Chad Gadya [One Kid]

Aramaic, "One Kid"; circa 15th-16th century, Central Eastern Europe

ARAMAIC / GERMAN / YIDDISH / GREEK / LADINO / JUDEO-PROVENÇAL / ITALIAN / ARABIC / RUSSIAN

Edited from field and archive recordings by
ABRAHAM A. SCHWADRON

חַד גַּדְיָא. חַד גַּדְיָא. דְּזַבִּין
אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא
חַד גַּדְיָא:
וְאָתָא שׁוּנְרָא. וְאָכְלָה לְגַדְיָא.
דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא
חַד גַּדְיָא:
וְאָתָא כַלְבָּא. וְנָשַׁךְ לְשׁוּנְרָא.
דְּאָכְלָה לְגַדְיָא. דְּזַבִּין אַבָּא בִּתְרֵי
זוּזֵי. חַד גַּדְיָא חַד גַּדְיָא:
וְאָתָא חוּטְרָא. וְהִכָּה לְכַלְבָּא.
דְּנָשַׁךְ לְשׁוּנְרָא. דְּאָכְלָה לְגַדְיָא.
דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא
חַד גַּדְיָא:
וְאָתָא נוּרָא. וְשָׂרַף לְחוּטְרָא.
דְּהִכָּה לְכַלְבָּא. דְּנָשַׁךְ לְשׁוּנְרָא.
דְּאָכְלָה לְגַדְיָא. דְּזַבִּין אַבָּא בִּתְרֵי
זוּזֵי. חַד גַּדְיָא חַד גַּדְיָא:
וְאָתָא מַיָּא. וְכָבָה לְנוּרָא. דְּשָׂרַף
לְחוּטְרָא. דְּהִכָּה לְכַלְבָּא. דְּנָשַׁךְ
לְשׁוּנְרָא. דְּאָכְלָה לְגַדְיָא. דְּזַבִּין
אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא
חַד גַּדְיָא:

וְאָתָא תוֹרָא. וְשָׁתָא לְמַיָּא. דְּכָבָה
לְנוּרָא. דְּשָׂרַף לְחוּטְרָא. דְּהִכָּה
לְכַלְבָּא. דְּנָשַׁךְ לְשׁוּנְרָא. דְּאָכְלָה
לְגַדְיָא. דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי.
חַד גַּדְיָא חַד גַּדְיָא:
וְאָתָא הַשּׁוֹחֵט. וְשָׁחַט לְתוֹרָא.
דְּשָׁתָא לְמַיָּא. דְּכָבָה לְנוּרָא.
דְּשָׂרַף לְחוּטְרָא. דְּהִכָּה לְכַלְבָּא.
דְּנָשַׁךְ לְשׁוּנְרָא. דְּאָכְלָה לְגַדְיָא.
דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא.
חַד גַּדְיָא:
וְאָתָא מַלְאַךְ הַמָּוֶת. וְשָׁחַט
לְשׁוֹחֵט. דְּשָׁחַט לְתוֹרָא. דְּשָׁתָא
לְמַיָּא. דְּכָבָה לְנוּרָא. דְּשָׂרַף
לְחוּטְרָא. דְּהִכָּה לְכַלְבָּא. דְּנָשַׁךְ
לְשׁוּנְרָא. דְּאָכְלָה לְגַדְיָא. דְּזַבִּין
אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא חַד גַּדְיָא:
וְאָתָא הַקָּדוֹשׁ בָּרוּךְ הוּא. וְשָׁחַט
לְמַלְאַךְ הַמָּוֶת. דְּשָׁחַט לְשׁוֹחֵט.
דְּשָׁחַט לְתוֹרָא. דְּשָׁתָא לְמַיָּא.
דְּכָבָה לְנוּרָא. דְּשָׂרַף לְחוּטְרָא.
דְּהִכָּה לְכַלְבָּא. דְּנָשַׁךְ לְשׁוּנְרָא
דְּאָכְלָה לְגַדְיָא. דְּזַבִּין אַבָּא בִּתְרֵי
זוּזֵי. חַד גַּדְיָא חַד גַּדְיָא:

COVER DESIGN BY RONALD CLYNE

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Central Eastern Europe

ARAMAIC / GERMAN / YIDDISH / GREEK / LADINO /
JUDEO-PROVENÇAL / ITALIAN / ARABIC / RUSSIAN /
KURDISTAN / YEMEN

Edited from field and archive recordings by
ABRAHAM A. SCHWADRON

SIDE 1

Band 1—**ARAMAIC**
Band 2—**a) ARAMAIC, b) GERMAN, c) YIDDISH, d) YIDDISH,
    e) ARAMAIC, f) ARAMAIC, g) ARAMAIC**
Band 3—**a) GREEK and ARAMAIC, b) LADINO, c) ARAMAIC
    d) LADINO, e) LADINO**

SIDE 2

Band 4—**a) RUSSIAN, b) JUDEO-PROVENÇAL**
Band 5—**a) ARAMAIC and ITALIAN, b) ITALIAN, c) ARAMAIC**
Band 6—**a) LADINO, b) LADINO**
Band 7—**a) ARAMAIC and ARABIC, b) ARAMAIC, c) ARAMAIC,
    d) ARAMAIC and LADINO, e) ARAMAIC**

Chad Gadya (Aramaic, "One Kid"; circa 15th-16th c., Central
Eastern Europe) is the last of four semi-liturgical songs added to the
traditional Passover seder—a domestic service celebrating the
ancient Hebrew exodus from Egyptian bondage. The text is cumulative
in form, allegorical in meaning, and didactic in function.

On this recording there are 25 different, yet traditionally repre-
sentative examples of the Chad Gadya. They demonstrate various
characteristics of: languages and dialects; interpretations in melody,
tempi, styles, ornamentation, Western scales and Near Eastern
maqàmāt; regional practices and migratory paths. Apart from the first
version, which puts forth the complete ten stanzas according to the
editor's family tradition, all others are edited excerpts.

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DESCRIPTIVE NOTES ARE INSIDE POCKET

Chad Gadya [One Kid]

Aramaic, "One Kid"; circa 15th-16th century, Central Eastern Europe

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Chad Gadya (Aramaic, "One Kid"; circa 15th-16th c., Central
Eastern Europe) is the last of four semi-liturgical songs added to
the traditional Passover seder--a domestic service celebrating the
ancient Hebrew exodus from Egyptian bondage. The text is cumulative
in form, allegorical in meaning, and didactic in function. It first
appeared in print, 1590, in a Prague Haggadah (the book of the seder
procedure); the first published music, in Leipzig, 1677 in a work by
F.A. Christian--Zevah Pesah, das ist: Kurtze doch voellige Beshreibung
des Oster-Festes (The Passover Order, that is: A Short but Complete
Description of the Easter Festival).

Whatever the initial prototype song setting, it is clear that,
given the socio-cultural complexities of Jewish migrations, both
texts and melodies inevitably became open-ended; and among specific
groups (notably Western Sephardim), omitted on grounds still conjec-
tural. Today, Jews world-wide still tend to conclude the Passover
seder with the singing of some version of the Chad gadya. Texts vary
in language from the original, doggerel Aramaic to versions in various
tongues inclusive of regional hybrids--Yiddish, Ladino, Judeo-Italian,
Greco-Aramaic, etc. Textual interpolation, paraphrasing, free textual
interpretation, as well as Haggadah-centered transliterations are
evident in contemporary settings. Similarly, the melodies have been
transformed, modified, freely-borrowed; also composed, adapted and
fixed in both regional and familial traditions. While the texts have
a more stable history of preservation, the musics--surely of greater
diversity--remain open for more extensive compilation and intensive
categorical study. Suffice it to state that no singular collection
of the host of published musical settings, in notation or sound, is
currently available; hence, the uniqueness of this recording is
recognized.

The particular examples of the Chad Gadya contained here were
selected from an extensive collection compiled by the editor-re-
searcher, Abraham A. Schwadron, Professor of Music and Chairman of
the Music Department, University of California at Los Angeles.

Research centering on this song began in 1975-76. Information
and recorded materials were gathered from many directions: universi-
ties, seminaries, archive centers; clergy and professional singers;
laymen in community centers, homes for the aged, synogogue congrega-
tions and other referents. The principal objective of the research
was to preserve in sound (and notation) those versions still 'living"
in recall and function, with special emphasis on unpublished ones.

Six years later, following considerable field recording and inter-
viewing on location in the United States and Europe over 180 versions,
published and unpublished, have been compiled and studied.

Chad Gadya is a domestic table song, best categorized with the
Hebrew genre, Zemirot. It is sung at the end of the Passover seder
by all participants, sometimes in a leader-response format. Most
often it is the family elder who carries the tradition of the tune
and sets the interpretation of the text. While the cumulative form
of the latter is not unknown in many cultures, it is this structural,
repetitive factor that strengthens the didactic function of Chad
Gadya and makes it educationally appropriate for the table setting at
Passover. Polemics aside, the textual meaning is far from childish.
Rather, it assumes allegorical significance, symbolic of periods of
oppression and retribution in Jewish history from ancient days to
the present. The mode of sensitivity associated with the text tends
to parallel the kind of musical treatment. In brief, since the given
interpretation usually follows familial predilections and regional
influences, there is no one traditional version for universal Jewry.
However, it is this very idea, of variety within unity, that allows
for an unusual and fascinating way of examining the rich plurality of
traditional Chad Gadya settings as rendered by Jewish people in global
Diaspora.

On this recording there are 25 different, yet traditionally
representative examples of the Chad Gadya. (Currently popular
versions, e.g., the one adapted from the German folk song, Ein Männ-
lein steht im Walde, are not included.) They demonstrate various
characteristics of: languages and dialects; interpretations in melody,
tempi, styles, ornamentation, Western scales and Near Eastern
maqâmât; regional practices and migratory paths. Apart from the first
version, which puts forth the complete ten stanzas according to the
editor's family tradition, all others are edited excerpts. (The
repetitive nature of the song suggested that, wherever feasible, the
opening and final stanzas would suffice. The latter allows for a full
review of the text; and, because of the initial divine reference--
the "Holy One, Blessed be He"--it is often set off in some distinctive
manner of music treatment.)

A capsule description of primary data accompanies each item.
This information is intended as introductory; and, in no sense, ex-
haustive. For example, the geographical sources of familial versions
appear as cited by the field informant, map changes via political
history notwithstanding.

The source data for each example are derived from information
provided by the informant (or archive center). In most cases tradi-
tions can not be confirmed beyond the generation of grandparents. The
classic exceptions to this generalization are to be found in Italy.
There are many cities in Italy where Jewish communities have been
located with remarkable stability--Rome, since Pompeii; Verona, since
the twelfth century and others. The indigenous musical tradition, to
include Un Capretto (Chad Gadya), is not only the same for the entire
local community but also has long, well-established roots. Indeed, the
version sung will immediately identify the region (city).

Ashkenazic, Sephardic, Oriental and other regional dialects are represented by the different pronunciations of the text. Since the Sephardic pronunciation was officially accepted in Israel, there has been an unofficial international effort by some, to adapt. No such "adaptations" are contained in this recorded collection.

In a few examples there is some pitch loss between the opening stanzas and the last. This is not uncommon among untrained singers and, indeed, given the length of the unaccompanied song, quite understandable. Similarly, since the versions were recorded in the field under diverse conditions of control, the ultimate sound quality of this composite recording reflects the admixture.

Finally, sincere thanks are proffered to all those who warmly granted permissions so that a recording of this nature could be realized. Also to be acknowledged is Warren Jaynes, UCLA sound engineer, who was most helpful in the preparation of the collation of examples; and Prof. Jihad A. Racy, UCLA Music Department, for his confirmation of the maqāmāt.

For an extended discussion on the topic, see the editor's article, "Chad Gadya: A Passover Song," Selected Reports in Ethnomusicology, Vol. 4, Special Issue, 1981-82, Department of Music, UCLA, in preparation.

חַד גַּדְיָא. חַד גַּדְיָא. דְּזַבִּין 1
אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא
חַד גַּדְיָא:

וְאָתָא שׁוּנְרָא. וְאָכְלָה לְגַדְיָא. 2
דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא
חַד גַּדְיָא:

וְאָתָא כַלְבָּא. וְנָשַׁךְ לְשׁוּנְרָא. 3
דְּאָכְלָה לְגַדְיָא. דְּזַבִּין אַבָּא בִּתְרֵי
זוּזֵי. חַד גַּדְיָא חַד גַּדְיָא:

וְאָתָא חוּטְרָא. וְהִכָּה לְכַלְבָּא. 4
דְּנָשַׁךְ לְשׁוּנְרָא. דְּאָכְלָה לְגַדְיָא.
דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא
חַד גַּדְיָא:

וְאָתָא נוּרָא. וְשָׂרַף לְחוּטְרָא. 5
דְּהִכָּה לְכַלְבָּא. דְּנָשַׁךְ לְשׁוּנְרָא.
דְּאָכְלָה לְגַדְיָא. דְּזַבִּין אַבָּא בִּתְרֵי
זוּזֵי. חַד גַּדְיָא חַד גַּדְיָא:

וְאָתָא מַיָּא. וְכָבָה לְנוּרָא. דְּשָׂרַף 6
לְחוּטְרָא. דְּהִכָּה לְכַלְבָּא. דְּנָשַׁךְ
לְשׁוּנְרָא. דְּאָכְלָה לְגַדְיָא. דְּזַבִּין
אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא
חַד גַּדְיָא:

וְאָתָא תוֹרָא. וְשָׁתָא לְמַיָּא. דְּכָבָה 7
לְנוּרָא. דְּשָׂרַף לְחוּטְרָא. דְּהִכָּה
לְכַלְבָּא. דְּנָשַׁךְ לְשׁוּנְרָא. דְּאָכְלָה
לְגַדְיָא. דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי.
חַד גַּדְיָא חַד גַּדְיָא:

וְאָתָא הַשּׁוֹחֵט. וְשָׁחַט לְתוֹרָא. 8
דְּשָׁתָא לְמַיָּא. דְּכָבָה לְנוּרָא.
דְּשָׂרַף לְחוּטְרָא. דְּהִכָּה לְכַלְבָּא.
דְּנָשַׁךְ לְשׁוּנְרָא. דְּאָכְלָה לְגַדְיָא.
דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא.
חַד גַּדְיָא:

וְאָתָא מַלְאַךְ הַמָּוֶת. וְשָׁחַט 9
לְשׁוֹחֵט. דְּשָׁחַט לְתוֹרָא. דְּשָׁתָא
לְמַיָּא. דְּכָבָה לְנוּרָא. דְּשָׂרַף
לְחוּטְרָא. דְּהִכָּה לְכַלְבָּא. דְּנָשַׁךְ
לְשׁוּנְרָא. דְּאָכְלָה לְגַדְיָא. דְּזַבִּין
אַבָּא בִּתְרֵי זוּזֵי. חַד גַּדְיָא חַד גַּדְיָא:

וְאָתָא הַקָּדוֹשׁ בָּרוּךְ הוּא. וְשָׁחַט 10
לְמַלְאַךְ הַמָּוֶת. דְּשָׁחַט לְשׁוֹחֵט.
דְּשָׁחַט לְתוֹרָא. דְּשָׁתָא לְמַיָּא.
דְּכָבָה לְנוּרָא. דְּשָׂרַף לְחוּטְרָא.
דְּהִכָּה לְכַלְבָּא. דְּנָשַׁךְ לְשׁוּנְרָא
דְּאָכְלָה לְגַדְיָא. דְּזַבִּין אַבָּא בִּתְרֵי
זוּזֵי. חַד גַּדְיָא חַד גַּדְיָא:

Transliteration*

Chad gadya, chad gadya.
(1) D'zabin abba bitrey zuzey
Chad gadya, chad gadya.
V'ata (2) shunra v'achal l'gadya (1)
** V'ata (3) chalba v'nashach l' (2, 1)
V'ata (4) chutra v'hikka l' (3, 2, 1)
V'ata (5) nura v'saraf l' (4, 3, 2, 1)
V'ata (6) maiya v'chava l' (5, 4, 3, etc.)
V'ata (7) tora v'shata l' (6, 5, 4, etc.)
V'ata ha (8) shochet v'shachat l' (7, 6, 5, etc.)

2

V'ata (9) malach hamavet v'shachat l' (8, 7, 6, etc.)
V'ata (10) Hakadosh Baruch Hu v'shachat
  l' (9, 8, 7 etc.)

* The recorded examples will show various preferred pronunciations.
In general, the <u>ch</u> is sounded as in Ba<u>ch</u>; the letter <u>a</u>, as in st<u>a</u>r or
b<u>a</u>ll.

** From this verse on read d' instead of v' in the repeated portions.

Translation

1. One kid, one kid, which my
   father bought for two zuzeem.
     One kid, one kid.

2. Then came a cat and devoured
   the kid, which my father
   bought for two zuzeem.
     One kid, one kid, etc.

3. Then came a dog and bit the
   cat, which devoured the kid,
   which my father bought for
   two zuzeem.

4. Then came a staff and beat
   the dog, which bit the cat,
   which devoured the kid,
   which my father bought for
   two zuzeem.

5. Then came a fire and burned
   the staff, which beat the
   dog, which bit the cat,
   which devoured the kid,
   which my father bought for
   two zuzeem.

6. Then came the water and
   extinguished the fire, which
   burned the staff, which beat
   the dog, which bit the cat,
   which devoured the kid,
   which my father bought for
   two zuzeem.

7. Then came the ox and drank the
   water, which extinguished the fire
   which burned the staff, which beat
   the dog, which bit the cat, which
   devoured the kid, which my father
   bought for two zuzeem.

8. Then came the Shochet and slaught-
   ered the ox, which drank the water,
   which extinguished the fire, which
   burned the staff, which beat the
   dog, which bit the cat, which
   devoured the kid, which my father
   bought for two zuzeem.

9. Then came the angel of death and
   killed the Shochet, who slaughtered
   the ox, which drank the water,
   which extinguished the fire, which
   burned the staff, which beat the
   dog, which bit the cat, which
   devoured the kid, which my father
   bought for two zuzeem.

10. Then came the Holy One, Blessed be
    He, and slew the angel of death,
    who killed the Shochet, who slaught-
    ered the ox, which drank the water,
    which extinguished the fire, which
    burned the staff, which beat the
    dog, which bit the cat, which
    devoured the kid, which my father
    bought for two zuzeem.

Allegorical Meanings

1. A. The Kid:
     a. Israel--the ancient and modern nations
     b. The oppressed Jewish people in the Diaspora
     c. The scapegoat in the legend of Abraham's sacrifice
        of Isaac.
   B. The Father: God, Jehovah
   C. Two Zuzeem:
     a. Two ancient coins
     b. Moses and Aaron

     c. Mysticism of body and soul
     d. Ancient Kingdoms of Israel and Judea
     e. Legend of Abraham and Nimrod
     f. Two tablets of the Ten Commandments
2. The Cat: (fox): Assyria
3. The Dog: Babylonia
4. The Stick: Persia--under Cyrus, the defeat of Babylonia,
   liberation from captivity and rebuilding of the Jerusalem temple
5. The Fire: Macedonia
6. The Water: Rome
7. The Ox: Saracens--who conquered Palestine
8. The Shochet: (ritual slaughterer):
     a. Crusaders
     b. New European peoples
     c. Counterparts (not identified ritually) in the Spanish
        Inquisition, the Russian and Polish pogroms, the Nazi
        holocaust
9. The Malach Hamavet (Angel of Death):
     a. Turkey--rulers over Israel
     b. New, suspicious powers, e.g. atomic and nuclear
        energy in our time
10. The Kadosh Baruch Hu (Holy One, Blessed be He):
     a. Literal reference to the all-encompassing power of
        the Almighty God
     b. Vindication of Israel--the only Kid
     c. Righteousness and responsibility of personal action
     d. Removal of fear of death
     e. Principle of eternal moral justice
     f. Allusion to the Biblical legend of Joseph and his
        brothers
     g. Dictum of Rabbi Hillel--"Do not do unto others that
        which you would not want done to you"
     h. Allusion to the ancient Hammurabic Code--Lex (Jus)
        talionis, "an eye for an eye"--Mosaic Civil Law
        Exodus XXI, 2-6, 24-25)
     i. Anticipation for the establishment of the Messianic
        time
     j. Cumulative summation of symbolic meaning in the
        Janus-faced reminder of the dynamic, hopeful nature
        of the Jewish people and their covenant with God--
        the true, final representative of justice

Side One

Band 2:

a. Aramaic
Source: Frankfurt, Germany; Hungary-Czechoslovakia
Recording location: Stockholm, Sweden
Performer: Leo Rosenblüth, Cantor Emeritus, Great Synagogue of
Stockholm
Recorder: Same
Stanzas: 1, 10
Comments: The chorus is suggestive of the more conservative German
style; the verse, given the modality and florid cantorial style, of
Hungarian influence. Both are paternally derived.

b. German
Source: Kassel, Germany
Recording location: Stockholm, Sweden
Performer: Theodore Katz, Stockholm
Recorder: Same
Stanzas: 1, 2, 3, 4, 10
Comments: The text, Ein Lämmchen (One Little Lamb)--a poetic paraphrase
of the original--can be found in many German Haggadot (pl. of Haggadah).
The tune, less well-known, is undoubtedly folk-derived and attracts
interest because of the sudden change to the minor third with each
final "Lämm-chen."

c. Yiddish
Source: Russia-Poland
Recording location: Los Angeles, California
Performer: Harry Abrams, Los Angeles
Recorder: Esther Abrams Landon, Los Angeles
Stanzas: 1, 2, 3, 10
Comments: The singer was born in Grayewo, Poland and sang an Aramaic
version there as a boy. After age 16, he lived in New York where he
was introduced to this Yiddish version by a group of young immigrants
who studied Yiddish culture. The text paraphrases the Aramaic and is
closely related to the German folk song, Der Herr der schickt den
Jockel aus. (See H. Lefkowitch, ed. Yiddische und Hebraische Lieder,
New York: H. Lefkowitch, 1917, p. 12.)

d. Yiddish
Source: Balkiersk, Russia
Recording location: Berkeley, California
Performer: Florence C. Lewis
Recorder: Dov Noy, Hebrew University, Jerusalem
Stanzas: 1, 2, 10
Comments: This was first learned as a lullaby (maternal Russian
influence). The rubato style, contemplative interpretation and text
particulars are different than item c, although both are rooted in
the same German prototype.

e. Aramaic
Source: Kalamei, Poland
Recording location: Brooklyn, New York
Performer: Myer Fund, Rabbi to the Flatbush Minyan, Brooklyn
Recorder: Irving Schwadron, Brooklyn, New York
Stanzas: 1, 2, 3, 10
Comments: The uniqueness of this example lies in Rabbi Fund's
declamatory style, suggestive of prayer modes rather than pure song.
The musical intonation follows his father's Ashkenazic tradition.

f. Aramaic
Source: Leodina, Rumania

Recording location: Amsterdam, Holland
Performer: Moshe Moskovits, Cantor for the Ashkenazic community in
Amsterdam
Recorder: Abraham A. Schwadron
Stanzas: 1, 2, 3, 10
Comments: Cantor Moskovits learned this version from his father, also
a distinguished cantor. In the first three (in fact, nine) stanzas,
the dramatic cantorial rubato and rapid major-minor interchange are
evident. Notable is the fresh musical material and slower, deliberate
recitative-like style at the opening of the tenth verse, expressing
the import of the text. The consequent acceleration and ultimate
ritard are stylistically typical, unlike the stepwise melodic rise of
the final phrase.

g. Aramaic
Source: Chotin, Bessarabia
Recording location: New York, N.Y.
Performer: Ruth Rubin, singer, lecturer and author
Recorder: Same
Stanzas: 1, 2, 3, 10
Comments: Ruth Rubin is a professional singer and scholar of Jewish
(Yiddish) folksongs. This is her grandfather's chassidic-inclined
version. (See R. Rubin, A Treasury of Jewish Folksong, New York:
Schocken Books, 1950, p. 166.) The vigorous, jubilant style seems
to be energized by the unusual opening leap (major sixth) and the
highly charged tempo. Both serve to activate the text in a lively
manner. The singer's pronunciation has a decidedly dialectal ring,
distinctly different from others in this collection.

Band 3:

a. Greek and Aramaic
Source: Ioannina, Greece
Recording location: Same
Performer: Unknown female
Recorder: Leo Levi, Genoa, Italy
Stanzas: 1, 2, 10
Comments: Based on maqām Hijaz, this Chad Gadya also shows the "pure"
Greek style in text, melodic ornamentation, free rhythm and passionate
expressivity. Unlike other parts of Greece (viz. items b and c)
Ioannina was not politically dominated by foreign powers. (This and
the following two examples are used with permission of the National
Sound Archives, Jewish National and University Library, Jerusalem,
Israel.)

b. Ladino
Source: Salonika, Greece
Recording location: Same
Performer: Unknown male
Recorder: Leo Levi, Genoa, Italy
Stanzas: 1, 2, 3, 10
Comments: Ladino (a mixture of Castilian Spanish and Hebrew) follows
in the Sephardic tradition. Underlying the music in this example are
the maqām Saba and the nasal quality readily identified with the
artistic style of Turkey. Conceivably these characteristics stem from
former Turkish political (and cultural) influence in Greece. The
closing phrases, "por dos az, por dos az bari," are corruptions of
"por dos aspros, por dos levanim," both refer to the Aramaic, "zuzey,"
viz as coins. In some versions the term is aspricos, pesitos, etc.

4

c. Aramaic
Source: Corfu, Greece
Recording location: Same
Performer: Unknown group
Recorder: Leo Levi
Stanzas: 1, 2, 3, 8, 9, 10
Comments: The brisk tempo, exuberant 6/8 duple rhythm and dance-like style (tarantella) might well be related to the fact that Corfu was at one time an Italian protectorate.

d. Ladino
Source: Rhodes Island, Greece
Recording location: Los Angeles, California
Performer: Maurice B. Hasson, Salisbury, Rhodesia, Africa
Recorder: Abraham A. Schwadron
Stanzas: 1, 2, 3, 4
Comments: The beauty of this version is in its simplicity of unornamented line, regularity of rhythm, tempo and dispassionate expression. As such, it stands in contrast to item e, although both are from the same locale. Note the closing phrases, "por dos levanim." The reference is to the white coins (Hebrew: lavan, white) of ancient Israel.

e. Ladino
Source: Rhodes Island, Greece
Recording location: Los Angeles, California
Performer: Morris Mizrahi, Baal Tekiah (Master of the Shofar), Sephardic Temple Tifereth Israel, Los Angeles
Recorder: Abraham A. Schwadron
Stanza: 10
Comments: The ornate, rubato style and emotively rendered interpretation of this tenth stanza is strikingly different in overall intensity from item d. Rather there seems to be a closer parallel with the example from Ioannina even though this version from Rhodes is structured on the maqām, Oshok. The other nine stanzas maintain similar, albeit less intensive, levels of expressivity, so that the tenth functions as an effective climax.

Side Two

Band 4:
a. Russian
Source: Bialystok, Poland
Recording location: Los Angeles, California
Performer: Bluma Jarrick
Recorder: Abraham A. Schwadron
Stanzas: 1, 2, 3, 10
Comments: Most unusual is the vocal range (eleventh). Proximity of Bialystok to the Russian border would account for the Russian text and probably for the folk source of the song. In any case the learning source is paternal and the version is still maintained in the family tradition.

b. Judeo-Provençal
Source: Provence, S. France
Recording location: Same
Performer: Unknown
Recorder: Uri Epstein
Stanzas: 1, 2, 3, 8, 9, 10

Comments: The dialect, quickly disappearing, is otherwise known as shuadit. (See George Jochnowitz, "Some Jewish Languages," Moment, Vol. 4, No. 6, June, 1979, pp. 39-40.) The Provençal "chaz" (for chad) is evident; and the "un escu, deux escu" (for the Aramaic, Bitrey Zuzey) is curious.

Band 5:
a. Aramaic and Italian
Source: Firenze, Italy
Recording location: Same
Performer: Fernando Belgrado, Chief Rabbi and Cantor, Israelitica Communita, Firenze
Recorder: Abraham A. Schwadron
Stanzas: 1, 10 in Aramaic; 1, 2, 3, 10 in Italian
Comments: This example and the two that follow mark those cities in Italy where Jewish communities are well and long established. The particular song marks the location; ergo, this is the version as sung by all native Florentine Jews. The same melody holds for both Aramaic and Italian texts, but the rhythm deviates to accommodate the text, i.e. 6/8 pattern for the Italian. The minor mode used here is neither Italian or Jewish.

b. Italian
Source: Venice, Italy
Recording location: Same
Performer: Colombo Vitaliano, Cantor of the synagogue in the Venice ghetto
Recorder: Abraham A. Schwadron
Stanzas: 1, 2, 3, 10
Comments: Version is traditional to Venice. The introduction of key terms adapted from the Aramaic text (e.g. zuzetto) points up the Judeo-Italian mixture. The dialect is reported to be maintained principally in the Passover songs. Notable also are the occasional lapses from duple to triple time (capretto, zuzetto) and the major mode. The informant also sang his family version from Padua in Aramaic.

c. Aramaic
Source: Verona, Italy
Recording location: Same
Performer: Emanuele Weiss-Levi, Chief Rabbi, Israelitica Communita, Verona
Recorder: Abraham A. Schwadron
Stanzas: 1, 2, 10
Comments: This is the traditional version as sung in Verona. In major mode and also utilizes duple and triple rhythm to accommodate the text (gad-ya, di-za-bin a-bba). Cantor Weiss-Levi's family version, from Turin, involves a Piedmontese dialect.

Band 6:
a. Ladino
Source: Istanbul, Turkey
Recording location: Los Angeles, California
Performer: Isaac Behar, Cantor, Sephardic Temple (Tipheret Israel), Los Angeles
Recorder: Abraham A. Schwadron
Stanzas: 1, 2, 3, 4, 5
Comments: The performer was born in Shumen, Bulgaria but learned this version from his father and grandfather who were from Istanbul. Of note are the typical nasal timbre, the interpolated "muy hermosico" (second verse), the repetition of the chorus in Aramaic and the maqām, Bayat.

b. Ladino
Source: Turkey
Recording location: Los Angeles, California
Performer: Edwin Seroussi, Jerusalem
Recorder: Abraham A. Schwadron
Stanzas: 1, 2, 3, 10
Comments: The performer learned this Sephardic-Turkish version in
Montevideo where he was born. (His family migrated to Uruguay from
Alexandria, Egypt.) He is now an Israeli resident. The rapid,
pattern-like exposition of the text on the one pitch with only
punctuated aid from a third above, the general limited melodic motion
(four tones) and performance style cause this example to stand apart
from its Turkish counterpart, item a.

Band 7:
a. Aramaic and Arabic
Source: Casablanca, Morocco
Recording location: Los Angeles, California
Performer: Solomon Benchetrit, Cantor, Sephardic Hebrew Center, Los
Angeles
Recorder: Solomon Benchetrit
Stanzas: 1, 2, 10
Comments: The version follows the performer's paternal and grandpater-
nal tradition. To sing both Aramaic and Arabic texts at the seder
remains the normal familial procedure.

b. Aramaic
Source: Persia
Recording location: Jerusalem
Performer: Bracha Zion (Kiali)
Recorder: Irving Schwadron
Stanzas: 2, 3, 4, 5
Comments: The narrow range (four tones) is indicative of older strata;
the general melodic style, of Oriental-Sephardic practice. Another
version (three tones) by the paternal head of the family is also sung
in Aramaic and Persian.

c. Aramaic
Source: As-Sulaymaniya, Iraq (Kurdistan)
Recording location: Jerusalem
Performer: Khakham Ezra Mordekhai
Recorder: JohannaSpector, Ethnomusicologist, Jewish Theological
Seminary, New York
Stanzas: 1, 2, 3, 8, 9, 10
Comments: This version, in maqām Hijaz, is a clear indicator of the
Near Eastern vocal style typified here by free rhythms, embellishments
and some melodic improvization.

d. Aramaic and Ladino
Source: Tangier, Morocco
Recording location: Israel
Performer: Haim Ha Cohen
Recorder: Abraham Pinto
Stanzas: 1, 2, 10
Comments: The performer was trained at the Etz Haim Yeshiva in Tangier.
(The recording was made for the Sephardic Studies Program of Yeshiva
University, New York City and is used here with their permission.)
Aside from the highly florid style and mixed modes characterizing the
melody, the text is of unique linguistic interest. This Spanish-
Moroccan variety of Ladino is called "Haketia."

e. Aramaic
Source: Yemen
Recording location: Brooklyn, New York City
Performer: Raphael Yair Elnadav, Rabbi, professional Cantor, Brooklyn,
New York
Recorder: Raphael Yair Elnadav
Stanzas: 1, 2, 3, 10
Comments: Rabbi Elnadav is a well-known, professional singer of Ladino
folksongs and Sephardic prayer songs in the Syrian-Oriental tradition.
He learned this Yemenite version at his father's Pesach (Passover)
table at home in Jerusalem. To what extent other Yemenite families
sing this version, or for that matter, any other, still remains
undocumented. (While the Chad Gadya is not historically traditional
to the Yemenite seder ritual, there is no overt indication of rejection,
for example on grounds ethically critical of the text meaning.)

This version is of extraordinary interest because of the ornate
treatment (shakes, turns, etc.) of an otherwise straightforward melodic
line. A distinctive subtlety can be found in the pseudo ending of
each stanza where the "final" tone is not really "finalized" until the
embellished closing cadence at the end of the tenth stanza. The
aesthetic effect is one of ongoingness and completion, uniting the
text through the music. The singer's downward vocal "flare" (zu-zey)
might be compared with the editor's attempts in vain recall of his
father's fervent style (Band 1).

According to Cantor Elnadav, the music, per se, is "a variation
taken from a traditional Yemenite wedding song which is specifically
directed toward the groom. It is also a traditional expression of the
occurring festival [Passover] . . .set to the words of Chad Gadya."
This use of a freely-borrowed and modified tune adapted for more than
one purpose is not unusual to the Chad Gadya nor to Jewish song in
general.

(Notes by Abraham A. Schwadron)

Abraham A. Schwadron

Biography

Abraham A. Schwadron was born in Brooklyn, New York, in 1925.
After graduating from Boys High School he served in the U.S. Marines
during World War II. He holds degrees from Rhode Island College,
University of Connecticut, and Boston University. He has taught music
in the public schools of New London and Waterford, Connecticut, and in
the music departments of the University of Connecticut, Rhode Island
College, and the University of Hawaii. His publications--articles,
monographs, music compositions and transcriptions, reviews, book essays,
and a book--number over 100. Schwadron is also an instrumental performer
(clarinet, saxophone) with roots in chamber music and jazz. His academic
interests have been in aesthetics of music, music education, and, more
recently, in ethnomusicology, where the focus is on Jewish music.
Currently, he is Professor of Music and Chairman of the Music Department,
University of California at Los Angeles.