n

AROUND THE FIRE

Around the fire
Everyone is singing
Not a soul grows tired
Tho the night is winging.

And when the fire fades to an ember
Starry skies above us
Say, "Love remember"

Then fashion crowns of flowers twining
Around the fire with spirits shining
For dance and music are part of living
And then in dreams a new beginning.

SIDE I, Band 2: *MIT A NOD'L
Bessarabian variant -
partial dialect

Musical score for 'Mit a nod'l' in D major, 2/4 time. The score consists of two systems of piano accompaniment. The first system includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is simple and rhythmic, with a 'Dm' marking above the first measure. The accompaniment is a steady eighth-note pattern. The score ends with a 'D.C. AL FINE' marking.

Musical score for 'Mit a nod'l' in D major, 2/4 time. The score consists of two systems of piano accompaniment. The first system includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is simple and rhythmic, with a 'Dm' marking above the first measure. The accompaniment is a steady eighth-note pattern. The score ends with a 'D.C. AL FINE' marking.

CHORUS

Mit a nod'l
Ohn a nod'l
Nei ich mir b'koved god'l
Mit a nod'l
Ohn a nod'l
Nei ich mir b'koved god'l

Zitzen Zitz ich mir
A fis oif a fis
Un mein arbet, iz doch
Tziker ziss.

CHORUS

Ich nei un nei
A gantze voch
Un nei mir ois a
Pariser loch.

CHORUS

Shabbes gei ich arois
Vi in posik shteht
In die eigene b'godim
Vos ich hob alein geneit.

CHORUS

With a needle or without a needle,
Here I sit, proud as a beadle.

Here I sit and cross my feet,
Because my work is sugar-sweet.

CHORUS

I sew and sew the whole week through,
My work's as good as Paris, too.

CHORUS

I pull out the basting thread,
And enjoy my sweet cornbread.

CHORUS

Sabbath, I turn up a la mode,
In the suit my hands have sewed!

CHORUS

*from: Ruth Rubin's - Treasury of Jewish Folk Music

SIDE I, Band 3: *SHABOS HA-MALKOH
Bidlik-Minkovsky, Odessa

Musical score for 'Shabos Ha-Malkoh' in C major, 2/4 time. The score consists of three systems of piano accompaniment. The first system includes a treble clef, a key signature of no sharps or flats, and a 2/4 time signature. The melody is simple and rhythmic, with a 'C' marking above the first measure. The accompaniment is a steady eighth-note pattern. The score ends with a 'D.C. AL FINE' marking.

Hachamoh mairosh ho-ilonos nistalkoh
 Bo-u v'naitzai likrosh shabos hamalkoh
 Hinei hi-ioresdes ha-k'dosho ha-bruchoh
 V'imoh malochim tzvoh sholom U-mnuchoh

Bo-i, bo-i, ha-malkoh
 Bo-i, bo-i, ha-kaloh
 Sholom aleichem
 Mal'achei ha-sholom

THE WELCOMING OF THE SABBATH QUEEN

The sun has slipped behind the trees,
 Come, let us greet the Sabbath Queen.
 She is now descending, the holy one,
 Surrounded by gentle angels of peace.

She comes, the Queen. She comes, the Bride.
 Greetings to you, O angels of peace.

*Ruth Rubin - Treasury of Jewish Folk Song

SIDE I, Band 4: GEY ICH MIR SHPATZIRIN
 Ukrainian - Ashkenazik

Musical notation for 'Gei ich mir shpatzirn' in G major, 2/4 time. The score consists of two systems of piano accompaniment. The first system has a treble and bass clef with a key signature of one sharp (F#). The second system continues the accompaniment. Chords are indicated above the notes.

Gei ich mir shpatzirn (2)
 Tra-la-la-la-la-la
 Bagegn ich a bocher, ah-a! a-ha! (2)

Er zogt er vet mich nemen (2)
 Tra-la-la-la-la-la
 Er leigt es op oif zumer a-ha,
 a-ha! (2)

Der zumer iz gekumen (2)
 Tra-la-la-la-la
 Er hot mich nit genumen (2)
 a-ha, a-ha! (2)

Itzt vil er mich shoin nemen (2)
 Tra-la-la-la-la-la
 Itzt vil ich im nit kenen,
 a-ha, a-ha! (2)

ONE DAY I WENT A-WALKING!

One day I went a walking,
 Tra-la la la la la
 One day I went a walking,
 Tra-la la la la la.
 A lad, he started talking,
 Aha, Aha,
 A lad, he started talking,
 Aha- Aha.

He said that we should marry,
 Tra-la la la la la.
 He said that we should marry,
 Tra-la la la la la.
 Till summer he did tarry,
 Aha- Aha,
 Till summer, he did tarry,
 Aha- Aha.

The summer's come and gone, pet,
 Tra-la la la la la,
 The summer's come and gone, pet,
 Tra- la la la la la.
 We haven't made our vows yet,
 Aha- Aha,
 We haven't made our vows yet,
 Aha- Aha.

Now he says we'll marry,
 Tra-la la la la la
 Now he says we'll marry,
 Tra-la la la la la.
 But now I'll be contrary
 Aha, Aha,
 But now I'll be contrary,
 Aha, Aha!

SIDE I, Band 5: *OIF'N PRIPITCHOK
 Tshimeravite - Podolia

Musical notation for 'Oif'n pripitchok' in G major, 2/4 time. The score consists of two systems of piano accompaniment. The first system has a treble and bass clef with a key signature of one sharp (F#). The second system continues the accompaniment. Chords are indicated above the notes.

Oif'n pripitchok
 Brent a faier'l
 Un in shtub iz hais
 Un der rebbe ler'nt
 Kleine kinderlach
 Dem alef baiz

CHORUS

Zet-je kinderlach
 Ge-denk-t-je tai-e-re
 Vosyir lerent doh
 Zogt-je noch a-mol
 Un tak-e noch a-mol
 Kometz aleph oh

Ler'nt kinderlach
 Mit greis chey-shik
 Azey zog ich aich ohn
 Ver s'vet beser fun aich
 Kenen iv-re
 Der ba-kumt a fohn

CHORUS

BY THE FIRESIDE

By the fireside, where the embers glow
 Through the wintry days?
 There the teacher softly, with the little ones,
 Chants the Alef Beys ----

CHORUS

Learn your lessons well, remember precious ones
 The letters of God's law----
 Chant ye once again and yet -- once again,
 "Kometz Alef Aw"

When you are older grown, Oh, my little ones,
 You will one day know?
 All the tender love and all the burning hope
 That in these letters glow..

CHORUS

*The Songs We Sing by Harry Coopersmith

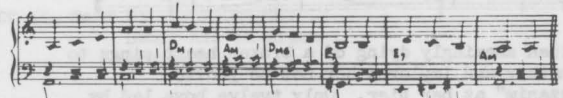
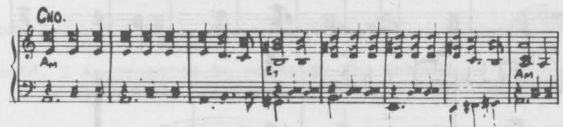
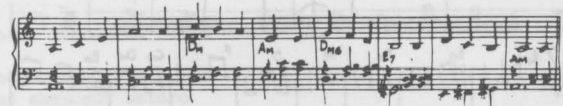
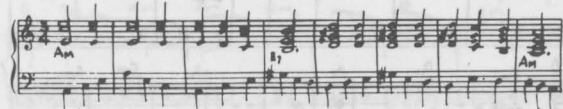
Under Yudele's cradle grows a beautiful green leaf.

The green leaf grows in the wood Yudele's father
will be coming soon.

The father will bring little shoes and your little
feet will grow strong.

---and so on.

SIDE I, Band 10: TUM-BALALAIKA
Folk Melody, Lyric, M. Pirazshnikov



Shteyt a bocher un er tracht
Tracht un tracht a gantse nacht:
Vemen tsu nemem un nit farshe-men? (2)

CHORUS

Tum-bala, tum-bala, tum-balalayka (2)
Tum-balalayka, shpil balalayka. (2)

Meydl, meydl, 'ch'vel bay dir fregn:
Vos kon vaksn, vaksn on regn?
Vos kon brenen un nit oyfhern?
Vos kon benken, veynen on trern?

CHORUS

Narisher bocher, vos darfstu fregn?
A shteyn kon vaksn, vaksn on regn.
Libe kon brenen, un nit oyfhern.
A harts kon benken, veynen on trern.

CHORUS

A lad stood thinking all the night through,
Thinking, thinking, what to do?
Whose heart to take? Whose heart not to break? (2)

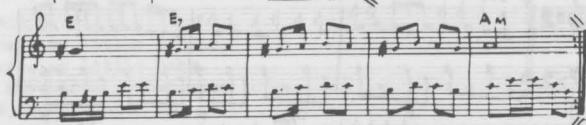
CHORUS

Maiden, maiden, tell me true,
What can grow, grow without dew?
What can burn for years and years?
What can cry and shed no tears?

CHORUS

Silly lad, here's the answer true:
A stone can grow, grow without dew.
Love can burn for years and years.
A heart can cry and shed no tears.

CHORUS

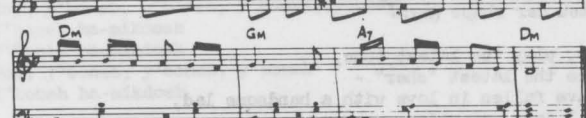
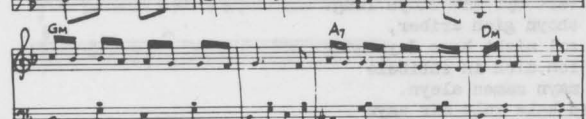
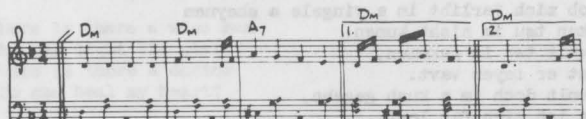


Yiyiyisroel, yisroel (2)
V'oraisch chad hoo (2)

Torah orah
Torah orah
Halelooyoh

Israel and the Torah are one,
Torah is light. Hallelujah!

SIDE II, Band 2: FREITOG OIF DER NACHT
Eastern Europe (Minor Seventh mode)



In the Hebrew tradition the holiest of days is the
Sabbath whose beginning is of course Friday evening.
The master of the household returns home after the
conclusion of services at the synagogue to sing of
the joy and pleasure he feels when he sees how well
his wife looks, how beautiful is the Sabbath table
with its linen and "chaleh" and how joyous his home--
on the Sabbath evening.

Freitog oif der nacht,
Ven ich kum fun shul aheim tzugein
Sitzt mein veib un lacht,
Un zet ois molechein.

Di chalelach tzugedekt shein,
Mit a servet'l es is a pracht.
Dem taam fiel ich alein
Freitog oif der nacht.

Oi! Freitog oif der nacht
Is yeder Yid a mellech
In yeden vinkele lacht
Di gantze shtub is freilach.

La la la ----

Noch Kiddush a shtikele fish,
Vos mein veibele hot alein gemacht.
S'is vert in piskle a kish,
Freitog oif der nacht.

SIDE II, Band 3: *SHPILT-ZHE MIR DEM NEYEM SHER
Shteiger leid - Tshimeravitz-Podolya

Musical score for 'Shpilt-zhe mir dem nayem Sher' in D major, 4/4 time. The score consists of three systems of piano accompaniment. The first system starts with a Dm chord. The second system includes chords F, C7, F, Bb, and F. The third system includes chords C7, A7, Dm, A7, and D.

Shpilt-zhe mir dem nayem Sher
Vos iz aroysgekumen.
Ch'ob zich farlibt in a yingele a sheynem
Un kon tsu im nisht kumen.
Ch'volt tsu im gekumen,
Voynt er zeyer vart.
Ch'volt doch im a kush gegebn,
Shem ich zich far layt...
Nisht azoy far layt,
Vi far Got aleyn-
Ch'volt mit im farbracht di tsayt
Az keyner zol nisht zeyn.

Shpilt-zhe mir dem nayem Sher
Vos iz aroysgekumen.
Ich hob zich farlibt in a yingele a sheynem
Un kon tsu im nisht kumen.
Kum-zhe tsu mir gicher,
Ich vart oyf dir shoyn lang.
Kum shoyn gich ariber,
Men zol nisht hern dayn gang.
Fir ich dich in shtibe
Fun mayn mamen aleyn.
Chosn-kale veln mir zayn
Un tsu der chupe geyn!

Play, play the latest tune,
Dance the latest "sher" -
I have fallen in love with a handsome lad,
But I dare not stir.
I should like to go to him,
But he lives far away.
I should like to kiss him,
But what would people say?
It's not so much what people'd say,
As it is morality -
I should like to be with him,
Where no one else could see.

Play, play the latest tune,
Dance the latest "Sher" -
I have fallen in love with a handsome lad,
But I dare not stir.
Oh come to me, come quickly,
I've been waiting long.
Come quietly - but quickly,
So no one may think it wrong.
I'll take you to my mother's hut
Into her very room.
We'll stand under the canopy
And be bride and groom!

*Ruth Rubin - A Treasury of Jewish Folk Song

SIDE II, Band 4: RACHELINA
Ladino (Judeo-Spanish)

Musical score for 'Rachelina' in E minor, 4/4 time. The score consists of six systems of piano accompaniment. Chords include Em, Am, E, Em, Am, Dm, Em, Cm, Dm, Em, F, Dm, Gm, Dm, Cm, Dm, A7, Em, Cm, Dm, Em, Em, A7, D, F, Cm, Dm, Em, Em, Dm, E.

A maiden seemingly dying of a broken heart sings to
her mother and implores her not to provide
"Chazzanim" at her bier. Only twelve boys led by
her sweetheart to walk in the procession.
(In the Dorian mode.)

Mama, si yo me muero,
Mama, si yo me muero,
Mama, si yo me muero,
Chazanim no quiero yo,
Chazanim no quiero yo.

No te mueras,
Rachelina,
No te mueras!
Que me muero por ti,
Que me muero por ti!

Mama, si yo me muero,
Chazanim no quiero yo,
Si no doce manzabitos,
I adelante el mio amor,
I adelante el mio amor!

Mother, o mother, death has come,
Mother, mother I am dying,
Mother, mother, death is come,
Still no cantors shall mourn,
Shall mourn for me!

No, Rachelina,
Fair child of mine,
No, Rachelina! no, my child,
I shall die,
Not you but I shall die!

Mother, o mother as I die,
No cantors shall mourn, shall mourn for me,
But twelve youths, I want nearby,
Among them the one I love,
And among them the one I love!

SIDE II, Band 5: HINENI MUCHON UM'ZUMON
Ashkenazic

Musical score for 'Hineni Muchon Um'Zumon' in E minor, 4/4 time. The score consists of one system of piano accompaniment. Chords include Em, Am, E, Em, Am, Dm, Em, Cm, Dm, Em, F, Dm, Gm, Dm, Cm, Dm, A7, Em, Cm, Dm, Em, Em, A7, D, F, Cm, Dm, Em, Em, Dm, E.

Yachne dvoshe fort in shtot
Halt sich ir ein pak'n
Zi darf oif purim koif'n mel
Homentash'n bak'n.

CHORUS

Hop, maine homentash'n
Hop, maine vaise
Hop mit maine homentash'n
Hot pasirt a maise

S'geit a reg'n, s'geit a shnei
S'kapet fun di decher
Yachne firt shoin korn mel
In a zak mit lecher

CHORUS

Nisht kayn honig, nisht kayn mon
Un fargesen hayven
Yachne macht shoy'n homentash'n
Es bakt zich shoy'n in ayv'n

CHORUS

Yachne trogt shoin shalachmones
Tzu der mumen yente
Tzveidrei shvartze homentash'n
Halb roi, halb farbrente

CHORUS

HOP MEJNE HOMENTASH 'N!

Yachne-Dvoshe's in a dither
Packing for the market-place,
She is off to buy the flour
For to bake the Purim cakes.

CHORUS

Hoy, my homentash'n!
Ho, my white delight!
Ho, my homentash'n
Didn't come out quite right!

It's raining and it's snowing,
And the roofs are dripping,
Yachne's bringing cornmeal home
In a bag that's ripping.

CHORUS

She's brought no honey, no poppy seed,
And quite forgot the yeast.
But Yachne's making homentash'n
They're in the oven at least.

CHORUS

Yachne's carrying her Purim gift
To her mother-in-law,
Two or three homentash'n,
Half-burned and half-raw.

CHORUS

*Ruth Rubin - A Treasury of Jewish Folk Song

ABOUT RAASCHE

"Her taste in vocal music is impeccable."

Brook Atkinson, New York Times.

"American Jewry can be proud of their ambas-
sadress of Jewish song."

N. List, Notre Parole (Unser Vort)—Paris.

"Raasche's stage presence was altogether
appealing and her communication with the
audience left nothing to be desired."

The Times—Los Angeles.

"I admired a lady billed simply as Raasche
who sings... with a good deal of style."

Wolcott Gibbs, New Yorker Magazine.

"The highlight of the evening was the singing
of a handsome, black-haired, black-eyed girl
... Raasche."

Bert McCord, N.Y. Herald Tribune.

"Plus qu'une cantatrice proprement dite, Raasche
est une artiste de grande inspiration, une esthète
impeccable et une noble propagandiste de la
culture hébraïque."

Le Guide du Concert—Paris.

THE EARTH SINGS

Distr. by Brandon Films, Inc. N.Y.C.

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Star of the film, "The Earth Sings".

"A most beautiful approach to the Israeli scene
is "The Earth Sings". The voice of Raasche
coupled with excellent photographic material
has resulted in a film of sterling quality that
embodies the passion and verve of the new
Israel."

Charles Skouras, 20th Century-Fox.