

FOLKWAYS RECORDS FSS 34021

Archival Property
Smithsonian Institution
Office of the Assistant Secretary
for Public Service

KLEZMER MUSIC 1910-1942

Recordings from the YIVO Archives
Compiled and Annotated by Henry Sapoznik

כלי-זמר מוזיק

פון דער דיסק-קאלעקציע פון יוון-ארכיוו
פארצווצירט און אנאטירט דורך
הענעד סאפאזשניק



COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FSS 34021

SIDE ONE

- A1 *Rusishe sher*
Abe Schwartz's Orchestra
- A2 *Rumanian doina*
Abe Schwartz and Daughter
- A3 *Der glater bulgar* (The Plain Bulgar)
Tarras Instrumental Trio
- A4 *Shulem's bulgarish*
Yenkowitz and Goldberg
- A5 *Freylekhs fun der khupe* (Freylekhs from
the Wedding Canopy)
Kandel's Orchestra
- A6 *Der rebe is gegangen* (The Rebe went)
Elenkrig's Orchestra
- A7 *Vi bist du geveyzn far prohibishn?*
(Where were you before Prohibition?)
Naftule Brandwine's Orchestra

SIDE TWO

- B1 *Lebedik un freylekh (tants)*
(Lively and Happy dance)
Abe Schwartz's Orchestra
- B2 *Doina*
S. Kosch
- B3 *Rusishe sher*
I.J. Hochman's Jewish Orchestra
- B4 *Oriental hora*
Abe Schwartz and Daughter
- B5/B6 *Di boyberiker khasene*
(The Wedding in Boyberiker)
Di Boyberiker Kapelye
- B7 *Firn di mekhutonim aheym*
(Escorting the parents of the
bride and groom home)
Naftule Brandwine

WARNING: This is a documentary recording dating back to 1910. Some of the selections come from old European 78rpm recordings and have noisy background.

© 1981 FOLKWAYS RECORDS & SERVICE CORP.
632 BROADWAY, N.Y.C., 10012 N.Y., U.S.A.

KLEZMER MUSIC 1910-1942

Recordings from the YIVO Archives
Compiled and Annotated by Henry Sapoznik

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FSS 34021

Klezmer muzik

פֿון דער דיסק-קאלעקציע פֿון יוון-אָרַכיוו
 פֿראַדוועירט און אַנאָטירט דורך
 הענעד סאַפּאָזניק

Klezmer Music 1910-1942
 Recordings from the YIVO Archives
 Compiled and Annotated by Henry Sapoznik

כלי-זמר מוזיק



Faust family kapelye. Rohatyn, Galicia, 1912. From The Jewish Daily Forward, Art Section, October 7, 1923. (Courtesy YIVO.) This photograph shows not only the juxtaposition of the older string band with winds (note the old style rotary trumpet and wooden flute), but also the melding of traditionally garbed Jews (string players) and more modern-clad wind players (short coats, no head coverings, clean shaven, etc.) In many photos of bands, a member with no instruments was probably the badkhn (third from right).

TABLE OF CONTENTS

Acknowledgements.....1	III. The Music..... 8
Note on Transcription.....1	On Modes and Scales..... 8
I. <u>Klezmer Music in Historical</u>	Notes on the Selections..... 8
<u>Perspective.....1</u>	Side One..... 8
<u>Klezmorim in Eastern Europe.....2</u>	Side Two..... 10
<u>Klezmorim in America.....2</u>	Note on Original Labels..... 13
The Recording of Jewish Music...2	Footnotes..... 13
The Recording of <u>Klezmer Music</u> ...3	
II. The Musicians and Their	IV. Resources: Music Collections
Instruments.....4	at the YIVO Institute for
The Bands, 1913-1980.....4	Jewish Research..... 15
The Instruments.....5	
The Musicians.....7	

Copyright 1980 YIVO Institute for Jewish Research. All rights reserved.
 Reproduction of this work in whole or in part without the written
 permission of the YIVO Institute is prohibited.
 Library of Congress No. 80-750514

ACKNOWLEDGEMENTS

This record is dedicated to my parents, Zindel and Pearl Sapoznik. The album could not have been realized without the help of the following people:

Barbara Kirshenblatt-Gimblett, who introduced me to the music, edited my manuscript, supported my project, and helped it see the light of day; discographers William Bryant, Ted Fagan, Pekka Gronow, and Richard Spottswood; ethnomusicologists Walter Zev Feldman, Lev Liberman, Eleanor Mlotek, Mark Slobin and Andrew Statman; Ed Cramer and Gary Roth, both of BMI (Broadcast Music Incorporated), whose generosity and expertise were always forthcoming; my friend and co-translator Chava Miller; and Chris Strachwitz of Arhoolie Records. The following people at the YIVO Institute for Jewish Research were most helpful: Marek Web, Archivist; Samuel Norich, Executive Director; David Rogow, Publications Staff; Lucjan Dobroszycki, Research Associate; Dina Abramowicz, Librarian; Toby Blum-Dobkin, Fellow. Word Processing: Leslie Berman. Yiddish Typesetting: Boris Blum. Photography: Debra Bard. Remastering: Nick Perls, Chris Strachwitz. But most of all, my thanks go to the men who played the music and who shared their knowledge with me: Dave Tarras, Louis Grupp, and Joe Helfenbein.

Produced and annotated by Henry Sapoznik with additional notes by Andrew Statman and Walter Zev Feldman.

NOTE ON TRANSCRIPTION

Unless otherwise indicated, foreign language material is in Yiddish. The romanization of Yiddish in these notes follows the transliteration-transcription system of the Library of Congress, the YIVO Institute for Jewish Research, and Uriel Weinreich, Modern English-Yiddish Yiddish-English Dictionary (New York: McGraw Hill, 1968). Hebrew and the Hebrew-Aramaic component of Yiddish are romanized in accordance with their Ashkenazic pronunciation. Spellings for the modes are taken from the Encyclopedia Judaica.

I. KLEZMER MUSIC IN HISTORICAL PERSPECTIVE

One of the strongest evocations in Eastern European Jewish folklore is the image of the klezmer: the Jewish musician

and his instrument. Indispensable to both Jewish and non-Jewish celebrations for hundreds of years, the klezmerim figured vividly in many works of art, theatre, and literature. That these itinerant, frequently poverty-stricken characters appear so often in oral and legendary traditions indicates the prominence of their social role. Despite the klezmer's pervasiveness in Jewish life, little serious study has focused on the klezmerim and their music.

This album presents commercially issued recordings made by Jewish musicians for an immigrant audience during the years 1910-1942. I have tried to trace chronologically the course of klezmer music, starting with the small ensembles. They were gradually transformed into larger brass bands which eventually contained jazz and popular overtones.

The accompanying text describes the European background of the klezmerim, the events stimulating their interaction with the American music world, and the era in which these recordings were made.

At present, research into the many remaining areas of klezmer musicology is being conducted by a number of other scholars, including Walter Zev Feldman, Martin Schwartz, and Lev Liberman in the United States, and André Hajdu and Yaacov Mazor in Israel. We foresee a substantial increase in the availability of reissues of authentic recordings and of scholarly publications dealing with the subject.

Anyone with additional information or memorabilia (78 rpm records, sheet music, photographs, etc.) can contact Henry Sapoznik at:

YIVO Institute for Jewish Research
1048 Fifth Avenue
New York, New York 10028.

All correspondence will be acknowledged.

Klezmerim in Eastern Europe

From the Middle Ages until the twentieth century, klezmerim played at various social functions in many parts of Europe.¹ Despite the demand for their services, however, most klezmerim were relatively poor and low in social status.

Often itinerant, these Jewish instrumentalists were caught between laws instituted by hostile Gentile municipalities, which might limit how many klezmerim could play,

where they could play, and even if they could play at all, and the internal Rabbinic rulings, which might prohibit instrumental music except at weddings and on certain holidays.² Jewish musicians were also prevented from playing during periods of national mourning -- when an emperor or king died or after such tragic events as the Chmielnicki massacres of Jews in the Ukraine (1648-1658). It is small wonder that Leonard Bernstein's father, remembering the plight of klezmerim in Russia, should discourage his son from embarking on a musical career.³

These difficulties did not prevent some klezmerim from enjoying great renown in Jewish and non-Jewish circles alike -- for example, Michael Josef Gusikow (1806?-1837), who played the tsimbl (hammered dulcimer), and the fiddler and orchestra leader, Alter Goizman (1857-1914). Most Jewish instrumentalists, however, achieved limited regional fame at best.

Klezmerim were in close contact with non-Jewish musicians and audiences.⁴ A Jewish band (kapelye) might include non-Jewish musicians, as we see in the photograph of the Alter Goizman kapelye, which includes a Gentile drummer (second from left).⁵ Jews were also hired to play for non-Jews. Clarinetist Dave Tarras, who comes from a long line of klezmerim, relates how he played for the local Polish count in his hometown in the Ukraine in the early part of this century,⁶ and Louie Grupp describes how he and his uncle Alter Goizman performed for a branch of the Romanov family in Volhynia during the same period.⁷

The contact with Gentile musicians and the demands of Gentile audiences stimulated klezmerim to cultivate a diverse repertoire that incorporated elements from the surrounding musical cultures. Klezmerim catered to the taste of local peasants by playing music for dances such as polkas, mazurkas, and quadrilles, while they met the demands of a Gentile elite by also performing Viennese waltzes and classical overtures.⁸ In addition, klezmerim satisfied their Jewish audiences with music in a Jewish idiom. Because they participated in so many musical traditions, they played an important role in diffusing musical syntheses. It is this musical flexibility which proved to be an important factor in the integration of Jewish instrumentalists into American musical life.

Klezmerim in America

In his book Of Jewish Music, Ancient and Modern, Israel Rabinovitch describes "A Downhome Fiddler in Jazzland." A klezmer comes to America only to discover that his old world melodies are no longer wanted by the youth, who now clamour for jazz. Unwilling to "[sell] his fiddle to the Satan of Jazz," he plays his wedding tunes alone in his room.⁹

Judging from records and memoirs, the majority of Jewish musicians who came to America between 1880 and 1924 fared much better than Rabinovitch's fiddler. Questions remain, however: What impact did immigration to America have on klezmerim and their music? How did recently arrived klezmerim adjust to new circumstances? The experiences of Dave Tarras and Louie Grupp can shed light on these questions.

Although he was already an accomplished player in Europe, Dave Tarras, who arrived in New York in 1921, hesitated to play music here. He believed that everything was "better" in America: "I thought that in America to be a musician, one has to have...he has to be something. I didn't think I'm good enough to be a musician."¹⁰ In contrast, Louie Grupp, a violinist in his uncle's band and also part of a large klezmer dynasty, broke away from his father and brothers in America to play whatever music was available: "I tried to get experience from working in different kinds of places, different kinds of joints and restaurants and movies, until I finally landed and became a vaudevillian musician and played in mostly every vaudeville house in New York City. That's how I got my experience. I used to play for Polacks and Italians and Greeks, for Turks and for Jews, everything and anything."¹¹

It was this kind of attitude and determination that enabled klezmerim who came to America between 1880 and 1924, the period of mass migration of Jews to the United States, to become an integral part of the entertainment field that was blossoming at the time.

The Recording of Jewish Music

During the early years of this century, the recording industry became a money-making business. Record companies issued innumerable ethnic records for a growing

market of record buyers, many of them recent immigrants.¹²

The earliest known commercial recordings of Jewish music were made on discs around 1895 by a Jew, Emile Berliner.¹³ There followed recordings made in the Thomas Lambert studios in Chicago around 1900. Thomas A. Edison came out with "Hebrew-Jewish" cylinders during the 1906-7 season and featured such artists as the composer Solomon Smulewitz (Small) and Kalmen Juvelier, who also recorded for other labels.

From our perspective, the most interesting early development in the burgeoning recording industry was the first exclusively Jewish record label. The United Hebrew Disc and Cylinder Record Company (UHD&C) began operation in 1905, under the direction of Pierre Long and with the financial backing of Perlman and Rosansky. In their advertising debut in the prestigious trade journal Talking Machine World (January 15, 1905), they proclaimed: "We produce records of an exclusively Hebrew nature."¹⁴ Although there is almost no other information available about this company, I can infer from the matrix (production) number on one extant record that the company must have produced over seventy records.

It was under the Columbia and Victor labels that recorded Jewish music achieved its widest scope. These companies developed huge catalogs of ethnic recordings, within which Jewish music was well represented. These catalogs, which were issued monthly and yearly, shed light not only on what kinds of music were recorded but also on the various audiences for these records.

The 1921 Columbia Hebrew-Jewish catalog, which is bilingual (English/Yiddish), opens with the question "What is Art?" and then answers by stating that everything found in the catalog is art (and therefore worth owning). The records are then grouped under several headings:¹⁵

1. Patriotic Songs (American and Zionist)
2. Hebrew Hymns (Cantorial)
3. Folk Songs
4. Recitations
5. Comic Songs
6. Duets
7. Dance Music
8. Instrumental Music

The record companies often used patriotic songs to begin the catalogs designed to sell the ethnic communities their own music. In the patriotic section of the 1921 Jewish catalog, American songs are listed before Zionist songs. The inclusion of "The Star Spangled Banner" (instrumental) is obvious. But the retention of "Uncle Sam" and "A grus fun di trentshes (A Greeting from the Trenches)," songs whose timeliness ended with the conclusion of World War I, suggests that the record company promoted the Americanization of Jews and capitalized on the preoccupation with American identity and loyalty.¹⁶

Although catalogs contain no section clearly labeled as "theatre music," most of the material listed as Folk, Comic, and Duets stem from the Yiddish stage, whether operetta or vaudeville. To my knowledge, folk songs were recorded only in concertized style, never in folk style, in contrast with instrumental folk music, some of which was recorded in a traditional setting. A few singers, for example, Morris Goldstein and Abe Moskowitz, did record with small ensemble accompaniment. More often, singers were backed up by large "klezmer" brass bands.

The popularity of the various genres is reflected not only in the catalog but also in every collection of Jewish 78 rpm records that I have seen. The emphases are:

1. Cantorial
2. Yiddish Theatre
 - 2.1 Songs
 - 2.2 Skits and Comedy
3. Jewish Instrumental Music

Although we do not know the total number of klezmer discs produced, catalog entries and extant discs suggest that klezmer music was the least recorded genre of Jewish music.¹⁷

The Recording of Klezmer Music

The section of the 1921 catalog devoted to Jewish dance and instrumental music offers insights into the functions of this music in the American context:

"The bringing of happiness in life is a worthy art and when you hear Abe Schwartz's orchestra playing on a Columbia record you will not be able to

help yourself, you must become lively and happy and begin dancing. Nothing in this world will make your life as happy and fill your life with as much joy and happiness as a Columbia record played by Abe Schwartz's renowned orchestra, which is now considered the finest in the land. When you hear a Schwartz record you become young again and you will think you are standing with your loved one under the wedding canopy. Listen to any of these records -- there is no limit to the joy it will bring you."

This blurb could have been written by someone in the front office at the record company for all of its vagueness about the music and its repeated "Columbia record" plugs. However, such phrases as "...you become young again" and "...you will think that you are standing with your loved one..." suggest that the music has taken on a new function -- that of feeding the nostalgia of immigrants for the old country. The passing references to dance are problematic. It is generally agreed that during the early 1900s in America, the older traditional dances (sher, bulgar, hora, freylekhs, etc.) had been joined by the more popular American dances (fox trot, two step, etc.), although the earlier dance traditions persisted among the older generation. The popularity of klezmer records suggests that the music continued to enjoy favor even after the dances declined.



Alter Goizman kapelye. Chudnov, Volhynia, circa 1900. (Courtesy Louis Grupp.) Goizman (pronounced "Houseman"), pictured at far left with fiddle, was a very popular performer sought by Jews and non-Jews alike. This photo shows old style rotary brasses and the black wooden flute, as opposed to the modern "silver" flute.

Jewish instrumental records feature two types of musicians:

1. In-group -- Jewish musicians who had a knowledge of the older traditional music and who either learned their performance skills in Europe or here under Old World players.
2. Out-group -- Studio musicians who may have had no knowledge of Jewish music, but who played from scores placed in front of them for the recording session.

This album is devoted primarily to the in-group musicians.

In the earliest known recordings of klezmer music, the ensemble is smaller than the brass bands of later recordings. Small ensembles from the early 1900s include fiddle-tsimbl and accordion-tsimbl duets and feature such artists as S. Kosch (B2), and Yenkowitz and Goldberg (A4). Almost all recordings utilizing tsimbl are from this early period. There are, however, precious few of these small ensemble recordings in comparison with the many brass band records.

The tradition of the brass band was important in the development of the European klezmer instrumental style. Mark Slobin postulated that one way the brass instruments found their way into Jewish ensembles was through the contacts Jews had with military bands. Conscripted Jews who could already play music may have chosen to join the military band. As brass instruments gradually augmented string instruments in klezmer bands, the instrumental character of the bands changed.

The brasses were overwhelmingly favored by recording companies for reasons related to the recording technology of the period. The early "acoustic" recording process, which was used until 1925, utilized a horn rather than microphone, and was very limited in the range of sounds it could pick up. Therefore, a trumpet situated in the rear of the studio would invariably be picked up better than a violin situated right in front of the recording horn. The trumpet is louder than a violin and has the further advantage of a directed bell. As a result, brass instruments replaced string instruments -- for example, the tuba was substituted for bass violin. By the 1930s, the strings were phased out almost entirely, and by the 1940s, the brasses

themselves were being edged out by the accordion, an instrument which could provide all of the rhythmic, melodic, and harmonic accompaniment.

II. THE MUSICIANS AND THEIR INSTRUMENTS

The Bands, 1913-1980

The earliest known American recordings of a large klezmer band date from 1913. In May of that year Columbia recorded Yiddish dance tunes played by the "Hebrew-Bulgarian Orchestra."¹⁸ The musicians were almost certainly brought together on this one occasion to fill the need for Jewish traditional dance music in Columbia's ethnic catalog, and the band name was used only to identify the material, not the musicians.

The major labels had their own house bands, who would record dance music for the various ethnic groups. Ultimately, the bands settled in with one company, but because the musicians were hired by the session and had no long-term contracts, there was considerable "label-hopping." For example, Abe Schwartz's orchestra can be found on the Strong, Emerson, Vocalion, and eventually (and exclusively) on the Columbia label. Harry Kandel's orchestra appeared on Brunswick, Okeh, and Victor. Besides "label-hopping," artists re-recorded their own material. Schwartz originally recorded the Rusishe sher (A1) for the Strong label, while Kandel recorded identical titles for the Brunswick and Victor labels. The performers never gave re-recording a second thought. Their concerns were purely economical.

Apart from the "popular" bands (Schwartz, Kandel, etc.), whose records turn up most frequently in record collections and thrift stores, there were several other groups. Elenkrig's Orchestra, which was under the direction of Cantor Kanewsky, who himself recorded for Columbia, recorded for both Victor and Columbia. Lt. Joseph Frankel's Orchestra recorded on Okeh, Emerson, Edison, and Pathé, among others. There were also the Yiddish theatre orchestras of Joseph Rumshinsky, Peretz Sandler, and Alexander Olshanetsky, and the interesting Joseph Cherniavsky's Yiddish-American Jazz Band, among others. These bands competed in the open Jewish market: they played for theatre, social affairs, and on records. Some were more popular than others, but clearly there was room for all since all of them issued records.



Detail of advertisement on the back of Yiddish sheet music showing talking machines and Jewish records, circa 1920.

The bands featured on early recordings were identified by the leader, and for good reason, since there were frequent changes in the personnel of any one band. The musicians were hired for the session only, though perhaps a core of them performed regular jobs with the band leader. The variability of the lead instruments found in each session also indicates a floating personnel. There was no standing orchestra: a klezmer band was not like a symphony orchestra which has its members on a regular salary and rehearsal/performance schedule. To make the researcher's job even harder, there is a total absence of personnel listings for any recording date. As a result, it is difficult to characterize identifiable orchestras in these recordings. We might even say that each session was made by a different "band," even if the band name remained the same.

Several events led to the eventual demise of recorded klezmer music. First, there was the rise of radio in the early 1930s; radio produced a truer fidelity than records, and the music was free. Second, there was a change in the audience for Jewish old-time music, as the older generation died and American-born Jews turned to mainstream popular music. Third, the immigration restrictions that had been passed into law in 1924 stemmed the influx of new customers from the old country. Fourth,

the Great Depression, which hurt record sales greatly, also affected ethnic recordings.

By the early 1930s, the recording of klezmer music did resume, although far fewer records were issued than in previous decades. The older named bands (Schwartz, Kandel, etc.) were replaced by newer bands, among which were the "Broder Kapelye," the "Rumeynisher Kapelye," which included Dave Tarras, the "Bukoviner Kapelye," headed by Al Glasser (also with Tarras), and the Epstein Brothers.

Most of the older recording artists did not return to a recording career. Two important exceptions are Abe Schwartz, who worked during the 1930s for Columbia records overseeing the recording sessions of Lithuanian, Polish and Russian groups,¹⁹ and Dave Tarras, who records and performs to the present day.

The 1940s saw the rise of "vulgar" Yiddish records, which used transparent double entendres and exhibited limited musicality. The Barton Brothers, whose "Joe and Paul" and "Cockeyed Jennie" sides were very popular, were the forerunners of Mickey Katz, whose clever Yiddish/English parodies of American pop and folk songs deftly moved from freylekhs to jazz.²⁰

During the 1950s and 1960s, professional musicians such as Rudy Tepel and Marty Levitt recorded their own arrangements and adaptations of Jewish numbers in their wedding repertoire. In the last two decades, Hasidic bands here and in Israel have been issuing records of their traditional repertoire.²¹

During the 1970s there has been a renewed interest in the art forms that flourished among Eastern European Jews before the Holocaust.

There are groups such as the "The Klezmerim," a six-piece band from Berkeley, California. This brass band has been responsible for disseminating jazz-flavored Yiddish music, which they feel represents the 1920s New York scene. At the opposite end of the spectrum are the players Andrew Statman and Walter Zev Feldman. Playing on clarinet, mandolin, and tsimbl, they perform klezmer tunes in an older, more traditional style.

At the prestigious New England Conservatory of Music in Boston, Hankus

Netsky, an instructor in the school's Third Stream Jazz department, has assembled a 13-piece "Klezmer Conservatory Band," which performs: "music in a style reminiscent of the classic klezmer bands of the 1920s."

There is a band that I founded in New York in 1979, "Kapelye," utilizing six instruments (two fiddles, clarinet, tuba, piano, and accordion). We perform not only klezmer tunes, but also songs of the Yiddish theatre, unaccompanied ballads, parodies, and songs of the Yiddish leftist movement.

As of this writing, more and more young players are becoming aware of this rich and unjustly neglected area of Jewish music. We hope for a renaissance of performance and study of this music in the coming years.

-Henry Sapoznik
Brooklyn, New York

Entries in the following sections are initialled by the authors (WZF) Walter Zev Feldman, (AS) Andy Statman and (HS) Henry Sapoznik.

The Instruments

The Tsimbl

The hammered dulcimer, which has also played an important role in klezmer music, is known in Yiddish as tsimbl. The Concise Oxford English Dictionary defines "dulcimer" as a "musical instrument with strings of graduated length over sounding board or box struck with hammers, prototype of piano." This is the instrument suggested by the Yiddish expression "tsu nemen im afn tsimbl" (literally: to take him on the dulcimer; figuratively: to interrogate someone thoroughly). The image is of repeatedly beating the hammers over every corner of the instrument's surface. Because some Yiddish dictionaries and speakers today translate tsimbl as "cymbal" -- there are other Yiddish terms for "cymbal," including tats and dzshimdzshe -- the term tsimbl has been a source of some confusion.

By the nineteenth century, various forms of this instrument were known in Eastern Europe -- the Polish cymbały, Ukrainian tsimbaly Byelorussian tsimbl, Rumanian and Moravian tambal, and Hungarian cimbalom. (In Germanic lands this instrument was known as hackbrett, which means both chopping board and dulcimer.) The tsimbl was

so central to Jewish music that it was included with the violin and contrabass on frescoes in the mid-eighteenth century in Przedborz (Kielce region, Central Poland). According to sources from western Poland and the Baltic region, klezmerim in Eastern Europe were playing the tsimbl by at least the early seventeenth century. In Central Europe, Jews had been playing the dulcimer by at least the sixteenth century.

In the nineteenth century, several tsimbl soloists achieved great renown. Michael Gusikow of Szklow, in northern Byelorussia, astounded audiences with his "straw tsimbl," an instrument he invented. Made of straw canes, this proto-xylophone was beaten with tsimbl sticks. His one surviving composition, a setting of Psalm 126 in the synagogue mode ahavah rabbah, testifies to the high artistic standards of the tsimbalists of his time. Indeed, a Jewish tsimbalist even figures as a hero in the Polish national epic Pan Tadeusz, by Adam Mickiewicz (1798-1855). In this poem, Yankl Tsimbalist is highly respected among both the Jews and the Polish gentry of old Lithuania. Mickiewicz, who describes in detail how Yankl plays his tsimbl, must have witnessed such performances himself.

By the end of the nineteenth century, Jewish tsimbalists, whether soloists or accompanists, were becoming rare, although several elderly masters such as Berka Sverlov, "Pushkin" Yanek Liberman, and Yosel Tsimbalist were still being mentioned. This period saw the rise of the "Jewish Orchestra," the twelve- to fifteen-piece ensemble featuring mainly wind and string instruments, in which there had ceased to be a place for the tsimbl. In response to these new Jewish orchestras, musicians did form tsimbl ensembles, an unusual phenomenon in klezmer music. We know of two such ensembles: Shvider in Lwow, Galicia, and Lepianski in Vitebsk, Byelorussia, both of which consisted of five tsimbals. The Lepianski ensemble is described by the Russian musicologist Nicolai Findeisen, who stresses the importance of the tsimbl in local klezmer bands:

"The Jewish tsimbalists were popular among the people since long ago. They appeared in the composition of the local orchestras; they were the obligatory participants in Jewish weddings, and on a number of occasions even entered the synagogues, as for example at the ceremonial entry of new scrolls of the Pentateuch; on the first night of Hanukkah, near the burning

candles, etc. In various locations the composition of the Jewish instrumental ensemble has varied. This ensemble is called "the klezmerim," and aside from the tsimbl and fiddle, utilizes also the clarinet, contrabass, and drum."22

Jewish tsimbals developed a distinctive style. In contrast with gypsy cimbalom styles current in Hungary and Rumania, Jewish tsimbl-playing never abandoned melody in favor of complex techniques of accompaniment. One hallmark of Jewish playing was the use of unwrapped sticks, which enabled the melody to be heard more clearly and which facilitated the performance of intricately ornamented passages.

In Hungary and Rumania, many Jews were also famous as cimbalom players in the Gypsy style. Among the latest in this line of virtuosi was Joseph Moskovitz (Muscovici), born in Rumania, who lived and performed in the United States. He was known principally as a melodic cimbalist, and was recorded performing Hungarian, Rumanian, and Jewish music, and even ragtime.

In the United States, the tsimbl in Jewish ensembles was replaced by the piano, xylophone, and later the accordion, as well as by various combinations of other instruments which assumed its functions. One of the only known American recordings of the tsimbl in a Jewish ensemble is reissued on the present album. In this very early recording, the otherwise undocumented tsimbals Goldberg accompanies the accordionist Max Yenkovitz in a doina and bulgar dance melody. The European (probably Galician) recording of the flutist S. Kosch, reissued here as well, also features the tsimbl as accompaniment for a doina and for dance music. (WZF)

The Fiddle

"There is nothing, it seems to me, as wonderful or better than when one can play the fiddle."

--Sholem Aleichem
"On the Fiddle"

Of all the instruments played by Jews in Eastern Europe, none has come to epitomize klezmer music more than the fiddle. As early as the sixteenth century, a large klezmer guild in Prague used a violin as its emblem. The ark in the Great Synagogue in Włodowa, an eighteenth-century struc-

ture, bears a relief carving of a shoyfer (ram's horn) and a fiddle.

Prior to the nineteenth century, kapelyes in Europe were essentially fiddle bands. Although these bands consisted mainly of members of the viol family, they also included percussion such as the tsimbl and the baraban (drum). During the nineteenth century, woodwinds were added, the bands became larger, and the arrangement of the instruments and their voicings became more complex. By the end of the nineteenth century, as young Jewish musicians began studying at the great music conservatories in St. Petersburg and Moscow, the effects of classical music on the kapelyes and their music increased.

At the turn of the century, children with musical aptitude were encouraged to study Bach and Beethoven, rather than apprentice with the local kapelye. It was said that "Klezmer kids became violin virtuosos."²³ The large Jewish population in Odessa, for example, produced an exceptionally large number of violinists, as did other cities and towns. A new generation of violinists such as Efrem Zimbalist, Mischa Elman, Jascha Heifetz, and others arose. They came from musical -- sometimes klezmer -- families. A generation earlier they would perhaps have become kapelye fiddlers; in their own time, they became internationally known as classical violinists.

Many traditional Jewish fiddlers must have stayed in Europe, as we seldom hear mention of them performing in America. Abe Schwartz, Max Leibowitz, and Jacob Gegna are some of the exceptions. However, by the 1920s, the instrument had ceased to find new, young players even in Europe, and within a generation, a five-hundred-year tradition of fiddling disappeared, with the exception of a few musicians who continued to play older stylings on the fiddle.

The dominant fiddle style, as represented by recordings of Yiddish players, was one based on Rumanian/Gypsy models combined with distinctive Yiddish elements. This basic style contained such properties as:

1. Use of metrical trills on long notes within phrases and use of non-metrical trills at the end of phrases;
2. Playing of octave drones above the melody lines of other instruments;
3. Use of the same finger for successive notes in a melody (If the bow is not



Mendel Wasserman. Traditional fiddler and singer from Glowaczow (Glovachev) Poland, circa 1920. (Courtesy Mrs. Lillian Klempner.)

changed, this technique produces a slide, which sounds like a clarinet "laugh" and scooping slides to and away from notes;

4. Minor 2nd or 3rd grace notes corresponding to a vocal krekhts ("moan");

5. Playing in positions in upper register and full use of the bow from tip to frog;

6. Bowing change related to rhythmic accompaniment;

7. Playing chords in rhythmic accompaniment. (HS)

The Clarinet

The widespread use of the clarinet in the traditional Jewish music ensemble is actually quite recent. Although klezmerim in Germany were playing the clarinet by 1800, it probably was not until the mid-nineteenth century that the clarinet became popular among Jews in Eastern Europe.

Clarinet music was based on the older flute and fiddle forms of embellishment and improvisation. As the clarinet came into its own, it began to appear as a replacement for the flute and as a lead or second instrument in klezmer ensembles (the fiddle was usually the lead).

The growing prominence of the clarinet in klezmer music was a result of several advantages it offered the Jewish musician:

1) Its fingering system allowed for smooth and easy execution of rapid passages, intricate ornamentation, and trills.

2) Its wide dynamics range from a whisper to a piercingly loud cry.

3) Its tone, akin to the human voice, allowed the player greater freedom of expression. The use of a laugh, cry, or moan (krekhets) in clarinet interpretation became standard practice.

4. An emotional vibrato could be produced with ease.

5. The clarinet has the ability to slur and bend notes easily. These slurs and bends also became regular characteristics of the highly expressive ornamentation associated with Jewish clarinet playing.

6. The clarinet has a range of three octaves.

Jews developed their own techniques, fingerings, and style on the instrument. With the emergence of many traditional Jewish clarinet virtuosos, each with his own individual style and tone, the clarinet soon had a marked effect on the traditional Jewish melody, its ornamentation, and interpretation.

In America, the clarinet became a standard component of the Jewish recording ensemble and the most frequently recorded traditional instrument. Its popularity was increased by its prominence in the Yiddish theatre pit orchestras and by the development of a "hot" Jewish clarinet style to accompany vocalists. Furthermore, the clarinet recorded well.

Jews usually played on the old Albert system clarinets. This fingering system differs from the popular Boehm system and is used by most folk musicians in Greece, the Balkans, and Turkey. The klezmer favored the C and Bb clarinets; occasionally he used the higher-pitched, smaller Eb clarinet, especially in larger ensembles, where it would soar over the rest of the band. The lower register was seldom used by Jewish clarinetists (Tarras is an exception) primarily because it was not audible in an ensemble. The high register was always used and "trick" fingerings were often employed to reach high notes above the clarinet's natural register.

The clarinet was recorded as a solo instrument with accompaniment or as an ensemble melody instrument. The soloist usually recorded with a combination of piano, accordion, drum, bass, and brass accompani-

ment. The solo clarinetists could achieve greater subtlety and would often include variations on a complex melody, complex ornamentation, as well as breathtaking chromatic runs, slurs, note-bending, "laughs" and "moans." A solo performance would also highlight the individual expressiveness of the vibrato and tone. As a soloist, the player had a great interpretive freedom and could choose material that was melodically too complex for, or not suited to, a large ensemble.

The principal recording artists in New York at the time the records on this album were made include Naftule Brandwine, Dave Tarras, and Shloimke Beckerman. (AS)

The Musicians

Naftule Brandwine (1889-1963)

Brandwine was born in Galicia, then part of the Austro-Hungarian Empire, and died in the Bronx. He immigrated to the United States around 1919, and soon became the premier Jewish clarinetist in New York. He was a member both of Cherniavsky's Yiddish-American Jazz Band and of the Abe Schwartz Orchestra, with whom he probably began his recording career about 1922. Brandwine is thought to be the first traditional Jewish clarinetist in America to record as leader and soloist. Fortunately, he recorded several sides in the 1920s, which represent his style and his taste in repertoire. Little is known about his later recording career, though some Victor discs recorded in 1942 were recently found. Two of the 1920s recordings, which are typical of his earlier style and repertoire, are presented on this album (A7, B7).

Brandwine's exploits are legendary among his contemporaries. Drummer and bandleader Max Goldberg, who often worked with Brandwine, affectionately recalls that Brandwine would occasionally perform wearing an electric neon sign on his chest which read: "The Naftule Brandwine Orchestra."

Brandwine, whose performing style was quite animated, was noted for his showmanship. He was a fiery musician and was said to "have played with every bone in his body." His recordings attest to his vitality. Brandwine recorded and played on the C, Bb, and Eb clarinets and frequently doubled on the alto sax.

Brandwine played in what appears to be an

older and different regional style than that of Dave Tarras. Brandwine's playing seems to be more influenced by the traditional Yiddish fiddle style and by other immigrant clarinetists who recorded in America. His vibrato is very fast. He uses more tongued and staccato notes than Tarras does, which gives his playing a "pop" at times. Brandwine uses bends and slurs evocatively to highlight emotions and to create interesting thematic variations. His sense of ornamentation and rhythm is delightfully subtle. (AS)

Dave Tarras (1897-

Tarras was born in Ternovka, a small town in the Ukraine. His family background includes three generations of klezmerim, many of them outstanding players who were well known in the region. It was in his father's band -- Tarras's father was a trombonist and band leader -- that Tarras acquired a working knowledge of the traditional klezmer repertoire and gained his first professional experience. As a child, he began to play music on the mandolin; he later turned to the flute, which he eventually found restricting. Finally, Tarras switched to the clarinet, his lifetime love.

In 1921, Tarras immigrated to the United States. He was quickly recognized by his peers as a master clarinetist and soon began his recording career, which spans well over half a century.

In the late 1920s, Tarras rose to great popularity, as the originator and foremost exponent of the "hot" clarinet style heard in the Yiddish theatre. The great composers of the theatre would often leave open sections in their scores for Tarras to improvise freely. Tarras was in great demand and was employed by many of the great Jewish composers and orchestra leaders (Joseph Rumshinsky, Abe Ellstein, Sholom Secunda, Alexander Olshanetsky, Abe Schwartz, Joseph Cherniavsky). He was the favorite accompanist of the most popular Yiddish theatre stars (Aaron Lebedeff, Molly Picon, Moishe Oysher, Maurice Schwartz, Seymour Rechez, and others).

Tarras is a traditional composer of the highest quality. He has created hundreds of traditional tunes and still writes melodies that are as beautiful as the ones he learned as a child in Ternovka. He was recently honored by ASCAP (American Society for Composers and Performers).

Tarras plays the Bb clarinet and often doubles on tenor sax. His vast Jewish repertoire (klezmer, Hasidic, Yiddish theatre, Israeli) is augmented by an equally large repertoire of American pop standards, ranging from Gershwin and Cole Porter to Elvis and the Beatles. (AS)

Abe Schwartz (1880s? - 1940s?)

Abe Schwartz was born in Rumania and immigrated to America at the turn of the century. The earliest mention we have of Schwartz is also his best-known success: in 1917 he coauthored, with lyricist Jacob Leiserowitz or Hyman Prizant (depending on whose account we believe), the long-lasting Yiddish song standard Di grine kuzine (The Greenhorn Cousin). Schwartz was continually composing new songs and rearranging older traditional songs for the Yiddish theatre. He composed such songs as Mamenyu, lebeynu, Got fun Avrom, and Lenin un Trotsky, among many others. These songs were sung and recorded by many Yiddish theatre stars of the early 1920s: Morris and Gus Goldstein, Abe Moskowitz, and William Schwartz, among others.

By 1918, Schwartz was working at Columbia, recording what would be the first of his many discs. By 1920, Schwartz had already recorded over 70 records under his own name, as a solo performer, accompanist, and dance band leader. By 1926, however, Schwartz's name is no longer found on record labels, which instead bear designations such as Russkyj Orkestr Columbia, among others. His output was large (over 100 Yiddish records plus other ethnic materials), and some of his songs are still performed and recorded by entertainers today. Considering the musical force that Schwartz really was, it is sad and ironic that almost nothing is really known about him. He was obviously a superior musician and arranger, who not only understood and could play very traditional music (A2, B4), but who also incorporated into it the more contemporary jazz sounds so popular at the time (A1, B1). He did this in ways that were consistent with the stylistic and musical boundaries of his own musical idiom.

It is hoped that Jewish music scholars will devote time and study to this great unknown genius of Jewish-American music. (HS)

III. THE MUSIC

On Modes and Scales²⁴

Klezmer melodies were composed of several parts which frequently employed different scales or different melodic movement within the same scale. In addition, accidentals, sometimes amounting to a virtual modulation, could be introduced within a single part. Although a limited number of scales were in use, several different modal types can be seen in melodies employing the same scale. Some of these modal types resemble modes found in synagogue song, but many others do not.

For example, the ahavah rabbah shteyger, the basis of much European synagogue song, included many modal subtypes, some of them related to klezmer melodies (there was no significant non-Jewish East European source for tunes using this scale).²⁵ In contrast, one of the less important synagogue modes, variously called mi-she berakh, or av-harakhamim, was based on a scale with the so-called "augmented third", which in C used the notes C, D, Eb, F#, G, A, Bb.²⁶ Much of the klezmer repertoire used this scale in a variety of ways, all of them different from the synagogue mode. Common in the "Rumanianized" repertoire (doinas, horas and bulgars), this scale was also used in other melodies.

Notes on the Selections

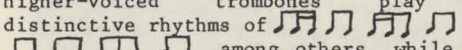
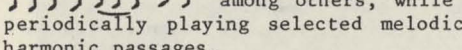
Side One

- A1 Abe Schwartz's Orchestra
Rusishe sher
 Abe Schwartz, violin; Sylvia Schwartz, piano; unknown violins; clarinet; trombones; tuba; trumpet (cornet); percussion; banjo.
 New York City, October 18, 1927.
 Columbia 8155F 108486. Take #2 (2:47)

The sher (scissors dance) is one of the oldest and most widespread dances traditionally performed by the Jews of Eastern Europe. The sher is a form of square dance with partners. Both choreographically and musically, the sher is quite independent of any Eastern European source. Indeed, it is one of the few "Jewish" dances about which this statement can be made.²⁷

This recording is composed of three different sher melodies. The first of these is still widely known and is sometimes

referred to as the "wedding sher". The second melody is comprised of three sections, although part B is reduced to a mere four bars. The change of mode signals the beginning of the third melody. This tune is also in three parts; part B is played only once.²⁸ (WZF)

The band arrangements of klezmer tunes were done in a number of different ways. On this recording, the tuba provides the constant "oom-pah" accompaniments while the higher-voiced trombones play the distinctive rhythms of  and  among others, while also periodically playing selected melodic and harmonic passages.

The melody is carried by the strings and clarinet. Since their timbre is so similar it is difficult to differentiate them. When the first melody reappears, the clarinet can be heard scooping above the band: a single high half-step trill on the tonic is punctuated by a series of "bird chirps" or "yelps." This characteristic technique was not limited to Yiddish clarinet stylings. According to Richard Spottswood, jazz clarinetists such as Fess Williams, who played with Boyd Senter, also utilized this wailing technique.

An odd inclusion at this recording session is the tenor banjo, which is used in its rhythmic rather than its melodic capacity, doubling and punctuating the rhythms set down by the trombones. In addition to its appearance in the now out-of-print Kostokowsky collection (which is in the YIVO archives), the sections of this sher can be found in the Kammen International Dance Folio #1 listed under Russian shers Nos. 1 & 2 on pages 31-33. (HS)

- A2 Abe Schwartz and Daughter
Rumanian doina
 Abe Schwartz, violin; Sylvia Schwartz, piano.
 New York City, September, 1920.
 Columbia 4825E 86285. Take #2 (3:18)

The doina is a distinctive feature of Rumanian musical culture, particularly in the regions of Wallachia and Moldavia. The eminent Rumanian folklorist Tiberiu Alexandru describes the doina as follows:

"Among those Rumanian folk melodies that are not organically connected with any given custom, rite or ceremonial, the ancient doina is particularly worthy of mention.

The doina is performed whenever the mood of the folk singer or instrumentalist urges him to express his thoughts and feelings through its voice...the free (parlando) rhythm and the likewise free (rubato) movement of the doina correspond to the performance of the folk artist who prolongs or slightly shortens certain notes, imperceptibly accelerating or slowing the song according to his skill as an interpreter. He combines and carries the traditional rhythmical and melodic formulas specific to the genre, within the limits established by long artistic practice, somewhat after the manner of the oriental makam.²⁹

The doina that Abe Schwartz performs is similar to the type of doinas played by the Gypsy violinists of the towns of Muntenia. Neither the structure nor the performance practice of the piece has gone through any significant Jewish reworking. Schwartz's immediate source could as easily be a Gypsy as a Jewish lauter (Rumanian: musician). In Wallachia and Transylvania, Jewish musicians were often, and at times predominantly, the bearers of the local Rumanian instrumental tradition, rather than of Jewish music.

In this selection, the doina proper is followed by a transitional melody, which is well-known from many earlier and later American klezmer recordings. To my knowledge, the transitional melody does not appear in non-Jewish sources. The dance tune which closes the selection is a Wallachian hora in the Gypsy style. (WZF)

- A3 Tarras Instrumental Trio
Der glater bulgar (The Plain Bulgar)
 (Composer: D. Tarras)
 Dave Tarras, clarinet; Samuel Beckerman, accordion; unknown drums.
 New York City, 1942.
 Victor 9101. (2:45)

Tarras's recording career has been prolific from his earliest days at Columbia in the 1920s to the present at Balkan Arts. Over the years, Tarras's style has changed as he has grown and matured as a musician. This tune is an example of his style and sound in the early 1940s and is a typical Tarras composition.

His vibrato is less prominent here than on his earliest recordings, and his tone is "fatter." Although Tarras's playing is brilliant, his finesse and technical prowess are never used for flash or show.

His playing is strong and driving yet relaxed. Tarras favors a flowing legato approach and likes to keep his ornamentation to a minimum. (AS)



Dave Tarras. New York City, 1979.
 Photographer: Jack Mitchell. (Courtesy Balkan Arts Center.)

- A4 Yenkovitz and Goldberg
Shulem's bulgarish
 Max Yenkovitz, accordion,
 Goldberg, tsimbl.
 New York City, June 5, 1913.
 Columbia 1399E 38772. Take #1 (3:19)

This recording is important for our understanding of the evolution of this dance form and for klezmer music in general. There are three points to be noted. First, the bulgarish played here preserves an older style than is found in urbanized versions, which predominate in the American klezmer recordings of the following decades. Secondly, this is one of the only klezmer recordings that presents dance music in a form quite close to its actual dance function. Thirdly, this recounting contains one of the only known examples of Jewish tsimbl playing in America.

The accompanist uses a small portable tsimbl. He does not employ the percussive left-hand technique coupled with arpeggios, which is characteristic of Rumanian accompaniment on the tambal mic. What we hear are the tremolos and frequent double notes based on 3rd, 6th, and octave harmonies. The recording is in F# and in the mi-she berakh mode, as in most Jewish doinas. The

scale is: F#, G#, A, B, C#, D#, E. The melody frequently uses the fourth below the tonic (C#), and the seventh step below is regularly sharpened in descending phrases. During the first section of the melody, the sixth step is flattened to D and this note is always accompanied by a lower third (B). The sound of the recording indicates the use of unwrapped sticks, typical of Jewish tsimbl playing.

The bulgarish is preceded by a doina-like melody. Unlike the doina proper, it repeats one basic theme without quick ornamental passages. According to Dave Tarras, such playing was called forshpil (prelude) and could be used to introduce dance music or a doina.

The dance bulgarish was derived from the Bessarabian line dance bulgareasca or bulgaresti. In addition to its popularity among the Bessarabian Jews, the bulgarish was also well-known among the Jews of the central and southeastern Ukraine. Under the name bulgar it became one of the most popular dances among the Jews in America. (WZF)

- A5 Kandel's Orchestra
Freylekhs fun der khupe (Freylekhs from the Wedding Canopy)
 Harry Kandel, Leader, violin, unknown 3 first violins, 1 second violin, 1 viola; 1 flute, 1 clarinet, 2 cornets, 1 trombone, 1 tuba.
 New York City, November 14, 1917.
 Victor 72475B. Take #1 (3:23)

Traditionally, the wedding canopy (khupe) was set up in the synagogue courtyard. After the wedding ceremony, the klezmerim would lead the young couple and the guests away from the khupe with a slow freylekhs tune. Many of these tunes have survived in notation or on recordings.

The present melody is composed in the mi-she berakh mode starting on C (C, D, Eb, F#, G, A, Bb). The third part modulates into a mode emphasizing the notes E and G, with F natural. (WZF)

According to discographer Ted Fagan, this is the first recording that Kandel did for Victor. Because it was a test record for them, it was listed under the nondescript name of "Hebrew Orchestra." Five months after the recording was made, it was finally released under Kandel's own name. (HS)

A6 Elenkrig's Orchestra
Der rebe is gegangen (The Rebe went)
 Cantor Kanewsky, Leader, unknown 2
 violins, 1 viola, 1 clarinet, 1 flute,
 2 cornets, 1 trombone, 1 tuba; 1 piano.
 New York City, December 2, 1915.
 Victor 67568A. Take #2 (2:55)

In the repertoire of the klezmer, the various dance tunes were classified and labelled according to the dances for which they were played. Thus, the band leader would call out the name of a particular dance from the common repertoire, play the first few notes, and the rest of the band would join in. Unique names for tunes were most probably reserved for instrumental versions of folk songs, commemorative tunes (e.g. "Dem trisker rebns nign"), or melodies from the Yiddish theatre. The policy of assigning names to dance tunes seems to have been a record company ploy to differentiate one "Russian" sher from another in their artist's listing. Concerning the naming of tunes, clarinetist Dave Tarras (A3) told Barbara Kirshenblatt-Gimblett and Janet Elias in an interview:

"When I went for a (recording) session they told me: 'We want bulgars, we want freylekhs'. The only complication I had was the names...I had one Shifre tants, Rukhele, my daughter's name. Names, I gave relatives' names."

On this recording Cantor Kanewsky obviously thought the tune had a Hasidic flavor and hence named it Der rebe iz gegangen. This tune appears in the Kammen International Dance Folio #1 as Freylekhs No. 9 on page 13. (HS)

Though this tune is not really a Hasidic item, but only alludes to a Hasidic element, local klezmorim in the Old Country were active in preserving and creating Hasidic music. For example, Dave Tarras is a descendent of a long line of Hasidic klezmorim, and his early repertoire was drawn in part from Hasidic sources.

The piece played here by Elenkrig's Orchestra is a processional melody. Many of these tunes later acquired words, but the melodies display an essentially instrumental character. The orchestra here plays a moderately paced tune in four sections, in which parts A and B are separated by a four-part bridge, which repeats the tonic and fourth tones. The melody uses a wide range within the G minor scale and its

relative major Bb, plus an accidental G# in phrases. (WZF)

A7 Naftule Brandwine's Orchestra
Vi bist du geveyzn far prohibishn?
 (Where were you before Prohibition?)
 Naftule Brandwine, clarinet; unknown
 violin; trombone; piano; percussion.
 New York City, July 17, 1924.
 Victor 77659B. Take #2 (2:58)

One of the more popular and familiar genres of klezmer music was the instrumental versions of songs. By playing the instrumental version of a song, the klezmer then appealed to two different listeners. Those who already knew the song could sing along; those for whom the song was new could learn a new tune. Klezmorim drew from folk songs, khazones (cantorial music), sacred songs, and materials from the Yiddish theatre (see B1).

A folksong, Vi bist du geveyzn ("Where were you [when there was youth and money]?") is the basis of Brandwine's up tempo cover here. His retitling, however, alludes to the then four-year-old Prohibition Act. Brandwine's performance is based on the melodic development of the original folksong, but adds a modified four-measure tonic/subdominant bridge after the second section, which leads into an eight-measure adaptation of the second section of another folksong, Koyn ("Coals" or "Bullets").

The Yiddish actor and singer Chaim Tauber later reworked the melody and wrote new words to produce "Motl der opereyter", a song about a martyred striking worker. (HS)

Side Two

B1 Abe Schwartz's Orchestra
Lebedik un freylekh (tants)
 (Lively and Happy; dance)
 Abe Schwartz, violin; Sylvia Schwartz,
 piano; unknown violins; clarinet;
 trombone; tuba; trumpet; percussion;
 banjo.
 New York City, October 18, 1927.
 Columbia 8155F 108487. Take #1 (3:12)

According to Herman Yablakoff, Lebedik un freylekh was written by the Jewish composer Peretz Sandler for a 1924 Yiddish theatre show of the same name.

Schwartz's approach at this session, which also produced the Sher (A1), shows his understanding of some contemporary jazz ideas: he uses scooping trombone lines,

syncopation in the middle-voiced brasses, and a tenor banjo. When compared with a contemporary recording of the same number by Aaron Lebedeff, who starred in the show, Schwartz's up-tempo interpretation stands out.³⁰

This electronically recorded disc, made with a microphone instead of a horn, is one of the last known recordings done by Schwartz at Columbia under his own name for a strictly Jewish audience. (HS)

B2 S. Kosch
Doina
 S. Kosch, flute; unknown tsimbl.
 Lemberg (Lwów), Poland, circa 1910.
 FAV 1-24263. (2:40)

This early European recording is a rare example of Jewish flute and tsimbl playing. The doina is preceded by an introductory melody and followed by a dance tune. The first melody employs the rhythm 2/4 ♩ ♪ ♪ ♪, which occurs in some of the oldest types of klezmer music. The melody, which leaps from the tonic to the 5th and then gradually ascends the mi-she berakh scale, is probably also of Jewish derivation. The doina itself, although basically constructed around a Moldavian prototype, shows Jewish characteristics in phrasing and development. The closing dance is a Bessarabian hongu (called honga, onga, or hangi by Jews).



The wind instrument on this recording is in all probability an early twentieth-century wooden concert flute, which was known and widespread among the klezmerim (see photos of the Goizman and Faust kapelyes). This instrument is almost identical to the black wooden "Irish" flute. The tsimbl is of the portable variety, and the playing is of the Jewish type, employing basic chordal patterns and tremolos.

J. Stuchevsky in Ha-Klezmerim (1958) mentions a Kosch family of klezmerim who were active in Lwow (Lemberg). This recording is contemporaneous with the flutist Shloimke Kosch. (WZF)

B3 I.J. Hochman's Jewish Orchestra
Rusishe sher
I.J. Hochman, Leader; unknown orchestra.
New York City, 1922.
OK 14059A. (3:05)

This old sher displays a characteristically Jewish use of a scale that is widespread throughout much of Eastern Europe. The scale is consistent with the ahavah rabbah mode on D (D, Eb, F#, G, A, Bb, C). The melody enters the upper tonic and then plays with the lower 7th and 4th steps. Part B shows a gradual ascent of the scale, and Part C modulates into the identical tonal grouping heard in Freylekhs fun der khupe (A5). (WZF)

Hochman's recordings of instrumental sides are far less common than his credits as an accompanist. Most of his recording career seemed to have been on the Pathé label accompanying such singers as Jenny Goldstein. (HS)

B4 Abe Schwartz and Daughter
Oriental hora
Abe Schwartz, violin; Sylvia Schwartz, piano.
New York City, September 30, 1920.
Columbia 4825E 86286. Take #1 (3:18)

This melody was extremely popular in the early part of this century, as evidenced by numerous recordings. The melody heard here is played in the 3/8 rhythm, which the klezmerim derived from Moldo-Wallachian music. In Rumania proper, it is frequently phrased in 5/16 and described as hora lautareasca. In Moldavia, it is performed in 3/8. Eastern Moldavian (Bessarabian) folklore features dances in this rhythm

called both hora and zhok.³¹ The term zhok originated among Ukrainian klezmerim, while Kostakowsky, like Abe Schwartz, only employed the term hora for these melodies. The designation "oriental" corresponds to the Yiddish "orientalish", which in this case probably refers to the scale -- the familiar mi-she berakh with the "orientalized" variation of the flatted 6th step. In this form, the scale was not derived from the synagogue tradition, but from the music of urban Rumanian Gypsies. In klezmer music, this scale is associated with rather "gypsified" melodies, such as certain bulgars.

In Israel, the 2/4 version of this tune is known as "Wallenstein's Nigun." According to André Hajdu, this version was already known during the nineteenth century. (See Folkways FW 4209 Hasidic Tunes for Dancing and Rejoicing.)

The tune presented here is one of the most familiar of Rumanian instrumental pieces. It has travelled all over the Balkans and was popular in the Greek community of Istanbul. The composer Ionescu used it in his "Rumanian Rhapsody #2." A Cypriot version, very similar to



This blue label OKeh disc utilizes the Statue of Liberty motif interestingly found only on Jewish ethnic OKeh records.

Schwartz's, may be heard on Folk Dances of Greece (Ethnic Folkways 4467). (WZF)

This was the first of only a few records Schwartz recorded on solo fiddle accompanied by his daughter. His violin playing, however, can be heard on other recordings such as the Boyberiker khasene (B5,6) and a few of the Schwartz Orchestra records. (HS)

B5/B6 Di Boyberiker Kapelye
Di boyberiker khasene (The Boyberik Wedding)
H. Gross, Abe Schwartz, violin;
Beresh Katz, violin; unknown orchestra.
New York City, March 24, 1927
Columbia 8129F 107724/5
Take #3 (3:15) (3:05)

For centuries, an essential component of Jewish weddings in Eastern Europe was the badkhn, who functioned as a master of ceremonies. He used improvised rhyming couplets and created an appropriately solemn mood before the wedding ceremony and a joyous atmosphere during the later wedding festivities.

These recordings of a Yiddish theatre parody of the badkhn begin with the badkhn addressing the bride during the bazetsns (the ritual seating of the bride prior to the wedding ceremony). The guests gather around the seated bride, as the badkhn brings them all to tears. Through his verses, he helps the bride to bid farewell to her maidenhood and to prepare her for the demands of marriage. The badkhn concludes the bazetsns by announcing the badekns (veiling of the bride).

On the B side of the original record, the badkhn addresses the groom and his male guests during the reception preceding the wedding ceremony and leads the groom and guests to the wedding canopy. The performance concludes with the wedding ceremony, complete with the breaking of a glass, a symbol of the destruction of the Temple and the fragility of life.

The music played by the accompanists punctuates the improvisations of the badkhn. The fiddle, which is used as a bridge between verses, plays doina-like sections, while the band not only plays full pieces (such as the khupe march) but also marks cadences in the badkhn's song.

Also featured on these discs is the playing of Beresh Katz, whose uncredited fiddle playing and description of Jewish weddings can be heard on Ruth Rubin's album "The Old Country" (Folkways FG3801). (HS)

Klezmorim had a large repertoire of tunes played only at weddings.³² The first complete selection on the present recording of the Boyberiker Kapelye is part of the genre of melodies called mazl-tov (congratulations) or opshpil far di mekhutonim (performance for parents of the bridal couple). These tunes were played on the morning of the wedding at the home of the bride. Some examples were characterized by an ostinato rhythm which might be phrased in 3/4, 4/4 or 2/4, while others, such as this example, utilized the 3/8 timing derived from the Bessarabian zhok. These 3/8 melodies were, however, musically distinct from any Bessarabian prototype, but were similar to the klezmer genre opfirn di mekhutonim (escorting the parents of the bridal couple), which was played at the end of the festivities. (B7) Like the opfirn, the opshpil played here modulates in each of its three parts from a minor mode to ahavah rabbah and finally to mixolydian, the scale of the adoyshem meylekh shteyger.

The solo violin section that follows the opshpil introduces the bazetsns (ritual seating of the bride). In Volhynia, Podolia, and Bessarabia (and probably in parts of Galicia), this type of playing was related to the doina. Like the Galician recording heard on B2, the fragment of the bazetsns played here is based on Jewish minor modal phrases, which differ from Rumanian doina formulas.³³

The short excerpt from a khupe marsh (wedding canopy march) is derived from European military music, but concludes with a characteristic flourish using an "augmented third." The fun der khupe marsh (from the wedding canopy march), which follows immediately upon the breaking of the glass, is a mixture of Jewish melody and Bessarabian bulgar (bulgareasca) rhythm and cadential phrases. Unlike danced bulgars, these melodies have only two parts.³⁴ (WZF)

B5

Wait, klezmorim, that's enough mourning now. Let's rather play a mazl-tov (congratulations) to the parents of the bride and groom. Boys, play a tune for me. BAND

O, one must now strive to render a mazl-tov. And that is how one entertains a bride and groom who have no father, no mother. Joy and happiness should reign among you from beginning to end. Boyberik Kapelye play the first and lively mazl-tov! BAND

O, this was a mazl-tov for all of the in-laws, for all the friends, and for the entire family. Women, make haste. The bride and groom are fasting. Now, let us seat and sing to the bride. Klezmorim, help me out. FIDDLE

O, before a khupe one must tell the truth, honored bride. The groom will cut pieces from you as from a Purim khale (festive bread). He already knows how to handle an orphan bride. Cursing, slapping, chasing, pursuing, and so forth. Right now you are among people from an honest home. In a minute the eternal dark grave will open before you. You will both go to the khupe in tortured troubles, and everyone will say "amen" to that. FIDDLE

Attention! The groom is going to veil the bride. BAND

Mazl-tov! Let's go to the groom.

שאט קלעזמארם, נענוג שוין נעטרירערט
לאמיר בעסער איצט שפילן א מול-טוב די מהותנים
הברה, שפילט מיר צי א מעלאדי

אי א מול-טוב אפגעגעבן
הארף מען זיך איצט באשטרעבן,
און אזוי איז מען מהנה התקפלה
וזאם האבן קיין טאטע און קיין מאמע,
גליק און צופרידנהייט זאל בע אונך
הערשן פון אנהייב ביזן סוף
בויעריקער קאפעליע, שפילט אפ
דעם ערשטן און א לוסטיקן מול-טוב!

א דאס איז געווען א מול-טוב
פאר אלע מהותנים, פאר אלע פריינד
און פאר דער גאנצער משפחה

ווינקער, מאכט ניד, התן בלה פאסטן דאך
הפלה, לאמיר גיין באדעקן און באזינגען די בלה
קלעזמארם, העלפט מיר צי

אי קודם א הופה מוז מען דערציילן
דעם אמת, השובע בלה
דער התן וועט פון דיר שנעדן שטיקער
ווי מען שניידט פון א פורימדיקער הלה
דען התן ווייסט שוין ווי צו באהאנדלען
א בלה א יתומה

שעלטן, פאסטן, טרייבן, יאגן, וזדומה
נאך איצט ביסטו צווישן מענטשן
אין אן ערלעכע שטוב
אין א מינוט ארום עפנט זיך פאר דיר
די אייביקע פינצטערע גרוב
אין געהאקטע צרות וועט איר ביידע
צו דער הופה גיין
אויף דעם וועלן אלע זאגן ינאמר אמן

הער איים דער התן גיט באדעקן די בלה
מיל-טוב, לאמיר גיין צום התן



Although that was quite a nice piece, now, klezmerim, play me a tune and let us sing to the groom. FIDDLE

O, dear bridegroom and happy child, listen to what a badkhn says to you now. All of your in-laws are jealous of you, because you are, Blessed be the Lord, an orphan, with no father, no mother. Just look at that cholera, that affliction, that shrew, your Angel of Death, with whom you are going to the khupe now. It makes no difference that she is totally deaf and half dumb. That's why she has one eye larger and one eye smaller and both feet crooked. All of your friends are saying farewell now, because your last day is with us today. FIDDLE

Now, escorts! Put a kitl (white ceremonial robe) on the groom, and we will go to the khupe. Klezmer! Play the khupe march! BAND

Welcome! Behold you are consecrated unto me by this ring, according to the law of Moses and Israel. The voice of joy and gladness, the voice of the groom and bride from their khupe and of young people from their feasting. Blessed are thou, O Lord, who makes the groom rejoice with the bride. BREAKS GLASS

Mazl-tov! Mazl-tov! Play a lively tune. BAND

Escorts! Escort the bride and groom. Good night. Mazl-tov. Good luck, good luck!

- Translated by Chava Miller and Henry Sapoznik.

כאטש דאס איז געווען זייער א זוויל שטיקעלע
אזינדער קלעזמארים ניט מיר א טאג
אין לאמיר באזינגען דעם חתן

א טייערער חתן און גליקלעכעם קינד
הער וואס א בדהן זאגט דיר אזינד
עס זענען דיר מקנא די מהותנים
אלע צוזאמען
וואס די ביסט ב"ה א יתום
און א טאטן און אן א מאמען
ניב נאר א קוק אויף דער באליערע
די צרה, די קליפה

דען מלאכה-המות מיט וועמען
די גייסט איצט צו דער חופה
מאכט נישט אים וואס זי איז גאנץ טויב
און האלב שטום
דערפאר איז איר איין אויג גרעסער
און איין אייגל קלענער
און ביידע פֿים קרום
עס געווענען זיך איצט אלע דונגען הברים און פֿרונד
וואל דען לעצטער טאג איז דיר מיט אונדו הינט

הכלל אונטערפֿירערס. טוט דעם חתן אן דעם קיטל
און מ'זעט ניין צו דער חופה
קלעזמער, שפילט דעם חופה-מארש!

ברוך הכהן!
הרי את מקודשת (זאת) לי בטבעת זו
בדת משה וישראל
קול ששון וקול שמחה
קול חתן וקול כלה
קול מצהלות חתנים מהותנים
ונערס ממשחה נגינתם
ברוך אתה ה' משמה חתן עם הכלה

מזל-טוב, מזל-טוב,
שפילט א ליבעדיק שטיקעלע

אונטערפֿירערס פֿירט אונטער די חתן-מלה
א גוטע נאכט מזל-טוב,
וואל זען מיט מזל מיט מזל!

- B7 Naftule Brandwine
Firn di mekhutonim aheym (Escorting the
Parents of the Bride and Groom Home)
Naftule Brandwine, clarinet, with Abe
Schwartz's Orchestra.
New York City, December 7, 1923.
Columbia 9012E 89008. Take #1 (3:35)

This tune is typical of the genre played at the conclusion of a wedding, as the klezmerim escorted the parents of the bride and groom back to their homes or lodgings.

This traditional "Bessarabian" hora (zhok) in 3/8 was probably Brandwine's most requested number. Legend has it that when he performed this beautiful and haunting melody, he turned his back to the audience, so that other musicians would not be able to see and copy the "trick" fingerings he used.

Of special interest are:

- 1) The descending slide and the ornamental variations following it;

- 2) The ABCAC structure of the tune, which was probably shortened because of the time limitations of the 78 disc;
3) Brandwine's use of bends and slurs, and of unorthodox effects created by the employment of trick fingerings, especially in the B Section. (AS)

NOTE ON ORIGINAL LABELS

In the interest of consistency, the spelling of all song titles on this album conforms to the standard YIVO transliteration system. For discographical purposes, the original label spellings of the tune titles are provided below:

- A 1) Russishe Shehr, Tantz
2) Roumanian Doina
3) Der Glatte Bulgar (The Plain Bulgar)
4) Shulem's Bulgarish
5) A Freilachs Von Der Chuppe
6) Der Rebe Is Gegangen
7) Wie Bist Die Gevessen Vor Prohibition?
- B 1) Lebedig Un Freilach, Tantz
2) Doina
3) Russian Sheir
4) Oriental Hora
5) Di Boiberiker Chasene
6) Di Boiberiker Chasene
7) Firn Di Mechatonim Aheim

FOOTNOTES

- 1) The word klezmer is from the Hebrew-Aramaic component of Yiddish. In Hebrew, kley-zemer means "musical instrument." In Yiddish, klezmer means musician.
- 2) Abraham Zevi Idelsohn (1882-1938), Jewish Music in its Historical Development, New York: Schocken, 1967, p. 456.
- 3) David Ewen, Leonard Bernstein, New York: Bantam Books, 1960.
- 4) Moshe Beregovskii (1897-1961), Yidishe Instrumentalishe folkmuzik, Kiev: Farlag fun der Visnshaft-Akademye fun USSR, 1937 (translated by Chava Miller and Henry Sapoznik). In this monograph, the Soviet-Yiddish ethnomusicologist Beregovskii explores the social and musical interactions of Jews and Gentiles. He pays special attention to the attitude of non-Jews towards the klezmerim, the presence of Jews and

- Gentiles in the same band, and the musical repertoire used by Jews at Gentile functions. Mark Slobin has translated Beregovskii's essays into English, including this one; the volume is to be published shortly.
- 5) Photograph and information on the Grupp and Goizman families courtesy of Louis Grupp.
 - 6) Interview with Dave Tarras, conducted by Barbara Kirshenblatt-Gimblett and Janet Elias, May 25, 1975.
 - 7) Interview with Louis Grupp, 1978.
 - 8) Interviews with Louis Grupp, 1978, and Dave Tarras, 1975.
 - 9) Israel Rabinovitch, Of Jewish Music, Ancient and Modern, Montreal: Book Center, 1952.
 - 10) Interview with Dave Tarras, 1975.
 - 11) Interview with Louis Grupp, 1978.
 - 12) For more information about ethnic recording in America, see Pekka Gronow, Studies in Scandinavian-American Discography, Helsinki: Finnish Institute of Recorded Sound, 1977. Discographer Richard Spottswood is preparing a comprehensive listing and study of ethnic records made in America before 1942, to be published by the Library of Congress.
 - 13) Personal communication, Richard Spottswood, 1978.
 - 14) Personal communication, Alan Koenigsburg. Information about cylinder recording can be obtained through Antique Talking Machine Journal, c/o Koenigsburg, 650 Ocean Avenue, Brooklyn, New York 11230.
 - 15) Catalog courtesy of William Bryant.
 - 16) Mark Slobin, in his research on Yiddish sheet music of the same era, has found that the sheet music for "A Grus..." contains a Zionist second verse, which is conspicuously missing from the disc. For more information on sheet music, see Slobin's "A Survey of Early Jewish-American Sheet Music (1898-1921)", Working Papers in Yiddish and East European Jewish Studies, Number 17, New York: YIVO Institute for Jewish Research, 1976.
 - 17) In addition to the thousands of sheets ordinarily offered to the Jewish immigrant public, there were some klezmer tunes printed by the Hebrew Publishing Company, among others. However, the single most important collection of tunes was published in Brooklyn, New York, in 1916 by Nat and Wolf Kostakowsky. Celebrated Hebrew Wedding Dances was scored for each instrument in the klezmer band and contains over 180 pages. This volume provides the most complete view we have of the well-rounded repertoire of the klezmer at the turn of the century.
 - 18) Personal communication, Richard Spottswood, 1979. There is now some evidence for klezmer recording sessions on the United Hebrew Disc and Cylinder Record Company (UHD&C) label circa 1906.
 - 19) Personal communication, Richard Spottswood, 1979.
 - 20) Mickey Katz with Hannibal Koons, Papa, Play for Me, New York: Simon and Shuster, 1977, p. 121.
 - 21) One of the only commercially released documentary field recordings of Hasidic music is Hasidic Tunes for Dancing and Rejoicing (Folkways FW 4209), produced by Yaacov Mazor and Andre Hajdu. Other records of Hasidic music are generally chordal and instrumental "arrangements" of nigunim.
 - 22) Nicolai Findeisen "Yevreiskie tsimbaly i tsimbalisty Lepianskie," Muzikal'naia etnografiia -- sbornik statei, Leningrad, 1926, p. 39.
 - 23) Personal communication, Mark Slobin, 1977.
 - 24) For the purposes of this discussion, scale refers to the total number of pitches within a particular piece, genre, or system. Mode, known in Yiddish as shteyger, refers to the configuration of intervals, tonal range, keynotes, and motives that serve as the basis for traditional Ashkenazic synagogue song. A synagogue mode was generally named after the first words of the prayer associated with it. Melodies are the particular realizations of the combinations and permutations possible within the dictates of a given mode and scale. (BKG)
 - 25) In the scant literature on klezmer music, terminology for scales and modes has varied. In discussing Jewish music in general, A.Z. Idelsohn adopted the term "Ukrainian Dorian" for this scale (Jewish Music in its Historical Development, p. 185). Moshe Beregovskii, the leading klezmer researcher, used "altered Dorian mode" ("Izmenyi Doriskii Lad v Yevreiskom muzykal'nom fol'klora," in Problemy muzykal'nogo fol'klora narodov SSR, Moscow, 1973).
 - 26) Idelsohn, p. 298.
 - 27) Beregovskii, Yidishe instrumentalishe folksmuzik, pp. 8-9.
 - 28) Nat and Wolf Kostakowsky, Celebrated Hebrew Wedding Dances, p. 148. Kostakowsky closes his arrangement with a variant of Schwartz's third sher in the ahavah rabbah mode.
 - 29) Alexandru Tiberiu, Booklet notes to Antologia muzicii populare romanesti, vol. II, Ethnographic and Folklore Institute of the Academy of the Socialist Republic of Rumania [c. 1965].
 - 30) Aaron Lebedeff Sings 15 Favorites of the Yiddish Theatre, Greater Recording Company GRC 46.
 - 31) L. V. Oshurko, Narodnye tantsy Moldavii, Kishinev, 1957.
 - 32) The most complete documentation of the klezmer wedding melodies is found in Joachim Stuchevsky, Ha-Klezmorim, Jerusalem: Bialik Institute, 1958, Music Appendix, pp. 2-28, and in Moshe Bik, Klezmorim be-Orhaeev. Haifa: Haifa Music Museum and Library, 1964.
 - 33) The kale-bazetsns recorded by Dave Tarras in 1978 opens with a virtually identical phrase, which was evidently standard in parts of the Ukraine; see Dave Tarras -- Music for the Traditional Jewish Wedding (Balkan Arts LP US 10002), band A5.
 - 34) An example is seen in Bik, p. 15.

IV. RESOURCES: MUSIC COLLECTIONS AT THE
YIVO INSTITUTE FOR JEWISH RESEARCH.

The YIVO Institute for Jewish Research is a non-profit organization devoted to the preservation of the Jewish heritage. Founded in 1925 in Vilna, YIVO (acronym for Yidisher Visnshaftlekher Institut) moved its headquarters to New York City in 1940. Today, YIVO maintains archives of some 22,000,000 documents and a library of over 300,000 volumes, and conducts a program of research and publications. At the Max Weinreich Center for Advanced Jewish Studies, the teaching arm of YIVO, a new generation of scholars is being trained.

YIVO's areas of concentration include Yiddish language and literature, East European Jewish history and culture, the Holocaust, the process of mass migration to the New World, and Jewish life in the modern period. Folklore and folk music have from YIVO's inception formed an important component of the research effort.

The music collections at YIVO include theatre, cantorial, and folk materials. Of special importance are the sound recordings, which include more than 1,000 records, some of them made in Poland and Russia as early as 1901, and about 400 hours of tape recordings. In addition, the collections are rich in sheet music, manuscripts, scores and orchestral parts, programs and correspondence, and field notes. Of special interest to ethnomusicologists are the following collections:

Esther Rokhl Kaminska Theater Museum

This collection, formed in the 1930s, was a division of the Vilna YIVO. It consists of over 500 folders of manuscripts pertaining to Yiddish theatre and folk music in Russia, Lithuania, Poland, and Rumania from the 1890s until World War II.

The Y.L. Cahan Collection

Y.L. Cahan arrived in New York from Warsaw in 1904 and began immediately to record Yiddish folksongs from recently arrived immigrants. The collections and papers of this pioneering Yiddish folklorist are preserved in the YIVO archives.

The A. Litwin Collection

A. Litwin was a journalist and folklorist who collected Yiddish folklore in Russia, Poland, and Rumania before World War II.

The Louis Gross Collection

This collection contains 112 records and 40 tapes pertaining to the Jewish programs broadcast on the WHAT radio station in Philadelphia.

The Ruth Rubin Collection

The 1,200 folksongs recorded by Ruth Rubin during the 1940s and 1950s in Canada and the United States are preserved on 48 tapes and 90 non-commercially produced records.

The Ben Stonehill Collection

During the 1950s and 1960s, Stonehill recorded 1,078 Yiddish folksongs on 9 tapes.

Archives of East European Jewish Folksong
in its Social Context

From 1973 until 1975, Barbara Kirshenblatt-Gimblett directed a project on East European Jewish Folksong in its Social Context: An Analysis of the Social Systematization of Folksong Performance, which was funded by the National Endowment for the Humanities and the Memorial Foundation for Jewish Culture. Data were collected in New York, Toronto, and Montreal, consisting of 240 hours of tape recordings of 75 singers, 3 hours of videotape, 3,000 pages of transcription, 2,000 recorded and documented songs, in-depth interviews with 13 singers, photographs, and resource materials.

The YIVO Institute for Jewish Research is located at 1048 Fifth Avenue, New York, NY 10028 (212-535-6700) and is open Monday through Friday, 9:30 am until 5:30 pm. Members support the work of YIVO and receive its publications and other benefits. Proceeds from this record will be used by YIVO to preserve its music holdings, and to make them more available to researchers, performers, educators, and the general public.

-Barbara Kirshenblatt-Gimblett
YIVO Institute for Jewish Research

Henry Sapoznik began his involvement in Jewish music at age six as a meshoyrer (choir boy), accompanying his father who is a renowned cantor. For the past ten years he has been involved in researching, performing, and recording traditional music as a founder/member of both the Delaware Water Gap string band (American) and Kapelye (Yiddish). He is currently the project director for the National Council for the Traditional Arts (NCTA) Yiddish culture program in Washington, D.C. and the co-coordinator for the National Foundation for Jewish Culture's Jewish Ethnic Music Festival in New York City. He received his B.A. in music with a concentration in ethnomusicology from the City University of New York. He lives in Brooklyn, New York.

10-Inch

(DANCE MUSIC)

די בעסטע אידישע טאנץ מוזיק



א.ב. שווארץ'ס בעריהמטער אָרקעסטער (Abe Schwartz's Orchestra)

"The best Yiddish dance music -- Abe Schwartz's famous orchestra." (From 1921 Columbia Hebrew-Jewish recording catalog. Courtesy William Bryant.) In this rare publicity photo of Schwartz's 1921 band, Schwartz is

pictured at center, and his daughter Sylvia is at the piano. Note the dearth of strings compared to winds, which are mainly brass.

LITHO IN U.S.A. 