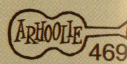


# CSÓKOLOM

May I Kiss Your Hand  
Hungarian & Gypsy Fiddle Music & Songs



1. AMARI SZI, AMARI\* (Kéren Chave) (She is ours, she is ours) (trad/arr v. Klewitz)
2. KALTOTASZEGI LEGÉNYES (in C Minor) (traditional)
3. MEDVED NA LANCU\* (The Bear on the Chain) (Anti v. Klewitz - Tradition Music Co. BMI)
4. LULU-VALSE (Lulu Reinhardt - Hammer Music Co.)
5. FELJÖTT A NAP\* (The sun has risen) (traditional) /  
ROMANIAN DANCE #4 (Bela Bartok)
6. NU FACE BINE\* (I'm Feeling Bad) (trad/arr v. Klewitz) /  
ROMANIAN HORA (in B Minor) (traditional)
7. SZERELEM\* (Love is a curse) / LÖRINCREVE (in A) (trad/arr v. Klewitz)
8. MORI SHEJ, SABINA\* (My Daughter, Sabina) (Jozsef Balogh)
9. GANKINO HORO (trad/arr v. Klewitz)
10. MYSTERIEUSE (Valse Musette) (R. Varysse - J. Privat)
11. ANII MEI\* (Years of my life) (trad/arr by Johnny Raducano - Navigator Music Co.)
12. DANCE FROM GYIMES (trad/arr v. Klewitz)
13. EDDIG VENDÉG\* (Up to now) (trad/arr v. Klewitz)
14. KESERVES\* (A Transylvanian lament) / SZÉKELYFÖLDY (traditional)
15. KALOTASZEGI LEGÉNYES (in F) (traditional)
16. CINEGE\* (Little bird) (trad/arr v. Klewitz)
17. SZATMÁRI / CSÓKOLOM\* / SZATMÁRI (trad/arr v. Klewitz)
18. AMARI SZI, AMARI\* (slow version) (traditional)
19. JÁNOSKA\* / SZATMÁRI (trad/arr v. Klewitz)
20. LÖRINCREVE (in G) (trad/arr v. Klewitz)

## CSÓKOLOM:

Anti von Klewitz – violin, viola & vocals\*

Gregor Schäfer – double-bass

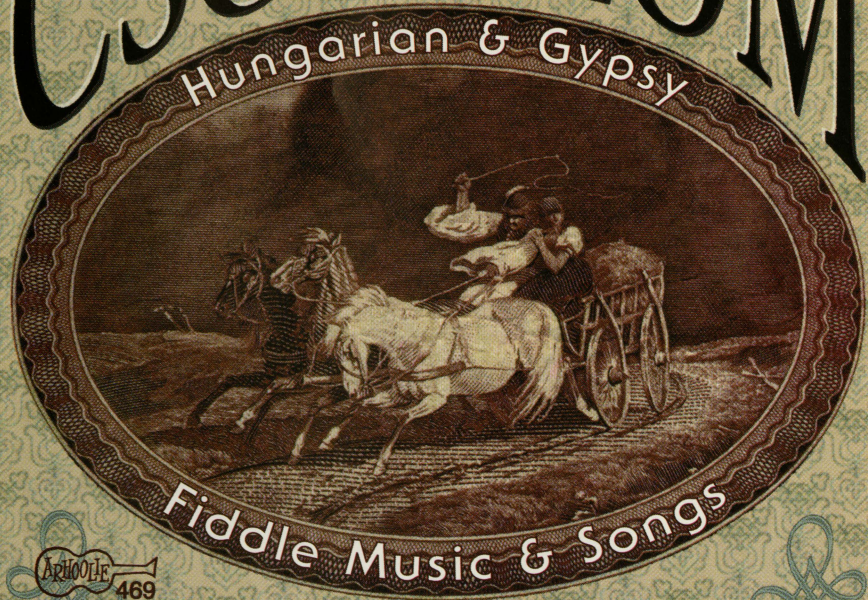
Sander Hoving – violin, viola & kontra

Anneke Frankenberg – violin

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BUG Music Co. © & © 1998 by ARHOOLE PRODUCTIONS INC.

# CSÓKOLOM

Hungarian & Gypsy



Fiddle Music & Songs



## May I Kiss Your Hand





"LET THOSE WHO HAVE EARS HEAR ..."

**I**t was a chilly night in Memphis, Tennessee. I had gone to one of the local clubs to hear the many bands that were showcasing that night as part of the opening of the annual Folk Alliance conference, a major folk music gathering. The bands played, all good, but it was late and I was getting tired. So was a lot of the audience, which was beginning to thin. Only a few diehards remained to get their fill of the exotic spectrum of musical talents being displayed at the Daisy Theatre.

Wearily, I sat down at a table with a beer with some friends, hoping to last through the evening. Then, following the remarkable Gospel steel guitar playing Campbell Brothers, Anti von Klewitz and the members of Csókolom came on stage. I could tell she was exhausted having just flown in from Germany a few hours before. She fussed with her shirt sleeves, fussed with her hat, fussed with her violin, and fussed with a microphone. She reminded me of a puppet, carefully attaching the right strings to all the right limbs. Then, with surprising focus, she dug

her feet into the ground, rooted herself in just the right place, and began to play. And sing.

I remember the feeling that I was suddenly in another world. Everything happening around me seemed to disappear. The music I was hearing stunned me and deep feelings came welching up. I didn't know what hit me. Involuntarily, I began to cry.

I looked around to see if anyone else was hearing what I was hearing. Some people were talking, others drinking, and some listening. With tears in my eyes, I had to laugh. The old adage, "let those who have ears hear" came to mind and I returned my attention to Csókolom and rested, entranced, in my own experience. Enchanted by a woman whose music gave voice to something so eternal and ancient, I listened as the young and the old, the new and the forever, collided and merged. The alchemy of musical genius.

After the set, I sat wondering if perhaps this extraordinary and rare experience had been given to me alone. Then I saw Chris Strachwitz, reputable founder of Arhoolie

Records, running up the aisle towards us. Like a child on fire, he ranted on and on, seemingly unable to organize his feelings into sentences. Finally he was able to say, "I've got to record them!" Let those who have ears hear...let those who have record companies record!

He immediately arranged to record Csókolom two days later at Sun Studios in Memphis, the same studio where Elvis Presley and other legends made their first recordings. It couldn't have been a more appropriate studio. I went along to the session and listened as Chris captured the magic

of these musicians in this small and somewhat dingy, yet historic, studio. Our hearts soared as we danced and drank wine through the night, as we celebrated the shared joy of "discovering" Csókolom. I thank Anti, Sander and Gregor for taking the long flight to Memphis, going straight to the club without a break, and performing with such skill and soul, so that I could have the joy of hearing their brilliance.

Nora Guthrie –  
Woody Guthrie Productions



photo © 1998 Chris Strachwitz

(l to r) Anti von Klewitz, Gregor Schäfer, and Sander Hoving at Sun Studios in Memphis, Tennessee



## SONGS, TUNES AND LYRICS

### 1. Amari Szi, Amari (Kéren Chave) (fast version)

Anti von Klewitz heard this Roma-gypsy song from Eastern Europe for the first time in Berlin from a Hungarian musician. Some time later she came across this piece again being played by gypsies in Hungary. This version is Anti's arrangement.

Amari szi, amari,  
Amari cini bóri  
Aj, lalalalala la la laj laj,  
(x2)

Dúj, dúj, desudúj,  
Csumidau me lako múj  
Aj, lalalalala la la laj laj,  
(x2)

Lako múj szi rupuno,  
Puske trubulia dino  
Aj, lalalalala la la laj laj,  
(x2)

Keren, savorále, drom  
Te khelei o phuro rom  
Phuro rom te keleia  
Bistayek gyás malavia

Hoi, te merau  
Ta na csaksipó phenau!  
Aj, lalalalala la la laj laj,  
(x2)

Amari szi, amari,  
Amari cini bóri  
Aj, lalalalala la la laj laj,  
(x2)

She is ours, she is ours,  
she is our little daughter-in-law  
Aj, lalalalala la la laj laj,  
(x2)

Two, two, twelve  
I'll kiss her mouth  
Aj, lalalalala la la laj laj,  
(x2)

Her mouth is of silver  
She has to be shot  
Aj, lalalalala la la laj laj,  
(x2)

Make way, children,  
Let the old man dance  
When the old man dances  
He taps on for twenty-one days

O let me die  
If I don't tell the truth  
Aj, lalalalala la la laj laj,  
(x2)

She is ours, she is ours,  
she is our little daughter-in-law  
Aj, lalalalala la la laj laj,  
(x2)

### 2. Kaltotaszegi Legényes (in C minor) (instrumental)

This tune is played for male solo dancers in Kalotaszeg, a Transylvanian region with a considerable ethnic Hungarian population and a very rich musical heritage. The dance resembles the German "Schuhplattler", with a lot of clapping and foot stamping.

### 3. Medved na lancu (The Bear On The Chain)

Based on the children's poem "The Bear On The Chain" which Anti remembers from her childhood in Yugoslavia. The language is Serbo-Croatian.

Jednoć sam sa svojim djedom  
sreo Cigu sa medvjedom  
ide Cigo našim klancem,  
za njim medo, vezan lancem.

Pokloni se Cigo djedu,  
Šapnu tiho svom medvjedu:  
"Igraj medo, zloćo stara,  
hopa-cupa, bit će para!"

Uspravi se medo jadan,  
tromo pleše medvjed gladan.  
Primi Cigo groš od djeda  
i povede svog medvjeda.

Zapi Cigo grošić djedov,  
grošić djedov – il medvjedov?  
"Šteta groša" rekoh djedu,  
"bolje kruške daj medvjedu!"

Ali nesta Cigo klancem,  
nesta medo, vezan lancem.  
A ja gutam kruške djeda  
s tugom misleć na medvjeda...

Once me and my Grandfather  
We came upon a Gypsy  
On our village's road  
Tugging a bear at a chain.

The Gypsy bows to my Grandfather  
and whispers the bear into its ear:  
"Come on, old lad,  
Dance, there'll be money!"

Up rises the poor bear,  
Tired the hungry one dances,  
The Gypsy takes Grandfather's nickels,  
and leads away the bear.

The Gypsy spends on wine the nickels  
- Grandfather's or those of the bear?  
"Too bad", I said, "You should have  
given some pears to the bear instead."

But the road takes away the Gypsy  
and takes away the bear and the chain  
and I'm eating Grandfather's pears with sad  
thoughts in mind – remembering the bear.

#### 4. Lulu-Valse (instrumental)

This gypsy-swing waltz was written by Lulu Reinhardt, guitarist with the Titi Winterstein Quintett.

#### 5. Feljött a Nap (The Sun Has Risen) / Romanian Dance #4 (instrumental)

Anti sings the first part; "The sun has risen; we'll have to go to other places and learn other customs". The second tune is a composition by Bela Bartok who transcribed and orchestrated many Hungarian folk songs. This one is played in a slightly different meter than usual.

#### 6. Nu Face Bine (I'm Feeling Bad) / Romanian Hora (in B minor) (instrumental)

The first part of this piece is a gypsy melody from Sarretudvarri sung in Hungarian and in Romanian. The second part was originally an accordion melody from Romania.

Be van Koloszvár kerítve,	There is a fence around Koloszvár,
Nu face bine, hejde	I don't feel good
Majd elmegyünk mink majd oda,	Let's go there,
Nu face bine.	I don't feel good.
Dadj-ra-di rad rad etc	Dadj-ra-di rad rad etc

(Possibly a song by a gypsy who would like to go to Koloszvár, but is not allowed to.)

#### 7. Szerelem / Lörincreve (in A) (instrumental)

The first song comes from Hungary. "Love is a curse; why don't the trees bloom any more? Love is like a rose – it does not want to bloom in a small garden." The second is a tune from Lörincreve, a region in Transylvania with a lot of archaic music.

#### 8. Mori Shej, Sabina (My Daughter Sabina) (Jozsef Balogh)

Balogh is a member of Kalyi Jag, a gypsy group from Hungary. This piece is sung in Roma, a language of the gypsies.

Buter káj egy berseszkí szán	You are only just one-year-old
Móri drágo piko séj	Little, tiny dear daughter
Vorbisz mánge káki-koki	You are chattering to me
Móri drágo piko séj	Little, tiny dear daughter

Áj mori séj, mori drago pikonyéj	Ay daughter, my dear tiny baby,
Álálálá.....	Alalala....
(x2)	(x2)

Kínáu tuke szomnákáj	I'll buy some gold jewels for you
Móri drágo piko séj	Dear tiny daughter
Lá lumáko szomnákáj	All the gold jewels in the world
Móri drágo piko séj	Dear tiny daughter

Áj mori séj, mori drago pikonyéj	Ay daughter, my dear tiny baby
Álálálá.....	Álálálá.....
(x2)	(x2)

Áldin dévlá murá sá	God bless my daughter
Móri drágo pikonya	My tiny baby
Móri drágo pikonya	My tiny baby
Murá sukár szabiná	My beautiful Sabina

Áj mori séj, mori drago pikonyéj	Ay daughter, my dear tiny baby
Álálálá.....	Álálálá.....
(x2)	(x2)

#### 9. Gankino Horo (instrumental)

This piece is a traditional dance from Bulgaria.



## 10. Myserieuse (Valse Musette) (R. Varysse / J. Privat) (instrumental)

This French gypsy guitar piece is a nice example for the tradition of the Valse Musette.

## 11. Anii Mei (trad./arr. Johnny Raducano; Navigator Music, Germany)

Anti sings this song  
in the Romanian  
language.

Anii mei și tineretea  
Uite-i doamne cum s-au dus  
N-am știut ce este viața  
Și nimenia nu mi-o spus  
Pot ști eu m-ndro cevrei  
Pot ști eu m-ndro de toate  
Viața care ți s-o dus  
Nici-obat ne se-ntoarce

The years of my life have past  
Lord, where have they gone?  
I didn't know what life is  
And no one told me.  
How can I know what you want  
How could I know anything at all  
The life that has passed away,  
It will never return.

## 12. Dance from Gyimes (instrumental)

An arrangement of a piece from the eastern-Transylvanian village of Gyimes, where strange ancient music is played.

## 13. Eddig Vendég

This piece tells  
about a drunken  
man who refuses to  
leave the bar  
somewhere in a  
small village in  
Hungary. The story  
could take place  
anywhere in the  
world.

Eddig vendég jól mulattál  
Ha tetszenék, elindulnál,  
Szaladj gazda, kapjál botra  
S a vendéget indítsd útra  
Szaladj gazda, kapjál botra  
S a vendéget indítsd útra  
Ettél, ittál, jól mulattál,  
Ördög vigyen, indulhatnál,  
Szaladj gazda, kapjál botra,  
S a vendéget indítsd útra  
Szaladj gazda, kapjál botra  
S a vendéget indítsd útra

Up to now, guest, you have had a good time  
If you would like to, you could leave  
Run, host, and take the stick  
and get the guest moving  
Run, host, and take the stick  
and get the guest moving  
Up to now, you have drunk and had a good time,  
Go to hell, leave now,  
Run, host, and take the stick  
and get the guest moving  
Run, host, and take the stick  
and get the guest moving

## 14. Keserves / Székelyföldy (instrumental)

The first of these two  
Hungarian pieces  
from Transylvania is  
a lament originating  
at the end of the last  
century, when the  
Austrians lured  
young men with  
wine and music to  
send them to war. It  
shows how  
metaphorical the  
Hungarian language  
can be.

Elment a madarka  
Üres a kalitka  
Azt üzente vissza  
Vissza jö tavaszra  
Azt üzente vissza  
Vissza jö tavaszra

Ha tavaszra nem jö  
Búza virulásra  
Ha akkorra sem jö  
Szölő lágyulásra

Ha akkorra sem jö  
Tudd meg soha sem jö

The bird has flown away  
The cage is empty  
A message has arrived  
Someone will return in springtime  
A message has arrived  
Someone will return in springtime

If he does not return in springtime  
He will return when the wheat is growing  
If he does not return when the wheat is growing  
He will return when the grapes are turning soft

If he does not return when the grapes are turning soft  
You know he'll be gone forever.

## 15. Kalotaszegi Legényes (in F) (instrumental)

Another Hungarian dance from Transylvania.

## 16. Cinege

A very old song  
from the northern  
part of Hungary.

("Tomtit" is a bird,  
"violet" a flower.)

Hol jártal ez éjjel,  
cinegemadár?  
Ablakodban hálтам,  
gyöngve violám.  
Miert be nem jöttel,  
cinegemadár?  
Féltem az uradtól,  
gyöngve violám.

Where have you slept last night,  
tomtit?  
In your window I slept,  
my dear violet.  
Why did you not come in,  
tomtit?  
I was afraid of your husband,  
my dear violet.



## 17. Szatmári (instrumental) / Csókolom / Szatmári (instrumental)

Two melodies from Transylvania. Since the middle one is a mix of two Hungarian songs, the band decided to call it Csókolom – as it calls itself. Anti sings it in Hungarian

Téged látlak mindig álmodban  
Álmod után minden dolgomban  
Ha sóhajtok, érted a panasz  
Ha örölk, érted nagyon az  
Ha sóhajtok, érted a panasz  
Ha örölk, érted nagyon az

Jaj de sokat jártam, fáadtam  
Mikor házasodni akartam  
Nem találtam kedvemre valót  
Csak az a szeretöm, aki volt lalal  
Nem találtam kedvemre valót  
Csak az a szeretöm, aki volt lalala

I see you in all my dreams  
And after my dream in all my things  
When I'm sighing, you're my complaint  
When I'm happy that is also for you  
When I'm sighing, you're my complaint  
When I'm happy that is also for you

Oh, how much I walked and tried  
When I wanted to marry  
But I found no one I liked  
My lover is still the same, lalala  
But I found no one I liked  
My lover is still the same, lalala

## 18. Amari Szi, Amari (Kéren Chave) (slow version)

note selection # 1.

## 19. Jánoska / Szatmári (instrumental)

Anti learned this Hungarian children's song from the gypsies in the rural regions of Hungary. The song can go on and on, and has countless verses. It is followed by a tune from Szatmár.

Én szerettem Janoskat  
Aj laj la laj laj  
Mint a mézes pálinkát  
Janoska is engemet  
Letepi az engemet

I love Janoska  
Aj laj la laj laj  
More than the sweet Palinka  
Jánoska also loves me  
He tears off my shirt

("Palinka" is a famous Hungarian liquor)

## 20. Lörincreve (in G) (instrumental)

Anti's arrangement of a melody from Lörincreve.

## BIOGRAPHIES

**A**nti von Klewitz is the musical leader of Csókolom. With her violin playing, singing and presentation she sets the tone for the group. Many of the compositions and arrangements are hers.

Anti is a violin player who masters a variety of musical styles. She is a singer and composer/arranger with a distinct, original approach, and has real charisma as a performer. As a violin player she focuses on Eastern European music, jazz and improvisation.

She grew up in various countries. Her first violin lessons took place in Zagreb in the former Yugoslavia (today the capital of Croatia). Early classical training was followed by Jazz lessons where she studied under Reginald Workman (John Coltrane's former bass player) among others. Anti has been playing traditional Hungarian music for several years and was one of the first to introduce this music in Germany. She has composed music for different dance companies and theatre productions. She plays and sings with "Csókolom" as well as with the Cuban-styled salsa band "Cha-Charanga," has won an important German musical award (PROFOLK's "Deutscher Folkförderpreis") with her Berlin Balkan/jazz trio "Hora Colora," writes music for the well-known Berlin dance company "Tolada," and has performed in New York with American poet Donald Gardner. Since 1991 Anti has been living in both Amsterdam and Berlin.

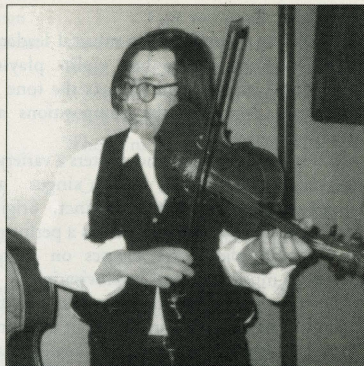


ANTI VON KLEWITZ



**S**ander Hoving is a jazz violin player who likes interesting combinations of musical styles. He is also a kontra (Hungarian chord-violin) player who developed his skills with different Hungarian groups. He is leader of "Cha-Charanga" in the Netherlands, and has his own Eastern European quintet "Rhythm Futur." He works with dancers and poets, and has written music for theatre.

## S A N D E R H O V I N G



G R E G O R S C H Ä F E R

**A**nneke Frankenberg is an accomplished violin player in many different folk styles and classical music. She is successful with her own "Charivari-Trio" (Latin American, tango and Eastern European music) and the well-known mariachi group "Tierra Caliente." She has recorded CDs with both groups. She spends a lot of time giving workshops and teaching.

**G**regor Schäfer plays double-bass in many jazz and world music groups in the Netherlands and is one of the few jazz bass players who is also at home with different Hungarian and Balkan styles. He has performed twice at the North Sea Jazz Festival and has recorded CDs with various groups.

## "FROM TRANSYLVANIA OUT INTO THE WORLD ...."

**W**e had more than just one good reason to put Csókolom on the PROFOLK sampler CD "Prime Cuts 1998 – Folk, Song And World Music In Germany" and to invite them along with a group of musicians from Germany to showcase at the Folk Alliance Conference in Memphis, Tennessee in February

of 1998. Their totally unique performance catapulted them into recording this CD in Memphis that same weekend. Congratulations!

Michael Kleff –

president of PROFOLK, Association for Song, Folk and World Music in Germany

## HOW EAST MET WEST

**G**ino's La Boheme" is the kind of Berlin dive where earlier you might have imagined rear tables occupied by spies, smugglers, and assorted femmes fatales, engaged in various types of "East-West negotiations". Despite, or maybe because of the fall of the Wall, that's still the case.

One evening a few years ago a similar meeting took place there, this time of a more musical nature. Swapping a single violin between choruses, Anti von

Klewitz, an accomplished and daring fiddler in both the gypsy and Balkan village dance idioms, traded improbable musical ideas with Sander Hoving, salsa dance band leader and no mean fiddler and viola player himself. Something, as they say, clicked.

The result of that wild and crazy jam bloomed like a hybrid hot house (or rather Hot Club) flower, and resulted in the birth of a unique and exciting band with the unpronounceable

name of Csókolom (try something like "shock column"), roughly translated as "may I kiss your hand?" an old fashioned Hungarian greeting. A white hot mix of 2 and sometimes 3 violins – including the traditional Hungarian three-stringed rhythm violin, the 'kontra' – as well as a string bass, drives the undeniably curious and furious swing of Csókolom. Led by the charismatic and energetic vocals of Miss Anti von Klewitz, and using both traditional, popular, jazz,



and improvised material from Buenos Aires to Bucharest, Csókolom has for the past few years been building their reputation in clubs, concert halls, and at festivals all over Europe. This band has paid its dues in more than one currency.

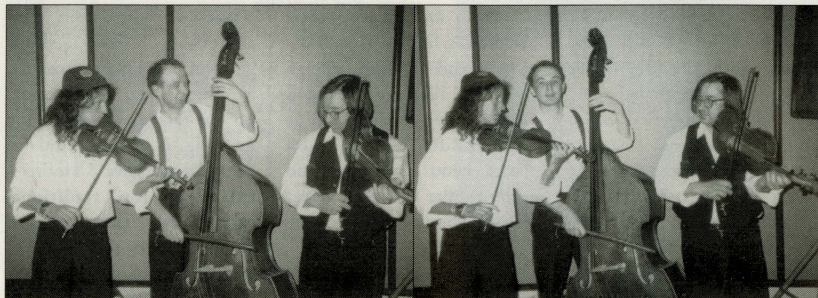
With a flamboyant exotic swing and an inventive, sometimes hair-raising musical

flair, Csókolom is much more than paprika on your goulash, or a guy with a mustache playing rhapsodies at your dinner table. Who knows, perhaps this virtuoso and impossibly inventive group transcends their roots in a manner that might even give the term 'fusion' its lost credibility back. In any case, these players from the

corners of Europe are making one big sound you're not likely to forget soon. take it from an old spy who came in from the cold – this stuff is really hot!

Rob List –

American writer and performer living in Amsterdam, 1998



photos © 1998 Sandy Miranda

SPECIAL THANKS FROM ANTI TO JÁNOSI FOR TIPPING THE 100 FORINT BILL  
USED ON THE COVER.

## CREDITS

### CSOKOLOM:

**Anti von Klewitz** - violin, viola (5) and vocals

**Sander Hoving** - violin, viola (8, 11, 12)

and kontra (2,4,5,13,14,15,16, 18)

**Gregor Schäfer** - double-bass

**Anneke Frankenberg** - violin (5,10,12,17,20)

Solos: Anti: #1 (2nd solo), 13, 16; Sander: #1

(1st solo), 3,6, 8-12, 17, 19; Gregor: # 7

Recorded at Sun Studios in Memphis, TN, on  
February 14, 1998 James Lott, engineer.

Except #5, 10, 12, 17, & 20 - recorded in Berlin,  
Germany with Anneke Frankenberg  
additional violin. Ulrich Schauuff, engineer.

Produced by Csokolom & Chris Strachwitz

Graphic Design: Morgan K. Dodge

Cover: based around a Hungarian 100 Forint  
note which was placed into the hair of Anti's  
bow by the famous Hungarian violinist and  
folk music expert, Janosi - a rare compliment  
to her playing!

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# Csókolom

May I Kiss Your Hand

Hungarian & Gypsy Fiddle Music and Songs

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2. KALTOTASZEGI LEGÉNYES (in C Minor)
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4. LULU-VALSE
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16. CINEGE
17. SZATMÁRI / CSÓKOLOM / SZATMÁRI
18. AMARI SZI, AMARI (slow version)
19. JÁNOSKA / SZATMÁRI
20. LÖRINCREVE (in G)

Anti von Klewitz  
Sander Hoving  
Gregor Schäfer  
Anneke Frankenberg

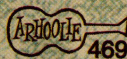


photo © 1998 Sandy Miranda

"Enchanted by a woman whose music gave voice to something so eternal and ancient, I listened as the young and the old, the new and the forever, collided and merged. The alchemy of musical genius."

Nora Guthrie  
Woody Guthrie Productions

file under:  
**World Music/Fiddle**

