Raasche

Jewish Folk Songs of Europe

Sung with Mandolin, Balalaika and Guitar accompaniment
Mit A Nod'I—Yiddish
Arum Den Feier—Yiddish
Shabos Ha-Malka—Chassidic
Gey Ich Mir Shpatzirin—Yiddish
Ofen Priptchok—Yiddish
Ani Ma-amin—Chassidic
Instrumental: Rebbe Elimelech; Moldovanke
Los Bibilikos—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 Uzmomon—Chassidic
Instrumental: Lomir Al-e In Emen; Freilech
A Mayseh—Yiddish
Y'boneh Ha-Migdosh—Chassidic
Hop Meine Homentashen—Yiddish
JEWSH FOLK SONGS OF EUROPE

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 Zemlya 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.

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.

RAASCHE

SIDE 1

Band 1. Arum Den Feier - Yiddish
Band 2. Mit A Rod'1 - Yiddish
Band 3. Shabo Ha-Walka - Chassidic
Band 4. Gey Ich Mir Shpetzirin - Yiddish
Band 5. Oifen Pripetchok - Yiddish
Band 6. Ani Ma-azin - Chassidic
Band 7. Instrumental

SIDE 2

Band 1. Yi-Yi-Yisroel - Chassidic
Band 2. Freitog If Der Nacht - Yiddish
Band 3. Dem Noyen Sher - Yiddish
Band 4. Rachelin - Ladino
Band 5. Missei Mucham Umumon - Chassidic
Band 6. Instrumental

SIDE 3

Band 7. A Mirashe - Yiddish
Band 8. Y'boneh Ha-Migahosh - Chassidic
Band 9. Hup Meine Hamentashen - Yiddish
Steeled in the lore and tradition of Judaism since her childhood, NAASCH 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 style, text and instrumentation has won her the highest accolade of press, educators and the musical public.

**SIDE I, Band 1: ARUM DEM FEIER**
Eastern Europe

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**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 Zit ich mir
A fis of a fis
Un mein arbet, iz doch
tzeker zias.

**CHORUS**
Ich neil un nei
A guinte yoch
Un nei mir ois a
Pariser loch.

**CHORUS**
Shabbes gei ich arois
Vi in posik ahleht
In die egene b'godim
Vos ich hob alein geneit.

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

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!

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

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

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**SIDE I, Band 3: SHABBE BA-MALKOH**
Bidlik-Minkovsky, Odessa
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: GEI ICH MIR BESHATIRIN
Ukrainian - Ashkenazik

Ges ich mir shpatzirn
Tra-la-la-la-la
Dagegn ich a bocher, ah-ah! a-ha! (2)

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

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

Itst vil er mich shoyn nemen
Tra-la-la-la-la
Itst 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.

SIDE I, Band 5: OF'N PRIPITCHOK
Tahmiravite - Podolia

Gif'nen pripitchok
Brent a faizer'l
Un in shub iz bais
Un der robbie ler'n't
Kleine kinderlach
Dem afer bais

CHORUS
Ze't je kinderlach
Ge-denkt je tai'e-re
Vogir lerent doh
Zogt je noch a-sol
Un tak-e noch a-sol
Kometz aleph oh

Ler'n't kinderlach
Mit greis chey-shik
Asey zog ich aich ohn
Ver s'vet besser fun aich
Kenen iv-re
Der ba-kum 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 Bey -

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

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.

*The Songs We Sing by Harry Cooperstein
One of the Thirteen Principles of the Faith Formulated by Malmonides and set to music by a nameless victim in the Warsaw Ghetto. It spread to guerilla units and concentration camps giving hope and encouragement amind unspeakable tragedy.

Ani Ma'amin
Be'semuch sh'ley moh (3)
Avia ha-moshavah (3)
Ani ma'amin (3)

Ani ma'amin
Be'semuch sh'ley moh (2)
V'ef al pi she'isamaynah (2)
Im kol ze ani ma'amim (2)

I Believe in the Coming of the Messiah and Though He May Tarry I Still Believe!

SIDE I, Band 7: INSTRUMENTAL
Robbie Kivelisken
Moldovance

SIDE I, Band 8: LOS BILBILIKOS
Ladino (Judeo-Spanish) 16th Century Spain

Los bilbilikos kantam
En los arcos de la flor (2)
De bajo se asentan (2)
Los ke suferen del amor (2)

El diavo yorendo
La noche sin dormir (2)
Yorendo I suspirando (2)
Asto quando voy asufir (2)

Ven kerida ven agora
Ven al borde de la mar (2)
Ay te kantare misaales (2)
Ke te metes a yvar

THE NIGHTINGALES

The nightingales sing
In the flowering trees
Underneath sit those
Who suffer from love

Days I spend crying
Nights without sleep
Crying and sighing
How long must I suffer?

Come dearest, comenow
To the edge of the sea
Let me tell you
The trouble you cause me.

Note: The pronunciation of 16th century Spanish is somewhat different from that of the present.

A lullaby whose melody can be traced thru the Tartaric and Ukrainian to the ancient Greek of 300 B.C.E.

This type of song is one which is common to all lands, all peoples, all cultures. It is a "play" song composed of couplets. The first line being used merely as a basis for a rhyme with the second which is invariably a pleasant or flattering reference to the child to whom the song is being sung.

Der griner bletele vakst in vawd
Yudale tate vet kumen bahl

Der tate vet braingen shichelach
S'vet sein a gesunt in di fisichelach
Di mame vet machen zekelach
A gesunt den kind in di bekelach

Al lu-lu-lu ---

Yudale vet leren taire
S'vet sein di beste schaire
Di mame vet machen a yivchele
S'vet sein a gesunt in bolchele

Der tate vet kufen an epele
A gesunt den kind in kepele
Al - lu-lu-lu ---
SIDE II, Band 2: FREITOG OIF DER NACHT
Eastern Europe (Ninor Seventh mode)

Freitog oif der nacht,
Yen ich fun shul ahein truksin
Sitts mein veib un lechts,
Un set ois molechein.

Di chaleleh trugedakt shain,
Mit a servet’l es is a pracht.
Dem team fiel ich alein
Freitog oif der nacht.

Oif! Freitog oif der nacht
Is yeder Yid a teilech
In yeder vinkele lacht
Di gomts altib is freilach.

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.
La la la -----  

Noch Kiddush a sh'tikale fish,  
Vos mein veibele hot alein gemacht.  
S'is vert in piakle a kish,  
Freitog of der macht.

SIDE II, Band 3: "SHEPLIT-ZEH MIR DEM NEYEM SHER"  
Scheiger leid - Thanzer-vitz-Funklya

A maiden seemingly dying of a broken heart sings to her mother and implores her not to provide "Chasanim" 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,  
Chasanim no quiero yo,  
Chasanim no quiero yo.

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

Mama, si yo me muero,  
Chasanim no quiero yo,  
Si no doce manzébitos,  
Adelante el mio amor,  
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, Rachela,  
Fair child of mine,  
No, Rachela! 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: "AHVENT MOCHOH UM'ELEMON"  
Ashkenazic

- Ruth Rubin - A Treasury of Jewish Folk Song
Hineni mache on um'sumor

Hineni mache on um'sumor
Kimo shekosuv batoro

Hineni...

Behold, I am prepared to sanctify the Sabbath,
As it is written in the Torah.

SIDE II, Band 6: INSTRUMENTAL
Lomir Ale in Hinen
Freilach

SIDE II, Band 7: ANOL ZE GEVER A MAYER
Eastern Europe

Anol is gever a mayer...
Di mayse iz gornit freylech-
Di mayse beyt zich onet
Mit a yidishe meylech.

CHORUS
Lyulinke mayn feygel
Lyulinke mayn kind.
Ch'o be ongevooyn az libe-
Vey is ir un vinds.

Der meylech hot gebyt a malke,
Di malke hot gebyt a wovorts.
Der wovorts hot gebyt a boym.
Lyulinke mayn kind.

CHORUS
Der boyt hot gebyt a taywg.
Der taywg hot gebyt a nestel.
Dos nestel hot gebyt a feygel.
Lyulinke mayn kind.

CHORUS
Der meylech is ogebritzon,
Di malke is gevorn taworts.
Der taygw iz ogebritzon.
Dos feygel fun nest - antlofin.

CHORUS
Vu nent men aza chochoch
Der sol kenen di altern tseyln?
Vu nent men aza dokter
Er sol kenen mayn barts heyln?

CHORUS
Once upon a time there was...
Is the happy old beginning.
But our story's sad, and starts
With a Jewish king.

CHORUS
Hush, my little birdie,
Hush, my little baby.
I have lost my own true love.
Ah, woe is unto me!

The king he had a lovely queen,
The queen a vineyard fair had she.
The vineyard fair, it had a tree.
Hush, my little baby.

On the tree there was a branch,
On the branch there was a nest,
In the nest there was a birdie,
Hush, my little baby.

The king he died so suddenly,
The queen grew sad and pined away.
The branch broke off the tree, my love,
And the birdie flew away.

Where is there a wise man
Who can count the stars?
Where is there a doctor
Who can heal my heart?

*Ruth Rubin - A Treasury of Jewish Music

SIDE II, Band 8: Y'boneh ha-mikdash
Chassidic

Hoy, y'boneh, y'boneh, y'boneh
Y'boneh ha-mikdash
Y'boneh ha-mikdash
Hoy, y'boneh, y'boneh, y'boneh

MAY THE TEMPLE BE REBUILT:

SIDE II, Band 9: HOF MEINE HOMENDASH'N
Eastern Europe
ABOUT RAASCHE

"Her taste in vocal music is impeccable."

"American Jewry can be proud of their ambassador of Jewish song."
N. Lieb, Notre Parole (Usher Vort)—Paris.

"Raashe'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 Raashe who sings . . . with a good deal of style."
Welcott Gibbs, New Yorker Magazine.

"The highlight of the evening was the singing of a handsome, black-haired, black-eyed girl . . . Raashe."
Bert McCord, N.Y. Herald Tribune.

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

THE EARTH SINGS

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

Star of the film, "The Earth Sings."
"A most beautiful approach to the Israeli scene is "The Earth Sings". The voice of Raashe coupled with excellent photographic material has resulted in a film of sterling quality that embodies the passion and verve of the new Israel."
Charles Sizemore, 20th Century-Fox.

*Ruth Rubin - A Treasury of Jewish Folk Songs