

Translation of text of “We Long for a
Home”



WE LONG FOR HOME, WHERE WE CAN FIND OUR
PLACE.

WE LONG FOR A HOME, IT'S GONE WITHOUT A TRACE.
WE MUST KEEP ON HOPING, WE CAN'T DO OTHERWISE,
BEAUTY, HOPE AND PROMISE SHALL COME BACK TO
OUR LIVES.

WE LONG FOR A HOME, A HOME JUST AS BEFORE
WE LONG FOR A HOME, A HOME'S THE ONLY CURE.
THE PAST WAS FULL OF PAIN, WE PRAYED FOR BETTER
LIVES,
NOW WE WANT TO LIVE, THE TIME HAS NOW ARRIVED.



ETTY HILLESUM

THE THINKING HEART
OF THE BARRACKS



CREDITS

Music Composed by Jonathan Fields

Music Direction and Additional Music by
Christopher Vath

Naomi Genuard as Etty Hillesum
Direction and Graphics by Deniz Demirer

David Marks	Violin
Austin Fisher	Cello
Christopher Vath	Piano
Hannah Sobel	Soprano

SOURCE WORK INCLUDED IN THE PERFORMANCE:

Texts from Etty Hillesum's *An Interrupted Life* and *Letters From Westerbork*

Noche del Plegaria (A Night of Prayer), a tango by Jozef Kropinski from *The Anthology of Music from the Concentration Camps*: A collection of thousands of pieces of music composed in the concentration camps by Jews and political prisoners from Poland, Italy and elsewhere: Collated and arranged by the Italian composer, Francesco Lotoro

We Long for a Home (*Es benkt zikh nokh ahaym*)
Lyrics by: Henry Baigelman
Music by: Stranski

Keyboard Concerto in A Major by J.S. Bach
Siciliano by J. S. Bach

Awake, My Heart With Gladness
(*Auf, Auf, Mein Herz, Mit Freuden*)
Johann Crüger
(sung at the funeral of Julius Spier, Etty's mentor)

Etty Hillesum writes, early in her diary, "I used to believe that my inner conflicts were due to a particular cause, but that was much too superficial an explanation; I thought that they simply reflected the clash between my instinct as a threatened Jew and my socialist beliefs. But it goes deeper than that."

In the two years that she wrote her diary and letters (1941-1943) until her death in Auschwitz, you see Etty growing to understand that her interior journey to discover the source of life and meaning, in the end, is what overcomes hate in the world, which ideologies of any kind generate.

This work follows a chronological order of her diary entries. From 1941 until July 1942, one gets a sense of her character. From July 1942-1943 as the Jews begin to be deported to the Westerbork transport camp en route to the death camps, her tone becomes more dramatic but also more spiritual. Her final entries are "dialogues with God".

In composing this work, I tried to follow Etty's progression of thought and feeling: A variety of melodies develop throughout the work culminating in a synthesis in the finale. Etty writes "The world rolls like a melody from God's right hand... I too wanted to roll melodiously out of God's hand."



This work is dedicated to the memory of my mother,
Barbara Camiel Fields.