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**Dancing
on the Edge
of a Volcano**

Jewish Cabaret

Popular and

Political Songs

1900-1945

New Budapest
Orpheum Society

Dancing on the Edge of a Volcano

Jewish Cabaret, Popular, and Political Songs 1900–1945

New Budapest Orpheum Society

Philip V. Bohlman, *Artistic Director* • Ilya Levinson, *Music Director & Arranger*

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Deborah Bard, *soprano* (DB)

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Stewart Miller, *bass* • Hank Tausend, *percussion*

Elizabeth Ko, *flute* • Jon Steinhagen, *American lyrics*

CD 1: *All songs sung in original language*

CD 2: *German (or German dialect) songs sung in English*

Part I • From the Periphery to the Habsburg Metropole

CD 1 CD 2

(Dates indicated where known)

- | | | |
|---|--|---------------|
| ① | “Wiener Fiaakerlied” – “ <i>Viennese Coachman’s Song</i> ” (SF)
Music: Gustav Pick (1832–1921) | (5:03) (5:00) |
| ② | “...Nach Großwardein” – “... <i>To Großwardein</i> ” (DB)*
Music: Hermann Rosenzweig / Text: Anton Groiss | (5:55) (5:53) |
| ③ | “Der jüdische Landsturm” – “ <i>The Jewish Country Regiment</i> ” (SF)*
Viennese Broadside / Music: Carl Lorens | (3:21) (3:21) |
| ④ | “Der Leb, der Hersch und der Kohn” – “ <i>Levin and Hirsch and Cohn</i> ” (SF)*
Viennese Broadside / Music: “Es klappert die Mühle” (folk song) | (3:06) (3:04) |

- 5 “Die koschere Mischpoche!” – “*The Kosher Mishpoche!*” (DB)* (2:42) (2:39)
Viennese Broadside
- 6 “Jüdisches Fiaker Lied” – “*Jewish Coachman’s Song*” (SF)* (5:30) (5:32)
Music: Gustav Pick / Text: Carl Lorens
- 7 “Cohen Owes Me Ninety-Seven Dollars” (SF) (3:04) same
Music / Text: Irving Berlin (1888–1989)

Part II • *The Crisis of Tradition and Modernity*

- 8 “Liebeslied an ein Proletariermädchen” (SF) (2:55) (2:51)
– “*Love Song to a Proletarian Girl*”
Music: Gerhard Bronner (b. 1922) / Text: Peter Hammerschlag (1902–c. 1942)
- 9 “Couplet des Schmafu” – “*Schmafu Couplet*” (SF)* (2:55) (2:55)
Music: Adolf Müller / Text: Johann Nestroy in *Der konfuse Zauberer*
Textual adaptation: Karl Kraus (1874–1936)
- 10 “Eine kleine Sehnsucht” – “*Do a Little Dreaming*” (JB) (3:53) (3:58)
Music / Text: Friedrich Holländer (1896–1976)
- 11 “Ich bin von Kopf bis Fuß auf Liebe eingestellt” (JB) (3:50) (3:59)
– “*From Head to Toe I Am Prepared for Love*”
Music / Text: Friedrich Holländer
- 12 “Gigerlette” (JB) (1:47) (1:49)
Music: Arnold Schoenberg (1874–1951) from *Brettli-Lieder* (1901) / Text: Otto Julius Birnbaum
- 13 “Mahnung” – “*Warning*” (JB) (2:35) (2:36)
Music: Arnold Schoenberg from *Brettli-Lieder* / Text: Gustav Hochstetter

Part III • Response and Resistance: Political Songs

CD I CD 2

- 14 “Haman-Arie” – “*The ‘Haman’ Coachman’s Song*” (SF)* (1:54) (2:00)
Music: Gustav Pick from *Akiba hat recht gehabt* in the repertory of the *Arche Revue*, an exile cabaret in New York City during World War II
- 15 “Ballade von der ‘Judenhure’ Marie Sanders” (JB) (3:04) (3:07)
– “*Ballad of the ‘Jewish Whore,’ Marie Sanders*”
Music: Hanns Eisler (1898–1962) / Text: Bertolt Brecht (1898–1956)
- 16 “Der Graben” – “*The Trenches*” (JB) (2:33) (2:32)
Music: Hanns Eisler / Text: Kurt Tucholsky
- 17 “Solidaritätslied” – “*Solidarity Song*” (JB) (1:59) (1:59)
Music: Hanns Eisler / Text: Bertolt Brecht
- 18 “An den kleinen Radioapparat” – “*To the Little Radio*” (JB) (1:17) (1:19)
Music: Hanns Eisler / Text: Bertolt Brecht
- 19 “Und es sind die finstren Zeiten” (JB) (0:47) (0:51)
– “*And the Times Are Dark and Fearful*”
Music: Hanns Eisler / Text: Bertolt Brecht

Part IV • Zionist and Pioneer Songs

- 20 “Havu L’venim” – “*Bring the Bricks*” (SF) (DB)* (2:03) same
Music: Kurt Weill (1900–1950) on a melody by Mordechai Zaira / Text: Alexander Penn
- 21 “Hine Achal’la Bachalili” – “*Lo, I Play upon My Flute*” (DB)* (3:59) same
with Elizabeth Ko, flute
Music: Paul Dessau (1894–1979) on a melody by Mordechai Zaira / Text: Jacob Schönberg

- 22 “Gam Hayom” – “*Day after Day*” (JB)* (1:16) same
 Music: Darius Milhaud (1892–1974) on a melody by Shalom Postolsky / Text by Levi Ben-Amitai
- 23 “Holem Tza’adi” – “*My Step Resounds*” (JB)* (2:49) same
 Music: Darius Milhaud (on a melody by Mordechai Zaira) / Text: Jacob Schönberg
- 24 “Ra’inu Amalenu” – “*We Beheld Our Toil*” (JB)* (1:40) same
 Music: Stefan Wolpe (1902–1972) on a melody by Shalom Postolsky / Text: Levi Ben-Amitai
- 25 “Ba’a M’nucha” – “*There Comes Peace*” (JB)* (4:20) same
 Music: Kurt Weill (on a melody by Daniel Sambursky) / Text: Nathan Alterman
- 26 “Banu” – “*We’ve Come*” (JB) (1:34) same
 Music: Aaron Copland (1900–1990) on a melody by Joel Walbe / Text: Nathan Alterman

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TT: **CD1**(77:23) **CD2**(77:40)

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Illustration 1 – Print of “Das jüdische Schaffner-Lied”

Figure 1 – Refrain to the broadside, “Das jüdische Schaffner-Lied” (“The Jewish Conductor’s Song”). Broadside version of cabaret song, fin-de-siècle Vienna.

Ach, lieber Schaffner,
Was haben Sie gemacht?
Sie hab’n mich her nach Wien,
Anstatt nach Großwardein gebracht!
Führ’n Sie mich nur schnelle
Nach Tarnow wieder zurück,
Denn a koscher’s Jüngel
Hat in Wien ka Glück.

Oh, dear conductor,
What have you done?
You brought me to Vienna,
Instead of to Großwardein!
Take me quickly back
Again to Tarnow,
For a kosher kid
Is out of luck in Vienna.

Disembarking at Vienna’s North Train Station in the closing decades of the nineteenth century, the Jewish family emigrating to the Habsburg capital arrived at the threshold between two worlds. Below them lay, on one side of the tracks, the *Prater*, Vienna’s world-renowned melting pot, an amusement park seductive with its fantastic realization of multiculturalism and modernity. On the other side stretched Vienna’s growing Jewish neighborhood, the Second District, known to the Viennese as the “Leopoldstadt” but to the new immigrants as the “Mazzesinsel” (the “Matzo Island”) in recognition of the foodways of the

world from which the immigrants had just come.¹ The train trip had transported them from the outer lands of the Empire, which had spread across the traditional heartlands of European Judaism — Galizia, Transylvania, the Bukovina in the east; Bohemia, Moravia, the western Carpathian Mountains to the north; and the Balkans to the south.

Such areas provided the landscapes for the culture of Ashkenaz. For those who created, sang, and heard the songs, they were very real places indeed. The Großwardein of the song “...Nach Großwardein” for example, was the German name of the western Romanian city of Oradea. In the Austro-Hungarian Empire it also bore the Hungarian name Nagysvarad, due to its mostly Hungarian-speaking gentile population. As much as 70% Jewish in the century prior to the Holocaust, Großwardein also contained a substantial Yiddish-speaking population. Tarnow was the German name for Trnva, today in Slovakia. From the Middle Ages to the modern era the town was a center of Jewish art and music including a school of Passover *haggadah* illustration and a tradition of training cantors. For audiences hearing “The Jewish Conductor’s Song” in fin-de-siècle Vienna, Großwardein and Tarnow symbolized the Jewish tradition writ large across the face of empire.

The two sides of the railroad track were no less real, and they presented new immigrants with tough decisions — dilemmas that would

not become easier as they settled in Vienna and charted their individual destinies across its cosmopolitan landscapes. Did one opt for tradition, that is, the seemingly familiar Jewish world of the Leopoldstadt, substituting the urban *ghetto* for the rural *shtetl*? Or did one abandon oneself to the dizzying fantasy of the *Prater*, itself a metaphor for an Empire that forged the path of modernism by embracing and absorbing differences through experiments in the arts, sciences, and human mores?

Dancing on the Edge of a Volcano raises these questions. Jewish cabaret took the dilemma of the Jewish immigrant to the metropole seriously. That is, seriously enough to poke fun at it in every way that songsmiths and musicians in fin-de-siècle Vienna could devise. Jewish cabaret was an immigrant tradition, and it accompanied the Jewish immigrants who traveled to the Habsburg capital in search of opportunity. Rooted in the narrative and theatrical traditions of eastern European Yiddish culture, Jewish cabaret found new soil in the city. Seasonal folk-song repertoires, such as those performed in a *shtetl* for Purim, absorbed new themes and took advantage of the transition from oral to written transmission. The Jewish instrumental music of the country — klezmer and other forms — similarly became urbanized, not least because musicians turned to professional opportunities they could never have known before. The world around the immigrants

changed more quickly than they could possibly have imagined. It was all very dizzying.

The question still remained, not unlike the one the kosher kid poses to the train man in “The Jewish Conductor’s Song” of figure 1: “Oh, dear conductor, what have you done?” Maybe the train really was headed in the wrong direction after all. In the end, the kosher kid might be out of luck in Vienna. That question, in subtle and not-so-subtle variants, finds its way into almost every song on this CD. The challenge to respond to, if not answer, the question is what these songs increasingly represented during the course of the early twentieth century as Europe’s Jews came closer and closer to the edge of the volcano.

The Many Worlds of Jewish Cabaret

Jewish cabaret and popular music mirrored the complex circumstances that accompanied the growing confrontation between traditional Jewish culture and the modern world. That confrontation occurred in many places, which together engendered the modernism that challenged and enveloped Jewish music and culture. That it really was a matter of “place” is revealed in the songs of the Jewish popular stage, for they employ geographical references that are both highly specific and richly suggestive. The life-transforming detour in “The Jewish Conductor’s Song” might have referred

simply to East and West, or even more geographically amorphous terminology such as *shtetl* and *ghetto*; but we know instead that the misadventurous trains traveled along routes from Vienna to Tarnow to Großwardein.

In most of the songs on this CD, the poets and lyricists who wrote their texts provide us with specific places to chart what amounts to a map of the worlds of modernity. As specific as such places were — for example, the Viennese streets and districts named in the several versions of the “Coachman’s Song” or the *kibbutzim* in Kurt Weill’s “Ba’a M’nucha” — they were also imbued with the power to convey meaning through stereotype. And this is where the stage tradition really entered the popular-song scene, for it was on the stage itself that Großwardein or Vienna acquired diverse and cosmopolitan Jewish populations. When it reaches the stage, a song invokes a distinctive world — a microcosm that itself sets a further stage on which encounter and confrontation take place.

If they were to have meaning for their audiences, the songs had to stage worlds that were simultaneously familiar and unfamiliar. While listening to these songs, it is important to remember that they were produced with an audience in mind. They needed to grab the audience’s attention, usually by transporting them to worlds in which the familiar and unfamiliar were juxtaposed. Most songs contained

specific references to both East and West, the two larger worlds of Ashkenazic Jewry from which the cabaret audiences came. East and West were, in fact, crucial themes in the discourse of Jewish modernism, particularly at the turn of the century, when attempts to bridge the differences between the two found their way into popular and scholarly literature and popular and serious musical practices.

There was nothing subtle about attempts to find common ground between the Yiddish-speaking Jews of the East and the German-speaking Jews of the West.² For example, we find cabaret songs with titles like “Der Vergleich zwischen den deutschen und polnischen Juden” (“The Comparison of the German and Polish Jews”).³ The coupling of East and West found its way into the titles of books, pamphlets, and journals, such as the literary journal, *Ost und West*, published in Berlin from 1901 to 1923.⁴ Jewish intellectuals and writers embraced the dual theme of East and West, not least among them the religious philosopher Martin Buber and the novelist Joseph Roth.

Most important for the musical streams that emptied into the cabaret repertoires, the folk song of the Eastern Jews — the *Ostjuden*, as they universally came to be called — captured the fancy of Jews in central Europe: various kinds of secular and religious social organizations and the burgeoning publishing industry were dedicated to making Jewish secular music

available to a modernizing Jewish public. From the turn of the century until the late 1930s, an overwhelming majority of Jewish folk-song anthologies appeared and increased their girth by absorbing songs in Yiddish from the East. Many Jewish songbooks wore their easternness on their sleeves by employing titles such as *Ostjüdische Volkslieder*, “Folk Songs of the Eastern Jews.”⁵ The songbooks, however, did not simply import songs from the East; rather they provided transliterations and translations of the Yiddish into German, thus inventing — or reinventing — a previously non-existent folk-song repertory for the cosmopolitan Jews of central Europe.⁶

The worlds of Jewish popular and cabaret song, however, exposed even more complex confrontations between tradition and modernity. One of the most common of all juxtapositions placed the *shtetl* side-by-side with the *ghetto*. The *shtetl* — Yiddish for “little city,” but referring to the isolated Jewish village — embodied the world of traditional Jewish culture, symbolized by orthodox and Hassidic customs, and by the Yiddish language. The *ghetto* — a term originally referring to the Jewish quarter of Renaissance Venice — was the urban Jewish community that straddled the boundaries between Jewish and non-Jewish worlds. Both geographical images appeared in popular songs, serving as an index to the transformations of Jewish culture along the journey from tradition

to modernity. These songs not only rendered the *shtetl* and the *ghetto* with vivid imagery, but they placed diverse Jewish communities in the *shtetl* and *ghetto*, effectively bringing them together on the stage. They also provided a mirror for their audiences, which had roots in the *shtetl* but occupied the *ghetto* on the long journey to a fuller existence in the modern world of the metropole.

A sharply as the cabaret stage portrayed these different worlds, the border between the stage and the audience — the edge of the stage itself — was indistinct. The edge might well be viewed as a mirror, in which the audience saw itself, recognizing the familiar and the unfamiliar as they played out in the songs and skits onstage. Some would recognize themselves in a song unfolding along a rags-to-riches trajectory; others might see their neighbors from the old days in the *shtetl*; still others might wonder if a new song was meant to be quite as personal as they found it. The worlds of the cabaret stage did not stop and start at the edge of the stage. They flowed across it and thus also flowed together, making the confrontation between tradition and reality more real and more fantastic. And by the 1930s, more tragic too.

Form, Function, Genre

Cabaret was not a genre of music theater in itself, but rather a loose collection of skits, monologues, and poems, into which were

mixed sundry musical acts ranging from folklike to popular. An evening of cabaret unfolded as an actor or singer, or an ensemble with singers and actors, took to the stage to perform. An evening of cabaret might hang together because its diverse acts contained some elements of a common theme, perhaps from the cabaret itself or a few notable performers associated with certain types of acts. There were comic-singers (*Gesangskomiker*), those known best for singing *Couplets*, and others who concentrated on political topics or other more serious themes, as in the literary and socialist cabarets.⁷ Because the characters who appeared on the cabaret stage were usually stock figures, individual actors and singers often acquired fame by playing one type of stock figure or another, demonstrating a malleability that allowed them to move from one stage to another. These popular performers worked not only in Jewish cabarets but also at non-Jewish and topical cabarets, as well as on other musical stages, from Yiddish theater to operetta.⁸

Lyrics and musical style, too, might display some attempt at unity; but more often than not diversity or *mishmash* was the rule rather than the exception. *Mishmash*, however, was not simply the random product of mixing different repertoires and styles. Cabaret arrangers and the directors of cabaret ensembles seized on the qualities that were inherent in mixed programs and transformed them into

hybrid forms. Individual medleys (e.g., “. . . To Großwardein”) were styled as potpourris. The insertion of instrumental interludes between songs and skits also created an overall impression of potpourri, in which one act gave way to the next, sometimes with the seams smoothed over, often not.

The songs of the Budapest Orpheum Gesellschaft sometimes became big hits but usually did not, even though it was one of the best of all Jewish cabarets, spanning the fin-de-siècle era and surviving just past the end of World War I. The biggest hit for the Budapesters was a skit about a card game, Adolf Bergmann’s *Klabriaspattie*, “The Sheepshead Game,” which was actually a series of skits played out by actors on the stage playing cards.⁹ “Klabrias” may lend itself to translation as “sheepshead,” probably the closest North American equivalent, but the persistence of the name itself symbolizes the catalytic role of the skits, which appeared first on the Jewish cabaret stage and then spread to other Viennese cabarets, where under the same name it became a standard opening act. “Klabrias” became one of many Yiddish words that entered Viennese dialect and German, mediated in this case by the popularity of cabaret. The skits and monologues of the *Klabriaspattie* were themselves like a card game, constantly shuffled, with songs thrown in, among them *Gestanzeln* — traditional four-line stanzas that allowed the singers to poke fun at

everyone and everything.

For the Budapest Orpheum Gesellschaft the cabaret evening started with the *Klabriaspattie*, and the card games-cum-skits became so famous that many versions survived in printed forms. The card players took to the stage as if it were the world, and in Yiddish and Viennese dialect they shaped that world as they wanted, even when that meant dealing an extra card or betting more than they had in their pockets. Just a taste of the Budapesters’ signature skit follows:

Werde jetzt’n G’stanzeln singen,
Tei ti ti to! Tei ti ti to!
Möchte Si zum Lachen bringen,
Tei ti ti, ti ti to!
Sollte mir das nicht gelingen — ach waih!
Dann soll’n Se zerspringen!

I’m going to sing G’stanzeln now,
Tei ti ti to! Tei ti ti to!
I want to make you laugh,
Tei ti ti, ti ti to!
If I don’t succeed at that — ach vey!
Then you’ll fall into pieces!

The different skits, or “stanzas” of the game took aim at specific individuals or stereotypes in Viennese Jewish society. A *G’stanzel* like the following took on religion and rabbis, recognizing that Jewish life in the metropole had become increasingly secular:

Ein Rabbiner that in' Tempel gehen,
Er wollte fromme Juden sehen,
Heraus kam er mit böser Min' — ach waih!
Er war Kaner d'rin'.

A rabbi went to temple,
He wanted to see observant Jews,
He left with a bad temper — ach vey!
There was nobody inside.

Politics, too, ran through the stanzas and the skits, giving Jewish audiences an opportunity to laugh openly about the anti-Semitism that afflicted them, especially during the many years when Karl Lueger served as mayor of Vienna, beginning in 1895.

Es kaufte e Jud' e alte Hosen,
Ä Paraplüi, ä Zuckerdos'n,
Kurz, alles kauft er, was er sieht — ach waih!
Nur an' Lueger kauft er nicht.

A Jew bought an old pair of pants,
An umbrella, a package of sweets,
In short, he bought everything he saw — ach vey!
Only he didn't buy anything from Lueger.

The members of the audience — a mixture of new and old immigrants to Vienna, of working and middle class, of observant and assimilated urbanites — were meant to see themselves and their own confrontation with modernity in the card game. The struggle to survive and make a living in the metropole took center stage as the game wound down. Simon Dalles,

the stock character who was the allegorical and literal representative of poverty (*dalles* means “poverty” in Yiddish), would sing:

Das Klabrias, das Klabrias,
Das ist mein ganzes Leben.
E Dadel geb' ich nix eher
Far e Barches mit Zibeben.
De Karten können meine Frau
In größten Zorn oft bringen.
Ich glaub', sie wird vor Gift und Gall
Noch einmal gar zerspringen.
Ich mach' mir aber gar nix d'raus,
Denn ich heiß' Simon Dalles.
[:Das Klabrias, das Klabrias,
Ist auf der Welt mein Alles.:]

Sheepshead, sheepshead,
That's everything in life for me.
I'd rather play a hand
Than eat chala on Shabbas.
The cards often bring
My wife's wrath down upon me.
Seems to me she'll explode again
From all that bile and poison.
But that doesn't bother me,
Because my name is Simon Dalles.
[:Sheepshead, sheepshead,
It's everything in the world for me:]

Couplets, Contrafacts, and Covers —

The Music of Jewish Cabaret

Musicians and actors collaborated to perform Jewish popular music long before our specific records of their identities. Among the first were no doubt the forerunners of what we today call klezmer musicians, and chief among the actors were probably the traditional wedding and festival merrymakers, the *badkhanim*. Both *klezmerim* and *badkhanim* were professionals at least as early as the seventeenth century. As professionals they moved from community to community, already negotiating the boundaries between the traditional private sphere and the public spaces of an emerging modernity. Even during the Middle Ages, it is the popular Jewish musician who finds his or her way into the public record, exemplifying the transformation of Jewish musical traditions from sacred, private, and communal to secular, public, and cosmopolitan.

We know about these popular musicians because they were professionals. They were paid for their services and records of these payments were made. Under various guises, Jewish popular musicians appear in records as early as the thirteenth century, where Walter Salmen has uncovered substantial evidence of their activities in the Rhineland — the main centers of the Holy Roman Empire such as Mainz, Speyer, and, above all, Worms, all cathedral towns with large Jewish populations.¹⁰ In

other areas of intensive Jewish settlement such as Burgenland (the border area today shared by Austria and Hungary, but home since the fifteenth century to the *sheva kehillot* or “Seven Holy Cities” of the Jews), Jewish instrumentalists were apparently active even during the threat from the Ottoman Empire in the seventeenth century. The tax rolls of the Hungarian capital of the area, Sopron/Ödenburg, provide evidence of Jewish music-making during that time; the records show frequent payments from “musici” (pl. for the Latin *musicus*, “musician”) — local instrumental musicians (as distinguished from singers listed as “cantus,” no doubt the Jewish cantor or *hazzan*).

Printed broadsides also provide considerable evidence of popular music in early modern Europe. Among the very first printed versions of ballads and other popular songs in the fifteenth century, for example, were songs printed by Jewish printers and intended for Jewish consumption. (They were printed in Hebrew characters, even when in a German dialect, and they often eliminated specifically Christian references.) The famous German ballad, “The Count of Rome,” found its way into early modern popular tradition in precisely this way: It appeared first as a printed melody in 1510, but the earliest surviving version is a text with Hebrew characters that appeared around 1600.¹¹

The publication and dissemination of early

modern Jewish ballads were similar in almost every way to the use of broadsides to popularize Jewish cabaret songs in fin-de-siècle Vienna three centuries later. Jewish popular musicians appear in both expected and unexpected places during the centuries stretching from early modern to modern Europe. One of the most common places to find them depicted visually was in drawings of weddings, where the distinction between *badkhanim* and *klezmerim* becomes increasingly evident. Popular music, we might imagine from the numerous etchings and drawings of the seventeenth and eighteenth centuries, was parsed into different repertoires, for which different musicians — soloists and ensembles — were responsible. There was a division of labor, which in turn required specialized knowledge and musical skills. It is therefore hardly surprising that the popular musicians we encounter in the nineteenth century possessed an impressive range of skills.

The first popular musicians to gain a measure of visibility and even fame during the nineteenth century began their careers as traditional performers in eastern Europe, and then succeeded in winning over audiences in central Europe by the mid-nineteenth century. The “Broder Singers,” a troupe from Brody, in Galizia (then a province in the Austro-Hungarian Empire, today a region in Poland and western Ukraine), took their skits, monologues, and

songs on the road to inns and cafes in Poland, Romania, and Russia. Until the 1860s, they were the model for all aspiring Jewish popular musicians and actors. From the 1860s to the end of the nineteenth century, that mantle was taken over by the “Herrenfeld Brothers,” a theatrical troupe from Russia that extended its tours increasingly into east-central and central Europe. In the early 1880s, the repertoires of the Herrenfeld Brothers were so well known that in 1888 they were gathered into an anthology, which stands as the earliest surviving publication of Yiddish songs.¹²

Jewish popular musicians were mobile, traveling especially from the provinces to the metropole. Newly forming outer districts became the *entrepôt* for the musicians and audiences who translated the traditional and provincial into the modern and urban. Theaters and dance halls of all kinds sprouted up on the outskirts of European cities in the second half of the nineteenth century, serving the entertainment needs of a new bourgeoisie, within which the growing Jewish middle- and upper-middle classes became increasingly visible. In Vienna, the stages of the so-called *Vorstadt* (best translated as “edge of town”) were laboratories for popular music. It was on the stages of the *Vorstadt* that the hit quartet of late nineteenth-century Vienna, the *Schrammel Quartett*, had its start and where dialect songs mixed, matched, and poked fun at the languages spoken by the new

immigrants. The stage of the outer districts also provided a venue for new acts to emerge and for new songs to catch on or fall victim to the first waves of critical response.

Suburban theaters and dancehalls were home to the couplet, a genre of popular song characterized by its mobility and flexibility. Singers and actors could take couplets with them, inserting them in just about any skit and making a few quick adjustments to their texts so that they would appeal to any audience. Couplets fitted the performative needs of the cabaret stage perfectly, and the historical trajectory of the couplet from the urban periphery to its center narrates the history of the cabaret from the late nineteenth century until the 1920s. The couplet variously detailed, criticized, or simply made fun of the social pretenses of the very audiences that were listening to it and watching the skits and monologues it accompanied. The cabaret tightened the interrelations among these popular performance genres, heightening and politicizing its critique.

The broadsides, couplets, and parodies that form the first group of songs on *Dancing on the Edge of a Volcano* grew from and served as symbols for the modern, cosmopolitan European city, whose cultural profile after 1850 increasingly bore witness to the influx of minorities and cultural Others, not least among them Jews from the rural regions and *shtetls* of eastern Europe. Couplets and cabaret were among the modern products of this city music cul-

ture: “modern” because the songs themselves were produced using the machines of modernity, such as the printing press, and because the song texts addressed the conditions of modernity, especially the confrontation of the individual with a society undergoing rapid, disjunct change.

When couplets first began to appear on the city soundscapes of Europe in the second half of the nineteenth century, they were already something other than folk songs. Because of their own rapid change and often ephemeral lives, they were not necessarily popular songs either. They came into existence in a cultural domain between the folk and the popular, depending on both but fully participating in the musical life of neither. The melodies, for example, had to be familiar, if not too well known, and thus were drawn frequently from folk-song repertoires. The mechanical reproduction of couplets, however, made it possible to juxtapose a wide variety of disparate symbols from an urbanized popular culture.

Just as Jewish couplets negotiated a space between folk and popular traditions, so, too, did they depend not only on the growing presence of Jews among Vienna’s musicians and consuming public, but also on the reaction of non-Jews to the transformation the growing Jewish population was effecting on Vienna. Jewish couplets, therefore, were often about the relation between Jews and non-Jews, and the dynamic shaping of the modern city that this¹⁵

relation engendered.

Once established in the metropole, Jewish cabaret musicians sought to achieve the greater musical sophistication that could lead to wider success on the stage in general (at least when musical stages in the middle of the city were willing to extend opportunities to them). The earliest musicians were not folk musicians in any traditional sense, but they demonstrated great prowess in moving from genre to genre, repertory to repertory. The cabaret tradition of parody frequently depended on the juxtaposition of country and city traditions, for example, transforming scenes from operas, especially Italian operas, into folklike skits that gained a considerable measure of humor because the parts were not supposed to fit together. Scenes from operas such as Verdi's *Nabucco*, for instance, found their way into the Jewish cabaret repertory because they provided a representational template for the East and the historical past of the Jewish people. Serious art song, too, was not immune from attack by cabaret parodies.¹³ The audiences and musicians of the most popular Jewish cabarets possessed considerable musical sophistication. That sophistication surfaces again and again in the songs on *Dancing on the Edge of a Volcano*, from surprising sources, such as Arnold Schoenberg, as well as from theater and cabaret professionals, such as Friedrich Holländer.

Jewish cabaret formed at the convergence of

a musical tradition based on couplet-singing and a theatrical tradition arriving with troupes from eastern Europe. The cabaret embodied many genres of popular song and entertainment, which made it possible to move deftly through various forms and degrees of cultural and political critique. Music, because of its capacity to bear multiple meanings, enhanced and particularized the many forms and genres of song and theater, allowing for the formation of cabarets that served specific constituencies (poets and modernist artists, for example) and that juxtaposed social issues, as in the substantial number of socialist cabarets, especially during the 1920s and '30s. The distinction between themes and genres in Jewish cabarets that were political and those that were specifically socialist or even Zionist, therefore, proved not to be very great at all. For these reasons, the cabaret attracted a wide array of Jewish writers, critics, intellectuals, and musicians including Karl Kraus, Kurt Weill, Hanns Eisler, and Arnold Schoenberg, all of whom appear on *Dancing on the Edge of a Volcano*.

The cosmopolitan character of Jewish cabaret and popular song notwithstanding, the traditional always breaks through in poignant and powerful ways. The most socially critical songs intentionally employ texts in dialect; the loss of folk and religious traditions of the past is at once mocked yet also mourned with a cloying nostalgia; and the instrumental sounds that

mark a repertory as Jewish are worked into new arrangements in order to hold on to the past. At any one moment of performance and in any single repertory, Jewish popular music achieves its power and meaning because of the multiple genres it consolidates. This Jewishness was the common denominator for songs chronicling the confrontation of tradition and modernity and presaging an impending specter of crisis.

The Public Face of Popular Music and the Paradox of Stereotype

Jewish popular song depended on the interplay of image and stereotype. A musical genre that needed to capture the public's attention immediately, popular song relied on a vocabulary that was both familiar and accessible. The humor in its texts was not subtle, always direct, and often vulgar. Social critique, in and of itself, did not make a hit; but a song that poked fun at its victims and stripped them of their respectability often did become a hit. The music of popular song also depended on stereotype. Because these songs plied the borders between oral and written traditions, they relied on melodies that were familiar to everyone, not just a single community. Still, when attempting to broaden that community and to expand the audience for Jewish popular song, it was necessary to create and canonize stereo-

type — to make the song “sound Jewish.” This is what Hermann Rosenzweig does in “. . . To Großwardein” by using a potpourri of melodic fragments that many listeners to *Dancing on the Edge of a Volcano* will imagine they have “heard before.” In fact, they have.

By the end of the nineteenth century, the face of Jewish public culture, which it displayed as self-identity to the outside, increasingly depended on standardized images. The fundamental axis for the standardization of the public face was that of East versus West. As Jewish communities entered the public sphere of Western cosmopolitan culture, they often chose to display Easternness. For example, synagogues were often constructed to resemble Moorish mosques covered with arabesque, even in the United States, where mosque-like temples were built in large numbers at the end of the nineteenth century. This architectural style was employed for the major synagogues of many of Europe's largest cities.¹⁴ These were also being built precisely when synagogues were starting to include mixed cho-
ruses and proudly installing organs.

Jewish popular music underwent complex processes of orientalism. The East signified the traditional world, be it the East of Europe in which Yiddish was spoken, or the East (*mizrakh*) of Jerusalem, to which the synagogue was oriented. The play and interplay of images and melodies signifying the East overflow, for example, in Hermann Rosenzweig and Anton Groiss's “. . . To Großwardein.” For the cosmopolitan public of Budapest and Vienna, Großwardein was the East: geographically and literally the eastern edge of the Austro-Hungarian Empire. The stage pictured on the cover of the sheet music, presumably that of the Budapester Orpheum Gesellschaft, included a group of dancing Hasidic Jews, stereotyped images of the world of eastern European Jewry. Behind them, however, is another image of the East: a city in the eastern Mediterranean, framed by palm trees and replete with mosques and minarets. Alone, these images are not completely meaningful, but when juxtaposed, creating the same contrast as the potpourri style of the music, they draw attention to the ways in which changing Jewish identities contrast and conflict with modernity.

The boundaries between images and sounds that encode Jewishness and those that rely on codes of anti-Semitism were often blurred and all too often, non-existent. There are moments in the texts heard on *Dancing on the Edge of a Volcano* where stereotype produces images that



could easily be viewed as offensive. One needs to understand and appreciate how complex the codes of anti-Semitism became when imported into Jewish popular-song traditions through the stocks of image and stereotype. Jewish popular songs intended for German and Austrian urban audiences often made fun of eastern European Jews trying to find their way in the big city. Anti-Semitic songs directed toward a non-Jewish public often employed this same theme and

used the same stereotypes of Jews from the *shtetls* of eastern Europe looking lost and overwhelmed in the metropole. The contexts in which these stereotypes were presented were thus key to their meaning.

T song genres in cabaret and parody depended extensively on the potential of making fun of others. Dialect songs and the right mixtures of Yiddish and Hassidic dances were crucial to the meanings that popular song could communicate. Musicians and actors, therefore, needed to develop stores of Yiddish words and phrases, and of melodic fragments that made their songs sound obviously Jewish, but not so Jewish as to contain symbols that could not be easily recognized by a wide audience.

The technologies of popular-music reproduction also bear responsibility for the stylization and trafficking of stereotype. Broadside printers, such as Carl Fritz, who printed several of the broadsides used as sources for the repertory of the New Budapest Orpheum Society, would employ the same illustrations again and again. We can trace the images of observant Jews or coachmen or, for that matter, *schlemiels* as they move from broadside to broadside. Melodic fragments, too, are reduced to the bare minimum, often to a few phrases, and used as often as possible, with or without particular sensitivity to their appropriateness. Such technologically reproduced images were, nonetheless, appropriate when they reflected

the trafficking of images on the cabaret stage, where actors and singers relied on their audiences' abilities to recognize the images. It is perhaps for these reasons that the stereotyped images printed on the music are often depicted as on a stage, facing publics both literally and figuratively present.

Jewish Cabaret and the Landscape of the Metropole

The epicenter of the Jewish cabaret scene in Vienna, the Second District, or Leopoldstadt, was also one of the most multiethnic and rapidly changing quarters of the city. Its main streets radiated out from the Vienna North Train Station, the point of debarkation for emigrating Jews, Czechs, Slovaks, Poles, Ukrainians — just about everyone coming to the capital of the Habsburg monarchy from its northern and eastern provinces. Also part of the second district, the area known as the *Prater* was the center of popular entertainment in the changing metropolis. It will be recognizable to many readers by the massive Ferris wheel that has come to symbolize it. The popular music of the Second District took the multicultural and multireligious character of the quarter as its point of departure and moved across the landscape of cultural difference with a dynamic dependent on each group's willingness to laugh at itself and its neighbors. Within¹⁹

the Second District itself there was even a dynamic of shifting repertoires. For example, cabaret ensembles such as the Budapest *Orpheum Gesellschaft* would offer one set of performances on their home stage, originally the Hotel Schwarzer Adler, and then appear for guest performances at one of the many stages in the *Prater* amusement park. At the Hotel Schwarzer Adler, they played to *unsre Leut* (“our own people”) whereas in the *Prater* they played for a mixed ethnic audience and for the mixture of classes that frequented the amusement park.

The density of Jewish stages in the Second District notwithstanding — there were eight that held regular performances by circa 1900, with others offering less regular fare — Jewish cabaret rubbed elbows with the popular entertainments of other ethnic groups. Songs and singers, actors and satirists, moved from troupe to troupe, from one side of the city to the other. Mobility of repertory and changeability of audiences were crucial factors in the shaping of cabaret traditions, and it was essential for the best cabarets to respond to these factors with appropriate adaptability. The best troupes secured jobs outside the Second District by making sure to vary their repertoires sufficiently to avoid being stereotyped only as Jewish. This meant incorporating dialect songs that attracted many ethnic groups and a mainstream Viennese population. It also required

that the troupe be mobile enough to make guest appearances in other city and suburban areas and even tour beyond the city’s borders on occasion. At all such venues, the best cabaret troupes were sensitive to cultural and linguistic differences and turned these differences to their advantage, absorbing new songs and acts, and adapting new versions of more standard fare.

Ethnic difference was not the only factor upon which cabaret played. Almost as important — and surely more so at moments of crisis, such as the inflationary years of the 1920s and early 1930s — were socioeconomic factors and class distinctions. Indeed, class is one of the most central themes running through the songs on this CD. The narrators in the coachman songs sing with pride of their success as working-class heroes, all the while looking over their shoulders at their wealthy passengers whose lives may not be as admirable as some might imagine. The songs that trace the careers of immigrant Jews from eastern Europe to the metropole also fix their critical gaze on class, particularly the spectacular rise from innocence (eastern European traditional culture) to often ill-gained fortunes (cosmopolitan assimilation). Class distinctions are also stereotyped as interethnic differences, above all when distinguishing between eastern European, Yiddish-speaking Jews and central European, German-speaking Jews. The two Jewish groups

pursue entirely different occupations in the songs, producing easily recognizable caricatures in text and melody. These caricatures were further enhanced by the costumes the cabaret actors wore when playing the stereotyped roles in the songs.

Gender differences, too, appear again and again in the songs of the cabaret stage. The folk and folkslike repertoires from which many broadside ballads came commonly included repertoires of songs with texts that reflected feminine ideals of family and tradition. The predominance, in some areas, of songs about the travails faced by women (no doubt borrowing extensively from Yiddish folk song) suggests that women's issues found their way into singing traditions that remained more or less isolated in the Jewish community.¹⁵ Once the broadside traditions hit the cabaret stage, however, they had entered the public sphere, and it was there that women accrued an entirely new set of stereotypes. Women still anchored the traditional pole of the social continuum, symbolizing as often as possible the family as a cultural and religious cornerstone. But women now also appeared as victims of violence, although less often in the traditional cabarets than on other popular stages. By the 1920s and 1930s, with the collapse of imperial Germany and Austria, and the subsequent rise of fascism and anti-Semitism, women often occupied this new role in the political songs reaching the popular

stage, as depicted so vividly in the songs of Hanns Eisler.

The Jewish cabaret provided a stage that allowed spectators to see themselves in the guise of others. The audiences recognized themselves, but just barely; the scenes and couplets on the stage narrated the familiarity of a world the audiences had once known, but which now had become foreign. Cabaret allowed musicians, actors, and audiences to pick and choose, and ultimately to assemble their own images of the popular against the backdrop of modernism. For these reasons, the cabaret had a seductive attraction for diverse audiences, and also for modernist composers such as Arnold Schoenberg, who wrote several sets of songs for the "Über-brett!" cabaret at which he also played.

Jewish cabaret would survive World War I, and would thrive again in the 1920s and 1930s, when it proliferated and assumed new forms, in particular the political and socialist cabaret. In Vienna, it was (literally and figuratively) only a short distance for Jewish cabaret performers from traditional Jewish cabaret to socialist cabaret or Marxist cabaret or, following a different trajectory, to Zionist cabaret. Hanns Eisler, Bertolt Brecht, and Kurt Weill all recognized the expressive opportunities that such cabarets opened for their political songs. More tragically, it was also but a short distance from Jewish cabaret to the cabaret of the Holocaust,

such as the stages in the Jewish ghettos of Poland or in the concentration camps.¹⁶ The cabaret of the Holocaust demonstrated that the traditions of Jewish popular music could not be restrained, even past the edge of the volcano.

The Budapest Orpheum Gesellschaft **— Then and Now**

“Was gibt es Neues — What’s New?”

The Pester Orpheum-Gesellschaft in Vienna. The well-known musical stage director, Lautzky, has engaged the members of the Budapest Orpheum, and those same members, under the direction of J. Modl, will make a brief guest appearance here in Vienna. The Society can point to a number of different players and musicians, who are particularly beloved in the Hungarian capital; among the members are the Württemberg Sisters and the Duo Singers Rott, and thus there can be no doubt that they will quickly conquer the Viennese public. For the first time ever, on Thursday, June 27th, the guests from Budapest will appear at the Hotel “Zum schwarzen Adler” on Tabor Street, where they will present a very interesting program. (*Illustriertes Wiener Extrablatt*, June 27, 1889, page 9)

With the appearance of the Budapest Orpheum Gesellschaft in early summer 1889, the world of cabaret in Vienna changed forever. The Budapesters really did burst upon the cabaret scene, transforming Vienna’s culture of music and entertainment as if a revolution had

been waiting to happen. The announcement above might seem innocent enough, buried as it was inside the pages of Vienna’s most widely distributed arts and entertainment newspaper. The announcement states clearly that the Budapesters had arrived for a “guest performance” — a *Gastspiel* — and a short one at that; but before the summer had passed, it was evident that the Budapest Orpheum Gesellschaft truly had fulfilled the prediction that it would “conquer” the Viennese public. In that first summer of 1889, the troupe would perform at several venues in the Leopoldstadt, as well as in the newly integrated suburbs. But by the end of the summer, it was the venue for their very first performance, the Hotel Schwarzer Adler — the Black Eagle Hotel — that would provide them a stage to call their own for the next seven years. It was on that stage that the Budapesters would not just conquer the Viennese public, but would lay the very foundations for Jewish cabaret in fin-de-siècle central Europe and beyond.¹⁷

Why were the contributions of the Budapest Orpheum Gesellschaft so revolutionary? Were they somehow the first troupe to consolidate a modern Jewish cabaret tradition? Did they appear at just the right moment in the history of Jewish modernism in Vienna — on the eve of the outbreak of a new wave of anti-Semitism but also at a moment when many professional and cultural boundaries between the Jewish

community and the public sphere were being broached? To all these questions one must answer both “yes” and “no.” The Budapesters entered a popular music and stage scene that clearly was primed for their appearances in the summer of 1889. They received an increasing number of invitations for guest performances so that by summer’s end they were playing on a stage somewhere in the metropole every night.

The Budapesters became so visible so quickly that they had to respond to their rising fame by unleashing remarkable creativity. From early programs, early advertisements and announcements in the entertainment media, and the public censors’ records approving or rejecting new songs and plays proposed by the troupe, we know that the Budapesters were constantly changing and expanding their repertoires in many directions. Thus, they seized upon their success in Vienna. As we follow their triumphs in the entertainment media, we see that they took their initial potpourri of songs, operetta arias, skits, and satires, and transformed them into longer, well integrated forms and genres. Skits, for example, became one-act plays. The *Gestanzeln*, or additive stanzaic songs they borrowed from Austrian folk song, were woven into larger improvisatory genres, including their signature work, the *Klabriaspartei*. Not surprisingly, they attracted the best singers and actors from Vienna, its outlying districts, and

the rapidly growing cosmopolitan culture of the Austro-Hungarian Empire. Their successes were so remarkable that by 1913 they no longer needed to appear on the stages of hotels or small theaters, for now they could claim a hall near the *Prater* amusement park (Praterstraße 25) as their own.

During the 1890s, the Budapest Orpheum Gesellschaft came to play a foundational role in the cosmopolitan popular culture of fin-de-siècle Vienna. It may not be an exaggeration to say that everyone in Vienna knew of them and their repertory. Distinguishing the thirty-year career of the Budapesters was their preference to claim one stage as their “home,” but also perform at other venues, both in the Jewish Leopoldstadt and in Vienna’s central and peripheral districts.

“Home” stages for the Budapest Orpheum Gesellschaft:

- 1889–1896 — Hotel Schwarzer Adler
- 1896–1903 — Hotel Stephanie
- 1903–1912 — Hotel Central
- 1913–1919 — Praterstraße 25

The permanence of such halls allowed them to adopt and adapt different programs, build their stock of performances, and respond differently to the varying degrees of tolerance that characterized different parts of the city. Depending on where they played, their programs might be more or less “Jewish.” In the Leopoldstadt, where all four of their home stages were locat-

ed, they could employ a much more varied use of *Jargon*, texts in Yiddish or with Yiddish words, and songs that were *gejiddelt* — sung with the characteristic markers of eastern European Jewish vernacular speech. Press announcements and reviews often referred to the Budapesters as a *Singspielhalle* — literally a “hall for musical theater” — an indication that the ensemble was mobile, that it could “take the show on the road.”¹⁸

The Budapest Orpheum Gesellschaft disappeared from Vienna’s cabaret scene in the summer of 1919 almost as suddenly as it had appeared thirty years earlier. World War I had taken an enormous toll on the musical and popular culture of Vienna, and the Budapesters’ own demise in some ways paralleled that of the multicultural empire and cosmopolitan city that produced them. Just as they had constantly and consciously transformed their programs and identity as a cabaret troupe in fin-de-siècle Vienna, so too did they introduce apparently deliberate changes into their performances during World War I. Their musical performances became more substantial, requiring larger performing forces. Their wartime announcements featured several operettas by the great musical stage composer Robert Stolz, including some premières. Alexander Trebitsch, the Budapesters’ own “house composer,” also created several significant new works for the company during the war. At the same time,

the theatrical side of their programs veered sharply toward comedy, with a single *Possen*, or set of satires, laced through an evening’s performance. As substantial as the programming was, it departed from the Budapesters’ stock in trade, and may have caused them to abandon the cabaret stage.

On May 1, 1919 the Budapest Orpheum Gesellschaft announced that its performance in the hall on the Praterstraße that had been its home since 1913 would be its “Farewell Performance,” and that the troupe would play the *Klabriarspartie* for the “1900th and final time.” As it had in June 1889, the Budapesters placed ads in the *Illustriertes Wiener Extrablatt* to announce several guest performances, the final ones in June 1919 at Marie Pertl’s coffeehouse in the Prater amusement park. On June 17th, the very last performance at the Pertl coffeehouse contained two operettas, Robert Stolz’s *Familie Rosenstein*, and Alexander Trebitsch’s *Der Kerzenfabrikant*. On June 18th, the Cabaret “Hölle” initiated the summer season at the Pertl coffeehouse. There is no surviving evidence to suggest that Vienna’s most famous Jewish cabaret, the Budapest Orpheum Gesellschaft, ever performed again.¹⁹

Jewish cabaret survives at the beginning of the twenty-first century, sometimes openly so, as in the work of Gerhard Bronner (e.g., “Love Song to a Proletarian Girl!”), sometimes in the revived cabaret scenes of European urban centers. But it occurs more commonly in other forms of the musical stage, be they vaudeville, Tin Pan Alley, or the modern genres of the musical whose genealogy began with Yiddish theater and the Jewish cabaret, and whose repertoires of popular song would be unimaginable without the repertoires that coalesced on the stages of Jewish cabaret around the turn of the last century. After World War II, cabaret enjoyed recovery and an upsurge that eventually led to real revival by the 1970s. Cabaret can claim audiences and new traditions throughout Europe, with specializations ranging from comedy to political satire. Cabaret was able to survive transitions to radio and television, and new musical styles have come to share the stage with the more traditional genres and repertoires of cabaret.

After the Holocaust — the eruption of the volcano — the Jewishness of cabaret slid precariously close to a different periphery. The several stars of Jewish cabaret who survived in exile — including Fritz Spielmann, Georg Kreisler, and Friedrich Holländer — turned their talents toward other media and different stages. Whenever possible, they chose to develop their trade in Hollywood, and several enjoyed

notable success in the American film industry. At the turn of our own century, we are fortunate to see a minor revival, or at least a sort of final reprise. Historical recordings have been remastered for CD (see the “Selected Discography” below) and the older stars, most now retired from Hollywood, have more or less open invitations to revisit the cabaret stages they left in their youth. We recognize now that the Jewish cabaret tradition of central Europe, against all odds, retains its integrity even after the eruption of the volcano. Its complex web of dialects, its subtle jokes and knee-slapping skits, and its surfeit of cloying love songs notwithstanding, the core of the tradition itself remains somehow intact, inviting us to revisit the many sites that were milestones along the journey traveled by the composers, musicians, and actors of Jewish cabaret. Thus, the final refrain of Gustav Pick’s “Viennese Coachman’s Song” still resonates.

Mein Stolz is i bin halt an achts Weanakind,
A Fiaker, wie man net alle Tag findt,
Mein Blut is so lüftig und leicht wie der Wind
I bin halt an acht Weanerkind.

He was proud to be a true child of Vienna.
He served as a coachman, the top of the line.
His blood coursed and ran as swiftly as the wind.
He was truly a child of Vienna.

(Note: this more direct (non-rhyming) translation does not match the English version of the song heard on Disc 2.)

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THE SONGS

PART I

From the Periphery to the Habsburg Metropole

The songs on *Dancing on the Edge of a Volcano* unfold as a broad historical panorama that sweeps the listener across the landscapes of Jewish Europe in the half century before the Holocaust. As these songs began to appear in the closing decades of the nineteenth century and then to accompany the singers and performers who shaped them across Jewish Europe, they chronicled a journey from tradition to modernity. At each stage of the journey, their meanings became more poignant and political, so that what was once satire and metaphor shifted to the realms of everyday Jewish life. Historically, the journey on this CD begins at the periphery, figuratively at the farthest reaches of the Habsburg Empire in Galizia, the Bukovina, and the Balkans, and it follows the accelerating migration of Jews to the metropolises of central Europe, where modernity offered a seductive pull away from tradition. Modernity, nonetheless, held many different meanings, which together came to constitute the variety that fueled the explosion of Jewish cabaret and popular music from the turn of the last century until the Holocaust.

If there is a *leitmotif* to the first group of songs, it is surely mobility; for these songs not only

described the journey from the periphery to the Habsburg metropole, they actually empowered performers and cabaret troupes to make that journey. From the moment they were collected, adapted, and reimagined for the cabaret stage, the songs themselves physically moved about, circulating in oral tradition, spreading through Vienna's working-class communities printed on cheap broadsides, and crossing from one ethnic group to another in a turn-of-the-century cosmopolitan world that was increasingly multicultural. The texts and melodies of the songs, too, were mobile, moving from one genre to another and demonstrating the necessary malleability to appear as *contrafacts* (what we today would call "cover" versions — in which a song's original lyrics are replaced with new words) that borrowed as easily from the early nineteenth century as from the early twentieth. Above all, song texts were concerned with mobility: army regiments that formed and mobilized; the emigration of Jews from Galizia and the Carpathians; the social mobility traced by a coachman's horses plying the streets of Vienna and its wealthy suburbs.

As different as the forms of mobility that characterized these songs were, it was the stage that served as a centripetal force behind their movement across the social and ethnic landscape of Vienna and the Habsburg monarchy. "The Jewish Country Regiment," "Levin and Hirsch and Cohn," and "The Kosher Mish-

poche,” for example, have origins in oral tradition; but those who printed and performed them sought to create a space for them on the stages in both the multiethnic workers’ districts and the intensely Jewish Second District, or Leopoldstadt. The songs may have begun as covers of folk songs — every child in Vienna would have known “Es klappert die Mühle,” the source for the melody to “Levin and Hirsch and Cohn” — but overnight they found their way into couplets that were printed and circulated in melodies that started life anew in popular venues. They thus moved quickly into popular tradition. That is, they circulated in printed form because publishers and performers alike determined that they could make money from selling them. These songs, together with the “Jewish” version of the “Viennese Coachman’s Song” by Gustav Pick (himself a Jew), appeared as broadsides, with text, illustration, often melody, and usually advertisements for other songs printed on both sides of a single sheet of paper. The broadside lies at the intersection of oral and written traditions, requiring that the consumer understand something of the songs and symbols that the new songs juxtaposed, giving them a common meaning in the city. The consumer becomes a participant in the popularity of the songs, reading and understanding, for example, the mixture of Yiddish and Viennese dialect that the song texts contain.

Several of the songs in this first group circulated in the orbit of popular culture surrounding the Budapest Orpheum Gesellschaft. The singers who had popularized these versions were known as performers at the Hotel Schwarzer Adler on the Taborstraße, the main street of the Second District. Some of the Budapesters, as they were known (although not all of the singers and actors were from Budapest or even Hungary), were successful enough to make a living from their craft. This was also the case for Hermann Rosenzweig, composer of “. . . To Großwardein,” which appeared in the rather elegant sheet-music publication shown in this booklet. Because his songs found their way into sheet music, much of it published by the firm of Zipser and König in Budapest, we know a fair amount more about Rosenzweig’s stylistic decisions than we know about his life. He was a master of the potpourri, capable of taking melodies and texts from any number of sources and suturing them together in a new song. Some of the sources were printed — he moved motifs and melodies from song to song — but others were oral, in a few cases possibly borrowed from klezmer and other popular musicians in eastern Europe. In this way, Rosenzweig literally composed the journey from Großwardein to the center of the Habsburg Monarchy (rather than the other way around).

That the journey did not cease in the metropole is evident from the three different versions of Gustav Pick's "Coachman's Song" included on *Dancing on the Edge of a Volcano*. The original version, published first in 1884 and quickly thereafter in different editions and languages that spread through Europe and the world, has an almost autobiographical quality. Gustav Pick (1832–1921) was born and raised in the multicultural world of Burgenland, the province straddling the border of Austria and Hungary, which contained the largest concentration of rural Jewish communities in central and east-central Europe — the so-called "Seven Holy Cities" of the Jews. As a young man, Pick moved to Vienna and made a fortune as an industrialist. He composed popular songs on the side, but with the success of his "Viennese Coachman's Song" he became increasingly more interested in popular music. By the turn of the century, the "Viennese Coachman's Song" was the great hit song of the Austro-Hungarian Empire, and its fame was almost as great in France and elsewhere. It contains a simple rags-to-riches tale in which a coachman attends to his career of transporting wealthy customers back and forth across Vienna. The tale's simplicity no doubt accounts for its proliferation in countless variants, including the "Jewish Coachman's Song" heard on this CD. In that version, Vienna becomes notably more Jewish, and the streets and traditions that crisscross it acquire a greater Jewish significance.

The final song of the first group, Irving Berlin's "Cohen Owes Me Ninety-Seven Dollars," recounts a different tale, this time the success story of the Jewish immigrant in the American metropole. Berlin (1888–1989) followed a path from the periphery all the way to the United States, where his compositions shaped American popular song. "Cohen Owes Me Ninety-Seven Dollars," like the other songs in the first group, reveals that popular song did indeed function as a mirror that reflected both self and other, blurring the differences between them once they took to the popular stage. One need not search too far for common denominators, for they lie in the Jewish experience in fin-de-siècle Europe.

PART II

The Crisis of Tradition and Modernity

Cabaret came to have special meaning for Central European Jews of the metropole because it so magically projected the crisis between Jewish tradition and life in the city. The "Love Song to a Proletarian Girl" juxtaposes class and Jewish identity in ways both subtle and complex. The singer sends his love song more to explain his longing than to win over the young woman to whom he addresses the song. There is a certain hopelessness in the increasingly fractionalized world of "Red Vienna" (as interwar Vienna was called because of its communist leanings)

which the singer details frankly and ironically.²⁰ That very irony underlies the lives of both the composer and lyricist of “Love Song.” Gerhard Bronner (b. 1922), Vienna’s most distinguished living cabaret musician, from whose modern cabaret setting we adapted the one arranged for *Dancing on the Edge of a Volcano*, learned his trade with Oscar Straus and returned to Austria after the Holocaust. Peter Hammerschlag (1902–c. 1942) wrote for a number of different media, but it was his Cabaret on the Naschmarkt (Vienna’s most extensive and multicultural open-air market) that established his notoriety in the 1930s. Hammerschlag escaped to England when fascism first swept across 1930s Austria, but then returned, only to be murdered in Auschwitz in 1942.

Among the Viennese Jewish intellectuals and writers who drew attention to the crisis of tradition and modernity most publicly was Karl Kraus (1874–1936). Best known as the author of the literary journal *Die Fackel*, Kraus experimented with many different forms and genres of writing. He was particularly interested in exploring and articulating the fissures between oral and written tradition. In 1916, during World War I, he began to organize a series of performances he called *Vorlesungen*, “public readings” in the most general sense. These “readings” resembled cabaret in many ways. Kraus read scenes from Shakespeare and his own critical texts; he juxtaposed poetry and

satire; and by the mid-1920s, when the *Vorlesungen* had moved into the chamber-music hall of the Vienna Musikverein, Kraus wove songs and arias from operettas and popular stage works into his evenings, thus turning the evenings into fully cabaret-like performances.

The “Schmafu Couplet” offers an excellent example of how Kraus helped cabaret insinuate itself into new literary venues. The song itself began as one of several couplets that Johann Nestroy, the great Viennese dialect playwright, inserted in *Der konfuse Zauberer* (“The Confused Magician”). Kraus regularly turned to popular-song composers of his day, most notably Franz Mittler. For the “Schmafu Couplet” he secured an arrangement from Adolf Müller, a less prominent composer.²¹ The song offers an example of a cabaret couplet raised to the most impressive level of stylization. The original German text relies on dialect, which undergoes a remarkable transformation in Jon Steinhagen’s reworking into American lyrics.

The son of the operetta and satire composer Victor Holländer, Friedrich Holländer (1896–1976) grew up in a world where the reality and the fantasy of the musical stage intersected. After early compositional studies with Engelbert Humperdinck, Holländer began creating stage works at the age of twenty-two, in the final months before imperial Germany’s collapse in 1918. He enjoyed immediate success, writing music for the most notable actors

and producers in post–World War I Germany, including Max Reinhardt and Karl-Heinz Martin. In 1919, Reinhardt enlisted Holländer for his new political cabaret, the “Schall und Rauch” (“Sound and Smoke”), the first in a steady stream of cabaret projects with which Holländer associated himself throughout the Weimar Period until his emigration in 1933.

Holländer’s cabaret work was notable for the remarkable variety of its subject matter and musical style. He collaborated with poets and playwrights whose works were serious political critiques. He also explored the wide-ranging possibilities of popular song and dance in an age when new media such as the cinema were transforming the stage itself. Drama and comedy both attracted his attention, and he was equally brilliant whether composing *Schlager* (hit songs) or sound tracks for films directed by Josef von Sternberg (e.g., *Der blaue Engel*, 1930) or Billy Wilder (e.g., *A Foreign Affair*, 1948). For his stage works, Holländer collaborated with Ernst Toller, Else Lasker-Schüler, and Bruno Frank, among others. In his chansons and cabaret songs he collaborated with Walter Mehring and Willy Prager, but he is perhaps best remembered for his marvelous collaborations with Kurt Tucholsky in songs such as “Ach, lehne deine Wangen” (“Ah, Lend Me Your Cheek”), “Zieh dich aus, Petronella...” (“Undress, Petronella”), and “Der Graben” (we use Hanns Eisler’s setting of the same Tuchol-

sky text on this CD).

In interwar Germany, cabaret provided Holländer with his best opportunities to experiment with text and style. In the early 1920s, he associated himself with a number of cabaret ensembles and troupes, including the Weintraub Syncopaters and Café Größenwahn. He also established his own ensemble, Friedrich Holländer und seine Jazz-Symphoniker (“Friedrich Holländer and his Jazz Symphony Orchestra”). The mid-1920s witnessed several critical transitions. Holländer’s concentrated effort to compose entire “Kabarett-Revuen” (“cabaret revues”) provided the first step toward his work with sound film in the 1930s. Both paths were key to Holländer’s career development: the former as the initial stage toward Holländer’s founding his own cabaret, the “Tingel-Tangel-Theater”; the latter as the catalyst for his success in Hollywood after emigration and exile in 1933. In 1955, Holländer returned to Germany and intensive work with cabaret, especially the “Kleine Freiheit” (“Little Freedom”) in Munich.

We have included two of his most poignant and revealing songs for our historical journey to the edge of the volcano. Both became hits in 1930, “Eine kleine Sehnsucht” (“Do a Little Dreaming”) by way of the musical stage (Fritz von Unruh’s *Phäa*), and “Ich bin von Kopf bis Fuß auf Liebe eingestellt” (“From Head to Toe I Am Prepared for Love”) in one of the classics

of German cinema, *Der blaue Engel* (“The Blue Angel”), based on Heinrich Mann’s *Professor Unrat* and starring Marlene Dietrich. The songs brilliantly employ the stylistic juxtapositions of cabaret song to enhance the irony of their message. “Do a Little Dreaming” might well be an anthem for German everyday culture on the eve of fascism. The song’s narrator and his partner enter the dream through the ephemeral quality of a tango, one of the most popular dance styles in interwar Europe, signifying at once the exotic and the erotic.

In “From Head to Toe I Am Prepared for Love,” a slow waltz at first suggests restraint from the erotic but then unleashes passion. The song captures the spirit of the cabaret stage and conveys its capacity to blur, if only for a moment, the differences between the magic of story onstage and the reality of history off it. “From Head to Toe” contributed substantially to Marlene Dietrich’s career, and became Friedrich Holländer’s signature song, as well as the title of his autobiography.

At the turn of the last century even Arnold Schoenberg (1874–1951) found himself pulled to the cabaret stage and its music. Cabaret attracted Schoenberg not so much for the ways popular music subverted prevailing social hierarchies, but rather because of the modern potential of the young poets associated with the Literary Cabaret in Berlin. Schoenberg’s flirtation with cabaret apparently began in

1900, when he received a collection of poems by Berlin poets called the *Deutsche Chansons*, or *Brettli-Lieder*. *Brettli* are “little boards.” In the context of cabaret this suggests “taking to the boards,” or in other words, performing onstage. The Literary Cabaret did not attempt to create a new popular stage for its poetry; rather it turned to popular culture to inspire a new literary movement. For Schoenberg, the *Brettli-Lieder* provided a means for exploring the performative and aesthetic space opened by the cabaret, a space that quickly acquired biographical meaning for his own life.

Within months of receiving the texts of the *Brettli-Lieder* Schoenberg began to compose settings for voice and piano. The songs appeared during 1901 in quick succession, at first probably not intended as a single group or collection. By year’s end, however, the seven songs known as *Brettli-Lieder* were probably all completed (some, including “Gigerlette” heard here, were not dated). A few of the songs likely found their way to the popular stage quickly, maybe even immediately after composition. The “Arie aus dem Spiegel von Arcadien” (“Aria from the Mirror of Arcadia”), to a text by Emanuel Schikaneder, for example, was initially included in the repertory for the “Jung-Wiener Theater zum lieben Augustin.”

Schoenberg met Ernst von Wolzogen, director of the Berlin cabaret company, “Überbrettli,” when it was on tour in Vienna in September

1901. Serving as music director of the *Überbrettl* at the time was one Vienna's greatest cabaret composers, the young Oscar Straus, who managed to secure a position for Schoenberg as "Kapellmeister" by the end of 1901. Schoenberg followed the company to Berlin, where he remained as a cabaret performer until 1903. The Vienna-Berlin axis was among the routes most traveled by Schoenberg throughout his life as he searched for a cultural climate of tolerance for his modernist compositions. That he first charted that route as a cabaret musician may have left a greater impact on what modernism came to mean for the composer than has generally been acknowledged.

Do the Schoenberg songs included on *Dancing on the Edge of a Volcano* reveal a "different" Schoenberg or simply another side of an evolving composer searching for his compositional voice in fin-de-siècle Vienna and Berlin? The texts of both songs juxtapose the delight and confusion that stem from youth — the blindness and beauty of seduction and love. The experiences of youth are dizzying yet fleeting, but are those reasons to let them escape? Schoenberg's compositional voice in the *Brettli-Lieder* shows that he succumbed to alternative stylistic paths in the early years of the twentieth century. There is no attempt to abandon or even alter tonality here. The most obvious influence is that of an earlier generation of

German song composers, especially the "lighter" songs of Richard Strauss and Hugo Wolf. There is also a popular voice struggling to free itself, even though the narrator of "Mahnung" ("Warning") urges caution. That voice finds full release, however, in the delightful "Gigerlette," probably one of the last *Brettli-Lieder* completed by Schoenberg.

PART III

Response and Resistance: Political Songs

Where the political is not implicit in popular songs, it's explicit. Indeed, the political and the popular are often inseparable, one serving as context for the other. For many cabaret writers and performers, *contrafact* and parody provided the vehicles necessary for politicizing the meanings of well-known songs. Remaking social commentary as social critique, moreover, broadens the potential audience, as well as the consumer base. Cabaret and popular song, more often than not, flirted with scandal, and nothing heightens a scandal more than its political roots and popular implications.

Political figures were not only the victims of social criticism in many popular songs; some even contributed to it. Theodor Herzl (1860–1904), for example, founder of the Zionist Movement and a Budapest and Viennese *feuilletonist* (arts and culture critic) very much in touch with the popular press, wrote skits

intended for the popular stage and the cabaret. Herzl's "Im Speisewagen" ("In the Dining Car") depicts a conversation between a group of characters of different social ranks as they meet in the dining car of an express train from Vienna to Berlin via Prague. A one-act dramatic work, such a play might easily have found its way to the stage of a Zionist cabaret in the 1920s, when these began to appear. Socialist writers, too, who banded together as collectives, saw in the cabaret stage a potential for adding volume and unity to their common cause and voice.

Over the course of the half century during which the songs on *Dancing on the Edge of a Volcano* were created and performed, Jewish cabaret and popular song underwent several patterns of growing politicization. Until World War I, the political appeared most frequently in the form of distinctive themes, particularly the causes of anti-Semitism and the absence of equal opportunity in the work place. In the wake of World War I, the politicization of the Jewish stage became more explicit and followed divergent paths. Jewish-socialist cabarets, for example, were different and separate from Zionist cabarets. During the 1930s, when Jews in Germany faced official restrictions and those elsewhere encountered increased intolerance from the fascist right, Jewish cabaret thrived. Accordingly, the politicization of Jewish popular music accelerated, transforming the genres

of popular music into contexts for complex forms of political response during the Holocaust. We witness these contexts clearly in works created in the concentration camps, not just for the cabarets there, but also in the stage works. The cabaret-style instrumental scoring for Viktor Ullmann's opera, *Der Kaiser von Atlantis*, composed in 1943 in the Theresienstadt concentration camp, is an example of this. In fact, there were as many as nine cabaret stages functioning in Theresienstadt at the same time: seven featuring acts in German and two in Czech. The genealogy of Viennese cabaret, moreover, stretched to the camp, for it was in Theresienstadt that Leo Straus, the son of Oscar Straus, assembled a troupe and took to the stage.

That the trip from social commentary to political song was remarkably short is clear in the piece opening the group of political songs on *Dancing on the Edge of a Volcano*. The "Haman-Arie" is none other than the "Viennese Coachman's Song," this time transported to New York City in a cover by the exile cabaret, "Arche Revue," literally the "Ark Revue." The musical transformations in "The 'Haman' Coachman's Song" reveal a fine sense for parody and a taste for political satire. The song relies on the audience's familiarity with Gustav Pick's most famous *Wienerlied*. At the same time, it makes direct connections between the evil Haman in the biblical story of Purim

from the book of Esther, and main figure of evil in Nazi Germany. Although the song surely was humorous in the early 1940s, its political message was direct and explicit, made all the more so by the employment of popular song repertory from the Jewish cabaret stage, which provided a common reference for the audience in exile.

The political could not be more explicit than in the collaborations of Hanns Eisler (1898–1962) and Bertolt Brecht (1898–1956). Both Eisler and Brecht spent World War II in exile, returning to East Germany after the war. The socialist and Marxist threads of their work, therefore, remain intact from the 1920s through the 1950s, when Eisler and Brecht flourished in the political-aesthetic environment of the German Democratic Republic. Brecht would make his mark on German theater through the experimental approaches he brought to the Berliner Ensemble of East Berlin. Eisler received encouragement from both state and cultural organizations in the GDR, and he, like Brecht, took full advantage of realizing the political through his compositions. Brecht's texts lent themselves to settings by many distinguished composers, both as individual songs and as works for the stage, including operas by Kurt Weill. Scholars have frequently credited the singability of Brecht's texts to his connections with cabaret and his interest in German broadsides, French popular *chanson*, and American popular song.

Eisler's settings on this CD display quite different responses to the singability of Brecht's texts and the popular traditions which generated that singability. The "Solidarity Song" clearly owes its inspiration to the workers' song of the nineteenth century, which in the twentieth century became the musical vehicle for socialist and communist repertoires. The "Solidarity Song" found its way into the public sphere of the GDR as a choral song, undergoing quite a transformation from Eisler's setting for solo voice to proletarian chorus. Also both popular and political was Eisler's gripping "The Trenches," with a text by the celebrated German-Jewish writer and satirist Kurt Tucholsky. Like other songs in the political group on this CD, "The Trenches" relies on the powerful sense of irony that characterized the cabaret stage, evident in the word play of the original German, in which *der Graben* ("the trenches") and *das Grab* ("the grave") function as morbid puns.

Each of the Eisler songs reveals a special quality of the political presence in the popular. The "Ballad of the 'Jewish Whore' Marie Sanders" comes directly from the cabaret stage, and recalls the functions that broadside ballads played in the fin-de-siècle intersection of oral and written traditions. The chanson-like quality of the verse is interrupted by the textual refrain, in which a broadside hawker interjects with matter-of-fact commentary. The

Marie Sanders “Ballad” contains many different voices: Marie and her mother; the stentorian announcements of the ballad hawk; and the German masses echoing the Nazi propaganda of Julius Streicher, the notorious editor of the anti-Semitic magazine, *Der Stürmer*. A complex texture of voices also shapes the texts of the last two pieces in the group of political songs. Singing to her portable radio, the narrator of “To the Little Radio” finds ironic solace in the voices issuing from her “little box” — voices that connect her to the world and her home, which is being destroyed by fascism. The voices of exile find a different route through song in the second of the two lullabies concluding our political song set, “And the Times Are Dark and Fearful.” In the song, the familiar has become foreign, friends have become foes. Lifting, almost grinding to a halt in a dance style that doesn’t seem to know whether it wants to be a march or perhaps a slow waltz, “And the Times” begins with a connective that has no connection, and comes to a tentative end with nowhere to go.

PART IV

Zionist and Pioneer Songs

The last group of songs on *Dancing on the Edge of a Volcano* comes from the remarkable attempt to create a body of song for the growing national presence of Jewish immigrants in the *Yishuv* — mandatory Palestine — on the eve of the Holocaust. Each song began its journey on a *kibbutz* or *moshav* (i.e., on one of the new forms of collective agricultural settlement) as a Hebrew text usually created there by a well-known poet, such as Chaim Nachman Bialik or Nathan Alterman, who wrote the poem to which “Ba’a m’nucha” was set. The next stage in the song’s life was the creation of a suitable melody for performance by the new settlers, or *chalutzim*, “pioneers.” As with the folk and popular songs that entered the cabaret tradition of the metropole, oral and written traditions were rarely separable when these poems and songs came into existence; the Zionist songs were transferred to publishers in Europe, especially Germany, and the United States, where they appeared in anthologies of new Hebrew folk songs. Prior to 1920, such folk songs were published in Jewish song anthologies rather sporadically, but by the 1920s and ’30s, especially with the onset of the *aliya germanit*, the “German wave of immigrants,” “pioneer” songs occupied entire appendices in the backs of published folk songs.

The Zionist songs are as different as their composers, yet they all speak to the historical moment from which they emerged. When we hear the songs of Kurt Weill (“Ba’a M’nucha” and “Havu L’venim”), we hear Weill’s unmistakable style and recognize the persistent influence of the musical stage and his familiarity with cabaret. By the 1930s, Stefan Wolpe had already demonstrated a deep commitment to socialism and Zionism in his music. A composition student of the quintessential modernist, Anton Webern, Wolpe was also the composer of numerous songs for workers’ chorus. For Wolpe, popular music meant people’s music, and it was this musical calculus, as well as his own immigration to Jerusalem in the 1930s, that drew him into the postcard project. Darius Milhaud brings a different sound to the Zionist songs, redolent of the composer’s Sephardic heritage. The melos of the *chanson* from the urban French stage had long influenced Milhaud, and “Gam Hayom” reflects the cloying, loving treatment of the text that owes its origins to the *chanson*. “Holem Tza’adi,” by contrast, announces its allegiance to popular dance with the feeling of a samba.

Like the cabaret and stage songs of the first group and the political songs of the second, the Zionist songs concern themselves with specific themes, places, and events. While the building of *kibbutzim* and villages in the *Yishuv* has more than an occasional touch of romanti-

cism in the songs, they also make clear that the life of the pioneer is hard, with many struggles and dangers. Kurt Weill’s “Ba’a M’nucha” maps the landscape of the *Levant* (the eastern Mediterranean region) with details from the agricultural settlements Beth-Alpha and Hahalal, in the fertile Yezreel Valley. The struggle of the farmer is contrasted with the need to defend the *kibbutzim*. “Havu L’venim,” by contrast, captures the spirit of a workers’ chorus, combining traditions from nineteenth-century men’s singing societies and the choral repertoires of the socialist organizations that had proliferated during the Weimar Period. In both songs, Weill’s sensitivity to popular music is unmistakable as he transforms the Hebrew texts into music truly for the people. “Havu L’venim” is direct and straightforward; its unswerving march rhythm makes its message unequivocal. “Ba’a M’nucha” is a song of meditation and contemplation, a lullaby that evokes the feeling of evening spreading across the lands of the *Yishuv*.

The popular genres that characterize the Weill songs are retained by Stefan Wolpe and Darius Milhaud, but at the same time transformed into different sounds as if to render the landscape of the workers’ world with greater nuance. Wolpe, the cosmopolitan composer from Germany, had emigrated to the very different world of the *Yishuv* of the 1930s, and he renders the images of fields and farm labor in

Levi Ben-Ami's text with a sense of amazement. The metaphors in the text are biblical, rich with the imagery of a new land growing from the soil of another time and place. In "Gam Hayom," Milhaud spins out a Mediterranean melody with the rising, embellished arches of the Muslim *muezzin's* call to prayer, which enveloped the hills of the *Levant* with a new aura. Both oriental and orientaling, the call to prayer responds, in conjunction with the song's harmonic richness, not to the past but by opening a musical space for the future. The composers saw in the Zionist songs an opportunity to search for new voices. In "Holem Tza'adi," Milhaud turns to Latin dance, which we recognize as significant for popular and cabaret music from Friedrich Holländer's "Do a Little Dreaming." The vocal style of "Holem Tza'adi," however, is reminiscent of cantillation (not least because of its Hebrew text), thus evoking a Sephardic sound over the Latin flourishes of the accompaniment. The contrast is fascinating.

The Zionist and pioneer songs contain no single image of mandatory Palestine and the *Yishuv*. The poets and composers whose collaborations created these songs perceived a world that was both ancient and modern. The collaboration of Jacob Schönberg and Paul Dessau on "Hine Achal'la Bachalili" is stereotypical in its representation of the "shepherd's dance," one of the most common tropes of the first

generation of Israeli composers, the so-called "Eastern Mediterranean School." The song is very different from Dessau's collaborations with Bertolt Brecht and other German poets, some of which would become foundational works in the German Democratic Republic. Aaron Copland's "Banu," with a text by the great modern Hebrew poet Nathan Alterman, celebrates the power of a modern land. It may well have been Copland's experience with modern dance in the 1930s that led him to treat the quintessential dance of modern Israel, the *hora*, so boldly in the song. Among the pioneer songs, it was "Banu" that found its way into oral tradition among youth groups in mandatory Palestine and the United States on the eve of Israeli independence in 1948.

The textual imagery and musical vocabulary of the Zionist songs would lay the foundations for Israeli popular music in the second half of the twentieth century. One can hear their influence in the repertoires of *shireh erez yisrael* (literally, "songs of the land of Israel") in the first decades of statehood and in *musica mizrakhit* (literally, "eastern music"), the eastern popular songs of the closing decades of the century that gained entry for Israeli music and musicians into the global public sphere of world music. With such songs the historical transformation of Jewish popular music in fin-de-siècle central Europe comes full circle at the turn of our own century.

- ¹ See for example Beckermann 1984.
- ² See Aschheim 1982.
- ³ Performed in fin-de-siècle Vienna by the well-known duo, Emil Schnabl and Eduard Blum. See Bohlman 1994: 442.
- ⁴ See Brenner 1998.
- ⁵ Eliasberg 1918.
- ⁶ See Bohlman 1989a: 47–78.
- ⁷ See Scheu 1977.
- ⁸ See for example Dalinger 1998 and Czáký 1996.
- ⁹ See Rösler 1991: 56–59.
- ¹⁰ See Salmen 1991.
- ¹¹ Bohlman and Holzapfel 2001: 90–102.
- ¹² Dalman 1891.
- ¹³ See for example *Kabarettisten singen Klassiker* 1988.
- ¹⁴ For example, Europe's largest synagogue, the Dohány Street Synagogue in Budapest, and Berlin's largest synagogue, the Oranienburgerstraße Synagogue.
- ¹⁵ Bohlman 1989b.
- ¹⁶ See for example Migdal 1986.
- ¹⁷ Wacks 1999.
- ¹⁸ Wacks 1999: 14–16.
- ¹⁹ Wacks 1999: 123–41.
- ²⁰ For the original version of the poem, see Keil 1995: 131.
- ²¹ See Mittler-Battipaglia 1993.
- ²² Nathan 1994.

SONG TEXTS AND TRANSLATIONS

A Note on the Texts and Translations

All of the German (or German dialect) songs on *Dancing on the Edge of a Volcano* are also heard (on Disc 2) in English translations. Our use of translations follows closely several of the practices common in Jewish cabaret and popular song in fin-de-siècle central Europe, as well as the spirit that informed the composition and performance of political songs. The meaning of the texts was extremely important. The cabaret stage relied on the subtle and not-so-subtle play of words. Different roles attended those understanding or not understanding the songs and skits: Those who did not understand were, more often than not, the real targets of jokes and *Spottlieder* (insult songs). The political songs, too, created a sense of collective action through their use of powerful texts. It is for this reason that Bertolt Brecht and others writing political songs used an economical and unambiguous language in their texts. The frequent use of dialect in the songs imbued them with multiple cultural meanings. Choices between Viennese dialect and Yiddish, for example, often determined which audience would be appropriate for which variants of common songs. The extensive use of dialect, moreover, was part of the exchange of the songs and their covers across cultural and class boundaries.

For these and other reasons, the English versions performed on this CD are more than simple translations. They have passed through several stages. First, Philip Bohlman transcribed the original texts in German, Yiddish, and Viennese dialect from the broadside prints. Second, Jon Steinhagen created “American lyrics” that respect the poetic structures of the German while making them meaningful for modern American audiences. Lastly, the singers themselves intervened, adding touches from their own performances to make the songs “their own,” much as a singer with the original Budapesters might have done. Accordingly, we invite the listener to imagine the history of the songs as beginning in oral tradition a century ago in Vienna, Budapest, or Berlin, passing through several stages of written tradition, and now reentering oral tradition with the performances heard on *Dancing on the Edge of a Volcano*.

The performances of the Hebrew songs remain true to the texts in the original 1938 collection. For this booklet, Philip Bohlman has touched up the English translations made in 1938 by Harry H. Fein. For “Solidarity Song” and “To the Little Radio” (tracks 17 and 18), we have also remained close to the marvelous translations by Eric Bentley, adapting them slightly only when necessary for musical performance reasons.

1 “Wiener Fiakerlied” – “Viennese Coachman’s Song”

I führ' zwa harbe Rappen.
Mein Zeug dös steht am Grab'n,
A so wie dö zwa trappen
Wer'ns net viel g'sehen hab'n.
A Peitschen a des gibt's net
Ni jesses nur net schlag'n.
Das allermeiste wär tsch', tsch'.
Soust z'reissens gler in Wag'n.
Vom Lamm zum Lusthaus fahr'n,
In zwölf Minuten hin;
Mir springt kanns drein net in Galopp,
Da geht's nun all weil trapp, trapp, trapp;
Wann's nachher so recht schiessen,
Da spür i's in mir drin,
Daß i die rechte Pratzten hab,
Daß i Fiaker bin.
A Kutscher kann a jeder wer'n.
Aber fahren kinnans nur in Wean.

Refrain:

*Mein Stolz is i bin halt an aechts Weanakind,
A Fiaker, wie man net alle Tag findt,
Mein Bluat is so lüftig und leicht wie der Wind
I bin halt an aecht Weanerkind.*

A Fiaka, der muss ans sein,
Dös nennen's “delikat”,
Muass hör'n, seg'n, schweig'n,
Muass g'scheid sein und – schön stad.
Mir führ'n oft noble Männer
Hinaus auf Numro Ans,

*I drive two midnight horses.
They pull my fancy coach.
They're stronger than a Norse is,
And far beyond reproach.
It doesn't do to strike them.
I never use a whip.
I murmur, “Giddy-up, you two.
Let's take another trip.”
In less than fifteen minutes,
From Lamb Street to the club.
We don't attempt a slow galopp.
I push them faster, clop, clop, clop.
They sound like shooting rifles.
Then all at once I feel
I'm not in charge of trifles.
I'm a coachman, I mean real.
Now, anyone can drive a hack,
But Vienna calls for quite a knack.*

Refrain:

*I'm proud to be Viennese. Life suits me fine.
I serve as a coachman, the top of the line.
I fly through streets with speed like none other can.
I'm truly a Viennese man.*

*To be the perfect driver,
You must be like a god,
A silent, strong provider,
You listen, think, and nod.
I often take the rich men
To visit “Number One.”*

Dös hasst, zum Grafen Lamezan, –
Aber wissen derf dös kan's.
Oft kuman zwa Verliebte
Und steig'n bei mir ein,
I' mirk glei', dös is net' ak'rat,
Aber i' bin so viel delicat –
Und will mar aner nochfoahr'n,
Möcht's wissen, wer dö sein,
Da helfen nachher d'Rappeln aus,
Denn dö holt kaner ein.
Möcht' oba ans wos aussiziag'n
Aus mir – der schneid't si', i kann a lüag'n –

Refrain...

I' bin bold sechzig Jahr' alt.
Vierz'g Jahr' steh' i' am Stand,
Der Kutscher und sei' Zeug!
War al'weil fein beinand.
Und kummt's amol zan O'fahr'n,
Und wir i' dann begrab'n,
So spannt's ma meine Rapp'n ein
Und führt's mi' über'n Grab'n.
Da lasst's es aber laf'n,
Führt's mi' in Trabb hinaus
I' bitt' ma's aus,
Nur nöt in Schritt,
Nehmt's mein'twegen a die Kreuzung mit –
Dös is' a "Muass", dös Umziag'n
In's allerletzte Haus,
Und d'Leut', dö soll'n's mirken,
An Fiaka führt ma' n'aus.
Und auf mein' Grabstein da soll steh'n,
Damit 's die Leut' a deutli' seh'n:

*In fact, last night, Count Lamezan
Stopped off to have some fun.
I might pick up two lovers,
Improper true, I know.
If later someone asks me, "Who
Those lovers were?" What do I do?
I never stop to answer.
I glide on down the street.
It's safe for each romancer,
'Cause the horses are discreet.
If grandpa wants to have a fling,
That's fine with me, and I just sing.*

Refrain...

*I'm turning sixty Monday.
I've worked for forty years.
But I would not trade one day
For other bright careers.
A coachman and his carriage
Are mated well by fate.
And when I die, hitch up my team,
And mention heaven's gate.
Just let my horses canter
As I go to my grave.
Direct them to the heart of town,
The smart, expensive part of town.
And though it's rather tiny,
I want the town to see,
My carriage black and shiny
Is the final ride for me.
Upon my gravestone, don't forget,
I would like this simple epitaph.*

Closing Refrain:

*Sei' Stolz war, er war halt an echt's Weanakind.
A Fiaker, wie man net alle Tag findt,
Mein Blut is so lüftig und leicht wie der Wind
I bin halt an aecht Weanerkind.*

Closing Refrain:

*He was proud to be Viennese. Life suited him fine.
He served as a coachman, the top of the line.
He flew through streets with speed like none
other can.
He was truly a Viennese man.*

② **“...Nach Großwardein” – “...To Großwardein”**

Eine Stadt in Ungarland – doi deridi ridi ridi
roidoi,
Ist deswegen so bekannt, – doi deridi...
Weil die allerschönsten Madlech dort zu finden
sein, – doi deridi...
Und e Czárdás können alle tanzen, Gott wie
fein. [Doi deridi...]
Darum reisen voller Freud' – doi deridi...
Männer hin von weit und breit. – doi deridi...

Trio:

*Aron Hersch und Itzig Veitel, – doi deridi...
Moische Bär und Nachum Teitel, – doi deridi...
Und die ganze Schnorer-Verein – doi deridi...
Fahrenerein nach Großwardein. – doi deridi...*

Kobi Gigerl mit sei' Schnas – doi deridi...
Will auch gehen auf der Ras', – doi deridi...
Weil der Zonentarif eingeführt ist auf der
Bahn, – doi deridi...
Ist das Reisen heutzutag' der allerneuester
Schau. [Doi deridi...]
Im Coupé, da sieht man heut' – doi deridi...
Drinnen sitzen uns're Leut'. – doi deridi...

*There's a place in Hungary. – doi deridi ridi ridi
roidoi,
Why so famous? You will see. – doi deridi...
All the raving beauties live there, ev'ry one a gem.
– doi deridi...
God, how nice to see them dance the csárdás. Look
at them! [Doi deridi...]
Joyful men from far and wide. – doi deridi...
Off they go, they take the ride. – doi deridi...*

Trio:

*Aharon Hirsch und Issac Veitel, – doi deridi...
Moische Baer und Nachem Teitel, – doi deridi...
Not one cent, but dressed up fine, – doi deridi...
All take that trip to Großwardein. – doi deridi...*

*Kobi Gigerl wore his suit. – doi deridi...
He wants to join us on the route. – doi deridi...
He has heard they've put a brand new toll upon
that stretch.
So he wears his finest just to show he's not a
wretch. [Doi deridi...]
See that fancy carriage there? – doi deridi...
They're all inside, they'll have to share. – doi deridi...*

Trio:
*Hier in Ungarn ist ein Städtchen, – doi deridi...
Dorten sein die schönsten Mädchen. – doi deridi...
Alle Männer jung und fein – doi deridi...
Fahrenerein nach Großwardein. –doi deridi...*

*Wenn ist Markt in Großwardein, – doi deridi...
Seht man Jüden groß und klein, – doi deridi...
Kaufleut', Schnorrer und Hausirer mit e Povel-
Waar, – doi deridi...
Ganefjüngel und dann Gigerl eine ganze Schaar.
[Doi deridi...]
Alle rechnen schon voraus – doi deridi...
Auf der Bahn den Rebach aus. – doi deridi...*

Trio:
*Kobi Gigerl mit sei' Dalles – doi deridi...
Will bekücken sich de Kalles, – doi deridi...
Und er mant, er kenn' auf Leim – doi deridi...
Fahrenerein nach Großwardein. – doi deridi...*

Trio:
*Hungary has got an Eden. – doi deridi...
Gorgeous girls, but not from Sweden. – doi deridi...
Young men come to buy them wine. – doi deridi...
They're on their way to Großwardein. – doi deridi...*

*Market day and ev'ry stall – doi deridi...
Shows you Jews, both short and tall, – doi deridi...
Merchants, beggars, hawkers, ev'ry type the mind
conceives.
Rough men, tough men, loud men, crowd men,
watch for little thieves. [Doi deridi...]
All of them are out for gain, – doi deridi...
Looking forward to each train. – doi deridi...*

Trio:
*Kobi Gigerlel has no money. – doi deridi...
He desires a bride. That's funny! – doi deridi...
What's he got to bait his line? – doi deridi...
He'll take that trip to Großwardein! – doi deridi...*

☞ “Der jüdische Landsturm” – “The Jewish Country Regiment”

*Gott, wie haißt, was hob ich gehört!
Der Landsturm wird organisirt!
Soll iach zieg'n hinaus in's Feld,
Dort wo mit Pülver geschossen wird!*

*Soll mich lassen gar erschießen!
Püh! wie komm ich da dazu?
Soi waß muß ein' doch verdrießen,
Soll'n nur lassen mich in Ruh',*

*Oy vays mir! Am I in trouble!
The regiment needs their ranks to be filled.
They will draft me on the double,
Then ship me out where I'm bound to get killed!*

*If we Jews are sent off fighting,
You will hear a dreadful moan.
Party's over! No firstnighting!
No one gets a business loan!*

lach will nix vom Landsturm wissen,
Bleib' bei meiner Kalle z'haus,
Denn wenn die herüber schießen,
Das halt e koscherer Jüd nix aus.

Refrain:

Radiwidibum! Radiwidibum!

D'rum lassen's mich mit'n Landsturm aus!

Radiwidibum! Radiwidibum!

D'rum lassen's mich mit'n Landsturm aus!

Wer soll auf der Börse spielen,
Wenn's uns Jüden affentir'n?
Wer soll alte Hoisen kaufen?
Mit Promessenschein hausir'n?

Wer soll schrei'n: lach geb', iach nehm'!
Wer fährt in aner Equipasch?
Wer soll einer Tänzerin geben
Monatliche Apanasch?

Es wird gewiß nix d'raus, iach waas,
Für'n Landsturm sein mer doch zu güt,
Denn es laßt sich nix erschießen
Von dem Feind e koscherer Jüd'.

Refrain...

Wer soll uns dann Schollet kochen,
Wenn wir soll'n in's Feld marschir'n?
Was werd' unsere Kalle machen.
Wann wir draußen manövir'n?

*Army life can be foreboding,
Spending your days crawling in the dirt.
Bullets flying! Bombs exploding!
Oy! A Jewish boy could get hurt!*

Refrain:

Radi-vidi-bum, radi-vidi-bum,

If we're off fighting, who will mind the store?

Radi-vidi-bum, radi-vidi-bum,

Just leave us out of your meshugeh war!

*Who will make the market soar,
If all of the Jews are away making war?
Who will buy used pants and old shoes?
Where will you go just to browse and to shmooze?*

*Who will shout out: "I'll buy! I'll sell!"?
Ride in taxis looking swell?
Who will keep the chorus girls
In chic apartments, wine and pearls?*

*Sorry country regiment,
We're far too involved with our lives to get spent.
Self-respecting Jews do not
Go out and engage with a foe and get shot!*

Refrain...

*Who'll provide gefilte fish?
A Jew wouldn't fight 'til you serve him that dish.
Who will entertain our wives,
If we go to war and we risk our lives?*

lach soll schießen mit a Pülver
Oder gar mit e Kanon?
Wann ich hör' e Schuß nur krachen,
Renn ich sicher gleich davon!

Darum läßt's uns armen Jüden
Mit dem Landsturm amal e Ruh'
Wann mir durchaus schon soll'n schießen,
Soi schießen wir – Monetten vor.

Refrain...

*I would faint at a cannon's boom,
And rifle shots would spell my doom.
If I heard such a noise all day,
By mincha I would run away!*

*Please just leave us Jews in peace.
The regiment can recruit ducks and geese.
If we have to shoot let's try
To aim for the dollars and cents going by!*

Refrain...

[4] “Der Leb, der Hersch und der Kohn” – “Levin and Hirsch and Cohn”

Wer reitet so schön unt' im Prater spazieren?
der Leb.
Wer that mit'n Monokel die Kale's fixirn?
der Hersch.
Wer wettet beim Rennen beim Tota li sa teur
Und spricht nur vom Ferd und von sonst gar
nix mehr? der Leb.
Der Leb, der Hersch, der Kohn!
Ja, der Leb und der Hersch und der Kohn!

Wer sitzt in die Redaktionszimmer drinn?
der Leb.
Wer schreibt die besten Artikel von Wien? der
Hersch.
Wer wird mit zwölf Jahren jetzt Journalist
schon
Und fliegt mit'n Godard in einem Ballon?
Der Leb, der Hersch und der Kohn...
Wer wird auf der Börse zuerst Galopin?

*Who rides on his carriage as if were king? Levin.
Whose eye zeroes in on a pretty young thing?
That's Hirsch.
Who visits the racetrack at least once a day,
And wagers a fortune on ponies? Oy vay!
Levin and Hirsch and Cohn.
Yah, Levin and Hirsch and Cohn.*

*You ask, “Who's the editor?” That's not a test. Levin.
In all of Vienna whose columns are best?
That's Hirsch.
What journalist started at twelve years of age,
Flew Godard's balloon when balloons were the
rage?
Levin and Hirsch and Cohn...*

The stock market opens. Who's there right away?

der Leb.
Wer hat für a schönes Ballet nur ein Sinn?
der Hersch.

Wer wird dann zuletzt gar a Börsenseusal
Und hat im Theater a Losch überall?
Der Leb, der Hersch und der Kohn...

Wer wird jetzt sogar als Soldat affentirt?
der Leb.

Wer ziehet als Doctor in's Feld ungenirt?
der Hersch.

Wer wird jetzt mitunter schon Edler Herr von
Und später gar Freiherr und nobler Baron?
Der Leb, der Hersch und der Kohn...

Wer fangt denn mit'n Handel so kleinwinzig
an? der Leb.

Wer macht Masematten viel größere dann?
der Hersch.

Wer wird dann Banquier a groißer von Wien
Und hat sein Palais und sein Wechselstub' drinn?
Der Leb, der Hersch und der Kohn...

Wer wird im Theater zuerst a Statist? der Leb.
Wer geht zum Concert, was gibt Abbé Liszt?
der Hersch.

Wer spielt auf der Bühne so wunderbar schön
Und kommt dann auf einmal in die "Borg"
gar hinein?

Der Leb, der Hersch und der Kohn...

Levin.
*And who loves the beauty and grace of ballet?
That's Hirsch.*

*Who corners the market before it shuts down,
Then spends all his earnings at theaters in town?
Levin and Hirsch and Cohn...*

*So, who just got drafted? Now, who could that be?
Levin.*

*Who's off to the battlefield as an MD? That's
Hirsch.*

*And who is the count who assumes he'd be good
As prince or as baron – or both, knock on wood?
Levin and Hirsch and Cohn...*

*Who started his business while deeply in debt?
Levin.*

*Who bought out his rivals, and now he is set?
That's Hirsch.*

*Who sits at the helm of a banking empire?
He's richer than Croesis, but still won't retire.
Levin and Hirsch and Cohn...*

Who's best as an actor, or so he insists? Levin.

*Whose concert premiere went much better than
Liszt's? That's Hirsch.*

*And who was acclaimed on the stage? Ask me who!
He ended in debt paying off his debut.
Levin and Hirsch and Cohn...*

5 “Die koschere Mischpoche!” – “The Kosher Mishpoche!”

Frägt man so in der Welt:
"Wer hat das meiste Geld?
Wer geht im Börsenhaus
Mit'n Dalles ein und aus?
Wer speist beim Sacher, fein;
Wer trinkt ein' Champeswein?
Wer ist ein nobler Mann,
Schaut's Geld nicht an?"

Chorus:

*Das ist der Itzig Kohn,
Tralala, la, la, la!
Reb Moses und sein Sohn,
Tralala, la, la, la!
Der Hersch, der Mandelblüh,
Tralala, la, la, la!
Die kosch're Kompagnie,
Tralalalalala!*

"Wer kauft, wer spekulirt
Mit'n Rebach? Wer verliert
Gleich hunderttausend Guld'n?
Wer hat die meisten Schuld'n?
Ich geb', ich nehm', wer schreit?
Wer wird denn ausgeläut'
Und geht doch wieder fein
In die Börs' hinein?"

Chorus...

*If you should want to see
Who makes money constantly.
When the market rises up,
Who scoops all the prizes up?
At the Hotel Sacher, who
Drinks champagne the whole day through?
Who's prosperous, I'm told,
But never looks at gold?*

Chorus:

*Oh, it is Isaac Cohn –
Trala-lala-lala!
The rabbi and his son –
Trala-lala-lala!
There's Hirsch and Levi too –
Trala-lala-lala!
The koshere mishpoche –
Trala-lala-lala!*

*Whenever profits come,
Who will promptly risk the sum?
Speculate a hundred grand,
Lose it all, like it was planned?
Spends and lends, but always frets,
Who has got the biggest debts?
Who swears he's quit the market
Yet comes back 'til he's
Back in the black?*

Chorus...

“Wer wohnt mit seiner Frau
In Baden und Vöslau?
Wer schreit: schneid’ Dir e Krie,
Kauft’s alte Paraplui?
Wer ist in Lemberg z’haus?
Wer kimm’t Jahr ein, Jahr aus
Zu uns von Stanislaw
Mit Kind und Frau?”

Chorus...

6 “Jüdisches Fiaker Lied” – “Jewish Coachman’s Song”

lach hab’ zwa faine Rappen,
Mei Wag’n, der is e soi!
Denn iach bin e Fiaker
Von Baden und Vöslöi.
Mein Wagen der ist koscher,
Er dürt’ von Rothschild sein,
Iach fahr auch lauter fainer Leut,
Ka Bocher steigt nix ein,
E Trapp gehn meine Rappen
E Trapp – soi eins, zwei, drei!
Iach fahr als wie e Dampfmaschin’,
In zwa Täg bin iach schon in Wien,
E Tax thu iach nich kennen,
Steigt ein e Passagier,
Laß iach bei zwa Gülden handeln,
Sag: “Geb n Sie halt e Einserl her!”
Statt Geld nehm’ iach auch Werthpapier,
Versatzzetteln, ist Aner stier,

Who lives in Bad Vöslau
And in Baden with his Frau?
Who will shout this free advice?
“Cut yourself a little slice.
Here is how you spend it all:
Buy yourself a parasol!”
Who resides in Lemberg with the kids
And wife, and adjusts to the life?

Chorus...

My carriage has two horses,
Both strong and sleek and fine!
I’m proud to be a coachman.
At work I really shine.
Take note: My coach is kosher.
No riff-raff rides with me.
I once drove Rothschild through the park.
Says I, “The ride is free.”
Clip-clop, you’ll hear me coming,
Clip-clop, all over town.
“Just climb aboard, right up that stair.
Sit tight, I’ll get you anywhere.”
This guy jumps in my taxi.
He looks so dignified.
“Oh no,” he says. “My wallet’s gone.
I can’t afford this ride.”
He seemed to me an honest Jew.
I gladly took his IOU.

Refrain:
Denn iach bin e Fiaker a koscheres Kind,
Gebor’n auf’n Salzgnies und leicht wie der Wind.
Mei Mame, mei Tate hab’n mit mir e Freud’.
Denn ich bin e Fiaker von ünsere Leut’.

lach, war als klanes jüngel
Vor’m dreinundsiebziger Jahr
E Laufbursch an der Börse,
Bevor der Krach noch war.
Dann bin iach wor’n e Kutscher
Beim reichen Silberstein,
Hab’ geführt e Equipasche
E soi! Nobel, superfein!
Doch wie der Krach gekümmen ist,
Püh! haben Sie gesehn!
Kaporess war der Fleckeles,
Der Silberstein, der Schmeckeles!
Das war e groß’ Gewurre!
Iach muß es frei gestehen,
Man hat uns Alles weg’ gepfänd’,
’s war nix mehr da am End.
Sechs Jahr hat kriegt der Silberstein,
Iach bin gestanden ganz allein.

Refrain...

Gebor’n bin iach am Salzgnies
Mei Tate war e Jüd,
Der hat gelebt, gehandelt,
Das liegt soi im Geblüt,
Mit alte Hoisen, Stiefeln,
Zerbroch’ne Paraplui.

Refrain:
I drive a Fiaker, a nice Jewish boy.
I fly through Vienna’s streets, just like a gey!
My mother and my dad are still proud of me.
I drive a Fiaker for all to see.

Right after my bar-mitzva,
Way back before the crash,
I worked for Moishe Silver.
Oh boy, did he have cash.
I started as a go-fer,
Helped keep his carriage clean.
I soon became his main chauffeur,
The best you’ve ever seen.
But then the market tumbled,
And Silver lost his wealth.
It ruined all those millionaires,
And people mostly said, “Who cares?”
So, Moishe went to jail,
And me, I lost my job.
But the biggest loser of this tale
Was Silver, that poor slob.
They took him off to prison, sure,
But as a coachman, I’d endure.

Refrain...

I live in Vienna’s ghetto,
My dad, a kosher Jew.
He ran our family business,
A small-time merchant, nu!
He sold old pants and shmates,
And old umbrellas too.

Mein Mame war ä Ganslerin
Am Salzgies, vis a vis.

Mich hat nix gefreut das Handeln,

Hab' g'sagt zum Tateleb'n:

"Iach möcht emal Fiaker werd'n."

"Zerbrach den Krag'n, iach werd Dich lehr'n!"

Hat er zu mir geschrieten, doch

Iach hab nix aufgepaßt,

Iach bin gleich auf e Bock gestiegen,

Und auch Fiaker blieb'n.

Beim Wettfahr'n bin iach Erster g'wiß,

Weil mei schöne Nas die längste is.

Refrain...

Refrain...

My mother's pious family

Were small-time merchants too.

I felt that I was different,

Declared to my old man,

"I want to be a coachman, dad."

"You must be crazy, son," he said.

"I simply won't allow it."

I did not even care.

I climbed up in that driver's seat,

And my new life was there.

When racing, my hack really goes.

I'll come in first place by a nose.

Chorus:
"Cohen owes me ninety-seven dollars,
And it's up to you to see that Cohen pays.
I sold a lot of goods to Rosenstein and Sons
On an I.O.U. for ninety days.

Levi brothers don't get any credit.

They owe me for one hundred yards of lace.

If you promise me, my son, you'll collect from ev'ry one,

I can die with a smile upon my face."

Old man Rosenthal is better now.

He just simply wouldn't die somehow.

He is healthy and very wealthy

Since he got out of bed.

Such a change you never saw,

He's got such rosy cheeks.

He picks up in just one week,

That should take weeks and weeks.

Ev'ryone who knew he was sick

Couldn't tell why he got well so quick.

They went and asked him to explain

How he pulled through. Rosenthal replied:

Chorus:

"Cohen owed me ninety-seven dollars,

And my son went out and made poor Cohen pay.

A bill was owed to me by Rosenstein and Sons,

And they settled on that very day.

What could my son do with all that money

If I should leave it all and say goodbye?

It's all right to pass away, but, when people start to pay,

That's no time for a bus'nessman to die."

7 "Cohen Owes Me Ninety-Seven Dollars"

Old man Rosenthal lay sick in bed.

Soon the doctor came around and said,

"No use crying, the man is dying.

He can't live very long!"

"Send my son here to my side,"

They heard the old man say.

"I've got something to tell him

Before I pass away."

Soon his son was sitting by his bed.

"What's the matter, Papa dear?" he said.

The old man said, "My son, before my days are done,

I want you to know:

⑧ "Liebeslied an ein Proletariermädchen" – "Love Song to a Proletarian Girl"

Ich bin a armer, kleiner Jud
und hab ka scharfes Messer.

Du bist aus altem Vorstadtblut,
ans nix von meiner Liebesglut,
und wahrlich: dir ist besser.
Ja, mir, dir geht es gut.

Du kennst die Spittelberger Buam
mit Mahagonipratzen.

Die sind sie der Novembersturm,
allweil fidel und hoch in Furm,
und hab'n statt Mädchen "Katzen."
Die Spittelberger Buam.

Die treten dir im Maienwind
verliebt ins weiße Bäuchlein,
und machen dir ein Sonntagkind
Flugs hinterm Fliedersträuchlein.

Dazu fehlt mir die innre Kraft,
so heiß kann ich nicht werben.
Jedoch von deiner Jungfernschaft,
die schon vor langer Zeit erschlaf,
da sammle ich die Scherben,
weil ich bin in dich vergab.

Ich bring dir süße Mehlspeis dar
(Auch die ist nicht verächtlich),
und sind wir auch nicht ganz ein Paar,
ich denk an dich, allnächtlich.

I'm just a poor and hapless Jew,
No knife, I'm not a cut-throat.

You've always lived on easy street.
I'm used to cold, and you have heat.
It's true, I'm not your dreamboat,
But still I think you're sweet.

You're with the hoidy-toidy crowd.
Your deep roots help you fit in.

Nice in November, I mean when,
Storms keep you right as rain but then
They call their women kitten,
Those hoidy-toidy men.

They come to you like breeze in May
In love with their white bellies,
And romp through glens on Sabbath day,
With Saras and with Nellies.

For that I've got no time at all.
I cannot court in clover.
But for your sweet virginity,
Which went to sleep eternally,
I'll take what they've left over,
And my all you'll get from me.

Each day, I'll bring a chocolate bar,
Though now and then I'll doubt you.
We'll be as normal couples are.
At night I'll dream about you.

Das Naserl streich ich dir zurecht
und dann die Augenbrauen.
Doch kann ich dir, selbst wenn ich möcht,
und wär' ich auch total bezücht,
die Pappen nicht zerhauen,
drum bin ich dir zu schlecht.

Sei mir auch so ein bisserl gut,
auch wenn ich werd einmal gresser!
Zwar fehlt es mir nicht Liebesglut,
weil ich kann seh'n kein frisches Blut,
ich hab ka scharfes Messer,
und nennt man mich auch Professor,
für dich bin ich a armer klaner Jud.

⑨ "Couplet des Schmafu" – "Schmafu Couplet"

Die hat mich erheitert,
Daß ich tanzen g'rad möcht',
'Sis a schöne Erfindung,
Das schöne Geschlecht.

Wann Einer das G'ringste
Gegen d'Frau'n Zimmer sagt,
So hat er's mit mir z'tun.
Gar mancher oft klagt,

Daß d'Veiber so schlimm sein,
Sie fahr'n ei'm in d'Haar
Wann's böß wer'n,
Ich glaub's nicht, o, das ist nicht wahr.

I would caress your nose and cheeks,
And then each lovely eyebrow.
If I have flipped, well, I don't know.
I'll kiss you on your lips like so.
Of course, that's all so highbrow,
And I'm no Romeo.

If you'll be good, then I'll be good.
I'll be your fond caresser.
If I don't sing you love refrains,
I cannot change what's in my veins.
No knife, no snappy dresser.
I'm clearly no professor.
To you, I'm just a poor and hapless Jew.

I saw her sweet smile,
And I wanted to waltz!
Ah, this feminine gender
Exists without faults.

If someone's insulting
The young lady's ways,
He will answer to me!
Girls deserve only praise.

I've heard they are awful
And get on your nerves.
That can't be the case.
Why, just look at those curves!

⑧ "Liebeslied an ein Proletariemädchen" – "Love Song to a Proletarian Girl"

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Girls deserve only praise.

I've heard they are awful
And get on your nerves.
That can't be the case.
Why, just look at those curves!

Lügen wir uns, trügen wir uns
In eine Welt hinein,
Und laß uns dann in dieser Welt ganz verzaubert
Prinz und Prinzessin sein!
Du bist aus Gold, ich bin aus Gold,
Und unser Tag ist froh;
Vergessen der Student im Dachstübchen und das
Mädchen vom Büro!

Refrain...

□ **“Ich bin von Kopf bis Fuß auf Liebe eingestellt”**
– **“From Head to Toe I Am Prepared for Love”**

Ein rätselhafter Schimmer,
Ein je ne sai pas quoi,
Liegt in den Augen immer
Bei einer schönen Frau.
Doch wenn sich meine Augen
Bei einem vis a vis
Ganz tief in seine saugen,
Was sprechen dann sie?

Refrain:

Ich bin von Kopf bis Fuß auf Liebe eingestellt,
Denn das ist meine Welt und sonst garnichts.
Das ist, was soll ich machen, meine Natur:
Ich kann halt lieben nur und sonst garnichts.
Männer umschwirm mich wie Motten um das Licht,
Und wenn sie verbrennen, ja, dafür kann ich nicht.
Ich bin von Kopf bis Fuß auf Liebe eingestellt,
Denn das ist meine Welt und sonst garnichts.

Was bebt in meinen Händen,
In ihrem heißen Druck,
Sie möchten sich verschwenden,
Sie haben nie genug,
Ihr werdet es verzeihen,
Ihr müßt es halt versteh'n,
Es lockt mich stets von neuem,
Ich find' es so schön.

Refrain...

□ **“Gigerlette”**

Fraülein Gigerlette lud mich ein zum Tee.
Ihre Toilette war gestimmt auf Schnee;
Ganz wie Pierrette war sie angetan.
Selbst ein Mönch, ich wette,
Sähe Gigerlette wohlgefällig an.

War ein rotes Zimmer, drin sie mich empfing,
Gelber Kerzenschimmer in dem Raume hing.
Und sie war wie immer Leben und Esprit.
Nie vergess ichs, nimmer:
weinrot war das Zimmer, Blütenweiß war sie.

Und im Trab mit Vieren fuhren wir zu zweit
In das Land spazieren, das heißt Heiterkeit.
Daß wir nicht verlieren Zügel, Ziel und Lauf,
Saß bei dem Kuttschieren
Mit den heißen Vieren Amor hinten auf.

They hold me in a fashion,
They long to call my bluff,
They give me all their passion,
They never give enough,
And when they try to land me,
They have to pay the price.
You have to understand me:
I find it so nice.

Refrain...

Fraülein Gigerlette invited me to tea.
Dressed up like Pierette, she was a joy to see.
What a vision in her gown, as white as snow,
And though I was rather shy,
I gazed upon her for an hour or so.

Gigerlette received me in a room of red,
Candlelight, a golden halo 'round her head.
And she was, as always, bubbling with esprit.
I can see her still, like blossoms on a cherry,
Snowy white was she.

Then we two went riding in a coach and four,
Saw the country scenery and so much more.
But as a precaution, so we would not lose our way,
Guiding us that evening with our steaming stallions,
Cupid saved the day!

Refrain:
I am prepared for love, my heart has told me so,
And love is all I know, I can't help it.
I've always cared for love, and that is how I live:
I've nothing else to give, I can't help it.
Men become moths as they flutter to my light.
They burn up so quickly because I burn so bright.
I am prepared for love, my heart has told me so,
And love is all I know, I can't help it.

13 "Mahnung" – "Warning"

Mädel sei kein eitles Ding,
Fang dir keinen Schmetterling,
Such dir einen rechten Mann,
Der dich tüchtig küssen kann
Und mit seiner Hände Kraft,
Dir ein warmes Nestchen schafft.

Mädel, Mädel, sei nicht dumm,
Lauf nicht wie im Traum herum,
Augen auf! ob Einer kommt,
Der dir recht zum Manne taugt.
Kommt er, dann nicht lang bedacht!
Klapp! die Falle zugemacht.

Liebes Mädel sei geschzeit,
Nütze deine Rosenzeit!
Passe auf und denke dran,
Daß du, wenn du ohne Plan
Ziellos durch das Leben schwirrst,
Eine alte Jungfer wirst.

Liebes Mädel sei geschzeit,
Nütze deine Rosenzeit,
Passe auf und denke dran!
Denk daran...

Please, young lady, don't be vain,
Sunshine soon will change to rain,
Real men are the men for you,
Who will kiss you and mean it, too.
With the strength of his two hands alone,
One will build you a nest all your own.

Darling girl, employ your brain,
Stay here on this earthly plane,
Just in case one comes along.
You are certain is wrong, all wrong.
Don't you give him a thought or a whim!
Snap! The trap should not open for him.

Use your youth, but please be wise,
Don't go chasing butterflies!
Fly through life without a plan –
That is, if you think you can.
Dream on, you can be my guest,
You'll end up an old spinster, at best.

Use your youth, but please be wise,
Don't go chasing butterflies.
Stop and think and please take care.
Please take care...

14 "Haman-Arie" – "The 'Haman' Coachman's Song"

I bin der alte Haman,
Mi tuat's als all heut zusamm' –
Daß sich die Leut net schaman,
Die was mich heut kopieren,
Denn ich war viel perverser
Als all heut zusamm' –
Ein Volk – ein Reich – ein Perser,
Das war mein Wahlprogramm.

Ich war der erste Führer
Mit völkischen Ideen –
Wollt mehr als Ahasveros sein,
Ein nationaler Heros sein.
Darum nahm ich auch als erster
Die Juden mir aufs Korn,
Und schuf den echten persischen
Spontanen Volkszorn.
Es geht mir oft durch meinen Sinn,
Daß ich der erste Nazi bin.

Refrain:
Mein Stolz ist, ich bin
Halt an echt's Perserkind,
A Staatskanzler, wie man
'N heut' längst nimmer find't
Beim Einsperr'n und Aufhängen
Tua i gern mit
Als erster Antisemit

It's me, your old pal, Haman.
Ah, things are going swell.
It seems that there's a long line
Of folks headed for Hell.
They learned from me, the master.
No one perverse as I.
"One Folk, one Reich, pure Persian blood,"
That was my battle cry.
I was the model Führer.
I needed to be loved.

I simply laid out well my views.
We must eliminate the Jews.
That whipped up all the Persians
With a jingoistic pride.
They hardly ever knew that they
Were on the losing side.
Well, maybe Hitler is the worst,
But I can claim I was the first.

Refrain:
I'm Persian, I'm so proud that I was in charge.
No ego in history has been so large.
There may be others you have read in the news.
I still was the first to hate the Jews.

16 "Ballade von der 'Judenhure' Marie Sanders"
 – "Ballad of the 'Jewish Whore,' Marie Sanders"

In Nürnberg machten sie ein Gesetz,
 Darüber weinte manches Weib,
 Das mit dem falschen Mann im Bette lag.
 "Das Fleisch schlägt auf in den Vorstädten,
 Die Trommeln schlagen mit Macht,
 Gott im Himmel, wenn sie etwas vorhätten,
 Wär' es heute nacht."

Marie Sanders, dein Geliebter hat zu
 schwarzes Haar.
 Besser, du bist heut zu ihm nicht mehr
 Wie du zu ihm gestern warst.
 "Das Fleisch schlägt auf in den Vorstädten,
 Die Trommeln schlagen mit Macht,
 Gott im Himmel, wenn sie etwas vorhätten,
 Wär' es heute nacht."
 Mutter, gib mir den Schlüssel,
 Es ist alles halb so schlimm.
 Der Mond schaut aus wie immer.
 "Das Fleisch schlägt auf in den Vorstädten,
 Die Trommeln schlagen mit Macht,
 Gott im Himmel, wenn sie etwas vorhätten,
 Wär' es heute nacht."

Eines Morgens früh um neun fuhr sie durch
 die Stadt im Hemd,
 Um den Hals ein Schild, das Haar geschoren.
 Die Gasse johlte. Sie blickte kalt.
 Das Fleisch schlägt auf in den Vorstädten,
 Der Streicher redet heute nacht.
 Großer Gott, wenn sie ein Ohr hätten,
 Wußten sie, was man mit ihnen macht.

In Nürnberg they made a law,
 Giving women cause to weep,
 Who had been sleeping with the wrong men.
 "The meat's going up in the city shops,
 The drums beat louder each day,
 God above, if there's something you've not done,
 Do it right away."

Marie Sanders, your sweetheart's hair is far too
 dark.
 Better to reconsider
 Love is such a very fleeting thing.
 "The meat's going up in the city shops,
 The drums beat louder each day,
 God above, if there's something you've not done,
 Do it right away."
 Mother, give me the key,
 Please, everything will be all right.
 The moon looks like it always did.
 "The meat's going up in the city shops,
 The drums beat louder each day,
 God above, if there's something you've not done,
 Do it right away."

And at nine one morning, she rode through the city
 in her slip,
 With a board round her neck, her head was shaven.
 The crowd was jeering. Their eyes cold.
 The meat's rising up in the city streets,
 Herr Streicher's speaking tonight.
 God above, how can they be so blind,
 As to dream it will all come out right.

17 "Der Graben" – "The Trenches"

Mutter, wozu hast du deinen aufgezogen?
 Hast dich zwanzig Jahr mit ihm gequält?
 Wozu ist er dir in deinen Arm geflohen,
 Und du hast ihm leise was erzählt?
 Bis sie ihn dir weggenommen haben.
 Für den Graben, für den Graben.

Junge, kannst du noch an Vater denken?
 Vater nahm dich oft auf seinen Arm.
 Wollt dir einen Groschen schenken,
 Spielte mit dir Räuber und Gendarm.
 Bis sie ihn dir weggenommen haben.
 Für den Graben, Junge, für den Graben.
 Drüben die französischen Genossen
 Lagen dicht bei Englands Arbeitsmann.
 Alle haben sie ihr Blut vergossen,
 Und zerschossen ruht heut Mann bei Mann.
 Alte Leute, Männer, mancher Knabe
 In dem einen großen Massengrabe.

Seid nicht stolz auf Orden und Geklunker!
 Seid nicht stolz auf Narben und die Zeit!
 In die Gräben schickten euch die Junker,
 Staatswahn und der Fabrikantenneid.
 Ihr wart gut genug zum Fraß für Raben,
 Für das Grab, Kameraden, für den Graben.

Denkt an Todesröcheln und Gestöhne.
 Drüben stehen Väter, Mütter, Söhne,
 Schuften schwer, wie ihr, ums bißchen Leben.
 Wollt ihr denen nicht die Hände geben?
 Reicht die Bruderhand als schönste aller Gaben
 Übern Graben, Leute, übern Graben!

Mother, what did you raise your son to live like?
 All that quarreling for twenty years?
 Why does he return to you for what you give, like
 Gentle stories as you dried his tears?
 You have done all this so they may take him
 To the trenches, Mother, to the trenches.

Sir, may I ask: Do you still recall your father?
 How he held you by the hand and smiled?
 How he gave you coins when no one else would bother?
 He knew what it was to be a child.
 After all the games, they only took him
 To the trenches, young man, to the trenches.
 Over there, you'll find the French lieutenants
 Side by side with British working men.
 Blood flowed freely from each one, like pennants,
 Scarlet flags that marked the carnage then.
 Men of every age are still together
 Sharing one final grave in the trenches.

Don't love medals or the way they rank you!
 Not the scars and not the present day!
 Rich men send you to the grave to thank you,
 Likewise businessmen throw us away.
 We are good enough for crows to dine on,
 For the graveyard, comrades, for the trenches.

Think about the ghosts who gather, groaning.
 Over there are families, not one owning.
 Anything but debts, yet see them slaving?
 Don't you think these souls are worth us saving?
 They need a brother's hand, most precious gift!
 Reach across the trenches! Across the trenches!

17 "Solidaritätslied" – "Solidarity Song"

Opening Refrain:

Vorwärts! und nicht vergessen,
Worin unsre Stärke besteht
Beim Hungern und beim Essen
Vorwärts, nicht vergessen:
Die Solidarität!

Unsere Herrn, wer sie auch seien,
Sehen unsere Zwietracht gern
Denn solange sie uns entzweien
Bleiben sie doch unsere Herrn.

Opening Refrain...

Schwarzer, Weisser, Brauner, Gelber!
Endet ihre Schlächterein!
Reden erst die Völker selber,
Werden sie schnell einig sein.

Closing Refrain:

Vorwärts und nie vergessen
Und die Frage konkret stellt
Beim Hungern und beim Essen,
Wessen Morgen ist der Morgen
Wessen Welt ist die Welt?

Opening Refrain:

Forward! And let's remember,
What our strength always was and shall be.
In famine or in plenty.
Forward! And remember:
It's solidarity!

And our various lords and masters
Welcome our disunity.
For so long as they divide us,
Lords and masters they shall be.

Opening Refrain...

Black and white and brown and yellow,
End the rule of sword and gun!
For when once you raise your voices,
All the people shall be one.

Closing Refrain:

Forward! And ask the question,
What our strength concretely is worth.
In famine and in plenty:
Whose tomorrow is tomorrow,
And whose earth is the earth?

— Translation adapted from Eric Bentley

18 "An den kleinen Radioapparat" – "To the Little Radio"

Du kleiner Kasten den ich flüchtend trug,
Daß meine Lampen mir auch nicht zerbrächen,
Besorgt vom Haus zum Schiff, vom Schiff zum Zug,
Daß meine Feinde weiter zu mir sprächen,
An meinem Lager und zu meiner Pein
Der letzten nachts, der ersten in der Früh,
Von ihren Siegen und von meiner Müh.
Verspricht mir, nicht auf einmal stumm zu sein.

O little box I carried in my flight
So carefully your lamps and tubes protecting
From house to boat, from boat to train held tight,
So that my enemies could still address me,
Beside my bed and much to my dismay
Last thing each night and first thing every day,
About their victories (defeats for me).
O please do not fall silent suddenly!

— Translation adapted from Eric Bentley

19 "Und es sind die finstren Zeiten" – "And the Times Are Dark and Fearful"

Und es sind die finstren Zeiten
in der fremden Stadt,
Doch es bleibt beim leichten Schreiten
und die Stürm ist glatt.
Harte Menschheit unbeweg't,
lang erfromnem Fischvolk gleich.
Doch das Herz bleibt schnell geregelt
und das Lächeln weich.

And the times are dark and fearful
in the foreign town,
Yet how light is every footstep
and untroubled brow.
People frozen and impassive,
like a fisher long at sea!
Yet these hearts are deftly managed
and these smiles are free.

Havu l'venim, Ein p'nai la'amod af rega! B'nu habanaim, Al pachad v'al yega! Kir el kir narim Likrat michshol vafega.	הבו לבנים, אין פנאי לעמוד אף רגע! בנו הבנאים, אל פחד ואל יגעו! קיר אל קיר נרים לקראת מכשול ופגעו.	Bring the bricks; No time to loiter here. Builders, build! Know no sloth nor fear. Raise the walls; Workers, persevere!
Kulanu nashir, Himnon binyan artzenu: Birkom etmol Yesh lanu machar, Uv'ad kol kir, B'henef binyanenu, Atid amenu Hu lanu sachar.	כלנו נשיר המנון בנין ארצנו: במקום אתמול יש לנו מחר, ועוד כל קיר, בתנה בננו עודר עמנו הוא לנו שכר.	In chorus let us sing The builders' joyous song: A new morn is awakening After a night so long. For all the pain endured With every new foundation Our reward is now assured: The future of our nation.
Havu, havu l'venim, Kfar, moshav vakeret! Shiru zemer habonim, Shir binyan vamered!	הבו, הבו לבנים, כפר, מושב ואקרתו! שירו זמר הבונים, שיר בנין ופירו.	Bring, oh bring the bricks, Towns and hamlets founding. Sing the builders' song, Notes of valor sounding.

Hine achal'la bachalili B'dumiyat leili, Yishma adam, yakshiv hatzon L'zeh hashir, l'zeh haron.	הנה אחקלה בחלילי. ברדמיות לילי. ישמע אדם, קשוב אדם, לזה השיר, לזה הרן.	Refrain: Lo, I play upon my flute In a night that's dark and mute. Let man and sheep attentively Hear my doleful melody.
Mini eder ta'a g'di, Lo bichdi, lo bichdi, Ya'an ba el ohali B'tzeti el poali.	מני עדר תעדר גדי, לא בכדי, לא בכדי, יען בא אל אהלי, בצאתי אל פעלי.	A tiny kid out for a walk Strayed and wandered from the flock; Strayed and wandered to my tent, When to work this morn I went.
Rosh chikech ballat ha-g'di B'ytri uvitedi: "Chusana, hagida, ach, Hayesh makom lig'di mudach?"	ראש חכך בלאם תגדי ביטרי וביטרי: "חוסנה נא, העידת את, היש מקום לגדי מודח?"	Refrain... Softly stroked the kid its head 'Gainst the rope and peg and said: "Tell me, brother, can you bid Welcome to a straying kid?"
Min hair barcha yalda L'vada, l'vada, Vatavo el ohali B'tzeti el poali.	מני העיר ברחת ילדה לבדת לבדה. ותבוא אל אהלי, בצאתי אל פעלי.	Refrain... A maiden from the city fled. Alone, alone she onward sped; Strayed and wandered to my tent, Went to work this morn I went.
At dafka b'yad tama B'nafshi hanirdama: "Chusana, hagida, ach, Hayesh makom lig'di mudach?"	מן העיר ברחת ילדה לבדת לבדה. ותבוא אל אהלי, בצאתי אל פעלי.	Refrain... Soft with gentle hand she rapped On my soul in sleep enwrapped: "Brother, say, can you lend aid To a lonely, straying maid?"

☞ "Gam Hayom" – "Day after Day"

Gam hayom kitmol
shilshom,
Al hachof omdim
bachurim minyan.
Lo sadeh lahem, lo bayit,
Lo sadeh lahem, lo bayit
v'kinyan.

גם היום כדומל שלשום.
על החוף עומדים בחורים מינון.
לא שדה להם, לא בית להם.

Day after day, in the
selfsame way,
The youths are standing
on the shore.
No field have they, no house,
No field have they, no house,
no store.

Umi pakad: harpe?
Pi mi tziva: chadol?
Hoy, bachurim!
Od hayom gadol,
Tnu, tnu chol! Hava zifzif,
zifzif labinyan.

ומי שקד תרפיה?
פי מי צוה חדול?
הוי בחורים! עוד היום גדול,
תנו, תנו חול. הבה זיפזיף, זיפזיף לבנינו!

Who bade them pause
from work?
Who bade them to stand by?
Up, up, brave youths!
The day is yet high,
Bring day, bring sand,
to build our land.

☞ "Holem Tza'adi" – "My Step Resounds"

Holem tza'adi
Bid'mi haleil.
Ei sham harchek
Shual m'yaleil.

הולם צאדי
ברמי הליל.
אי שם הרחק
שועל בליל.

My step resounds
In the dead of night.
Somewhere in the distance
A jackal is wailing.

Refrain:
Hasket ush'ma
Shomer yisrael,
Habet, od m'at
Gam hashachar yahel.

הסכת ושמי,
שומר ישראל,
הבט, עוד מעט
גם השחר יהל.

Refrain:
Hearken and hear,
O sentinel of Israel!
Behold, very soon
The dawn will shine.

Homa sa'ar,
Eini p'kucha,
Yanum oved,
Sheket, m'nucha.

הומה סער,
עני פקוחה,
ינמ עובר,
שקט, מנחה . . .

The tempest is roaring,
My eye is open,
Let the toiler slumber,
Tranquility, peace.

Refrain...

Refrain...

Banu vli kol vachol,
Anu aniyei etmol;
Lanu hagoral masar
Et milyonei hamachar.

Refrain:

Hora, ali na li,
Esh hadliki b'leli;
T'hora rabat ora,
Hora m'dura.

Tze na lam'gai,

Ten na shir mizmor ladai;
Hline ne'esfu lirkod
B'nei haoni v'hashod.

Refrain...

בָּאנוּ בְּלִי כֹל
אֲנֵנוּ אֲנֵי עֵתְמוֹל;
לָנוּ הַגּוֹרָל מֵסָר
אֶת מִלְיוֹנֵי הַמַּחָר.

הֹרָה, אֲלֵי נָא לִי,
אֵשׁ הַדְּלִיק בְּלַיִל;
תְּהוֹרָה רַבַּת אוֹרָה,
הֹרָה מְדוּרָה.

זֶה נָא לַמַּגָּאִי,
תֵּן נָא שִׁיר מִזְמוֹר לְדָאִי;
הַלִּינֵנוּ עֲסוּ לְרִקּוֹד
בְּנֵי הַאֲוִנִי וְהַשׁוֹד.

הֹרָה . . .

Poor and needy came we here,
Paupers of the yesteryear;
Yet the future has in store
Millions for us by the score.

Refrain:

Dance the hora, brethren; rout
Shades that girdle us about.
Dance the hora, do not tire,
Hearts aflame and breasts afire.

Join the circle, dance along,

Sing aloud the pauper's song:
Lo, the children of distress
Dance and shout with mirthfulness.

Refrain...

About the Performers

Stewart Figa has performed for several seasons in Yiddish Theatre productions in New York City, working with greats of the Yiddish stage including Leon Libgold, Seymour Rexite, Reizel Boyzk, and Max Perlman. A recognized singer of the Yiddish repertoire, he appeared on the CBS-TV, Golden-Globe-Award-winning program, *Brooklyn Bridge*, on which he sang the classic "Rumania, Rumania." Mr. Figa is a graduate of the Northwestern University Theatre Department and holds a degree in Jewish studies from Chicago's Spertus Institute. A cantor in the Chicago area since 1990, he currently serves as hazzan at West Suburban Temple Har Zion in River Forest, Illinois.

Since completing apprenticeships with the Santa Fe Opera and Lyric Opera of Chicago, mezzo-soprano **Julia Bentley** has appeared in leading roles with opera companies throughout the country and has been featured as a soloist with orchestras led by George Manahan, Raymond Leppard, Oliver Knussen, Robert Shaw, and Pierre Boulez. She performs in Chicago with Mostly Music, CUBE, the Contemporary Chamber Players, the Orion Ensemble, Pinotage, Ensemble Noamnesia, The Chicago Chamber Musicians, Chicago Opera Theater, and the MusicNOW series at Symphony Center with conductor Cliff Colnot. She has been a regular guest artist on The Chicago Chamber Musicians' Music at the Millennium series, most recently in works by Berio, Carter, and Boulez under the direction of Mr. Boulez. In 2001, she appeared at Carnegie Hall with Mr. Boulez, as the soloist in *Le Marteau Sans Maître*. She has previously recorded on the Albany and Tintagel labels.

One of the best-known and most sought-after cantors in the reform movement, **Deborah Bard** serves as cantor and music director of the historic K.A.M. Isaiah Israel Congregation, Chicago, and also performs throughout the community in Jewish, secular, and ecumenical settings. Cantor Bard's training is both classical and Jewish. She is a graduate of the University of California, Berkeley and the Hebrew Union College – School of Sacred Music, where she

cantor in 1985. She studied voice and music performance at the Manhattan School of Music and did graduate work in creative arts education at New York University. Deborah was most recently heard in the role of Freda Brandeis in the Looking Glass Theatre production of *Brundibar* at Chicago's Merle Ruskin Theatre. She has performed Off-Broadway with Theatre For the New City, at the Public Theatre and Epic West, and has sung with the Los Angeles Master Chorale under the late Robert Shaw, the Sine Nomine Singers, the Aspen Music Festival Choir, the Oakland Symphony Chorus, and the Berkeley Chamber Singers. Her first commercial recording, *Holiday Songs Kids Love to Sing*, is among the best-selling recordings of Jewish music for children. A second recording, *Lullaby*, is in the works.

Philip V. Bohlman (Artistic Director) is Professor of Music and Jewish Studies at the University of Chicago. An ethnomusicologist whose fieldwork has taken him to Jewish communities in central and eastern Europe, and in Israel, Bohlman undertook the research responsible for uncovering much of the repertory for *Dancing on the Edge of a Volcano*. His diverse scholarly projects concentrate on recovering forgotten or destroyed Jewish musical traditions. When the New Budapest Orpheum Society goes on the road, he plays the role of "Herr Ober." The author or editor of many books, Bohlman has most recently published *The Folk Songs of Ashkenaz* (with Otto Holzapfel, A-R Editions, 2001) and *World Music: A Very Short Introduction* (Oxford University Press, 2002).

Ilya Levinson (Music Director, Arranger, and pianist) was born in the USSR and graduated from the Moscow State Conservatory with a degree in music composition. In 1988, he emigrated to the United States, where he completed his Ph.D. in composition at the University of Chicago in 1997. Mr. Levinson's works have been performed by numerous Chicago-area ensembles including CUBE Contemporary Chamber Ensemble, the Civic Orchestra of Chicago, the Contemporary Chamber Players, the New Music Ensembles of The University of Chicago and Northwestern University, and the Lake Shore Symphony Orchestra, among others. He was a winner of the Midwest Composers competition in 1994, and received an Illinois Arts Council Fellowship in Music

Composition in 1997. He has written music for several documentary films including *Shtetl* and *Isa: The People's Diva*, a film about the life of singer Isa Kramer. A member of New Tuners Musical Theatre Workshop, Mr. Levinson writes frequently for the stage including musicals and operas. Ilya Levinson is also a composer-in-residence with American Music Festivals. His *Klezmer Rhapsody* was recorded by the Maxwell Street Klezmer Band on the Shanachie label. Mr. Levinson is lecturer in music and instructor in the College at the University of Chicago.

A native of Bulgaria, violinist **Peter Blagoev** received his education at the Bulgarian National Academy of Music, where he studied with Joseph Radionov. In Bulgaria, in addition to his solo recital appearances, Mr. Blagoev was assistant concertmaster and soloist for the Orpheus Chamber Orchestra, played first violin for the Bulgarian National State Theatre of Music and the Bulgarian National Radio Symphony Orchestra, and co-founded and performed as soloist with the New Youth Symphony. In the United States since 1993, Mr. Blagoev is currently concertmaster for the Chicago Philharmonia. Mr. Blagoev has also played with the Civic Orchestra of Chicago under Daniel Barenboim, Zubin Metha, Pierre Boulez, and Sir Georg Solti. Peter Blagoev is a frequent soloist with the Chicago Businessmen's Orchestra, Classical Symphony Orchestra, Lake Shore Symphony, and Northwest Symphony Orchestra. An active chamber music performer, Mr. Blagoev founded a string quartet with his wife, Iordanka Kissiova, which performs frequently in the Chicago area and on recordings and live radio broadcasts.

A native of Louisville, Kentucky, bassist **Stewart Miller** is a graduate of music programs at the University of Kentucky and Northern Illinois University, and a regular in jazz clubs, recording studios, and festivals in the Chicago area. After two years of touring with the Glenn Miller Orchestra in the early 1980s, Miller worked in a wide variety of musical settings in the Louisville-Lexington-Cincinnati area before coming to Chicago in 1987. He can be heard on recent recordings by Chicago jazz artists including trumpeter Brad Goode, trombonist Russ Phillips, and singer/pianist Judy Roberts.

Hank Tausend performs on drums, tympani, and percussion with a wide variety of ensembles, including symphony orchestras — the Northbrook Symphony in winter and the Wheaton Symphony in summer; jazz and dance bands including Airflow Deluxe, Woody Allen's Band in New York City, and Hank's own Whoopee Makers; brass bands; army bands; marching bands; Klezmer bands including Maxwell Street, Yiddish Arts Ensemble, and Hasha Masha; and in musical comedy, where he has accompanied Edie Adams and Imogene Coca. Hank especially enjoys going into schools and religious organizations for Urban Gateways and the Northbrook Symphony, to give talks and demonstrations on drums and percussion. Hank also gives lectures for Lyric Opera of Chicago.

Flutist **Elizabeth Ko** is an active freelance performer in the Chicago area. An avid player of contemporary music, she was a soloist at the 1997 National Flute Association convention in Chicago, where she performed on a concert showcasing music of Chicago composers. Ms. Ko's other honors include winning the University of Chicago Concerto Competition in 1994 and placing second in the 1996 Young Artist Flute Competition sponsored by the Society of American Musicians. Ms. Ko is on the faculty of the Merit School of Music, where she is chair of the Woodwind, Brass, and Percussion Department. She received her M.M. from DePaul University, where she studied with Mary Stolper.

Jon Steinhagen (American lyrics) has received two Joseph Jefferson Citations and three After Dark Awards for his work in the theatre since 1995. He wrote the music and lyrics to *People Like Us*, *Inferno Beach*, and *Emma and Company*. Jon also contributed to the book and the lyrics for *Alice in Analysis* and *Toll Bridge to Iowa* for Dreaming Tree Productions.

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