

## 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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## 2021-22 CONCERT SERIES

Case Western Reserve University  
Department of Music

## KLEZMER MUSIC ENSEMBLE

### *A Yiddishe Khasene: A Celebration of the Eastern European Jewish Wedding*

Steven Greenman, *Director*

**7:30 PM | Thursday, April 28, 2022**

**Harkness Chapel**

11200 Bellflower Rd, Cleveland, OH 44106



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

## PROGRAM

- Zayt Mir Gezunt, Oy Khavertes Ale**  
(Farewell, All My Friends)  
Recorded and edited by Ruth Rubin  
arr. S. Greenman  
From the LP *Jewish Life "The Old Country"*  
Calvin Sprague Beck, guitar  
Shira Ziv, soprano
- Proshalne Vals**  
(Farewell Waltz)  
Compiled by Moshe Bik  
arr. by S. Greenman  
From *Klezmorim be-Orgeev*
- Dobranotsh #9**  
(Good Night)  
Compiled by Moshe Beregovski  
arr. by S. Greenman and Becky Schneirov  
From *Jewish Instrumental Folk Music*  
Becky Schneirov, clarinet  
Morgan Flanigan, piano
- Dobranotsh**  
(Good Night)  
Composed by Israel Rabinowitz  
Compiled by J. Stutchewsky  
arr. by S. Greenman  
From *HaKlezmorim*  
Breanna Lang, viola
- Dobranotsh V'Mazltov**  
(Good Night and Congratulations)  
Compiled by Moshe Bik  
arr. by S. Greenman  
From *Klezmorim be-Orgeev*  
Shira Ziv, Soprano
- An Opshpil far di Mekhutonim**  
(An Opening Performance Piece for the  
Parents of the Bridal Couple)  
arr. by J. Rubin/S. Greenman  
From a recording by the  
Harry Kandel Orchestra  
Shira Ziv, Soprano
- Badkhones 1**  
arr. by S. Greenman  
From a recording by the Boiberiker  
Kapelye, *Der Boibriker Chasseneh*, 1927  
Shira Ziv, Soprano
- Boiberiker Mazltov**  
arr. by S. Greenman  
From a recording by the Boiberiker  
Kapelye, *Der Boibriker Chasseneh*, 1927  
Shira Ziv, soprano

## KLEZMER ENSEMBLE

- Calvin Sprague Beck, *guitar*  
Mercedes Cheung, *violin*  
Drew Collins, *double bass*  
Isabel Fedewa, *flute/piccolo*  
Morgan Flanigan, *piano*  
James Gikas, *violin*  
Eytan Kaplan, *mandolin*  
Jisoo Kim, *violin*  
Breanna Lang, *viola*  
Megan Lin, *violin*  
Rebecca Moy, *violin*  
Mary Cubero Navarro, *tenor trombone*  
Aria Posner, *cello*  
Henry Samuels, *double bass*  
Becky Schneirov, *clarinet*  
Marcus Stevenson, *viola*  
Hanna Wilson-Smith, *double bass*  
William Taylor, *cello*  
Alex Wallack, *double bass*  
Shira Ziv, *soprano*  
Steven Greenman, Director, *baritone*

Liner notes to *Di Boyberiker Khasene*, from *Klezmer Music 1910-1942 – Recordings from the YIVO Archives*, compiled and annotated by Henry Sapoznik, Folkways Recordings, 1981.

*Mit Der Kale Tantsn*, recording by Art Shryer's Modern Jewish Orchestra featuring Gustave Guttman.

Rubin, Ruth, *Jewish Life "The Old Country"* Ethnic Recordings, Collected and Edited by Ruth Rubin, Smithsonian Folkways Records, 1958.

Stutchewsky, Joachim, *Ha-Klezmorim: Toldotehem, oraḥ-ḥayehem vi-yetsirotehem, Tel Aviv*, 1959.

**Badkhone 1A** arr. by S. Greenman  
From a recording by the Boiberiker Kapelye, *Der Boibriker Chasseneh*, 1927

Shira Ziv, soprano

**Badkhone 2** arr. by S. Greenman  
From a recording by Art Shryer's Modern Jewish Orchestra Featuring Gustave Guttman, 1924

Shira Ziv, soprano

**Mit Der Kale Tantsn** arr. by S. Greenman  
(Dancing with the Bride) Yiddish transcription by Henry Sapoznik  
From a recording by Art Shryer's Modern Jewish Orchestra Featuring Gustave Guttman, 1924

**Dobriden** Composed and arr. by Steven Greenman, 2004  
(Good Morning)

Shira Ziv, soprano  
Marcus Stevenson, viola

**S'iz Geven a Khasene** Compiled by J. Stutchewsky  
(There Was a Wedding) arr. by S. Greenman  
From *HaKlezmorim*

Shira Ziv, soprano

**Klezmorimlakh Mayne Libinke, Mayne Zisinke** Compiled by J. Stutchewsky  
(My Dear Sweet Musicians) arr. by S. Greenman  
From *HaKlezmorim*

Shira Ziv, soprano

**Gas-nign #62 (Street Tune)** Compiled by Moshe Beregovski  
arr. by S. Greenman  
From *Jewish Instrumental Folk Music*

**Transition Hora/Gas-nign** Composed and arr. by Steven Greenman, 2017  
(Transition Dance/Street Tune)

**Badkhone 3** From a recording by the Boiberiker Kapelye,  
*Der Boibriker Chasseneh*, 1927

Shira Ziv, soprano

**Bazetsns**  
(Melody for the Seating of the Bride)

Aria Posner, cello  
Will Taylor, cello

**Bazetsn di Kale**  
(Tune for the Seating of the Bride)

Drew Collins, double bass  
Alex Wallack, double bass  
Hanna Wilson-Smith, double bass  
Henry Samuels, double bass

**Bazetsn di Kale**  
(Seating of the Bride)

arr. by S. Greenman  
Yiddish transcription by Michael Wex  
From a recording by the State Ensemble for  
Jewish Folk Music of the Ukrainian S.S.R.

**Fidl Baveynens 1** (The Crying of the Violin)  
Mercedes Cheung, violin

**Kale Bazingens 1** (The Singing to the Bride)  
Steven Greenman, baritone

**Fidl Baveynens 2** (The Crying of the Violin)  
Mercedes Cheung violin

**Kale Bazingens 2** (The Singing to the Bride)  
Steven Greenman, baritone

**Fidl Baveynens 3** (The Crying of the Violin)  
Rebecca Moy, violin

**Kale Bazingens 3** (The Singing to the Bride)  
Steven Greenman, baritone

**Fidl Baveynens 3 Recap** (The Crying of the Violin)  
Rebecca Moy, Violin

**Fidl Baveynens 4** (The Crying of the Violin)  
James Gikas, violin

**Kale Bazingens 4** (The Singing to the Bride)  
Steven Greenman, baritone

**A Glezele Vayn (A Small Glass of Wine)**

arr. by S. Greenman  
From a recording of the Abe  
Schwartz Orchestra

Compiled by J. Stutchewsky  
arr. by S. Greenman  
From *Haklezmorim*,

Compiled by J. Stutchewsky  
arr. by S. Greenman  
From *Haklezmorim*

**VII. Tantsn (Dancing)** – The *klezmerim* performed a full repertoire of Yiddish line dances including the *freylekhs*, *sher*, and *bulgar* and often co-territorial folk dances from regions the Jews resided. Special character dances included the *Koylitsh Tants* (Braided Bread Dance); the *Mitsve Tants* (Kosher Dance); the *Patsh Tants* (Clapping Dance); the *Bobe un Zayde Tants* (Grandmother and Grandfather Dance); the *Broygez Tants* (Dance of Anger and Reconciliation by the Mothers-in-Law); and the *Sholem Tants* (Dance of Peace and Reconciliation).

**VIII. Tish (Virtuosic and Artistic Table Music for the Wedding Table)** – The *tish* afforded a special opportunity for the *klezmerim* to perform their original virtuosic Jewish compositions for the *khosn* and *kale*.

**IX. Gute Nakht (Goodnight and Farewell)** – The conclusion of the wedding day feast included melodies to bid the wedding guests a good night and a fond farewell. These included the *zay gezunt* (Be Well/Farewell), *gute nakht* (Good Night), *dobranotsh* (Good Night\*).

\*(*Dobranotsh* is Russian/Slavic for “Good Night”)

## SOURCES

*Bazetsn di Kale*, recording by the State Ensemble for Jewish Folk Music and Song of the Ukrainian SSR, Aprelevskiy Zavod Gramplastinok, 1937.

Beregovski, Moshe, *Jewish Instrumental Folk Music – The Collections and Writings of Moshe Beregovski*, second edition, revised by Kurt Bjorling, translated and edited by: Mark Slobin, Michael Alpert, Robert Rothstein, annotated by: Michael Alpert and Kurt Bjorling, 2014.

Bik, Moshe, *Klezmerim be-Orgeev*, Haifa, 1964.

Feldman, Walter Zev, *Klezmer: Music, History and Memory*, Oxford University Press, 2016.

Khevrisa Ensemble (Walter Zev Feldman, Michael Alpert, Steven Greenman) Yiddish wedding program “Under the Canopy of Heaven.”

## WEDDING OUTLINE

**I. Kale Vetchere (The Evening of the Bride)** – A special ceremony the evening before the wedding day where the *kale* bids a sorrowful farewell to her family. Music includes serious vocal songs depicting the *kale's* mood and artistic *Dobranotsh* (goodnight) melodies played either rubato or in-tempo rhythm.

**II. Day of the Wedding (Congratulations/Performance for the Parents of the Bridal Couple)** – The *klezmerim* performed artistic listening tunes to greet and honor the wedding guests (*mazltov, dobriden*) and music for the parents of the bridal couple (*An Opshpil far di Mekhutanim*). *Gas-Nignuim* (street tunes) were performed to lead the wedding guests to and from different parts of the wedding.

**III. Kale Bazetsn (The Seating of the Bride)** – This special ceremony included poignant melodies performed by the *klezmerim* in rubato rhythm to bring the *kale* to tears.

**IV. Kale Baveynens (The Bride's Tears)** – The *kale bazingens* were dramatic improvised verses chanted by the *badkhn* to the *kale* and filled with biblical and Talmudic references that addressed her future away from her family and traditional moral responsibilities. Alternating with these poignant verses were soulful instrumental rubato solos by the *klezmerim*. This highly emotional custom often induced the *kale* and her female relatives to tears.

**V. Tsu Der Khupe (To the Wedding Canopy)** – These melodies known as *gas-nigunim* (street tunes) or *marsh* (march) would escort and lead the wedding guests to the *khupe*, the special wedding canopy that consisted of the Jewish prayer-shawl (*talis*) tied to four long poles symbolizing a home open to all guests.

**VI. Afn Khupe (At the Wedding Canopy – The Ceremony)** – The wedding ceremony featured a rabbi and/or *khazn* (cantor) reciting the wedding blessings. Both the *khosn* and *kale* recited specific blessings to each other, and a wedding ring was placed on the *kale's* finger. The rabbi or *khazn* would read the *kesuba* (wedding contract) and the ceremony concluded with the breaking of a glass symbolizing the destruction of the ancient holy temple in Jerusalem.

**Der Khusn Geyt Badekh Di Kale**  
(The Groom Goes to Veil the Bride)

From a recording by the  
Boiberiker Kapelye, *Der  
Boibriker Chasseneh*, 1927

**Lomir Geyn Tsum Khusn**  
(Let's Go to the Groom)

Shira Ziv, soprano

**Khasene Marsh (Wedding March)**

Composed and arr. by  
Steven Greenman, 2001

Shira Ziv, soprano

**Tsu der Khupe (To the Wedding Canopy)**

Composed and arr. by  
Steven Greenman, 2011

**Khasene Khupe Brokhes**  
(Wedding Blessings at the Wedding Canopy)

From a recording by the  
Boiberiker Kapelye, *Der  
Boibriker Chasseneh*, 1927

Steven Greenman, baritone  
Alex Wallack (groom)

**Boiberiker Khasene Freylekhs**  
(Lively Yiddish Wedding Dance by  
the Boiberiker Ensemble)

From a recording by the  
Boiberiker Kapelye, *Der  
Boibriker Chasseneh*, 1927

~~ INTERMISSION ~~

**E Freygish Freylekhs**  
(Yiddish Line Dance in E Freygish Mode)

Composed and arr. by  
Steven Greenman, 2018

Shira Ziv, soprano

**Tsortkover Khosid**  
(Hasidic Dance Tune from Chortkiv, Ukraine)

arr. by S. Greenman  
From a recording by Art Shryer's  
Modern Jewish Orchestra

**Russian Sher**  
(Russian-Jewish Square Dance)

arr. by S. Greenman  
From a recording by Max Leibowitz  
and His Orchestra, 1920

**Koylitsh Tants**  
(Dance of the Braided Bread)

Compiled by Moshe Beregovski  
arr. by S. Greenman  
From Jewish Instrumental Folk Music,

**Voliner Bulgar Tants**  
(Bulgar Dance from Volyn, Ukraine) arr. by S. Greenman  
From a recording of the Abe Schwartz Orchestra, circa 1920

**Tsvey Nigunim fun "Akdomes in Af B'ri"**  
(Two Tunes from "At the Beginning and Daybreak") arr. by S. Greenman  
from a recording by the Boiberiker Kapelye, 1927

**Khasene Khupe Brokhes**  
(Wedding Blessings at the Wedding Canopy) arr. by S. Greenman  
from a recording by Max Leibowitz' Yiddish Orchestra, 1917

**Mitzvo Tants Mit Der Kale**  
(Kosher Dance with the Bride) From a recording by the Boiberiker Kapelye, *Der Boibriker Chasseneh*, 1927

**Patsh Tants**  
(Clapping Dance) arr. by S. Greenman  
From a recording by Abe Elenkrig and His Orchestra, 1913

**Broyges Tants**  
(Dance of Anger and Reconciliation) Compiled by J. Stutchewsky  
arr. by S. Greenman  
From *HaKlezmorim*

Mary Cubero Navarro, tenor trombone  
Morgan Flanigan, piano

**Sholem Tants**  
(Dance of Peace and Reconciliation) Composed by Gavriel Grad  
Compiled by J. Stutchewsky  
arr. by S. Greenman  
From *HaKlezmorim*

Shira Ziv, soprano

**Ahavo Rabo**  
(Great Love) arr. by S. Greenman  
From a recording of the violinist Motl Shteinbard, 1913

Jisoo Kim, Violin  
Megan Lin, Violin

**Steiner's Khusidl**  
(Steiner's Hasidic Dance) arr. by S. Greenman  
From a recording of the violinist H. Steiner, *Potpourri Juddischer Melodien* (Potpourri of Jewish Melodies), 1910-1914

**A Gite Nakht**  
(A Good Night) arr. by S. Greenman  
Traditional Jewish wedding melody  
from Lvov, Eastern Galicia

Shira Ziv, soprano

## PROGRAM NOTES

Steven Greenman

Our concert tonight features klezmer music that was performed for the traditional East European Jewish wedding (*khasene*). The *khasene* provided the stage for the *klezmerim* (professional Jewish musicians) to showcase their musical talents while entertaining the *khosn* and *kale* (groom and bride), family, relatives, and guests. The *khasene* was a multi-day affair lasting either a couple days or a full week depending on the affordability of the families. With that, the *klezmerim* needed a bountiful repertoire of varying styles and genres ranging from artistic listening music to dance music. A special performer who complimented the *klezmerim* was the *Marshalik* or *Badkhn* (master of ceremonies). The *Marshalik/Badkhn* announced special moments of the wedding and chanted poignant vocal recitatives to the *kale*.

The *khasene* was a solemn affair that imbibed a serious tone and vibe. The fasting of the *khosn* and *kale* during the day of the wedding, the traditional wearing of white, and the general solemnity of the occasion reflected the customs and themes of the Jewish Day of Atonement, *Yom Kippur*. As traditional East European marriages were arranged by the parents without the consent of the bride and groom, the serious mood was magnified. The *klezmerim* skillfully wove soulful music into the wedding celebration to embody this spirit. In contrast to the seriousness of the early parts of the *khasene*, the later moments featured abundant rejoicing and spirited dancing. Overall, the *klezmerim* were major contributors to the *Yiddishe khasene*, providing their talents and spirit in the service of the traditional East European Jewish wedding, a vitally essential part of Ashkenazic Jewish culture.