narrated by THEODORE BIKEL

THE PASSOVER STORY

SUNG BY
The Western Wind

written by RACHEL and MIRIAM RABINOWICZ
created a twentieth-century choral style that synthesizes the rhythmic vitality and modal harmonies of Hebrew folk melodies with the structural refinement of the European polyphonic tradition. Braun has provided us with two lively four-part compositions—"Ha Lachma Anyah" and "Adir Hu"—that help to begin and end our musical seder. Hajdu's, "The Four Sons", employs attractive modern harmonies, Renaissance counterpoint and chant to portray the four personality types enumerated in the Haggadah—wise, wicked, simple and ignorant—and the teaching strategies appropriate to enlightening each kind of child.

Moses, the hero of Passover who is never once mentioned by name in the "Haggadah," inspired Charlie Morrow's "Fire Song," a contemporary American setting of a sixth-century Hebrew poem by the Palestinian, Yannai. In the excerpt presented here, Moses stutters a stream of awesome images as he communes with the Burning Bush. Moses has become a universal hero for those fighting for their freedom. "Go Down Moses," the Negro spiritual, sustained African-American slaves in their emancipation struggle and is sung today in some Jewish homes as part of the Passover observance.

The events of the twentieth century have created a need to remember the struggles for freedom and redemption in our own time. Accordingly, many contemporary "Haggadot" have made a place for a memorial observance in the seder. A modern heroine, the poet and freedom fighter, Hannah Senesh (1921-1944), provided the text for American composer Elliot Levine's setting of "Ashrei HaGafrur". His use of two antiphonal choirs perhaps unconsciously hearkens back to the ancient Temple service which is the building block of Western choral music. Our memorial section begins poignantly with the traditional melody for the twelfth of Moses Maimonides' 13 Principles of Faith, "Ani Maamin," a song of rapturous beauty which was sung by many Jews as they faced death in the Nazi extermination camps.

The European classical music tradition is represented by Salomone Rossi's elegant early seventeenth-century setting of Psalm 118, and Louis Lewandowski's Mendelssohn-like Psalm 114. Rossi is the first Jewish composer to use Western harmonies to illuminate Jewish texts. His Psalm 118 is one of 33 compositions written for the synagogue in Mantua and published in 1622-23. Although early-Baroque in musical style, and devoid of any traditional Jewish melodic modes, his setting is informed by sensitive Hebrew text-setting which brings special meaning to this Psalm of affirmation. Lewandowski's stirring linear writing and lively word painting depicting the "skipping mountains" express the upheaval portrayed in the Psalm which closes the "Hallel" (Songs of Praise) section of our seder.

Arrangements created by and for cantors are among the most common forms of Jewish music heard today. These arrangements, often witty and amusing, showcase the talents of cantors as sacred entertainers. Our Passover program is "leavened" by cantor Sol Zim's arrangements of "V'hi Sheomdo" and "Dayenu," and Sholom Secunda's "L'shanah Habaa". Moishe Oysher's Klezmer-style, improvisatory, "Chad Gadyo" brings our Passover Story to a rousing conclusion.

Notes by Matthew Lazar and William Zukof

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**TEXTS**

**KADESH UR'CHATZ (Haggadah)**
1. Recite the Kiddush.
2. Wash hands.
3. Eat a green vegetable.
4. Break the middle matzah and hide a half of it for the Afikoman.
5. Recite the Passover Story.
6. Wash hands before the meal.
7. Say the Hamotzi (blessing for bread) and the special blessing for the matzah.
8. Eat the bitter herb.
9. Eat the bitter herb and matzah together.
10. Serve the Festival meal.
11. Eat the Afikoman.
12. Say grace after the meal.
13. Recite the Hallel.

**HA LACHMA ANYAH (Haggadah)**
This is the bread of affliction which our ancestors ate in the land of Mitzrayim. All who are hungry, let them enter and eat. Ali who are in need, let them come
in the coming of the Messiah, 
and even though he may tarry, 
I will wait each and every day for his arrival.

ASHREI HAGAFRUR
(Hannah Senesh, 1921-1944)
from HANNAH SENESH HER LIFE & DIARY translated by Marta Cohn
©1971 by Nigel Marsh reprinted by permission of Schocken Books published by Pantheon Books a division of Random House, Inc. ASHREI HAGAFRUR translated from the Hebrew by Marie Syrkin.

Blessed is the match that is consumed in kindling flame. 
Blessed is the flame that burns in the secret fastness of the heart. 
Blessed is the heart with wisdom to stop its beating for honor's sake. 
Blessed is the match that is consumed in kindling flame.

L'SHANAH HABAA (Haggadah)
Next year in Jerusalem.

ECHAD MI YODEA (Haggadah)
Who knows one? I know one. 
One is our God, in heaven and on earth.

Who knows two? I know two. 
Two are the tablets of the covenant; 
One is our God, in heaven and on earth.

Who knows three? I know three. 
Three are the patriarchs; 
Two are the tablets of the covenant; 
One is our God, in heaven and on earth.

Who knows four? I know four. 
Four are the matriarchs; 
Three are the patriarchs; 
Two are the tablets of the covenant; 
One is our God, in heaven and on earth.

ADIR HU (Haggadah)
God is Mighty! 
May He soon rebuild His Temple. 
Speedily, speedily, 
In our days, soon. 
O God, rebuild Your Temple soon.

CHAD GADYO (Haggadah)
One kid, just one kid. 
My father bought for two zuzim, one kid, just one kid. 
Then came a cat that ate the kid 
that my father bought for two zuzim, 
One kid, just one kid. 
Then came the angel of death who killed the shochet who slaughtered the ox that drank the water that quenched the fire that burnt the stick that beat the dog that bit the cat that ate the kid that my father bought for two zuzim, 
One kid, just one kid.

Then came the Holy One and killed the angel of death who killed the shochet who slaughtered the ox that drank the water that quenched the fire that burnt the stick that beat the dog that bit the cat that ate the kid that my father bought for two zuzim, 
One kid, just one kid.

IN LOVING MEMORY OF CAROLE HARTSTEIN
1939 - 1990
THE WESTERN WIND VOCAL ENSEMBLE

Since 1969, the internationally acclaimed vocal sextet, The Western Wind, has played a significant role in rekindling America's awareness of the special beauty and variety of a cappella music. The Ensemble's repertoire reveals its wide-ranging interests—from Renaissance motets to Fifties rock 'n' roll, from medieval carols to barbershop quartets, from complex works by avant-garde composers to the simplest folk tunes.


In Europe, the sextet taped early and contemporary American vocal music for the West German National Radio, and toured northern Italy, performing Italian Renaissance as well as American music. The group has appeared with the RAI Orchestra and Chorus of Rome, at the Rome Opera, and at Venice's legendary opera house, La Fenice. In 1985, The Western Wind premiered Cesar Franck's opera, Stradella, for La Fenice and later that year, at the request of the State Department, (USIA) performed American and Latin American music throughout East Asia.

In addition to its concert tours, the Ensemble produces The Western Wind on the Air, a series of holiday specials for National Public Radio. They have appeared on the Today Show and made many award-winning recordings: Early American Vocal Music, L'Amfiparnaso, An Old-Fashioned Christmas, and The Happy Journey (Nonesuch Records), Christmas in the New World (Musical Heritage), Birth of the WarGod, (Laurel), the Western Wind Songbook: Volume I, Sacred (Resmiranda), and Satires, Ballads and Bop (Newport Classics). The Western Wind can also be heard singing Philip Glass' music for the film Koyaanisqatsi (Antilles Records).

THEODORE BIKE

Mr. Bikel was born in Vienna and left for Israel (then Palestine) at the age of 13. He joined the Habimah Theatre at 19, and one year later, became a co-founder of the Israel Chamber Theatre. He is a graduate of the Royal Academy of Dramatic Art in London. He appeared in several West End plays including "A Streetcar Named Desire" under the direction of Sir Laurence Olivier, and "The Love of Four Colonels" with Peter Ustinov. He has made some 41 films including "The
Defiant Ones,” for which he received an Academy Award nomination; “The African Queen;” “The Enemy Below;” “My Fair Lady;” and “The Russians Are Coming, The Russians Are Coming.” He has appeared on stage in “The Sound of Music,” and more recently in “Fiddler on the Roof,” “Zorba,” “The Inspector General,” “The Three Penny Opera,” and “She Loves Me.” Mr. Bikel makes over sixty concert appearances each year and is highly regarded as both musician and raconteur. His television appearances include guest roles on “Murder She Wrote,” “Falcon Crest,” “Dynasty,” “Beauty and the Beast,” “The Equalizer,” and as Henry Kissinger in “The Final Days.”

Mr. Bikel has been active for many years in Actors’ Equity Association, serving as first Vice-President, and from 1973 to 1982 as President. He is a Vice-President of the International Federation of Actors and a Senior Vice-President of the American Jewish Congress. Mr. Bikel served on the board of Amnesty International and was appointed by President Carter in 1977 to the National Council for the Arts. He is currently President of the Associated Actors and Artistes of America (4A’s).

THE PASSOVER STORY - NOTES AND TEXTS

The story of Passover, God’s deliverance of the Jews from Egyptian oppression, has been a source of inspiration for poets, artists and composers through the centuries. The incidents related in the Torah and Haggadah have come to symbolize the universal themes of liberation from slavery, freedom, and redemption for individuals as well as for nations.

The music in The Passover Story is an eclectic compilation of songs and compositions from many sources reflecting the diversity and universality of the Jewish experience.

Our program, following the order of the seder as prescribed in the Haggadah, opens with the “Kadesh Urchatz” chant, a melody of Babylonian Jewry, representing the oldest Diaspora community. We have grafted on another livelier version of this mnemonic chant from the Sephardic community of Salonica, Greece. The two other Sephardic Songs found later in our program, “Par’o era estrellero” and “Cuando D’aiifo fueron salidos,” are drawn from the vast treasury of Ladino song carried away from Spain by the Spanish Jews upon their expulsion in 1492 and collected and transcribed early in this century. They are sung in Ladino, the vernacular of the Spanish Jews, a combination of Spanish and Hebrew—just as Yiddish is a combination of German and Hebrew. To the Western ear the Eastern modalities of these songs seem to authenticate the primal feelings of Moses coming to terms with his destiny as depicted in the song texts. Questioning is at the very essence of the Jewish tradition. “Haggadah” means to tell. It was designed to both answer the questions of the curious and to evoke questions in those as yet unable to ask. Our version of the “Four Questions” is a medley that starts with the traditional Yiddish intonation in the Ashkenazi learning mode, followed by a lively Israeli melody. We end with a rousing Sephardic tune from Turkey that playfully adds the word, “v’shotin” — “and drink” to the fourth question — why do we eat “and drink” reclining?

Contemporary Israeli composers, Yehezkel Braun and Andre Hajdu, have been part of a movement which has

RACHEL AND MIRIAM RABINOWICZ

London-born and bred, Rachel and Miriam Rabinowicz collaborated on many writing projects. When Rachel was assigned by The Rabbinical Assembly to edit The Feast of Freedom Haggadah, Miriam was her (unsung) collaborator. “Moses was right,” said Rachel, “everyone should have a sister Miriam!” The official Haggadah of the Conservative Movement, The Feast of Freedom has sold over a hundred thousand copies. Miriam, a former Public Relations writer for The Jewish Theological Seminary, works in the plastic arts, does fascinating things with Hebrew calligraphy, and has had several major art shows. Rachel died soon after the first performance of the Passover Story, and this recording is a lasting memorial to her wonderful exuberance, energy, brilliance and kindness. The Rabinowicz sisters are the daughters of a noted Hasidic Rebbe. Their brother is Dr. H.M. Rabinowicz, an eminent London rabbi and historian.
PARO’O ERA ESTRELLERO (Sephardic Song)
Pharaoh was a star-gazer.
He went out one evening in the night dew.
He saw a divine star.
Announcing that Moses was to be born.
He ordered all the wet-nurses to be summoned,
As many as there were in Egypt,
He made all of them swear
Not to receive a Jew.
The wet-nurses were Jews
Beloved of God.
They went to Moses and received him
As soon as he was born.
His sister the Levite
Had a basket made
Sealed it with pitch and
Into the river Nile she threw it.

CUANDO D’AIHTO FUERON SALIDOS
(Sephardic Song)
When they went out from Egypt
With children and women
With six hundred thousand singing,
After them ran Pharaoh with a red pennant.

People:
Where have you brought us, Moses,
To die without a grave,
To die in the sand?

Moses:
What shall I do for you, my dear ones?
Pray to God
And I will do in Pharoah’s band.
Great were his prayers
That went up to God on high.

God:
Take this rod, Moses,
Take this rod in your hand.
Part the sea with twelve strokes,
Bring out your holy people.
The Jews went through,
And the Egyptians were drowned.
This miracle that God wrought for us,
May He continue to work them for us forever.

THE PLAGUES (Haggadah)
Blood — Frogs — Vermin — Beasts — Cattle Disease —

DAYENU
Had He taken us out of Mitzrayim without carrying
out judgments against the Egyptians,
It would have been enough.
Had He given us Shabbat without bringing us to Mount
Sinai,
It would have been enough.

ELIYOHU HANOV (Haggadah)
Elijah the Prophet, Elijah the Tishbite, Elijah the Gila-dean. Speedily he will come unto us, heralding the
Messiah, the Son of David.

ODEKHA (Psalm 118)
I will give thanks unto Thee, for Thou hast answered
me.
And art become my salvation.
The stone which the builders rejected has become the chief cornerstone.
By the grace of the Lord has this been done.
It is marvelous in our eyes.
This is the day which the Lord hath made
On it we will rejoice and be glad.

B’TZEIS YISROEL MIMMITZROYIM (Psalm 114)
When Israel went forth from Egypt,
The house of Jacob from a people of a strange tongue,
Judah became His sanctuary, Israel His dominion.
The sea beheld and fled, The Jordan turned back.
The mountains skipped like rams, The hills like lambs.
What ails thee, O sea, that thou didst flee, Jordan, that
thou turnest back,
You mountains, that you skip like rams,
You hills, like lambs?
Tremble, thou earth, at the presence of the Eternal,
At the presence of the God of Jacob,
Who turns the rock into a pool of water,
The flint into a fountain of water.

ANI MAAMIN (Moses Maimonides,
12th century)
I believe with all my heart
celebrate Pesach. Now we are here. Next year we will be in the land of Israel. Now we are enslaved. Next year we will be free.

THE FOUR QUESTIONS (Haggadah)
How different this night is from other nights!
On all other nights we eat either chametz (bread) or matzah.
Why, on this night, do we eat only matzah?
On all other nights we eat all kinds of vegetables.
Why, on this night do we eat bitter herbs?
On all other nights we do not usually dip vegetables even once.
Why on this night, do we dip twice? (In salt water.)
On all other nights we eat either sitting upright or reclining.
Why, on this night, do we drink and eat reclining?

AVADIM HAYINU (Haggadah)
We were slaves of Pharaoh in Egypt and the Eternal our God brought us out from there with a strong hand and an outstretched arm.

THE FOUR SONS (Haggadah)
What does the wise child ask? “What are the statutes, the laws and the ordinances which Adonai our God has commanded us?” (Deuteronomy 6:20) You should inform this child of all the laws of Pesach, including the ruling that nothing should be eaten after the Afikoman.

What does the wicked child ask? “What does this ritual mean to you?” (Exodus 12:26). To “you” and not to “him.” Since he removes himself from the community by denying God’s role in the Exodus, shake him by replying, “This is done because of what Adonai did for me when I went out of Mitzrayim.” (Exodus 12:8) “For me.” Not for him. Had he been there, he would not have been redeemed.

What does the simple child ask? “What is this all about?” You should tell him, “It was with a mighty hand that Adonai took us out of Mitzrayim, out of the house of bondage.” (Exodus 13:8)

As for the child who does not know how to ask, you should open the discussion for him, as it is written, “And you shall explain to your child on that day, ‘It is because of what Adonai did for me when I went free out of Mitzrayim’” (Exodus 13:8)

Blessed is God who gave the Torah to his people Israel.
Blessed is He. The Torah speaks of four children: one who is wise and one who is wicked, one who is simple and one who does not even know how to ask a question.

V’HI SHEOMDO (Haggadah)
It is the promise that has sustained our ancestors and us, for not just one enemy has arisen to destroy us; rather in every generation there are those who seek our destruction, but the Holy One, praised be He, saves us from their hands.

GO DOWN MOSES (Negro Spiritual)
When Israel was in Egypt land,
Let my people go.
Oppressed so hard they could not stand,
Let my people go.
Go down Moses, way down in Egypt land,
Tell old Pharoah
Let my people go.
Thus spake the Lord bold Moses said,
Let my people go.
If not I’ll strike the firstborn dead
Let my people go.

FIRE SONG (excerpt) Yannai, c. 6th Century C.E.
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Fire black as raven
Fire heaps of color like the rainbow
And changes image crowds on image on the burning bush in flame
Sinai with torches overhead were kindling sparks
Below it licking light rays
Inside it the domain of serafim who aren’t burnt thereby
And from the sweat, they sweat a fire river flow of light
whose sinews are curds of snow
The fire doesn’t boil off snow
Is itself not doused by snow
For fire’s maker snow’s creator ordered peace
between the fire and the snow
O judgment by fire
O judgment by snow
# THE PASSOVER STORY

**THE WESTERN WIND VOCAL ENSEMBLE**
Phyllis Elaine Clark, Cheryl Bensman Rowe, sopranos/
William Zukof, countertenor/Lawrence Bennett,
William Lyon Lee, tenors/Elliot Z. Levine, baritone

Guest Artists: Johana Arnold, Elaine Russell, sopranos/Karen Hansen, vielle/Mary Rowell, violin/
Jonathan Storck, string bass/Steven Silverstein, clarinet, kaval, recorders, and percussion

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<td>KADESH UR'CHATZ (4:06)</td>
<td>Babylonian/Sephardic</td>
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<td>HA LACHMA ANYAH (2:50)</td>
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   solo: Zukof
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   solo: Levine
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| 4     | AVADIM HAYINU (1:38)  | Traditional Israeli
   solo: Hajdu (b. 1932) |                   |
| 5     | THE FOUR SONS (6:32)   | Andre Hajdu (b. 1940)             |                   |
| 6     | V'HI SHEOMDO (2:11)    | Arr. by Sol Zim                   |                   |
| 7     | GO DOWN MOSES (2:15)   | Negro Spiritual                   |                   |
| 8     | THE FIRE SONG (3:55)   | Charlie Morrow (b. 1942)          |                   |
| 9     | PAR'O ERA ESTRELLERO (3:19) | Sephardic Song
   solo: Bensman Rowe |
| 10    | CUANDO D'AIFTO FUERON SALIDOS (4:24) | Sephardic Song arr. by
   The Western Wind
   solos: Clark/Levine |
| 11    | THE PLAGUES (1:53)     | Traditional Chant
   Arr. by Sol Zim |
| 12    | DAYENU (2:59)          | solo: Bennett                      |                   |
| 13    | ELIYOHU HANOVIT (2:18) | Sholom Secunda (1894-1974)
   solo: Bennett |
| 14    | ODEKHA, Psalm 118 (2:26) | Salomone Rossi (1570-1628)
   Louis Lewandowski (1821-1894) |
| 15    | B'TZEIS YISROEL MIMMITZROYIM (1:39) | Traditional Ashkenazi
   solo: Arnold |
| 16    | ANI MAAMIN (3:29)      | Elliot Z. Levine (b. 1948)        |                   |
| 17    | ASHREI HAGAFRUR (4:00) | Sholom Secunda (b. 1948)
   solo: Arnold |
| 18    | L'SHANAH HABA (1:37)   | Traditional Palestinian
   solo: Arnold/Levine/Lee/Russell |
| 19    | ADIR HU (1:16)         | Yehezkel Braun/Moishe Oysher      |                   |
| 20    | CHAD GADYO (4:18)      | solos: Zukof/Russell              |                   |

Total Timing: 61:37

Credits: Executive Producer: William Zukof/Repertoire and Recording Supervision: Matthew Lazar,
Artistic Director, Heritage Concert Series, Merkin Concert Hall, N.Y.C./Recording, Editing, Co-Production:
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WESTERN WIND RECORDS
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