Klezmer & Yiddish Songs for Carillon
Klezmer & Jiddische Liederen voor Carillon

MAZZELTOV!

Compositions & Arrangements
Composities & Arrangementen
Mathieu Daniël Polak
2021

Picture cover
Historical wedding stone facade Old Synagogue Eppingen with the Hebrew inscription:
"Mazzel tov, voice of joy and voice of rejoicing, the voice of the bride and the voice of the groom"
(Jeremiah 7:34)

Foto omslag
Historische trouwsteen gevel Oude Synagoge Eppingen met de Hebreeuwse inscriptie:
"Mazzel tov, stem van vreugde en stem van gejuich, de stem van de bruid en de stem van de bruidegom"
(Jeremia 7:34)

Klezmer & Yiddish Songs for Carillon
Klezmer & Jiddische liederen voor Carillon

MAZZELTOV!

Première in Maastricht

The Netherlands / Nederland
Tuesday December 7, 2021 / Dinsdag 7 December 2021

City Hall / Stadhuis
from 5:00 pm - 5:45 pm / van 17.00 - 17.45 uur
Sint Servaas Basiliek
from 7:00 pm - 8:00 pm / van 19.00 - 20.00 uur

carillonneurs / beiaardiers
Frank Steijns
Boudewijn Zwart
Moshé Lewkowitz
Mathieu Daniël Polak

violinist / violiste
Sylvia Houtzager

saxophonist / saxofonist
Lior Kuperberg

Thanks to / Met dank aan
Stichting Music of many Cultures, Stichting Amarte & Fonds Podiumkunsten

City Hall Maastricht
Stadhuis Maastricht

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Premiere

City carillonneur Frank Steijns will perform the premiere of 'MAZZELTOV!'
on the carillons of the City Hall and Sint Servaas Basiliek Maastricht.
At his request, it will be a Grande Concert, in which the carillonneurs
Boudewijn Zwart, Moshé Lewkowitz, violinist Sylvia Houtzager
and saxophonist Lior Kuperberg will cooperate.

The Carillon Book Mazzeltov is officially presented in the Chamber of Princes of the Maastricht City Hall.

The Carillon Book of Mazzeltov aims to enrich the
carillon repertoire. After the premiere in Maastricht, the compositions will
continue to be played in concerts and market recitals on various carillons
in the Netherlands and abroad.

Preface

The project 'MAZZELTOV!' consists of the Carillon Book Mazzeltov and concerts. ‘MAZZELTOV!’ is a natural and creative sequel to the carillon suite ‘Chag Sameach’ (Hebr. Happy Holidays), which was composed in 2019 and consists of Hebrew compositions & arrangements for the whole Jewish liturgical year. The premiere was on the 7th of May 2019 and was performed by carillonneur Boudewijn Zwart on the carillon of the Westertoren in Amsterdam. The first copy of the Carillon Book 'Chag Samech' was received by Leo Samama, chairman of the Nederlandse Klokkenspel Vereniging (Dutch Carillon Association). After the premiere, many concerts followed, culminating in a concert by carillonneur Henk Verhoef in September 2019 on the carillon of the Petrus Toren in Woerden. 'Chag Sameach' received the Visser Neerlandia Prize in 2020. A small part of the 'Chag Sameach' program consisted of Klezmer pieces, which were particularly appreciated during the performances. From this, the idea was born to create a special carillon book including concerts with only Klezmer and Yiddish songs. Thus was born ‘MAZZELTOV! [1]

Frank Steijns, city carillonneur of Maastricht, Weert and Heerlen, was immediately enthusiastic to hold the premiere of 'MAZZELTOV!' in Maastricht and proposed a Grande Concert, to which several musicians could be invited. The carillonneurs Boudewijn Zwart and Moshé Lewkowitz, violinist Sylvia Houtzager and saxophonist Lior Kuperberg responded heartily. They will be present at the premiere in Maastricht. Mr. Benoit Wesly, honorary consul of Israel, will receive the first copy of the Carillon book Mazzeltov in the Princes Room in the Maastricht City Hall. Unique (!) is that the premiere consists of two concerts, after the performance at the City Hall a concert follows on the carillon of St. Servaas Basiliek.

Carillonneur Frank Steijns regularly plays Jewish music on carillons of Maastricht. This resulted in the plan to have the premiere of 'MAZZELTOV!' concerts take place in Maastricht, among others known for the Vrijthof concerts. Moreover, there is a long tradition in which the city hall carillon of Maastricht plays a major role. In 1841 the carillon was played during the opening of the New Synagogue and after the Second World War Jewish music was regularly played on the carillon.

The Carillon Book Mazzeltov contains new compositions, arrangements, tonalities and rhythms, which together will enrich the carillon repertoire. After the premiere in Maastricht, performances will be given at home and abroad.

I wish all carillonneurs who are going to play from the Carillon Book **MAZZELTOV!**

Mathieu Daniël Polak, composer
December 2021

[1] Mazzeltov’s composition and premiere were made possible by grants from Fonds Podiumkunsten (Performing Arts Fund) and Foundation/Stichting Amarte. Project advisor: Foundation MomC | Music of Many Cultures.

Introduction

MAZZELTOV

Mazel tov / mazal tova / mazzeltov is a Jewish congratulation, used in both Yiddish and Hebrew. Freely translated: "I wish you a good star". The wish consists of mazal (star) and tov (good). Mazzeltov is part of certain Jewish ceremonies such as bat or bar mitzwa: girls at the age of 12 and boys at the age of 13 become responsible for keeping the commandments and prohibitions of Jewish law. They are then wished luck for the rest of their lives. Another example, where mazzeltov is desired, is chatuna / Jewish marriage, where after the blessing under the chupa / canopy the groom breaks a glass on the ground with his foot, this as a reminder of the destruction of the Second Temple in Jerusalem. Everyone then shouts 'Mazzeltov!'.

In the Carillon Book Mazzeltov, there are several compositions with mazzeltov in the title such as *Siman tov u'Mazeltov (*good signs of prosperity and happiness) and *Chosen Kalah Mazel Tov!* (Good luck to the bride & groom). The aim was to give musical form to all Jewish phases of life, as in the mentioned chatuna *Chosen Kalah Mazel Tov!*, the childhood such as *Kinder Tansn* and *Children's Suite* and not to forget the Yamim Noraim / the High Holidays with compositions like The *Seven Heavens* and *Golden Clouds*. Attention has also been paid to various Yiddish songs about everyday life and odes have been written for Mokum / Amsterdam *Di bisl Leyts* and Antwerp: *Antwerp Diamonds.*

The Carillon Book of Mazzeltov is not only a book of cheerfulness, but also of contemplation. *Bells of Ashkenaz for Winnie* is written in memory of Winnie, great love, and wife of musicologist Anton Molenaar.

YIDDISH CULTURE

Yiddish culture has undergone a completely different development than Sephardic (Spanish/Portuguese Jewish) culture. On the Iberian Peninsula we find great scholars, mathematicians, physicians, poets and writers. Jews often held high government posts and were advisers and personal physicians to royal people.
In Eastern Europe people often lived completely isolated from the outside world in their own Jewish world. The Ashkenazim / Eastern European Jews were hardly confronted with the surrounding culture and lived according to the ancient traditions of Jewish doctrine: the Torah (the first five books of the Tenach – Hebrew Bible), Mishnah (oral doctrine / 'Old Testament') and Talmud (oral teaching with commentaries among others of rabbis).
In this isolated world, songs in Yiddish arose, an independent language that originated between the 9th and 11th century in the Rhineland from Middle High German. About three million Jews around the world still use Yiddish. The oldest surviving Yiddish text dates from 1272. It is a blessing and some rhyming lines from the Machzor, the prayer book for the Yamim Noraim of Rosh Hashanah (Jewish New Year) and Yom Kippur (Day of Atonement).
In the Amsterdam dialect there are quite a few Yiddish loanwords, such as mazzel (happiness), mesjogge (crazy), kosher (pure), bajes (house / prison), gabber (friend), misjpoge (family) and not to forget Mokum (place / safe haven), which refers to Amsterdam.

KLEZMER

Klezmer consists of two Old Hebrew words - *Kley* (instrument/tool) and *Zemer* (singing) - and is instrumental dance music at weddings, ritual music at wedding ceremonies and listening music for meals. Klezmer was played in Shtetls (small Jewish villages/towns) in Central and Eastern Europe such as in Belarusian Russia, Ukraine, Baltic States, Poland, Romania and Moldova. Klezmer has a rich and centuries-long history and has absorbed many musical influences and was passed on from father to son. The chazzan / cantor in the synagogue is originally the source of inspiration for the klezmorim / the musicians. His vocals, sound inflections, embellishments, glissandos and improvisations have been 'translated' into musical instruments, including the violin, clarinet, accordion and bass. Musical klezmer forms include the Freilach (circle dance, 2/4 time), Bulgarian (8/8 time, accents on 1-4-7), Sher (2/4 or 4/4 time), Nigun (Song without words, 2/4 time).

Today's klezmer probably sounds like the one around 1600. Towards the end of the 19th century, the repertoire of the klezmorim expanded with songs from Yiddish theatre, light classical music and popular dances. Because the klezmorim also played for non-Jewish audiences, they also included other styles in their repertoire, such as tango, waltz, mazurka and polka.

Because of persistent pogroms, many Eastern European Jews emigrated to the United States of America around 1880. Klezmer became popular here, Americanized and the klezmorim began to play music that was popular in the US at that time such as the foxtrot and the Charleston. Record companies saw bread in it and especially for the Jewish community they released klezmer and Yiddish music. The first records appeared in the 1920s.
In the 1930s, there were also Jewish radio stations that broadcasted live music from orchestras such as those of Harry Kandel and Abe Schwartz. The clarinetists Dave Tarras and Naftule Brandwein were a great source of inspiration for klezmorim at the time and are still today. After the Second World War, klezmer fell into oblivion. In the US, but especially in Europe, few Jewish musicians had mastered klezmer's stylistic characteristics. In the US, the older klezmorim preferred to play jazz. In the 1970s, a new era broke out. A revival arose through groups such as The Klezmorim, The Klezmer Conservatory Band and The Klezmatics. In the US, Israel and Europe, clarinetist Giora Feidman became popular with the general public.

YIDDISH SONGS

Yiddish songs have almost identical musical characteristics as klezmer. In Yiddish (folk) songs, typically Jewish matters are sung such as daily life, marriage, religion, poverty, wealth and cultural matters. Its content has been influenced by centuries of persecution. Examples of this are the ghetto songs, to lighten daily life. The oppression, poverty, life and death were sung. Even in the concentration camps, music was a means to make existence somewhat more bearable, or simply to survive. The ghetto songs were often given new lyrics to existing melodies. Unfortunately, much of it has been lost. A very well-known song from the time of the Holocaust is the 'Partizaner March' written by Kaczerginski in the summer of 1943, when the Vilna partisans retreated into the woods outside the ghetto. It is based on Hans Eisler and Bertolt Brecht's 'Einheitsfrontlied'.

KLEZMER & YIDDISH SONGS

Characteristic of klezmer and Yiddish songs is the very expressive melody that can sound very cheerful and at the same time melancholic or wistful. The overtone of the bell sound of the carillon is a minor third, so that these qualities 'cheerful / cheerful and melancholic / sad' can be realized.

The use of Steigers - Jewish modes / keys - in the 'Mazzeltov' compositions and arrangements is innovative in contemporary carillon music:

1. Ahavah Rabah Steiger: C – Db – E – F – G – Ab – Bb – C).
2. Adonai Malach: C – D – E – F – G – A – Bb – C. (Mixolydian)
3. Mi Sheberach: C – D – Eb.– F# – G – A – Bb -. C. (Ukrainian Doric)
4. Magein Avot: C – D – Eb – F – G – Ab – Bb – C. (Aeolian)

COMPOSITIONS & ARRANGEMENTS

In Yiddish, 'Belz' (בעלז) means bells, a reference to the bells of the carillon. *Nigun Beltz* one of the pieces from the Carillon book Mazzeltov gets the meaning of 'Bell Song.' Actually, this nigun indicates that it is a Chasidic melody from Beltz in the Ukraine. A nigun is a wordlessly sung religious song by a group sung without instrumental accompaniment and often with repetitive phrases such as"Lai-Lai-Lai", "Yai-Yai-Yai" or "Ai-Ai-Ai". Sometimes Bible verses are sung repeatedly to form a nigun. Nigunim are mainly improvisations and are central to the worship of Chasidic Jewry, an ultra-Orthodox movement within Judaism that originated in the first half of the 18th century in Poland. Its founder is Rabbi Yisroel ben Eliezer (1698-1760) nicknamed the Ba'al Shem Tov, (Master *of the Good Name).* Currently, most Chasidim live in Jerusalem, New York, Antwerp, and London. Some nigunim are attributed to rabbis and musicians, but melodies from, for example, Cossack dances, Polish military marches and Eastern European folk music are also used.

In the Carillon Book Mazzeltov we find several songs in which the rebbe / rabbi plays a leading role. In *Der Rebbe Elimelech* he takes off his tefellin / prayer belts and listens attentively to the play of the violinists. In Az *der Rebbe Tantst,* he dances together with all the Chasidim. In *A Genejwe,* seven old shirts, seven candlesticks and seven roosters are stolen from the rabbi.

A Chasidic woman from Williamsburg-Brooklyn flees her arranged marriage (Netflix series 'Unorthodox'). She has a great singing voice; she is accepted at the Conservatory of Berlin and sings for her entrance exam with great conviction 'Mi bon Siach' (song of the wedding ceremony) and moves the conservatory jury to tears. In the Carillon book Mazzeltov this song can be found under the title Wedding *March.* Under the chupa / canopy, where the bridal couple stands, a part of the wedding ceremony takes place. In the Carillon book Mazzeltov the composition *Under the Chuppah* can be found.

Yiddish folk songs originated mainly in the already mentioned Shtetls (small towns / villages) in Eastern Europe. Think of the paintings of Marc Chagall, Scholem Aleichem's 'Fiddler on the Roof' and Isaac Bashevis Singer's 'Yentl'. In the Shtetls, life was hard and people were usually poor. The song Bulbes (potatoes) which largely made up the daily meal says it all: "Zuntik bulbes, Montik bulbes, Dinstik un Mitvokh bulbes, Donershtik un Fraytik bulbes. Shabes in a novine a bulbe-kigele! Zuntik vayter bulbes!" So, every day, seven days a week, potatoes.

In the beginning of the 20th century the thousands of Shtetls disappeared due to pogroms, among other things. In the Carillon Book Mazzeltov is *Shtetl,* an ode to these small towns and villages and it is played by two carillonneurs. Each Shtetl has its own specific legends and music, Yiddish songs and Klezmer melodies.

Ludwig van Beethoven was born on 16 December 1770 in Bonn in the Rhineland, an area that the medieval Jews counted Ashkenaz. *Bells of Ashkenaz for Winnie* is a composition in memory of Winnie, dearly beloved wife of musicologist Anton Molenaar. Her most favorite piece of music is Beethoven's violin concerto. *Bells of Ashkenaz for Winnie* refers to the third movement of the violin concerto.

In the Carillon Book Mazzeltov, you can also recognize influences from outside the klezmer tradition. *Bruder Jakob* is a composition inspired by melodies from Symphony 1, part 3 by Gustav Mahler. Mahler has incorporated two themes into the symphony, the well-known French children's song *'Frère Jacques* / Vader Jacob', who is supposed to ring the bells, but he has overslept, and as a second theme the melody and rhythm relate to Klezmer.

In *A Nahkt in Gan Eden* a Habanera rhythm sounds in the bass and from measure 26 there is a rhythm in the manual as we know it from Debussy's 'Le petit Negre'. *Remembrance* is based on a melody from Mendelssohn's Symphony No. 5, part 3. Mendelssohn's source of inspiration for this symphony is 'Hevenu Shalom Alechem' (Peace be upon you).
Di bisl Leyts, Bloy, Deyn Geburstog Lid and *Kinder Tantsn* are transfigurations of Dutch folk songs. The melody lines and rhythms of these Dutch melodies are easily recognizable in these Yiddish compositions. For *Di bisl Leys* the song 'Als op het Leidseplein' was the model. *Bloy* is a paraphrase on 'In a blue checkered keel' and in *Deyn Geburstog Lid* birthday songs can be recognized in minor. *Kinder Tantsn* follows the melodic line of the children's song 'I saw two bears.'
Havah in Havanah is based on Cuban rhythm and is called Clave rhythm, whose origin is the West African Yoruba culture. Claves are two wooden sticks with which the rhythms are beaten, not on the beat but after the beat.
Of course, a reference to Bach should not be missed. *Oy Tate* refers to Prelude 1 from 'Das wohltemperierte Klavier' part1 by Bach.

And yes, the title of the Carillon book Mazzeltov already indicates it; the compositions and arrangements naturally contain stylistic characteristics of carillon music. The arrangement of *Chosen Kalah Mazel Tov* is exemplary in this regard. The tremolo, a characteristic of Flemish Carillon Romance, is generously applied in *Chosen Kalah Mazel Tov.* In *Siman Tov u' Mazeltov* we hear English carillon features, a reference to the world of the carillonneur and used in many films as wedding bells. In *Mah Yofus,* the Albertine bass figure will be found in the manual and refers to the Leuven carillon composer Matthias Vanden Gheyn (1721-1785), known for his eleven preludia. In *A Dreidele Far Alle,* the sound of Big Ben in London can be recognized in the introduction. It is a motif that consists of four tones as can also be heard on many clocks at homes.
Scholem sol sajn starts with a Mazurka and in *Wilhelmassel* the Dutch National Anthem resonates.
Just as important as the application of innovations is the use of elements and characteristics of Klezmer and Yiddish songs. In the arrangements of existing melodies, this arises automatically. In the time signatures, rhythms, and keys of the melodies.

A typical Jewish scale is the Ahavah Rabah mode. This mode has similarities with the Major scale, where the 2nd, 6th,7th tones are lowered: for example, C-Db-E-F-G-Ab-Bb-C.
Songs like *Oy Tate, Mah Yofus* and *Havah Nagilah* are composed in this mode. The new compositions Children's *Suite* and The *Seven Heavens* are also composed in the Ahavah Rabah mode. Due to the presence of the augmented second in the scale, it immediately feels like Jewish music. It can be heard!

The Adonai Malach mode is similar to the Mixolydic scale: an example is C-D-E-F-G-A-Bb-C. In *Shtiler Bulgar,* in addition to the major scale, the Adonai Malach can be recognized. Also, in A *Dreidele Far Alle* the Adonai Malach mode is processed. However, tones from outside the scale are incorporated. In Maoz *Tzur,* the Adonai Malach mode is powerful at first. The big feature of this scale is the lowered seventh stage, which means that a lead tone effect is missing.

Mayerke mein Suhn is in the Magein Avot mode: C – D – Eb – F – G – Ab – Bb – C. It has an Aeolian melody formation, which is not exclusively Jewish, so it is not possible to hear a Jewish sound in a song like *Mayerke mein Suhn* solely based on this mode.
The combination of the key, the repetitive fifth but especially the Yiddish text together gives a Jewish sound image. *A Nakht in Gan Eden* is also in this Magein Avot mode.
The Mi Sheberach mode is similar to the Ukrainian Doric scale or modified Doric scale, where the fourth stage is raised. For example: D-E-F-G#-A-B-C-D. This mode is used in *Lebedik un Freylakh.*

In longer songs, Jewish modes sometimes follow each other. In classical music, for example, the composer modulates in his work from A minor to E minor. For example, a Klezmer musician/composer modulates from the Ahavah Rabah mode to the Magein Avot mode. In *Gypsy Bells* is a modulation from the Mi Sheberach mode to the Gypsy Scale. The Gypsy Scale is a harmonic-minor scale with raised fourth stage.

Some more facts about time and rhythm in Klezmer music:

1. The Freilach (Yiddish: cheerful), a dance in 2/4 or 4/4 time is smooth and cheerful and occurs frequently. In the Carillon book Mazzeltov: *A Dreidele far Alle, Lebedik un Freylakh, Shtiler Bulgar* and A *Nakht in Gan Eden.*
2. The Bulgarian just like the Freilach, a dance in 2/4 or 4/4 time, but with a different measure division namely 3 +3 + 2 eighth notes. Remarkably, several Bulgarian works carry Bulgarian in the title, but are actually rather Freilachs such as *Kiever Bulgar, Shtiler Bulgar.*
3. The Terkish, like the Freilach, has a 4/4 time with uneven layout. That can be a 3+3+2 like the Bulgarian, but also a 2+3+3.
4. Uneven division can also be found in some parts of *The Seven Heavens.* For example, in Part 2: Canopy with classification 4+4+6 eighth notes per measure.
5. The Sher has a resemblance to the Freilach, but is usually less fast. *Russian Sher* and some parts from Kinder *Tantsn* are examples of this.
6. The Khusidl is a Hasidic dance in 4/4 time with strong accents on the first and third beat of the measure, as in *Dem Trisker Rebn's Khusidl, Mah Yofus.*
7. The Krimer Tants is a quiet dance in 3/8 time with accents on the first and third beat, as in *Der Gasn Nigun.*
8. The Doina is a melodic improvisation with few chords without a fixed rhythm.

Finally: some play instructions for the carillonneur.
In the original melodies, metronome numbers and often tempo indications were not present. Personal freedom regarding tempi is therefore possible; the tempi are suggestions and metronome numbers are deliberately provided with the indication ‘circa’ and are in parentheses. With all the music in the Carillon book Mazzeltov it is of great importance to play with neshomme, with inspiration. This can be done, among other things, by creating more dynamic shades, or omitting dynamics and playing rubato at appropriate times.

It goes without saying that the performance of lead sheets thrives through improvisation as in jazz and other light music genres. Often that is a melody line with some chord symbols noted above it. The ensemble pieces also call for improvisation, which through the enthusiasm and creativity of the musicians bring the pieces from the Carillon book Mazzeltov to life.

Première

Stadsbeiaardier Frank Steijns zal de première van ‘MAZZELTOV!’ uitvoeren op de carillons van het Stadhuis en de St. Servaas Basiliek Maastricht. Op zijn verzoek zal het een Grande Concert worden, waaraan ook de beiaardiers Boudewijn Zwart, Moshé Lewkowitz, violiste Sylvia Houtzager en saxofonist Lior Kuperberg hun medewerking zullen verlenen.

Het Carillonboek Mazzeltov wordt officieel gepresenteerd in de Prinsenkamer van het Stadhuis van Maastricht.

Het Carillonboek Mazzeltov beoogt een verrijking te zijn van het beiaardrepertoire. Na de première in Maastricht zullen de composites blijven voortbestaan in concerten en marktbespelingen op diverse carillons in binnen- en buitenland.

Voorwoord

Het project 'MAZZELTOV!' bestaat uit het Carillonboek Mazzeltov en concerten. 'MAZZELTOV!' is een natuurlijk en creatief vervolg op de carillonsuite 'Chag Sameach' (*Hebr. Een goede feestdag toegewenst*), dat gecomponeerd is in 2019 en bestaat uit Hebreeuwse composities & arrangementen voor het hele joods liturgische jaar. De première ervan was op 7 mei 2019 en is uitgevoerd door beiaardier Boudewijn Zwart op het carillon van de Westertoren in Amsterdam. Het eerste exemplaar van het carillonboek 'Chag Samech' is in ontvangst genomen door Leo Samama, voorzitter van de Nederlandse Klokkenspel Vereniging. Na de première volgden vele concerten met als afsluiting, in september 2019, een concert door beiaardier Henk Verhoef op het carillon van de Petrus Toren in Woerden. 'Chag Sameach' kreeg in 2020 de Visser Neerlandia Prijs. Een klein onderdeel van het 'Chag Sameach' programma bestond uit Klezmer stukken, die tijdens de uitvoeringen bijzonder werden gewaardeerd. Hieruit is het idee geboren om een speciaal carillonboek inclusief concerten te creëren met uitsluitend Klezmer en Jiddische liederen.
Zo ontstond 'MAZZELTOV! [2]

Frank Steijns, stadsbeiaardier van Maastricht, Weert en Heerlen, was meteen enthousiast om de première van 'MAZZELTOV!' in Maastricht te doen en stelde een Grande Concert voor, waarvoor meerdere musici kunnen worden uitgenodigd. Van harte zijn hier op ingegaan de beiaardiers Boudewijn Zwart en Moshé Lewkowitz, violiste Sylvia Houtzager en saxofonist Lior Kuperberg. Zij zullen met de première in Maastricht acte de présence geven. De heer Benoit Wesly, honorair consul van Israël, zal het eerste exemplaar van het Carillonboek Mazzeltov in de Prinsenkamer van het Maastrichtse Stadhuis in ontvangst nemen.
Uniek (!) is dat de première bestaat uit twee concerten, na de uitvoering op het Stadhuis volgt een concert op het carillon van de Sint Servaas Basiliek.

Beiaardier Frank Steijns speelt met regelmatig joodse muziek op carillons van Maastricht. Hierdoor ontstond het plan om in Maastricht, onder meer bekend van de Vrijthof-concerten, de première van 'MAZZELTOV!' concerten te laten plaatsvinden. Bovendien bestaat er een lange traditie, waarbij het stadhuis-carillon van Maastricht een grote rol speelt. In 1841 werd het carillon bespeeld tijdens de opening van de Nieuwe Synagoge en na de Tweede Wereldoorlog werden op het carillon regelmatig joodse muziek ten gehore gebracht.

In het Carillonboek Mazzeltov staan nieuwe composities, arrangementen, toonaarden en ritmes, die tezamen een verrijking zullen zijn van het beiaardrepertoire. Na de première in Maastricht zullen uitvoeringen worden gegeven in binnen- en buitenland.

Ik wens alle beiaardiers die gaan spelen uit het Carillonboek van harte **MAZZELTOV!**

Mathieu Daniël Polak, componist
December 2021

[2] De compositie en première van Mazzeltov zijn tot stand gekomen door stipendia van het Fonds Podiumkunsten en de Stichting Amarte. Projectadviseur: Stichting MomC |Music of Many Cultures.

Inleiding

MAZZELTOV

Mazel tov / mazal tova / mazzeltov is een joodse gelukwens, gebruikt in zowel het Jiddisch als in het Hebreeuws. Vrij vertaald: “Ik wens je een goed gesternte”. De wens bestaat uit mazal (gesternte) en tov (goed). Mazzeltov is deel van bepaalde joodse ceremonies zoals bat of bar mitzwa: meisjes worden op 12-jarige en jongens op 13-jarige leeftijd verantwoordelijk om zich aan de geboden en verboden van de joodse wet te houden. Hun wordt dan voor het verdere leven mazzeltov toegewenst. Een ander voorbeeld, waarbij mazzeltov wordt gewenst, is chatuna / joodse huwelijk, waarbij na de inzegening onder de chupa / baldekijn op de grond met de voet van de bruidegom een glas wordt gebroken als herinnering aan de verwoesting van de Tweede Tempel in Jeruzalem. Iedere aanwezige roept dan uit volle borst “Mazzeltov!”.

In het Carillonboek Mazzeltov staan diverse composities met mazzeltov in de titel zoals *Siman tov u’Mazeltov* (goede tekenen van voorspoed en geluk) en *Chosen Kalah Mazel Tov!* (veel geluk voor bruid & bruidegom). Er is naar gestreefd alle joodse levensfases muzikaal te vervatten zoals bij de reeds genoemde chatuna *Chosen Kalah Mazel Tov!*, de kinderjaren zoals *Kinder Tansn* en *Children’s Suite* en niet te vergeten de Yamim Noraim / de Hoge Feestdagen met composities als *Golden Clouds* en *The Seven Heavens*. Aandacht is ook besteed aan diverse Jiddische liederen over het alledaagse leven en odes zijn geschreven voor Mokum / Amsterdam *Di bisl Leyts* en Antwerpen *Antwerp Diamonds*.

Het Carillonboek Mazzeltov is niet alleen een boek van vrolijkheid, maar ook van contemplatie. *Bells of Ashkenaz for Winnie* is geschreven ter nagedachtenis aan Winnie, grote liefde en echtgenote van musicoloog Anton Molenaar.

JIDDISCHE CULTUUR

De Jiddische cultuur heeft een volkomen andere ontwikkeling doorgemaakt dan de Sefardische (Spaans/Portugees joodse) cultuur. Op het Iberisch schiereiland trof men grote geleerden, wiskundigen, medici, dichters en schrijvers aan. Joden bekleedden vaak hoge regeringsposten en waren raadgevers en lijfartsen van vorsten.
In Oost-Europa leefde men veelal volkomen afgezonderd van de buitenwereld in de eigen Joodse wereld. De Ashkenazim / Oost-Europese Joden werden niet of nauwelijks geconfronteerd met de hen omringende cultuur en leefden volgens de oeroude tradities van de joodse leer: de Torah (de eerste vijf boeken van de Tenach - Hebreeuwse Bijbel, Mishnah (mondelinge leer / ‘oude testament’) en Talmoed (mondelinge leer met commentaren van onder meer rabbijnen).
In deze geïsoleerde wereld ontstonden liederen in het Jiddisch gezongen, een zelfstandige taal die tussen de 9^{e} en 11^{e} eeuw in het Rijnland uit het Middelhoogduits, is ontstaan. Ongeveer drie miljoen Joden over de hele wereld gebruiken het Jiddisch nog steeds. De oudst overgeleverde Jiddische tekst stamt uit 1272. Het is een zegening en enkele berijmde regels uit de Machzor, het gebedenboek voor de Yamim Noraim van Rosh Hashanah (Joods Nieuwjaar) en Yom Kippur (Grote Verzoendag).
In het Amsterdamse dialect komen redelijk wat Jiddische leenwoorden voor zoals mazzel (geluk), mesjogge (gek), kosher (rein), bajes (huis / gevangenis), gabber (vriend), misjpoge (familie) en niet te vergeten Mokum (plaats / veilige haven), waarmee Amsterdam wordt aangeduid.

KLEZMER

Klezmer bestaat uit twee Oudhebreeuwse woorden - *Kley* (instrument/werktuig) en *Zemer* (gezang) - en is instrumentale dansmuziek bij bruiloften, rituele muziek bij huwelijks-ceremonies en luistermuziek voor bij de maaltijd. Klezmer werd gespeeld in Shtetls (kleine joodse dorpen / steden) in Midden- en Oost-Europa zoals in Wit-Rusland, Oekraïne, Baltische Staten, Polen, Roemenië en Moldavië. Klezmer heeft een rijke en eeuwenlange geschiedenis en heeft vele muzikale invloeden in zich opgenomen en werd van vader op zoon doorgegeven. De chazzan / voorzanger in de synagoge was oorspronkelijk de inspiratiebron voor de klezmorim / de muzikanten. Zijn zang, klankbuigingen, versieringen, glissando's en improvisaties zijn 'vertaald' naar muziekinstrumenten, waaronder de viool, klarinet, accordeon en bas. Muzikale klezmervormen zijn onder meer de Freilach (kringdans, 2/4 maat), Bulgar (8/8 maat, accenten op 1-4-7), Sher (2/4 of 4/4 maat), Nigun (Lied zonder woorden, 2/4 maat).

De hedendaagse klezmer klinkt waarschijnlijk zoals die rond 1600. Tegen het einde van de 19^{e} eeuw breidde het repertoire van de klezmorim zich uit met liederen uit het Jiddisch theater, licht klassieke muziek en populaire dansen. Omdat de klezmorim ook speelden voor niet-joods publiek namen zij ook andere stijlen in hun repertoire op, zoals de tango, wals, mazurka en polka.

Vanwege aanhoudende pogroms emigreerden vele Oost-Europese joden rond 1880 naar de Verenigde Staten van Amerika. Klezmer werd hier populair, veramerikaniseerde en de klezmorim begonnen muziek te spelen die in de V.S. op dat moment populair was zoals bijvoorbeeld de foxtrot en de charleston. Platenmaatschappijen zagen er wel brood in en speciaal voor de joodse gemeenschap brachten zij klezmer en jiddische muziek uit. De eerste platen verschenen in de jaren 1920 en in de jaren 1930 waren er ook joodse radiostations, die livemuziek uitzonden van orkesten als die van Harry Kandel en Abe Schwartz. De klarinettisten Dave Tarras en Naftule Brandwein vormden destijds en ook nu nog een grote inspiratiebron voor klezmorim. Na de Tweede Wereldoorlog raakte klezmer in de vergetelheid. In de V.S., maar vooral in Europa beheersten nog maar weinig joodse musici stijlkenmerken van klezmer. In de V.S. speelden de oudere klezmorim liever jazz. In de jaren 1970 brak een nieuwe tijd aan. Er ontstond een revival onder meer door groepen als The Klezmorim, The Klezmer Conservatory Band en The Klezmatics. In de V.S., Israël en Europa werd klarinettist Giora Feidman populair bij het grote publiek.

JIDDISCHE LIEDEREN

Jiddische liederen hebben zo goed als dezelfde muzikale eigenschappen als klezmer. In jiddische (volks)liederen worden typisch joodse zaken bezongen zoals het dagelijks leven, huwelijk, religie, armoede, rijkdom en culturele zaken. De inhoud ervan is beïnvloed door eeuwenlange vervolging. Een voorbeeld hiervan zijn de ghettoliederen, om het dagelijks leven te verlichten. Bezongen werd de onderdrukking, armoede, leven en dood. Zelfs in de concentratiekampen vormde muziek een middel om het bestaan enigszins draaglijker te maken, of eenvoudigweg om te overleven. De ghettoliederen kregen vaak nieuwe teksten op bestaande melodieën. Veel ervan is jammer genoeg verloren gegaan. Een zeer bekend lied uit de tijd van de Holocaust is de 'Partizaner March' geschreven door Kaczerginski in de zomer van 1943, toen de Vilna partizanen zich terugtrokken in de bossen buiten het ghetto. Het is gebaseerd op Hans Eisler and Bertolt Brecht's 'Einheitsfrontlied'.

KLEZMER & JIDDSCHE LIEDEREN

Kenmerkend voor klezmer en jiddische liederen is de zeer expressieve melodie die zeer opgewekt en tegelijkertijd melancholiek of weemoedig kan klinken. De boventoon van de klokkenklank van het carillon is een kleine terts, waardoor deze eigenschappen opgewekt/vrolijk en melancholiek/droevig goed te realiseren zijn.

Het gebruik van Steigers - joodse modi / toonsoorten - in de 'Mazzeltov' composities en arragementen is vernieuwend in de hedendaagse beiaardmuziek:

5. Ahavah Rabah Steiger: C – Des – E – F – G – As – Bes – C).
6. Adonai Malach: C – D – E – F – G – A – Bes – C. (Mixolydisch)
7. Mi Sheberach: C – D – Es – Fis – G – A – Bes – C. (Oekraïns Dorisch)
8. Magein Avot: C – D – Es – F – G – As – Bes – C. (Aeolisch)

COMPOSITIES & ARRANGEMENTEN

In het Jiddisch is 'Belz' (בעלז) klokjes, een referentie aan de klokken van het carillon. *Nigun Beltz* één van de stukken uit het Carillonboek Mazzeltov krijgt hierdoor de betekenis van 'Klokkenlied.' Eigenlijk wordt in deze nigun aangegeven dat het een Chassidische melodie is uit Beltz in de Oekraïne. Een nigun is een woordloos gezongen religieus lied door een groep gezongen zonder instrumentale begeleiding en vaak met repetitieve zinsneden zoals "Lai-Lai-Lai", "Yai-Yai-Yai" of "Ai-Ai-Ai". Soms worden bijbelverzen herhaaldelijk gezongen om zo een nigun te vormen. Nigunim zijn grotendeels improvisaties en staan centraal in de eredienst van het Chassidische jodendom, een ultraorthodoxe stroming binnen het Jodendom ontstaan in de eerste helft van de 18e eeuw in Polen. Grondlegger ervan is rabbijn Yisroel ben Eliezer (1698-1760) bijgenaamd de Ba'al Shem Tov, (*Meester van de Goede Naam*). Momenteel wonen de meeste Chassidiem in Jeruzalem, New York, Antwerpen en Londen. Sommige nigunim worden toegeschreven aan rabbijnen en musici, maar ook worden melodieën gebruikt van bijvoorbeeld Kozakkendansen, Poolse militaire marsen en Oost-Europese volksmuziek.

In het Carillonboek Mazzeltov vinden we verscheidene liedjes waarin de rebbe / rabbijn een hoofdrol speelt. In *Der Rebbe Elimelech* doet hij zijn tefellin / gebedsriemen af en luistert aandachtig naar het spel van de violisten. In *Az der Rebbe Tantst*, danst hij samen met alle Chassidiem. In *A Genejwe* worden er bij de rabbijn zeven oude hemden, zeven kandelaren en zeven hanen gestolen.

Een chassidische vrouw uit Williamsburg-Brooklyn ontvlucht haar gearrangeerde huwelijk (Netflix-serie 'Unorthodox'). Omdat ze een geweldige zangstem heeft, wordt zij aangenomen op het conservatorium van Berlijn en zingt voor haar toelatingsexamen met grote overtuiging 'Mi bon Siach' (lied van de huwelijksceremonie) en ontroert daarmee tot tranen toe de conservatoriumjury. In het Carillonboek Mazzeltov is dit lied te vinden onder de titel *Wedding March*. Onder de chupa / baldekijn, waar het bruidspaar staat, vindt een gedeelte van de huwelijksceremonie plaats. In het Carillonboek Mazzeltov staat de compositie *Under the Chuppah.*

Jiddische volksliederen ontstonden vooral in Shtetls (kleine stad / dorp) in Oost-Europa. Denk hierbij onder meer aan de schilderijen van Marc Chagall, Scholem Aleichem's 'Fiddler on the Roof' en Isaac Bashevis Singer's 'Yentl'. In de Shtetls was het leven zwaar en de mensen waren doorgaans arm. Het lied *Bulbes* (aardappelen) waaruit grotendeels de

dagelijkse maaltijd bestond zegt het al “Zuntik bulbes, Montik bulbes, Dinstik un Mitvokh bulbes, Donershtik un Fraytik bulbes. Shabes in a novine a bulbe-kigele! Zuntik vayter bulbes!” Dus elke dag, zeven dagen in de week, aardappelen.
In het begin van de 20e eeuw zijn de duizenden Shtetls onder meer door pogroms verdwenen. In het Carillonboek Mazzeltov is *Shtetl*, een ode aan deze kleine steden en dorpen en het wordt gespeeld door twee beiaardiers. Iedere Shtetl heeft haar eigen specifieke legendes en muziek, Jiddishe liederen en Klezmermelodieën.

Ludwig van Beethoven is op 16 december 1770 in Bonn in het Rijnland geboren, een gebied in dat de Middeleeuwse joden tot Ashkenaz rekenden. *Bells of Ashkenaz for Winnie* is een compositie ter nagedachtenis aan Winnie, de reeds genoemde grote liefde en echtgenote van musicoloog Anton Molenaar. Haar meest favoriete muziekstuk is het vioolconcert van Beethoven. In *Bells of Ashkenaz for Winnie* wordt gerefereerd aan het derde deel van het vioolconcert.

In het Carillonboek Mazzeltov boek zijn tevens invloeden te herkennen van buiten de klezmertraditie. *Bruder Jakob* is een compositie geïnspireerd door melodieën uit Symfonie 1, deel 3 van Gustav Mahler. Mahler heeft twee thema’s in de symfonie verwerkt, het bekende Franse kinderlied ‘*Frère Jacques* / Vader Jacob’, die de klokken moet laten luiden, maar zich heeft verslapen en een melodie en ritme gerelateerd aan Klezmer.
In *A Nahkt in Gan Eden* klinkt in de bas een Habanera ritme en vanaf maat 26 zit er in het manuaal een ritme zoals we dat kennen van Debussy’s ‘Le petit Negre’. *Remembrance* is gebaseerd op een melodie uit Mendelssohn’s Symfonie no. 5, deel 3. Mendelssohn’s inspiratiebron voor deze symfonie is ‘Hevenu Shalom Alechem’ (Vrede zij met u).
Di bisl Leyts, Bloy, Deyn Geburstog Lid en *Kinder Tantsn* zijn transfiguraties van Nederlandse volksliedjes. De melodielijnen en ritmes van deze Nederlandse melodieën zijn goed te herkennen in deze Jiddische composities. Voor *Di bisl Leys* stond het lied ‘Als op het Leidseplein’ model. *Bloy* is een parafrase op ‘In een blauw geruite kiel’ en in *Deyn Geburstog Lid* zijn verjaardagsliederen in mineur te herkennen. *Kinder Tantsn* volgt de melodische lijn van het kinderlied ‘Ik zag Twee Beren.’
Havah in Havanah is gebaseerd op Cubaanse ritmiek en wordt Clave ritme genoemd, waarvan de oorsprong de West-Afrikaanse Yorubacultuur is. Claves zijn twee houten stokjes waarmee de ritmes worden geslagen, niet op de tel maar na de tel.
Uiteraard mag een verwijzing naar Bach niet ontbreken. In *Oy Tate* wordt gerefereerd aan Preludium 1 uit Das wohltemperierte Klavier deel 1 van Bach.

En ja, de titel van het Carillonboek Mazzeltov geeft het al aan. De composities en arrangementen bevatten uiteraard stijlkenmerken van carillonmuziek. Het arrangement van *Chosen Kalah Mazel Tov* is in dezen exemplarisch. De tremolo, een kenmerk van de Vlaamse Beiaardromantiek wordt in *Chosen Kalah Mazel Tov* riant toegepast. In *Siman Tov u’Mazeltov* horen we Engelse carillonkenmerken, een verwijzing naar de wereld van de beiaardier en in menige film gebruikt als trouwklokken. In *Mah Yofus* is de Albertijnse basfiguur in het manuaal een verwijzing naar de Leuvense beiaardcomponist Matthias Vanden Gheyn (1721-1785), bekend door zijn elf preludia. In *A Dreidele Far Alle* is in het voorspel de klank van de Big Ben in Londen te herkennen. Het is een motief dat uit vier tonen staat zoals ook op menig uurwerk thuis te horen is.

In *Scholem sol sajn* begint met een Mazurka en in *Wilhelmassel* resoneert het Nederlandse Volkslied.

Even zo zeer van belang als de toepassing van vernieuwingen, is het gebruik van elementen en kenmerken van Klezmer en Jiddische liederen. In de arrangementen van bestaande melodieën ontstaat dit vanzelf. In de maatsoorten, ritmiek en toonaarden van de melodieën liggen de eigenschappen besloten.

Een typische joodse toonladder is de Ahavah Rabah modus. Deze modus heeft raakvlakken met de Majeur toonladder, waarbij de 2^e, 6^e, 7^e tonen verlaagd zijn: bijvoorbeeld C-Db-E-F-G-Ab-Bb-C. Liederen als *Oy Tate, Mah Yofus* en *Havah Nagilah* zijn gecomponeerd in deze modus. Ook de nieuwe composities *Children's Suite* en *The Seven Heavens* zijn gecomponeerd in de Ahavah Rabah modus. Door de aanwezigheid van de overmatige secunde in de toonladder voelt het meteen aan als joodse muziek. Het is te horen!

De Adonai Malach modus is gelijk aan de Mixolydische toonladder: een voorbeeld is C-D-E-F-G-A-Bb-C. In *Shtiler Bulgar* is naast de majeur toonladder, de Adonai Malach te herkennen. Ook in *A Dreidele Far Alle* is de Adonai Malach modus verwerkt. Wel zijn tonen van buiten de toonladder geïncorporeerd. In *Maoz Tzur* is de Adonai Malach modus in het begin krachtig aanwezig. Het grote kenmerk van deze toonladder is de verlaagde zevende trap waardoor een leidtoonwerking ontbreekt.

Mayerke mein Suhn staat in de Magein Avot modus: C – D – Es – F – G – As – Bes – C. En heeft een Aeolische melodievorming. Omdat er ook buiten Joodse muziek vele composities in deze modus geschreven zijn, is het niet mogelijk om louter op basis van de gebruikte modus een joodse klank te horen in een lied als *Mayerke mein Suhn*. De combinatie van de toonaard, de repeterende kwint maar vooral de Jiddische tekst geeft tezamen een joods klankbeeld. *A Nakht in Gan Eden* staat ook in deze Magein Avot modus.

De Mi Sheberach modus is vergelijkbaar met de Oekraïense Dorische modus of gewijzigde Dorische modus, waarbij de vierde trap verhoogd is. Bijvoorbeeld: D-E-F-G#-A-B-C-D. Deze modus wordt gebruikt in *Lebedik un Freylakh*.

In langere liederen volgen joodse modi elkaar soms op. In de klassieke muziek moduleert de componist in zijn werk bijvoorbeeld van A mineur naar E mineur. Een Klezmermusicus / componist moduleert bijvoorbeeld van de Ahavah Rabah modus naar de Magein Avot modus. In *Gypsy Bells* is een modulatie van de Mi Sheberach modus naar de Zigeunertoonladder. De Zigeunertoonladder is een harmonisch-mineur toonladder met verhoogde vierde trap.

Nog enkele feiten over maat en ritme in Klezmermuziek:

1. De Freilach (Jiddisch: vrolijk), een dans in 2/4 of 4/4 maat is vlot en vrolijk en komt veelvuldig voor. In het Carillonboek Mazzeltov: *A Dreidele far Alle, Lebedik un Freylakh, Shtiler Bulgar* en *A Nakht in Gan Eden.*
2. De Bulgar net als de Freilach, een dans in 2/4 of 4/4 maat, maar met een andere maatverdeling namelijk 3+3+2 achtste noten. Opmerkelijk is dat verschillende Bulgar-werken Bulgar in de titel dragen, maar eigenlijk eerder Freilachs zijn zoals *Kiever Bulgar, Shtiler Bulgar.*

3. De Terkish heeft net als de Freilach een 4/4 maat met ongelijke indeling. Dat kan een 3+3+2 zijn zoals de Bulgar, maar ook een 2+3+3.
4. Ongelijke maatindeling vindt men ook terug in enkele delen van *The Seven Heavens.* Bijvoorbeeld in Deel 2: Canopy (Baldakijn) met indeling 4+4+6 achtste noten per maat.
5. De Sher heeft gelijkeniss met de Freilach, maar is doorgaans minder snel. *Russian Sher* en enkele delen uit *Kinder Tantsn* zijn daar voorbeelden van.
6. De Khusidl is een Chassidische dans in 4/4 maat met sterke accenten op de eerste en derde tel van de maat, zoals in *Dem Trisker Rebn's Khusidl, Mah Yofus.*
7. De Krimer Tants is een rustige dans in 3/8 maat met accenten op de eerste en derde tel, zoals in *Der Gasn Nigun*.
8. De Doina is een melodische improvisatie met weinig akkoorden zonder vastgelegd ritme.

Ten slotte: enkele speelaanwijzingen voor de beiaardier.
In de originele melodieën waren metronoomgetallen en ook dikwijls tempoaanduidingen niet aanwezig. Persoonlijke vrijheid omtrent tempi is hierdoor mogelijk; de tempi zijn suggesties en metronoomgetallen zijn met opzet voorzien met de aanwijzing 'circa' en staan tussen haakjes. Het is bij alle muziek in het Carillonboek Mazzeltov van groot belangrijk om met neshomme, met bezieling, te spelen. Dit kan onder meer door meer dynamische schakeringen aan te brengen, of dynamiek weg te laten en op gepaste momenten rubato te spelen.

Het spreekt voor zich dat de leadsheets gedijen door improvisatie zoals in jazz en andere lichte muziekgenres. Vaak is de leadsheet een melodielijn met enkele akkoordsymbolen erboven genoteerd. De ensemble stukken vragen ook om improvisatie.

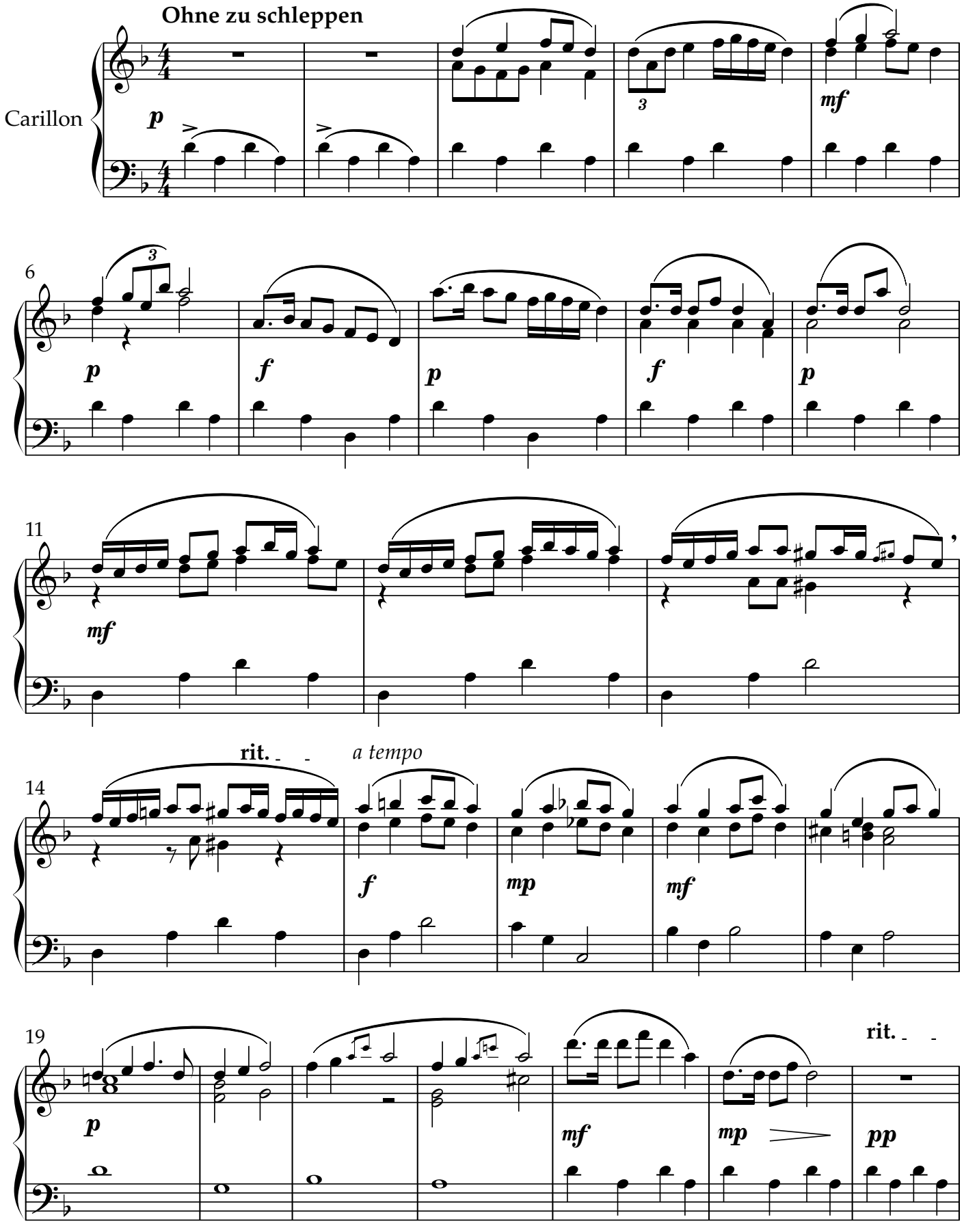
Met creativiteit en plezier hebben in het spelen van stukken uit het Carillonboek Mazzeltov stukken, schrijft de beiaardier met en via improvisatie mee met de componist en zet hij/zij de kroon op het werk.

Bruder Jakob

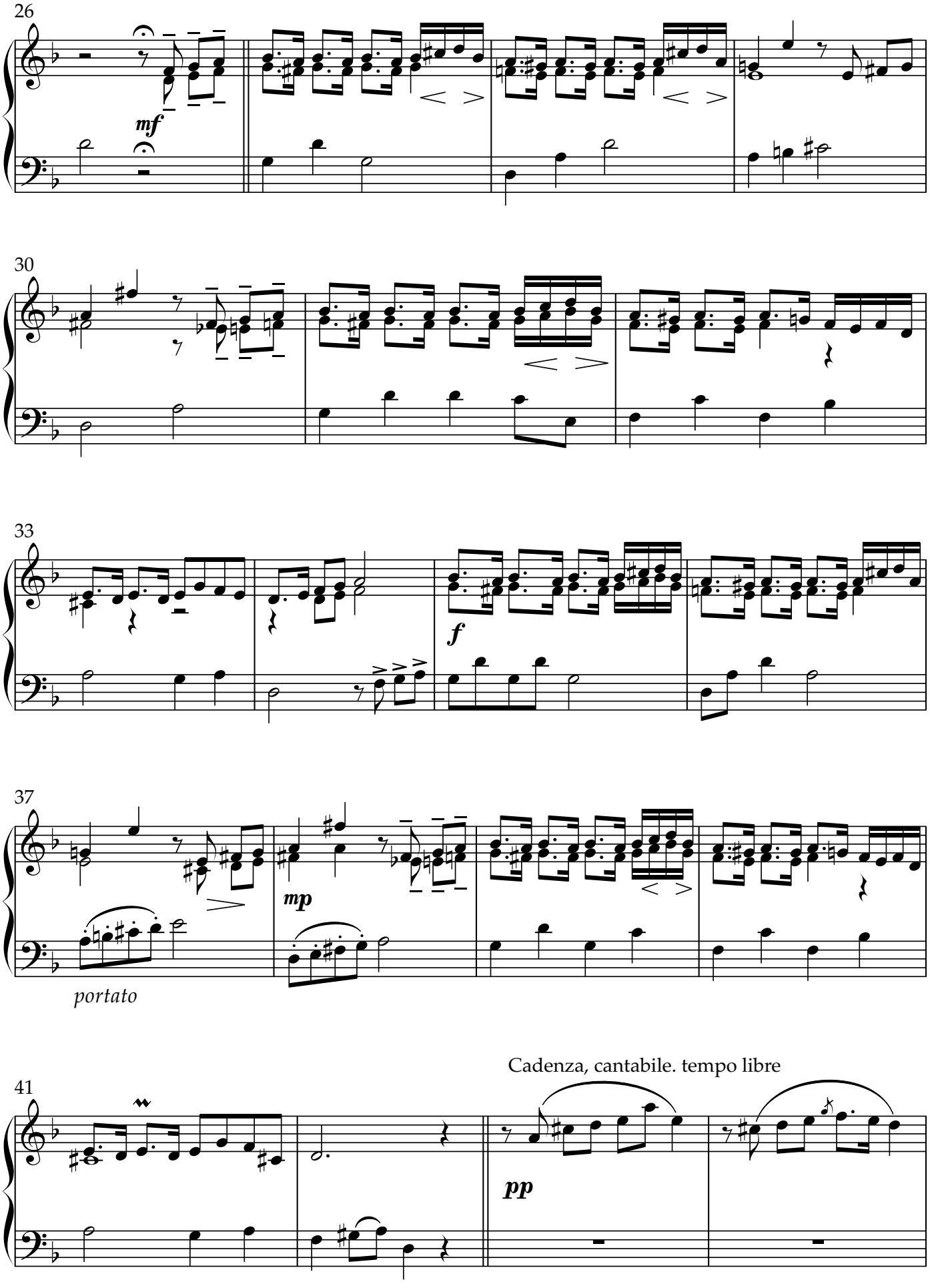
Mazzeltov Project
Maastricht, 2021

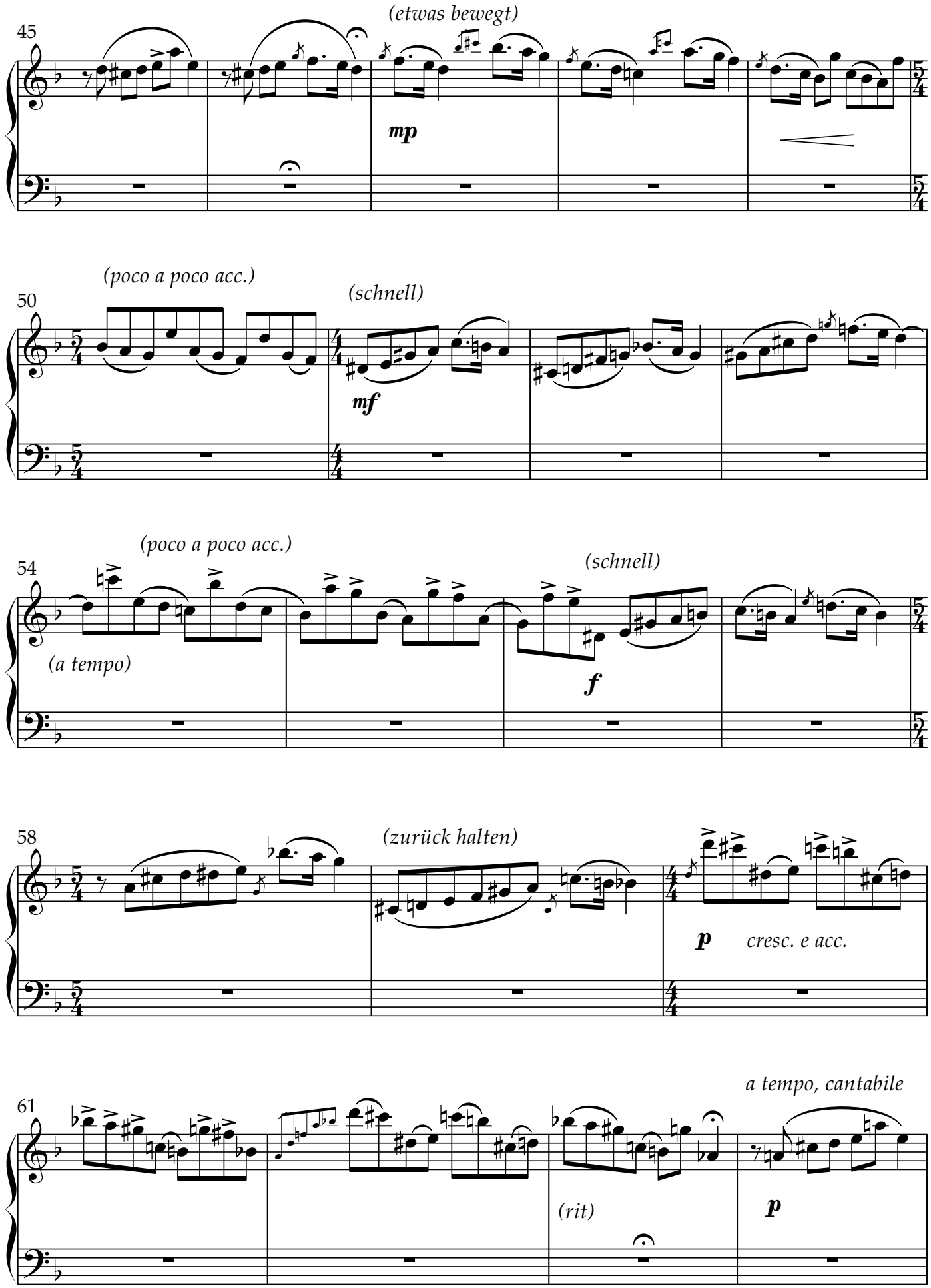
Based on Mahler Symphony no.1 movement 3

Mathieu Daniel Polak



Bohemian, Klezmer, Einfach

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(rit)
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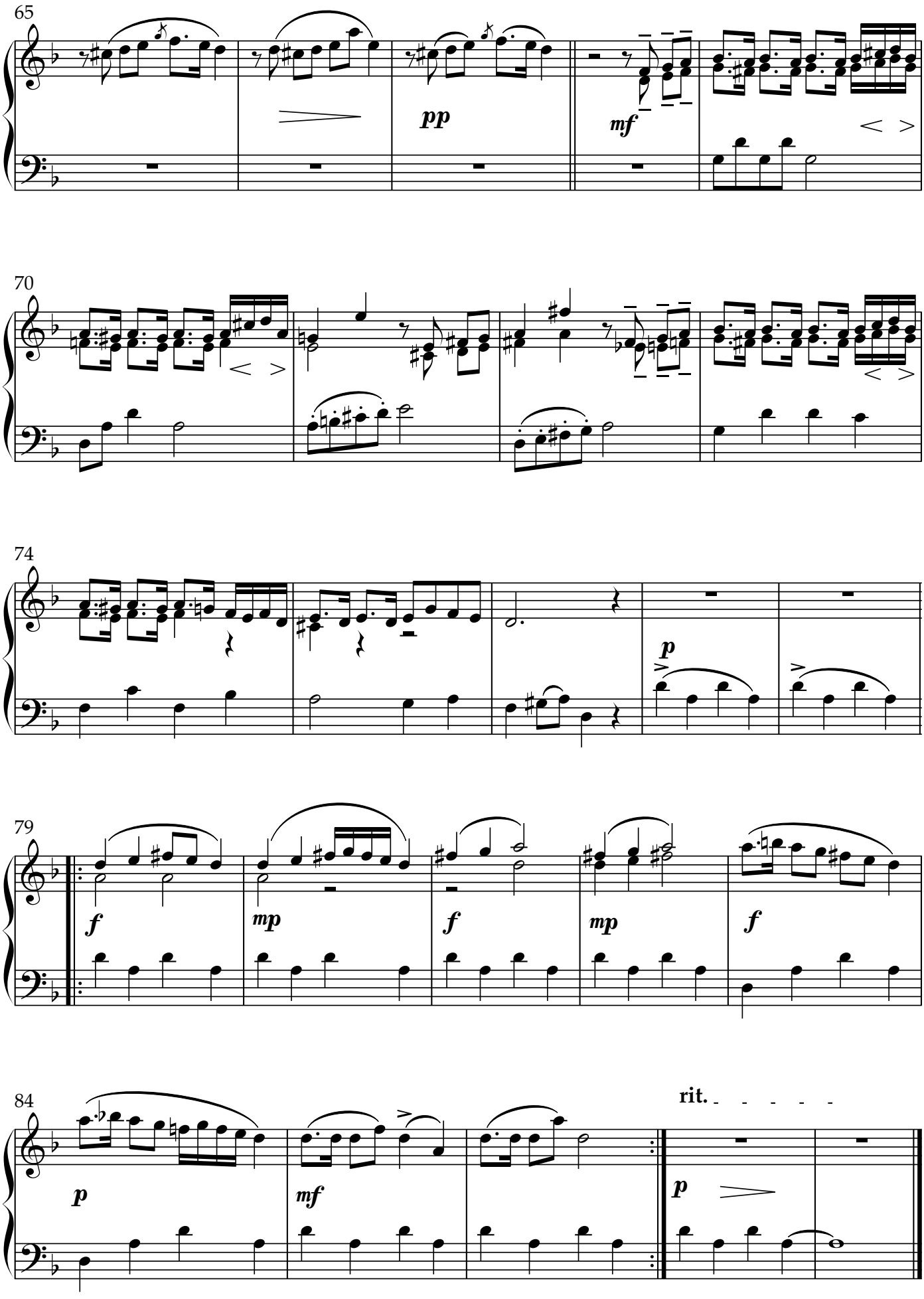
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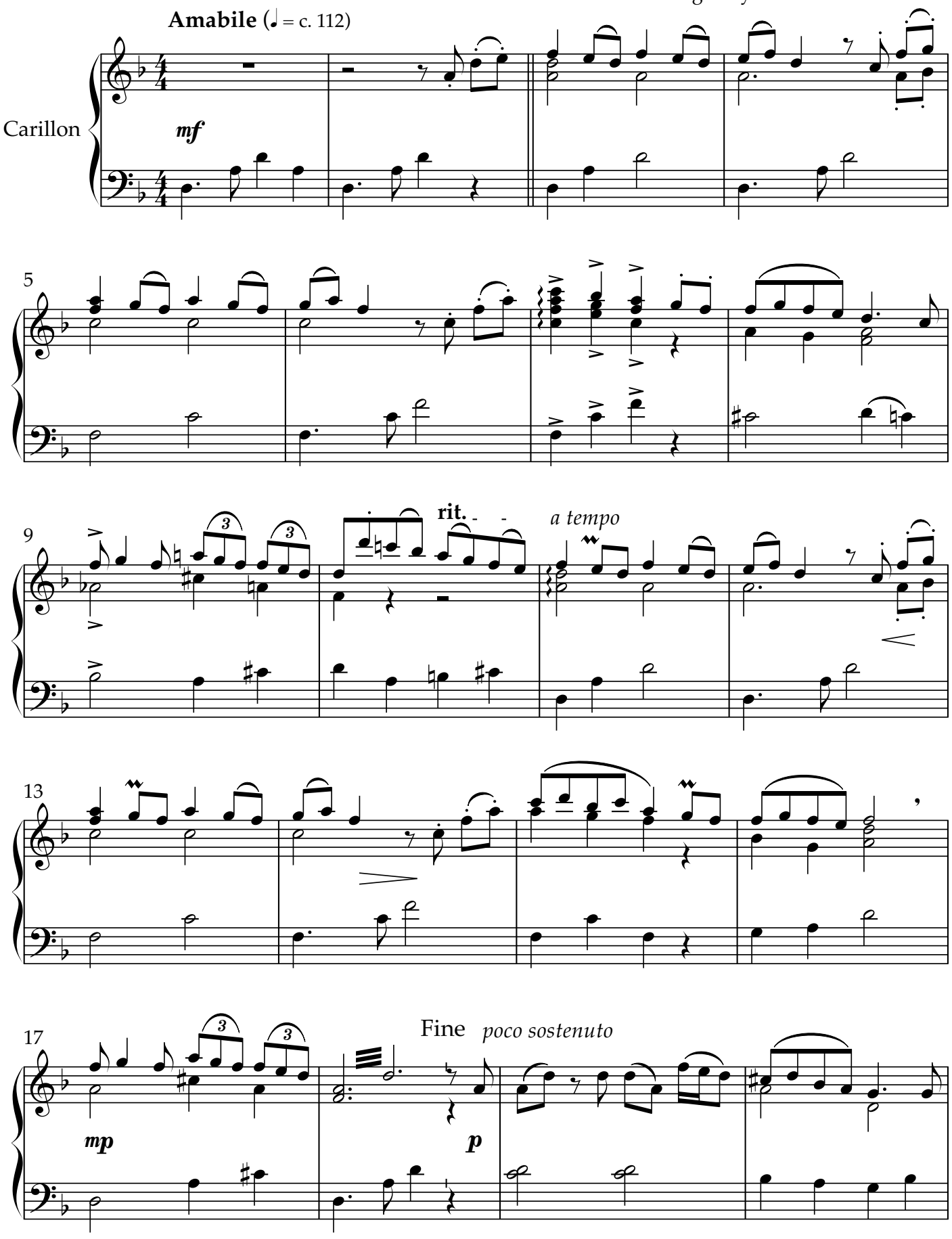
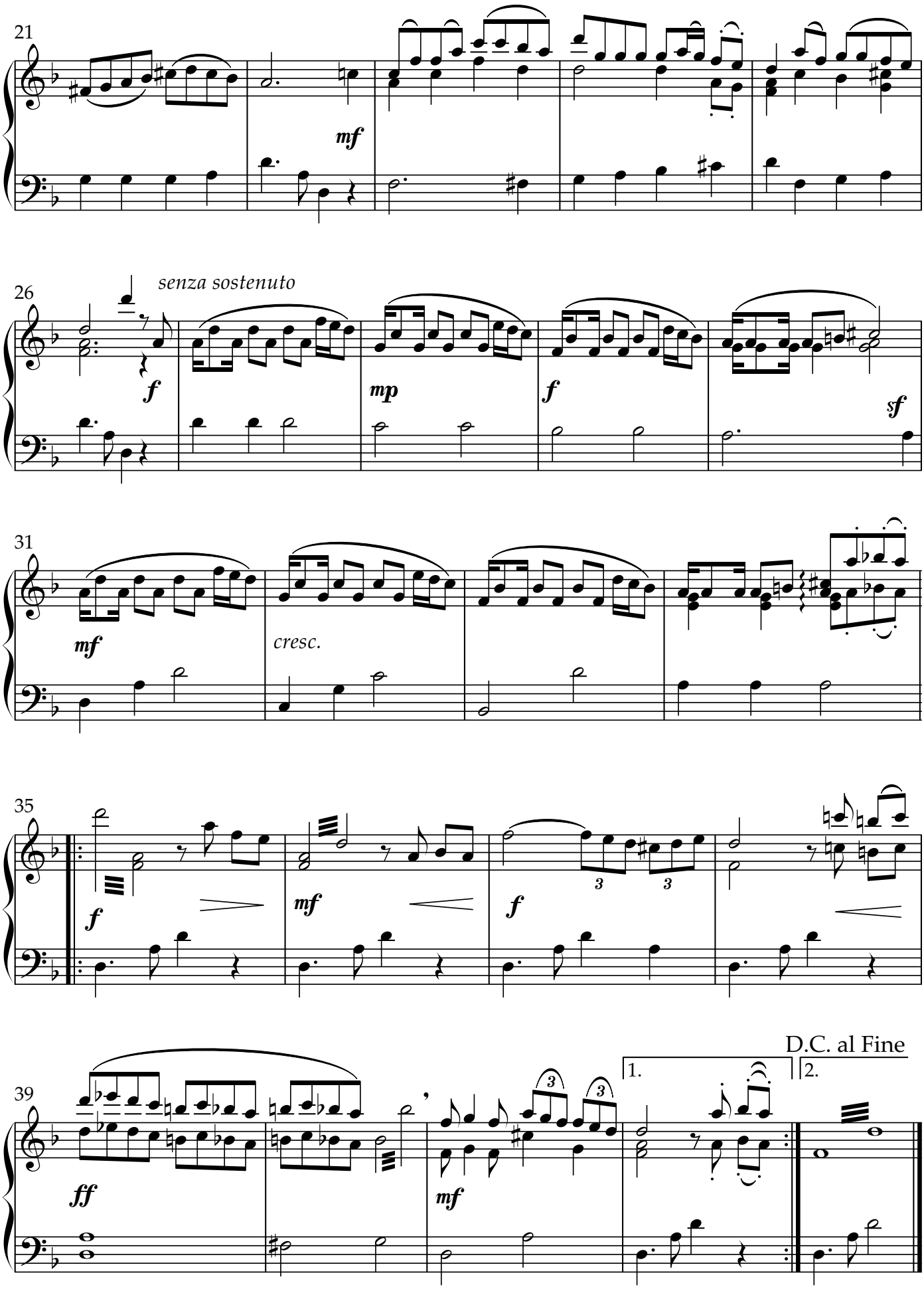
A Nakht in Gan Eden

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak




21
mf
26
senza sostenuto
f
mp
f
sf
31
mf
cresc.
35
f
mf
f
39
ff
mf
D.C. al Fine
1.
2.

Russian Sher

(Dance from Russia)

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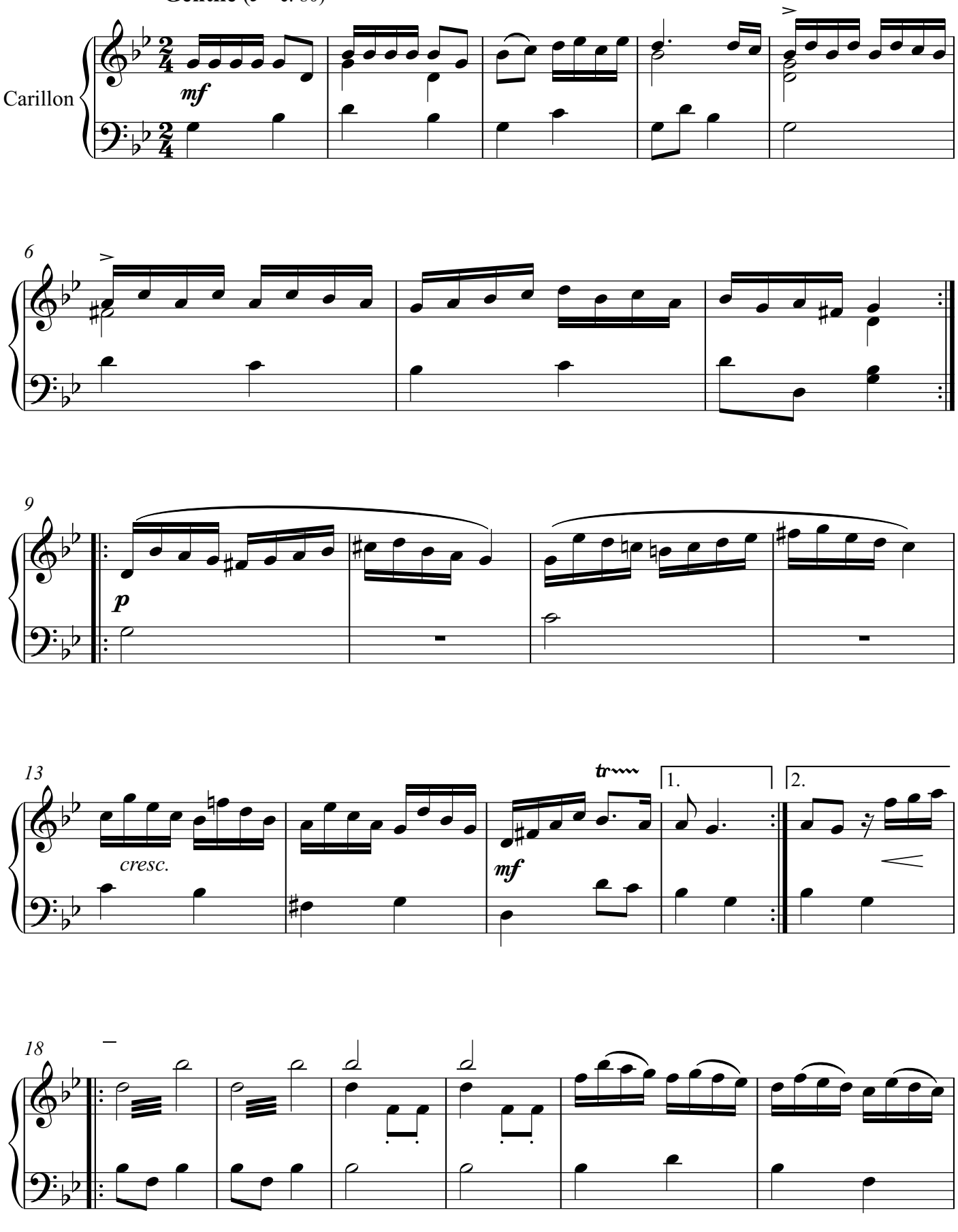
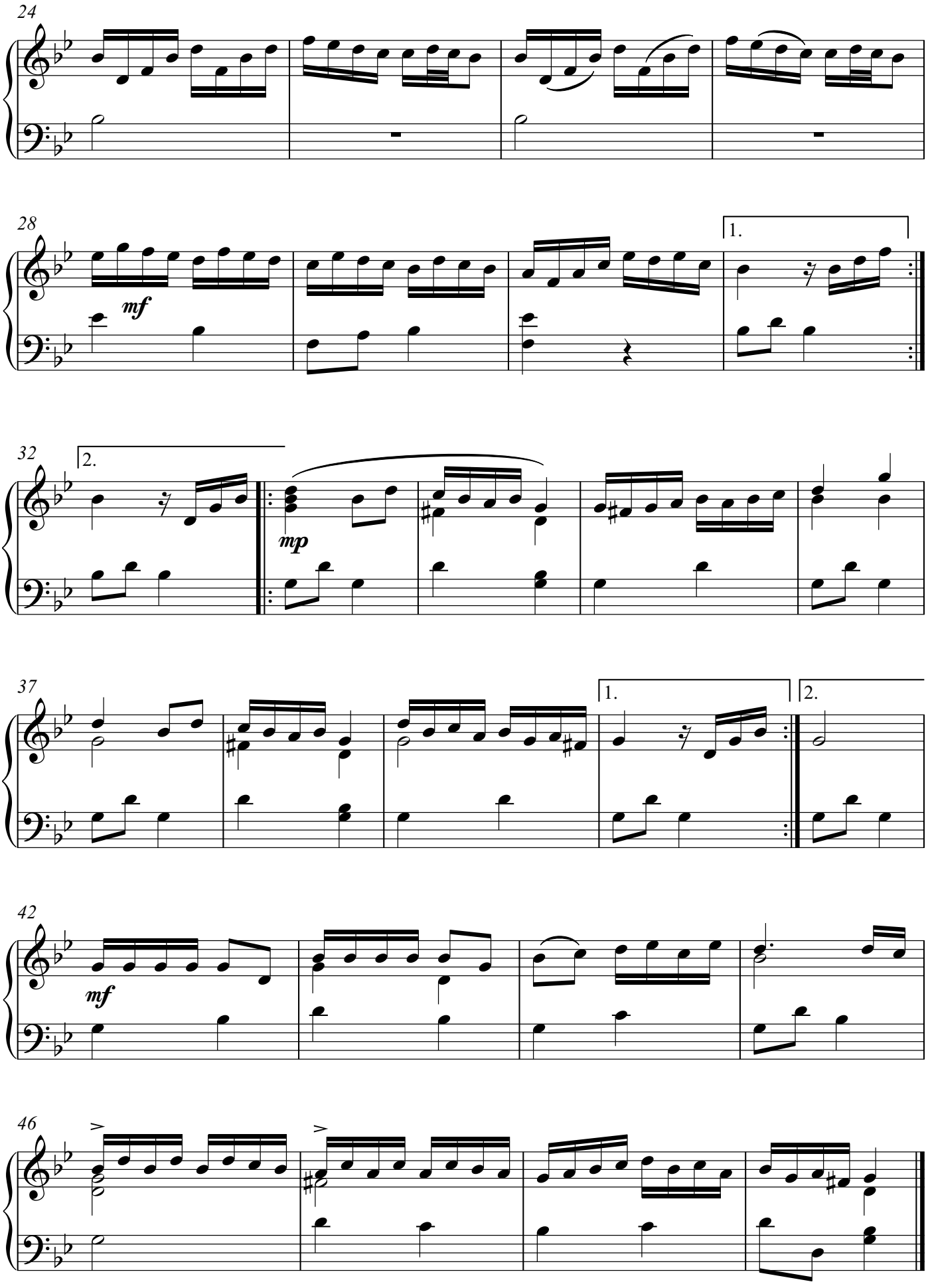
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniël Polak

Gentile (♩ = c. 80)

Carillon




24
28
mf
1.
32
2.
mp
37
1.
2.
42
mf
46

Lebedik un Freylakh

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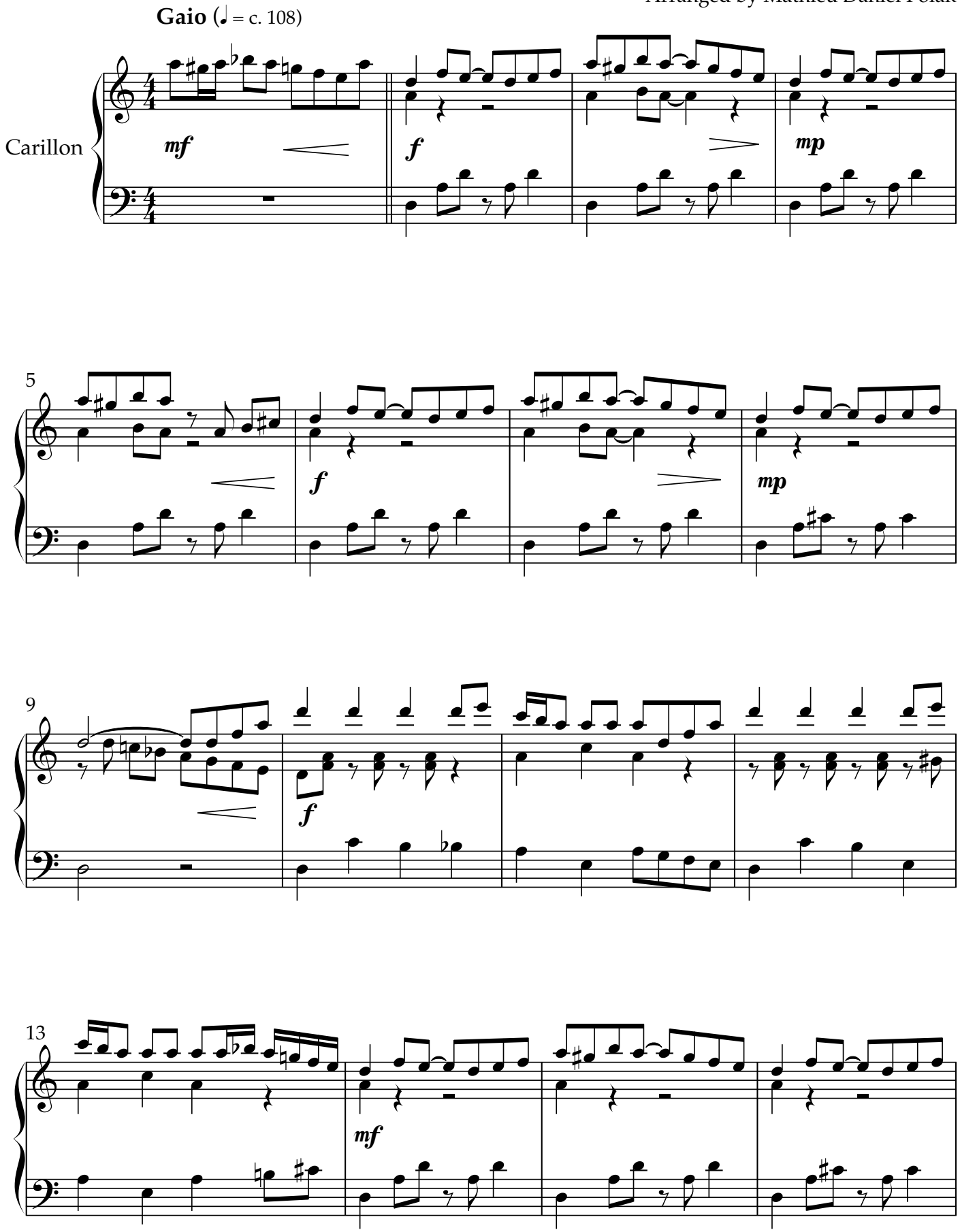
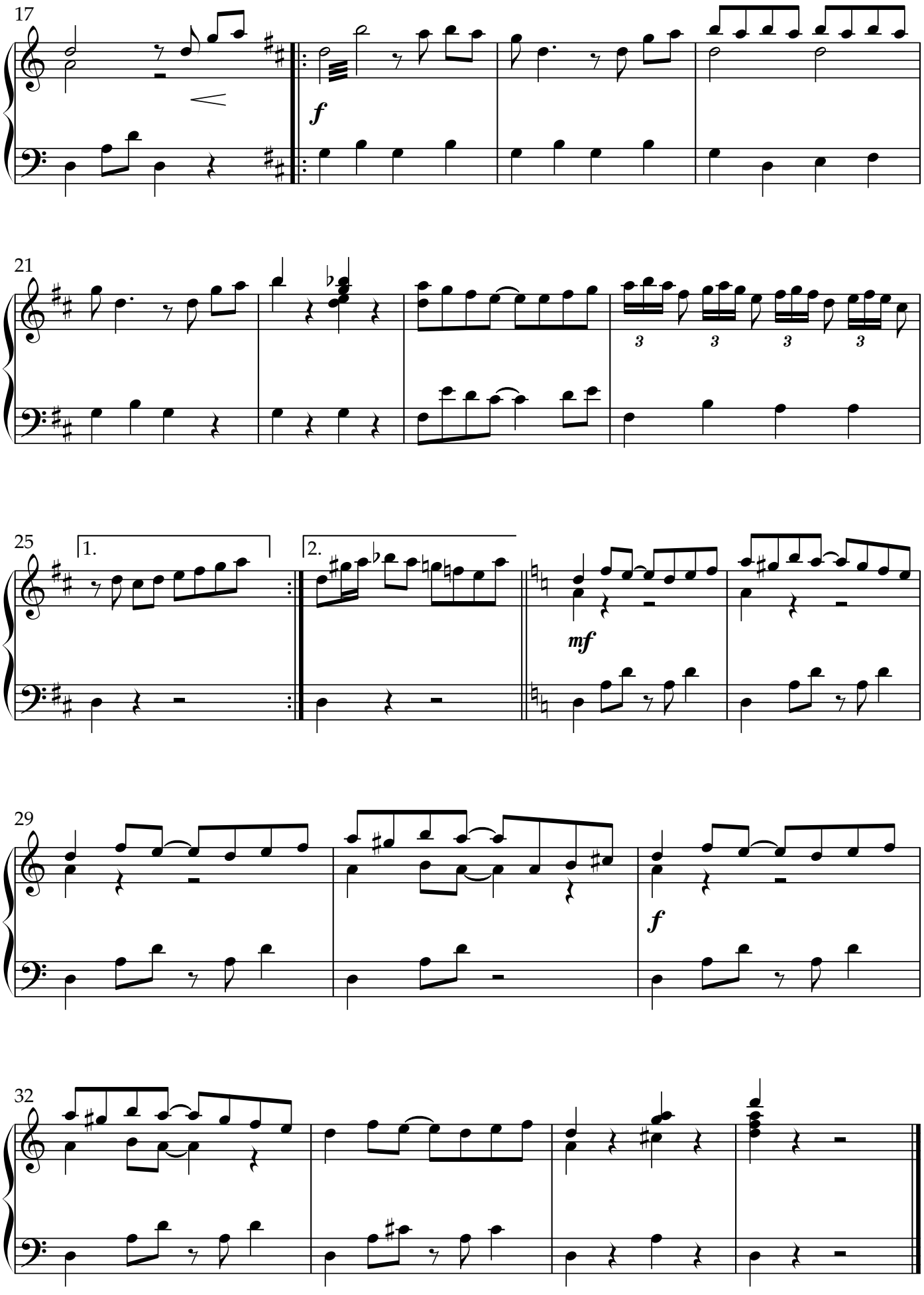
Lively and Joyful

Klezmer
Arranged by Mathieu Daniel Polak




17
f
21
3
3
3
3
25
1.
2.
mf
29
f
32

Mazzeltov Project
Premiere City Hall Maastricht
by Frank Steijns

Remembrance

Mathieu Daniël Polak
(Based on melody Mendelssohn)

Lento (♩. = c. 42)

cantabile

Carillon

p

6

11

mf

mf

16

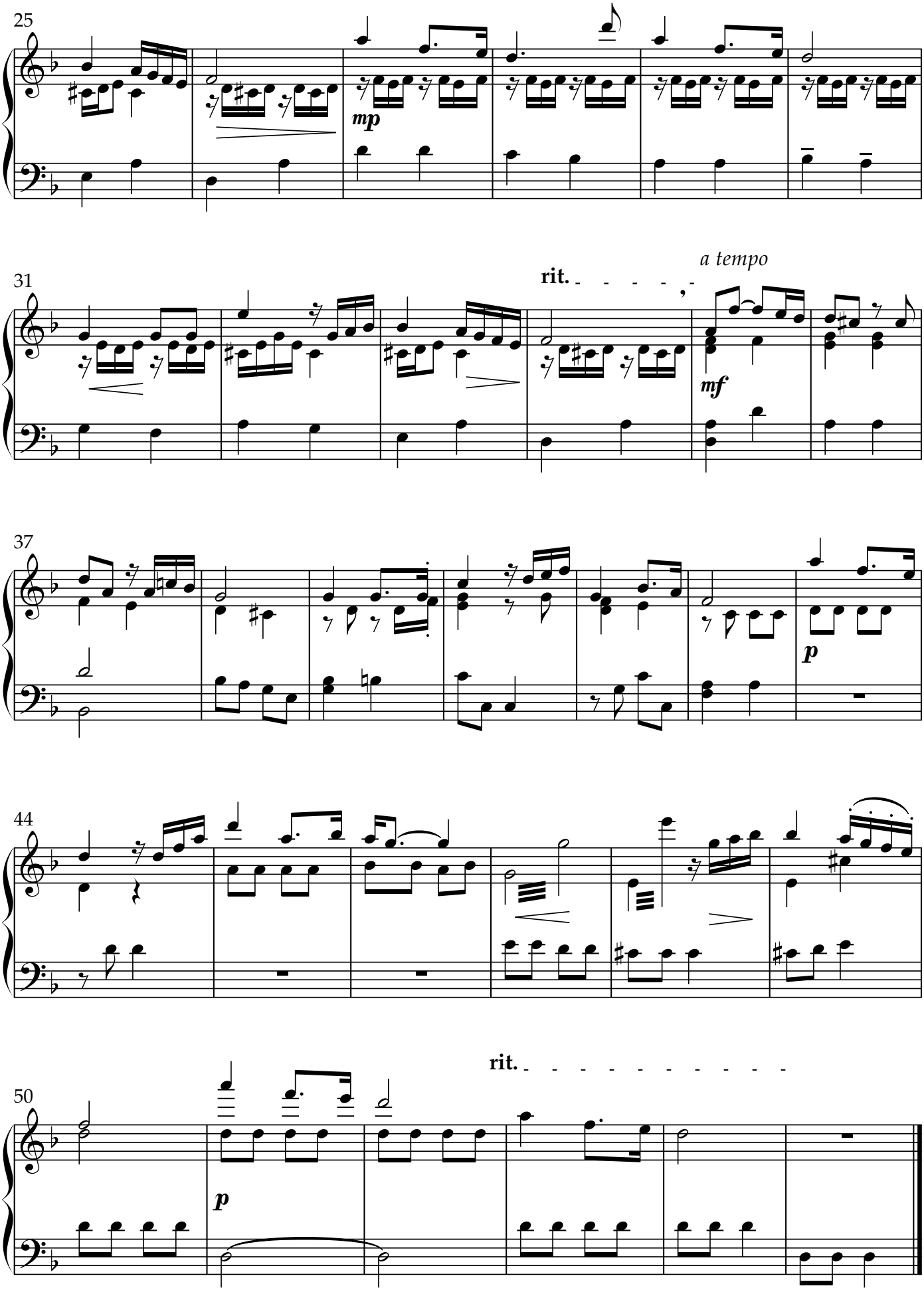
rit.

a tempo

mp

22

mf


25
mp
31
rit.
a tempo
mf
37
p
44
rit.
50
p

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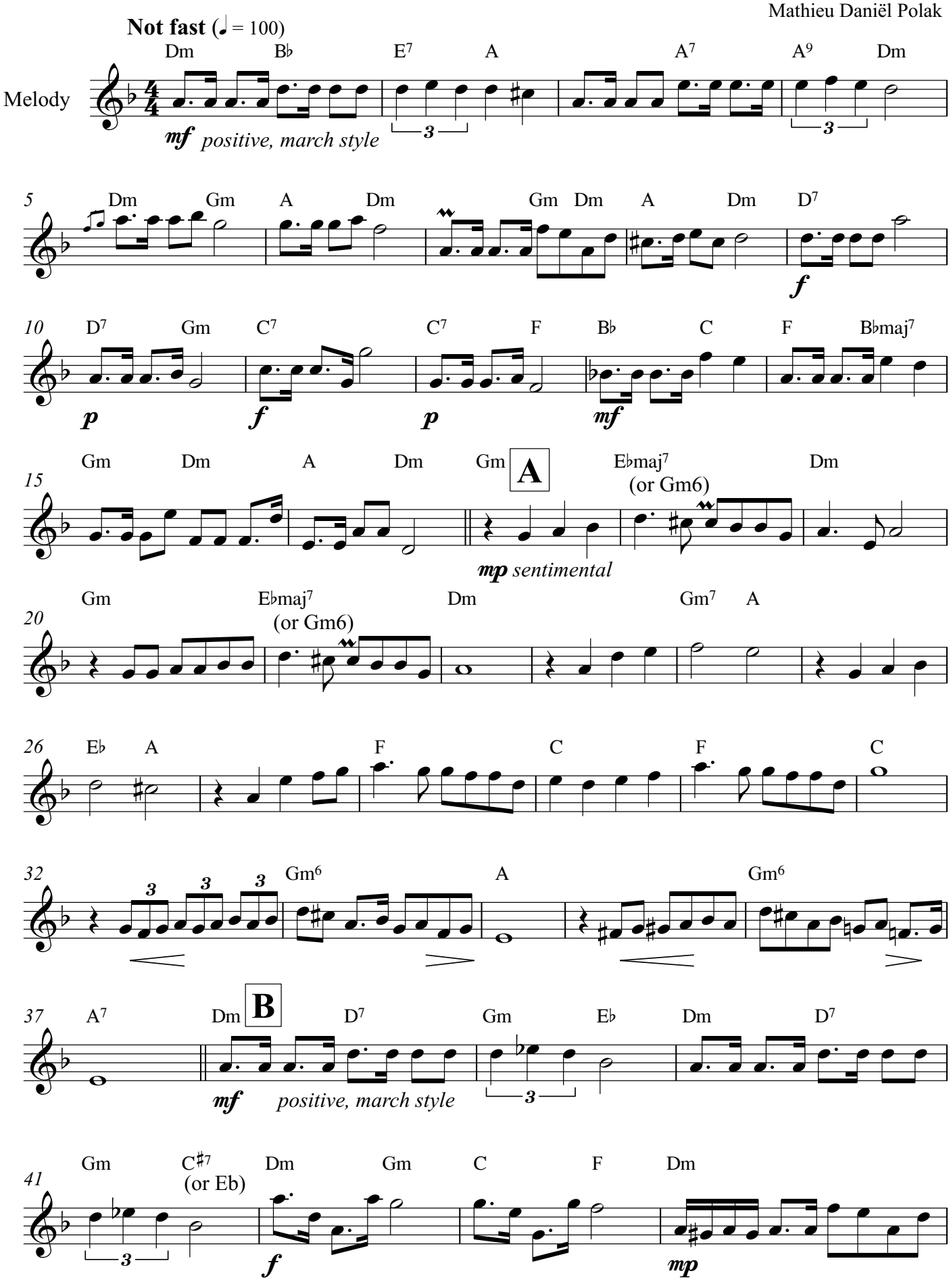
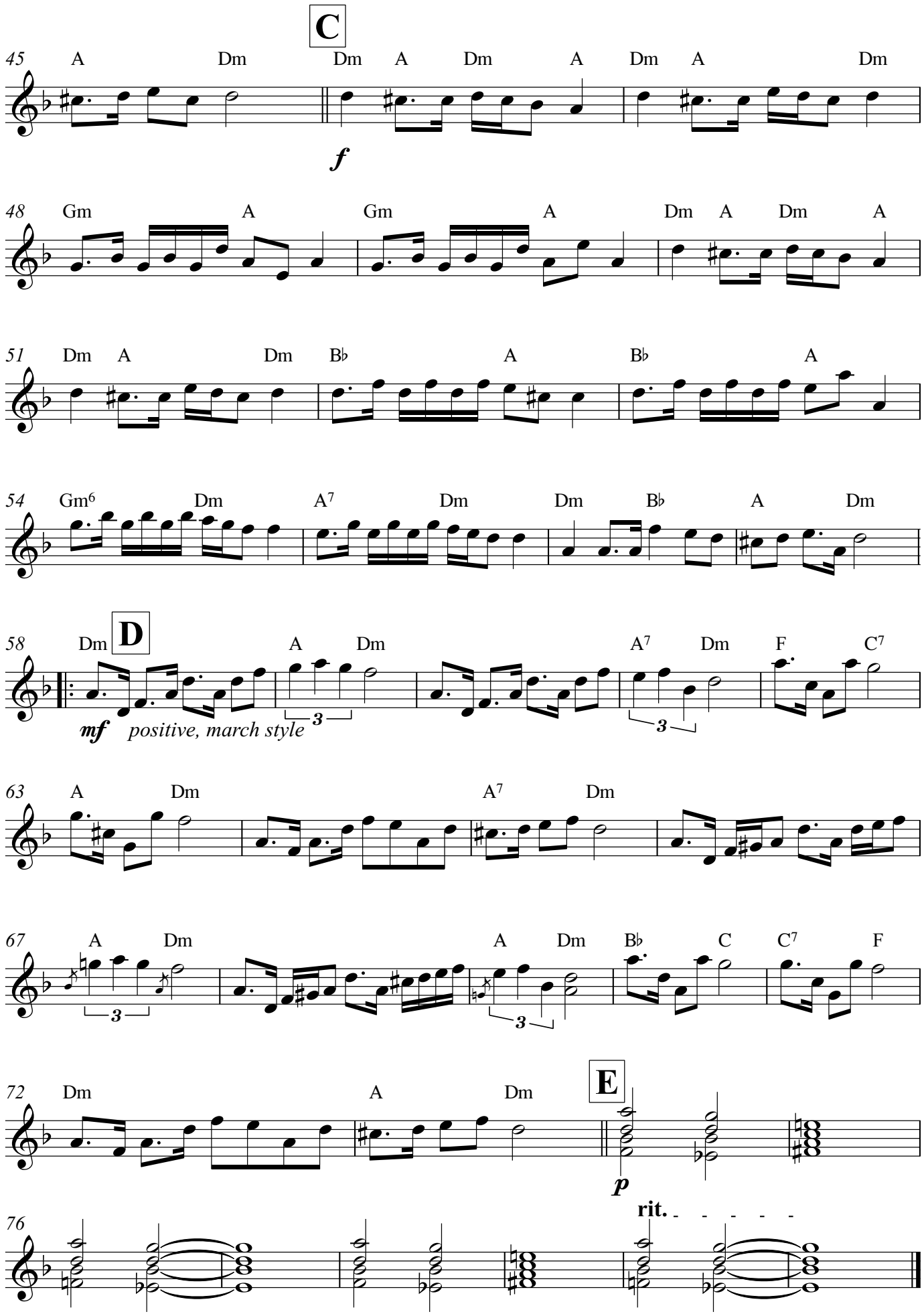
Di bisl Leyts

The little lights

Mathieu Daniël Polak




C
45
A
Dm
Dm
A
Dm
A
Dm
A
Dm
f
48
Gm
A
Gm
A
Dm
A
Dm
A
51
Dm
A
Dm
B♭
A
B♭
A
54
Gm6
Dm
A7
Dm
Dm
B♭
A
Dm
58
Dm
D
A
Dm
A7
Dm
F
C7
mf
positive, march style
3
3
63
A
Dm
A7
Dm
67
A
Dm
A
Dm
B♭
C
C7
F
3
3
72
Dm
A
Dm
E
p
76
rit.

Bloy

(Blue)

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Mathieu Daniël Polak

Con moto (♩. = c. 92)

Melody

Dm A Dm A7 Dm

mf flowing, singing

5 Gm Dm Gm

10 E7 A7 Dm **A** Dm A7 Dm

poco sostenuto

p *mf* *p rubato*

16 Dm A7 Dm Gm Dm

mf

22 Gm E7 A7 Dm

f

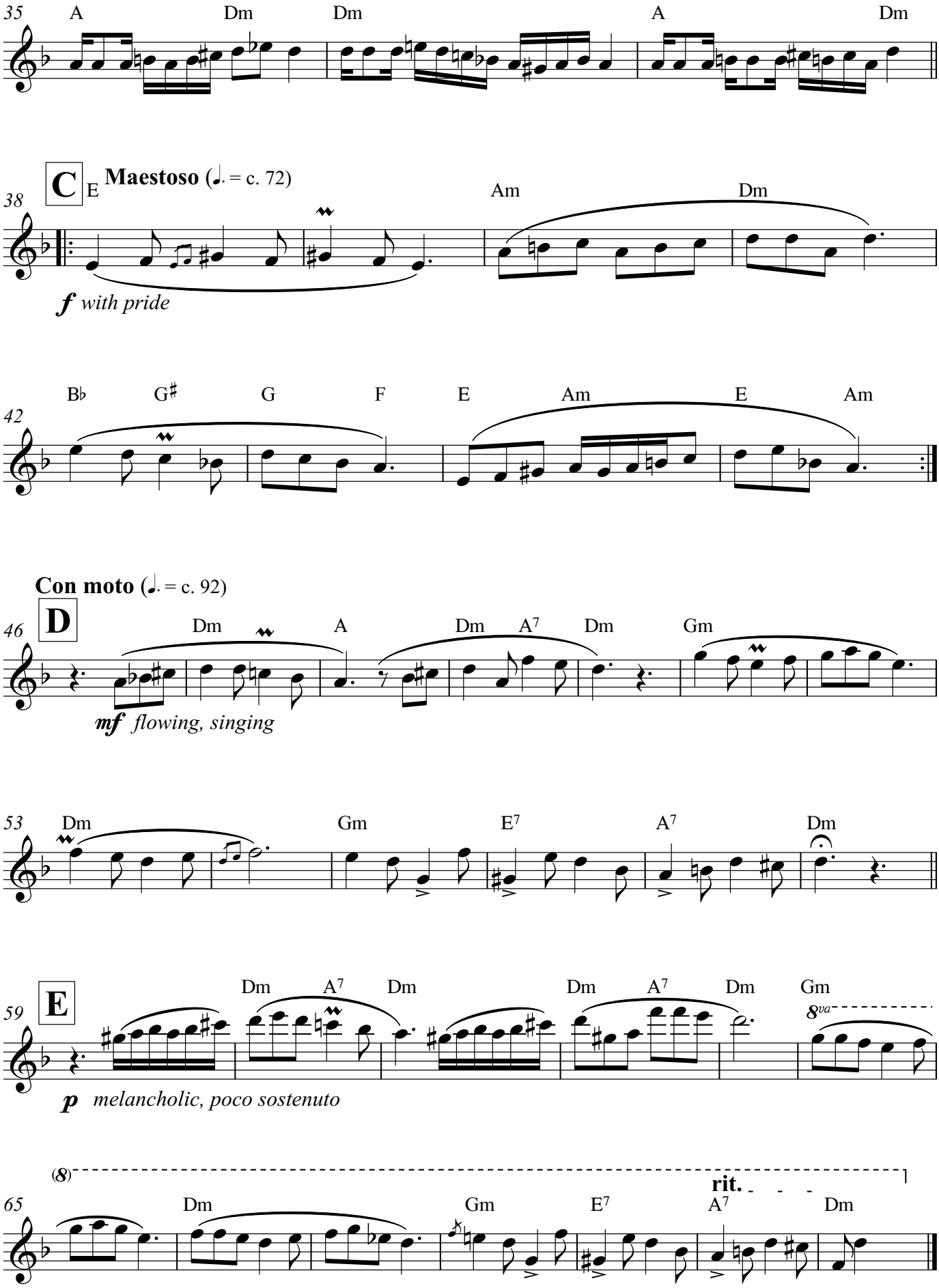
B **Burlesque** (♩ = c. 92)

26 DM A7 Dm Dm

mf witty, little bit staccato style

29 A7 Dm Gm Dm

32 Gm A7 Dm Dm


35
A
Dm
Dm
A
Dm
C
E
Maestoso (♩. = c. 72)
38
Am
Dm
f with pride
Bb
G♯
G
F
E
Am
E
Am
42
Con moto (♩. = c. 92)
D
46
Dm
A
Dm
A7
Dm
Gm
mf flowing, singing
53
Dm
Gm
E7
A7
Dm
E
59
Dm
A7
Dm
Dm
A7
Dm
Gm
8va
p melancholic, poco sostenuto
(8)
65
Dm
Gm
E7
rit.
A7
Dm

Deyn Geburstog Lid

(Birthday Song)

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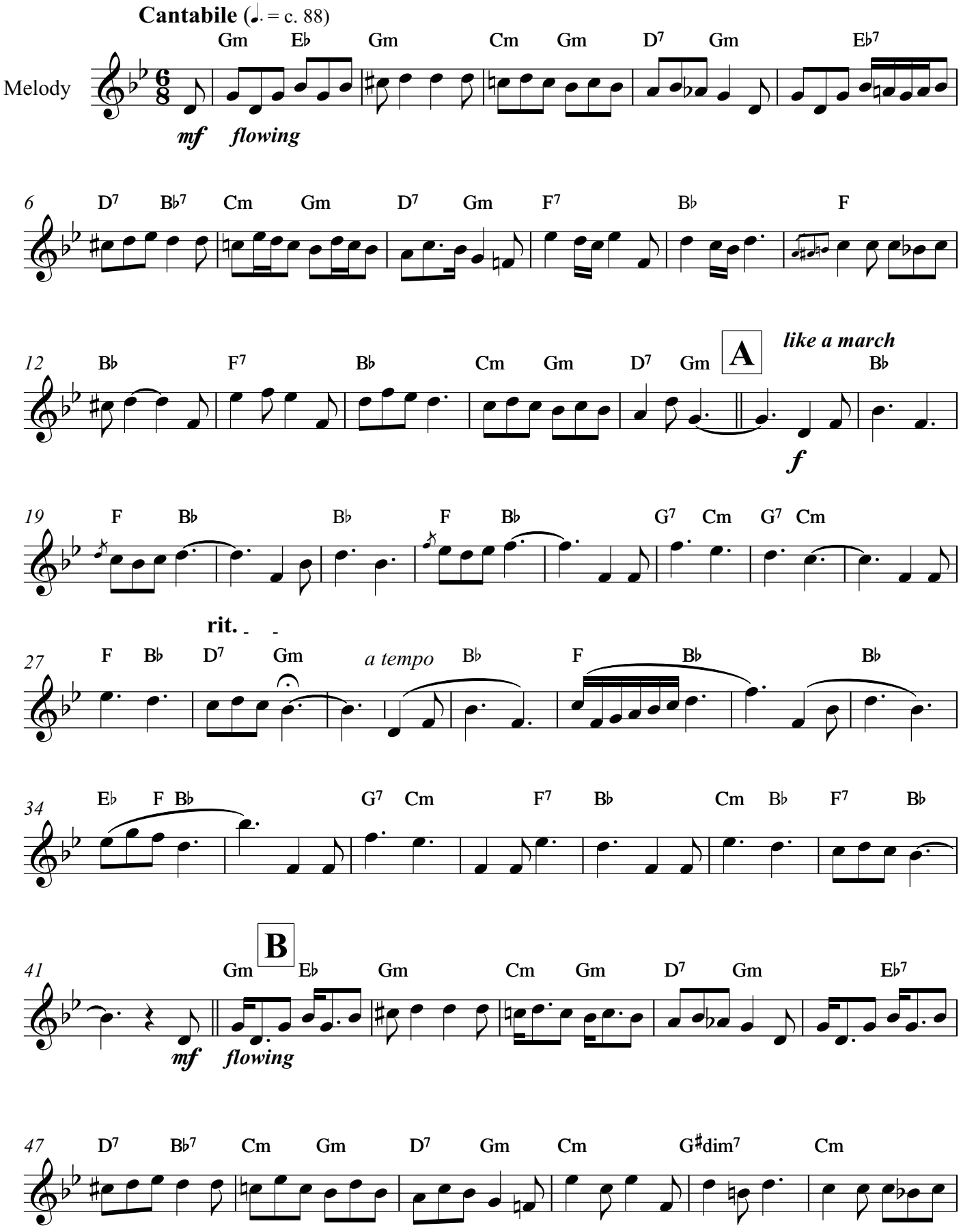
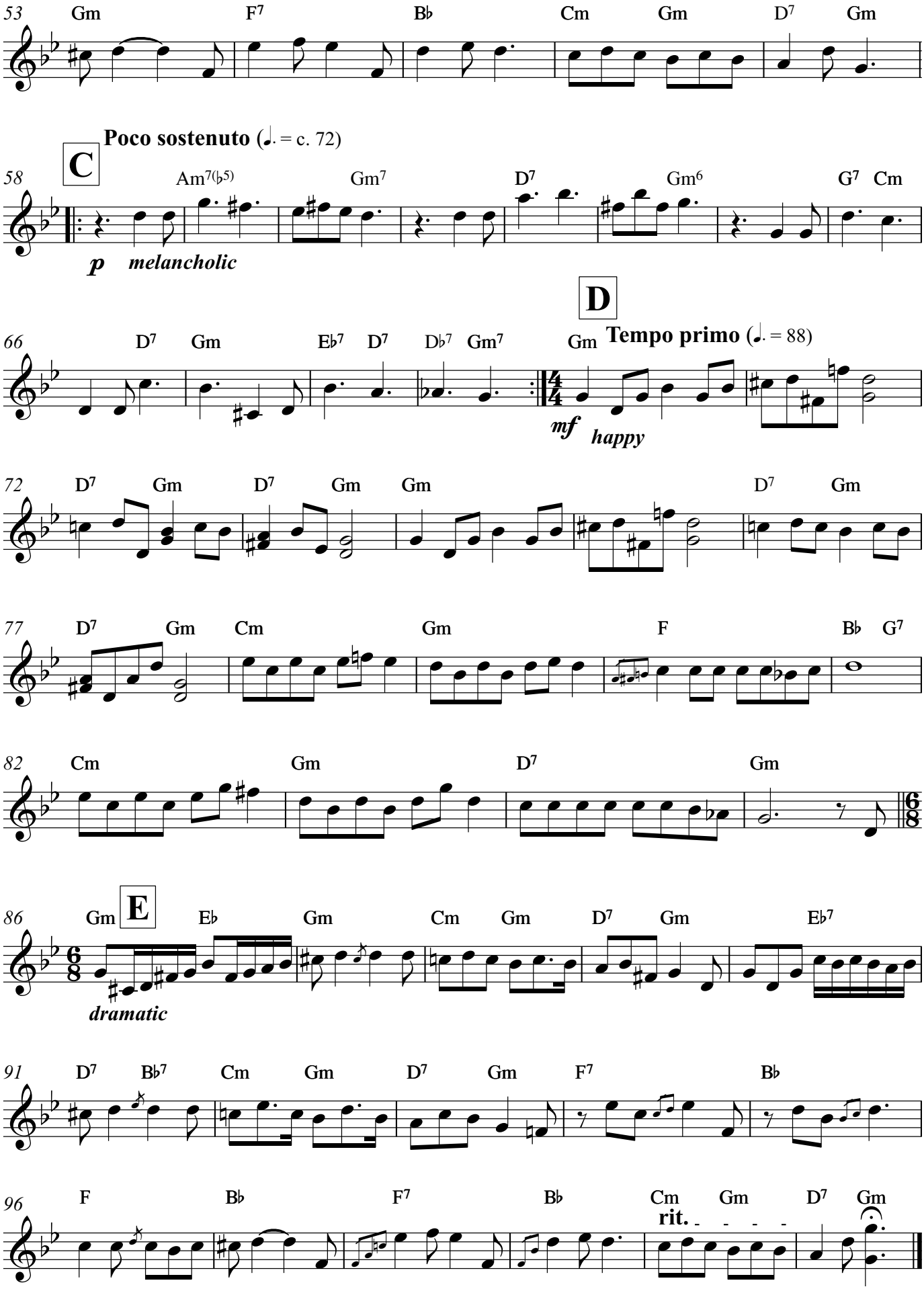
Mathieu Daniël Polak




53
Gm
F7
B♭
Cm
Gm
D7
Gm
C
Poco sostenuto (♩. = c. 72)
58
Am7(♭5)
Gm7
D7
Gm6
G7
Cm
p
melancholic
D
66
D7
Gm
E♭7
D7
D♭7
Gm7
Gm
Tempo primo (♩. = 88)
mf
happy
72
D7
Gm
D7
Gm
Gm
D7
Gm
77
D7
Gm
Cm
Gm
F
B♭
G7
82
Cm
Gm
D7
Gm
86
Gm
E
E♭
Gm
Cm
Gm
D7
Gm
E♭7
dramatic
91
D7
B♭7
Cm
Gm
D7
Gm
F7
B♭
96
F
B♭
F7
B♭
Cm
Gm
D7
Gm
rit.

Kinder Tantsn

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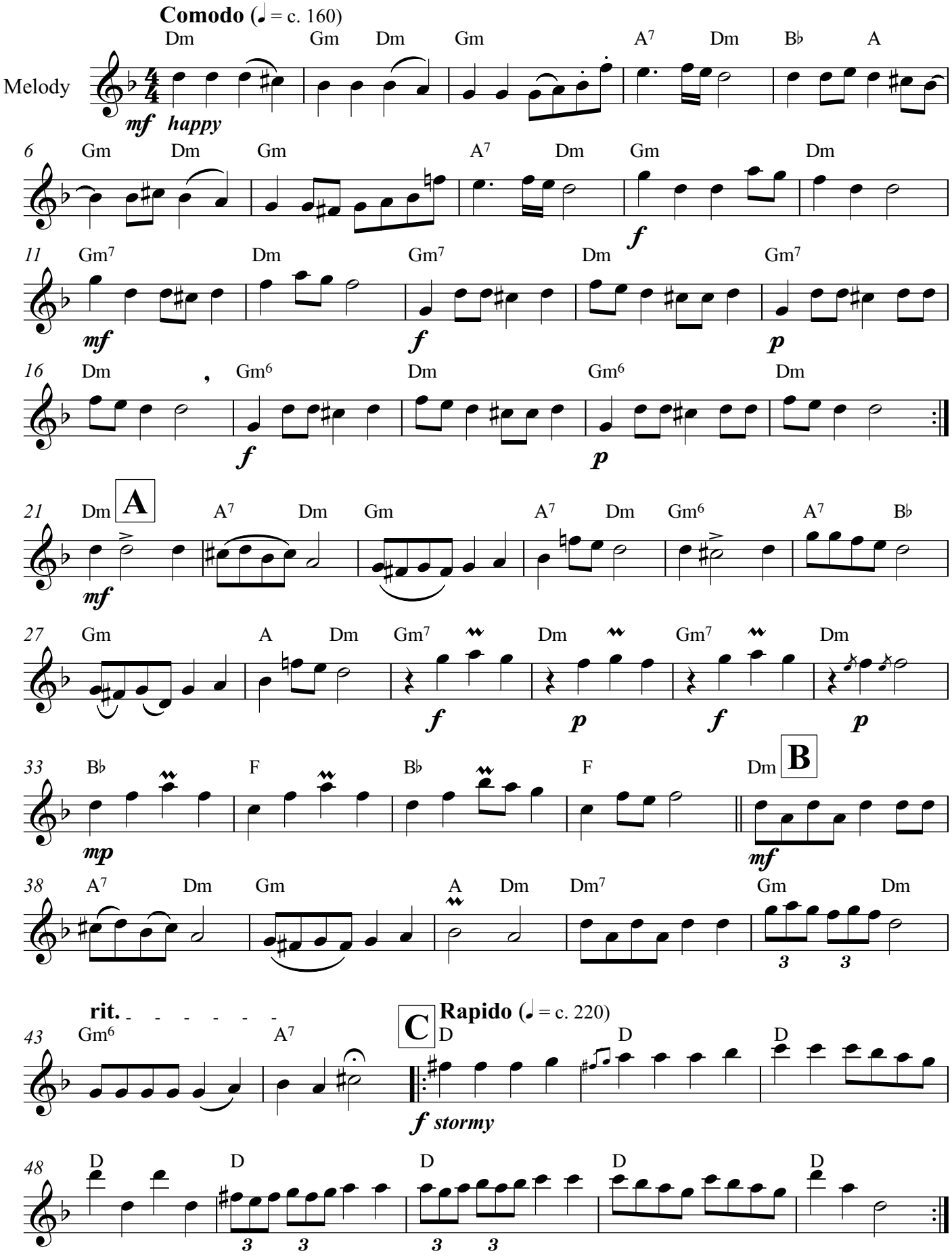
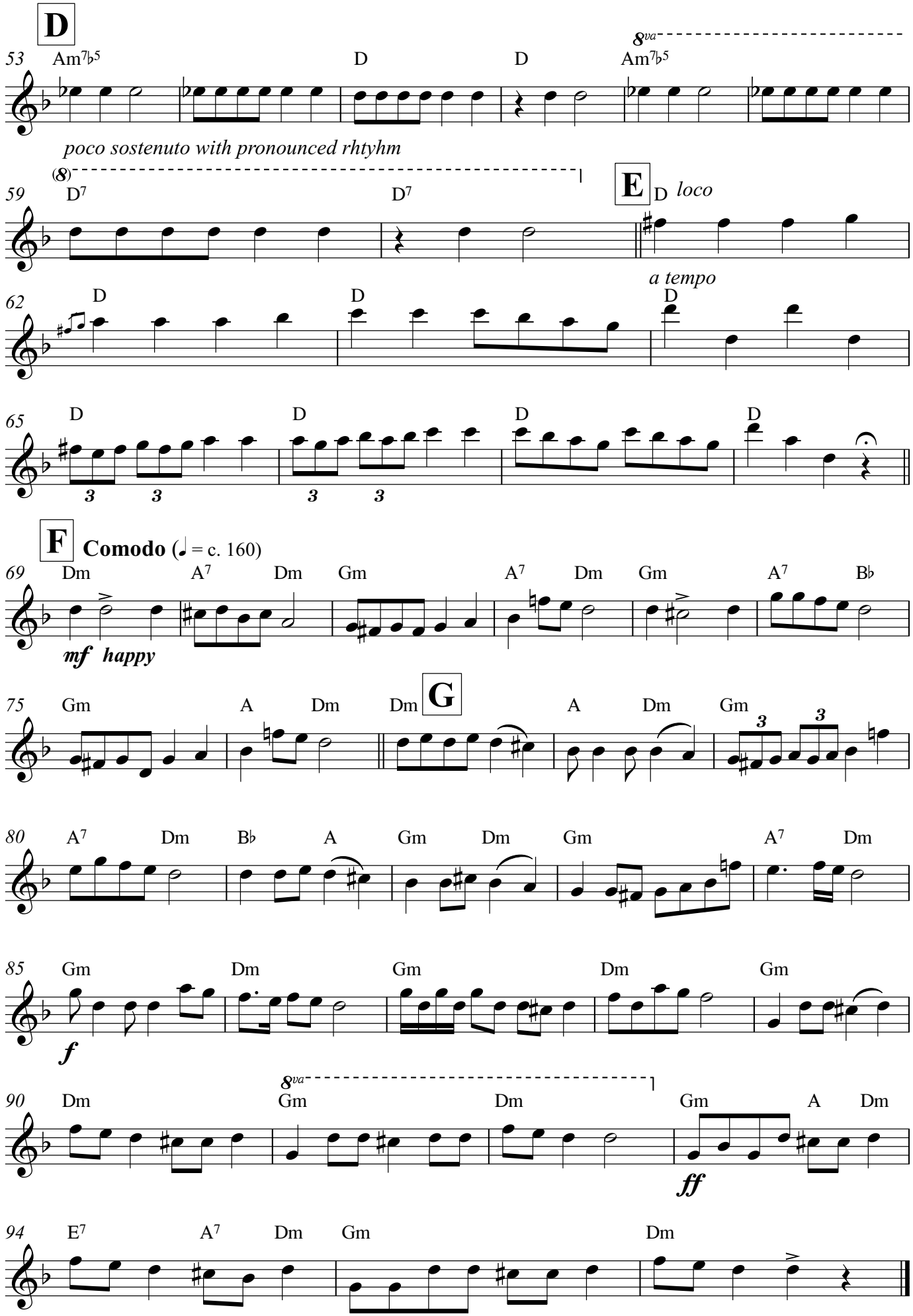
Maastricht, 2021

Mathieu Daniël Polak




D
53
Am7♭5
D
D
Am7♭5
8va
poco sostenuto with pronounced rhtyhm
(8)
59
D7
D7
E
D
loco
a tempo
62
D
D
D
65
D
D
D
D
3
3
3
3
F
Comodo (♩ = c. 160)
69
Dm
A7
Dm
Gm
A7
Dm
Gm
A7
B♭
mf happy
75
Gm
A
Dm
Dm
G
A
Dm
Gm
3
3
80
A7
Dm
B♭
A
Gm
Dm
Gm
A7
Dm
85
Gm
Dm
Gm
Dm
Gm
f
8va
90
Dm
Gm
Dm
Gm
A
Dm
ff
94
E7
A7
Dm
Gm
Dm

In Memory of Winnie, great love and wife of musicologist Anton Molenaar

Bells of Ashkenaz for Winnie

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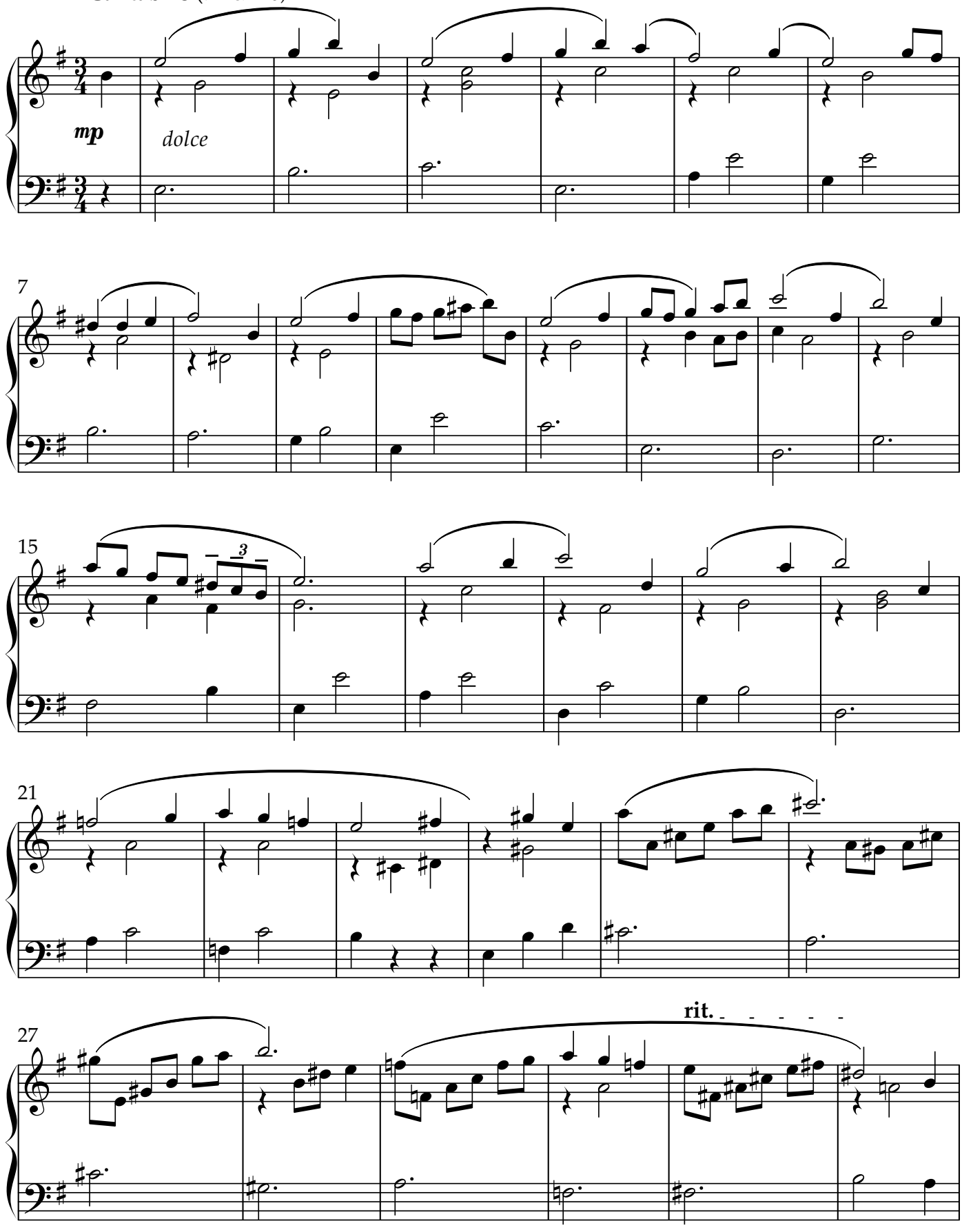
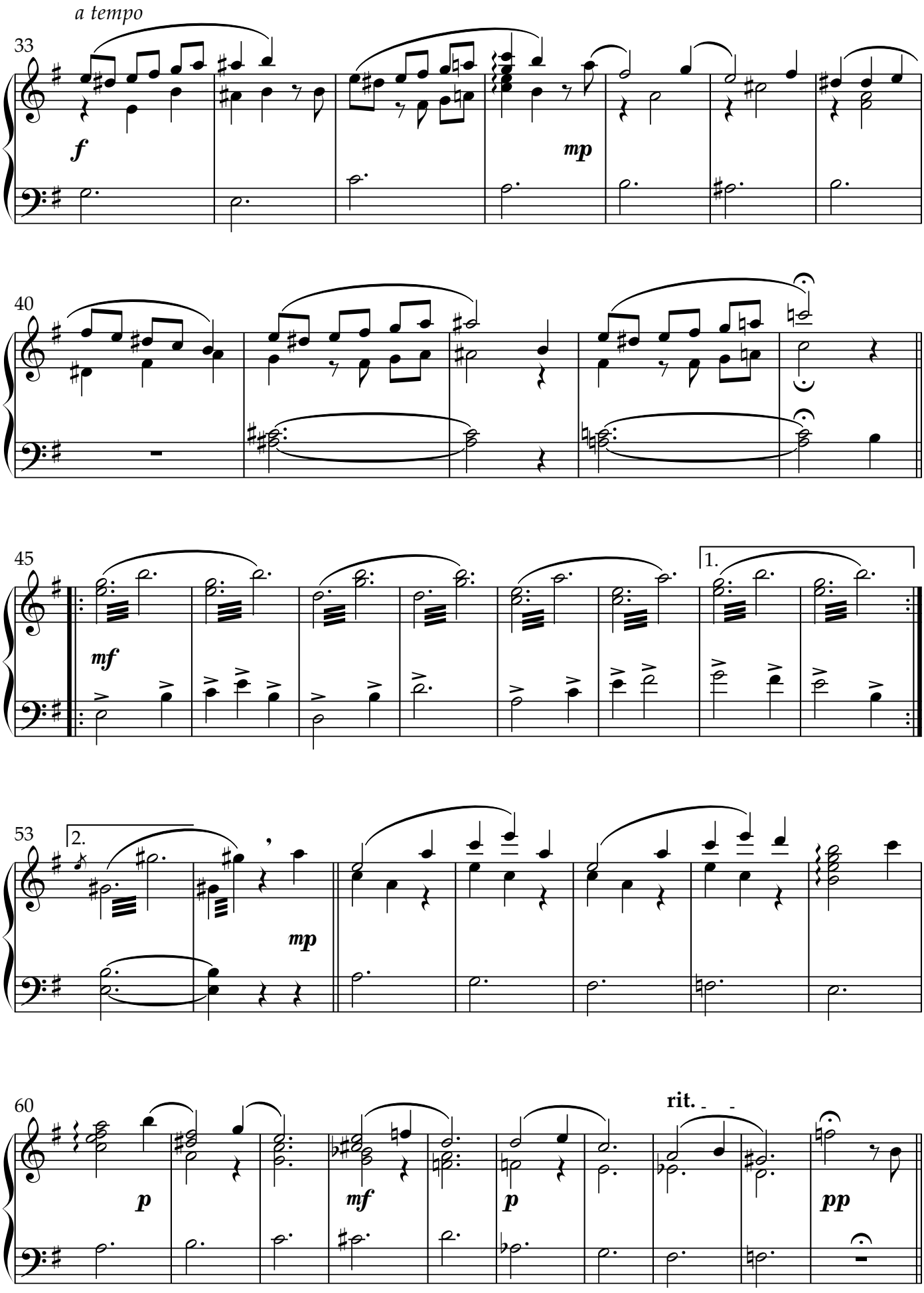
Maastricht 2021

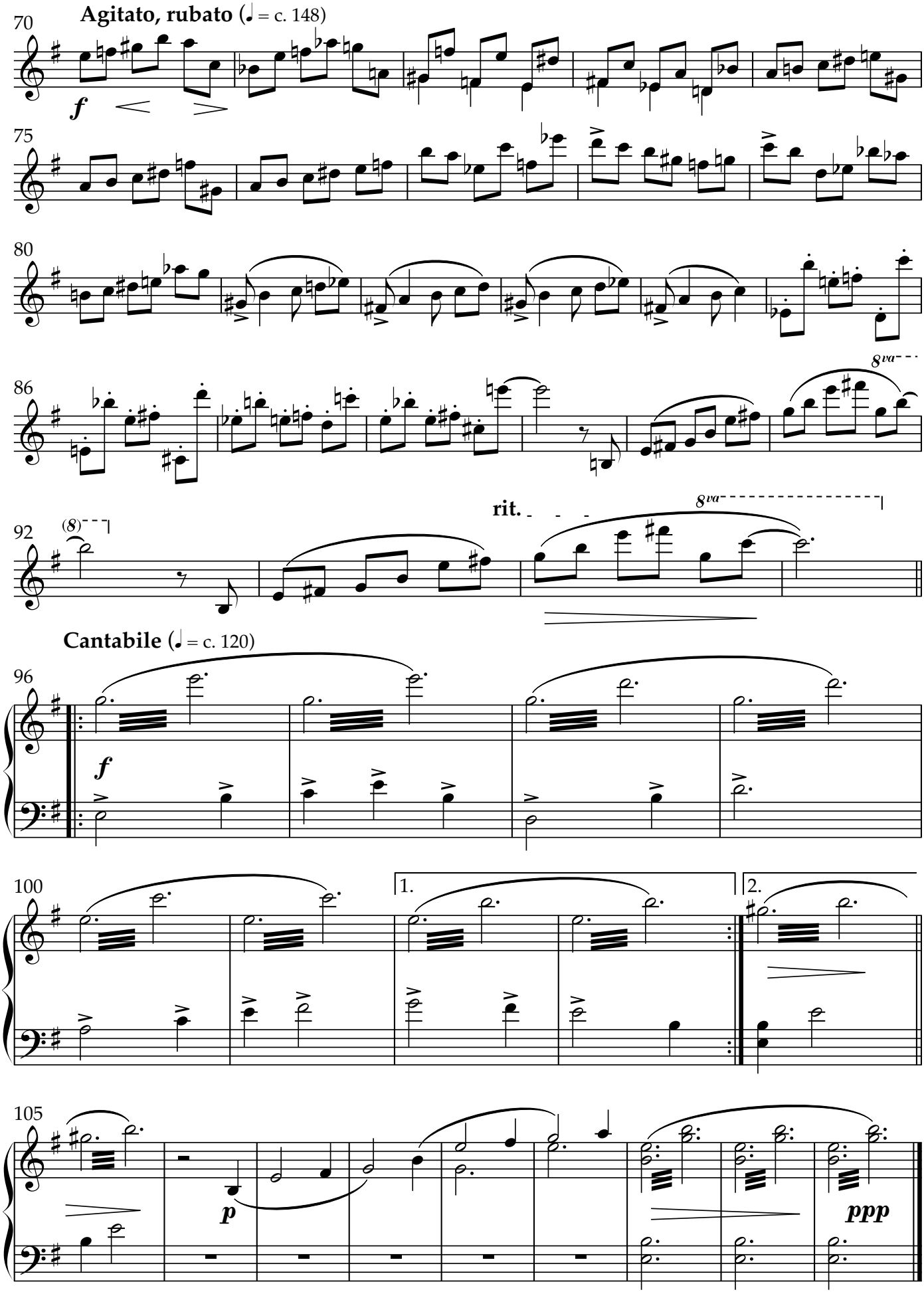
References to Beethoven violin concert, movement 3

Cantabile (♩. = c. 120)

Mathieu Daniel Polak




a tempo
33
f
mp
40
45
mf
1.
53
2.
mp
60
p
mf
p
rit.
pp


70
Agitato, rubato (♩ = c. 148)
f
75
80
86
8va
92
(8)
rit.
8va
Cantabile (♩ = c. 120)
96
f
100
1.
2.
105
p
ppp

Hinei Mah Tov

How good it is for brothers to dwell together

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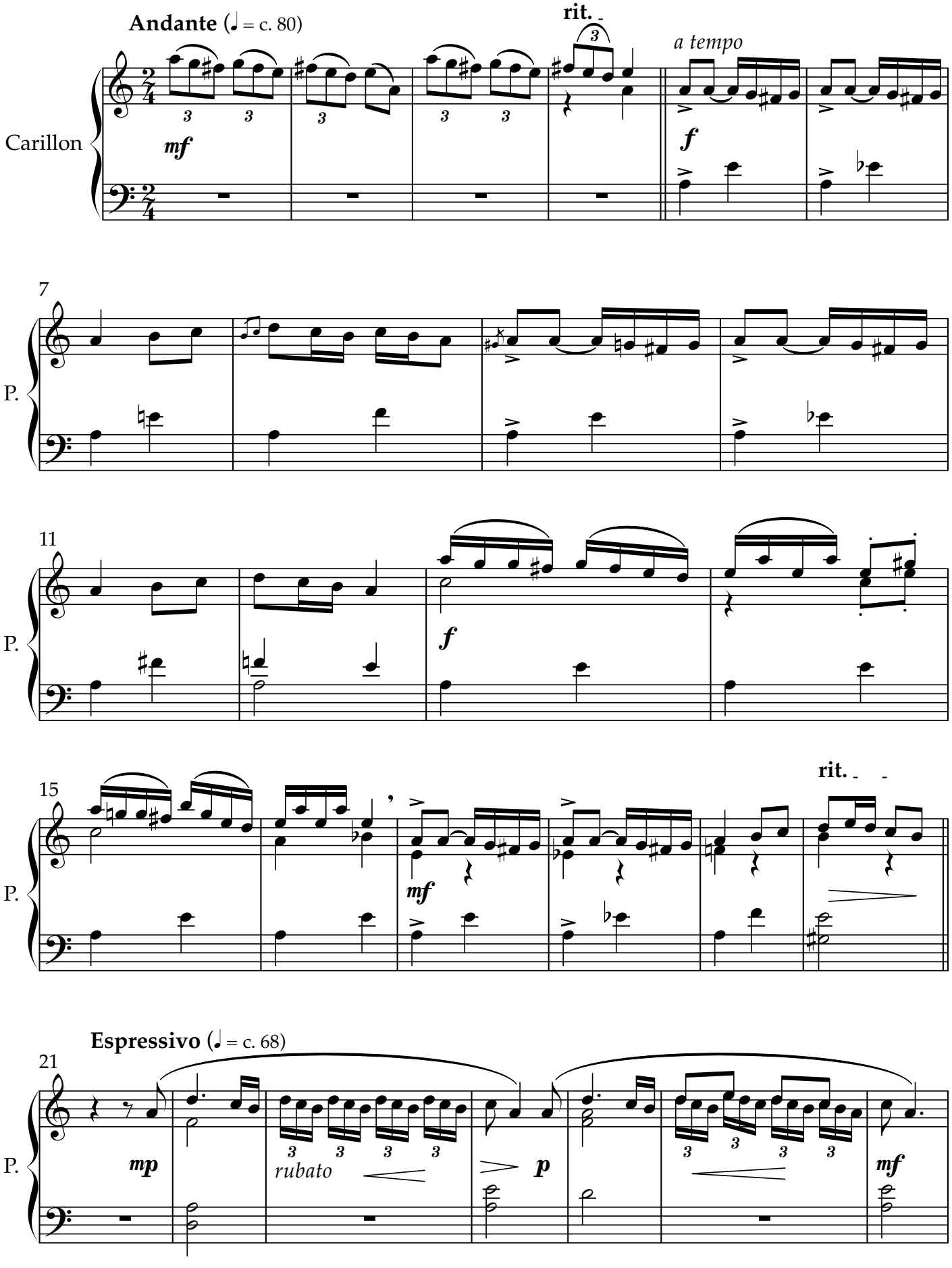
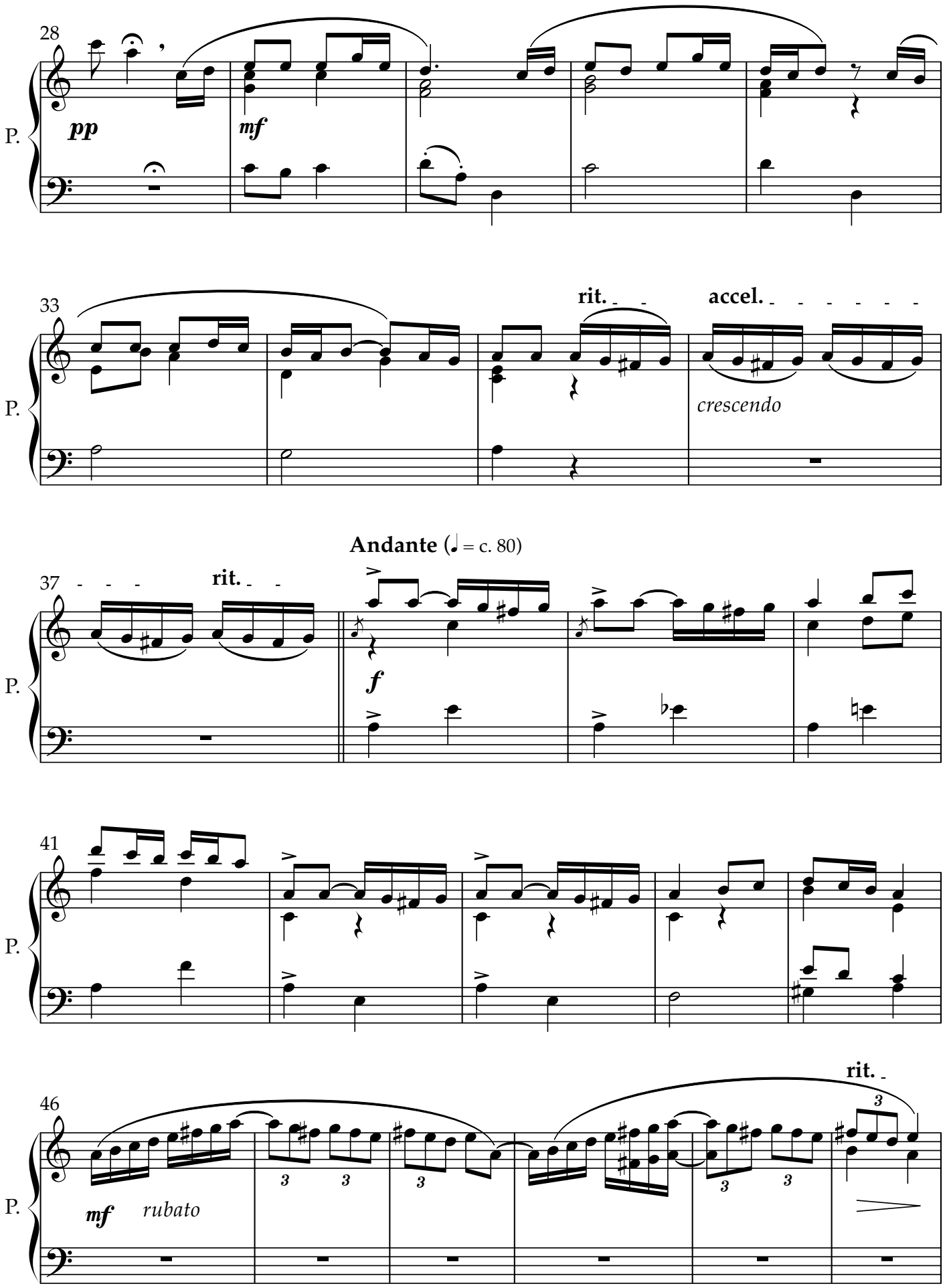
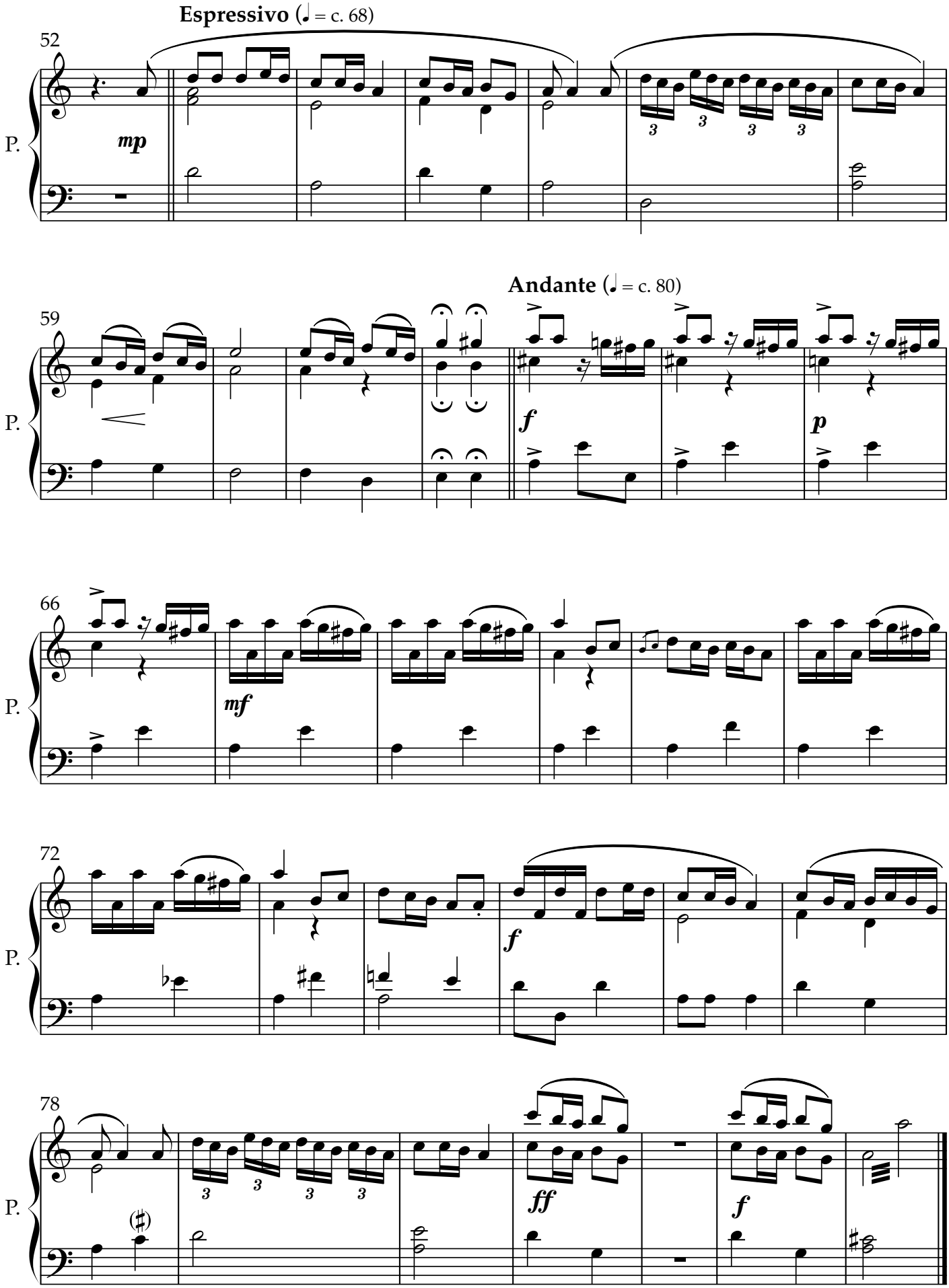
Klezmer
Arranged by Mathieu Daniël Polak




28
pp
mf
P.
33
rit.
accel.
crescendo
P.
Andante (♩ = c. 80)
37
rit.
f
P.
41
P.
46
rit.
mf
rubato
P.


Espressivo (♩ = c. 68)
52
P.
mp
Andante (♩ = c. 80)
59
P.
f
p
66
P.
mf
72
P.
f
78
P.
ff
f

Havah in Havanah

Havah Nagilah and Cuban rhythm references

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Maastricht, 2021

Mathieu Daniel Polak

Poco Agitato (♩ = c. 92)

Carillon

mf

5

10

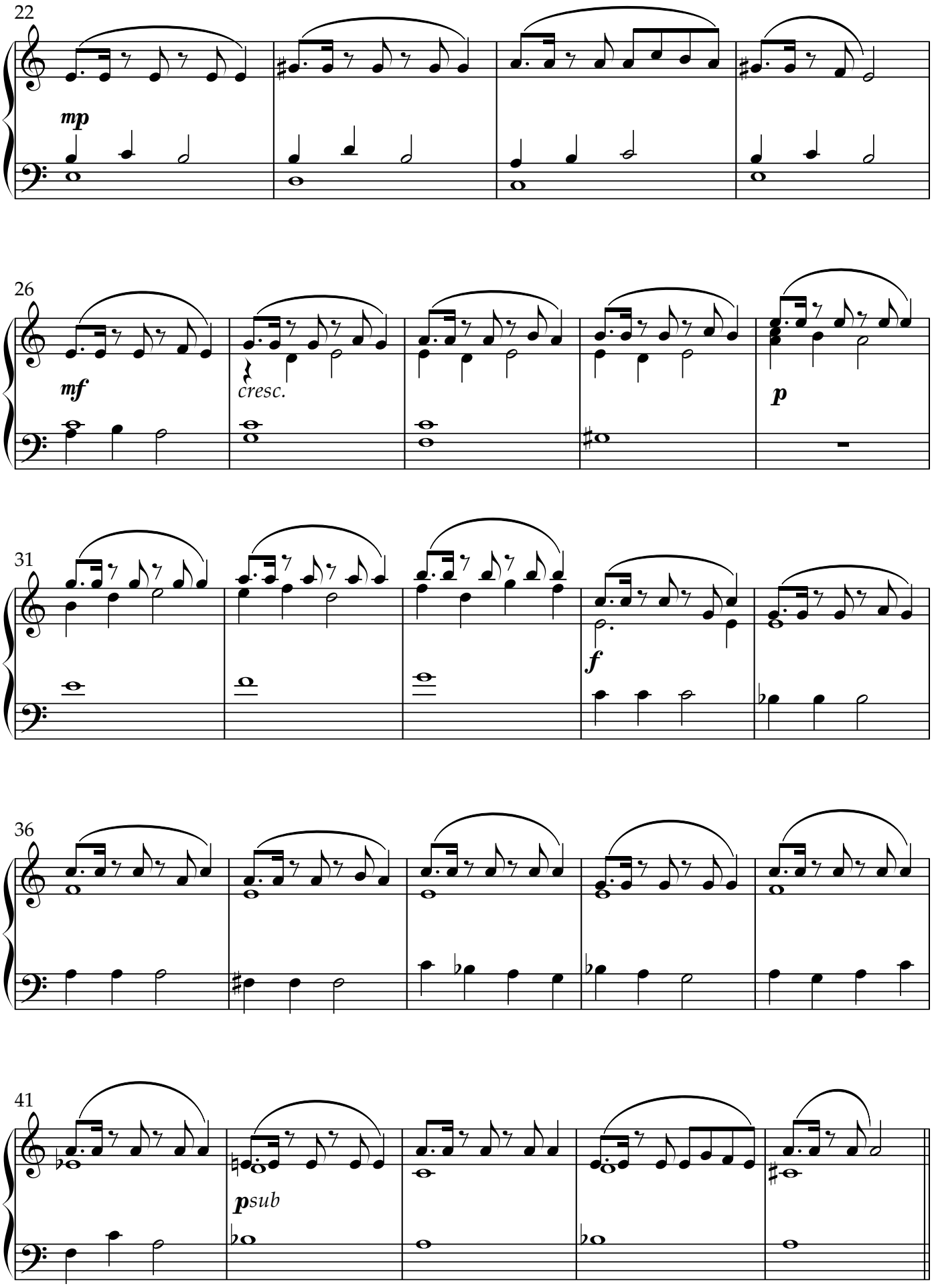
14

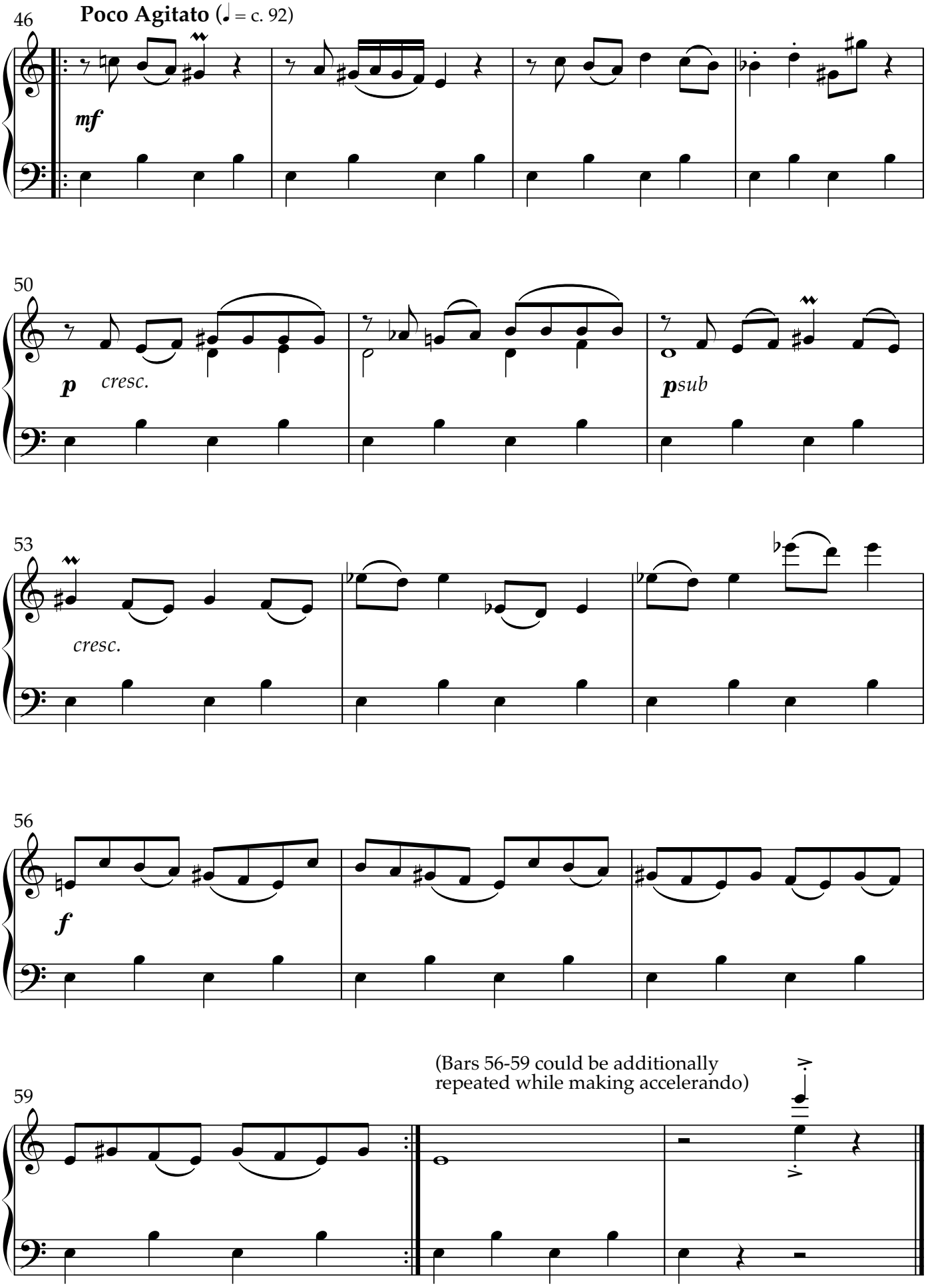
rit.

18

Amabile (♩ = c. 84)

p


22
mp
26
mf
cresc.
p
31
f
36
41
psub


46
Poco Agitato (♩. = c. 92)
mf
50
p
cresc.
psub
53
cresc.
56
f
59
(Bars 56-59 could be additionally
repeated while making accelerando)

Kiever Bulgar

(Dance from Kiev)

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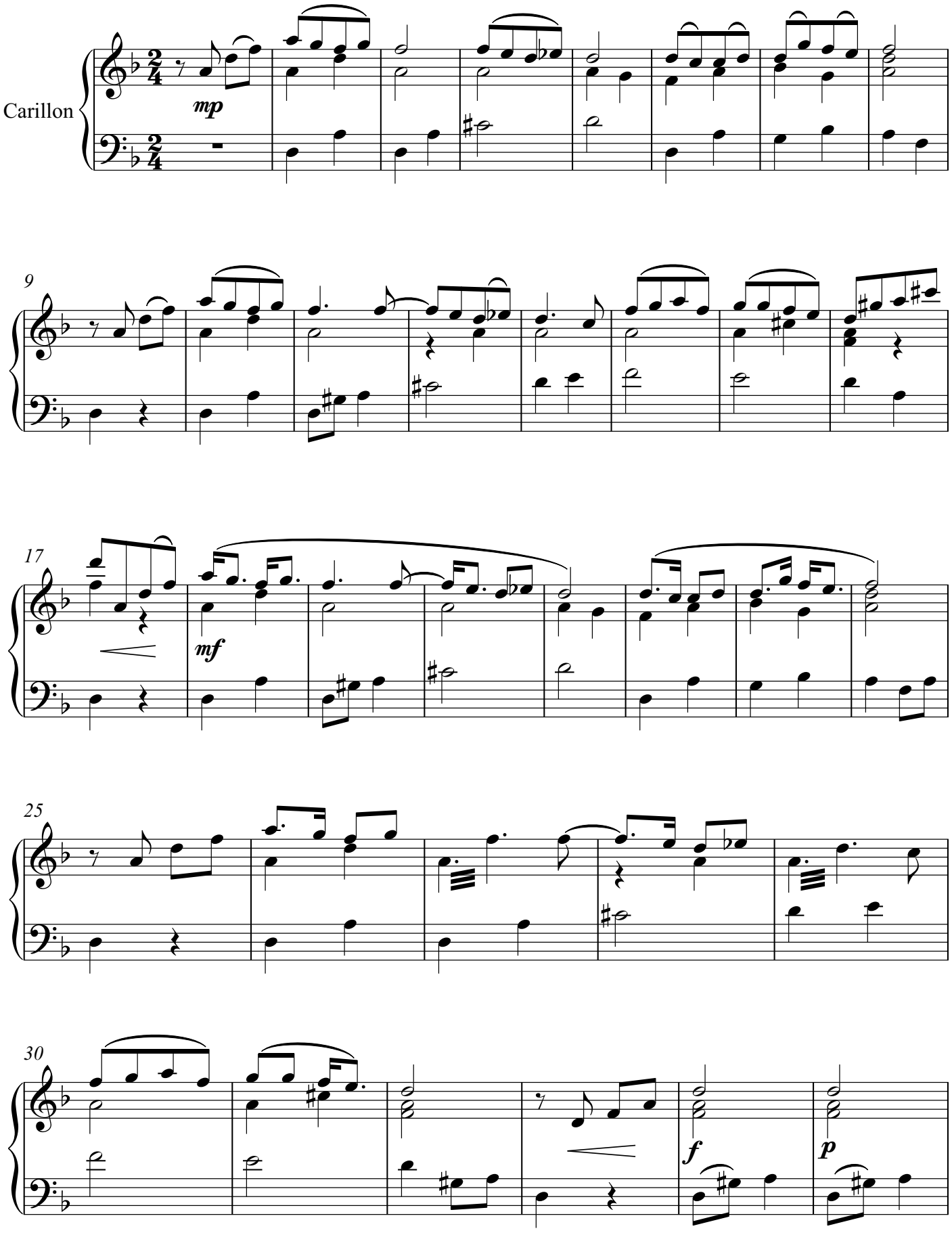
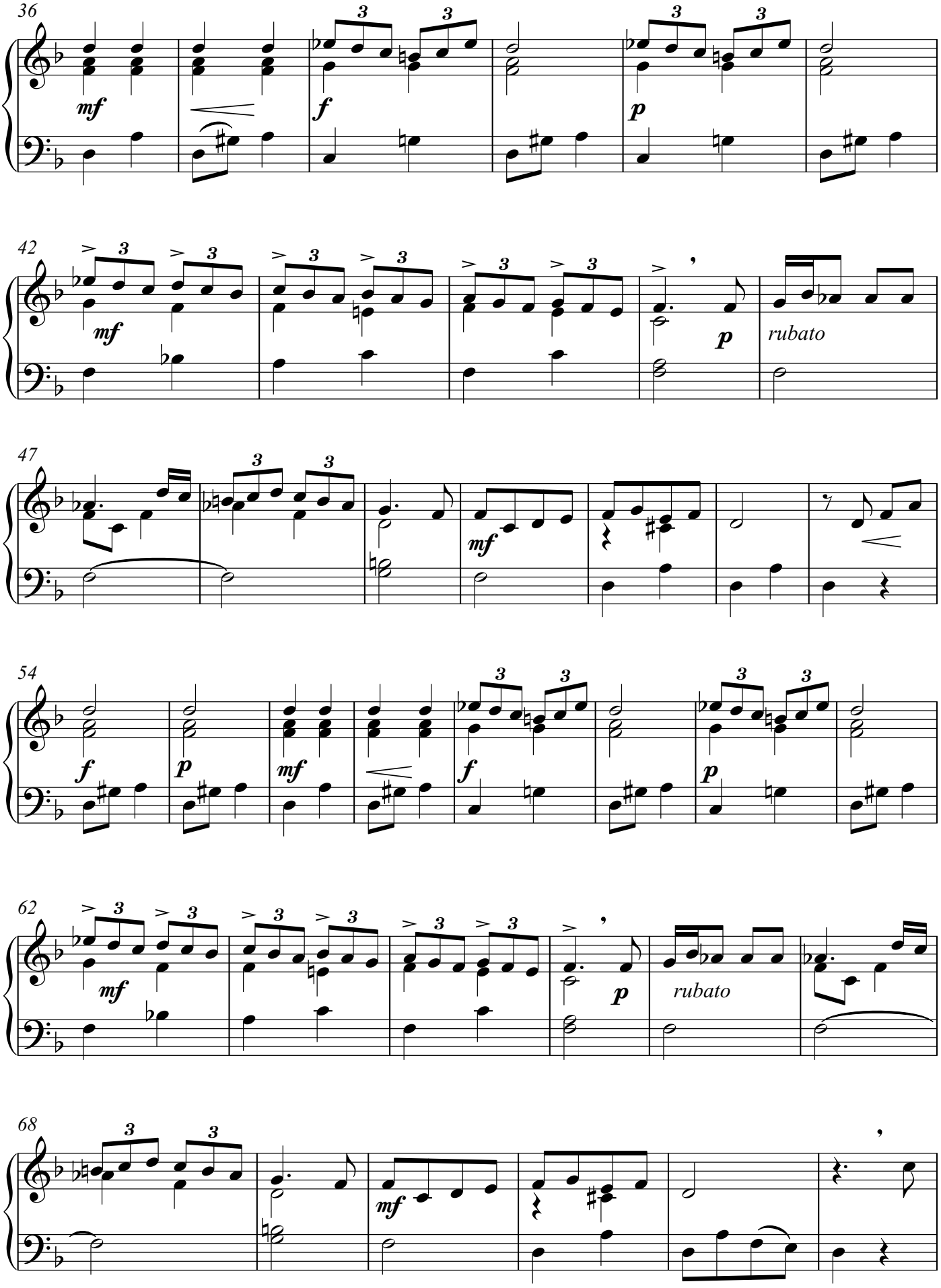
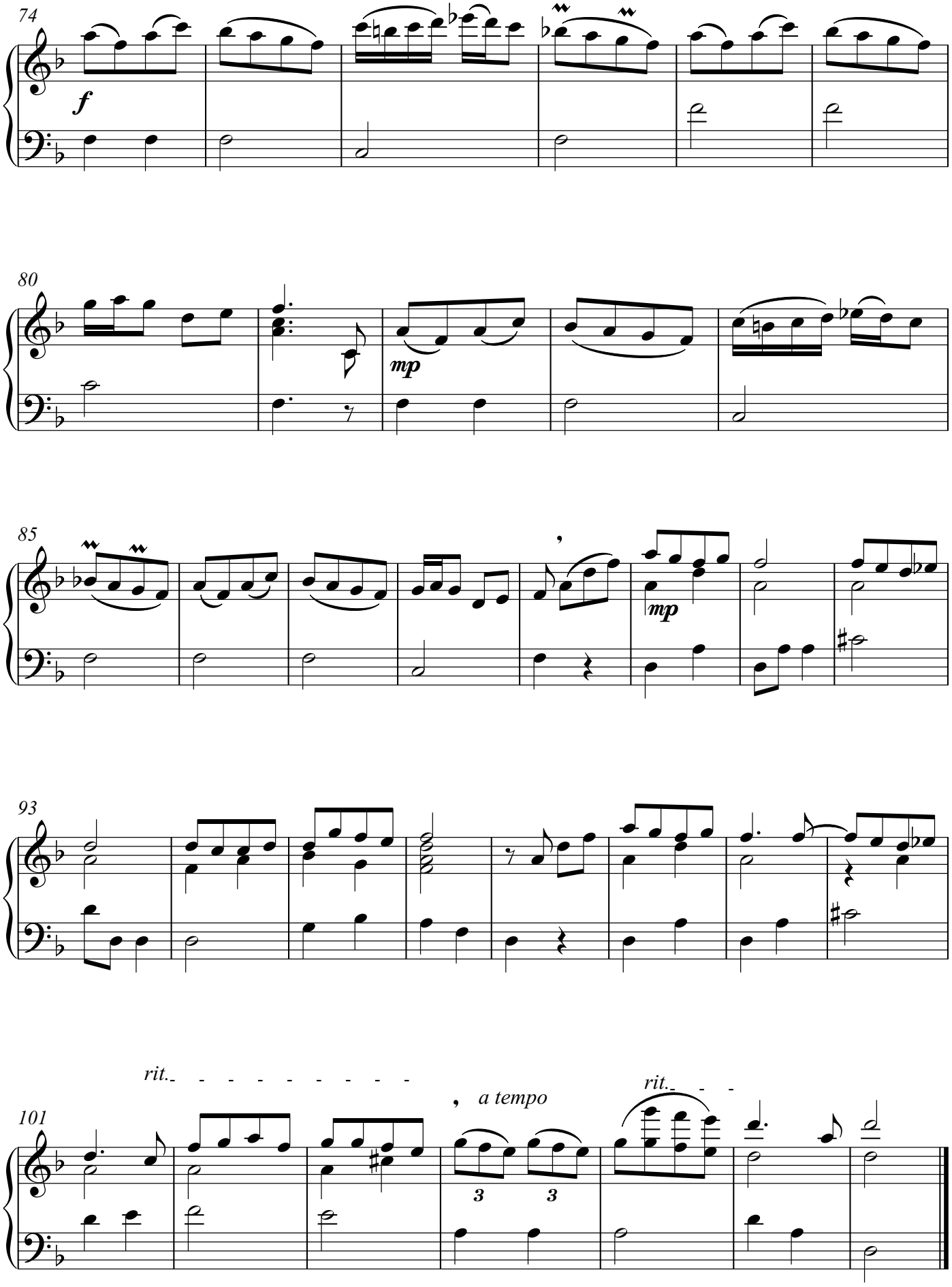
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniël Polak

Moderato (♩ = c. 100)




36
mf
f
p
42
mf
p
rubato
47
mf
54
f
p
mf
f
p
62
mf
p
rubato
68
mf


74
f
80
mp
85
mp
93
rit.
a tempo
rit.
101

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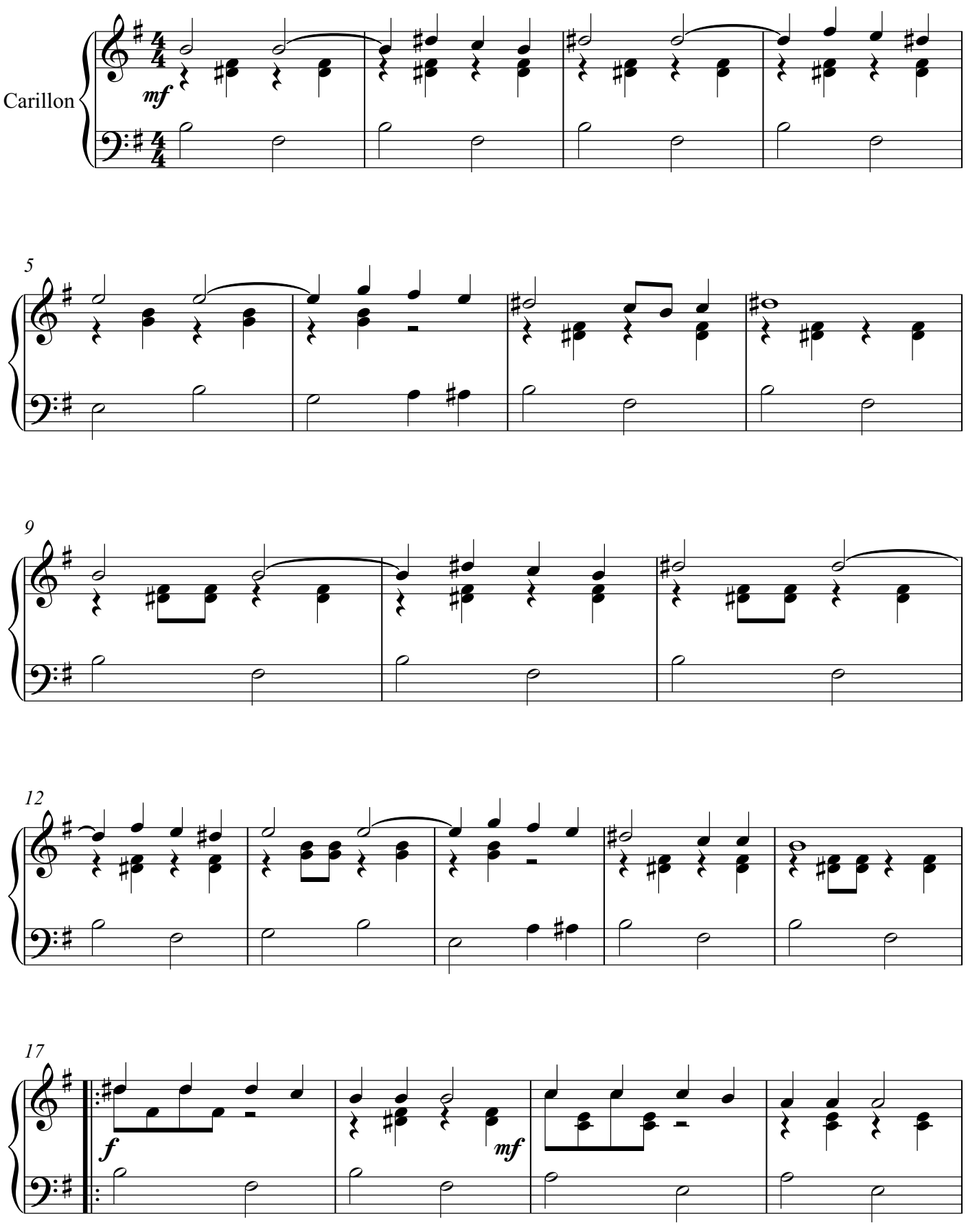
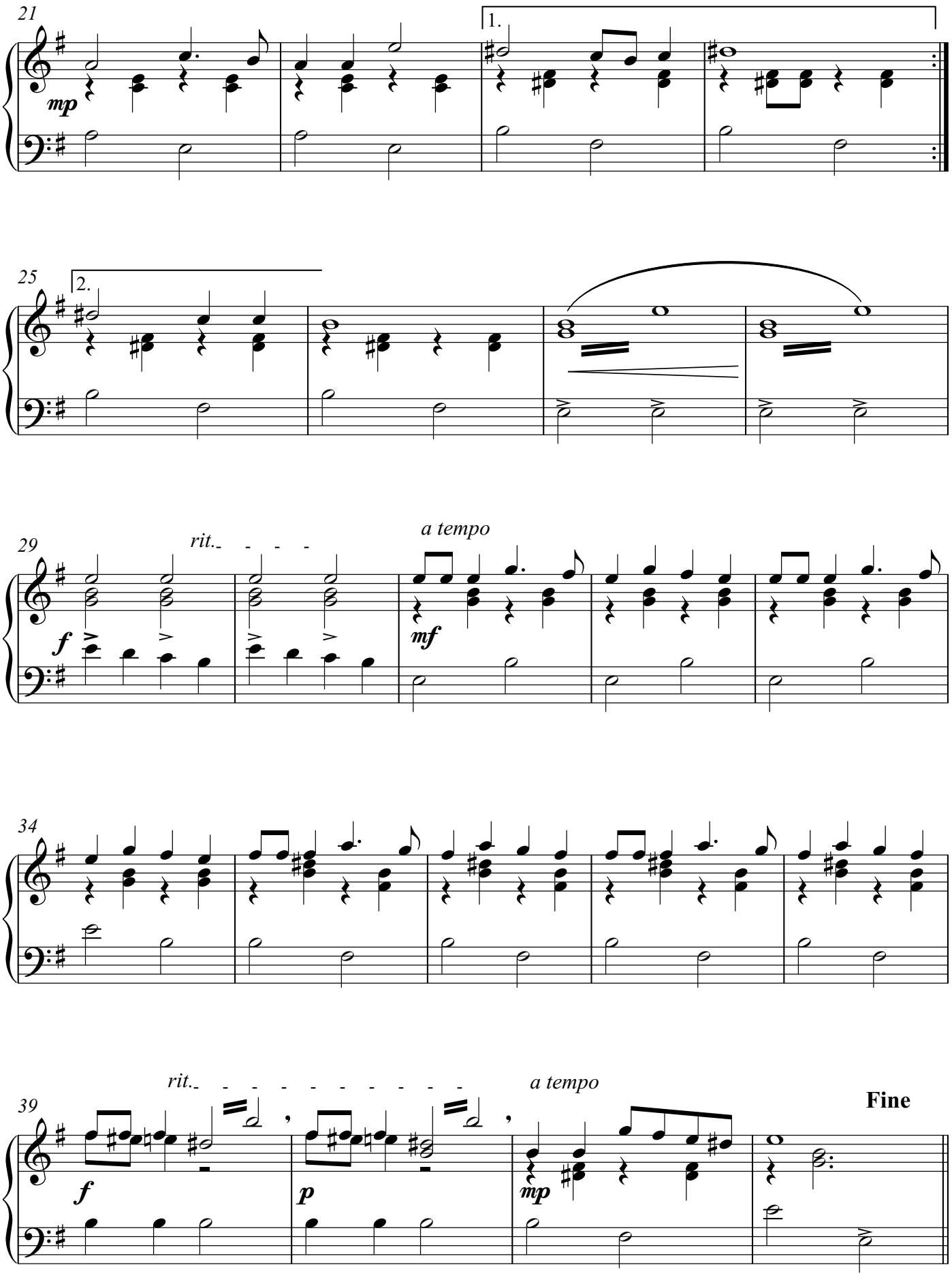
Maastricht, 2021

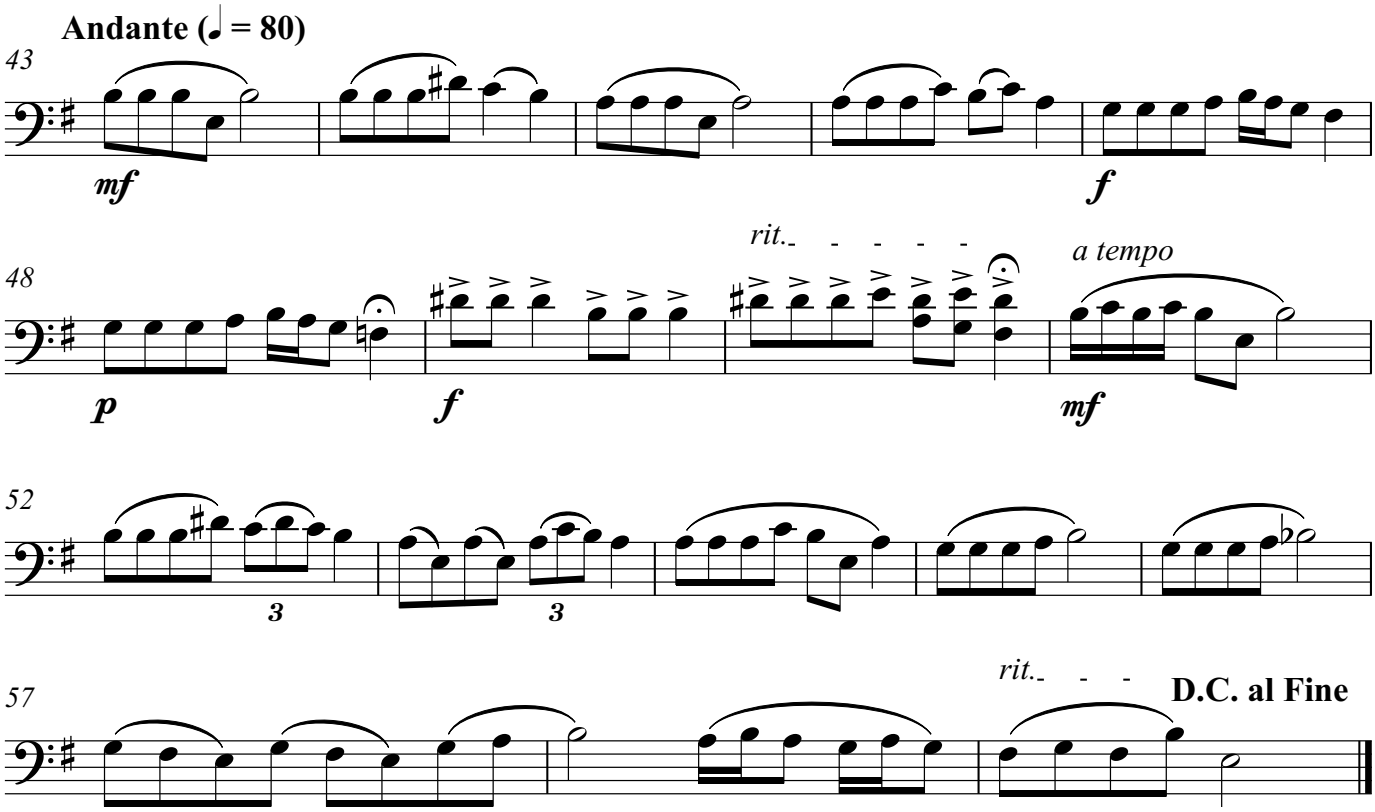
Havah Nagilah
(Let us rejoice)

Klezmer
arranged by Mathieu Daniël Polak

Giocoso (♩ = c. 128)




21
mp
1.
25
2.
29
rit.
a tempo
f
mf
34
39
rit.
a tempo
f
p
mp
Fine


Andante (♩ = 80)
43
mf
f
48
rit.
a tempo
p
f
mf
52
3
3
57
rit.
D.C. al Fine

Unter a kleyn Beymele

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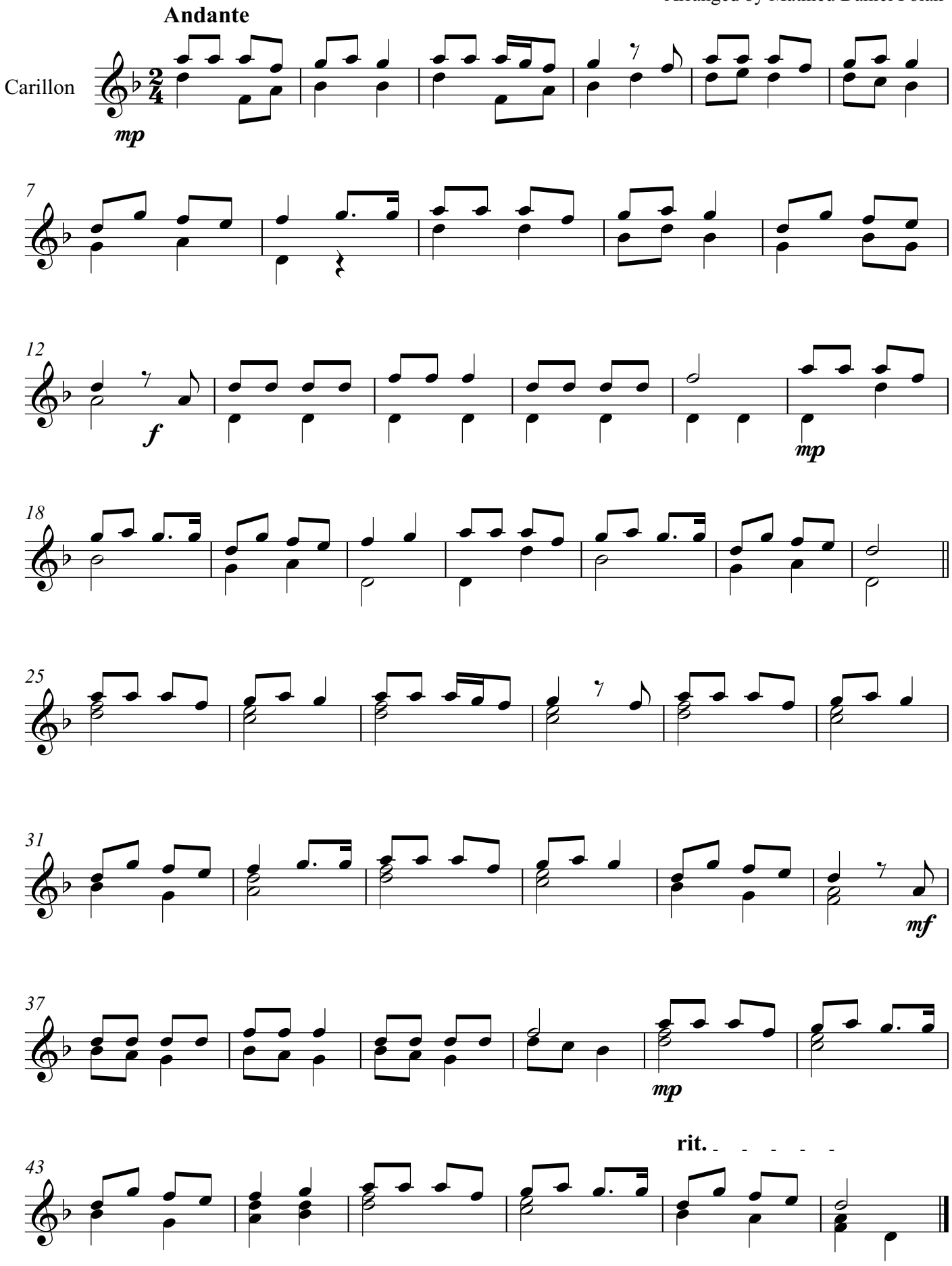
Under a little Tree

Yiddish Traditional
Arranged by Mathieu Daniël Polak



Dem Trisker Rebn's Khusidl

The Dance of the Rabbi from Trisk

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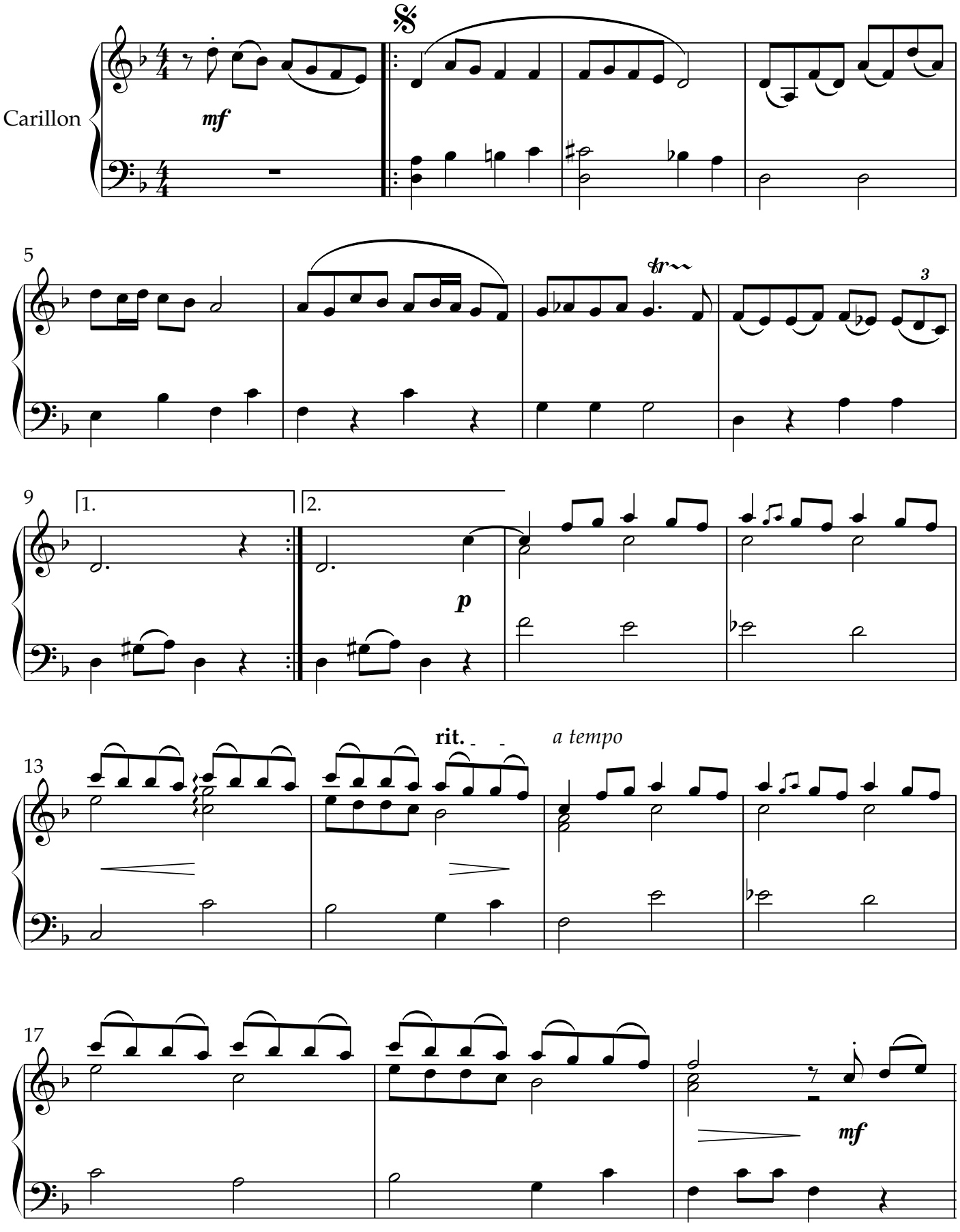
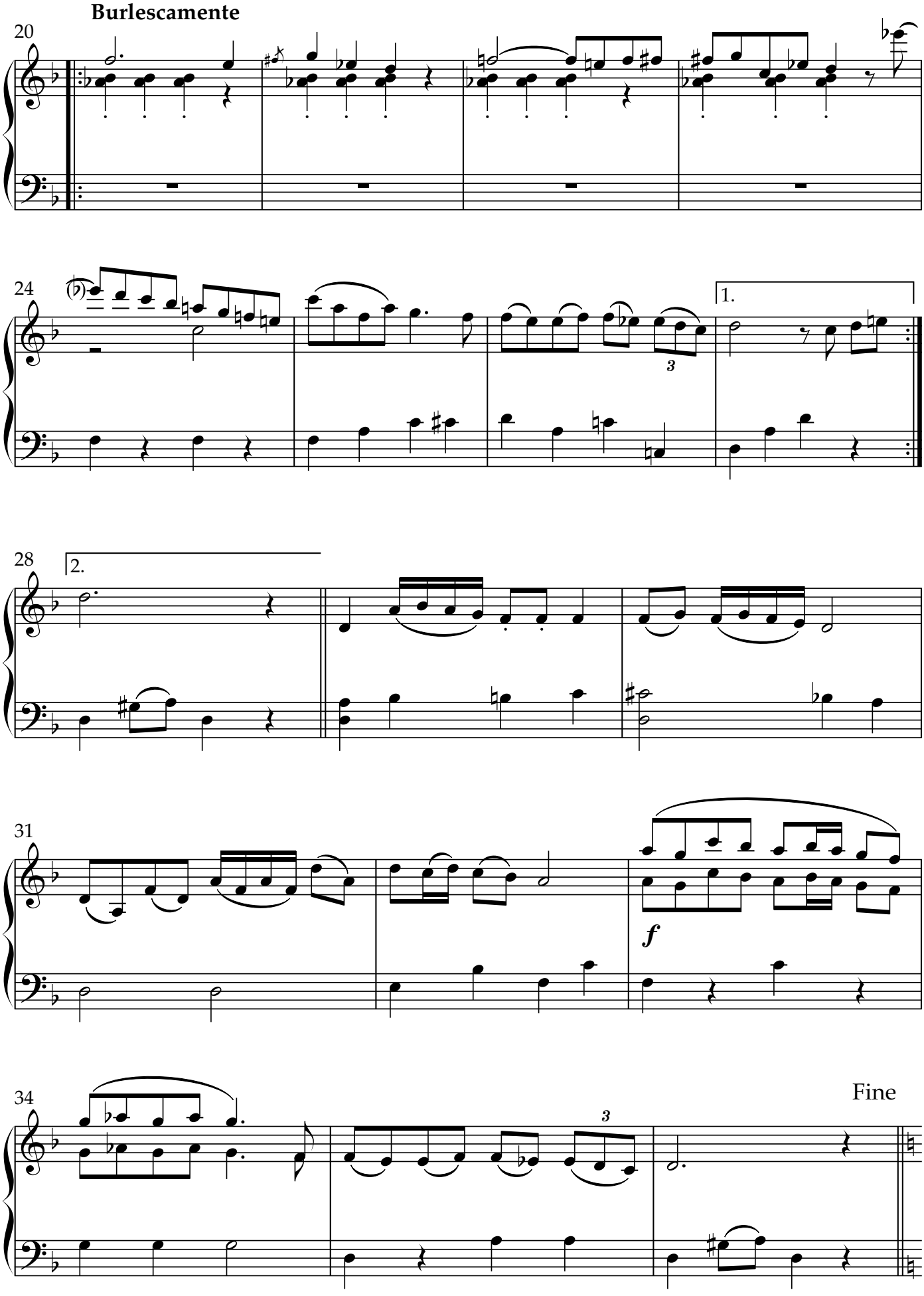
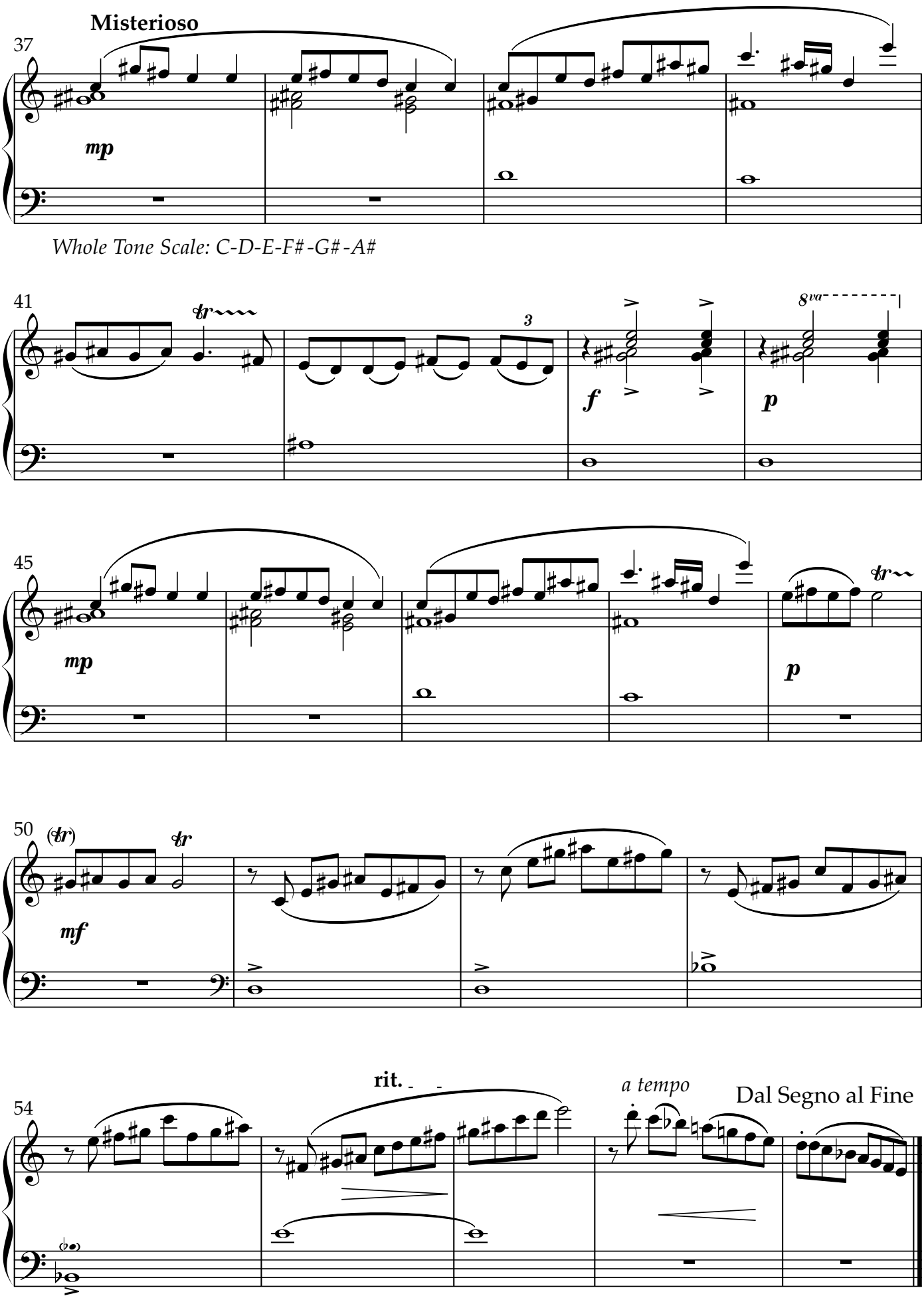
Klezmer
Arranged by Mathieu Daniel Polak

Amabile, with swing (♩ = c. 92 - 100)




Burlescamente
20
24
1.
28
2.
31
f
34
Fine


Misterioso
37
mp
Whole Tone Scale: C-D-E-F#-G#-A#
41
3
f
p
8va
45
mp
p
50
(tr)
mf
54
rit.
a tempo
Dal Segno al Fine

Modulating from the Mi Sheberach Scale to the Gypsy Minor Scale
Composed for my student Olga Krips

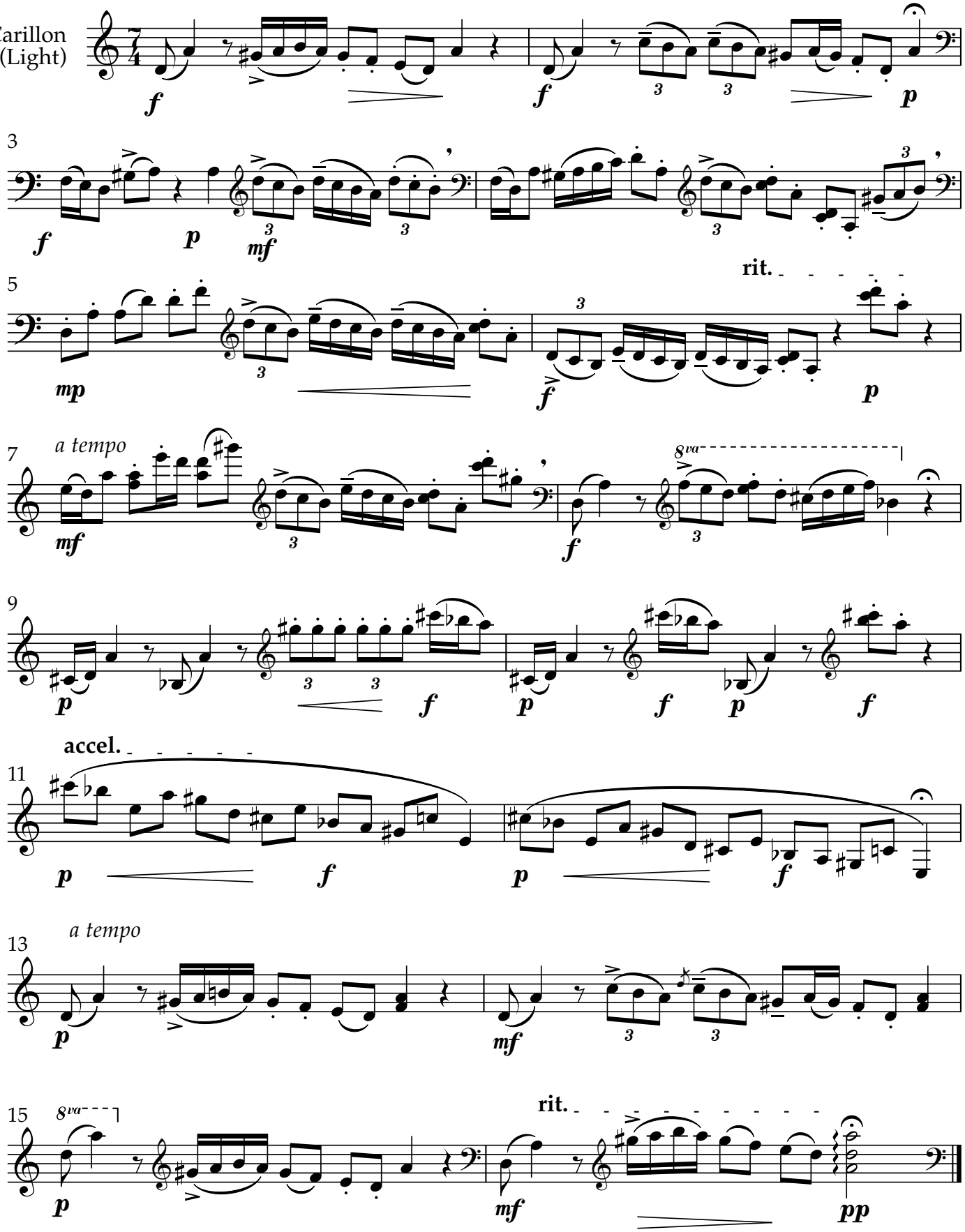
Mazzeltov Project
Maastricht, 2021

Gypsy Bells

Mathieu Daniël Polak

Espressivo (♩ = 68)

Carillon (Light)



Oy Tate

Oh Father

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

Preludio (♩ = c. 120)

Carillon

mp

(reference Bach, WK1, Prelude 1)

5

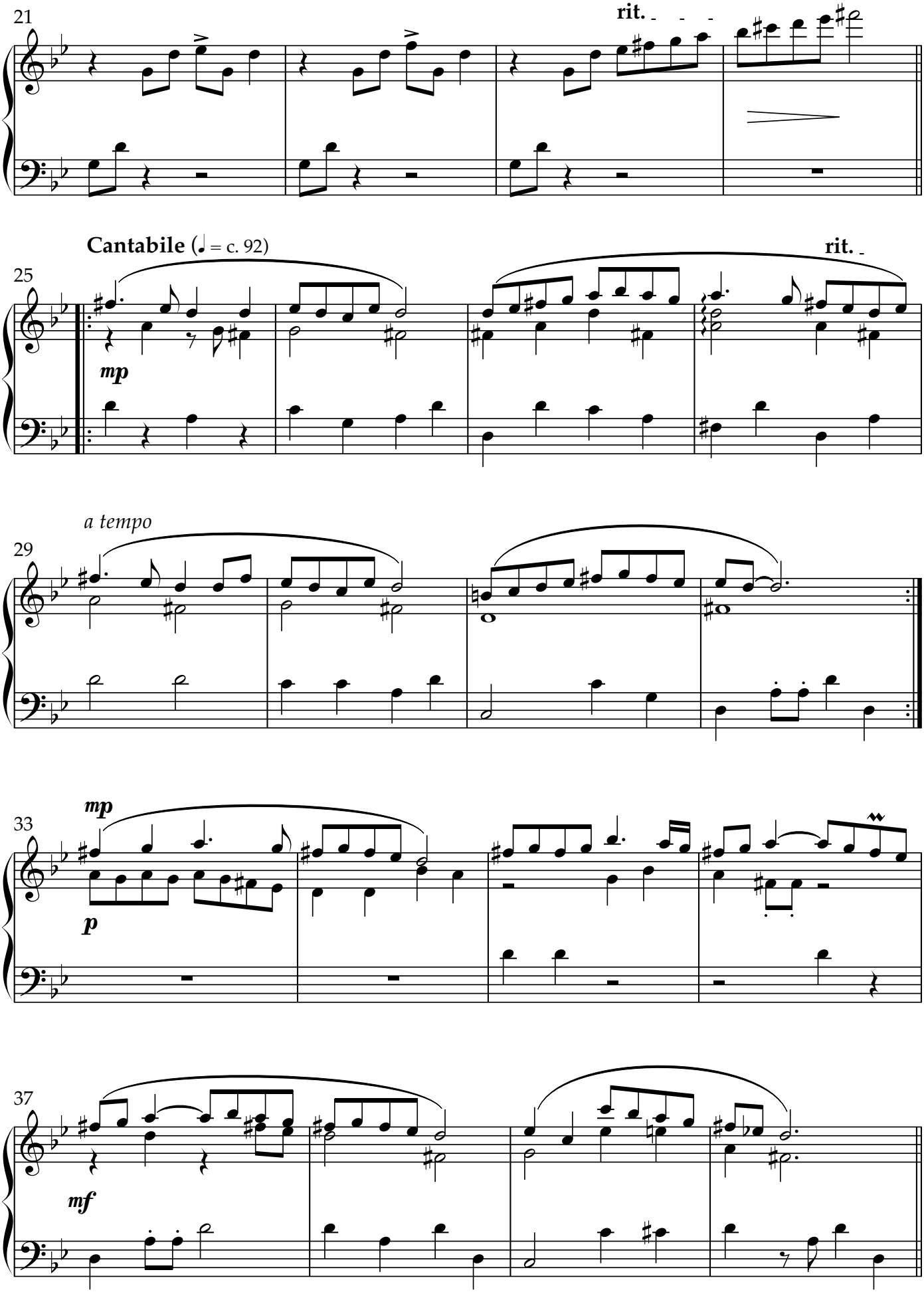
9

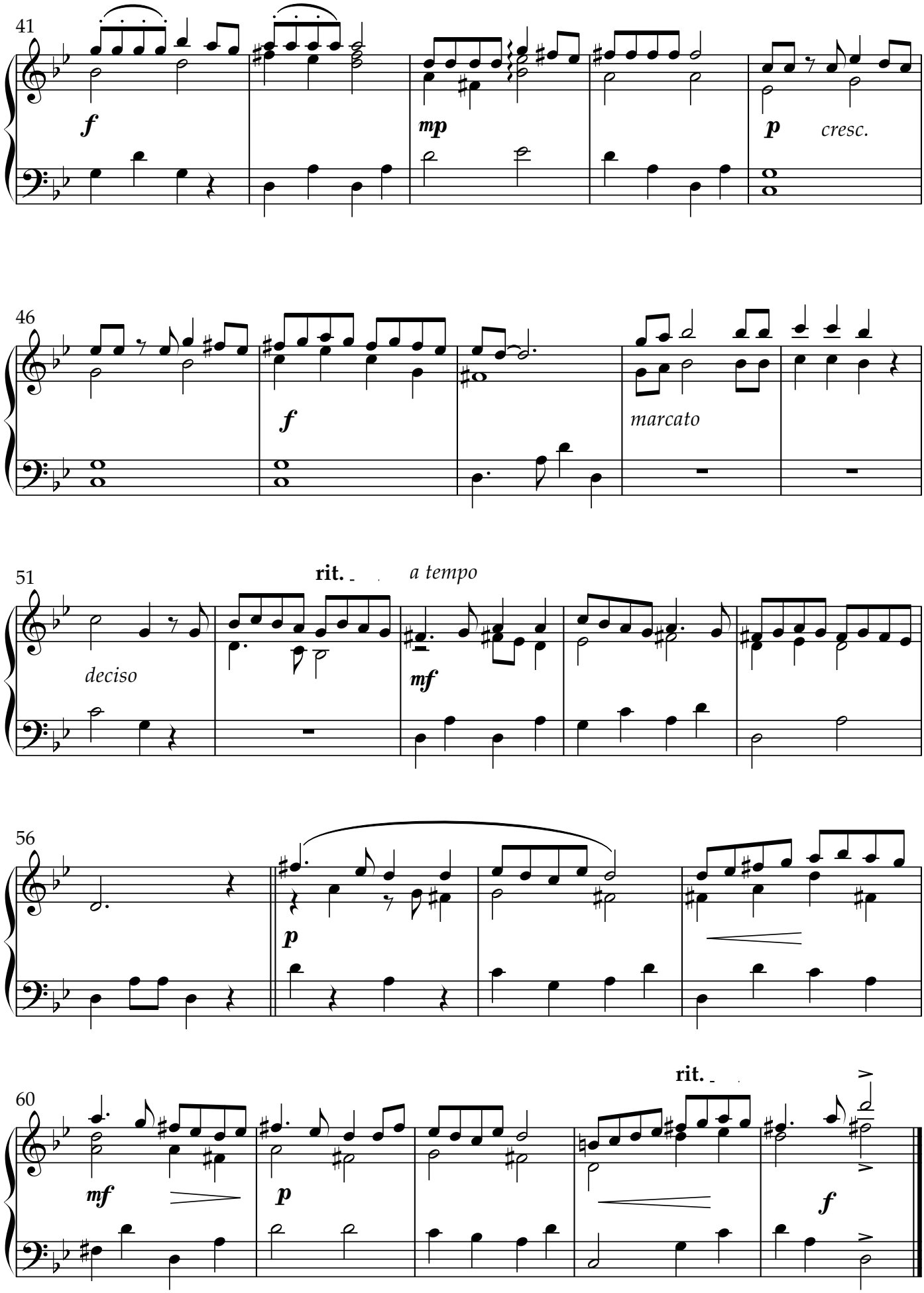
p *f* *mp* 8va

13

mp

17

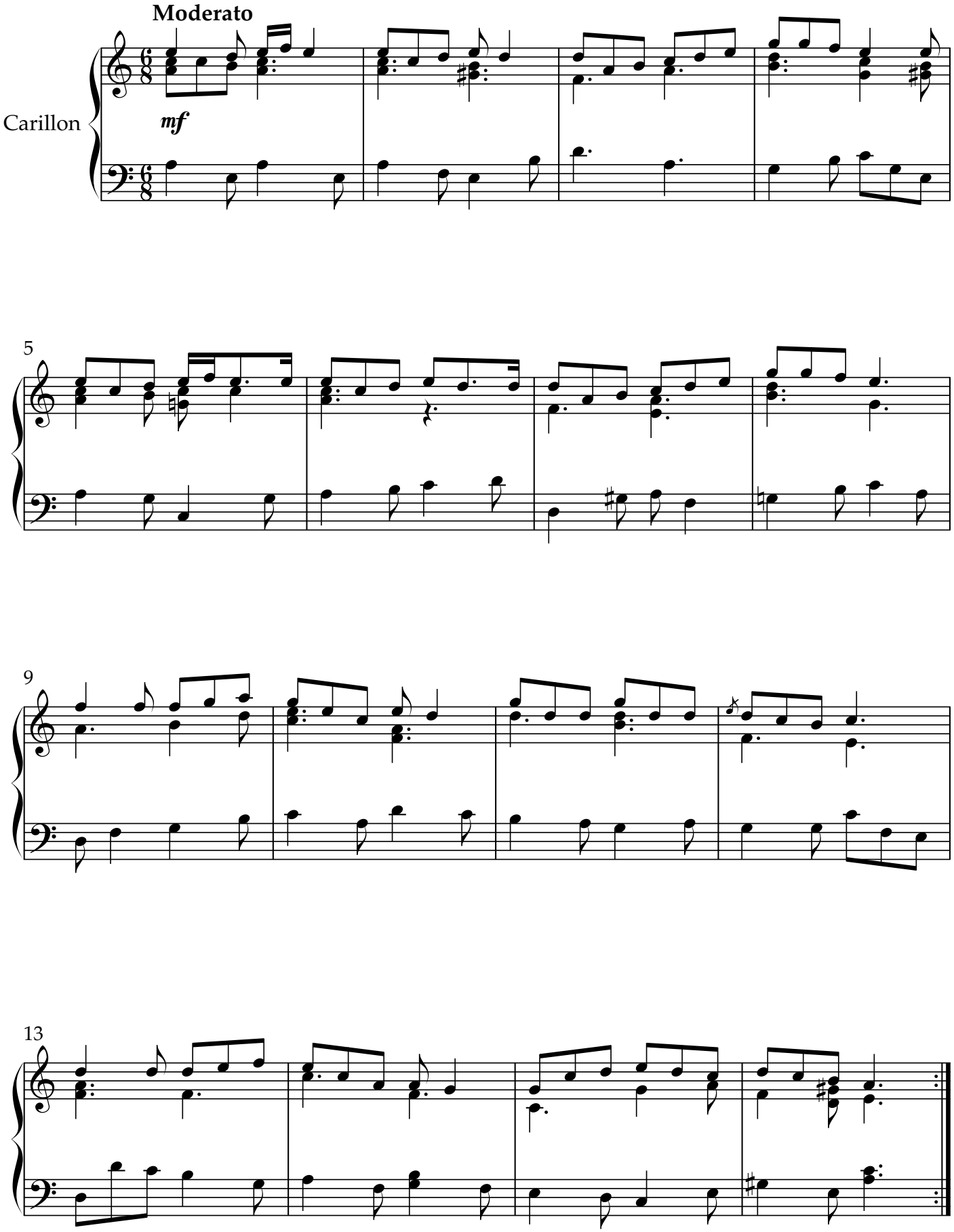

21
rit.
Cantabile (♩ = c. 92)
25
mp
rit.
a tempo
29
mp
33
p
37
mf


41
f
mp
p
cresc.
46
f
marcato
51
rit.
a tempo
deciso
mf
56
p
60
rit.
mf
p
f

Working Woman

Mazzeltov Project
Maastricht, 2021

David Edelshtat
Arranged by Moshé Lewkowitz



Premiered by Frank Steijns at the City Hall of Maastricht

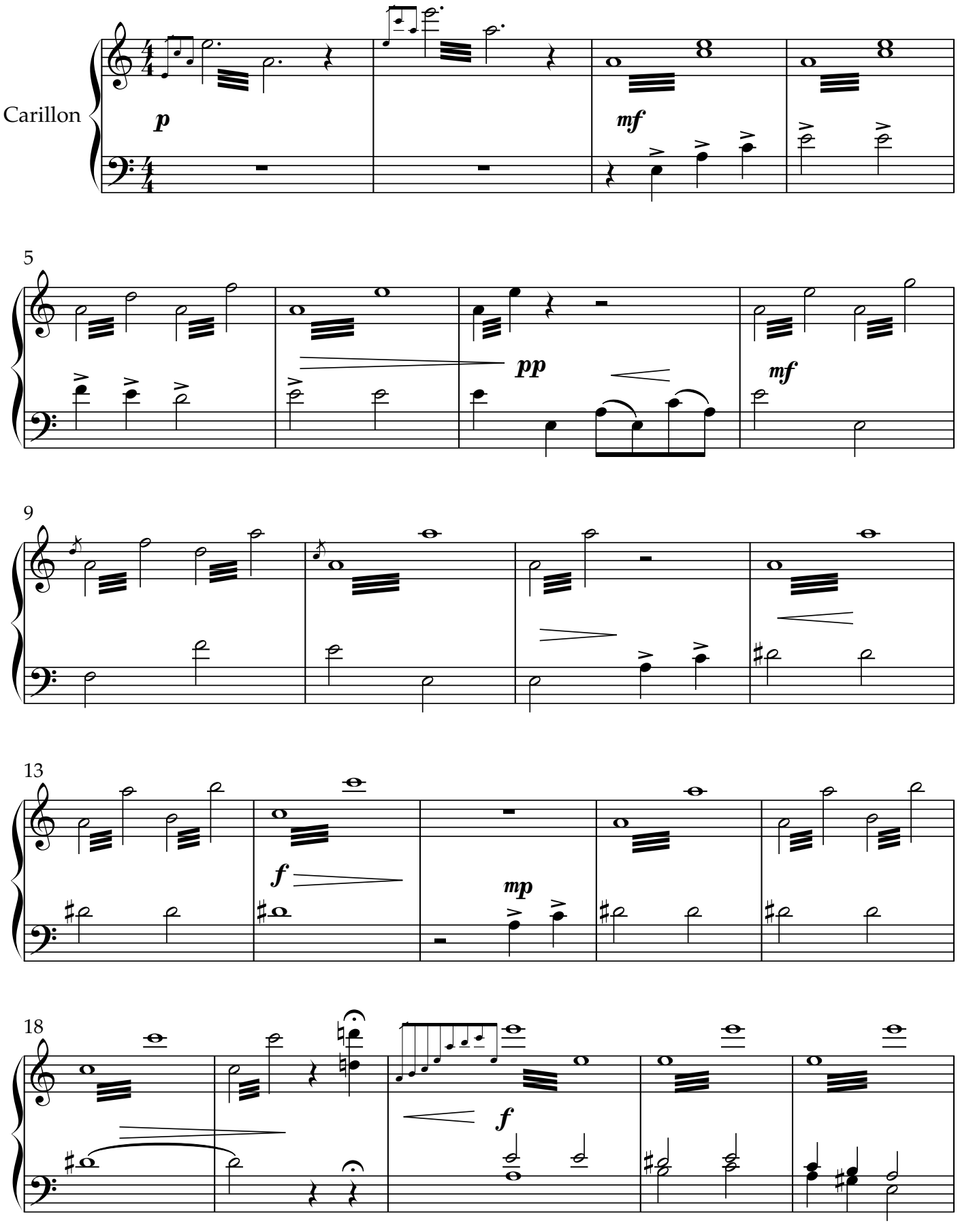
Chosen Kalah Mazel Tov!

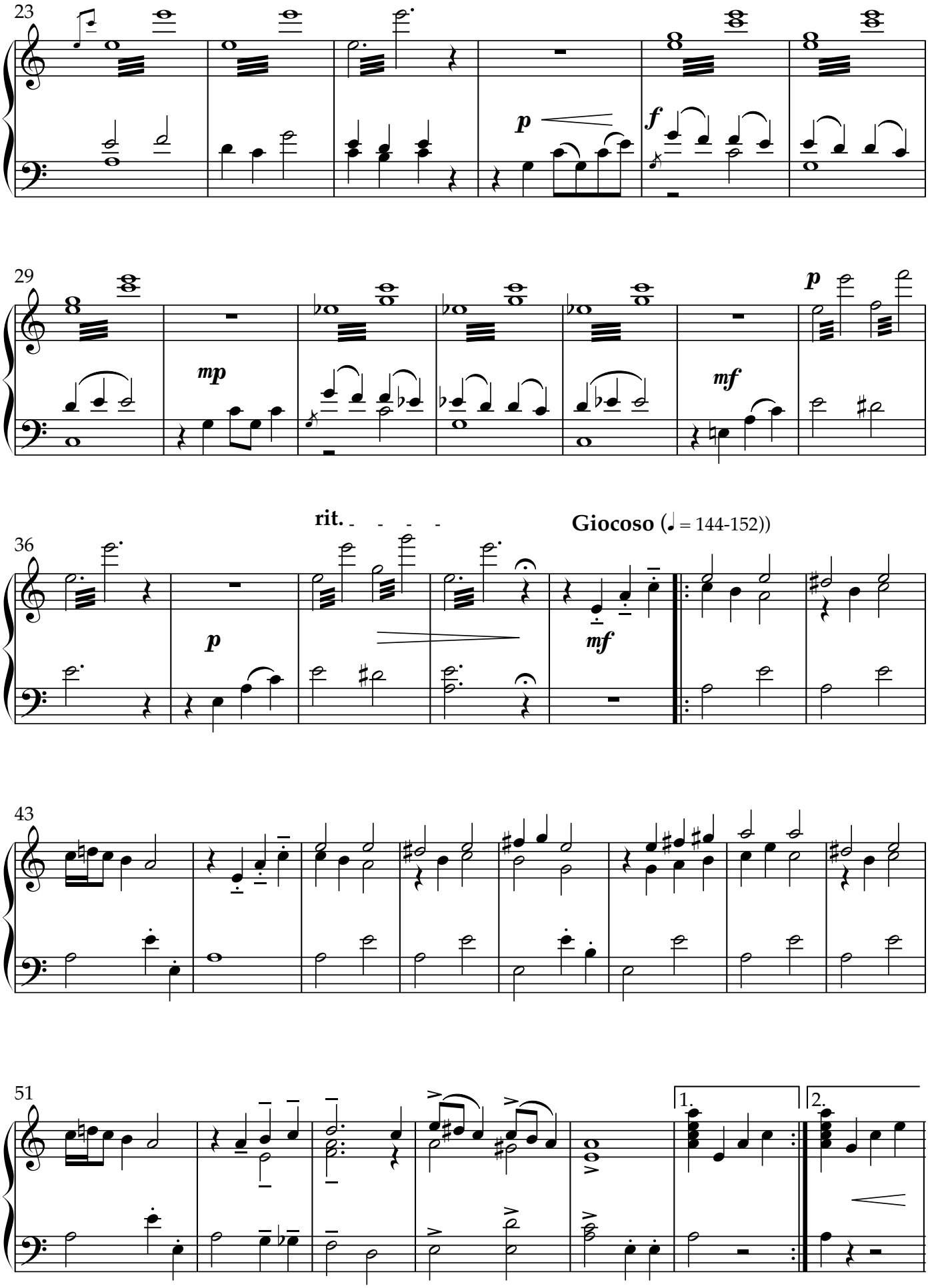
Congratulations to the Bride and Groom

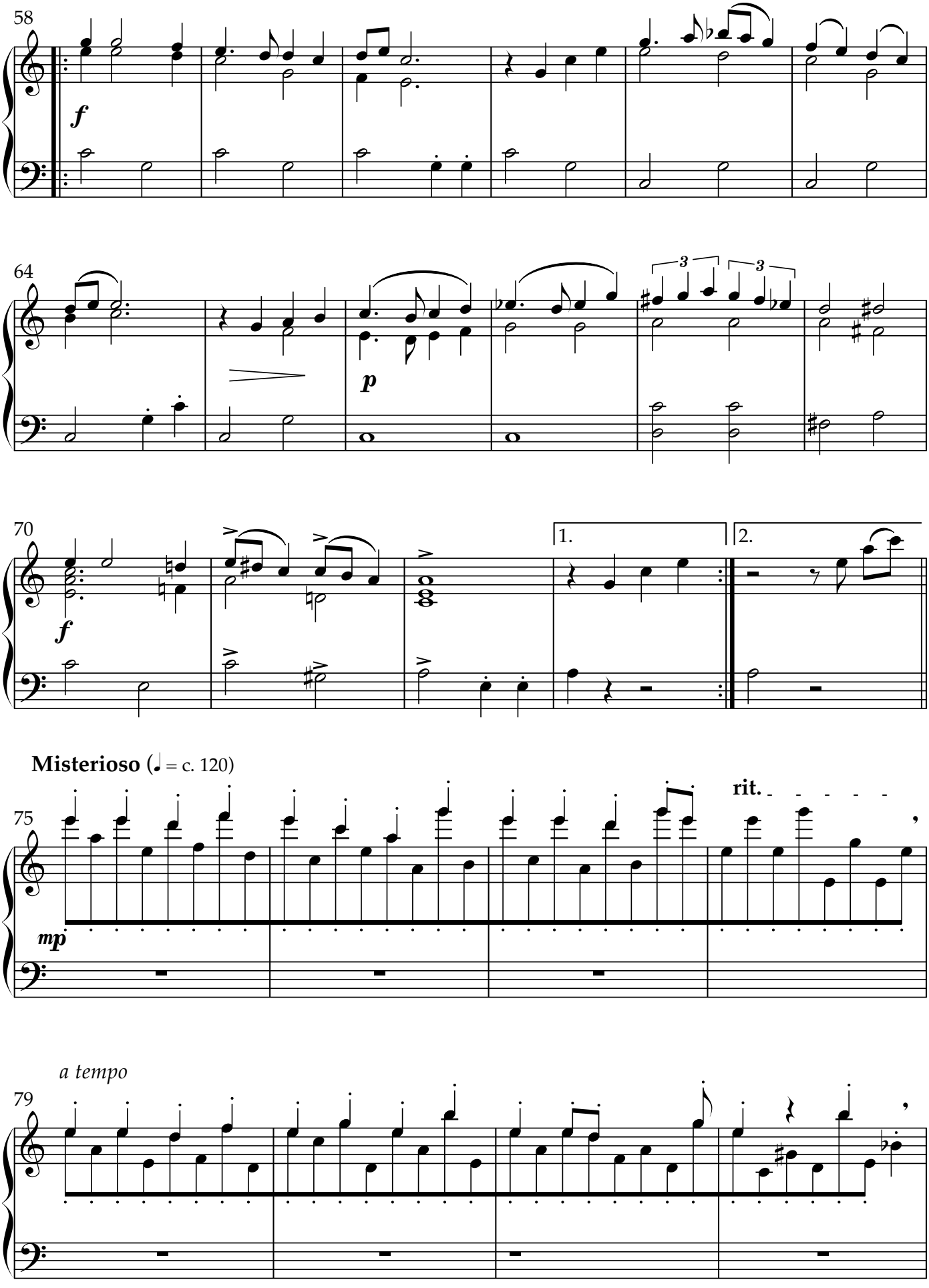
2021

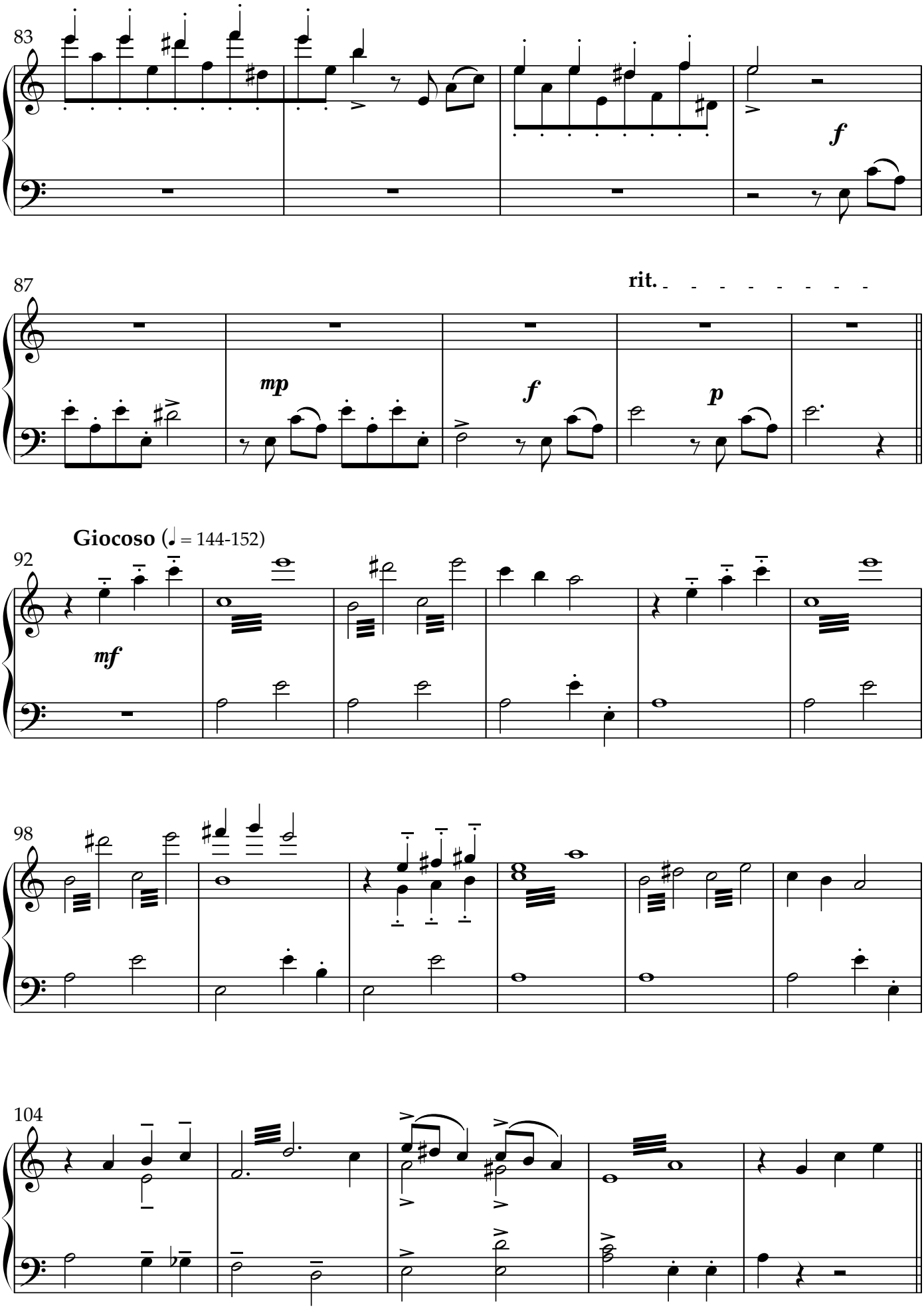
Klezmer (Wedding Song)
Arranged by Mathieu Daniël Polak

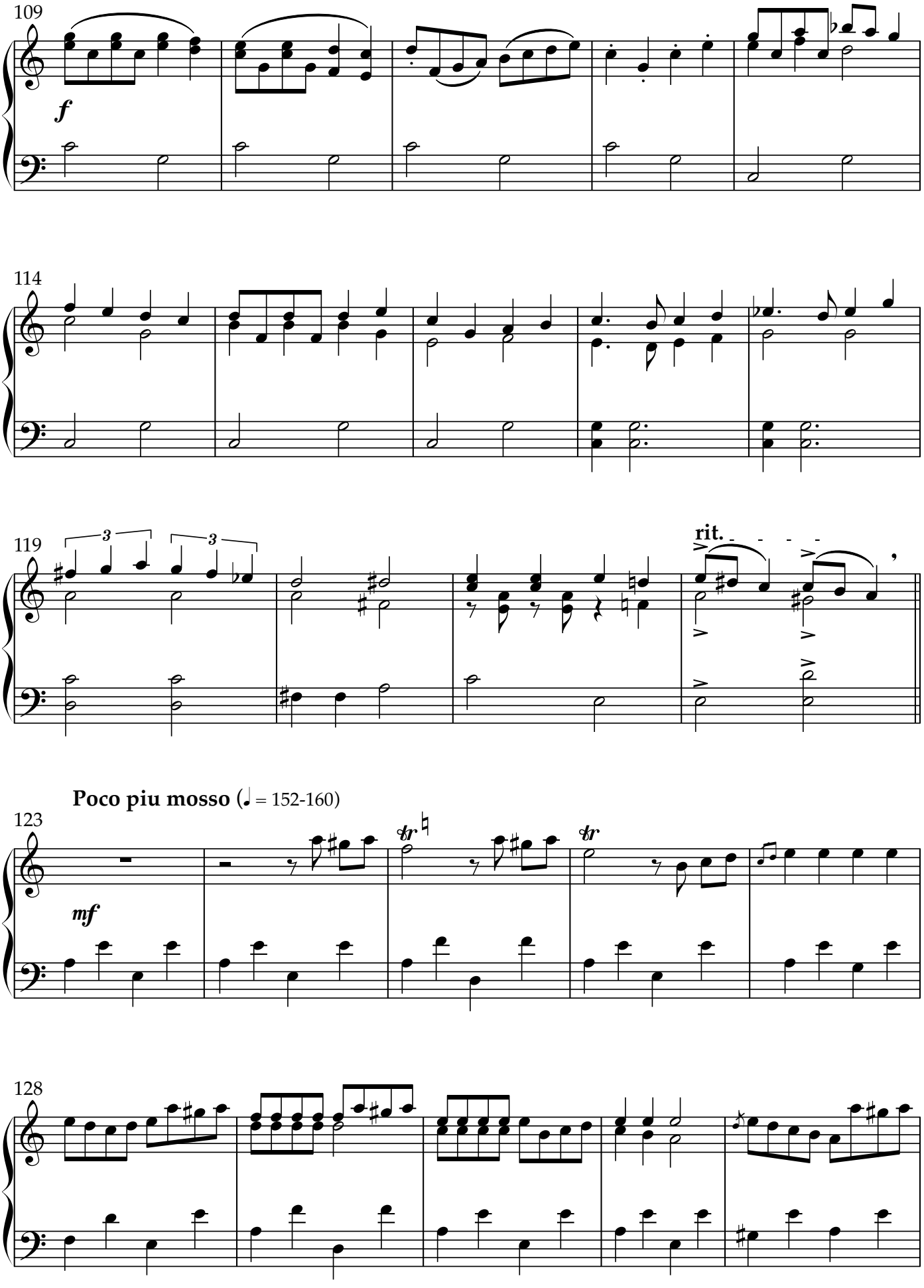
Espressivo (♩ = c. 92)

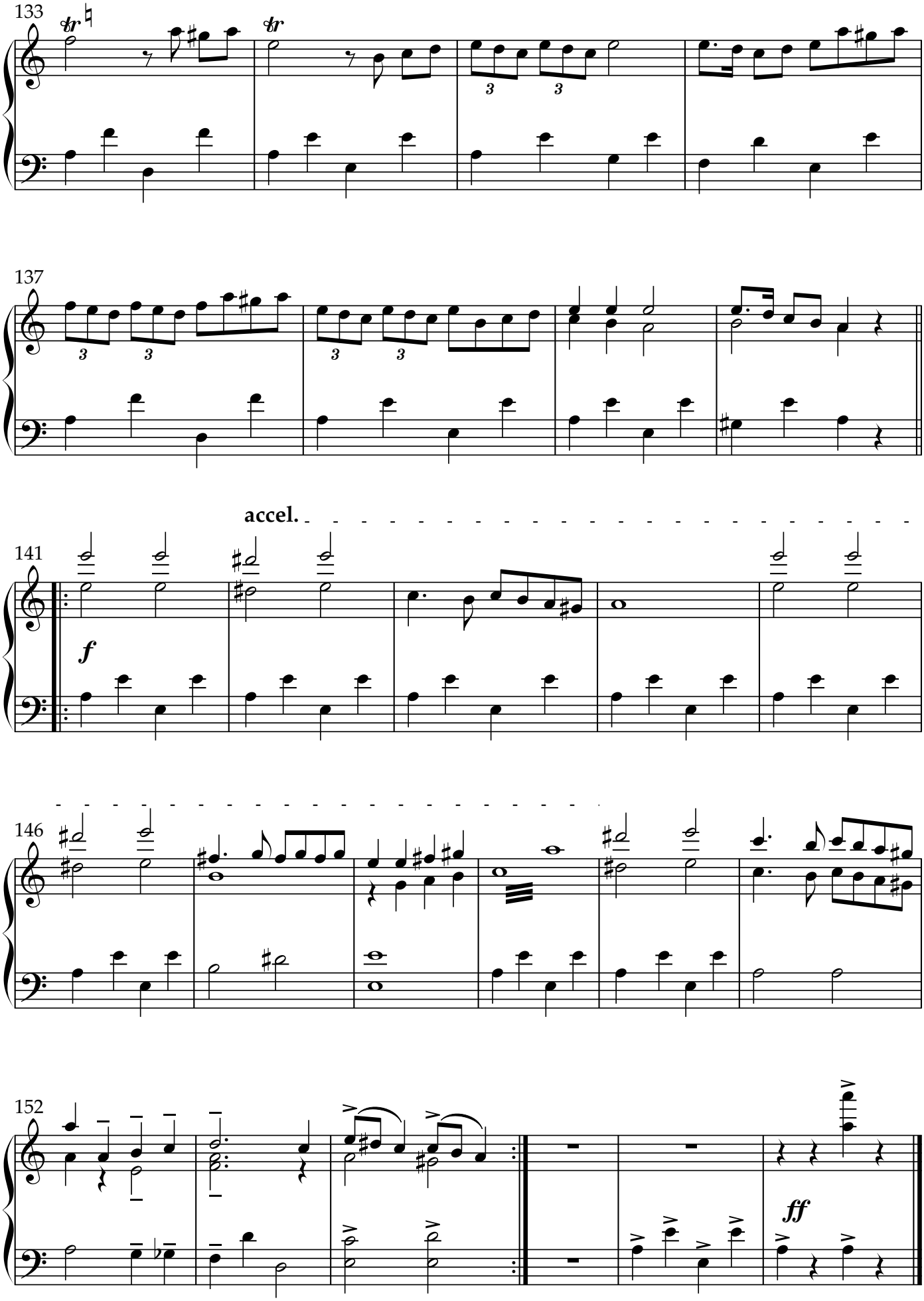



23
p
f
29
mp
mf
p
36
rit.
p
Giocoso (♩ = 144-152))
mf
43
51
1.
2.


58
f
64
p
70
f
1.
2.
Misterioso (♩ = c. 120)
75
mp
rit.
a tempo
79


83
f
87
rit.
mp
f
p
Giocoso (♩ = 144-152)
92
mf
98
104


109
f
114
119
3
3
rit.
Poco piu mosso (♩ = 152-160)
123
mf
tr
tr
128

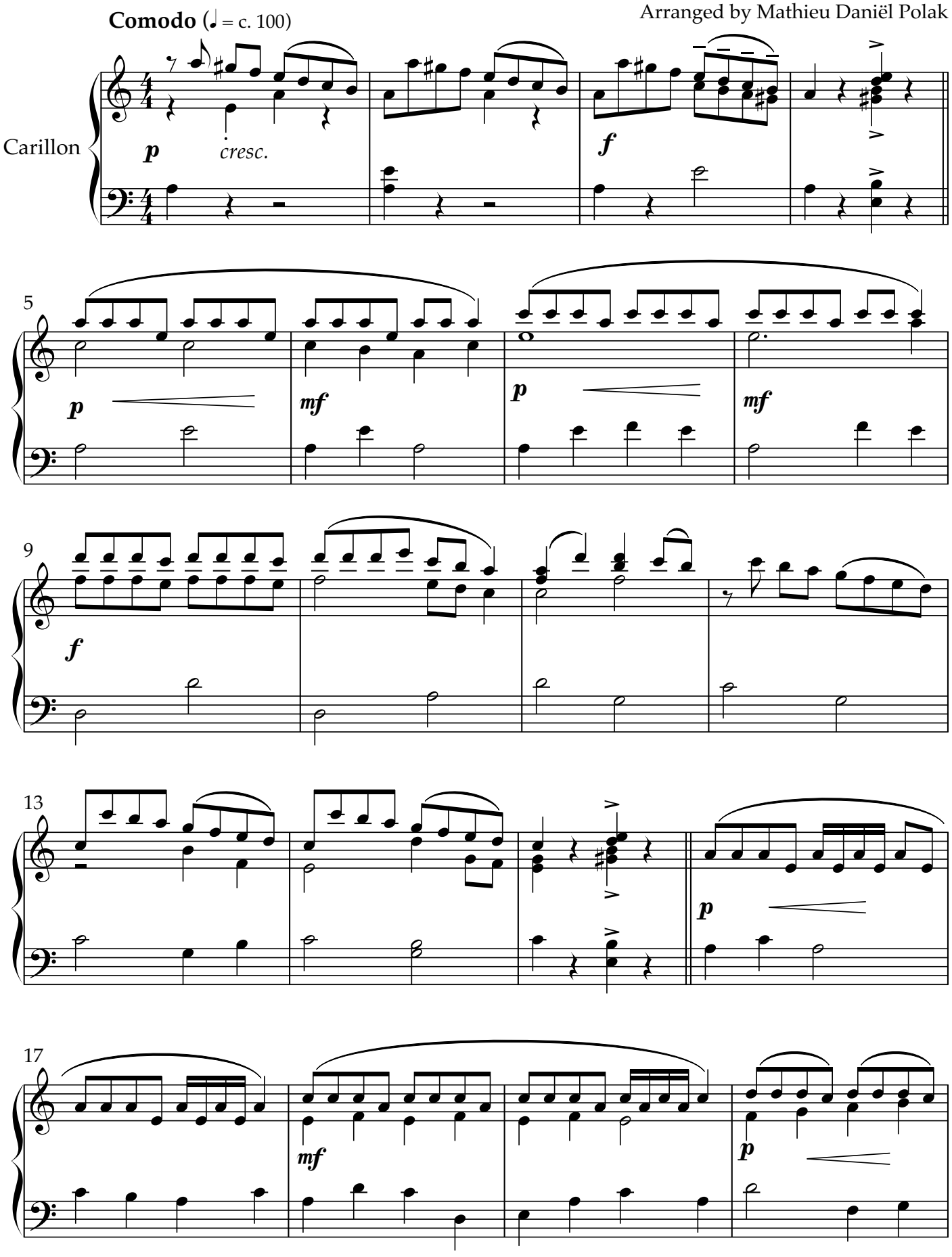

133
137
accel.
141
f
146
152
ff

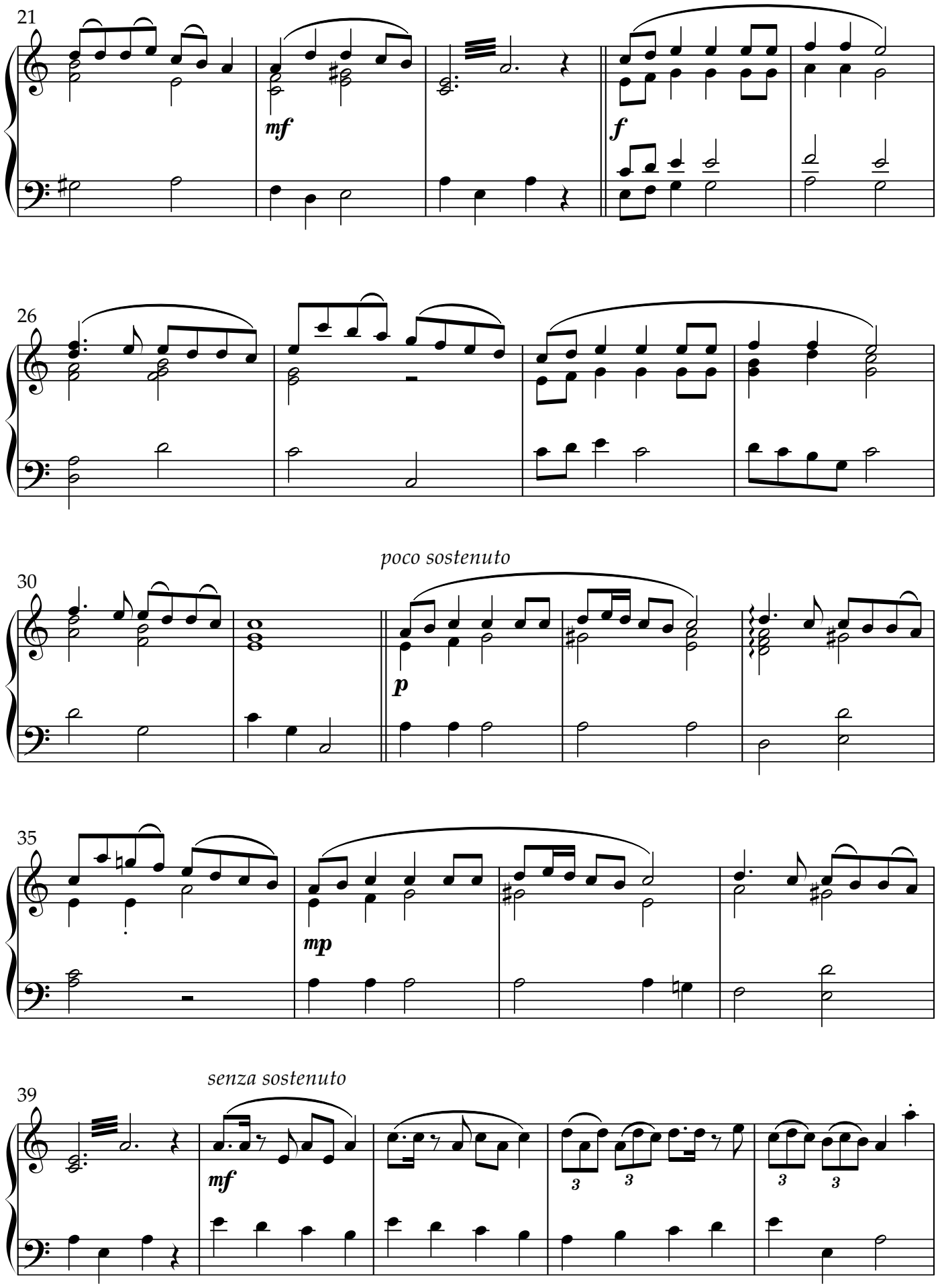
Siman Tov u'Mazeltov!

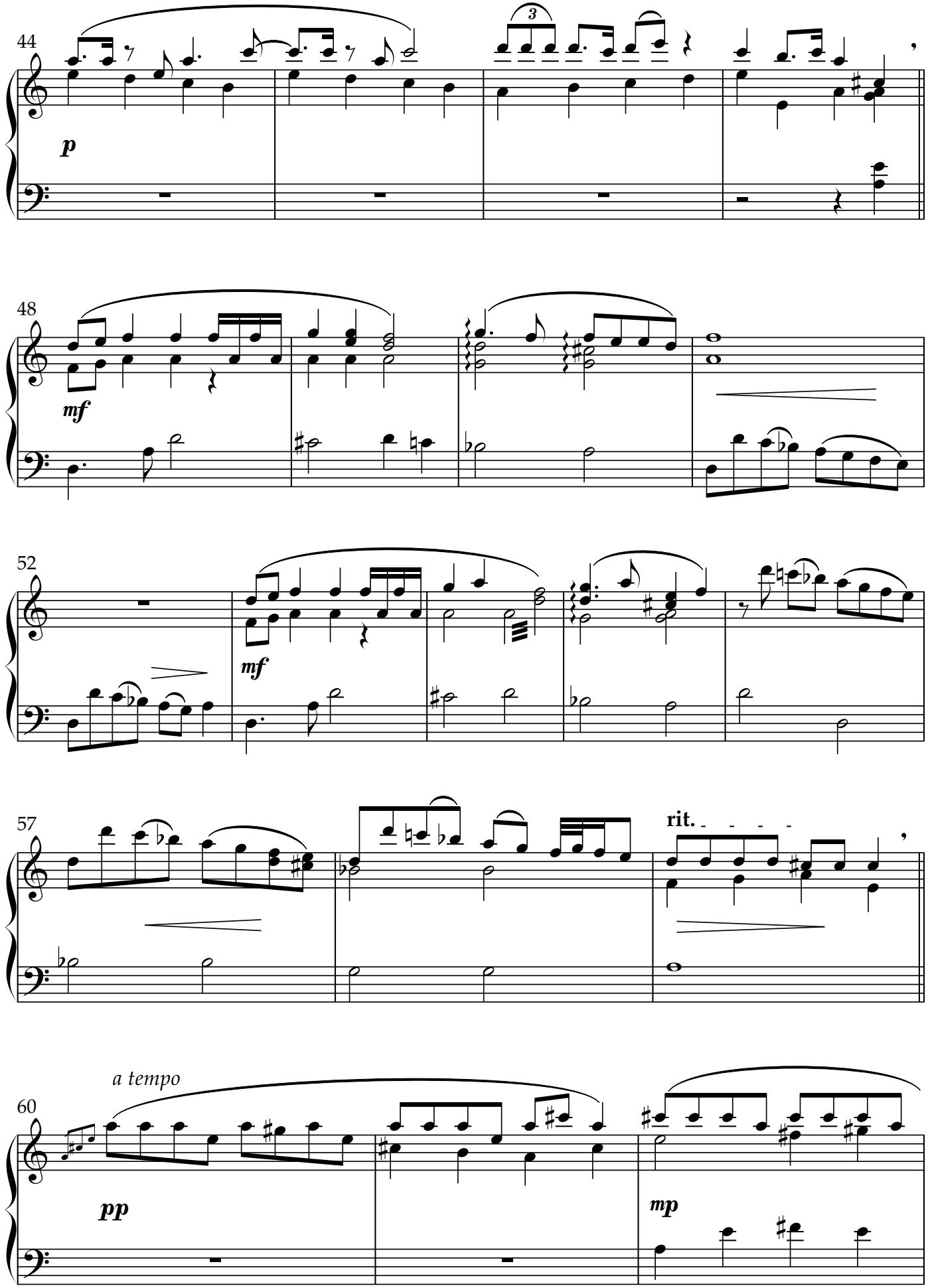
Mazzeltov project
Premiere City Hall Maastricht
by Frank Steijn

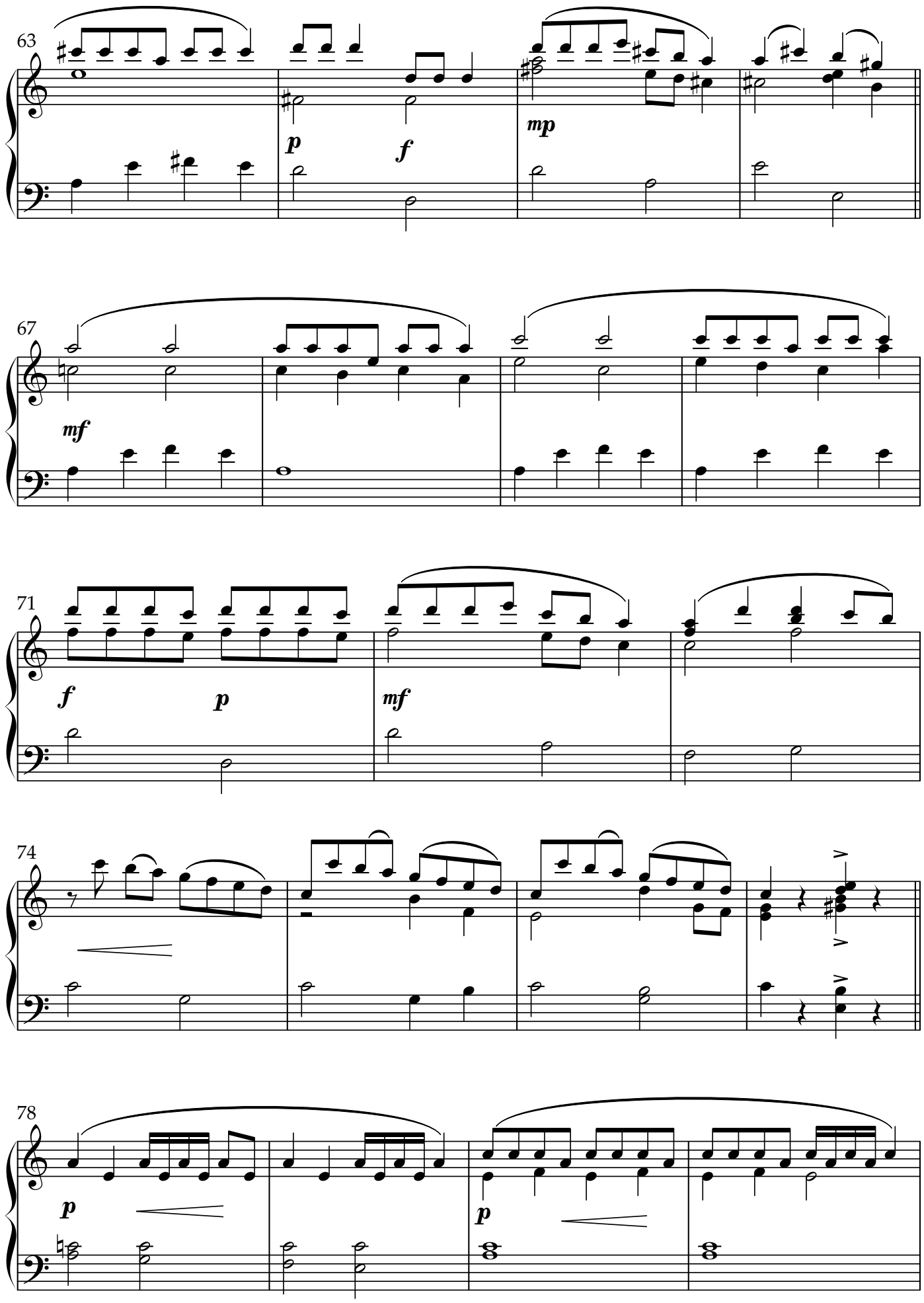
Good signs and good luck

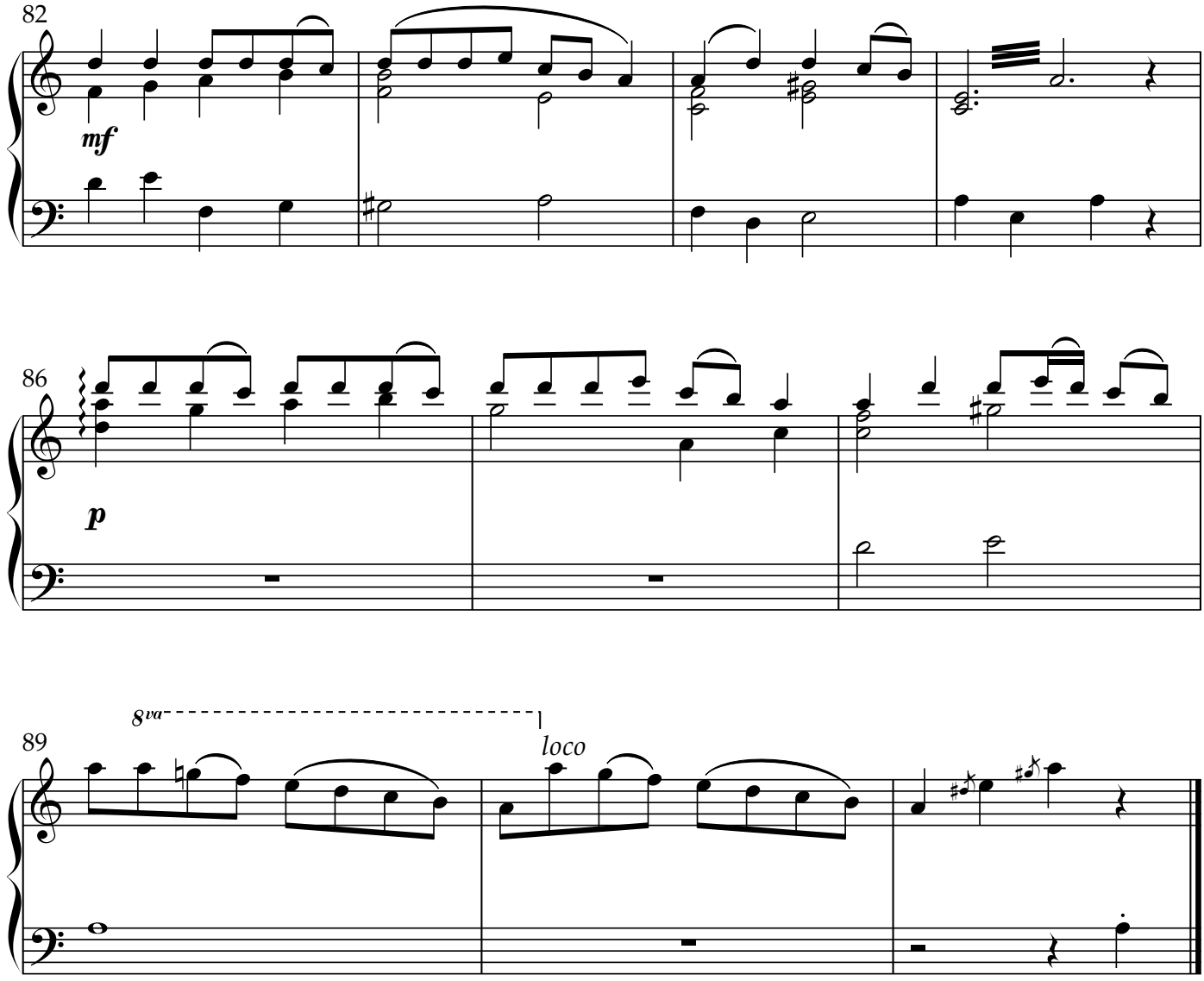
Klezmer
Arranged by Mathieu Daniël Polak




21
mf
f
26
poco sostenuto
30
p
35
mp
senza sostenuto
39
mf


44
p
48
mf
52
mf
57
rit.
60
a tempo
pp
mp


63
p
f
mp
67
mf
71
f
p
mf
74
78
p
p


82
mf
86
p
89
8va
loco

Yidl mitn Fidl

The Jewish violin player

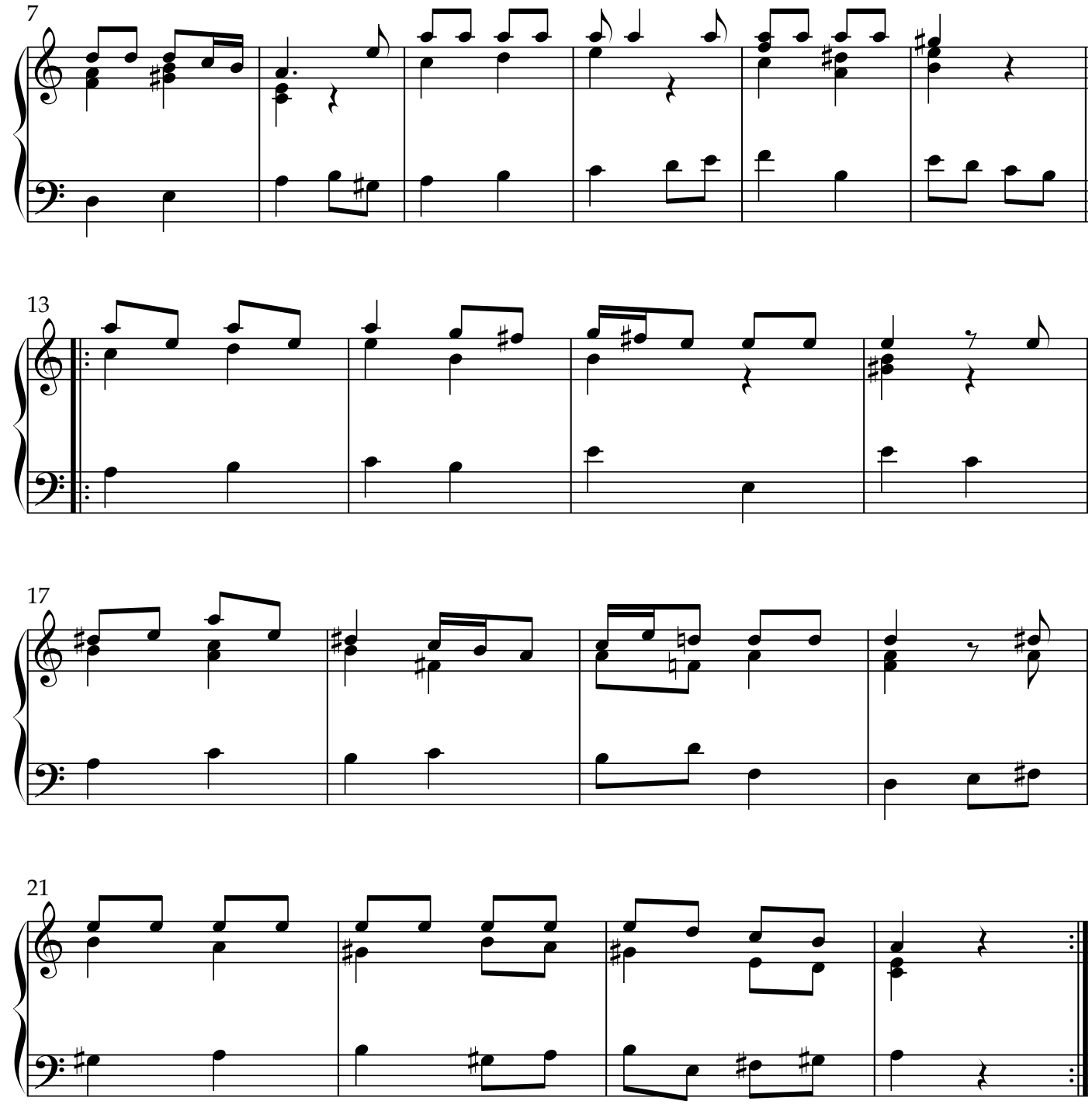
Mazzeltov Project
Maastricht, 2021

Itsik Manger / Abraham Ellstein
Arranged by Moshé Lewkowitz

Allegro

Carillon

mf



Mah Yofus

Mazzeltov Project
Maastricht 2021

How Beautiful

Tempo giusto (♩ = c. 80)

Carillon

mf

en dehors

6

p *mf* *mf*

12

p **rit.** *mf*

A *a tempo*

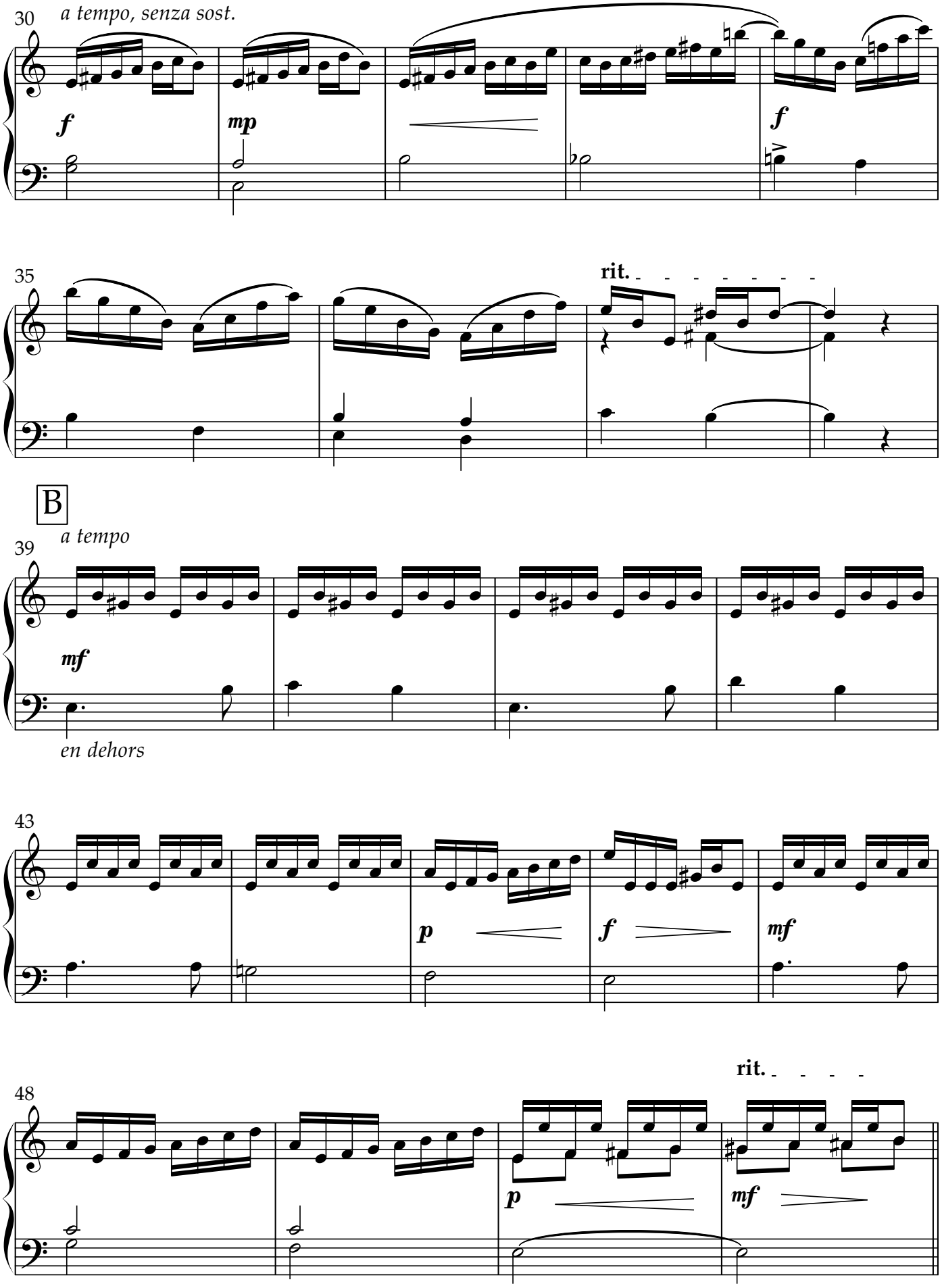
18

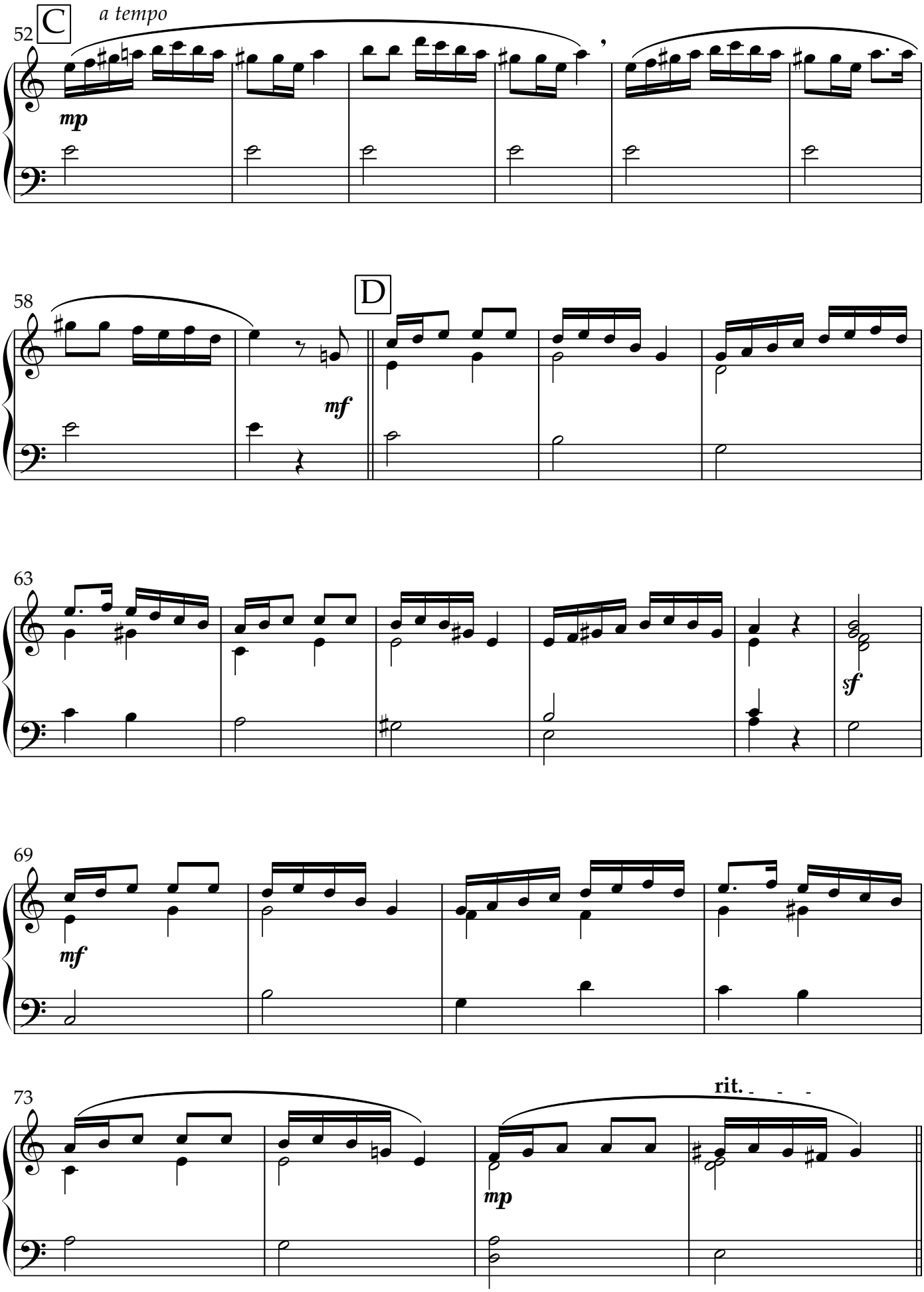
poco sostenuto

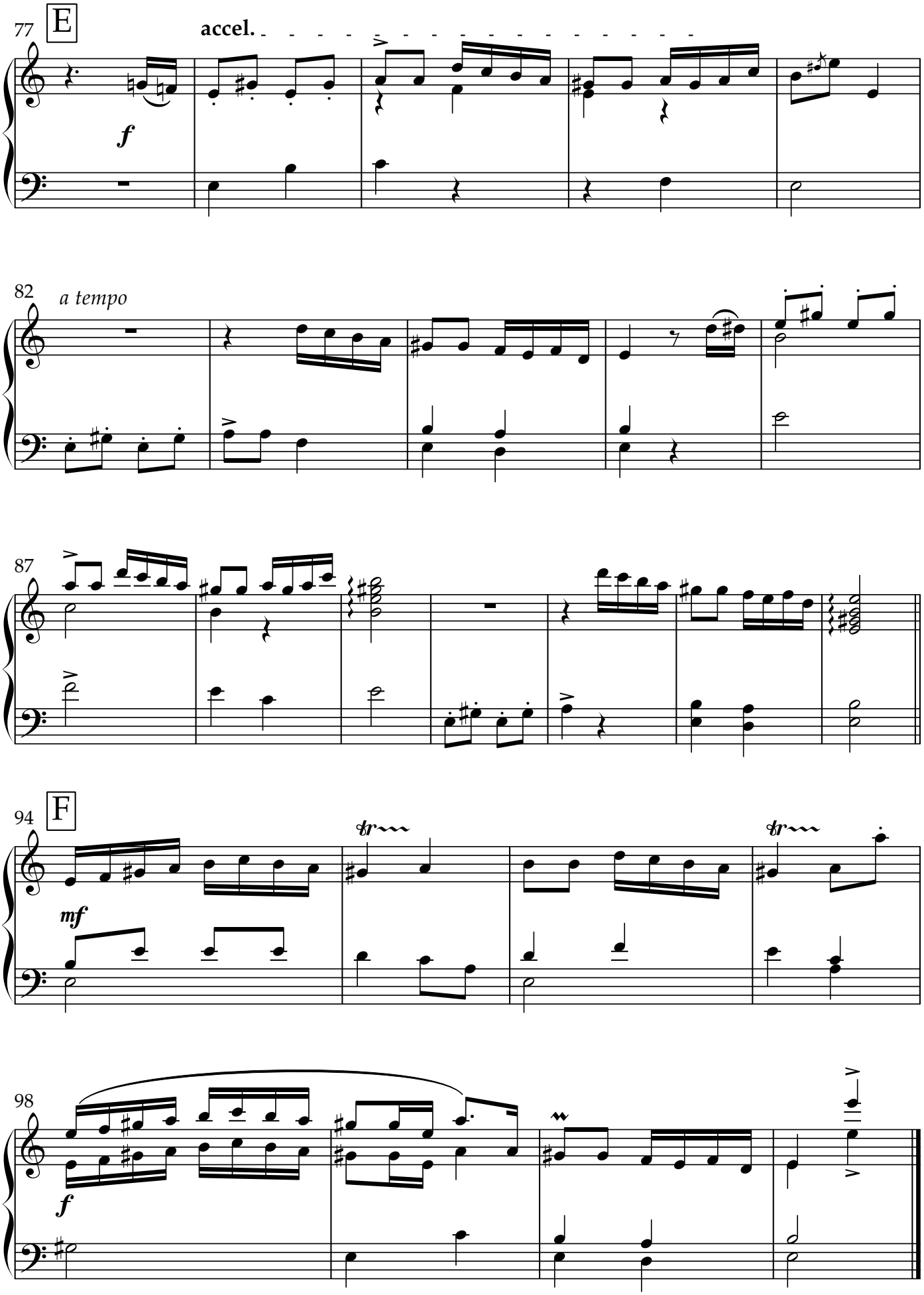
p

24

rit.


30
a tempo, senza sost.
f
mp
f
35
rit.
B
a tempo
39
mf
en dehors
43
p
f
mf
48
rit.
p
mf


52
C
a tempo
mp
58
D
mf
63
sf
69
mf
73
rit.
mp


77
E
accel.
f
82
a tempo
87
94
F
mf
98
f

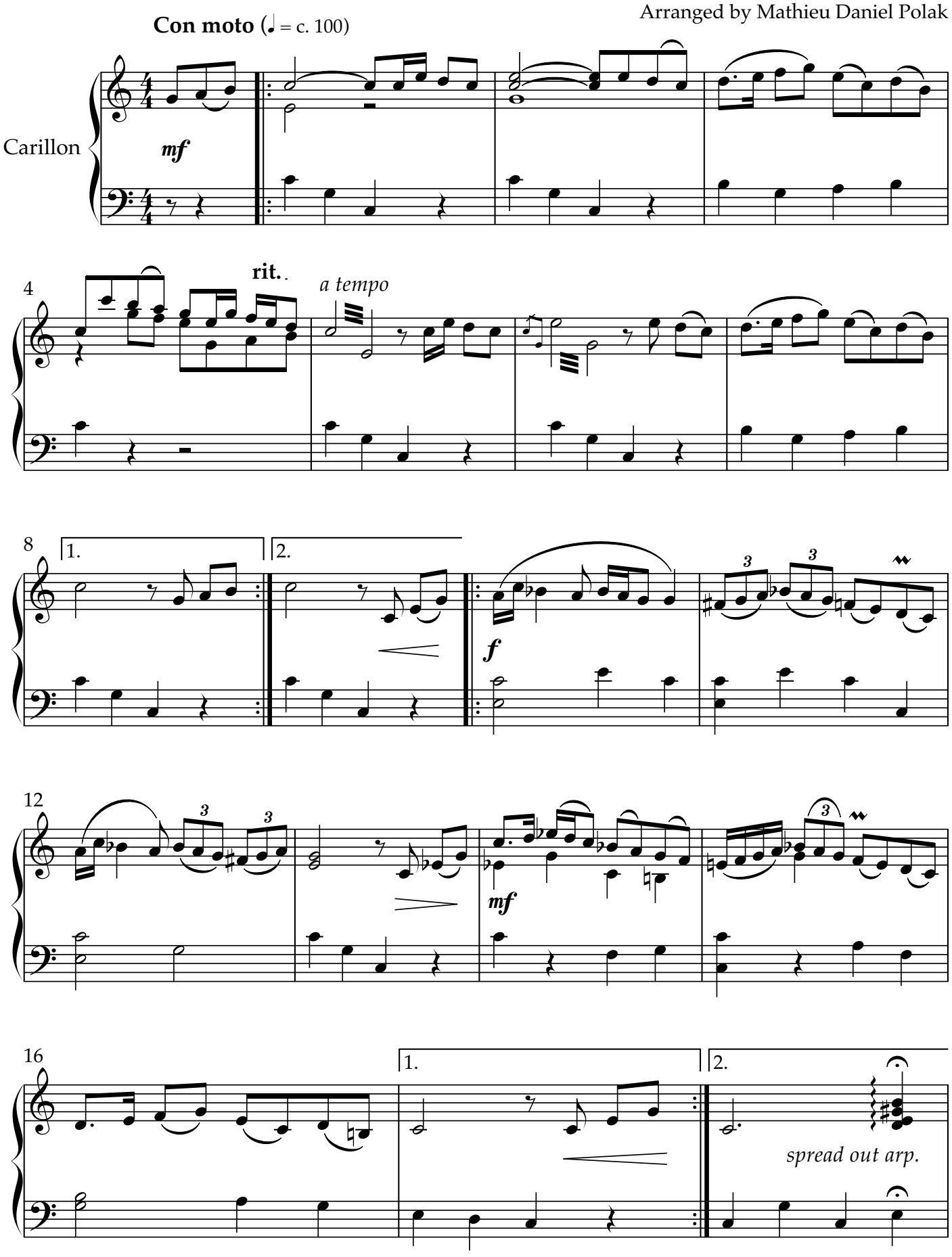
Shtiler Bulgar

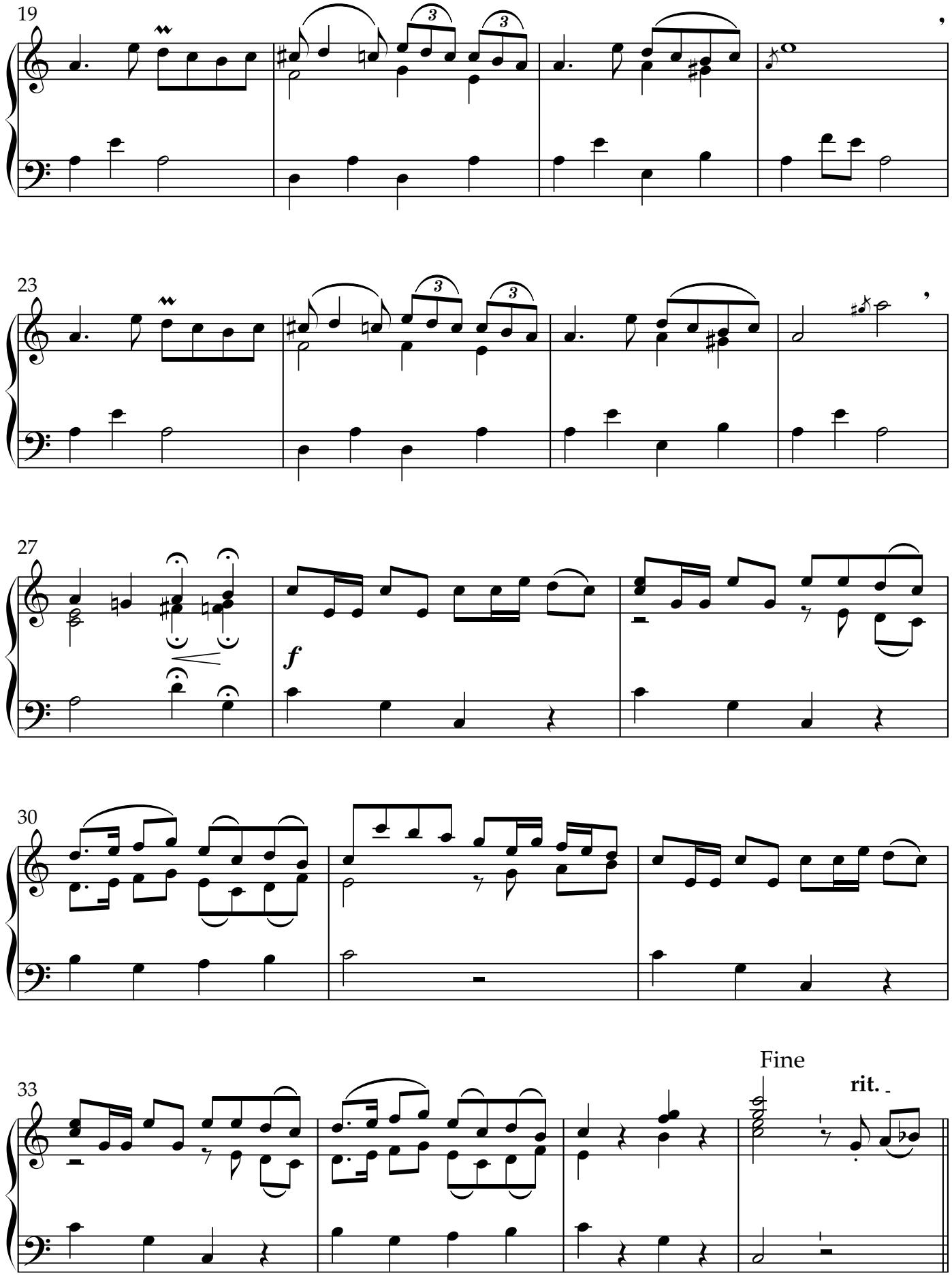
The Quiet Bulgar

Mazzeltov Project
Maastricht 2021

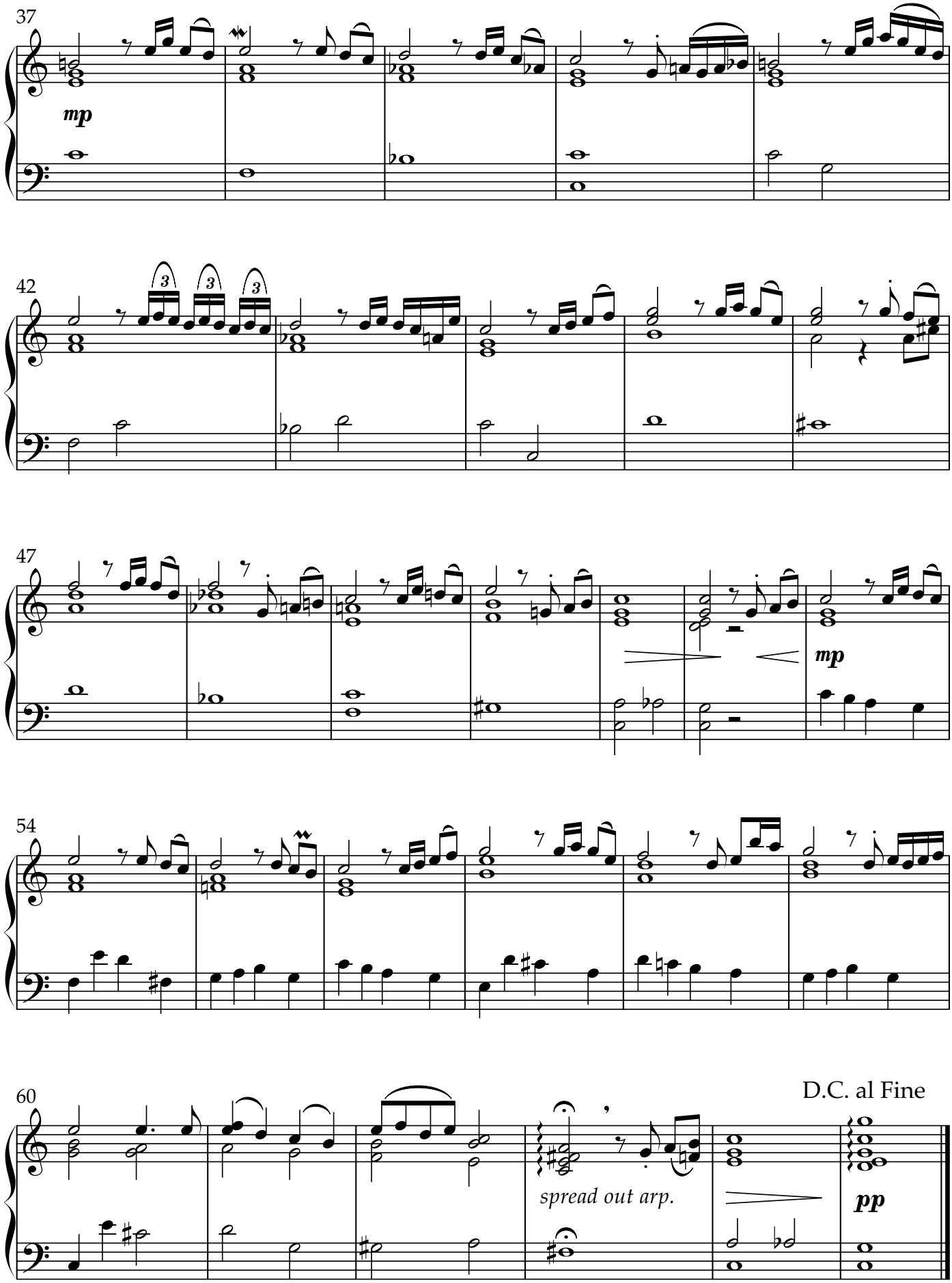
Klezmer
Arranged by Mathieu Daniel Polak

Con moto (♩ = c. 100)




19
23
27
f
30
33
Fine
rit.

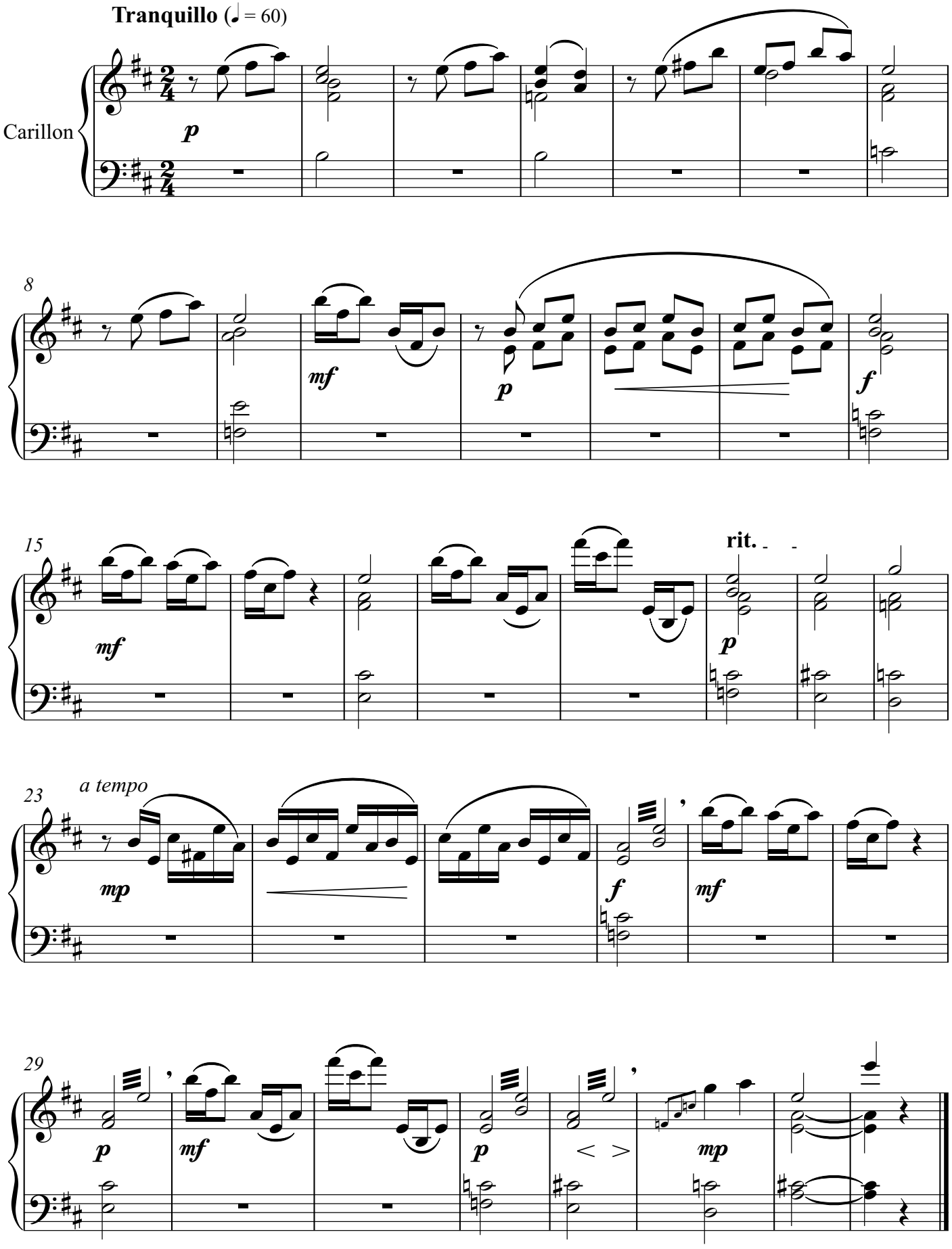
Meno mosso, Jazzy (♩ = c. 80)



Broken Glass

Mazzeltov Project
Maastricht, 2021

Mathieu Daniël Polak



Mitzvah G'dolah

It's a commandment to always be happy

Mazzeltov Project
Maastricht 2021

Klezmer
Arranged by Mathieu Daniël Polak

Moderato (♩. = c. 108)

Carillon

f

5

Fine

9

mp

13

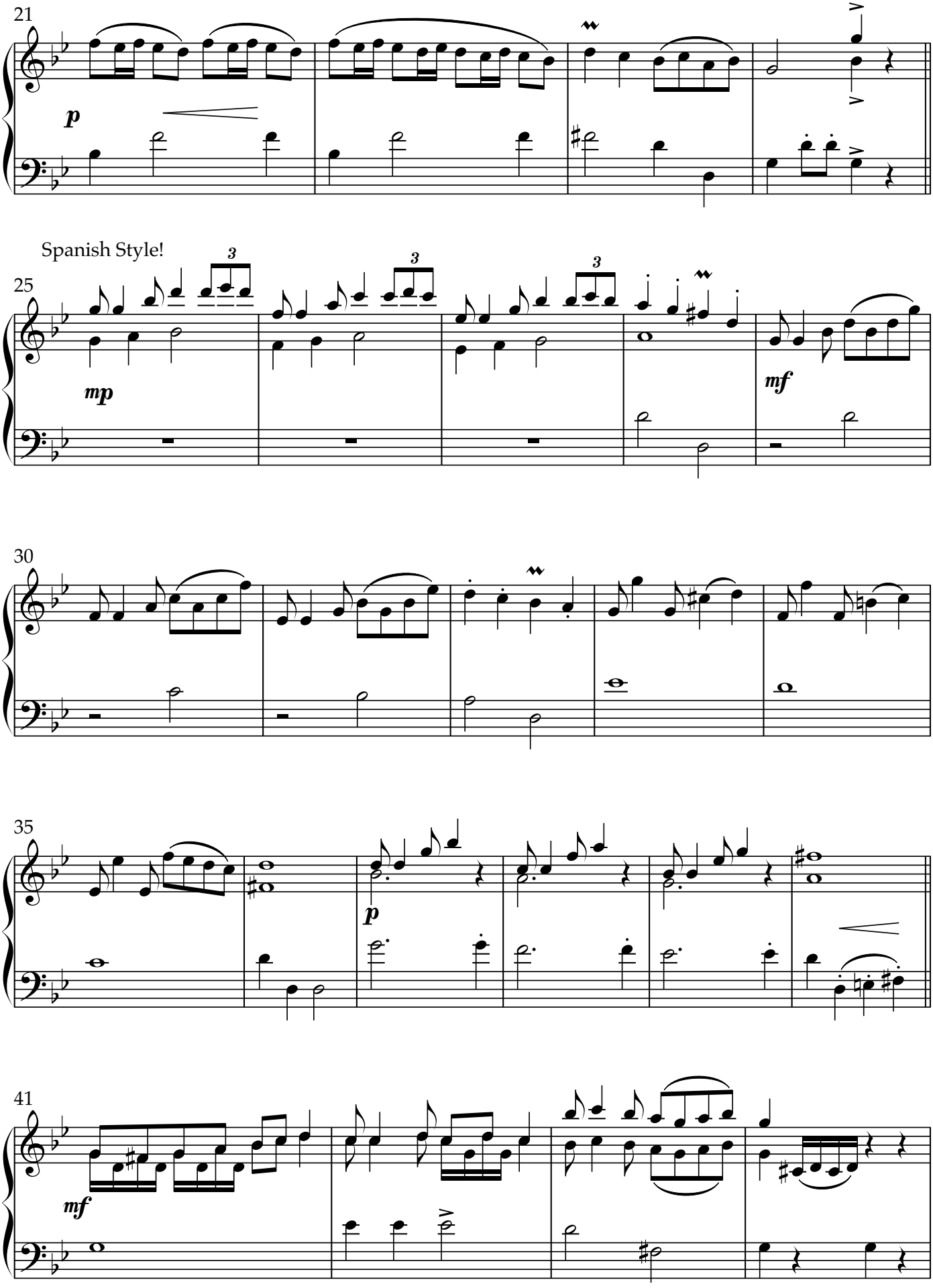
p

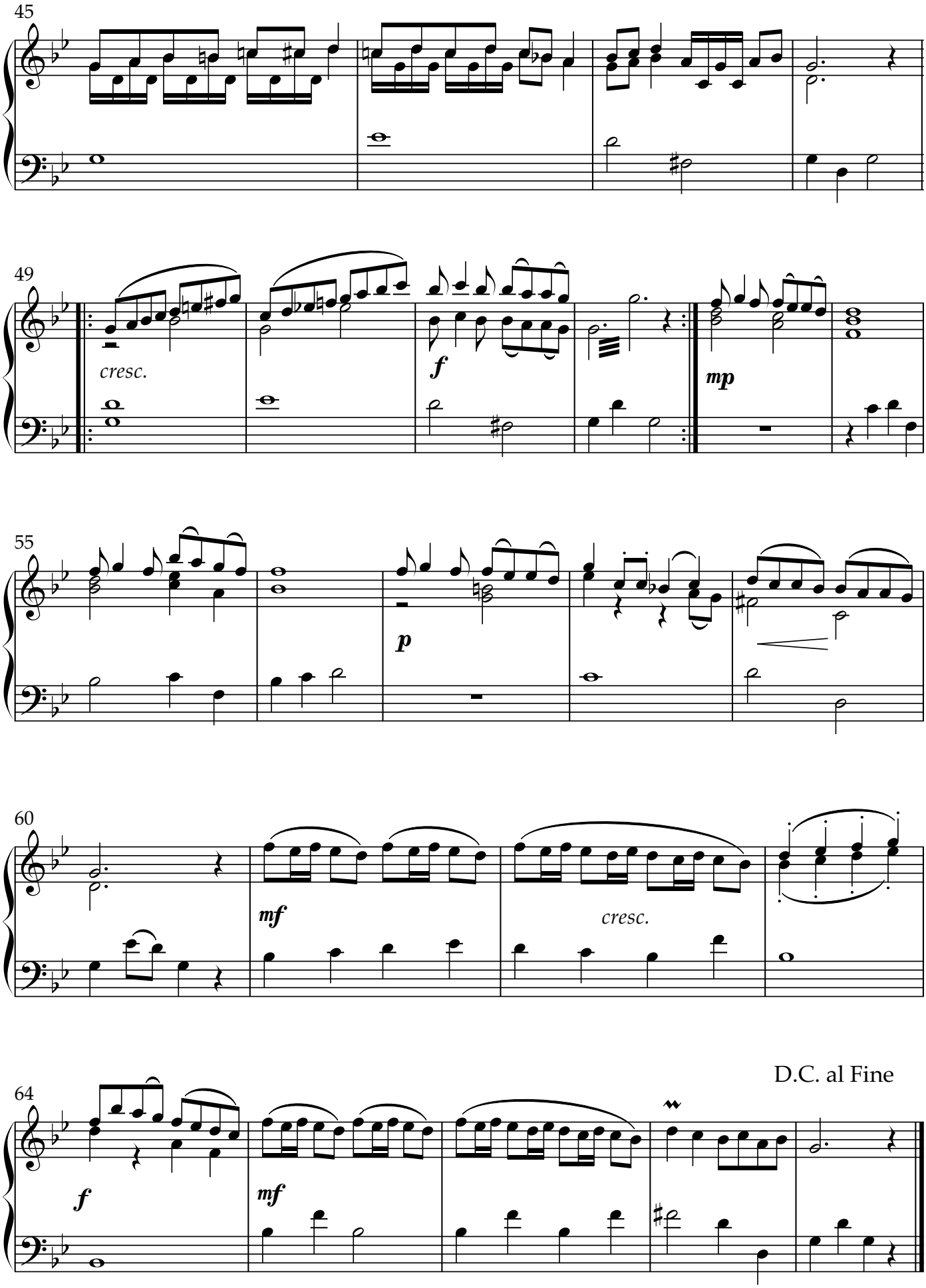
mf

17

mp

mf


21
p
Spanish Style!
25
mp
mf
30
35
p
41
mf

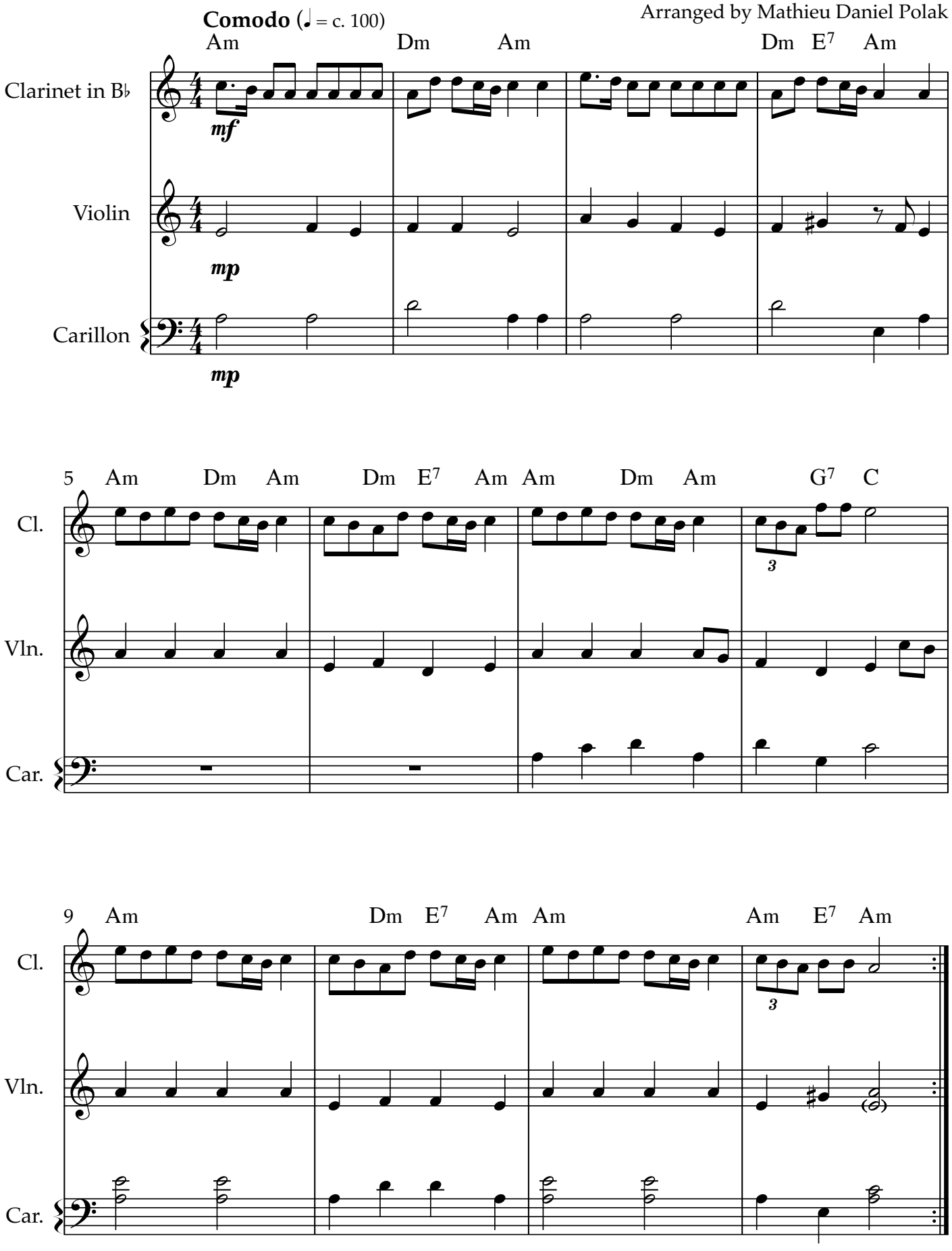

45
49
cresc.
f
mp
55
p
60
mf
cresc.
64
f
mf
D.C. al Fine

Nigun Belz

Song of Belz - Song of Bells!

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

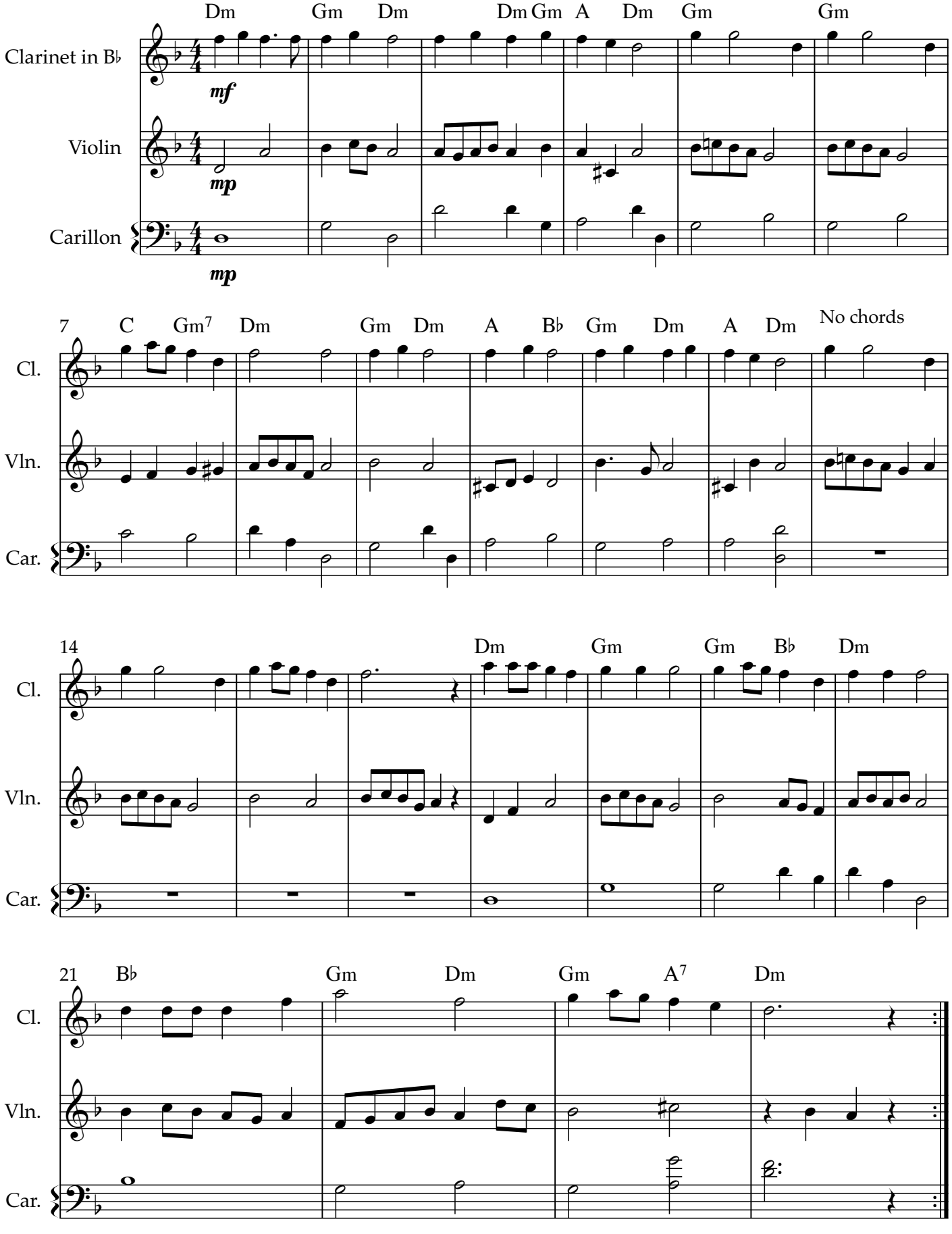


Sjabbes Licht un Sjabbes Lompn

Mazzeltov Project
Maastricht, 2021

Con moto (♩ = c. 104)

Yiddish Traditional, Joel Engel
Arranged by Mathieu Daniel Polak



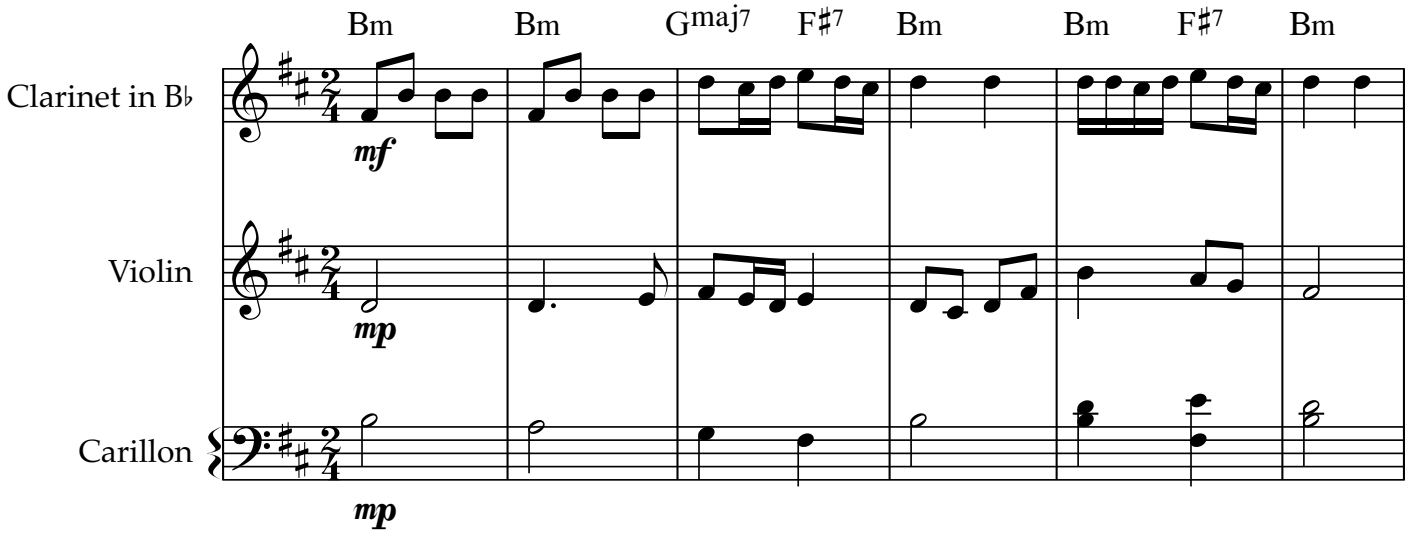
Bulbes

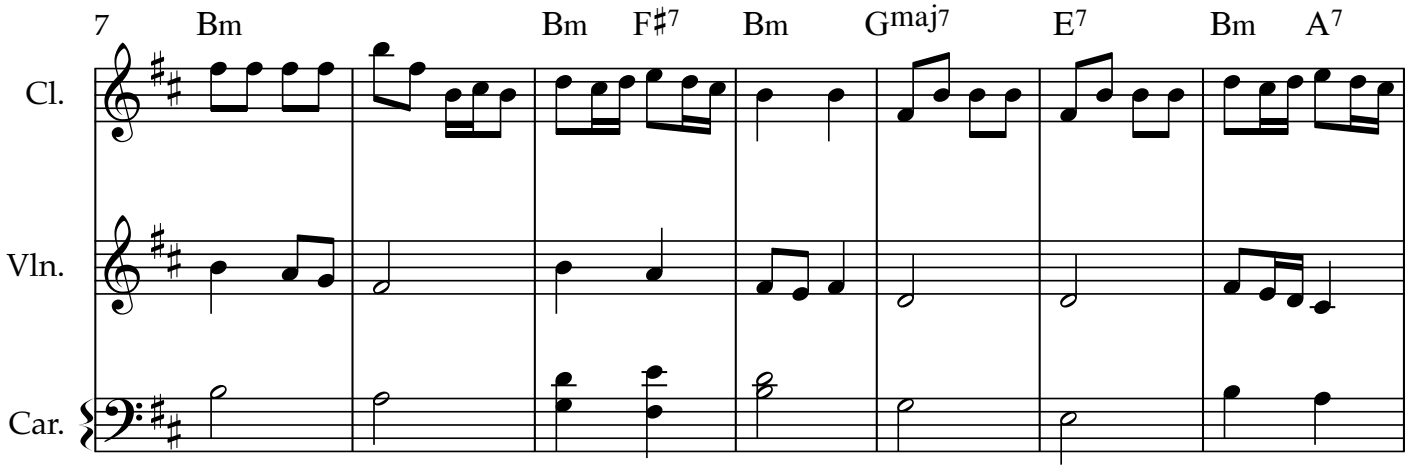
Every Day Potatoes

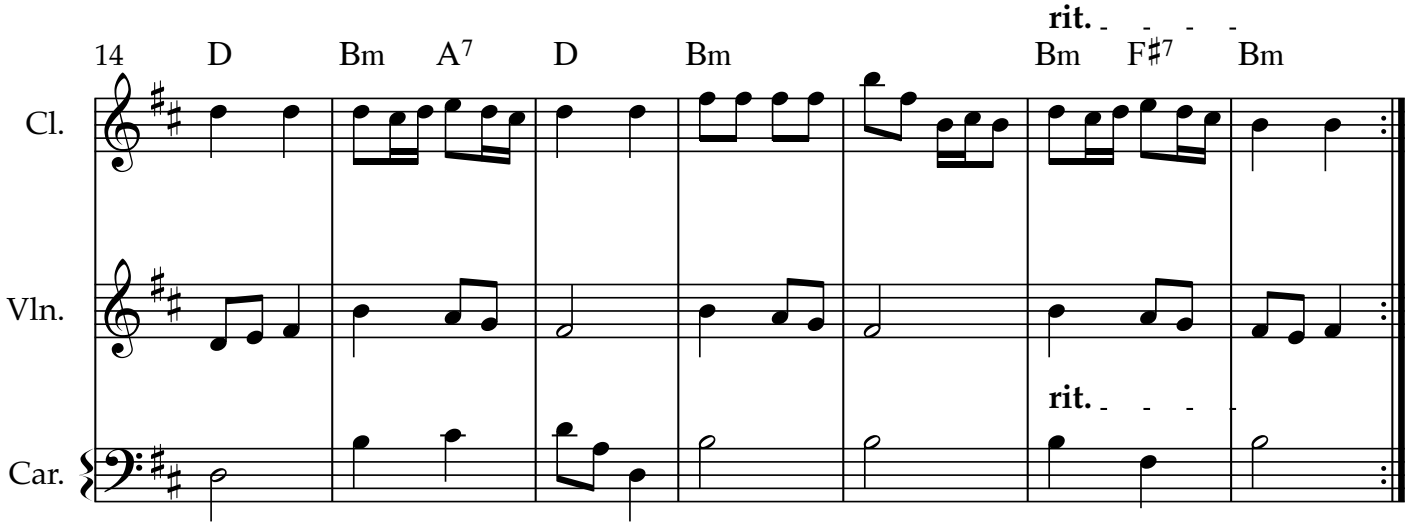
Mazzeltov Project
Maastricht, 2021

Yiddish Song
Arranged by Mathieu Daniel Polak

Amabile (♩. = c. 84)





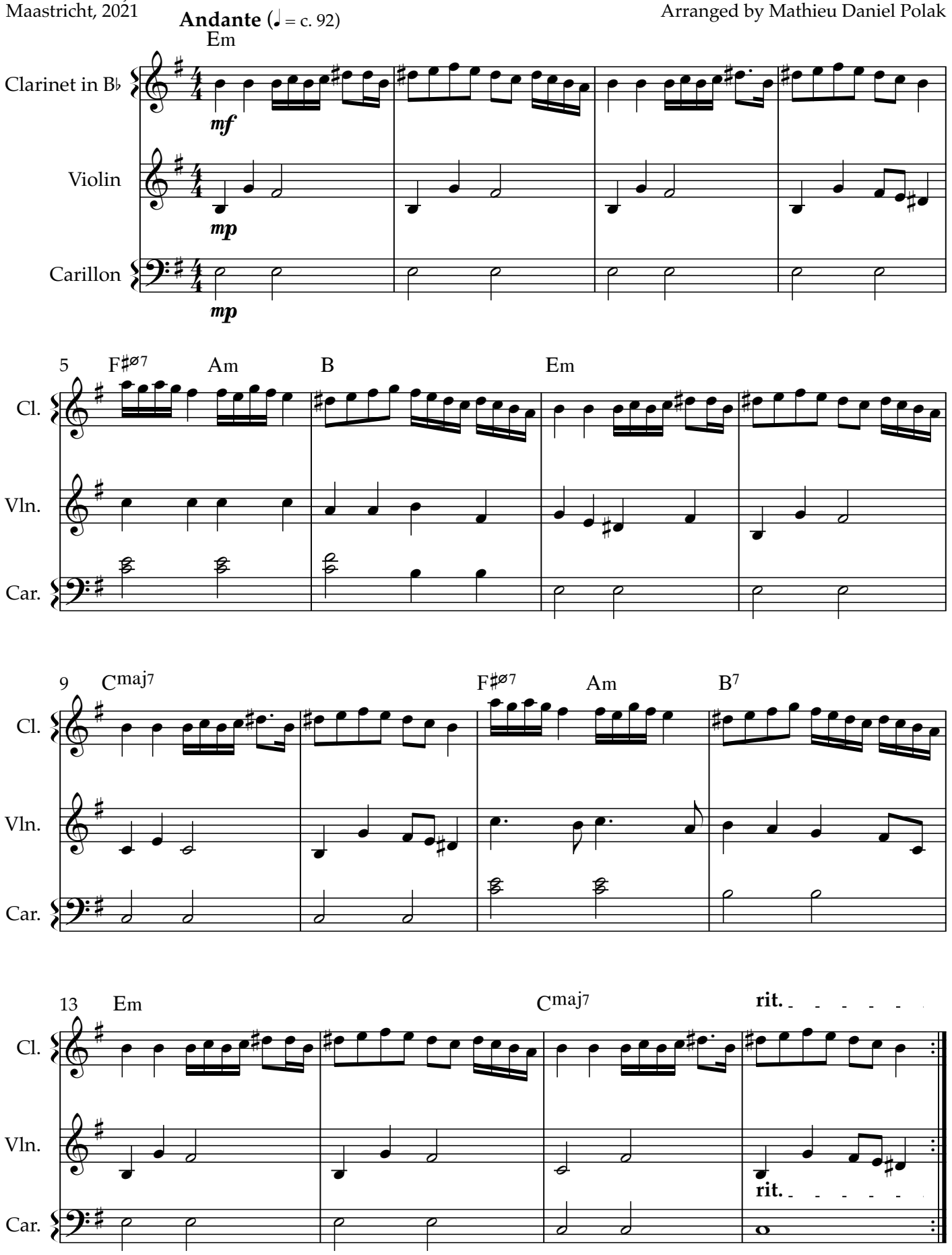


Sha! Shtil! Macht nisht keyn Gerider!

Quiet! Still! Make no commotion!

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

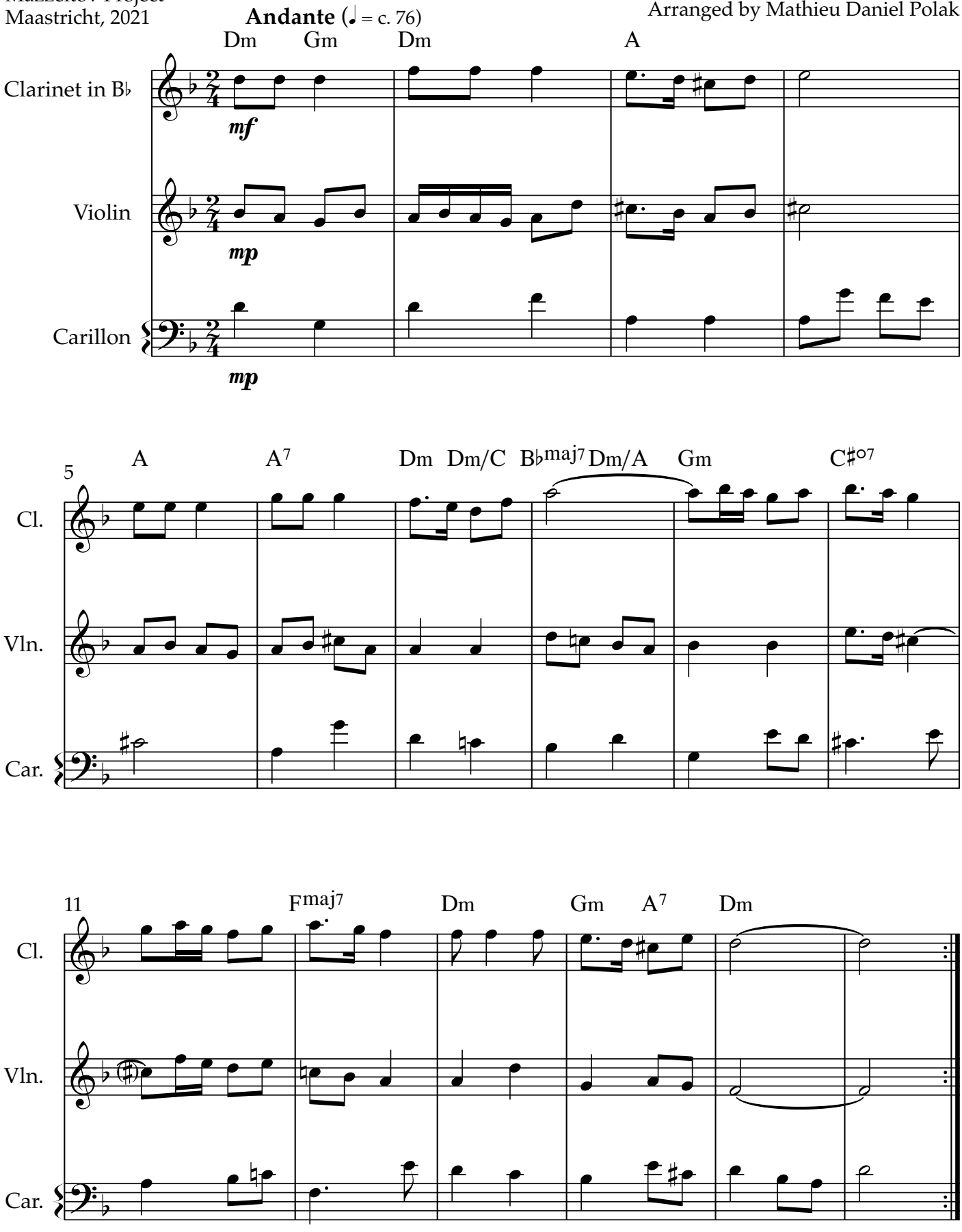


Sherele

A Sher or Sherele is a dance/musical form in 4/4 march-like tempo

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

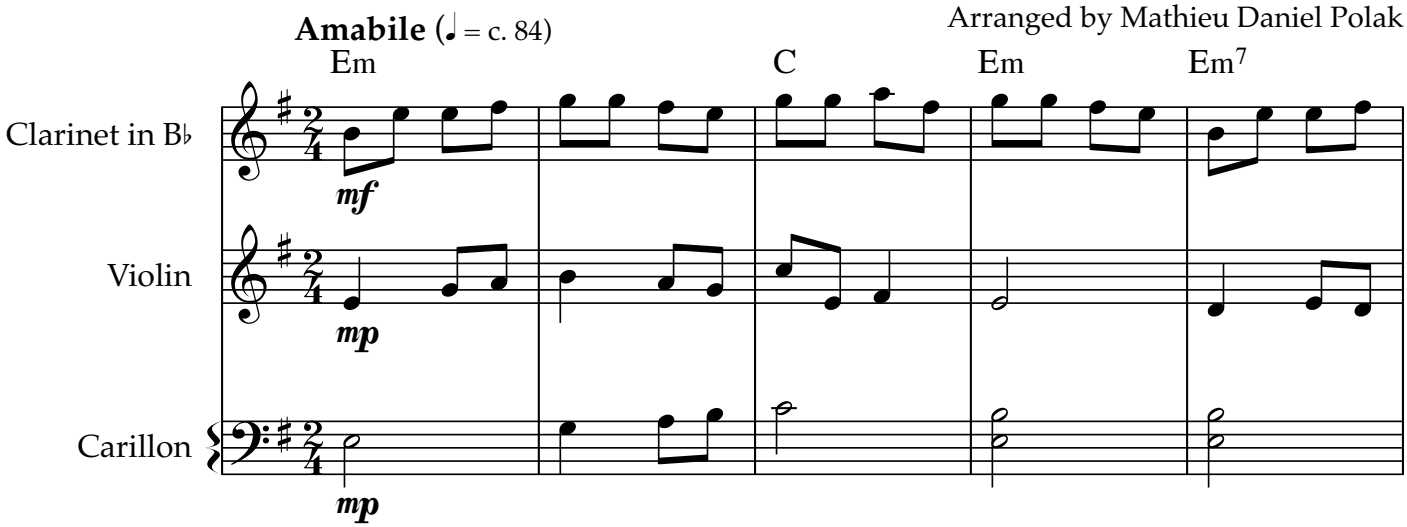


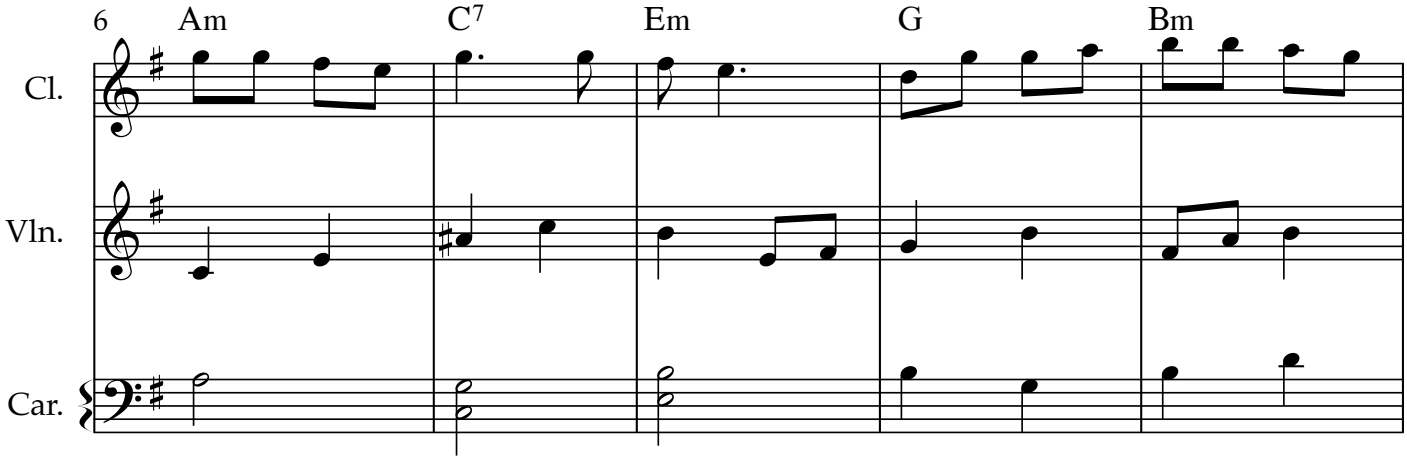
A Genejwe

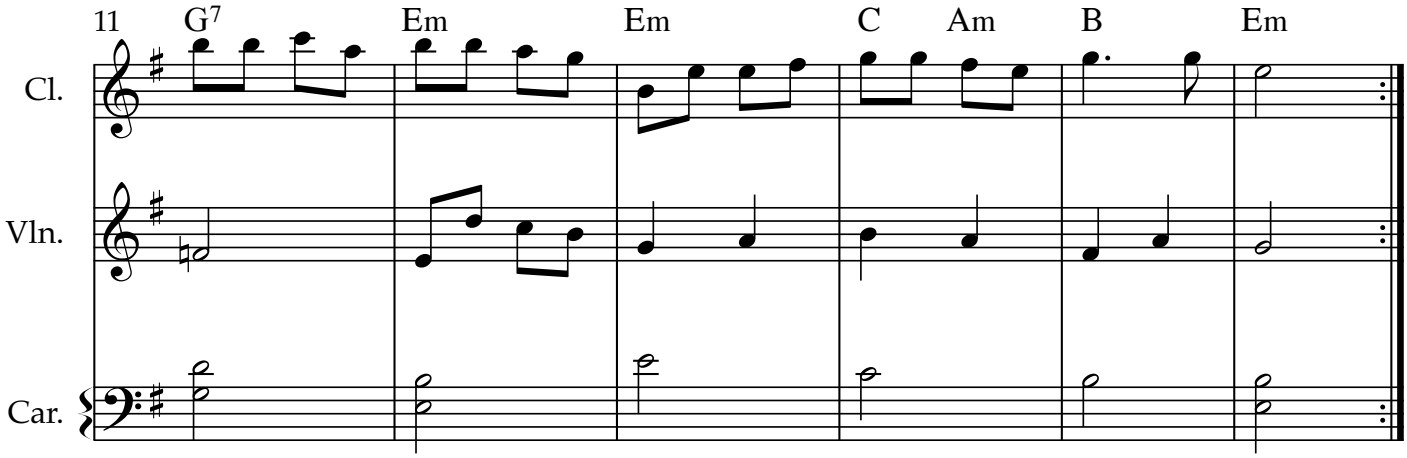
The thief

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak





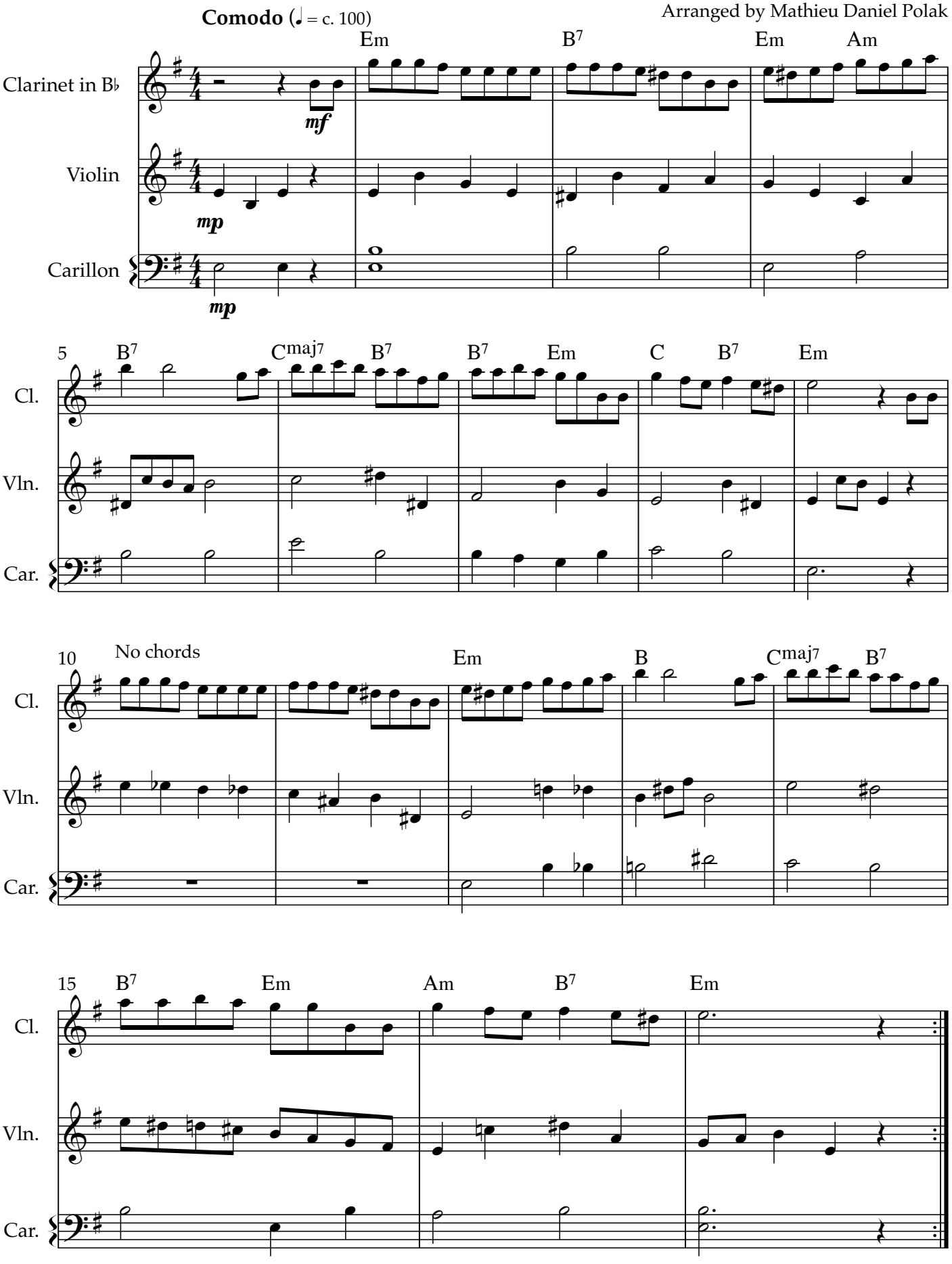


Mazzeltov Project
Maastricht, 2021

Der Rebbe Elimelech

The Rabbi Elimelech

Yiddish Traditional
Arranged by Mathieu Daniel Polak



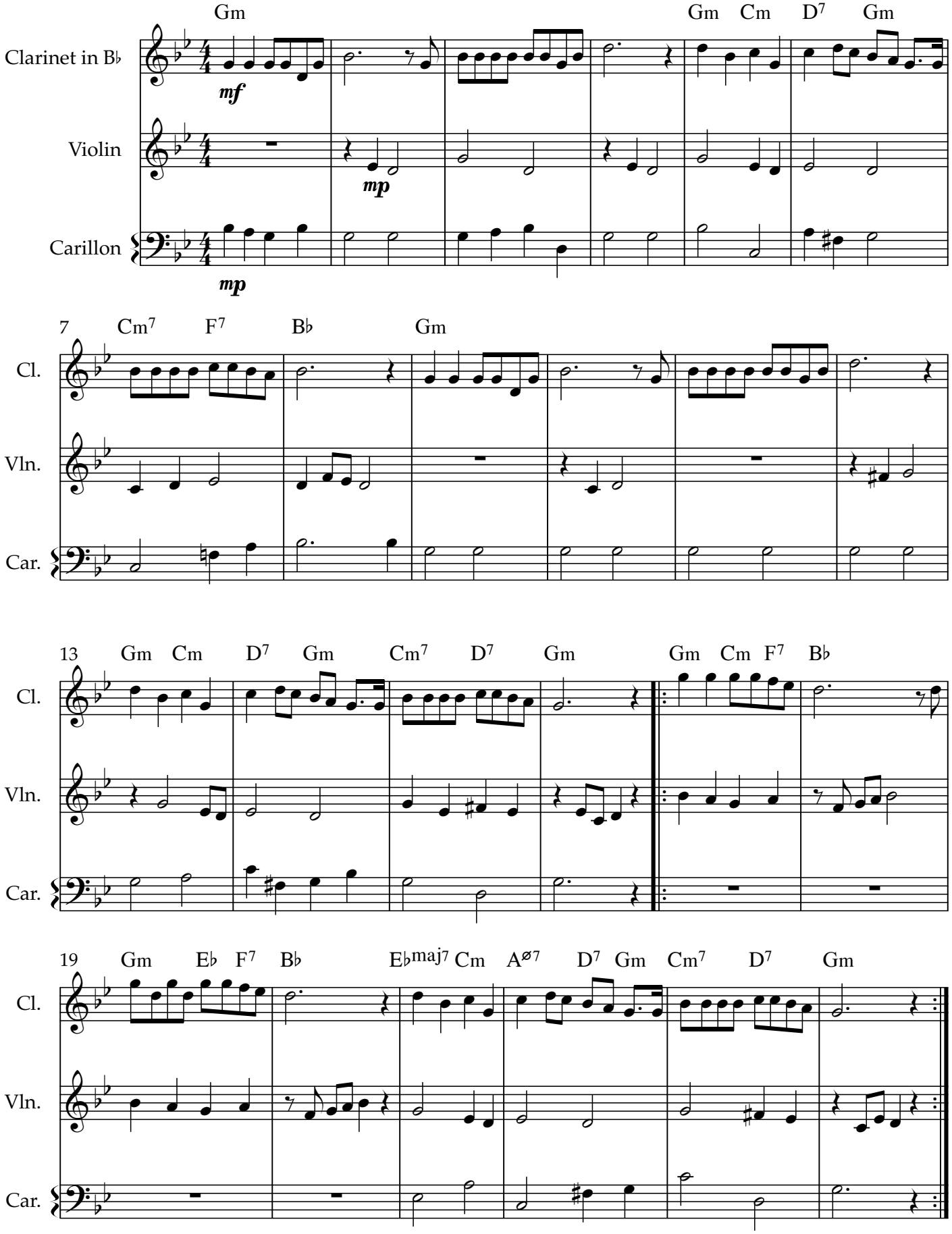
Ele Chamda Libi

These Things my Heart Desired

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 100)



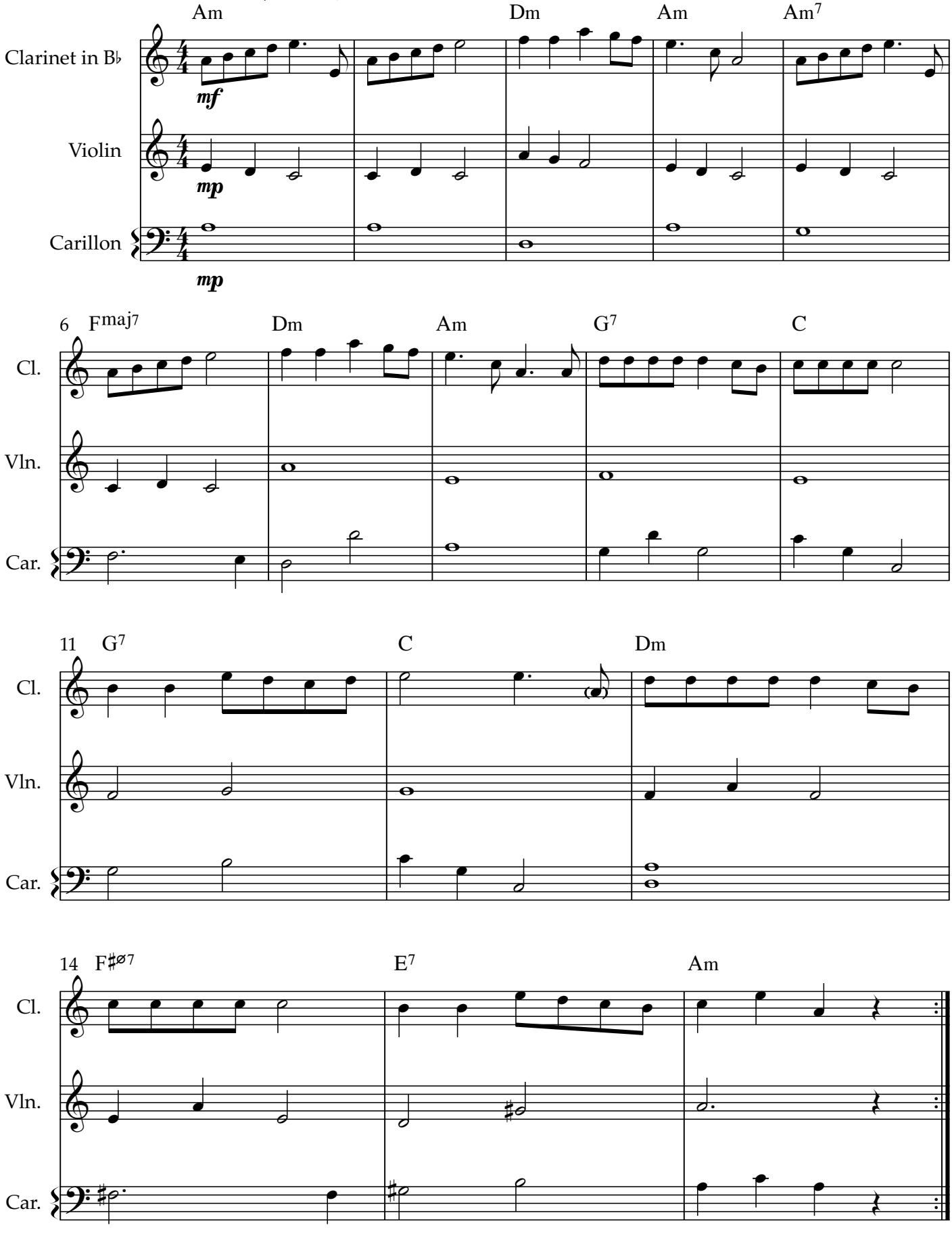
Az der Rebe Tantst

When the Rabbi Dances

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩. = c. 100)

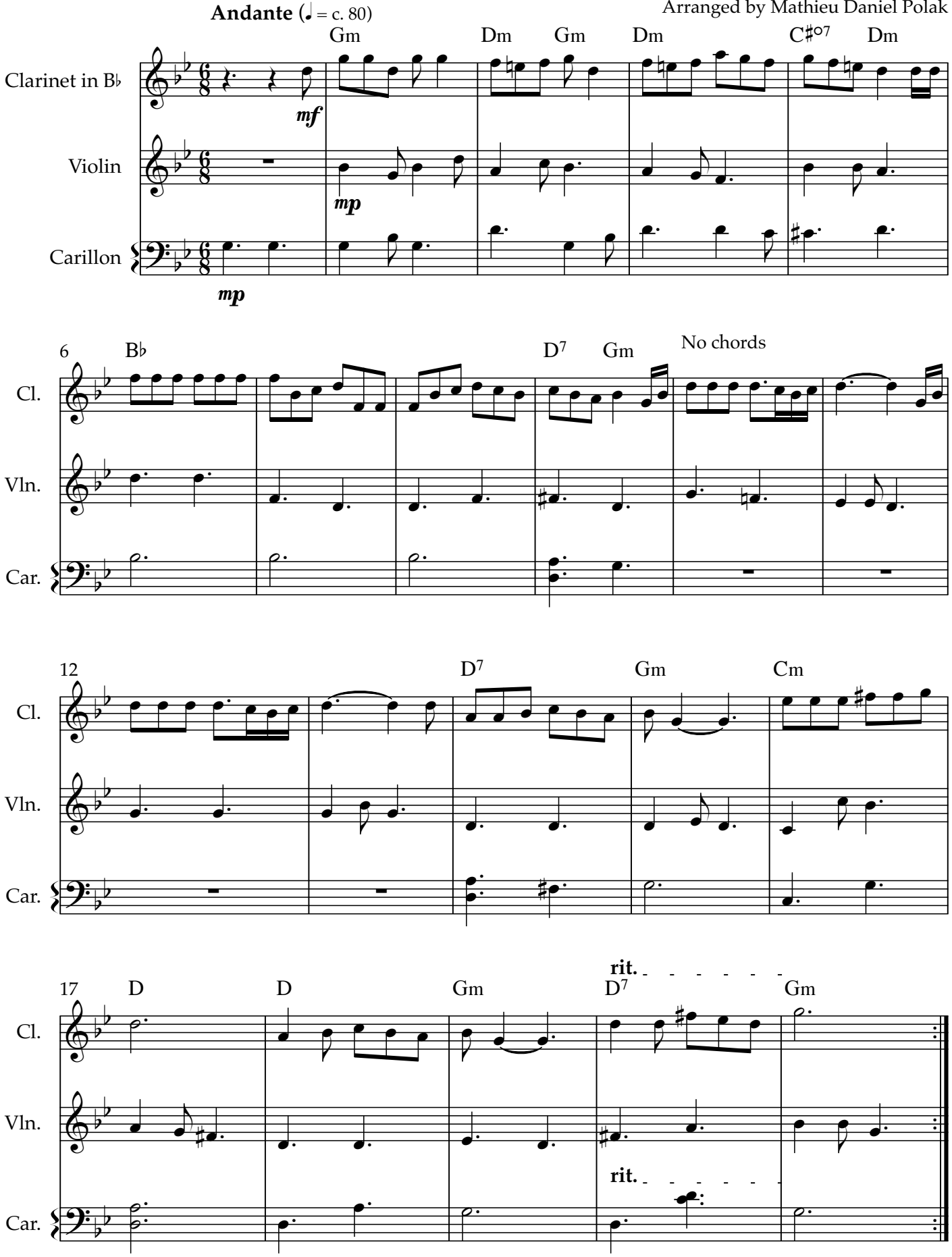


Rozhinkes mit Mandlen

Raisins and Almonds

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional, Abraham Goldfaden
Arranged by Mathieu Daniel Polak



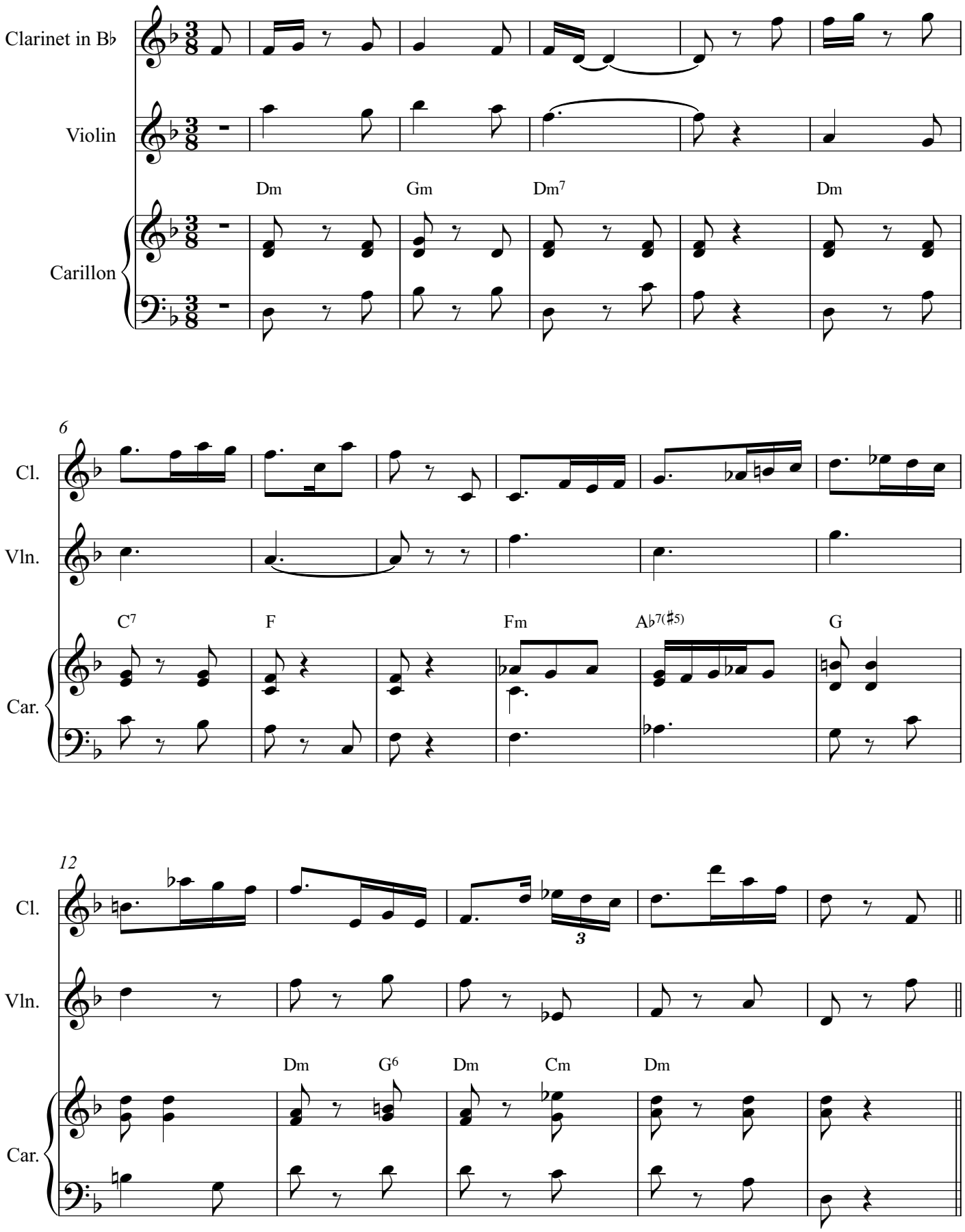
Mazzeltov Project
Maastricht, 2021

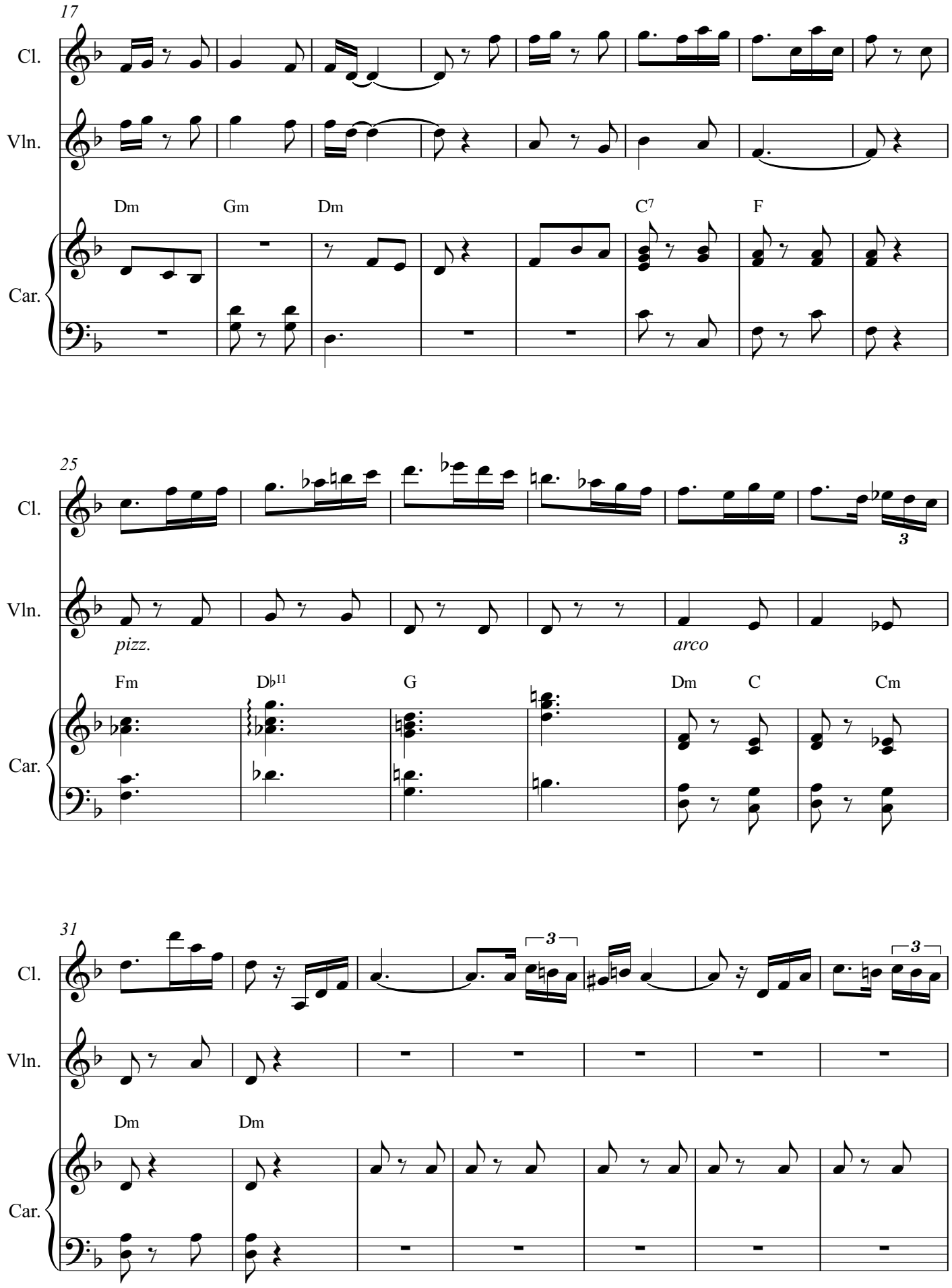
Der Gasn Nigun

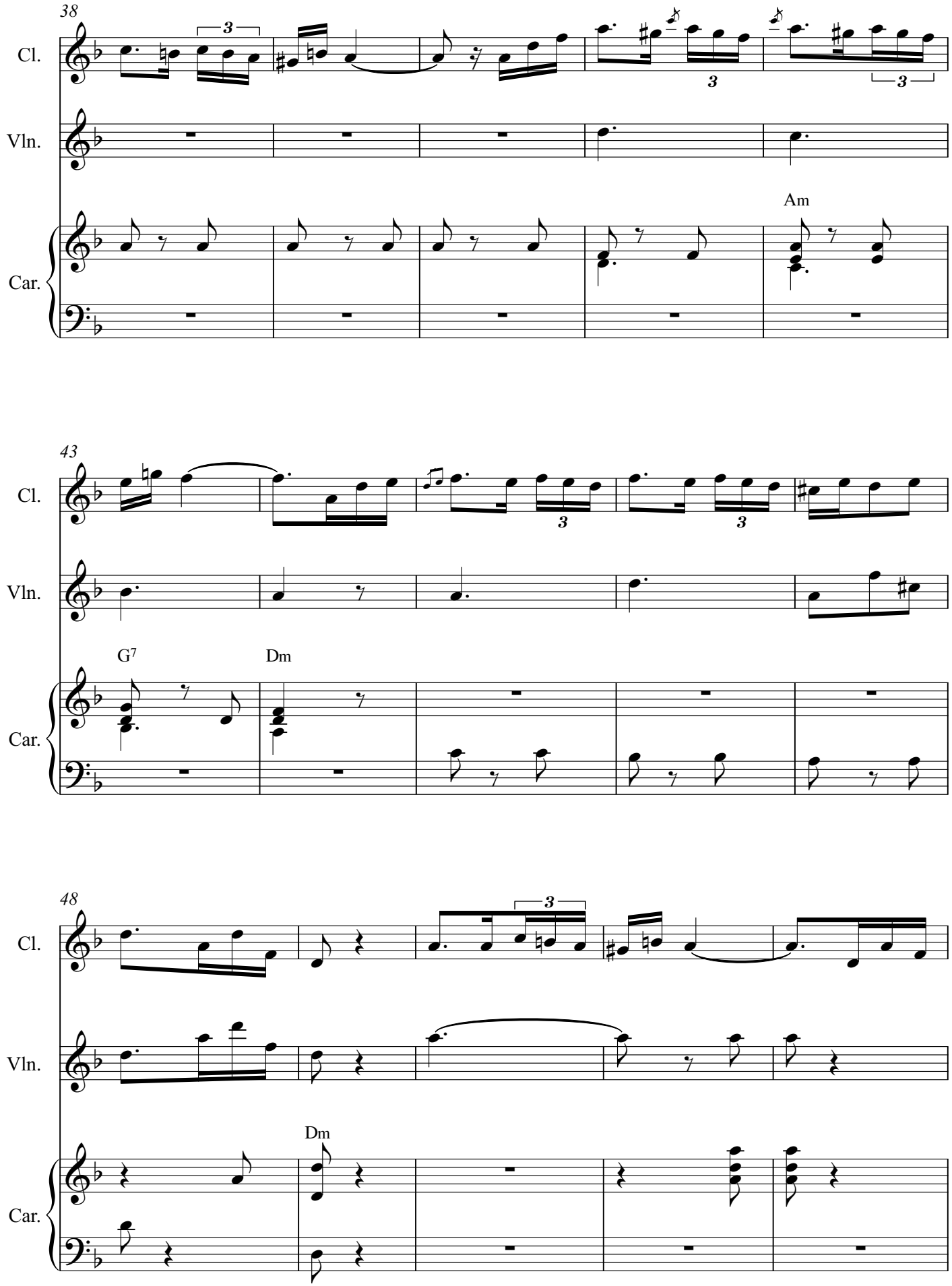
(Street Melody)

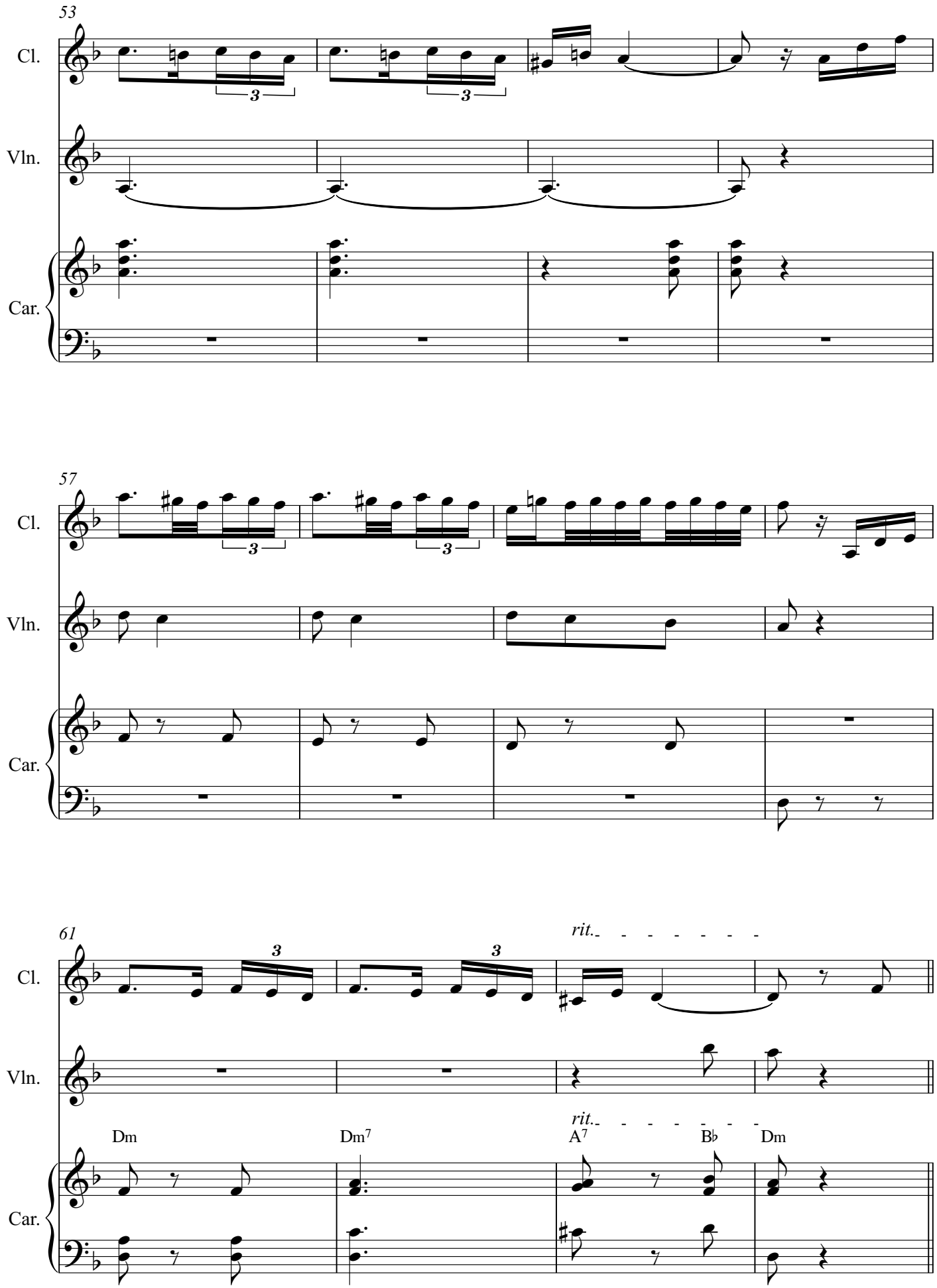
Klezmer
Arranged by Mathieu Daniël Polak

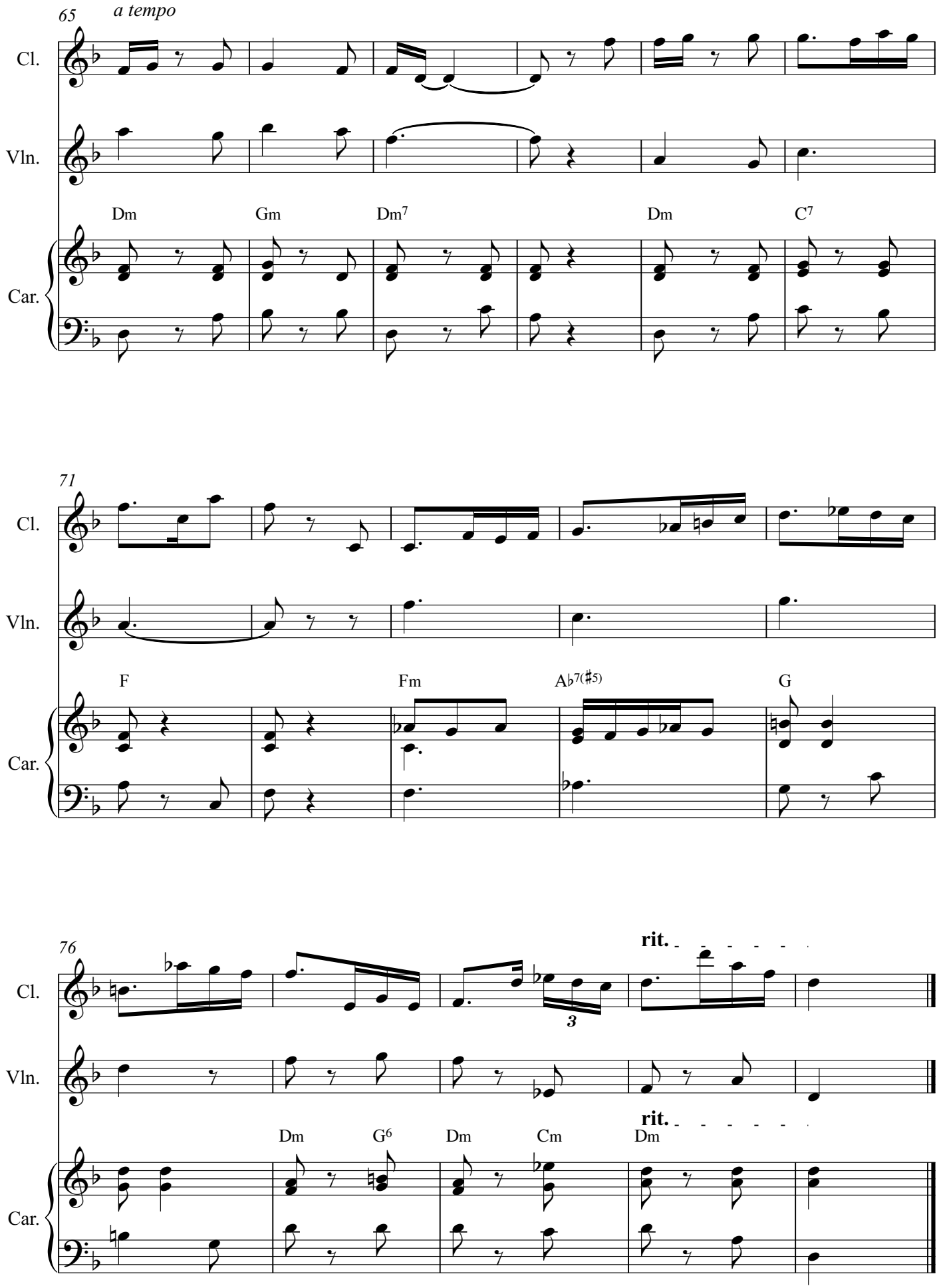
Tranquillo (♩. = c. 34)




17
Cl.
Vln.
Car.
Dm
Gm
Dm
C7
F
25
Cl.
Vln.
Car.
pizz.
arco
Fm
Db11
G
Dm
C
Cm
31
Cl.
Vln.
Car.
Dm
Dm


38
Cl.
Vln.
Car.
Am
43
Cl.
Vln.
G7
Dm
Car.
48
Cl.
Vln.
Dm
Car.


53
Cl.
Vln.
Car.
57
Cl.
Vln.
Car.
61
rit.
Cl.
Vln.
rit.
Dm
Dm7
A7
B♭
Dm
Car.

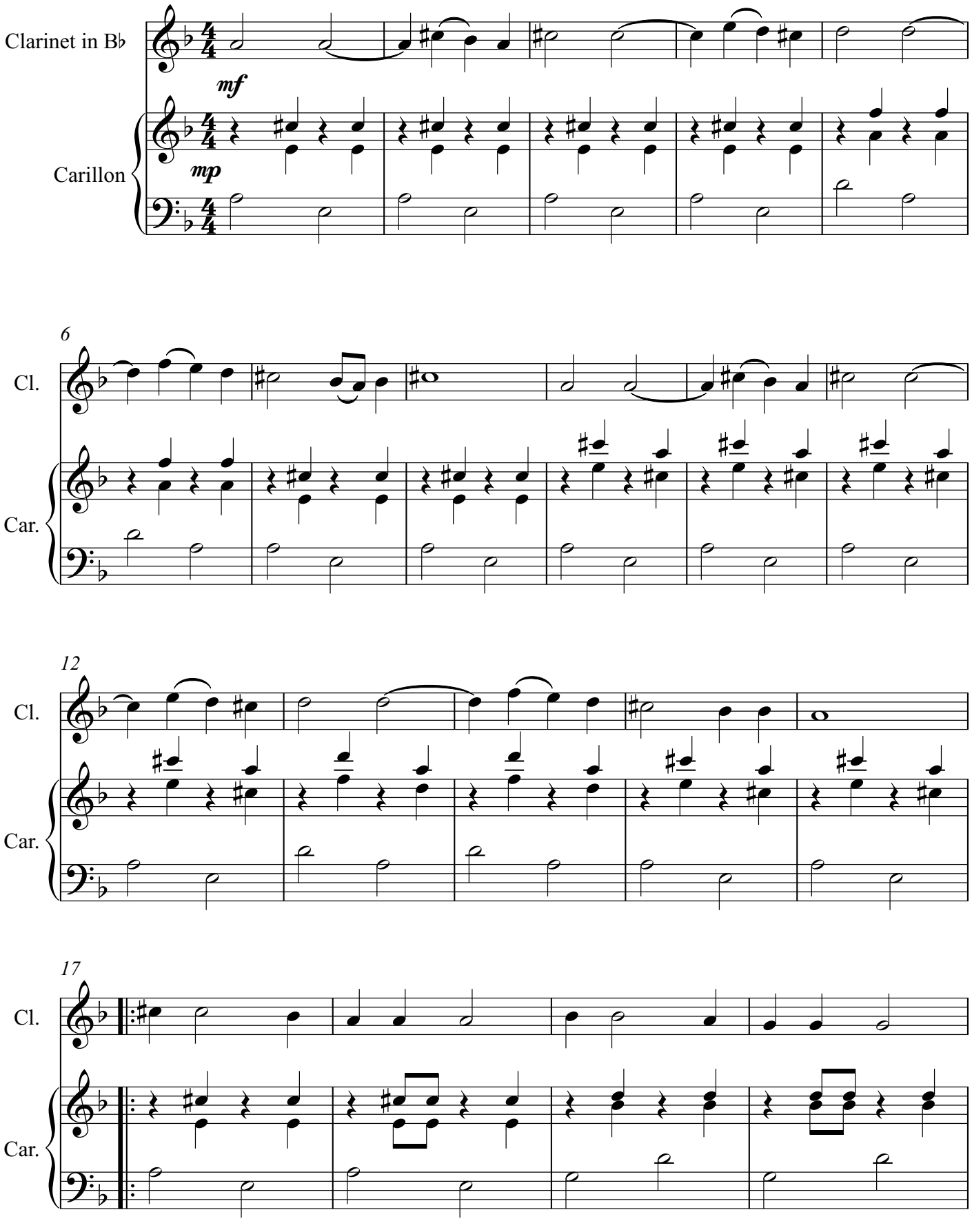

65
a tempo
Cl.
Vln.
Car.
Dm
Gm
Dm7
Dm
C7
71
Cl.
Vln.
Car.
F
Fm
Ab7(♯5)
G
76
rit.
Cl.
Vln.
Car.
Dm
G6
Dm
Cm
Dm
rit.

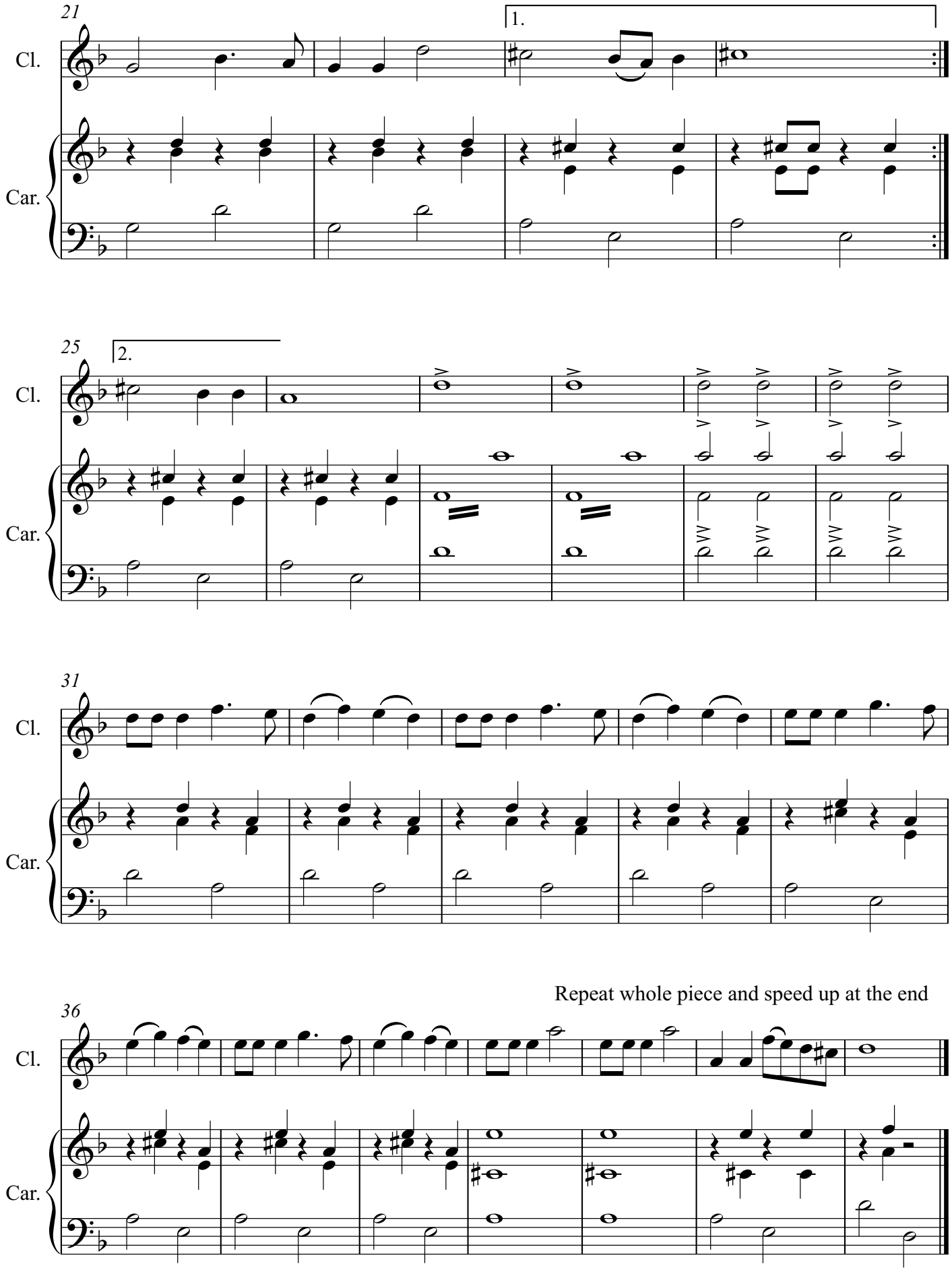
Havah Nagilah

Mazzeltov Project
Maastricht, 2021

Abraham Zevi Idelsohn (1882-1938)
Arranged by Mathieu Daniël Polak

Allegro Moderato (♩ = 132)




21
1.
Cl.
Car.
25
2.
Cl.
Car.
31
Cl.
Car.
Repeat whole piece and speed up at the end
36
Cl.
Car.

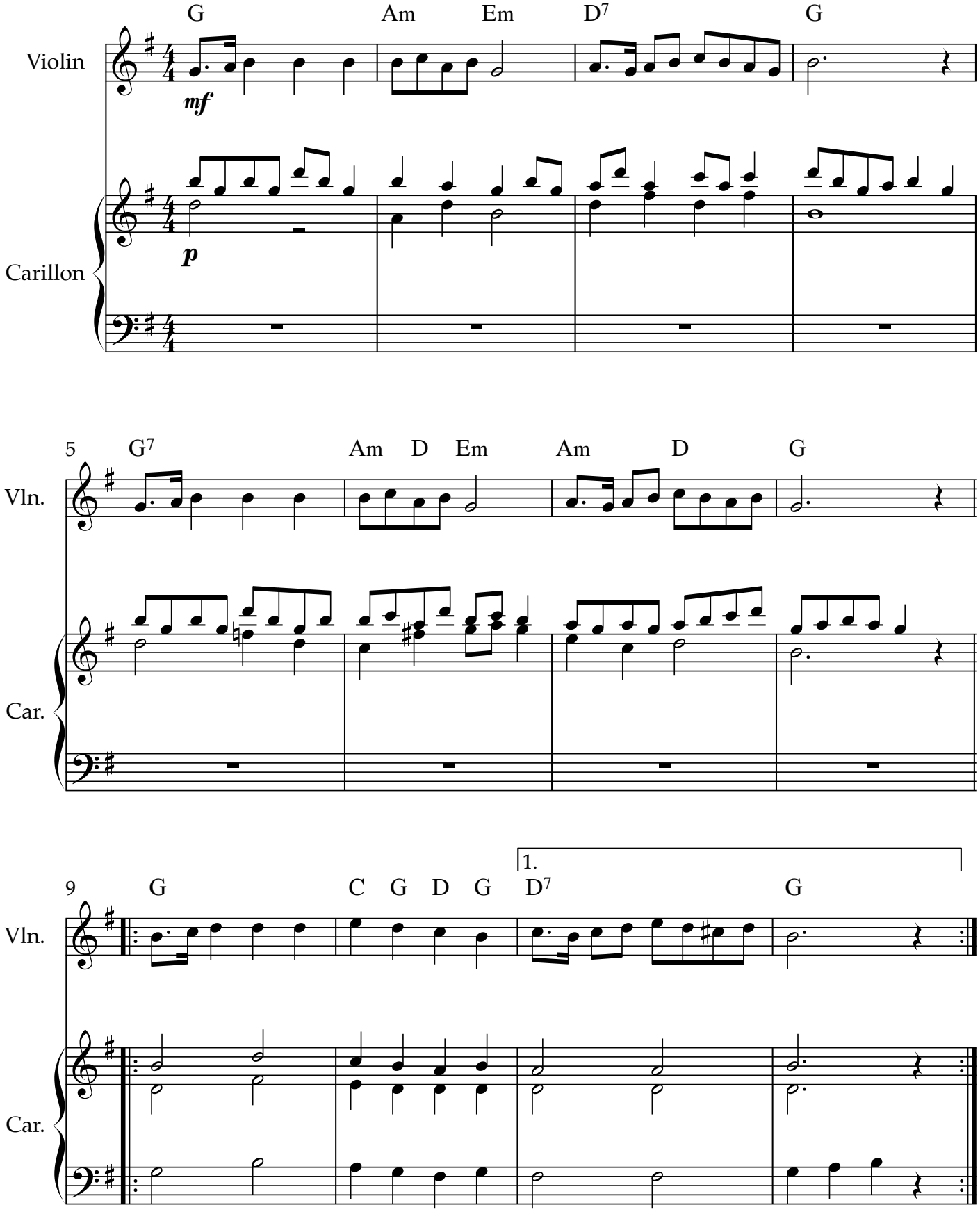
Wedding March

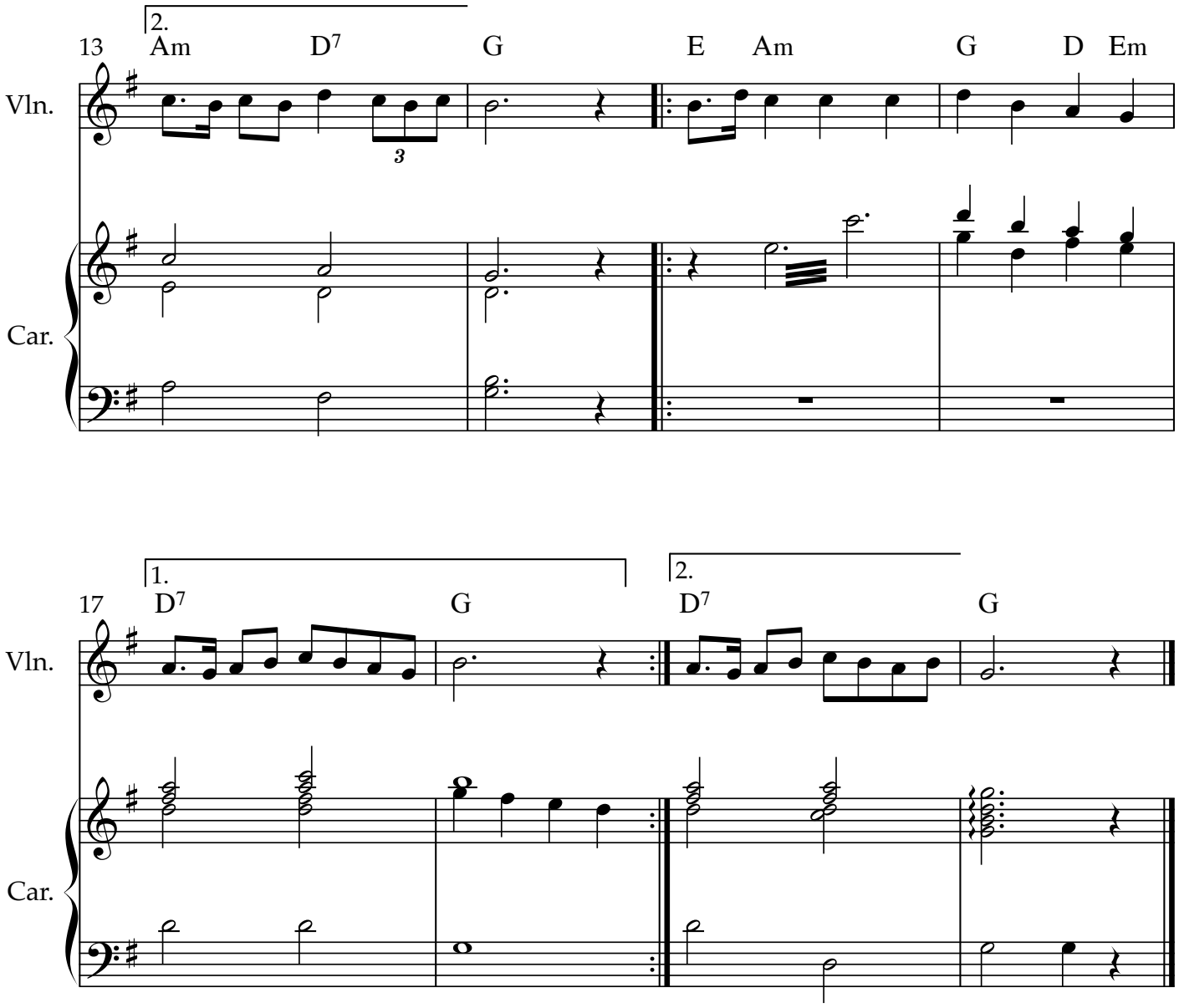
Known as Mi Bon Siach in the Netflix Serie Unorthodox

Mazzeltov Project
Maastricht, 2021

Klezmer / Jewish Wedding
Arranged by Mathieu Daniel Polak

Espressivo (♩ = c. 68)



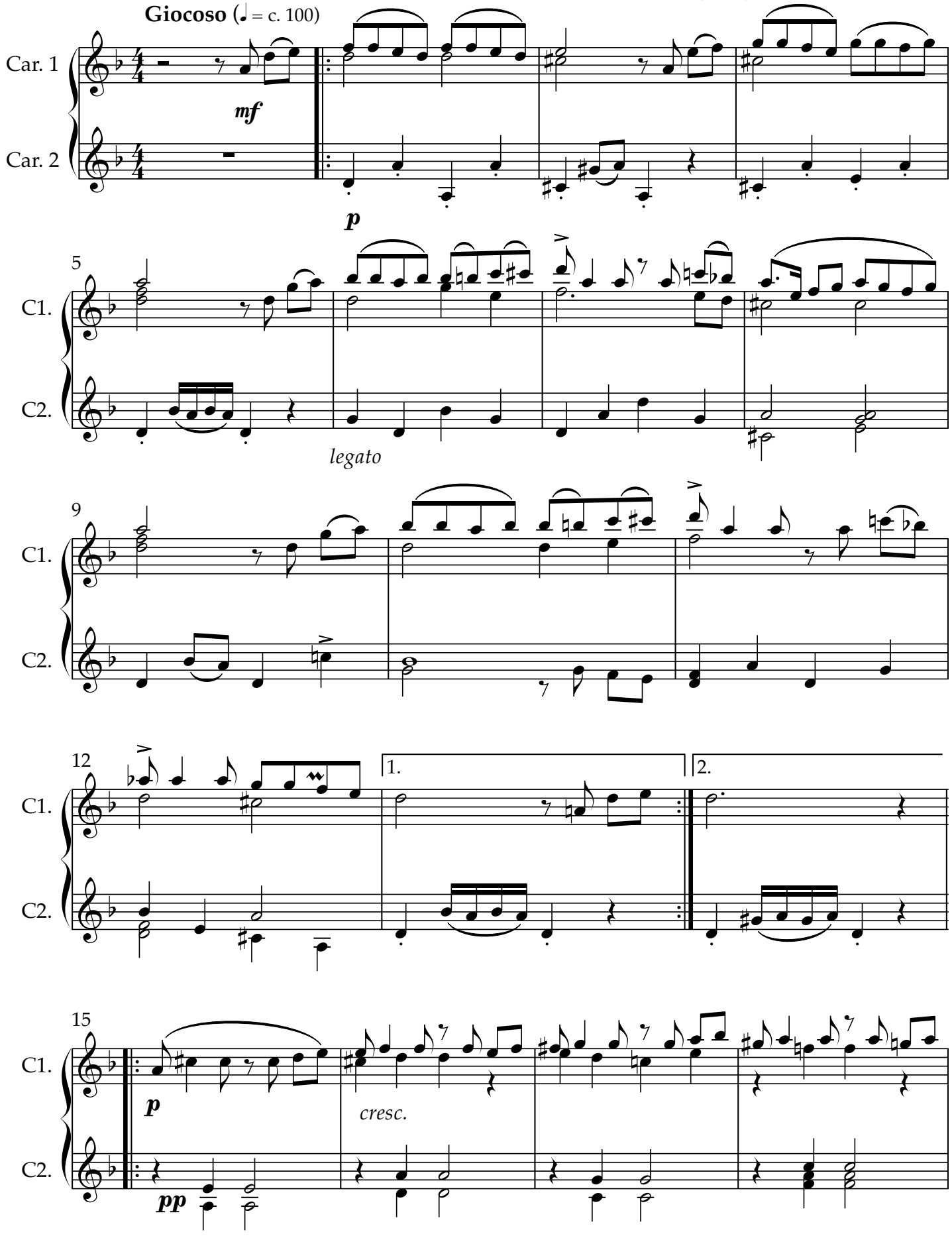

13
2.
Am
D7
G
E
Am
G
D
Em
Vln.
Car.
3
17
1.
D7
G
2.
D7
G
Vln.
Car.

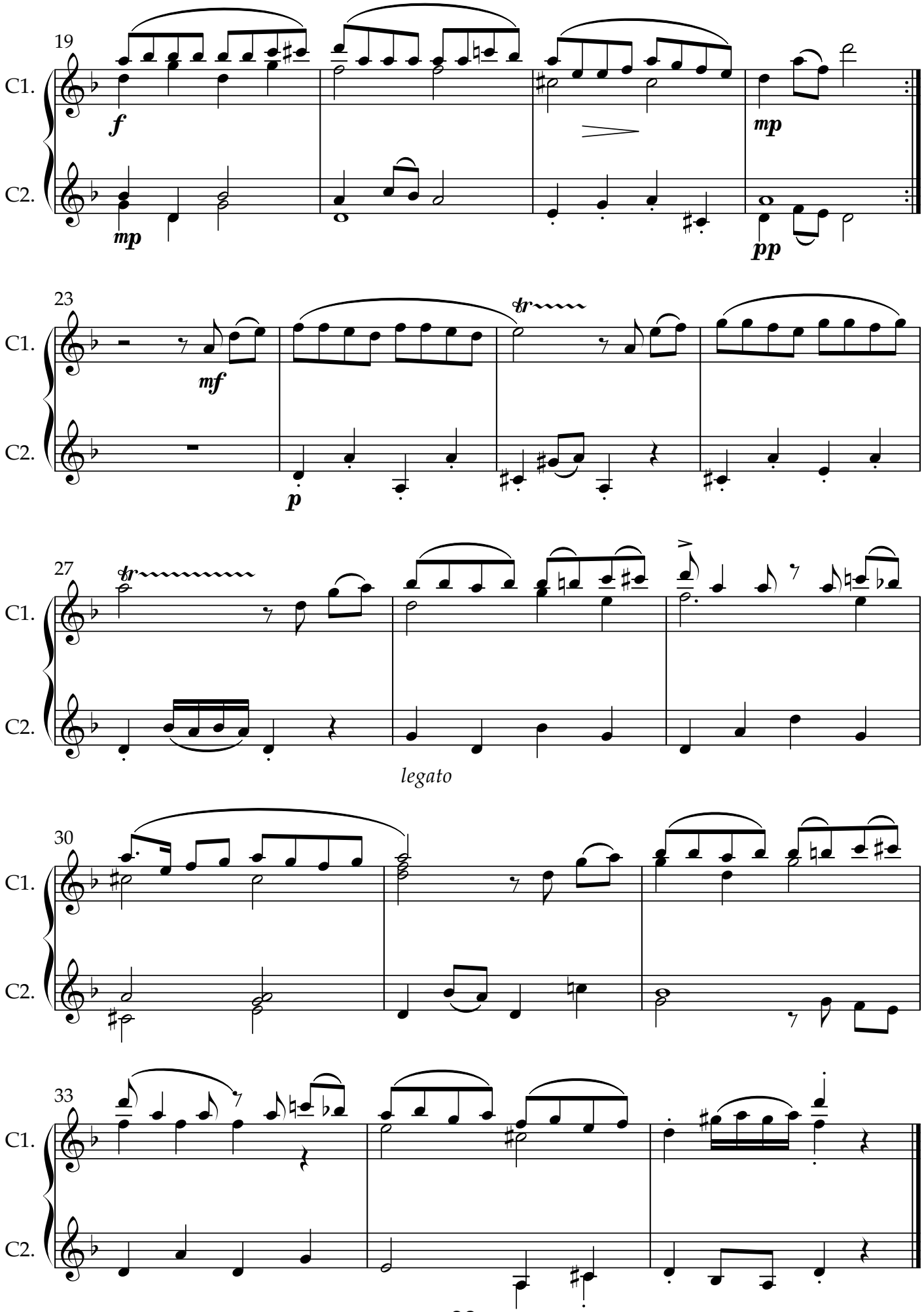
Zorres un Masel

Sorrows and Luck

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak



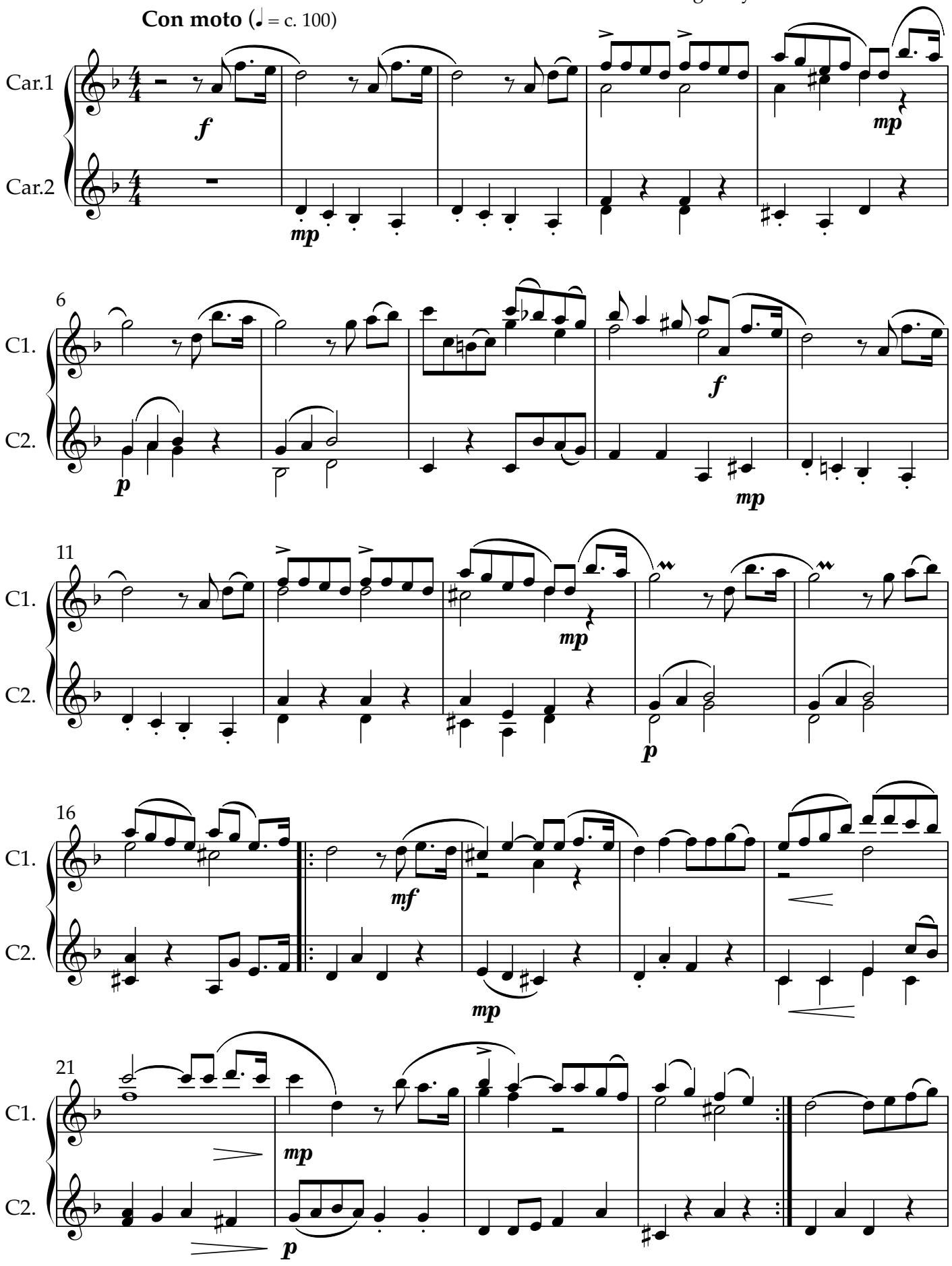

19
C1.
C2.
f
mp
mp
pp
23
C1.
C2.
mf
p
27
C1.
C2.
legato
30
C1.
C2.
33
C1.
C2.

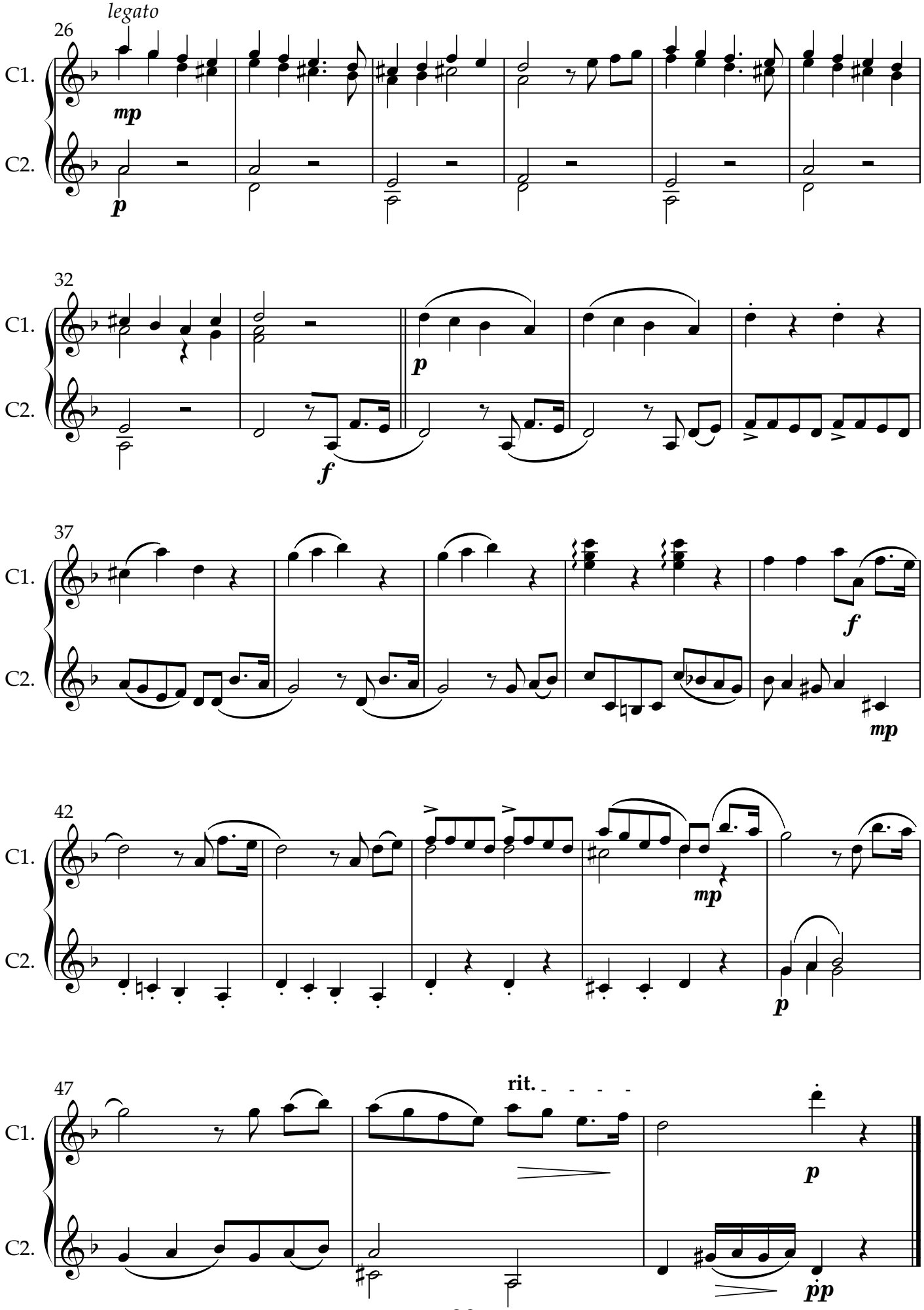
Tates Freilach

Freilach for Father

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak




legato
26
C1.
C2.
mp
p
32
C1.
C2.
p
f
37
C1.
C2.
f
mp
42
C1.
C2.
mp
p
47
C1.
C2.
rit.
p
pp

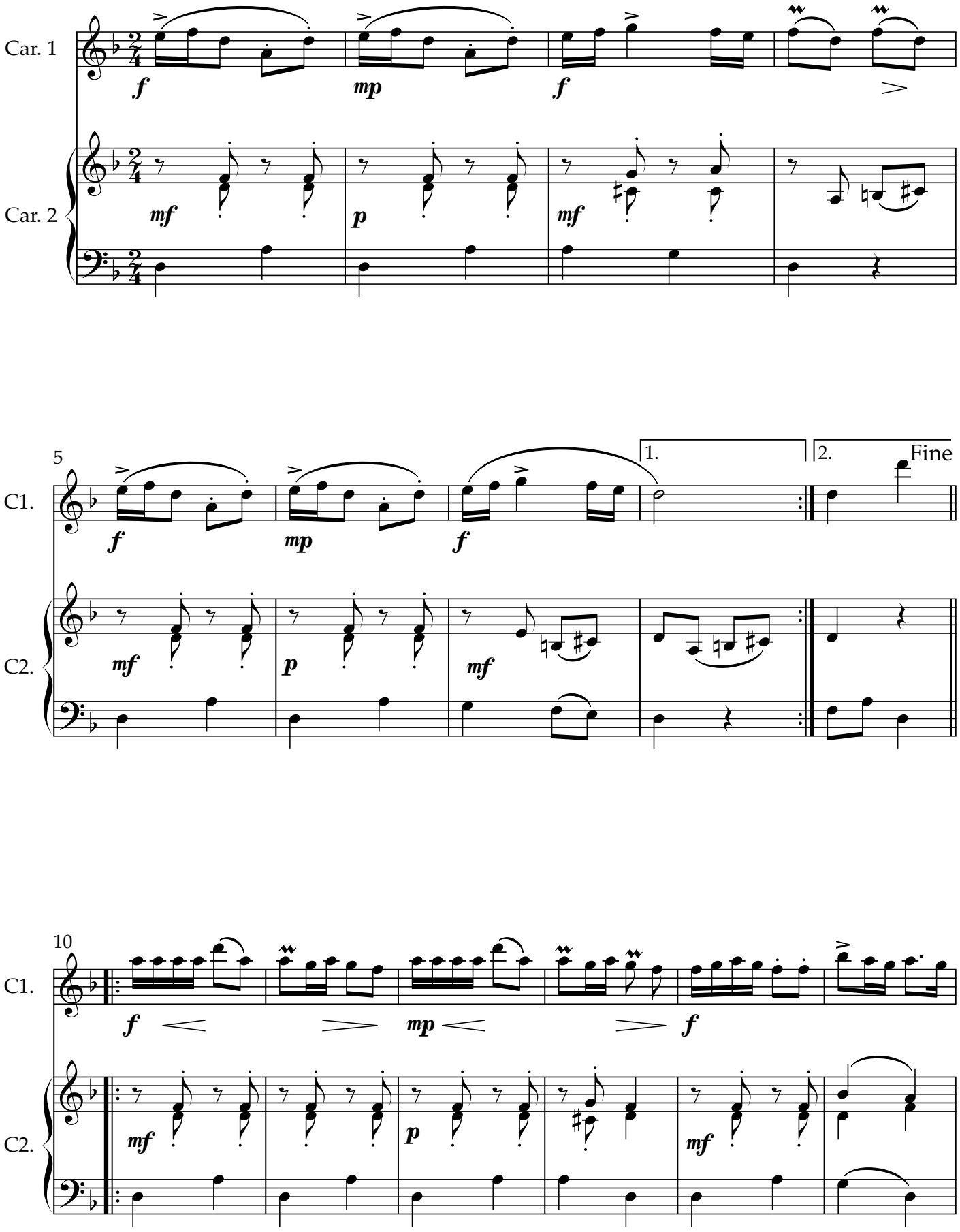
Freylach

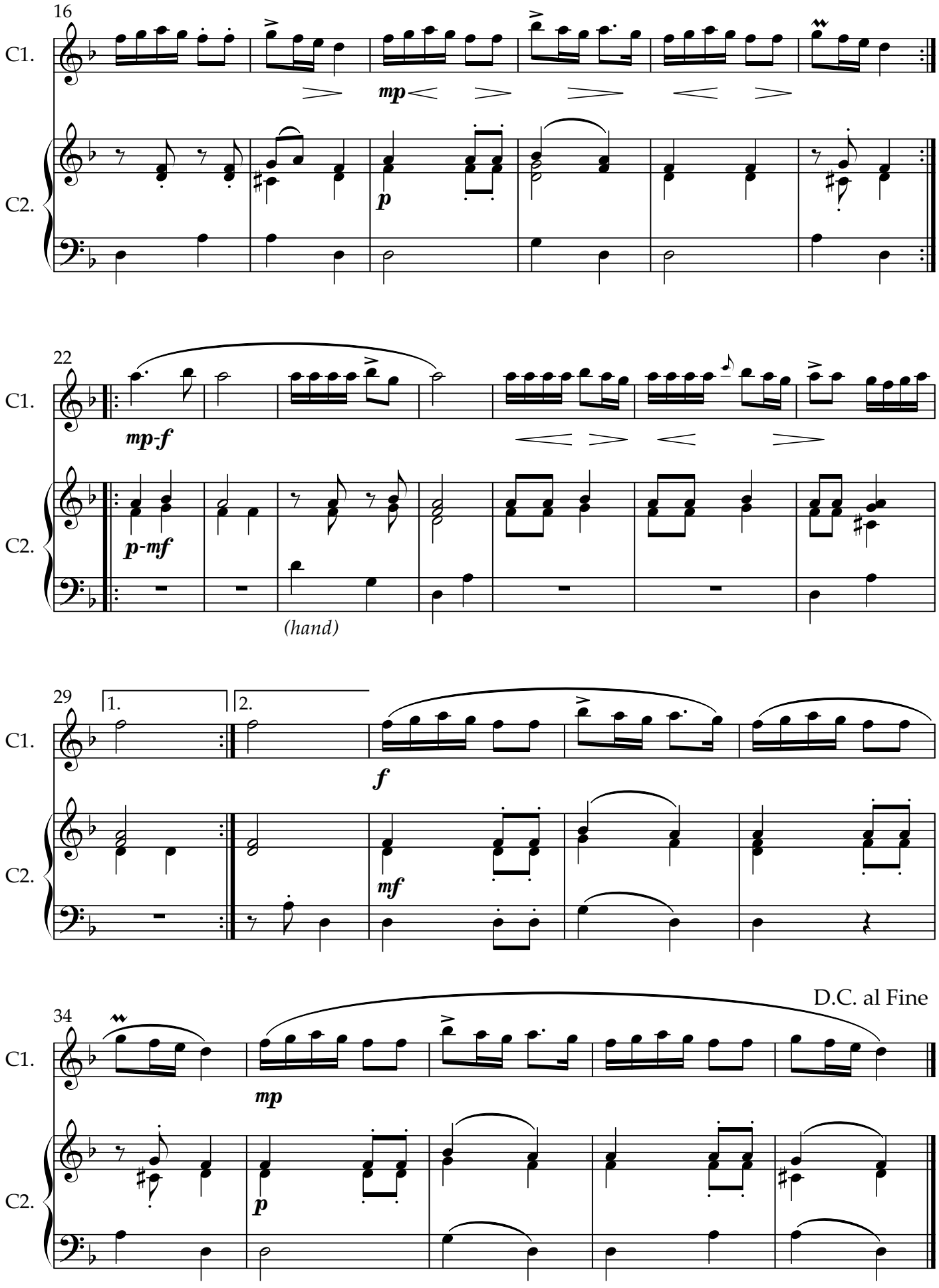
Happy

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged for carillon by Mathieu Daniël Polak

Piacevole (♩. = c. 80)



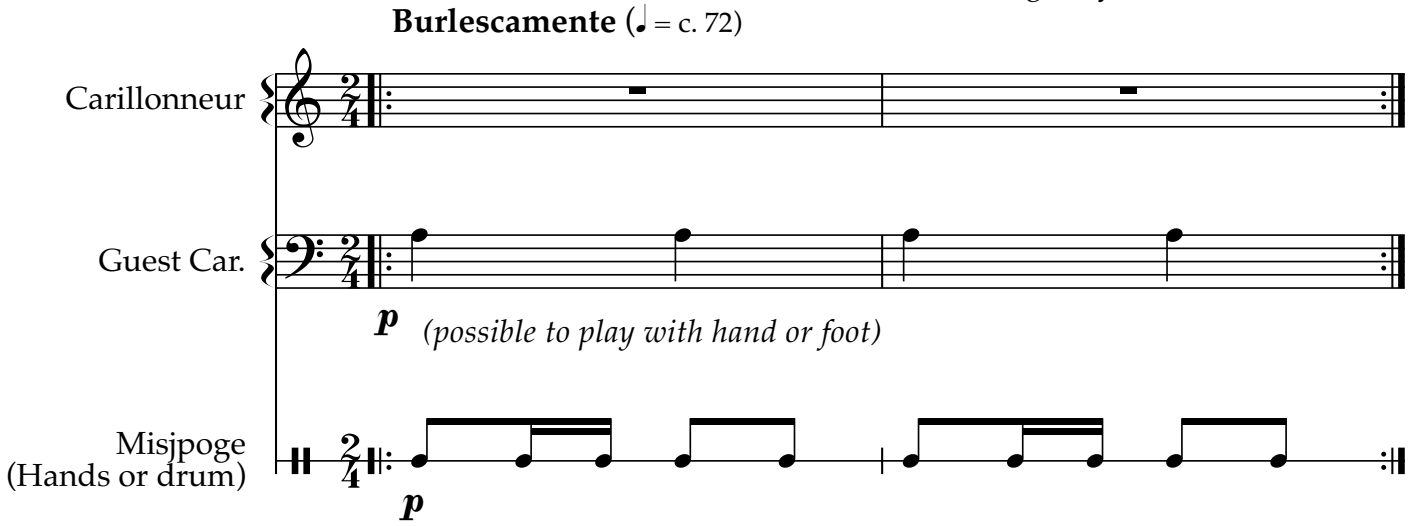

16
C1.
C2.
mp
p
22
C1.
C2.
mp-f
p-mf
(hand)
29
1.
2.
C1.
C2.
f
mf
34
C1.
C2.
mp
p
D.C. al Fine

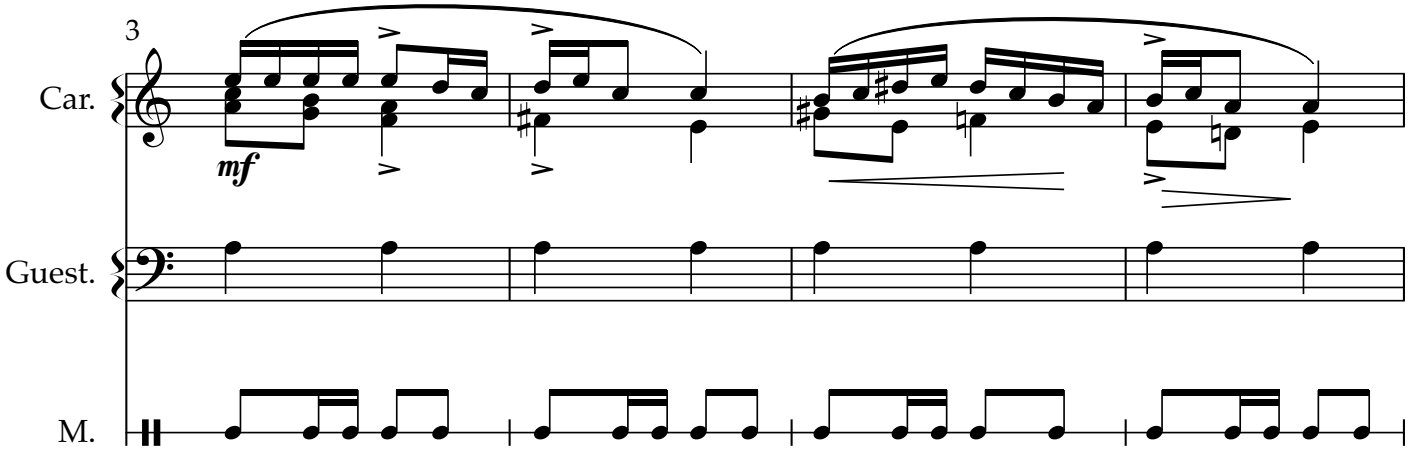
Broyges Tantz

Dance of Anger and Reconcillation

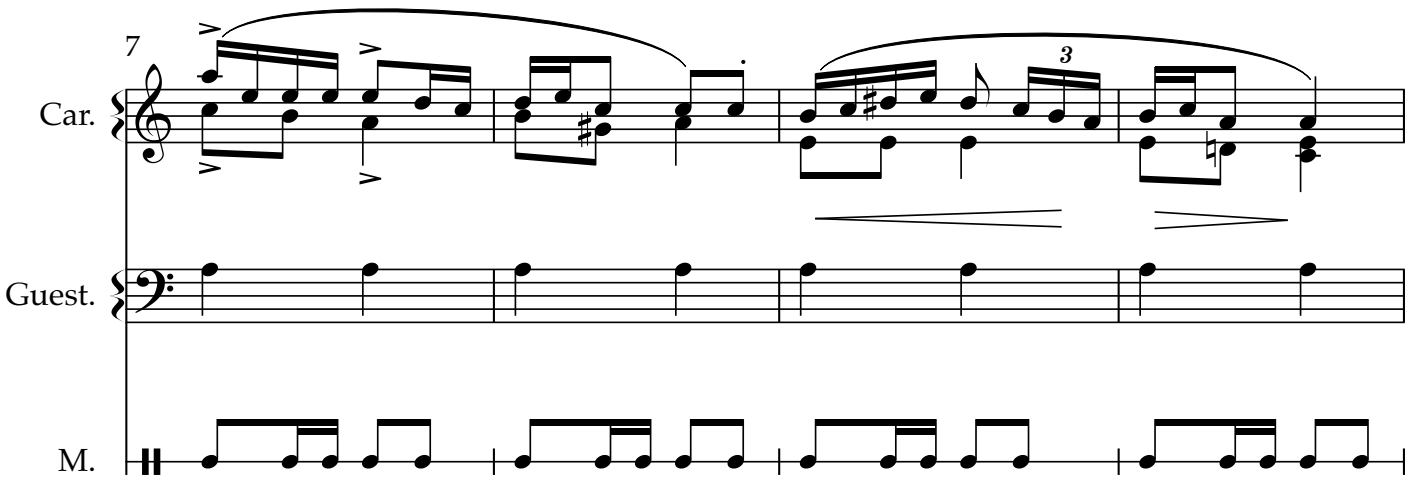
Mazzeltov Project
Maastricht, 2021

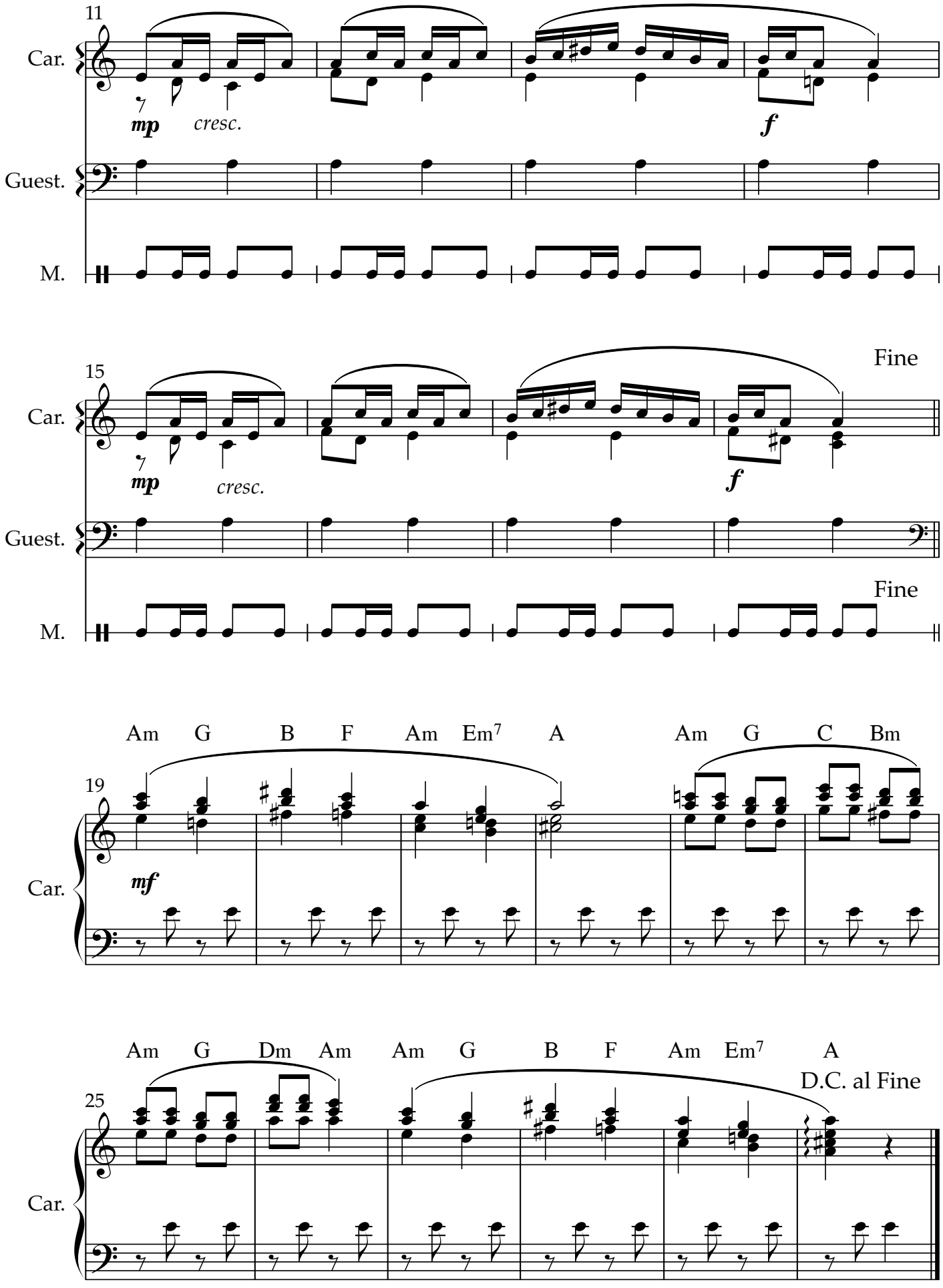
Klezmer
Arranged by Mathieu Daniel Polak





Instruction: Bars 1-18 together, Bars 19-30, carillonneur solo, followed by da capo al fine together)
Are you having fun? Play the whole piece once again!



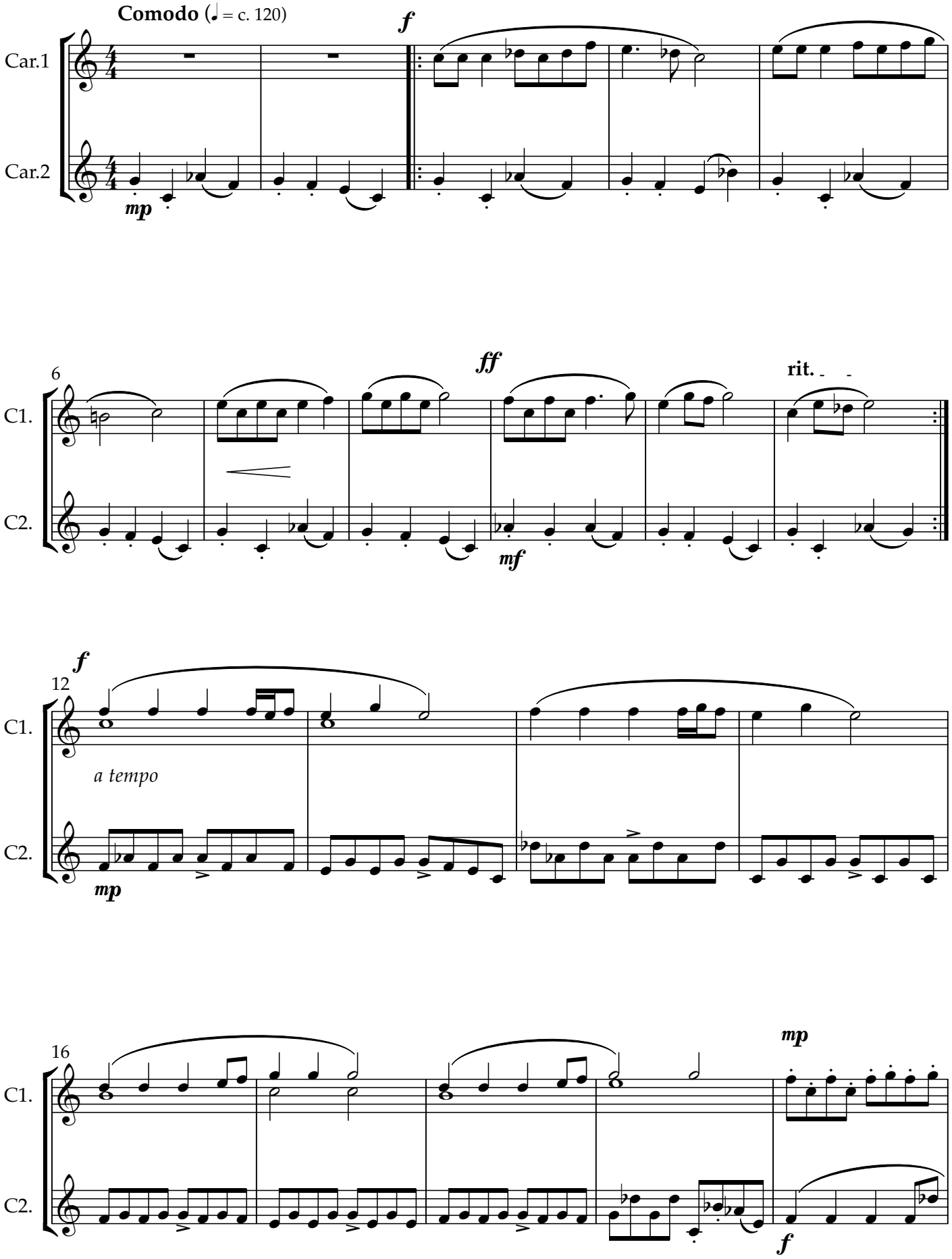

11
Car.
Guest.
M.
mp
cresc.
f
15
Fine
Car.
Guest.
M.
mp
cresc.
f
Fine
Am G B F Am Em7 A Am G C Bm
19
Car.
mf
Am G Dm Am Am G B F Am Em7 A
25
D.C. al Fine
Car.

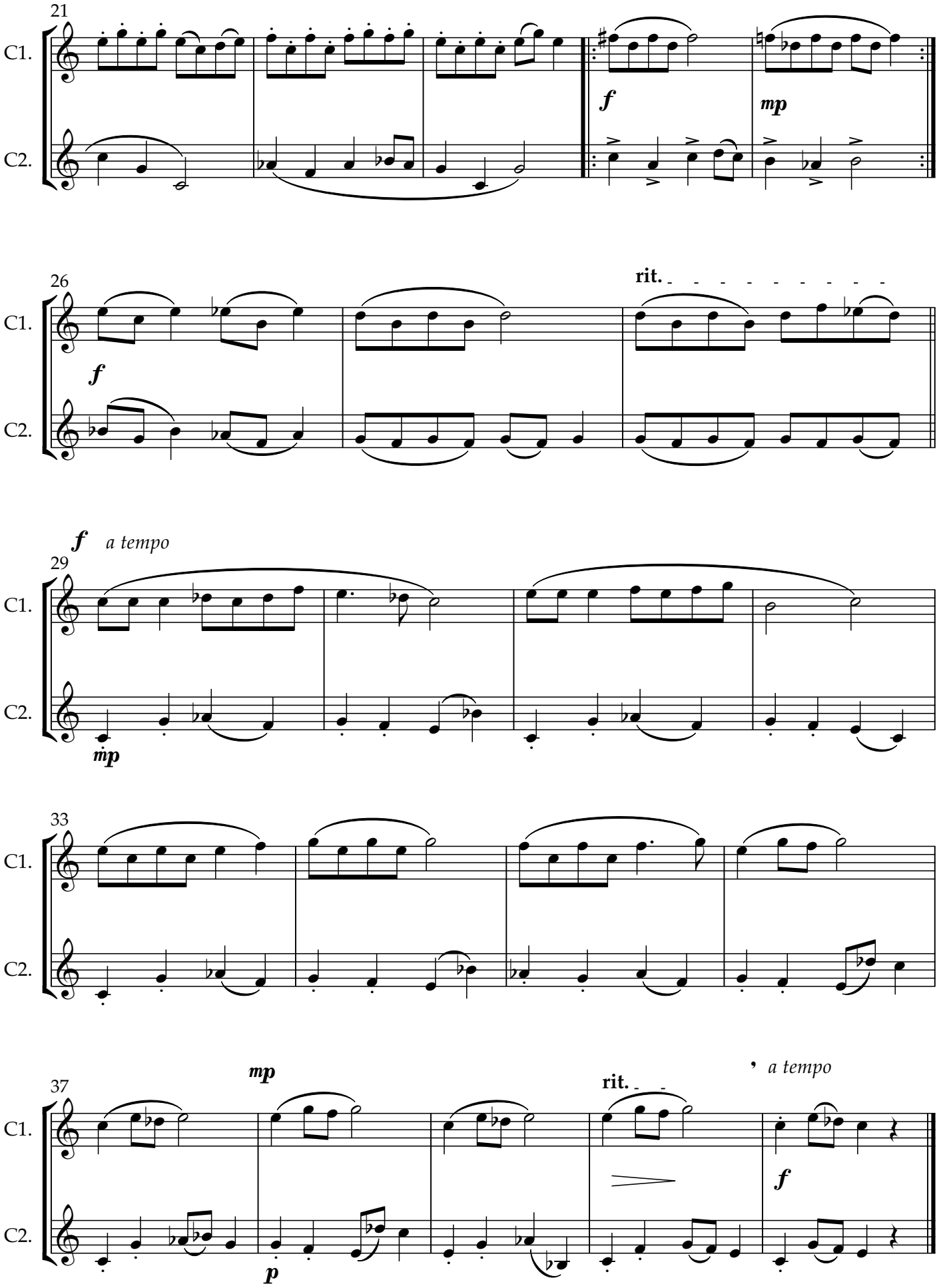
Shtetl

Small Town

Mazzeltov Project
Maastricht, 2021

Mathieu Daniël Polak



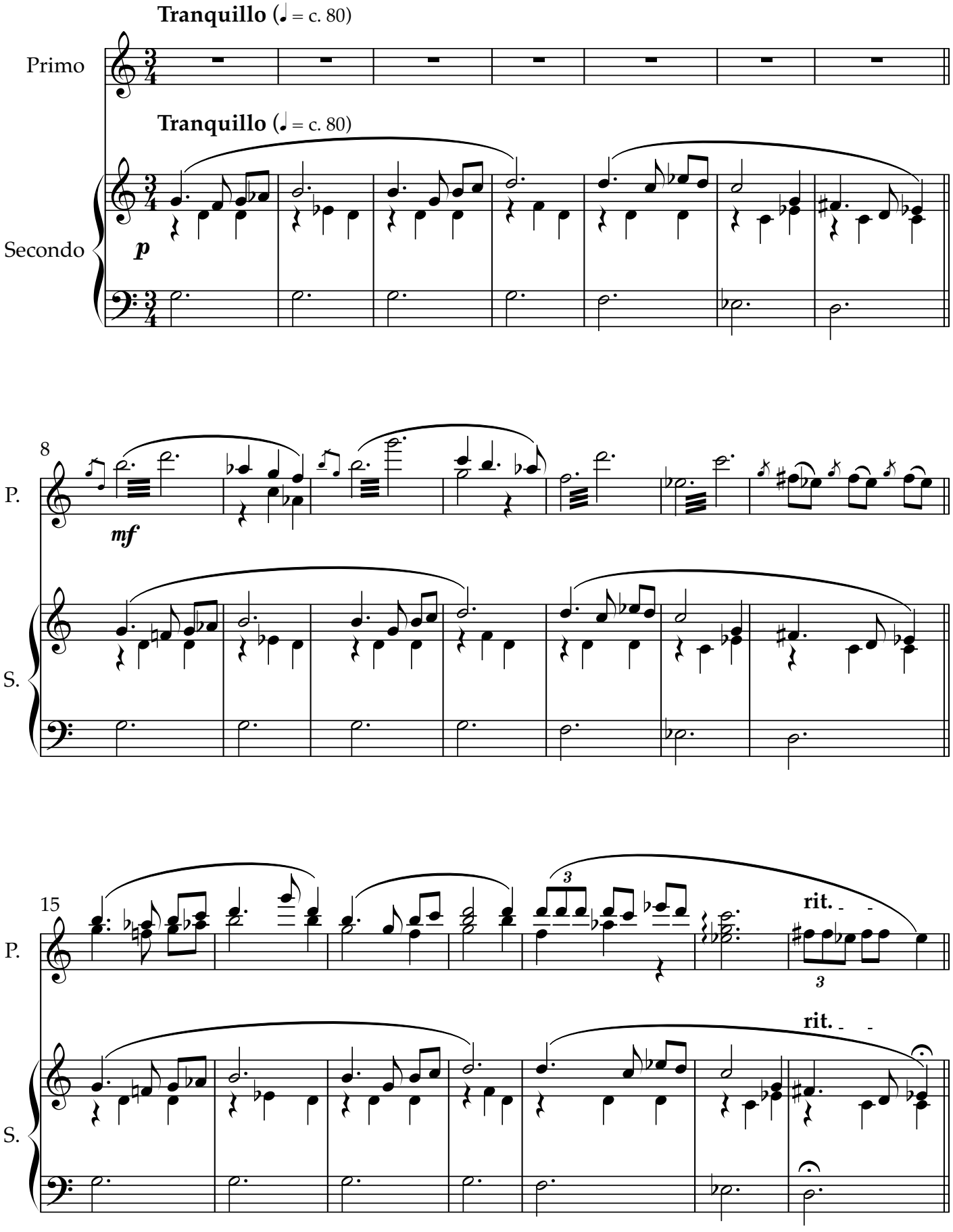

21
C1.
C2.
f
mp
26
C1.
C2.
f
rit.
f
a tempo
29
C1.
C2.
mp
33
C1.
C2.
37
C1.
C2.
mp
p
rit.
a tempo
f

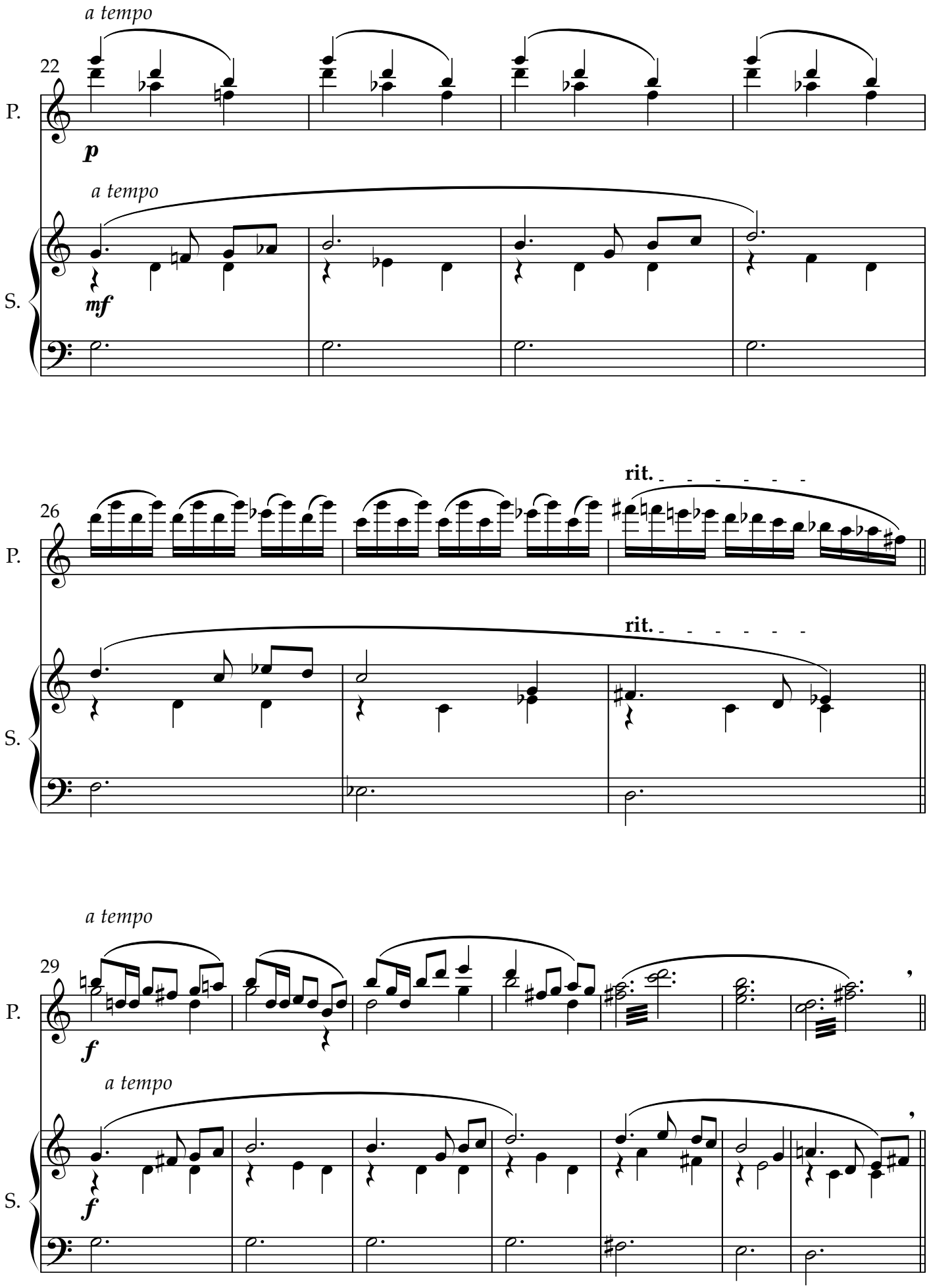
Antwerp Diamonds

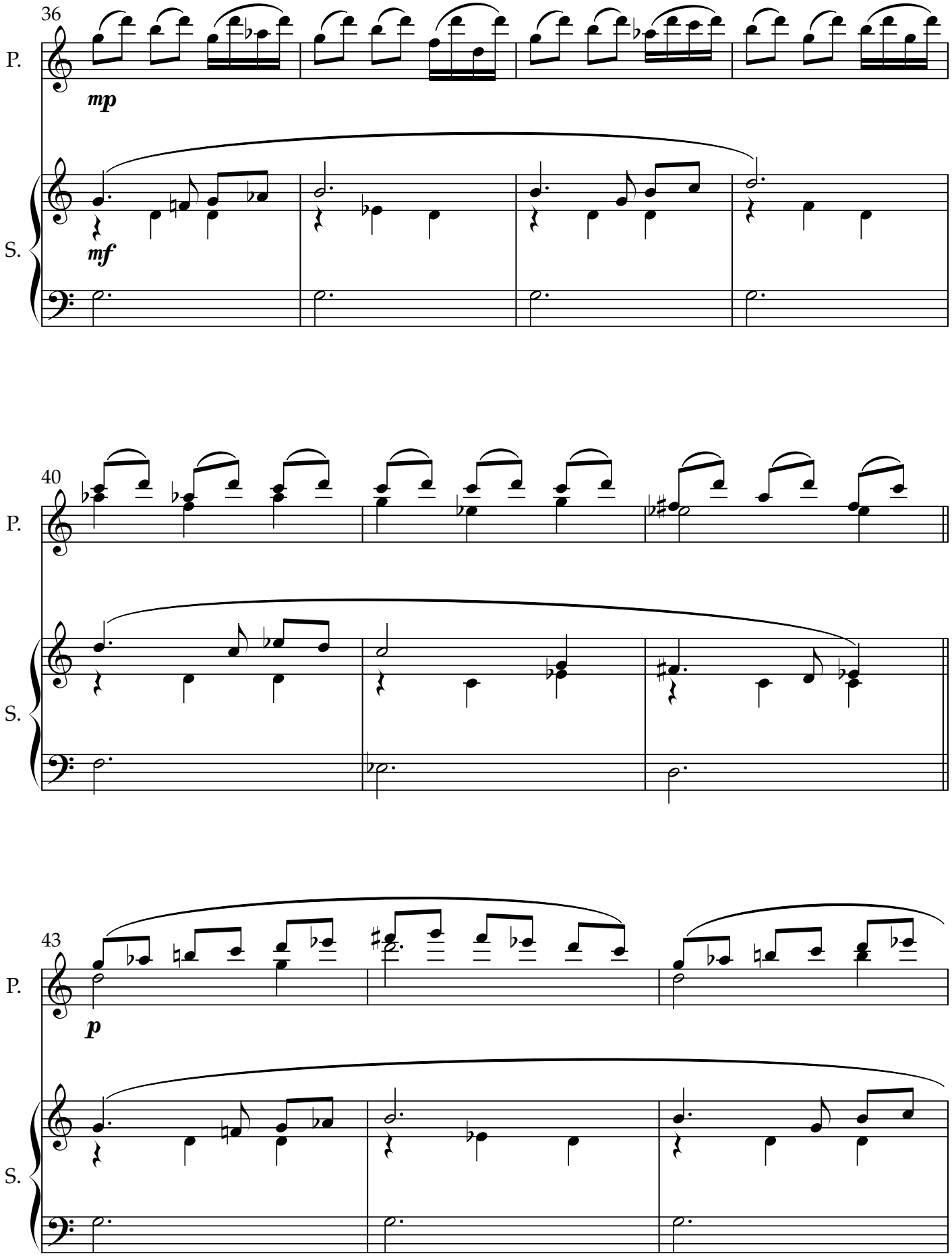
for two carillonneurs

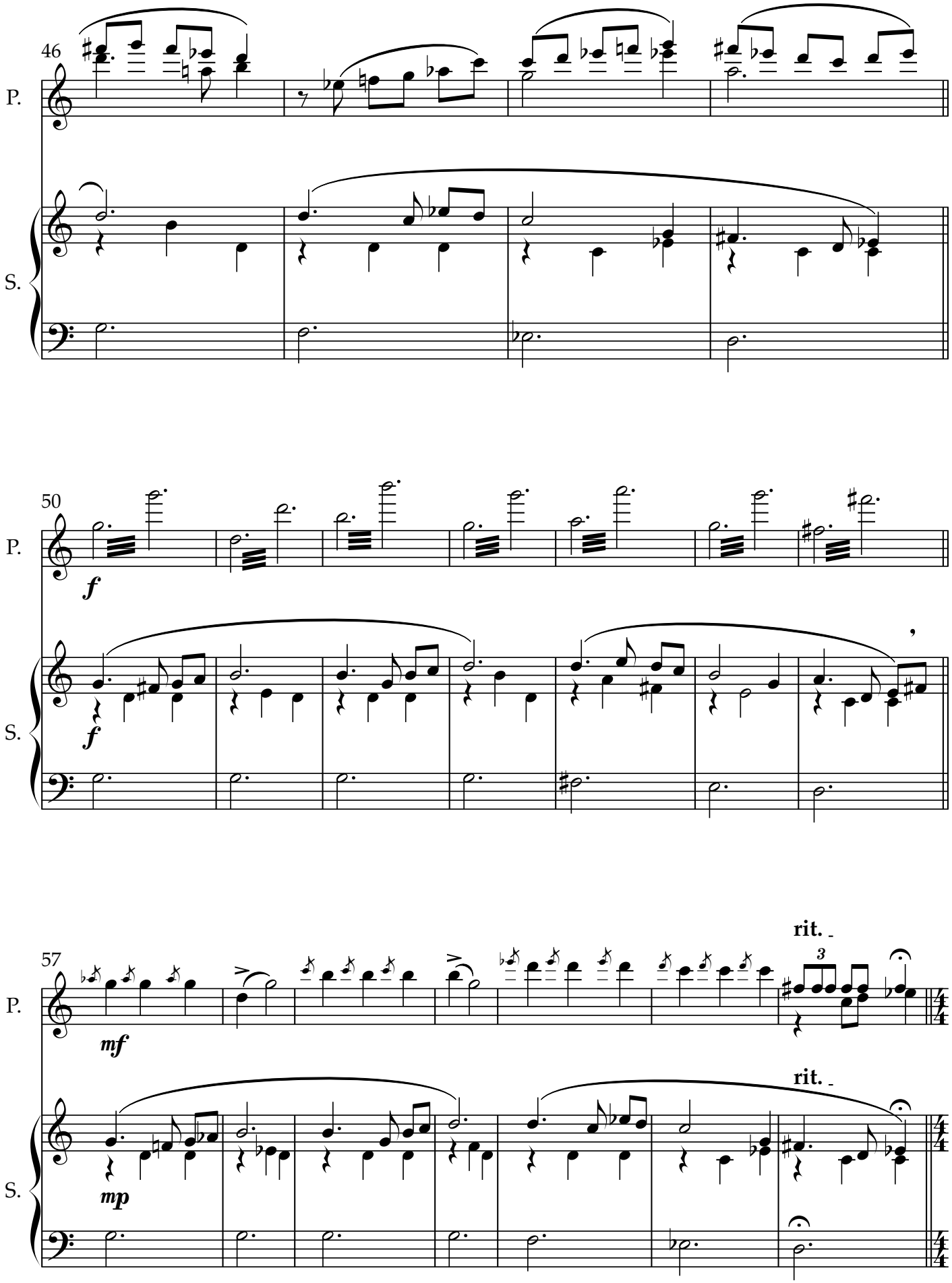
2020

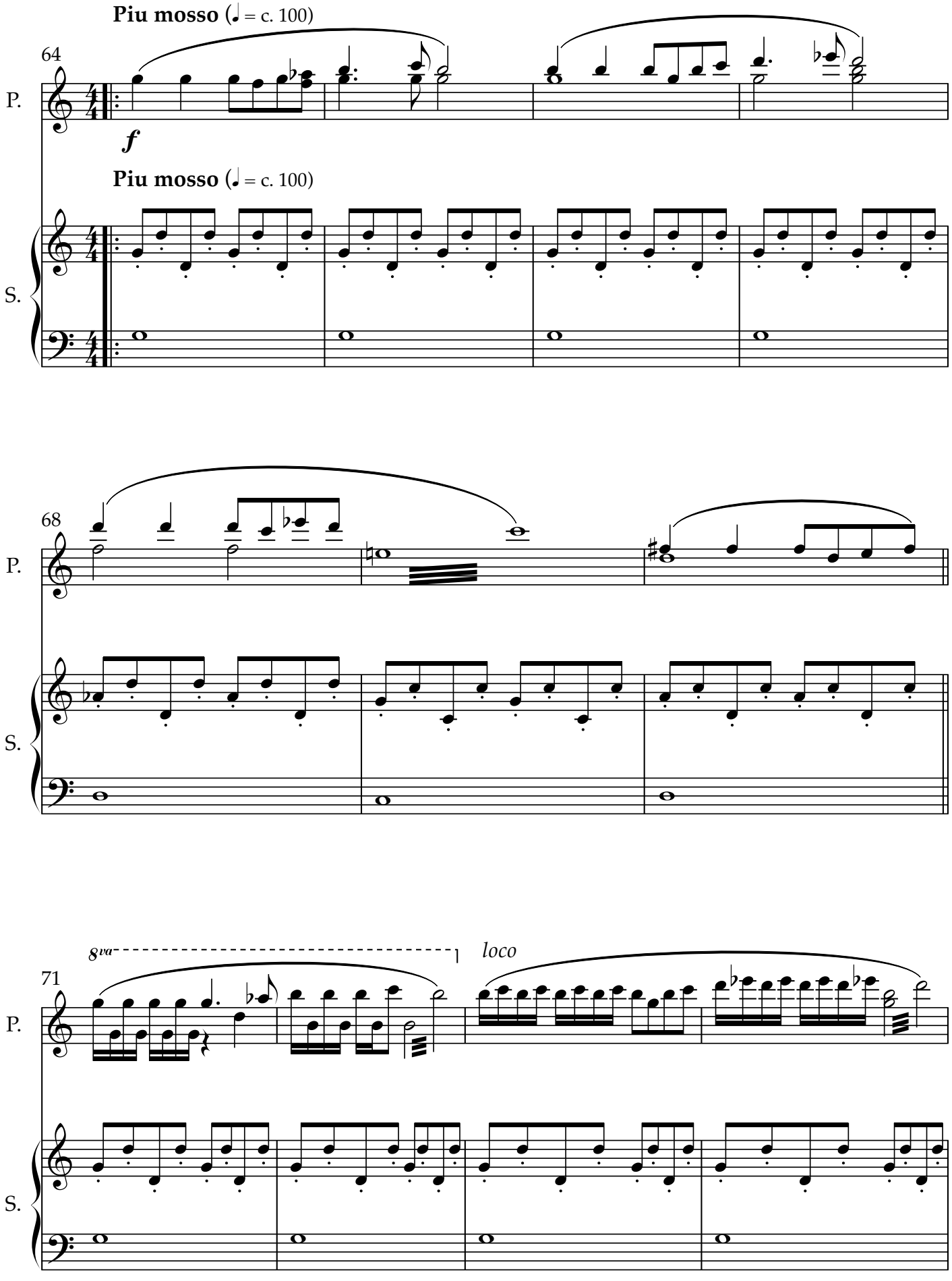
Mathieu Daniël Polak

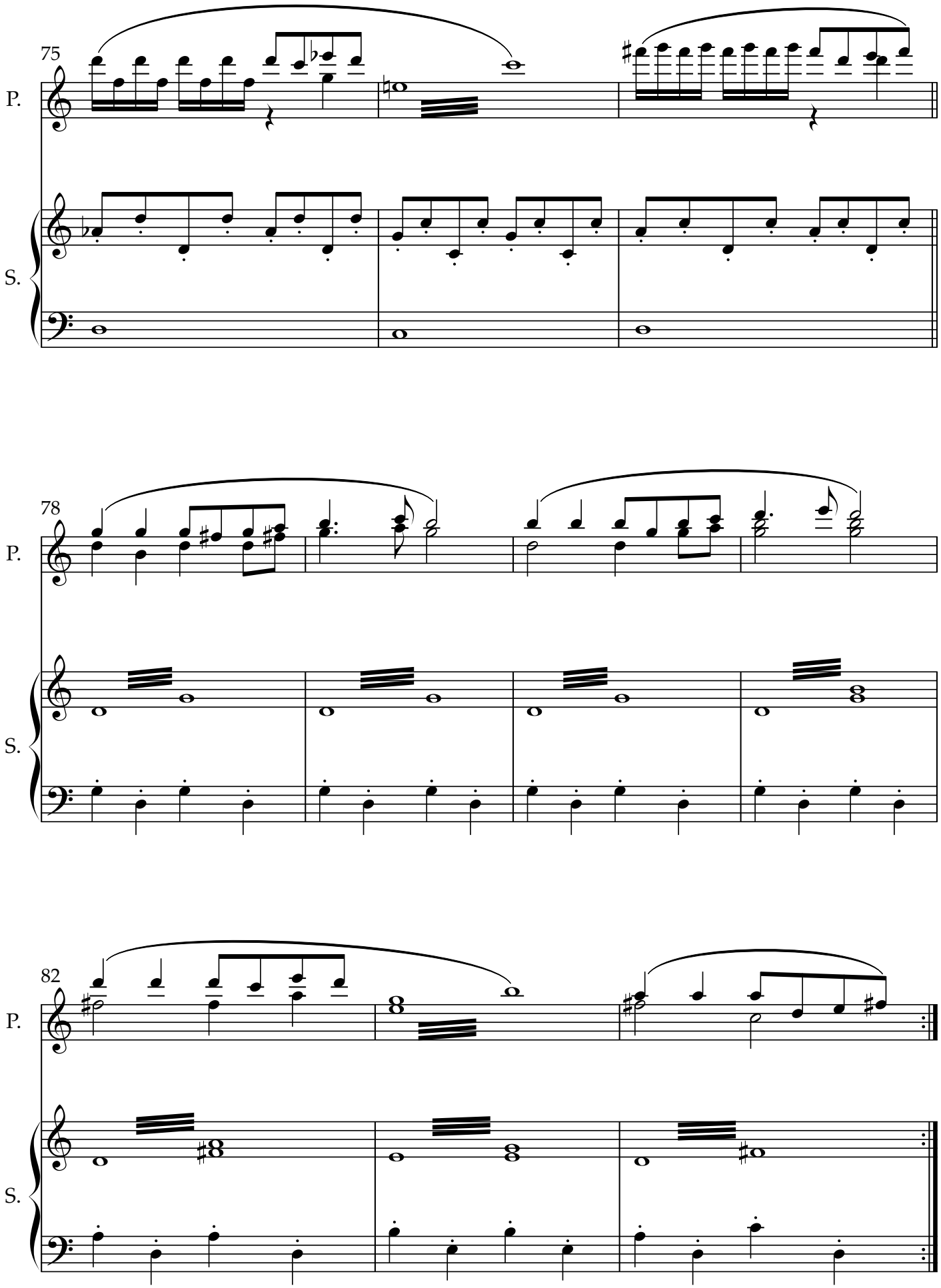


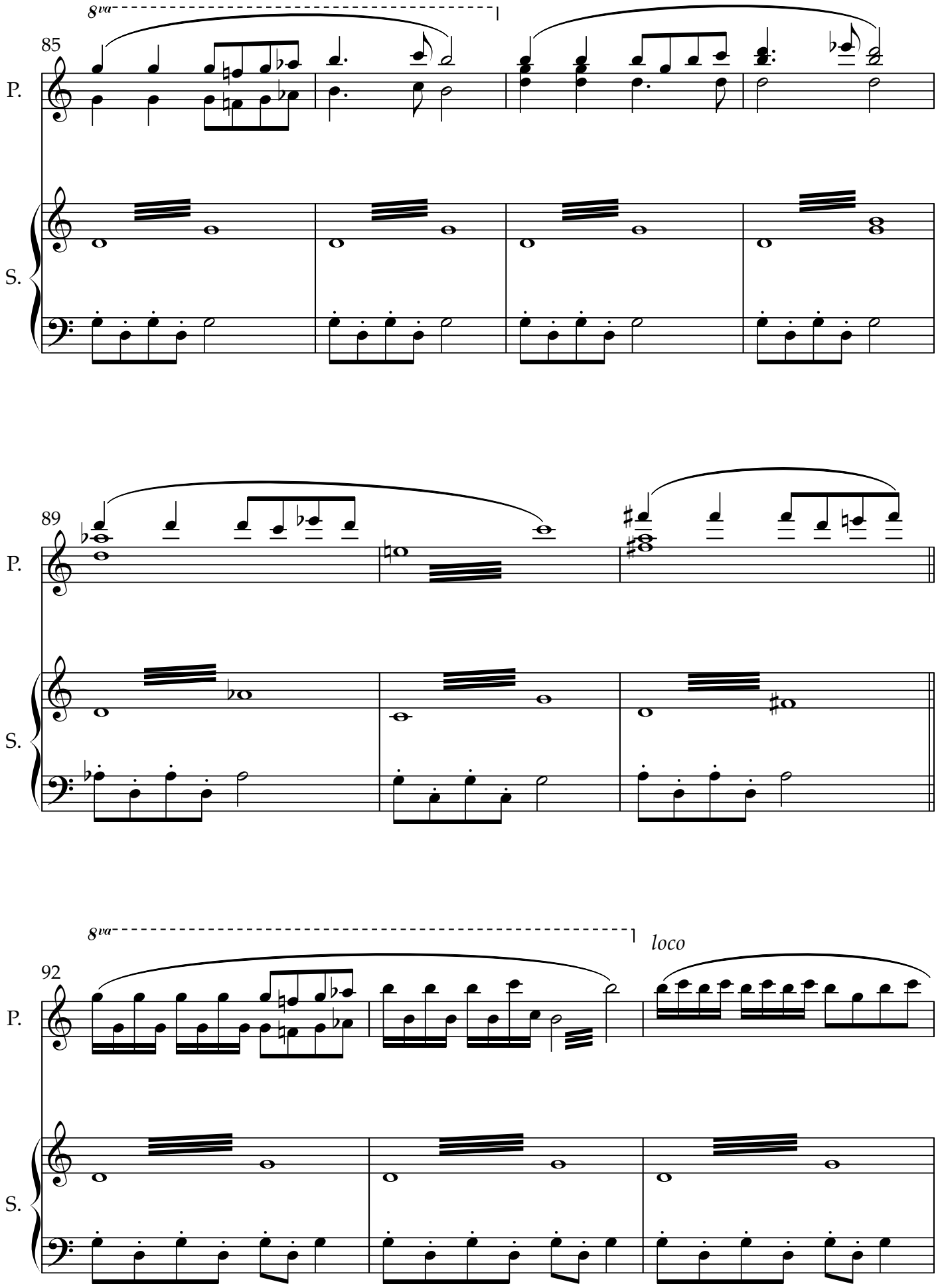

a tempo
22
P.
p
a tempo
S.
mf
rit.
26
P.
rit.
S.
a tempo
29
P.
f
a tempo
S.
f

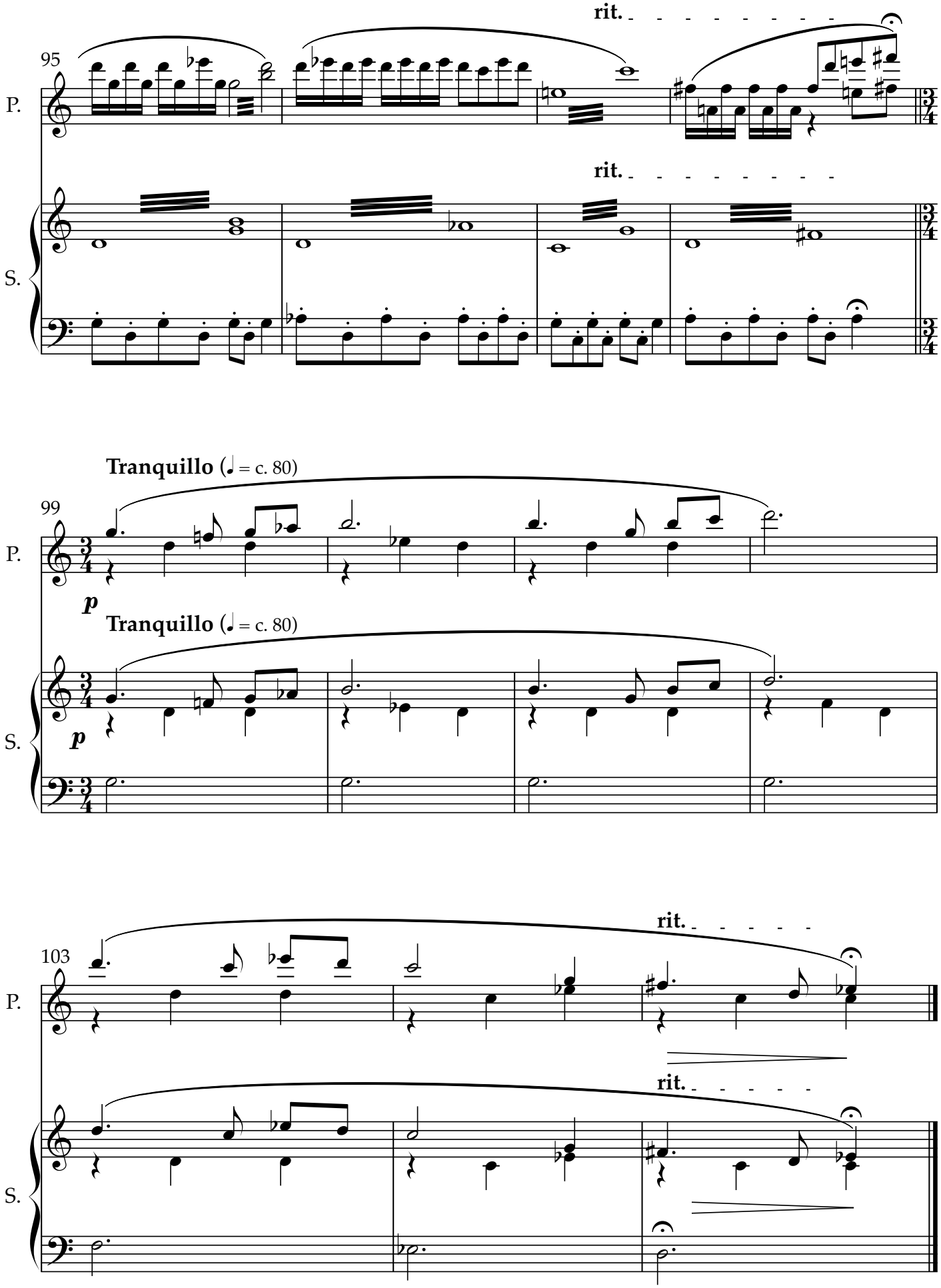

36
P.
mp
S.
mf
40
P.
S.
43
P.
p
S.


46
P.
S.
50
P.
f
S.
f
57
P.
mf
rit.
3
S.
mp
rit.


Piu mosso (♩ = c. 100)
64
P.
f
Piu mosso (♩ = c. 100)
S.
68
P.
S.
8va
loco
71
P.
S.


75
P.
S.
78
P.
S.
82
P.
S.


8va
85
P.
S.
89
P.
S.
8va
loco
92
P.
S.

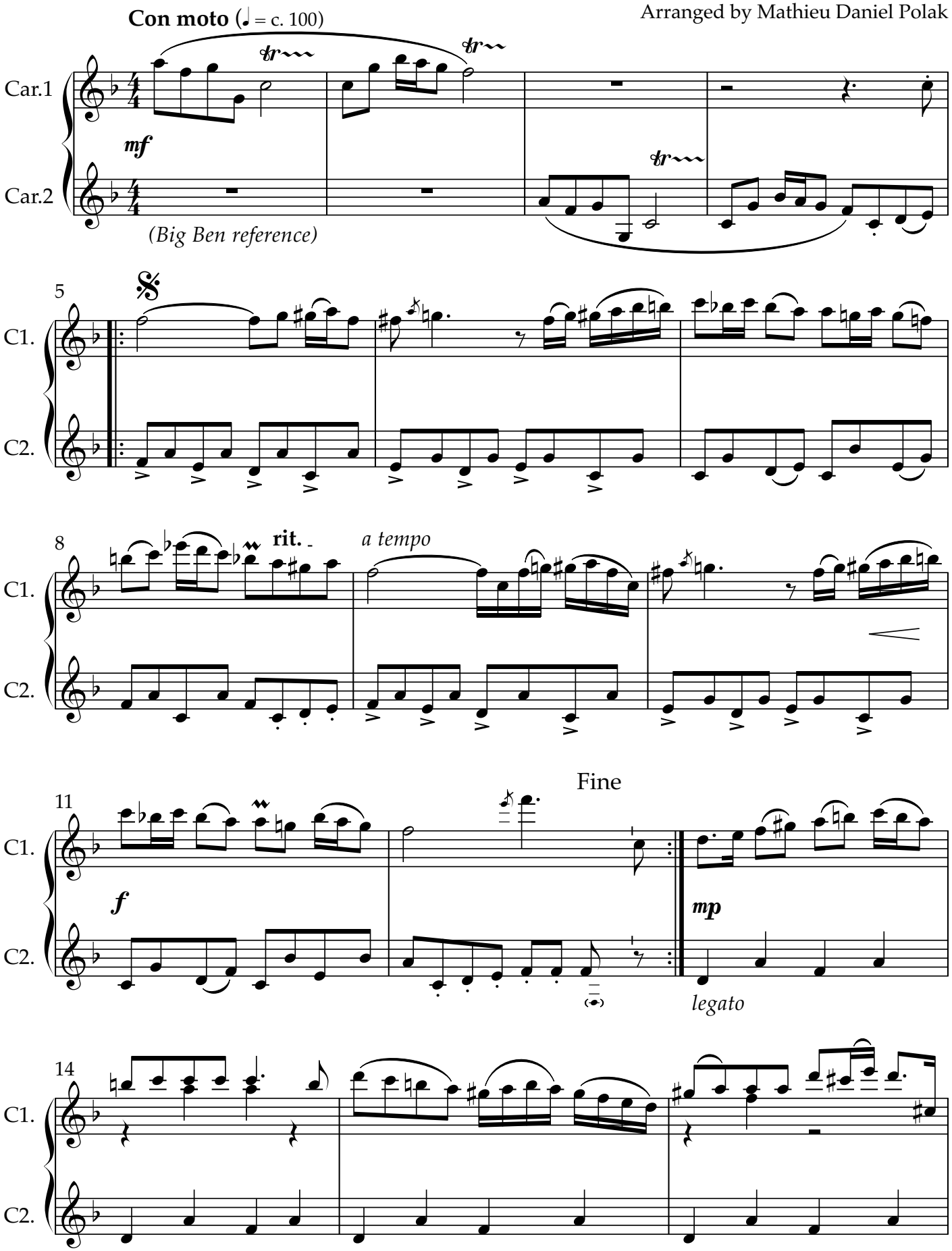

95
rit.
P.
rit.
S.
Tranquillo (♩ = c. 80)
99
P.
p
Tranquillo (♩ = c. 80)
S.
p
103
rit.
P.
rit.
S.

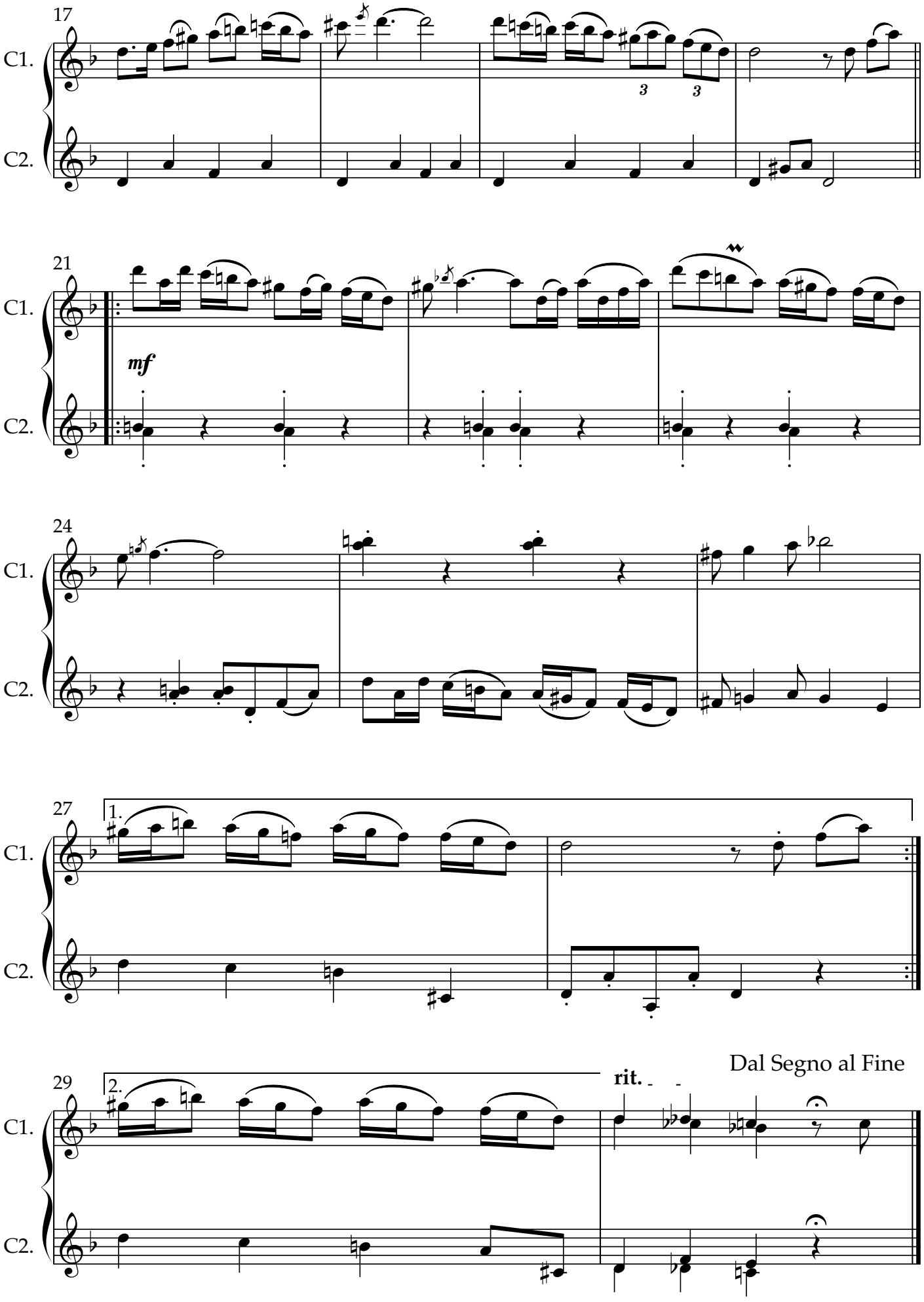
A Dreidele Far Alle

Mazzeltov Project
Maastricht 2021

A Dance for Everyone

Klezmer
Arranged by Mathieu Daniel Polak



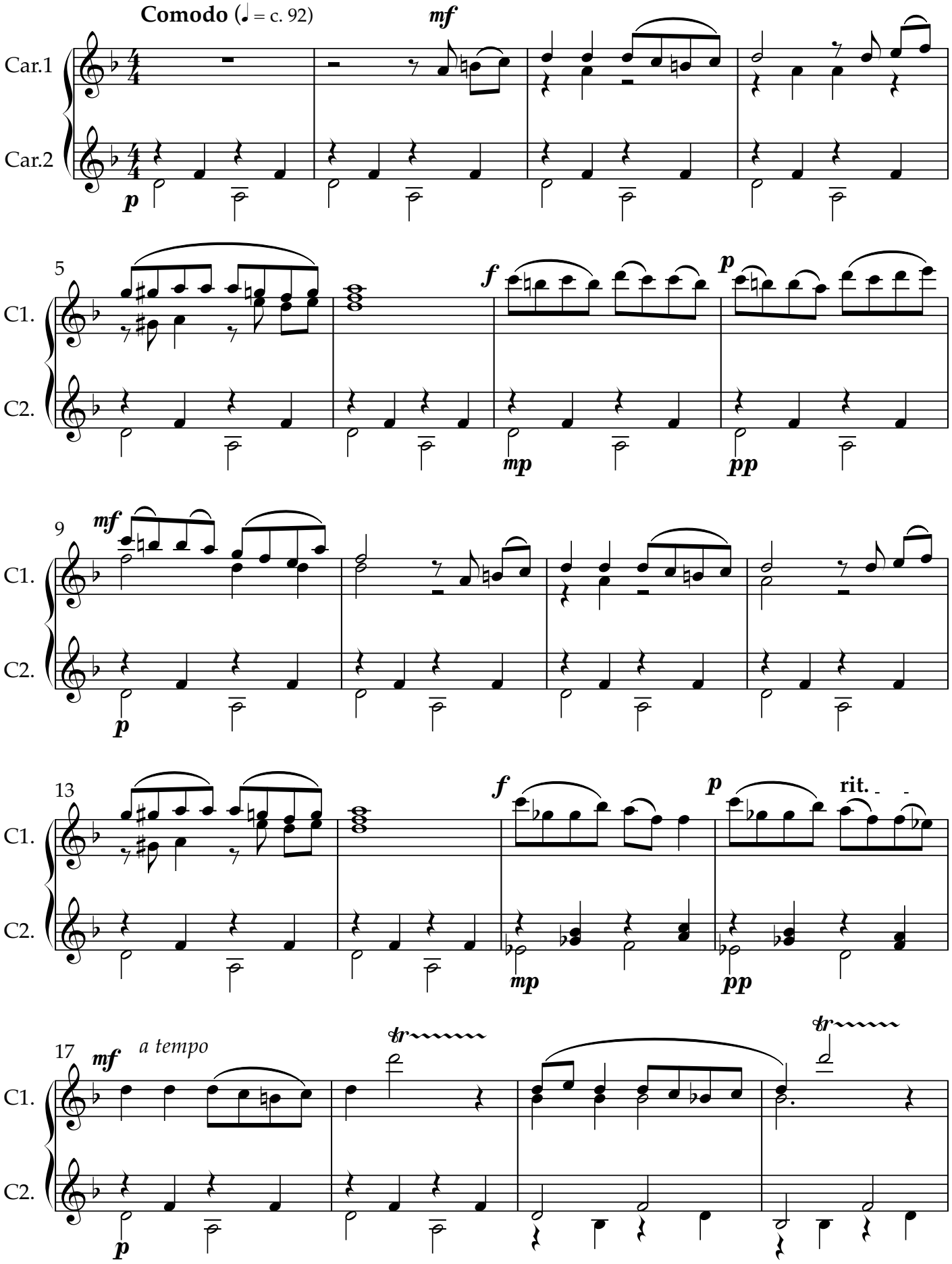

17
C1.
C2.
3
3
21
C1.
C2.
mf
24
C1.
C2.
27
1.
C1.
C2.
29
2.
C1.
C2.
rit.
Dal Segno al Fine

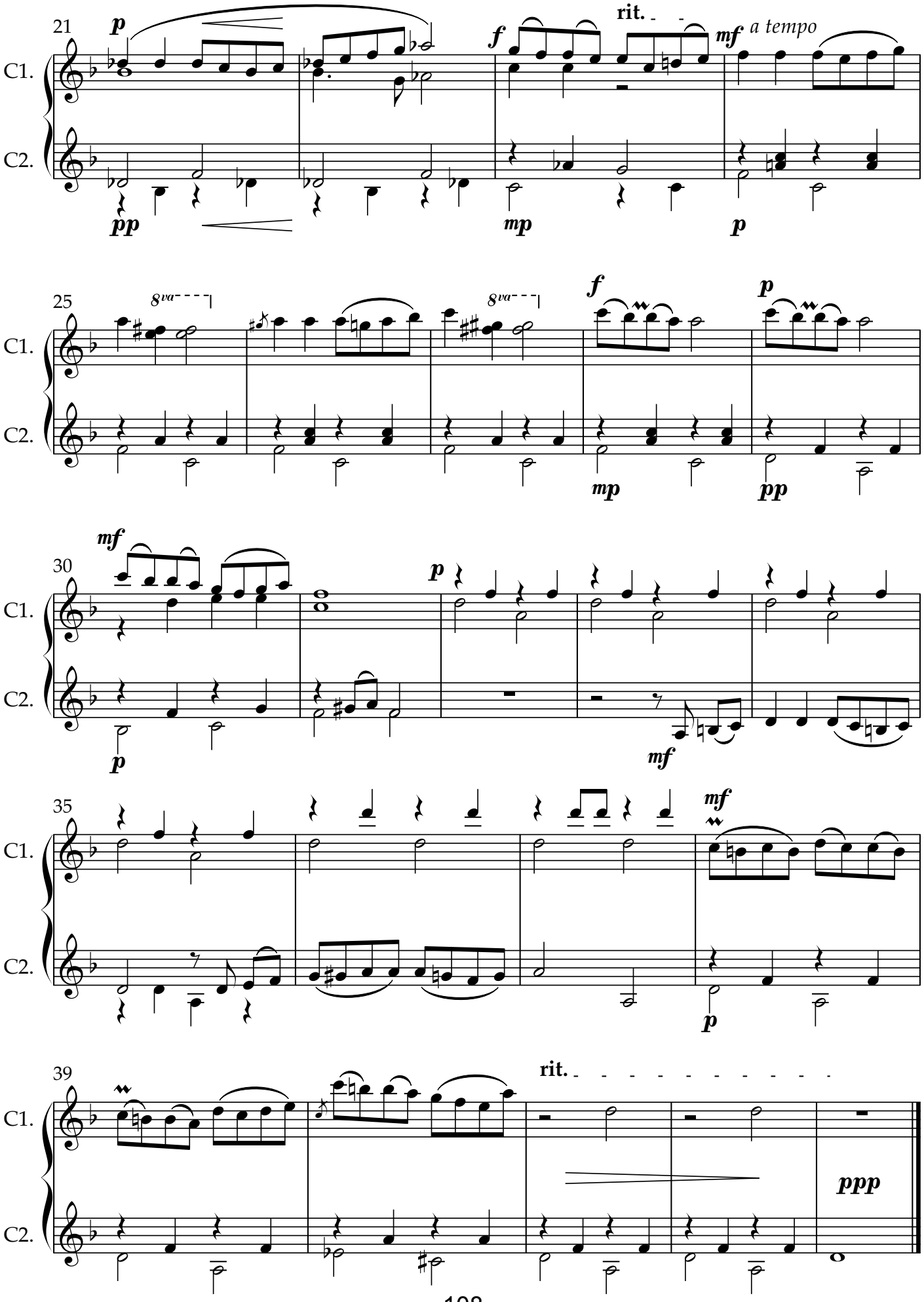
Under the Chuppah

Marriage Canopy

Mazzeltov Project
Maastricht, 2021

Mathieu Daniel Polak



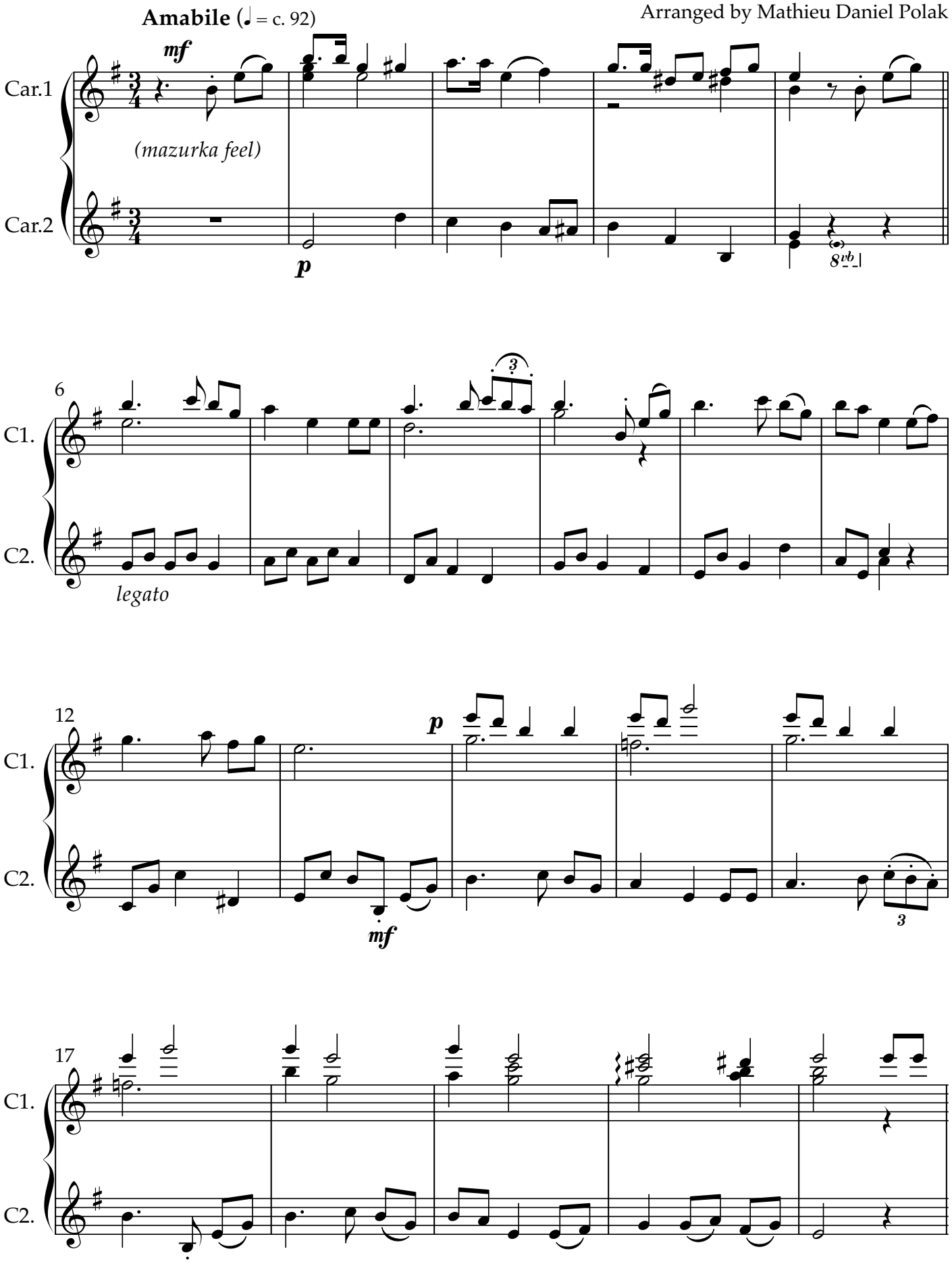

21
p
rit.
f
mf
a tempo
C1.
C2.
pp
mp
p
25
8va
8va
f
p
C1.
C2.
mp
pp
30
mf
p
C1.
C2.
p
mf
35
mf
C1.
C2.
p
39
rit.
C1.
C2.
ppp

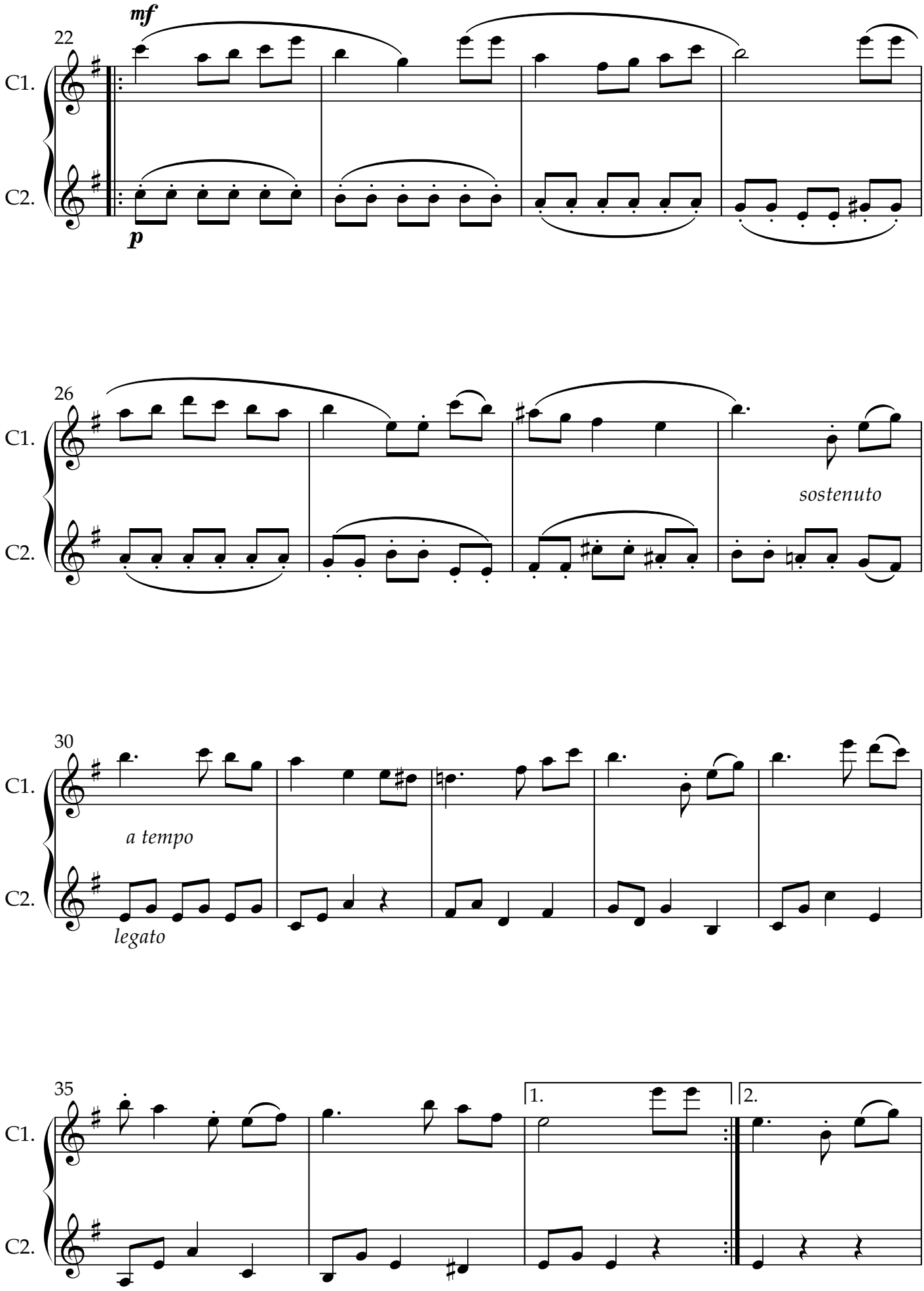
Scholem sol sajn

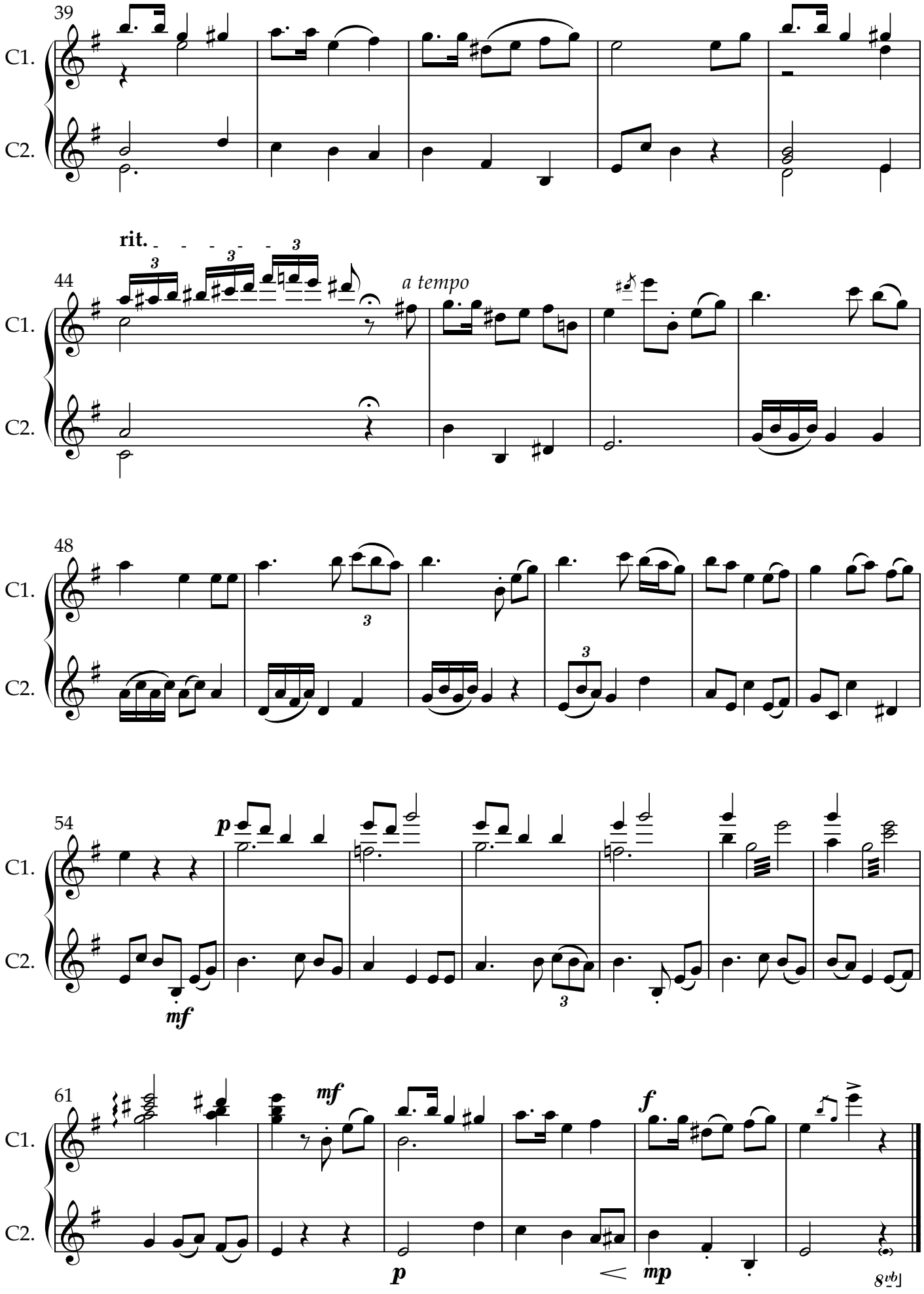
Freedom shall be

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak




22
mf
C1.
C2.
p
26
C1.
C2.
sostenuto
30
C1.
a tempo
C2.
legato
35
C1.
1.
2.
C2.


39
C1.
C2.
rit.
44
a tempo
48
54
p
mf
61
mf
p
f
mp
8vb

7 december 2021
Première Carillonconcerten

Mazzeltov!

Klezmer & Jiddische Liederen

composities & arrangementen
Mathieu Daniël Polak

Stadhuis Maastricht
17.00 - 17.45 uur

Sint Servaas Basiliek
19.00 - 20.00 uur

Carillon, solo
Beiaardiers Frank Steijns & Boudewijn Zwart

Carillon, quatre-mains
Beiaardiers Moshé Lewkowitz & Mathieu Daniël Polak

Carillon, viool & saxofoon
Beiaardier Frank Steijns, violiste Sylvia Houtzager & saxofonist Lior Kuperberg

Luisterplaatsen rondom de torens, gratis!
Bekende melodieën & nieuwe werken
Meer informatie: mathieudpolak@hotmail.com

Thanks to / Met dank aan
Stichting Music of many Cultures, Stichting Amarte & Fonds Podiumkunsten

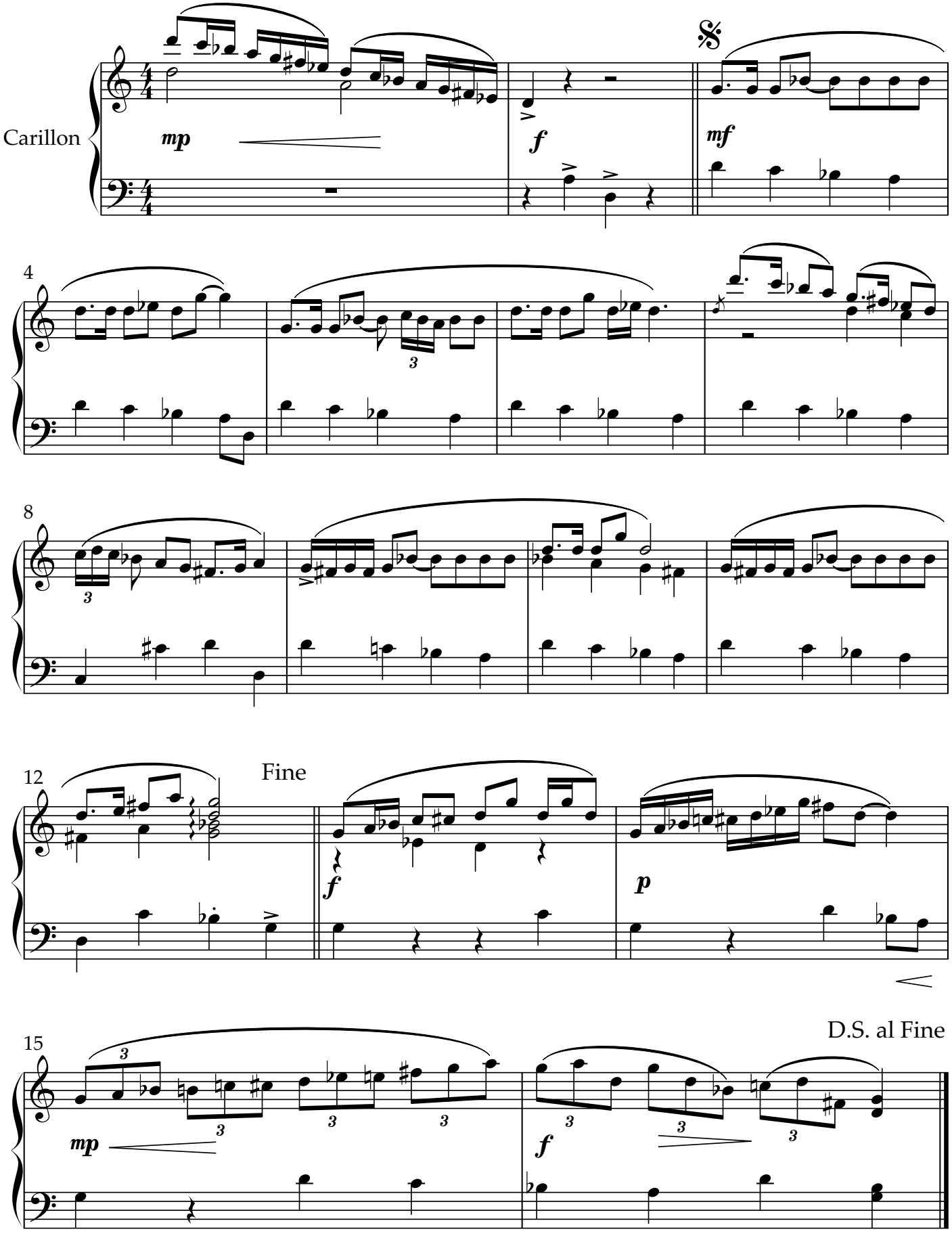
Children's Suite (for carillon)
1.To the Palace

Mazzeltov Project
Maastricht,2021

Mathieu Daniël Polak

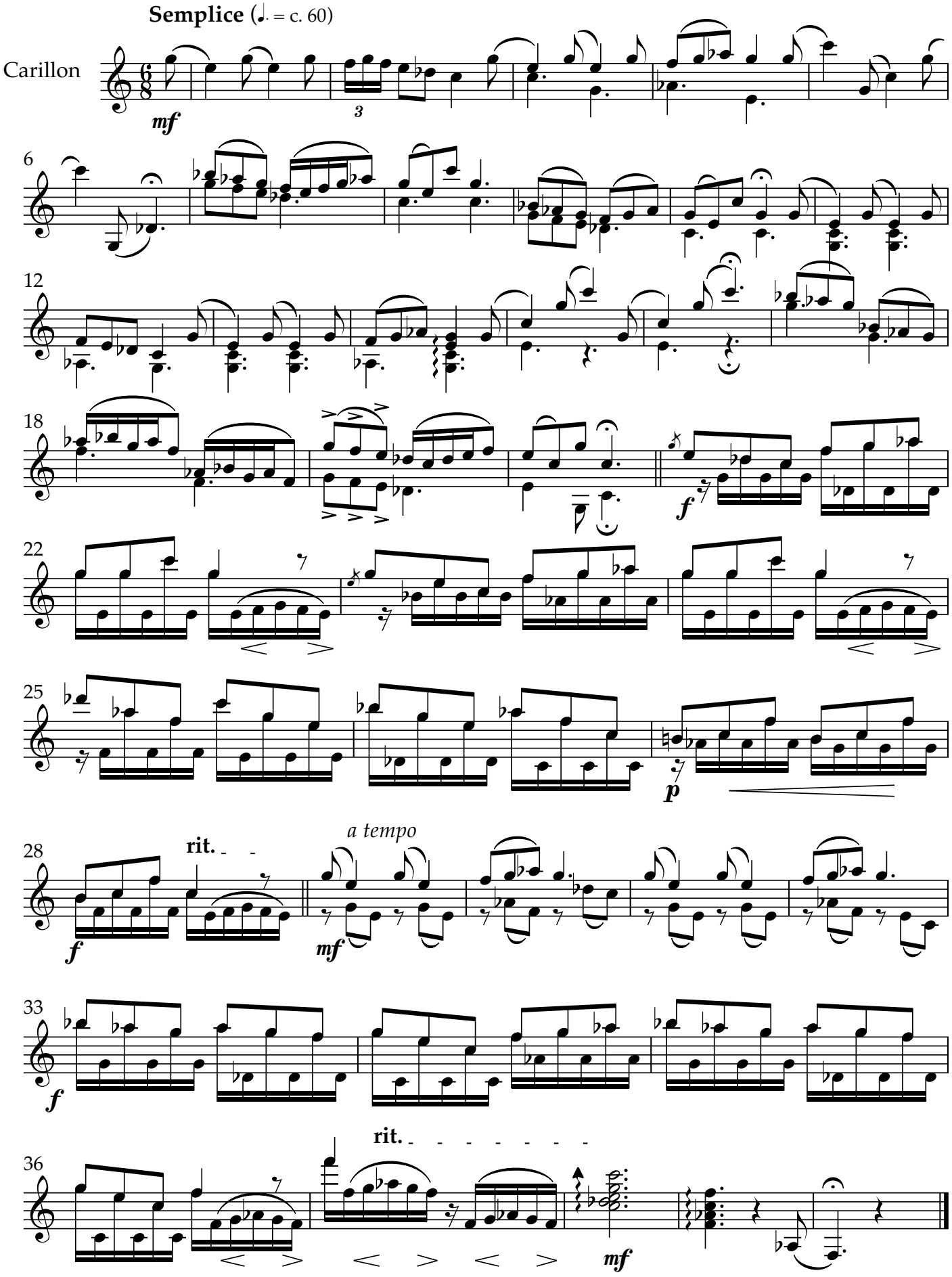
Comodo (♩. = c. 90)

Carillon



Children's Suite:
2. The Cuckoo

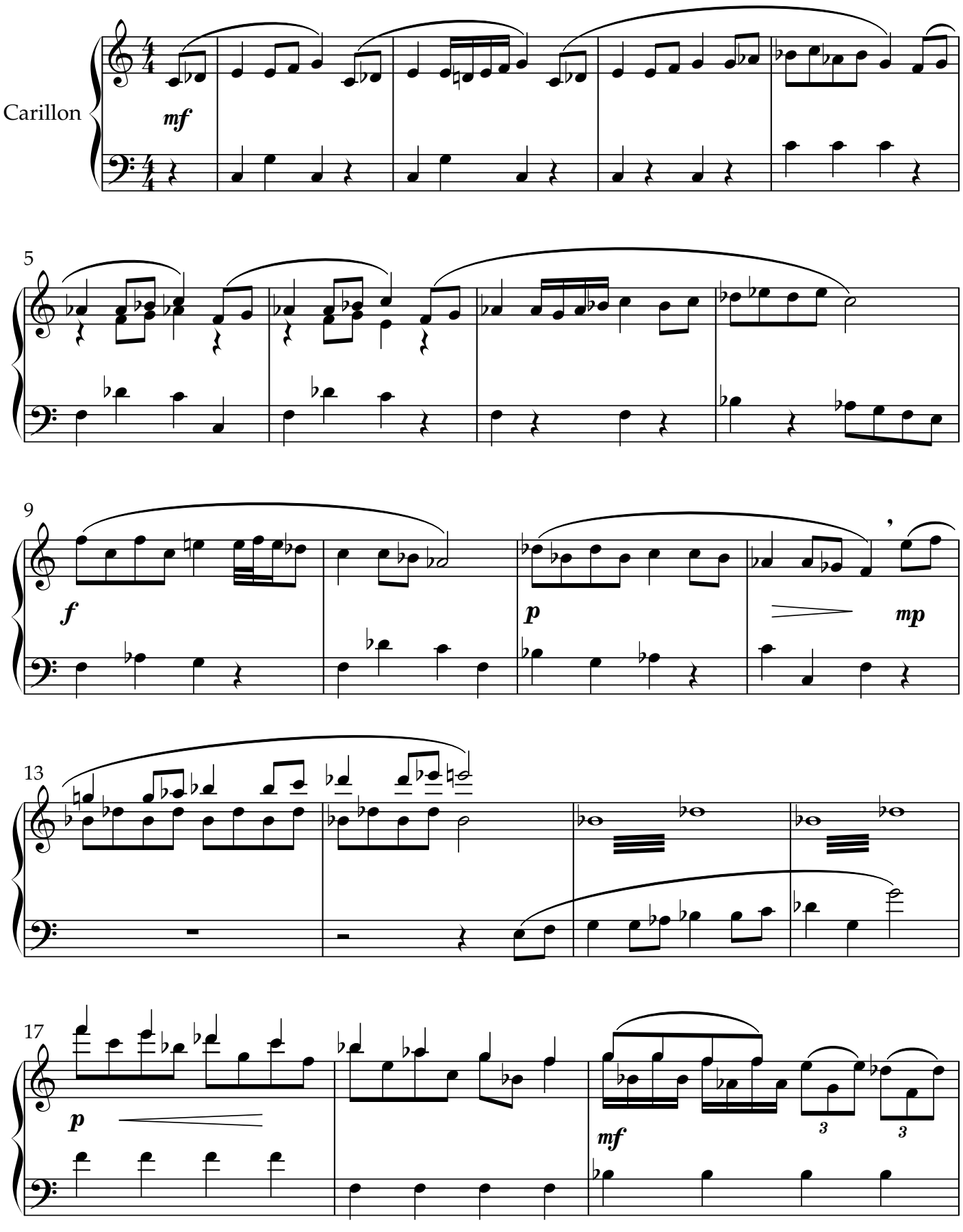
2021

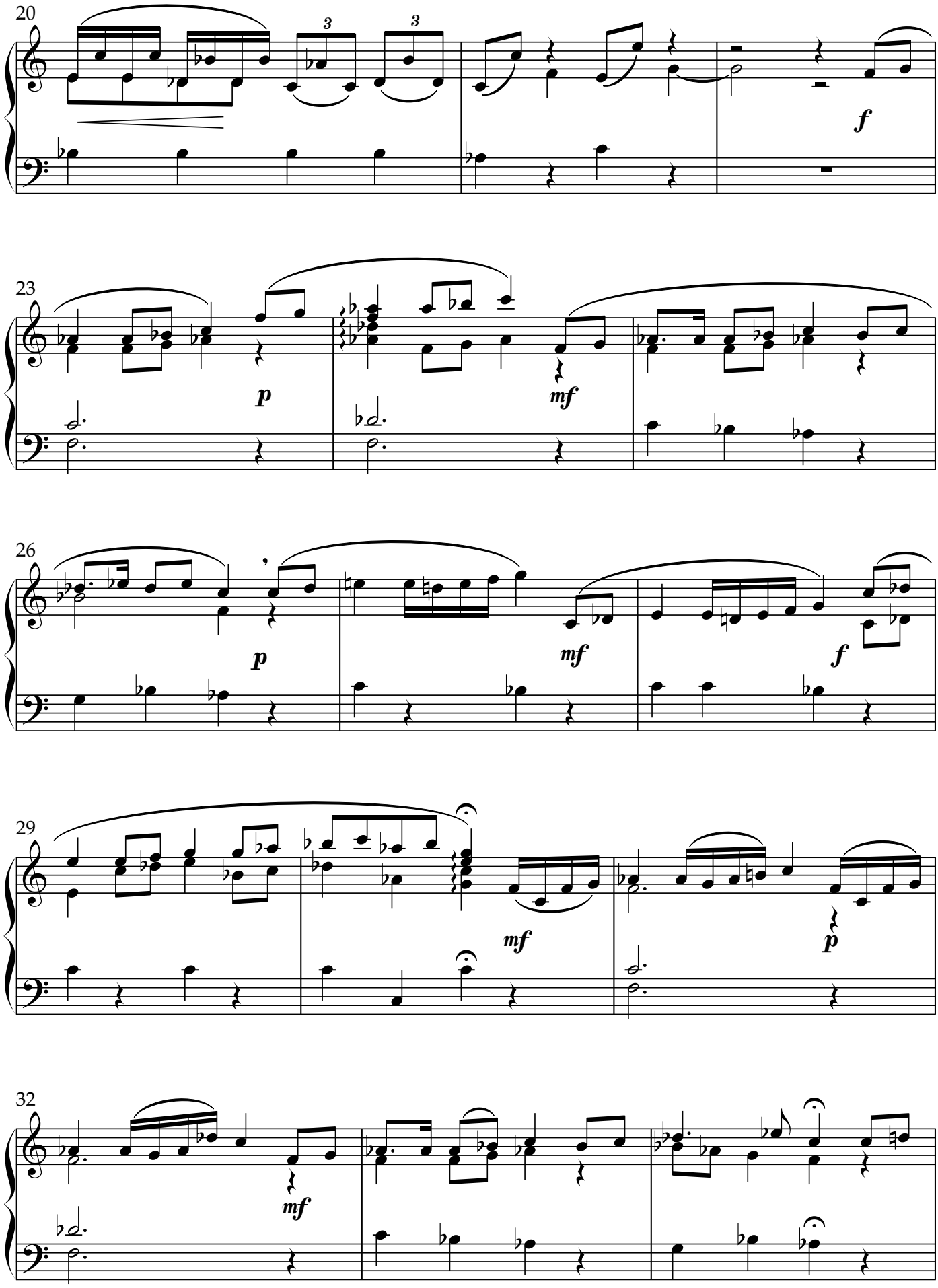


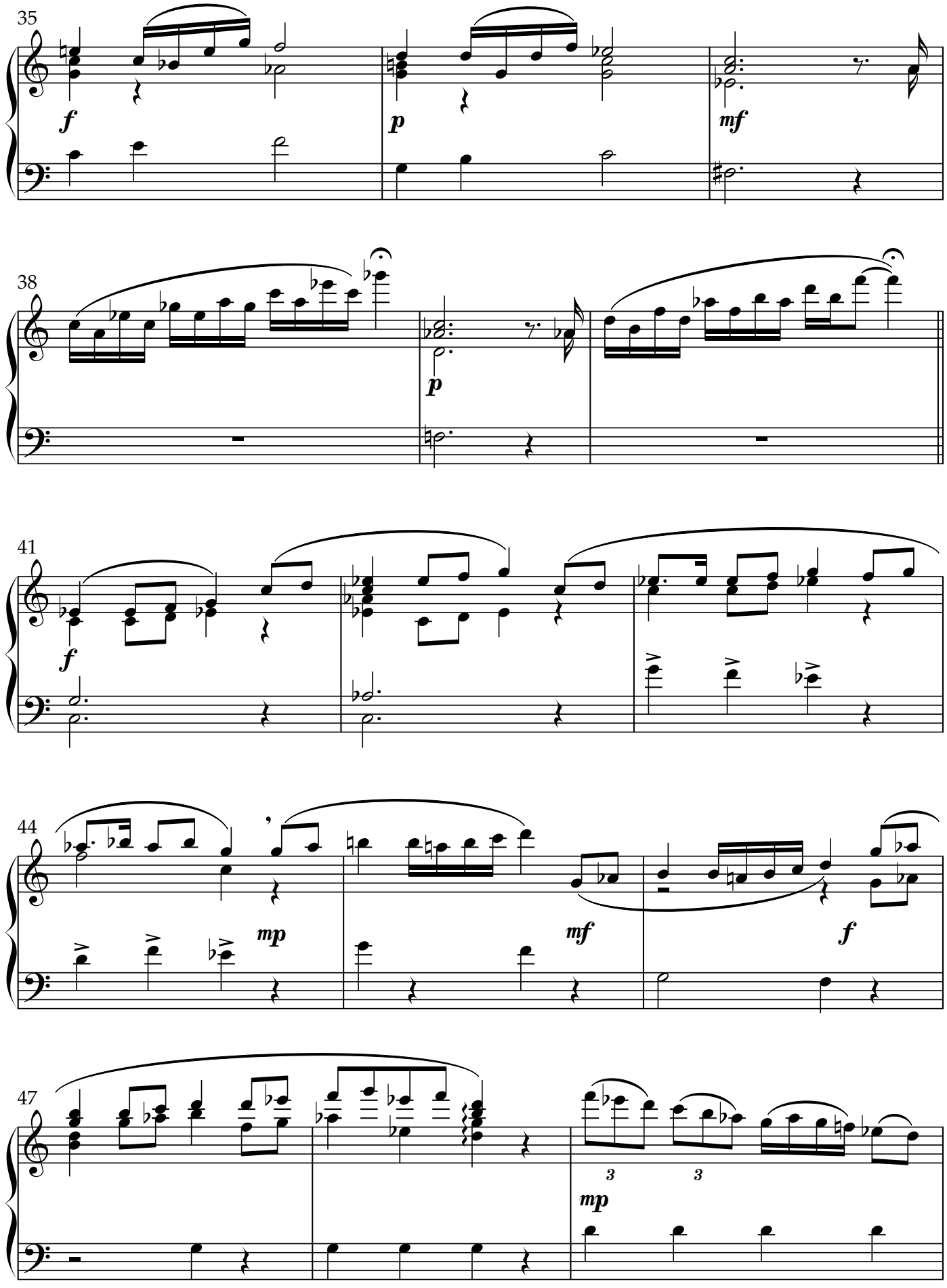
Children's Suite:
3. The Jockey

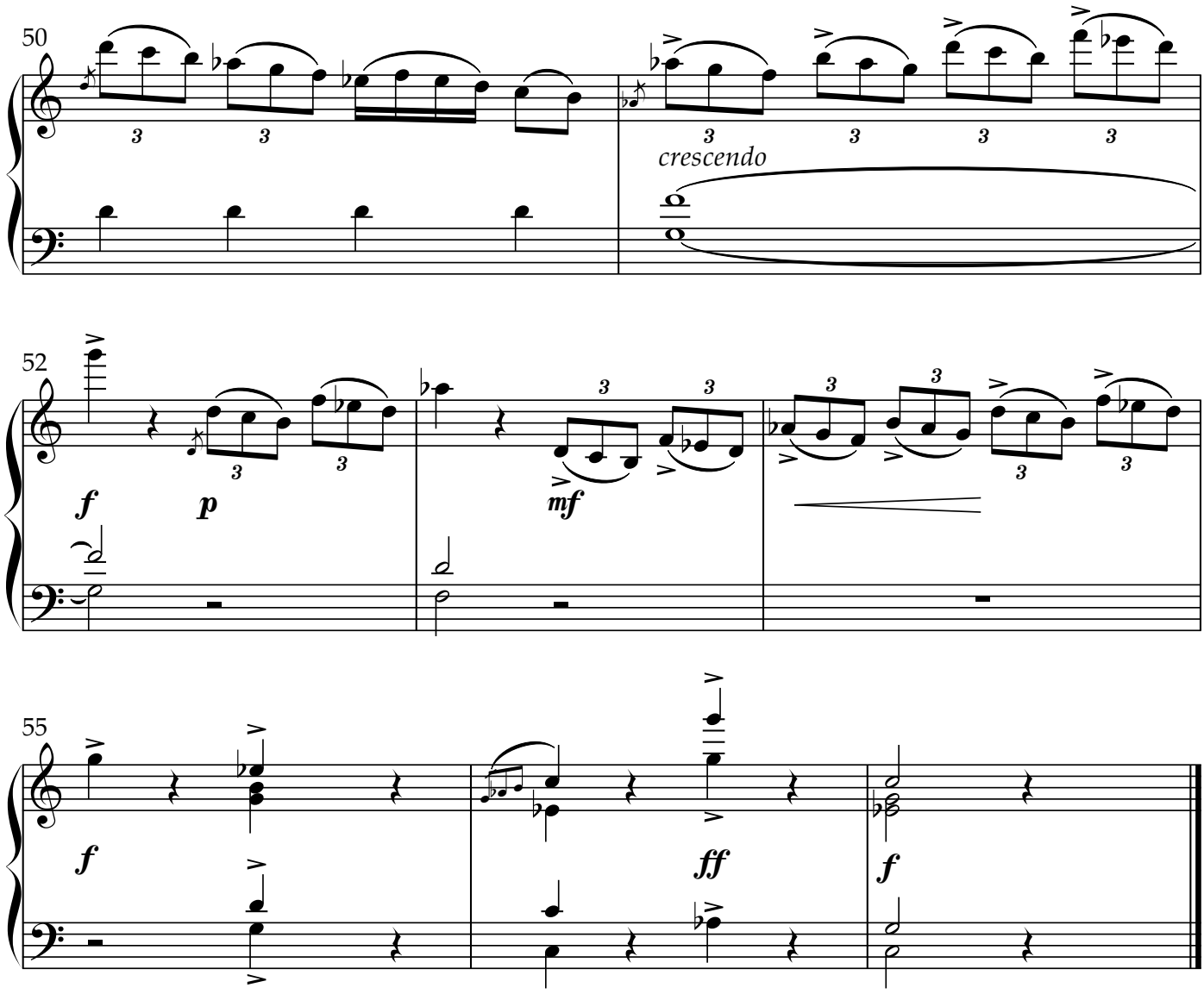
2021

Con Moto (♩. = c. 112)




20
3
3
f
23
p
mf
26
p
mf
f
29
mf
p
32
mf


35
f
p
mf
38
p
41
f
44
mp
mf
f
47
3
3
mp

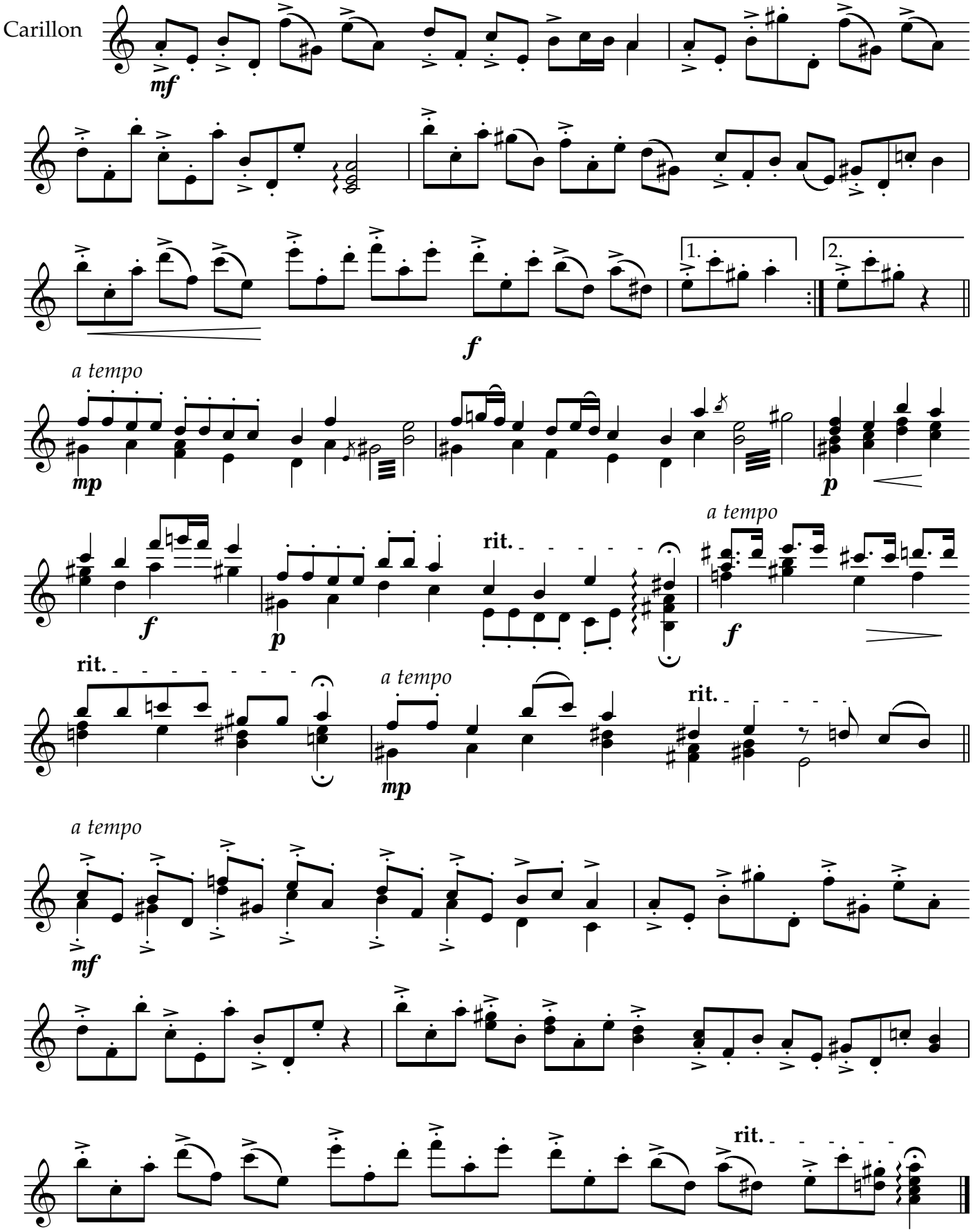

50
crescendo
52
f
p
mf
55
f
ff
f

Children's Suite:
4. Ping Pong

2021

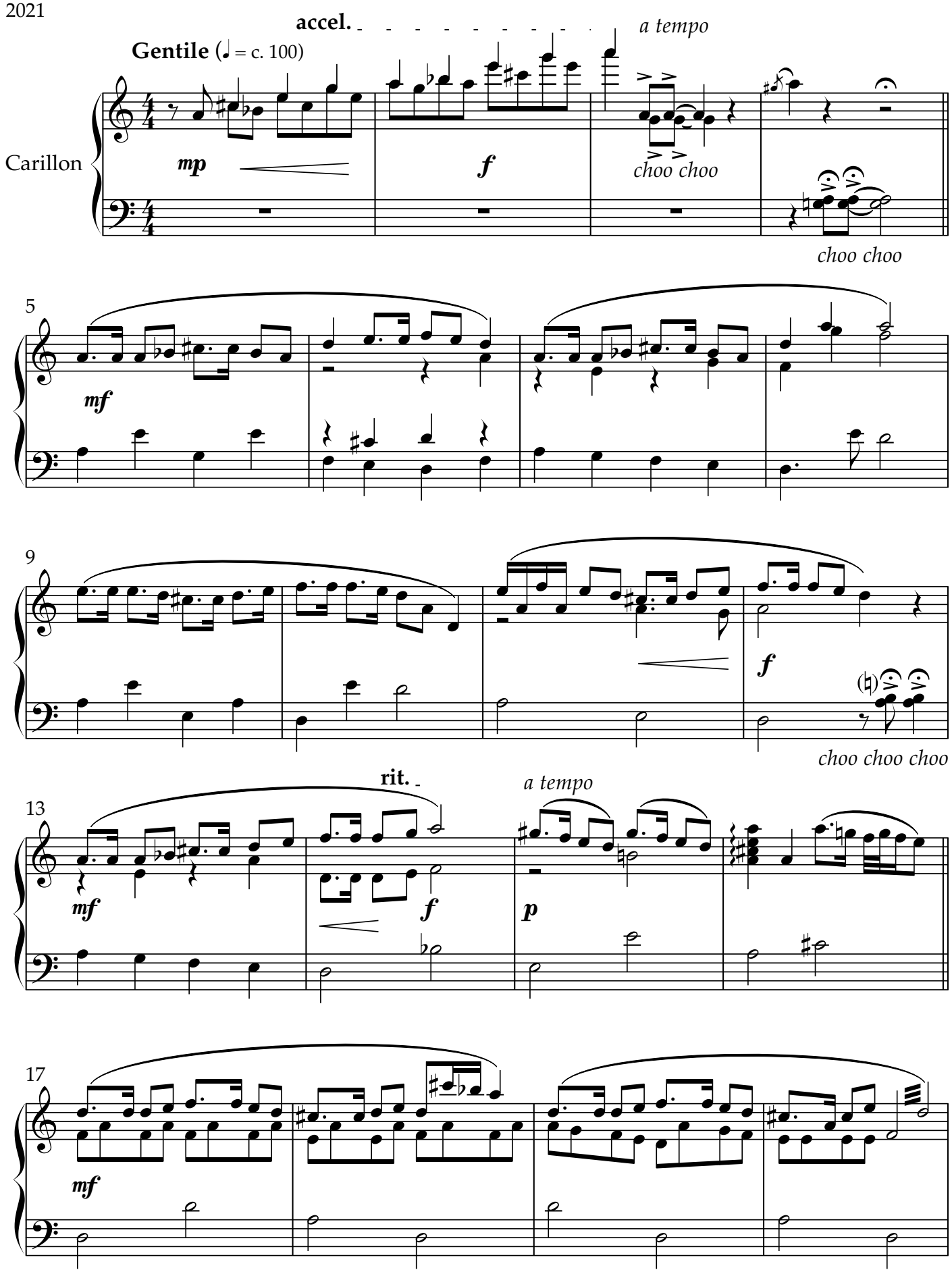
Vivace (♩ = c. 138)

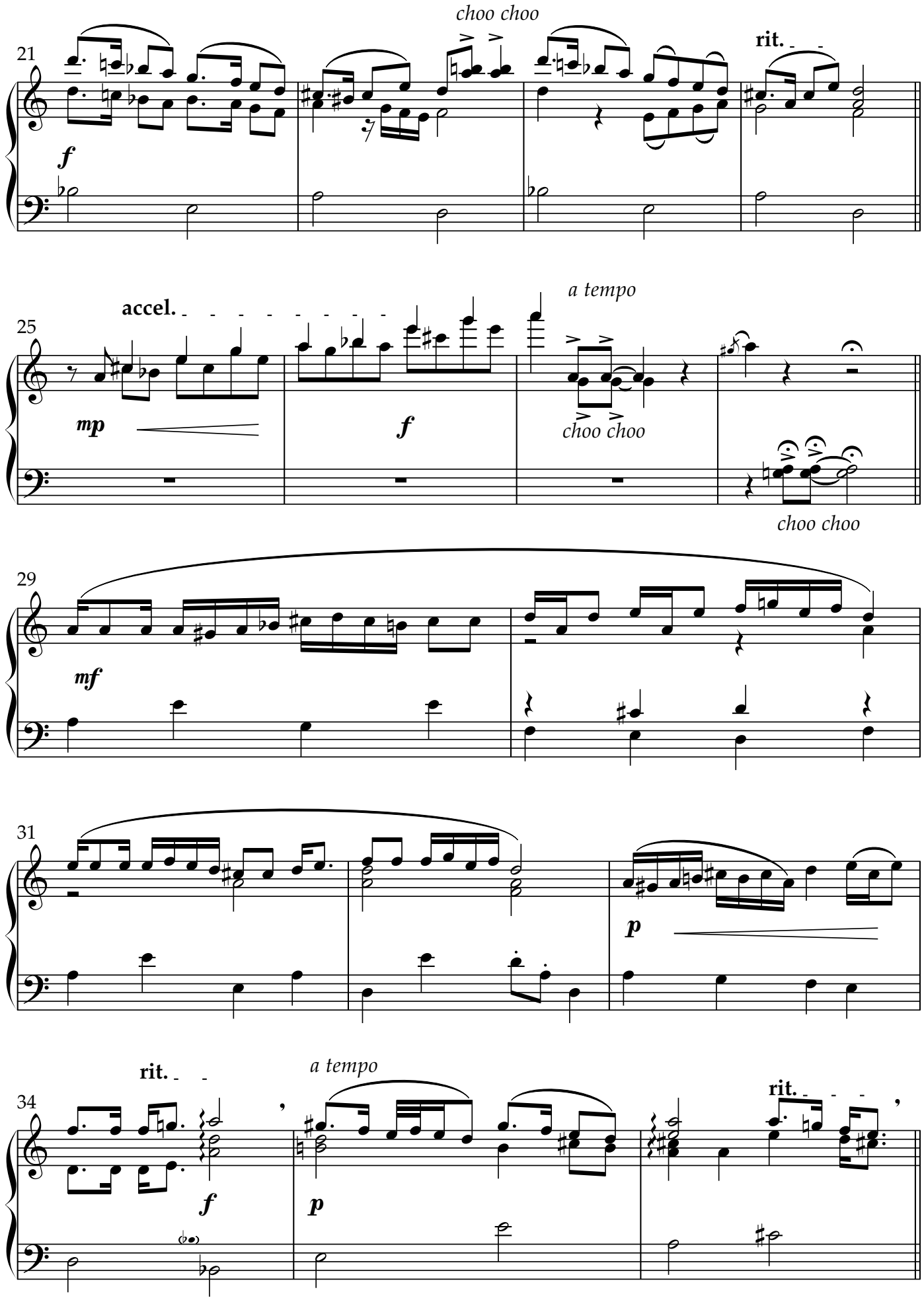
Carillon

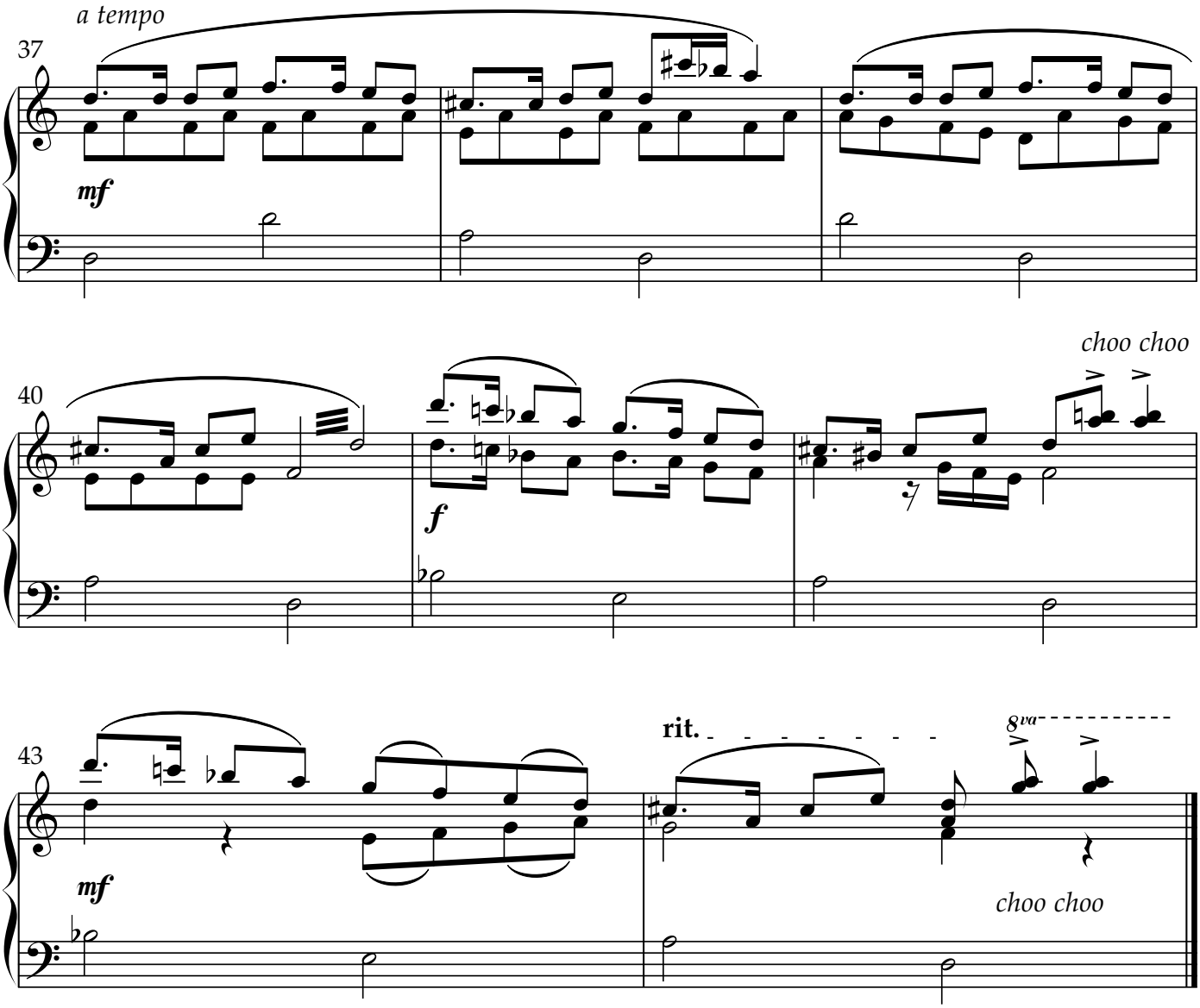


Children's Suits:
5. Toy Trains

2021




choo choo
21
rit.
f
accel.
25
a tempo
mp
f
choo choo
choo choo
29
mf
31
p
rit.
a tempo
34
rit.
f
p

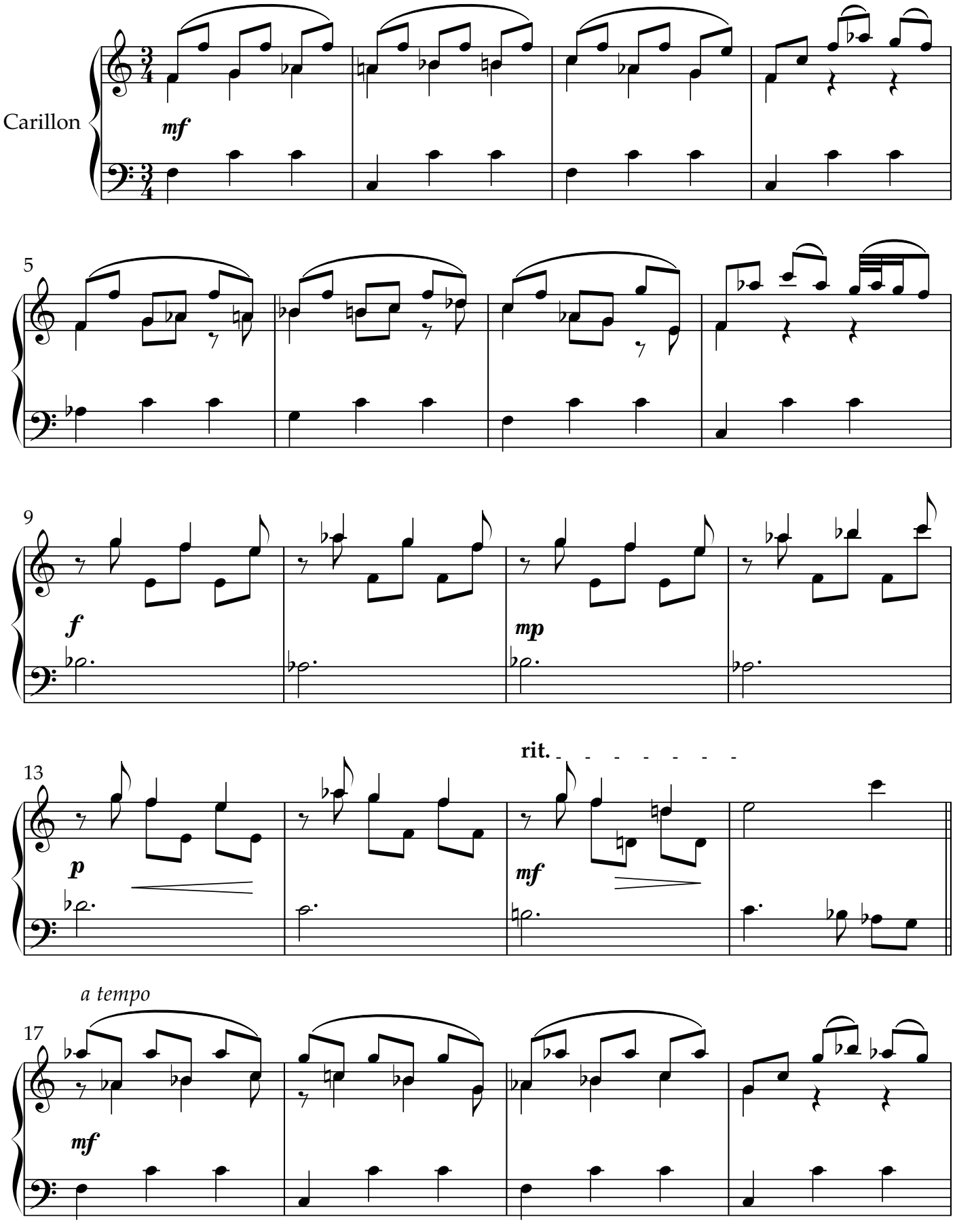

a tempo
37
mf
choo choo
40
f
43
rit.
8va
mf
choo choo

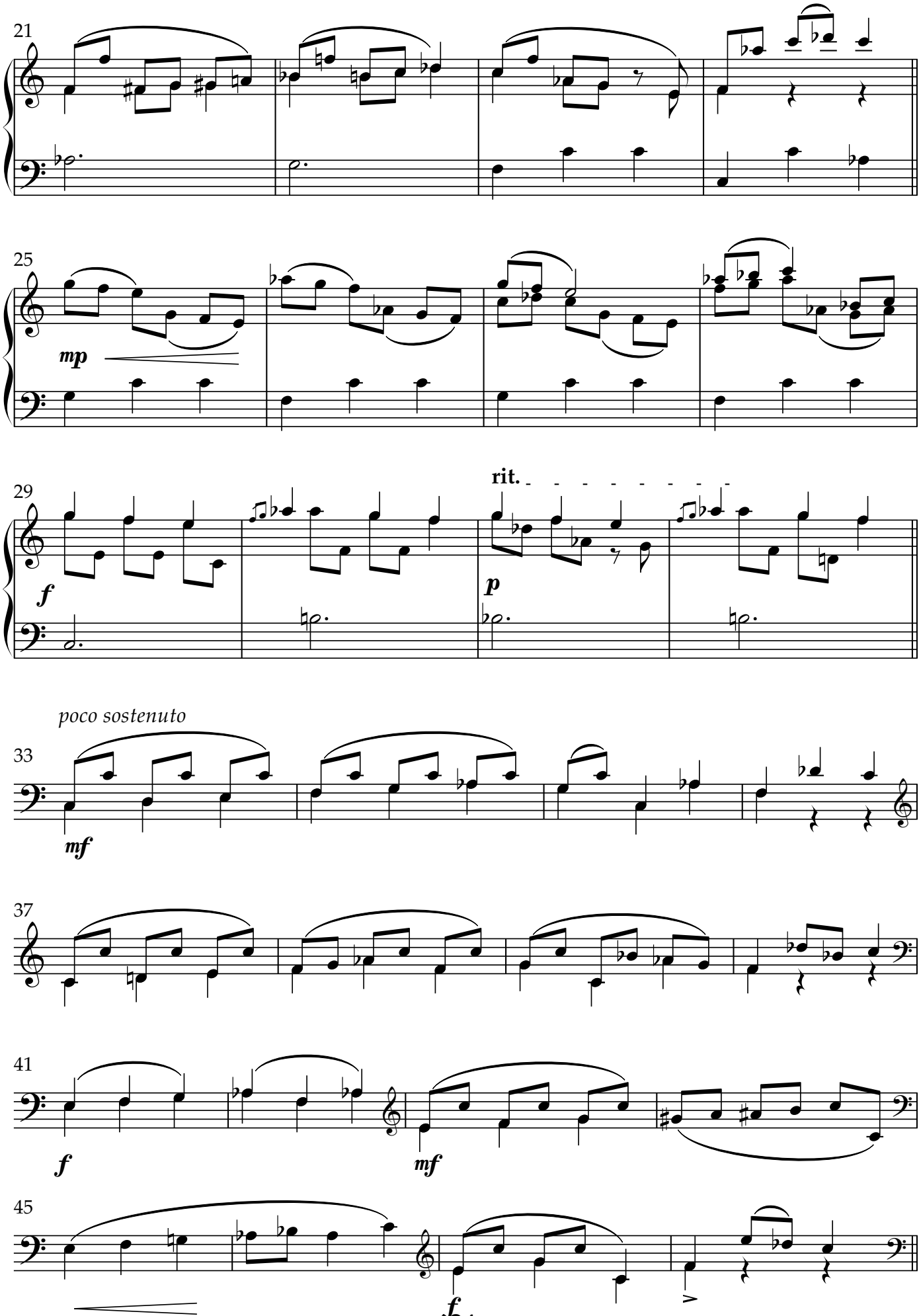
Children's Suite:
6. Skating

2021

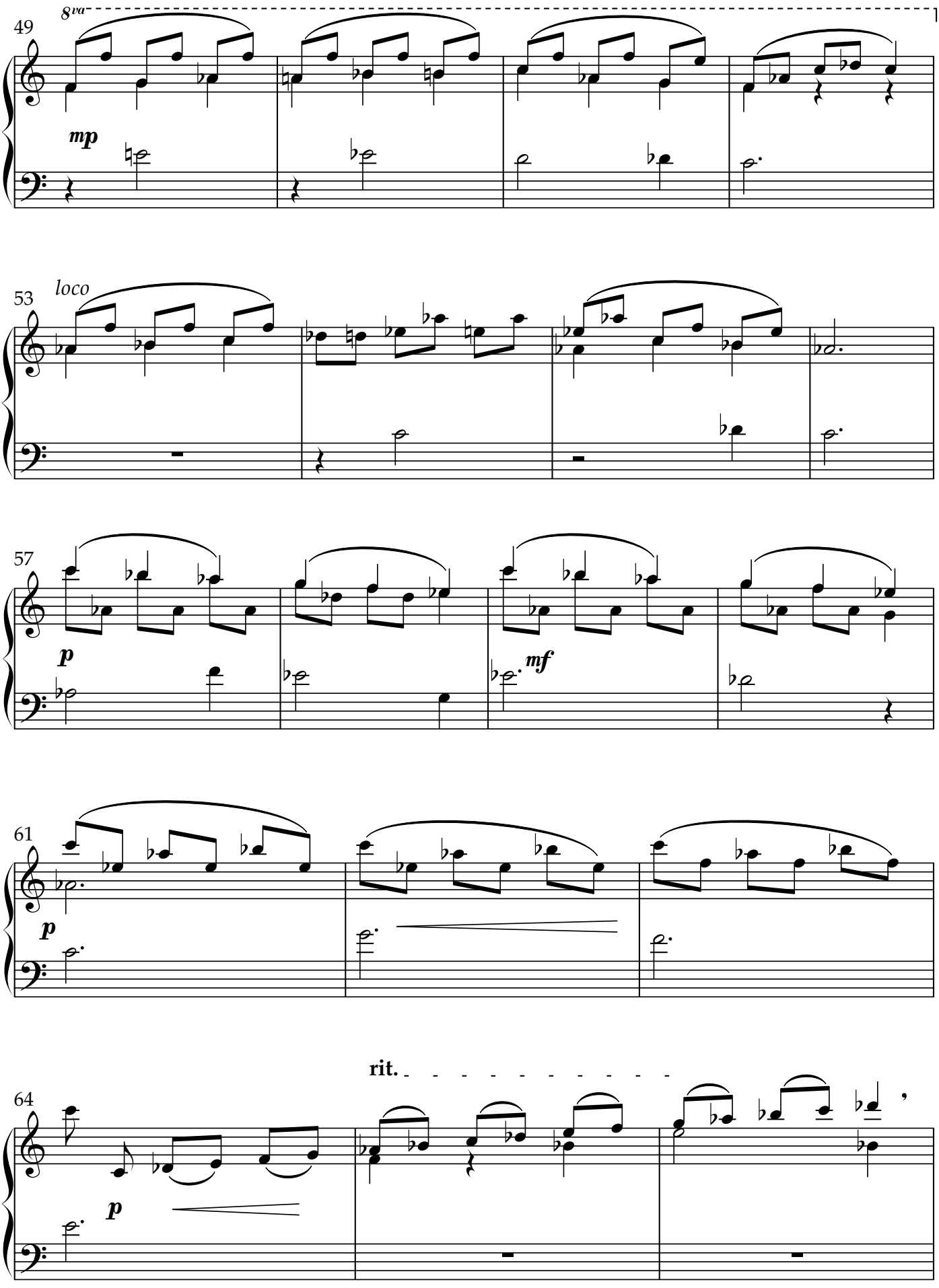
Piacevole (♩. = c. 132)

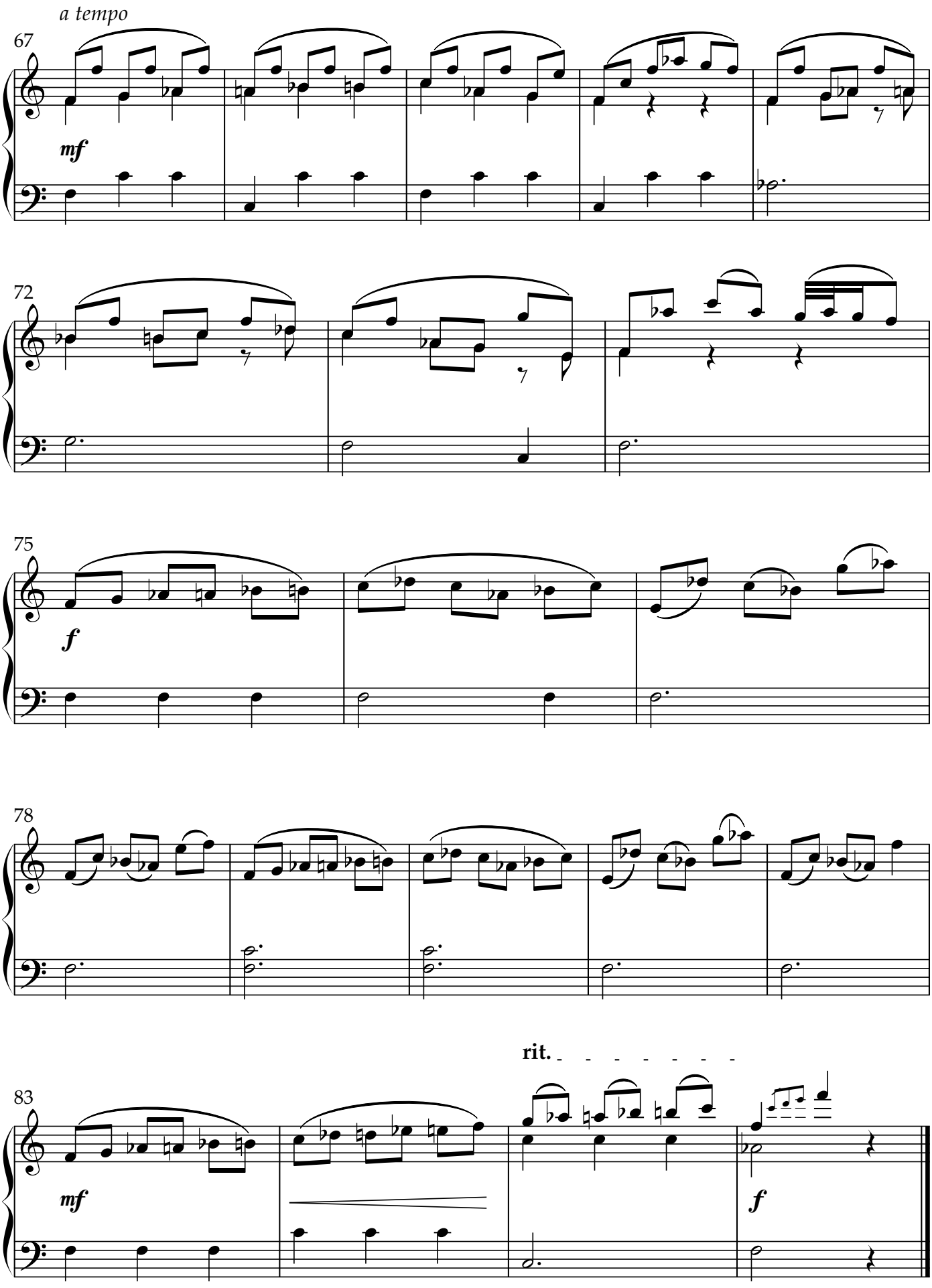
Carillon




21
25
mp
29
rit.
f
p
poco sostenuto
33
mf
37
41
f
mf
45
f

senza sostenuto



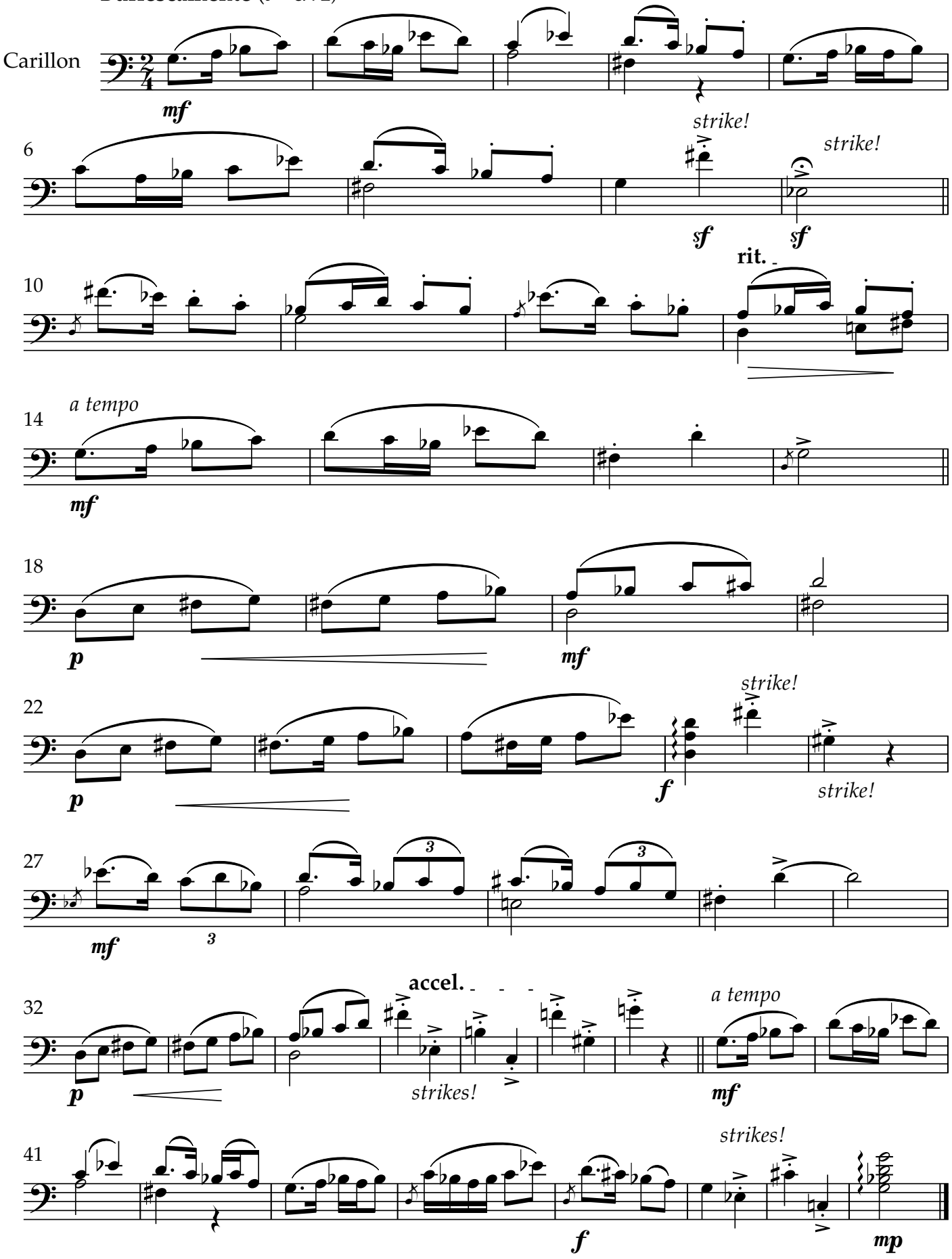

a tempo
67
mf
72
75
f
78
rit.
83
mf
f

Children's Suite:
7. Pillow Fight

2021

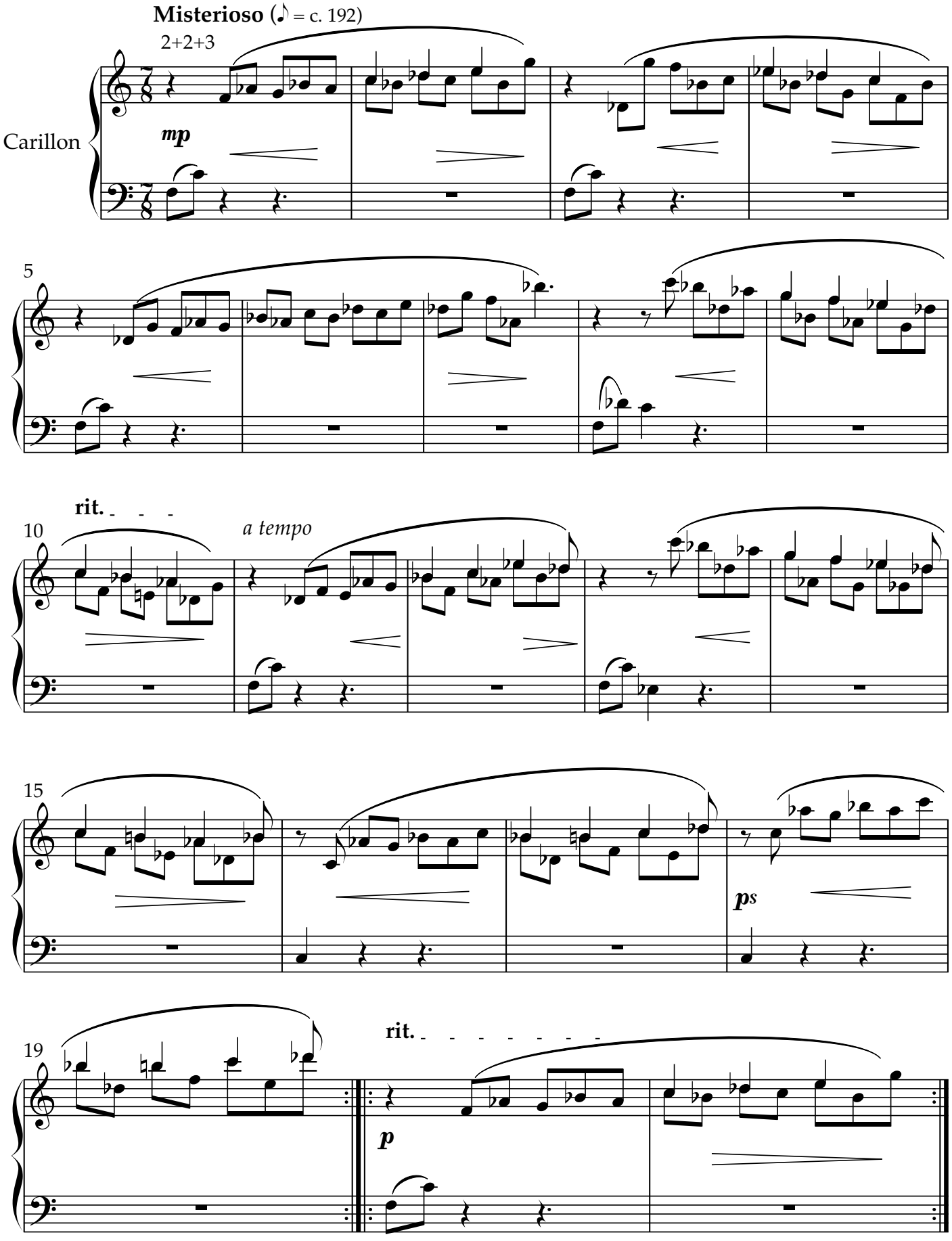
Burlescamente (♩. = c. 72)

Carillon



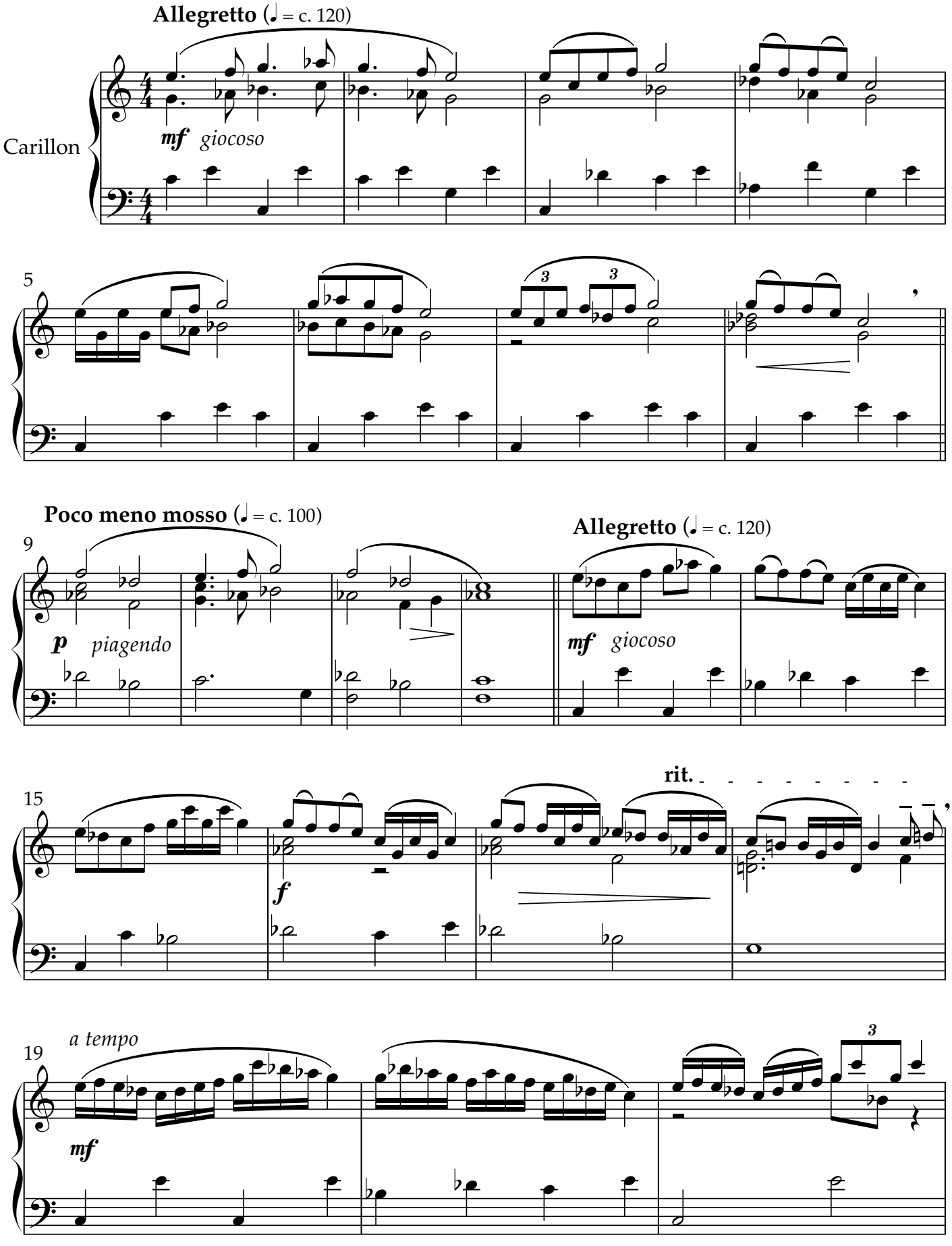
Children's Suite:
8. Day Dreaming

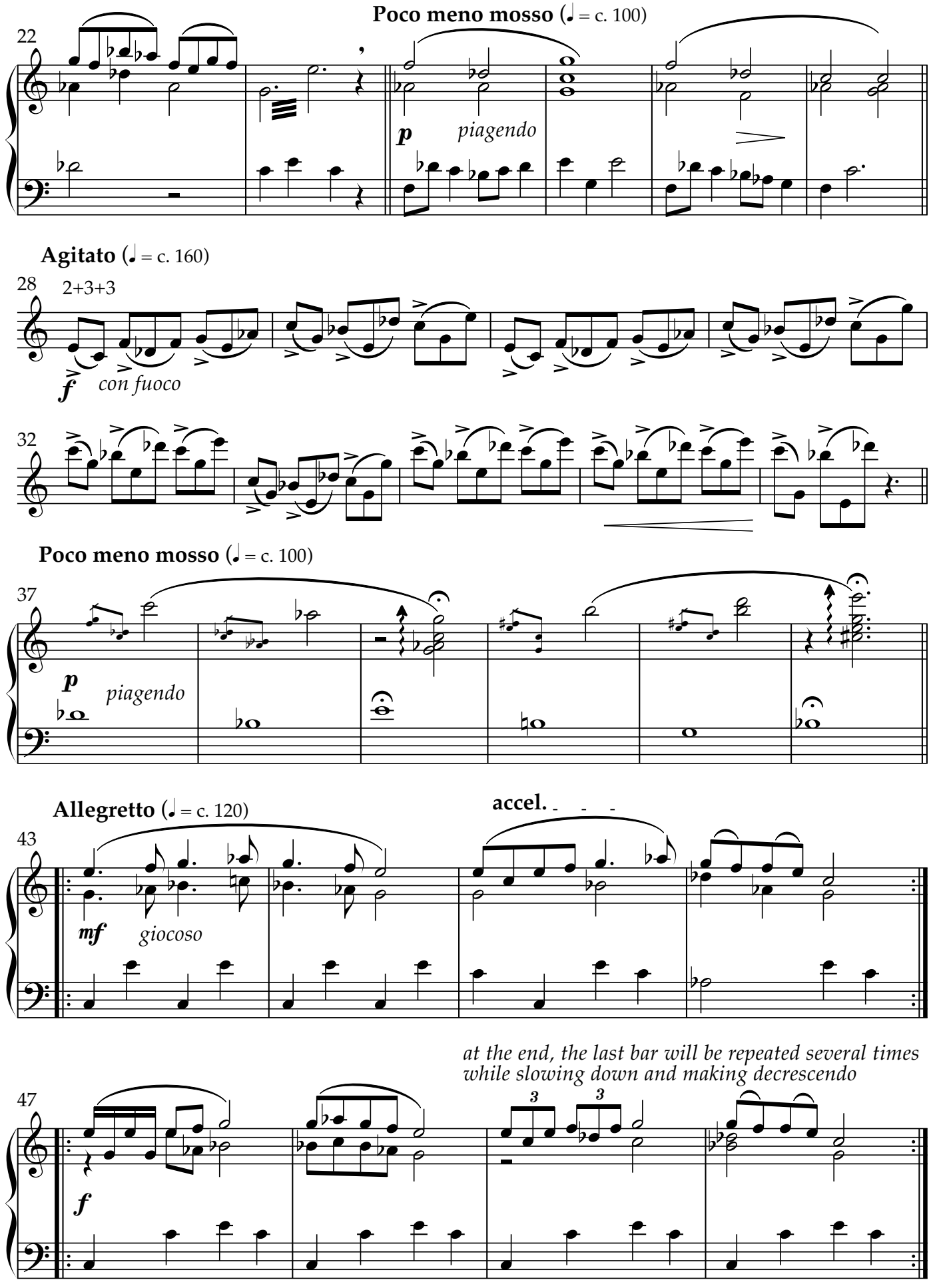
2021



Children's Suite:
9. Best Friends Forever

2021




Poco meno mosso (♩ = c. 100)
22
p
piagendo
Agitato (♩ = c. 160)
28
2+3+3
f
con fuoco
32
Poco meno mosso (♩ = c. 100)
37
p
piagendo
Allegretto (♩ = c. 120)
accel.
43
mf
giocoso
at the end, the last bar will be repeated several times
while slowing down and making decrescendo
47
f

The Seven Heavens

Mazzeltov Project
Maastricht, 2021

1. Curtain, The Heaven of Gabriel

Mathieu Daniël Polak

Maestoso (♩ = c. 72)

Carillon

mf *p*

5

f

8

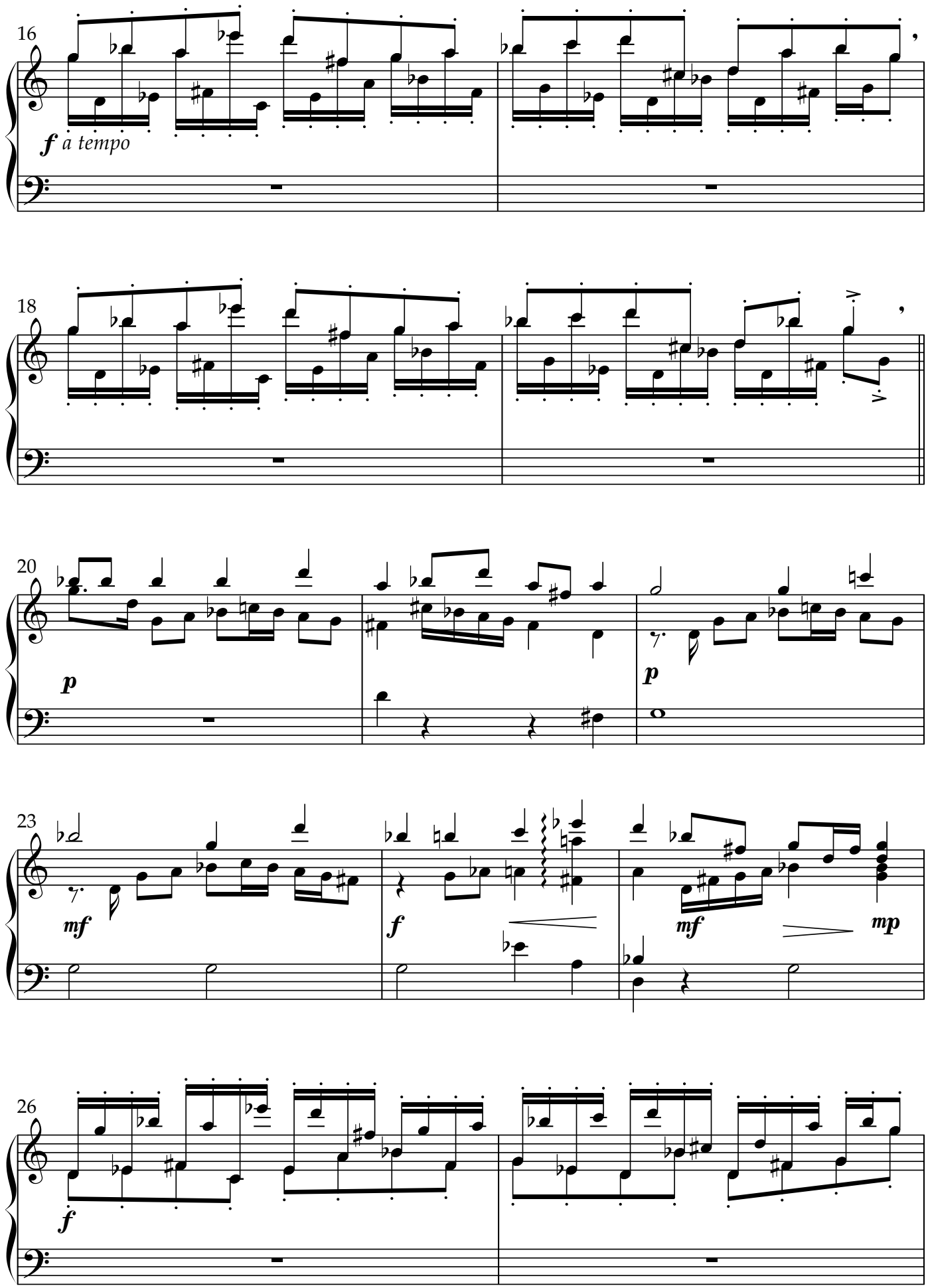
mp

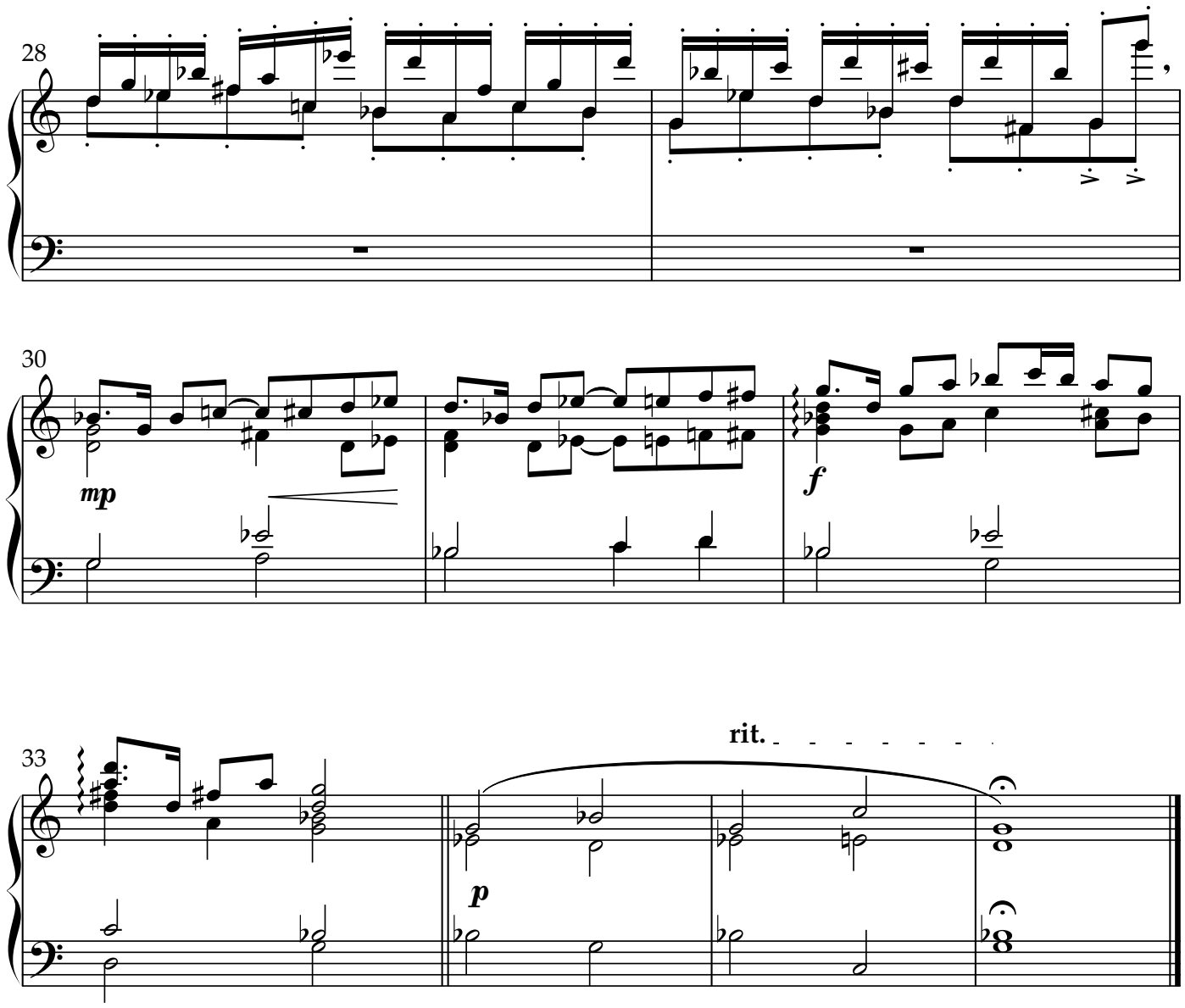
11

f

14

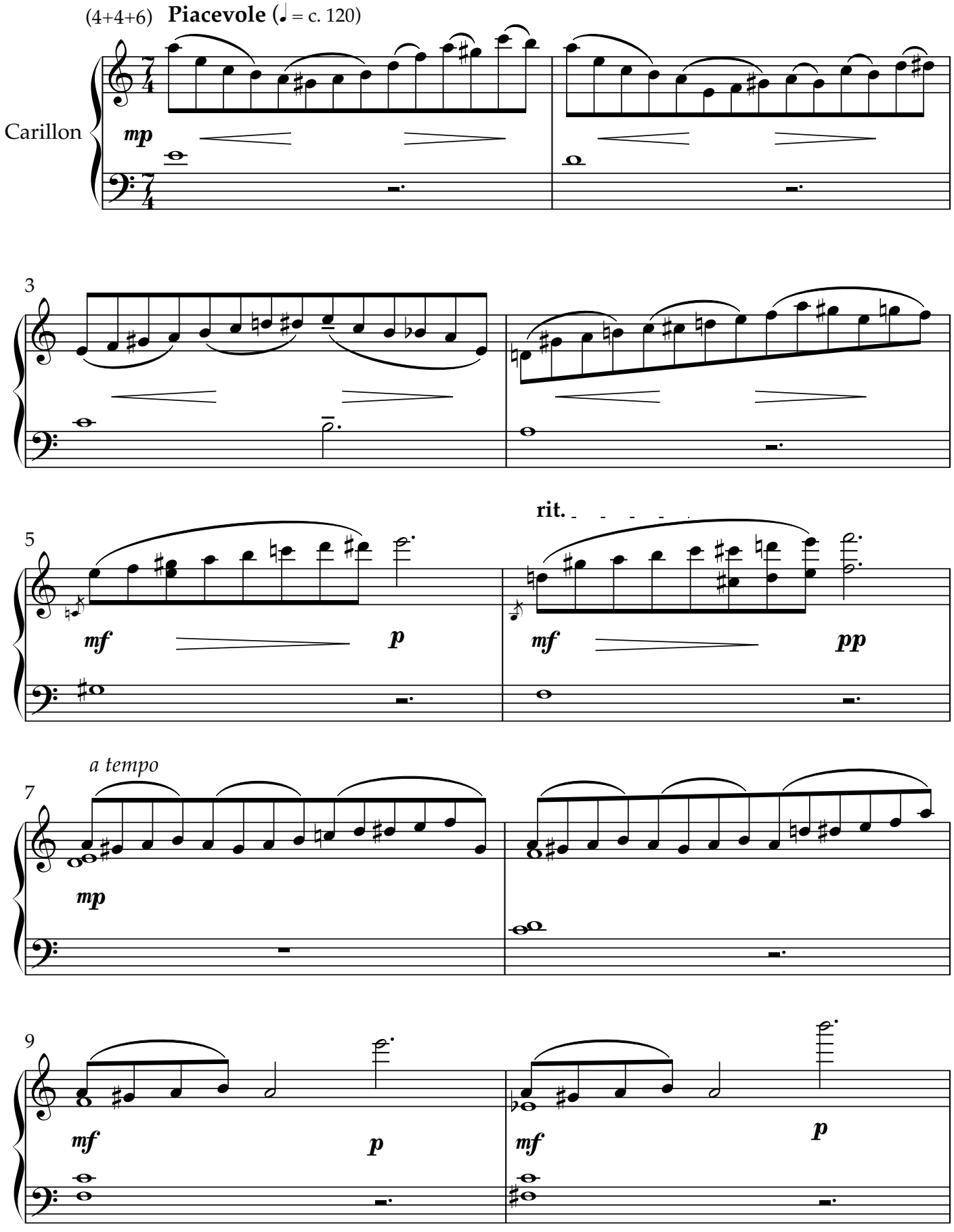
mp **rit.**

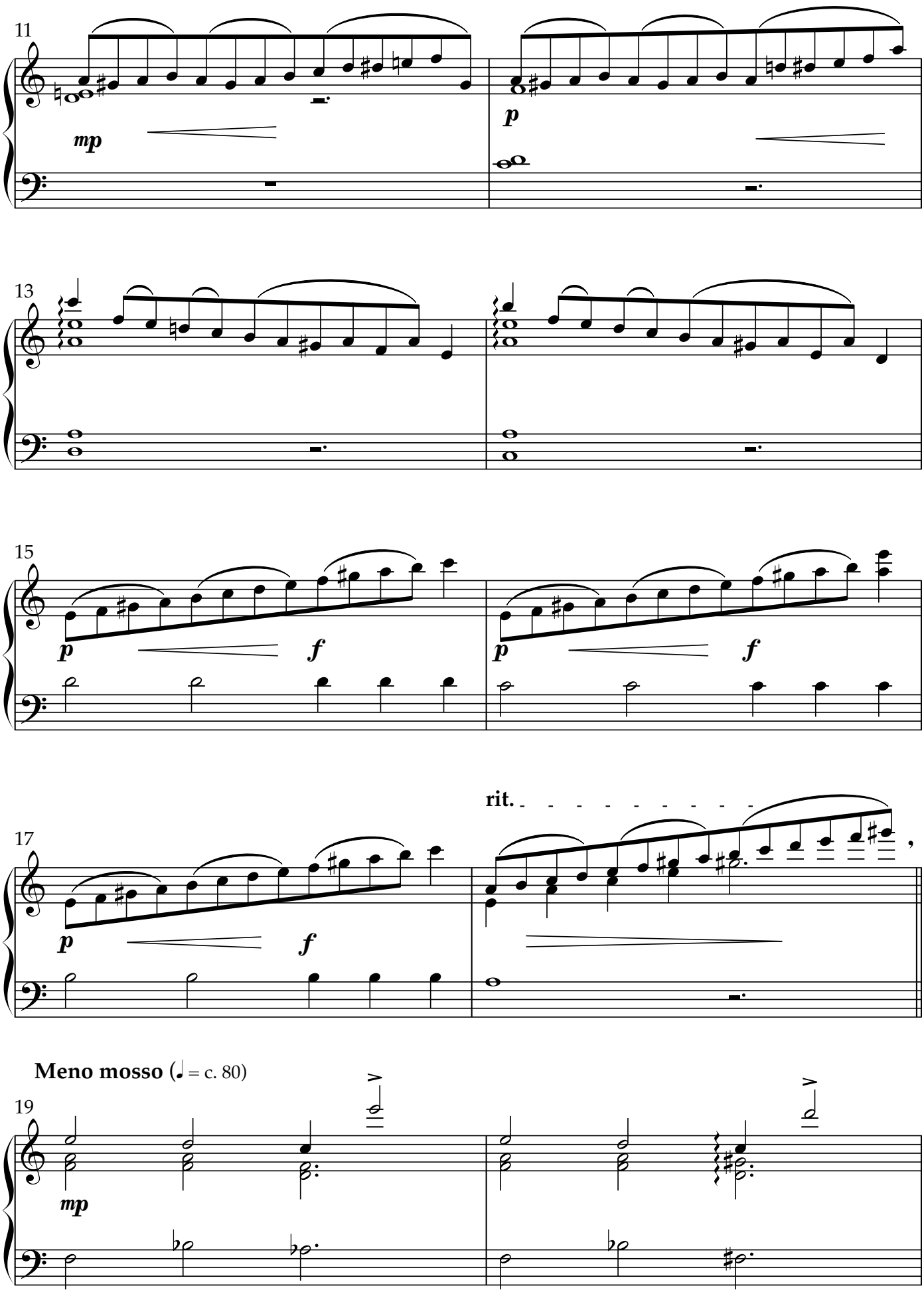

16
f a tempo
18
20
p
p
23
mf
f
mf
mp
26
f

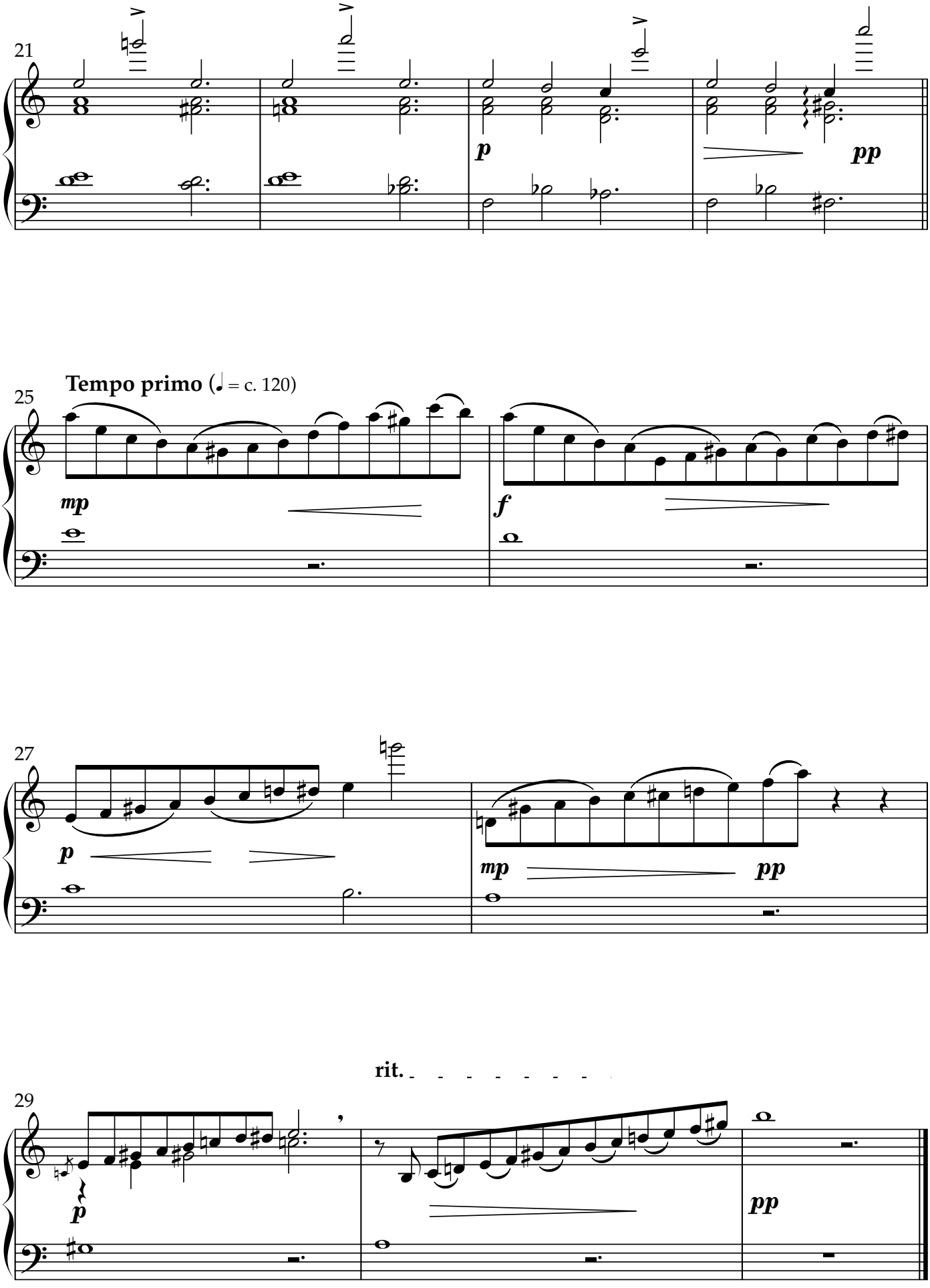

28
30
mp
f
33
rit.
p

The Seven Heavens

2. Canopy, The Heaven of Raphael & Zachariel



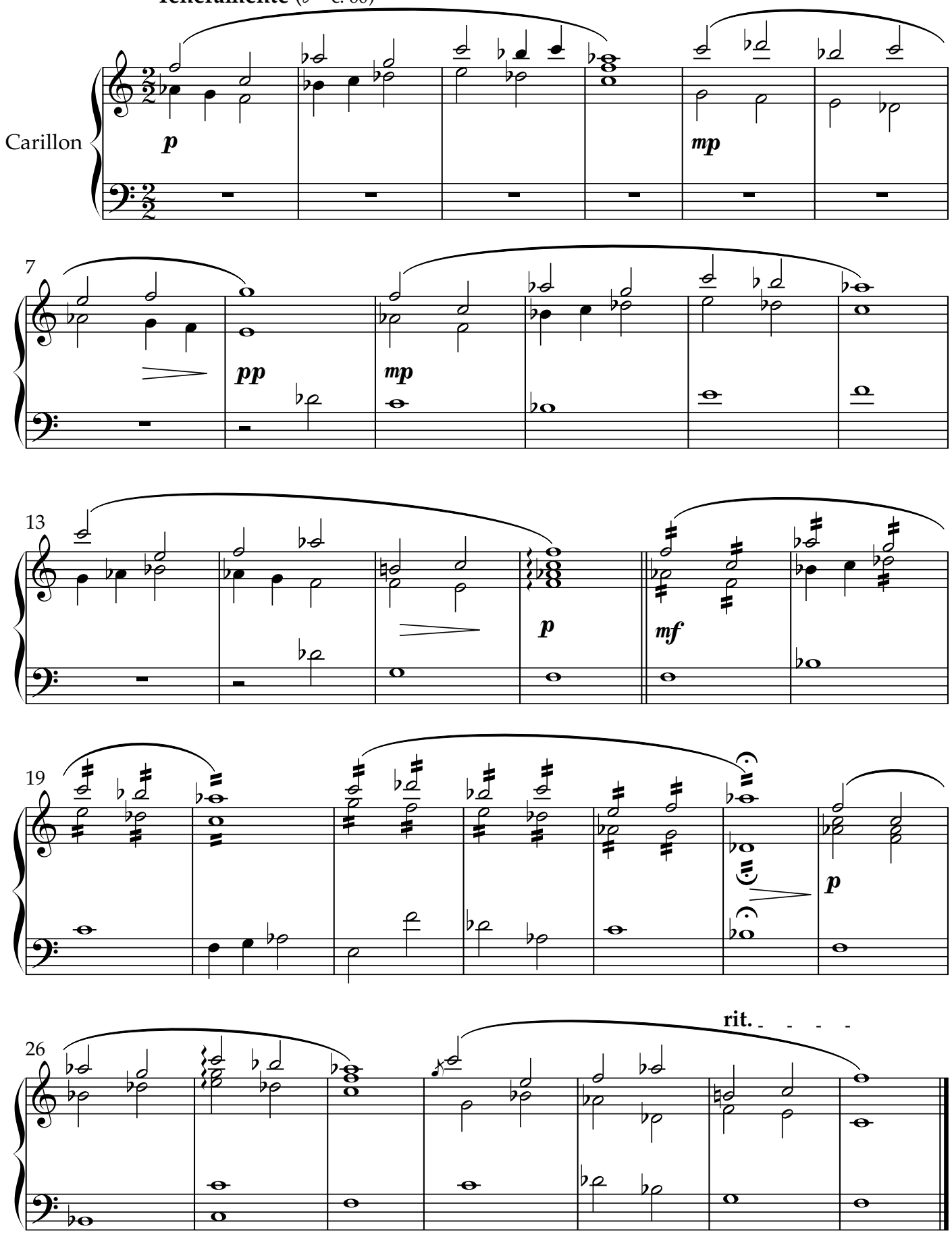

11
mp
p
13
15
p
f
p
f
17
p
f
rit.
Meno mosso (♩ = c. 80)
19
mp


21
p
pp
25
Tempo primo (♩ = c. 120)
mp
f
27
p
mp
pp
rit.
29
p
pp

The Seven Heavens

3. Clouds, The Heaven of Anahel

Teneramente (𝅗𝅥 = c. 60)



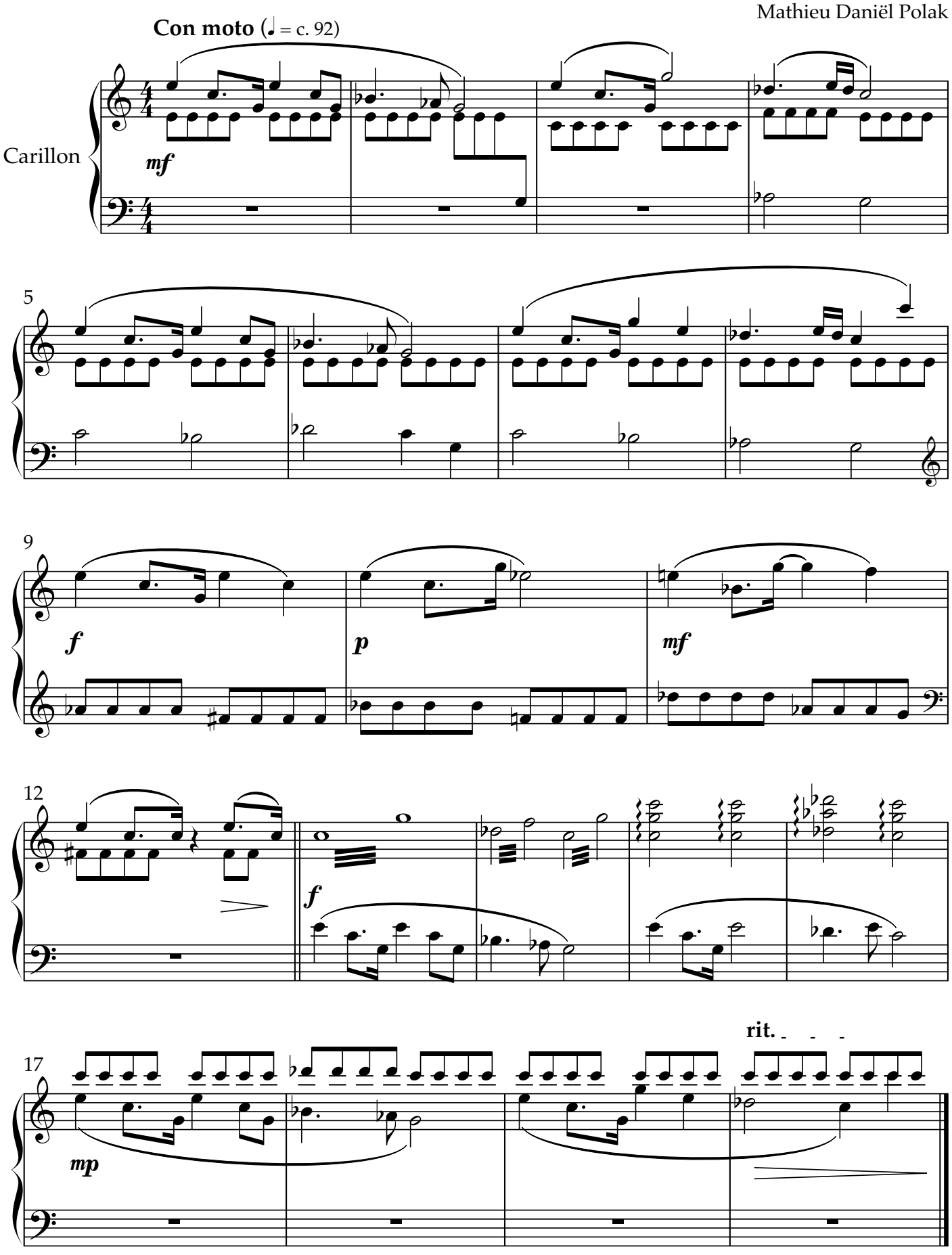
The Seven Heavens

4. Refuge, The Heaven of Michael

Mathieu Daniël Polak

Con moto (♩ = c. 92)

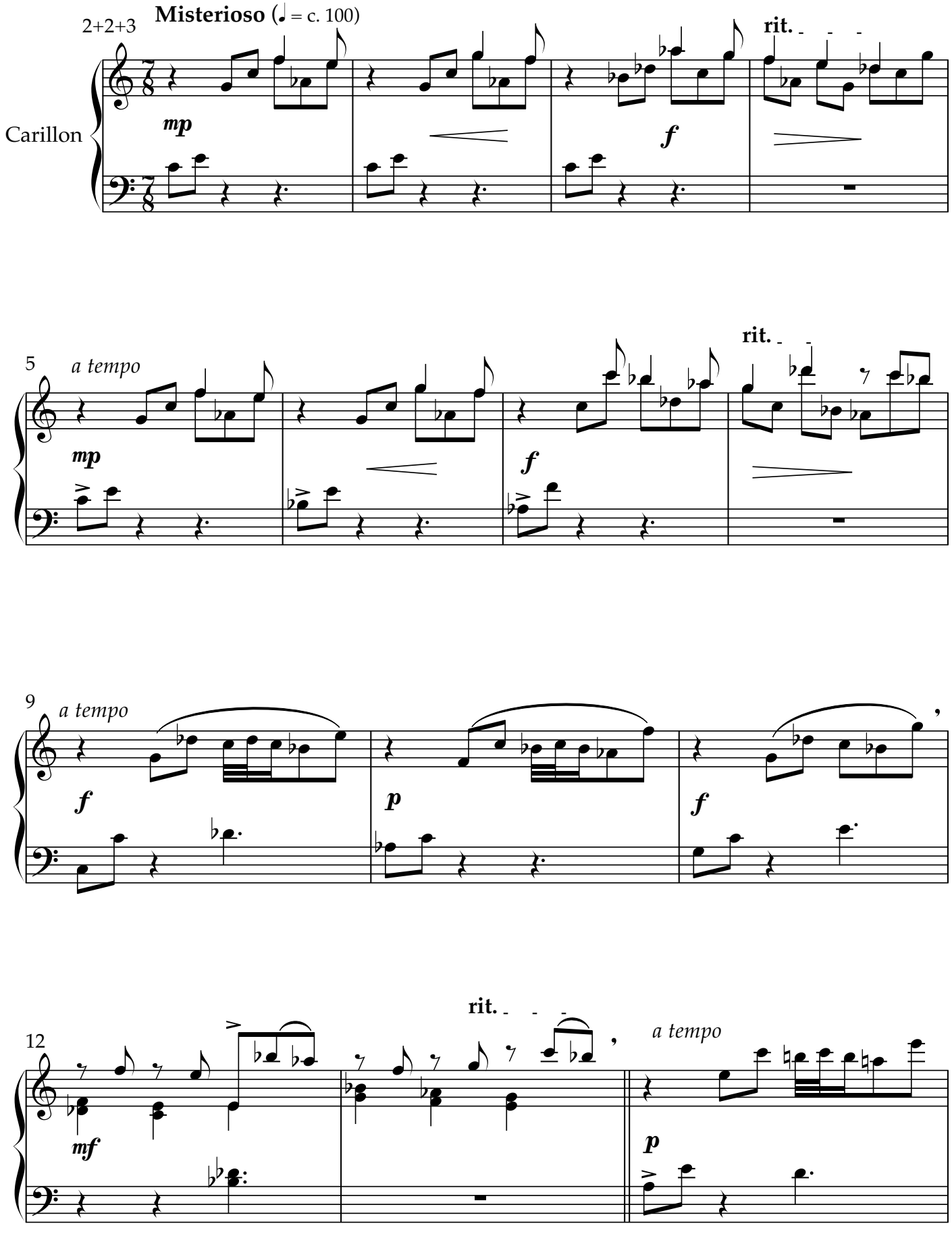
Carillon

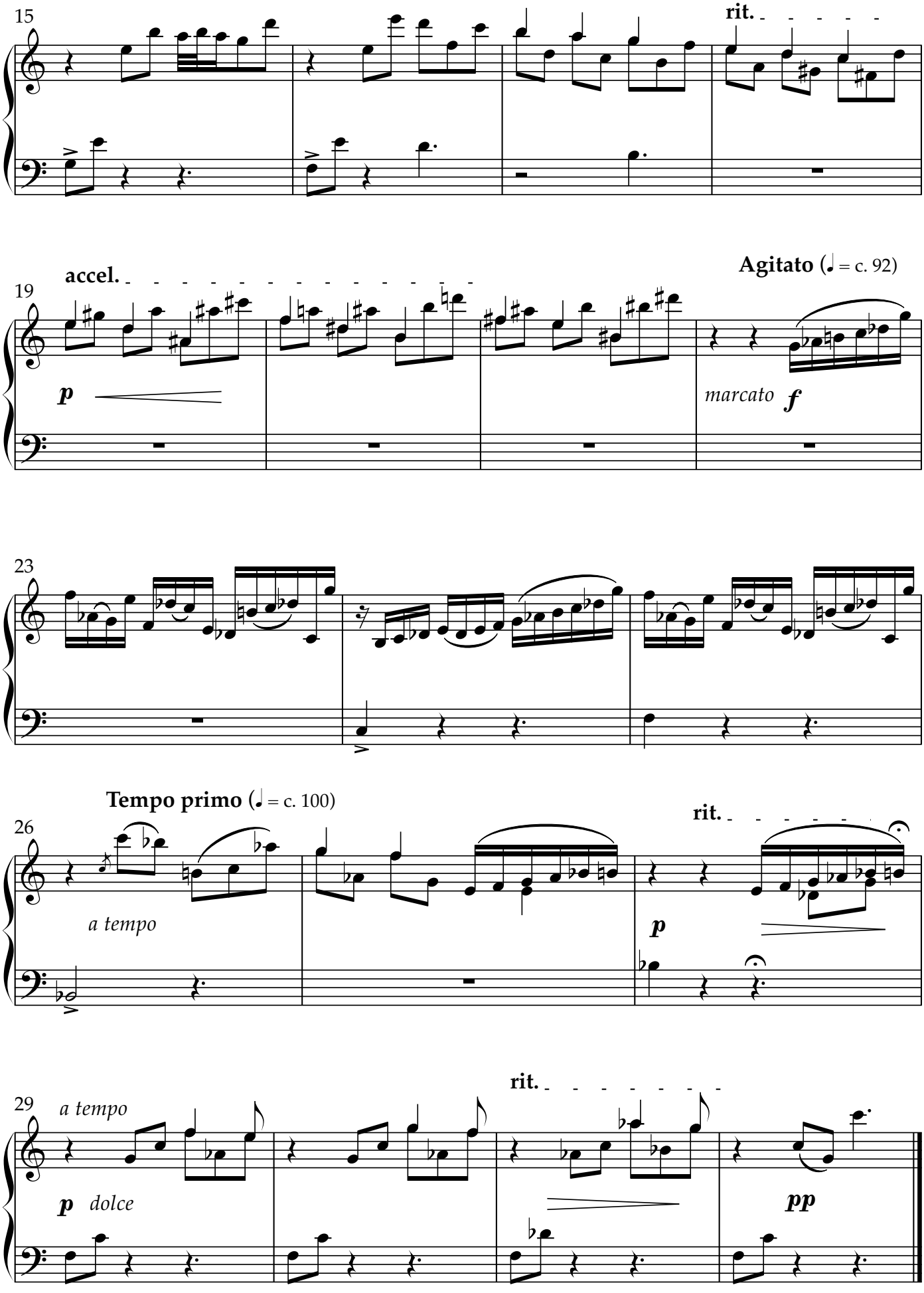


The Seven Heavens

5. Established Place,The Heaven of Samael

Mathieu Daniël Polak



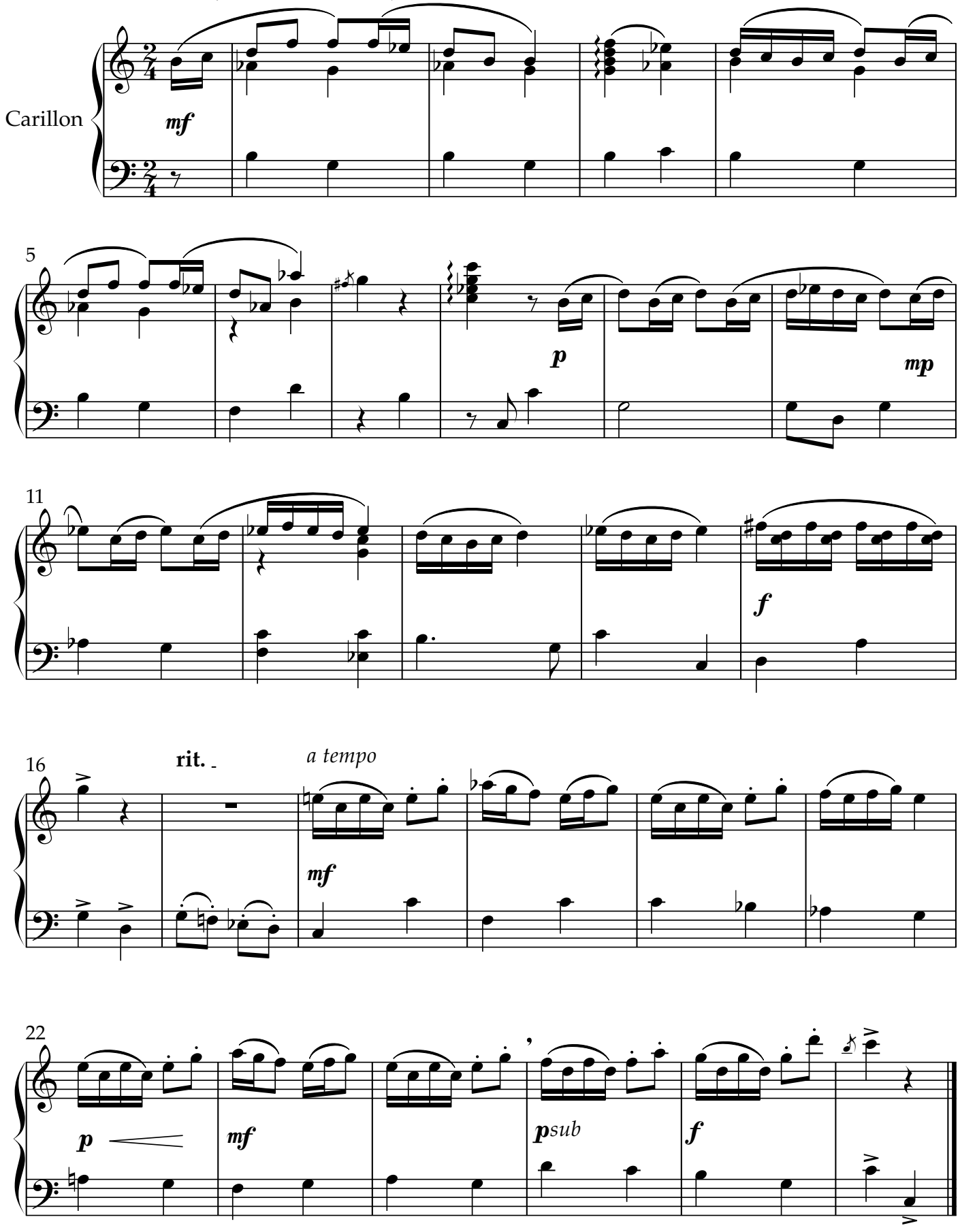

15
rit.
19
accel.
Agitato (♩. = c. 92)
p
marcato f
23
Tempo primo (♩. = c. 100)
26
rit.
a tempo
p
29
a tempo
rit.
p dolce
pp

The Seven Heavens

6. Habitation, The Heaven of Sachiel

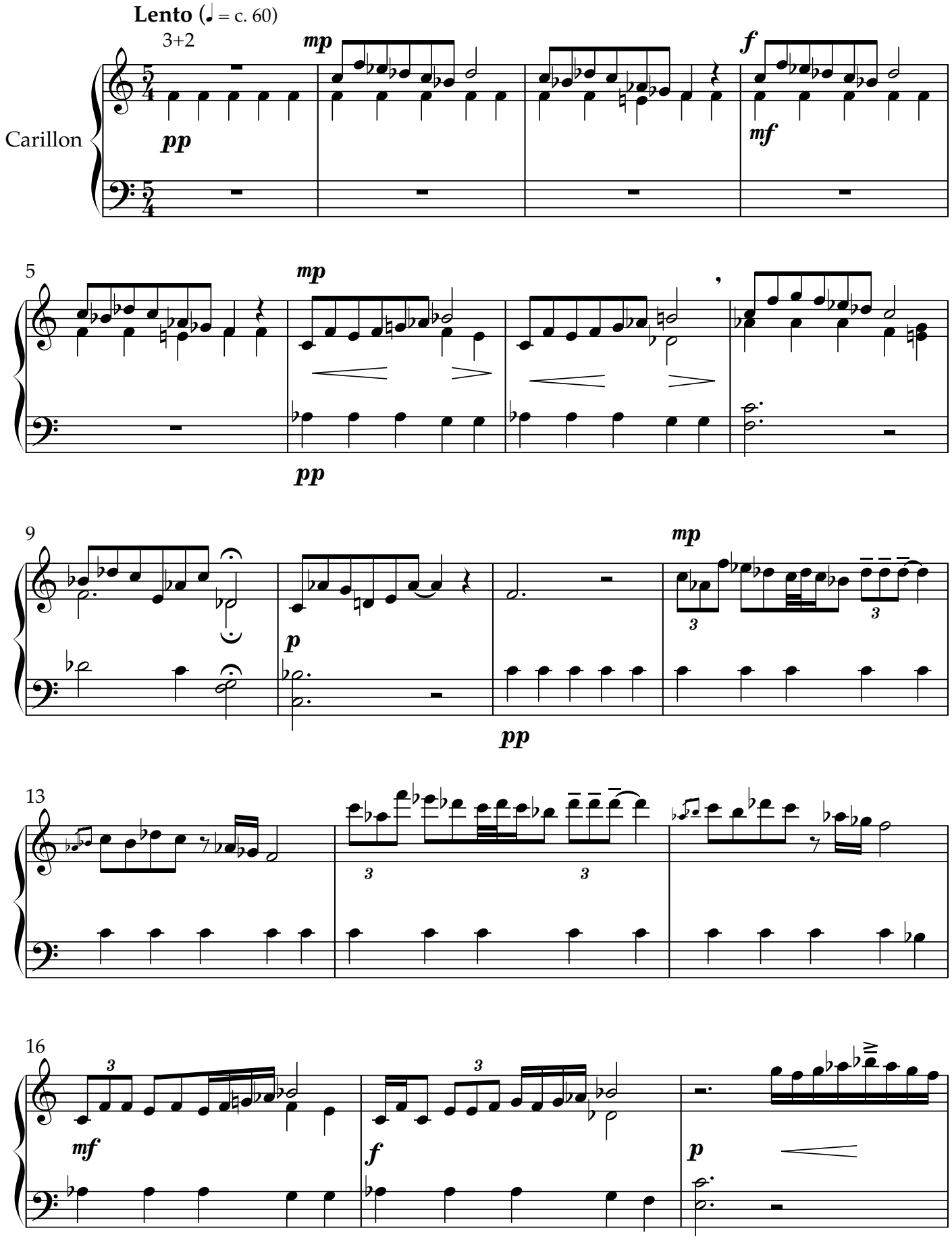
Mathieu Daniël Polak

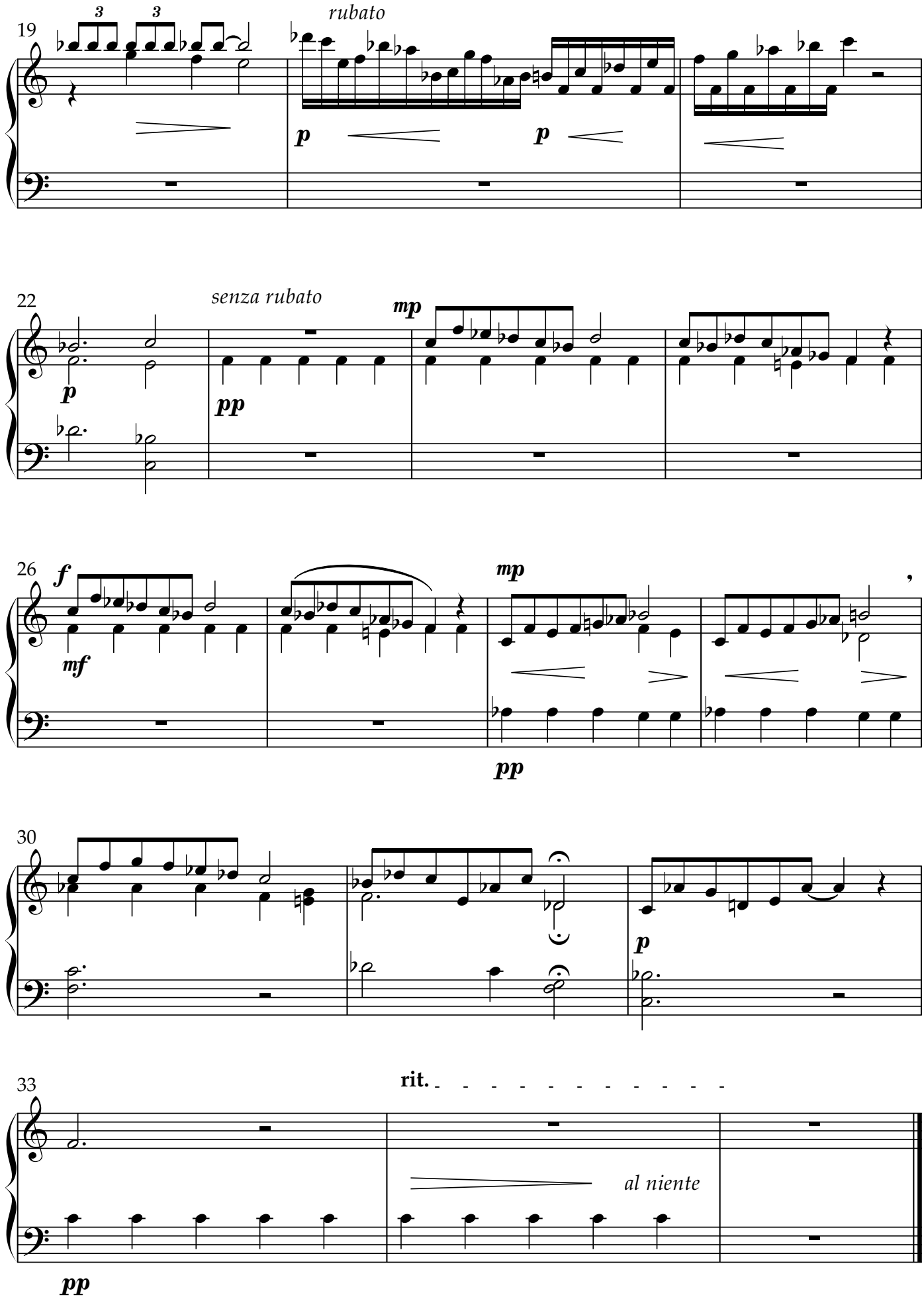
Polka, burlescamente (♩. = c. 100)



The Seven Heavens

7. Deserts, The Heaven of Cassiel



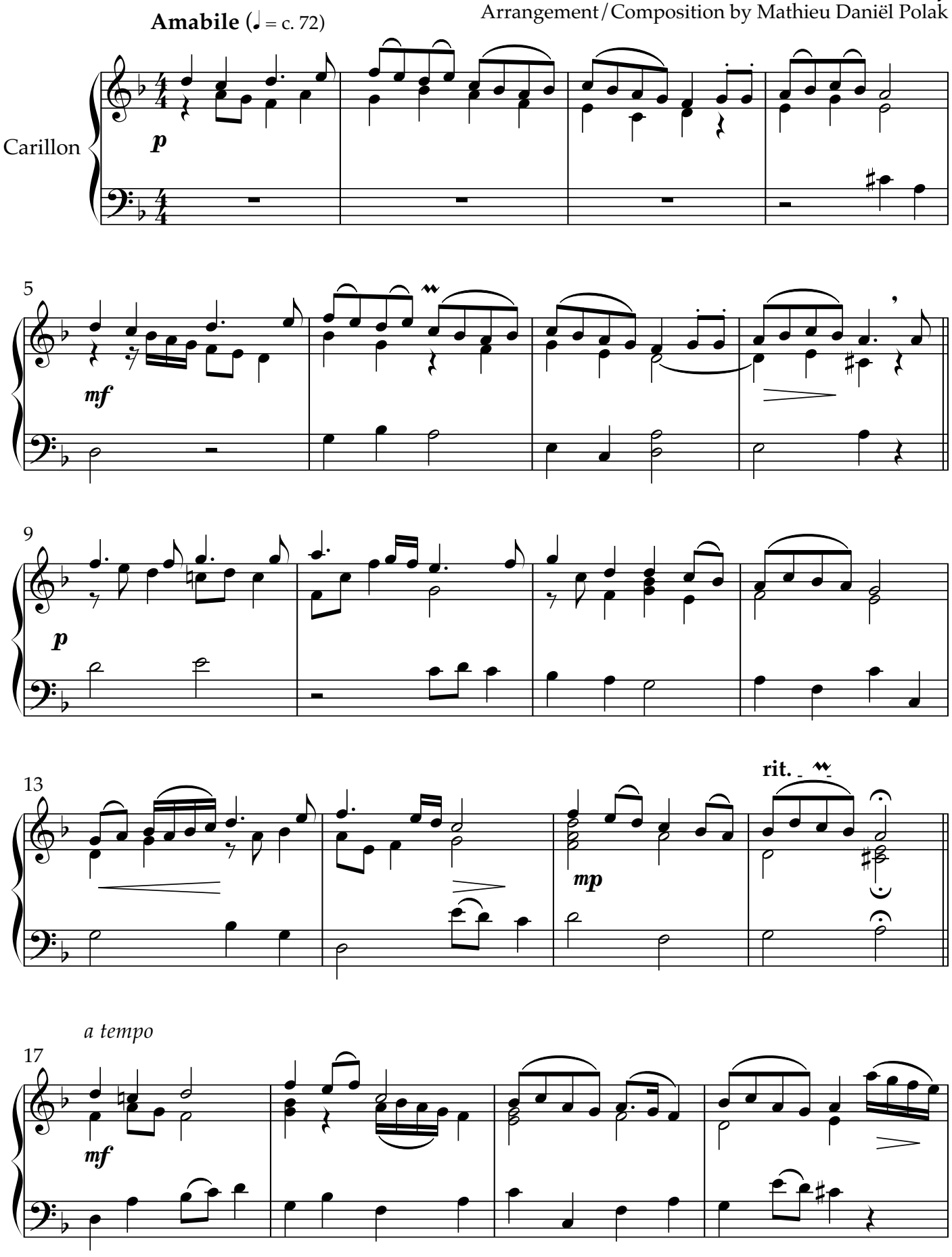

19
rubato
p
p
22
senza rubato
p
pp
mp
26
f
mf
mp
pp
30
p
33
rit.
al niente
pp

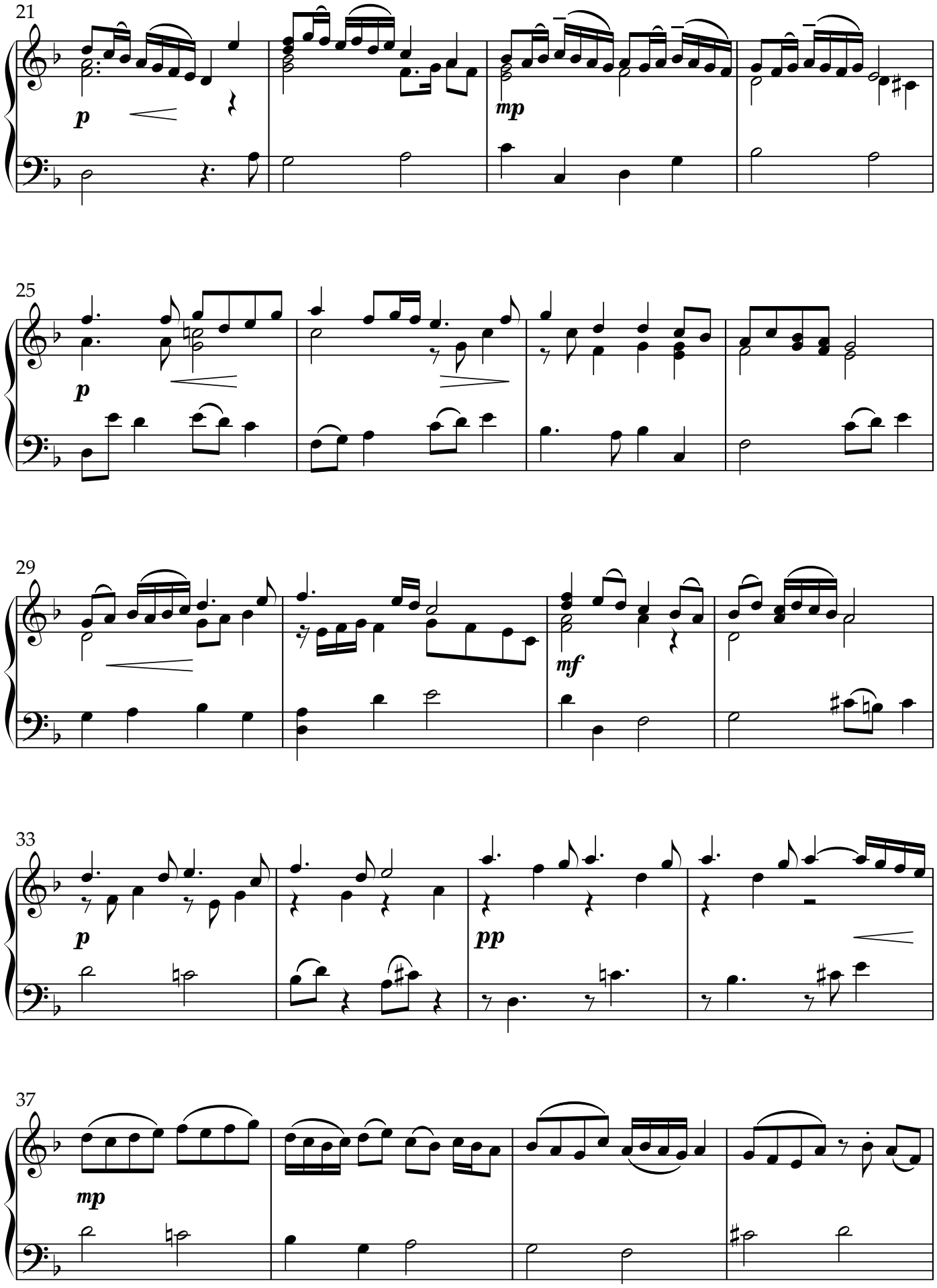
Maoz Tzur

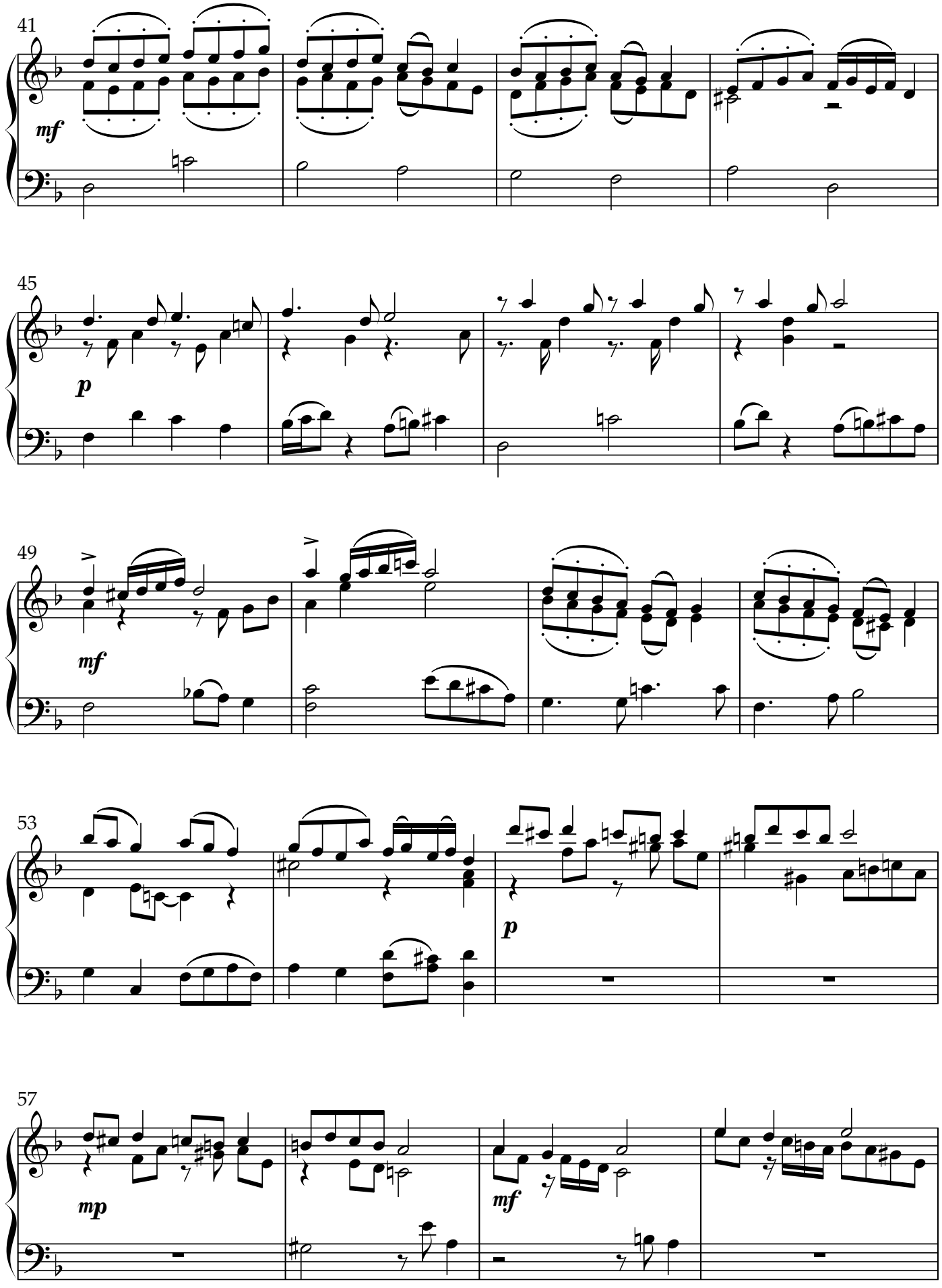
Rock of Ages

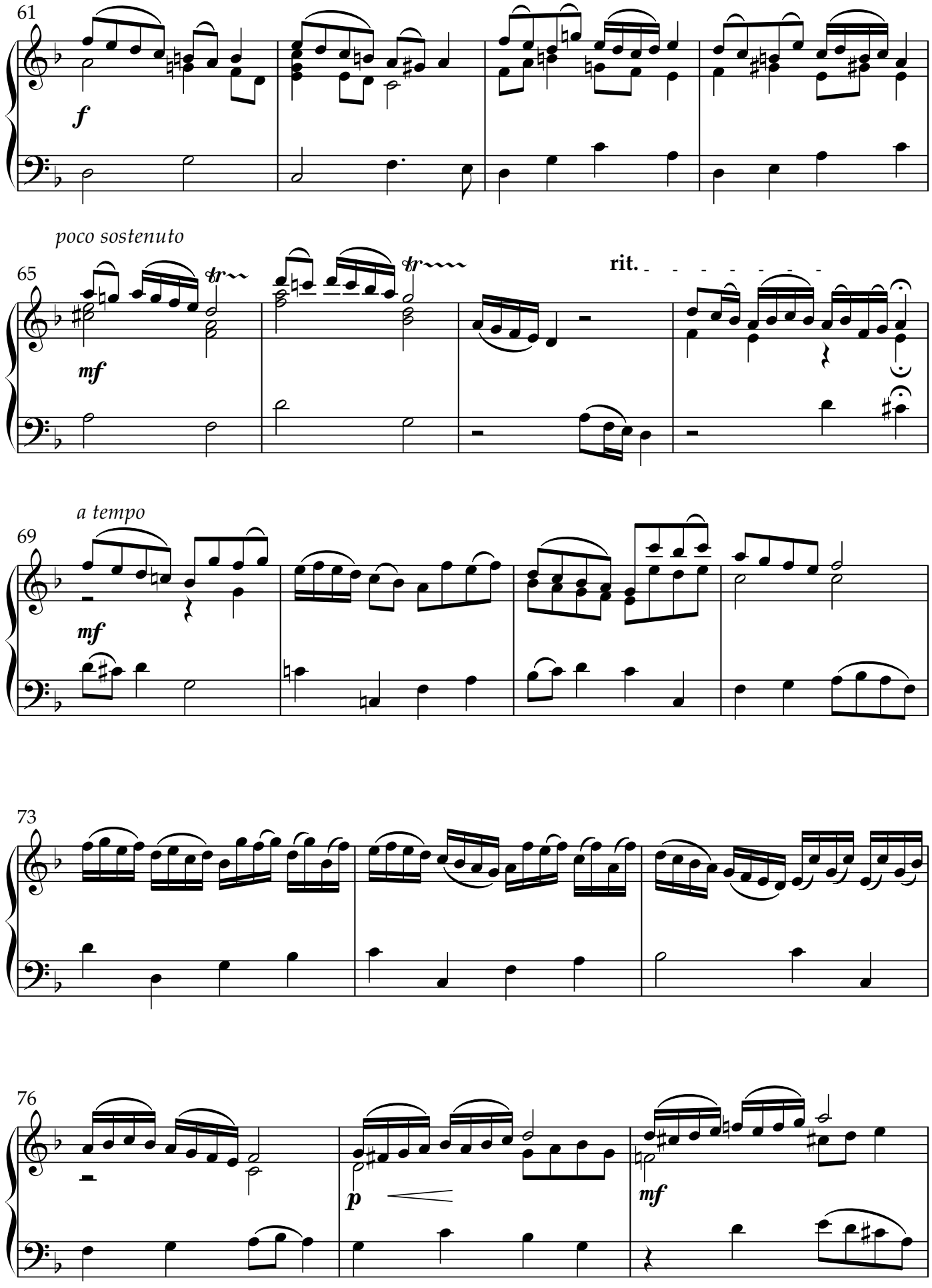
Mazzeltov Project
Maastricht, 2021

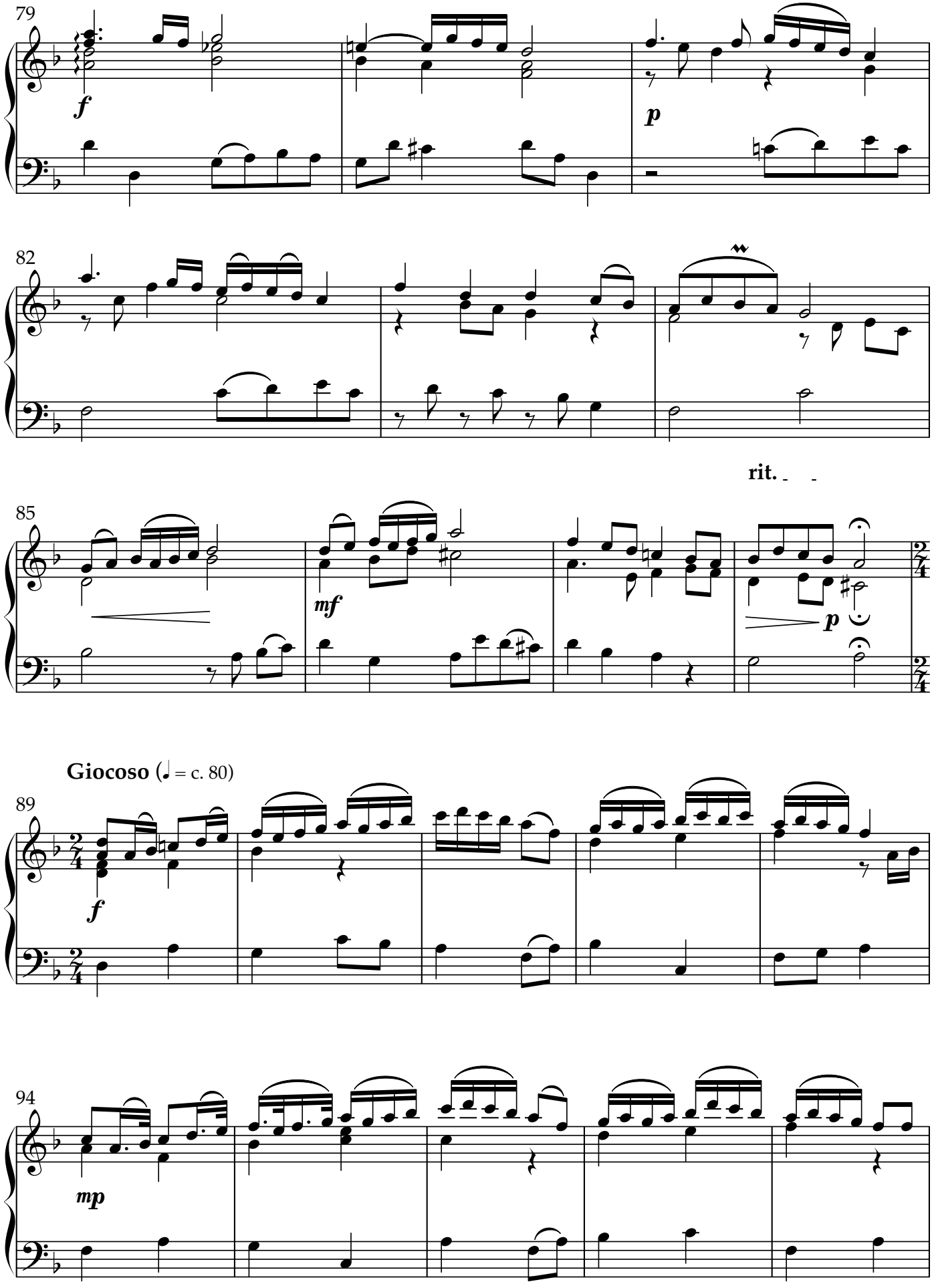
Based on a Chanukah Melody
Arrangement/Composition by Mathieu Daniël Polak

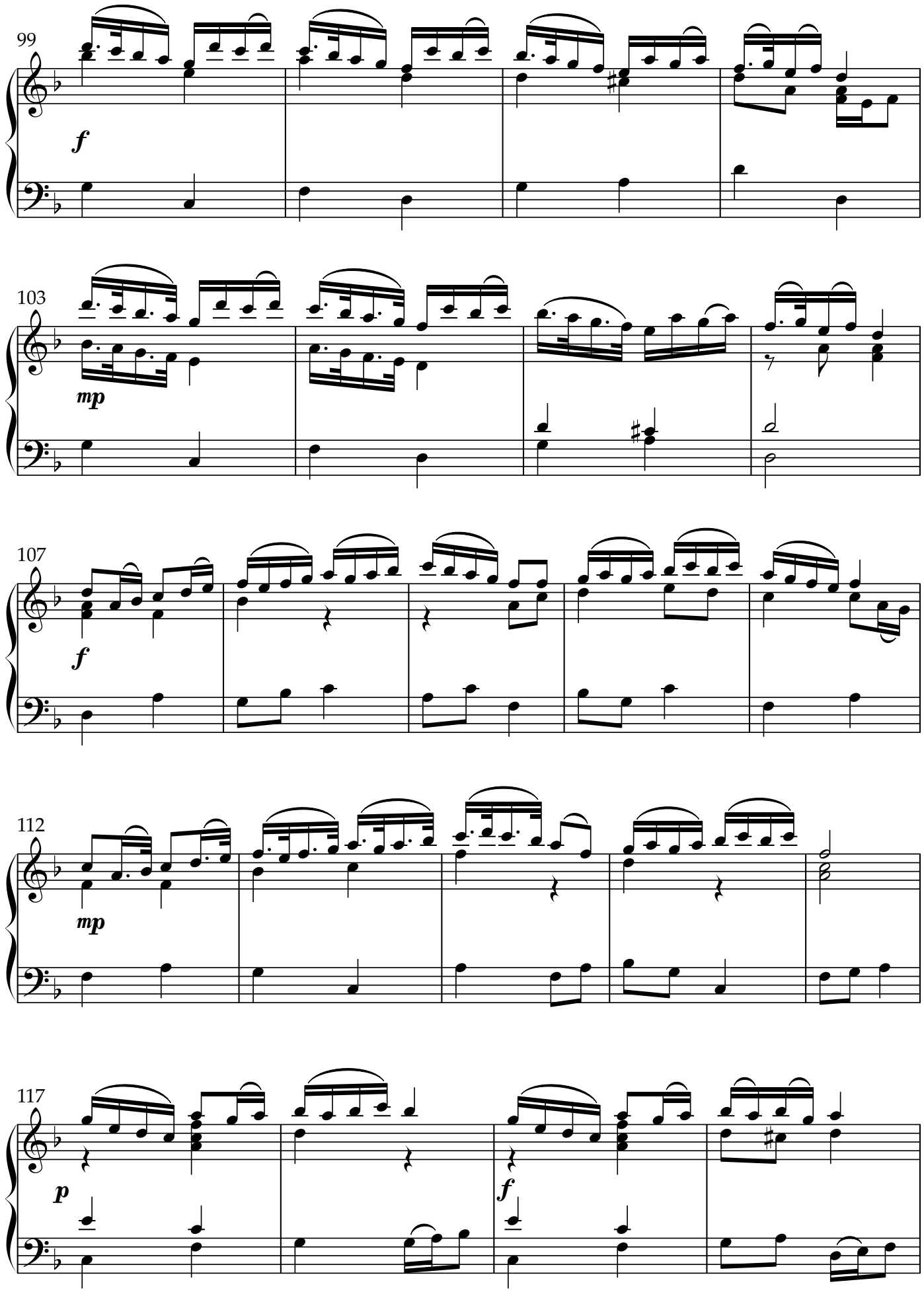


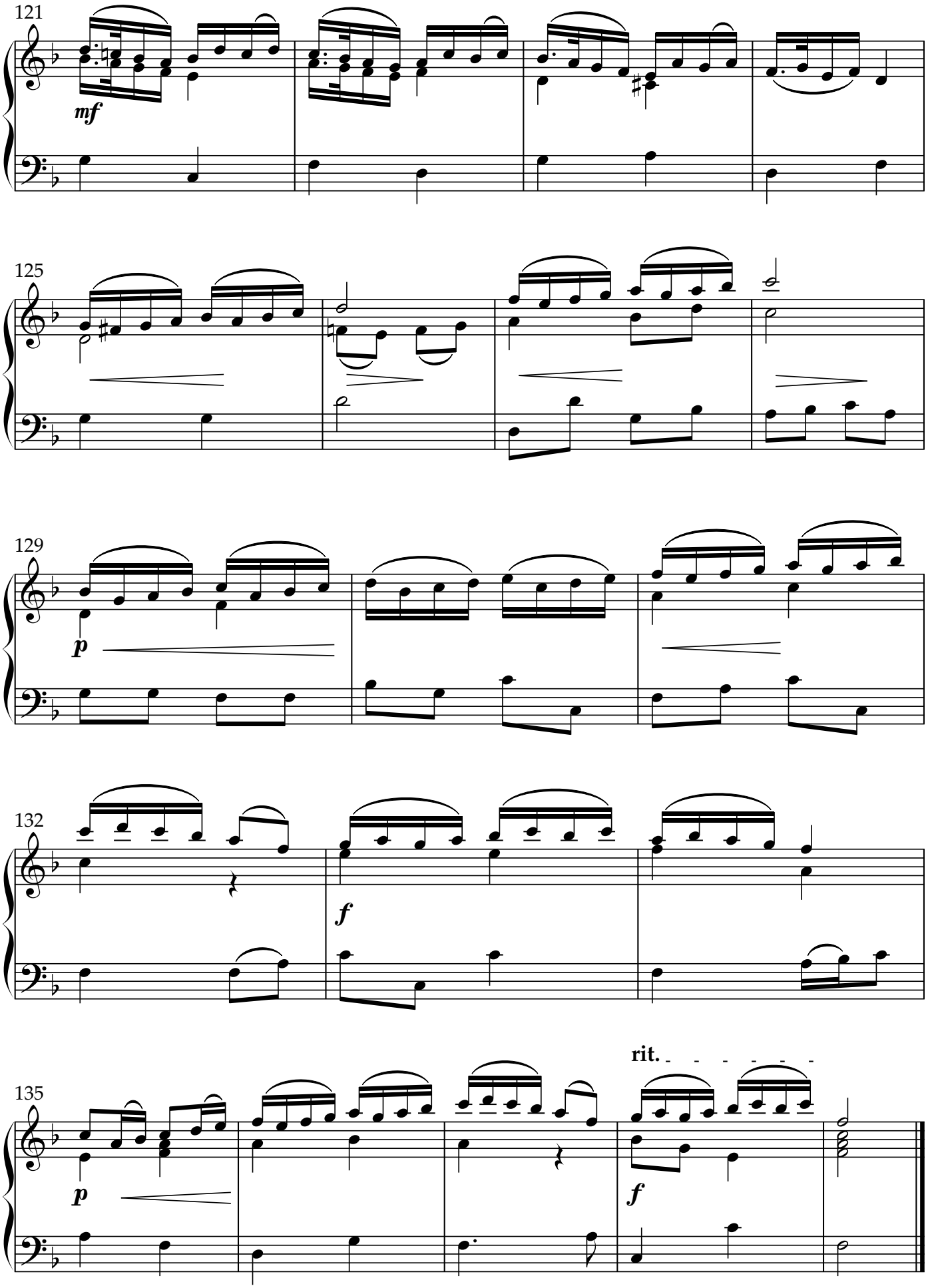

21
p
mp
25
p
29
mf
33
p
pp
37
mp


41
mf
45
p
49
mf
53
p
57
mp
mf


61
f
poco sostenuto
65
tr
tr
rit.
mf
a tempo
69
mf
73
76
p
mf


79
f
p
82
rit.
85
mf
p
Giocoso (♩ = c. 80)
89
f
94
mp


99
f
103
mp
107
f
112
mp
117
p
f

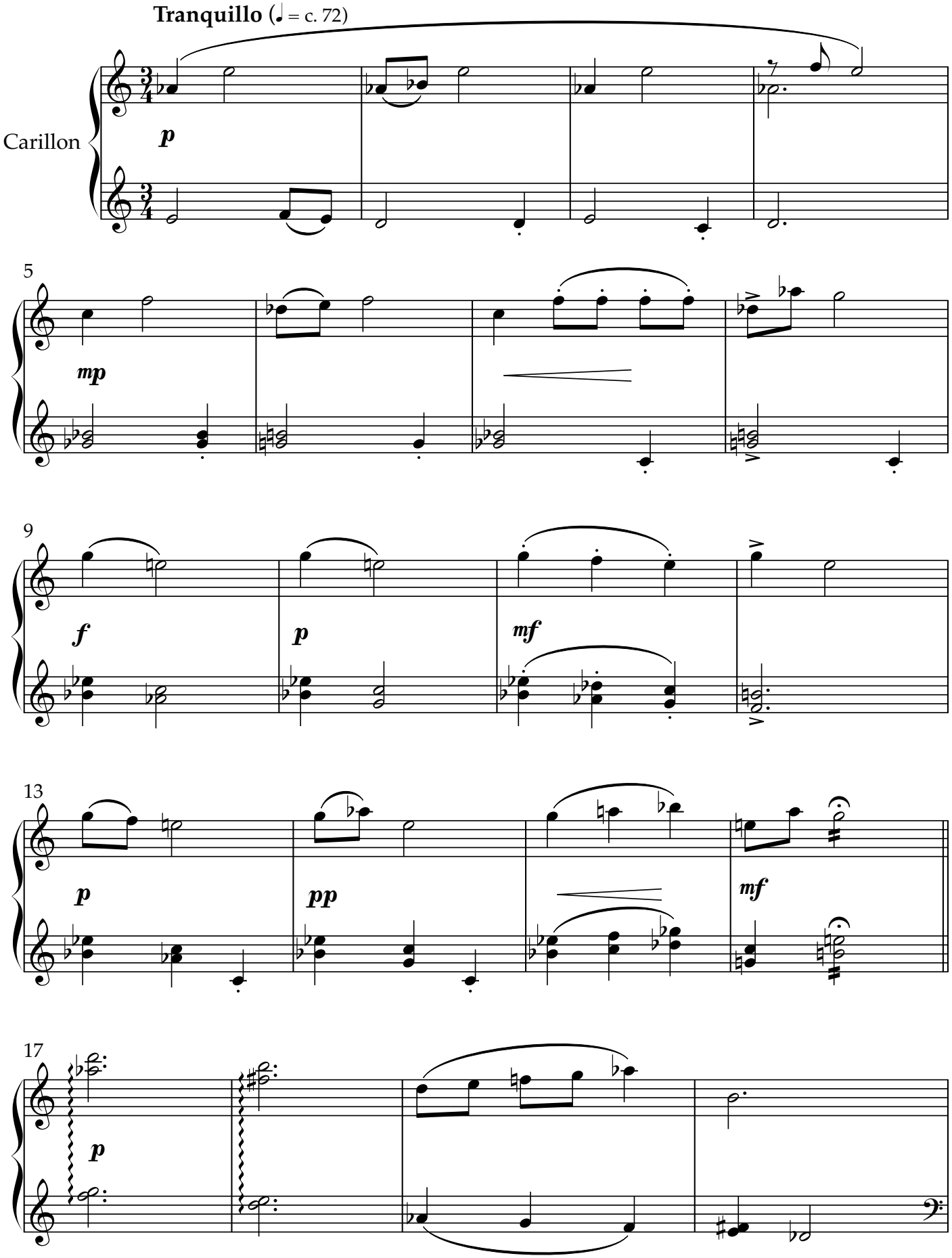

121
mf
125
129
p
132
f
135
p
rit.
f

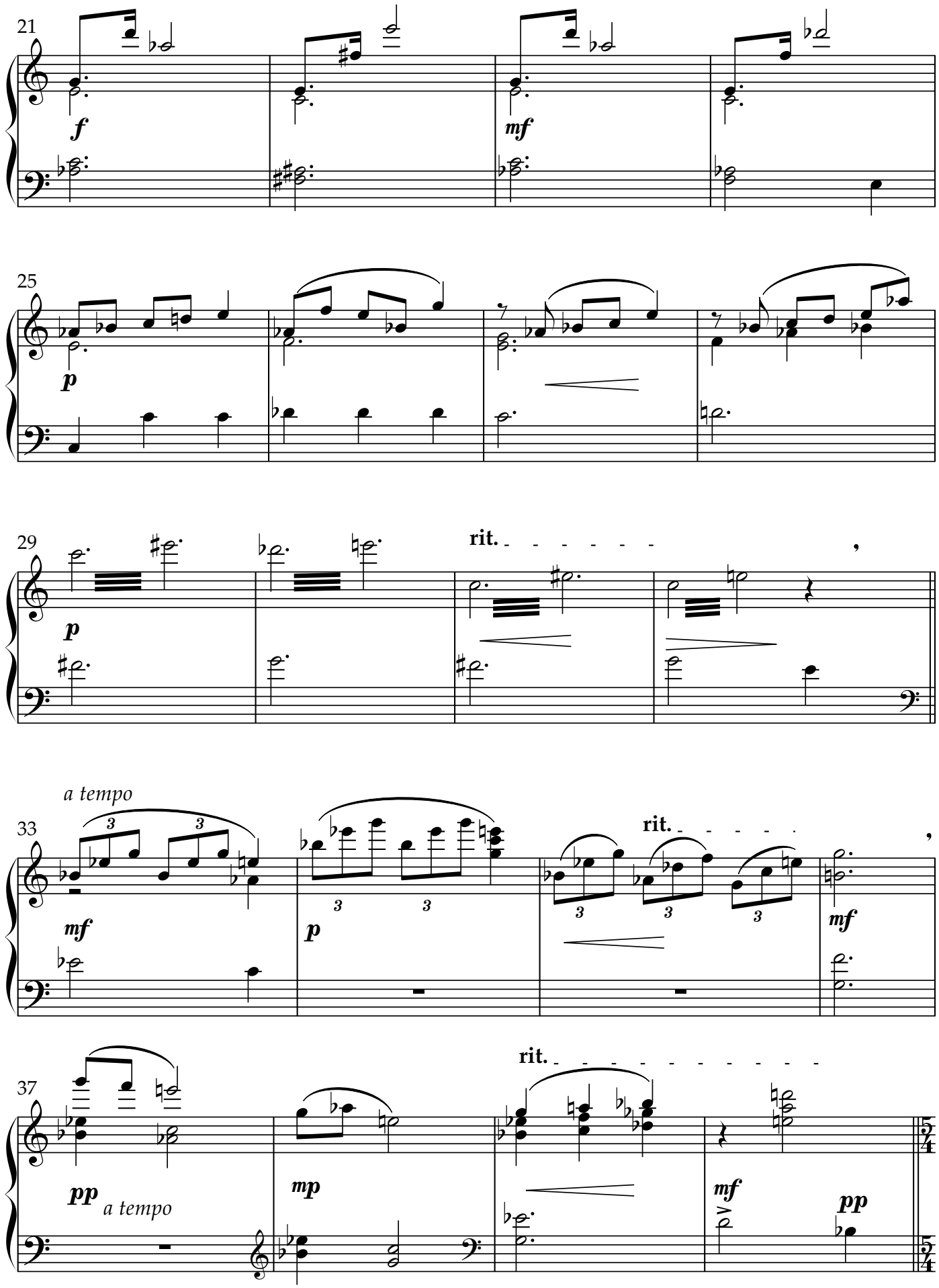
Lailah

Nocturne for carillon

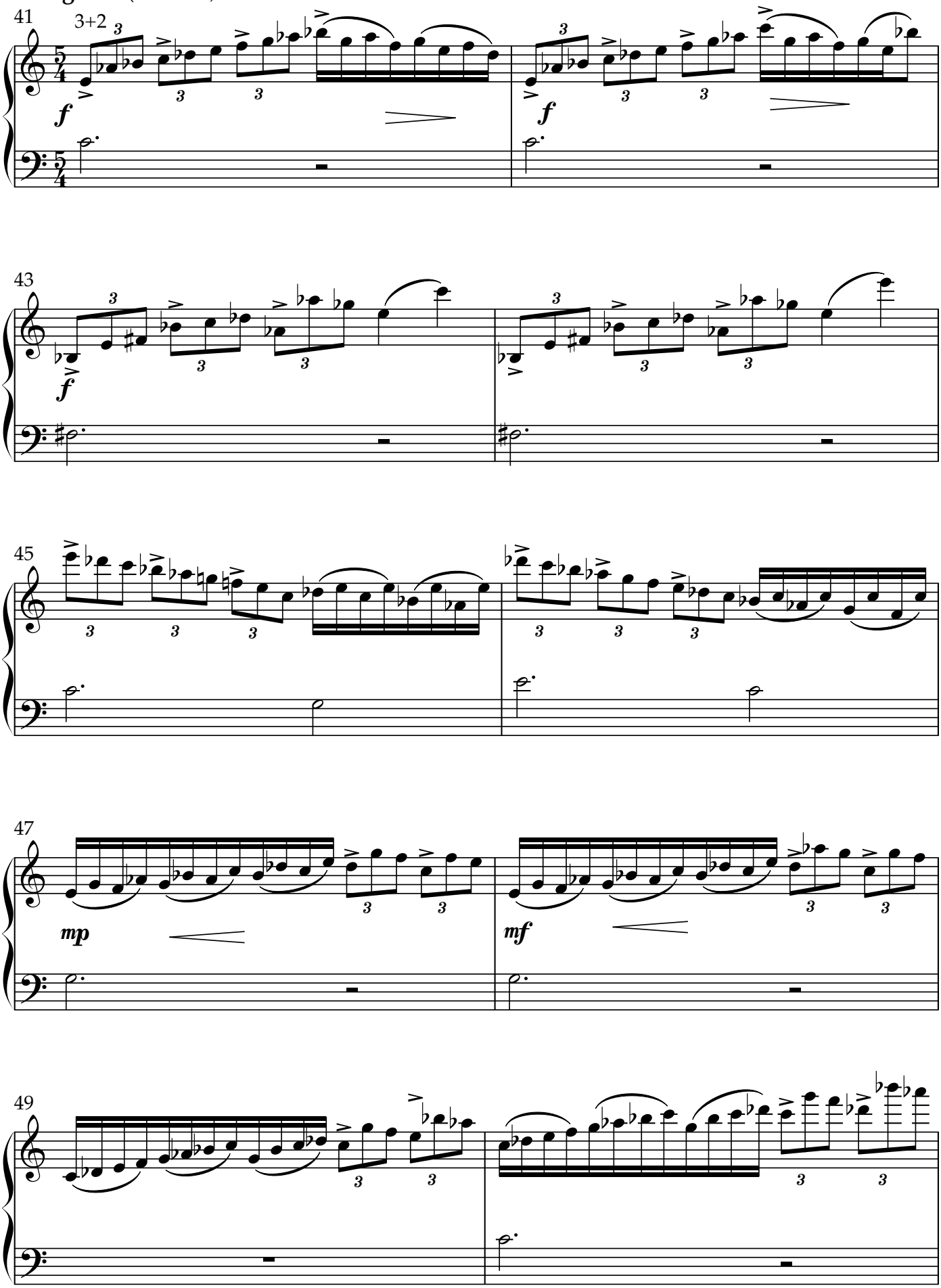
Mazzeltov Project
Maastricht, 2021

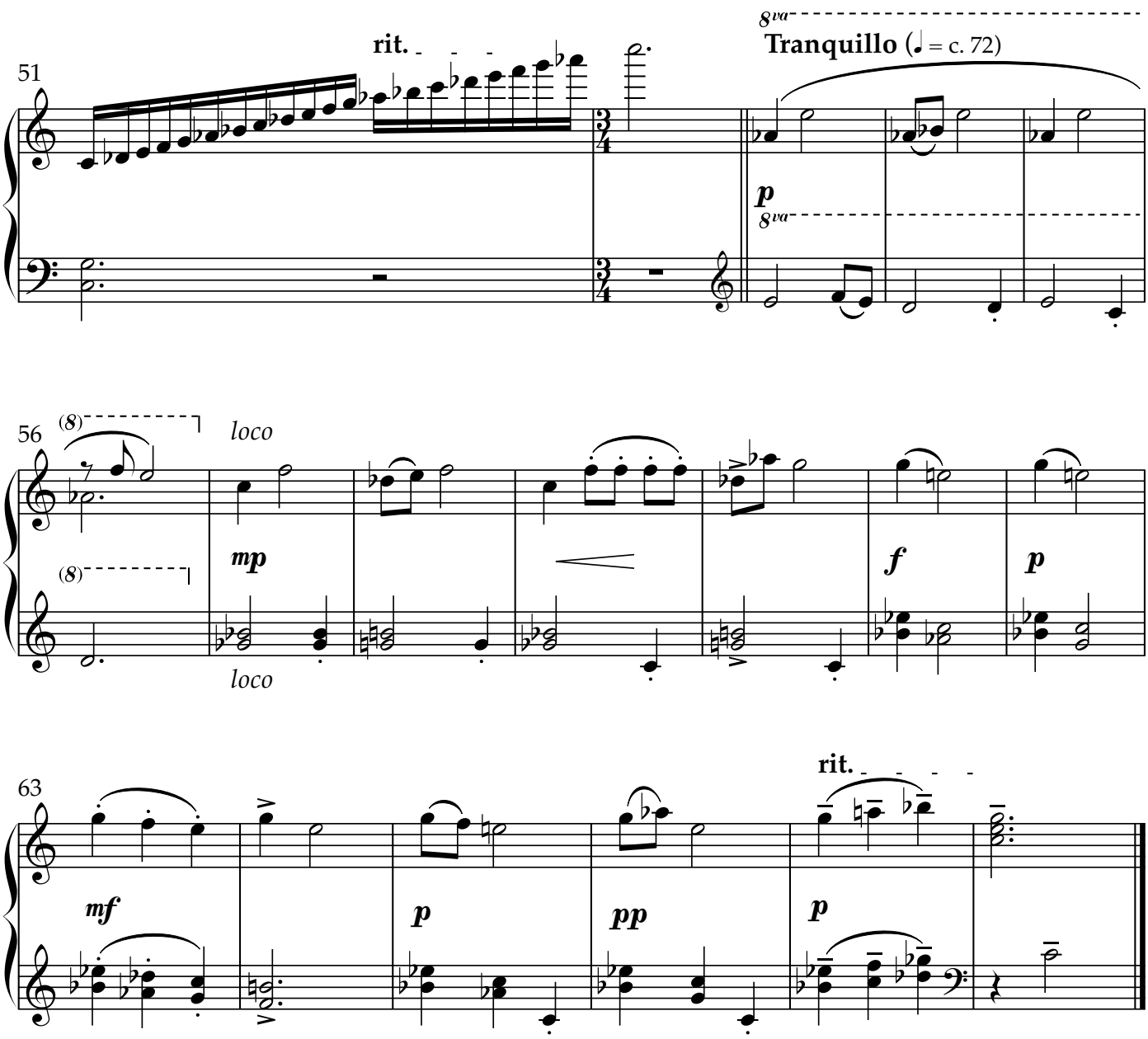
Mathieu Daniël Polak




21
f
mf
25
p
29
p
rit.
a tempo
33
mf
p
rit.
mf
37
pp
a tempo
mp
rit.
mf
pp

Agitato (♩ = c. 120)




51
rit.
8va
Tranquillo (♩ = c. 72)
p
8va
56
(8)
loco
mp
(8)
loco
f
p
63
rit.
mf
p
pp
p

Mazzeltov Project
Maastricht, 2021

Mayerke mein Suhn

from: Chants Populaires

Maurice Ravel (1875-1937)
Arranged by Mathieu Daniel Polak

Tranquillo (♩ = c. 72)

Carillon

p

3

6

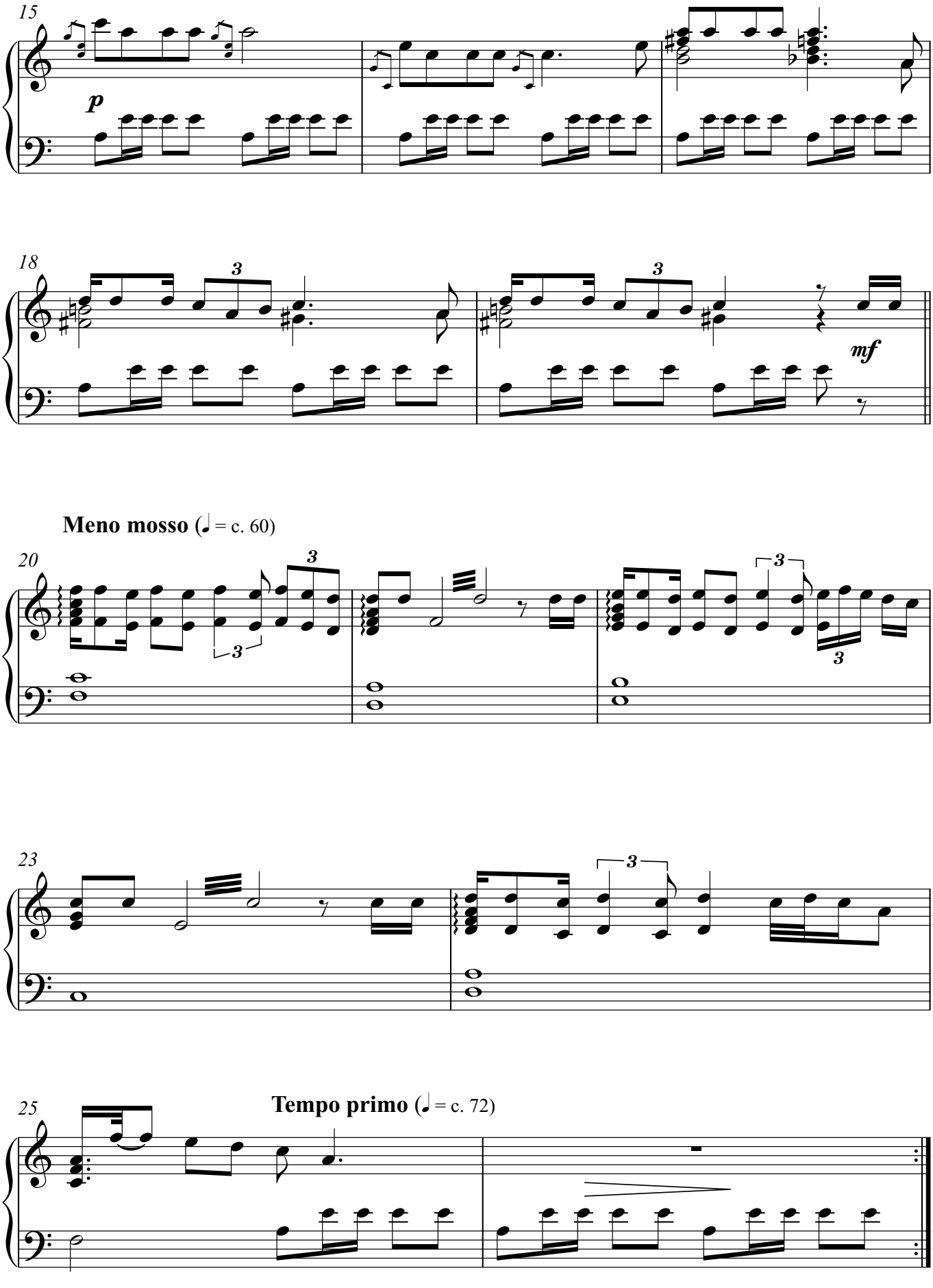
mf

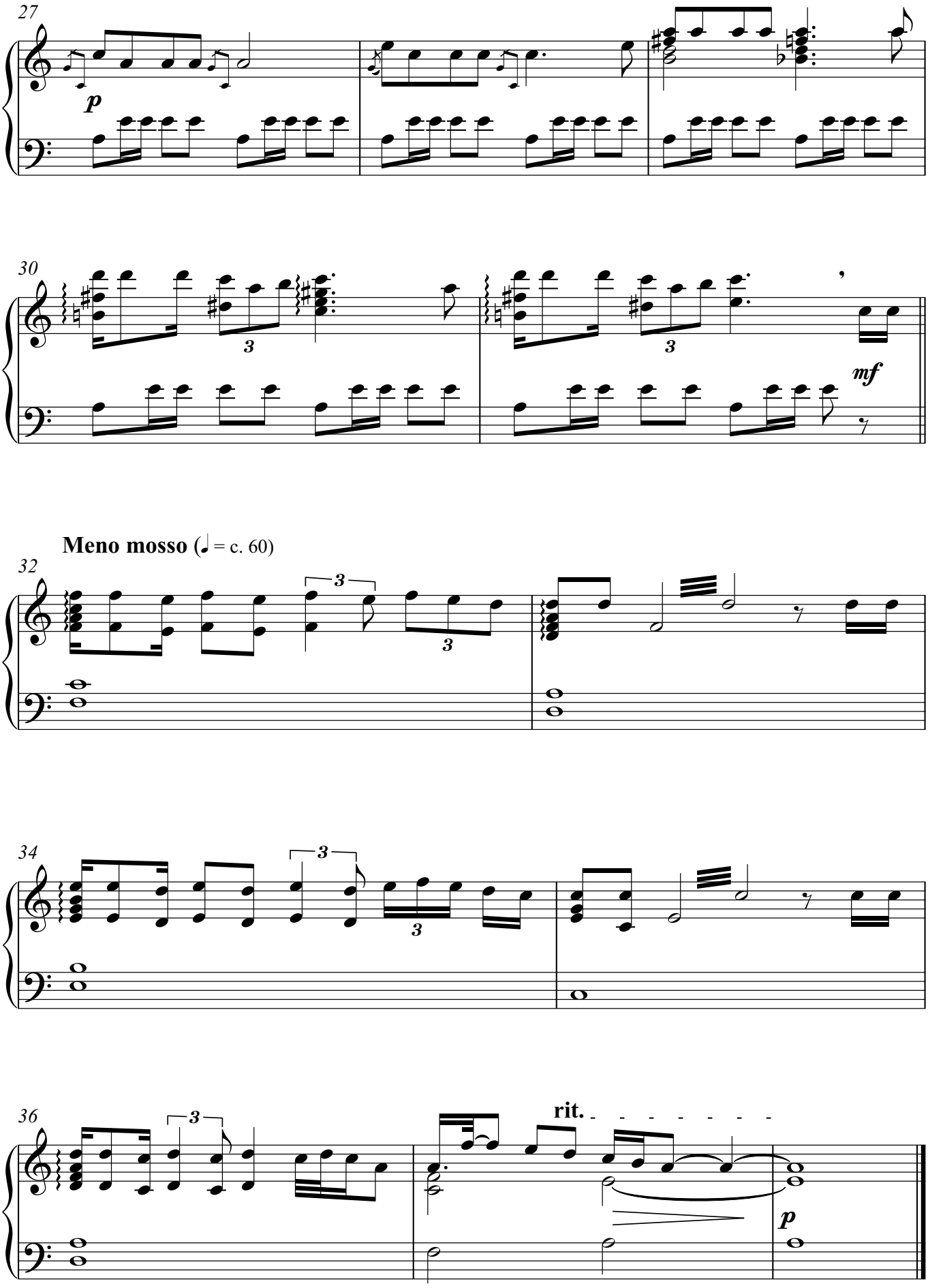
8

Meno mosso (♩ = c. 60)

11

Tempo primo (♩ = c. 72)

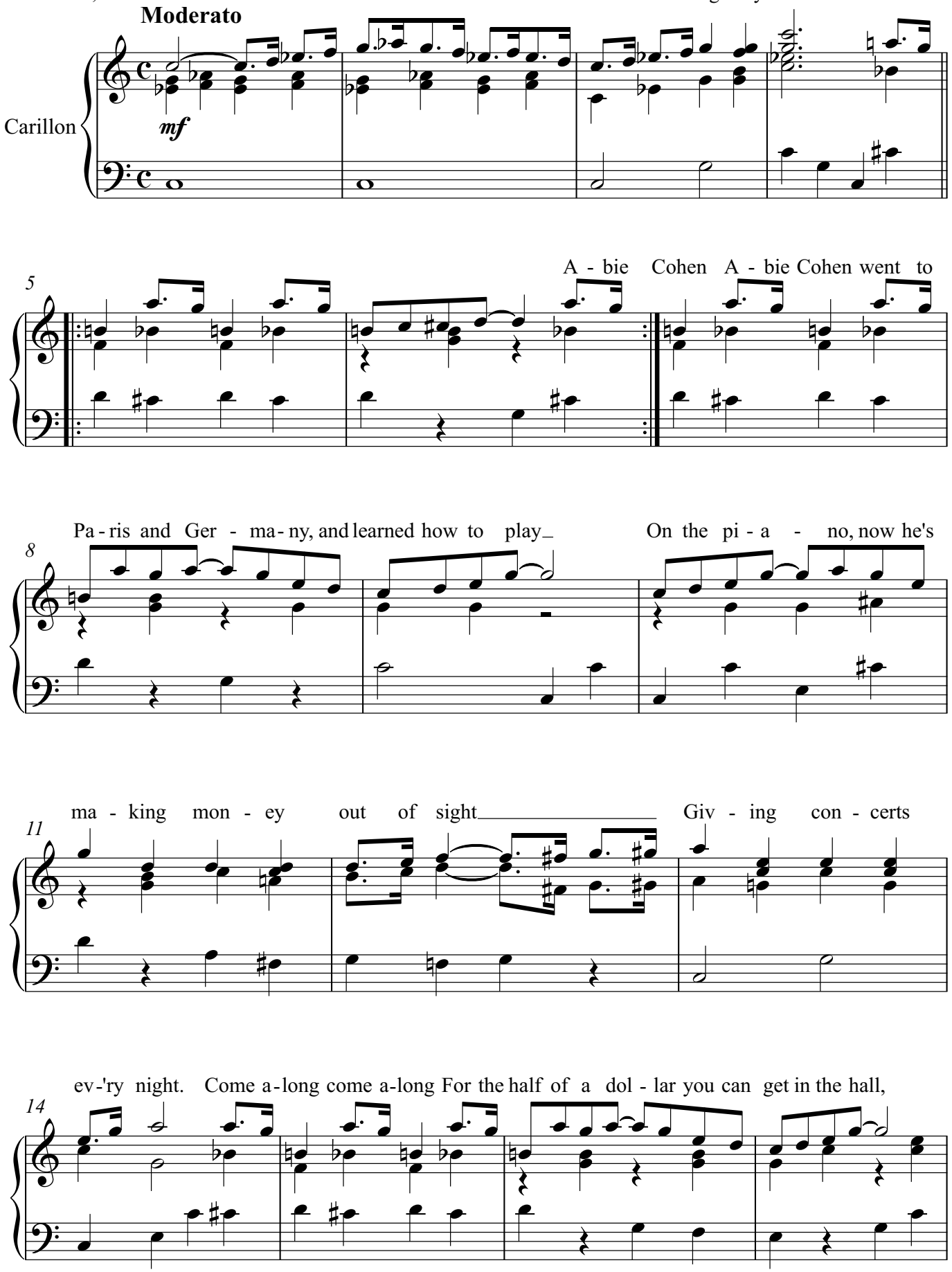

15
p
18
3
3
mf
Meno mosso (♩ = c. 60)
20
3
3
3
23
3
Tempo primo (♩ = c. 72)
25

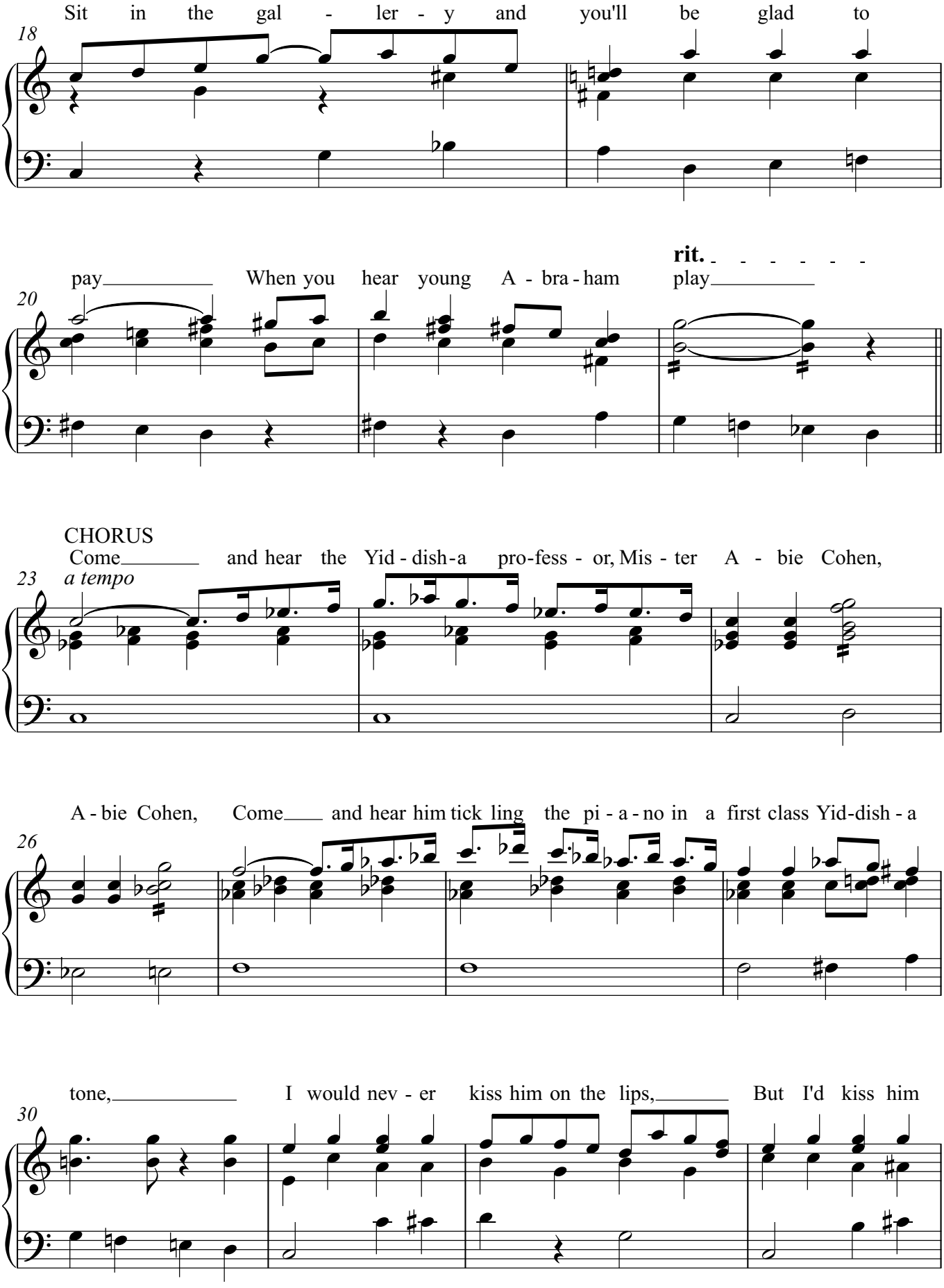

27
p
30
3
3
mf
Meno mosso (♩ = c. 60)
32
3
3
34
3
3
36
3
rit.
p

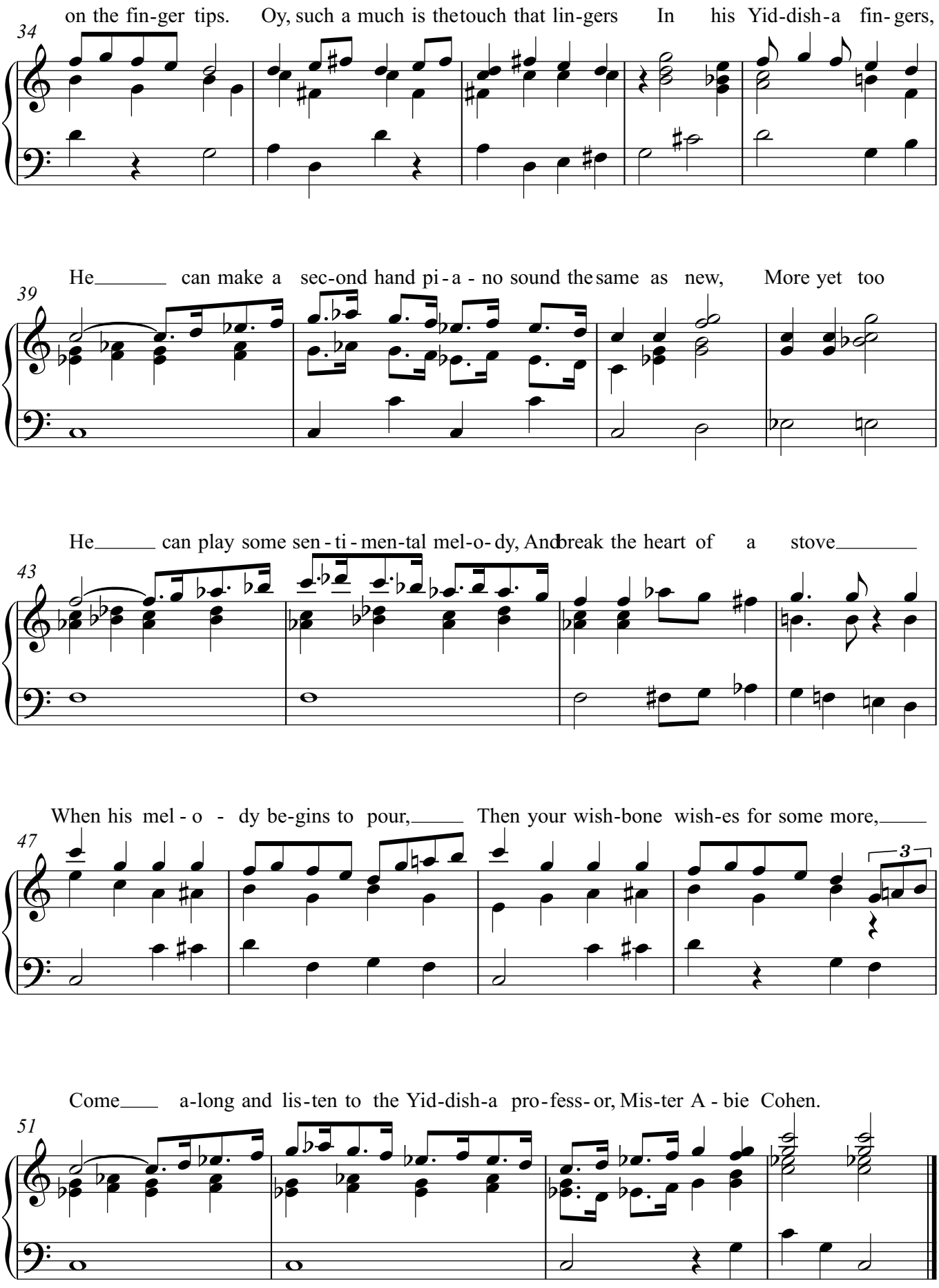
Yiddisha Professor

Mazzeltov Project
Maastricht, 2021

Irving Berlin (1888-1989)
Arranged by Mathieu Daniël Polak



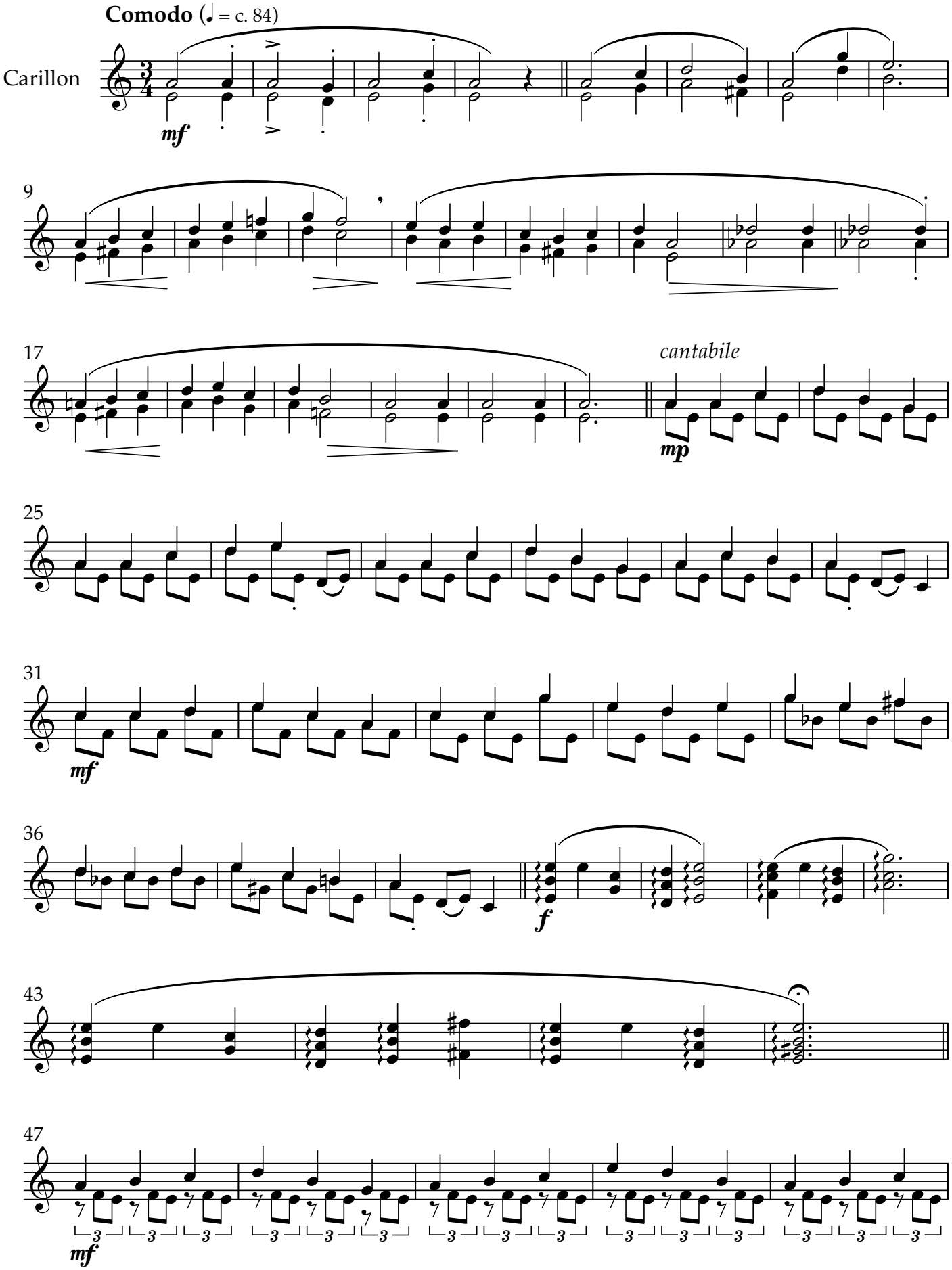

Sit in the gal - ler - y and you'll be glad to
18
pay When you hear young A - bra - ham play
rit.
20
CHORUS
Come and hear the Yid - dish - a pro - fess - or, Mis - ter A - bie Cohen,
23
a tempo
A - bie Cohen, Come and hear him tick ling the pi - a - no in a first class Yid - dish - a
26
tone, I would nev - er kiss him on the lips, But I'd kiss him
30

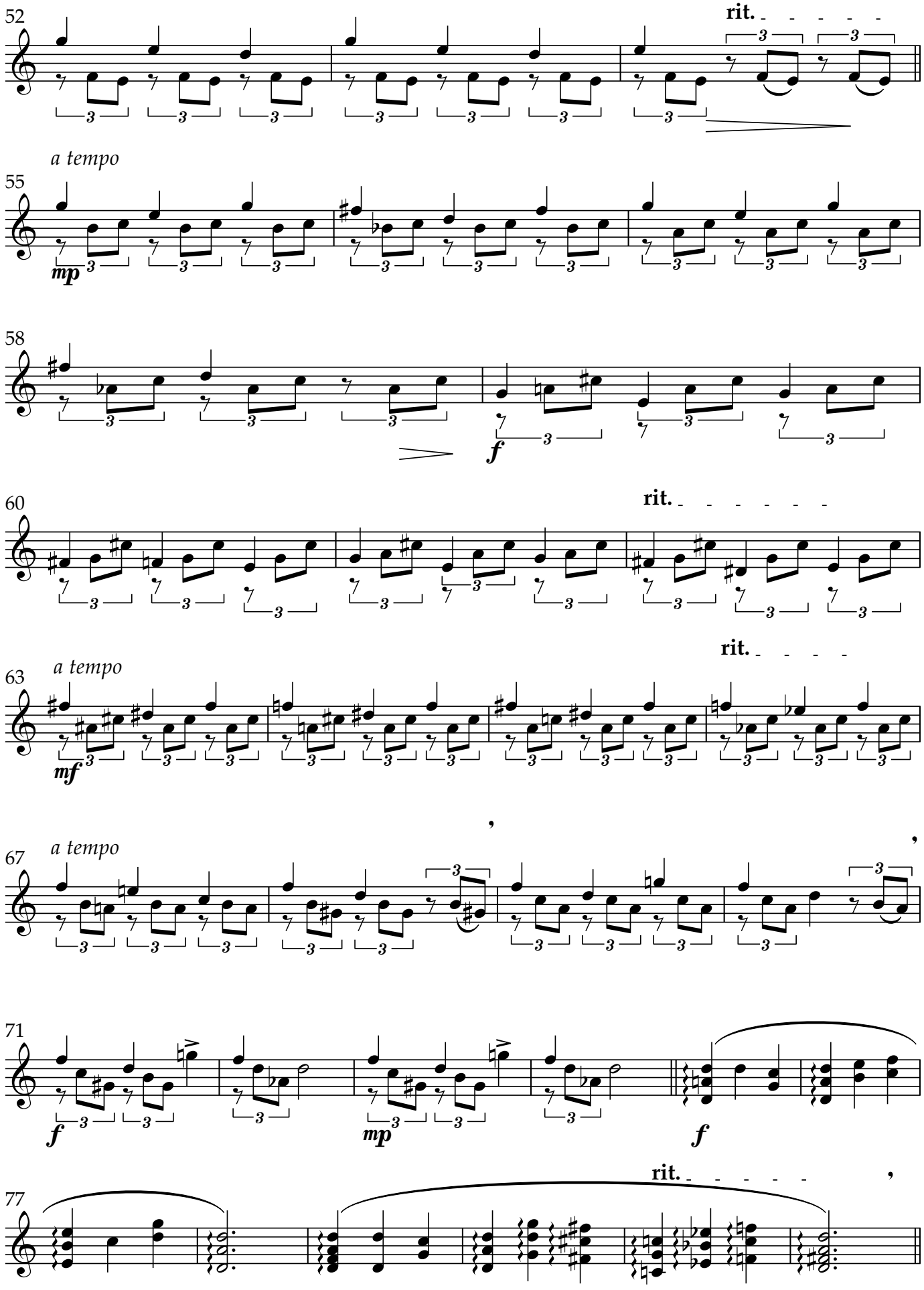

on the fin-ger tips. Oy, such a much is thetouch that lin-gers In his Yid-dish-a fin-gers,
34
He_____ can make a sec-ond hand pi-a-no sound thesame as new, More yet too
39
He_____ can play some sen-ti-men-tal mel-o-dy, Andbreak the heart of a stove_____
43
When his mel-o-dy be-gins to pour,_____ Then your wish-bone wish-es for some more,_____
47
3
Come____ a-long and lis-ten to the Yid-dish-a pro-fess-or, Mis-ter A-bie Cohen.
51

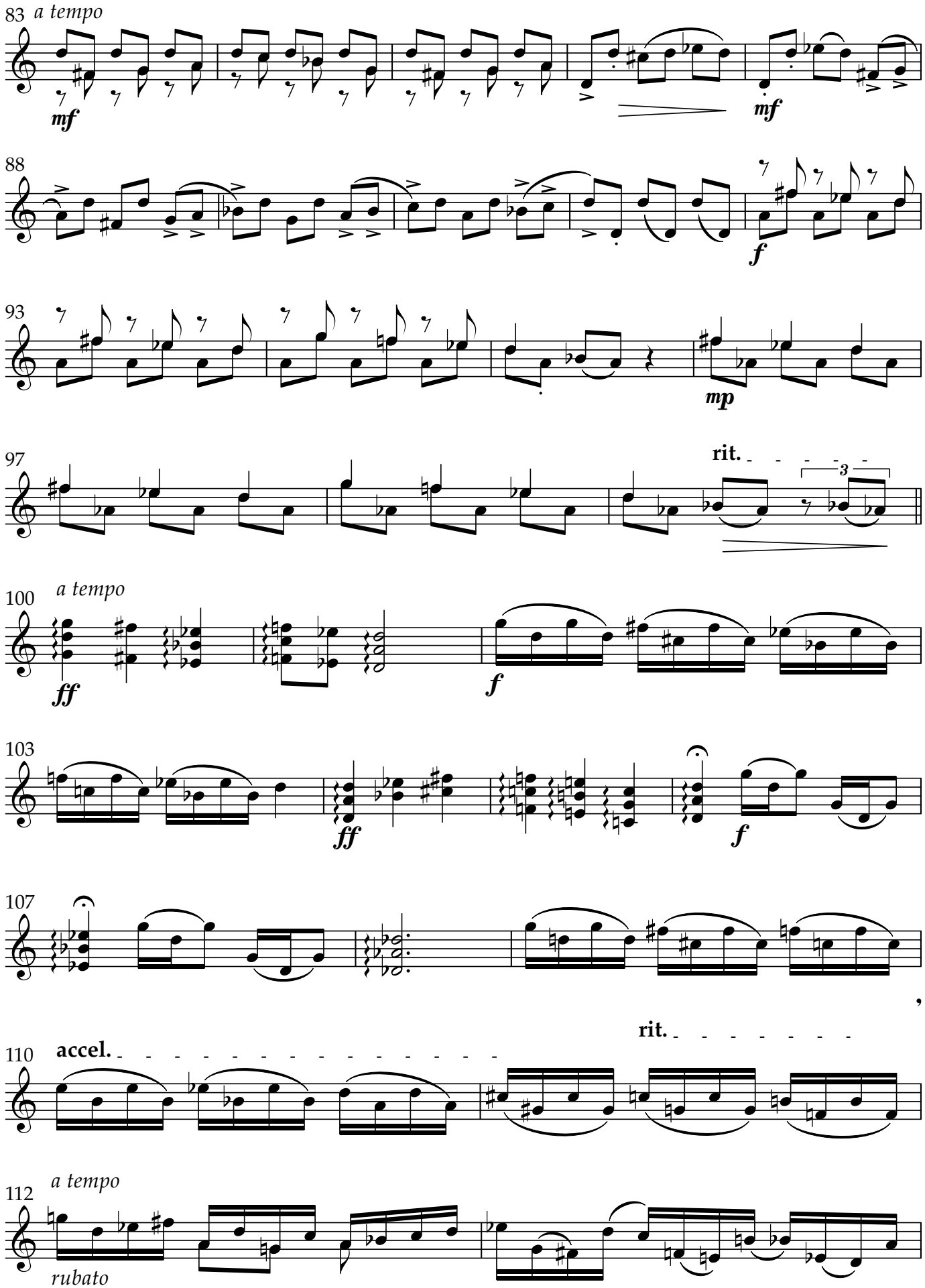
Mazzeltov Project
Maastricht, 2021

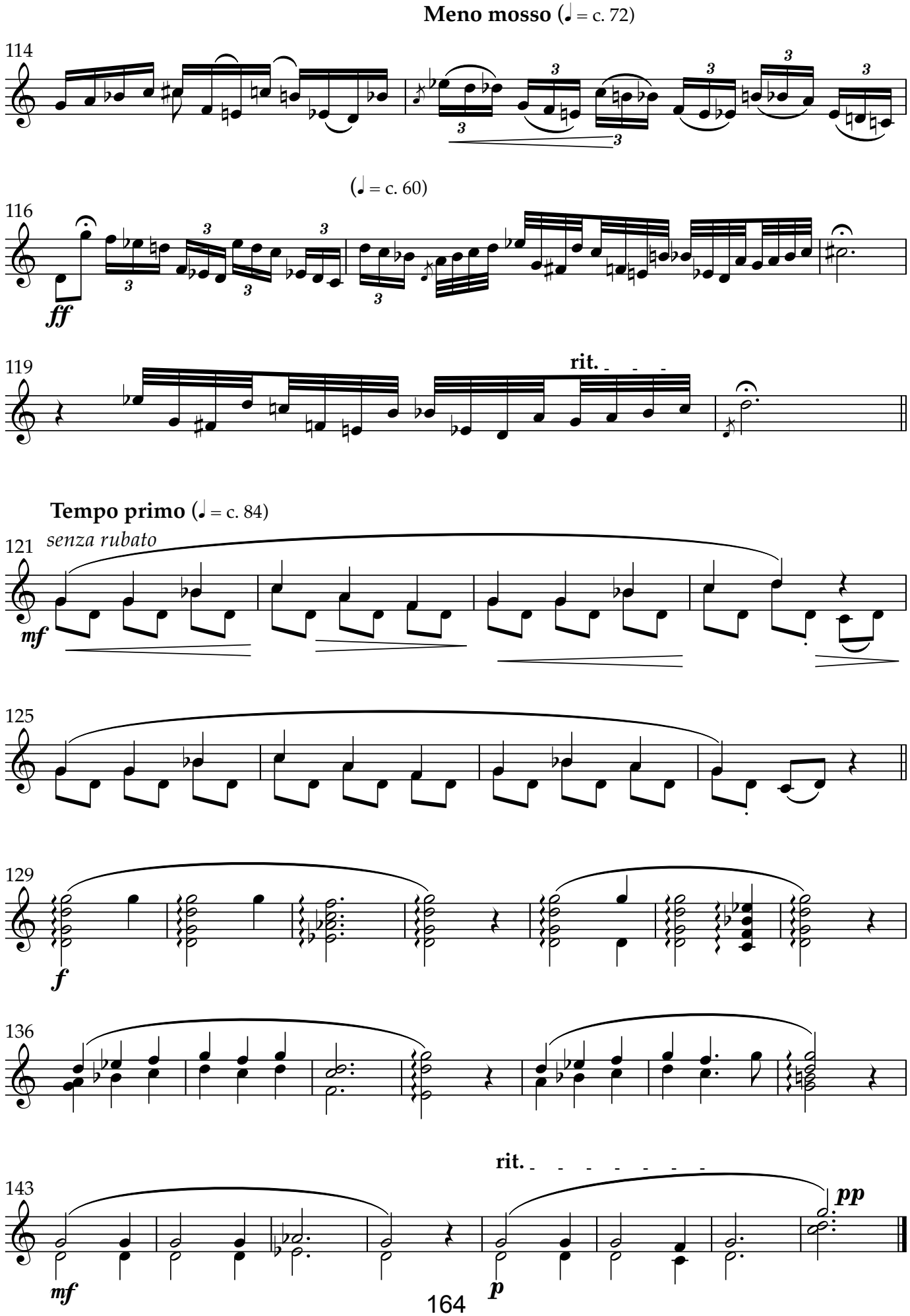
Finale

Mathieu Daniël Polak




52
rit.
a tempo
55
mp
58
f
60
rit.
rit.
63
a tempo
mf
67
a tempo
71
f
mp
f
77
rit.


83
a tempo
mf
mf
88
f
93
mp
97
rit.
3
100
a tempo
ff
f
103
ff
f
107
,
110
accel.
rit.
112
a tempo
rubato


Meno mosso (♩ = c. 72)
114
(♩ = c. 60)
116
ff
119
rit.
Tempo primo (♩ = c. 84)
senza rubato
121
mf
125
129
f
136
rit.
143
mf
p
pp

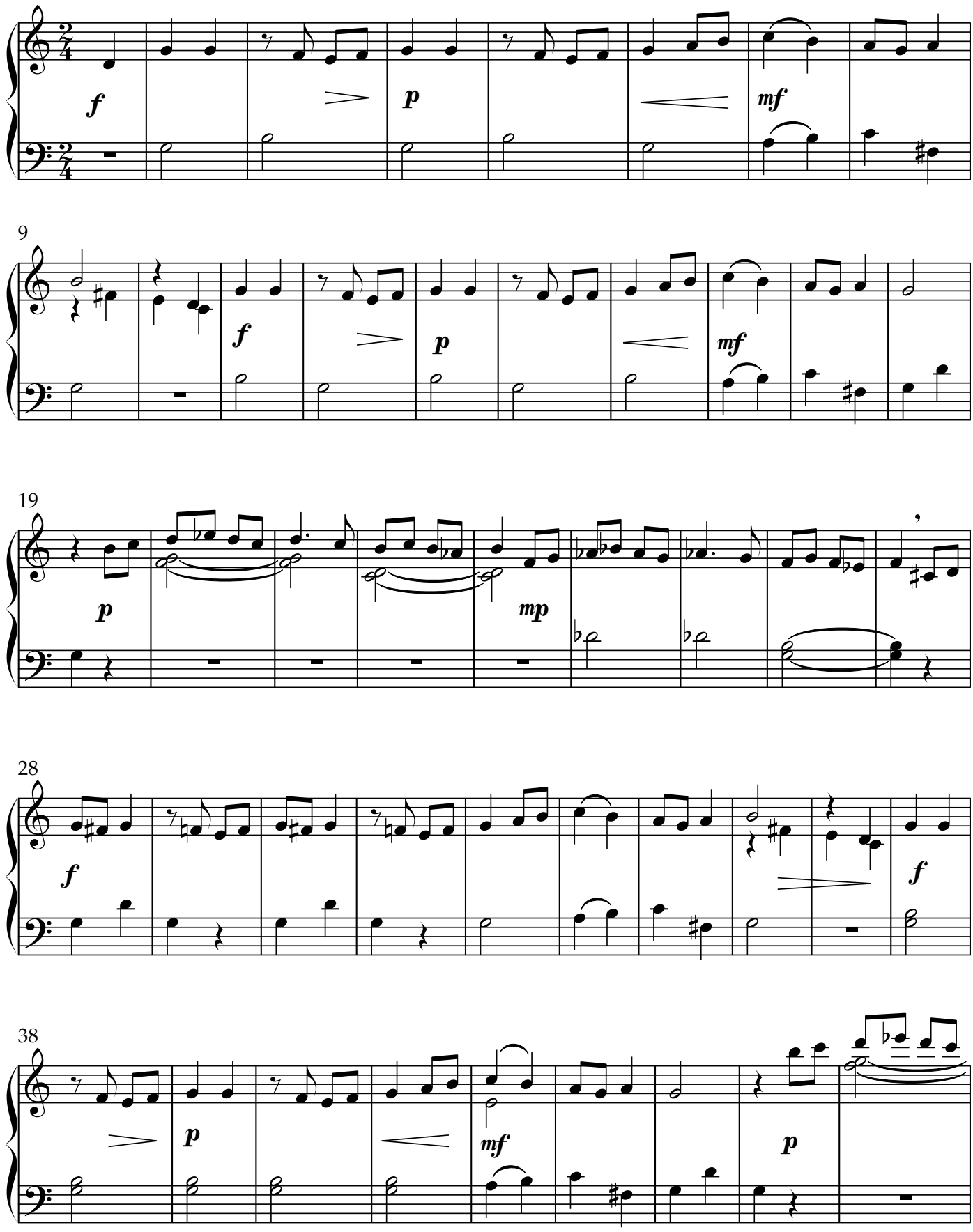
Wilhelmassel

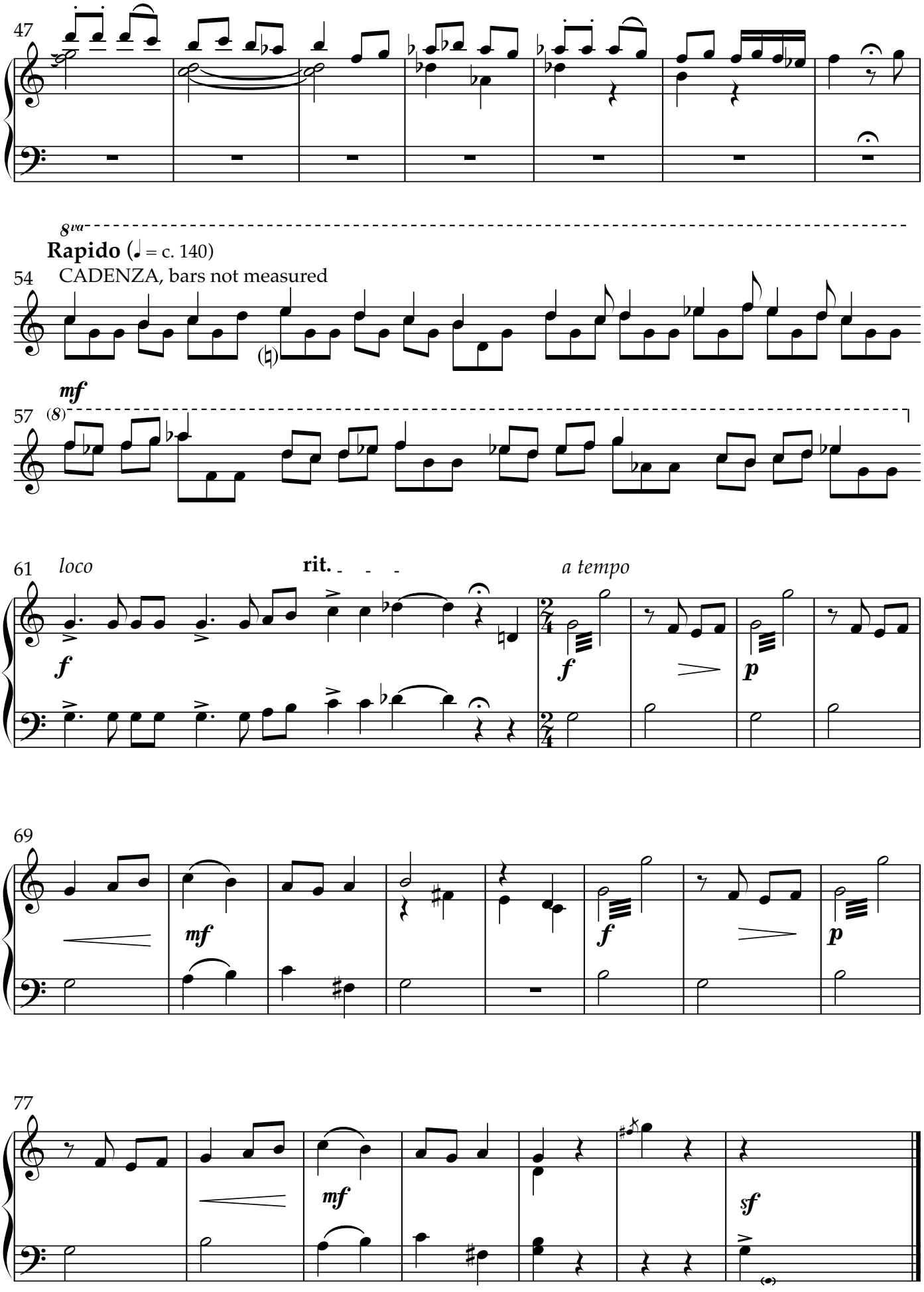
For the 18th Birthday of Princess Amalia

Mazzeltov Project
Maastricht, 2021

Mathieu Daniel Polak

Burlescamente (♩ = c. 110)

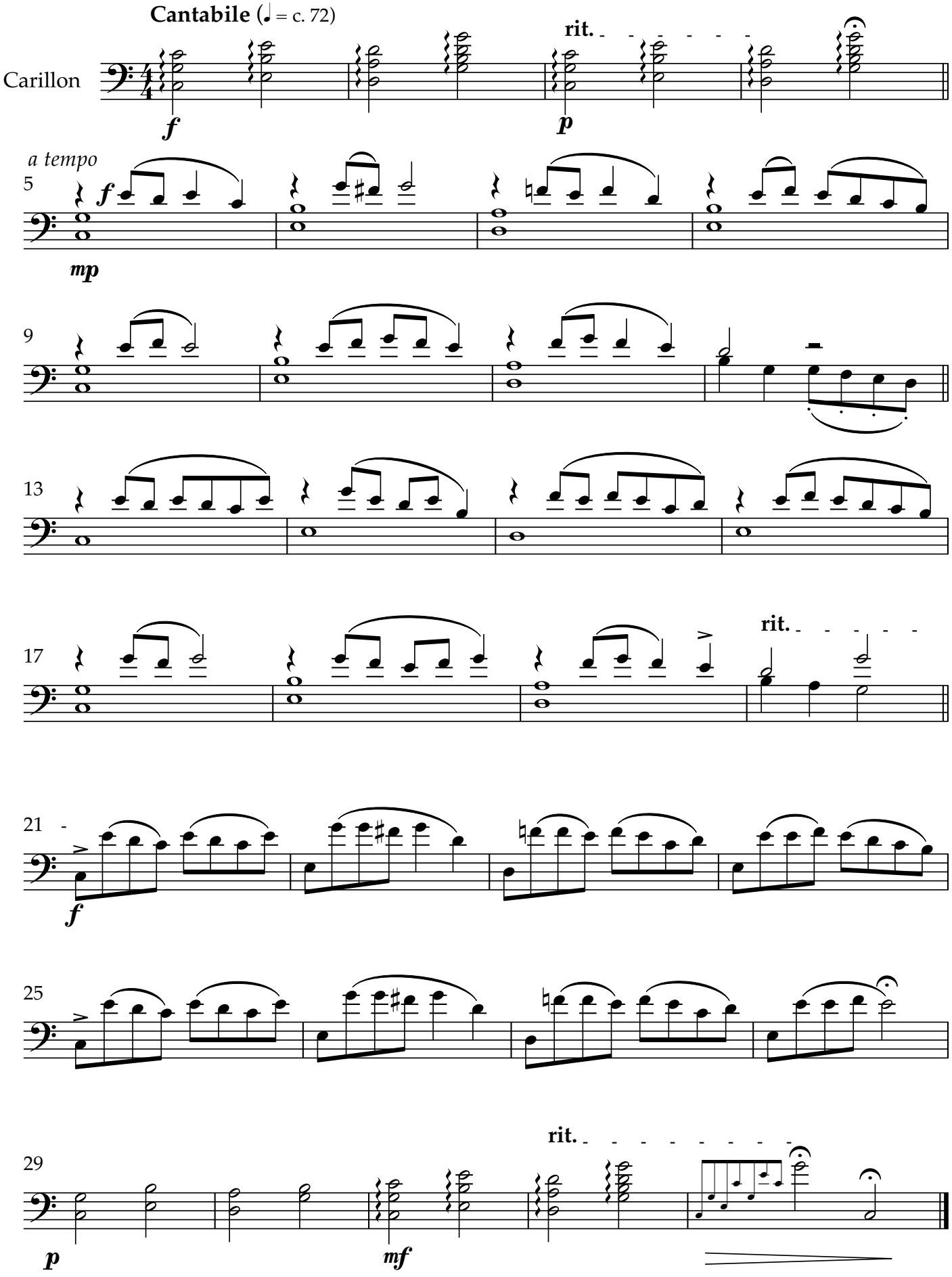



47
8va
Rapido (♩ = c. 140)
54
CADENZA, bars not measured
mf
57
(8)
61
loco
rit.
a tempo
f
f
p
69
mf
f
p
77
mf
sf

Nigun for Pedals

Mazzeltov Project
Maastricht, 2021

Mathieu Daniël Polak

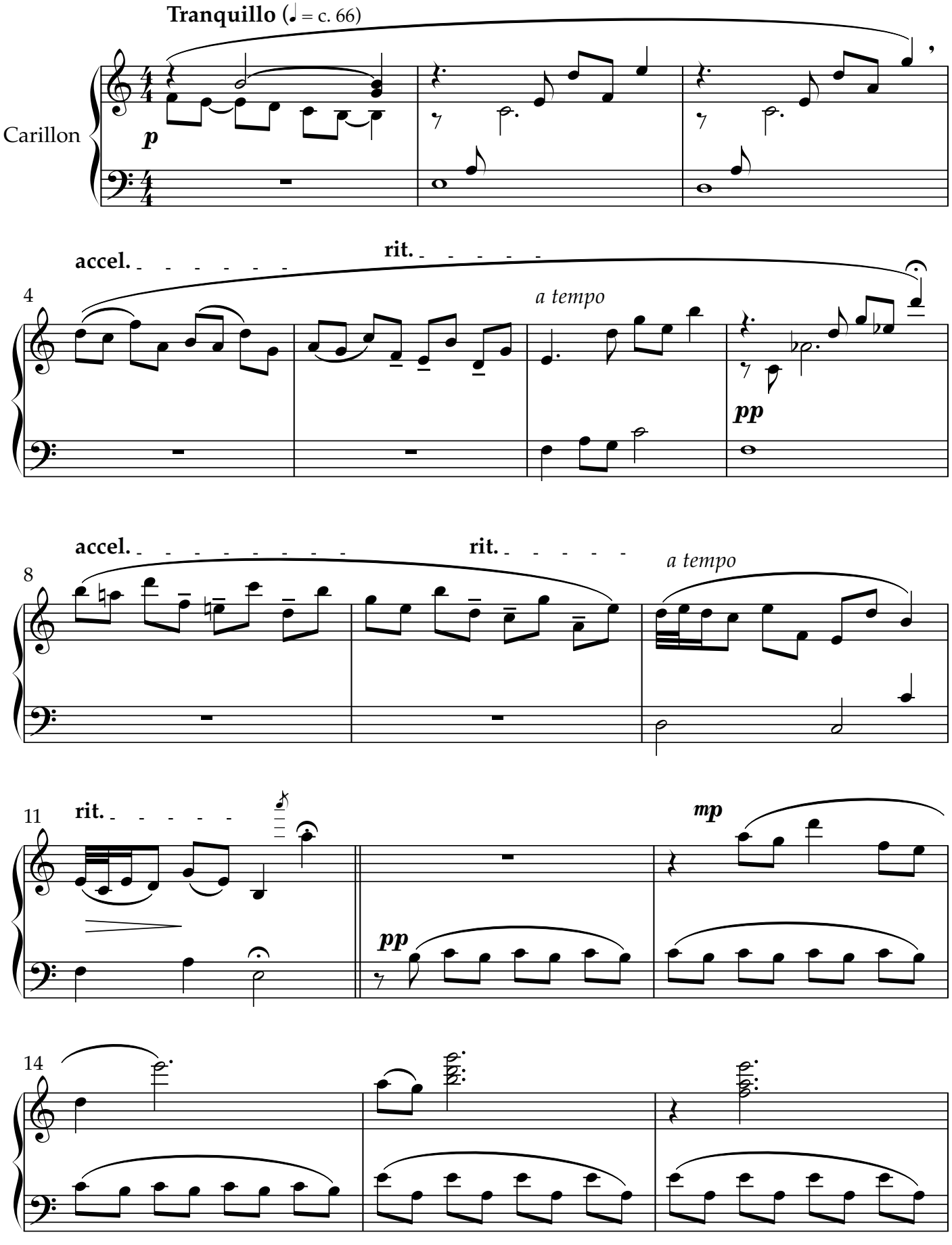


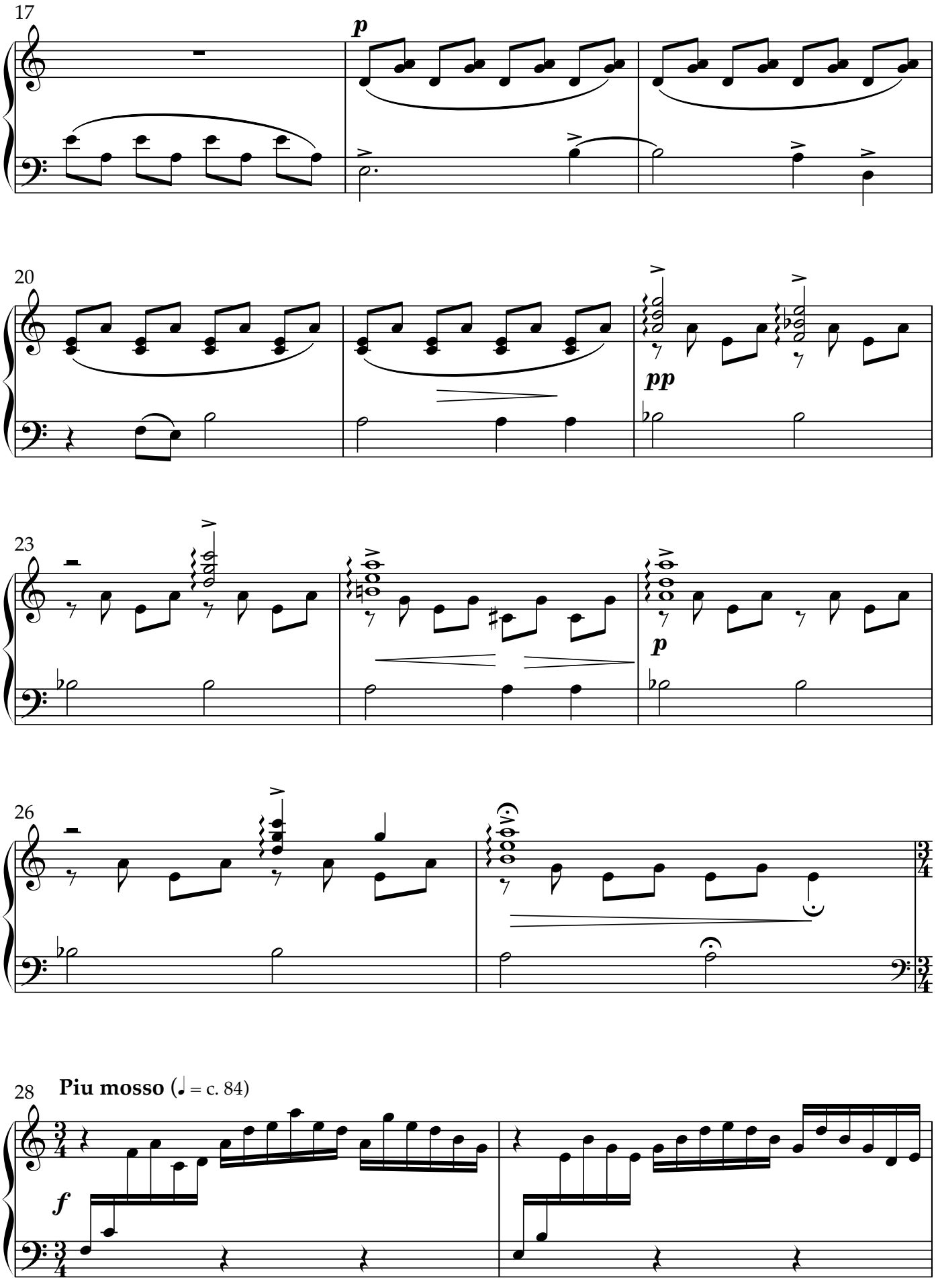
Mayim

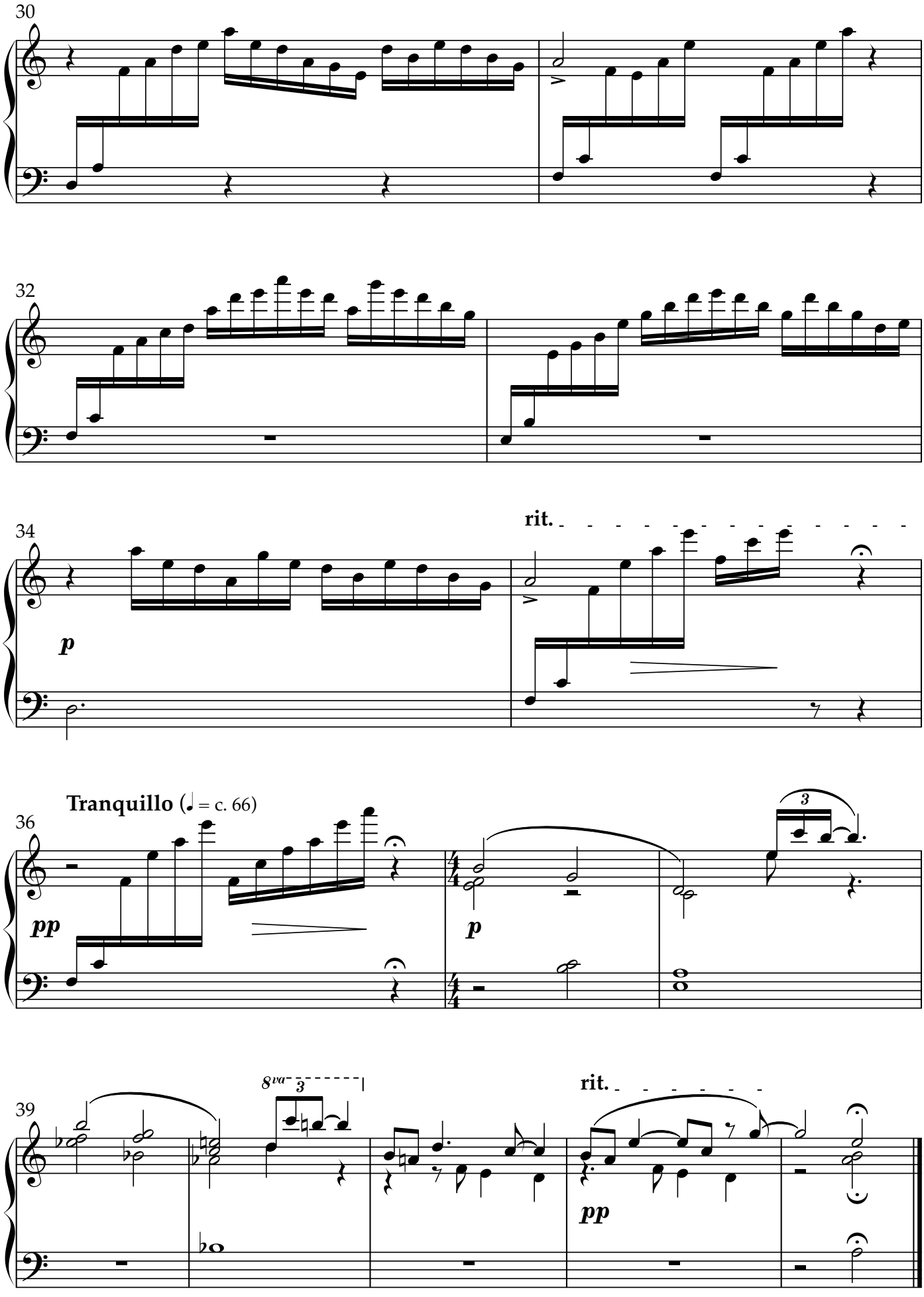
Mazzeltov Project
Maastricht, 2021

Water

Mathieu Daniël Polak




17
p
20
pp
23
p
26
28
Piu mosso (♩. = c. 84)
f


30
32
34
rit.
p
Tranquillo (♩ = c. 66)
36
pp
p
3
8va
3
39
rit.
pp

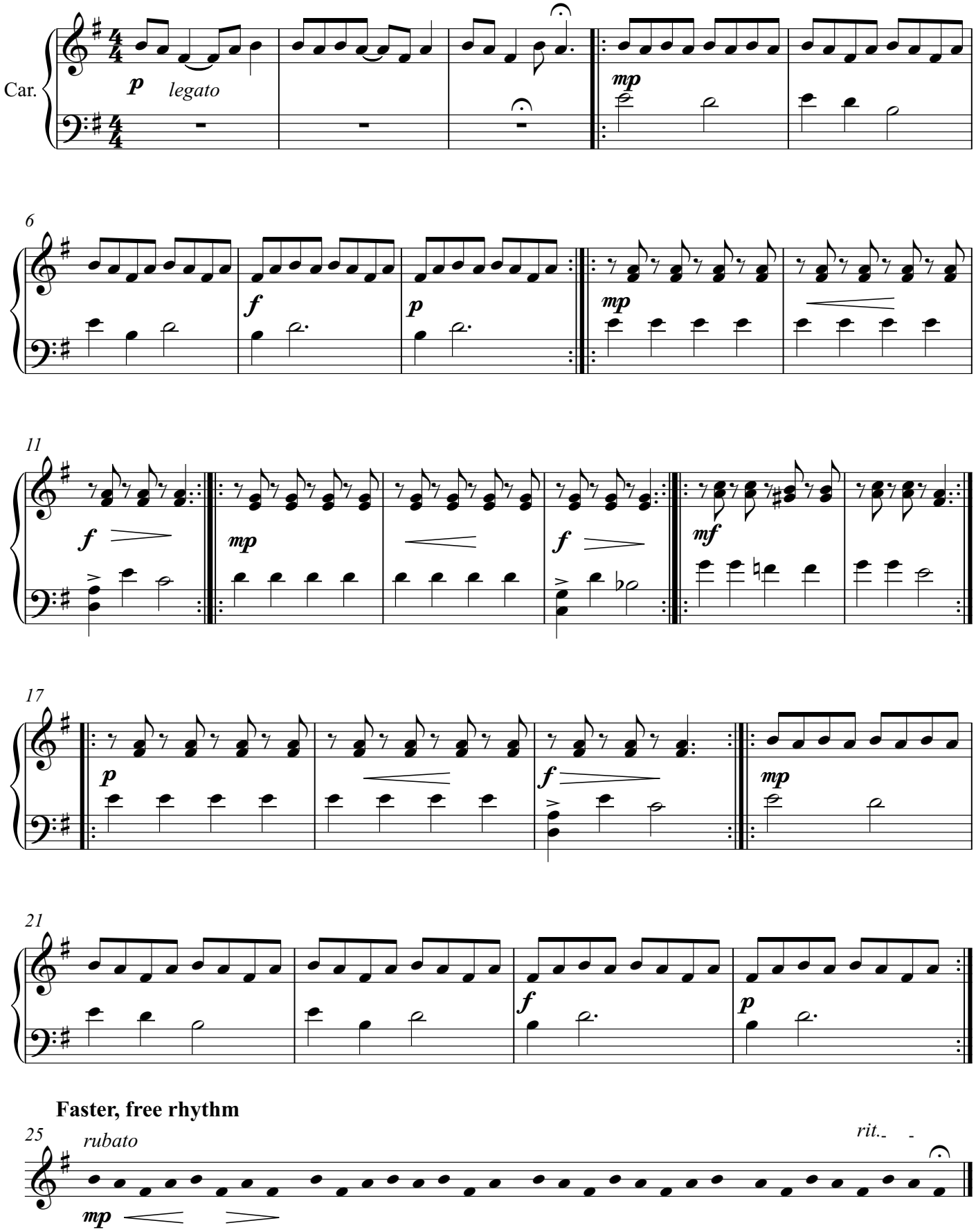
to my sister Caroline Polak Wilson (1958 - 2016)

Mazzeltov Project
Maastricht, 2021

Poem for Ooltewah

Mathieu Daniël Polak
2016/2021

Gently flowing



Faster, free rhythm

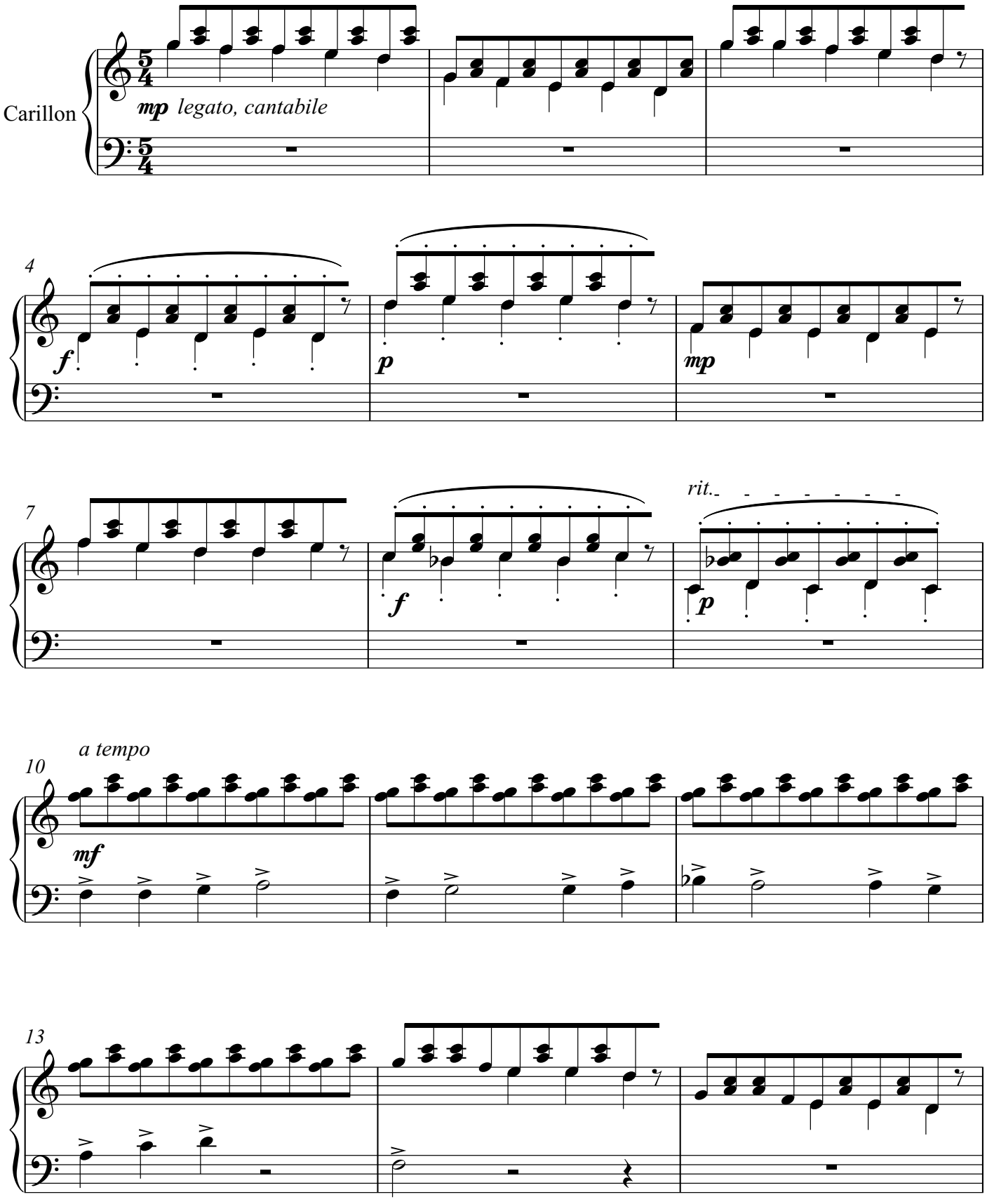
Commissioned by Joost de Jonge

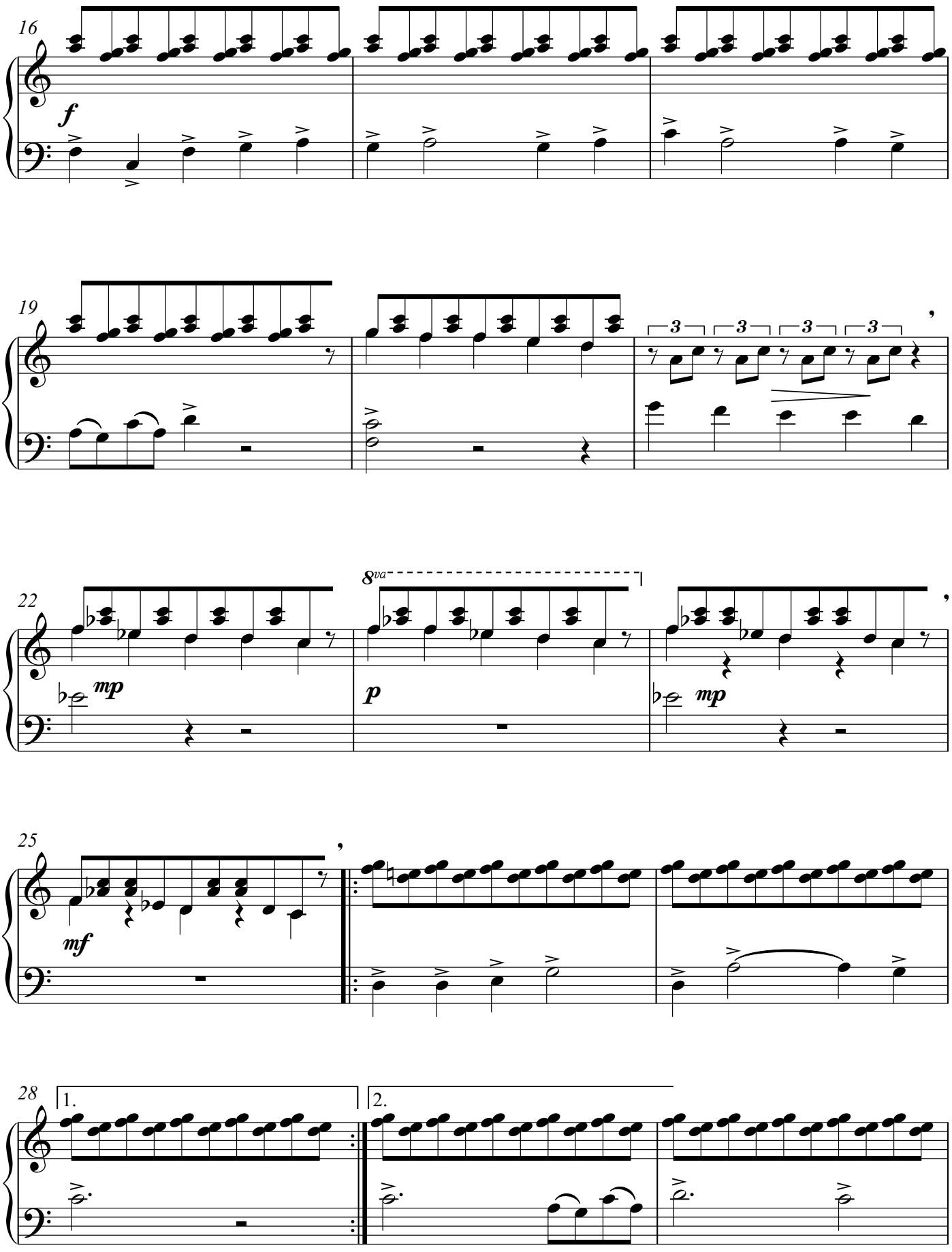
Mazzeltov Project
Maastricht, 2021

Golden Clouds

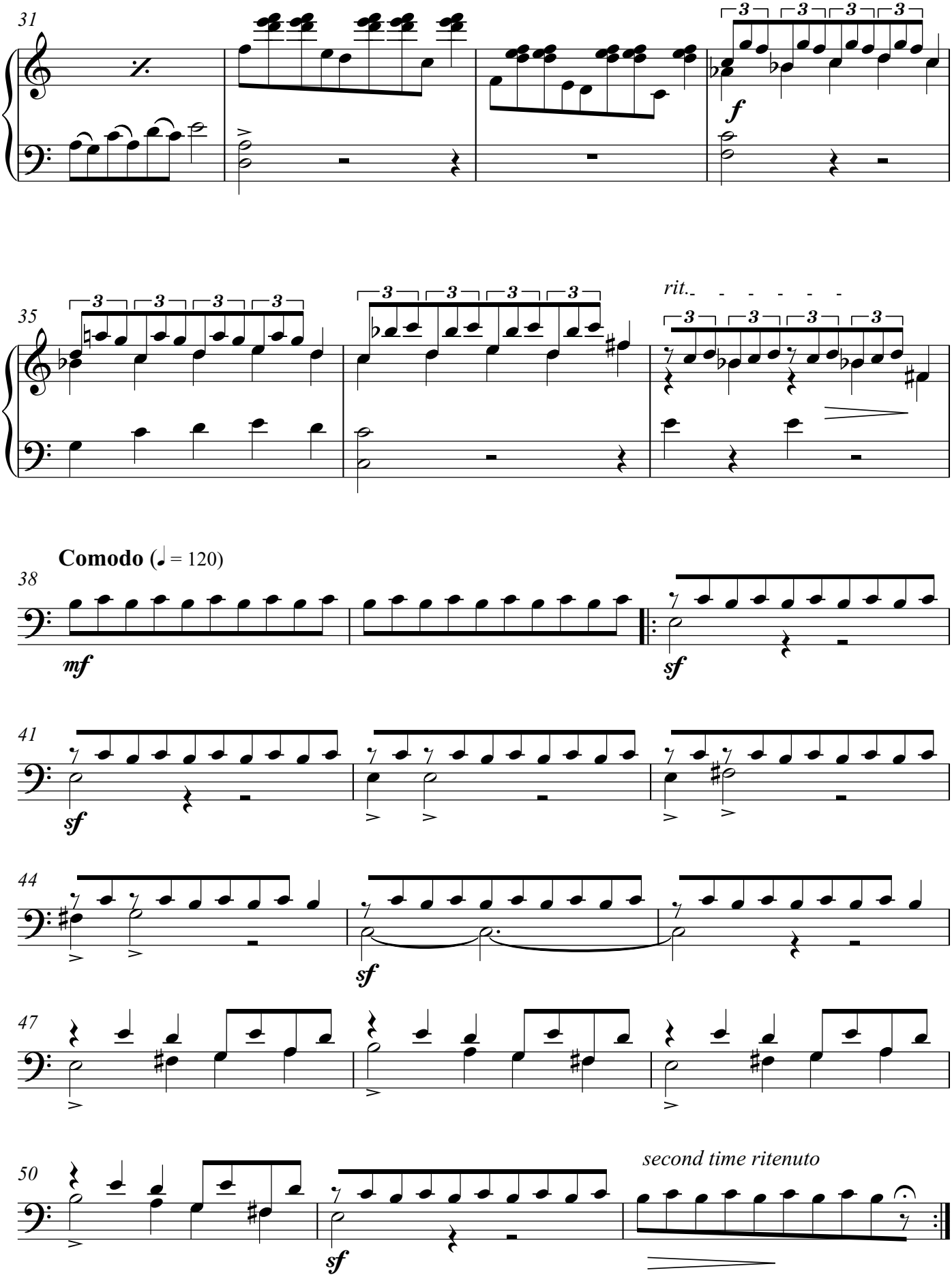
Mathieu Daniël Polak
2016/2021

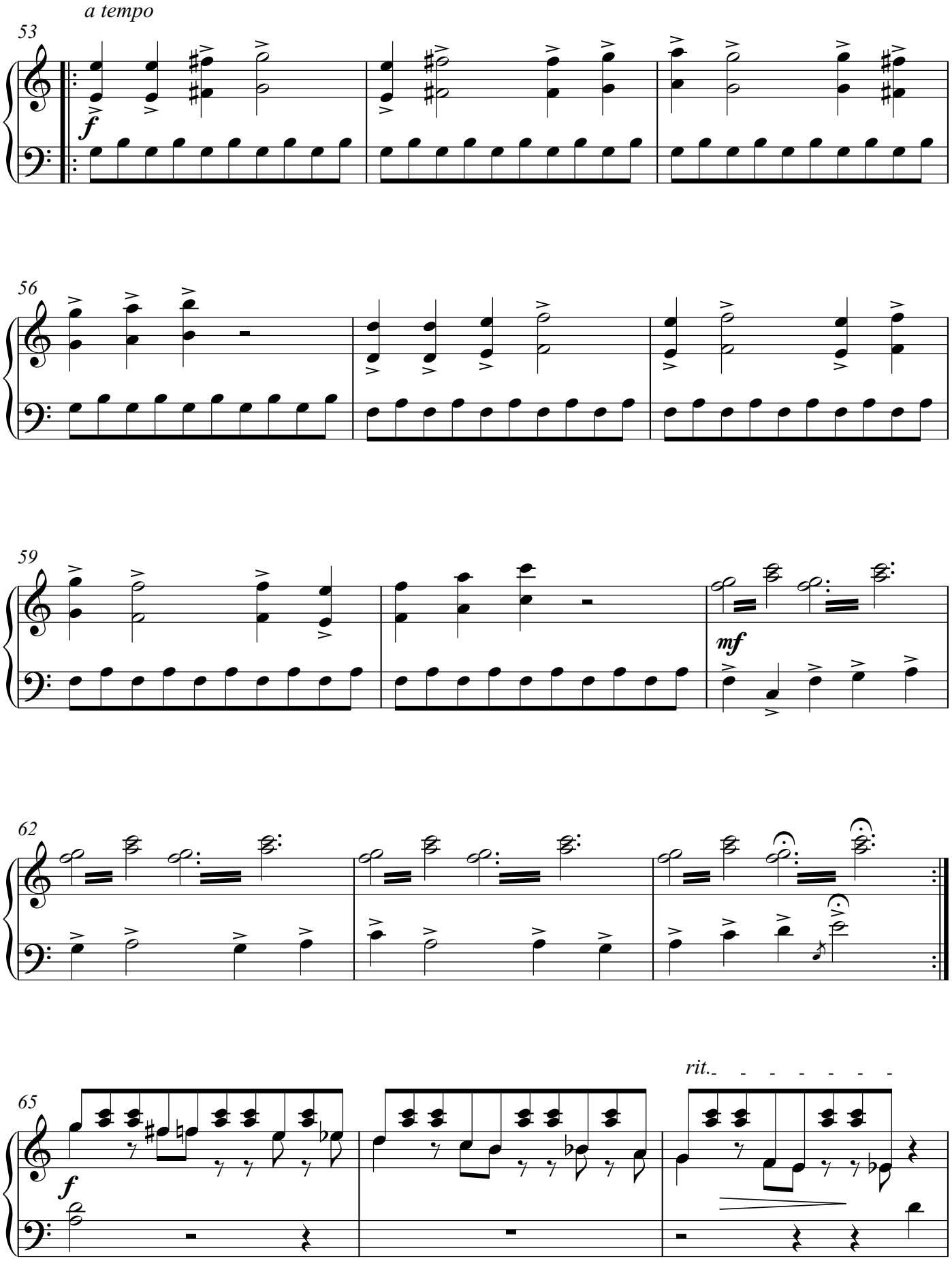
Comodo (♩ = 120)



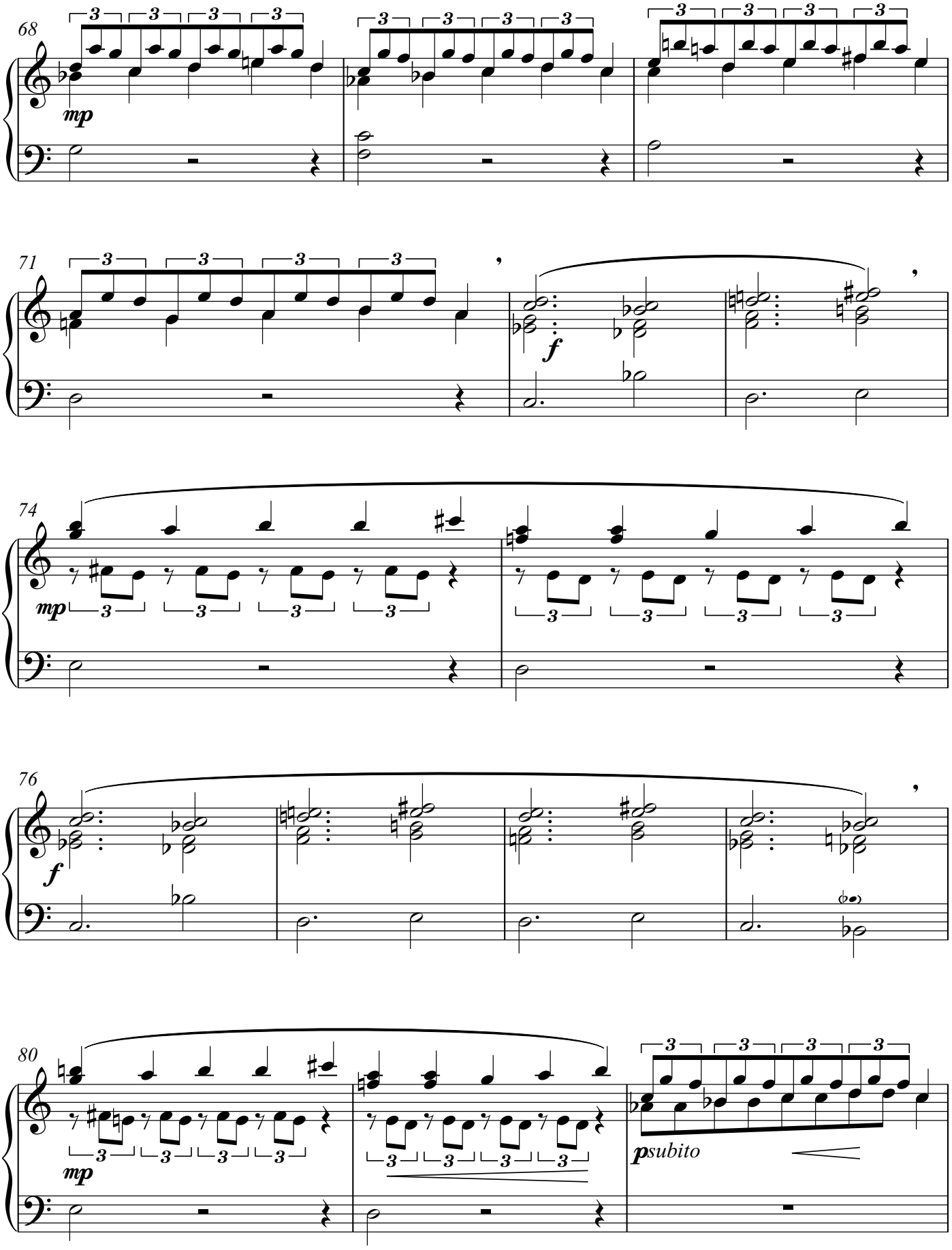

16
f
19
3
3
3
3
22
8va
mp
p
mp
25
mf
28
1.
2.

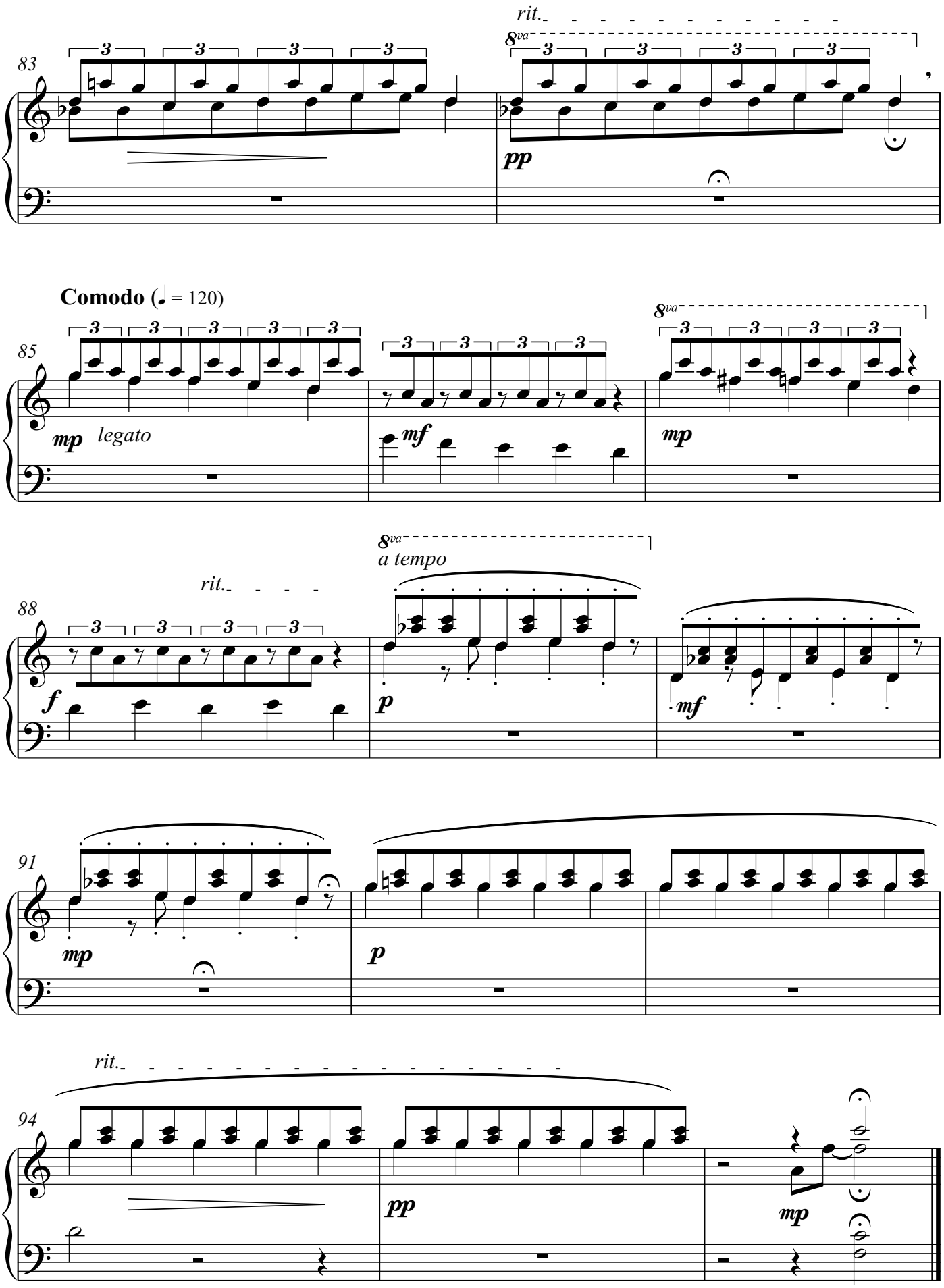
Gentile, rubato (♩ = 90)




a tempo
53
f
56
59
mf
62
65
f
rit.

Gentile, rubato (♩ = 90)




rit.
8va
83
pp
Comodo (♩ = 120)
85
mp
legato
mf
mp
8va
a tempo
rit.
88
f
p
mf
91
mp
p
rit.
94
pp
mp

View from carillon cabin City Hall Maastricht
Uitzicht carillon speelcabine Stadhuis Maastricht

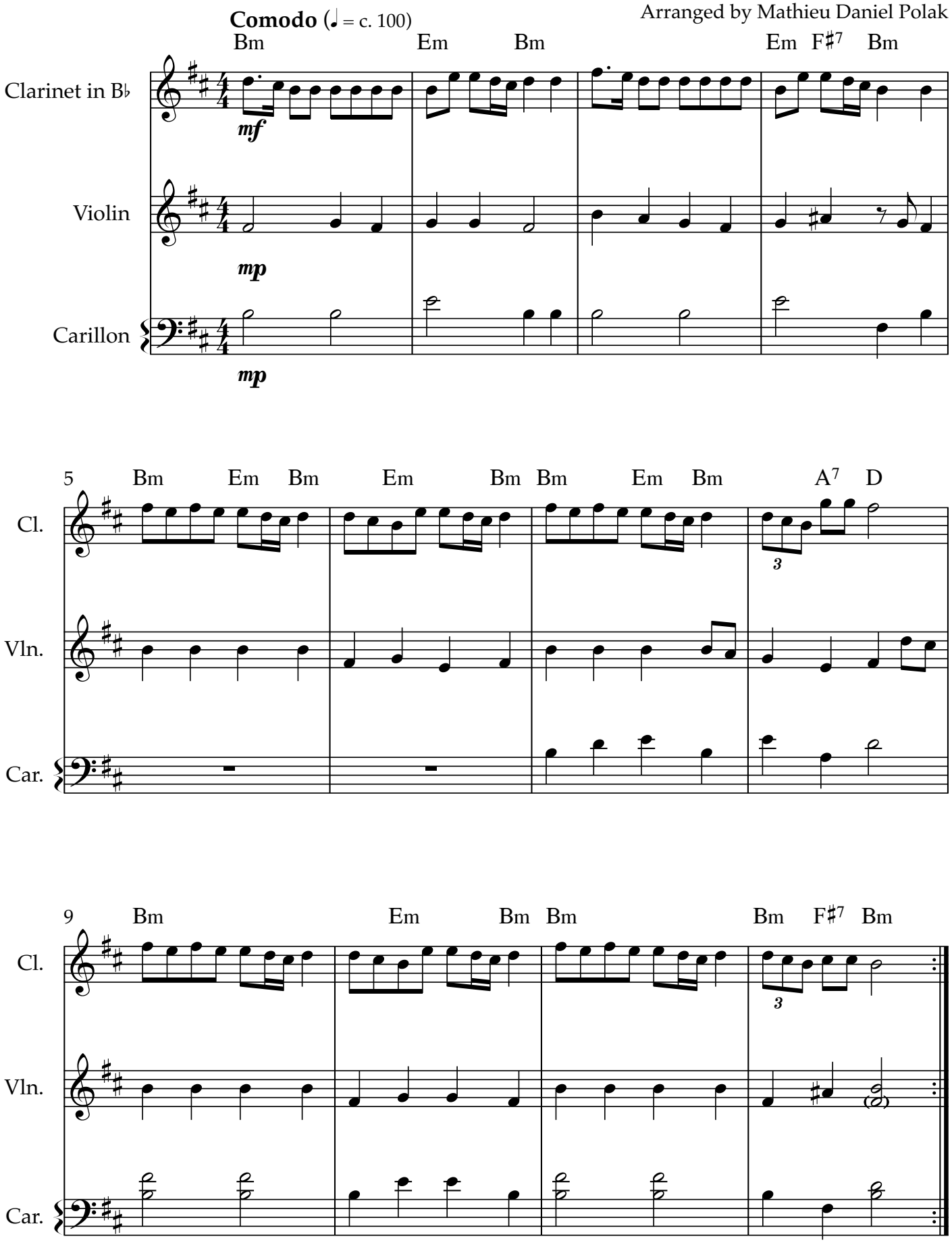
Bells City Hall Maastricht
Carillonklokken Stadhuis Maastricht

Nigun Belz

Song of Belz - Song of Bells!

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

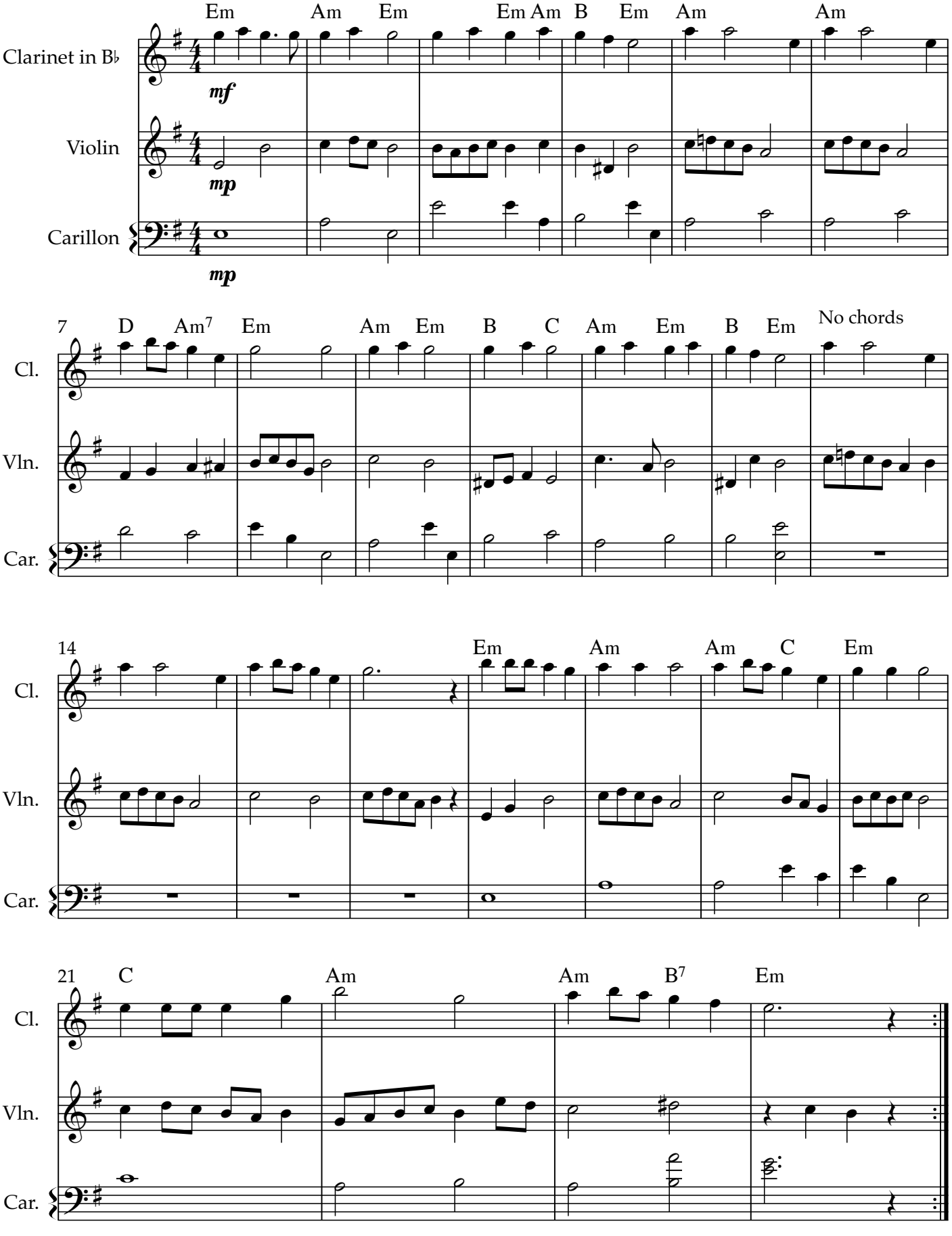


Sjabbes Licht un Sjabbes Lompn

Mazzeltov Project
Maastricht, 2021

Con moto (♩ = c. 104)

Yiddish Traditional, Joel Engel
Arranged by Mathieu Daniel Polak



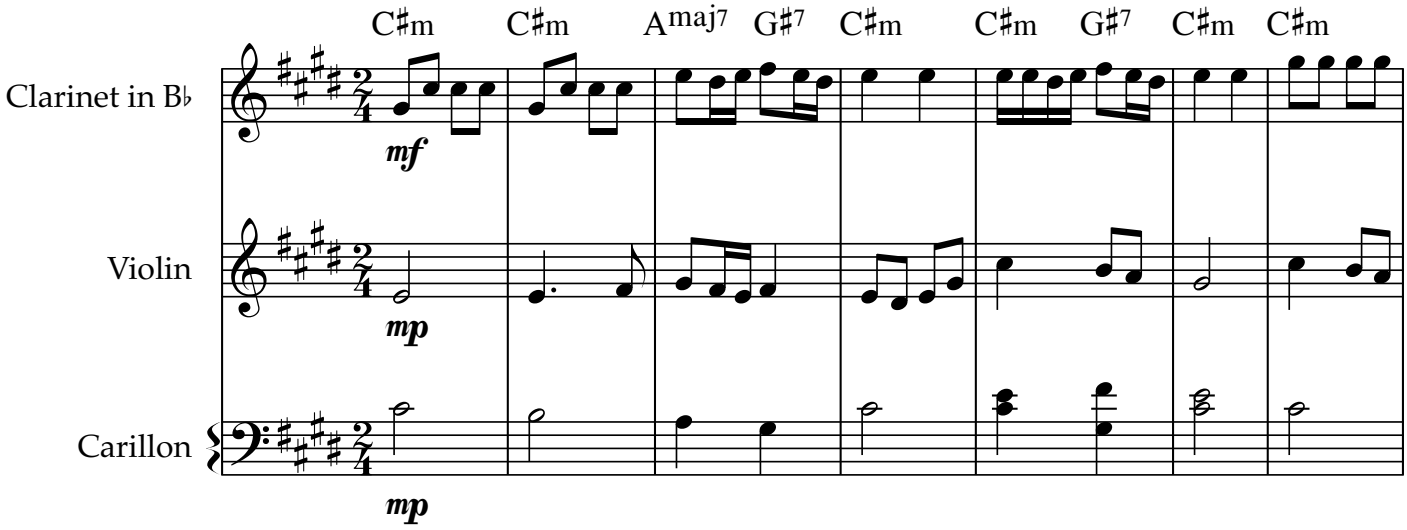
Bulbes

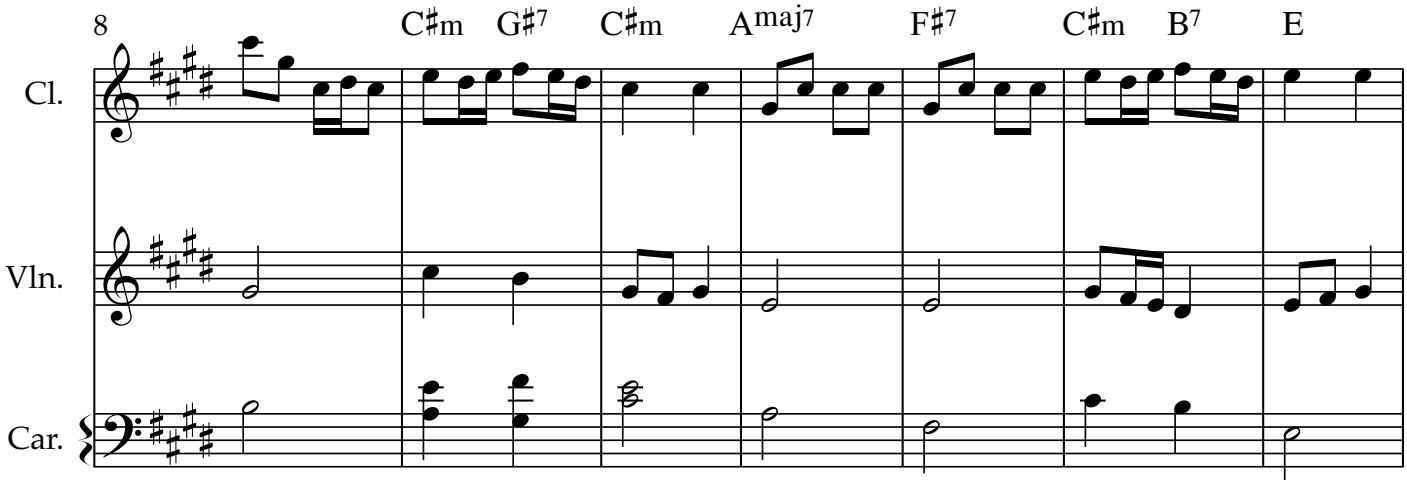
Every Day Potatoes

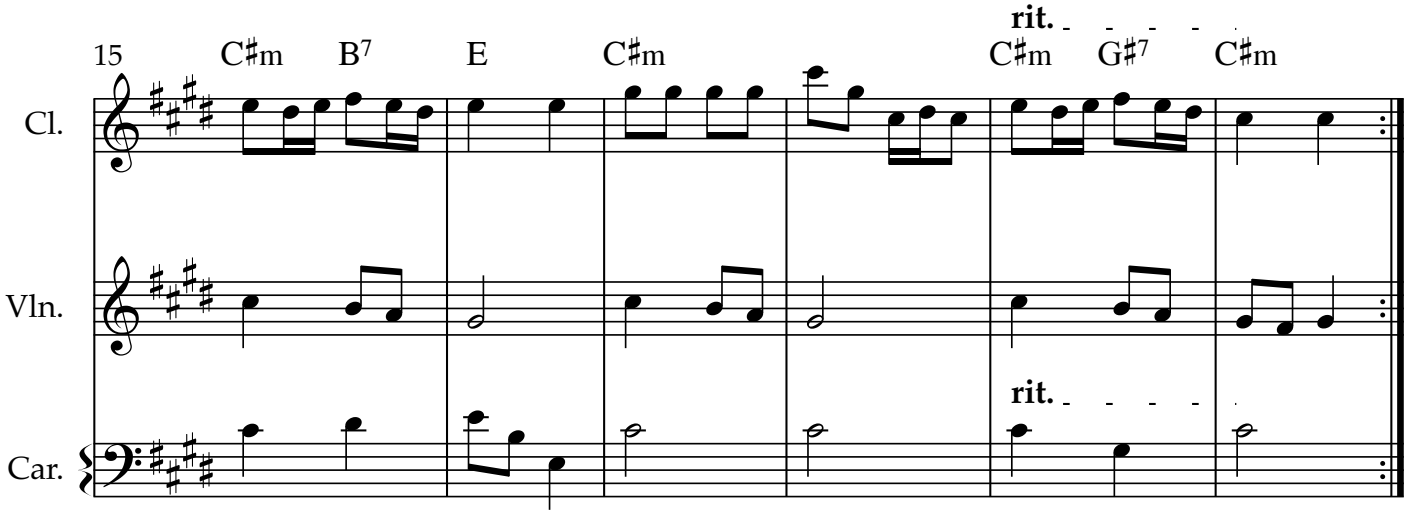
Mazzeltov Project
Maastricht, 2021

Yiddish Song
Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 84)





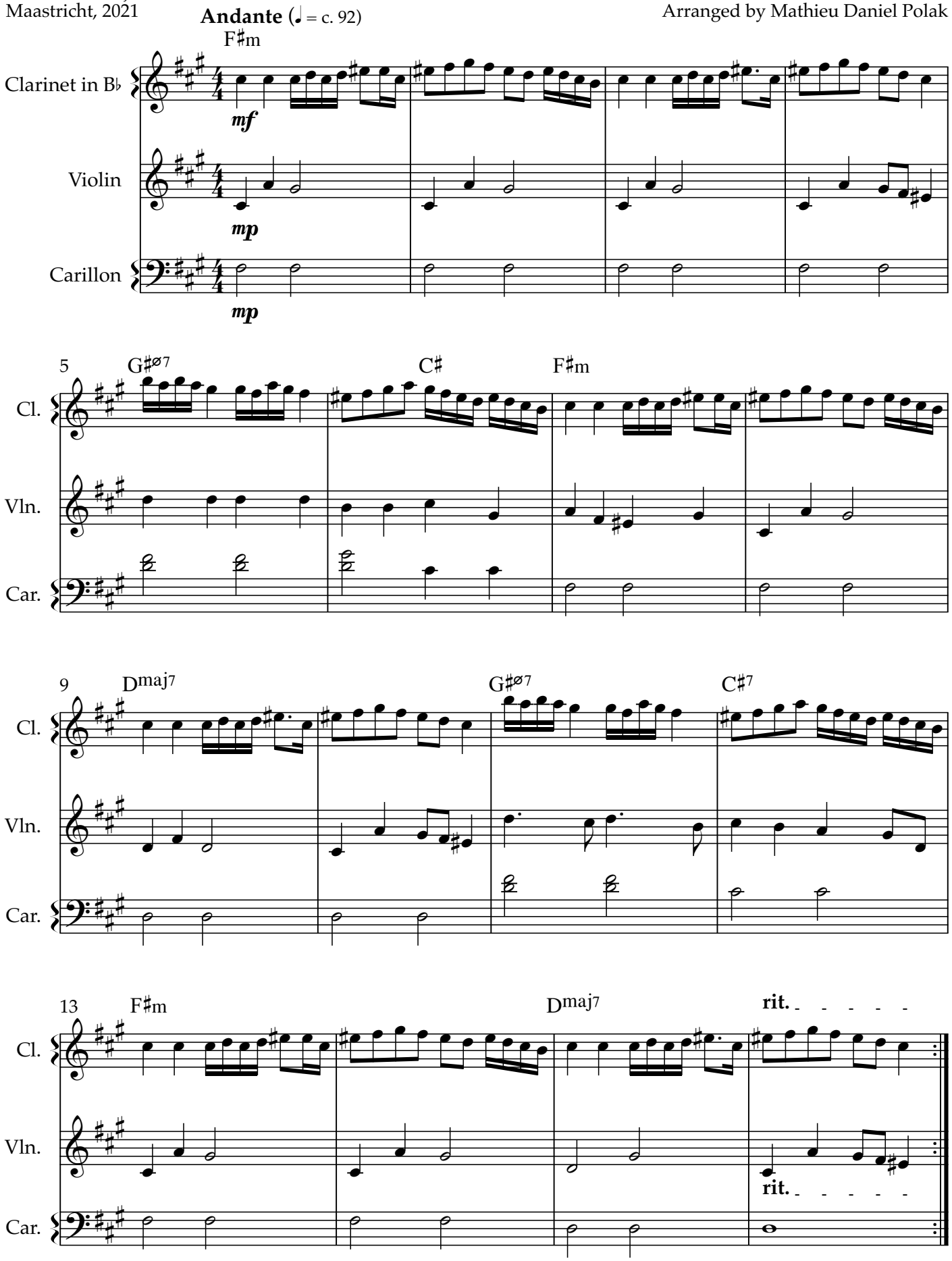


Sha! Shtil! Macht nisht keyn Gerider!

Quiet! Still! Make no commotion!

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

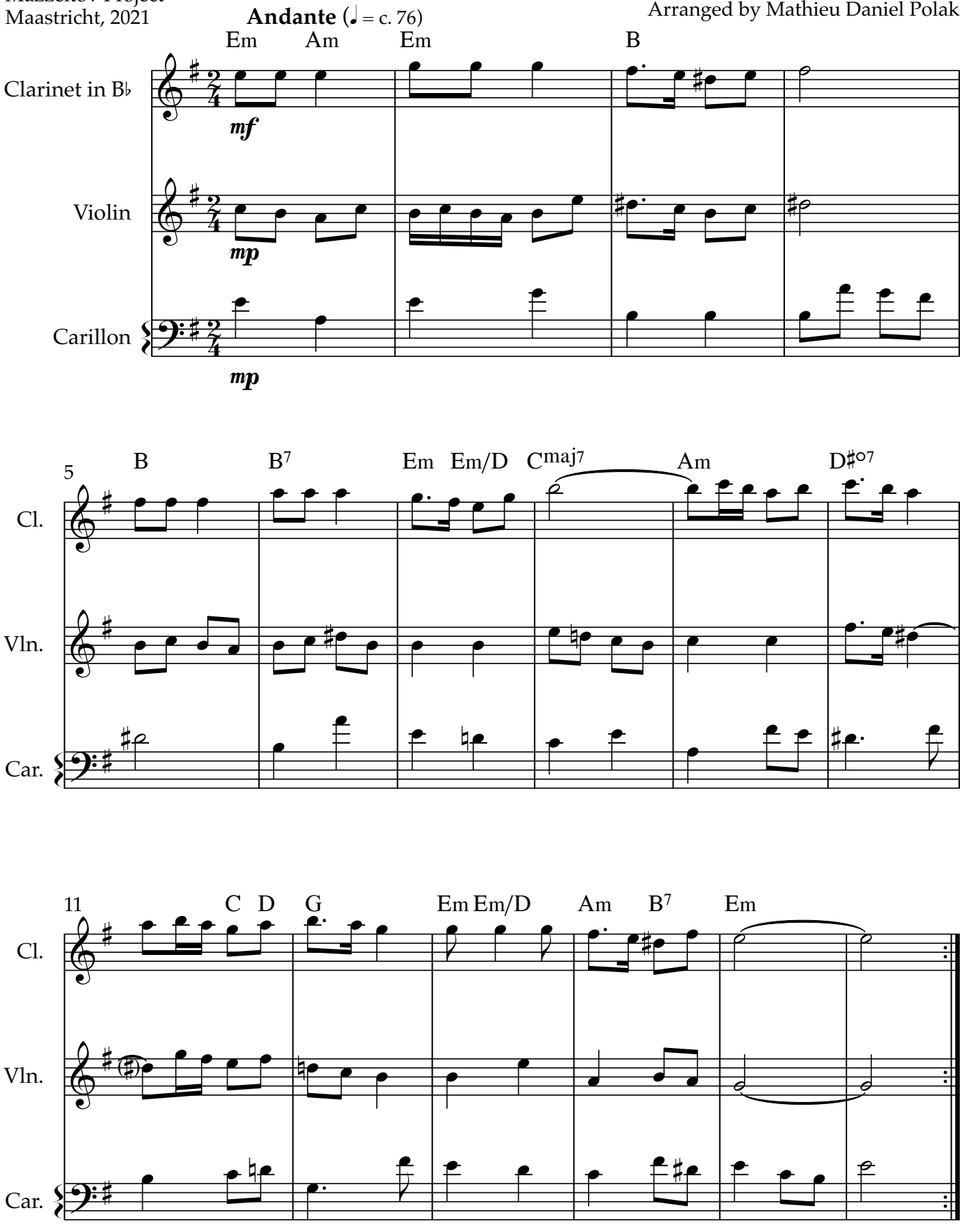


Sherele

A Sher or Sherele is a dance/musical form in 4/4 march-like tempo

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

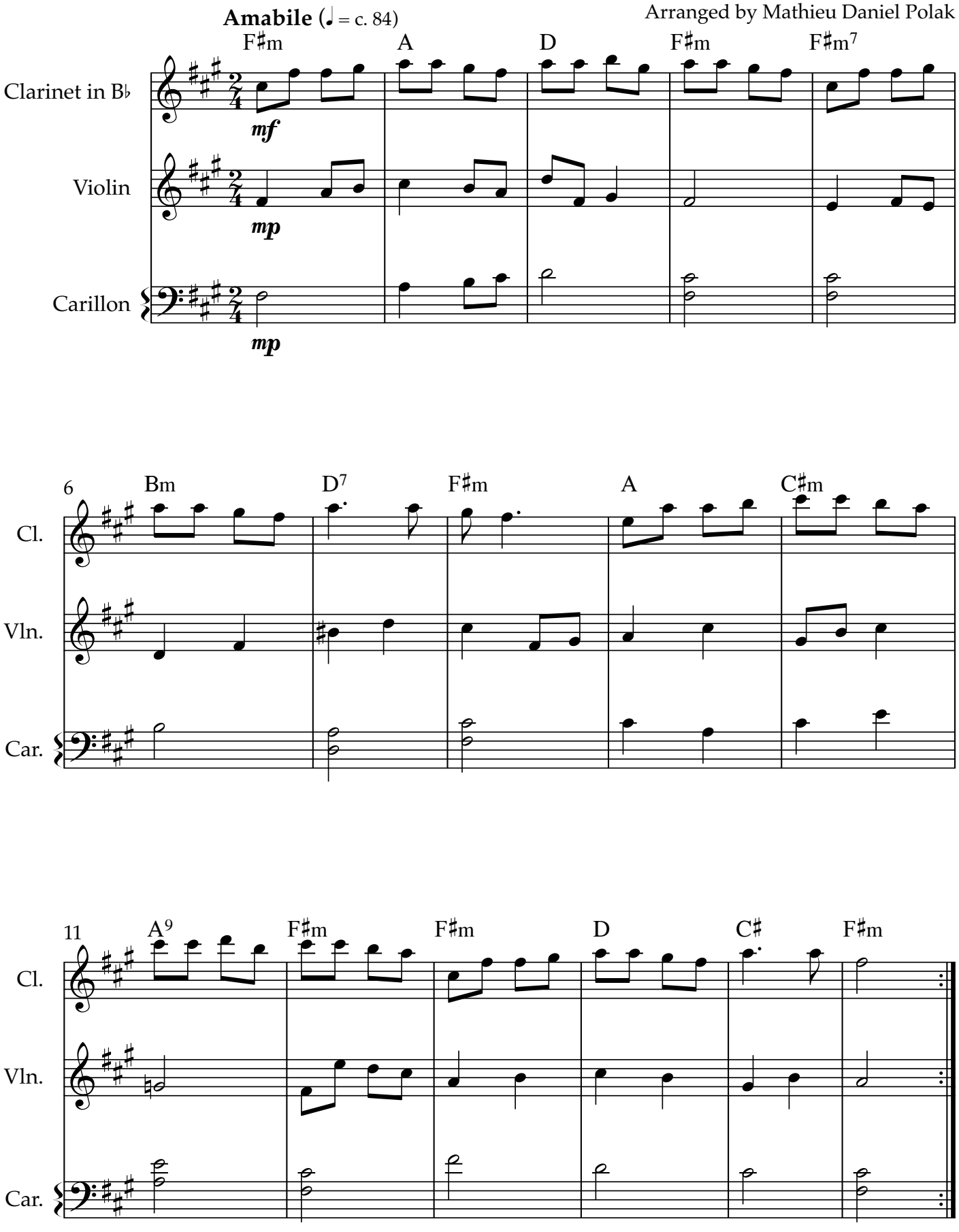


A Genejwe

The thief

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak



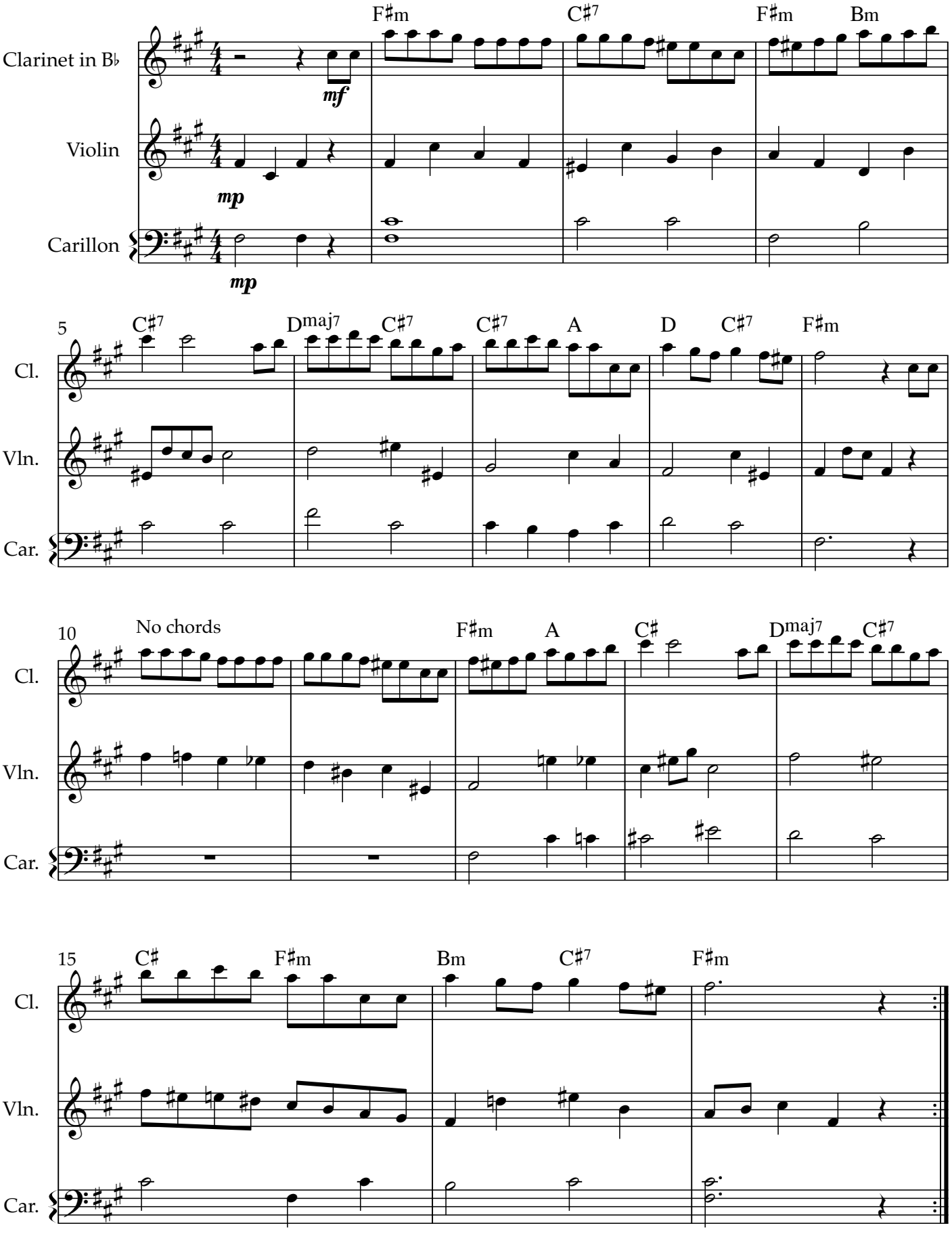
Mazzeltov Project
Maastricht, 2021

Der Rebbe Elimelech

The Rabbi Elimelech

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)



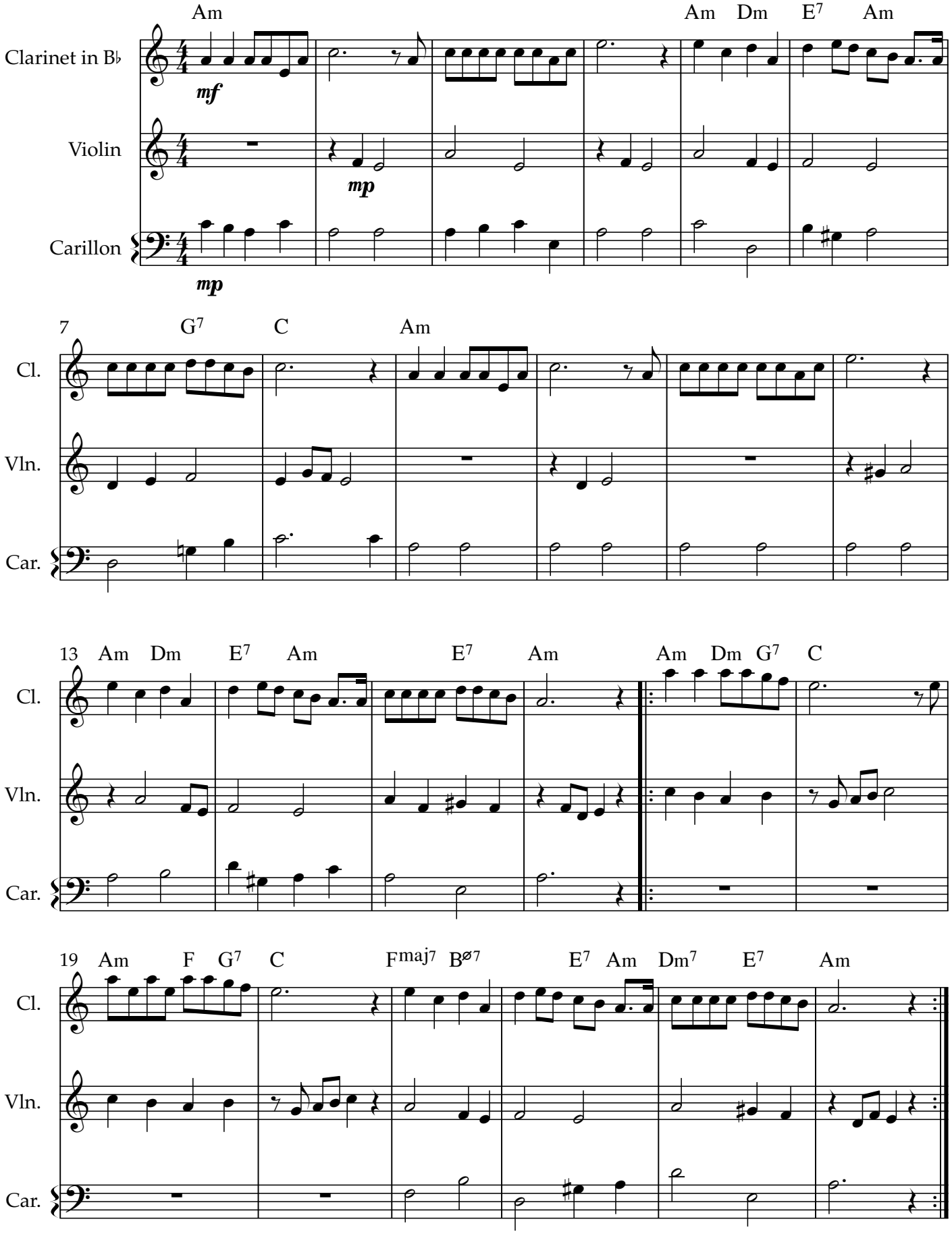
Ele Chamda Libi

These Things my Heart Desired

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

Amabile (♩ = c. 100)



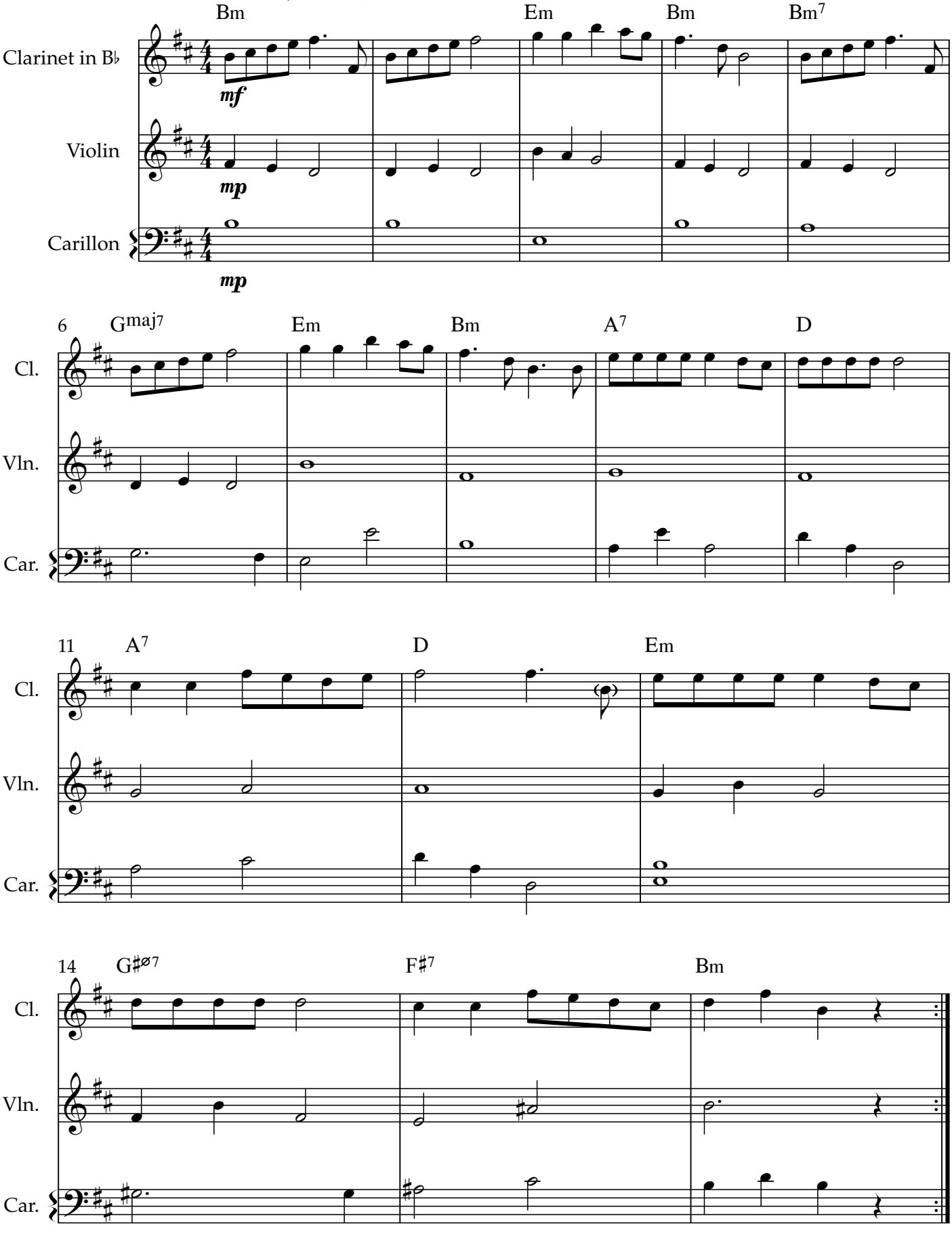
Az der Rebe Tantst

When the Rabbi Dances

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

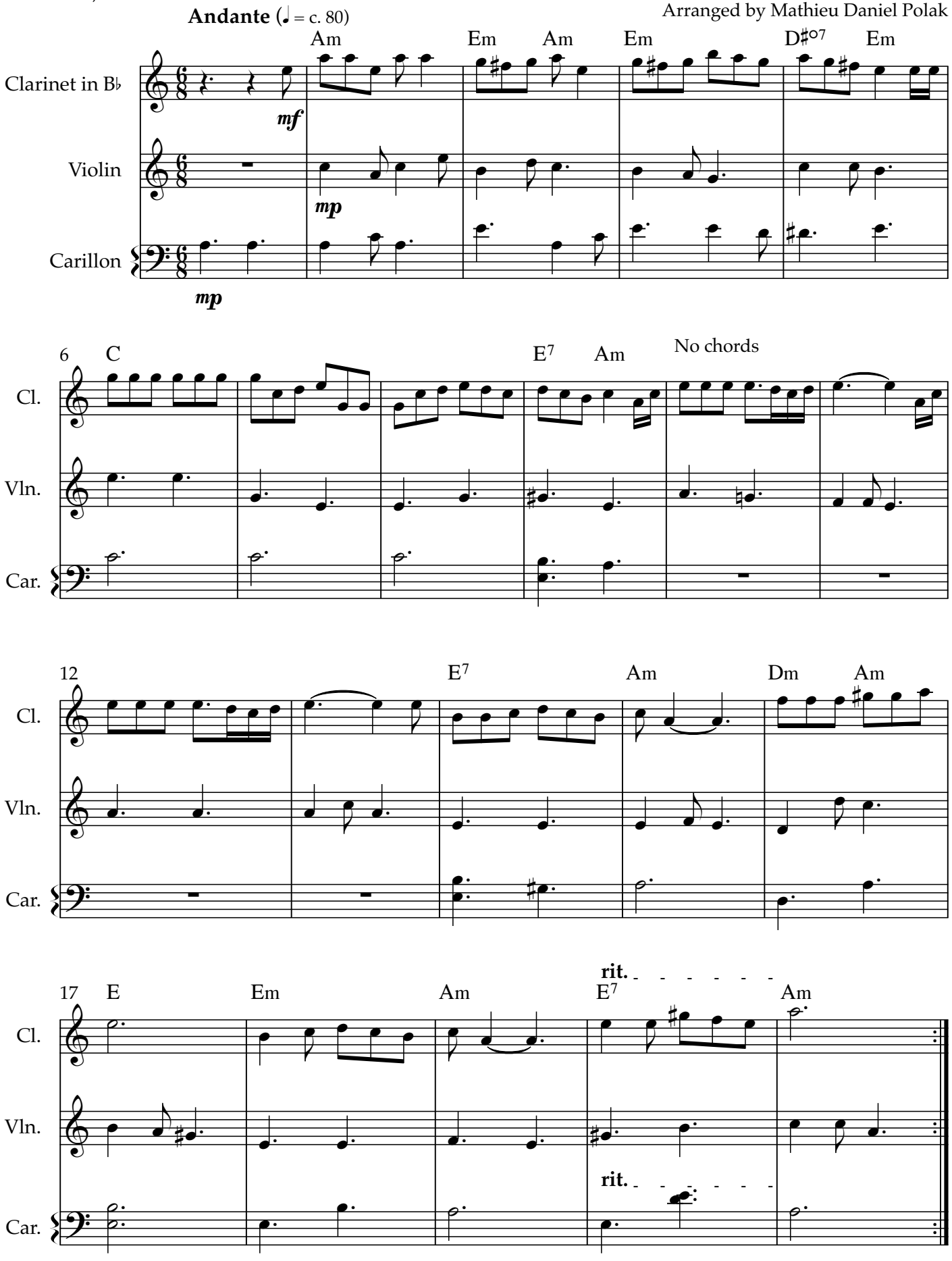


Rozhinkes mit Mandlen

Raisins and Almonds

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional, Abraham Goldfaden
Arranged by Mathieu Daniel Polak



Der Gasn Nigun

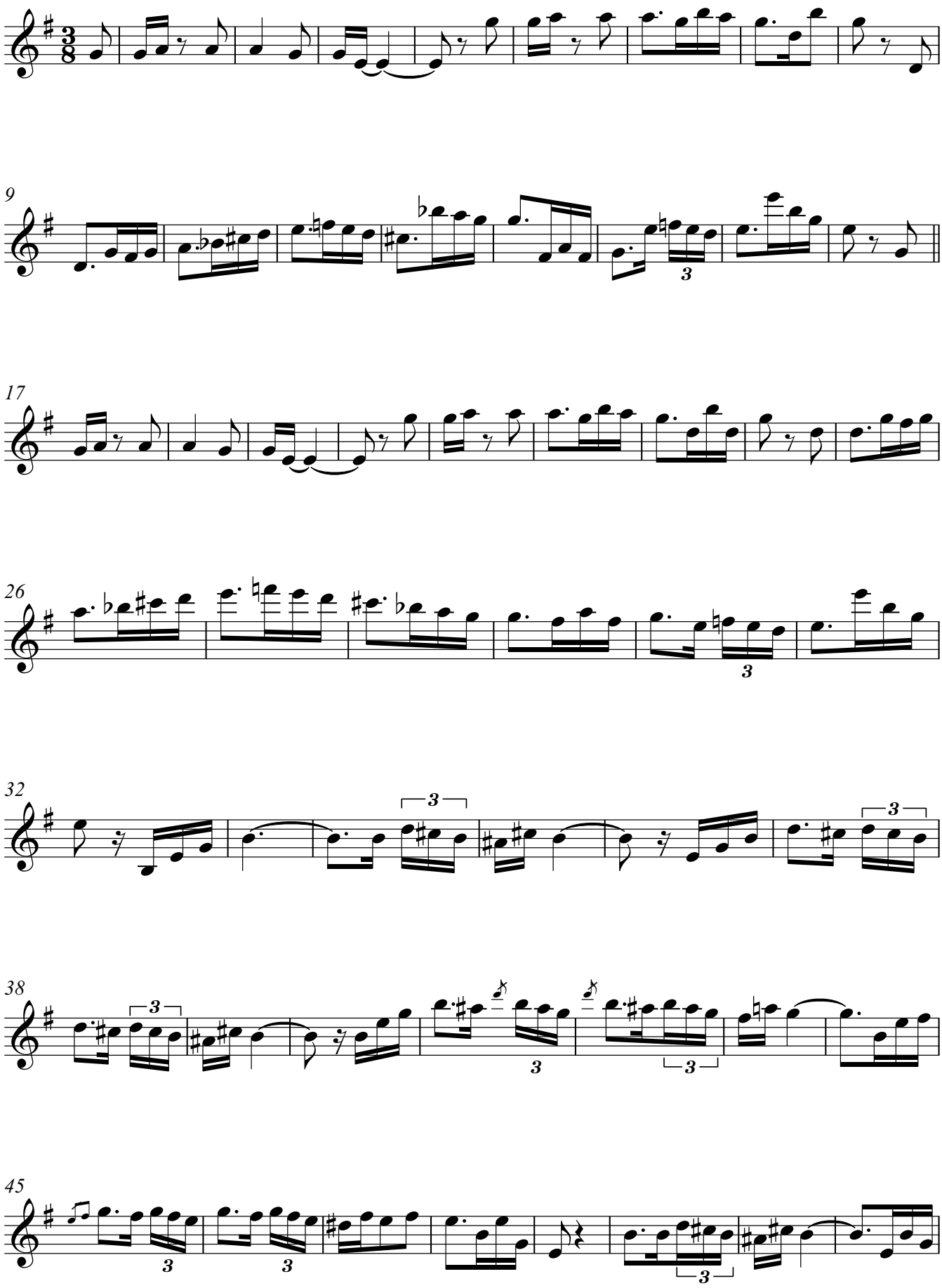
(Street Melody)

Clarinet in B♭

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniël Polak

Tranquillo (♩. = c. 34)



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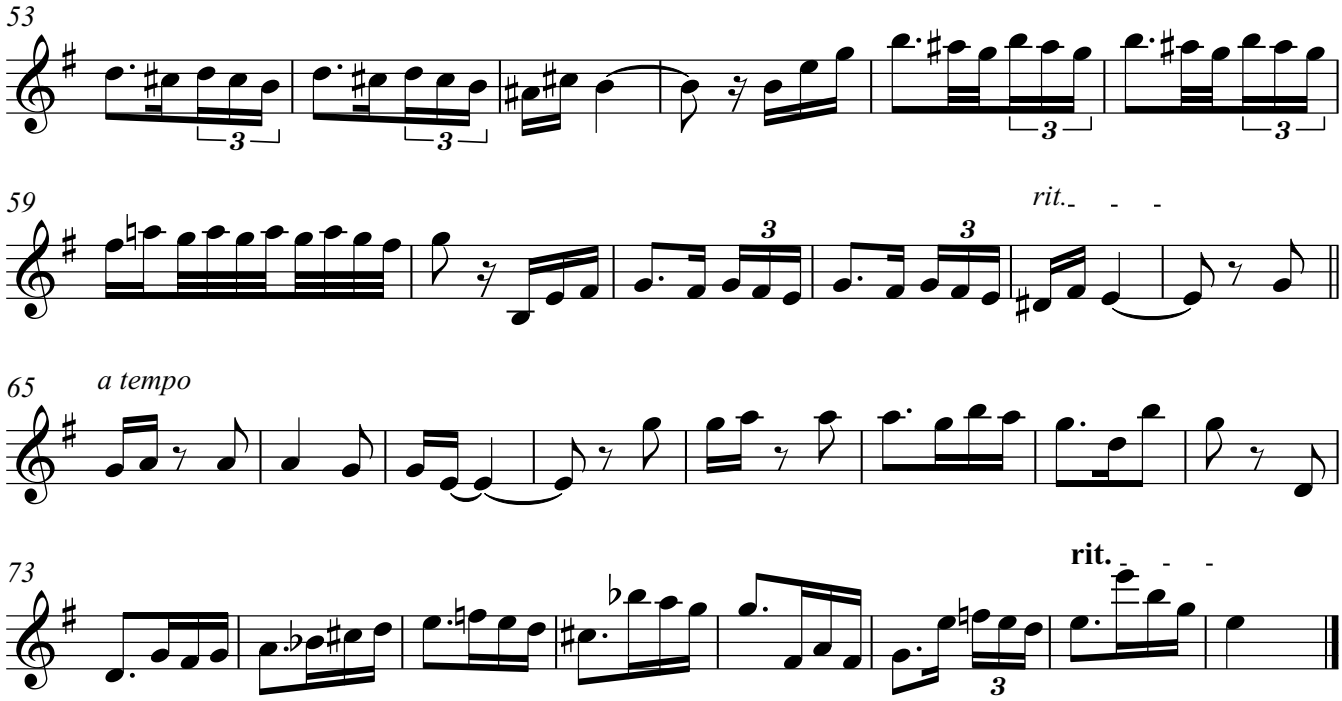


Der Gasn Nigun

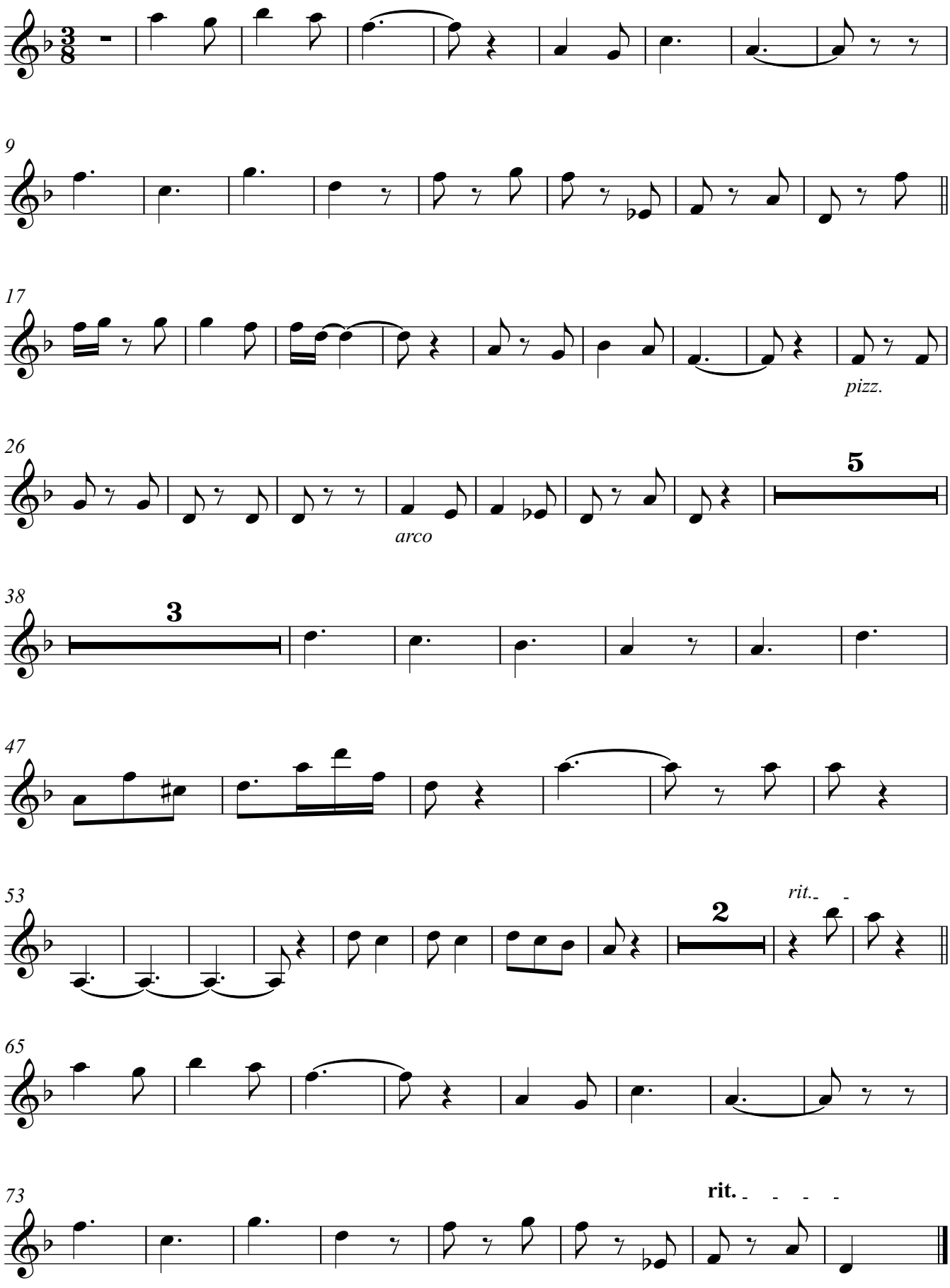
(Street Melody)

Violin

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniël Polak

Tranquillo (♩. = c. 34)



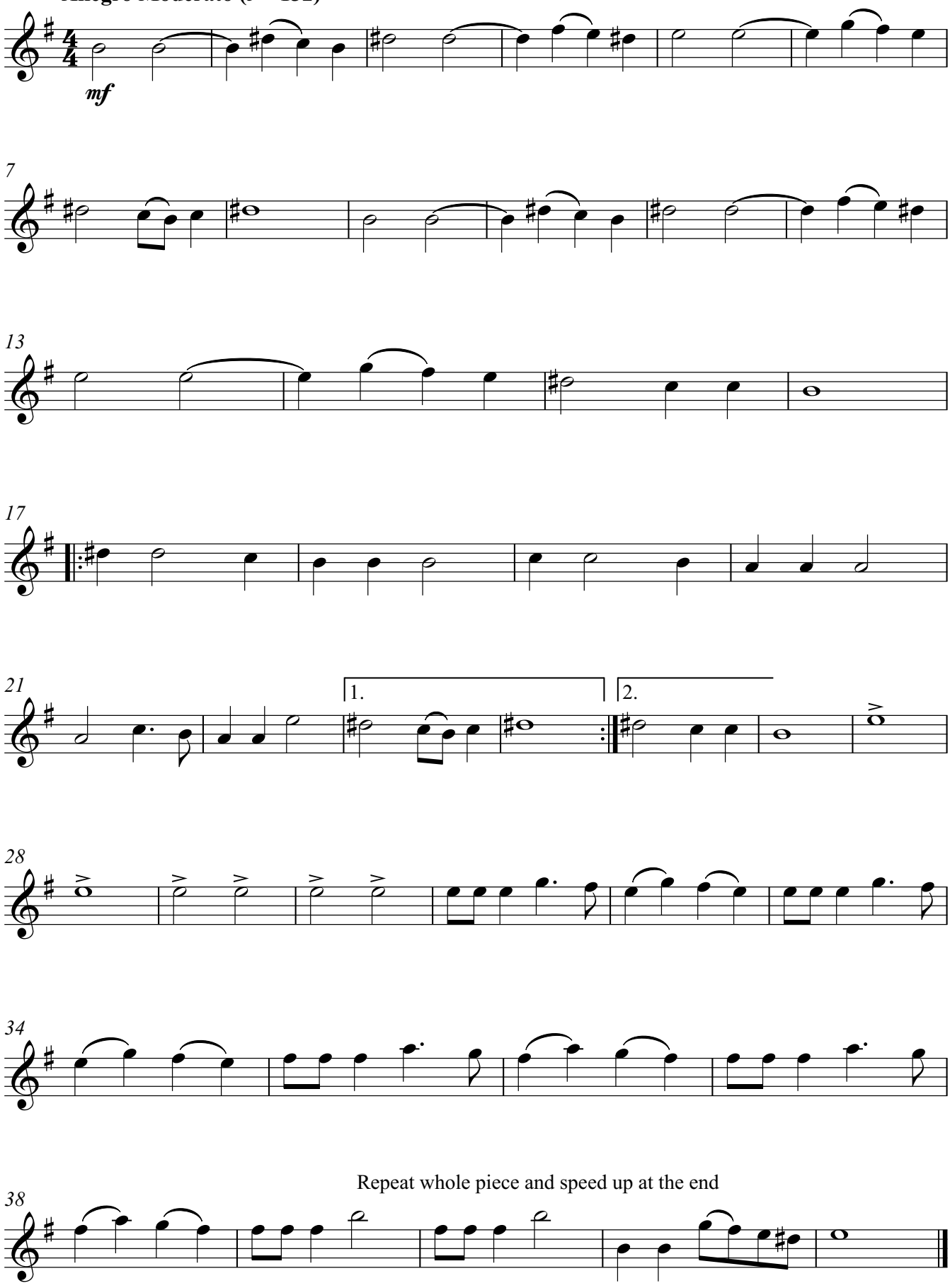
Havah Nagilah

Clarinet in B♭

Mazzeltov Project
Maastricht, 2021

Abraham Zevi Idelsohn (1882-1938)
Arranged by Mathieu Daniël Polak

Allegro Moderato (♩ = 132)



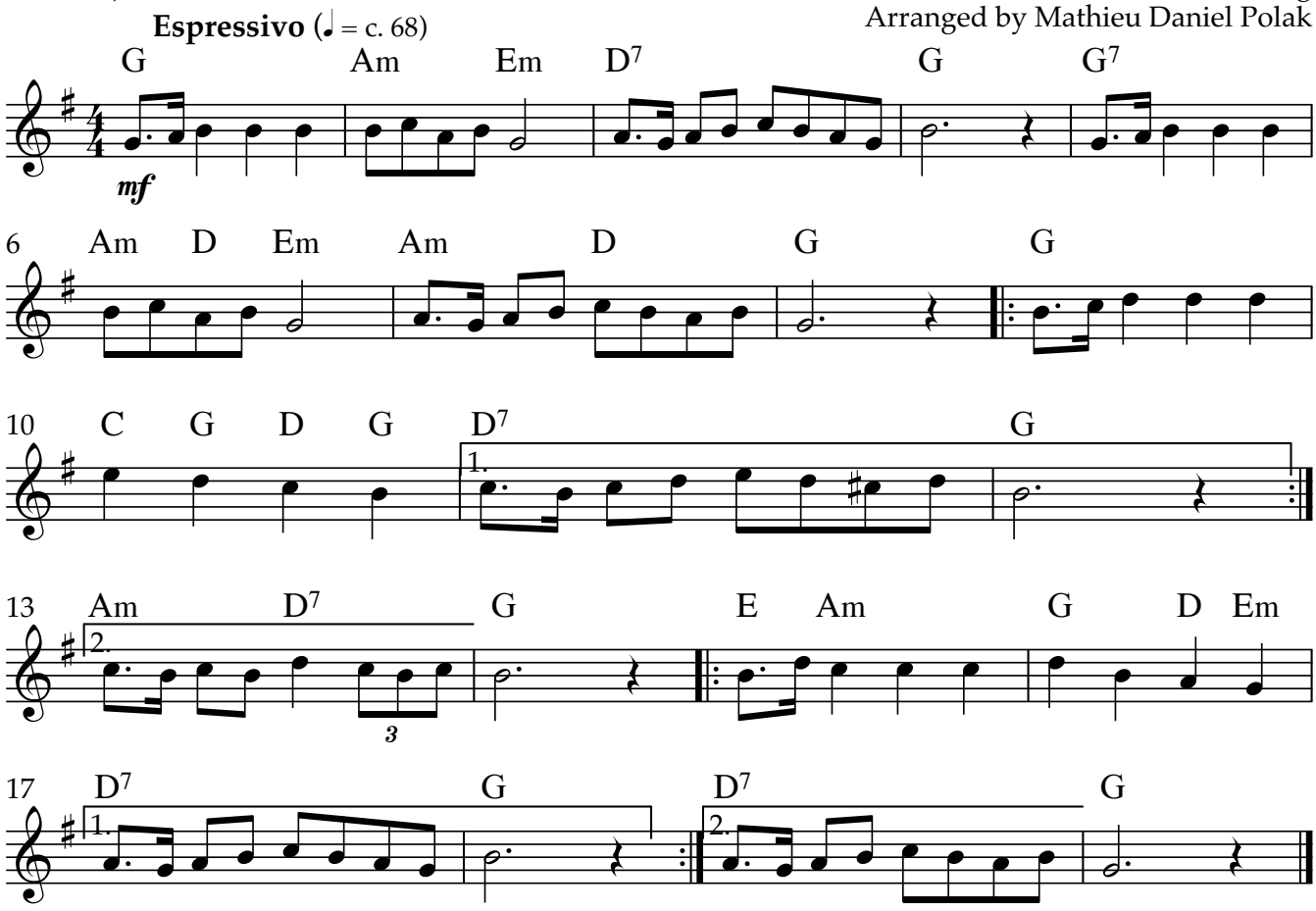
Violin

Wedding March

Known as Mi Bon Siach in the Netflix Serie Unorthodox

Mazzeltov Project
Maastricht, 2021

Klezmer/Jewish Wedding
Arranged by Mathieu Daniel Polak



Dinsdag 7 december 2021
17.00 – 17.45 uur
Stadhuis Maastricht

Mazzeltov!

Concert gecomponeerd en gearrangeerd door Mathieu Daniël Polak
Uitgevoerd door: Frank Steijns & Boudewijn Zwart (carillon solo)
Moshé Lewkowitz & Mathieu Daniël Polak (carillon quatre-mains)

Carillon solo
Bruder Jakob
A Nakht in Gan Eden
Hinei Mah Tov

Carillon quatre-mains
Zorres un Masel
Tates Freilach
Freylach
Broyges Tantz

Carillon solo
Havah in Havanah
Children's Suite: The Jockey (deel 3) Best Friends Forever (deel 9)

Carillon quatre-mains
Shtetl
A Dreidele Far Alle
Under the Chuppah
Scholem sol sajn

Carillon solo
Kinder Tantsn
Siman Tov u'Mazeltov!

Thanks to / Met dank aan
Stichting Music of many Cultures, Stichting Amarte & Fonds Podiumkunsten

Dinsdag 7 december 2021
19.00 – 20.00 uur
Sint Servaas Basiliek Maastricht

Mazzeltov!

Concert gecomponeerd en gearrangeerd door Mathieu Daniël Polak
Uitgevoerd door: Frank Steijns en Boudewijn Zwart (carillon)
Sylvia Houtzager (viool) & Lior Kuperberg (saxofoon/klarinet)

Carillon solo
Dem Trisker Rebn's Khusidl
Mah Yofus
Shtiler Bulgar
Mitzvah G'dolah

Ensemble
Nigun Belz
Sjabbes Licht un Sjabbes Lompn
Sha! Shtil!
Sherele

Carillon solo
Remembrance
Bells of Ashkenaz for Winnie
The Seven Heavens: Curtain (deel 1) Canopy (deel 3)

Ensemble
Der Rebbe Elimelech
Ele Chamda Libi
Havah Nagilah
Rozhinkes mit Mandlen

Carillon solo
Working Woman
Deyn Geburstog Lid
Wilhelmassel
Chosen Kalah Mazel Tov!

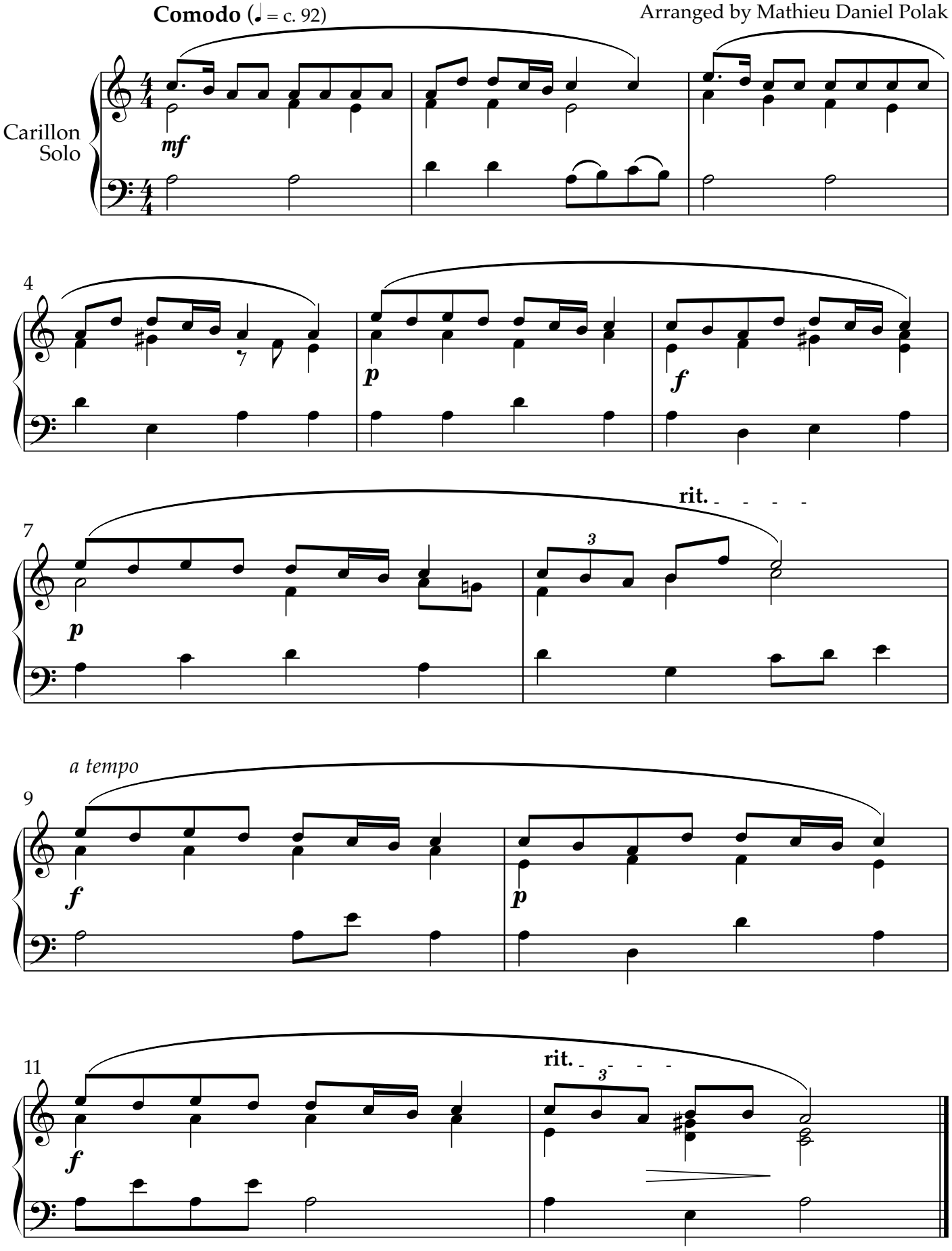
Thanks to / Met dank aan
Stichting Music of many Cultures, Stichting Amarte & Fonds Podiumkunsten

Nigun Belz

Song of Belz - Song of Bells!

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak



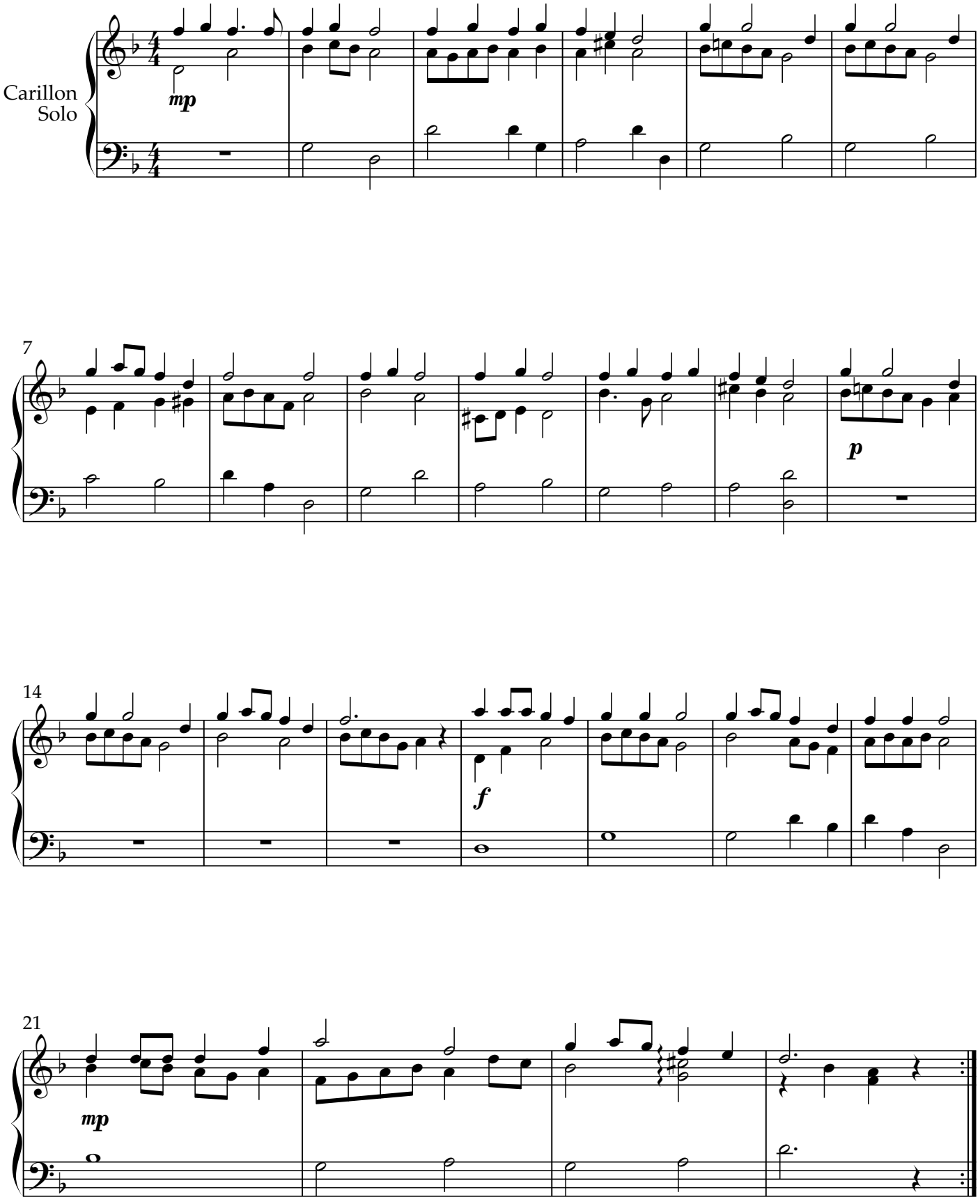
Sjabbes Licht un Sjabbes Lompn

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional, Joel Engel
Arranged by Mathieu Daniel Polak

Con moto (♩ = c. 104)

Carillon
Solo



Sha! Shtil! Macht nisht keyn Gerider!

Quiet! Still! Make no commotion!

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Andante (♩. = c. 92)

Carillon Solo

mp

5

mf

mp

9

mf

rit.

13

a tempo

mp

rit.

Sherele

A Sher or Sherele is a dance/musical form in 4/4 march-like tempo

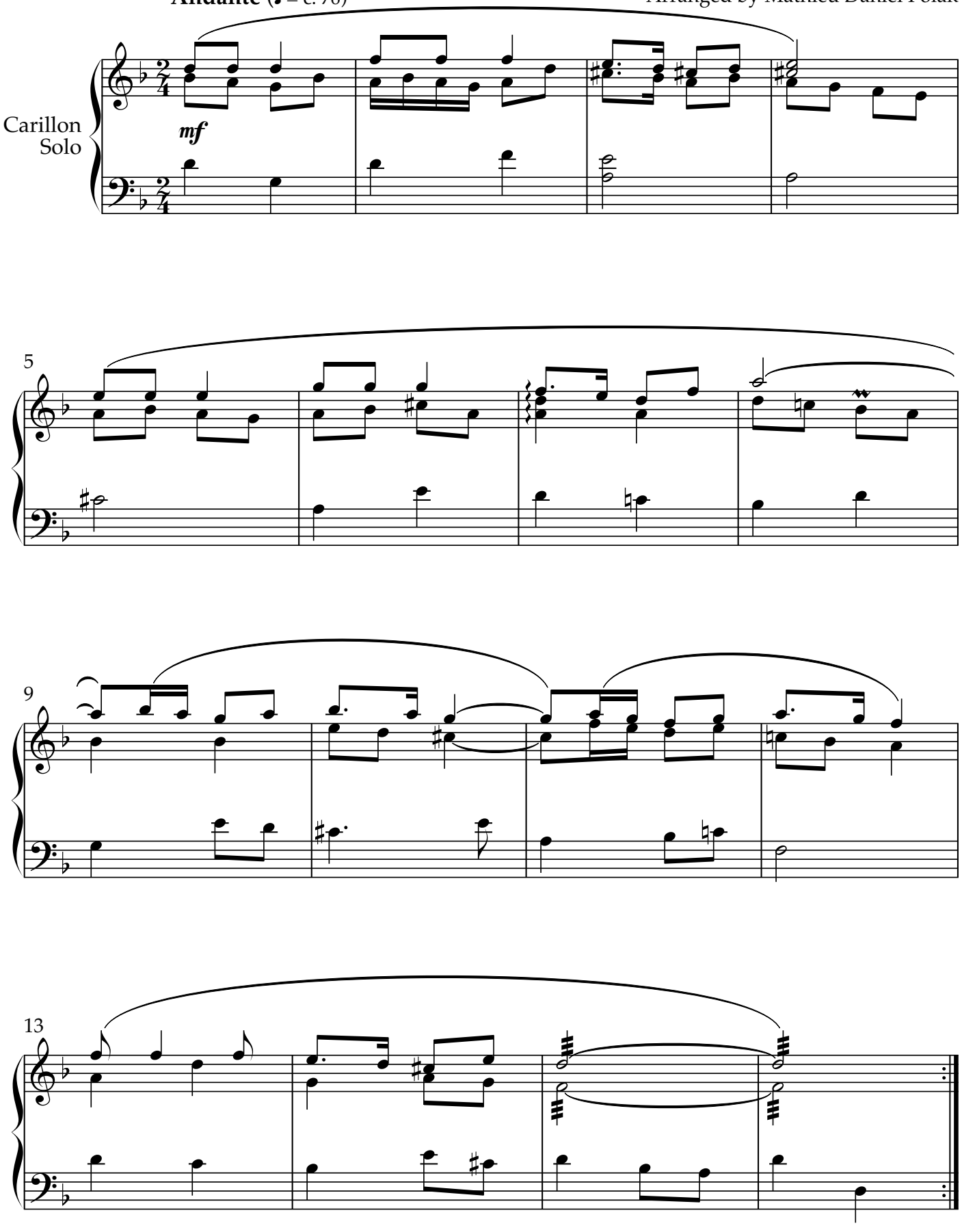
Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

Andante (♩. = c. 76)

Carillon Solo

mf



Der Rebbe Elimelech

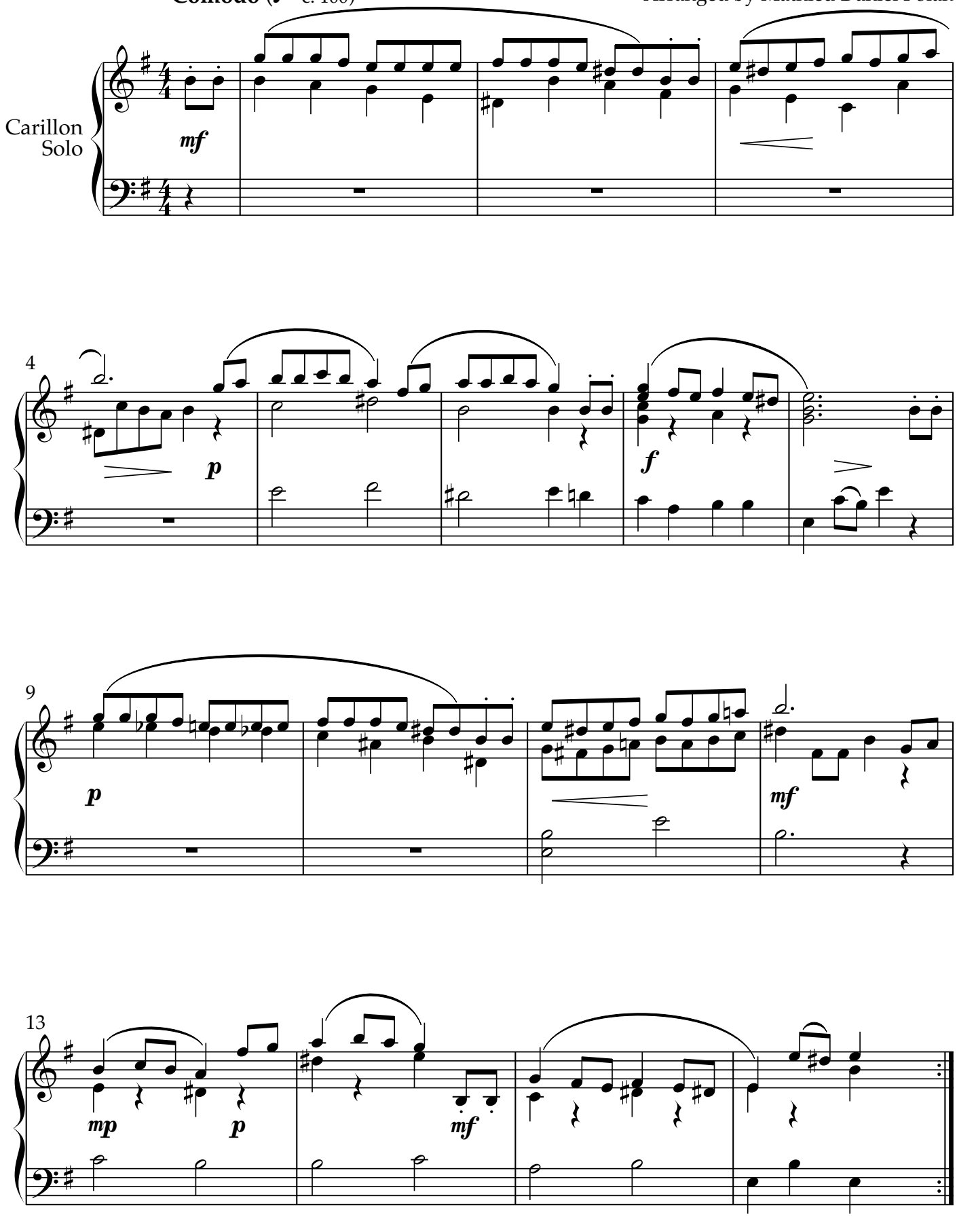
Mazzeltov Project
Maastricht, 2021

The Rabbi Elimelech

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩ = c. 100)

Carillon Solo

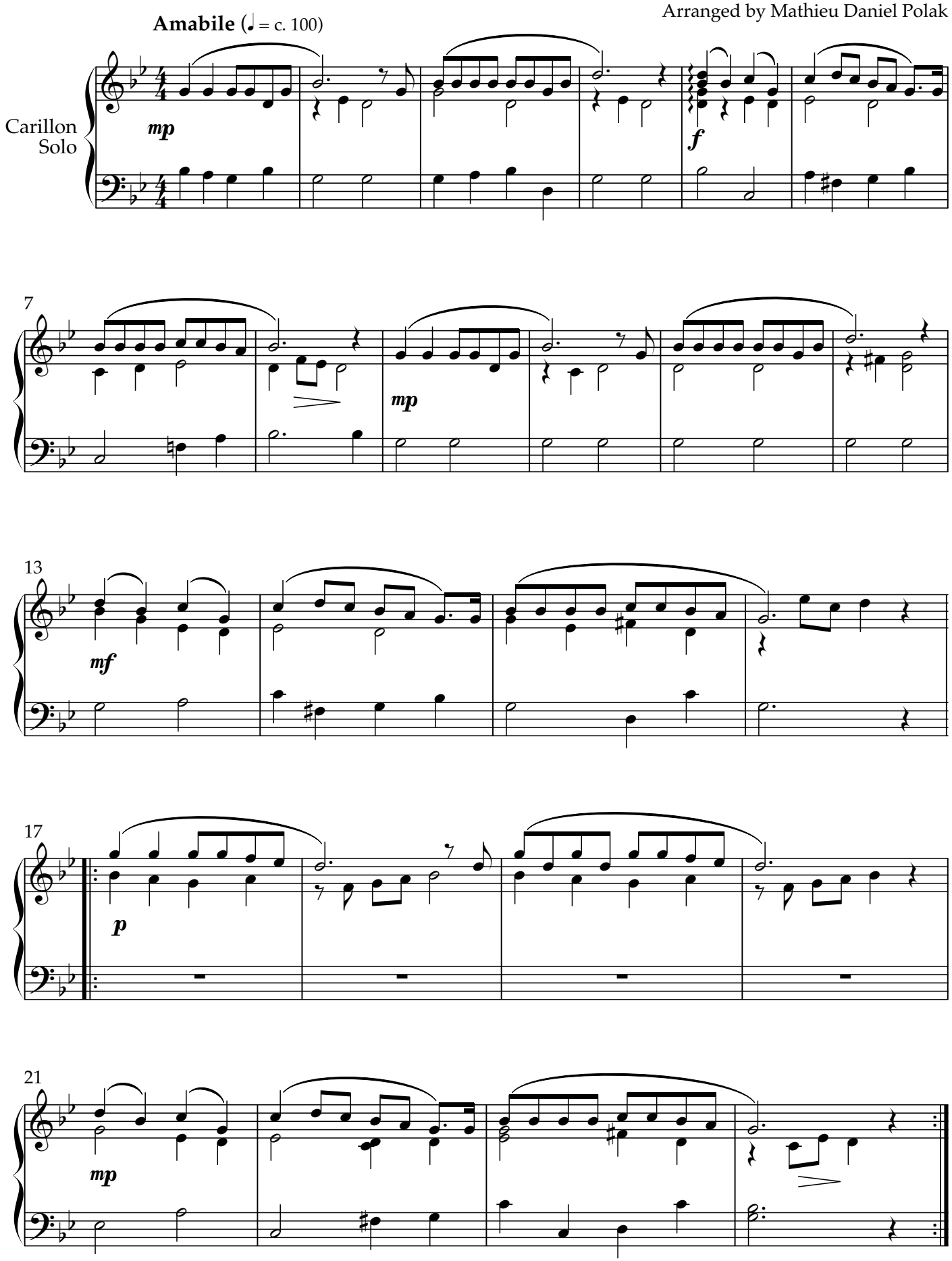


Ele Chamda Libi

These Things my Heart Desired

Mazzeltov Project
Maastricht, 2021

Klezmer
Arranged by Mathieu Daniel Polak

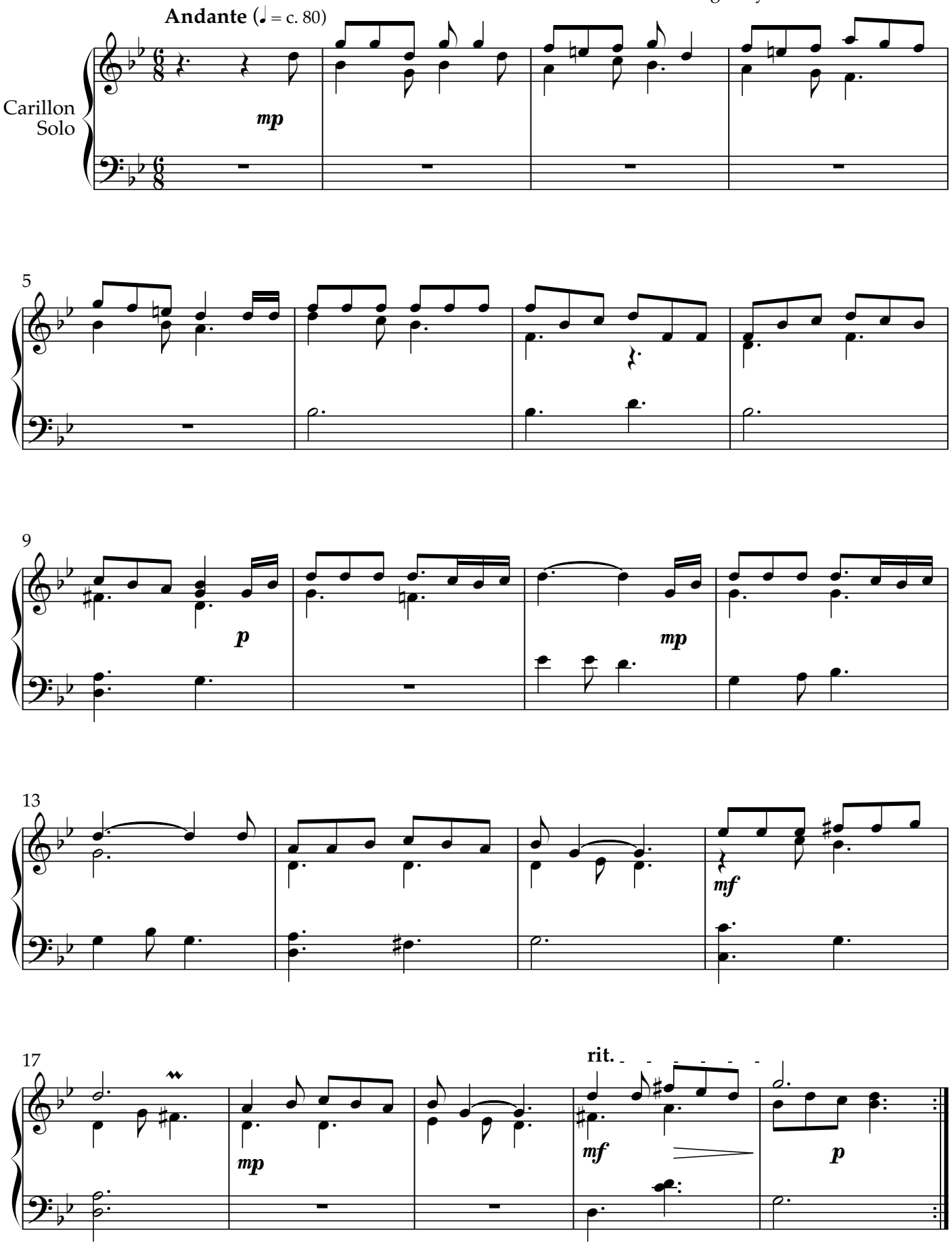


Rozhinkes mit Mandlen

Raisins and Almonds

Mazzeltov Project
Maastricht, 2021

Yiddish Traditional, Abraham Goldfaden
Arranged by Mathieu Daniel Polak



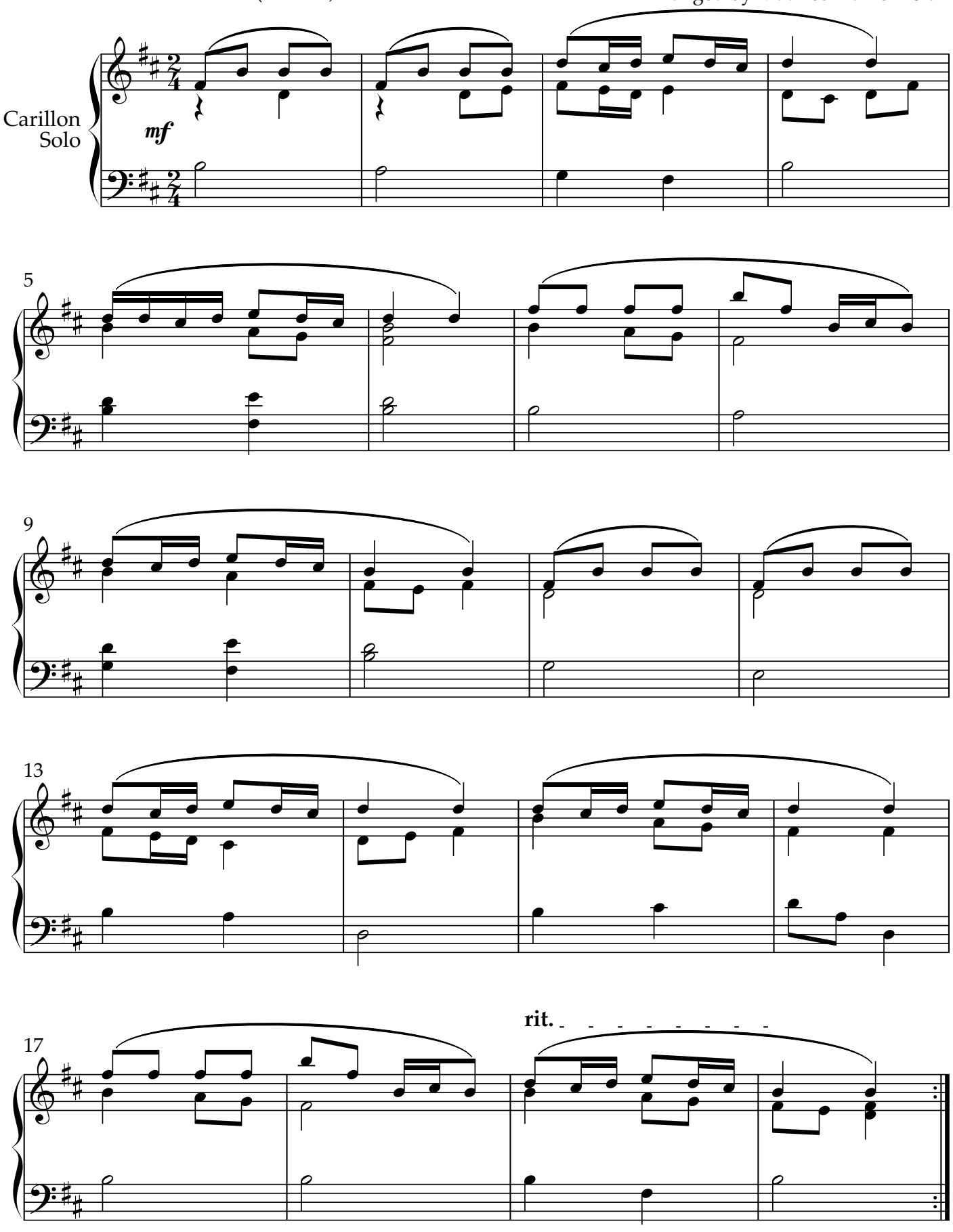
Bulbes

Every Day Potatoes

Mazzeltov Project
Maastricht, 2021

Yiddish Song
Arranged by Mathieu Daniel Polak

Amabile (♩. = c. 84)

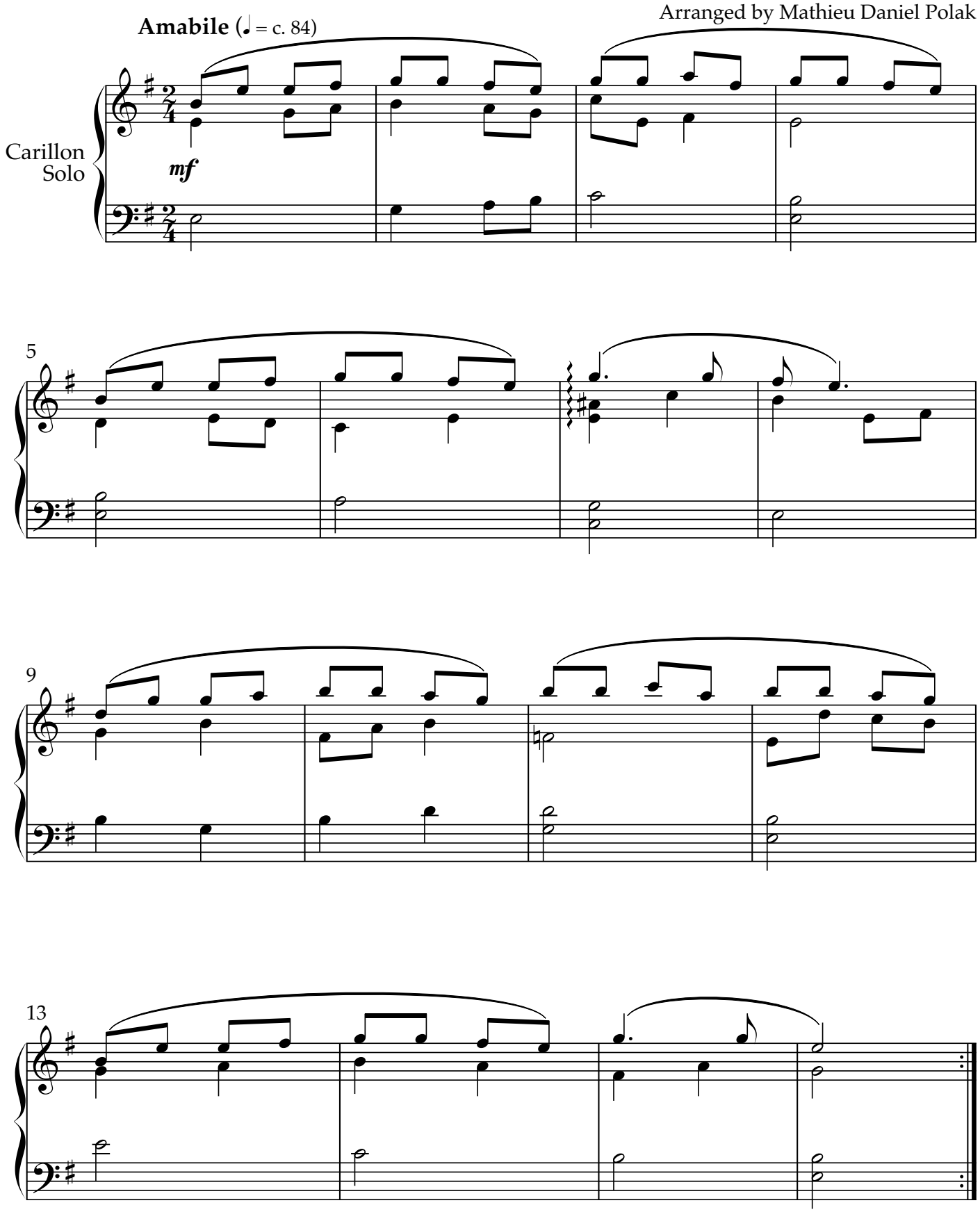


Mazzeltov Project
Maastricht, 2021

A Genejwe

The thief

Yiddish Traditional
Arranged by Mathieu Daniel Polak



Az der Rebe Tantst

When the Rabbi Dances

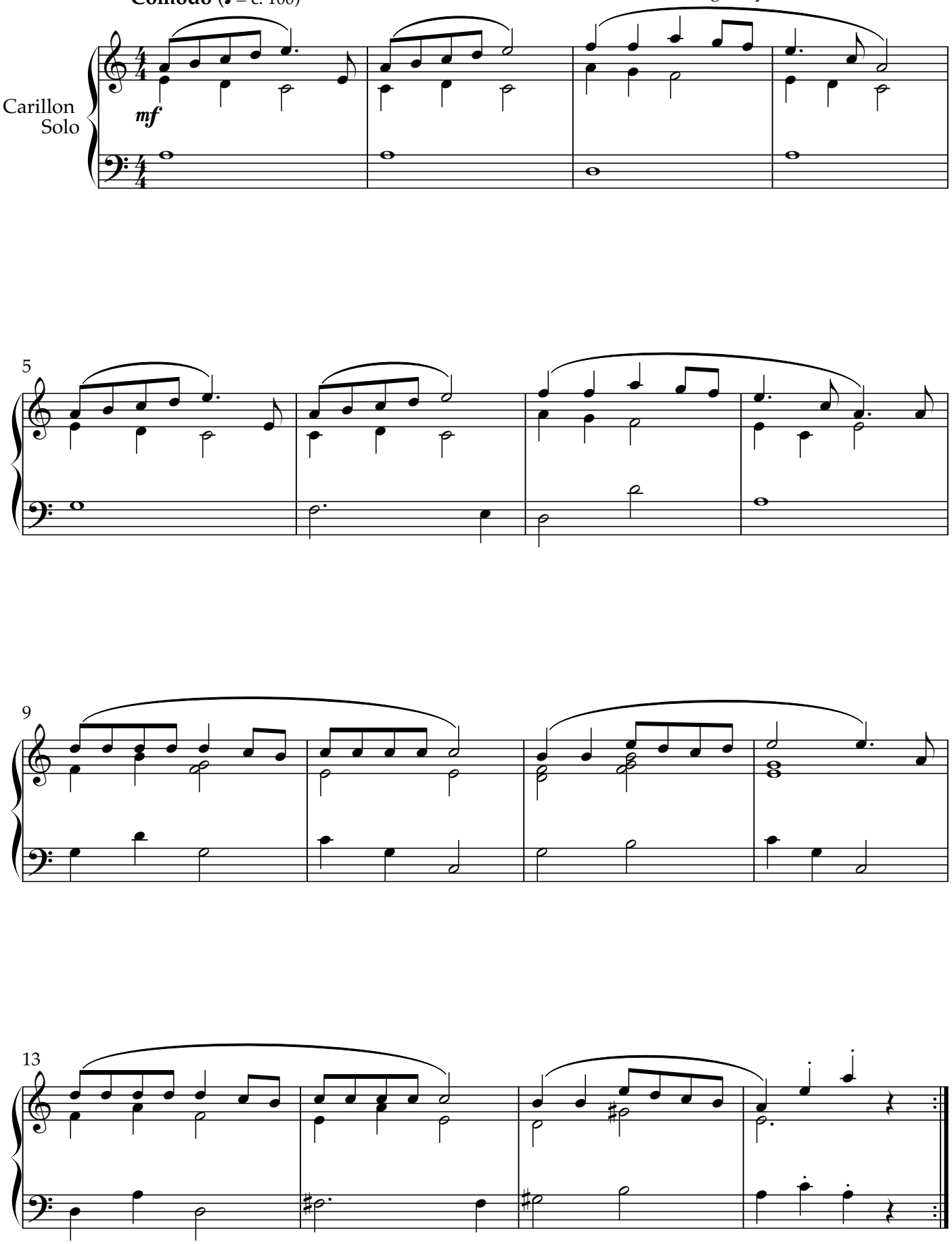
Mazzeltov Project
Maastricht, 2021

Yiddish Traditional
Arranged by Mathieu Daniel Polak

Comodo (♩. = c. 100)

Carillon Solo

mf

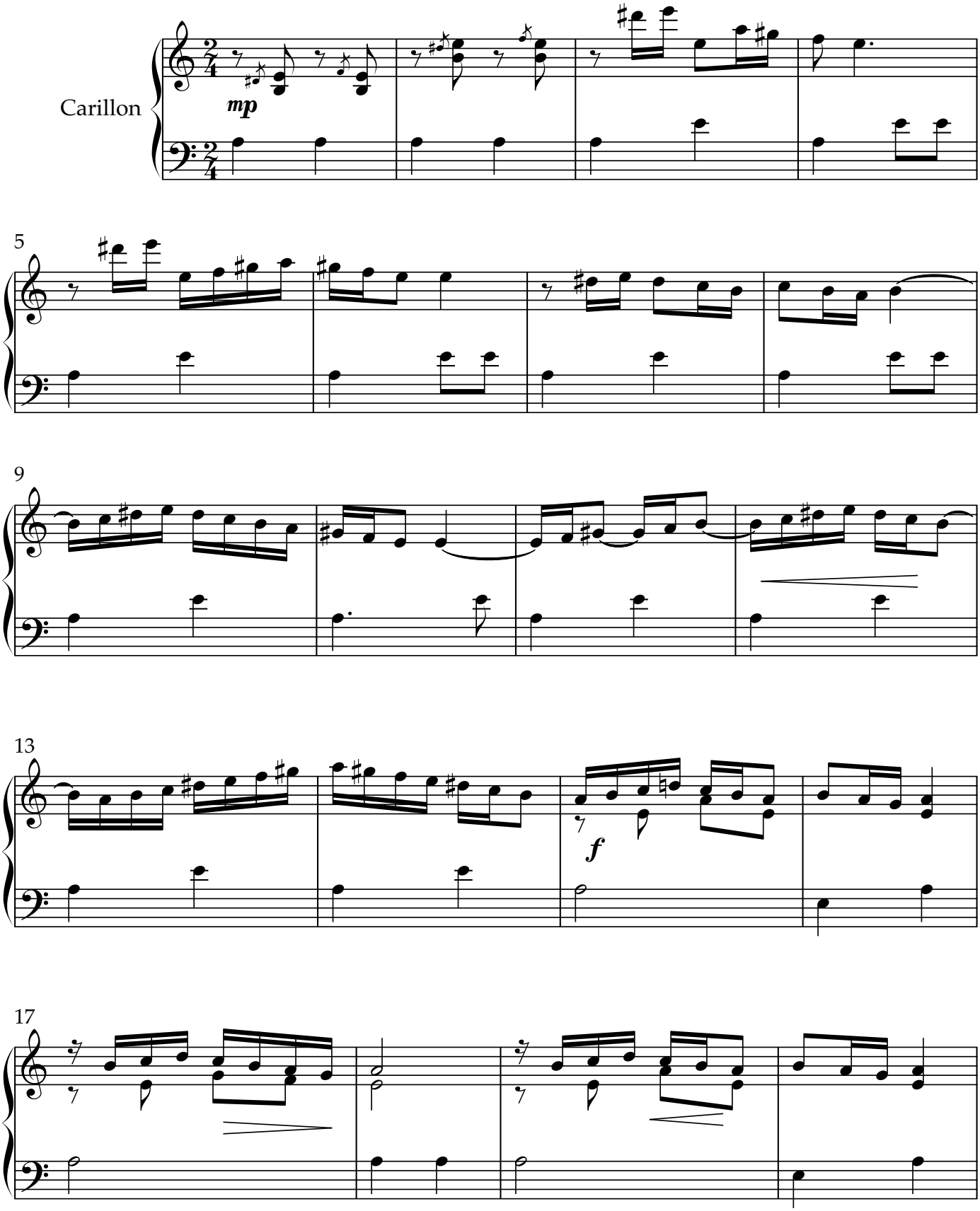


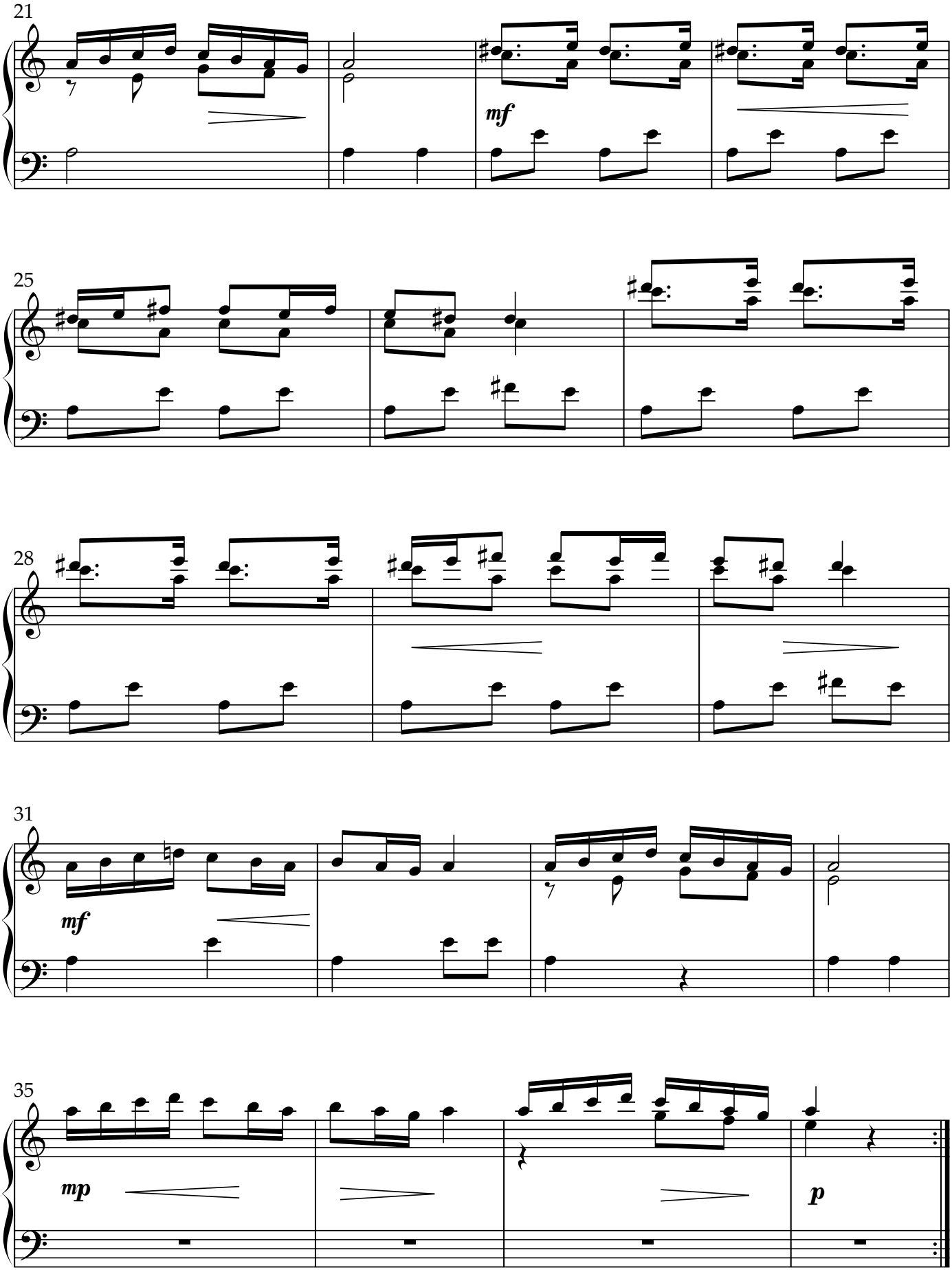
Quartier du Temple

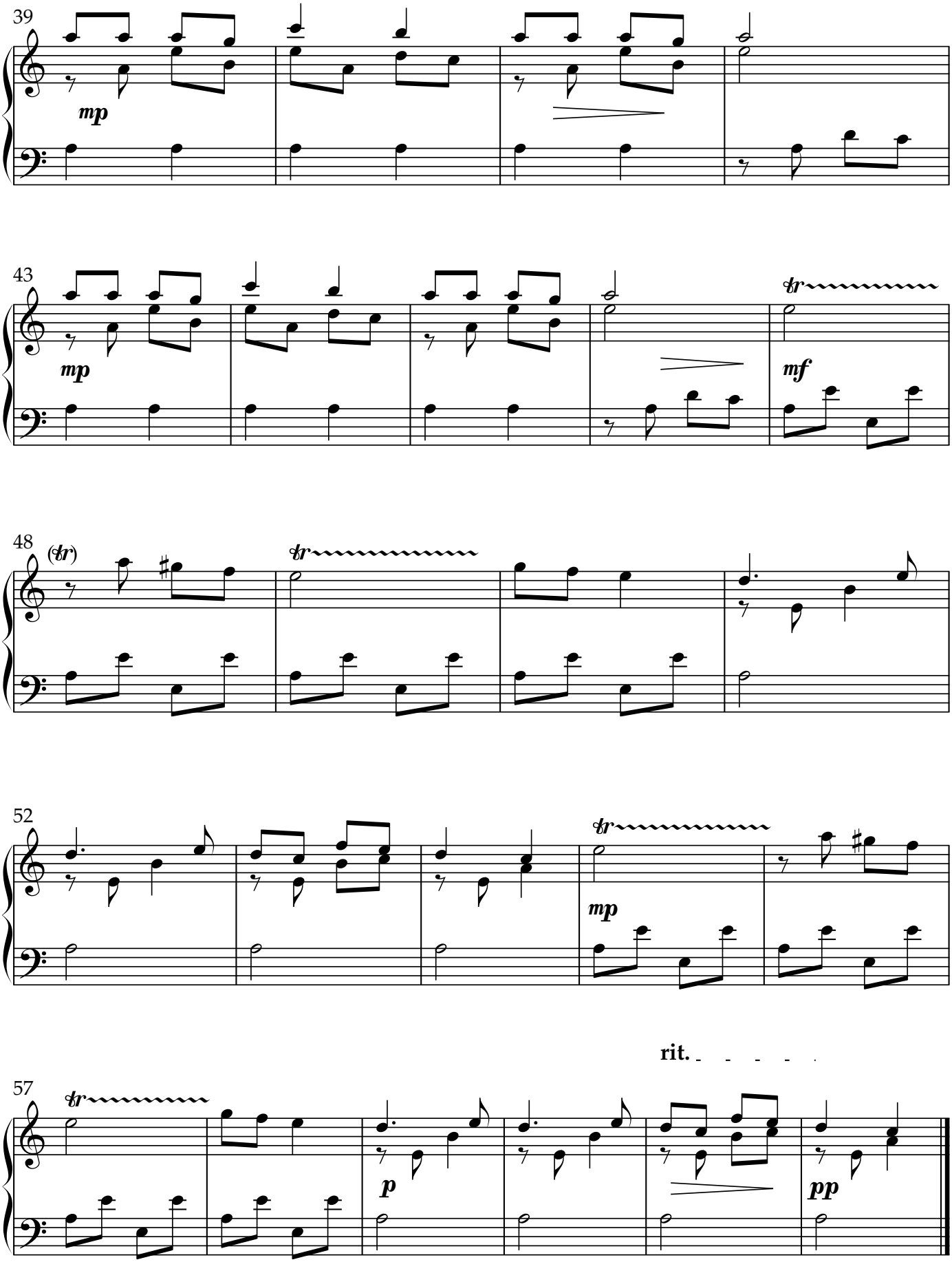
(Danse Juive)

Alexandre Tansman
Arranged by Mathieu Daniël Polak

Comodo (♩. = c. 80)

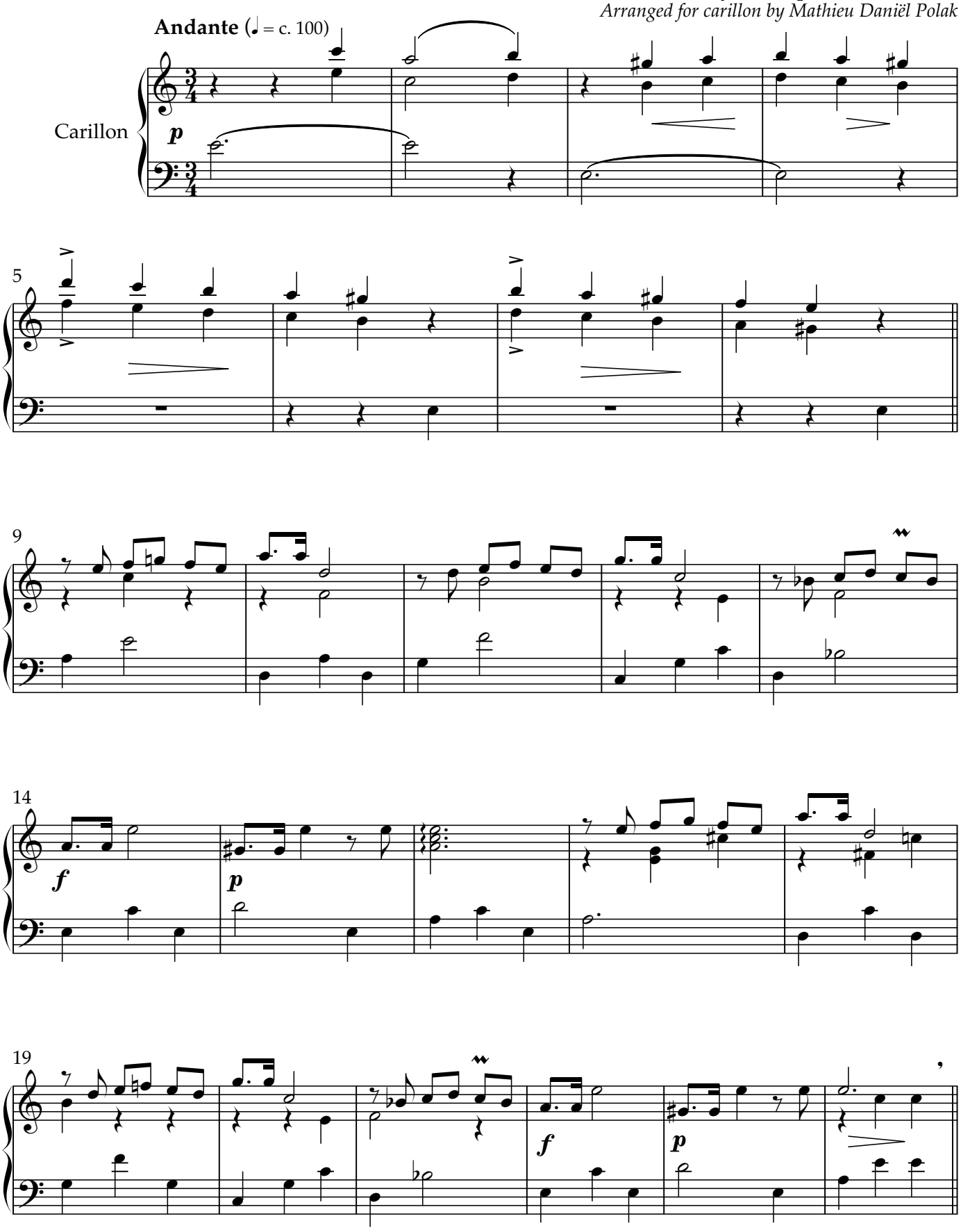


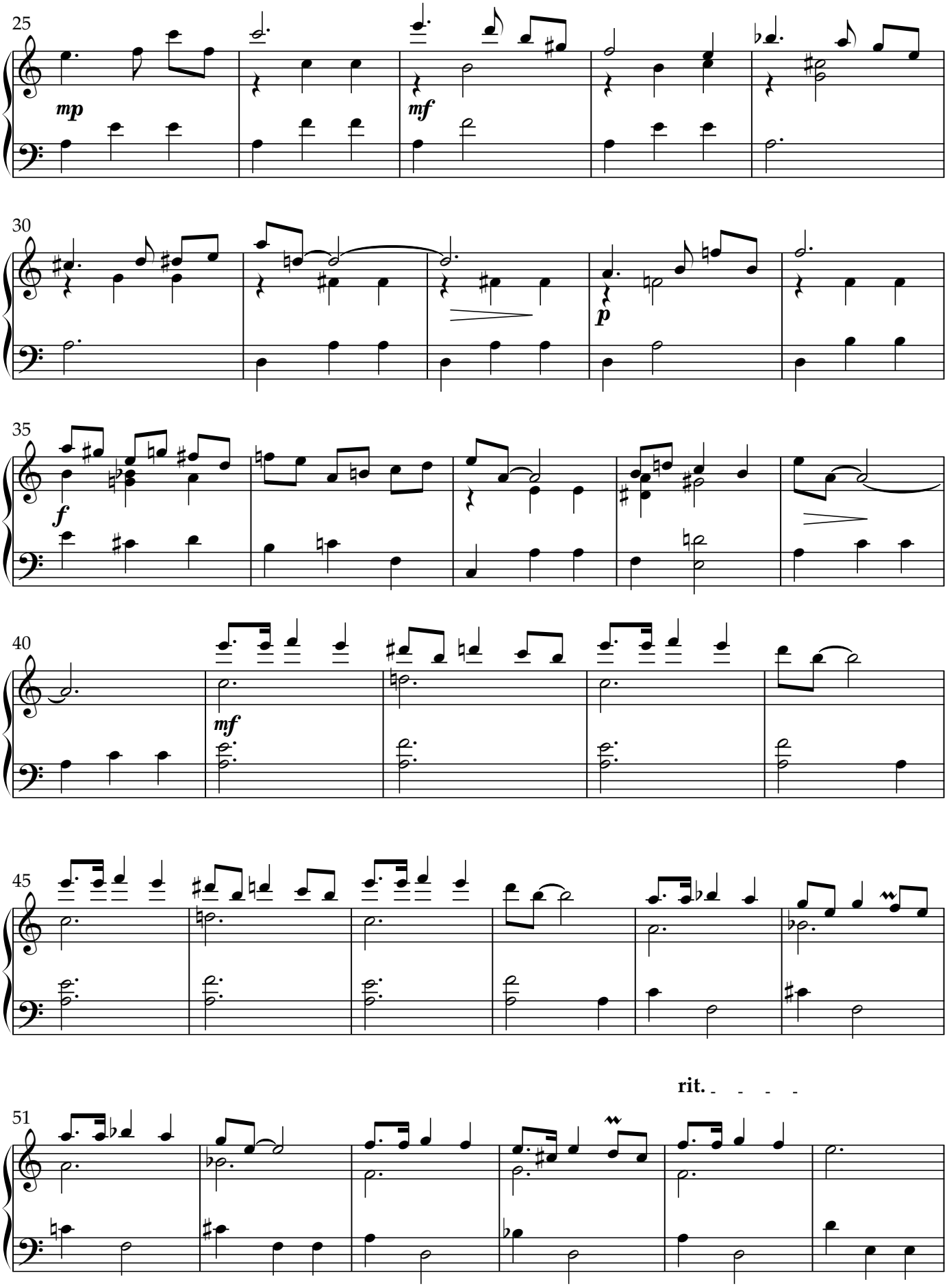

21
mf
25
28
31
mf
35
mp
p

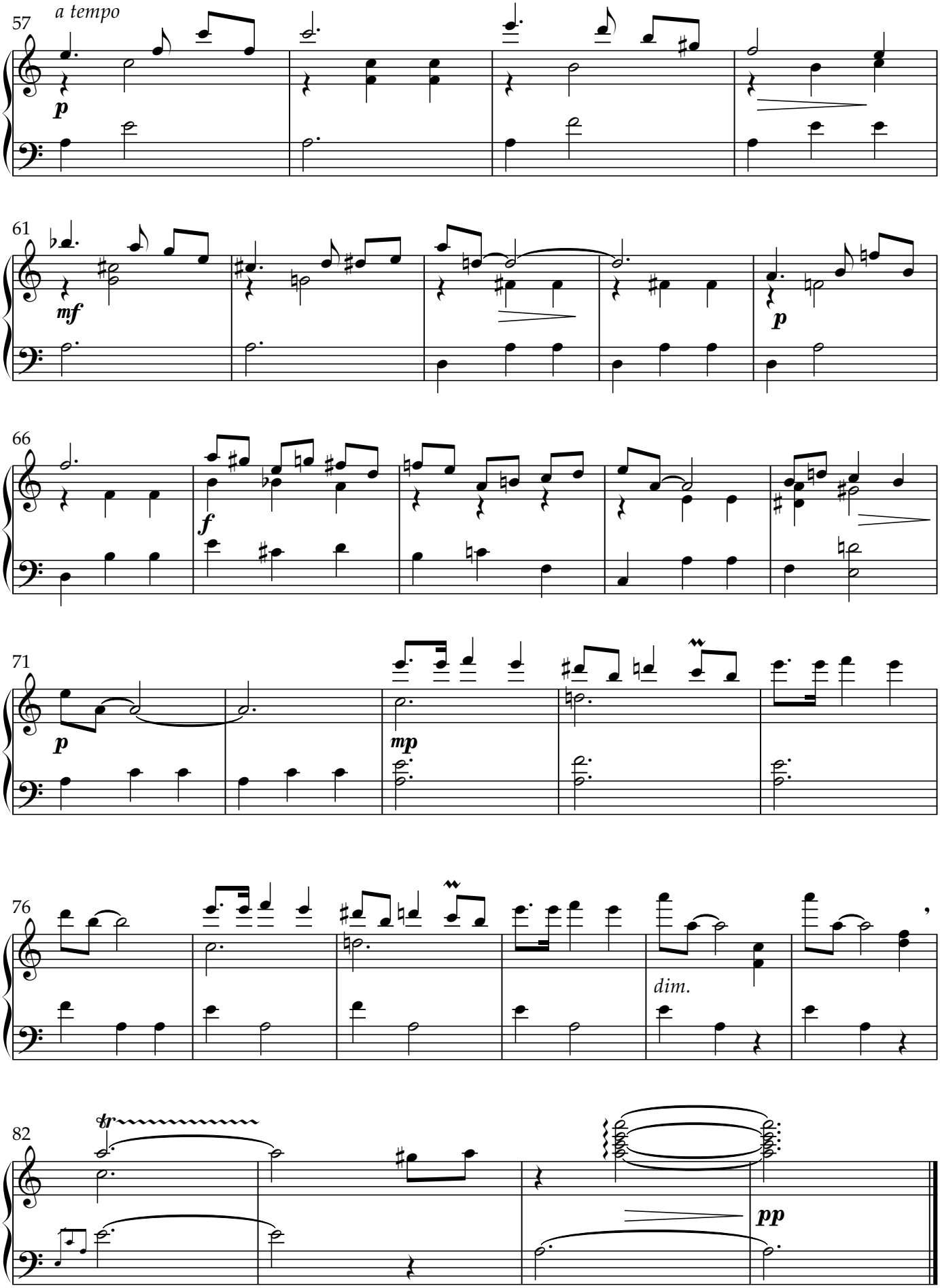

39
mp
43
mp
tr
mf
48
(tr)
tr
52
tr
mp
rit.
57
tr
p
pp

Mazurek

Wladyslaw Szpilman (1911-2000)
Arranged for carillon by Mathieu Daniël Polak



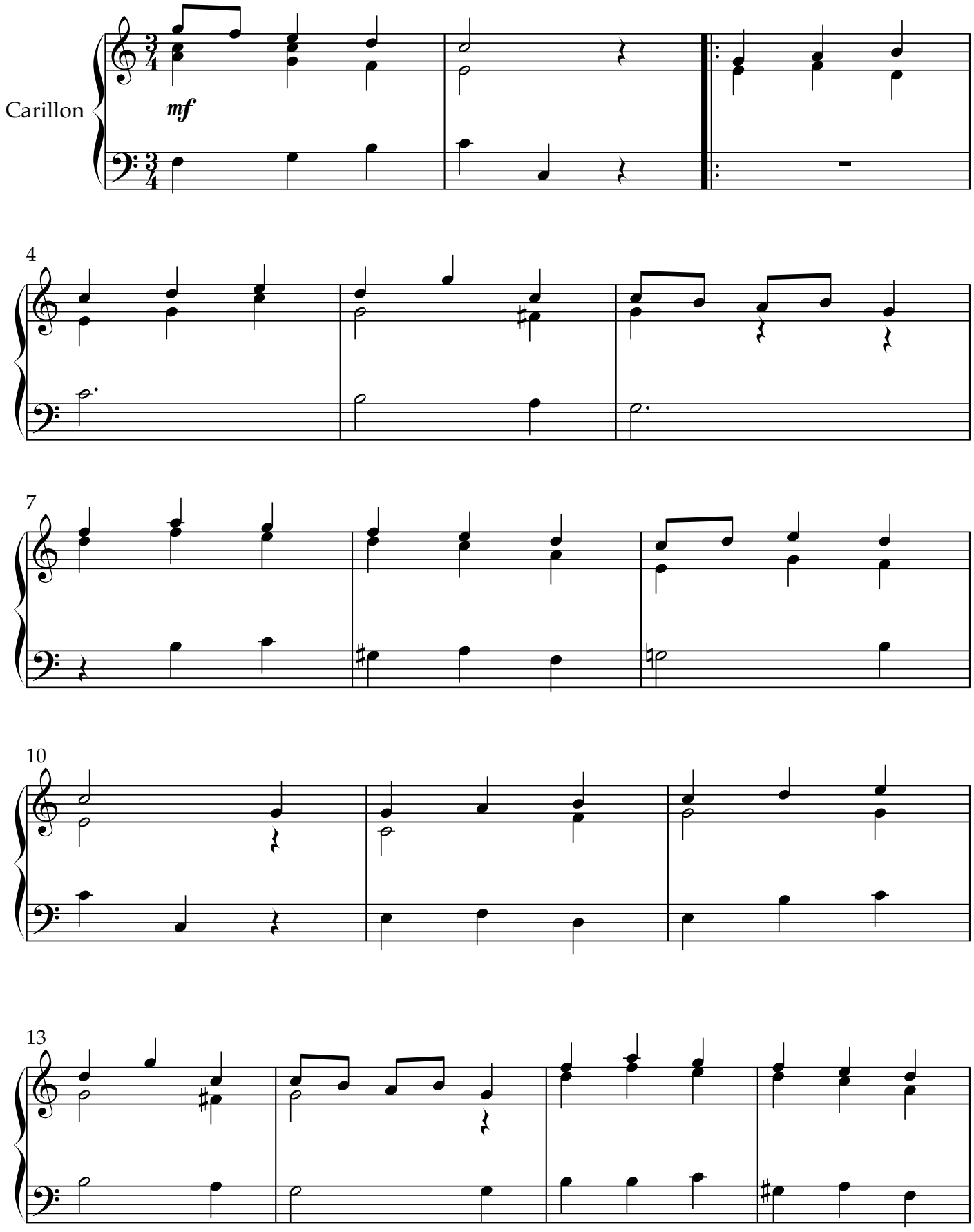

25
mp
mf
30
p
35
f
40
mf
45
rit.
51

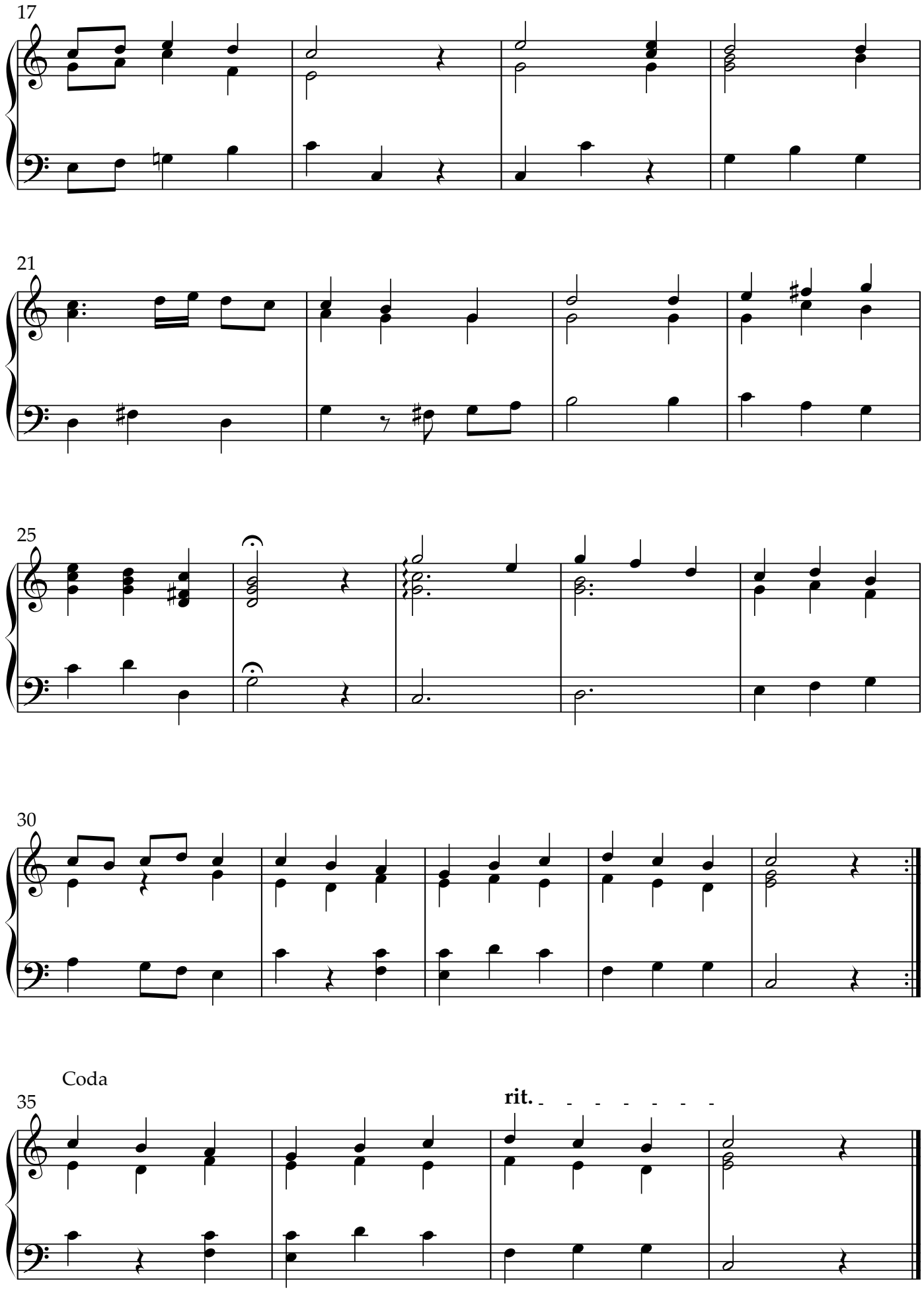

57
a tempo
p
61
mf
p
66
f
71
p
mp
76
dim.
82
tr
pp

She walks in Beauty

Amabile (♩ = c. 100)

Isaac Nathan (1791-1864)
Arranged by Mathieu Daniël Polak




17
21
25
30
Coda
35
rit.