

KHEVRISA
european klezmer music



Smithsonian Folkways Recordings

KHEVRISA *european klezmer music*

WITH STEVEN GREENMAN AND W. ZEV FELDMAN

This is the first modern studio recording of the klezmer music of Europe, performed with the original European instrumentation—first violin, *cimbal* (hammer dulcimer), *sekund* (contra-fiddle), and bass. Half of these compositions were recorded here for the first time. This CD features haunting instrumentals by the great klezmer composers of the 19th century, such as Mikhl Guzikow and Avram Moyshe Kholodenko. The Khevrisa ensemble is led by Steven Greenman (violin) and Zev Feldman (*cimbal*), and includes some of the finest musicians of the contemporary klezmer revival—Alicia Svigals (*sekund*), Michael Alpert (*sekund*), and Stuart Brotman (bass). 36-page booklet contains extensive notes, bibliography, glossary. 70 minutes.

I. SUITE IN A MINOR, A FREYGISH, D FREYGISH, D MINOR

1. *Sher (Am)* 3:22
2. *Mazltov* 5:25
3. *Sher (A)* 3:12
4. *Ahavo Rabbo Shteyger* 2:49
5. *Ahavo Rabbo Shteyger* 1:40
6. *Shir Ha-Malois* 3:30
7. *Kaleh-Bazetsn* 4:29
8. *Dobriden (D)* 3:54
9. *Fun der Khupe* 3:13

II. C MINOR

10. *Di Shvartse Khasene* 3:34
11. *Simkhas Toyre* 5:59

III. VIOLIN AND CIMBAL MUSIC FOR THE WEDDING TABLE IN G MINOR

12. *Dobriden (Gm)* 3:45
13. *Zogekhts* 4:27
14. *Freylakhs* 2:56
15. *Alter Yiddisher Tants* 2:40
16. *Steiner's Khosidl* 1:48

IV. OLD MOLDAVIAN KLEZMER SUITE IN E

17. *Terkisher Gebet* 5:00
18. *Bughici's Terkisher Freylakhs* 4:09
19. *Buhusher Khosid* 2:44
20. *Old Bulgar* 2:02



Smithsonian Folkways Recordings

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(All tracks with the exception of # 17 arranged by W. Z. Feldman/
Cimbalmuse Music, BMI and S. Greenman/Greenfiddl Music, BMI,
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Concert, by Jan Piotr Norblin de la Gourdivine (1745–1830), 1778.
Museum Narodowym w Krakowie.

music of the european klezmer

BY WALTER ZEV FELDMAN

(* a glossary of Yiddish terms appears on pages 25–27)

This recording is a modern performance of the klezmer music of Eastern Europe by American Jewish musicians of Eastern European origin.

Beginning in the 17th century, Jews in Eastern Europe used the Yiddish term *klezmer* (pl. *klezmerim*) for the professional musician, derived from the Hebrew for musical instruments. Professional *klezmerim* formed an occupational caste, intermarrying at times with families of the wedding jesters (*badkhn*). Klezmer ensembles (*kapelye* or *khevrise/khevrusa*) were exclusively male and featured no vocal genres except for the wedding rhymes and songs of the *badkhn*. The klezmer profession as well as the specific instrumentation of the traditional ensembles were derived from the older Ashkenazic centers of Central Europe. However, the genres and style of European klezmer music originated in the large Polish-Lithuanian Commonwealth, probably before the middle of the 18th century. Most of the known European klezmer repertoire came into existence between 1800 and 1900, in the partitioned Polish and Ottoman regions which were annexed by the Russian and Austrian empires, as well as in the Ottoman territory that became the Kingdom of Romania after 1878.

Throughout the territories of the old Polish-Lithuanian Commonwealth (Poland, Galicia, Lithuania, Belarus, Ukraine) klezmer music played a very important role in the musical life of the Jews and of society at large. In much of these northern areas where Gypsies (Rom) were never very numerous, the *klezmerim* constituted the majority of the professional musicians. Principally located in the private towns on the large estates of the Polish nobility, the klezmer *kapelyes* were organized in a tight, guild-like structure, with the occupation passed down within families. The leader or *kappelmeister*, usually a violinist, had great authority. When economic and cultural conditions were favorable, a *kapelye* might become a center of composition and set new standards of performance, playing classical and

entertainment repertoires for the nobility, mystical melodies (*nign*; pl. *niggunim*) for the local Hasidic dynasty, and wedding melodies for the Jews. Throughout the 19th century the Ukrainian town of Berdichev was that kind of creative klezmer center, boasting two of the leading violinist/composers—Yosef Drucker “Stempenyu” (1822–1879) and Abraham Kholodenko “Pedutser” (1828–1902). Such *kappelmeisters* needed to speak fluent Polish to communicate with local landowners. In Moldavia and Wallachia *kappelmeisters* provided music for the Romanian *boyars*—in the first half of the 19th century this required some familiarity with Turkish and Greek music. The leading *kapelyes* occupied a position between the musical worlds of the nobility, the Hasidic *rebbe*s, the Jewish upper bourgeoisie, and the *shtetl* Jews.

In less favorable conditions some or all of the *kapelye* members adopted other professions to make ends meet. Some of these part-time *kapelye* musicians also played in taverns or at peasant weddings. In desperate straits a *kapelye* might break up and the individual *klezmerim* take to wandering, playing as adjunct members of more successful *kapelyes*. In Ottoman Romania it was common for even successful *kapelyes* to team up with Gypsies and go on tour in the Balkan cities, finally reaching Istanbul. The Greeks in particular formed a lively market for Jewish and Romanian music, and the Romanian *klezmerim* returned home with new Turkish and Greek melodies that soon found their way north to Galicia and Ukraine.

Some *kappelmeisters* emigrated to American cities such as New York, Boston, and Philadelphia even before 1900. Occasionally they were able to set up new *kapelyes* with relatives or countrymen. In other cases they found it more lucrative to leave Jewish music altogether and play in the American mainstream as soon as they could. It was more common for relatively junior *klezmerim* to emigrate, and they could not reproduce the old, guild-like *kapelye/khevrise* in the New World. The European *kappelmeisters* had been violinists, but in America the clarinet soon became the leading Jewish instrument; this fact alone forced a readjustment of musical priorities. In 1908 Naftule Brandwein, the cornet player of the famous Brandwein *kapelye* of Peremyshany, Galicia, emigrated to New York, learned the

clarinet, and became a leading exponent of the new American klezmer style. Prior to World War I a number of violinists, such as Abe Schwartz, Max Leibowitz, and Berish Katz, rose to prominence in klezmer music in New York. Schwartz became a leading record producer for Jewish and other Eastern European musics, while Katz created a fastidious and traditional-sounding group called the Boiberiker Kapelye, which survived until the World War II era. Playing a relatively subsidiary role in this *kapelye*, the Podolian flutist-turned-clarinetist Dave Tarras (Dovid Tarrasiuk), who had emigrated in 1921, soon became the leading clarinetist in American klezmer music. Working both as an ensemble leader and in the Yiddish theater, Tarras transformed American klezmer music and created both the clarinet sound and most of the repertoire that dominated American Jewish dance music during the 1930s and 1940s. This sound and repertoire retained a certain nostalgia value into the 1950s and even the 1960s and shaped what American Jews thought of as Jewish dance music.

Even before Tarras's emigration to New York, the *klezmerim* had largely ceased to perform the more artistic "display" part of their repertoire, formerly reserved for the weddings of the wealthy or for certain Hasidic weddings and ceremonies, and played only dance music. While Tarras was a great innovator on the Jewish clarinet and a brilliant composer of dance music, there was no demand for any other klezmer genre. The post-World War II era led to a sharp decline in demand even for Jewish dance music, thus creating a one-generation gap in the continuity of klezmer music in America. During the mid-1970s Tarras was the subject of a National Endowment for the Arts project in "Jewish instrumental folk music," led by me and Andy Statman, who became Tarras's student on the clarinet, thus initiating what became known as the klezmer revival in the New York area. Since the mid-1970s the revival, which now has many centers in North America and Europe, has tended to focus on the clarinet dance repertoire, most of which was created in America. Since approximately 1990 the music, including parts of the European violin repertoire, has attracted young violinists as well. The recent series of concerts and recordings by Itzhak Perlman has focused popular attention on the former role of the violin in klezmer music.

KLEZMER MUSIC

While *klezmer* is a traditional Yiddish term, klezmer music is a neologism—an English translation of the "*klezmer muzik*" employed in the 1930s by Moshe Beregovski (1892–1961), the first musicologist to devote serious study to the music of the *klezmerim*. To Beregovski *klezmer muzik* was the repertoire played by *klezmerim* mainly or exclusively for Jews.

The klezmer repertoire may be classified according to the following scheme:

The **core repertoire** featured dances called *freylakhs*. The terms *sher* and *khosidl* implied choreographically but not musically different structures from the *freylakhs*. In some regions "*khosidl*" was used instead of "*freylakhs*". The core dance repertoire was characterized by lively interchange with vocal hymns in fixed meter (*zemerl*) and with Hasidic dance-songs (*niggunim*). While some *freylakhs* were little more than instrumental versions of these songs, others showed instrumental development. When played as display pieces, these dances were called *skochne*. The core dance repertoire had three major sources: 1) older Central European dance music, which by the 19th century had largely blended with 2) dances based on the Ashkenazic prayer modes and Hasidic *niggunim*, and 3) Greco-Turkish dance music.

Non-dance-metrical genres included wedding ritual tunes such as *dobriden*, *dobranoch*, some of the *mazltov* tunes, and *kaleh bazetsn*, (in Galicia and Belarus). The dance-like *terkisher freylakhs* could also be developed as a display piece for listening. There also were non-metrical wedding melodies and various tunes played before the *khupe* (wedding canopy), as well as metrical and non-metrical paraliturgical melodies for such holidays as Hanukka and Purim, where *klezmerim* performed with the musically elaborate *Akheshevveyrosh-Shpil* (play for Purim). Elaborate improvisations were known as *gedanken* (meditations), while composed rubato melodies were known as *zogehts* and *tish-nign*.

The **transitional repertoire** emerged out of the musical symbiosis of Jewish *klezmerim* with Gypsy *lautari* in Wallachia/Moldavia, which had its origins in the early to mid-18th century. By 1800 it was common for both groups to perform together, so that in some towns the leading "Gypsy" musician was a Jew and the leading "Jewish" musician

was a Gypsy. The repertoire consisted of dance genres whose names were either borrowed from Romanian or referred to Romano-Moldavians: *volekh* (Wallachian), *hora*, *sirba* (*sîrba*), *ange* (*hangul*), and *bulgarish* (*bulgareasca*). In the non-dance category the most important genre was the *doyne* (*doina*), and earlier also the *taksim*. In addition, there were a number of non-dance genres (such as *mazltov far di makhetonim*) related to the Moldavian *zhok* (*joc*)—the latter having either a dance or non-dance function.

All of the genres in this category also differ from the core repertoire through their exclusively instrumental nature—none of them originated in vocal music. In time, elements of this repertoire became joined to the core repertoire, producing new hybrid genres. Despite the secular origin of this music, Hasidic musicians developed a mystical interpretation of much of it, leading the *klezmerim* to perform it in an introverted, meditative style. In Odessa, on the other hand, *klezmerim* playing for the Jewish proletariat and underworld presented this repertoire in a worldly style, and it became influential in New York in this fashion. Elements of this repertoire were known in both the southern and the northern parts of Jewish Eastern Europe.

The **co-territorial repertoire** consisted of local dances of non-Jewish origin, played by *klezmerim* for non-Jews, and also, at times, for Jews within a limited geographical region: the Polish *mazurka*, Ruthenian *kolomeyka*, and Ukrainian *kozachok*. *Klezmerim* also seem to have aided in the diffusion of dance genres from one end of the Polish-Lithuanian state to the other.

The **cosmopolitan repertoire** consisted of couple dances of Western and Central European origin—*lancer*, *padespan*, *padekater*, quadrille, polka, waltz, and so on—played for both Jews and non-Jews. The known cosmopolitan repertoire of the 19th century is a continuation of an older European dance repertoire which had been played by the *klezmerim*, such as the minuet and the polonaise.

THE KLEZMER ENSEMBLE

Throughout the 18th century the *klezmerim* performed either as a duet of violin and *cimbal* (klezmer dulcimer) or as a four- to five-piece group consisting of lead violin, contra-violin (*sekund*), *cimbal* (also spelled cymbal, *tsimbl*, or *zimbel*), and bass or cello. Sometimes a wooden (baroque) flute was added. The Jews were active in bringing this ensemble to Eastern Europe, and they maintained it well into the 19th century (in some areas into the 20th) long after it had gone out of fashion in the West. In the 19th century the Jewish *kapelye* was adopted by peasant musicians in much of Poland, Lithuania, and Belarus.

During the 18th century the violin and *cimbal* seem to have been equally important in the *kapelye*. In the 1740s the *cimbalist* Solomon “Tsimbelar” played before the Ottoman governor of Moldavia and received exemption from taxation. Early in the next century the Polish national poet Adam Mickiewicz (1834) depicted Jankiel the innkeeper and *cimbalist* as the beloved musician of the Polish aristocracy. In the same generation the *cimbalist* Mikhl Guzиков (1809–1837) made a concert career for himself accompanied by his brothers playing violin and cello. In the early 20th century the Shvider family of Lvov (Lemberg) and the Lepianski family of Vitebsk created klezmer ensembles exclusively of *cimbals*.

Leopold von Sacher-Masoch described a performance by a *shtetl cimbalist* playing for dancing peasants in a tavern in one of his *Galician Tales* (1860s):

Not a single nerve twitched in his stony face, and his little eyelashes were completely immobile, even though his tears flowed unobstructedly, but not down his colorless cheeks. They arose, rich and sorrowful, from the *cimbal* sitting in front of him, which he was beating with two small sticks wound in soft, dirty leather, his tone at one moment soft and flattering, as if he were playing with a beloved child, at another wild and forceful, as if he were trying to tame an angry woman by beating her.... He seemed to have been transformed into a single big ear with a closed mouth and glowing eyes, listening to the sounds that flowed forth from the moaning *cimbal*, which, in turn was the sound of his own soul. He was an artist at this moment, and God knows what celestial harmonies



Khevrisa ensemble, photography by Jeri Drucker

were revealed to him for the first time in human history.

In the course of the 19th century the violinist seems to have taken the leading role in the *kapelye*, and is most often depicted in literary descriptions, as in Sholem Aleichem's novel *La Stempennyu* (1888):

Oh, what a master he was! He would grab the violin and apply the bow, just one stroke, nothing more, and the violin had already begun to speak. And how do you think it spoke? Why, with words, with a tongue, like a living human being—if you'll forgive my mentioning them in the same breath. It spoke, pleaded, crooned tearfully, in a Jewish mode, with a force, a scream from the depths of the heart, the soul.

By the beginning of the 19th century in Moldavia the newly perfected clarinet took its place alongside the violin, creating a typical *kapelye* along with the *cimbal* and the bass but without the *sekund* fiddle. The absence of the *sekund*, which was sometimes replaced with a *struck* frame-drum (*buben*), seems to have been typical also of parts of Belarus and Lithuania. The clarinet spread northward to Ukraine, where it began to stand on a par with the fiddle. In Poland, however, it remained subordinate to the violin and could only perform dance music. The czarist policy of mass conscription of the Jews familiarized the conscripted klezmer youths with the military brass instruments and brought these instruments into the *kapelye*. In addition, the increasing pauperization of Russian Jews as part of the anti-Semitic czarist policy induced musically talented men from non-klezmer families to enter or even create *kapelyes*, thus allowing greater scope for these new instruments. By the last third of the 19th century these developments led to the new-style klezmer *kapelye*, particularly in Russian Ukraine, consisting of between six and twelve instruments, led either by the violin or the clarinet. These ensembles no longer included the *cimbal*, and they often featured double-headed drums (*poyk*) with sticks and cymbals (*tatsn*). In Poland a modified version of this group sometimes emerged, with lead violin, contra-fiddle, a doubling

melody fiddle, clarinet, flute, trumpet, and bass. Elsewhere, especially in Galicia, variants of the older traditional ensemble with a number of fiddles and a *cimbal* continued into the post-World War I period. By the early 20th century the larger ensembles reached Belarus, but they were still under the lead of the violin and clarinet, as in this description of a *kapelye* from Vitebsk from 1904. Although the author is describing a large ensemble with brass and wind instruments, it is clear that the first violinist still held an important soloist's role:

To play without notation is hardly considered a transgression among them, and what is written on the musical staff, especially for the violinist and the clarinetist, serves only as the basis for their own striking fantasy. I was once able to observe this myself in Vitebsk during the performance of the violinist. Notation was spread out before him, but he took one of the melodies and created such runs that I would not have imagined even in my dreams! (Lipaev 1904)

A number of European recordings prior to World War I document the violin and *cimbal* duet. Shortly before World War I a Russian record company issued a great many 78 rpm recordings of one quartet led by a clarinetist (Belf), with violin, bass, and piano. Some of the American recordings have fiddle and *cimbal*, violin and piano, or even accordion and *cimbal* (although the accordion was not a klezmer instrument). Most have clarinet with a large backup studio ensemble, while many others have some form of the studio ensemble, essentially the large string, wind, and brass klezmer ensemble of the turn-of-the-century Russian Empire but without the first violin. The recordings which most closely approximate a traditional *kapelye* are the few sides issued in New York by Berish Katz's Boiberiker Kapelye. Although they lack the fully independent first violin (and have no *cimbal*), their phrasing has something of the subtlety of a good European klezmer *kapelye*. Any attempt to recreate a European string *kapelye* must be based on selective extrapolation from recordings using other instrumentation, plus the hints that have been gleaned from informants such as Leon Schwartz, Ben Bayzler, or Jeremiah Heschels. None of the older transcriptions

of klezmer music treat the accompaniment at all. Some of the current practitioners of klezmer violin, such as Alicia Svigals, Steven Greenman, Deborah Strauss, and Michael Alpert, have discovered patterns for the *sekund* contra-fiddle, which add much of the polyrhythmic texture of a *kapelye*.

THE VIOLIN

Both Jewish and non-Jewish sources speak of the distinctiveness of the Jewish violin style, known for its "softness" and "weeping" quality. The few existing klezmer violin recordings from Poland, Ukraine, Romania, and the United States display a broad similarity in tone with clear links to the Ashkenazic synagogal styles of singing. Within this broad commonality one can hear personal or sub-styles based on the varying degrees of influence from Western conservatory training or from the techniques of Romanian Gypsy fiddlers. Although few of the recorded klezmer fiddlers displayed a fully classical use of the bow, some techniques, essential for those *kappelmesters* who also performed for the Polish aristocracy, had evidently reached them second- or third-hand. Behind the Romanian influence there are elements of the Turkish violin style, including at times the Turkish tuning. Moldavia seems to have been the area of interface between the klezmer and Turkish violin techniques. Moldavian fiddlers had been influential in Istanbul, and one of them, Kemani Miron, helped to create the *ala turca* style of violin while performing at the Ottoman court at the end of the 18th century.

According to Jeremiah Heschels (b. 1910), the former *kappelmester* from Gliniany (Gline), Lvov province, the performances of H. Steiner in Lvov in 1908 represent the finest traditional style of klezmer violin in Galicia. Steiner's few recordings have had an impact on several figures of the klezmer revival, and were even used by the Hungarian group Muzsikás in locating Gypsy musicians who had known some Jewish music before World War II. Jozef Solinski recorded a number of fiddle and *cimbal* duets in Warsaw at the same time as Steiner. Solinski displays more profuse ornamentation of the type used by Romanian

Gypsy fiddlers, and he named all of his recorded pieces "*Rumanische Fantasie*." The klezmer violinists who recorded in America, such as Abe Schwartz and Max Leibowitz, were on a considerably lower technical and artistic level than any of the Jewish violinists who had recorded on 78s in Europe. Nevertheless, they are sources for elements of the common klezmer violin style.

As the clarinet came to dominate American klezmer music by the 1920s, an American-born generation of klezmer clarinetists, such as Sam and Ray Muziker, Max Epstein, and Paul Pincus, maintained a high level of performance up to and well into the klezmer revival. But despite the centuries-long continuity of klezmer violin playing in Europe, there was a break in transmission lasting fully two generations in America. Berish Katz had no successors in klezmer violin playing—his son Milton Kay became a pianist, and his friend Jeremiah Hescheles did not continue his klezmer playing long after he arrived in New York in 1938. The only European-born Jewish violinist to have had any direct effect on the klezmer revival was Leon Schwartz (1901–1990).

The movement to reinstate the violin into klezmer music developed slowly over a period of roughly fifteen years. Whereas the players of the clarinet and other instruments had a variety of musical backgrounds, the violinists of the klezmer revival were all classically trained. Among the earliest was Sandra Layman of Seattle in the early 1980s, followed by Mimi Rabson of the Klezmer Conservatory Band of Boston. Since the 1970s the violist and violinist Jeffrey Wollock in New York has researched the klezmer violin style, mainly from 78 recordings. While primarily a singer, Michael Alpert played a crucial role in discovering the klezmer violin ornaments, which he passed on to Alicia Svigals and Deborah Strauss in the mid-1980s. By the late 1980s Deborah Strauss was fiddling with the Chicago Klezmer Ensemble under Kurt Bjorling. More recently Daniel Hoffman has taken up the klezmer violin in the Bay Area. While in its early years KlezKamp was dominated by clarinetists, since 1986 Alicia Svigals has taught violin to an increasing number of students, among them Steven Greenman. She also led the Fidl Kapelye at the Ashkenaz Festival (Toronto) and

elsewhere. During the early 1990s Svigals created a distinctive violin style which has had a great influence on aspiring violinists over the last decade.

In this period the recordings of Leon Schwartz, of Abe Schwartz and Max Leibowitz (1920s), the Polish klezmer virtuoso Josef Solinski (ca. 1908), the clarinet recordings of Brandwein and Tarras, as well as the studio band 78s from early 20th-century New York furnished almost the entire repertoire of these klezmer revival fiddlers. With the appearance of Alicia Svigals's violin solos and compositions on such Klezmatics recordings of the 1990s as *Rhythm and Jews*, *Jews with Horns*, and *Possessed*, her solo cd *Fidl* (1997), and Steven Greenman's lead violin in the Budowitz ensemble's cd *Mother Tongue* (1997), the klezmer violin seems to be on the way to reestablishing itself. Now violin students are numerous in both KlezKamp and KlezKanada, fiddle *kapelyes* are formed at major klezmer festivals, and students are looking beyond the American clarinet recordings for models of klezmer violin style.

Steven Greenman brings a unique background and sensibility to the klezmer violin. His early years in the Ashkenazic synagogue in Pittsburgh sensitized him to the rhythmic nuances of the "flowing rhythm" of Jewish prayer, and his professional life as an Eastern-European fiddler in Cleveland (largely with the Harmonia Ensemble under Walt Mahovlich) familiarized him with the virtuosity of Hungarian and Romanian Gypsy violin styles. Cleveland is perhaps the ideal American city for immersion in both classical Western music and Eastern European fiddling, and Greenman is the product of this unique cultural symbiosis. His work with Budowitz (benefitting from the European fieldwork of Bob Cohen and Joshua Horowitz) and then with me in New York gave him access to a broader range of sources for klezmer violin than had been utilized previously by any other violinist in the klezmer revival. Both his performances here and his recent klezmer compositions testify to the degree to which he has internalized the European klezmer violin style.

THE CIMBAL

The Polish *klezmorim* seem to have played a leading role in perfecting the late-medieval

German dulcimer *hackbrett* (Yid. *hakkbreydl*) by giving it a chromatic tuning, thus fitting it for both melody and accompaniment roles. In the early 18th century, they brought it with them to Moldavia and Wallachia, which became the home of several famous klezmer *cimbalists* such as Solomon "Tsimbelar" (mid-18th century) and Itsik Tsambalgiu (early 19th century). This pattern of diffusion explains the near identity of instruments and tuning in Moldavia, Wallachia, Greece (and formerly parts of Turkey as well). Paintings and photographs indicate that the *klezmorim* played two basic types of *cimbal*—one an instrument approximately 30 inches wide in a trapezoidal shape, and another considerably smaller with sides at a less sharp angle. The *cimbal* was mainly a professional instrument, but it seems that simpler versions were used by itinerant beggars. The *cimbal* maintained itself fairly well in this century in Poland and also in Belarus and Moldavia. In the southern parts of the Russian Empire it went out of fashion among Jews by the turn of the century. Jewish *cimbalists* had come to America—there is even a record of one Russian klezmer *cimbalist* travelling around Ohio in the 1830s!—but the adoption of the clarinet and the large brass ensemble plus the greater availability of pianos quickly ended the viability of the instrument in the New World. Only a single virtuoso was known in America—Iosef Moscovici (1879–1954) from Galați. But while Moscovici was a descendant of klezmer *cimbalists*, he played a Hungarian concert *czymbalom* and chose a predominantly international repertoire.

The reintroduction of the *cimbal* into klezmer music was the work of the present writer in the 1970s. This fortuitous circumstance emerged out of my making the acquaintance of an elderly Greek *cimbalist* (Paul Limberis) shortly before I began my study with Dave Taras, and our discovery of one of the Steiner recordings of violin with *cimbal* accompaniment. My 1979 recording with Andy Statman introduced many young musicians to the instrument. Less than ten years later, Kurt Bjorling was manufacturing fine instruments in Chicago and listening to the oldest klezmer duets in order to reconstruct the Jewish *cimbal* style. The *cimbal* playing of both Stuart Brotman and Joshua Horowitz is based in part on Bjorling's reconstructed rhythmic figures. By now the basis of the Jewish rhythmic accompaniment style

has been rediscovered, but much creative work still needs to be done on other forms of accompaniment and on melody playing. On this recording I am using an instrument custom-made for me in 1981 by Johnny Roussos (Philadelphia). It seems likely that the revival of the Jewish *cimbal* will be linked to the continued popularity of the klezmer violin.

THE MUSIC OF KHEVRISA

On this recording Khevrisa performs mainly display pieces (fifteen out of twenty tracks) which were part of the wedding ceremony or which were played at the tables of wealthy connoisseurs. The display pieces are very rare in the published notated and recorded sources, mainly for two reasons: they had little currency among the Jewish masses, and so were rarely issued on commercial recordings; and they were considered the private property of their composer or of his successor in the *kapelye*. Most were violin pieces by European klezmer violinists of the 19th century; some were by *cimbalists*. To the best of our knowledge none of these tunes was created in America. Ten out of the twenty tracks on this CD have never been recorded before. I performed a number of them as *cimbal* solos in concerts during the early 1980s. Some others were worked out by Greenman from 78 or other European recordings.

Documentation of European klezmer music began only in the early 20th century, first through large-scale commercial recording in czarist Russia and then in the United States. A number of violin display pieces for fiddle and *cimbal* were recorded in Poland prior to World War I. Scientific collection was begun in Russia, first by Anski (1912–1914) and then by Moshe Beregovski in the 1930s. The klezmer violinist Wolf Kostakowsky published a major collection of dance repertoire in New York in 1916. Moshe Bik's important collection of both display and dance pieces from the *kapelye* of Orhei, Bessarabia, was published in Haifa in 1968. Joachim Stutchevsky also published some similar items in Israel. A small part of the repertoire of Avram Bughici, the *kappelmeister* of Iași, Moldavia, was recorded in the 1970s. The Bucovinian fiddler Leon Schwartz brought a unique violin repertoire with him

when he emigrated to America. All of these (and other) sources were combed in seeking repertoire for Khevrisa. At present Svigals, Greenman, and I are composing new display and dance pieces in the European klezmer style.

Previously unknown repertoire (mainly of the commonly held, rather than the purely klezmer, type) is emerging from older Jewish musicians emigrating from the former Soviet Union. Certain Hasidic groups in Israel and America (such as Vizhnitz and Bobov) still preserve some of their instrumental repertoires, and a small independent repertoire also exists among the Orthodox musicians of Israel. Many klezmer manuscripts had existed (one had once belonged to Jeremiah Heschels), and despite their widespread destruction in the 20th century, it is possible that some survive in the countries of Eastern Europe.

ABOUT THIS RECORDING

Klezmorim who attempted to present their art on a concert stage—from Mikhl Guzikow in the 1830s to Herman Shapiro in the 1890s and the Lepianski Family performing for Czar Nicholas II in 1912 at the St. Petersburg Ethnographic Exhibition—had no choice but to select pieces from their most original and artistic repertoire and group them according to aesthetic criteria. We have followed the same practice, finding pieces that relate to one another according to a musical logic. At times this results in certain groupings emphasizing similarity or contrast in tonality, modality, rhythmic structure, or geographic provenance as well as the secular or religious “mood.” In some cases we have also followed the practices of certain Hasidic groups who perform their holiday hymns in a fixed order with a gradual progression from the longest to the shortest pieces.

With the exception of the old Moldavian klezmer suite (tracks 17–20), all of the pieces on the present recording were selected from the core repertoire of klezmer music. They include two *dobridens* (tracks 8 and 12), a *zokekhts* (track 13), two versions of the Ahavo Rabbo *shteyger* (tracks 4 and 5), a version of the *kaleh-baveynen* performed for orphans (track 10), a wedding ritual tune (*kaleh-bazetsn*, track 7), a rubato composition for the psalms

(track 6), a *mazltov* (track 2), a *freylakhs/skochne* (track 14), a *freylakhs fun der khupe* (track 13), two *shers* (tracks 1, 3), two *khosidl*s (tracks 16 and 19), another old Jewish dance (track 15), and a holiday *zemerl* (track 11). The *terkisher gebet* and *terkisher freylakhs* (tracks 17, 18) represent early forms of the transitional repertoire, probably current in the middle of the 19th century or somewhat earlier. The closing *bulgar* (track 20) is a famous tune displaying early stages of the fusion of Jewish melody and Moldavian rhythm that would come to dominate klezmer music in America.

This European klezmer repertoire is distinguished by a great variety of rhythmic organization. Jewish “flowing rhythm” is represented by the two *shteyger* melodies and by the *kaleh-baveynen* for orphans (track 10). The *terkisher gebet* occupies a space between flowing rhythm and rubato, while the *zokekhts* and *shir ha-malois* are more purely rubato melodies. Triple meters are common in those metrical tunes not used for dancing—such as the *dobridens*, the *mazltov*, and the *kaleh-bazetsn/nign*—and each has a distinct character. Both *dobridens* feature the unique cadence which characterizes this genre as well as the related vocal “tune of spiritual longing” of the Hasidim. The *mazltov* has the 3/8 signature of the Moldavian *zhok* dance, but the slow tempo and pauses between phrases (as well as the melodic content) are features of Jewish and not of Moldavian music. The more straightforward 3/4 time of the *kaleh-bazetsn* is derived from the Hasidic *nign*. The syncopated 2/4 of the *terkisher freylakhs* would seem to be a direct borrowing from Greek dance music as it was played in 18th- and early 19th-century Moldavia.

Most Ashkenazic dance music utilizes a simple duple meter, but the compositional structure retains a rather Western quality marked by alternation of opening and closing phrases only in the first *sher* (track 1). Elsewhere, in the second *sher*, the old Jewish dance, in Steiner’s *khosidl*, the Buhusher *khosid*, and the *freylakhs fun der khupe*, the relations of rhythm and melody feature sharp contrasts from section to section and even within the phrases of a single section. For example, the second *sher* and the Buhusher *khosid* both open with emphatic quarter notes which are not repeated elsewhere in these tunes. The *frey-*

lakhs/skochne (track 14) breaks up its rather symmetrical rhythmic structure with a series of runs and cadenzas which cannot be fit into a steady dance tempo. In addition, the *cimbal* often creates rhythmic patterns which are unique for each section of a melody, while the *sekund* fiddles emphasize up-beats and syncopations which differ from the rhythmic patterns of the *cimbal* and the bass.

I SUITE IN A MINOR, A FREYGISH,
D FREYGISH, D MINOR (TRACKS 1-9).

1. *Sher (Am)*: first violin (Greenman), *sekund* violin (Svivals), *cimbal* (Feldman). This old *sher* dance-tune in A minor was published in Brooklyn in 1916 in Wolf Kostakowsky's *Hebrew Wedding Melodies*. The serene melody, performed as a piece for listening, seems to preserve something of the music of the Baroque contra-dance that underlies the *sher*. This tune has already inspired new *sher* melodies by Alicia Svigals and Zev Feldman.

2. *Mazltov*: violin (Greenman), *cimbal*, *sekund* (Svivals), bass (Brotman). This *mazltov* would be played to honor a respected guest at a wedding. Based on the 3/8 rhythm of the Moldavian woman's

dance *zhok* (*joc*) or *hora*, this three-section melody uses Jewish melodic material throughout. In typical klezmer fashion the first section is in A minor, the second in A *freygish*, and the third in C major, cadencing in A minor. The pauses and lengthening of certain notes also distinguish it from the dance-function of the *zhok* in Moldavian musical culture. This tune was first recorded in New York in 1927 by the Boiberiker Kapelye under the direction of the violinist Berish Katz as part of the *Boiberiker Chas-seneh* (the Boiberik Wedding). According to Hescheles the tune was known in Galicia, and Katz's recording preserves the performance style of the local *kapelyes* far more than other American recordings of the same period.

3. *Sher (A)*: violin (Greenman), *sekund* (Svivals), *cimbal*, bass.

This *sher* melody in *freygish* was also published by Wolf Kostakowsky. Performed as a dance with full rhythmic accompaniment, this melody is more typical of the Jewish *freylakhs* music that came to replace the earlier music of the *sher* (as heard, for example, in the previous *sher* in A minor). The rhythmic figure that opens the first section is fairly common in Jewish dance music, as in the "Buhusher Khosid" (track 19). Note the irregularity of the melodic period in the second section of the melody.

4. *Ahavo Rabbo Shteyger*: violin solo (Greenman).

Shteyger were rubato melodies based on the modes (*shteyger*) of synagogue music, of which one of the most common was "Ahavo Rabbo" (Great Love), also called *freygish* by some *klezmerim*. This piece was recorded in 1913 in Bogopolye (Podolia) by the fiddler M. Steingart, a student of Avram Moyshe Kholodenko "Pedutser" (1828–1902), the *kappelmeister* from Berdichev and the last great klezmer-composer of Ukraine. Green-

man has added a cadenza from the version of L.M. Pulver, recorded in Kiev in 1929. See Beregovski (1987), nos. 17–18.

5. *Ahavo Rabbo Shteyger*: *cimbal* solo.

Based on the previous *shteyger*, this original melody effects the modulation from *freygish* in A to *freygish* in D.

6. *Shir Ha-Malois*: *cimbal* and bass.

This is a setting for Psalm 126 by the early 19th-century klezmer virtuoso Mikhl Iosef Guzikow (1809–1837). Born into a klezmer family in Shklow, Belarus, Guzikow was trained as a flutist and subsequently as a *cimbalist*. In 1832 he concertized in Kiev and from there went on to Odessa, then to Austria, Germany, Belgium, and France. He was the first klezmer to appear on a European stage performing Jewish music, usually accompanied by his brothers playing violin and cello. This, his only surviving composition, was published in 1922 in Vilna. According to Hescheles it was sung in the Jewish Gymnasium in Lemberg after World War I. See A. Z. Idelsohn (1929), pp. 458–59.

7. *Kaleh-Bazetsn*:

cimbal and violin (Greenman).

This piece was performed by the Lepianski family of *cimbalists* from Vitebsk, Belarus, and published by the Russian musicologist Nikolai Findeisen in 1926. It was played as part of the *badekn* ceremony in which the bride is veiled and then the *badkhn* recites verses portraying her future sufferings as a married woman. The last three sections of the melody are taken from a well-known hymn ("Avinu Malkeinu") composed by the first Lubavitcher rebbe, Shneur Zalman (1745–1813). The tune is an example of the klezmer adaptation of Hasidic *niggunim* to serve as ritual melodies in the wedding ceremony. See Nikolai Findeisen (1926), pp. 37–44; see also Zalmanoff (n.d.).

8. *Dobriden* (D *freygish*): violin (Greenman), *sekund* (Svivals), *cimbal*, bass.

This *dobriden* of unknown origin was published in Kostakowsky's 1916 collection: a very old-style melody, as Hescheles says hyperbolically, "a thousand years old." It was recorded earlier by Greenman with the Budowitz Ensemble, on *Mother Tongue*,

(Koch Recordings).

9. *Fun der Khupe*: violin (Greenman), *sekunds* (Svivals and Alpert), *cimbal*, bass. This *freylakhs* dance was played to lead the bride and groom away from the wedding canopy (*khupe*). Very popular in late 19th- and early 20th-century Ukraine, this four-section tune represents a highly developed and distinctive klezmer genre, opening with a Jewish melody in D minor, followed by a section in D *freygish*, then one in F, before closing with a section in D minor.

II: C MINOR (TRACKS 10 AND 11).

10. *Di Shvartse Khasene* (The Black Wedding): violin, (Greenman), bass and treble *sekund* (Svivals), *cimbal*, bass.

This rubato composition was played in the cemetery as an invitation for the dead parents of an orphan bride or groom to join with the living in celebrating the wedding. The original melody is based on prayer motifs in C minor, with modulations into F minor, C *freygish*, and B flat minor. It was notated in the 1920s by the cantor Moshe

Bik from the playing of the Rom Petru Tsi-gayner and was composed by Petru's teacher Khayyim Fiedler (d. ca. 1900) from Orhei, Bessarabia. Khayyim had been a famous musician, often called to play in the capital, Kishinev (Chişinău), not only for the Jews but also for the Moldavian aristocracy. Recent immigrants from Orhei still recall the performances of his student Petru. This piece, and the *zogehts* and *freylakhs* (tracks 13 and 14), are rare examples of artistic display pieces composed by a klezmer *kappelmeister* and preserved by his successor in the *kapelye*. This professional ensemble, as was often the case in Bessarabia, was ethnically mixed. In the early decades of the 20th century its leader was a Rom/Gypsy, just as in the middle of the 19th century one of the major Gypsy ensemble-leaders of Beltsi (Balţi) was a Jewish violinist of the Lemish klezmer clan.

The first musical experience of Hescheles was just such a cemetery wedding held in Gliniany in 1915 on the occasion of the outbreak of cholera during World War I when an orphaned girl was married off by the community to a poor laborer. The *klez-*

morim donated their services, and the good deed of the community was supposed to ward off further death and catastrophe.

11. *Simkhas Toyre*: violin (Greenman) and *cimbal*.

This haunting melody had been recorded in New York in 1911, apparently in connection with the Rejoicing in the Torah ceremony. Which Jewish subculture used such grave music for this normally happy festival is unknown.

III: VIOLIN AND CIMBAL MUSIC
FOR THE WEDDING TABLE IN
G MINOR (TRACKS 12–16).

12. *Dobriden* (*Gm*).

Collected in 1936 by Moshe Beregovski from the clarinetist G. Barkagan from Nikolaev, this piece was probably composed by either Iosef Drucker "Stempenyu" (1822–1879) or Avram Moyshe Kholodenko "Pedutser" (1828–1902), both *kappelmeisters* from Berdichev. Barkagan used this tune as a *gasnign* or street melody for escorting the wedding party. See Beregovski (1987), no. 76.

Structurally, this piece is a *dobriden*, used for a variety of purposes in different regions either on the morning of the wedding or after the wedding to honor the members of the bride's family or the bride and groom themselves. *Dobridens* were display pieces created by talented *klezmerim* that used a 3/4 rhythmic structure with a peculiar rhythmic formula at the close of phrases. The artistic nature of this *dobriden* is reenforced by its rather wide use of chordal changes and the uneven nature of its melodic periods. Certain melodies of "spiritual longing" (*niggunei ga'guyim*) of the Lubavitcher Hasidim derive from this type of *dobriden*. See Zalmanoff (n.d.), vol. 1, no. 138.

I had been intrigued with this piece since I first found it reproduced in the Stutchewsky collection over twenty years ago. It was only when I met Jeremiah Heschels that I heard similar tunes sung—in the post-Holocaust period no other Jewish musician has been documented with these tunes in his repertoire. Since then Greenman has written a successful new *dobriden* inspired in part by this melody.

13. *Zogekhts*.

Composed by Khayyim Fiedler, *kappelmeister* of Orhei, Bessarabia, as music for the wedding table, this *zogekhts* is also a display piece, kept within one *kapelye*. The name refers to the improvisation of the cantor, but unlike the cantorial *zogekhts*, it is completely pre-composed. Opening with a striking arpeggio, it returns to a phrase from the prayer modes (*nusah*). Its climax features phrases from Romanian *doina*.

In the early 1980s I had worked out a performance style for this piece which I performed in concerts on the *cimbal*. Greenman developed this style further for the violin, and he has since composed a new *zogekhts* which develops the prayer-mode basis.

14. *Freylakhs*.

The companion piece for the previous *zogekhts*, this line-dance *freylakhs* was reworked by Khayyim as a display piece. The basic dance tune is found in the Kostakowsky collection (1916). Elsewhere this type of playing was described as *skochne*. Bik, the collector, did not describe what ensemble accompanied the violinist, or

even if the *cimbal* had been present in either Petru's or Khayyim's *kapelye*. Greenman and I arranged it as a violin and *cimbal* duet.

15. *Alter Yiddisher Tants* (Old Jewish Dance).

This dance comes from a 1912 manuscript written by V. Mesman (apparently from the Anski Expedition) and deposited in St. Petersburg. Its general form is reminiscent of some of the *nign* melodies in Beregovski's collection, and does not resemble the *freylakhs* or *skochne* repertoire there. Considered old in 1912, this melody probably represents a northern Byelorussian/Lithuanian tradition. Our version is somewhat expanded in section three. See Beregovski (1987), no. 223.

16. *Steiner's Khosidl*

According to Heschels this *freylakhs/khosidl* was probably used to accompany a virtuoso solo dancer. It was taken from the recording *Popurri Judische Melodien* by H. Steiner in Lemberg (Lvov) in 1908. Nothing is known about the life of the violinist H. Steiner, but according to Heschels his style represented the highest level of tradi-

tional klezmer fiddling in Galicia. The original of Steiner's recording of "*Haneros Haluli*" can be heard on the Folklyric reissue *Klezmer Music: Early Yiddish Instrumental Music: 1908–1927*.

The *cimbal* accompaniment on the original recording is a model of the local traditional klezmer style and is reproduced here. Another melody of Steiner's—a *honga*—is introduced in the G minor section preceding the C major section.

IV. OLD MOLDAVIAN KLEZMER SUITE IN E (TRACKS 17–20).

17. *Terkisher Gebet*: violin solo (Greenman). This type of *rubato* composition is known variously as *terkisher gebet* (Turkish prayer), *terkisher yale-ve yuve* (Turkish prayer), or simply as *tsvei shtrines* (two strings). The violin is tuned in the Turkish manner "with the A-string of the fiddle lowered in pitch to E and moved closer to the E-string, allowing both to be fingered as one creating the distinctive octave tone" (Alpert 1993). This tuning had been used by *klezmerim* for a variety of Oriental-derived genres. Michael

Alpert learned this melody from the Bucovinian Jewish fiddler Leon Schwartz (1901–1990). Schwartz had learned it from the Galician klezmer fiddler Julius Spielmann, who had performed in Istanbul. The original can be heard on *Like in a Different World: Leon Schwartz, a Traditional Jewish Klezmer Violinist from Ukraine* (1993).

18. Bughici's *Terkisher Freylakhs*: violin (Greenman), *sekund* violin (Alpert), *cimbal*, bass.

This tune was first recorded at home by Avram Bughici, scion of the famous Bughici klezmer lineage from Iași, Moldavia. It is related structurally to the previous *terkisher gebet*. With a rhythm that derives from the Greek dance *syrtó* (called *terkisher freylakhs* by the Jews), which had been current in Moldavia during the period of Greek Phanariot rule (1711–1828), its melody is an independent klezmer creation, emphasizing the third degree (g) in the “altered Dorian” mode in E minor. It is a part of the small *terkisher freylakhs* repertoire that survived the decline of Greco-Turkish influence in Romania. The few recordings of klezmer and Moldavian

melodies using this rhythm have a slower tempo than the American recordings of Brandwein, who also favored it.

19. Buhusher *Khosid*: violin (Greenman), *sekund* violins (Greenman, Svigals), *cimbal*, bass.

This is one of a type of three-section, modulating dance-tunes associated with the Hasidic dynasty of Buhushi (a branch of Vizhnitz) in the hill country of southwest Moldavia. The Vizhnitz Hasidim, formerly based in northern Bucovina, possess a large and colorful repertoire, some of which is instrumental. One version of the tune was recorded in New York in 1915 by Abraham Elenkrig, and another in 1916 (as “*Sadigurer-Chusid*”) by the *cimbalist* Iosef Moscovici.

20. Old *Bulgar*: violin (Greenman), *sekund* violin I (Svigals), *sekund* violin II (Alpert), *cimbal*, bass.

One of the oldest known examples of the Jewish *bulgarish* dance, created in the later 19th century out of the Moldavian dance *bulgareasca*, it was first recorded in Istanbul in 1912 by a Moldavian klezmer ensemble, apparently for

a Greek market. This version is that of Avram Bughici from the 1970s. The emergence of the *bulgarish* represented the new popularity among Jews of the purely Romanian and secular element in Moldavian urban folk music. Although the rhythmic structure and the dance are purely Moldavian, the melody of this tune is connected with other Jewish dance melodies. See Feldman (1994).

GLOSSARY OF YIDDISH TERMS

Ahavo Rabbo (Sephardic form, Ahava Rabba): one of the modes (*shteyger*) of Ashkenazic synagogal music.

badekn: wedding ritual in which the bride is veiled while the *badkhn* improvises verses about the miseries of married life.

badkhn (pl. *badkhnim*): wedding jester, poet, and master of ceremonies.

bulgarish (var. *bulgar*): klezmer music for the Moldavian dance *bulgareasca*; in 20th-century America the dominant form of klezmer dance music.

cimbal (var. *tsimbl*; Polish, *cymbal*): cimbalom; the Jewish hammer-dulcimer

of Eastern Europe with a chromatic tuning system.

dobranoch (from Russian, “good night”): song and music performed at the end of the wedding ceremony.

dobriden (from Russian, “good day”): elaborate klezmer tune in 3/4 time performed either on the morning of the wedding or the morning afterwards.

doyne (from Romanian, *doina*): semi-improvised rubato genre based on the Wallachian form of the same name, which entered klezmer music at the beginning of the 20th century.

freygish: folkloric form of the Ahavo Rabbo *shteyger* used in klezmer music.

freylakhs: music for the dominant line-dance of Yiddish folklore.

gaguyim-nign (“melody of spiritual longing”): Hasidic vocal melody combining triple meter and rubato phrasing.

gas-nign (“street melody”): Jewish melodies that by the late 19th century were set to the 3/8 rhythm of the Moldavian *zhok*.

gebet: prayer.

gedanken ("thoughts," "meditations"): klezmer display genre combining flowing rhythm and metrical phrases.

honga (from Romanian, *hangul*): Moldavian men's dance favored by Jews.

hora: slow Romanian women's line-dance, developed also as a klezmer display genre at the beginning of the 20th century.

kaleh-baveynen ("causing the bride to weep"): flowing-rhythm lament sung by the *badkhn* and played by the *klezmorim* at the *badekn* ceremony of the wedding.

kaleh-bazetsn ("seating the bride"): metrical klezmer tune, usually in 3/4, immediately preceding the *kaleh-baveynen*. In Ukraine, where this metrical tune was omitted, the term was used instead of *kaleh-baveynen*.

kappelmeister: director of the klezmer *kapelye*.

kapelye: the klezmer ensemble.

khevrisa/khevrusa (from Aramaic, *hevruta*): religious study-group; in klezmer-lan-

guage, the klezmer *kapelye*.

khosidl (var. *khosid*): solo dance in Hasidic style, danced to the music of the *freylakhs*; in Galicia and Hungary equivalent to *freylakhs*.

khupe (from Hebrew, *hupa*): bridal canopy.

klezmer (pl. *klezmorim*): professional Jewish instrumentalist in Eastern Europe.

landsmenschaft: fraternal organization of immigrants from a single town or region.

lautar: Romanian equivalent of *klezmer*; ethnically he may be Rom (Gypsy), Jewish, Romanian, Greek, Russian, or of another nationality.

mazltov ("good luck"): elaborate klezmer-tune played for respected members of the principal families of the wedding. By the late 19th century it often employed the rhythm of the *hora*.

mazltov far di makhtonim: *mazltov* tune for the in-laws.

nign (pl. *niggunim*): wordless melody, usually metrical, sung by Hasidim. Structurally these melodies were often close to klezmer *freylakhs*.

sekund: technique of rhythmic/harmonic accompaniment on the violin developed by *klezmorim*; in Hungary known as the "Jewish fiddle."

sher: Jewish contra-dance. Its music was usually identical to *freylakhs*, except that its choreography demanded a group of tunes played in succession.

shir ha-malois (Sephardic, *shir ha-ma' lot*, "Song of Ascent"): a group of Psalm texts frequently set to music.

shtetl (pl. *shtetlakh*): small town, often on the private estates of the Polish aristocracy; home to most of Eastern Europe's Jews in the later 18th and 19th centuries.

shteyger: Ashkenazic synagogue mode.

simkhas toyre (Sephardic form, *simhat torah*, "rejoicing in the law"): holiday at the end of Feast of Tabernacles (Sukkoth).

sirba: Romanian line-dance, precursor of the *bulgareasca*.

skochne: *freylakhs* played as an instrumental display melody.

taksim: Turco-Romanian improvisation

that preceded *doyne* in klezmer music of the early 19th century.

terkisher freylakhs ("Turkish line-dance"): klezmer display piece based on the Greek dance *syrtos*.

tish-nign ("table melody"): mystical Hasidic wordless melody, often in 3/4 or *rubato* rhythm.

tsvei-shtrines ("two strings"): klezmer flowing-rhythm genre, utilizing the octave created with the A-string of the violin tuned to E, in the manner of the Turkish violin.

volokhl (*volekh*, "Romanian"): Hasidic vocal melody using the rhythm of the Romanian *hora* or other triple meters.

zemerl: metrical Sabbath hymn with Hebrew poetic text.

zhok: Bessarabian term for *hora*.

zogehts: cantorial vocal improvisation; klezmer *rubato* composition utilizing some synagogal prayer-motifs.

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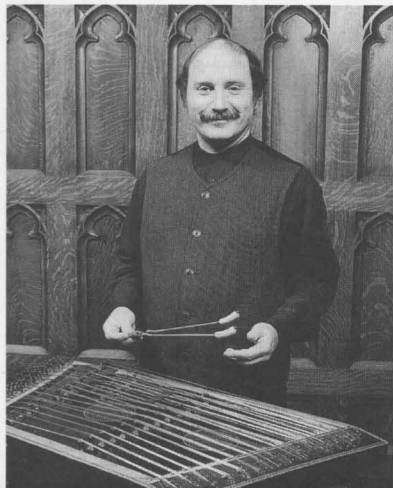
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ABOUT THE MUSICIANS

Walter Zev Feldman is a leading researcher in both Ottoman Turkish and Jewish music, and a performer on the klezmer dulcimer, *cimbal* (*tsimbl*). His book *Music of the Ottoman Court: Makam, Composition and the Early Ottoman Instrumental Repertoire* was issued in 1996 by VWB publishers in Berlin, and he has written both the "Ottoman Music" and "Klezmer Music" articles for the *New Grove Dictionary of Music and Musicians*. Developing a passion for klezmer music from his Moldavian-born father, during the mid-1970s he and Andy Statman studied with Dave Tarras and were two of the creators of the klezmer revival; at that time Feldman reintroduced the *cimbal* into klezmer music. Their 1979 recording *Jewish Klezmer Music* (Shanachie Records) became a classic of the klezmer revival. In 1994 he published "Bulgareasca/Bulgarish/Bulgar: The Transformation of a Klezmer Dance Genre," in *Ethnomusicology*. He lectures frequently on Jewish, Turkish, and Bukharan music and is currently compiling material for a monograph on klezmer music.

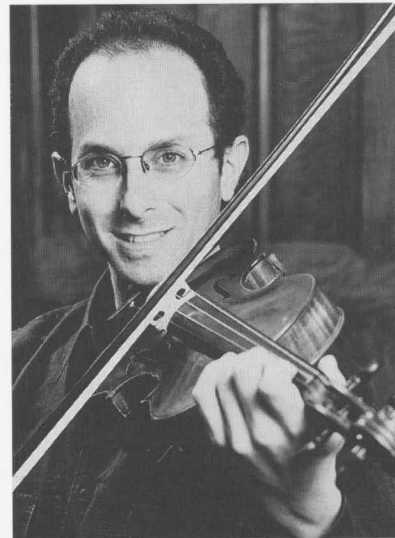
For many years Feldman was the Coordinator for Turkic Language Programs in the Department of Asian and Near Eastern Studies at the University of Pennsylvania, Philadelphia. The National Endowment for the Humanities sponsored his translation of *The Book of the Science of Music* by the Moldavian prince Demetrius Cantemir (1673–1723). In addition to his performances with Khevrisa and his research in klezmer music, he is writing a new book on Ottoman music.



Steven Greenman is one of the few practitioners of traditional Eastern European Jewish klezmer violin. He is the first American-born klezmer musician to create a program and performance style based entirely on the repertoire of European klezmer violin music. Together with Zev Feldman (*cimbal*), Greenman co-founded the Khevrisa ensemble in 1998, dedicated to preserving and reconstructing Eastern European klezmer music through research, concerts, workshops, and lectures. He has also performed internationally with such notable klezmer ensembles as Budowitz, the Klezmatics, the Flying Bulgar Klezmer Band, and Kapelye. In addition he substituted for members of the Klezmatics in their 1997 performance of Tony Kushner's adaptation of S. Ansky's *Dybbuk*. He has taught klezmer violin at Living Tradition's KlezKamp and at the KlezKanada festival and has been a regular performer with various ensembles at Ashkenaz: A Festival of New Yiddish Culture. A serious performer of Hungarian *Nota*, Romanian Gypsy, and Slovak music, he has performed with the ensemble Harmonia, which he co-founded

with Walt Mahovich in 1993.

Greenman received both his Bachelor of Music and his Master of Music degrees from the Cleveland Institute of Music, studying under Linda Sharon Cerone, Dr. Eugene Gratonvitch, and the late Bernhard Goldschmidt. As a classical violinist he is a regular guest soloist with the Cleveland Pops Orchestra, performing his own arrangements of traditional Eastern European Gypsy violin music. He has also performed as a member of the Canton and Akron Symphony orchestras, and has participated in the National Repertory Orchestra, the National Orchestral Institute, and the American Institute of Musical Studies in Graz, Austria. Steven Greenman is featured on the following recordings: as lead violinist with Budowitz (*Mother Tongue*), as guest artist with the Flying Bulgars (*Fire*), accompanist with Alicia Svigals (*Fidl*), and with Budowitz and Svigals on Ellipsis Arts (*Marriage of Heaven and Earth*).





Alicia Svigals is a founding member of the Klezmatics and a leading specialist in Eastern European Jewish fiddle style who was named "Best Klezmer Musician" at the Fifth Klezmer Festival in Safed, Israel. Her debut solo CD, *Fidl*, is the world's first klezmer fiddle album. As a composer and musician, she has collaborated with playwright and lyricist Tony Kushner, singers Debbie Friedman and Chava Albershteyn, and violinist Itzhak Perlman (who recorded two of her compositions as violin duets with her and the Klezmatics); she was recently commissioned by the Kronos Quartet to write a piece which she will record on an upcoming album. Svigals also writes and performs in genres from Greek

to new age and rock. She has provided the music for such films as the documentary *Uprising of 1934*, which featured singer Peggy Seeger, and she appeared with Robert Plant and Jimmy Page of Led Zep-pelin on their reunion tour. Svigals also writes and lectures on traditional and contemporary Jewish music.

Michael Alpert is one of the leading performers of Yiddish song, a klezmer fiddler, and an outstanding Yiddish dancer and dance teacher. He is vocalist and fiddler in Brave Old World, one of the leading international ensembles performing traditional and modern Yiddish music. He was musical director of the PBS *Great Performances* special "Itzhak Perlman: In the Fiddler's House." An important link between Old World Jewish musicians and the klezmer revival, Alpert had studied the fiddle repertoire of the late Leon Schwartz of Bucovina. He is a former researcher at New York's YIVO Institute for Jewish Research, and has conducted extensive research of traditional Jewish music and dance throughout the United States and Eastern Europe.

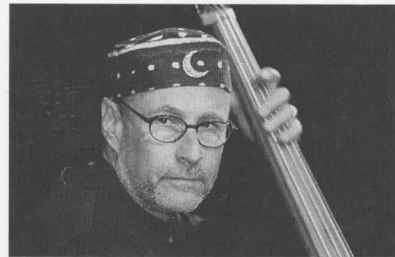


Stuart Brotman is the leading bassist of the klezmer revival, as well as performing on the *cimbal* and a variety of Eastern European flutes. He plays these instruments in Brave Old World, as well as with various traditional and modern ensembles in the Bay Area. He has toured and recorded with Canned Heat, Kaleidoscope, Geoff and Maria Muldaur, Ry Cooder, appeared in the Los Angeles production of *Ghetto*, and performs frequently in ethnic specialty roles for TV and film.

Leader of the ground-breaking San Francisco Bay-Area klezmer string ensemble Finef, and a founding member of Los Angeles's Ellis Island Band, he also toured with the Yiddisher Caravan, an NEA-funded

Yiddish folklife production. Brotman has been staff arranger for the acclaimed Aman International Music and Dance Company, and produced the Klezmorim's Grammy-nominated album *Metropolis*.

An accomplished performer, arranger, and recording artist in the ethnic field for over 40 years, Brotman holds a B.A. in music from the University of California at Los Angeles, and has taught at Oxford University, KlezKanada, KlezKamp, Buffalo on the Roof, and the Balkan Music and Dance Workshop.



CREDITS

Steven Greenman, first violin; W. Zev Feldman, *cimbal* (*cimbalom*); Alicia Svigals, *sekund* violin; Michael Alpert, *sekund* violin; Stuart Brotman, bass

Co-Produced by: Walter Zev Feldman and Steven Greenman

Funded by: Steven Greenman

Artistic producers: Walter Zev Feldman, Steven Greenman

Recording producer and artistic advisor: Michael Alpert

Notes, song annotations, and glossary by Walter Zev Feldman

Cover art: *Wesele Żydowskie* (*Jewish Wedding*) by Wincenty Smokowski (1797–1876), 1858. Courtesy of National Museum, Warsaw, Poland.

Photos by Daniel Milner, duo and solo photos of Steven Greenman and Zev Feldman; Jeri Drucker, ensemble photo of Khevrisa; Helma Vincke photo of Alicia Svigals; Katarzyna Zajda, photos of Michael Alpert and Stuart Brotman

Recorded and mastered by Joseph Marciano, Systems II, Brooklyn, NY, Jan 11–12, 1999 and Mar. 17–19, 1999.

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Editorial assistance by Carla Borden

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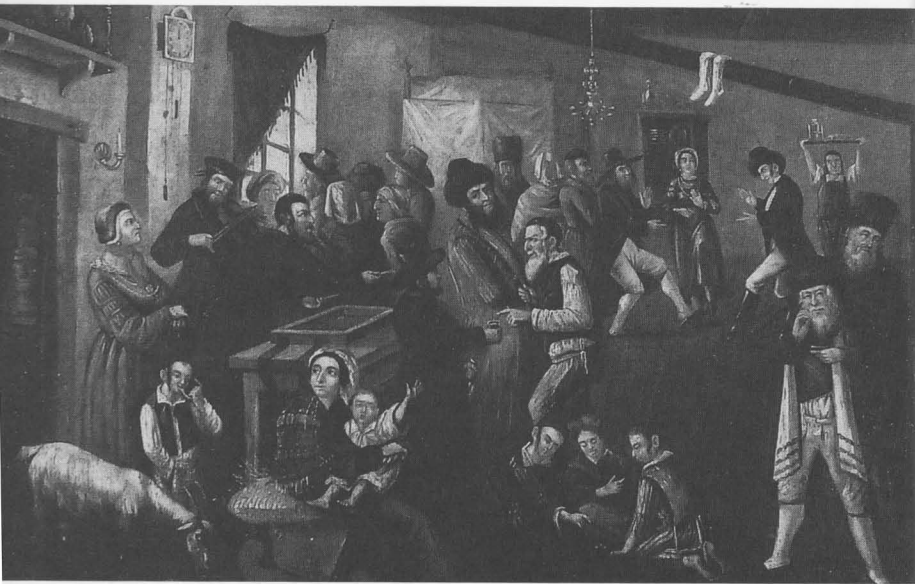
Additional Smithsonian Folkways staff: Heather Berthold, financial officer; Lee Michael Demsey, fulfillment; Kevin Doran, licensing; Brenda Dunlap, marketing director; Scott Finholm, audio assistant; Sharleen Kavetski, mail order manager; Matt Levine, fulfillment; Michael Maloney, product manager; Nakieda Moore, fulfillment; Jeff Place, archivist; Ronnie Simpkins, audio specialist; John Smith, marketing assistant; Stephanie Smith, assistant archivist.

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Michael and Anita Greenman, Victoria Machtay, Walter Mahovlich, Jim Gray, Alexander Fedoriouk, Bob Cohen, Joshua Horowitz, Barry Hoffman, Bert Stratton, Kurt Bjorling, Deborah Strauss, Jeff Warschauer, Henry Sapoznik, Henry Shapiro, Walter Broadbent, David Mintz, Michael Fahey, Samuel Morgenstein, Katie Neubauer, Ethel Raim



Zabawa Karczwie (Celebration in an Inn) anonymous, (mid-19th century).
Courtesy of the Krakow Historical Museum, Krakow, Poland.

ABOUT SMITHSONIAN FOLKWAYS
Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books and other educational projects.

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