

ONE'S FOR SORROW, TWO'S FOR JOY

m: David Dodds / t: trad. / a: The Unthanks & TRĚĪ

An old English nursery rhyme that tells of the art of ornithomancy (interpreting the flight of birds): the number of magpies - in many cultures a bird of (bad) luck - providing information about one's fate.

THE CROW ON THE CRADLE

m & t: Sydney Bertram Carter (1915-2004) / a: TRĚĪ

British peace song from the 1960s that subtly carries the fear of nuclear war into the guise of a lullaby. Here, too, the crows predict the child's future.

IPNE POU PERNIS TA PEDIA

m & t: trad. / a: Christos Samaras

Greek lullaby from Thasos - "Sleep, take my child and give it back once it's grown!"

THE SNOW IT MELTS THE SOONEST

m: trad. / t: Thomas Doubleday (1790-1870)

English folk song, presumably from the year 1821, about saying goodbye to a loved one.

DEVOIKO, MARI, HUBAVA

m & t: trad. / a: Kitka

Bulgarian love song about an impossible love: the young girl has no dowry and the young man has to go to war.

WAYFARING STRANGER

m & t: trad. / a: TRĚĪ

American folk and gospel song, presumably derived from a song by Isaac Niswander ("Ich bin ja nur ein Gast auf Erden", 1816) - the lament of a soul facing death with confidence and hope.

LULLABIES: MUSA / SCHLOFMIN FOYGELE

m & t: trad. / a: TRĚĪ

Turkish lullaby / traditional Yiddish song of the Galician Jews from the 19th century

DORM SAURÍ

m & t: Mara Miribung (* 1981)

Ladin (Rhaeto-Romanic) lullaby (2023). "Y sce al vëgn scür spo ascuta l' vënt - l' vënt sofla mia ciantia da te: And when it gets dark, then listen to the wind - it carries my song to you."

MO GHILE MEAR

m: Domhnall Ó Buachalla & Dónal Ó Liatháin (1934-2008) / t: Seán "Clárach" Mac Domhnaill (1691-1754) / a: Gizem Şimşek

Irish Gaelic folk song to the people who were banished from their homeland.

IZGREYALA E MESECHINKA

m & t: trad. / a: TRĚĪ

Bulgarian folk song about a girl picking flowers under the orange-coloured moon. The orange moon reminds her of sugar and honey.

WEAVERS

m: Abélia Nordmann (* 1988) / t: Sairojini Naidu (1879-1949)

A short song which describes the eternal weaving of a newborn's robes, a queen's marriage veil and a dead man's funeral shroud (2020). The lyrics were written by the Indian women's rights activist Sairojini Naidu.

MER TAN ITEV

m & t: trad. / a: Zulal

An old Armenian circle chant from the area between Mount Arno and Mount Arto, south of Lake Van in Turkey. The song depicts a young man offering an apple as a symbol of love.

DEDIDELA

m & t: trad. / n: Abélia Nordmann

Traditional polyphonic singing from Georgia (region unknown) with the characteristic element of Georgian "yodelling" as an expression of great "joie de vivre".

PROPHETIAE SIBYLLARUM

m: Orlando di Lasso (1532-1594)

Prologue to the twelve motets by the Franco-Flemish composer Orlando di Lasso, who set the Sibylline prophecies to music: "These songs that you hear, sung in chromatic style, are those in which the [Sibyls/seers/prophetesses] once sang the secrets of salvation with a fearless mouth and confident voice."

O LET ME WEEP

m: Henry Purcell (1659-1695)

A fragment from the lament 'The Plaint' from Purcell's semi-opera 'The Fairy Queen' (1689).

GESİ BAĞLARI

m & t: trad.

Turkish lament about a young bride who has to leave her family and learns of her mother's death far from home (1890).

VÍSUR VATNSENDI-RÓSU

m: trad. / t: Rósa Guðmundsdóttir (1795 - 1855) / a: Jón Ásgeirsson (* 1928)

Traditional Icelandic lullaby (1960) by the famous writer Rósa Guðmundsdóttir.

BRE PETRUNKO

m & t: trad. / a: TRĚI

Bulgarian folk song about the Horo, a Bulgarian ring dance in which men and women join hands in a circle. It is sung in the West Bulgarian Šopi dialect.

EL CANT DE LA SIBIL·LA

m & t: trad. / a: Maria Arnal, Marcel Bagés (2021)

The Song of the Sibyl, a chant still sung today in Catalan dialects in the Iberian region, goes back to Latin manuscripts from monastery libraries of the 10th century. These texts originated from the predictions of the Sibyls, the ancient pre-Christian seers. In the Middle Ages, the Sibyls were seen as the pagan counterpart to the prophets of the Old Testament and conveyed the word of the prophesying woman.

CONCEPT, COMPOSITIONS, ARRANGEMENTS / TRĚI
VOCALS, CELLO, HARMONIUM, PSALTERY / TRĚI

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