

**COMPOSER
YURY SHERLING**

EXODUS
TRIADA

ORATORIO

**LIBRETTO
URI GERSHOVICH**

«The jews”, never at home wherever they are, cannot be integrated, converted, or expelled. They are required, more than guided by the cloud of free energy that they desperately try to understand, even to see, the storm cloud in the Sinai...

(Jean François Lyotard)



A WORD TO THE AUDIENCE FROM Y.B. SHERLING

Blessed be the day when consciousness comes to you. No, not at the moment of your birth, but a long journey of life has been walked. Wisdom makes appreciate all the vicissitudes, bestowed upon you from above and transformed by the reality of your life. You want to break free from the shackles of caducity and the insignificance of your existence, and only through the will of the Lord, through his providence can you make a big Exodus, a liberation, and attempt to break out of the frailty, and superfluous, and then you will say to yourself: **"This too shall"**.

My music will fill you with a desire to rethink that what is happening today and to think about the eternal, not repeating the mistakes of the past.

The theme of **"Exodus"** is regarded in a symbolic way. Exodus is a model of the final Deliverance of Humanity. The path to this Redemption is the execution of the divine plan. It includes various stages, including the messianic. The Jewish people (Israel) are the image of someone "foreign" in the coordinates of a purely earthly existence. **The word Jew literally means "Person from the other side." Israel's essence is the effort to overcome the "earthly" and the material for the sake of establishment of Heaven's kingdom on earth. This desire lies within the heart of every man and it is called Israel.** The enslavement and destruction of Jews symbolically means the destruction of the desire for Heaven itself, a destruction that deprives humanity and man of all hope for a different type of existence. But the attempt to destroy Israel always turns into the miracle of Exodus. This recurring motif is the key to the Jewish conception of the world, but it is also quite universal. The three parts of the oratorio symbolically suggest three reasons for the destruction of the call of Heaven in the human soul.

The first is a focus on the material, a purely earthly mode of existence (Egypt).

The second is a paradox of faith, which destroys man in the name of God (the Pogroms during the Crusades).

The third is militant nihilism, the denial and rejection of God (the Holocaust).

TO HEAR AND TO
BE HEARD

PROLOGUE

מבוא

לשמוע ולהישמע

The sound of a shofar¹ is heard
Shema Yisrael

שמע ישראל

The first two lines of Shema Yisrael² convey the core idea of monotheism – that God exists and He is one.

TEHOP

שְׁמַע יִשְׂרָאֵל ה' אֱלֹהֵינוּ ה' אֶחָד

Hear, Israel, the Lord is our God, the Lord is One.

1

A shofar is a musical instrument made of a horn of a ram or a goat. The sounds of shofar are mentioned in the description of the Revelation on Mount Sinai (Exodus 19:16). A shofar was blown on jubilees (Leviticus 25:9, 10), when a debt is forgiven and a slave is freed, in the beginning of a year, when God passes his Judgement, and also on days of fast. According to Talmudic resources blowing in a shofar is a reminder of the ram that was sacrificed by Abraham instead of his only son Isaac. It appears that during biblical times a shofar was also typically blown to call together a community, to warn of the beginning of a war (Judges 3:27) or an approaching disaster (Amos 3:6)

2

Shema Yisrael is composed of several fragments of the Book of Deuteronomy (6:4-9, 11:13-21, 15:37-41). These fragments have been an article of Judaic faith since the times of the Second Temple and are also one of the most crucial parts of the liturgy. The complete text of Shema Yisrael can be found in **Addendum 1**.

עמ"ק
36

The commandment to pray with the words of **Shema Yisrael** is considered to be one of the most important commandments of Judaism, for the words of Shema contain not only the proclamation of God's existence and Oneness but also a plea to love Him, an invocation to remember His commandments and the expression of belief in divine **reward and judgement**. The reading of Shema is also connected to blessing the name of the Heavens – in different ages Jews would go to their death with the words of **Shema Yisrael** on their lips. The origin of this tradition is the following passage:

“When Rabbi Akiba was taken out for execution, it was the hour for the recital of the Shema, and while they combed his flesh with iron combs, he was accepting upon himself the kingship of heaven.” (Babylonian Talmud: Tractate Berakoth 616)

The essence of the prologue: The lines of Shema Yisrael and the blessing “Tka ba’shofar” symbolize the dialogue between God and the people of Israel: through Moses, God addresses the people with his bidding “Hear, O Israel...”, and the people plead to God “Blow the horn and summon us”

The lines of the Shema tell of Israel’s dedication to a single God and their love to Him and of their readiness to sacrifice their lives in His Name. The blessing of “Tka” expresses aspirations for the future and the Messianic hope. The background to these two texts is the sound of the shofar which combines alarm, memory of past sacrifices, a wakeup call and the hope of ultimate redemption.

The fragment of the liturgy below is one of the blessings of the daily prayer Shemoneh Esrei («Eighteen») with a plea to God to gather the scattered people of Israel in the Promised Land.

CHOIR

תִּקַּע בְּשׁוֹפָר גָּדוֹל לְחֵירוֹתֵנוּ וְשֵׂא נֶס לְקַבֵּץ
גְּלוּיֹתֵינוּ וְקַבְּצֵנוּ יְיָ מֵאַרְבַּע כְּנִפּוֹת הָאָרֶץ.
בְּרוּךְ אַתָּה ה', מְקַבֵּץ נִדְחֵי עַמּוֹ יִשְׂרָאֵל.

Sound the great shofar for our freedom
and raise a banner to gather our exiles and
unite us together from the four corners
of the earth. Blessed are You, Lord, who re-
gathers the scattered of his people Israel.

The «Shemoneh Esrei» («Eighteen») prayer is named after the number of blessings that it contains³; it has been the foundation of the Jewish liturgy since the beginning of the Second Temple⁴. It is said three times a day - in the morning, afternoon and evening service⁵.

The above blessing is the tenth of the Eighteen and it is called «Ingathering of Exiles». They are the words of **hope** for final **deliverance**, which must be preceded by the return of the people of Israel to the Promised Land.

As part of the oratorio, both liturgical fragments are treated as a dialogue between man and God.

TURGEMAN תורגמן

**The deep sound of shofar. 'Tis words of hope?
Or is it a prayer of despair and desolation?
Does Israel blow the horns overcome with
Certain salvation? Or is it indeed screaming
And raising its hands to the sky to its Heavenly Father
In plea in this last hour. An eternal cry of a people
Forever persecuted, punished, ridiculed and slandered
It sounds like the death groan of a sacrificial lamb**

**For what purpose? Pray tell is this the mark
Of your chosen son? Does it mean that
Each and every one can hurt him and send him
To the gallows? That is the sanctity you speak of?
Why, O Lord, pray tell, do you send your beloved child
Your firstborn to suffer and endure excruciating torment
Time and time again, only to save him at the moment
When he faces certain death and has no more tears to shed,
When he is all but insane from grief?
Tell us, O Lord, is it the unending order of things
Set by you to be followed forever?
Is there no hope for redemption?**

3
It has since then been extended by a nineteenth blessing but the name of the prayer has remained unchanged.

4
The first Jerusalem Temple was founded by King Solomon in the 10th century BC. It was destroyed by the Babylonians led by Nebuchadnezzar in 586 BC. Approximately seventy years later it was reconstructed by Jews that had returned from Babylonian captivity and it was named the Second Temple. The Second Temple was destroyed during the Siege of Jerusalem in 70 AD by Emperor Titus's legions that were sent to crush an anti-Roman rebellion.

5
This prayer is recited standing and therefore it has another name – the Amidah (lit. "Standing").



EGYPT

האמא

בדרך

מאמא

האמא

מצרים

THE WAY TO EXODUS

בדרך לישועה

PART

In the Jewish tradition, Egypt is a symbol of the most «lowest» of earths (it is to be descended to), in contrast to the Promised Land, which is the «highest» of all (to be ascended to). According to the biblical narrative the divine plan was that Jacob (later given the name Israel) and his sons had to go down to Egypt, where the people, who are fated to make the Exodus and be given the Decalogue on Mount Sinai, were formed. What is the meaning of this «immersion» into Egypt? The mission of Israel **in fact is to fix the consequences of the original sin, to return man to the Garden of Eden, Earth's ascension to Heaven.**

In order for this redemption to be complete and comprehensive, Israel was to fall into the «lowest» of the earths and to overcome its power, at the core of which is its distance from the Heavens. The land of Egypt is fed by the waters of the Nile. It is fertile, it embodies pure materiality, soul-enslaving to man and depriving him of the divine «image and likeness». **In the fertility and richness of the land of Egypt lies its special lure, a trap.**

6
ref. 1:7 The scripture briefly describes the prosperity of the Jews in Egypt: «And the children of Israel were fruitful and multiplied, and grew, and waxed exceeding mighty, and the land was filled with them.» The Midrash says that the Jews in Egypt descended 49 levels of impurity (out of a total of 50 levels, had the Jews fallen to yet another level, their deliverance would have been impossible). Was this a result of slavery? Or was physical enslavement due to the spiritual, and the spiritual due to the fact that the Jews felt too good in Egypt?

10

Perhaps at the heart of the enslavement lay the fact that the Jews mistook Egypt for the Garden of Eden?

This error is timeless. In various historical periods the economic and social thriving could be perceived as Salvation. If “Egypt” is a symbol of material well-being and disregard to their mission, then one could say that different generations of Jews found themselves in Egypt. Generalizing, one can say that in the soul of every man exists a force that could be called Israel - it draws him to Heaven to unite with the Creator, to transform the world in accordance to the divine plan. But there is also an opposite force that plunges its owner into Egypt and binds and enslaves him.

It is in this figurative reading that we consider the “immersion” into Egypt in this part. And yet, the symbolic outline of the biblical narrative remains the basis of this interpretation.

FAMINE

Genesis 12:10, 26:1, 41:54

רעב

CHOIR

רַעֲבִי, רַעֲבִי, רַעֲבִי

Famine, famine, famine...

Exclamations of the chorus are reminiscent of the eternal reason of the descent into Egypt - famine.

JOSEPH'S ARIA

Joseph's aria: Genesis 45:4-8
(the words of the aria are highlighted)

TENOR

(ד) וַיֹּאמֶר יוֹסֵף אֶל אָחָיו גִּשׁוּ-נָא אֵלַי וַיִּגְשׁוּ-
וַיֹּאמֶר אֲנִי יוֹסֵף אַחֵיכֶם אֲשֶׁר מְכַרְתֶּם אֹתִי
מִצְרַיִם:

(ה) וְעַתָּה אַל תֵּעַצְבוּ. וְאַל יִחַר בְּעֵינֵיכֶם כִּי
מְכַרְתֶּם אֹתִי הִנֵּה כִּי לְמַתְּיָה שְׁלַחְנִי אֲלֵיכֶם
לְפָנֵיכֶם:

(ו) כִּי זֶה שְׁנַתַּיִם הָרָעַב בְּקֶרֶב הָאָרֶץ וְעוֹדִי
חֲמֵשׁ שָׁנִים אֲשֶׁר אֵין חֲרִישׁ וְקָצִיר:

(ז) וַיִּשְׁלַחְנִי אֲלֵיכֶם לְשׁוּם לָכֶם
שְׂאֵרֵית בָּאָרֶץ וְלִהְיוֹת לָכֶם לְפָלִיטָה גְדוֹלָה:

(ח) וְעַתָּה לֹא אַתֶּם שְׁלַחְתֶּם אֹתִי הִנֵּה כִּי
הָאֱלֹהִים וַיִּשְׁימֵנִי לְאָב לְפָרְעָה וְלִאֲדוֹן לְכָל
בֵּיתוֹ וּמִשָּׁל בְּכָל אֶרֶץ מִצְרָיִם:

(4) And Joseph said unto his brethren, Come near to me, I pray you. And they came near. And he said, I am Joseph your brother, whom ye sold into Egypt.

(5) Now therefore be not grieved, nor angry with yourselves, that ye sold me hither: **for God did send me before you to preserve life.**

(6) For these two years hath the famine been in the land: and yet there are five years, in the which there shall neither be earing nor harvest.

(7) And God sent me before you to **preserve you a posterity in the earth, and to save your lives by a great deliverance.**

(8) So now it was not you that sent me hither, but God: and he hath made me a father to Pharaoh, and lord of all his house, and a ruler throughout all the land of Egypt.

words
of oratorio
are highlighted

Jacob and his sons come down to Egypt by the courtesy of Joseph who was sold into slavery by his brothers. Joseph the provider saves his family from hunger, inviting them to Egypt. In this regard, the main character of this part is Joseph.



He is a rather complex figure in the Scripture and in Talmudic literature. He is the dreamer who sees how his brothers and his father and mother worship him (Gen. 37: 5-10), his father's favorite, and appears to be a favorite of God himself, the interpreter of the Pharaoh's dreams, and an important Egyptian nobleman. According to Talmudic sources, Joseph saw himself as the fourth forefather of the Israelites, putting himself on a par with Abraham, Isaac, and Jacob, and he may have thought of himself as the Messiah⁷. Using traditional Jewish sources, Thomas Mann describes one of Joseph's dreams in his famous novel «Joseph and His Brothers»:

7
The Talmud
says about
two Messiahs:
the first son
(descendant)
of Joseph, the
second son
(descendant)
of David (Sukka
52a)



“It was of this that Joseph dreamt, but in such a confused fashion that he drifted into a childish mistake, equating the eschatological divine hero with his own dreaming person and beheld himself, the boy Joseph, as lord and ruler over all the rolling worlds spinning through the zodiac-or better, he felt it...”

And this is how the others' perception of Joseph is described in the novel:

“...in Joseph's case that was the figure of the long-expected bringer of salvation, who comes to put an end to all that is old and boring and, amid the jubilation of all mankind, to establish a new epoch.”



TURGEMAN תורגמן

EXEGETE

Take heed! By taking towards God a step
A courage we must find in us to follow
This journey to the end.
And it is Joseph. Joseph
Means going on. But woe to one
Who makes a step and stops,
One who contents with earthly pleasures
And believes them to be Eden. Woe be to one
Who praises God in joy
But straying from His path
Basks in the lands of Egypt

13

Prosperity

עושר

Jews prosper in Egypt, all the while praising God and merry-making. The fun and joy of the people of Israel in Egypt is told by several fragments of the Psalms of David.

The motif of the end of time sounds in the first passage. It is a premature song that bears testimony to Israel's error

SALVATION

David's Psalms. Psalm 96⁸

ישועה

8
In Russian
Synodal
Bible – 104.

CHOIR

(א) שִׁירוּ לַה' שִׁיר חֲדָשׁ שִׁירוּ
לַה' כָּל הָאָרֶץ:

(ב) שִׁירוּ לַה' בְּרָכוּ שְׁמוֹ בְּשִׁירוּ
מִיּוֹם לְיוֹם יִשְׁוֹעֵתוֹ:

1. Sing a new song to the God! Sing to the
God worldwide!

2. Sing to the God, bless His name!
Always tell everybody about His salvation!

JOSEPH THE MESSIAH?

David's Psalms. Psalm 105⁹,
paraphrase of verse 17

9

В синодальном
переводe – 104.

האם יוסף הוא המשיח?

CHOIR

שָׁלַח לִפְנֵיהֶם אִישׁ לְעֶבֶד ה'

He sent a man before them, a servant of the Lord

The Messianic aspirations of Joseph and the perception of him as the savior are a dangerous delusion. The very name Joseph embodies the need for continuation.

A FEAST FOR ALL NATIONS¹⁰

David's Psalms. Psalm 117¹¹

10

Этот псалом
входит
в молитву
«Галель»
(«Восхвали»),
которая
читается
в праздничные
дни.

חג לכל העמים

CHOIR

(א) הַלְלוּ אֶת ה' כָּל גּוֹיִם שְׁבָחוּהוּ

1. Praise the LORD, all you nations; extol him, all you peoples.

כָּל הָאֲמִיּוֹת:

(ב) כִּי גָבַר עָלֵינוּ חַסְדּוֹ וְאַמֶּת ה'

2. For great is his love toward us, and the faithfulness of the LORD endures forever. Praise the LORD!

לְעוֹלָם הַלְלוּיָהּ:

11

В синодальном
переводe – 116.

IS EXODUS NECESSARY?

David's Psalms. Psalm 105¹²

12

In Russian
Synodal
Bible – 104.

האם חושבים על יציאת מצרים?

CHOIR

(א) הוֹדוּ לַה' קְרָאוּ בְשֵׁמוֹ

1. Give praise to the LORD, proclaim his name; make known among the nations what he has done

הוֹדִיעוּ בְּעַמִּים עֲלִילוֹתָיו

(ב) שִׁירוּ לוֹ זַמְרוּ לוֹ שִׁיחוּ בְּכָל

2. Sing to him, sing praise to him; tell of all his wonderful acts.

נִפְלְאוֹתָיו:

This psalm tells of the Exodus from Egypt. The choir sings only the first two verses: the complicated process of Exodus is not yet perceived by Israel.

תנתבר

ישראל לפי הרוח
וישראל לפי הבשר

7

POGR

י

פרשת
תולדות

FROM
פרשת

PROGROM

פרעות

ЧАСТЬ

Israel in spirit against Israel in flesh?



The New Testament makes a distinction between Israel of the flesh (1 Corinthians 10:18) and the Israel of God (Galatians 6:16), that is, Israel of the spirit.

ישראל לפי הרוח
וישראל לפי הבשר

DIVINE PROPHECY

הנבואה

The prophecy given to Abraham
about the Egyptian enslavement.
The Book of Genesis 15:13

BARITONE

וַיֹּאמֶר לְאַבְרָם יְדַע תְּדַע כִּי גֵר יִהְיֶה
זְרַעְךָ בְּאֶרֶץ לֹא לָהֶם וְעֲבָדוּם וְעָנּוּ
אֹתָם אַרְבַּע מֵאוֹת שָׁנָה:

And he said unto Abram, Know of a surety that thy seed shall be a stranger in a land that is not theirs, and shall serve them; and they shall afflict them four hundred years

The prophecy of the four centuries of enslavement sounds like a hint of repeated enslavement. According to Talmudic sources, Israel will be enslaved by four kingdoms. Again and again, the effort to undertake Exodus is made, but it does not guarantee final deliverance.

The words of the enslavement of the Jews are a prophecy for centuries to come. Throughout the entire history of Israel, there is a threat of destruction. The background to this part is the history of the First Crusade. It was the destruction in the name of the very same goal Israel had set. The descendants of Jacob are destroyed in God's name, in the name of the return of mankind to the Garden of Eden, in the name of the execution of the **divine plan**. As we know, the Christian church has declared itself the New Israel, the Israel in the Spirit, while the Jews were perceived as the Old Israel, the Israel of the flesh. For Christian theologians the question of attitude towards the Jews was very complex and perplexing.

TURGEMAN
תורגמן

EXEGETE

What is Israel?

**It is the call of the Heavens. In you, in me,
In any of those who were created
After the Creator's image and likeness**

**The scripture tells us not of history
But its tales are a parable.**

But maybe history itself

Should serve as a proverb to us?

The eleventh century since Christ's birth

The new Israel – the Church - declares

**A march to the gates of Paradise. Deliverance
Is promised to the nations by holy war.**

But, God! Why is this path

Strewn with lifeless bodies of Jacob's sons...

The one who was bestowed the name Israel

By an angel. Who is your Chosen One,

O Lord? What power in my soul

Will lead me to the gates of Redemption?

IN THE NAME OF THE MESSIAH

עַם שֵׁם הַמְּשִׁיחַ

The words of the Latin hymn *Audi nos Rex Christe* ("Beyond the sea") that mark the beginning of the first crusade are sung.

CHOIR

Audi nos Rex Christe / audi nos Domine, / et viam ostrum dirige / Deus ostrum / Deus ostrum / et viam ostrum dirige / O Trine et Une, / conctis nos protégé/ in hoc sancto itinere / Ducem nobis praebe, / angelum adhibe, / qui nos deducat ante te! / Iter nostrum rege, / ab hoste defende / et ad propriam reduce!..

Hear us, O Christ, our King / Lord, hear the prayer we bring / And take the ordering of our way. / Thy mercy, Lord, extend / Thy mercy, Lord, extend / And take the ordering of our way. / O Three in Unity! / Protect us all each day: / In this Thy path divine we pray./ Send us a faithful guide: / An angel to abide, / Whose hand shall lead us to Thy throne. / Our upward path direct, / From every foe protect, / And bring us back to claim our own..¹⁴

At the sound of this hymn horror seized the Jewish communities of France and Germany. The french Duke Godfrey of Bouillon, one of the leaders of the First Crusade, vowed to " to go this journey only after avenging the blood of the crucified one by shedding Jewish blood and completely eradicating any trace of those bearing the name 'Jew', thus assuaging the Lord's burning wrath on us"¹⁵

During these persecutions, many Jewish communities resolved to self-destruct, killing their children and then themselves. These sacrificial acts were perceived as the sanctification of the Name of the Almighty (Kiddush Hashem). The concept of martyrdom for their faith became part of the belief system of European Jewry since the time of the Crusades. Here is the testimony of Christian chronicler Albert of Aix-la-Chapelle:

«I do not know why: at the will of God or because of some mental delusion, they turned against the Jewish people scattered through all the cities, and cruelly killed the Jews.....They killed the women, also, and with their swords pierced tender children of whatever age and sex. The Jews, seeing that their Christian enemies were attacking them and their children, and that they were sparing no age, likewise fell upon one another, brother, children, wives, and sisters, and thus they perished at each other's hands. Horrible to say, mothers cut the throats of nursing children with knives and stabbed others, preferring them to perish thus by their own hands rather than to be killed by the weapons of the uncircumcised.»¹⁶

14
Ref. E. de Ménil, Poésies populaires latines du moyen-âge. Paris 1847, pp. 56-59.

15
Patrick J. Geary. Readings in Medieval History. Toronto: Broadview Press, 2003. In all fairness it should be noted that many Christian religious authorities were against the annihilation of Jews that took place during the Crusade.

16
Introduction to the History of the Crusades; Latin chronography of the XI-XIII centuries./ Zaborov M.A; [exec. edit. Kadjan P.A.] Mosco: "Nauka", 1966, p. 330-331

THE PERSECUTED

Select verses from Jeremiah 5:5-16
(the choir lines are highlighted)

words
of oratorio
are highlighted

נרדפים

CHOIR

(ה) **עַל צַוְאַרְנוּ נִרְדָּפֵנוּ יִגְעֲנוּ וְלֹא הוֹצֵחַ לָנוּ:**

(ו) **מִצְרַיִם נָתַנוּ יָד אֲשׁוּר לְשַׁבַּע לֶחֶם:**

(ז) **אֲבֹתֵינוּ חָטְאוּ וְאִינָם וְאִנְחָנוּ**

עֹנֹתֵיהֶם סָבְלוּ:

(ח) **עֲבָדִים מְשֻׁלֵּי בָנוּ פָרַק אֵין מִיָּדָם:**

(ט) **בִּנְפְשֵׁנוּ נָבִיא לַחֲמִנוּ מִפְּנֵי חֶרֶב הַמִּדְבָּר:**

(י) **עוֹרְנוּ כְּתַנּוּר נִכְמְרוּ מִפְּנֵי זִלְעָפוֹת רָעֵב:**

(יא) **נָשִׁים בְּצִיּוֹן עָנוּ בְּתִלְתֵּי בְעָרֵי יְהוּדָה:**

(יב) **שָׂרִים בְּיָדָם נָתְלוּ פְנֵי זִקְנִים לֹא נִהְדָּרוּ:**

(יג) **בַּחֹרִים טָחוּן נָשְׂאוּ וּנְעָרִים בָּעֵץ כָּשְׁלוּ:**

(יד) **זִקְנִים מִשְׁעַר שַׁבְתּוֹ בַּחֹרִים מִנְּגִינָתָם:**

(טו) **שִׁבְתֵּנוּ מְשׁוּשׁ לִבֵּנוּ נִהְפָּה לְאֵבֶל מְחֻלָּנוּ:**

(טז) **נִפְּלָה עֲטֹרַת רֹאשֵׁנוּ**

אִוֵּי נָא לָנוּ כִּי חָטְאֵנוּ:

(5) Our necks are under persecution: we labour, and have no rest

(6) We have given the hand to the Egyptians, and to the Assyrians, to be satisfied with bread.

(7) Our fathers have sinned, and are not; and we have borne their iniquities.

(8) Servants have ruled over us: there is none that doth deliver us out of their hand.

(9) We gat our bread with the peril of our lives because of the sword of the wilderness.

(10) Our skin was black like an oven because of the terrible famine.

(11) They ravished the women in Zion, and the maids in the cities of Judah.

(12) Princes are hanged up by their hand: the faces of elders were not honoured.

(13) They took the young men to grind, and the children fell under the wood.

(14) The elders have ceased from the gate, the young men from their musick.

(15) The joy of our heart is ceased; our dance is turned into mourning.

(16) The crown is fallen from our head: woe unto us, that we have sinned!

For the authors of medieval laments, written in connection with the Crusades, the Book of Lamentations served as reference and a source of allusions. The words of the Book of Lamentations are the words of Jews persecuted throughout generations.

Yet again the sound of the words of the Latin hymn "Beyond the sea" symbolizes the ruthless massacre of the Jews, their pleas and prayers notwithstanding. Paradoxically, the Crusaders' hymn ends with the words: Deus miserere - «Lord, have mercy!"

הספד

The Song of remembrance and mourning for the dead includes excerpts from a few fragments of the Scripture

SOPRANO

ה' צְבָאוֹת אִם רָאָה תִּרְאֶה בְּעֵינַי
אֲמַתְךָ וְזִכְרֹתַי וְלֹא תִשְׁכַּח

O LORD of hosts, if thou wilt indeed look on the affliction of thine handmaid, and remember me, and not forget thine handmaid...

Psalm 42 (The words of the song are highlighted)

CHOIR

(א) לִמְנַצֵּחַ מִשְׁכִּיל לְבָנֵי קֹרַח:

(1) For the Leader; Maschil of the sons of Korah.

words
of oratorio
are highlighted

(ב) כְּאֵיל תַּעְרַג עַל אַפְיָקֵי מַיִם כֵּן נַפְשִׁי
תַּעְרַג אֵלֶיךָ אֱלֹהִים:

(2) As the hart panteth after the water brooks, so panteth my soul after Thee, O God.

(ג) צָמְאָה נַפְשִׁי לְאֱלֹהִים לְאֵל חַי מָתִי
אָבוֹא וְאֶרְאֶה פָּנֵי אֱלֹקִים:

(3) My soul thirsteth for God, for the living God: 'When shall I come and appear before God?'

(ד) הִיְתָה לִי דַמְעָתִי לֶחֶם יוֹמָם וּלְיַלָּה
בְּאֹמַר אֵלַי כֹּל הַיּוֹם אֵי־הָ אֱלֹקֶיךָ:

(4) My tears have been my food day and night, while they say unto me all the day: 'Where is thy God?'

(ה) אֵלֶּה אֶזְכְּרָה וְאֶשְׁפָּכָה עָלַי נַפְשִׁי כִּי
אֶעְבֵּר בְּסֶף אַדְדִּים עַד בֵּית אֱלֹקִים בְּקוֹל
רִנָּה וְתוֹדָה הַמּוֹן חוֹגֵג:

(5) These things I remember, and pour out my soul within me, how I passed on with the throng, and led them to the house of God, with the voice of joy and praise, a multitude keeping holyday.

(ו) מַה תִּשְׁתַּחֲוֶה נַפְשִׁי וְתַהֲמִי עָלַי
הוֹחֲלִי לְאֱלֹהִים כִּי עוֹד אוֹדְנוּ
יִשׁוּעוֹת פְּנִי:

(6) Why art thou cast down, O my soul? and why moanest thou within me? Hope thou in God; for I shall yet praise Him for the salvation of His countenance.

(ז) אֱלֹקֵי עָלַי נַפְשִׁי תִשְׁתַּחֲוֶה עַל כֵּן
אֶזְכְּרָה מֵאֶרֶץ יַרְדֵּן וְהַרְמוֹנִים מִהַר מִצְעָר:

(7) O my God, my soul is cast down within me; therefore do I remember Thee from the land of Jordan, and the Hermons, from the hill Mizar.

(ח) תהום אֶל תְּהוֹם קוֹרָא לְקוֹל צְנוּרִיךָ כֵּן
מִשְׁבְּרִיךָ וּגְלִיךָ עָלַי עֲבָרוּ:

(ט) יוֹמָם יֵצֵא ה' חֶסְדּוֹ וּבַלַּיְלָה שִׁירָה עִמִּי
תִּפְנֶה לֹאֵל חַיִּי:

(י) אֹמְרָה לֹאֵל סִלְעֵי לְמָה שָׁכַחְתָּנִי לְמָה
קִדַּר אֶלֶךְ בְּלַחֵץ אֹיֵב:

(יא) בְּרִצָּח בְּעֲצָמוֹתַי חֲרָפוּנִי צוּרְרֵי בְּאֲמָרָם
אֵלַי כֹּל הַיּוֹם אֵיךְ אֶלְקֵיךָ:

(יב) מָה תִּשְׁתַּוְּחָחִי נַפְשִׁי וּמָה תִּהְמֵי עָלַי
הוֹחִילִי לְאֱלֹהִים כִּי עוֹד אֹדְנֹו יִשׁוּעַת פָּנָי
וְאֶלְקֵי:

(8) Deep calleth unto deep at the voice of Thy cataracts; all Thy waves and Thy billows are gone over me.

(9) By day the LORD will command His lovingkindness, and in the night His song shall be with me, even a prayer unto the God of my life.

(10) I will say unto God my Rock: 'Why hast Thou forgotten me? Why go I mourning under the oppression of the enemy?'

(11) As with a crushing in my bones, mine adversaries taunt me; while they say unto me all the day: 'Where is thy God?'

(12) Why art thou cast down, O my soul? and why moanest thou within me? Hope thou in God; for I shall yet praise Him, the salvation of my countenance, and my God.

Book of Lamentations 5:16-19
(the words of the song are highlighted)

words
of oratorio
are highlighted

(טז) נִפְלָה עֲטֹרַת רֹאשֵׁנוּ
אֹי נָא לָנוּ כִּי חָטָאנוּ:

(יז) עַל זֶה הָיָה דְּוָה לְבָבוֹ עַל
אֵלֶּה חֲשָׁכוֹ עֵינֵינוּ:

(יח) עַל הַר צִיּוֹן נִשְׁשָׁמָם שׁוֹעֲלִים הַלְכּוּ בּוֹ:

(יט) אַתָּה יְהוָה לְעוֹלָם תִּשָּׁב כְּסֶאֱךָ לְדֹר וָדֹר:

(כ) לְמָה לְנַצַּח תִּשְׁכַּחַנוּ תַעֲזַבְנוּ
לְאֶרֶץ יָמִים:

(16) The crown is fallen from our head: **woe unto us, that we have sinned!**

(17) For this our heart is faint; for these things our eyes are dim

(18) Because of the mountain of Zion, which is desolate, the foxes walk upon it.

(19) Thou, O LORD, remainest for ever; thy throne from generation to generation.

(20) Wherefore dost thou forget us for ever, and forsake us so long time?

(כא) הַשִּׁיבֵנוּ ה' אֵלֶיךָ וְנִשְׁבֶּה חַדְשׁ
יְמֵינוּ כְּקִדְמָם:

(כב) כִּי אַם מְאֹס מְאַסְתָּנוּ קְצַפְתָּ
עָלֵינוּ עַד מְאֹד:

(21) Turn thou us unto thee, O LORD, and we shall be turned; renew our days as of old.

(22) But thou hast utterly rejected us; thou art very wroth against us.

The combination of poems was designed to convey not only profound sadness, but also longing and the hope to communicate with the Almighty, as well as the continuation of life, leading to deliverance. This combination of motifs is characteristic of Jewish prayer.

The song concludes with words of sorrow from the Book of Lamentations in continuation of the words heard during the pogrom.

LORD, HAVE MERCY!

At the end of this part once again the words of the hymn of the Crusaders - Deus miserere - "Lord, have mercy!" are heard.

This time, these words highlight the fact that Jews were exterminated in the name of God, the very God who chose Israel. These words generate complex theological and moral questions: Could God possibly have rejected those who have been chosen by Him for the fulfillment of the divine plan? Is the destruction of those who are God's heralds viable for the sake of His reign on Earth? Could it be that to achieve the ideal we should destroy in our soul the very impulse that prompted us to aspire for this ideal?

One way or another, this part tells the story of the persecution of Israel, of the desire to destroy it in name of the fulfillment of the divine plan. New Israel sees the Israel of the flesh as an obstacle on the way to the heavenly Jerusalem. How will Israel be treated by one who sees the goal of mankind very differently, by one who does not acknowledge God? The following third part of the oratorio is dedicated to this subject.

GERMANY

גרמניה

גרמניה

גרמניה

גרמניה

אור השכלה ופילוסופיה

התורה

התורה

התורה

צ
ל
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א
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גרמוניה

Light of Education and
twilight of reason

אור ההשכלה ואפילת השכל

PART

The third and last part of the oratorio
is connected to the main tragedy
of the twentieth century - the Holocaust.

How could a project of total extermination of the Jews possibly appear? What was it driven by? This question may pertain to different fields, such as economic, social and political. We however are interested in the theological, metaphysical and mythological aspects of this tragedy. Might this project have possibly been governed by the idea of a final and ultimate destruction of God? In the words of contemporary French philosopher Philippe Lacoue-Labarthe: "God did indeed die in Auschwitz, at least the God of the Graeco-Christian West... mass destruction is, in the eyes of the West, a monstrous manifestation of his essence."¹⁷

¹⁷
La Fiction du
politique. Chris-
tian Bourgois,
1987. P. 62-63

If Lacoue-Labarthe was right then why had the West wanted to destroy God and why had the Jews become a symbol of this destruction?

The desire of Jews for enlightenment and emancipation starting from the XVIII-th century led to a fairly successful integration of the majority of unorthodox untraditional Jews into European society, in Germany in particular. It might have seemed that the acute problem of the Jewish minority in Europe has been successfully resolved, and it might have come across to the Jews that they were no longer pariahs in European culture. As if nothing at all foreboded the tragedy...

TURGEMAN תורגמן

EXEGETE

**The spirit of enlightenment – is it not a miracle?-
Has blazed a trail in Europe
And intelligence was meant to be
A guiding light from now on forth, or so it seemed.
It seemed like equality and fraternity
Would soon take reign over the people
And many a Jew believed that
The times of strife and persecution had come to an end
That Jew and Christian alike would find
A peace in a religion of reason and sense**

**But serving sense is not easy, not at all,
For the voice of will is irrational
Oh, God, your creation claiming
To be sane is doing madness:
It readies a pedestal for an overman,
And kills its equals left and right.**

SONG OF MIRACULOUS SALVATION

Excerpt from Maoz Tzur,
a traditional Hanukkah song.

שיר הנסים

CHOIR

מְעוֹז צוֹר יְשׁוּעָתִי
לְךָ נָאֵה לְשַׁבַּח.
תִּכְוֵן בַּיִת תְּפִלָּתִי
וְשָׁם תֹּדֶה נְזַבַּח...
חֲשׂוֹף זְרוּעַ קִדְשֶׁךָ
וְקָרַב קֶץ הַיְשׁוּעָה
נִקְּמָם נִקְמַת עַבְדֶּיךָ
מֵאַמֵּה הַרְשָׁעָה

O mighty stronghold of my salvation,
to praise You is a delight.
Restore my House of Prayer
and there we will bring a thanksgiving offering.

Bare Your holy arm
and hasten the End for salvation -
Avenge the vengeance of Your servants' blood
from the wicked nation.

Hanukkah ¹⁸, among other things, marks the victory over the claims of the human intellect. The song lists historical attempts to destroy the Jewish people and the miracles of Israel's salvation by God ¹⁹.

18

The festival commences on the 25th of Kislev (the month of the Jewish calendar in November-December) and lasts for eight days. The name of this festival derives from the expression "hanukath ha-Bayith" (the sanctification of the Temple). The holiday was established after having defeated the Greek-Syrian army and after liberating the Temple Mount in the era of Judah Maccabee in memory of the rededication of the Temple and the resumption of temple service. The temple was cleared of all objects of pagan worship. According to the Talmud, only one vessel with olive oil undefiled by the Greeks was found and the oil in the vessel was sufficient for only one day of burning. However, after the menorah was lit, it burned for eight days. In memory of this miracle, candles are lit during the eight days of Hanukkah (one for the first day, two the second and so on). For the full text of the Hanukkah song see **addendum (2)**

19

This hymn was written in Germany in the XIII-th century by a poet by the name of Mordecai. The hymn is an acrostic name of the author, is a poetic summarization of the main stages of Jewish history - the tragic falls and miraculous deliverances. In the most ancient versions of the hymn it consists of six stanzas: the first is devoted to the poetic image of the Temple, the second - to the captivity in Egypt and the Exodus from it, the third - to the Babylonian captivity and liberation, the fourth is the story of Purim, the fifth is devoted to Hanukkah itself, the sixth - to the future redemption. It is customary to recite or sing the hymn after the ignition of Hanukkah candles. In Germany, it was sung to the tune of a folk Christmas song.

стр.
37

A GERMAN CHRISTMAS SONG

שיר של חג המולד

CHOIR

32

Alle Vögel sind schon da,
alle Vögel, alle.
Welch ein Singen, Musizieren,
Pfeifen, Zwitschern, Tiriliern!
Frühling will nun einmarschieren,
kommt mit Sang und Schalle.

Wie sie alle lustig sind,
flink und froh sich regen!
Amsel, Drossel, Fink und Star
und die ganze Vogelschar
wünschen dir ein frohes Jahr,
lauter Heil und Segen.

All the birds are already here,
All the birds, all!
What singing, music-playing,
Whistling, chirping, trilling!
Spring wants to come now,
It comes with songs and sounds.

How cheerful they all are,
They move, nimble and gay!
Blackbirds, thrushes, finches and starlings,
And the whole flock of birds
Wishes you a happy new year,
Greater well-being and abundance.

This song sounds as a kind of a “response” to the Hanukkah song (Hanukkah is a winter holiday celebrated at approximately the same time as Christmas). On the one hand, these two songs symbolize the peaceful co-existence of Jews and Germans celebrating their respective religious holidays. On the other hand, there is some subtle anxiety in the opposition of these two songs.

MADNESS

Friedrich Nietzsche. «The Gay Science»

שגעון

TENOR

Ich suche Gott! Ich suche Gott!...
Wohin ist Gott? Wir haben ihn
getötet, — ihr und ich!

Ich suche Gott! Ich suche Gott!...
Wohin ist Gott? Wir haben ihn getötet, —
ihr und ich!

Friedrich Nietzsche. «The Gay Science»

CHOIR

Die Juden sind das verhängnisvollste Volk der Weltgeschichte: sie haben die Menschheit dermassen falsch gemacht, dass heute noch der Christ antijüdisch fühlen kann, Ohne sich als die letzte jüdische Consequenz zu verstehn.

Die Juden sind das verhängnisvollste Volk der Weltgeschichte: sie haben die Menschheit dermassen falsch gemacht, dass heute noch der Christ antijüdisch fühlen kann, Ohne sich als die letzte jüdische Consequenz zu verstehn.

33

Friedrich Nietzsche. «The Gay Science»

CHOIR AND TENOR

**We have killed him! Gods, too,
decompose. God is dead.
God remains dead!**

**Wir Alle sind seine Mörder!...
auch Götter verwesen! Gott ist todt!
Gott bleibt todt!**

The figure of Nietzsche is not coincidental. One can argue about whether there is a direct or indirect connection between the teachings of Nietzsche and the ideology of National Socialism. One may argue whether Nietzsche was misunderstood or not. However, it is undeniable that Nietzschean nihilism and his view of religion, had an impact on the formation of a whole range of right-wing ideologies in the twentieth century. In the context of the oratorio it is important to emphasize that Nietzsche's words that God is dead would turn against the Jews. If in the Middle Ages Jews were destroyed in the name of God, in the twentieth century, they would be destroyed in denial of God.

A MINUTE C

OF SILENCE

דקת דממה

SHEMA שְׁמַע יִשְׂרָאֵל YISRAEL

It is once again the first lines of the Shema Yisrael that express the main idea of monotheism: the existence and oneness of God. They bring us back to the beginning of the oratorio. In this part the words of the Shema take on a special significance - they merge the voice of despair with the age-old grief of Israel.

CHOIR

שְׁמַע יִשְׂרָאֵל ה'
אֱלֹהֵינוּ ה' אֶחָד...


Hear, Israel, the Lord is our God,
the Lord is One...

EPILOGUE

Hymn from Prayers of 9th Ava

קינה לתשע באב

THE LAMENT OF TISHA B'AV

אֶז יִשִּׁיר מֹשֶׁה, שִׁיר לֹא יִנָּשֶׁה – בְּצֵאתִי מִמִּצְרַיִם וַיִּקְוֶן יֵרֵמְיָהּ, וְנָהַה נְהִי נָהִי – בְּצֵאתִי מִירוּשָׁלַיִם בֵּיתִי הִתְכַּוֵּן, וְשָׁכַן הָעָנָן – בְּצֵאתִי מִמִּצְרַיִם וַחֲמַת אֵל שָׁכְנָה, עָלַי כַּעֲנָנָה – בְּצֵאתִי מִירוּשָׁלַיִם וּמִרְאֵה כְבוֹד יי, כַּאֲשׁ אוֹכֶלֶת לִפְנֵי – בְּצֵאתִי מִמִּצְרַיִם וַחֲרֵב לְטוֹשָׁה, לְטַבַּח נְטוֹשָׁה – בְּצֵאתִי מִירוּשָׁלַיִם תּוֹרָה וּתְעוּדָה, וְכֵלֵי הַחֲמֻדָּה – בְּצֵאתִי מִמִּצְרַיִם שִׂשׁוֹן וְשִׂמְחָה, וְנִס יִגוֹן וְאַנְחָה, בְּשׁוּבִי לִירוּשָׁלַיִם בְּשׁוּבִי לִירוּשָׁלַיִם	Then Moses sang, a song that will not be forgotten, when I left Egypt And Jeremiah lamented, and cried a bitter weeping, when I left Jerusalem My house (Temple) was established, and the cloud [of glory] dwelled, when I left Egypt And God's wrath dwelled upon me like a cloud, when I left Jerusalem And the Presence of God was like a consuming fire, when I left Egypt A drawn sword, rejected to the slaughter, when I left Jerusalem Teaching and instruction, and precious vessels, when I left Egypt The voice of joy and gladness, and Mourn- ing and sorrow shall end, When I return to Jerusalem! When I return to Jerusalem!
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הללויה! Praise the Lord!

It is a fragment of mourning liturgy of Tisha b'Av (the day of the destruction of the Temple), a song about the Exodus from Egypt and the expulsion from Jerusalem. The lament concludes with the hope of returning to Jerusalem ²⁰.

שְׁמַע יִשְׂרָאֵל ה' אֱלֹהֵינוּ ה' אֶחָד. וְאֶהְבֵּת אֶת ה' אֱלֹהֶיךָ, בְּכָל-לִבְבְּךָ וּבְכָל-נַפְשְׁךָ וּבְכָש-מְאֹדָּךְ. וְהָיוּ הַדְּבָרִים הָאֵלֶּה, אֲשֶׁר אֲנִי מְצַוְךָ הַיּוֹם--עַל-לִבְבְּךָ. וְשִׁנַּנְתָּם לְבִנְיָךְ וְדִבַּרְתָּ בָּם, בְּשִׁבְתְּךָ בְּבֵיתְךָ וּבְלֻכְתְּךָ בַדֶּרֶךְ, וּבְשֹׁכְבְךָ וּבְקוּמְךָ. וְקִשְׁרַתָּם לְאוֹת עַל-יָדְךָ; וְהָיוּ לְטוֹטְפֹת בֵּין עֵינֶיךָ. וְכִתַּבְתָּם עַל-מְזוּזוֹת בֵּיתְךָ, וּבְשַׁעְרֶיךָ (דְּבָרִים ו', ד'-ט')

Hear, Israel, the Lord is our God, the Lord is One. Blessed be the Name of His glorious kingdom for ever and ever. And you shall love the Lord your God with all your heart and with all your soul and with all your might. And these words that I command you today shall be in your heart. And you shall teach them diligently to your children, and you shall speak of them when you sit at home, and when you walk along the way, and when you lie down and when you rise up. And you shall bind them as a sign on your hand, and they shall be for frontlets between your eyes. And you shall write them on the doorposts of your house and on your gates. (Deuteronomy 6:4-9)

וְהָיָה אִם-שָׁמַעַתְּ תִשְׁמְעוּ אֶל-מִצְוֹתַי, אֲשֶׁר אֲנִי מְצַוֶּה אֶתְכֶם הַיּוֹם--לְאַהֲבָה אֶת-ה' אֱלֹהֵיכֶם, וְלִעֲבֹדוֹ בְּכָל-לִבְבְּכֶם וּבְכָל-נַפְשְׁכֶם. וְנָתַתִּי מִטֶּר-אֲרָצְכֶם בְּעֵתוֹ, יוֹרֵה וּמִלְקוֹשׁ; וְאִסַּפְתָּ דָגְנְךָ וְתִירְשְׁךָ וְיִצְהַרְךָ. וְנָתַתִּי עֵשֶׂב בְּשֹׁדֶךָ לְבַהֲמֹתֶיךָ; וְאָכַלְתָּ וְשָׂבַעְתָּ. הַשְּׁמְרוּ לְכֶם, פֶּן יִפְתָּה לְבַבְכֶם; וְסָרְתֶם וְעַבַדְתֶּם אֱלֹהִים אֲחֵרִים, וְהִשְׁתַּחֲוִיתֶם לָהֶם. וְחָרָה אַף-ה' בְּכֶם, וְעָצַר אֶת-הַשָּׁמַיִם וְלֹא-יִהְיֶה מִטֶּר, וְהִאֲדָמָה לֹא תֵתֵן אֶת-יְבוּלָהּ; וְאֲבַדְתֶּם מְהֵרָה מֵעַל הָאָרֶץ הַטְּבָה אֲשֶׁר ה' נָתַן לְכֶם. וְשִׁמַּתֶּם אֶת-דְּבָרֵי אֱלֹהֵי-עַל-לִבְבְּכֶם וְעַל-נַפְשְׁכֶם; וְקִשְׁרַתֶּם אֹתָם לְאוֹת עַל-יָדְכֶם, וְהָיוּ לְטוֹטְפֹת בֵּין עֵינֵיכֶם. וְלִמַּדְתֶּם אֹתָם בְּנֵיכֶם לְדַבֵּר בָּם, בְּשִׁבְתְּךָ בְּבֵיתְךָ וּבְלֻכְתְּךָ בַדֶּרֶךְ, וּבְשֹׁכְבְךָ וּבְקוּמְךָ. וְכִתַּבְתָּם עַל-מְזוּזוֹת בֵּיתְךָ, וּבְשַׁעְרֶיךָ. לְמַעַן יִרְבוּ יְמֵיכֶם וְיָמֵי בְנֵיכֶם, עַל הָאֲדָמָה אֲשֶׁר נָשַׁע ה' לְאַבְרָהָם לְתֵת לָהֶם--כִּימֵי הַשָּׁמַיִם עַל-הָאָרֶץ (דְּבָרִים י"א, י"ג-כ"א)

And it shall come to pass if you surely listen to the commandments that I command you today to love the Lord your God and to serve him with all your heart and all your soul, That I will give rain to your land, the early and

the late rains, that you may gather in your grain, your wine and your oil. And I will give grass in your fields for your cattle and you will eat and you will be satisfied. Beware, lest your heart be deceived and you turn and serve other gods and worship them. And anger of the Lord will blaze against you, and he will close the heavens and there will not be rain, and the earth will not give you its fullness, and you will perish quickly from the good land that the Lord gives you. So you shall put these, my words, on your heart and on your soul; and you shall bind them for signs on your hands, and they shall be for frontlets between your eyes. And you shall teach them to your children, and you shall speak of them when you sit at home, and when you walk along the way, and when you lie down and when you rise up. And you shall write them on the doorposts of your house and on your gates. In order to prolong your days and the days of your children on the land that the Lord promised your fathers that he would give them, as long as the days that the heavens are over the earth. (Deuteronomy 11:13-21)

וַיֹּאמֶר ה' אֶל-מֹשֶׁה לֵאמֹר. דַּבֵּר אֶל-בְּנֵי יִשְׂרָאֵל וְאָמַרְתָּ אֲלֵהֶם וְעָשׂוּ לָהֶם צִיצִית עַל-כַּנְפֵי בְגָדֵיהֶם לְדֹרֹתָם וְנָתַנּוּ עַל-צִיצִית הַכַּנֹּף פְּתִיל תְּכֵלֶת. וְהָיָה לָכֶם לְצִיצִית וּרְאִיתֶם אֹתוֹ וְזָכַרְתֶּם אֶת-כָּל-מִצְוֹת ה' וְעָשִׂיתֶם אֹתָם וְלֹא-תִתְּוּרוּ אַחֲרַי לְבַבְכֶם וְאַחֲרַי עֵינֵיכֶם אֲשֶׁר-אֲתֶם זָנִים אַחֲרֵיהֶם. לְמַעַן תִּזְכְּרוּ וְעָשִׂיתֶם אֶת-כָּל-מִצְוֹתַי וְהֵייתֶם קְדוֹשִׁים לְאֱלֹהֵיכֶם. אֲנִי ה' אֱלֹקֵיכֶם אֲשֶׁר הוֹצֵאתִי אֶתְכֶם מֵאֶרֶץ מִצְרַיִם לְהֵיוֹת לָכֶם לְאֱלֹקִים, אֲנִי ה' אֱלֹקֵיכֶם (דְּבָרִים ט"ו, ל"ז-מ"א)

And the Lord spoke to Moses, saying... Speak to the children of Israel and say to them they should make themselves fringes on the corners of their clothing throughout their generations, and give the fringes of each corner a thread of blue. And they shall be fringes for you, and when you look at them you will remember all of the Lord's commandments and do them and not follow after your heart and after your eyes which lead you astray. In order to remember and do all My commandments, and be holy for your God. I am the Lord, your God, who lead you from the land of Egypt to be a God to you. I am the Lord, your God. (Numbers 15:37-41)

The Hanukkah song

מְעוֹז צוֹר יְשׁוּעָתִי לְךָ נֹאֵה לְשַׁבַּח.
תִּכְוֶן בַּיִת תְּפִלָּתִי וְשֵׁם תוֹדָה נִזְבַּח.
לַעֲת תִּכְיֶן מִטְבַּח מִצֵּר הַמִּנְבַּח.
אֲז אֲגַמּוֹר בְּשִׁיר מִזְמוֹר חֲנֻכַּת הַמִּזְבֵּחַ

I.
O mighty stronghold of my salvation,
to praise You is a delight.
Restore my House of Prayer
and there we will bring a thanksgiving offering.
When You will have prepared the slaughter
for the blaspheming foe,
Then I shall complete with a song of hymn
the dedication of the Altar.

רְעוֹת שְׁבַעַה נִפְשִׁי בְּיָגוֹן כָּחִי כָּלָה
חַיִּי מָרָר בְּקִשֵׁי בְשַׁעְבוֹד מַלְכוּת עֲגָלָה
וּבִידוֹ הַגְּדוּלָה הוֹצִיא אֶת הַסְּגָלָה
חֵיל פְּרַעָה וְכָל זָרְעוֹ יָרְדוּ כְּאֶבֶן בַּמַּצוּלָה:

II.
My soul had been sated with troubles,
my strength has been consumed with grief.
They had embittered my life with hardship,
with the calf-like kingdom's bondage.
But with His great power
He brought forth the treasured ones,
Pharaoh's army and all his offspring
Went down like a stone into the deep.

דְּבִיר קִדְשׁוֹ הִבְיֵאֵנִי וְגַם שֵׁם לֹא שָׁקַטְתִּי
וּבֹא נוֹגֵשׁ וְהִגְלִינִי כִּי זָרִים עֲבַדְתִּי
וַיֵּין רַעַל מִסְכָּתִי כִּמְעֵט שְׁעִבְרְתִּי
קֵץ בְּבֶל זָרְבָבֶל לְקֵץ שְׁבַעִים נוֹשַׁעְתִּי:

III.
To the holy abode of His Word He brought me.
But there, too, I had no rest
And an oppressor came and exiled me.
For I had served aliens,
And had drunk benumbing wine.
Scarcely had I departed
At Babylon's end Zerubabel came.
At the end of seventy years I was saved.

כרות קומת ברוש בקש אגגי בן המדתא
ונהיתה לו לפח ולמוקש וגאותו נשבתה
ראש ימיני נשאת ואויב שמו מחית
רב בניו וקניניו על העץ תלית:

IV.
To sever the towering cypress
sought the Aggagite, son of Hammedatha,
But it became [a snare and] a stumbling
block to him
and his arrogance was stilled.
The head of the Benjaminite You lifted
and the enemy, his name You obliterated
His numerous progeny - his possessions -
on the gallows You hanged.

יונים נקבצו עלי אזי בימי חשמנים
ופרצו חומות מגדלי וטמאו כל השמנים
ומנותר קנקנים נעשה נס לשושנים
בני בינה ימי שמונה קבעו שיר ורננים

V.
Greeks gathered against me
then in Hasmonean days.
They breached the walls of my towers
and they defiled all the oils;
And from the one remnant of the flasks
a miracle was wrought for the roses.
Men of insight - eight days
established for song and jubilation

חשוף זרוע קדשך וקרב קץ הישועה
נקם נקמת עבדיך מאמה הרשעה
כי ארכה השעה ואין קץ לימי הרעה
דחה אדמון בצל צלמון הקם לנו רועים שבעה:

VI.
Bare Your holy arm
and hasten the End for salvation -
Avenge the vengeance of Your servants'
blood from the wicked nation.
For the triumph is too long delayed for us,
and there is no end to days of evil,
Repel the Red One in the nethermost shadow
and establish for us the seven shepherds.

Mourning from Prayers of 9th Ava

Some think the author of this hymn is Abraham ibn Ezra

אֵשׁ תּוֹקֵד בְּקִרְבִּי,
 - בְּהֶעֱלוֹתִי עַל לִבִּי -
 בְּצֵאתִי מִמִּצְרַיִם
 קִינִים אֶעִירָה,
 - לְמַעַן אֲזְכִּירָה -
 בְּצֵאתִי מִירוּשָׁלַיִם

A flame shall burn within me,
 when I raise on my heart,
 my leaving Egypt
 And I will awaken lamentations,
 so that I shall remember, my leav-
 ing Jerusalem

אֲזַ יִשִּׁיר מֹשֶׁה,
 - שִׁיר לֹא יִנְשָׁה -
 בְּצֵאתִי מִמִּצְרַיִם
 וַיְקוֹן יֵרֵמְיָהּ,
 - וְנָהָה נָהָה נָהָה -
 בְּצֵאתִי מִירוּשָׁלַיִם

Then Moses sang, a song that will
 not be forgotten,
 when I left Egypt
 And Jeremiah lamented, and
 cried a bitter weeping,
 when I left Jerusalem

בֵּיתִי הִתְכַּוֵּן,
 - וְשָׁכַן הָעָנָן -
 בְּצֵאתִי מִמִּצְרַיִם
 וְחַמַּת אֵל שָׁכְנָה,
 - עָלַי כְּעַנְנָה -
 בְּצֵאתִי מִירוּשָׁלַיִם

My house was established, and
 the cloud [of glory] dwelled,
 when I left Egypt
 And God's wrath dwelled upon
 me like a cloud,
 when I left Jerusalem

גְּלִי יָם הַיָּם,
 - וְכַחוּמָה קָמוּ -
 בְּצֵאתִי מִמִּצְרַיִם
 זְדוּנִים שָׁטְפוּ,
 - וְעַל רֹאשֵׁי צָפוּ -
 בְּצֵאתִי מִירוּשָׁלַיִם

The waves of the sea were in an
 uproar, and like a wall they arose,
 when I left Egypt; the "seething
 waters" flowed, and upon my
 head they waited,
 when I left Jerusalem

דָּגָן מִשָּׁמַיִם,
 - וְצוּר יְזוּב מֵיָם -
 בְּצֵאתִי מִמִּצְרַיִם
 לַעֲנָה וְתַמְרוּרִים,
 - וּמֵיִם הַמְרִים -
 בְּצֵאתִי מִירוּשָׁלַיִם

Grain from the sky, and the rock
 flowed water, when I left Egypt
 Wormwood and bitter [weeping],
 and the bitter waters,
 when I left Jerusalem

הַשָּׁכֵם וְהָעֶרֶב,
 סְבִיבוֹת הַר חֹרֵב -
 בְּצֵאתִי מִמִּצְרַיִם
 קָרָא אֵלַי אֲבֵל,
 עַל נְהָרוֹת בָּבֶל -
 בְּצֵאתִי מִירוּשָׁלַיִם

וּמֵרָאָה כְבוֹד יי,
 כַּאֲשֶׁר אוֹכֵלֶת לֶפְנַי -
 בְּצֵאתִי מִמִּצְרַיִם
 וְחָרֵב לְטוֹשָׁה,
 לְטַבַּח נְטוֹשָׁה -
 בְּצֵאתִי מִירוּשָׁלַיִם

זֶבַח וּמִנְחָה,
 וְשֶׁמֶן הַמִּשְׁחָה -
 בְּצֵאתִי מִמִּצְרַיִם
 סִגְלַת אֵל לְקוּחָה,
 כְּצֹאֵן לְטַבְּחָה -
 בְּצֵאתִי מִירוּשָׁלַיִם

חֲגִים וְשַׁבָּתוֹת,
 וּמוֹפְתִים וְאוֹתוֹת -
 בְּצֵאתִי מִמִּצְרַיִם
 תַּעֲנִית וְאֲבֵל,
 וְרֹדֵף הַהֶבֶל -
 בְּצֵאתִי מִירוּשָׁלַיִם

טוּבוֹ אֱהִיִּם,
 לְאַרְבַּע הַדְּגָלִים -
 בְּצֵאתִי מִמִּצְרַיִם
 אֱהִי יִשְׁמַעֲלִים,
 וּמַחֲנוֹת עֵרְלִים -
 בְּצֵאתִי מִירוּשָׁלַיִם

יֹבֵל וְשַׁמְטָה,
 וְאַרְץ שׁוֹקֵטָה -
 בְּצֵאתִי מִמִּצְרַיִם
 מְכֹר לְצִמִּיתוֹת,
 וְכְתוּב לְכִרְיֹתוֹת -
 בְּצֵאתִי מִירוּשָׁלַיִם

Every morning and evening,
 surrounding Mount Sinai,
 when I left Egypt
 Mourning invited itself, upon the
 rivers of Babylon,
 when I left Jerusalem

And the Presence of God
 was like a consuming fire,
 when I left Egypt
 A drawn sword, rejected to the
 slaughter,
 when I left Jerusalem

Sacrifice and meal offering,
 and anointing oil,
 when I left Egypt
 God's treasure was taken,
 like sheep to the slaughter,
 when I left Jerusalem

Festivals and Sabbaths,
 wonders and signs,
 when I left Egypt
 Fasting and mourning,
 and pursuing emptiness,
 when I left Jerusalem.

Goodly tents, for the four
 tribal standards,
 when I left Egypt
 Tents of Ishmaelites,
 and camps of the uncircumcised,
 when I left Jerusalem

Jubilee and Sabbatical, and the
 land rested,
 when I left Egypt
 Sold permanently,
 and written for divorce,
 when I left Jerusalem

כַּפֶּרֶת וְאָרוֹן,
 - וְאֲבָנֵי זִכְרוֹן -
 בְּצֵאתִי מִמִּצְרַיִם
 וְאֲבָנֵי הַקֶּלֶעַ,
 - וְכֻלֵי הַבֵּלַע -
 בְּצֵאתִי מִירוּשָׁלַיִם

לְוִיִּים וְאַהֲרֹנִים,
 - וְשִׁבְעִים זִקְנִים -
 בְּצֵאתִי מִמִּצְרַיִם
 נוֹגְשִׁים וּמוֹנִים,
 - מוֹכְרִים וְקוֹנִים -
 בְּצֵאתִי מִירוּשָׁלַיִם

מֹשֶׁה יִרְעֵנִי,
 - וְאַהֲרֹן יִנְחֵנִי -
 בְּצֵאתִי מִמִּצְרַיִם
 וְנְבוּכַדְנֶצַּר הָרַע,
 - וְטִיטוּס הָרָשָׁע -
 בְּצֵאתִי מִירוּשָׁלַיִם

נֶעֱרַךְ מִלְחָמָה,
 - וַיְיָ שָׁמָּה -
 בְּצֵאתִי מִמִּצְרַיִם
 רָחַק מִמֶּנּוּ,
 - וְהִנֵּה אֵינְנוּ -
 בְּצֵאתִי מִירוּשָׁלַיִם

סֵתְרֵי פֶרֶכֶת,
 - וְסֻדְרֵי מַעֲרֶכֶת -
 בְּצֵאתִי מִמִּצְרַיִם
 חֶמָה נִתְקַת,
 - עָלַי סוֹבְכַת -
 בְּצֵאתִי מִירוּשָׁלַיִם

עוֹלוֹת וְזִבְחִים,
 - וְאֲשֵׁי נִיחוּחִים -
 בְּצֵאתִי מִמִּצְרַיִם
 בְּחָרֵב מְדַקְרִים,
 - בְּנֵי צִיּוֹן הַיְקָרִים -
 בְּצֵאתִי מִירוּשָׁלַיִם

The cover and the Ark,
 and stones of memorial,
 when I left Egypt
 Slingstones and tools
 of destruction,
 when I left Jerusalem

Levites and Aaronites,
 and seventy elders,
 when I left Egypt
 Taskmasters and oppressors,
 sellers and buyers,
 when I left Jerusalem

Moses shepherded me,
 and Aaron guided me,
 when I left Egypt
 And Nebuchadnezzar the evil,
 and the wicked Titus,
 when I left Jerusalem

Prepared for war,
 and God was there,
 when I left Egypt
 Withdrawn from us,
 and behold, He is not found,
 when I left Jerusalem

The secrets of (behind) the curtain,
 and the order of the set [showbread],
 when I left Egypt
 Fury was poured out,
 it fell upon me,
 when I left Jerusalem

Offerings and Sacrifices,
 and pleasing scents,
 when I left Egypt
 Speared by the sword,
 the precious sons of Zion,
 when I left Egypt.

פְּאָרֵי מִגְבְּעוֹת,
לְכַבּוֹד נִקְבְּעוֹת -
בְּצֵאתִי מִמִּצְרַיִם
שְׂרִיקוֹת וְתִרְוָעוֹת,
לְקִלוֹן וְזִזְוֹעוֹת -
בְּצֵאתִי מִירוּשָׁלַיִם

צִיצֵת הַזָּהָב,
וְהַמֶּשֶׁל וְרֵהַב -
בְּצֵאתִי מִמִּצְרַיִם
אֶפֶס הָעֵזֶר,
וְהַשְׁלָךְ הַנִּזְר -
בְּצֵאתִי מִירוּשָׁלַיִם

קְדוּשָׁה וּנְבוּאָה,
וְשִׂכְנָה נֹרְאָה -
בְּצֵאתִי מִמִּצְרַיִם
נִגְאָלָה וּמוֹרָאָה,
וְדוּהָ וְטִמְאָה -
בְּצֵאתִי מִירוּשָׁלַיִם

רְנָה וְיִשׁוּעָה,
וְחִצּוֹצְרוֹת תְּרוּעָה -
בְּצֵאתִי מִמִּצְרַיִם
זַעֲקַת עוֹלָל,
עַם נֶאֱקַת חָלָל -
בְּצֵאתִי מִירוּשָׁלַיִם

שֻׁלְחַן וּמִנּוֹרָה,
וְכִלְיֵי וּקְטוֹרֶה -
בְּצֵאתִי מִמִּצְרַיִם
וְאֵלִיל וְתוֹעֵבָה,
וּפְסֵל מִצֵּבָה -
בְּצֵאתִי מִירוּשָׁלַיִם

תּוֹרָה וְתַעֲוָדָה,
וְכִלְיֵי הַחֲמֻדָּה -
בְּצֵאתִי מִמִּצְרַיִם
שִׁשׁוֹן וְשִׂמְחָה,
וְנֵס יְגוֹן וְאַנְחָה,
בְּשׁוּבִי לִירוּשָׁלַיִם

The fine turbans,
set for glory,
when I left Egypt
Whistles and blasts,
for curses and atrocities,
when I left Jerusalem

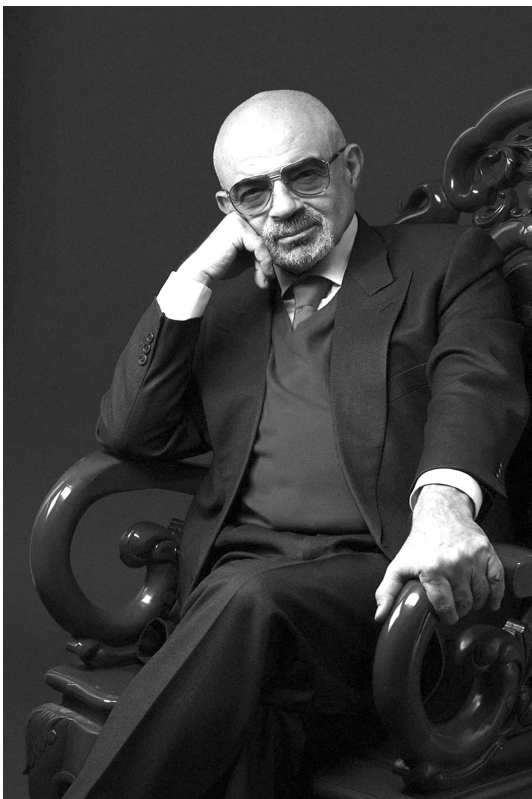
The golden headpiece,
and kingship and pride,
when I left Egypt
[God's] help was gone,
and set aside, [Israel] was cast away,
when I left Jerusalem

Holiness and prophecy,
and the awesome divine presence,
when I left Egypt
Dirtied and polluted,
in misery and defilement,
when I left Jerusalem

Joy and salvation,
and blasting of horns,
when I left Egypt.
The cry of the remnant
(of the harvest), with the plea of the
defiled, when I left Jerusalem

Table for showbread
and a seven-branched lamp,
smoke from the altar and incense,
when I left Egypt.
False gods and abomination, and idol
and monument, when I left Jerusalem

Teaching and instruction,
and precious vessels,
when I left Egypt
The voice of joy and gladness,
and mourning and sorrow shall end,
when I return to Jerusalem.



YURI

Y SHERLING

Yuri Sherling - composer, theatre director, choreographer. Honoured Artist of the RSFSR, Doctor of Arts, Academician of the Academy of American IASEIA.

Musical debut of young Sherling happened at the Great Hall of the Moscow Conservatory. He started his musical career in 1948 at the age of 4, taking piano lessons from E.F. Gnesina. From the age of 7th he was doing studies in Central musical school at Moscow State Conservatory of P.I. Chaykovskiy

Y.Sherling received his main fame after founding in 1977 the Jewish Chamber Musical Theatre, the first professional musical Jewish theatre in the USSR after closure of Moscow State Jewish theatre in 1949.

In 1978 premier of Y. Sherling's opera- mystery "Black Bridle of White Mare" in Yiddish had huge success in Moscow. Apart from that, as a composer Yuri Sherling created the following musical compositions:

- **Folk epos «Have Mercy!»;**
- **Concerto for Piano and Symphony Orchestra;**
- **1st, 2nd and 3rd concert for alto and tenor saxophone and Symphony Orchestra;;**
- **Variations for Cello and Chamber orchestra;**
- **Capriccio "Sinai Desert" for alto saxophone and chamber orchestra;**
- **Ballet «The Final Role»;**
- **Folk Opera «Golden Jubilee» and etc.;**

According to critics, Yuri Sherling is an individual, free from prejudices and bias, capable to demolish any stereotypes.

**"I "see " music
in moving images,
unexpected colors
and verses. In that
way the musical idea
reveals the exact
movements "
- Yuri Sherling**



URI

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GERSHOWITZ

Uri Gershovich – doctor of philosophy PhD, specialist in Jewish thought, translator and commentator of classical Jewish texts, author of number of scientific articles. He studies at Jewish university in Jerusalem, taught in Israel and Russia, for over 10 years he is invited lector at IAAS MSA and faculty of philosophy at SPBU. At present, Uri Gershovich is director of Research Center at Jewish Museum and Tolerance Center.

«EXODUS. TRIADA»

(Oratorio for Soloists, Reciter, Choir and Orchestra)

COMPOSER YURY SHERLING
LIBRETTO URI GERSHOVICH

■ **Moscow State
Academic Chamber Choir**

■ **State Academic Symphony Orchestra
“Evgeny Svetlanov»**

■ **Conductor – Fyodor Lednev**

SOLOISTS

- **Leonid Bomshtein (tenor)**
- **Vladas Bagdonas (narrator, Lithuania)**
- **Anastasia Fyodorova (soprano)**
- **Ivan Shcherbatykh (bass)**



Compiled booklet - Uri Gershovich
Design - Oleksii Chekal (PanicDesign)