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THESIS SUMMARY

"A Bird in the Cage: Nechamah Lifschitz. Her Art and Her Impact on the Soviet Jewry" explores the life and career of the outstanding Soviet Jewish singer, Nechamah Lifschitz (Lifschitzayte) in the 1950s and 1960s and her contribution to the survival of Jewish culture in the former Soviet Union. Her biography is given against the backdrop of the history of Soviet Jewry and Jewish culture in the former USSR after World War II.

The thesis consists of a preface and seven chapters, divided thematically and chronologically, that cover the period of seventy five years since Nechamah Lifschitz was born in 1929; through her emergence as a Yiddish singer in the USSR in 1957; her *aliyah* to Israel in 1969; and her work as a coach in Yiddish art and folk song in Israel at present. This thesis analyzes the factors that turned a young operatic singer from Lithuania into a "voice of the Jews of silence," a symbol of the revival of Jewish culture in the former Soviet Union after Soviet Jewry had seemed to receive a mortal blow with Stalin's persecutions and repressions against the Jewish cultural elite. Utilizing the example of Nechamah Lifschitz the thesis examines the attitude of the Soviet authorities towards Jewish culture: to what extent it was allowed and what was the relationship between a Jewish artist and Soviet censorship. It analyzes some texts and music of songs dedicated to Nechamah Lifschitz by Soviet Jewish authors, that reflected the thoughts and aspirations of Soviet Jews and played a crucial role in the singer's career.

Source materials used in this research include books (in English, Hebrew, Russian, and Yiddish), periodicals, articles, the Encyclopedia Judaica, stagebills, manuscripts, and conversations/interviews.

A BIRD IN THE CAGE:
NECHAMAH LIFSCHITZ. HER ART AND HER IMPACT ON THE SOVIET JEWRY.

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Table of Contents

Preface: The Historic Background and the State of Jewish Culture in the Soviet Union prior to Nechamah Lifschitz's Emergence as a Jewish Singer.

A rich tri-lingual Jewish culture -- in Hebrew, Russian and Yiddish -- developed in Russia in the second half of the nineteenth and the beginning of the twentieth century despite the extreme anti-Jewish policy of the Tsarist regime. This rich culture was gradually destroyed, however, under the Soviet rule by the time of Stalin's death. Soviet leadership promoted denationalization of the Jewish minority by rending it from its historical past, religion and culture. Their ultimate goal was final assimilation of the Jews in the Soviet Union. From the very first years of the Soviet regime, a relentless battle was initiated against "clerical" Hebrew language and Judaism and Zionism. In the 1920 and 1930s, the publication of Jewish research and literary collections in Russian were also terminated and independent Jewish research institutions such as the Historical, Ethnographical and Musical societies were liquidated. By the outbreak of World War II only secular Yiddish culture was able to survive. According to Benjamin Pincus, the fate of Jewish culture during 1939-53 may be subdivided into three distinct periods:

> *The war years (1939-45).* In the wake of the annexation of territories containing about two million Jews in 1939-40, the Soviet authorities were compelled to permit the existence of Jewish schools, newspapers and institutions of art in order to assert their influence upon the new population. Then the Soviet – German war brought about a relaxation in the regime's obduracy towards all the nationalities, providing a respite during which the Jews were able to resuscitate literary and cultural

activity. The national awakening in the aftermath of the Holocaust also left its mark in the works of many Jewish writers.

The years 1946-8. The favorable conjunction of events which characterized the war years had not yet completely disappeared when Andrei Zhdanov made his notorious speech of August 1946 presaging coming campaigns against Jewish nationalism and cosmopolitanism. Few Yiddish schools were still in operation then, and the number of Jewish scientific institutions continued to dwindle. The only fields to undergo a resurgence were Yiddish publishing and theatre.

The years 1949-53. November 1948 until March 1953 – justly called the 'black years' or the 'years of dread and desperation', among the darkest in the entire history of Soviet Jews – was marked by the brutal persecution of the Jewish intelligentsia and the complete annihilation of those Jewish cultural institutions that had managed to survive until then.[1]

The "highlights" of this tragic period were the murder in 1948 of the outstanding actor, director of the State Jewish Theater and public figure Solomon Mikhoels and the execution in August 1952 of the 26 other leading members of the Jewish Antifascist Committee, among whom were the best writers and poets in Yiddish. It was a severe blow that had as its goal the total liquidation of all remnants of Jewish cultural life in the Soviet Union. It was followed by the Doctor's Plot, when leading Jewish physicians were

falsely accused by the nurse of the Kremlin hospital of assassinating the Communist Party leaders. This accusation had as its consequence the violent anti-Semitic campaign in the media and a plan for the forced "evacuation" of the entire Jewish population of the USSR to the remote regions of Northern Kazakhstan and Siberia. The pretext given was that this evacuation was necessary in order to save them from the "righteous anger" of the Soviet people, outraged by the crimes of Jewish "assassins in the white robes." Only Stalin's death in March 1953 prevented the fulfillment of that plan.

After Stalin's death and, especially, after the 20th Congress of the Communist Party, there began a relatively more democratic period, known as the Khrushchev "thaw." External pressures exerted on the Soviet authorities made it possible to restore some aspects of Jewish cultural life, though it remained a mere shadow of what had existed prior to 1948. Some Jewish singers and actors, such as Zinoviy Shulman, Saul Lubimov, Leibu Levin, Michail Eppelbaum were released from Soviet prisons and camps and resumed performing in Yiddish. Along with them a new generation of Jewish artists started to explore Jewish repertoire. Several amateur and semiprofessional Jewish dramatic and choral groups were spontaneously organized in Vilnius, Riga, Dvinsk, Leningrad, and Moscow. Audacious and desperate attempts were made to revive the dying Jewish culture. In the avant-garde of those attempts there was a young and petite woman, whose name in Hebrew meant "consolation" and who brought consolation and hope to the three millions of her brothers and sisters, isolated in a "cage" from the outside world and deprived from their spiritual heritage. Though called " The Jews of Silence," the Soviet Jewry had its distinct voice, the voice that expressed its very soul and carried

out a message of inspiration, courage and endurance. This voice was the sweet and delicate soprano of Nechamah Lifschitz.

Nechamah Lifshitz's Upbringing and Education. First Steps on the Professional Stage.

Nechamah Lifschitz was born on October 7, 1927 in Kovno (now Kaunas), Lithuania, into a warm and traditional family infused with Hebrew culture. Both of her parents were from Vilna, the town known as "*Yerushalayim d'Lita*" (the "Lithuanian Jerusalem") for its flourishing Jewish culture. In 1919 there was a major Jewish pogrom in Vilna that forced each of them separately to forsake that place and to move to Kovno (Kaunas). It was in Kovno that they met and got married. Nechamah's father Yehudah belonged to a family of *lamdanim*, Jewish scholars, originally, their last name was Lamdansky till one of Nechamah's ancestors changed it to Lifschitz in attempt to escape recruitment to the Tzar's Army. Yehudah was a teacher and the principal of the Hebrew High School of the Tarbut Movement in Kovno. Later he decided to study medicine for his career and, eventually, became a physician in the Lithuanian Army. Both Nechamah's parents were very artistic and musical. Her mother, Batya, had once wanted to be an actress and her father was an amateur violinist. Against this background of music and singing little Nechamah was given a violin, later lost during the flight from the Nazis, and learned to play it together with her Yiddish and Hebrew studies at school. Even after Soviet annexation of Lithuania in 1939, when the Hebrew language was discontinued in schools, Nechamah continued to read Hebrew at home.

When the Nazis invaded Lithuania on June 23, 1941 Nechamah with her parents and younger sister, Feygele, miraculously managed to escape from Kovno and eventually reached Tashkent, where they remained till the end of the war (she was the only one in her class to survive the war). In Tashkent Nechamah entered a Russian, and later an Uzbek school. She had to learn Russian since prior to that she spoke only Yiddish, Hebrew and Lithuanian. In addition to her studies she volunteered in the orphanage and in the library. There, in Tashkent, she sang publicly for the first time at the age of 15. But it was in 1946, after the family had returned to Lithuania that Nechamah began her formal studies in singing at the Vilnius conservatory taking lessons with the Russian opera singer and voice teacher Nina Karnovich-Vorotnikova. In 1947 the young singer, fascinated with Jewish music and theater, intended to go to Moscow to audition for the world famous director Solomon Mikhoels, because she wanted to become an actress in his renowned State Jewish Theater. Nechamah's father, at first, supported her desire. But after taking counsel with one of his friends, an actor of the Kaunas Jewish Theater, he suddenly insisted that his daughter should not go. He convinced Nechamah to remain at home until she completes her education and graduates from the conservatory, only then would she be ready to start her professional career in Moscow. It was much later that Nechamah understood the true reason for such an impulsive change in her father's mind. He was afraid for his daughter to appear on the Jewish stage in the wake of the darkest period for the Soviet Jewry. Unfortunately, with the murder of Mikhoels one year later, the liquidation of the Moscow State Jewish Theater and the arrest of its leading actors and playwrights Yehudah Lifschitz's most horrible foreboding proved to be correct.

Nechamah believes that her decision to stay in Lithuania at that moment, most likely, saved her life.[2]

While still a conservatory student, Nechamah was accepted as a member of the Lithuanian Philharmonic Orchestra Chorus, and in a short time was promoted to soloist, performing vocal art music and great operatic roles. Because she was Jewish, however, Nechamah was not admitted to the Bolshoi State Opera Company in Moscow, the principal operatic stage of the USSR. The official argument for that rejection was the singer's petite stature. Nechamah was told after the second tour of auditioning that she could be heard very well but could hardly be seen from stage. This did not deter her from embarking upon solo recitals and from continuing her increasingly remunerative work with the Lithuanian Philharmonic. Public admiration and critical acclaim predicted for Nechamah a major career as a classical singer. However, this artist had another calling. Nechamah Lifschitz never became an operatic diva, neither did she receive one of those official titles, such as Honored Artist or People Artist of the USSR or Lithuania, titles, which were granted by the government to outstanding Soviet artists. Instead she was awarded another, unofficial title, one greater and much more difficult to achieve. She became known as "The Soul of the Soviet Jewry."

The New Star of Jewish Stage.

Nechamah Lifschitz started to perform Jewish repertoire in 1956 on a suggestion of a veteran Jewish actor Meir Braude. He recommended that this young soloist of the Lithuanian Philharmonic should turn to the heritage of her people and should include

Yiddish songs in her concert programs, and Nechamah gladly consented. Though she remembered a lot of Yiddish songs from her childhood, Lifschitz did not have arrangements of the songs suitable for recital performance. So she went to Moscow to consult with the Jewish composer Samuel Senderey; together they chose eighteen songs that Senderey then set for her. Leib Pulver, who had been conductor and composer in the Moscow State Jewish Theater from 1922 until the time of its liquidation in 1949, also gave her his original compositions (arias and duets from his theater music), as well as his arrangements of folk songs. It is interesting to note that after the distraction of the Moscow State Jewish Theater, Pulver had been virtually silenced as a composer and the songs that he composed or arranged for Nechamah were practically the only compositions he made since 1949. Among them there is one of Pulver's best art songs, tender *"Hinach Yofo Rayosi,"* set on an excerpt from *The Song of Songs* by Sholem Aleikhem, a moving novel of adolescent love. This excerpt is virtually a Yiddish translation of the Biblical verses (*Shir Ha-Shirim*, 4: 1-3), ending with the name of the protagonist's beloved "Busi."

In this beautiful song one can feel a connection with the Biblical chant and, particularly, with the cantillation of the *Shalosh Megillot* (see Appendix I). Though, Pulver almost does not use direct quotations from the tropes, there are hints of the tropes. Though the melodic line of the piano introduction to the piece starts like *tipcha* through the beginning of *etnachta* from the *Shir Ha-Shirim* tropes (meas.1), there are almost no direct quotations from the tropes. One can notice the resemblance of the melody line of the piano introduction in meas. 5 to *munach* through the beginning of *tlisha ktana* and to *tlisha ktana* in meas. 7 and the recurring motive similar to *rvii* (in voice line in meas. 10

and in the right hand of the accompaniment in meas. 13, 17 and 19). The chant feel is achieved mainly by the use of intervals with which trope combinations begin in *Shalosh Megillot* (minor and major thirds, fourths and fifths), the reoccurring motives, grace notes, constant interchange between minor and major (mostly between F-sharp minor and relative A- major), relatively short music phrases and alternating of the time signature between three fourths and four fourths.

The vocal line starts as a simple chant, basically around one note, F-sharp of the first octave (meas. 9-12) that gradually develops and becomes more and more elaborated, rising up and reaching the high A (in meas. 24) as the song progresses. The melody line of the piano accompaniment coexists with the voice in the constant dialogue, complementing and continuing the vocal line. This dialogue reflects the two dimensions in which the protagonist exists and the associations with the beauty of his own beloved, Busi, awakened in him by the description of the beauty of the Biblical Shulamith. The constant use of arpeggio and rolled chords in the accompaniment makes the piece even more lyrical. It is interesting that there is the two-bar long piano bridge in meas.22-23 when the piece reaches its climax. The protagonist, overwhelmed by emotion, becomes mute; or perhaps he is too young and inexperienced and unable to find his own verbal expressions for his love. When the voice line resumes, the harmony reestablishes itself in F-sharp minor. Though in the end of the song the melody line gradually goes down, back to the F-sharp of the first octave, the emotional intensity is not the same as in the beginning. After the double repetition of the name "Busi" (in meas. 29 and 30) the melody goes up again to the F octave higher (with the arpeggio in the accompaniment that

covers more than four octaves) in ecstatic exclamation "Ah!" with which the song ends (meas. 31-32).

In December 1956 Nechamah Lifschitz included a few Jewish songs in her concert for the first time, with tremendous success. This was a turning point of her career. Nechamah's conservatory teacher, Nina Karnovich-Vorotnikova, encouraged her to perform songs in Yiddish and helped her to work on her repertoire. At first, Lifschitz performed Jewish songs with baritone Ino Toper (who soon left for his native Poland and eventually made aliyah to Israel), combining solos and duets. All artists were dependent on the government's concert agency at that time. In order to be "politically correct," their program had to be censored and approved by a special repertoire committee. The administration of this committee, called the philharmonics, determined how many concerts they would give and where, the size and status of the halls in which they were going to perform, and the price of the tickets. Bribery of the philharmonic principals was customary, especially from younger artists, to promote their musical careers. Nechamah Lifschitz's popularity, though, grew very fast and in 1958 she was chosen to participate in the All-Union Competition of Variety Artists. Despite the initial disapproval of the Lithuanian authorities she dared to introduce three Yiddish songs ("*Yankele*" by M. Gebirtig, "*A Kranker Shnaider*" by Sh. Ansky and "*Rabeinu Tam*" by I. Manger) among others in her contest program, which she entitled "Folk Songs." Her performance was a sensation and, to everyone's surprise, she won the first prize. Nechamah especially remembers the amazement of the Jewish member of the jury, the very popular actor and singer, and conductor of a jazz orchestra, Leonid Utesov[3]. The triumph of a Jewish singer performing a Jewish program was not only recognition of her talent and artistry but

also the sign of a more liberal policy of the Soviet government. This success was decisive to Nechamah's future. It attracted to her the remnants of the Jewish cultural elite, among them daughters of the murdered actors Mikhoels and Zuskin, widows and family members of the executed poets-members of the Jewish Antifascist Committee, Hofshtein and Markish, and the only remaining poet-member of that Committee, Samuel Halkin, in the last year of his life. They all supported Nechamah in her commitment to Jewish song and helped her to overcome her fear and anxiety. Lifschitz particularly recalls the remark of Solomon Mikhoels' daughter Natalia that her father would have blessed Nechamah if he were still alive.

The warmest friendship and mutual admiration connected her to one of the finest Yiddish poets of the last century, Samuel Halkin. By chance, Halkin had escaped execution in1952. By the time the Antifascist Committee members were accused of being agents of International Zionism and American Imperialism, he already had been in prison for a long time on other charges. Unfortunately, this relationship was too soon terminated by the poet's death. Nechamah could spend hours sitting on the little bench by the feet of the sick poet, listening to his stories, poetry and memoirs. Inspired by Nechamah's singing, Halkin composed a beautiful poem *"A Nacht Hot Geregnt,"*[4] which he never officially dedicated to her, because he was very well aware that its allegoric content might cause her troubles: "The night had thundered, flashed with lightning and rained. On the swept grasses a radiant drop had encountered the day. [A radiant drop] which wants only one thing: that the sun would play in it still, that the blueness would still find space in it – that it would sparkle with silver, golden and green. For, perhaps, just for this it was born, a drop made of water and calmness. It lights by itself, it adorns

the forest. In the forest a leaf falls or a needle falls... And it [the drop] is only one summer morning old, -- why should the forest then extinguish it violently."

In her search for a new repertoire, Nechamah Lifschitz also went to Smolensk in 1960 to meet with the great Jewish folklorist Moshe Beregovskii, who had been released from the labor camp in 1956. Unfortunately, Beregovskii, whose health was undermined by his years in prison, was already fatally ill and was unable to help her. However, Nechamah's repertoire was enriched with many folksongs by Aaron Vinkovetzky, a marine engineer and an amateur folklorist. Vinkovetzky was allowed to explore Beregovskii's archive, something authorities would not allow to a professional musician. Fortunately, Vinkovetzky was later able to transport his work with him as he repatriated to Israel and eventually, it was published there as a four-volume anthology, one of the most comprehensive collections of Jewish folk songs in the world[5]. Jewish professional and amateur composers started to give Nechamah their original compositions and arrangements of Yiddish folk songs, and composed new ones especially for her. For some of them the Jewish themes constituted the core of their creativity. For others it was the talent of Nechamah Lifschitz that inspired them to turn to Jewish music and to arrange a folk song or to compose a new song for this singer and their songs, written for Lifschitz, remain their only Jewish compositions. Nechamah's collaboration with Lev Kogan (who now resides in Israel), the composer who has worked solely in the field of Jewish music, was particularly fruitful. He was making for Nechamah numerous arrangements of folk songs (free of charge) and also gave her few original compositions. Vladimir Shainsky composed several songs in Yiddish for Nechamah. One of his songs, *"A Glesele Yash"* on the words of Yosef Kerler, was later transcribed from Nechamah's

recording and placed into American anthology of Yiddish songs *"Mir Trogn a Gezang."*[6] It became so popular, that eventually in the anthology *"Evreyskaya Narodnaya Pesnya"* (Jewish Folk Songs) by Max Goldin, it was mistakenly attributed to the folklore of American Jews.[7] Shainsky, who acquired his popularity as an author of many popular songs and songs for children and has become the most beloved composer of children's songs in the former USSR, ceased to compose Jewish songs after Nechamah Lifschitz had left Russia. He returned to Jewish music only almost three decades later, composing music for the Moscow Jewish Theater. He made *aliyah* to Israel a few years ago.

Nechamah's success at the competition had yet another side. As a laureate of such a prestigious contest, the singer was promoted to the Leningrad Philharmonic, where for some time she received the "green light" for concert touring with solo recitals and for being relatively free in the choice of her repertoire.

Nechamah Lifschitz versus the Soviet Authorities

Due to the circumstances described above, the repertoire of the majority of Jewish artists at that period remained very limited, even trite, since it was drawn from old nostalgic favorites. Those songs, recreating the scenes of the past, had one function, as Joachim Braun correctly noted: "to show that the Jewish song and Jewish culture, in general, are a matter of the past, a survival from life in Tsarist Russia."[8] In order to be able to include Yiddish songs in their programs, performers had to alternate them with songs in Russian, and all concert posters had to be printed in Russian-Cyrillic and never in Yiddish characters. Even with these restrictions, Nechamah Lifschitz went much

further than her colleagues. She dared to include, in the face of anti-religious, and especially anti-Judaic, policies, songs that romanticized Jewish traditions and songs with explicit religious content. These included songs such as *"Katerina Moloditsa,"* that was often announced in her programs as an "anti-religious" or "lyrical" song in order to disguise its messianic content; *"Oyfn Pripetshik;" "Ich dermon zich in dem Fraitik oyf der nakh;"* and others. Her performance of *"Eili, Eili Lomo Azavtoni"* was an especially brave step. She managed to include it in her concerts by presenting this song, composed in 1896 for the Yiddish Theater in America, as a "reaction to the Kishinev pogrom of 1903." This way she was allowed to sing it, since it was permissible to emphasize hardships of the Tsarist regime that had been "wiped away" by the revolution. This song, however, sounded very "modern" for Jews in the Soviet Union, who had just survived Stalin's persecutions and still were not free to express their Jewishness. It aroused an overwhelming response. Nechamah still recalls with goose bumps how often the whole audience repeated after her *"Shma Isroel"* at the end of this song[9].

When the anthology *"Progressive Poets of Israel"* by Alexander Pen was published in Russian translations in the USSR, it gave Nechamah an excuse to perform Israeli songs in her concerts. She sang the songs based on the poems of the authors included in this anthology. Not only was it the first time that the banned Hebrew language was heard on the Soviet stage (Nechamah also sang Hebrew art songs by Gniessin and Ravel), but also those songs contained forbidden Zionist themes and explicit Israeli patriotic content (*"Adama Admati"* by Alexander Pen and Mordechai Zeira, *"Ve-Ulay"* by Rachel and Yehudah Sharet). By naming this program "Communist Poets of Israel" Nechamah

managed to retain it in her repertoire for a fairly long time, even when diplomatic relationships between the USSR and Israel became strained.

Nechamah also sought to pay tribute to the Jewish poets who were victims of Stalin's regime and constantly promoted settings of their poems in her concerts. The Soviet press tried to use even that for propaganda purposes. Thus, it frequently praised Lifschitz for including in her concerts songs by "contemporary" Soviet Jewish poets and composers. The Soviet press referred, among other names, to those who had been executed and others who had been imprisoned and had died in exile in Siberia or shortly after their liberation from prison, as if they were still alive and prolific. A good example of this is an article in the U. S. S. R from which a truly idyllic picture emerges:

> Nechamah's programs are wide-ranging and include dramatic and sentimental songs, as well as gay and sad ones. She used to sing mostly old Yiddish folk songs; now she emphasizes those by contemporary Jewish poets and composers. These new additions invariably awoke a warm response from her audiences. The ballad "*Gei Antosha!,*" for example, which the singer introduced to Soviet audiences, is a big hit. Written by Moisei Kulbak, a leading Yiddish poet of the twenties [who perished in exile in Siberia in 1940], the music is by Vitautas Barkauskas, a young Lithuanian. Nechamah explains that she likes to sing this ballad because its characters come straight from the people and epitomize their folk wisdom, humor and optimism... Recently she worked out a new program for Moscow audience... The first part includes such contemporary songs as "Poem without words" by Yakov Rosenfeld [who

> died shortly after his liberation from a labor camp]; "Jewish Lullaby" by Riva Boyarskaya, words by Evsei Driz; Peretz Markish's "Wind of the Road" [Markish was executed in 1952] with music by Grigori Brook; Samuel Halkin's "Merry Song" [Halkin died shortly after his liberation from a labor camp]; "Song," words by Josef Lerner and music by Mark Polyansky; and Lev Kvitko's "Mother Rocks Me" [Kvitko was executed in 1952]... Nechamah Lifshitz is now working on several songs appearing in a collection of Yiddish songs by Beregovsky [who died shortly after his liberation from a labor camp] published in Moscow.[10]

Many of the songs in Nechamah Lifschitz's repertoire contained an additional hidden meaning or received it through her interpretation. This meaning was easily grasped by her public, that consisted mainly of Jews united by a common fate and common feelings. Nechamah is proud that she always succeeded in establishing an intimate spiritual connection with her audience. Being unable to express her ideas openly, she used allegorical analogies and allusions. For example she used to sing a simple little song by the Soviet folk poet and composer Baruch Bergoltz (who also had spent some time in prison)–*"A Feygele,"* a song about a bird caught in a net and put into a cage. The bird sits in the cage, looking outside at the tree where its little home used to be and longs for those branches -- there is no life in a cage! With eyes filled with sadness the bird looks at other birds and warns them to watch out for their nests day and night, because the world is still full of cages, and someone can cut down the tree and destroy our little home.

For the singer and her audience this bird symbolized Russian Jewry cut off from the outside world behind the iron curtain.

The story of another song "*Zharkie Strany*" ("Hot Lands"), given to Nechamah by the popular Soviet composer, Dmitri Pokrass, is quite interesting. (Joachim Braun mistakenly calls Dmitri Pokrass Daniel, the name of his brother and co-author[11]. In fact Daniel Pokrass could not compose for Nechamah since he died in 1956, before Nechamah emerged as an Yiddish singer). Dmitri Pokrass almost never explored Jewish themes and composed only songs about the Revolution and the Red Army. Nonetheless, he was moved to tears when he learned at one of Nechamah's concerts, that the melody of the song *"To Ne Tuchi Grozovye Oblaka,"* that he had composed with his brother Daniel about Cossacks who join the Red Army during the Civil War, had been turned into the hymn of the Vilna ghetto partisans, *"Zog Nit Keyn Mol"* (compare music examples A and B in Appendix II). Having served himself in the Red Army under Voroshilov's command from the early youth, Dmitri Pokrass could barely speak Yiddish. The only Jewish song he knew was *"Oyfn Pripetchek"* and, coincidentally, he used some melodic patterns from that song in *"To Ne Tuchi Grozovye Oblaka,"* the song that originally had no connection with Jews at all (compare meas. 5-13 of music example A and meas. 15-20 of music example C in Appendix II). When Pokrass heard the powerful new setting of his song with words by Hirsh Glik he could not help crying. He said to Nechamah: "This melody has returned to the Jews bathed in blood."[12] Inspired by Nechamah's singing, Pokrass remembered that he had composed one song in Russian for the play *"Imenem Revolutsii"* ("By the Name of Revolution") by Shatrov. The character singing this song in the play is a poor orphan, Yashka. He is, presumably, Jewish, though the song has no distinctive

Jewish features, for Yashka is a nickname for Yaakov. Yashka is dreaming of hot lands in pre-revolutionary Russia: "Hot Lands, how am I to find the road to you? I would go through all the seas and the oceans, and I would not be lost on my way." Pokrass offered this song to Nechamah and inscribed on it a dedication to her in Yiddish but with Russian characters (he did not know how to write in Yiddish). Nechamah used to sing the first verse of this song in Russian and the second verse in Yiddish, translated for her by Yosef Kerler, a prolific Jewish poet and later one of the famous refusniks. Though at the end of this pro-Soviet song Yashka finds "his warm happiness in cold Russia," brought to him by revolution, Nechamah always concluded it with another nostalgic exclamation of "Hot lands!" -- leaving no doubt for those skilled in understanding hints that she was dreaming of *Eretz Israel*. As Nechamah recalls, Pokrass hesitated at first whether to give her this song since he was afraid of the new Zionistic meaning that it inevitably would receive in her interpretation and it took much effort to persuade Pokrass, finally, to give her his permission to perform *"Zharkie Strany."*

In this light the review of her concert in Moscow's Tchaikovsky Hall in February 1964, published in one of the central Soviet newspapers *Izvestiya*, looks quite ironic: "All songs rendered by Nechamah Lifschitz are full of life-affirming optimism, lofty civic feeling, Soviet patriotism... It is noteworthy that most listeners are not at all discouraged by not knowing the language in which she sings. Art knows no language barriers."[13] At least, the journalist unintentionally admits that Jews in the Soviet Union cannot understand Jewish languages anymore.

As one can see, Nechamah Lifshitz's role against the backdrop of Soviet policy was ambiguous. Even her last name reflected this ambiguity. She always performed in the

USSR as "Lifschitzayte," with a Lithuanian female suffix added to her last name as if she was Lithuanian. This aroused a popular joke among Jews, based on the wordplay that the last name has to be in accordance with "*tsayt*" ("time" in Yiddish). However, in the journal *U. S. S. R.* (designed for the English-speaking reader) and in her reviews from abroad she is always referred as "Lifschitz." On the one hand, she was a preserver and promoter of Jewish identity, contradicting the official Soviet line that was directed at the complete assimilation of the Jews. On the other hand, by the very fact of her being a professional Soviet Jewish singer of an extremely high artistic level, she was an instrument of Soviet propaganda that tried to deceive the outside world and to create a false impression that Jews were not discriminated against in the USSR and that Jewish culture there was not oppressed. Thus, in 1959, Lifschitz was included in the delegation of the best Soviet Jewish artists sent to France and Belgium to participate in the celebration of the hundredth birthday of Sholom Aleichem. The goal of this tour, as another member of the delegation, the classical singer and former cantor, Mikhail Aleksandrovich,[14] recalls, was to demonstrate to the whole world the accomplishments of the "flourishing Jewish national culture in the Soviet Union." Prior to their departure, all participants were given instructions by the Central Committee of the Communist Party how to behave abroad and how to respond to questions concerning the situation of Jews in the USSR. Nonetheless, the "mission" of the impressive Soviet delegation was hardly successful.

According to the article in the *U. S. S. R*, the French newspaper *Presse Nouvelle* said, commenting on Nechamah's performances: "Listening to this unsurpassed singer of Jewish songs, one feels that they could not possibly be sung more subtly and lyrically.

Each is marked by that lofty humanism that characterizes Soviet art."[15] Nonetheless, Nechamah sought to make it obvious in her conversations with French Jews that the situation of the Jews in the USSR was far from ideal. Mikhail Alexandrovich also recalls that in the conclusion of a program from the series "Musical Portraits" that the French National radio made about him during that visit, the commentator said: "We profoundly doubt the statement of our colleagues of the leftist press that Mikhail Aleksandrovich represents in France the national culture that he brings on stage to his audience in the USSR. He did not represent anybody here at all, neither Jewish culture as it exists in the Soviet Union, nor himself."[16] It is funny that the Minister of Culture, Ekaterina Furtseva, was suspicious about Nechamah's singing "A Poem without Words" by Yakov Rosenfeld in Paris. She was afraid that the wordless *niggun* could contain some secret message to be delivered to Western Jewry. Nechamah also participated in the celebration of Sholom Aleichem's centennial birthday, organized in Moscow in the prestigious *Kollonniy Zal* (Colonnaded Hall) and culminated in the appearance of the famous American black singer Paul Robeson. This program was another attempt by the Soviet authorities to deflect foreign pressure and charges of anti-Semitism. In spite of the fact that, as mentioned above, all of Nechamah's repertoire had to be approved before she could perform it publicly, her career was full of risks. Every song received with special enthusiasm aroused suspicion (even such a harmless song as the humorous *"Mame Shlog Mikh Nit,"* popular for its erotic, and not political or religious content). The denunciations of her to the authorities were not rare, and Nechamah often found herself in personal and professional danger. Thus, at the end of the same year, 1959, in which she went to Paris, Brussels and Vienna Nechamah's meteoric career was brought to a halt in Kiev after she

sang *"Babi Yar"* by the poet Shike Driz and the composer Rivka Boyarskaya during her concert there.

"Babi Yar" [also known as *"Der Mames Lid"* ("The Song of a Mother"), under which title (apparently, to downplay the Holocaust theme) it appears in Nechamah's recording made in Riga and in the collection of the songs of Boyarskaya published in the Soviet Union] in many ways played a very special and significant role in Nechamah's life and career. Shoshana Kalisch, in her anthology of the Holocaust songs "Yes We Sang!" states that '"*Babi Yar*" became well known almost immediately. It was orchestrated by the conductor Nathan Rakhlin and was often performed by the singer Nechetskaya.'[17] Unfortunately, Kalisch does not cite any source for that statement, and consequently, it is hard to find out who this singer Nechetskaya was. There was a coloratura soprano of Jewish origin, Deborah Pantofel-Nechetskaya, one of the best Soviet vocalists of her time. I could not find any references, however, that Pantofel-Nechetskaya, renowned for her exquisite interpretation of vocal art music and operatic roles, ever performed songs in Yiddish. Moreover, she was always mentioned with her double last name and never as simply Nechetskaya. Nechamah also is surprised that Nathan Rakhlin, whom she had known very well, had never mentioned his arrangement of this song. I find it strange that Kalisch does not give any credit to Nechamah Lifschitz regarding "*Babi Yar,*" even though she acknowledges that she reprinted this song from the anthology "We Are Here." The editors of "We Are Here" concede in their commentary on *"Babi Yar"* that the song was transcribed by compilers from the recording of Nechamah Lifschitz, in which they had heard it for the first time.[18] So, even if the question of who was the first performer of this song remains open, the person who made it famous and was its unsurpassed

interpreter was, without any doubt, Nechamah Lifschitz. The song was given to Nechamah by the poet Shike Driz, who followed her after one of her concerts in Leningrad and handed the music sheet to her. It became one of her signature songs.

When Lifschitz's recording of the song reached Yiddish circles in the United States, everybody who heard it was immensely impressed both by the song and the singer. *"Babi Yar"* became part of the repertoire of the best American Jewish singers, such as Mascha Benya and Sidor Belarsky and was included in several songbooks. *"Babi Yar"* still remains one of the most powerful songs about the Holocaust. It is a mournful monologue of a mother over the mass grave where both her children rest: "I would fasten the cradle onto a rafter and rock, and rock my little boy, my Yankl... But the house has vanished in the flame and fire, so how can I rock my boy, my precious one? I would hang the cradle upon a tree and rock, and rock my little boy, my Shleyml...But nothing was left for me, not a button from his shirt, not a shoestring. I would cut off my long braids and hang the cradle upon them. But I don't know where to search for the little bones, dear little bones of both my children! Help me, mothers, help me to cry out my song, help me to rock Babi Yar to sleep."

The music powerfully conveys the tragedy of the mother (see Appendix III). It opens with the piano introduction, (meas. 1-6) that is based on the rhythmical pattern of triplets. Melody and harmony are both in the bass clef, very low and somber. The harmony is based on F-minor key with cadence going from subdominant to tonic. The melodic line in the right hand starts as a sequence that goes one third up in each measure for the first three measures and then gradually descends in another sequence and finally ends on the tonic with the same melody as in the beginning. The melodic patterns from the

introduction will later appear in a lullaby (meas. 21-26) and coda (meas. 46-52). The constant repetition of triplet chords in low range and half-tone chromatic move down in the left hand (F to F-flat in meas. 2) give to the introduction an ominous and tragic color. The time signature changes constantly through the whole piece from two four to three four, four four and five four, apparently reflecting the instability of mind of the raving heroine. The piece contains three identical verses, each of which consists of three parts. In the first part (pickup to meas. 7 to meas.11), which starts each time with the words "*Volt ikh*..." (I would) the heroine is carried away by an impossible dream. The part starts in A-flat major relative to F-minor but then returns through B-flat minor to F-minor. The sustained octaves in the left hand in meas. 7-9, and absence of the bass in meas.10 and 11, where the voice is doubled on the piano an octave lower and with harmony in thirds makes the impression of emptiness, lifelessness and exhaustion. The melody, starting with A at first ascends, though staying for the long time on the same note (C) in meas.7 and then going down to B-flat in meas. 8, and reaches up to high F in meas.10 but then gradually descends an octave, even lower than the note it started with. This strain between ascending and descending of the melodic line is characteristic to this song and appears in the other parts of it as well. The melody is like a wounded bird that strives but is incapable to fly.

In the second part of the verse (meas. 12-15) the heroine returns to the tragic reality. The octave jumps and the repetition of triplet chords in the accompaniment throughout the part in combination with the jump an octave up in meas.12 and then a fifth down in meas. 13 express agitation and horror that overwhelms the distressed woman. The harmony of the second part is based on F-minor and B-flat minor and at the ends departs

through E-flat major seventh to A-flat major (meas.14-15). The ending is harmonically strong but melodically interrupted. It sounds like a question that cannot be answered.

The third part, that starts with a triplet pickup and is 5 bars long (meas. 16-20) is like a groan or lament. The melody line of the piano accompaniment and the voice repeats twice, each time with different harmony: first time D-flat seventh, F minor, and second time B-flat ninth and F-minor. These two identical melodic fragments are separated by the outcry in the voice that rises up from F of the first octave to A-flat of the second octave.

The first and the second verse are separated by a short lullaby (meas. 21-26). Arpeggios in the bass with the range more than two octaves on the first beats of the meas. 21-23 and rolled chords on the first beats of meas. 24-25, repetition of the intervals in the left hand and repetition of triplets and sequences in the melody create the rocking effect. The harmony is a succession of F-minor, A-flat major, B-flat minor, F-minor B-flat major seventh and F-minor. The slight variation of this lullaby will appear in the very end of the piece (meas.46-52). Though in her recording Nechamah Lifschitz does sing the song with this lullaby between the first and the second verses, in my opinion, its insertion is superfluous. The song makes much greater dramatic effect if the lullaby appears only once, at the end of the song when the listener finally realizes that the poor woman had lost her mind out of sorrow.

The song concludes with the elaborated closing section (meas. 28-52), in which the tragedy reaches its culmination. This section consists of four parts. The first part (meas. 28-31), starting with the words *"Helft mir mames"* ("Help me, mothers") and the second

part (pickup to 32-36) are identical with the second and the third part of the verse respectively. This repetition seems to express the restlessness of the desperate mother.

The third part (meas.37-45) extends the second part, "the lament", with long coloratura in the voice part that contains two trills and reaches high B-flat and then even C of the third octave. Some singers, who interpreted this song after Nechamah, including Mascha Benya[19] felt that this coloratura was inappropriate in the tragic context of the song and eliminated it. I believe that this is not right. This cadenza is not an embellishment but an outcry of despair of a woman, who stays at the edge of a huge ravine where, among thousands other dead, lie the remains of her two boys. She raises up her voice to be sure that it reaches every corner of the ravine so that her sons can hear her.

The last part of the closing section is the coda-lullaby to Babi Yar (meas. 46-52), which is similar to the lullaby (meas. 21-26), described above. The reality is unbearable, and the heroine goes back to her madness.

In later American editions of this song, it usually appears in an abbreviated and simplified version. The time signature remains four fourths throughout the whole piece the codetta between first and second part is omitted, as is the coloratura cadenza in the closing section and the song is transposed to a lower key.

Nechamah recalls that she did not really comprehend then what it meant to sing a lullaby to Babi Yar just a few miles away from it, in Kiev. Neither was Nechamah aware how daring it was to perform that song in a city especially notorious for the anti-Semitism of its officials (Babi Yar was not even recognized as a massacre place then; it had no memorial and was totally abandoned). The audience was so moved by the song that when the singer finished it they all spontaneously stood up in complete silence. This

"unsanctioned" reaction had as its result that Nechamah was accused of provoking a "nationalistic demonstration" and was forced to leave Ukraine and return to Lithuania. She was never allowed to perform in Kiev again. She even had to cease performances; but in this case her international acclaim -- that the Soviet authorities could not ignore -- served her well. Shortly thereafter, she was permitted to sing in public again, although not until after her programs were revised to suit the official line.

Nechamah Lifschits – "The Soul of Soviet Jewry."

The incident in Kiev had yet another side to it. It helped Nechamah to recognize her mission as a Jewish singer. She recalls that she did not care anymore which high note she would hit during the concert or how technically perfect and fast her coloraturas would be. All that mattered was to remain true to the spirit and the content of her songs and to deliver them to her audience. From then on, despite the pressure of censorship, she tried to substitute "the songs in Yiddish," as she calls them, for the genuine "Yiddish songs." In other words, she gradually eliminated popular Soviet and art songs and famous operatic arias in Yiddish translations made for her by the poet Iosif Kotlyar, that were part of her repertoire, and replaced them with authentic Jewish music. She worked hard on each of her songs, striving for perfection and never performing any of them if she had not sung it first to her friends whose opinion she trusted and to her father, who had been her most severe critic. Nechamah's impeccable taste, unique musicianship and great dramatic talent enabled her to create original dramatic and lyrical miniatures. By means of her voice, facial expression and gestures she could transform a simple song into a

masterpiece and convey the most complex thoughts and feelings of the philosophic songs. This skill of hers was recognized in numerous reviews of her concerts. The reviewers echoed each other in lauding Nechamah's artistry. I will cite here only two articles from the serious music journals not overly generous with compliments.

> Nechamah has worked out an extraordinary synthesis of music and words. Each of her songs is a complete and finished visual and melodic image. She enriches her naturally lyrical coloratura voice with vividly pictorial intonation, gesture and mimicry... She sings a lullaby and her voice is soft and tender, her eyes smile and her gestures are smooth and rhythmic. Then she turns to another song and undergoes a transformation – her hands are raised as though to escape a blow and her face shows a mixture of fear and rapture, for this is a young girl who has just come from a tryst with her beloved and she is pleading: "Oh, mama, please, don't beat me! I didn't even kiss him." A third song – and her face is sharp and tragic and her hands still and empty, for this is whole people weeping for their millions slaughtered by Nazis.[20]

> The high skill of the singer is the real synthesis of music and word. She brings to the listeners not only every intonation in melody but also every detail of the text. Each song of the artist is the story in music, a complete genre scene or dramatic novella, a three-minute story of human fate or a humorous episode. Lifshitzayte performs with so much sympathy and heart that we can no longer call it singing: she lives the feelings of her

heroes... We cannot find another explanation for this except the shortest and probably the only one: talent![21]

For a variety of reasons, including the pressure of the Communist party leadership and severe censorship, other outstanding singers, Nechamah's contemporaries who performed and recorded Jewish songs, acquired their fame primarily in other genres. Mikhail Alexandrovich was among the most admired classical singers and Emil Gorovets became one of the most beloved performers of popular songs in the USSR. Nechamah Lifschitz was the only artist whose name was associated solely with Jewish music, and in some sense she became a synonym for Jewish song. All other components of her repertoire were secondary. She remained faithful to her calling and represented Jewish art for thousands of her audience, Jews and non-Jews alike. In the country where every national culture, except the culture of "the big brother" Russian people, was considered second-rate and everything Jewish was especially despised, caricaturized and derided, she revealed the beauty of the Jewish heritage and awakened Jewish national pride. Her talent and artistry attracted not only Yiddish-speakers still remaining in the USSR, usually workers and collective farmers from the small towns and villages (the former shtetls) but also highly acculturated and assimilated Jewish intelligentsia of the big cities, who rediscovered their national roots at her concerts. People of different education, background and age, despite their differences, were reunited as one people through Nechamah's singing. As Shimon Chertok noticed: "They laughed together, wiped their tears at the same time, synchronically joined in a standing ovation and in unison demanded an encore – all experienced the same emotions."[22] I have spoken to several

people who had attended one or more of Nechamah Lifschitz's concerts. Some of them claimed that they had not missed a single concert that she had given in Leningrad, even though getting a ticket usually involved standing for long hours in a line to the box office, often in the harsh and cold northern weather. Everybody remembered those performances and their special atmosphere very vividly despite the decades that had past since then, and their memories have a lot in common and resemble Braun's recollection of Lifschitz's concert in Riga: "A strange excitement imbued the Hall of the Latvian Philharmonic Society. Simply attending a concert at which some ninety five percent of the audience were Jewish was itself exciting: one of the very few places where Jews could meet was at the Jewish song concerts. And then the songs... every sound, every word was seized upon; overflowing with emotion and associations, it was interpreted in every heart and mind in a hundred ways. This was a rebirth of national feelings and aspirations and of national consciousness. The storm of applause which thundered through the hall expressed the pride of a people."[23] Wherever Nechamah Lifschitz appeared on stage, the halls were packed; sometimes even the streets outside the concert halls were jammed with people who had no tickets for the concert, but who wanted to stand nearby to meet the lucky ones who did get in and to see the singer after the concert. But Lifschitz's performances attracted not only Jews. Her art left no one indifferent and was appreciated by many gentile music lovers in the USSR. In this sense she was an *"or l'goyim"* (the light for the nations), giving them the first glimpse into the rich Jewish culture. Her artistry was recognized by fellow-musicians. Dmitri Shostakovich appreciated her very much, and the great Armenian composer, Aram Khachaturyan, and the head of the Union of the Soviet composers, Tikhon Khrennikov, often attended her concerts. The young

Lithuanian (non-Jewish) composer Vitautas Barkauskas, inspired by Nechamah's singing, developed a marked interest in Jewish music and arranged several Jewish folk songs for the singer. Since the liquidation of Solomon Mikhoels, there was no such significant and famous Jewish figure in the former USSR as Nechamah Lifschitz.

Dark Years.

Depending upon which way the wind blew, there were good and bad years in Nechamah's career. Nonetheless, after the Six Day War, when the Soviet Union renounced its diplomatic relationships with Israel, the situation changed for the worse. Prestigious concert halls became closed to Nechamah and to Jewish song in general. This dramatic change is quite obvious if one looks at the in the almanacs "Jews and the Jewish People," in which are gathered materials on Israel, Judaism, Zionism, Jewish culture and Soviet celebrities of Jewish origin, that appeared in the Soviet press. These almanacs, published in London, shed light on the state of Jews in the USSR. Although the announcements of Nechamah Lifschitz's performances and reviews of her concerts regularly appear in the almanacs for the years 1961 through1966, her name almost entirely vanishes from the pages of the newspapers and journals during the years 1967-69. She could only perform in remote Republics of Middle Asia, or in second-rate suburban halls and in clubs in small towns of her native Lithuania. After her concert in Ashchabad, which took place in the KGB club in 1969, they stole her songs right from the music stand. Since her friendship with the former Israeli ambassadors in Moscow was well known to KGB, a series of search visits to Nechamah's home, inquests, and threats of

arrest followed the termination of the Soviet-Israeli diplomatic relationship. Nechamah felt that soon she would not be allowed to sing at all. In 1968 she applied for an exit visa and, in February 1969, she alone was allowed to repatriate. She had to leave behind her daughter and a little grandson, her parents and her sister. It was a hard decision to make, but her father insisted that she should go. He reminded her that many of those who had perished in the Holocaust had to die because they did not want to separate themselves from their loved ones. He said: "Don't worry, we will come soon." He was right. A year later Nechamah's family received permission to leave the USSR and joined her in Israel.

Nechamah left the Soviet Union with a heavy heart. At her last concert in Vilnius she did not dare to raise up her eyes to look at the people, who had no opportunity to leave and had to remain under the oppressive Soviet regime, while she was going to freedom. Obviously, it was impossible for her to give a farewell recital in any large concert hall, but the academics from Chernogolovka, the little settlement of scientists near Moscow, sought permission for the singer to appear in their club just two weeks prior her departure. All of the Moscow Jewish intellectual elite was present at the concert that evening to say good-bye to their beloved artist. After her departure for Israel, as was customary in the USSR in the case of artists who left and thus "betrayed" their "Soviet Motherland," her name was removed from Soviet reference books, and her record albums were withdrawn from music shops and libraries. Her name could appear only in nasty slandering articles, condemning the artist that "sold herself" to the Zionists and now sings for the "Israeli aggressors." It is amazing that many people, Nechamah Lifschitz's admirers, have saved those articles and have kept them for many years, because any mention of her name was dear to them. One of those articles, "*Po Povodu Elementarnoy*

Poryadochnosti Gospozhi Lifsitzayte" ("On the Matter of Elementary Honorableness of Miss Lifshitzayte"), by a correspondent named V. Grigorovich [in a clip from some Soviet newspaper, apparently dated 1970], was given to me by a woman who knew that I was Nechamah's student. Just a few excerpts from it can represent the notorious style and vocabulary that was typical of the Soviet media and reflect Soviet politics at that time, even though a good part of it, inevitably, will be lost in the translation:

> Instead of Nechamah's expressing disapproval at the use [by the press] of her coming to Israel to arouse an intense anti-Soviet uproar, Lifschitzayte mawkishly accepted the comparison of her with "a little bird that had managed to escape from an iron cage. The biased propagandistic circles and bourgeois press, having caught a tiny bird – namely, the vain Nechamah -- try to blow her up into a full-sized crow. They are frenetically organizing her interviews for the press, and generously paying for her tours in American dollars. [How does the author know?] And behold, more and more often Nechamah starts to perform not in the role of a singer at all... We do not need to cite the statements she made to such newspapers as *Maariv, Tog Morgen Journal* and even to The New York Times, that she considers herself the last Jewish singer in the Soviet Union... In the singer's opinion, it will be very hard to restore Jewish culture in the Soviet Union. Apparently, with her departure the Soviet Union became "a country of silenced Jewish culture." Didn't Miss Lifschitzayte take too much upon herself! What is going on here? Is it

her repayment for the USSR allowing her during the war years to enter the conservatory and to graduate from it, for permitting her tours in many cities of our country and abroad? Maybe, she does not know about the Jewish groups that exist and actively perform in the Soviet Union: Jewish ensembles, Jewish amateur theatres and wonderful Jewish folk singers [it's remarkable that he is unable to mention any concrete names]. Of course she knows. But how can she tell this to her masters? They will throw her away... On July 16 last year, the newspaper *Davar* sensationally announced that upon the arrival of Lifschitzyte in the United States General Rabin, the former Israeli chief of staff, would be in charge of her tour [Rabin's patronage of Lifschitz's concerts makes perfect sense, since he was then the Israeli ambassador in the USA]. It is strange but true that the "only" representative of the Jewish art found herself in the care of a general and not an artistic manager [in fact, Nechamah had an artistic manager, Rani Hirsh, as well]. Or maybe it's not that strange? For also earlier, at Lifschitzayte's concerts in Israel, there were, among her admirers, generals and officers whose hands are stained with the blood of Arab children and who threw bombs at peaceful Arab civilians...

Of course, the vast majority of the Soviet Jews saw in articles like this one, things quiet opposite to what the Soviet authorities wanted them to see. In the closed Soviet society, such articles were the only source of information about their cherished singer, and reading between the lines, they discerned that, finally, Nechamah was fine and safe

and successful; that she could, at last, reveal the truth about their miserable state and that their brothers and sisters in America and Israel do indeed care about their fate.

Shaliach Tsibur: Nechamah Lifschitz as an emissary of Soviet Jewry in the West

On March 19, 1969, Nechamah Lifschitz came to Israel. Though some Soviet Jews had been allowed occasionally to make aliyah by that time, none of them was of Nechamah's professional caliber and ethnic appeal. Therefore, her arrival to Israel was a cultural event of national importance. In Tel Aviv's Lod airport Nechamah told a crowd that came to greet her: "Hold me tight so that I'll know this is not a dream, that I am really in Eretz Israel." In less than one month after her repatriation Nechamah gave her first solo recital in her new homeland in Tel Aviv's Heichal Ha-Tarbut before an audience of 3000, among whom were the heads of the State, including the Prime Minister, Golda Meir, and the Defense Minister, General Moshe Dayan, and numerous Israeli luminaries and members of the Israeli and foreign press. Lifschitz sang Yiddish folk songs that she used to perform in the USSR, songs by Soviet Jewish authors that were new for the Israeli audience, and Israeli songs, some of which she had never been allowed to perform in the Soviet Union. People were especially moved when Nechamah added one word to the last line of the refrain of the famous song *"Yerushalaim shel zahav"* and sang *"Halo le-chol shirayich gam ani kinor"* ("For I also am a harp to all your songs"). Another touching episode occurred since Nechamah included in the program of her first Israeli concert the Vilna Ghetto song *"Shtiler, Shtiler."* The words for this heart-rending lullaby were written by the Ghetto partisan-poet, Shmerke

Kaczerginski. The beautiful melody was composed by Alik Volkovisky, an eleven-year-old boy, who won the first prize for it in a musical contest at the Ghetto. The fate and the whereabouts of the child composer were not known. However, following Nechamah's concert, a well-known Israeli pianist Alexander Tamir called her artistic manger Giora Godik and disclosed that he had been that young composer.

The response of the listeners to the Nechamah's Israeli debut was ecstatic and overwhelming. People pushed down the aisles and crowded in front of the stage in an emotional ovation. Premier Meir, a former ambassador to Moscow, and General Dayan were among the well-wishers who greeted the singer backstage after the concert. Golda Meir embraced and kissed Nechamah. The reviews of that concert appeared the next day in the first pages of the main Israeli newspapers, as well as in the most important newspapers of other countries, such as The New York Times. Israeli music critics lauded Nechamah's rendition of Hebrew, Yiddish and Russian songs and praised the beauty of her voice and her artistry. For instance, the newspaper *"Hayom"* described her Israeli premiere as a "profound experience." Its correspondent wrote: "The nightingale quality of Nechamah and the warmth that emanates from her, when she sings with the devotedness of the Jewish shtetl that has been destroyed... penetrates the depths of one's soul and lights up the flame of love." At once Nechamah Lifschitz was termed a Jewish Edith Piaf because of her physical resemblance with the late French singer, the emotional response she engendered in her audience, and the identification which old and young alike felt with the content of her program and the symbolism she represented.

Nechamah's sensational success was determined not only by her extraordinary talent but also by the special role that this singer played as a voice of more than three million

Soviet Jews and their determination to remain Jews. That role was fully recognized by the heads of the Jewish state and by common listeners alike. I will quote here a few telling references to that momentous first Israeli concert, which appeared in the stagebill, her concert at New York Philharmonic Hall (now Avery Fischer Hall) at Lincoln center on October 29 of the same year (1969).

> I don't know Yiddish, but I attended the performance of the singer Nechamah Lifschitz. I don't recall such a phenomenon as the identification of an audience with that tiny Jewess. *Moshe Dayan*

> When I heard her here, I actually saw her not only as a great singer, but I heard her as if I was listening to Soviet Jewry. *Golda Meir*

> We felt that we were honoring a heroic singer, who fought for the survival of the relics of Jewish culture under Soviet repression. *Yediot Acharonot*

At the end of 1969 Nechamah Lifschitz appeared for the first time in a series of concerts in the United States and Canada. This tour became another highpoint of Nechamah's life and career. It was organized in cooperation with the America–Israel Cultural Foundation and was under the patronage of the Israeli Prime Minister Golda Meir and the Israeli ambassador in Washington Itzhak Rabin. Nechamah presented twenty-four concerts in eighteen cities at the most prestigious concert halls, such as

Boston Simphny Hall, Chicago Orchestra Hall, Cleveland Music Center, Los Angeles Music Center, Washington, D. C. Constitution Hall, and others. At New York Philharmonic Hall alone, she gave five solo recitals with a chamber orchestra conducted by Y. Graziani. The Premiere Concert at Philharmonic Hall had a gala function for the benefit of the Sharett Scholarship Fund for young Israeli artists, a project of the America-Israel Cultural Foundation. It had a large list of honorary sponsors under the chairmanship of the opera star Jan Peerce, that included among others such famous figures as Leonard Bernstein, Theodore Bikel, Roberta Peters, Molly Picon, Isaac Stern, Barbra Streisand, and Elie Wiesel.

At an interview following her arrival in the United States, Nechamah expressed the desire to act as a *shaliach tsibbur,* an emissary of the congregation, on behalf of her fellow Jews of the Soviet Union and now also of Israel. She said that Jews of Russia are proud to be Jews, that they are proud of Israel and that it is her wish to be their *shaliach tsibbur.* She expressed hope that her family and friends would surround her in Israel. Although fluent in both Russian and Yiddish, she chose to give her interview in Hebrew, a language not that familiar to her. She explained: "I have come from my home – Israel. Hebrew was the language of my forefathers and it will be the language for my children and myself... As a Jewish national singer, I need my land together with my people, in order to grow as an artist."

In announcing Nechamah's American tour, New York City President of the America-Israel Cultural Foundation, William Mazer, had called upon "American Jews and others to open their hearts to this petite but forceful artist who through her thousands of concerts in the Soviet Union brought tears to the thousands of Russian Jews who heard her sing."

He had anticipated that the leaders of national and community Jewish organizations would "not only attend her concerts but enthusiastically welcome Ms. Lifschitz in the same manner as did the Israeli public." His expectation fully came true. Nechamah had a triumphal tour and everywhere she was greeted as a national heroine. Through this hearty reception American Jews demonstrated their support and concern for their Soviet brethren. It was during this tour that Nechamah acquired the name of "the Soul of Russian Jewry."

Now Nechamah recalls with regret the missed opportunity to make personal contacts with so many interesting people with whom she had the privilege to meet or to perform together (for example, at two Hanukkah celebrations at Madison Square Garden where she appeared twice along with other American and Israeli celebrities). Having just recently left the Soviet Union that had been securely separated from the outside world by the "iron curtain," and having been unfamiliar with American culture, she was unaware at that time who some of those outstanding artists were.[24]

The same tremendous success awaited Nechamah in the largest concert halls of the countries where she toured during the several following years, such as England, Belgium, Brazil, Argentina, Venezuela, Mexico, and Australia. Everywhere she acquired the same appreciation and admiration, and everywhere her recitals drew attention to the plight of the Soviet Jews and awakened compassion and solidarity with them.

Nechamah Lifschitz as a teacher and a promoter of Yiddish culture for the young generation of Israeli and Russian Artists.

Since 1974, after completing the course for librarians at Bar Ilan University, Nechamah combined her performances with work in the Tel Aviv music library, first as a librarian and an archivist and later as a principal of the library. She wanted to settle down and to have a practical profession after she decides to leave the concert stage. According to the principle that her voice teacher, Nina Karnovich-Vorotnikova had repeated so often, that it is better to leave the stage ten years too early rather than one hour too late, Nechamah wanted to be prepared for the end of her singing career well in advance.

One could ask, why was an artist of Nechamah's caliber not given the opportunity to transmit her vast knowledge and expertise to the new generation of Israeli artists, to teach some courses in Jewish vocal music and to coach young singers in Yiddish art and folk song? There are several reasons for that. Partly it happened because of Nechamah's modesty and high sense of responsibility: thus, she declined the offer to teach Yiddish course at Bar Ilan University, justifying her refusal by the argument that this position needed a philologist. To some extent, in the hardships that Israel encountered after the Yom Kippur War, the young state could not pay enough attention to the development of its culture. But the main reason, I believe, was that Israeli cultural policy at that time was Hebrew-dominated. It was not directed at the preservation and promotion of Yiddish culture. The prejudice against Yiddish still existed, as a language associated with the afflictions that had befallen Jews in *galut*, wth humiliation and inferior status, and with the tragedy of the Holocaust.

Nonetheless, Nechamah always was open and giving to everyone who asked for her help and advice, and she assisted many immigrant musicians in their absorption process. It became especially important after *perestroyka,* when the situation in the former Soviet Union changed drastically and thousands of new *olim* came to Israel, and among them, hundreds of musicians. (According to the popular Israeli joke, if a new-comer from Russia does not carry a violin-case in his hand, it means that he is a pianist.) Nechamah generously provided musicians with new repertoire, including unique compositions that had been written especially for her and had never been published, encouraging them to turn to the rich musical heritage of their own people. Nechamah has been instructing for several years Ruth Levin, daughter of her friend the late Leibu Levin, a wonderful Yiddish actor and folk composer. Now Ruth is acclaimed as one of the Israeli leading Yiddish singers.

Nechamah's daughter Rosa over the past decade has been working at Israeli cultural centers and Israeli Agencies in different countries of the former Soviet Union (now she is a principal of the *Sochnut* in Kishinev, the capital of Moldova). It was through Rosa who introduced me to her mother as a young Russian Jewish singer, that I made acquaintance with Nechamah for the first time. In the spring of 1995 I was completing the program *"Mechanchim b'chirim"* for Jewish educators in the Diaspora at the Melton Center of the Hebrew University in Jerusalem. Nechamah invited me to visit her at her home on Amos street in Tel Aviv. My first meeting with her was one of the greatest thrills of my life. My parents and grandparents were Nechamah's fans. Two vinyl disks recorded by Nechamah in Riga were cherished in our family. Yiddish songs in her interpretation were among my first musical impressions and I immensely admired her artistry and her

courage. Naturally, at first, I felt intimidated and uneasy in the presence of a great singer. But Nechamah was so welcoming, friendly and warm, and emanated such charisma that I soon forgot all my fears and felt quite comfortable. She complimented me on my participation in a program of the Russian radio "Kol Israel" the previous week (I was surprised that she had cared to listen to it.) Without my even asking her, Nechamah offered me a few music pieces from her personal library that she thought would sound nice in my voice. Later she gave me many more unpublished arrangements of the folk songs and original compositions of Soviet composers that became an important part of my repertoire. Nechamah always was ready to help when I had a question or a request to her or needed her consultation and advice.

It is impossible to express in a paper how special Nechamah is as a person: her generosity, unique charisma, wonderful sense of humor and brilliant intellect. I never missed an opportunity to pay her a visit whenever I was in Israel and every time I looked forward to long conversations with her, always so informative and delightful.

As a teacher, Nechamah is very demanding and it is extremely hard to meet her high standards. She is very sensitive when someone displays a lack of taste and superficiality and employs cheap tricks to acquire an easy success. She gets very upset and says: "Was it not enough that other people for centuries made a laughingstock of us? Do we need to caricaturize ourselves?" Nechamah always looks in depth in the interpretation of a song, paying attention to everything: the age, gender and social status of the protagonist, the author's attitude to his hero, the time and circumstances when the song was written, and parallels with Jewish sacred texts if any. No small detail escapes her attention and she refines every nuance, gesture and intonation. Nechamah likes to repeat what her voice

teacher used to tell her when she was not satisfied with an interpretation of a certain musical piece: "Well, it was very good, beautifully sung, no pitch problems at all... But nobody would need it or care for it. Now you have to think how to make it essential." But at the same time Nechamah is never discouraging. If the student fails to achieve the desired effect she just reminds him or her that they need some more time and effort. "I was singing and polishing this song for years, you can't expect to get everything in five minutes." Nechamah tries to avoid giving advice on vocal technique, but her comments on the interpretation often help student to overcome vocal difficulties. Once, while I was working with her on *"Eli Eli Lomo Azavtoni"* we both were unsatisfied with the quality of my timbre. After Nechamah had suggested: "Stop imploring. Demand," – not only my attitude to the song changed, but also my voice gained the depth and volume that it lacked before. Nechamah never asks the student to imitate her but wants him or her to find their own way of expression. She always acknowledges the improvements and accomplishments; she can even say after a student's presentation of a song: "I have nothing to add. Just sing it as you do now."

In 1997, the Jewish Community Center and Jewish Music Center of Saint Petersburg, Russia, with the support of the Jewish Community Development Fund (New York), were organizing the first Klezkamp in Saint Petersburg, a seminar and festival dedicated to music culture of Eastern-European Jewry. (Later it was renamed Klezfest in order not to confuse it with the American Klezkamp Folk Arts Program.) There were a lot of arguments on the matter of whom to invite from abroad as a coach in Yiddish art and folk song. We wanted someone who would be an expert in Jewish music and also a figure well known in the former Soviet Union and able to attract the potential participants of the

seminar. When I proposed to invite Nechamah Lifschitz from Israel, everybody on the Festival Committee agreed that she was an ideal candidate. Unfortunately, I was not able to take part in the seminar itself (I had to leave for the United States two days before it started, because my immigration visa was expiring). However, having been in touch with Nechamah Lifschitz and with many of the organizers and the participants of the seminar, I know what a wonderful and unforgettable experience it was for the both sides. For Nechamah it was exciting after thirty years of absence to come back to Russia and to Saint Petersburg, the city where she had taken her first steps as a Jewish singer, and to meet with some of her old friends. She was eager to see the revival of Jewish life in Russia, and to meet promising young artists fascinated with Jewish music who had gathered from different parts of the former Soviet Union, and to be able to teach them. The participants were thrilled to study with a legendary singer and to benefit from her expertise and her unique insight into Yiddish song. Many of them, especially from the older generation, were moved to tears by the opportunity to see their beloved artist again. When Nechamah appeared on the stage during the concluding concert of the seminar, the whole audience spontaneously rose up and greeted her with a standing ovation.

In October 1997 Nechamah Lifschitz's seventieth birthday was celebrated both in Israel and in Russia. In Israel it was marked by a large concert in Nechamah's honor in which most popular Israeli artists participated, including Chava Alberstein and Yaffa Yarkoni at *Heichal Ha-Tarbut* in Tel Aviv -- the same hall where 28 years ago Nechamah had given her first Israeli recital. A special brochure in Russian and Hebrew was dedicated to Nechamah Lifschitz[25] as was the CD album "Nekhama Lifshitz sings in Yiddish" containing re-mastered recordings of Yiddish song that Nechamah had made in

Riga[26] and Leningrad[27]. In Russia, there was a special concert in the most prestigious concert hall, *Bolshoy Zal Moskovskoy Konservatorii* (Large Hall of the Moscow Conservatory), in which Nechamah herself took part along with the cantor of the Saint Petersburg Choral Synagogue, Baruch Finkelstein, and the Moscow Klezmer Ensemble.

The following year, 1998 Nechamah Lifschitz finally received an opportunity to start her *Sadnah*, a workshop in Yiddish art and folk song. Fortunately, the academic year 1998-1999 was my first Year-in-Jerusalem at the Hebrew Union College, and therefore I could take part in the first season of the workshop. The class met twice a month at the Felicia Blumenthal Music Center and Library in Tel Aviv. The sessions sometimes lasted for four hours. There is no need to say how much I valued the opportunity to study with Nechamah on a regular basis. It was also fascinating to be present at her sessions with other students and to watch their artistic growth under the guidance of Nechamah in collaboration with an experienced pianist, Regina Driker, who accompanied and, sometimes, even led the sessions.

There were six participants, including myself, in the first season of the *Sadnah*. This academic year 2001-2002 has already been the fourth consecutive season of this unique workshop. The number of participants has now grown to thirteen professional and amateur singers between the ages of twelve to eighty-two, coming every week from different cities of Israel. Many of them have been studying at the *Sadnah* for several years. Some students who had started as amateurs succeeded so much that they now sing professionally and give solo concerts of Yiddish songs. Some of the new students had been among those who had participated in Nechamah's course at the first Klezfest in Saint Petersburg. They later made *aliyah* and joined Nechamah's workshop in Tel Aviv.

Inspired by Nechamah, her accompanist, Regina Driker composed several original songs with the words of the Jewish poets David Hofshtein, Samuel Halkin, Paul Tzelan. One of her songs with the words of Paul Tzelan was included into the documentary "*Chernovitsy She-be-libi,*" ("Chernovitsy of my heart") by director Zoltan Terner and producer Mark Semenovich, that was filmed in1999 by Israeli the Educational TV.

Since its institution, the *Sadnah* has played a significant role in promoting Yiddish culture in Israel. Each year the participants prepare several joint concert programs that they present to the audience. One of the most memorable and successful events was the concert of songs by Leibu Levin two years ago. Significant dates are usually celebrated with special programs. Thus, the opening part of the closing concert of the season 1998-1999, in which I also participated, was dedicated to the centennial birthday of Beniamin Zuskin, a leading actor of the Moscow Jewish State Theatre and a victim of the Stalinist regime. It was especially moving, since Zuskin's daughter was present in the audience. Last season, at the closing concert on June 10, 2001, seven singers presented thirty songs. The concluding part of the concert was dedicated to the centennial birthday of the outstanding Yiddish poet Itsik Manger, and the musical settings of Manger's poems were performed. Since August 12, 2002 will be the fiftieth anniversary of the persecution of the members of Jewish Antifascist Committee, the participants of the *Sadnah* will present on March 14, 2002 a special program dedicated to poets, and actors – victims of the Stalinist regime. Nechamah herself will appear in the role of *Bobe Yakhne* in the musical scene from Abraham Goldfaden's operetta "*The Witch*," that used to be in the repertoire of the Mikhoels' Theatre. And, of course, all students of Nechamah Lifschitz look forward to her seventy fifth birthday this coming October and to preparing a special

concert in her honor that will take place at the *Heichal Ha-Tarbut.* The Saint Petersburg Jewish Music Center is preparing for the publication this year of a beautiful illustrated edition of the collection "Songs from the Repertoire of Nechamah Lifschitzayte."

It is hard to overestimate Nechamah Lifschitz's role in promoting Jewish identity in the former Soviet Union. Her art was crucial for the susteining and later revival of Jewish culture. She has touched people's lives in a very intimate way. I myself am one of countless Soviet Jews for whom the songs of Nechamah Lifschitz became the pivotal point of their Jewish self-identification. She had become my teacher long before we personally met. It was her beautiful singing that first inspired my love of Jewish music and my pride in being Jewish. If I had not been exposed in my childhood to her recordings and had not received the powerful message of this *shaliach tzibbur* in the highest sense, I might have never felt a desire, in turn, to become a *shaliach tzibbur,* that ultimately led me to Hebrew Union College.

It is my hope that the tragic realities of the Jewish life in the former Soviet Union will never be the burning issue of contemporary life again and will, eventually, become a part of remote history. But even then, I am sure, the voice of Nechamah Lifschitz will not leave anyone indifferent and will move people in a way that only true art does.

[1] Pinkus, Benjamin. *The Soviet Government and the Jews. 1948-1967.* Cambridge University Press, 1984, pp. 284-5

[2] Phone interview with Nechamah, October 7, 2001

[3] Phone interview with Nechamah, May 29, 2001

[4] Halkin Shmuel. *Mayn Oytser.* Moscow: 1966, p. 55

[5] Vinkovetzky, Aharon, Abba Kovner, Sinai Leichter. *Anthology of Yiddish Folksongs. Vol. I-IV.* Jerusalem: 1984-1987

[6] Mlotek, Eleanor Gordon and Joseph Mlotek. *Mir Trogn A Gezang.* New York: Workmen's Circle, 1972, p. 68

[7] Goldin, Max. *Jewish Folk Song: Anthology.* Saint Petersburg: Kompositor, 1994, p.352.

[8] Braun, Joachim. *Jews and Jewish Elements in Soviet Music.* Tel-Aviv: Israeli Music Publications, 1978, p.135

[9] Interview with Nechamah, April 3, 1998

[10] Rabinovich, Solomon. "Nekhama Lifshitz Sings" U. S. S. R., September 1963, p. 36

[11] See Braun, p.139.

[12] Phone interview with Nechamah, May 29, 2001

[13] Pinkus, p.306

[14] Aleksandrovich, Mikhail. *Ya Pomnyu. (I Remember),* Munich: Machlis Publications, 1985, pp. 212-15

[15] Dolinsky, Mikhail and Semyon Chertok. "Nekhama Lifshitz: Jewish Folk Singer" U.S.S..R., August (1961), p. 49

[16] Aleksandrovich, pp. 17-18

[17] Kalisch Shoshana and Barbara Meister. *Yes We Sung! Songs of Ghettoes and Concentration Camps.* New York: Harper and Row Publishers Inc., 1985, p.24

[18] Mlotek, Eleanor and Malke Gottlieb. *We Are Here: Songs of the Holocaust.* New York: Workmen's Circle, 1983, p.102.

[19] Phone interview with Mascha Benya, November 17, 2001

[20] Musykal'naya Zhizn', No 13, 1959, pp. 21-22

[21] Sovetskaya Musyka, No.12, 1963, pp. 88-90

[22] Chertok, Shimon. *Songs of Nechamah Lifschitz.* Tel Aviv, 1997

[23] Braun, p. 139-140

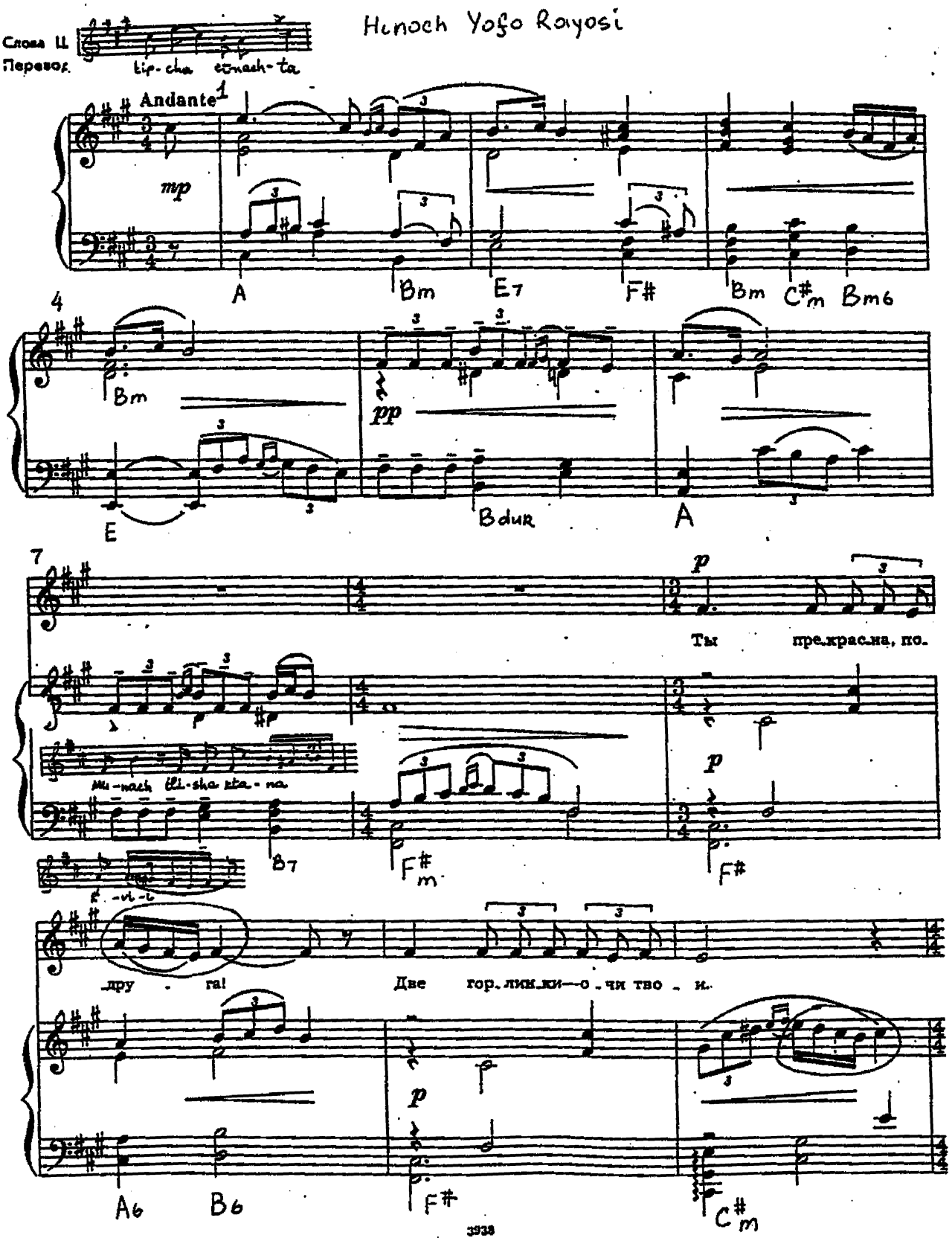
[24] Phone interview with Nechamah, January 7, 2002.

[25] Chertok, Shimon. *Songs of Nechamah Lifschitz.* Tel Aviv, 1997

[26] *Nechamah Lifschitzayte Sings Jewish Songs*, Pianist Mark Feygin, Ligo Company, Riga, No. 140059.

[27] *Nechamah Lifschitzayte Sings Jewish Songs*, The ensemble of A. Kabtzan, Arrangement and Conducting by Lev Kogan, Melodia Company, Leningrad, 5289-6.

Hanoch Yoşo Rayosi



13

Глуб.же не. ба-твой-взгляд. Го _ лос твой-ру.чьи зве .нят...

mf

mp mf

A Bm E $F^{\sharp}_{m}$ Bm6 Em65

15

Ло.ко.ны, как лег _ ки _ е сер _ ны по скло.нам, сколь.зят...

D Bm7 E7 Bm

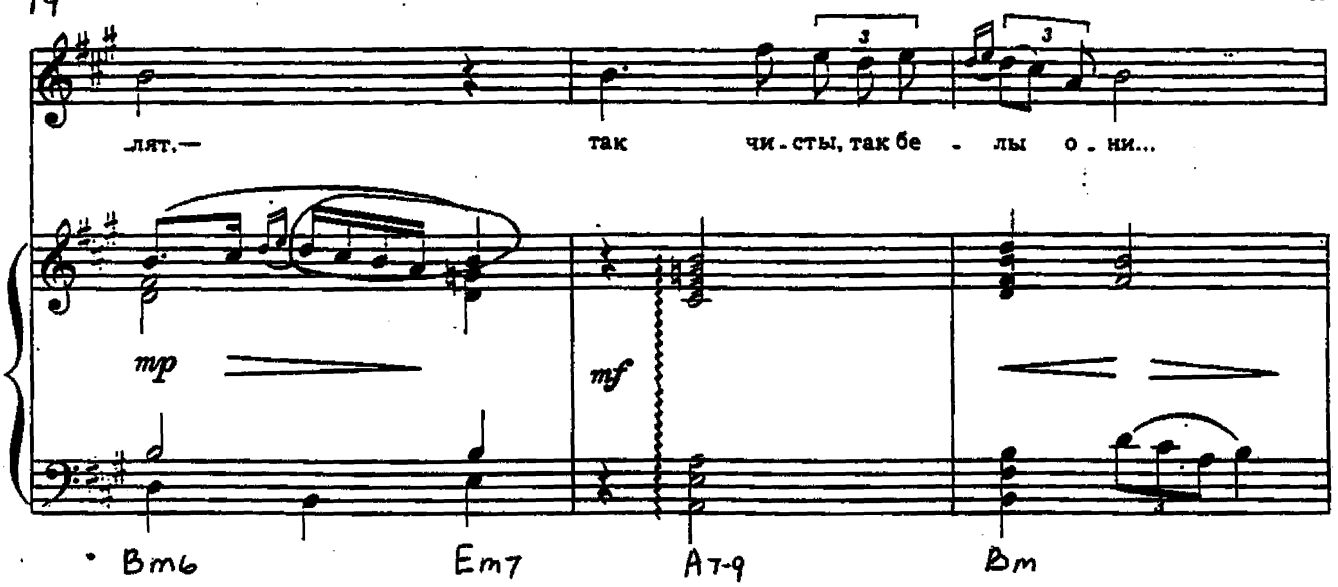
17

Зу _ бок ряд — я _ гня _ та бе _ лы . е вре . ке ша.

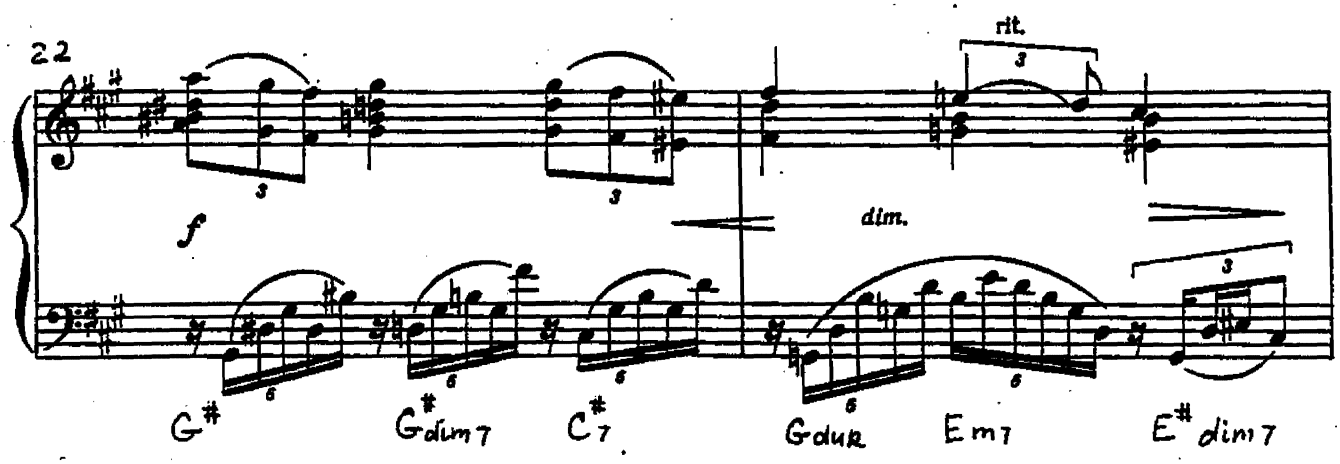
mf

E 7.9

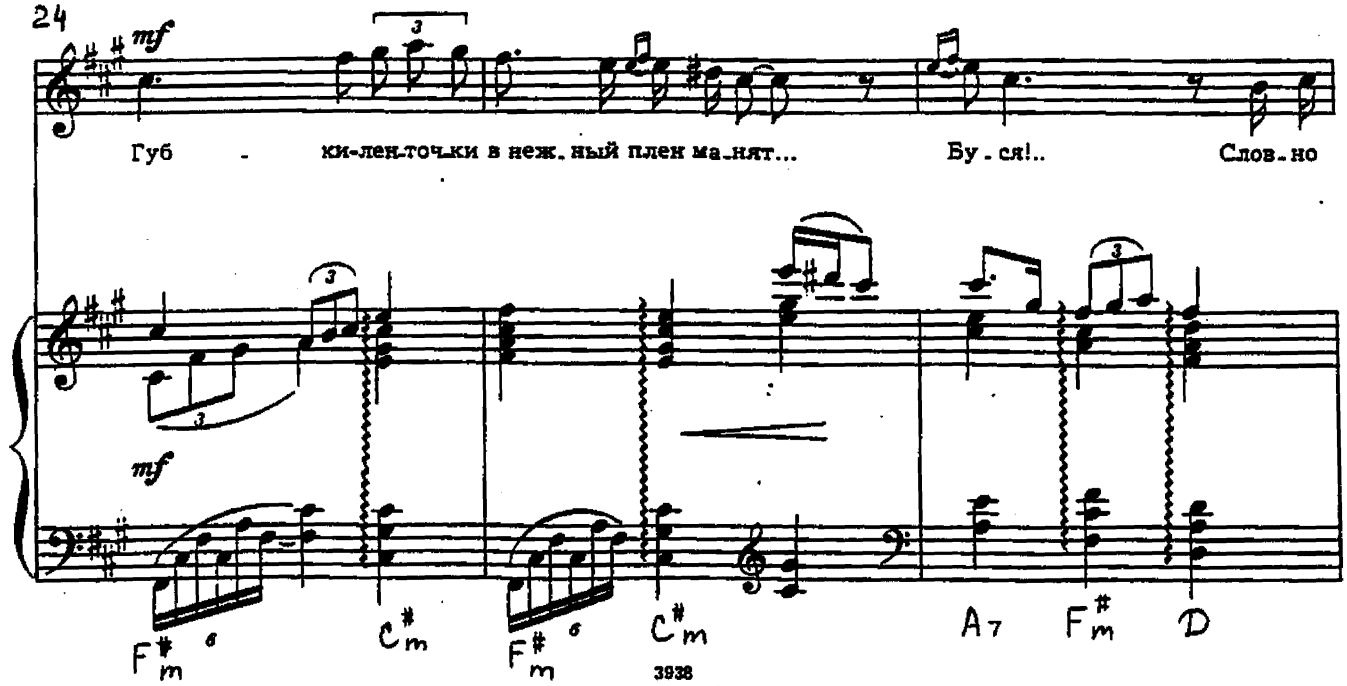
19

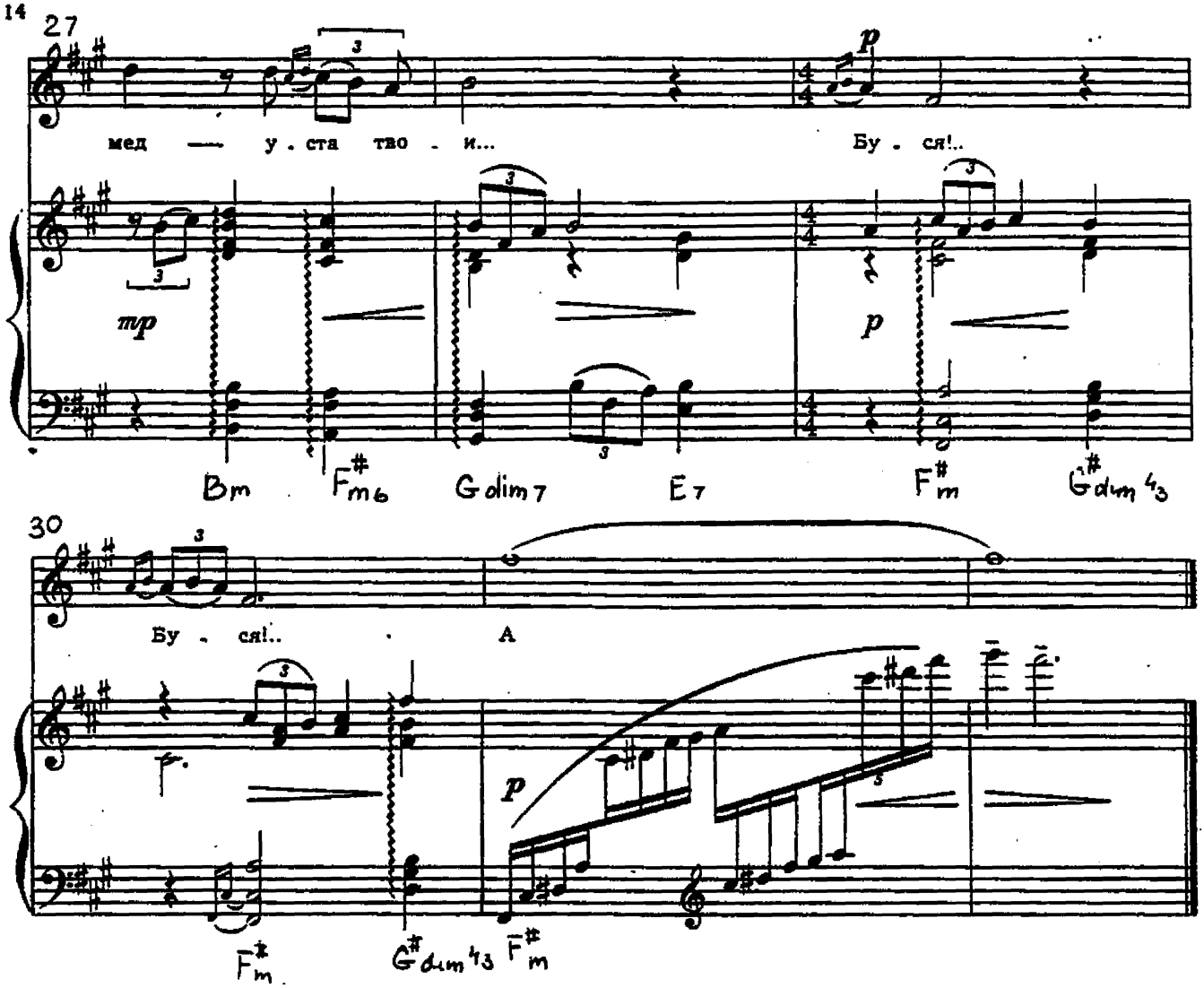

лят.—
так чи - сты, так бе - лы о - ни...
mp
mf
Bm6
Em7
A7-9
Bm

22


rit.
f
dim.
G#
G#dim7
C#7
Gdur
Em7
E#dim7

24


mf
Губ - ки-лен-точки в неж. ный плен ма_нят...
Бу - ся!..
Слов - но
mf
F#m
C#m
F#m
C#m
A7
F#m
D



Ты прекрасна, подруга!
Две горлинки—очи твои.
Глубже неба—твой взгляд.
Голос твой—ручьи звенят...
Локоны,
Как легкие серны по склонам, скользят...
Зубок ряд—
Ягнята белые в реке шалят,—
Так чисты, так белы они...
Губки—ленточки
В нежный плен манят...
Буся!..
Словно мед—уста твои...
Буся!..
Буся!..

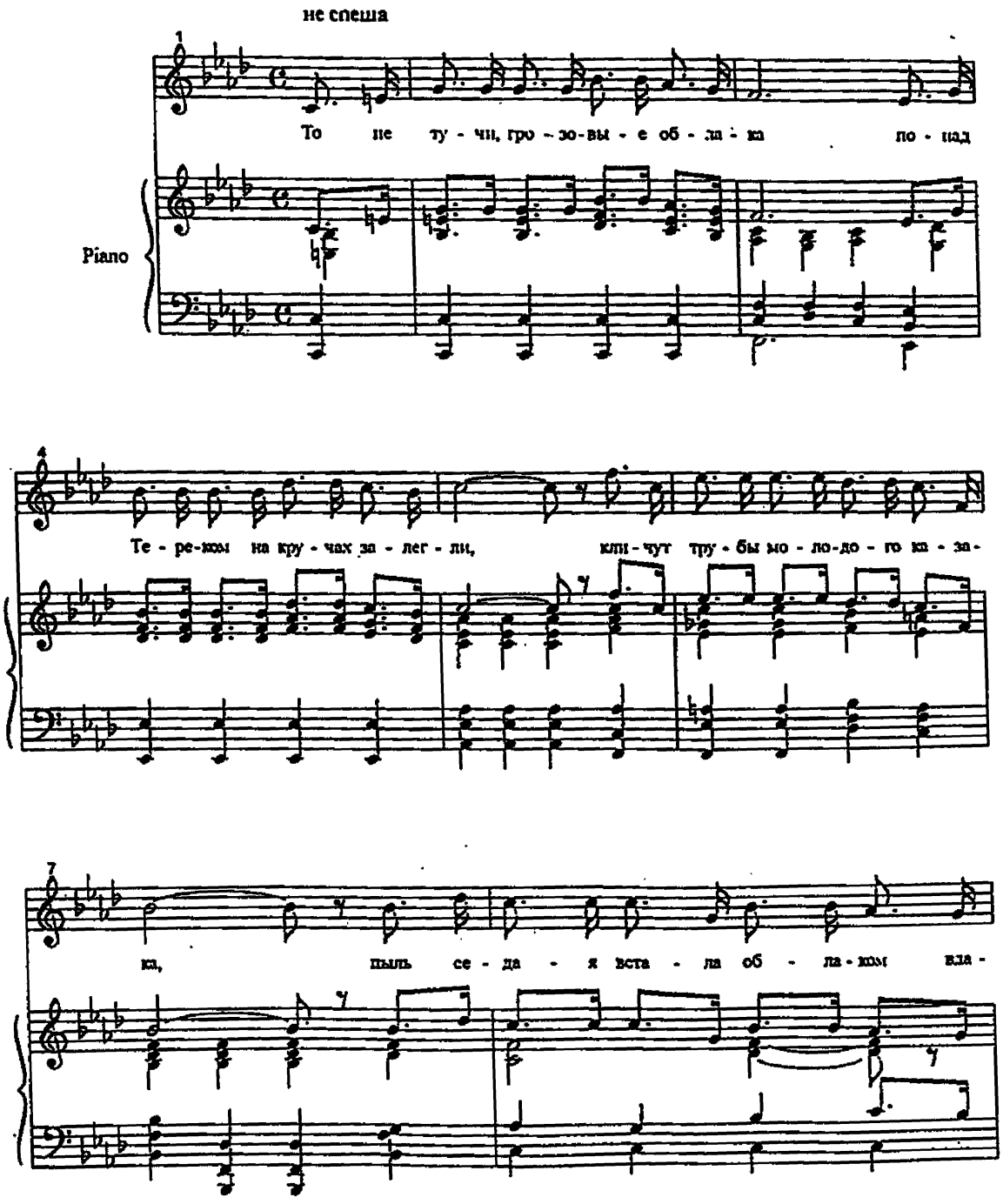
3938

Appendix II

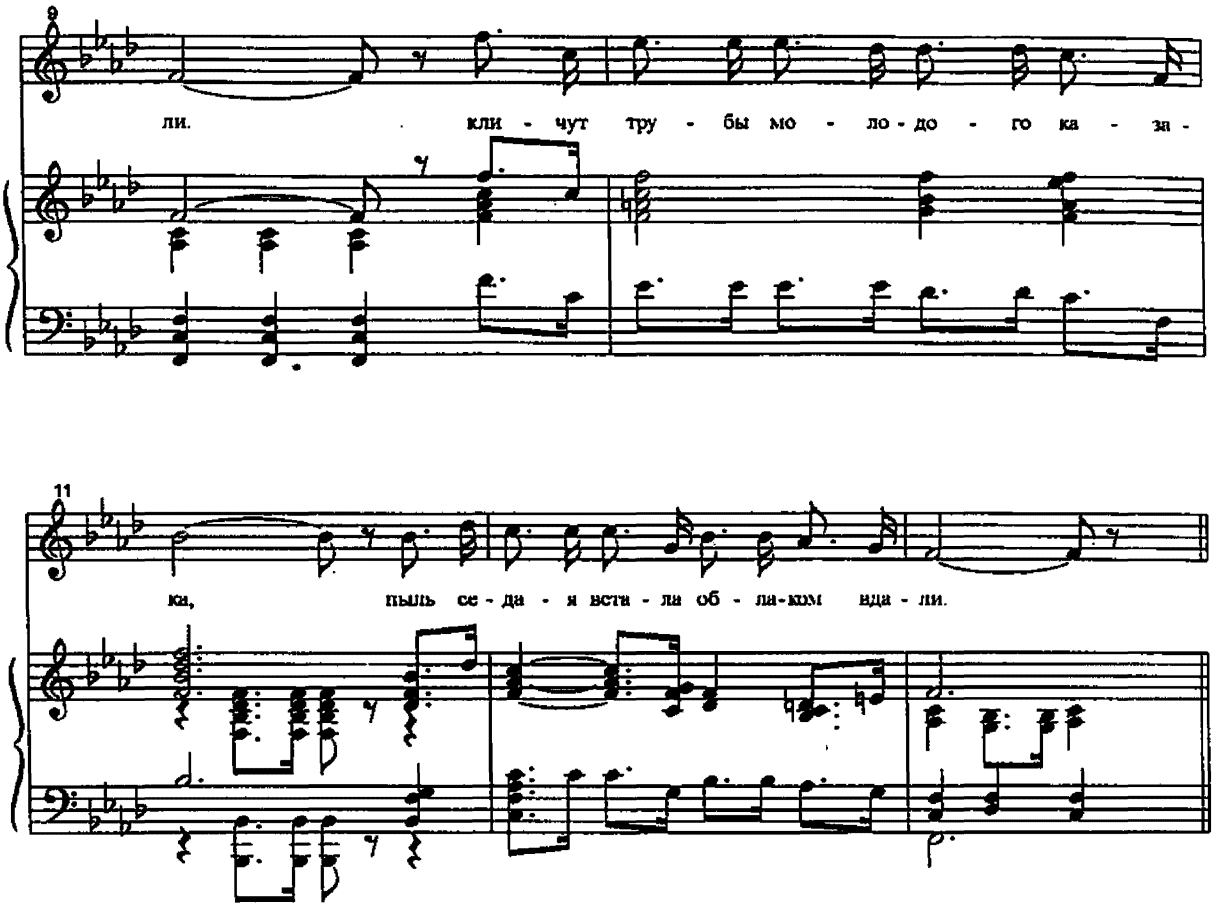
A

TO NE TUCHI...

Dm. & Dan. Pokrass



2



Оседлаю я горячего коня,
Крепко сумы приторочу в перемет,
Встань, казачка молодая, у плетня,
Проводи меня до солнышка в поход.

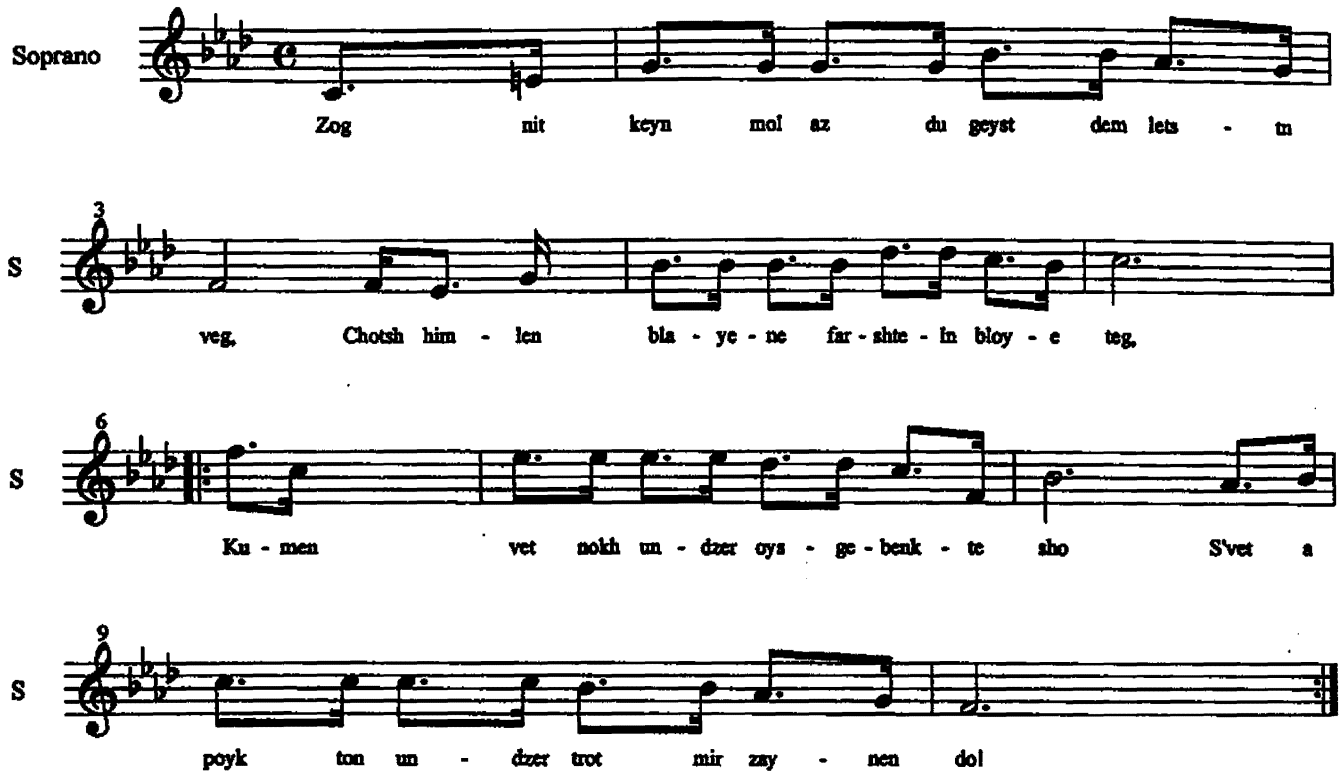
Скачут сотни из-за Терека-реки,
Под копытами дороженька дрожит,
Едут с песней молодые казаки
В Красной Армии Республике служить.

Газыри лежат рядами на груди,
Стелет ветер голубые башлыки.
Красный маршал Ворошилов, погляди
На казачьи богатырские полки.

В наших сотнях все джигиты на подбор,
Ворошиловские меткие стрелки.
Встретят вражескую конницу в упор
Наши острые каленные клинки.

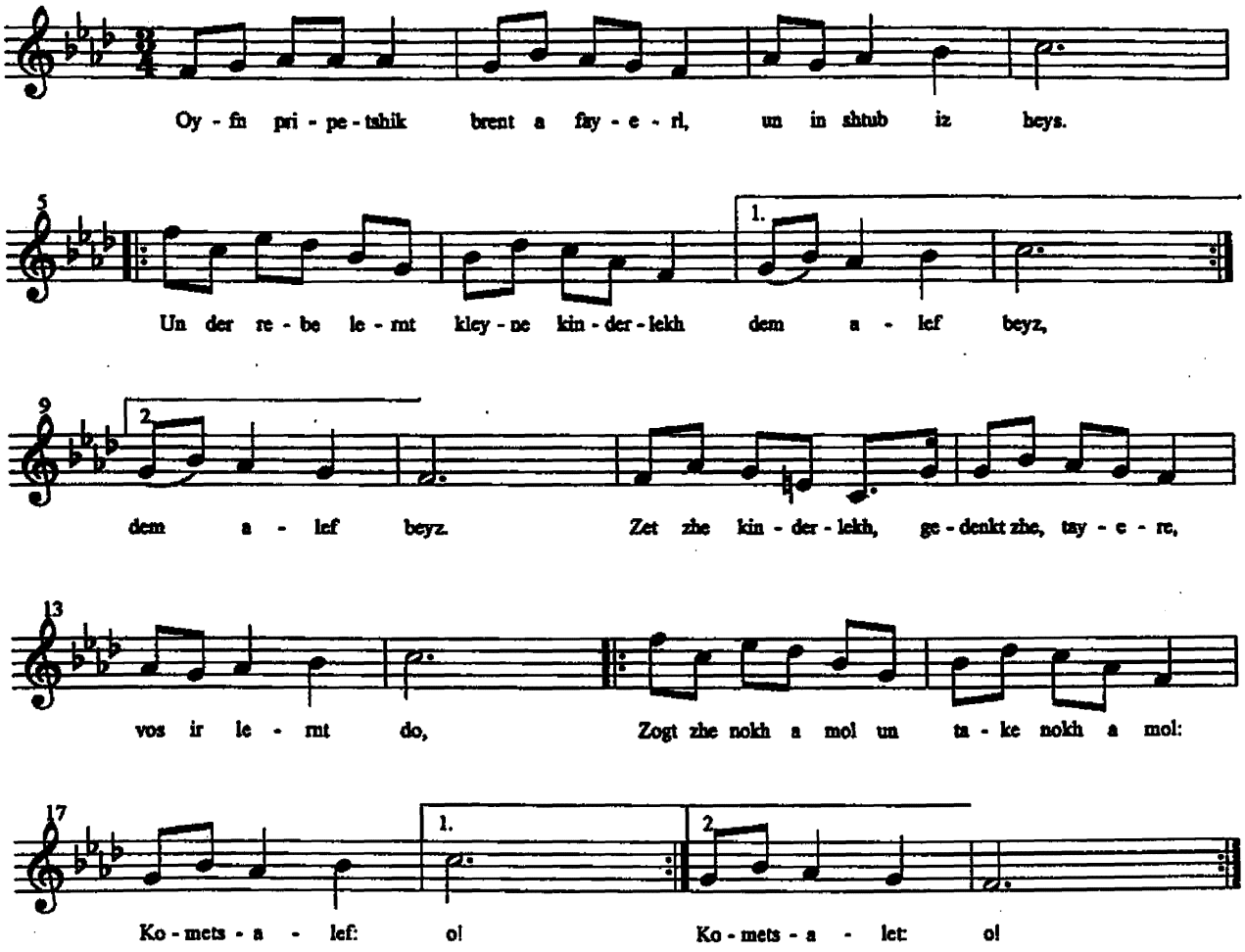
B

Zog Nit Keyn Mol



C

Oyfn Pripetshik



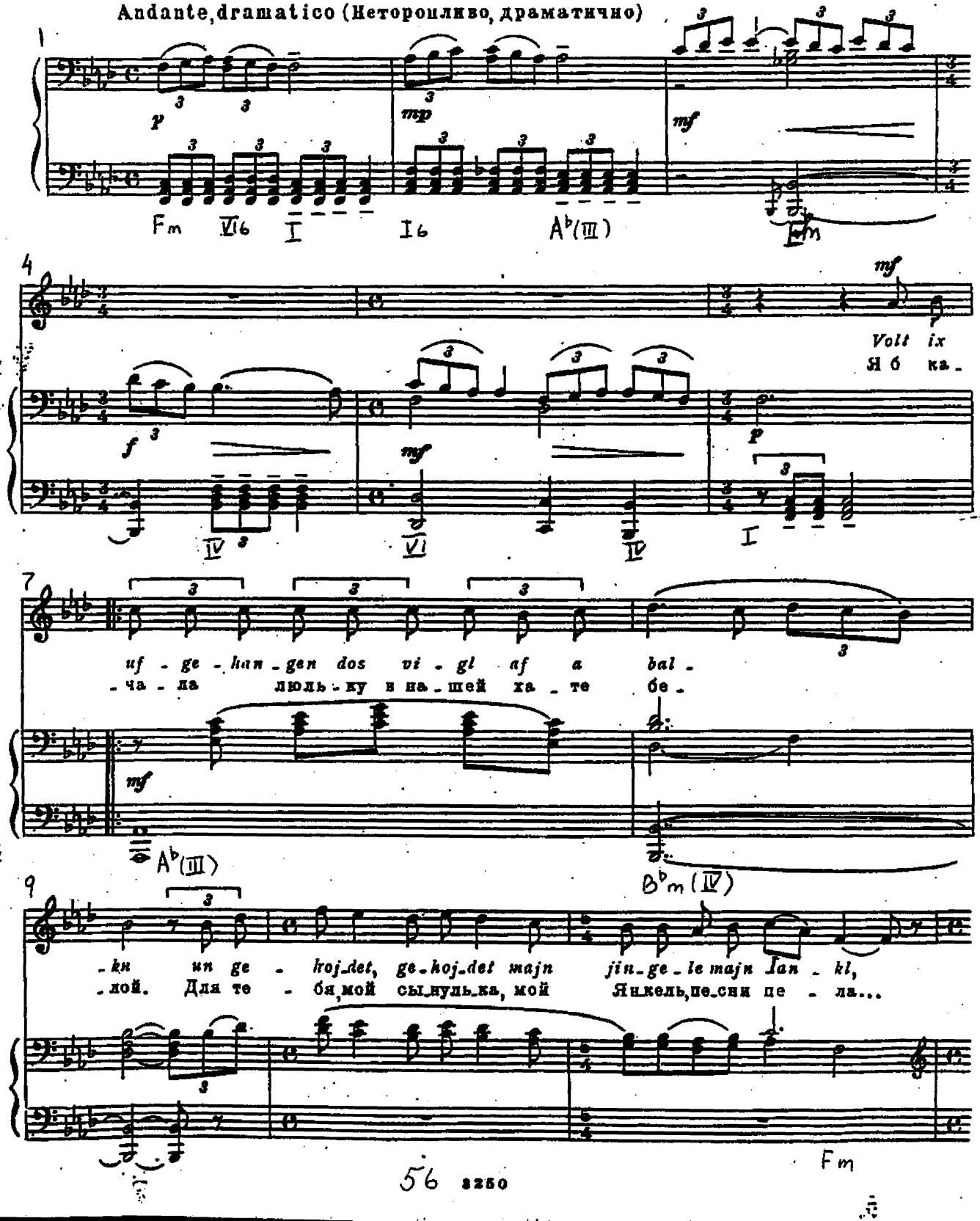
Appendix III

DER MAMES LID ПЕСНЯ МАТЕРИ

Verter fun Š. Driz

Слова О. ДРИЗА
Русский текст М. Кравчука

Andante, dramatico (Неторопливо, драматично)



12

iz di štub ap_trulen mi_in flam un faj_er vi še zol ix hoj_den majn
*За_сы_па_ет вью_га у_гли пе_пе_ли_ща. Где те_бя ба_ю_кать? Вра_*

15

*jin_ge_le majn tajers? A_*
_ги со_жгли жи_ли_ще! Al

19

*) 3.Volt ix

**) *Lju_lin_ke lju_lju*
Лю_лень_ки_лю_лю.

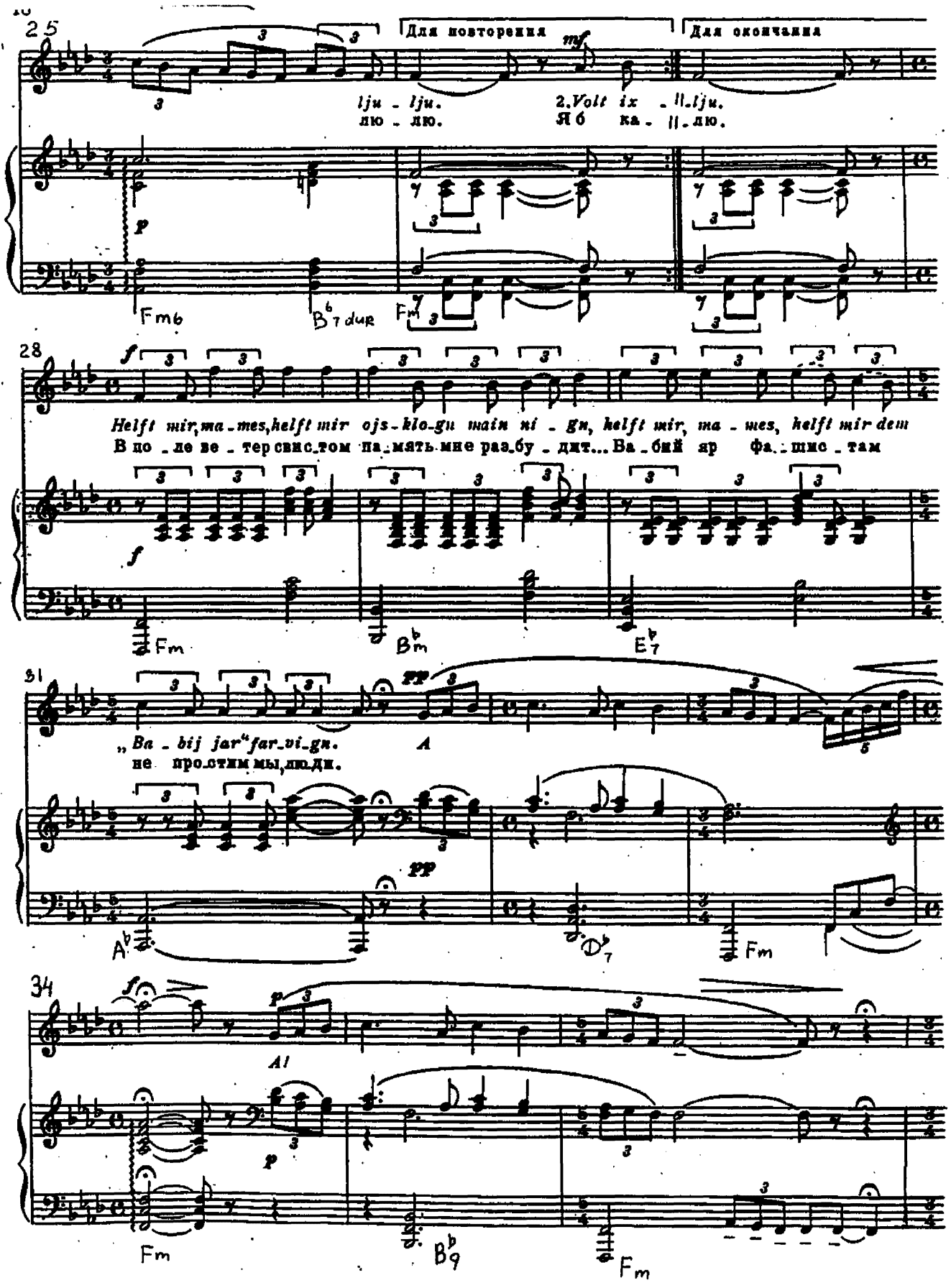
22

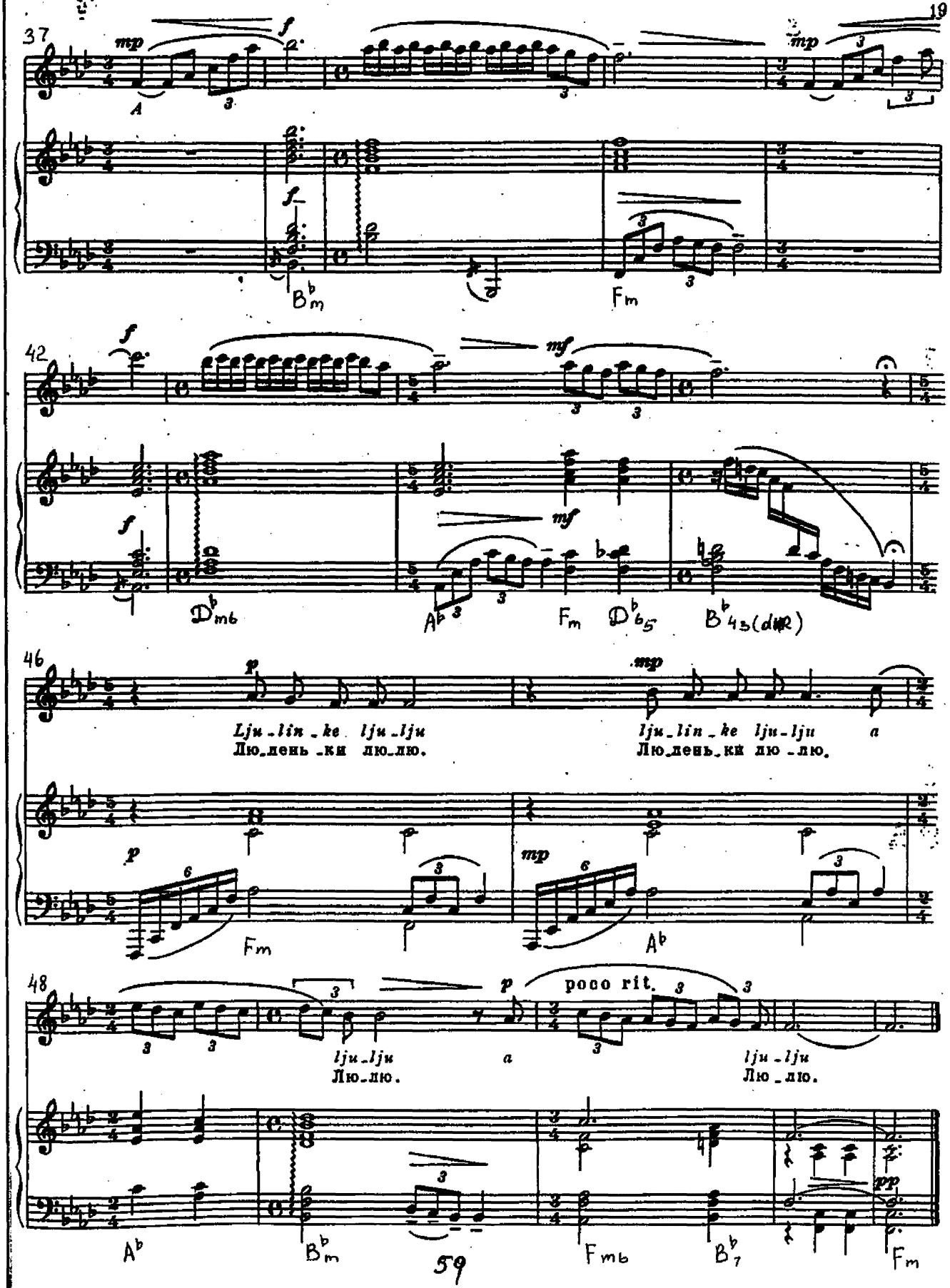
lju_lin_ke lju_lju
Люленьки лю_лю.

lju_lju
лю_лю

*) Для начала 3-го куплета.

**) Во 2-ом куплете 6 тактов могут быть опущены.


25
Для повторения
Для окончания
mf
lju - lju.
лю - лю.
2. Volt ix - ll-lju.
Я б ка - ll-лю.
p
Fm6
B♭7 dur
Fm
28
f
Helft mir, ma-mes, helft mir ojs-klo-gu main ni - gn, helft mir, ma - mes, helft mir dem
В по - ле ве - тер свис-том па-мять мне раз-бу - дит... Ва - бий яр фа - шис - там
Fm
B♭m
E♭7
31
pp
„Ba - bij jar" far-vi-gn.
не про-стим мы, лю-ди.
A
A♭
D♭7
Fm
34
f
p
Al
Fm
B♭9
Fm


37
mp
f
A
mp
f
B♭m
Fm
42
f
mf
f
mf
D♭maj6
A♭
Fm
D♭6/5
B♭13(add9)
46
p
mp
Lju-lin-ke lju-lju
Лю-день-ки лю-лю.
lju-lin-ke lju-lju a
Лю-день-ки лю-лю.
p
mp
Fm
A♭
48
p
poco rit.
lju-lju
Лю-лю.
a
lju-lju
Лю-лю.
pp
A♭
B♭m
Fmaj6
B♭7
Fm

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