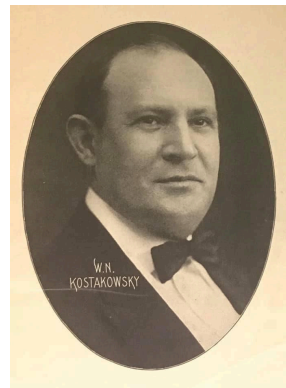
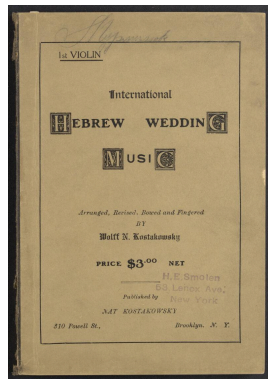


CWRU MUSIC CONCERT SERIES

Klezmer Music Ensemble

Steven Greenman, director

The Kostakowsky Folio



Thursday, April 24, 2025
7:30pm | Harkness Chapel
11200 Bellflower Road, Cleveland, OH



CASE WESTERN RESERVE
UNIVERSITY
College of Arts and Sciences

Program

Freilachs No. 20	arranged from <i>International Hebrew Wedding Music</i> compiled by Wolff N. Kostakowsky, p. 100, 1916
Rumanian Horra No. 7 and Honga	arranged from <i>International Hebrew Wedding Music</i> compiled by Wolff N. Kostakowsky, p. 15, 1916
Good Morning	arranged from <i>International Hebrew Wedding Music</i> compiled by Wolff N. Kostakowsky, p. 5, 1916
Kostakowsky Freylakhs Nos. 26 and 38	arranged from <i>International Hebrew Wedding Music</i> compiled by Wolff N. Kostakowsky, pp. 103 and 108
Kostakowsky Sirba	arranged from <i>International Hebrew Wedding Music</i> compiled by Wolff N. Kostakowsky (titled "Rumanian Horra and Bulgar" No. 8), p. 16, 1916
Freilachs No. 6	arranged from <i>International Hebrew Wedding Music</i> compiled by Wolff N. Kostakowsky, p. 93, 1916
Chused'I No. 3	arranged from <i>International Hebrew Wedding Music</i> compiled by Wolff N. Kostakowsky, p. 85, 1916
Freilachs No. 7	arranged from <i>International Hebrew Wedding Music</i> compiled by Wolff N. Kostakowsky, p. 93, 1916
Rumanian Horra No. 3 and Serba	arranged from <i>International Hebrew Wedding Music</i> compiled by Wolff N. Kostakowsky, pp. 10-11, 1916
Kostakowsky Doina	arranged and adapted from <i>International Hebrew Wedding Music</i> compiled by Wolff N. Kostakowsky (titled "Doina"), p. 20, 1916

Soloists

Isabel Fedewa, flute
Kennedy Brehm, clarinet
Seth Gratz, harp
Claire Tsai, double bass
Elizabeth Kuznetzov, flute
David Lawrence, viola
Yaxi Li, piano
Lara Tsibelman, flute
Matthew Haimowitz, marimba
Yao Xiao, piano

Bulgar No. 33 arranged from *International Hebrew Wedding Music*
compiled by Wolff N. Kostakowsky, p. 47, 1916

Bulgar No. 52 arranged from *International Hebrew Wedding Music*
compiled by Wolff N. Kostakowsky, p. 52, 1916

Intermission

Sher No. 281 arranged from *International Hebrew Wedding Music*
compiled by Wolff N. Kostakowsky, pp. 152-153, 1916

Sher No. 4 arranged from *International Hebrew Wedding Music*
compiled by Wolff N. Kostakowsky, pp. 154-155, 1916

Chused'l No. 10 arranged from *International Hebrew Wedding Music*
compiled by Wolff N. Kostakowsky, p. 89, 1916

Freilachs No. 2 arranged from *International Hebrew Wedding Music*
compiled by Wolff N. Kostakowsky, p. 89, 1916, p. 90, 1916

Rumanian Serba No. 5 arranged from *International Hebrew Wedding Music*
compiled by Wolff N. Kostakowsky, p. 89, 1916, p. 71, 1916

Freilachs No.41 arranged from *International Hebrew Wedding Music*
compiled by Wolff N. Kostakowsky, p. 89, 1916, p. 110, 1916

Sirba from Fantasia Rumania arranged from *International Hebrew Wedding Music*
compiled by Wolff N. Kostakowsky, p. 89, 1916, p. 8, 1916

Nathan Waltz No. 5 arranged by Steven Greenman from *International Hebrew Wedding Music*
compiled by Wolff N. Kostakowsky, p. 179, 1916

Bulgar No.49 arranged from *International Hebrew Wedding Music*
compiled by Wolff N. Kostakowsky, p. 56, 1916

Program Notes

This evening's program features our arrangements of klezmer music collected by the violinist Wolff N. Kostakowsky from his *International Hebrew Wedding Music* folio, published in 1916. You will be enchanted by virtuosic *bulgars* and *sîrbas*; energetic *freylekhs*; tantalizing slow *horas*; dignified *khusidls*; scissoring *shers*; a romantic waltz; and an artistic *dobriden*. *International Hebrew Wedding Music* served as Kostakowsky's gig book of Jewish wedding tunes that he performed for traditional Ashkenazic Jewish weddings in the New World of New York City. We bring these precious melodies to life from sheet music to musical performance giving us a glimpse of the old sounds of early 20th century American Jewish culture.

The article about Kostakowsky in Wikipedia, written by the researcher Daniel Carkner, thoroughly discusses Kostakowsky and his publication of *International Hebrew Wedding Melodies*. I will present his excellent article here:

Wolff N. Kostakowsky (1879–1944) was a Russian-born Jewish American klezmer violinist known mostly for his publication of a book of klezmer dance tunes titled *International Hebrew Wedding Music*, published in New York City in 1916. That book was one of the earliest collections of klezmer repertoire published in the United States.

Biography

Kostakowsky was born on June 11, 1879, in Feodosia, Crimea, Russian Empire. His father was named Nathan Kostakowsky, and his mother was Mary (née Leibowitz). Wolff emigrated to the United States in 1892, sailing from Lyons in December and arriving in New York City later that month. He married his wife Ida (née Shapiro) in Manhattan in June 1896. It seems that his parents followed him to America; although his father died in New York in 1901, his mother was listed as still living with Wolff and his family in the 1910 census. In the 1900 census he was listed as a Musician living in Atlantic City, New Jersey. In 1908 he was working as a master violin instructor at the New York School of Music and Arts on West 97th Street. In the 1910s, aside from his only full-length work *International Hebrew Wedding Music* (1916), Kostakowsky arranged and printed a handful of shorter piano scores of Jewish or other Eastern European music. These included *Palestiner March*, *Sher*, and *Free Russia March* (all published with Sam Bederson music in 1918).



Wolf Kostakowsky - Palestiner March 1918

Kostakowsky died on October 6, 1944, at age 69.

International Hebrew Wedding Music (1916)

Kostakowsky is mainly remembered today for his 1916 publication International Hebrew Wedding Music, a large collection of violin lead sheets published by Nat Kostakowsky. It is one of the only commercially published large collections of klezmer tunes from its era; some others include European Jewish Wedding published by Herman S. Shapiro in 1902 and the Kammen International Dance Folio series published by the Kammen Brothers from the 1920s onwards. Among those handful of publications, the Kammen books were by far the most well-known and widely distributed.

The klezmer researcher Walter Zev Feldman describes International Hebrew Wedding Music as the "earliest substantial American printed collection of klezmer music" with a particularly Romanian repertoire (notably Bulgars and Sirbas). He described its contents as such: "He divided the substance of his book between a klezmer dance repertoire (i.e., "Rumanian" hora, sirba, and bulgar), followed by hongas, and a large group of freylekhs. The remainder of the book is comprised of various non- Jewish dance forms, such as csardas, tarantella, polka, mazurka, "Russian" selections, and waltzes. [...] The book closes with several Zionist songs and assorted American wedding staples, such as the Lohengrin march."

The book was not as widely circulated as the Kammen klezmer folios, but it was nonetheless still circulating in the 1970s at the beginning of the klezmer revival. A copy made its way into the hands of the musicians in The Klezmorim in 1977. Since then, melodies from the book have been performed by many other revival musicians, including Giora Feidman, Veretski Pass, Khevrisa, Yale Strom, and others.

Out of print for most of the twentieth century, the book was finally republished in a new edition by Tara Publications in 2001, with editing and annotation by Joshua Horowitz.

Musical Descriptions

by Steven Greenman

Freilachs No. 20 – The *freylekhs* (aka *freylakhs*, *freilachs*) is the traditional Yiddish line dance. This *freylekhs* also appears in Moishe Beregovski's *Jewish Instrumental Folk Music* and he attributes his source as the violinist B. Sakhnovski. Each section modulates to a different klezmer modality starting with the *mishebeyrakh* mode, then the *freygish* mode, the *Hashem molokh* mode, and then back to *freygish*.

Rumanian Horra No. 7 and Honga – The term *hora* refers to the limping Romanian line dance aka *zhok* (Yid.) or *joc*. The *hongas* (aka *ange*, *hangu*, *hangul*) is based on the Moldavian *hangu*, a dance in which a line of male and female dancers follows behind a leader, performing partly improvised steps. (From Feldman, W.Z., *Klezmer – Music, History & Memory*, 2016).

Good Morning – This artistic listening tune is a *dobriden* and is the first tune in Kostakowsky's collection. *Dobridens* were performed the day of the traditional East European Jewish wedding to greet the guests as they arrive. Noted for their stately and dignified character, *dobridens* are performed in 3/4 time, contain phrase-endings of three dotted-quarter note/sixteenth note patterns, and a clipped second beat.

Kostakowsky Freylakhs Nos. 26 & 38 – Our arrangement here melds two versions of the same *freylekhs* tune that are featured in *International Hebrew Wedding Melodies*. This *freylekhs* has a brisk and lively character and is in the *Ahavo Rabo* (aka *freygish*) mode.

Kostakowsky Sirba – Kostakowsky’s *International Hebrew Wedding Melodies* includes many klezmer dances of Romanian-Moldavian origin (*hora, bulgar, hongá, sirba*). The *sîrba* (aka *sârbă, serba*) is a brisk Romanian dance performed in 2/4 time. Stylistic elements include a fast-paced tempo with running triplets. The *sîrba* became popular among klezmer musicians in Romania and Bessarabia (today’s Moldova) in the 19th century.

Freilachs No. 6 – This *freylekhs* tune highly resembles the Hasidic-inspired klezmer dance *khusidl* (aka *khosidl*) with its vocal quality and moderate tempo. Modally, *Freilachs No. 6* employs excellent use of the older klezmer minor mode with its lowered 2nd-scale degree notes.

Chused’l No. 3_ – The term *khosidl* (aka *khusidl, khosid, khusid*) refers to moderately-paced klezmer dances derived from Hasidic vocal tunes. Kostakowsky’s collection contains nine different *khosidls*.

Freilachs No. 7 – With its repetitive sixteenth-note passages, the first section of this *freylekhs* resembles the Moldavian *hangu* dance. The subsequent sections are characteristically *freylekhs*.

Rumanian Horra No. 3 and Serba – This typical slow *hora* (aka *jok, zhok*) dance has a strong Romanian character, especially in the last section. I suggest that the concluding *serba* (aka *sîrba, sârbă*) that follows is incorrectly labeled as it does not contain the usual running triplets that are characteristic of the genre. Instead, this dance highly resembles the *hora moldoveanasca* dance with its sixteenth-note passages and phrasings occurring every two bars.

Kostakowsky Doina – The *doina* is the Romanian-Moldavian shepherd’s lament, a free-rhythm improvisation based on a subscribed chordal structure. *Klezmorim* performed *doinas* as showpieces for listening at the traditional East European Jewish wedding and this tradition continued in the United States in the 20th century. We have expanded on Kostakowsky’s *doina* featuring all our students.

Bulgar No. 33 – The *bulgar* is a Yiddish line dance of Moldavian-Romanian origins formerly known as *bulgareasca* and *bulgarish*. Kostakowsky’s collection contains nearly 60 different *bulgar* dances.

Bulgar No. 52 – This *bulgar* has a bold and grand character and displays a strong melodic content throughout.

INTERMISSION

Sher No. 281 – 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. Our arrangement of *Sher No. 281* models the recording made by the ensemble *Khevrisa* (*Khevrisa - European Klezmer Music*, Folkways, 2000) with its slower tempo and calming character.

Sher No. 4 – A typical *sher* dance suite combines several eight-bar *sher* phrases that continue throughout as the dancers execute the choreographic elements. Our arrangement of *Sher No. 4* comprises three sections of Kostakowsky's arrangement that also models a recording made by the ensemble *Khevrisa*. *Sher No. 4* is noted for its active energy and virtuosic running sixteenth-note passages.

Chused'I No. 10 – This *khosidl* has a slow tempo and melancholy character. The Hasidic vocal qualities shine beautifully.

Freilachs No. 2 – Another spirited *freylekhs* from Kostakowsky's collection. The *freylekhs* Yiddish line dance has a dignified character and a joyful bounce which *Freilach No. 2* captures. *International Hebrew Wedding Music* contains nearly 40 different *freylekhs* dances.

Rumanian Serba No. 5 – A brisk and virtuosic *sîrba*.

Freilachs No. 41 – Our arrangement of this *freylekhs* diverges from the standard *freylekhs* dance character and is instead performed as a virtuosic listening piece. The first and third sections are performed in a stately and dignified character while the second and fourth sections abound in virtuosity. These alternating melodic character contrasts produce an exciting klezmer display piece.

Sirba from "Fantasia Rumania" – We perform the second tune (*sîrba*) of Kostakowsky's *Fantasia Rumania* (Romanian Fantasy). Each section contains a different modality with the second section employing running triplets.

Nathan Waltz No. 5 – For *International Hebrew Wedding Music*, in addition to the standard klezmer dances, Kostakowsky included much non-Jewish repertoire that was required for Jewish weddings. This included European waltzes, the Polish *polka*, *krakowiak*, *oberek*, and *mazur*; the Hungarian *csárdás*, the Ukrainian *kolomyjka*, Russian folk songs, the Russian *quadrille*, *lances*, *kozachok*; and the Italian *tarantella*. This vast collection of both Jewish and non-Jewish dance tunes suggests that Kostakowsky performed a cosmopolitan dance repertoire in addition to traditional klezmer music for Jewish weddings in New York City in the early 20th century.

Bulgar No. 49 – We conclude our program with another melodic *bulgar* from *International Hebrew Wedding Music*. The *bulgar* became the preferred Yiddish line dance in America, supplanting the European *freylekhs* and *sher* in popularity.

Klezmer Music Ensemble Personnel

Steven Greenman, director

Kennedy Brehm, clarinet (CWRU)

Isabel Fedewa, flute (CWRU)

Seth Gratz, harp (CWRU)

Matthew Haimowitz, marimba (CWRU)

Elizabeth Kuznetsov, flute (CWRU)

David Lawrence, viola (CIM)

Grace Marie Leonard, viola (CIM)

Yaxi Li, piano (CIM)

Claire Tsai, double bass (CIM)

Lara Tsibelman, flute (CIM)

Yao Xiao, piano (CIM)

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