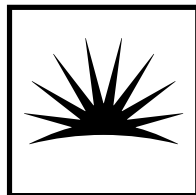


SILVER HALL
CONCERT SERIES



2023/24

Jewish Orchestras

Klezmer Music Ensemble

STEVEN GREENMAN, director

7:30 p.m.

Thursday, April 25, 2024

Silver Hall, Maltz Performing Arts Center

1855 Ansel Road Cleveland, OH



**CASE WESTERN RESERVE
UNIVERSITY**
College of Arts and Sciences

Department of Music
10900 Euclid Avenue Cleveland, OH
case.edu/artsci/music

Welcome to the

Milton and Tamar Maltz Performing Arts Center

The Maltz Performing Arts Center is a world-class performing arts venue based in Cleveland. It is the home of Silver Hall, the previous location of The Temple-Tifereth Israel. The Maltz Center honors the legacy of the Temple by providing opportunities for unique local and national artists, while partnering with community organizations, to provide meaningful cultural experiences to its surrounding neighborhoods.

RESTROOMS

Restrooms are located on each level of the building.

COATS

Coat racks are available in the lobby behind Silver Hall.

ELECTRONIC DEVICES

As a courtesy to the performers and audience members, please power off all electronic and mechanical devices prior to the concert.

PHOTOGRAPHY, VIDEO, AND RECORDING

Photography and videography are prohibited during the performance.

FACILITY GUIDELINES

In order to preserve the beauty and cleanliness of the hall, food or beverage are prohibited, including water. A drinking fountain is located near the restrooms.

IN THE EVENT OF AN EMERGENCY

Contact a member of the house staff if you require medical assistance. Exits are clearly marked throughout the building. House staff will provide instruction in the event of an emergency.

COVID-19

University Health and Counseling Services (UH&CS) is committed to protecting the health and well-being of our campus community. Masking is not required on campus, but those who wish to wear masks may do so. Individuals with symptoms of COVID, who have recently completed isolation for COVID, or who have been exposed to COVID should wear a well-fitting mask, as per CDC guidelines.



MILTON AND TAMAR MALTZ
Performing Arts Center at
The Temple-Tifereth Israel
CASE WESTERN RESERVE UNIVERSITY

PROGRAM

- Keshenever Bulgar from a recording of the Abe Katzman
Bessarabian Orchestra, 1927
- Simchas Torah in Kishinev from a recording of the Abe Katzman
Bessarabian Orchestra, 1927
- Der Arbaytsman from a recording of the Belf's Romanian
Orchestra, directed by V. Belf, ca. 1912-1914
- Erinerung fun Kishinev from a recording of the Abe Katzman
Bessarabian Orchestra, 1927
- Tshortkover Khosid from a recording of Art Shryer's Modern
Jewish Orchestra, ca. 1928
- Sher from a recording of the State Ensemble of
Jewish Folk Music of the Ukrainian S.S.R.,
directed by M.I. Rabinovitch, 1937
- Simkhes Toyre from a recording of the Abe Schwartz
Orchestra, ca. 1917
- Nit Bay Motyen from a recording of Abe Elenkrig's
Orchestra, 1915
- Improvisations in the Freygish Mode – Pt. I Solo Improvisations
by members of the
CWRU Klezmer Music Ensemble
- Joshua Felder, viola
Kennedy Brehm, clarinet
Jingwen Wei, piano
Isabel Fedewa, flute
Gabriel Stossel, marimba
Rhianna Lingle, violin
- Der Tayner Rebbe from a recording by Bak's Jewish
Wedding Orchestra, 1912

PROGRAM

Galitsianer Sher from a recording by Israel J. Hochman
and His Orchestra, 1921

A Leybedeke Onga from a recording by Harry Kandel's
Orchestra, ca. 1925

- Intermission -

Yekatarislaver Bulgar from a recording by Harry Kandel's
Orchestra, ca. 1921

Mit Der Kale Tantsn from a recording of Art Shryer's Modern
Jewish Orchestra featuring
Gustave Guttman, ca. 1920's

Improvisations in the Freyghish Mode – Pt. 2 Solo Improvisations by
members of the
CWRU Klezmer Music Ensemble

Grace Marie Leonard, viola
Leeza Kuznetsov, flute
Aidan Purtell, piano
Matthew Haimowitz, marimba
Lingxiao Feng, violin
Erica Rose Garcia, cello

Firn di Mekhutonim Aheyem from a recording of Naftule
Brandwein's Orchestra, featuring
Naftule Brandwein, clarinet, 1923

Fun Tashlikh from a recording of Naftule Brandwein's Orchestra,
featuring Naftule Brandwein, clarinet, 1926

Good Day (Dobriden) from a recording by Stupel's Wind Band
of the Municipal Theater, Vilna, 1911

Nokh Havdole from a recording of the Belf's Romanian
Orchestra, directed by V. Belf, ca. 1912-1914

Bolter Bulgar from a recording by Harry Kandel's
Orchestra, 1923

Sher Pt. 2 (Morris Fried) from a recording of the Abe Schwartz
Orchestra, 1921

PROGRAM NOTES

Jewish Orchestras

by Steven Greenman

The mass influx of Eastern European Jewish immigrants to America from 1880-1920 created a new market for the burgeoning US recording industry. Catered specifically to the newly arrived immigrants, recordings of traditional Yiddish instrumental and vocal music satiated the nostalgia of the old world and reaffirmed cultural traditions. Jewish bandleaders organized *Jewish Orchestras*, that resembled the Jewish *kapelyes* (ensembles) that performed for weddings and Jewish cultural events in Eastern Europe, to record music from der alter *heyem* (the old country). The Jewish Orchestras consisted of working American Jewish musicians, recent immigrants, and virtuoso soloists. The recording of traditional Jewish instrumental music was not strictly an American phenomenon. Recording companies in Eastern Europe (Syrena Rekord Company) had also featured Jewish orchestras and smaller Jewish folk and chamber ensembles as early as the advent of recorded music. A great majority of these European and American recordings, originally produced on 78 rpm shellac and vinyl records have survived to this day and have been reissued and digitized for klezmer music collections and anthologies.

Abe Katzman's Bessarabian Orchestra



Our concert tonight features our arrangements of recordings by the following American and European-based Jewish Orchestras and their record labels:

Abe Elenkrig's Orchestra

(Victor Recording Company and
Columbia Records)

Art Shryer's Modern Jewish Orchestra

(Brunswick, Vocalion,
Victor Records)

Naftule Brandwein Orchestra

(Columbia, Emerson, Victor)

Israel J. Hochman and His Orchestra	(Edison, Emerson, Okeh, Brunswick)
Harry Kandel's Orchestra	(Victor Recording Company)
Abe Katzman's Bessarabian Orchestra	(Brunswick Records)
Abe Schwartz Orchestra	(Columbia Records)
Bak's Jewish Wedding Orchestra (Evreiskii Svadebnyi Orkestr)	(Zonofone Record)
State Ensemble of Jewish Folk Music of the Ukrainian S.S.R.	(Soviet record company)
Stupel's Orchestra - "Wind Band of the Municipal Theatre" Vilna	(Zonofone Record)
Belf's Romanian Orchestra (Rumynskii Orkestr Belfa)	(Syrena Rekord)

MUSICAL DESCRIPTIONS

Keshenever Bulgar (*Bulgar Dance from Chişinău, Moldova*)

The *bulgar* is a Yiddish line dance of Moldavian-Romanian origins formerly known as *bulgareasca* and *bulgarish*. "Keshenever Bulgar" is a hard-driving *bulgar* composed mainly in the minor mode but featuring the *mi shebeyrakh* mode (notes D, E, F, G#, A, B, C, D) in the third section.

Simchas Torah in Kishinev (Rejoicing with the Torah in Chişinău)

The Moldovan capitol of Chişinău, (*Kishinev* in Yiddish), had a sizeable Jewish population prior to WWII. Under control of the Russian Empire for many years, this region was formerly known as Bessarabia, and was an ethnic melting pot for multiple East European cultures. *Simchas Torah* is the joyous Jewish holiday celebrating the completion of the reading of the Torah and beginning again. The first melody is a *khusidl*, a moderate klezmer dance piece with Hasidic vocal origins. The second melody is a vigorous *bulgar* dance.

Der Arbaytsman (The Worker)

This *khusidl* was recorded by the Belf's Romanian Orchestra (aka "Rumynskii Orkestr Belfa"). The description of "Romanian" was a marketing strategy by the Syrena Rekord label to give the ensemble an exotic flair, although the ensemble definitely had a Jewish style. The ensemble was directed by its lead clarinetist, V. Belf, and included two violins, and piano. One of the violins performed the melody together with the clarinet while the other played *sekund fidl*, the rhythmic-harmonic accompaniment. Most of the ensemble's recordings were made in Warsaw, Poland from 1912-1914. The sound of the Belf's Romanian Orchestra is rough, folksy, and highly ornamented and is revered by present-day klezmer music enthusiasts. Most of the titles of the Belf's recordings have Russian names that reflect the nationality of the recording company.

Erinerung fun Kishinev (Memories of Kishinev)

This suite of melodies contains a slow hora (aka *zhok* or *joc*), a Romanian improvisation (*doina*), and a brisk Romanian hora melody to conclude. The *klezmorim* had a deep interest in Moldavian and Romanian folk music and created dance and listening tunes with Romanian titles.

Tsortkover Khosid (Hasidic Dance from Chortkov, Ukraine)

This delightful dance was recorded by Art Shryer's Modern Jewish Orchestra. Wikipedia states that:

The bandleader, Art Shryer, Russian-born American Klezmer cornetist, bandleader, and recording artist who was active in the New York City area in the 1920s and 1930s. In the late 1920s he recorded a number of Jewish and other Eastern European music sides for Brunswick Records, Vocalion Records, and Victor Records.

Sher (Yiddish Contra-Dance)

The *sher* is the Yiddish contra-dance or square dance that involves four dance couples. The *sher* is also known as the "Scissors Dance" with its constant weaving and circling of the dancers. Musically, the *sher* resembles the Yiddish line dance *freylekhs*, but it differentiates choreographically. This piece was recorded by a Jewish ensemble created by the Soviet authorities in the 1930's as part of a broader effort to record the music of the various ethnic nationalities of the Soviet Union. The Jewish ethnomusicologist Moshe Beregovski (1892-1961) was instrumental behind the scenes in forming the ensemble and chose M. I. Rabinovich as the lead violinist for a series of recordings of traditional klezmer music recorded in 1937.

The State Ensemble of Jewish Folk Music of the Ukrainian S.S.R. made fifteen recordings of traditional Yiddish dances including a mock Yiddish wedding skit featuring Lazar Kalmanovich as the *badkhn*, the traditional wedding-jester/master-of-ceremonies.

Simkhes Toyre (Rejoicing in the Torah)

Abe Schwartz (1881-1963), was a Romanian-born American violinist, composer, Yiddish theater performer, and band leader. He led several Jewish orchestras from the 1910's-1940's that featured the finest klezmer musicians including the virtuoso clarinetists Naftule Brandwein and Dave Tarras. Schwartz produced an extensive discography of klezmer and ethnic recordings as both a violinist and Jewish band leader. It is a curiosity why Abe Schwartz titled this recording *Simkhes Toyre* as the melody has a somber and soulful character and doesn't reflect the joyous feeling of the *Simkhes Toyre* Jewish holiday. However, it is a fine example of a Hasidic *khusidl*.

Nit Bay Motyen (Not by Motyen)

A fine example of the Yiddish line dance *freylekhs*, "Nit Bay Motyen" contains three sections that employ various klezmer modes. The first section moves between the natural minor and the *mi shebeyrakh* mode, the latter including the raised fourth scale degree. The second and third sections are mainly in the *HaShem Molokh* mode which is a major scale with a lowered seventh scale degree and often a raised fourth scale degree. Abe Elenkrig (1878-1965) was a Ukrainian-born American klezmer bandleader as well as a cornet player and barber. His recordings from 1913-1915 are some of the earliest klezmer music recordings made in the United States. Klezmer scholars and students are intrigued by Elenkrig's traditionally sounding recordings that bring one back to *der alter velt* (the old world).

Improvisations in the Freyghish Mode - Pt. 1

A key component of the professional East European Jewish musician (aka *klezmer*) was his ability to improvise in free-rhythm form (chanting or recitative) within a particular klezmer mode (Jewish scale system). This semester, the CWRU Klezmer Music Ensemble students studied the *freyghish* mode (aka *Ahavo Rabo*). The *freyghish* mode in D consists of the scale notes D, Eb, F#, G, A, Bb, C with the notes B, C preceding the tonic note D. Melodies and improvisations in this mode are harmonized with the major I chord (D major), the minor IV chord (G minor), and the minor VII chord (C minor). The Arabic and Turkish mode *hijaz* shares similarities with the Jewish *freyghish* mode.

Der Tayner Rebbe (The Rabbi from Talne)

Klezmer clarinetist and scholar Joel Rubin states that this melody may have been attributed to the Talner Rebbe, Dovidl Talner (David Twersky 1808-1882) a famous Hasidic master of the Chernobler Hasidim. While the original version of the melody may have been a *nign*, a vocal Jewish spiritual tune, the recorded version here is performed as a *khusidl* or as a *pameylekher freylekhs* (slow freylekhs). The Jewish Wedding Orchestra (*Evreiskii Svadebnyi Orkestr*) was led by the ensemble director Bak from Odessa and was recorded on the Russian Zonofone label in 1912.* *(notes here extracted from Joel Rubin's liner notes to *Chekhov's Band - Eastern European Klezmer Music from the EMI Archives 1908-1913*)

Galitsianer Sher (Yiddish Contra-dance from Galicia)

Israel J. Hochman (1872–1940) was a Russian-born Jewish American violinist, klezmer bandleader, music arranger, and recording artist in early twentieth century New York City. He recorded prolifically for Edison Records, Emerson Records, Okeh Records, and Brunswick Records during the period of 1916 to 1924. He was one of a handful of bandleaders such as Abe Schwartz, Joseph Frankel, and Max Leibowitz whose recordings are considered to make up the golden age of American klezmer.* "Galitianer Sher" is named after the historical and geographic region *Galicia* (*Galitsye* Yid.) which spans today's southeastern Poland and western Ukraine. Galicia was a major center for East European Jews called *Galitsianers* whose Yiddish dialect, personalities, and Jewish customs contrasted with their Jewish neighbors (*Likvaks*) from the northern regions of the Pale of Settlement. *(notes borrowed from Wikipedia)

A Leybedeke Onga (A Lively Honga Dance)

Harry Kandel (c. 1885–1943) was an American clarinetist and klezmer bandleader of the early twentieth century. His recording career with the Victor Recording Company lasted from 1916 to 1927, during which he released dozens of Jewish music records.* In contrast to his contemporary Jewish bandleaders Abe Schwartz, Art Shryer, Naftule Brandwein, Israel J. Hochman, and Abe Katzman, Kandel chose Philadelphia over New York City as the main city for his musical and recording work and was a strong influence in developing the distinctive Philadelphia klezmer style and sound. The term *onga* (aka *hongas*, *hongu*, *hangul*) refers to the Moldavian line dance in 2/4 time featuring running sixteenth-note passages. Musically, "A Leybedeke Onga" more closely resembles the Yiddish line dance *freylekhs* rather than the Moldavian *onga*. *(notes borrowed from Wikipedia)

- Intermission -

Yekatarislaver Bulgar (Bulgar Dance from Ekaterinoslav)

The Ukrainian city of Ekaterinoslav (now known as *Dnipro*) was the inspiration for this *bulgar* dance. The *bulgar* is characterized by its syncopations and driving rhythm. The second section of this dance as arranged by the Harry Kandel Orchestra involves two intertwining melodic lines.

Mit Der Kale Tantsn (Dancing with the Bride)

This piece begins with an exclamatory introduction by the *Marshalik*, the master-of-ceremonies at the traditional East European Jewish wedding:

“Yamoyd! Yamoyd! Mir veln alf rifn Moyshe mit der kale tantsn! Er geyt, er geyt, in a giter un a mazldike shu! Klezmer! Muzik!”

“Attention, attention! We’re going to call up Moyshe to dance with the bride! He’s coming now in this happy hour! Musician! Music!”

The *Marshalik* would lead the guests to different parts of the Jewish wedding while making his announcements in free-rhythm recitative style. The second part of this piece is a lively song and *freylekhs* dance with the words “Oh bride, dear bride, ah ha ha ha ha ha ha ha.”

Improvisations in the Freyghish Mode – Pt. 2

The second part of free-rhythm recitatives/improvisations in the D freyghish mode.

Firn di Mekhutonim Aheyim (Leading the In-laws Home)

The virtuoso klezmer clarinetist, composer, and bandleader Naftule Brandwein (1884-1963) was one of the leading Jewish performers and recording artists in New York City from the 1920’s to mid-1950’s. Known for his hot temperament and virtuosic playing, Brandwein was in demand as a leading klezmer clarinetist for recordings and eventually formed his own label under his name. His inability to sight-read music led to his replacement by the more culturally stylistic and reserved klezmer clarinetist Dave Tarras.

One of the duties of the *klezmerim* at the traditional East European Jewish wedding was to play klezmer melodies in a limping rhythm to lead various family members and wedding guests to different parts of the wedding and back home at the end of the wedding. “Firn di Mekhutonim Aheyim” is Brandwein’s virtuosic rendition of this and is often performed as a solo piece for listening.

Fun Tashlikh (Returning from the River)

Tashlikh is the Jewish custom of symbolically throwing one's sins in the waters. A short prayer is said by a river, lake, pond, creek, etc. and bread is tossed into the water. *Tashlikh* is performed the second day of the Jewish holiday of *Rosh HaShana*. This tune by Naftule Brandwein utilizes the lowered fifth-scale degree and often a raised sixth-scale degree giving it an exotic quality.

Dobriden (Good Day)

The *dobriden* is one of the artistic listening pieces performed at the traditional East European Jewish wedding to greet the guests as they enter. *Dobridens* have a stately and dignified character, are performed in 3/4 time, contain phrase-endings of three dotted-quarter note/sixteenth note patterns, and a clipped second beat. This *dobriden* was recorded by the Wind Band of the Municipal Theater of Vilna (Vilnius, Lithuanian) in 1911 under the direction of Stupel. The Stupel family was the main klezmer and Yiddish theater family in the Vilna area. The *dobriden* here is followed by a short *freylekhs* dance.

Nokh Havdole (After the Havdole Ceremony)

Another *khusidl* recorded by the Belfs Romanian Orchestra. *Havdole* (aka *havdule*, *Havdalah* in Hebrew) is the Jewish ceremony marking the end of the Sabbath day and marks the distinction between light and darkness, and the holiness of the Sabbath and the ordinariness of the rest of the week.

Bolter Bulgar (Bulgar Dance from Balta, Ukraine)

Another *bulgar* recorded by the Harry Kandel Orchestra in 1923 that was also recorded by Naftule Brandwein with the title "Vi Bist Du Geveyzn Far Prohibition?" ("Where Were You Before Prohibition?"). Brandwein's version contains an additional third section that is not present in Kandel's version.

Sher Pt. II (Morris Fried)

Morris Fried was a composer of klezmer music and is best known for writing "Sher Pt. II" and for his version of the "Philadelphia Sher", a classic collection of *sher* melodies. The *sher* is composed of several eight-bar musical phrases that are strung together sequentially to provide adequate time for the dancers to complete their choreography. "Sher Pt. II" contains nine different sections and was recorded by the grand klezmer bandleader Abe Schwartz.

PERSONNEL

STEVEN GREENMAN, director

Members

- Isabel Fedewa, flute (CWRU)
- Leeza Kuznetsov, flute (CWRU)
- Kennedy Brehm, clarinet (CWRU)
- Lingxiao Feng, violin (CIM)
- Rhianna Lingle, violin (CIM)
- Joshua Felser, viola (CIM)
- Grace Marie Leonard, viola (CIM)
- Erica Rose Garcia, cello (CIM)
- Matthew Haimowitz, vocals, marimba, guitar (CWRU)
- Gabriel Ekin Stossel, marimba, percussion (CIM)
- Jingwen Wei, piano (CIM)
- Aidan Purtell, piano (CIM)

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THANK YOU

We would like to express our sincere gratitude to our guests. Your presence and engagement are truly appreciated. We hope that you found our performance enjoyable and that you were able to connect with others in our community. We value your support and look forward to seeing you again soon!



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