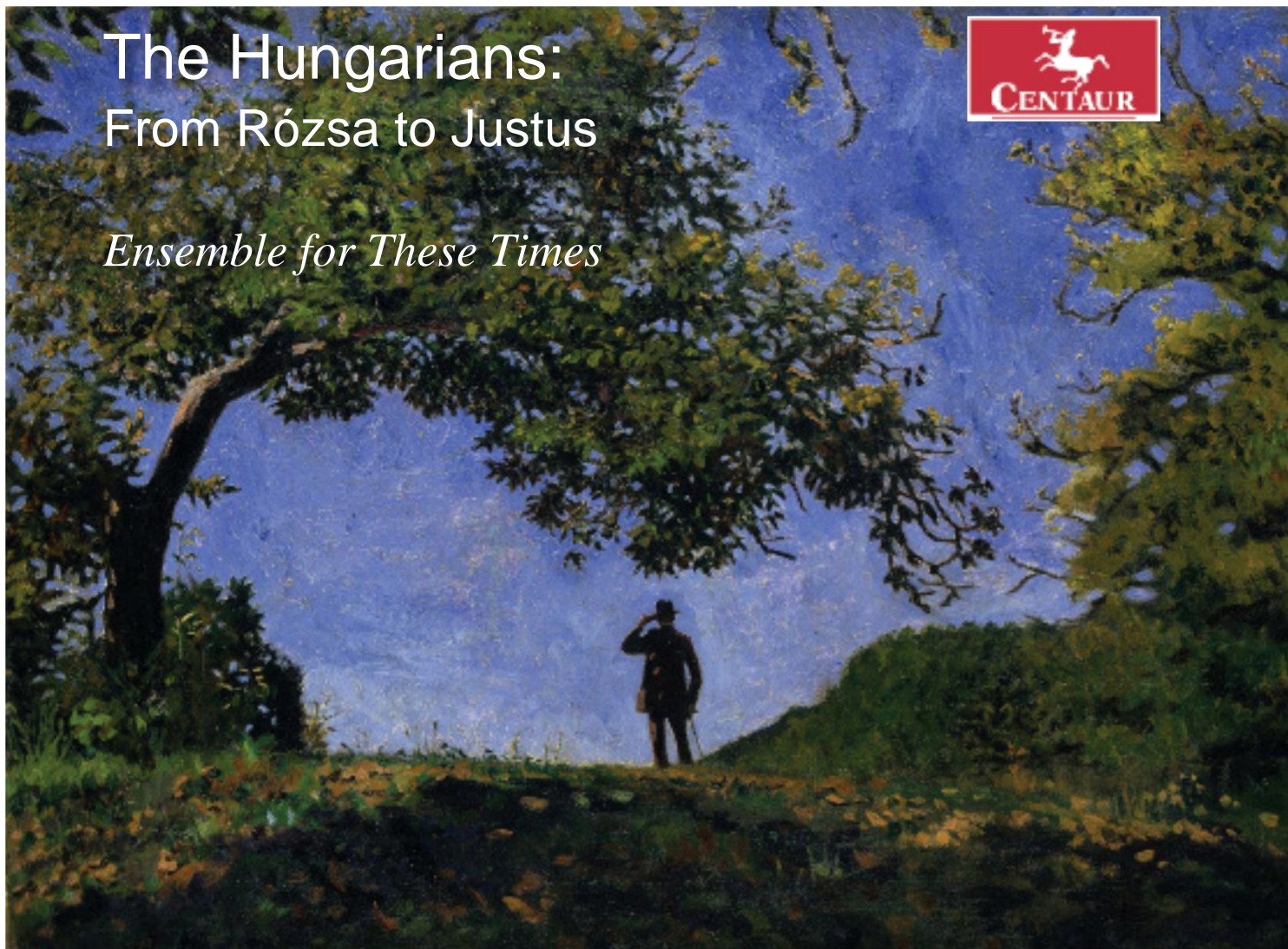


The Hungarians:  
From Rózsa to Justus

*Ensemble for These Times*



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Hungarian **Lajos Delej** (1923-1945) was a young prodigy and a colleague of Janos Starker, György Ligeti and György Sebok among others; it was said that Delej could read five separate scores at once. He was killed by the Nazis after trying to follow his sweetheart into imprisonment; sent to a different concentration camp, she survived. Composed at the age of 17 for the birthday of his sister Mimi on March 14, 1940, these three sweet little piano pieces, almost juvenile, are the only extant sheet music we have by Delej and were found by Mimi's heirs after she passed away in 2015. One other piece attributed to Delej remains, miraculously preserved via a recording by the BBC in the 50s. This work, a Scherzo from an otherwise missing cello sonata, was transcribed by violist Peter Barsony; the ensemble performed it in 2014/15 and 2017.

Composer, musicologist, violinist and choir master **György Justus** (or Jusztusz, 1898-1945) was born in Budapest and studied music in Berlin in the 1920s. A freelance musician who was often homeless, he published roughly 30 papers on music and dance, was especially interested in folklore and folksong, and both composed and researched choral folk music. Justus also wrote songs, musicals, orchestral works—which the Budapest Philharmonic performed a number of—a children's oratorio and chamber works, and his early "Jazz Suite" was very well thought of. Justus loved Pest, the part of Budapest he came from, and he wrote both the text and music to the nostalgic "Ügy néha este" (Sometimes in the Evening), which he dedicated to his mother and had published himself. In 1944 Justus escaped from a forced labor camp in Transylvania (having been taken up in 1943). He went into hiding in Budapest and disappeared after being caught by the Hungarian Arrow Cross that same year. He is reported to have been killed in Budapest in early 1945.

Oscar-winning Hungarian-American musical prodigy **Miklós Rózsa** (1907-1995) began composing at the age of seven: he is said to have read music before he could read words. Born in Budapest to Jewish parents, he first studied piano with his mother—who had been a classmate of Bela Bartók—and violin and viola with his uncle. Rózsa converted to Lutheranism, and, in 1926, enrolled at the Leipzig Conservatory; Breitkopf & Härtel began publishing his chamber music

when he was only 21. Introduced to movie music by Honegger, Rózsa's film career took off when he moved to London, where he composed scores for film director and producer Alexander Korda, with whom he went to Hollywood to finish *The Thief of Baghdad*. Rózsa remained in Hollywood, first freelancing as a movie composer and conductor, and then at MGM, where he wrote music for more than 100 films over roughly 15 years. One of the primary composers of film noir scores, Rózsa won three Academy Awards for the sound-tracks of *Spellbound* (1945), *A Double Life* (1948) and *Ben-Hur* (1959), and taught film music at the University of Southern California for twenty years.

One of the better known Hungarian Jewish musicians who perished in the Holocaust, **Sándor Vándor** (1901-1945) was a composer, conductor, and choirmaster. A fervent socialist, he studied in Berlin and Leipzig, after which he worked as an operatic conductor and pianist, first in Italy and then in Hungary. His name has remained known, in part, due to his founding a workers' chorus in 1936, sponsored by the Ironworkers' Trade Union, which was eventually named after him. Best known for his choral works as a composer, his oeuvre includes instrumental, chamber, orchestral, choral, vocal, and stage works. Only *The Machine*, for piano solo, was published during his lifetime; the piece won the silver medal at an international competition for piano compositions in Eastern Europe in 1934. Many of Vándor's 40+ compositions were published posthumously and most of his manuscripts survive.  
*Nanette McGuinness*

E4TT—and our Jewish Music & Poetry Project, of which this CD is a part—are very grateful for the generous support of our major CD donors, Beverly Benedetti, Dr. Robert Berkowitz, Jeanne Colette Colletter, and the Lengyel family, as well as all the support of all the donors who made this CD possible. In addition, we would like to thank Anna Dalos at the Hungarian Academy of Sciences Institute of Musicology Research Centre for the Humanities in Budapest for her aid in obtaining these composers' music and Peter Barsony for his transcription.

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### Texts and Translations

(translations by McGuinness unless noted)

#### A fán a levelek

A fán a levelek lassan lengenek.  
Már mind görbe sárga s konyadt, puha  
Egy hallgatag madár köztük fölle jár,  
Mint ha kalitkája volna a fa.  
Igy csinál lelkem is  
Járkel bennem is  
Ágról ágra lepked a némaság.  
Szállhatnék nem merek.  
Meghajlik remeg a gally  
Vár és lépked a némaság.

#### Kovács

Kovács, fölgy rted jól az inget,  
    aztán megemelted  
Két szép gyereked és bemártottad a t  
zbe. Most ott pirosodnak, ahol a fiatal  
madár! Meg ahol a sokkal nagyobb  
viragok, melyeket oda kéne tenni a házad  
elé. A nap is ott kél, ha meglóbárod  
Fejed fölött a kalapácsot s az üll  
Megcsendül belé, akár a dalolók szive.  
Ez a legkékebb tavon él,  
Ahol a halak vert ezüst lelke nyugszik,  
Este eljön tisztán, kéken, bekocog  
minden ablakon:  
Kalapálj csak, hiszen szépet kalapálsz te!  
A juharfa is úgy n , a hogy nagyot lépsz,  
Fütyülsz ésa homlokod meg bököd!  
Te vagy a Kovács és kikalapárod a virágokat

#### Béke, Borzalom

Mikor kiléptem a kapun, tíz óra volt,  
fényl keréken pék suhant és énekelt,  
gép dongott fenn, a nap sütött, tíz óra volt,

#### The Leaves on the Tree

The leaves on the tree softly sway,  
Already crooked, soft, and yellow  
A silent bird walks up and down,  
As if the tree was a cage.  
Thus, too, did my soul.  
It goes up and down.  
The silence steps from branch to branch.  
I could land: I dare not.  
The bent leaf trembles,  
And the silence waits and treads lightly.

#### Blacksmith

Blacksmith, you rolled up your sleeves,  
    then lifted up  
Those two nice offspring and dipped them in the fire.  
Now they redden there, in the place where the young bird is  
And where much bigger flowers are,  
Which should be put in front of your house.  
The sun also rises there, if you swing  
The hammer above your head, and the anvil  
Becomes quiet, like the heart of songs.  
It lives in the bluest blue lake,  
Where the soul of the hammered silver fish rests;  
In the evening, it comes—clean, blue—knocks on the window:

Just hammer away beautifully, hammer!  
Thus the maple tree grows; as you make big steps with it,  
You whistle and strike your forehead!  
You are a blacksmith and you hammer out flowers.

**Peace, Dread** (trans., Zsuzsanna Ozsváth and Frederick Turner) I  
went out, closed the street door, and the clock struck ten, On  
shining wheels the baker rustled by and hummed, A plane  
droned in the sky, the sun shone, it struck ten,

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halott néném jutott eszembe s már repült  
felettem mind, akit szerettem és nem él,  
sötétben szállt egész seregnyi néma holt  
s egy árnyék d lt el hirtelen a házfalon.  
Csend lett, a délel tt megállt, tíz óra volt,  
az uccán béke lengett s valami borzalom.

### **Önarckép**

Kacagás és elfojtott könnyek  
Alkotják a lelkem eredjét  
E felett a bánat úgy terül szét,  
Mint felhje óriásmez nek.

Elfojtott sóhajok halk versek  
Jönnek lágyan az ajkamra néha.  
Ilyenkor dallal borongós, méla  
Szavakkal szórómbe a kertet.

De reggel faradtan ébredek;  
Künn s r n hintve a tájt hull a hó:  
Szememre fehér álmod hullat és  
Söprik a tet n. Vad szelek.

Pihenni havas hajnalon mit ér  
Ha szívemet lassan belepi dér?

I thought of my dead aunt and in a flash it seemed  
all the unliving I had loved were flying overhead,  
with hosts of silent dead the sky was darkened then  
and suddenly across the wall a shadow fell.  
Silence. The morning world stood still. The clock struck  
ten, over the street peace floated: cold dread was its spell.

### **Self Portrait**

Chatter and repressed tears  
Make up the root of my soul.  
Above this, sorrow spreads  
Much like a cloud over a giant meadow.

Held-back sighs, quiet poems  
Come softly to my lips sometimes.  
At such times, with a song,  
I sow with garden with gloomy, dark words.

But in the morning, I wake up tired  
Outside, the snow dusts the land thickly:  
In my eyes, dreams of white dropped  
And swept the roof. Wild winds!

What good is it to rest on a snowy dawn,  
If my heart slowly becomes frosted over?

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### Ügy néha este

Verse 1:

Ügy néha este ha lámpát gyujtok  
Mikor szürkül a délután  
Ugy vágyom utánad te édes.  
Utá nad vágyom s Pest után

Refrain:

O Pest te drága város  
Szépséged ben ninc határ  
Bárlát nálakmár most  
Ben nedrám sok gyönyör vár!  
Pest! Te édes kinscem.  
T led távol nyugtom sinscen.  
Utaid merengve járnám  
Te drága szép világ!

Verse 2:

Ugy néha este ha senki semlát  
Köny nyesen vágyom vissza rád  
Futok tovább sa szürke este  
Futvelem a világon at.

Verse 3:

Ugy néha este eszembe jutsz még  
Ilyenkor képed mellém áll  
És kéta pró hűvös kezecske  
Simítja párod homlokát.

### Sometimes in the Evening

Sometimes in the evening, when I turn on the light,  
When the afternoon is graying.  
I am longing so much for you, dearest.  
For you I am longing, and for Pest.

O Pest, dear city,  
Your beauty is unlimited.  
I wish I could see you right now  
Where so much joy awaits me!  
Pest, you sweet treasure of mine,  
Far from you I can find no peace.  
On your roads would I gladly walk  
You dear, precious world!

Sometime in the evening, when no one sees me,  
With tears in my eyes, I long for you.  
I am running, and the grey evening  
Runs through the world at me, too.

Sometime in the evening, you still come to mind,  
Then your picture is next to me,  
And two chilly little hands  
Stroke your spouse's forehead.



**Ensemble for These Times** consists of Nanette McGuinness, soprano, Dale Tsang, piano, Anne Lerner-Wright, cello, and David Garner, composer. E4TT focuses on 20th and 21st century music that is relevant, engaging, original and compelling—that resonates today and will speak to tomorrow. The ensemble strongly believes in the power of artistic beauty, intelligence, wit, lyricism, and irony to create a deep understanding of our times and the human condition. Formed in 2007/8 when McGuinness and Garner were introduced during recording sessions at Skywalker Studio, E4TT's recent highlights include: appearances at the 2016 Krakow Cul-

ture Festival, a tour to Hungary in 2014 sponsored by the U.S. Embassy in Budapest as part of the Daniel Pearl World Music Days; touring their "Guernica" Project to Madrid in 2017; the world premiere of Garner's *Chanson für Morgen* in 2011 in Berkeley, produced in association with the 26<sup>th</sup> Jewish Music Festival; a European debut



in 2012 with the *Jüdische Gemeinde Berlin*, and concerts at the German Consulate General in SF, Old First Con-certs, JCC Peninsula and Noontime Con-certs, among others.

**E4TT's debut CD** (*Surviving: Women's Words*) (Centaur Records CRC 3490, 2016) is the premiere recording of four song cycles by David Garner to poetry by four women Holocaust sur-vivors. The CD won a Silver Medal for classical chamber ensemble and album in the 2016 Global Music. Lesley Mitchell-Clarke reviewed the CD as "deeply moving," "superb" and "relevant"; Stephen Smoliar (Examiner.com) reviewed it

as CD "fascinating," "passionate," and highly compelling." Erin Heisel (American Record Guide) also called the CD "fascinating" and "compelling," and Grego Applegate Edwards (Gapplegate.com) wrote, "... extremely well done. Recommended."

# The Hungarians: From Rózsa to Justus

## *Ensemble for These Times*



CRC 3660

<b>Miklós Rózsa</b> (1907-1995) Duo for Violoncello and Piano, Op. 8 (1931)	(19:28)
1 I Allegro risoluto ed energetico	6:29
2 II Tema con variazioni	12:59
3 <b>Sándor Vándor</b> (1901-1945) Air for violoncello and piano	5:20
4 <b>Sándor Vándor</b> (1901-1945) A fán a levelek (Poem by Attila József, 1905-37)	1:20
5 <b>Sándor Vándor</b> (1901-1945) Kovács (Poem by József)	1:57
6 <b>Sándor Vándor</b> (1901-1945) Béke, borzalom (Poem by Miklós Radnóti, 1909-1944)	1:54
7 <b>Sándor Vándor</b> (1901-1945) Önarckep (Poem by Bányai Frigyes, n.d.)	2:11
<b>Lajos Delej</b> (1923-1945) Three Piano Miniatures (1939)	(3:26)
8 I	0:52
9 II	1:30
10 III	1:01
11 <b>Lajos Delej</b> (1923-1945, attrib). Scherzo	4:30
12 <b>György Justus</b> (1898-1945) Ügy néha este	4:27
<b>Total Time:</b>	<b>45:08</b>

Recorded August 22-24, 2017 at the Caroline H. Hume Hall, San Francisco Conservatory of Music, San Francisco, California. Produced by David Garner and Nanette McGuinness. Engineered by Jason O'Connell. Cover image: "Dom-bet n" (On a Hilltop, 1901) by Károly Ferenczy (1862–1917). Liner notes by Nanette McGuinness. Ensemble photo by Michael Halberstadt.

