

**WHAT A JEW MEANS IN THIS TIME:
Naftule Brandwein, Dave Tarras and the shifting aesthetics in
the contemporary klezmer landscape**

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Clarinetists Naftule Brandwein (1884–1963) and Dave Tarras (1895–1989) were the two leading performers of Jewish instrumental klezmer music in New York during the first half of the 20th century. Due to their virtuosity, colorful personalities and substantial recorded legacy, it was the repertoire and style of these two musicians that served as the major influence on the American (and transnational) klezmer revival movement from its emergence in the mid-1970s at least until the mid-1990s.¹



**Naftule Brandwein playing a solo in a New York catering hall, ca. late 1930s.
Photo courtesy of Dorothea Goldys-Bass**



Dave Tarras playing a solo in a New York catering hall, ca. early 1940s. Photo courtesy of the Center for Traditional Music and Dance, New York.

Since that time, the influence of Brandwein and Tarras on contemporary klezmer has waned to some extent as a younger generation of klezmer musicians, many born in the 1970s and 1980s, has adopted new role models and the hegemony of the Brandwein–Tarras canon has been challenged.² In particular, beginning in the early 1990s and continuing to the present, a parallel interest has developed among many contemporary klezmer musicians in the eastern European roots of the tradition. At the same time, a tendency towards innovation and a fusing of traditional klezmer music of various historical periods and regions with a variety of styles has emerged. These include jazz, rhythm and blues, funk, Hip–Hop and Balkan music. In addition, a number of contemporary klezmer musicians have been involved in the composition of new material that may or may not be based on the stylistic parameters of klezmer music historically. In this paper, I will attempt to chart the aesthetic shift that has taken place, showing that it is connected with broader issues of ethnic and religious identity.

Hankus Netsky (b. 1955), founder of the Klezmer Conservatory Band in 1980 and now also an ethnomusicologist, was one of the first to get involved in the klezmer revival in the 1970s. A descendant of a Philadelphia klezmer family, he became interested in finding out more about the tradition as a teenager. Not knowing anything about klezmer music or its history, he visited his uncle Sam Katz in 1974. He describes his experience listening to the 78 rpm recordings his uncle was playing for him on that day:

He played me [Yiddish comedian and clarinetist] Mickey Katz and I said, “hmm, that’s kind of funny, maybe, for somebody.” And he played me Dave Tarras, and actually my first reaction ... was, “well that’s technically you know amazing.” I didn’t find myself particularly moved by them. I just thought, “obviously, there’s something here,” but really the first thing that hit me, you know, like “ok, this is really something you could do something with,” was hearing [“A hora mit tsibeles”] ... the Romanian hora that Brandwein played. And I found that record was like I’d never heard anything like that! Oh my god, I couldn’t believe it, you know!

That sounded amazing to me. And I said, “play that again. That’s good!”³ And what I think it was, was ... my sensibility regarding ethnic music really was formed around Greek music, and while I’d heard lots of Jewish music and lots of klezmer, I’d never heard any klezmer that sounded like Greek music. ... Everything else I heard, no matter what it was ... it tended to sound to me too processed, too American. And it was when I heard Brandwein that I heard something that sounded, you know, like European Jewish music that I knew existed but I’d never heard (Interview H. Netsky, 2007).

Audio clip of Naftule Brandwein’s “A hora mit tsibeles”:

<http://digital.library.wisc.edu/1711.dl/Conney2007.RubinAudio>

The notion of a European klezmer tradition that was somehow more musically compelling, more authentic, and not tainted by the American immigrant experience, is an important trope that has been present from the very beginning of the klezmer revival. I assert that this notion at least partially accounts for a gradual aesthetic shift away from the American repertoire and style in general, and ultimately to the waning influence of Brandwein and Tarras as well. At the same time, the klezmer movement’s looking to Jewish sources from 19th century eastern Europe is a convenient way of avoiding the century that brought about the Holocaust and the Stalinist persecutions of Soviet Jewry. In a recent interview with violinist Alicia Svigals (b. 1963), she stated: “People are trying to reach back to before the Holocaust, a lot of it is that it’s like this wound, and this gap that people are trying to bridge. It’s about that as much [or] more than just the actual music” (Interview A. Svigals, 2007). Alicia is a leading performer of the klezmer revival and a former member of the popular crossover group The Klezmatics. As a violinist, she, too, was and still is profoundly influenced by the music of Brandwein and Tarras:

I think in the mid-80s when I started doing this ... Brandwein and Tarras was all we had, and we didn’t have access to other stuff – yet. ... To us, that was klezmer ... And there wasn’t too much of it, either. So there was a certain limited number of tunes that everybody seemed to be learning. So I totally learned from them... I think [clarinetist] Kurt [Bjorling] also gave me his violin tape, early on ..., so I ... figured out how [they] were dealing with the ornaments, and got some violin style going that way. But other than figuring out exactly how to make those sounds on the violin that way, I then went back to Tarras and Brandwein... So I didn’t end up in a way emulating those old fiddlers, ... and I got kind of imprinted like a duckling right away by Tarras and Brandwein, that’s what I wanted to sound like. Even though there were fiddle recordings, they weren’t as interesting to me. Honestly, they didn’t sound as good, they weren’t as compelling ... So I think what ended up happening was I really developed a clarinet style on the violin. ... The point was sometimes people would listen and they’d be like, ‘was that a clarinet or a violin?’ ... It was the way I was playing. I was totally doing the Brandwein–Tarras thing on the violin (Interview, A. Svigals, 2007).



Alicia Svigals teaching and performing at the University of Virginia, December 2007. Photo courtesy of John Mason

As part of this study, I have been listening to many renditions by revival musicians of tunes learned from recordings of Brandwein and Tarras. In addition, I have included performances that were not specifically based on Brandwein and Tarras repertoire, but were otherwise influenced by the two musicians. Examples drawn from these recordings show in auditory terms some of the musical strategies that run parallel to this aesthetic discourse, which serve to illustrate broader issues of identity. These performances do not fall into a single approach stylistically, but represent a spectrum of approaches that run the gamut from renditions that could be termed “traditional” or “faithful” to ones that would be considered “experimental” or “avant-garde”. The majority of them fall somewhere between the two extremes.⁴

Audio clips of Alicia Svigals’ “Ternovker Sher” (recorded 1997) and Dave Tarras’s “Ternovker Sher” (recorded ca. 1945).⁵:

<http://digital.library.wisc.edu/1711.dl/Conney2007.RubinAudio>



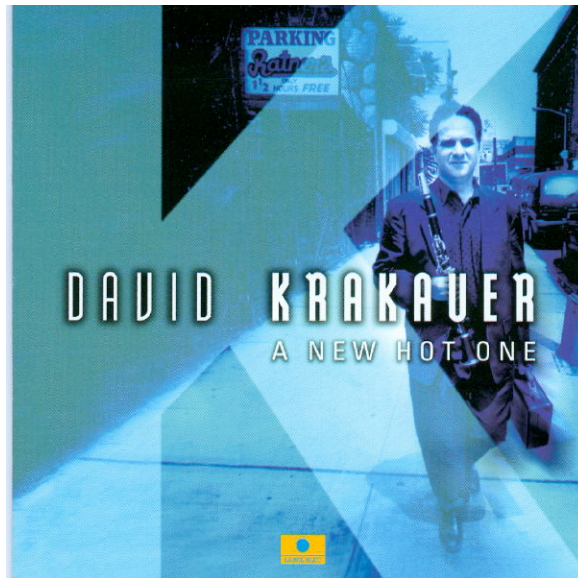
CD Cover, Alicia Svigals 'Fidl.' Image courtesy of Traditional Crossroads

Pairing the revival versions of Brandwein and Tarras repertoire with the original recordings is a useful tool in revealing aesthetic differences between the klezmer tradition that Brandwein, Tarras and their cohort represented and the music of the contemporary klezmer revival. Comparing, for example, Svigals' rendition of Dave Tarras' "Ternovker Sher" from 1997 with the original recorded by Tarras around 1945, some of the key differences between the two versions are the slower tempo and more ornate melodic playing of Svigals. She terms this "hyper-" or "x-treme" ornamentation:

I discovered the ornaments and then I went nuts with them. And I think everybody did, because we were doing more than playing music. We were making a statement. We found this language ... There was an extra layer of motivation on there (Interview A. Svigals, 2007).⁶

As folklorist Barbara Kirshenblatt-Gimblett has pointed out, "While klezmer revival suggests the primacy of recovery, initially a copying of what can still be heard on old records and from elderly musicians, 'it is the copying that originates,' [my emphasis] as [anthropologist] Clifford Geertz has so aptly stated, even in the case of meticulous musical reconstructions".⁷ Alicia herself comments:

I developed a style that was about a half clarinet, a quarter Greek ... and then a quarter me. ... I don't believe in authentic, really. You can't sound like that old generation, 'cause you're not them. They've got a magic, but now I realize that we've got a magic, too. I always lamented, ah "we almost sound like them, but there's a magic and we never capture it". But now that we're twenty, thirty years on, I went back recently and listened to the first demo tape the Klezmatiks made, and it's like, wow, we had a magic. We didn't know it at the time. It's different from what we were emulating (Interview A. Svigals, 2007).



CD Cover, David Krakauer, A New Hot One. Image courtesy of Label Bleu.

Clarinetist David Krakauer (b. 1956), like me, came to klezmer after conservatory training and a career in classical music. He became interested in klezmer music in the late 1980s and started to perform with local New York klezmer bands like the Klezmeydlekh.⁸ Since I was already an established klezmer specialist by that time, Krakauer came and took a lesson on style from me and attended KlezKamp.⁹ Krakauer launched his career as a klezmer player by joining the popular six-piece crossover band The Klezmatics in 1989. He remained in the group until 1995, when he formed his own group, the Krakauer Trio, now known as Klezmer Madness. The latter put his clarinet playing front and center and has become particularly popular in France, where he records. Krakauer bases his klezmer style almost entirely on that of Tarras and Brandwein:

I had heard Dave Tarras in 1979 in ... concert down on Grand Street It made a huge impression on me ... Somehow when he played the first notes of his doina [a Romanian shepherd's lament] I got goosebumps, it was just so moving and so powerful and again, [it was] that thing that I always gravitated toward, this unusual kind of a sound, this very distinctive, non-classical, non-Western sound really. ... I think that I've always been very interested in timbral sculpture... . So that then when I started listening to Tarras and Brandwein more closely, it was just always wonderful to hear them, and take them as my main influence in klezmer and main source material ... (Interview D. Krakauer, 2008).

To this, Krakauer adds a layer of high energy freneticism to the mix, making use of alternate fingerings and other extended techniques borrowed largely from new music.¹⁰ He combines it with an instrumentation including electric guitar, electric bass and sampled sounds, infusing the music with the energy of various African-American forms including jazz, R&B and hip hop.¹¹

I started to work with musicians who were mainly ... either jazz musicians or avant-garde musicians, but we would play klezmer tunes and do our treatment. ... But then I started to bring in more and more of my own songs ... compositions that sort of teeter on this edge of klezmer/not klezmer (Interview D. Krakauer, 2008).

In Krakauer's "A New Hot One" from 2001, he has composed a new melody based on the formal and modal structure of Brandwein's classic 1923 recording, "Der Heyser Bulgar" (The Hot Bulgar), comparable compositionally to the bebop tunes such as Charlie Parker's "Ornithology" (based on the harmonic structure of the standard, "How High the Moon" by Morgan Lewis) and Miles Davis' "Donna Lee" (based on James Hanley's "Indiana")¹²:

... I basically used the grid of the "Heyser Bulgar" and then just wrote my own song, but was thinking very disjunct kind of lines. So I wanted it to sound very different from a traditional klezmer song (Interview D. Krakauer, 2008).

Audio clips of David Krakauer's "A New Hot One" and Naftule Brandwein's "Der Heyser Bulgar":

<http://digital.library.wisc.edu/1711.dl/Conney2007.RubinAudio>

In "A New Hot One," however, Krakauer stays much closer to the Brandwein original than Davis, Parker and the other bebop composers did to the original melodies on which they were drawing, so that a less obviously radical transformation has taken place compositionally.¹³

Stylistically, Krakauer's playing is characterized by both an exaggeration of klezmer ornamentation and timbre, as well as by the introduction of a frenetic quality not present in the original in the same way.¹⁴ The basic form followed is a straight performance of the melody (0:13–2:59), followed by a lengthy improvisation section featuring first the drummer (3:00–5:29) and then the clarinet (5:29–6:16). From then until the ending section, the tune is reintroduced, this time interestingly borrowing melodic fragments from Brandwein's original in a kind of A–B–A–prime format. The drum solo represents the introduction of a largely jazz aesthetic, reminiscent also of the kinds of 1960s rock drum solos such as Ginger Baker's "Toad".¹⁵ The clarinet solo is in a kind of "freaky" rock style comprising frenetic high notes in duet with guitar (including feedback).

Here, Krakauer – and numerous of the klezmer revival bands incorporating improvisatory solos into their arrangements and compositions – follows the tried and true A–B–A jazz format of "head" (tune) – improvisation – head. What differentiates Krakauer's performance here, and those of many of the other groups attempting a syncretic mix of klezmer with jazz, is that the head section is usually performed in a "klezmer" style, whereas the improvisation often borrows at least the aesthetic feel of jazz, often abandoning traditional klezmer timbre and melodic usage altogether.¹⁶ Perhaps the biggest difference here to most jazz performances is the much simpler harmonic structure of the klezmer compositions. The improvisations tend to take place over a very simple progression, sometimes even comprising only a single chord. In that sense, they bear more resemblance perhaps to modal jazz and jazz fusion than to earlier styles. The melodic improvisation is often based largely on the so-called freygish modal scale with its characteristic augmented second between the second and third scale degrees, which elicits associations not only with Jewish, but also Balkan and Middle Eastern musical styles.¹⁷

An interest among many contemporary klezmer musicians in the eastern European klezmer heritage was present practically from the beginning of the klezmer revival, signalled by the release in 1979 of clarinetist and mandolinist Andy Statman

and tsimbalist Zev Feldman's LP Jewish Klezmer Music.¹⁸ After a period of relative dormancy, the more recent interest in this heritage appears to have been influenced in particular by the release of my CDs, Bessarabian Symphony (1994) and Beregovski's Khasene (1997), Budowitz's Mother Tongue (1997), as well as the violin-oriented recordings Fidl by Alicia Svigals (1997) and In the Fiddler's House, the 1995 PBS Great Performances documentary and CD featuring violin virtuoso Itzhak Perlman.¹⁹ While the approaches of the groups varied, the one commonality was an appreciation for and use of 19th and early 20th century repertoire from eastern Europe, whether gathered from old 78 rpm recordings, from the print publications of Soviet-Jewish ethnomusicologist Moyshe Beregovski, or from contemporary field recordings with musicians performing remnants of pre-Holocaust repertoire.²⁰ Around the same time, in the mid-1990s, the Soviet Jewish emigré clarinetist German Goldenshteyn (1935-2006) from Moldova emerged in Brooklyn with a handwritten tune book containing some 800 melodies, many of which were not known in this country.²¹ Despite the language barrier, he displayed a willingness to teach his repertoire to the younger generation of musicians, which made him a favorite at klezmer workshops such as KlezKanada and KlezKamp from the late 1990s until his death two years ago.²²



Pete Rushefsky in Budapest with Joel Rubin Ensemble, January 2006. Photo courtesy of Anastasia Chernyavsky.

Pete Rushefsky (b. 1970) is a revivalist of the tsimbl, a trapezoid-shaped eastern European hammered dulcimer favored and popularized by Jewish klezmerim from at least the 17th century onwards. Its use in klezmer music in eastern Europe diminished during the 19th century, although the instrument was still part of a number of klezmer ensembles in regions such as East Galicia up until the German invasion in June, 1941.²³ Rushefsky became involved in the klezmer scene in the mid-1990s after years of experience in blues and other American vernacular traditions, attending KlezKamp and KlezKanada.²⁴ He now teaches at several klezmer camps and performs with many of the leading klezmer players, including Svigals, violinist Steven Greenman, flutist Adrienne Greenbaum, clarinetist Michael Winograd, and myself.²⁵ As Rushefsky describes it,

I think there's more layers that people are drawing from now. ... I got in when there was becoming this critical mass of work in terms of the European repertoire. ... And so I think there were more and more people getting into this kind of European, more string-based music. ... That was being seen as this new kind of alternative repertoire. ... I think people just got tired of the old repertoire. So German represented a big source of new tunes. ... The Beregovski repertoire preserves the non-dance material, which for me ... is more interesting, and ... German's repertoire, ... [is] very tinged with Balkan music and connected to that, it's very connected to Turkish music in its distant strands, so it's a very exciting kind of stew of music that had a lot of appeal. It's more of an ensemble music (Interview P. Rushefsky, 2006).

An additional factor identified by Rushefsky is the perceived loss of spirituality and Yiddish cultural connection, not just through immigration, but perhaps even more so through the moving away from traditional (orthodox) Judaism and the Yiddish language in America.²⁶ He points out:

This interest in going back and not being an American, this is a way of being Jewish and putting the Americanisms aside or redefining what a Jew means in this time, and it's away from assimilation so it's going back and exploring spirituality which has been lost ... if you grew up in a Reform or Conservative synagogue, pretty much lost in your experiences in going to services. ... For me, and to the people now, there isn't that living connection to the Old Country ... So it's all just recordings and mythology. In that sense, maybe we don't see Tarras being as connected to the Old Country as you did, because you grew up with people who had made that transition ... so now maybe that's one reason people are less interested in Tarras and Brandwein and the American klezmer, and more interested in this European klezmer, the kind of mythology of the European klezmer (Interview P. Rushefsky, 2006).

Clarinetist and composer Michael Winograd (b. 1982) is perhaps the foremost representative of the younger generation of contemporary klezmer musicians to have emerged in recent years. Most such players have trained at annual workshops such as KlezKamp and KlezKanada, where they have learned partly from older representatives of the klezmer tradition born in the United States and Europe, and partly from (older) revivalists who form the majority of the staff at such workshops. Winograd became interested in klezmer as a teenager on Long Island and began attending KlezKamp and studying with revivalists Matt Darriau of the Klezmatics and Andy Statman, studying later at the New England Conservatory. He considers klezmer to be his first musical language.

Dave Tarras' stuff, that gave me a ton to work on. Number one, he's a great writer, that alone, just in terms of composing, he invented a style. ... Tarras played so much of his own music. It's funny that so many try to replicate him yet so few people try to replicate him in the way. It seems so natural to play your own music.... Everyone considers Dave Tarras to be traditional klezmer, yet especially by the time he was with the trio, [he was] doing so much strange and original stuff. ... I do try to play as much of my own stuff as possible. Because a lot of it is very traditional. I still consider it traditional, even though it's my tunes. ... I work very hard to write it so that it works in traditional forms, traditional melodic tendencies. So I do work on that a lot (Interview M. Winograd, 2006).²⁷

Audio clip of “Patriot Bulgars” (Winograd), from the self-produced CD Bessarabian Hop (2007): <http://digital.library.wisc.edu/1711.dl/Conney2007.RubinAudio>



CD Cover, Michael Winograd, Bessarabian Hop. Image courtesy of Michael Winograd.

The “Patriot Bulgars” is a new composition by Winograd from the self-produced 2007 CD, Bessarabian Hop. An entirely new composition, the “Patriot Bulgars” follow closely the form of the American Jewish bulgar dance of the 1940s and 1950s, so much so that the listener would not necessarily know that it had been newly composed had they not read the credits. “That’s certainly what I’m going for,” he says:

When I was making that record, ... when I was ... writing all that stuff, I wasn’t thinking of any real outside sources, I was actually just trying to write tunes that seemed to fit the style pretty well (Interview M. Winograd, 2008).

Winograd wrote the “Patriot Bulgars” specifically with the playing of his teachers, American-born clarinetist Sid Beckerman (1919–2007) and Goldenshteyn. Still, his neo-traditional compositions and performance style bring in outside influences in subtle ways, such as the use of a wider range of dynamics, tone colors and pitches on the clarinet, and more interplay between ensemble members, as well as the incorporation of occasional flavors of non-Jewish musical traditions from eastern Europe, such as Romanian and Bulgarian. Winograd comments,

I’m more interested in an ensemble’s natural sound, as opposed to making lots of people dance and go nuts, you know, it’s not my goal. ... I’m not so sure if [the non-Jewish eastern European influence is] a direct thing or just the fact that all the people who I’ve played with have put those influences in themselves and that’s sort of just where it’s gone (Interview Winograd, 2008).

Most notably, perhaps, Winograd manages with Bessarabian Hop to seamlessly weld American and European klezmer influences: here the modal sophistication and notiness of the late Tarras and post-Tarras American aesthetic meets both the post-Holocaust Soviet Jewish-Moldavian sensibility of German Goldenshteyn and that of the

pre-Holocaust European past as represented by the sound of the poyk, a Turkish-style bass drum with mounted cymbal. On most of the other tunes on the CD, the timbre of Pete Rushefsky's tsimbl is also to be heard.

To conclude, the decision to favor klezmer repertoire of a particular era, region or style, whether it be Brandwein, Tarras or their American contemporaries, the competing repertoires from eastern Europe, or newly composed pieces, is multifarious. Musicians sift through a complex web that is part musical-aesthetic, part identity-oriented and ideological, and part mythological. Performance decisions involve invoking binary opposites such as: European versus American; Jewish versus pan-eastern European; assimilated versus non-assimilated; old-fashioned versus modern; the use of a musician's own compositions versus reinterpreting traditional repertoires; dance versus non-dance; winds versus strings as the predominant sound; and solo versus ensemble. An additional decision is whether to perform repertoire learned from recordings, sheet music, "authentic" living tradition bearers, other revivalists, or from one's own pen. All of these decisions are also influenced by the musician's age, land or region of origin, ethnic and religious heritage and orientation, as well as training and choice of instrument, among other additional factors.

As disparate as the musical approaches of Svigals, Krakauer and Winograd are, all seem to point to an approach that attempts on some level – whether timbrally, structurally, or stylistically – to synthesize elements of the classic eastern European and American klezmer traditions. The results point to the emergence of a quintessentially contemporary American Jewish spin on the klezmer tradition that, to paraphrase Pete Rushefsky, serves to redefine for them what it means to be a Jew in this time.²⁸

Notes

¹ During the 1920s, the musical performance style and repertoire of the two performers were strikingly similar (Joel E. Rubin, *The Art of the Klezmer: Improvisation and Ornamentation in the Commercial Recordings of New York Clarinetists Naftule Brandwein and Dave Tarras 1922–1929*, Ph.D. thesis, City University of London, Department of Music, 2001/UMI: 2003, esp. chapters 6–8). From the late 1930s onward, Tarras evolved a unique and personal style in his work that revolutionized Yiddish dance music in America, influencing the generation of American-born klezmer musicians born in the 1910s and 1920s.

The revival of Tarras and Brandwein material in Israel is beyond the scope of this paper. I have touched upon this subject in Joel Rubin, *Rumenishe shtiklekh (Romanian pieces): Klezmer Music among the Hasidim in Contemporary Israel*, *Judaism* (Issue 185, Volume 47, Winter 1998): 12–23.

I thank my University of Virginia colleague Michelle Kisliuk as well as Pete Rushefsky for their detailed comments to this paper. Additional comments were made by UVA visiting scholar Ama Oforiwa Aduonum, as well as our graduate students Julia Cook, Wendy Hsu, and Maria Guarino. Versions of it have been presented at the Society for Ethnomusicology's 2008 annual conference, the Music Department Colloquium at the University of Virginia, and the Jewish Studies Workshop at the University of Virginia, and I thank my colleagues too numerous to list here for the lively discussions that ensued.

² Mark Slobin refers to the “Tarras–Brandwein canon” (Mark Slobin, *Fiddler on the Move: Exploring the Klezmer World*, Oxford and New York: Oxford University Press, 2000: 130).

³ Naftule Brandwein, “A hora mit tzibeles,” Columbia Co 8073–F, recorded New York, April 1925; reissued on the CD *Naftule Brandwein: King of the Klezmer Clarinet*, Rounder CD 1127, 1997.

Discographical information on pre–1942 recordings is from Richard Spottswood, *Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States. 1893 to 1942*, Urbana: University of Illinois Press, 1990.

⁴ Granted, the results at present are impressionistic. A more empirical study will form the basis of a larger project.

⁵ Alicia Svigals, “Ternovker Sher,” from the CD *Fidl, Traditional Crossroads* CD 4286; Dave Tarras, “Ternovker Sher,” reissued on LP *Music of the Jewish People Featuring Dave Tarras Orchestra and the Allen Street Gypsies*, Colonial Records LP–120. The original 78 rpm recording was released for both a Greek and Jewish audience. The Greek version was “Zília (Zilia – Jealousy) – Hasapiko,” Standard F–9001A; the Yiddish version was released as “Ternovker Sher,” Standard F–8003.

⁶ Slobin noted an “almost obsessive interest in the little twists and turns, sighs and trills, of klezmer performance” among the klezmer revivalists he studied in the mid– to late 1990s (Slobin, *Fiddler on the Move*: 99).

⁷ Barbara Kirshenblatt, Gimblett, *Sounds of Sensibility*, *Judaism* (Issue no. 185, vol. 47, no. 1, Winter 1998): 56.

⁸ Klezmeydlekh, the first all-woman klezmer band in North America, was fronted by singer Janet Leuchter. Krakauer became the honorary male member of the group.

⁹ In 1985, Henry Sapoznik of the YIVO Institute for Jewish Research in New York launched the first week-long Yiddish Folk Arts Program, which immediately became nicknamed “KlezKamp” due to its heavy emphasis on klezmer and Yiddish music and dance traditions. KlezKamp has been under the auspices of Sapoznik’s not-for-profit organization, Living Traditions, since 1994 (http://www.livingtraditions.org/docs/index_kk.htm; last consulted November 28, 2008). I was on faculty there from 1985 to 1991.

¹⁰ Reviewer Ari Davidow characterized this style as “macho” (<http://www.klezmershack.com/bands/krakauer/madness/krakauer.madness.html>; last consulted November 28, 2008).

¹¹ Krakauer has collaborated with Canadian rap artist DJ Socalled (Josh Dolgin) since the early 2000s. Among their recent projects is Abraham, Inc. which includes a third collaborative musician, funk trombonist and arranger Fred Wesley, formerly of James Brown’s band (<http://www.bernsarts.com/abraham/abraham.html>; last consulted November 28, 2008).

¹² David Krakauer and Klezmer Madness, “A New Hot One,” from the CD of the same name, Label Bleu LBLC 6617, 2001; Naftule Brandwein, “Der heyser bulgar,” Victor Vi 73895, recorded New York, May 10, 1923; reissued on the CDs Yikhes (Lineage): Early Klezmer Recordings 1911–1939 From the Collection of Prof. Martin Schwartz, Trikont CD US-0179, 1991/95, and Naftule Brandwein: King of the Klezmer Clarinet.

¹³ The “Heyser Bulgar” melody was already well-established in the klezmer repertoire at the time Brandwein recorded it. See Joel E. Rubin, Heyser Bulgar (The Spirited Bulgar): Compositional process in Jewish-American dance music of the 1910s and 1920s, in: *Jüdische Musik und ihre Musiker im 20. Jahrhundert*, ed. Wolfgang Birtel, Joseph Dorfman and Christoph-Hellmut Mahling, Schriften zur Musikwissenschaft, Mainz: ARE Musikverlag, 2006: 361–80 for a discussion of the origins and development of the “Heyser Bulgar” tune.

¹⁴ On stylistic exaggeration in klezmer revival performances of hasidic repertoire, see Joel E. Rubin, The Reincarnation of a Genre: Representations of Religious Symbolism in the Transnational Klezmer Movement, unpublished paper presented at the annual conference of the Society for Ethnomusicology, 2004.

¹⁵ “Toad” (Ginger Baker), The Cream, Fresh Cream, Atco LP 33206, 1966.

¹⁶ On the usage of this same A-B-A form in earlier Yiddish-American novelty numbers, see Joel E. Rubin, “Like a string of pearls”: Brass instruments in Jewish instrumental klezmer music, in: *Studies in Jazz 58. Early Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions*, ed. Howard T. Weiner (series editors Dan Morgenstern and Edward Berger, Institute of Jazz Studies, Rutgers – The State University of New Jersey), Lanham, MD: Scarecrow Press, 2009: 77–102.

¹⁷ The basic octave scale of freygish on D would be D–Eb–F#–G–A–Bb–C–D.

¹⁸ Andy Statman and Zev Feldman, *Yidishe klezmer muzik/Jewish Klezmer Music*, Shanachie Records LP 21002, 1979.

¹⁹ Joel Rubin and Joshua Horowitz, *Bessarabian Symphony: Early Jewish Instrumental Music*, Schott Wergo CD SM 1606–2, 1994; Joel Rubin Jewish Music Ensemble, *Beregovski's Khasene (Berevovski's Wedding): Forgotten Instrumental Treasures from the Ukraine*, Schott Wergo CD SM 1614–2, 1997; Budowitz, *Mother Tongue/Mame-loshn: Music of the 19th Century Klezmerim/Klezmer–Musik des 19. Jahrhunderts*, Koch International CD 3–1261–2 H1, 1997; Svigals, Fidl; Itzhak Perlman, *In the Fiddler's House*, EMI Angel CD 55555, 1995.

A more complete list of groups involved in the pioneering of this new neo-traditional, eastern European-influenced style would include Khevrisa, the Chicago Klezmer Ensemble, Veretski Pass, Deborah Strauss and Jeff Warschauer, violinist Steven Greenman, flutist Adrienne Greenbaum, Brave Old World, and clarinetist Michael Winograd.

²⁰ See, for example, Jeffrey Wollock, *European Recordings of Jewish Instrumental Folk Music, 1911–1914*, *Association for Recorded Sound Collections Journal* 28(1)(1997): 36–55; Moshe Beregovski, *Jewish Instrumental Folk Music: The Collections and Writings of Moshe Beregovski*, trans. and ed. M. Slobin, R. Rothstein and M. Alpert with annotations by M. Alpert and foreword by I. Zemtsovsky, Syracuse: Syracuse University Press, 2001; *Muzsikás, Mármaros – The Lost Jewish Music of Transylvania*, Hannibal/Rykodisc Europe CD HNCD 1373, 1993; and Frelik, *Sher un Khusidl: Brass bands from Podolia, Klezmer and other Jewish Music*, Field Recordings from the Phonogrammarchiv of the Austrian Academy of Sciences, Vol. 1, Extraplatte CD EX-PHA001, 2006.

²¹ In a personal communication from the mid-1990s, Goldenshteyn explained that he was not a descendent of a klezmer family, nor had he grown up with familiarity of the klezmer tradition. The klezmer profession as it had developed in Imperial Russia

essentially came to an end in the Soviet Union after the Revolution due in large part to the upheavals of World War I, the Russian Civil War, and the general anti-religious campaigns of the Soviet period. It appears that the surviving members of klezmer families either went into classical or mainstream entertainment music, or they reverted to their secondary professions of barber, tailor, shoemaker and the like. Nevertheless, Jewish orchestras did reappear after Stalin's death, but unofficially. They do not appear to have been descendents of klezmer families, however. They performed primarily at Jewish weddings in the Ukraine, Moldavia and other regions with large Jewish populations, and were sometimes known as "tamada," a term referring to a toastmaster at festivities such as weddings. Their repertoire included traditional klezmer tunes, as well as popular Yiddish folk, thieves' and theater songs, Israeli tunes, and American popular songs and dances (Charleston, etc.). Many of the specific klezmer stylistic elements [from the pre-Soviet period] were forgotten, however. Several of these clarinetists emigrated to the US since the 1970s, including Boris Legun (to Los Angeles (from Kiev), and German Goldenshteyn (b. 1934) to New York (from Mogilev-Podolsk, Ukraine. Joel E. Rubin, "Im Zentrum eines alten Rituals": Die Klarinette in der Klezmer-Musik ("In the midst of an ancient ritual": The Clarinet in Klezmer Music), in: *Faszination Klarinette*, ed. Conny Restle and Heike Fricke, Munich/Berlin: Prestel Verlag/Musikinstrumenten-Museum, 2004: 219-230, based on a personal communication from Dr. Tobias Shklover, April 5, 1998).

Nevertheless, the existence of musicians such as Goldenshteyn and Legun called into question monolithic or essentialist definitions of klezmer music and repertoire and served to broaden our understanding of the tradition. See also Joel E. Rubin and Rita Ottens, *Shalom Comrade!: Yiddish Music in the Soviet Union 1928-1961*, ausführliche Textversion/extended text version, http://www.rubin-ottens.com/Shalom_Comrade.pdf (last consulted November 28, 2008); *Shalom Comrade!: Yiddish Music in the Soviet Union 1928-1961*, Schott Wergo CD SM 1627-2, 2005.

²² If anything, Goldenshteyn's influence has continued to grow since his death through the publication of CDs and sheet music documenting his repertoire. See, for example, the CD documentation *German Goldenshteyn: A Living Tradition*, New York: Living Traditions, 2007 and the book of sheet music, *From the Repertoire of German Goldenshteyn*, New York: Living Traditions, 2007. Prior to his death, Goldenshteyn had self-published three books of sheet music culled from his repertoire.

²³ See, for example, Walter Zev Feldman, *Remembrance of Things Past: Klezmer Musicians of Galicia, 1870-1940*, Polin: Studies in Polish Jewry, vol. 16, Oxford/Portland, Oregon: The Littman Library of Jewish Civilization, 2003: 29-57.

²⁴ In the years following, the success of KlezKamp spawned a number of similar klezmer and Yiddish music workshops in various countries. KlezKanada, which takes place near Montreal for a week every August, was founded in 1996 (<http://www.klezkanada.org/>; last consulted November 28, 2008).

²⁵ Rushefsky's involvement in klezmer also brought about a career change, as he traded in a career in health care administration for arts administration, taking over the executive directorship of the non-profit Center for Traditional Music and Dance in New York in 2006.

²⁶ Further aspects brought up by Rushefsky were the emergence in recent years of a Yiddish dance revival as well as of a parallel klezmer revival scene in the former Eastern Bloc, in particular in the former Soviet Union. The dance revival has impacted the types of events significantly, as klezmer dance workshops have become an important part of festival, workshop and community events. This obviously influences the choices of repertoire on the part of the musicians, and the repertoire of German Goldenshteyn in particular appears to have found its niche there as well. The involvement of musicians from the former Soviet Union at workshops such as KlezKanada has brought musicians into the fold who, although they did not grow up with traditional klezmer music, have a particular musical-aesthetic affinity which has been shaped by hearing traditional musics of the eastern European Jews' former co-territorial neighbors. Their involvement has perhaps helped to infuse the movement with a more "Eastern" sound.

²⁷ Winograd recently formed the Tarras Band together with trumpeter Ben Holmes and pianist Pete Sokolow to perform exclusively Tarras repertoire (<http://www.myspace.com/tarrasband>; last consulted November 28, 2008).

²⁸ Certainly the Americanist impulses of musicians and groups such as trumpeter Susan Watts, Shtreiml, the Klez Dispensers and Michael Winograd will insure that the Tarras and Brandwein legacy is carried forward.