

ABOUT THE DEPARTMENT OF MUSIC

The Department of Music serves undergraduate and graduate students at Case Western Reserve University and all students at the Cleveland Institute of Music through our Joint Music Program. Our program stimulates the highest standards in academic and artistic excellence by offering a broad range of degree programs, courses, and ensemble experiences with faculty specializing in historical performance practice, music education, and musicology. Our campus (located in the heart of University Circle) provides a thriving and holistic learning experience where students feel comfortable in a diverse and supportive environment.

The Bachelor of Arts (BA) in Music is for students who want to major in music while receiving a comprehensive liberal arts education. Many undergraduate students combine musical study with another area of study through a double major or dual degree. The BA in Music offers excellent preparation for graduate work in music or professional studies in other fields.

The Bachelor of Science (BS) in Music Education is a professional degree for students interested in teaching music within K-12 schools. This program guides students through sequential instruction, critical thinking, and practical teaching experiences, ultimately leading to teaching licensure.

Our graduate programs provide rigorous academic study and professional training in the fields of musicology, historical performance practice, and music education, and help prepare the next generation of leaders in these fields.

For students who want to participate in musical activities on campus, our many ensembles are open to all CWRU students regardless of major and music lessons are offered through the JMP with CIM faculty (instructional fees apply).

UPCOMING EVENTS

Visit our website for a full schedule of events and latest news!

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FALL 2021 CONCERT SERIES

Case Western Reserve University
Department of Music

KLEZMER MUSIC ENSEMBLE

A Potpourri of Klezmer and Yiddish Melodies:

A Selection of Traditional East-European Jewish Instrumental Folk Music and Yiddish Folk Song

Steven Greenman, *director*

7:30 PM | Thursday, December 9, 2021
Harkness Chapel

11200 Bellflower Rd, Cleveland, OH 44106



<https://case.edu/artsci/music/>

PROGRAM

Russian Sher No. 5	Abe Schwartz Orchestra (Recorded 1923)
Gas-nign No. 73	Notated by A.E. Makonovetski from <i>Jewish Instrumental Folk Music</i> Collected by Moshe Beregovski Megan Lin, violin
Dem Trisker Rebn's Khosid	Dave Tarras (Recorded 1925)
Dem Monastrishter Rebn's Khosidl	Abe Schwartz Orchestra featuring Dave Tarras (recorded 1925) Becky Schneirov, clarinet
Ovinu Malkeynu	Traditional Lubavitcher Hasidic Tune Attributed to Reb Schneur Zalman of Liady Shira Ziv, soprano
Der Arbaytsman	Belf's Romanian Orchestra (Recorded c. 1911-1914)
Bardichiver Nign	Abe Ellstein Orchestra featuring Dave Tarras
A Gas Volekhl	Kiselgof-Makonovetski Digital Manuscript Project Institute of Manuscripts of the Vernadsky National Library of Ukraine Caitlin Yambao, violin

KLEZMER ENSEMBLE

Ella Bondar (cello) CIM
Skyler Covert (violin) CIM
Isabel Fedewa (flute/piccolo) CWRU
James Gikas (violin) CIM
Eytan Kaplan (mandolin) CWRU
Grace Kim (violin) CIM
Jisoo Kim (violin) CIM
Breanna Lang (viola) CIM
Megan Lin (violin) CIM
Liam McConlogue (French horn) CIM
Henry Samuels (double bass) CIM graduate
Becky Schneirov (clarinet) CWRU
Alexander Wallack (double bass) CIM
Caitlin Yambao (violin) CIM
Shira Ziv (soprano) CIM
Steven Greenman (director/piano/violin)

Evreyske Skotshne Variatse (European Skotshne Variations) – This virtuosic piece has been attributed to the legendary Jewish violinist Yosele Druker (aka ‘Stempenyu’) (1822-1879). Druker, together with his 19th century contemporary, the Jewish violinist Abraham Moshe Kholodenko (aka ‘Pedutser’) (1828-1902) resided in Berdichev, Ukraine and was one of the most acclaimed of the Jewish folk violinists of his time. Although it has its own variations, Evreyske Skotshne Variatse shares much of its melodic material with the 1923 recording A Galitsianer Tentsl by the American klezmer clarinetist, Shloimke Beckerman (1883-1974). This recording has become a staple concert piece in today’s klezmer clarinet repertoire. Evreyske Skotshne Variatse was collected from the Institute of Manuscripts of the Vernadsky National Library of Ukraine and recently digitized by members of the Kiselgof-Makonovetski Digital Manuscript Project.

“Bach” Sher – This collection of sher melodies “borrows” melodic content from the violin works of J.S. Bach and is a featured dance piece in Steven Greenman’s Klezmer Concert Suite for Solo Violin and Orchestra (2018). One can hear motifs from Bach’s E Major Violin Concerto, the Chaconne, and the E Major Partita that are adapted to the klezmer modes and klezmer style/phrasing.

Kale Bazetsn (Seating of the Bride) – The kale bazetsn was a Jewish wedding custom that took place prior to the ceremony where the bride was seated together with her female relatives while listening to the plaintive melodies of the klezmerim. Often the kale bazetsn was followed by the kale-baveynens (‘weeping of the bride’) where the badkhn (master of ceremonies) would chant to the bride detailing her new life away from her family and the hardships she would face. The badkhn’s moral admonitions, sung in recitative-style were interspersed with soulful rubato playing by the klezmerim. In certain regions, the kale bazetsn was performed as its own special rubato melody just prior to the chanting of the badkhn. This kale bazetsn was notated by the violinist A.E. Makonovetski and is featured in Moshe Beregovski’s Jewish Instrumental Folk Music.

Dayne Shvartse Oygn (Your Dark Eyes) – This classic bulgar was recorded by the Harry Kandel Orchestra in 1927. The bulgar became the most popular of the Yiddish line dances in America with the clarinetist Dave Tarras further propagating its form with his own klezmer compositions.

Gas-nign No. 74

B. Cherniavski
Jewish Instrumental Folk Music
Collected by Moshe Beregovski

Ella Bondar, cello

Di Sapozhkelakh

Bronya Sakina (1918-1988)
Collected by Michael Alpert

Shira Ziv, soprano

Shepsl's Nign

Steven Greenman
(b. 1966)

Breanna Lang, viola

Skotshne No. 55

Notated by B. Sakhnovski
from *Jewish Instrumental Folk Music*
Collected by Moshe Beregovski

Dobriden #12

Notated by G. Barkagan, 1938
from *Jewish Instrumental Folk Music*
Collected by Moshe Beregovski

Liam McConlogue, french horn

Freylekhs nokh Orientalishe Motiv II

Oscar Zehngut

Jisoo Kim, violin

Bulgar from Tanz!

LP Tanz!
Dave Tarras and the Musiker Brothers
(Recorded 1956)

Intermission

Baym Rebn in Palestina	Broder Kapelle featuring Itzikl Kramtweiss (Recorded 1929)
Tsigayne Bulgar	Dave Tarras Orchestra featuring the Allen Street Gypsies
Harbtslid	words and music composed by Beyle Schaechter-Gottesman (1920-2013) arr. Steven Greenman Shira Ziv, soprano
Hebrew Yiddishe Freylakhs No. 18	Library of Congress Abe Schwartz Collection
Evreyske Skotshne Variatse	Kiselgof-Makonovetski Digital Manuscript Project Institute of Manuscripts of the Vernadsky National Library of Ukraine Skyler Covert, violin
"Bach" Sher	Steven Greenman (b. 1966) James Gikas, violin
Kale Bazetsn	notated by A.E. Makonovetski from <i>Jewish Instrumental Folk Music</i> Collected by Moshe Beregovski Alexander Wallack, double bass Henry Samuels, double bass
Dayne Shvartse Oygn	Harry Kandel Orchestra (Recorded 1927)

Freylekhs nokh Orientalishe Motiv II (Yiddish Line Dance Performed after Oriental-Styled Motiv) – This spirited freylekhs was recorded by the Jewish violinist Oscar Zehngut in 1909 in either Berlin or Vienna. The use of the word "oriental" in the title refers to klezmer melodies that display Romanian-Moldavian musical elements and characteristics.

Bulgar from Tanz! (Bulgar Dance from the recording Tanz!) – The seminal recording Tanz! – With Dave Tarras and the Musiker Brothers (recorded in 1955), features two legendary klezmer clarinet players, Dave Tarras and Sam Musiker. While the recording received lukewarm attention with its release in 1956, it later became an iconic album noted for its revolutionary blending of klezmer and swing and had a major influence on contemporary klezmer musicians. The bulgar is a Yiddish line dance with Romanian-Moldavian folk-music origins.

Baym Rebn in Palestina (At the Rabbi's Table in Palestine) – This Romanian-styled 'slow hora' or zhok line-dance is characterized by its limping rhythm and virtuosic melodic flourishes. The major-sounding mode of HaShem Molokh (in the key of D) is utilized throughout and is noted by a lowered seventh-scale degree (C natural) and an often raised fourth-scale degree (G sharp).

Tsigayne Bulgar (Gypsy Bulgar) – The bulgar is a Yiddish line dance of Moldavian origin (also known as bulgareasca, bulgarish) that became the leading Yiddish dance genre in America. The title description Tsigayne (Gypsy), describes the exotic harmonic and modal changes that occur throughout the piece.

Harbtslid (Autumn Song) – This beautiful poetic love-song was written and composed by the late Beyle Schaechter-Gottesman (1920-2013). Born in Czernowitz (formerly Cernauti, Romania, today Chernivtsi, Ukraine), Beyle was a leading figure in the preservation and revival of Yiddish culture as a Yiddish poet, songwriter, educator, writer of children's literature, graphic artist, folklorist, song stylist, and community activist. The Schaechter and Gottesman families today continue to be leading Yiddish linguists, scholars, musicians, and journalists.

Hebrew Yiddishe Freylakhs No. 18 (Hebrew Jewish Freylakhs) – This freylakhs (also freylekhs) was found in the Library of Congress sheet music collection and copyrighted by the Jewish bandleader and violinist Abe Schwartz (1881-1963). This freylekhs displays musical elements of the virtuosic listening piece, skotshne, which is a more elaborate version of the freylekhs.

Bardichiver Nign (Tune from Berdychiv, Ukraine) – The Ukrainian town of Berdychiv (also 'Berdichev') was a major center of Jewish cultural and religious activity prior to World War II. While the title describes this piece as a nign (Jewish spiritual melody), its structure suggests the Moldavian-Romanian-Yiddish line dance bulgar.

A Gas Volekhl (A Wallachian Street Tune) – 'Wallachian' refers to Romanian folk melodies from the region of Walachia. Most klezmer tunes with the title volekh or volekhl share stylistic characteristics with the Wallachian rubato doina (shepherd's lament). However, A Gas Volekhl is instead an artistic listening piece similar to the gas-nign. For this composition, the term volekhl, refers to a melodic fantasy to be performed freely in rubato form.

Gas-nign No. 74 (Street Tune) – Another 'street tune' this time written in 3/4 meter and displaying the rhythmic and melodic elements of the listening tune dobriden.

Di Sapozhkelakh (My Boots) – A Yiddish love-song from the repertoire of the Ukrainian-born Yiddish vocalist and dancer Bronya Sakina and collected by the fabulous Yiddish vocalist, dancer, poet, composer, linguist, historian, and multi-instrumentalist, Michael Alpert.

Shepsl's Nign (Shepsl's Tune) – This melody was composed for my colleague, Pete Rushefsky, a prominent klezmer performer and educator who had just undergone surgery. 'Shepsl' is the name of the celebrated Jewish violinist Shepsl of Kobrin, who despite his Jewish origins was an honored performer for the distinguished non-Jewish Polish nobility. The term nigunim (sing. nign) refers to spiritual melodies that range from the soulful and sublime to the ecstatic and joyful.

Skotshne No. 55 (Virtuosic Dance) – The skotshne is an elaborate klezmer piece performed for listening and based on the Yiddish line dance freylekhs. This skotshne appears in the Jewish-Ukrainian ethnomusicologist Moshe Beregovski's (1892-1961) compilation of klezmer music, Jewish Instrumental Folk Music.

Dobriden No. 12 (Good Morning) – The Russian word dobriden ('good day' or 'good morning') is an elaborate klezmer tune in 3/4 meter performed as a listening piece the day of a Jewish wedding to greet and honor the guests

PROGRAM NOTES

Steven Greenman

The term klezmer refers to the professional Jewish musicians from Eastern Europe who performed for Jewish life-cycle events and especially for the traditional Jewish wedding throughout the former Polish-Lithuanian Commonwealth (Poland, Galicia, Lithuania, Belarus, Ukraine) and later, the Pale of Settlement (territories from the former Russian Empire in which Jews were permitted settlement from 1791-1917). The musical tradition of the klezmerim (pl.) began in the 17th century and continued until the Holocaust (WWII). Jewish immigration to the United States (1880-1920) provided new avenues for Jewish musicians descended from former klezmerim to perform for Jewish weddings and bar-mitzvahs.

While the European klezmer repertoire included both an artistic listening repertoire and a full dance repertoire, the American klezmer repertoire was condensed to mostly the dance repertoire. One reason for this is the fact that the traditional European Jewish wedding was a several-day affair complete with music to greet the family and guests (dobriden, mazltov); music to escort them to different parts of the wedding (gas nigunim, zhok); music to treat the wedding party to special virtuosic table tunes (tish nigunim, zogekhts); music to bid family and guests a fond farewell (zay gezunt, dobranotsh); and dance music (freylekhs, sher, bulgar, khosidl). In this old-world setting, the fidl (violin) was the lead instrument in the klezmer ensemble and as kappelmeister (the leader of the klezmer ensemble) he often performed stunning Jewish pieces for listening. In contrast, Jewish weddings in America (beginning in the early 20th century) were held inside banquet-hall settings lasting only three to four hours, thus placing the main focus on the dance music over the listening music.

Program Notes Cont.

In America, the clarinet assumed the main leadership role in the klezmer ensemble over the violin. Despite the diminution of repertoire, the American klezmer repertoire featured a robust collection of Yiddish line dances including the bulgar, zhok, khosidl and sirba in addition to the older freylekhs and sher. In the new world, the bulgar, a Yiddish line-dance of Moldavian origin, became the leading form of Yiddish dance music. Complex harmonizations and jazz inflections gave the music a new energized feel and added considerably to its popularity.

The klezmer music tradition continued in America up through the 1950's but gradually lost its appeal as Jewish cultural identity shifted from Eastern Europe to the new State of Israel. In the 1970's a revitalization of Yiddish (Jewish-Ashkenazic) culture led by second and third generation American Jews brought about a renewed and dedicated interest. Yiddish folk arts festivals propagated this movement with the teaching and dissemination of Yiddish language, arts, music, and dance followed by international concerts and festivals. Today, klezmer music is an international phenomenon and a world-music genre with both creative-modern styles in addition to traditional performance practices.

Tonight's concert program features a pastiche of klezmer and Yiddish melodies that evoke the sounds of the professional East European Jewish instrumentalist, the klezmer. We will bear witness to the performance of traditional klezmer dances freylekhs, sher, khusidl; Romanian-Moldavian klezmer dances zhok, bulgar; artistic listening melodies dobriden, gas-nign, skotshne, volekhl, kale bazetsn; Hasidic vocal tunes; contemporary Yiddish romances; and Jewish spiritual tunes (nigunim). The repertoire for this concert was gleaned from 78 rpm klezmer recordings, ethnographic klezmer music manuscripts, and original compositions composed in the traditional style.

MUSICAL DESCRIPTIONS

Russian Sher No. 5 (Russian Yiddish Contra-Dance) – The sher is the Jewish contra-dance with similar musical content to the Yiddish line dance freylekhs but different choreography. Shers are performed in extended groups of eight to sixteen-bar phrases to enable the dancers to complete their dance steps. This collection of sher melodies was recorded by the Abe Schwartz Orchestra.

Gas-nign No. 73 (Street Tune) – Gas nigunim are 'street tunes' performed by the klezmerim to accompany the wedding guests to and from various parts of the wedding celebration. Gas nigunim are composed in either the Romanian slow hora tempo (aka zhok) or in moderate to brisk 2/4 or 4/4 tempos. In addition, some gas nigunim are performed as artistic display pieces with some resembling the 3/4 metered listening tune dobriden.

Dem Trisker Rebn's Khosid (The Disciple of the Rabbi from Trisk) – The term khosid (also khosidl, khusidl) refers to moderately-paced klezmer dances derived from Hasidic vocal tunes. This khosidl was recorded by the legendary klezmer clarinetist Dave Tarras.

Dem Monastrishter Rebn's Khosidl (The Tune of the Rabbi from Monastrish) – A brisk and exciting khosidl recorded by Dave Tarras with the Abe Schwartz Orchestra. Monastyriska (Monastrish in Yiddish) is a town in the Ternopil Oblast, Ukraine, where Dave Tarras was born.

Ovinu Malkeynu (Our Father, Our King) – This soulful melody is attributed to the first Lubavitcher Rebbe, Reb Schneur Zalman of Liady, also known as the Alter Rebbe. Ovinu Malkeynu is a prayer recited on the Jewish holidays of Rosh Hashanah, Yom Kippur, and fast days, while a shorter form is recited on weekdays when supplications are said. Translation: Our Father, our King, You are our Father; Our Father, our King, we have no king except You.

Der Arbaytsman (The Worker) – This khosidl was recorded by the European klezmer ensemble, Belf's Romanian Orchestra, that recorded numerous klezmer music tracks from 1911-1914 in Warsaw, Poland for the Syrena label. Led by clarinetist V. Belf, this Jewish ensemble is noted for its often-exaggerated ornamentation and purposefully uneven melodic phrasing