

At The Edge of the World:
Jewish choral music from Australia,
South Africa & Finland

Program

Organ prelude: Siegfried Würzburger Passacaglia und Fuge über 'Kol Nidre'

Maurice Katzin	Kaddish
David Nowakowsky	Elohenu (V'taher libeinu)
Josef Gottebeter	Mogen avos
Katrina Kovacs	Dieses Land (from Flügel der Prophetie, a 1948 poetry cycle by Nelly Sachs)

Organ: Armin Freisinger, Prelude

Simon Parmet	Undzer yiddish gezang
Moses Pergament	A Vinterlid
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Interval

Organ: Walter Wurzbürger, Passacaglia

Werner Baer	Yih'yu L'ratzon
Theodor Schönberger	Let the Words
Werner Baer	Ahavat Olam
Josef Gottbeter/Froim Spektor	Min hammeitzar korosi yoh

Organ interlude: Walter Wurzbürger, Another Uwe Radok Fugue on a Familiar Subject

Victoria Pham	Mutterwasser (from Flügel der Prophetie, a cycle of Nelly Sachs)
Werner Baer	Psalm VIII
Werner Baer	Labrit Habeit

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Program note

From a modest figure of c.4000 in the 1880s, the Jewish population of South Africa increased around tenfold by the 1930s, as large numbers of Jews arrived in the Cape of Good Hope, primarily refugees of the Russian Empire from the Kovno (Kaunas) region of modern-day Lithuania. Others hailed from Poland, Southern Russia, and Ukraine. Among these new arrivals were many of the Chazzanim (Cantors), choristers and organists, former office-holders in synagogues that had mostly been requisitioned by the Soviet authorities.

Among these musicians was Morris Katzin, who arrived in South Africa from Riga (modern-day Latvia) in 1931, settling first in Johannesburg and later in the Cape, where he was Cantor of the Sea Point Synagogue, Cape Town. Katzin's journey to Africa included a concert tour that took in Sweden, Germany, Belgium, and several other European countries, ending up at the Paris Opéra, where he was engaged to sing alongside the great Russian bass Fyodor Chaliapin in a number of operas, including Rimsky-Korsakov's *May Night*.

Katzin's personal music archive (now held by his family in Cape Town) included a number of musical notebooks and manuscripts by several different composers, including the choral-cantorial works by Froim Spektor and Josef Gottbeter performed in today's concert. Katzin's own setting of the High Holydays Kaddish prayer is a cantorial tour de force typical of its kind, almost certainly composed for his own use. Long florid passages for unaccompanied cantor alternate with chordal interjections from the choir to create a gently celebratory setting.

By contrast, the interpretation of the 'Holiness of the day' prayer from the Amidah ('Standing Prayer') for Mincha (afternoon service) of Shabbat—*Elohenu. Vetaher libeinu* [Our God. Purify our hearts]—by David Nowakowsky (1848–1921) sustains the choral texture for longer passages throughout. Nowakowsky's colleague, the renowned Cantor Pinchas Minkowsky, wrote in his autobiography that Nowakowsky 'never resorted to 'lemonade music', with cadenzas from Italian opera, as they do in America.' Such restraint is seen in *Elohenu*, performed in today's concert.

Nowakowsky had studied organ, theory and counterpoint at the Berdychiv Conservatory, and later became Professor of Theory and Harmony at the People's Conservatory of Odessa. Such expertise is evident in the subtle handling of choral textures and tender harmonic language of *Elohenu*, hallmarks of Nowakowsky's style refined over his remarkable 50-year tenure (starting in 1869) as choirmaster at the newly-constructed Brody Synagogue in Odessa.

Josef Gottbeter (1877–1942) was born in Uman, roughly halfway between Kiev and Odessa. He sang as a meshorer (choir boy) in the Talne Synagogue nearby, later returning to the Uman Synagogue as conductor and chorister. Although initially admitted to the St Petersburg Conservatoire, Gottbeter ultimately graduated in Warsaw, subsequently taking up posts as conductor and organist in Odessa and Vilna [Vilnius], where Russian-born cantor Zavel Kwartin favourably reviewed Gottbeter's work *K'dushah* in concert in 1908.

Gottbeter moved to Rostov-on-Don, Southern Russia, in 1915 to become organist at the city's Grand Choral Synagogue. There he struck up a close musical partnership with Froim Spektor (1888–1948), who was appointed Cantor of the synagogue the same year. The two musicians' years together in Rostov were productive, and many manuscripts from Spektor's archive (discussed below) bear witness to a fruitful collaboration, Gottbeter often providing organ accompaniments for Spektor's initial choral settings. Gottbeter was also an accomplished composer in his own right. His setting of the Friday Night Shabbat blessing *Mogeyn Ovos* [Shield to our Fathers] reflects beautifully the tranquillity of the text, illustrating the range of the composer's expressive capabilities.

Spektor and his family remained in Rostov-on-Don until 1928. But Jewish life was already being systematically dismantled by the occupying Nazi forces. Although religious services would continue in the synagogue for several years after the Soviets seized it, Spektor could not see a future for his family in Russia, and responded to an advertisement in the Yiddish press in search of a Cantor for the New Hebrew Congregation, Cape Town (known as the Roeland Street Shul). There he arrived via the Balmoral Castle steam-liner in 1928, accompanied by his wife and two children (a third was born later, in South Africa).

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Following his death in 1948, Spektor's papers passed into the custodianship of family members, where they remained almost untouched until my first research visit to Cape Town in 2012. Spektor's beautiful music folder (presented by his congregation in 1943 in recognition of ten years' service in their community) contained manuscripts of many of his own works, and those by several of his contemporaries, some of whom had stayed at home in Eastern Europe and would later perish in the Holocaust. Notable among these composers were Nowakowsky and Gottbeter, and also Dowid Ajzensztadt (1890–1942), last choirmaster of the Tłomackie Street Synagogue, Warsaw, and one of the leading lights of music-making in the Warsaw Ghetto. Ajzensztadt entrusted Spektor with an early draft of his Passover Cantata Chad Gadya [One little goat]. In a note on the front page of the manuscript he implored Spektor to send his evaluation of the work, stating that 'you are the only person whose opinion I trust.' Ajzenstadt and his family were shot dead by a German officer as they awaited transport to the Treblinka Death Camp in 1942; Spektor's music folder contains one of only six surviving works by his old friend.

A reflective mood suffuses much of Spektor's setting of Min Hameytsar, composed around 1916, well before the composer emigrated. Spektor set ten verses from the first part of Psalm 118, reflecting the mood of each verse in its accompanying music. From the sombre opening call of distress, the piece progresses through hope, fear, reconciliation, doubt, and many more of the psalmist's emotions, but concludes optimistically with the setting of the concluding words 'This is the day which the Lord hath made; we will rejoice and be glad in it'. The original organ accompaniment was probably provided by Gottbeter, though there is no explicit evidence to that fact in the one surviving manuscript source for the piece.

Tragically, the friendship between Gottbeter and Spektor did not survive the Second World War. Whilst Spektor and family escaped the growing tensions and real dangers of Jewish life under the Soviets by emigrating to South Africa, Gottbeter was not so fortunate. Following the Nazi attack on Russia in 1941, he was evacuated with his wife and daughter to Kislovodsk, registering their arrival in 1942. In all likelihood the family was among some 2000 Jews murdered by the Nazis in September 1942 following their occupation of Kislovodsk.

Armin Freisinger note

Armin Freisinger (1846–1920) is representative of the rich tradition of organ composition and performance in nineteenth-century Bohemia (most notably, Antonín Dvořák graduated from the Prague Organ School in 1859). According to Rabbi Dr. Max Hoch's history of the Jews of Pilsen, 'on 30 December [1871] Mr. Armin Freisinger from Pressburg (Bratislava) was called for a trial service. This trial took place on 10 May [1872], and on 11 May Mr. Freisinger was appointed as senior Cantor [in Pilsen].' Writing in 1913 in *Die Wahrheit* [The truth], a certain Dr Link related how Hungarian-born Freisinger resisted an invitation to join the Budapest Royal Opera House in order to continue his religious vocation and 'remain a Jew', describing him also as an 'eternally young, passionate singer'.

Being from central Europe, the brief Prelude performed as an interlude in today's concert sits rather outside our central theme, 'At The Edge of the World'. But it too lay forgotten, at the edge of a community's memory, hidden amidst the fragmented and partially damaged archives of the Jewish Community in Prague, based at the city's 'Jerusalem' Synagogue. The synagogue was used during the Nazi occupation as a storage room for confiscated Jewish properties, making it all the more remarkable that its musical collection was not simply thrown away, but survived long enough for this and many other works to be rediscovered in 2015 by musicologist (and close partner of the PtJA project) Marta Stellmacher.

Stephen Muir

Notes on Organ Music by Siegfried Würzburger and Walter Würzburger

Siegfried Würzburger was born in 1877 in Frankfurt am Main, receiving piano and theory instruction from Iwan Knoll at the Hoch Conservatory and organ instruction from Carl Breidenstein (the latter also being choir director of the Great Synagogue in Frankfurt). Together with his wife, Siegfried founded a private music school, and they also established a youth music festival called **Jugend Musiziert**. Würzburger was organist at the Westend Synagogue in Frankfurt until Kristallnacht. Siegfried was practically blind from birth, and this honed his improvisation skills. He also integrated music from Bach and Buxtehude in sacred services at the Synagogue. Würzburger was an active member of the **Jüdischer Kulturbund** (Jewish Cultural League – the only outlet for Jews to perform after the Nazi rise to power) in Frankfurt until its dissolution. Because of his own disability, and the severe asthma of his eldest son Hans, emigration was impossible. In late 1941 he, his wife and Hans were deported to the Lodz Ghetto, where they perished because of malnutrition and cold. The **Passacaglia und Fuge über Kol Nidre** has six main sections, utilising two major themes from the Kol Nidre prayer. The first is the highly recognisable opening, used as an ostinato figure in the passacaglia in the pedals. The second occurring melody in the prayer is transformed into a fugue. Despite the conservative harmonic language, there are some innovative introductions of Jewish modality in the unmetred cadenzas.

Notes based on Tina Frühauf's **German-Jewish Organ Music: An Anthology of Works from the 1820s to the 1960s** (AR Editions: 2013).

The music of Siegfried Würzburger's son Walter is represented across the **Out of the Shadows Festival** in Sydney. Walter was able to escape Germany in 1933. Trained in jazz by Mátyás Seiber at the Hoch Conservatory Walter's natural ability as a saxophone/clarinet player allowed him the mobility to tour Europe. He arrived in the Netherlands and heard of opportunities to work in Singapore. In April 1939, he began work in a new six-piece swing band at the GAP Road House, playing accordion. After the outbreak of war, all German nationals in Singapore (regardless of racial categorisation under the Nazis) were placed on parole or curfew. In 1940, 272 men, women and children were deported on the Queen Mary, arriving in Sydney, from whence they were shipped by train to the town of Tatura in Victoria (near Shepparton) and placed in a detention camp. Families were allowed to stay together, and single men were housed in the same camp. Walter shared a room with the photographer Helmut Neustädter, better known to us as Helmut Newton; he also became fast friends with Uwe Radok (later one of the foremost meteorologists and glacial experts in Australia). The two organ works by Walter here were written after the Australian authorities released Jewish internees. Both contain unusual and inventive harmonic language (crossing jazz chords in a strange neo-classical manner). The second work is a fugue based on a theme that Walter had written in his earliest days in the camp (dedicated to Radok). There is a melancholy air to this piece – it is possible that it was written after news had been received of his parents and eldest brother's death in the Lodz Ghetto.

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Note on Theodor Schönberger

Theodor Schönberger was born in 1874 in Kosten, Posen, the son of Cantor Zemach Schönberger and Bertha née Friedland. He studied piano and music theory at the Stern Conservatory in Berlin. From 1896 to 1936 he was a piano teacher at the Stern Academy, and also choirmaster of various Synagogues (84 Dresdener Straße, Fasanenstraße). After the Stern Conservatory was Aryanised, he worked at the private Holländer Music School. Professor Schönberger arrived with his wife in Sydney in July 1939, having been sponsored by his daughter and her husband. He worked as a private piano teacher and was organist at Temple Emanuel from 1939 to 1944, accompanying Cantor Günther Hirschberg in an aria competition in 1943. He passed away in 1945. Very little of Schönberger's music remains, and this is perhaps the first time in 40 years that this work has been sung.

Biographical detail for this note is taken from Albrecht Dümling's **The Vanished Musicians: Jewish Refugees in Australia** (Peter Lang: 2017).

Note on Werner Baer

Werner Baer is amply represented in this concert, as befits a major figure in Jewish music in Sydney. Born in 1914 in Berlin, Baer's principal musical passion was opera, but the dream of conducting at the Municipal Opera was curtailed by the Nazi rise to power. He found employment as an organist for Berlin synagogues, as a teacher at the private Holländer Music School, as choirmaster at the Levetzowstraße Synagogue and as pianist and musical director of the Kleinkunsthöhne (cabaret stage) of Berlin's Jüdischer Kulturbund (or KuBu), the only official organisation in Nazi-run Berlin where Jews could participate in culture.

After being imprisoned and beaten in the Sachsenhausen concentration camp (22 miles north of Berlin) following the Kristallnacht pogroms of 9–10 November 1938, he and his first wife Ilse fled Germany for Singapore, where he played a major role in the cultural life of the city until 1940. In September of that year, Baer with Ilse and baby Miriam were deported to Australia and detained at the Tatura internment camp (150 miles north of Melbourne), where he continued musical activities. In 1942 all Jewish refugees were released from Australian internment camps. Baer joined the army and worked as musical director for a successful revue, **Sergeant Snow White**, from which his composition **Sounds of Europe** won an Australian army composition competition in 1943. After the war, Baer worked as a pianist and accompanist, organist and choral conductor, while also composing music for voice, orchestra, ballet, film and theatre. He worked at the Australian Broadcasting Commission from 1951 to 1979 and at Temple Emanuel until 1980. Baer was founding musical director of the Sydney Jewish Choral Society, the Wagner Society, the Sydney Male Choir, and involved in countless other musical activities. He died in 1992.

Baer provided many musical settings for the Congregation of Temple Emanuel and the Sydney Jewish Choral Society. Of the works on the program tonight, Yih'yu L'ratzon is the most simplest and perhaps the most effective – still in use in non-Orthodox congregations around Australia. His Ahavat Olam, by contrast, has not been heard for decades. It is inspired by the more familiar 6/8 setting written by the British Jewish composer Julius Mombach, but uses a minor tonality. Baer's creativity, facility and understanding of choral writing is evident in the two major works at the end of this program: Psalm VIII and Librit Habeit. The former was in use during his time at Temple Emanuel; the latter was written for performance by the Sydney Jewish Choral Society. Librit Habeit is a very unusual and creative setting of a piyyut (devotional prayer) from the Selichot (penitential prayer) service of the High Holydays. It is probably Baer's most interesting and creative choral composition.

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Translation of texts (in order or performance)

Kaddish (Hebrew liturgy)

Music by Maurice Katzin

Glorified and sanctified be G-d's great name
throughout the world which He has created
according to His will.
May He establish His kingdom in your lifetime
and during your days,
and within the life of the entire House of Israel,
speedily and soon; and let us say, Amen.

May His great name be blessed forever and to all eternity.
Blessed and praised, glorified and exalted,
extolled and honored, adored and lauded
be the name of the Holy One, blessed be He,
beyond all the blessings and hymns,
praises and consolations that are ever spoken in the world;
and let us say, Amen.

Elohenu - V'taher libeinu (Hebrew liturgy)

Music by David Nowakowsky

Our G-d and G-d of our ancestors
May our rest be acceptable before you
Sanctify us with your Mitzvot
And give us our portion in your Torah
Sate us with your goodness
And gladden our souls with your salvation.
And purify our hearts to worship you in truth
And give us, with love, with your grace,
The inheritance of your Holy Shabbat
So that all of Israel,
Who sanctify your name, may rest in it.

Mogen owos, (Friday Night Seven-Faceted Blessing)

Music by Josef Gottbeter

Mogen owos bid woroj me-chajeh me sim be'-ma amoroj. Ho-el ha kodosh sche'en komohu hameiniach le amoj
be'jom schabos kodschoj. Ki wom rozoh lehoniach lohem, lefonow n'awod b'jirho wofachad, w'nodeh lischmoj
bechol tomid me'en habrochos; el ha hodo-os adon hascholom.
Mekadesch ha schabos um worech schwiji, umeniach bi-k'duschoh, le'am meduschnej oneg.

He was a shield to our Fathers with His word; He resurrects the dead by His
utterance; He is the holy G-d like whom there is none. He gives rest to His people on
His holy Shabbat day, for to them He desired to give rest.
We will serve Him with awe and fear, and offer thanks to His Name every day,
continually, in accordance with the blessings [of that day]. He is the G-d worthy of
thanks, the Master of peace, who sanctifies the Shabbat and blesses the Seventh
Day and brings rest with holiness to a people satiated with delight in remembrance of
the work of Creation.

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Dieses Land (Nelly Sachs)
Music by Katrina Kovacs

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This land
a kernel
on it carved

His name!

Star-toothed sleep holds him fast
in the hard apple-flesh of earth
with buds of psalms
he taps out resurrection.

This land
and all its paths
blossoming blue
with timelessness

all tracks run outside –

Sand trembling volcanically
shoveled from the dream
by rams' horns.
The hour of the prophets hastened
to peel the corpse-skin from the dead
like dandelion seed
but winged with prayer
they traveled home

© Translation by Jennifer M Hoyer from *The Space of Words: Exile and Diaspora in the Works of Nelly Sachs* (Boydell and Brewster, 2014)

Undzer yidish gezang (Noach Oberman)
Music by Simon Parmet (1993-1969)

Zinger khaveyrim dervakht tsum shtrayt,
shtolts ongefangen iz yetst undzer tsayt.
Heybt heykh dem kop un ale glaykh
bay Tsions fonen farzamlt aykh.

Deyres nokh deyres klogn zikh shtil
fun gzeyres yesurim un treyn fil:
Gelaytert fun zind zaynen mir on a mos,
di tsores geyen sheyn ibern kos.

Zingt-zhe khaveyrim mit freyd un mut,
shtark vi der shturem dunern tut.
Fray vi di vaysnde veln,
Mit lust zoln di tener shtormen fun Brust

Heykh zol es klingen dos yidish gezang,
in mekhtik derheybenem ritmishn tsvang,
trogn gerusn fun land tsu land,
farbindn undz ale in heylign band.

Singing friends wake up to act,
Our time has now proudly started.
Lift high your heads and all together
Gather around Zion's flags.

Generations after generations lament silently
About wraths and suffering and many tears:
We have been purified of sin endlessly,
The calamities pour already over the beaker.

Sing friends with joy and courage,
Strong like the thunder does.
Free like the surging waves
With cheer the sound shall storm from breasts.

The Jewish song shall resound high,
With a mightily noble, rhythmic force,
Carrying greeting from land to land
Unifying us all in a holy bond.

© Translation Simo Muir

Österreichisches Volkslied (trad)
Music arranged by H.A Peter

Klagenfurter sind wir und lassen uns nichts sagen, ob sie heute oder morgen uns am Gottesacker tragen.

Ha-ladi... die Klagenfurter sind schon da.

Drei, vier, fürchten wir nicht, fürchten wir nicht, ja fünf, sechs nicht, haben schon acht gehauen, ja Bub da haben die Leute geschaut.

We are Klagenfurters and we don't take any nonsense from anybody, whether we are carried to the cemetery either today or tomorrow.

Ha-la di [etc.] the Klagenfurters are already there.

We don't fear three or four, nor five or six, we have beaten eight, yes o boy then people took notice.

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A vinterlid (Avrom Reyzen)
Music by Moses Pergament

Hulyet, hulyet, beyze vintn,
Fray bahersht di vel't!
Brekht di tsvaygn, varft di beymer,
Tut vos aykh gefelt!

Wild and wilder, wicked winds,
Stray throughout the world!
Snap the branches, break the trees,
Roaming free, unfurled.

Traybt di feygl fun di velder
Un faryogt zey fort;
Di vos kenen vayt nit flien,
Teyt zey afn ort.

Drive the birds out of the fields,
Chase them far away;
Those who cannot fly afar,
Kill them where they lay.

Rayzt di lodn fun di hayzlakh
Shoybn brekht aroys;
Brent a likhtl ergets tunkl,
Lesht mit tsorn oys!

Rip the shutters off the houses
,Break the windowpanes;
Where a candle lights the darkness,
Blow out its remains!

Hulyet, hulyet, beyze vintn,
Yetst iz ayer tsayt!
Lang vet dojern der vinter,
Zumer iz nokh vayt.

Wild and wilder, wicked winds,
This is still your day!
Long, long will the winter linger,
Summer's far away.

© Translation Benjamin and Barbara Harshav

Three Partsongs
Music by Georg Tintner

I: Little Suzannie Poetry by Mary Ponnifax

Where are you going, little Suzannie?
With golden curls flowing and cheeks all aglowing,
Where are you going with footsteps so gay?
What is your secret, little Suzannie?
Why are you running where lizards lie sunning
On hollyhocked paths this fine summer's day?
O run in your garden, little Suzannie!
Your secret is knowing the happiness flowing
Down hollyhocked paths and in hearts that are gay!

II The Lamb

Poetry by Belinda Harrison

Once a lamb and a ram stood together on a hill then out of a mill there came a ewe;
But what did she do?
Because she couldn't fly like the birds in the sky she walked to the lamb and the old ram
And many an evening did they pass lying on the soft cool grass.
The little lamb the very old ram and the ewe who the pastures knew off by heart and from whom she would not part.
Then sad news came to the hill
For the ewe the farmer had to kill.
But they knew not why so they must say goodbye
And she blessed the lamb and kissed the ram
But before the kill she went to the mill where she was shorn and the lamb was born.
And there was a playmate for the lamb So it please the old ram Then that moonlight they looked quite bright for the killing was over,
But there was blood in the clover.

III Love me and never leave me

Poetry by Ronald McCuaig

Love me and never leave me
Love, nor ever deceive me
And I shall always bless you
If I may undress you
 Which I heard a lover say
 To his sweetheart where they lay
He though he did undress her
Did not always bless her,
She, though she did not leave him
Often did deceive him,
 But they loved and when they died
 They were buried side by side.

Yih'yu L'ratzon (Hebrew liturgy)

Music by Werner Baer

Music by Theodor Schönberger

May the words of my mouth
and the meditations of my heart be acceptable to You, O G-d,
my Rock and my Redeemer.

Min hammeitzar korosi yoh (Hebrew Liturgy)

Music by Josef Gottbeter/Froim Spektor

I called upon the Lord in distress: the Lord answered me, and set me in a large place. The Lord is on my side; I will not fear: what can man do unto me? The Lord taketh my part with them that help me: therefore shall I see my desire upon them that hate me. It is better to trust in the Lord than to put confidence in man. It is better to trust in the Lord than to put confidence in princes.
All nations compassed me about: but in the name of the Lord will I destroy them. They compassed me about; yea, they compassed me about: but in the name of the Lord I will destroy them.
They compassed me about like bees: they are quenched as the fire of thorns: for in the name of the Lord I will destroy them. Thou hast thrust sore at me that I might fall: but the Lord helped me. The Lord is my strength and song, and is become my salvation. The voice of rejoicing and salvation is in the tabernacles of the righteous: the righthand of the Lord doeth valiantly.
The right hand of the Lord is exalted: the right hand of the Lord doeth valiantly. I shall not die, but live, and declare the works of the Lord. The Lord hath chastened me sore: but he hath not given me over unto death. Open to me the gates of righteousness: I will go into them, and I will praise the Lord: This gate of the Lord, into which the righteous shall enter.
I will praise thee: for thou hast heard me, and art become my salvation. The stone which the builders refused is become the head stone of the corner. This is the Lord's doing; it is marvellous in our eyes. This is the day which the Lord hath made; we will rejoice and be glad in it.

King James Translation

Mutterwasser (Nelly Sachs)
Music by Victoria Pham

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Prologue to Abram in the salt

Maternal water
deluge
that soaked into salt – skeleton made of dying –
stone of memory
set beneath the moon's silver stair
in Ur
there where the blood of the sleepwalking crowd
of Chaldea
fell
through the blue vein of darkness.
There the archaeologist
reads in the Bible of dust
kissed-in pattern
royal wove
and sees the chain
light the dust with gold.

The jeweled neck
which passed smugly
into its nocturnal existence
still leaves
a mist-gray memory behind.

Music-making constellations
roared like wine
in Abram's ear
until he fell backwards
torn down
struck by a death
that is no death

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Psalm VIII (Hebrew liturgy)
Music by Werner Baer

O Lord, our Lord, how majestic is thy name
in all the earth!
Thou whose glory above the heavens
is chanted from the mouths of babes and infants,
Thou has founded a bulwark because of thy foes
To still the enemy and the avenger.
When I look at the heavens,
The work of thy fingers,
The moon and the stars which thou hast established;
What is man that thou art mindful of him,
And the son of man that thou dost care for him?
Yet thou hast made him little less than God
And dost crown him with glory and honour,
Thou hast given him dominion
Over the works of thy hands;
Thou has put all things under his feet,
All sheep and oxen and also the beasts of the field,

continues over

The birds of the air, and the fish of the sea,
Whatever passes along the paths of the sea.
O Lord, our Lord, how majestic is thy name in all the earth!

King James Translation

Labrit Habeit (Hebrew liturgy)

Music by Werner Baer

As clay we are, as soft and yielding clay
That lies between the fingers of the potter
At his will he moulds it thick or thin,
And forms its shape according to his fancy.
So are we in Thy hand, G-d of love:
Thy covenant recall and show Thy mercy.

As stones are we, inert, inanimate stone
That lies within the fingers of the mason.
At his will he keeps it firm and whole
Or at his pleasure hews it into fragments.
So are we in Thy hand, G-d of life:
Thy covenant recall and show Thy mercy.

As iron are we, cold and rigid,
That lies within the fingers of the smith
At his will he forges it into shape
Or draws it boldly forth to lie, unbended.
So are we in Thy hand, G-d who saves:
Thy covenant recall and show Thy mercy.

As glass are we, thin and transparent
That lies within the fingers of the glazier
At his will, he blows it crystal clear
Or melts it down to suit his whim or notion.
So are we in Thy hand, gracious G-d: Thy covenant recall and show Thy mercy.

As cloth are we, formless and graceless
That lies within the fingers of the draper.
At his will he shapes its lines and folds,
Or leaves it unadorned, to hang unseemly.
So are we in Thy hand, righteous G-d:
Thy covenant recall and show Thy mercy.

As silver are we, with metal dross alloyed
That lies within the fingers of the smelter.
At his will he fuses or refines
Retains the slag or keeps the metal pure and precious.
So are we in Thy hand, healing G-d: Thy covenant recall and show Thy mercy.

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VOX

Elizabeth Scott, Music Director, VOX

Claire Howard Race, Assistant Chorus Master and Principal Rehearsal Pianist

Annabel Jeffery	Soprano 1
Miriam Jeffery	Soprano 1
Alexandra Little	Soprano 1
Charlotte Midson	Soprano 1
Lori Oh	Soprano 1
Ali Perry	Soprano 1
Maya Schwenke	Soprano 1
Jessica Suann	Soprano 1
Lucy Bruton	Soprano 2
Anita Burkart	Soprano 2
Jessica Franke	Soprano 2
Jordan Hare	Soprano 2
Georgia Moore	Soprano 2
Liz Propsting	Soprano 2
Johanna Rosenthal	Soprano 2
Javiera Scarratt	Soprano 2
Amelia Shaw	Soprano 2
Kimberley Stuart	Soprano 2
Dorothy Wu	Soprano 2

Tahlia Crnjac	Alto 1
Cara Hitchins	Alto 1
Kay Hughson	Alto 1
Clare Kenny	Alto 1
Atalya Masi	Alto 1
Kate Moloney	Alto 1
Madi Moore	Alto 1
Kathleen Morris	Alto 1
Olivia Robinson	Alto 1
Bianca Von Oppell	Alto 1
Jaimie Wolbers	Alto 1
Fiona Young	Alto 1
Priscilla Yuen	Alto 1
Raylene Zhang	Alto 1
Isabel Colman	Alto 2
Linda Nunua	Alto 2
Victoria Pham	Alto 2
Belinda Smith	Alto 2
Emily Thomas	Alto 2

Iosefa Laga'aia	Tenor 1
Tony Tipton	Tenor 1
Joshua Borja	Tenor 2
Rhys Little	Tenor 2

Callum Davidson	Bass 1
David Esteven	Bass 1
Tom Hazell	Bass 1
Michael Kallidis	Bass 1
Alex Li-Kim-Mui	Bass 1
Michael Nolan	Bass 1
Rafi Owen	Bass 1
Daniel Wills	Bass 1
Dominic Blake	Bass 2
Philip Lentz	Bass 2
Samuel Morrell-Feitelberg	Bass 2
Liam Mulligan	Bass 2
Stephen Young	Bass 2