CHASING YIDDISHKAYT:
A CONCERTO IN THE CONTEXT OF KLEZMER MUSIC

A Monograph
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ABSTRACT

Chasing Yiddishkayt: Music for Accordion, Klezmorim Concertino, Strings, and Percussion is a four-movement composition that combines the idioms of klezmer music with aspects of serialism. I aimed to infuse the piece with a sense of yiddishkayt: a recognizable, rooted Jewishness. In order to accomplish this goal, I based each movement on a different klezmer style. I used the improvisatory-style of the Romanian Jewish doina as the foundation for Movement 1. For Movements 2 through 4 I selected tunes from the 1927 Hoffman Manuscript—a fake-book assembled by Joseph Hoffman in Philadelphia for his son, Morris—as the starting point in my process, and also for the generation of pitch material. Each movement places the tunes in a different serialist context through the use of abstraction, manipulation and regeneration. The orchestration of the composition is designed as a modified a concerto structure that alternates between featuring the accordion and contrasting the klezmorim concertino (fiddle, clarinet, trumpet, trombone, tuba, and accordion) with the orchestra. Depending on the context, the percussion section functions as part of the concertino and the orchestra.

In the monograph, I place the composition in a historical and musical context. In Chapter 1, I trace my travels to Kraków, Poland for the Jewish Culture Festival, where I began to explore and understand the intricate language of this music. In Chapter 2, I provide a summary of the history of klezmer music by looking at it through the context of a musical style that has developed across regional and cultural boundaries, and has drawn influences as far and wide as the Turkish maqam system in Constantinople, to the Moldavian Roms (Gypsies), to czarist Military bands, to jazz and swing, and to rock and roll. I conclude the chapter with a brief survey of four contemporary klezmer musicians
of the new generation. In Chapter 3, I look at the modal structure of klezmer music. I used the work of Joshua Horowitz as the starting point for my research on various modal progressions and tetrachords. I then applied this research by analyzing a set of thirty freilechs in the Hoffman manuscript. In Chapter 4, I present an analysis of my composition as well as historical background for the tunes that I used as source material. I outline my future research goals in Chapter 5.
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I must first thank my advisor, Matthew Greenbaum, whose ear for music has made my compositions what they are today and whose eye for editing has been endlessly patient. I am in debt to Joshua Horowitz for his unfailing mentorship, to Dan Blacksberg for including me in his community and encouraging me to push the boundaries of the music as far as I could take them, and to Elaine and Susan Hoffman Watts for the use of the Hoffman manuscript and for their warmth and kindness. Thank you to Hankus Netsky for his generosity in sharing his forthcoming book, *Klezmer Philadelphia*, to Sonia Gollance, for being my faithful expert in Yiddish and all things Jewish culture, and to those who have guided me as a novice klezmer, especially Lauren Brody, Steve Weintraub, Deborah Strauss, Jeff Warschauer, Sanne Möricke, and Frank London. I am grateful for my composer friends at Temple University for their willingness to go along with my crazy ideas, especially Annie Neikirk, Ryan Olivier, David Carpenter, Adam Vidiksis, James Falconi, Kento Watanabe, and Andrew Litts. I have had a continued wealth of support from the Music Studies faculty, especially Maurice Wright, Richard Brodhead, Cynthia Folio, Steven Zohn, Michael Klein, Steven Willier, David Canata, and Jeremy Gill. I am ever appreciative of my dear friends for their love and support, especially Dustin, Mengsen, Michael GW, Woods, Missy, Conrad, the gentlemen of Mercury Radio Theater, and my sister, Carrie Ann Alford. I cannot thank my parents, Tom Alford and Linda Leitch-Alford, enough for always encouraging my love of music and education. And finally, Kurt Alford-Fowler, who has schlepped my gear to Europe and Kerhonkson, NY, listened to my ideas, proofread my manuscript, suffered through MIDI renderings of my score, insisted that I never give up, and loved me eternally.
DEDICATION

For Elaine, Susan, Dan and Josh

Without whom this research would not have been possible.
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CHAPTER 1
INTRODUCTION

Kazimierz and the Jewish Culture Festival

In July of 2011, I ventured to the Jewish quarter of Kazimierz in Kraków, Poland for the 21st annual Jewish Culture Festival. The trip was designed to study klezmer music for the purpose of preparing to compose a concerto based in klezmer music. My original intention was to write an accordion concerto that would incorporate klezmer idioms into my writing. In my initial study of the music, I found a rich tapestry that I was unable to decipher on my own. I was also confronted with concerns about cultural appropriation or even simply misusing the music. As someone who was raised with a deep respect for Judaism, I had a desire to understand the world of klezmer as it fits into the fabric of Jewish culture before applying it to my music.

Before my trip began, I became acquainted with Daniel Blacksberg, a Philadelphia-based trombonist who was educated at New England Conservatory and has spent most of his life immersed in the klezmer community. Throughout my research, Blacksberg has been my gatekeeper into this world. He not only introduced me to many of the people who would guide my journey, he has encouraged me to play music with them and has been a faithful proofreader of my score, as well as one to always challenge me to push the klezmer idiom further and make it my own.

During my experience in Kazimierz, I participated in master classes which provided my first taste of the core structure of the music, I participated in the community through meals, concerts and late night jam sessions in the basement of the Kazimierz bar, Alchemia, and I wandered through the streets of a neighborhood that had been at one time teeming with Jewish life and music that was silenced by the Holocaust.
I participated in three main classes during my time at the festival, two of which were based in the performance of the music, the third a daily dance clinic. While the music classes were useful in a basic sense, I struggled to completely process all they had to offer. As a classical musician, my brain has been trained to understand music through sight. Klezmer, however, is an oral tradition; one that is best understood and transmitted through learning by ear and so it is usually taught by rote memorization of tunes. An additional impediment was that I was learning a new instrument. I had purchased an accordion for my trip, and while I was able to pick out some of the melodies on the piano keyboard side of the instrument, I was lost navigating the left-hand buttons, which instead of following a chromatic structure as I was used to on the piano, follow the circle of fifths with accompanying major, minor, dominant and diminished chords. What I was able to grasp, however, was the feel and the spirit of the music. In my first music class with Deborah Strauss and Sanne Möricke we learned through dancing. We learned that the pull of the music leads to the ever-present downbeat in the next measure and also that the end of each phrase often pushes toward the beginning of the next. The teachers demonstrated this concept by placing us into pairs and instructing us that when dancing, one partner walks forward while leaning into the partner while the partner pulls back. At the end of the phrase the momentum changes direction and the motion happens in reverse order. This push toward the next phrase is often accompanied by the gesture shown in

1 Further details on the construction of the accordion are be provided in Chapter 4.
Figure 1.1, which is played by the middle layer of instruments—typically the trombone, accordion, piano or *secunda* fiddle.²

![Figure 1.1 Phrase Turnaround Gesture](image)

In the afternoon dance clinics with Steve Weintraub, I was able to integrate this feeling fully by learning the different dance forms that would be used at a wedding celebration. Each class had a live band and 40-50 Polish and international participants of different skill levels that came together to learn more about the dance.

Each night of the festival I enjoyed dinner with my new friends, followed by concerts. While these were excellent opportunities to enrich relationships and absorb the klezmer music style, it was the nightly jam sessions at Alchemia that captured my imagination and transplanted the style of the music into my subconscious. The first night, I arrived at the club around midnight and sheepishly knocked on the backstage door to say hello to Dan Blacksberg. He quickly welcomed me in, offered me a drink and introduced me to everyone that I had not yet met. It was there that I got to know some of the legends of the klezmer revival. Fortunately, I was too new to the scene to understand their significance and was free from nerves that would normally have inhibited me.³ I

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³ After our time in Kraków, my husband and I traveled to Berlin where we visited the Jewish Museum. There was an exhibit on “Radical Jewish Culture” in which many of the
learned quickly that while there was a house band for the week, Daniel Kahn and the Painted Bird, the format for stage play was more of a free-for-all. Paul Brody, a Berlin-based, jazz-klezmer trumpet player, skillfully coordinated a mixture of klezmer, free jazz and chaos. It was exactly what I was looking for to inspire my composition. As the evening progressed, after enough musicians had encouraged me to play, and I had enjoyed sufficient proportions of Zubrowka, which gave me the courage to participate, I hesitantly stepped on the stage during one of the more chaotic sections, sat down at the piano, and melded my own frantic improvisations with the group. I promptly stepped away as soon as the music returned to traditional klezmer, as I was not yet familiar enough with the style. Throughout the week, as my understanding of the form grew, I was able to contribute more and had the pleasure of sharing the stage with Stuart Brotman, one of the first contributors to the klezmer revival, and sharing the piano with Frank London, a founding member of The Klezmatics and a collaborator with John Zorn during the beginning of the Radical Jewish Culture movement. The evenings, typically ending around 3 or 4 AM, would close out with the remaining musicians sitting in the back room singing Hasidic nigunim, which are textless melodies that usually used some people with whom we had played during the week were featured. It was a humbling and awe-inspiring moment.

4 A delicious bison grass vodka with a hint of vanilla and spice served ice cold and in a shot glass

5 The klezmer revival will be discussed in detail in Chapter 2.

6 An avant-garde movement founded by John Zorn, which was launched in 1982 in Munich and is continued through his label Tzadik. Ruth Ellen Gruber, Virtually Jewish: Reinventing Jewish Culture in Europe (Berkeley, CA: University of California Press, 2002), 192, 218.
combination of “Yai Dai Dai” and were easy enough to join in and sing along. Every night as I left the club, the sun would be rising and I would wander back to my apartment with nigunim, tunes and rhythms pulsing through my head.

Finally, the story of my experience in the streets of Kazimierz itself is an important one in order to fully understand the meaning of the piece of music that I have composed. As an American who was raised in Chicago, which has a rich Jewish community, I had always had knowledge of the devastation that was wrought upon the Jewish world by the Holocaust. However, nothing could prepare me for the experience of being immersed in the modern Jewish community in the city of mass executions, which was close enough to Auschwitz for you to hire a tour guide. First and foremost, to say that there is a “modern Jewish community” in Kazimierz is an exaggeration. After World War II there remained only six Jews in Kraków. The neighborhood of Kazimierz was once a vibrant hub of Jewish culture and home to sixty-five thousand Jews before the war, and current estimates put the total Jewish population in Kraków at approximately 400 persons. What remains is what Ruth Ellen Gruber has describes as a “Virtually Jewish” community; one in which a sense of Jewishness has been created by non-Jews. Additionally, Gruber classifies Kazimierz as a neighborhood that embodies the Jewish tourism industry with an overtly “Jewish-style” character. For my experience, it was not


so much the kitschy cafés that served Jewish style cuisine or the Stars of David that adorned so many of the walls that connected me to the history of the space. It was instead a connection to the Jews with whom I was forging friendships, the music to which I was becoming connected and on a more ethereal sense, the historical significance of the space that was filled with a spiritual quality that I had rarely before experienced.

As the festival continued, I developed a deep love for the people with whom I was making music and breaking bread, and was struck by the short generational gap between a tragedy of injustice and our current time. The thought occurred to me that if I had known so many of my new friends a short lifetime before, so much would have been different. On the last day of the festival I walked along the southern edge of Kazimierz that is bordered by the Wisla River. Once I crossed the river, I entered into the former Jewish ghetto of Podgorze and the Plac Bohaterow Getta (Polish: Ghetto Heroes Square), which is positioned one block from the Schindler Factory. I found myself standing in the Square, which is now a memorial to those Jews who lived and died in the ghetto. The weight of this experience is not something that can be read about in a book or learned about from a lecture. It was a palatable, emotional, spiritual space. So much so that I felt that I was on holy ground. This weight compelled me to capture this experience and create a piece of music that honors the lives of those who died, but also reflects those who survived, flourish, and create in the present day.

The result of this experience is my concerto, *Chasing Yiddishkayt: Music for Accordion, Klezmorim Concertino, Strings, and Percussion*. The term “yiddishkayt” tends to mean a kind of “Jewishness,” or as Mark Slobin states, “in America [it] implies a
tinge of down-home values and recognizable rootsiness.”

Often during a conversation with a klezmer musician or in a class, I have heard the phrase “that makes it sound Jewish” in reference to an ornamentation, rhythm, melodic line, or harmonic progression. Both in my concerto and in this paper, I have found myself on a journey of chasing after the amorphous quality of yiddishkayt in klezmer music. Slobin describes this as a penumbra, or “the partially shaded region around the shadow of an opaque body.” But how does one capture something that is so nearly intangible? For my composition, I listened to hours of recordings of klezmer musicians from Dave Tarras to The Klezmatics to Daniel Kahn and the Painted Bird. I also used traditional tunes as the basis for my composition. To give the piece a unique Philadelphia flair, I chose the tunes from the 1927 manuscript of local klezmer musician, Joseph Hoffman.

For this paper, my aim was to capture yiddishkayt in a written context. I discuss not only my composition, but place it into the context of klezmer music and through this context, attempt to further the discussion of what exactly makes klezmer music have its “Jewish” quality. In my experience, the formal quantification of what gives klezmer music its soul of “Jewishness” is often resisted. I will discuss this resistance further in the introduction to Chapter 3, but for now it is sufficient to state that klezmer music is by and large a system of tendencies and not of rules. In my research I have read through hundreds of pages

\[\text{\textsuperscript{10}}\text{ Mark Slobin, introduction to } \textit{American Klezmer: Its Roots and Offshoots}, \text{ed. Mark Slobin (Berkeley, CA: University of California Press, 2002), 5.}\]

\[\text{\textsuperscript{11}}\text{ Ibid., 6.}\]

\[\text{\textsuperscript{12}}\text{ I am deeply indebted to Elaine and Susan Hoffman Watts for granting me permission to use these tunes and for providing me with high quality scans of the original manuscript.}\]
ethnomusicological research on the history and implications of style in klezmer music.

In Chapter 2, I apply this research to a survey of the history of klezmer music while showing its path of development as a music that has grown across a wide variety of cultural spaces. This understanding is important both for the historical context of the modal discussion that follows and also in showing that klezmer music is one that has been constantly growing and combining with new forms, all while maintaining its roots.

In Chapter 3, I discuss the modal language of klezmer music in order to demonstrate how it functions as a system. What is lacking in the research is a wealth of technical analysis that outlines what defines klezmer music and how it tends to function. In each of the few analytical articles that I was able to find, there are different terms and definitions for the discussion of the music. There is to-date, no book published solely on the music theory side of klezmer music and no universally agreed upon language for the discussion of it.

As Dan Blacksberg pointed out, this is particularly indicative of Jewish culture in that each person or groups of people will create their own way of describing a topic, as they understand it and universal agreement is not necessarily expected. In Chapter 4, I apply this systematic analysis to my composition and look at it not only as a piece of music that is within the traditions of classical and serialist music, but also one that uses the constructs and modal designs of klezmer music. In Chapter 5, I provide a summary of my research including future steps beyond what I was able to accomplish in this paper.

---

13 Personal conversation with the author, March 13, 2013
A Note on Yiddish and Hebrew Spelling

Much of the research on klezmer music uses any number of spellings of Yiddish and Hebrew words. In this paper, I will use the following format when using a word that has not yet been used:

*Nigunim* (Heb.: wordless melody)

Each subsequent appearance of the word is italicized. Appendix A contains a collection of words used throughout the paper with the corresponding definitions. The spellings of most words are taken from Yale Strom’s text, *The Book of Klezmer*, in which he has referred to the YIVO Institute academic standards as his source. Where additional definitions have been used, I have provided citations as to their source. However, for the spellings of a few of words that are standard in the English language, I have opted to use the more easily identifiable versions. For example, I have used *Hasid*, where Strom used *Khasid*. I have also opted not to italicize “klezmer” and “klezmorim” due to their frequent use. There are two instances in Chapters 3 and 4 where the more widely accepted spellings for tunes does not match the source material. The spelling “*freylekh*” is more commonly used than the one used by Joseph Hoffman, “*freilech.*” In this instance I have used “*freylekh*” in a historical context and “*freilech*” when discussing the Hoffman manuscript. The spelling of “*gas-nign*” is a similar case. In this instance, the source material is found in a collection of tunes titled *The Compleat Klezmer* and is spelled “*Der Gasn-nigun.*”¹⁴ I will use the first spelling in a historical context and the Sapoznik/Sokolow spelling in the context of the specific tune used in my music.

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To qualify music as “klezmer” is to invoke a very broad yet specific genre. The music that we know today had its beginning in the tropes that marked how to sing the Torah and were handed down orally through generations of *khazonim* (Heb.: cantors) beginning in the ninth century B.C.E.\(^\text{15}\) Over nearly three millennia, the music has become an amalgamation of these tropes, Hasidic prayer melodies, Yiddish folk music, non-Jewish Eastern European folk music, military band styles, jazz, soul, bluegrass, rock, and any other music that is in the vicinity of the klezmer musician when he or she\(^\text{16}\) creates the composition. Even the definition of the term “klezmer” has changed broadly over the last several hundred years. The term is a conjunction of two Hebrew words, *kley* meaning “vessels or tools” and *zmer* meaning melody. (“klezmer” is singular, while “klezmorim” is plural.) Transferred to Yiddish, the term klezmer took on the literal definition “vessels of music.” In pre-seventeenth-century Central and Eastern Europe, the term meant a musical instrument, by the mid-seventeenth-century it meant a Jewish musician and by the eighteenth-century it was altered slightly to mean a Jewish folk


\(^{16}\) While there are a few records of women playing klezmer, it is only in the past 40 years that females have come to be accepted as klezmer musicians. For example, Elaine Hoffman Watts told me that even though she was trained as a klezmer drummer by her well respected father, she was not allowed to play klezmer publically until the revival in the 1970s. Conversation with the author, March 3, 2013.
instrumentalist who played primarily Ashkenazic\textsuperscript{17} folk dance music.\textsuperscript{18} Once the klezmorim (Yid.: klezmer, plural) arrived in the United States in the late 1800s, the term was tainted with the idea of womanizing, ill-mannered, ill-bred, drunken behavior of the musicians of the Old World and was therefore dropped altogether from any usage by the musicians wishing to shed their former social stigma.\textsuperscript{19} It was not until the recent history that the term took on the meaning of, “Ashkenazic dance, vocal and melismatic instrumental music.”\textsuperscript{20}

As I will discuss, what is always at the core of klezmer is a kind of \textit{yiddishkayt}, a style that runs through its veins and makes it unique. In response to the overuse of the word “klezmer” to define anything with a tinge of Jewishness during the klezmer revival of the 1980s and 1990s, Frank London writes the following:

\begin{quote}
Musician’s warning: inclusion of an augmented-second interval may lead to your music being labeled “klezmer.” Music that \textit{functions} as klezmer is
\end{quote}

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\textsuperscript{18} Strom, \textit{The Book of Klezmer}, 1.
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\textsuperscript{20} Strom, \textit{The Book of Klezmer}, 1.
\end{flushright}
klezmer. If an eastern European Jewish community needs the lambada at a wedding, then it’s klezmer.21

There already exists a substantial canon of books, articles and dissertations discussing the history of klezmer music in great detail. What I will present below is a historical survey with the purpose of detailing klezmer music’s journey across several cultures and geographic locations and the implications of how the klezmorim’s interactions with musicians of cultures other than their own shaped the music in general. This will provide a context for the discussion of modes in Chapter 3 and the analysis of my own composition in Chapter 4.

The written history of Jewish folk musicians before the eighteenth-century is minimal, as they were not considered worthy of study until the twentieth-century. What researchers have shown is that after the destruction of the Second Temple in 70 C.E., the rabbis banned all instrumental music out of mourning for Zion,22 ending the tradition of the Levites, who were the biblically ordained instrumentalists in the Temple.23 In ancient times, instrumental music was restricted to weddings, playing music for Gentiles, and at a certain few special occasions.24 Additionally, the tradition of Jewish music itself was widespread even before the destruction of the Second Temple. A. Z. Idelsohn, the first to write a comprehensive history of Jewish music history (1929), writes that the music,  

22 Strom, 3.
24 Ibid., 455.
especially song, was preserved through oral tradition and that it was spread throughout the Middle East and Europe. He states that there were Jewish centers in Yemen, Babylonia, Persia, Syria, North Africa, Italy, Spain, Germany (beginning in the fifth century) and Eastern Europe, where their tradition drew from both Germany as well as Eastern influences, or “Oriental communities,” as he refers to them, preferring the older nomenclature of Orient and Occident. While Jewish music itself developed in all of these regions, I will focus the following historical summary on Ashkenazi Jews in Central and Eastern Europe and subsequent developments in the United States, since these are the main locations in which the subgenre of klezmer has developed.

Jewish Instrumentalists in the Middle Ages

Idelsohn’s brief section on klezmorim provides a few details about the early days of Jewish musicians. Throughout the East and West during the Middle Ages, the profession of music-maker had been acceptable practice for Jews; and in some cases, a few were able to rise to the level of performing as court musicians as well as performers in Christian ceremonies. By the fifteenth century, bands of Jewish musicians, sometimes including women, would travel throughout the countryside of Central and Eastern Europe performing at both Jewish and Gentile celebrations. The bands often faced restrictions

25 Ibid., 22-23.

26 Idelsohn’s minute treatment of the topic of klezmer music, 5 pages out of 492, is reflective of the opinion of Moshe Beregovsi, considered widely to be the first significant Jewish ethnomusicologist, who categorized Idelsohn and his colleagues as “bourgeois nationalist researchers” whose task was to find “the true, authentic, ancient Jewish music” and restore and establishing it “in our days.” Moshe Beregovski, Old Jewish Folk Music: The Collections and Writings of Moshe Beregovski, ed. & trans. Mark Slobin, (Syracuse, NY: Syracuse University Press, 2000), 24.
from local governments as well as religious authorities, but continued to travel and perform, and even formed musician guilds in the cities.\textsuperscript{27} Additionally, as Seth Rogovoy notes, “Along with trade and moneylending, music was one of the few professions permitted to Jews by medieval European authorities.”\textsuperscript{28} Thus the European governments created a market in which the klezmer was able to carve out a niche for himself as a professional.

In addition to instrumental music, during the Middle Ages, the tradition of the wandering Jewish minstrel, known in Yiddish as the \textit{shpilman}, helped to bridge the gap between the ghetto and the outside world. These minstrels would often bring secular gentile melodies into the community, which the synagogue congregation would often demand that the \textit{khazonim} incorporate into the services. This practice often met with the disapproval of the rabbis, which subsequently meant that many \textit{khazonim} who disagreed with the rabbis were now itinerant Jewish musicians.\textsuperscript{29}

As mentioned above, the rabbinical authority generally frowned upon instrumental music. However, exceptions were made for certain celebrations and—most importantly—weddings. Weddings were often weeklong affairs, and gentile musicians would often be hired when the celebration coincided with a Sabbath as Rabbinical law forbade playing instruments. Itinerant musicians, both Jewish and Gentile, became part of

\begin{itemize}
\item \textsuperscript{27} Idelsohn, 455-58.
\item \textsuperscript{28} Rogovoy, 23.
\item \textsuperscript{29} Strom, 5-6.
\end{itemize}
the festivities and a wide variety of tunes were introduced, including secular, non-Jewish tunes which reflected the popular dance styles of the day.  

The wedding ceremony and subsequent celebration were the main source of income for Jewish musicians, and is central to their history. From the thirteenth century onward, the role of Jewish musicians expanded beyond simple entertainment to include satire and comedy evolving from simple *shpilman* to *lets* (Heb.: clown, jester, buffoon). This eventually evolved into the *marshalik*, or master of ceremonies and the *badkhn* (Yid.: wedding bard). These roles would often cross over with the duties of the klezmer\(^31\) and survived through the mid nineteenth-century in Central Europe and until World War II in Eastern Europe.\(^32\) The tradition of the *batkhonim* at the Hasidic weddings continued in Brooklyn through the twentieth-century.\(^33\)

### European Klezmer in the Eighteenth and Nineteenth Centuries

*Multifunctional Wedding Music*

The wedding in the grim and harsh life of the Eastern European *shtetl* (Yid.: small town) was a source of celebration for the entire community. It was a time for all to come together, eat and dance. Despite his relatively low *yikhes* (Yid.: pedigree; lineage),\(^34\) the

\(^{30}\) Ibid., 14-16.

\(^{31}\) Ibid, 18-19.

\(^{32}\) Ibid., 38.


\(^{34}\) The idea of *yikhes* runs throughout the general discussion of the klezmer and as Seth Rogovoy notes, it is dependent on wealth but also on education and family lineage. Therefore, the *yikhes* of most klezmorim was low due to their relatively limited education
Klezmer was essential for the wedding celebration. Yale Strom provided several Yiddish sayings that illustrate the importance of klezmorim to the wedding celebration:

- *A khasene on klezer iz erger fun a levaye on trern.* (A wedding without klezmorim is worse than a funeral without tears.)

- *Az tzvay kaptsonim gayen tancn raysn zikh bay di klezmerim di strunes.* (When two paupers go dancing, the klezmorim play harder.)

- *A khasene on klezmer iz erger fun a kale on a nadn.* (A wedding without a klezer is worse than a bride without a dowry.)

- *Az a yesoyme gayt khasene hobsn raysn bay di klezmerim di strunes.* (When an orphan girl got married, the klezmer played harder.)

- *A shtile khasene iz oomeglikh vi a shtetl on a betler.* (A quiet wedding is as impossible as a shtetl without a beggar.)

Central to the wedding was the idea of the *mitzve* (Yid.: good deed) of bringing joy to the bride and groom. Often, the specific format for a wedding ceremony and the tunes that were to be played was dependent on the specific time in history and location. However, there are some common threads that run through the narrative, which I have outlined below.

The weddings were dependent on the integral roles of the klezmorim and the *badkhn*. The *badkhn* would begin with playing for the preparation of the bride during her

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and their transient lifestyle. (27) However, Yale Strom points out that a few klezmorim became famous for their personality and artistry, thus raising their standing in the community. (54)

35 Strom, 84-85.

36 Rogovoy expands this definition to mean “religious commandment or obligation.” (253)

37 Rogovoy, 35.
bazetsns (Yid.: seating of the bride) when she would be visited by her female friends and relatives and her hair would be braided and cut off. The badkhn would sing to her of her future as a wife, both the long and hard difficulties she would face raising children and then about her wonderful groom and the “love and respect she would receive from her children.”38 At the same time, musicians would entertain the groom during his khosn’s tish (Yid.: the groom’s table) where he would demonstrate his religious education by delivering a drash (Yid.: sermon, speech) followed by music and festivities. After the two separate wedding parties came together for the traditional kale badekn (Yid.: veiling of the bride), the klezmorim would lead the wedding party to the khupe (Yid.: wedding canopy),39 typically they played somber music or none at all, to reflect the seriousness of their new life together.40 The wedding ceremony was also solemn and without music. Following the traditional stepping on the glass by the groom and a hearty “Mazel Tov!” from the wedding guests, the musicians would lead the wedding party to the celebration meal. Throughout the party, the badkhn would guide the events, by introducing guests, entertaining and calling out the various dances.41 The songs that the badkhn would sing while accompanied by the klezmorim contained many of the vocal nuances that became essential to defining the “Jewish-style” central to the klezmer

38 Strom, 28.
39 Rogovoy, 36-38.
40 Strom, 90.
41 Rogovoy, 38-39.
sound.\textsuperscript{42} They would then play “listening music” during the meal, often pieces from operas, and melodies made famous by \textit{khazonim} called \textit{nigunim}.\textsuperscript{43} Throughout the \textit{simkhe} (Yid.: a Jewish party centered around a life-cycle event\textsuperscript{44}), there were a number of traditional dances; the \textit{kapelye} (Yid.: band, often led by the \textit{badkhn} or \textit{marshallik}\textsuperscript{45}) would accompany the dancers. Sapoznik outlines them as follows:

The dramatic \textit{broyges tants}, a dance of anger and reconciliation between the mothers-in-law; the celebratory \textit{patsh tants} (hand-clapping dance); circle dances in triple and livelier double meter (\textit{freylekhs}); and the \textit{sher}, the Old World equivalent of the American square dance.

The musicians would finally–usually near sunrise–end the festivities with a \textit{gute nakht} (Yid: good night) to tell everyone it was time to go home\textsuperscript{46} and then play a \textit{gas-nign} (Yid: street song) through the streets of the \textit{shtetl} as they escorted the newlyweds and their guests to their homes.\textsuperscript{47}

\textit{Multicultural Influences}

Despite the importance of the klezmorim to the wedding, they were, as a whole, not widely respected members of their communities, as was noted above with reference to their typically low \textit{yikhes}. One of the reasons for their low standing was the itinerant nature of their profession. The klezmorim traveled throughout the countryside collecting

\begin{itemize}
  \item \textsuperscript{42} Sapoznik, \textit{Klezmer!}, 10.
  \item \textsuperscript{43} Strom, 33.
  \item \textsuperscript{44} Rogovoy, 253.
  \item \textsuperscript{45} Ibid., 33-34.
  \item \textsuperscript{46} Sapoznik, \textit{Klezmer!}, 10.
  \item \textsuperscript{47} Strom, 62.
\end{itemize}
tunes and interacting with Gentiles and Roms (tribe of Gypsies) learning new tunes and dances to share with their home communities, although these excursions did not help them financially or socially. This itinerant nature of the klezmorim coincides with the transitory life of the Jewish people due to constant persecution, anti-Semitism and pogroms, a tragic situation which yielded a music not only full of what has been often characterized as one of laughter and tears, but also the influence of countries and peoples across the Middle East and Europe.

Pale of Settlement

The Ashkenazim have roots in the Franco-German borderlands, having settled there at least a thousand years ago. Here they developed Yiddish, and subsequently migrated east to the Slavic lands. In the late eighteenth-century, the Russians absorbed much of this Slavic Jewish population into what is called the Pale of Settlement in which they were confined. The Pale of Settlement was a large area of land stretching between the Baltic and Black Seas and including parts of present-day Poland, Lithuania and Romania. By the nineteenth-century it included Russian Poland, Lithuania, Belarus (Belorussia), most of Ukraine, the Crimean Peninsula, and Bessarabia. In this area, the

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48 For a brief but informative summary of the persecution of the Jews in the last 1000 years in Europe, see: Strom, 24-26.


50 Rogovoy, 21.

Jewish population thrived and constituted the largest percentage of Jews in a local population since the destruction of the Temple and the subsequent Diaspora in 70 C.E.\textsuperscript{52}

There is not a record of exactly how klezmer music was performed or what the songs sounded like prior to the late nineteenth-century.\textsuperscript{53} However, through personal records and collections scholars have approximated the development of the music using both its origins in the synagogue chants and the documented borrowing from a multitude of external folk music styles. The modes, which have their roots in the chants and prayers of the synagogues of the Middle East, are central to what we now know as the “klezmer sound.”\textsuperscript{54} Beyond this core, there are stylistic influences from every region that was settled by the Jewish people, first in the Greco-Turkish lands and ultimately in Pale of Settlement and its surrounding regions. In regard to the importance of the Pale of Settlement, Yale Strom notes:

Much of the traditional klezmer music performed today is based on the music of the klezmorim of Belarus, Lithuania, Poland, Romania, Russia and Ukraine from the late nineteenth-century to the eve of World War I… The majority of these klezmorim at the turn of the century lived in the Pale of Settlement, a territory in Czarist Russia established in 1805, which comprised twenty percent of the total area of European Russia. Most Polish and Russian Jews…were forced to live within this crowded (5,500,000 Jews in 1900), economically depressed area of twenty-five provinces from 1835 to 1915. Rural \textit{shtetleh}… in which Jews often outnumbered non-Jews, dotted the landscape of the Pale, parts of the Austro-Hungarian Empire, and Romania.\textsuperscript{55}

\textsuperscript{52} Slobin, \textit{Fiddler on the Move}, 6.

\textsuperscript{53} Beregovski, 532.

\textsuperscript{54} Strom, 123.

\textsuperscript{55} Strom, 83-84.
Furthermore, Hankus Netsky draws the following comparison: “The southern areas of the pale (Moldova, Bessarabia, the Bucovina region of Romania, and southern Ukraine) were to klezmer almost as New Orleans was to American jazz.” Here, the elements of Rom, Greek and Romanian music became deeply ingrained in klezmer.⁵⁶

Because national boundaries were frequently changing during the time period of klezmer music’s development, classifications of “nationality” can often be confusing and misleading. What is more useful is to look at the relationship of certain cultural groups and circumstances to the klezmer, most notably Moldavians, Ukrainians, Rom, and the Greco-Turkish peoples, as well as the influence of the military bands and the influence of the haskalah and hasidic movements. All of these have contributed to the style and sound of klezmer music in some way.

**Haskalah and Hasidic Movements**

Beginning in the eighteenth-century, two movements within Judaism influenced klezmer music, both in where it was performed and what was performed. The most prominent figure of the Haskalah—the Jewish Enlightenment—was the German Jew Moses Mendelssohn (1729-86),⁵⁷ who desired to “lead the Jews out of the narrow labyrinth of ritual-theological casuistry onto the broad highway of human culture.” This assimilationist Enlightenment ideology involved dispensing with the Yiddish language, including the tradition of the badkhn and the klezmer.

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Some synagogues went so far as to eliminate the traditional singing of the *khazn* (Heb.: cantor, singular) and replace it with music closely resembling conventional Classical music of the time. As the demand for klezmorim at weddings and other *simkhes* declined, some altered their repertoire to reflect new tastes in “Christian” music, while most klezmorim chose to travel eastward in search of work.\(^{58}\)

A generation before, in the Carpathian Mountains in Poland, Israel ben Eliezer, the Ba’al Shem Tov (c1700–c1760) founded the *Hasidic* movement on the ideas that, “there were no divisions between the sacred and the secular. God permeates everything: inanimate objects, plants, living creatures, and man.” Under his teachings, song and dance became the most powerful ways to reach “the world of God.”\(^{59}\) The chanting of *nigunim* a cappella became an important part of the tradition, as did the removing of the divisions between sacred and secular. It was now acceptable to use music from the secular world and re-appropriate it for religious use.\(^{60}\) While the *nigunim* were largely a cappella, klezmorim were also included in the music making and were often indispensable at their gatherings.\(^{61}\) Dave Tarras and Naftule Brandwein, two of the most important klezmorim of the twentieth-century in America, were both descended from

\(^{58}\) Strom, 46-47.

\(^{59}\) Ibid., 49-53.

\(^{60}\) Sapoznik, *Klezmer!*, 19. I experienced this tradition for the first time at KlezKamp in 2012. While watching the Hasidic Band perform, I was perplexed by the odd combination of present-day dance club music with a mix of klezmer rhythms and instruments and a disco backbeat. Dan Blacksberg informed me that within the Hasidic tradition, it is considered a *mitzve* to take any secular tune and “Jewishize” it.

Hasidic dynasties.\textsuperscript{62} The Hasidic nigunim style of singing in turn influenced the klezmorim. Walter Zev Feldman, while describing what he calls “the core dance repertoire,” states that the "older Central European dance music" was, by the nineteenth-century, a blending of "dances based on the Ashkenazic prayer modes and khasidic nigunim, and Greco-Turkish dance music."\textsuperscript{63}

The Klezmer and Rom Relationship

From the beginning of the Ashkenazim, musicians moved across the landscape of Greece and Turkey all the way to St. Petersburg, Russia, bringing songs from the previous towns and learning new ones. Much of what ended up and then evolved in the Pale of Settlement came from southeastern Europe. It was there that a melding of Turkish, Greek, Moldavian, Rumanian, Ukrainian and Armenian cultures occurred.\textsuperscript{64}

In the seventeenth-century a relationship was established between Jewish musicians and Rom musicians. In their travels together, the two groups ended up as far as Odessa and Istanbul. The Turkish modality of the music that came out of this relationship would have a lasting effect on klezmer music. This newly formed Jewish and Romanian blending of Turkish and Greek melodies soon spread throughout the klezmer repertoire and reached as far as Galicia and Ukraine.\textsuperscript{65}

\textsuperscript{62} Sapoznik, Klezmer!, 19.


\textsuperscript{64} Slobin, Fiddler on the Move, 7.

\textsuperscript{65} Strom, 25-26.
Nineteenth-century Constantinople was a mix of Greeks, Turks and Sephardic Jews, as well as a small community of Ashkenazi Jews. This multicultural conglomeration earned the city the nickname the “Vienna of the Balkans.” Here, klezmorim—predominantly Ashkenazi Jews—performed the greater part of non-Jewish music and created a Yiddish mix that included Greek and Turkish styles.\textsuperscript{66} The relationship with the Rom continued through the century; because of the trade routes surrounding Constantinople, the mix of Greco-Turkish music was soon brought to Moldavia/Bessarabia. The result was many styles of tunes that now form the core Romanian-Turkish repertoire of dance tunes including \textit{honga}, \textit{sirba}, \textit{zhok}, and \textit{bulgarish} and display tunes such as the \textit{Terkishe freyleks, Terkishe gebet, vulekhl, doyne}, and \textit{taksim}.\textsuperscript{67}

Yale Strom illustrates this interplay well in a 1985 interview with Itsik “Kara” Svart, a musician from Yas, Romania. The city of Yas is considered to be the capital of the Romanian-Turkish sound.

In the mid-1800s some klezmers (sic) from Galicia traveled throughout Moldavia introducing the local Jews and non-Jews to Jewish and non-Jewish music from Poland and the Ukraine. But the greatest influence, one that can still be heard today from the few who play klezmer was that of Balkan music. Throughout the 1800s Jewish, Gypsy, and Romanian musicians traveled often to Constantinople. There they played Jewish and Romanian music and brought back new Turkish tunes which they introduced to the public. The klezmers played the Turkish music the best because they already knew the scales from many of their synagogue prayers.\textsuperscript{68}

\textsuperscript{66} Sapoznik, \textit{Klezmer!}, 20-21.

\textsuperscript{67} Strom, 100-101.

\textsuperscript{68} Ibid., 102-3.
The relationship between the klezmer and the Rom, as seen above, was a fruitful and strong one that lasted for centuries. They shared a common way of life, similar outsider status and itinerant lifestyle in their already outsider communities and both seem to have been drawn to the Eastern-influenced melodies and the improvisational, mournful sound of the doina.\(^69\) Walter Zev Feldman notes that the klezmer repertoire appears to have been created by “full-time professional musicians who formed a hereditary caste,” often in contact with Rom professional musicians. There is even some evidence that Rom professional musicians had been assimilated into the Jewish community via the klezmorim. Additionally, the music of both groups often reached a virtuosic level so that it was differentiated from non-professional “folk” repertoire.\(^70\)

In addition to Rom musicians melding into the Jewish communities; many so-called “Gypsy” musicians were actually Jews. Most notable was Mark Rozsavölgyi, the “creator of Gypsy-Hungarian national music,” who led a “Gypsy” orchestra that in reality consisted only of Jews. His melodies were so convincing that Franz Liszt used some of them as themes in his Hungarian Rhapsodies.\(^71\)

It would be this relationship with the Rom musicians that would preserve the tradition of klezmer, at least in Romania and Hungary. Yale Strom states, 

\(^{69}\) Sapoznik, *Klezmer!,* 7.


\(^{71}\) Sapoznik, *Klezmer!,* 7.
By the end of World War II, assimilation, changes in cultural tastes, and the murder of some 450,000 Hungarian Jews had virtually put an end to the strains of klezmer music. If Jewish music was played, it was most likely by Rom. 72

This relationship would ultimately create the style that overtook the core repertoire of klezmer in America between 1930 and 1950. In what was the first thorough study of the evolution of a Yiddish dance form, Walter Zev Feldman has outlined the evolution of the bulgar “from the bulgărească of the Moldavian lăutari (professional musicians)73 to the bulgarish of the Moldavian and Ukrainian klezmorim to the bulgar of the klezmorim of the United States.” It was the integral relationship with the Rom that led to what Feldman classifies as the “transitional, or ‘orientalized,’ repertoire” and what would ultimately create the bulgar dance form.74

Feldman identifies four main klezmer genres whose classification has been used in subsequent discussion in the research canon of secondary literature. The first genre is the aforementioned “core repertoire,” or tunes that appear to be native to the klezmer musicians, and includes dance forms (freylekhs, skochne, sher and khosidl) which varied

72 Strom, 82.

73 Lăutari means “professional musician,” the country qualifying term typically denotes the place of residence and certain musical influences that are applied to the musician. Josh Horowitz provided me with the following clarification: “Rom: Tribe of Gypsies, Romania: Country, Moldova or Moldavia: Country, Lautari: Romanian word for functional musicians. There can be Rom Lautari from Moldova for instance, and their music might have characteristics of Moldovan and Gypsy music.” Email correspondence, January 31, 2013.

in choreography but not music), and non-dance forms (dobraden, dobranoch, some of the mazeltov tunes, kale bazetsen, and opfiren di makhetonim.)

The second genre is the “transitional or ‘orientalized’ repertoire” as seen in dance forms (volekhl, hora, sîrba, ange and bulgarish) and the most important non-dance form of the doyne (doina). The volekhl, zhok, hora, gas-nign, and mazltov far di markhetonim all appear to be “an adaptation of the rhythmic structure (3/8) from Moldavian music and its gradual integration into the older Jewish melodic and rhythmic types.” The Zhok and hora are most likely derived from the “Bessarabian musică lăutarească (professional musicians’ music) of the later nineteenth-century.” Feldman cites the following reasons as to why these forms go beyond music from other cultures played by klezmorim:

The tunes were performed far from their original geographical home; they were frequently composed by klezmorim; they displayed clear interaction with the older Jewish repertoire, which resulted in the creation of new hybrid genres; and their foreign provenance was still remembered among klezmorim in this century.

The regions he identifies as being contributors to this transitional/orientalized repertoire include, Ukraine, Belorussia, Bucovina, and Bessarabia, also possibly Galicia and parts of Poland as documented by the late nineteenth-century. There is also the possibility of Greco-Moldavian and Crimean Tatar elements in the early nineteenth-century.

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75 Ibid., 92-93.  
76 Ibid., 93-94  
77 Ibid., 94.  
78 Ibid., 95.
The last two genres he identifies are the co-territorial repertoire, which includes localized non-Jewish dances that klezmorim performed in a certain geographical region (such as the Polish mazurka, Ruthenian kolomeyka, and Ukrainian kozachok) and the cosmopolitan repertoire, which includes dances for couples that originated in western and central Europe (including: lances, pa de span, padekater, quadrille, polka, waltzes).\footnote{Ibid., 96.}

This organizational scheme is a useful one for navigating the plethora of klezmer styles, especially when one considers the multitude of distinctions between music originating from the klezmorim—which blends Jewish and non-Jewish styles—and music that was played either for a non-Jewish audience that expected a broader range of music, or for their Jewish audience which was fond of music from the surrounding communities. Describing the development of the bulgar from the Moldavian bulgărească, Feldman cites its triplet figure as the key to its origin as non-Jewish music. The bulgărească is a subspecies of the Moldavian sîrba, which is based almost entirely on triplets. The bulgărească, which was less dependent on triplets, was more adaptable to the style of Jewish music, which until this point was almost void of triplets altogether. This triplet figure, in moderation, gradually worked its way into klezmer music and by the 1930s, it was fully integrated into the style of the bulgar. Figures 2.1, 2.2 and 2.3 show a sîrba and a bulgărească from Moldova and a twentieth-century American bulgar that Feldman uses to illustrate the variations in rhythmic development. In addition to the more reserved use of triplets in the Bulgărească in Figure 2.2, the use of the eighth-quarter-eighth pattern, which is common to klezmer music, helped to make this sub-genre more adaptable to
Jewish music. The “Bulgar” shown in Figure 2.3 not only demonstrates the combination of two different styles, it show how the klezmorim took a familiar rhythm and made it sound more “Jewish.” The tune is in the freygish mode, which emphasizes the augmented second between the lowered second and third scale degrees. This is a feature that is absent from the Sîrba and Bulgărească.

The bulgar overtook the freylekh as the core American klezmer music in the 1930s and ‘40s through the very popular recordings of Dave Tarras.80 A more thorough discussion of Dave Tarras’ influence on the freylekh is beyond the scope of this paper, but it is worthwhile to note that the influence of non-Jewish music was able to meld so completely into the style of klezmer music in such a way that its rhythms overtook what had been a popular genre for at least one hundred years.

Cross-Cultural Interactions in Eastern Europe

Well before Feldman’s study of the bulgar, Moshe Beregovsky, who is widely considered the father of Yiddish ethnomusicology, surveyed the development of klezmer music in Ukraine. Though the field recordings he and his colleagues collected were destroyed during World War II, his meticulous transcriptions and several of his essays survive. The extensive survey that he proposed in his writings that would have provided present-day researchers with extensive information tracing klezmer back to the 1850s.

80 Ibid., 101-108.
Figure 2.1 Sîrba “Haiducilor” from Susleni, Orhei

Figure 2.2 Bulgărească from Şeleste, Orhei

Figure 2.3 “Bulgar”

81 Ibid., 99.
82 Ibid.
83 Ibid., 105.
was never carried out, since the majority of its subjects did not survive the war. In his 1935 essay, *The Interaction of Ukrainian and Jewish Folk Music*, he discusses the interchange between Ukrainian and Jewish folk musicians in folk songs, and touches briefly on klezmer music. In regards to the folk music as a whole he writes:

> In Jewish and Ukrainian folk music we find a series of similarities in melody and means of expression. We cannot say who borrowed from whom in all cases, although we can ascertain the Ukrainian or Jewish derivation of some melodies… However, there are also common elements that do not come from Yiddish or Ukrainian folk music. These elements may have been adopted from a third source.\(^{84}\)

He later goes on to describe a relationship between the musicians of the two ethnic groups that is remarkably similar to that of the klezmer and the Rom.

…Jewish and Ukrainian instrumental musicians had no small role in mutual borrowing.

> Jewish musicians used to play frequently at non-Jewish weddings and festivities where they undoubtedly played Jewish tunes in addition to the Ukrainian dance-repertoire. In the same way they brought their Ukrainian repertoire to Jewish weddings (e.g., *kozachoks, skochnes*).\(^{85}\)

In a footnote, Beregovski gives an example of this surprising relationship. He describes the experience of conducting an interview with a musician who was so fluent in the klezmer style that, when the man revealed to him that he was not Jewish, he was shocked to realize that he had mistaken him for a “typical small-town klezmer.”\(^{86}\)

> In his 1937 essay, Beregovski examines the unclear path of the šer (sher), one of the dance forms identified by Feldman as now part of the “core repertoire.” Beregovski

\(^{84}\) Beregovski, 513.

\(^{85}\) Ibid., 526.

\(^{86}\) Ibid.
hypothesizes while there is little documentation on the origins of the form, it was most likely derived from a German dance, “Der Scherer oder Schartanz” and that music was “Jewishized” several centuries ago.\textsuperscript{87}

Expanding beyond Ukraine to the broader region Eastern Europe, we see a region that is rich with klezmer integrated with other styles. Yale Strom has summarized a vast array of forms, which includes Jewish and non-Jewish music performed by klezmorim between the 1850s and 1930s. The following sample shows wide geographic influence.

Cakewalk (America), chaconne (Spain), fox-trot (America), mazurka (Poland), polka (Bohemia), quadrille (French square dance), shimmy (America), tango (Argentina), waltz (arrangements of classical melodies as well as Russian and Polish folksongs–Wainshteyn collection\textsuperscript{88}), czardas (Hungarian dance), fandança (Russian dance originating from the Spanish fandango), honga (Bessarabian line dance), korohod (from the Ruthenian dance khorovod), lancer (originated in the ballet in Berlin in 1857, similar to quadrille), mignon (French waltz), oberek (Polish circle dance), sirba (Romanian), wingerka (Hungarian), Terkisher gebet (Yid: Turkish prayer, Romanian klezmer display piece played in the “Turkish” style).\textsuperscript{89}

This broad mix of styles, especially those from America and Argentina, are evidence of the increasing presence of recordings and radio in Eastern Europe. This was particularly significant in the inter-war, industrialized years in the more rural regions of sub-Carpathian Ruthenia, Transylvania, Bukovina, and Galicia, Poland. While the assimilated Jews of Western Europe no longer had a need for klezmer, the Jews of this

\textsuperscript{87} Beregovski, 534.

\textsuperscript{88} Asher Wainshteyn (1890-1983) was a violinist in a klezmer kapelye from Belarus from 1909-1919 who immigrated to New York after World War II. He shared his manuscript of 94 tunes with Strom. This collection is one of those Strom included in his general summary. Strom, 54-56.

\textsuperscript{89} Strom, \textit{The Book of Klezmer}, 55-66.
region were mostly agrarian and non-industrialized. Anti-Semitism was on the rise and the option of immigrating to America ended in 1924. These communities in the 1920s and ‘30s “remained basically Yiddish speaking, lower middle class, proletarian, and strongly Orthodox.” And, therefore, still had a need for the klezmorim.” As the popularity of Yiddish theater, radio, sheet music and recordings increased, Yiddish songs from the United states such as, “Roumania Roumania,” “Mayn Shtelle,” “Papirosn,” (Yid.: cigarettes) and “Vu Zaynen Mayn Zibn Gute Yor” (Yid.: where are my seven good years) became very popular among Jews in Central and Eastern Europe. Their popularity was so great that many of the Jews and Rom that Yale Strom met during his fieldwork in Eastern Europe thought they had originated from their countries.  

There is a final point to make before turning to the advent of klezmer music on American soil. Besides the Rom/klezmer relationship and various regional influences, the requirement, especially in Czarist Russia, to register for military service significantly altered the sound and tunes of klezmer music. Beginning with the Thirty Years’ War, Jews who had musical talent set aside their violins and learned to play woodwind and brass instruments, so as to avoid active duty by playing in the military bands. They would then return home with these new instruments, bringing with them new tunes including marches and waltzes. By the time the klezmorim reached the American shores, the new formation of the *kapelyes* sometimes comprised of as many as fifteen musicians playing on combinations of violin, bass, clarinet, flute, piccolo, cornet, trumpet, trombone, alto

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90 Ibid., 130-132.
saxophone, tuba, snare and bass drums, cymbals and woodblock.\footnote{Ibid., 99-100.} This is significantly different from the instrumentation that Henry Sapoznik cites from a small town in Germany in 1800: “two fiddles, a clarinet, a \textit{tsimbl},\footnote{The \textit{tsimbl} or \textit{cimbal} (a portable hammer dulcimer) was ubiquitous in Jewish ensembles beginning in the seventeenth-century, with some additional documentation of its use in the sixteenth-century. Feldman, “Bulgărească/Bulgarish/Bulgar,” 91.} and a cello.”\footnote{Sapoznik, \textit{Klezmer!}, 9.}

Mass Emigration to the United States and the American Style

\textit{Early Klezmorim in New York City}

Mark Slobin has stated that, “Everywhere, including Israel, it [klezmer music] is understood to be an American form with distant European origins.”\footnote{Slobin, introduction to \textit{American Klezmer}, 2.} From 1880 to 1924, a wave of mass immigration brought approximately two-and-a-half million Jews to New York City.\footnote{Strom, 143.} Most of these new immigrants settled in the cramped space of the Lower East Side of Manhattan, bringing with them the Yiddish language and music that would come to evolve into a truly American art form.

Even though for the time being, the labels “klezmer” and “klezmorim” were looked down upon,\footnote{They carried with them a reference to the Old World and an indication of those who could not keep up in the new American style. Netsky, “American Klezmer,” 17.} the musicians themselves, especially those who could read music, were in demand. The turn of the century in America brought several new opportunities for Jewish musicians that would in turn influence the music. The broader appeal of...
Vaudeville brought a highly productive time period of Yiddish Theater, which offered employment opportunities for the newly arrived musicians,\textsuperscript{97} and a more secular culture which encouraged the klezmorim to look beyond pleasing their wedding guest to “exploring their own musical aesthetic.”\textsuperscript{98} The prevalence of movie houses, which were often Jewish run and in need of live music, provided additional employment for the Jewish musicians who were able to read music.\textsuperscript{99} Landsmanshaft, organizations for immigrants who came from the same town, and newly formed Jewish-specific unions\textsuperscript{100} provided communities and sources of work for the musicians.\textsuperscript{101}

Due to the rising popularity of swing and big band music, the clarinet, along with the piano, saxophone and trumpet, superseded the fiddle as the predominant instruments in the new kapelyes. The clarinet players now served as bandleaders and definers of style.\textsuperscript{102} Naftule Brandwein and Dave Tarras along with Shloimke Beckerman (1889-1974), Max Epstein (1913-2000) and several others left their indelible mark on the sound and style of the music.\textsuperscript{103} Additionally, two new instruments began to become part of the sound of klezmer at the turn of the century. The accordion first appeared as a solo

\textsuperscript{97} Sapoznik, \textit{Klezmer!}, 35-44.

\textsuperscript{98} Strom, 165.

\textsuperscript{99} Ibid., 38.

\textsuperscript{100} Yiddish musicians were barred from joining the American Federation of Musicians, which was founded in 1896. Sapoznik, \textit{Klezmer!}, 50-51.

\textsuperscript{101} Ibid.

\textsuperscript{102} Strom, 169.

\textsuperscript{103} Netsky, “American Klezmer,” 16.
instrument in recordings beginning in 1906,\textsuperscript{104} and percussionist Jake Hoffman (1895-1972), pioneered the xylophone.\textsuperscript{105} Hoffman was a classical virtuoso in his own right and was responsible for replacing sound and techniques of the outdated \textit{tsimbl}, which could not be heard over the newer brass oriented bands, with the xylophone.\textsuperscript{106}

\textit{Weddings in the New World}

The traditional employment opportunities for the klezmorim continued, although somewhat altered. For the klezmer who could not read music, catering hall \textit{simkhes}, consisting mostly of weddings and bar mitzvahs, were his only source of employment. Some of the newly built catering halls had house bands and employed klezmorim with resident gigs. They were required to be well versed in a wider variety of folk and contemporary music as the halls were in service to the broad multi-ethnicities that occupied the Lower East Side.\textsuperscript{107} The more modern audiences now required a more modern repertoire; the Turkey Trot and Hesitation Waltz came to replace the more ritualistic \textit{broyges} and \textit{mitzve tantsn}.\textsuperscript{108} The traditional role of the \textit{badkhn} was replaced by the maitre-d’, who was now responsible for keeping the festivities going.\textsuperscript{109}

\textsuperscript{104} Joshua Horowitz, "The Klezmer Accordion: An Outsider among Outsiders," paragraph 1.

\textsuperscript{105} Netsky, “American Klezmer,” 16.

\textsuperscript{106} Strom, 156.

\textsuperscript{107} Ibid., 150.

\textsuperscript{108} Sapoznik, \textit{Klezmer!} 40-43.

\textsuperscript{109} Strom, 149.
musicians replaced the badkhn’s role of entertaining during the dinner service. An announcement would come from the band, as Sid Beckerman accounts,

‘Mir shpiln a doina. We’re playing a doina. [to the waiters] Don’t serve.’ In the middle of dinner. Right after the soup, before the main dish.” The clarinet soloist would then walk to the middle of the floor and, microphone or no, play his pièce de résistance.”

The catering halls served an additional function. The bar mitzvah, which had been a quiet, unassuming affair in Europe, now took on all of the pomp and circumstance of the lavish Jewish weddings. Much of the music that was used for weddings was transferred to these new events, but musicians also took the opportunity to compose new repertoire including “Semele’s Bar Mitzvah” by Ilya Trilling (1938) and “Simole’s Bar Mitzvah/Seymor at Confirmation” by Dave Tarras (1941).

Music Publishing and Recording

The rise of recording technology and music publishing in the late nineteenth and early twentieth centuries has given researchers some of the best and only sources of documentation of the history of klezmer music. It also profoundly changed the nature and style of the music. The recordings made in Eastern Europe by the Gramophone Company of Yiddish Theater of khazonim and klezmorim were some of the first to provide a version of the music, which would lead to standardization between far reaching localities.

110 Sapoznik, Klezmer!, 119.
111 Ibid.
112 Ibid., 56-57.
In America, the short-lived United Hebrew Disc and Cylinder Record Company (UHD&C), released the first recording of “klezmer” pieces in 1905: Popuri (“medley of old-fashioned dance tunes”) and Khosn Kale Mazl Tov (Sigmund Mogulesko).  

The competition between record companies played a key role in distributing klezmer music. Columbia, looking to compete with Victor—who had signed all of the big names—introduced their “E” series of records in 1908 that featured ethnic recordings, including Jewish themed recordings celebrating the culture left behind. Abe Elenkrig (1878-1965) and his Hebrew Bulgarian Orchestra made some of the first klezmer recordings. These brassy sounding recordings reflected the trend that had begun in Europe twenty-five years before as a result of the military band influence. Between approximately 1915 and 1940 there was a golden age of klezmer recording, which would not only define the style in that time period but also serve as one of the most important resources for the revival klezmer musicians in the 1970s and ‘80s.

Overall, the style in America became more streamlined in comparison to its older European cousin. Out of the innumerable dances used in Eastern Europe, a small selection made it across the Atlantic Ocean and onto recordings of Jewish dance tunes. While the commonly represented tunes included bulgars, sirbas, freylekhs, horas, terkishers, and khosidls, a complete list of tunes is not possible as “exotic” sounding titles

113 Ibid., 62.
114 Ibid., 63.
115 Strom, 155-56.
were often thought up by record executives. Additionally, the short playing time of the 78 rpm records imposed an unusual time limit of 3-4 minutes on the songs that were usually played in medleys that would go on for 15 minutes or more.

Musicians

While it is not possible to fully represent the musicians here, a summary of the more influential musicians is needed. Abe Schwartz, one of the most important bandleaders of his time and also one of the last to do so while playing fiddle, recorded his first 78 in 1917. By 1920, he had composed and copyrighted thirty-five tunes including shers, bulgars, freyleks, and khosidls. Schwartz’s arrangements were typical of other Jewish American bandleaders of his day. Figure 2.4 is a transcription by Hankus Netsy of “Lebedik Freylekh,” which Schwartz recorded in 1927. It illustrates the newly developed American sound of klezmer music. The incorporation of slide trombone, piano, banjo, and drum set were defining features and indicative of the growing influence of jazz.

In the late 1910s, Abe Schwartz recruited a talented young clarinetist to be one of his featured soloists. Naftule Brandwein (1884-1963) proved to be as legendary in his playing as he was in his lifestyle. Brandwein was born in the Polish Galician town of Przymyśl and immigrated to the United States in 1909; soon thereafter he granted himself the title “King of Jewish Music.” Although his life as a womanizer and an alcoholic would eventually be his downfall, his musicianship on the clarinet defined the klezmer style not only for his generation but also in later years for the later revival generation who


117 Sapoznik, Klezmer!, 87-89.
Figure 2.4 “Lebedik Freylekh”
studied his recordings endlessly. His recording of *Firn Di Mekhutonim Aheym* (Yid.: Escorting the Parents of the Bride and Groom Home)\(^{118}\) was one of his last (unpublished, composed by Gilrod and Sandler)\(^{119}\) made with Abe Schwartz before leaving to record under his own name.\(^{120}\) It is an excellent example of the control and mastery that he had over his instrument and his unique ability to capture the vocal inflections of traditional Hasidic *nigunim*. Brandwein, who was famous for his showmanship, which included wearing a neon sign that read, “The Naftule Brandwein Orchestra,” would perform this tune with his back to the audience in order to keep his tricky fingering a secret.\(^{121}\)

Occasionally, Brandwein’s antics would cause him to be fired from gigs and a replacement would need to be found. One such occurrence was during his time with Joseph Cherniavsky’s Yiddish-American Jazz Band. Dave Tarras (1897-1989) had been in New York for two years after emigrating from the Ukraine when he took over for Brandwein in Cherniavsky’s band. His experience with ensemble playing in the czarist army combined with his excellent reading skills and command of the Yiddish style made


him an instant success.\textsuperscript{122} Over the course of his career, Tarras recorded not only klezmer tunes but also ones in Greek, Polish, and Russian styles.\textsuperscript{123} His recordings both as a solo and an ensemble player are estimated conservatively at 500 and when the klezmer revival began in the 1970s, Tarras was alive to mentor young musicians who were coming to the music from avenues of rock, jazz, country and classical.\textsuperscript{124}

While most klezmer music had passed away by the ’50s, Tarras was still recording and playing for a core of immigrant Jews. His continued popularity is best illustrated by the story told by Sheldon “Shelly” Hendler who played with Tarras from 1952-59. In telling the story of playing with Tarras in the Catskills, Hendler details when Charlie Parker and Miles Davis came to the hotel to hear Tarras play. “Charlie Parker said Dave was an incredible musician and had tremendous improvisational skills. They weren’t interested in any of the American stuff we played–they were interested in only the modal stuff Dave was playing.”\textsuperscript{125}

As so much of klezmer today stems from the playing of Tarras and Brandwein, it is important to pause and look at the differences in their styles. Yale Strom writes, Tarras’ style of playing was smoother, more dignified, with a slow vibrato, while his phrasing was deliberate and rhythmical. His playing was not like that of Brandwein’s, which was influenced by the traditional klezmer violin playing in Galicia. Tarras already played less traditionally when he

\textsuperscript{122} Sapoznik, \textit{Klezmer!}, 11, 108-111.

\textsuperscript{123} Strom, 159.

\textsuperscript{124} Sapoznik, \textit{Klezmer!}, 225.

\textsuperscript{125} Interview with Shelly Hendler in La Jolla, California, on October 29, 2000, Quoted in Strom, 174.
lived in Ternovka, perhaps because he had played in a military band, which emphasized ensemble playing rather than individual soloists.  

Strom then continues with the following observations from Walter Zev Feldman on a comparison of Brandwein, Tarras, and their contemporary Shloimke Beckerman.

…I was well aware from my father that the style Tarras was playing was not quite what they played back in Bessarabia. In fact, his style and repertoire was quite different and wasn’t that Jewish. Tarras had a mostly Bessarabian repertoire. When you compare Tarras to Brandwein and Beckerman, he is the least Jewish of the three…Brandwein’s repertoire was closer to what the klezmorim actually played in Eastern Europe. He certainly played a few American bulgars, but most of his repertoire already existed in Galacia, according to Hescheles. Many of the pieces Brandwein played were display pieces he had learned in Europe and not here in New York. …Also in Brandwein’s father’s band in Przemyslany they had a professional dancer, so some of Naftuli’s repertoire comes from when he played for the solo dancer and not for the common dancers. Tarras really didn’t perform display pieces; they were almost always dance pieces. Tarras was a great composer and musician but his ambition was to “Bessarabianize” Jewish dance music as much as possible. And sometimes this fusion worked beautifully, like his classic ‘Ternovker Sher.’ It has elements of Bessarabian, Gypsy, and Jewish dance music. Brandwein hadn’t gone so far—he still responded to the Jewish melos and modality.

The influence of military service in czarist Russia was also seen in clarinetist and bandleader Lieutenant Joseph Frankel (1885-1953), who maintained the moniker of “lieutenant” long after his military service had ended. He was the first composer/performer to try to bridge the gap between Yiddish music and American pop idioms but was unsuccessful due to his lack of understanding of their nuance.

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126 Strom, 160.
127 Strom, 160-161.
Harry Kandel (1885-1943), who also served in the czarist army, moved to Philadelphia before World War I after immigrating to New York in 1905. In Philadelphia, which had a rich and varied Jewish cultural life, Kandel worked first for John Phillip Sousa, then as a conductor for the pit orchestra for Philadelphia’s Arch Street Theater, after which he recorded over a ten-year period and came to define what was considered the “Philadelphia klezmer repertoire.” The repertoire was so different from that of New York that musicians who traveled to Philadelphia for gigs would need to learn an entirely new set of tunes. Kandel’s recording output between 1917 and 1927 exceeded ninety Jewish-oriented 78 rpm sides for the Victor Talking Machine Company. Many of these featured the virtuosic xylophone playing of Jacob Hoffman, who learned the entire repertoire from his father, Joseph Hoffman, and performed regularly with the Philadelphia Orchestra and the Ballets Russes.

While Frankel and Kandel both made attempts at combining klezmer and jazz, it was in the 1930’s that “Jewish Jazz” was able to break through into American popular culture. In 1937, the Andrews Sisters recorded Sholom Secunda’s Bay Mir Bistu Sheyn (Bei Mir bis Du Schön, “To Me you are Beautiful,” 1932) and it became an instant hit. Unfortunately, Secunda had sold it to the Kammen Brothers for thirty dollars and was only able to recover a portion of the royalties.

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129 Sapoznik, *Klezmer!*, 91-94.


131 Ibid., 76.

Shortly after the success of *Bay Mir Bistu Sheyn*, trumpet player Ziggy Elman (born Harry Finkelman, 1911-1968), worked with arranger and tenor saxophonist Ernani Bernardi to re-record a traditional Eastern European *freylekh* in a new form. “Der Shtiller Bulgar” was first recorded by Abe Schwartz in 1917 and re-recorded first by Elman as “Freilach in Swing” and then as “And the Angels Sing” using lyrics by Johnny Mercer.\(^{133}\) The ABA form of jazz-klezmer-jazz arrangement that the song follows became the standard for subsequent “Jewish-Jazz” recordings.\(^{134}\) While Hankus Netsky stated that “In this recording, we find the perfect expression of the balancing act of the 1930s Jewish musician, now equally at home with two styles,”\(^{135}\) it might also be argued that the arrangement sets a brief moment of klezmer as an exotic pause button on the big band swing and does not actually integrate the two musical styles. In a 1955 video of the Benny Goodman Orchestra featuring Martha Tilton and Ziggy Elman, the B section is a fraction of the song, and while it showcases Elman’s talents, it also gives the sense that the rest of the orchestra is lost while the one performer presents a nostalgic throwback to a world they do not quite understand, musically or otherwise.\(^{136}\)

In contrast, Artie Shaw’s 1939 recording, “the Chant,” skillfully and successfully combines jazz and klezmer tunes into a fluid fusion that blends two remarkably similar

\(^{133}\) Strom, 163.

\(^{134}\) Sapoznik, *Klezmer!*, 133.


tunes, “St. James Infirmary Blues” and “Khosn Kale, Mazeltov” along with quotes from several other klezmer tunes. The sacrifice, however, is that there is little left of the klezmer sound; rather it is a melody reappropriated to fit within swing rhythms.

One of the most successful combinations of jazz and klezmer can be heard in the recordings of the Yiddish Swingtette, the house band at WEVD in New York City in the 1940s, which was part of the *Yiddish Melodies in Swing* project by Sam Medoff. Medoff, together with Max Epstein created a cohesive combination of the modes and melodies of klezmer with the rhythms and styles of swing.

More than any other klezmer or jazz musician, clarinetist and saxophonist Sammy Musiker (1916-1964) was able to blend American jazz styles into klezmer while still maintaining its inherent *yiddishkayt*. As Dave Tarras’ son-in-law and colleague, and a veteran of the Gene Krupa band, Musiker incorporated what he had learned from both into arrangements that combined swing rhythms and instrumentations with the style of klezmer. The culmination of this work, *Tanz!* (1956) features the ensemble style playing

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139 Sapoznik, *Klezmer!*, 137.

that Tarras was known for, and–while it was not widely successful upon its release–is now looked upon as one of the best klezmer recordings available.\textsuperscript{141}

\textit{Post World War II Transitional Period}

At the end of WWII, the genre was shaded with remnants of the war from those who survived. In 1948, with the establishment of the State of Israel, much of the focus of Jewish Americans turned toward this new culture.\textsuperscript{142} Traditional klezmer tunes once played at weddings were mostly replaced by American popular tunes and Israeli music. Only a few of the more popular tunes survived, including \textit{Shtiler Bulgar} (And the Angels Sing) and \textit{Khusn Kale Mazletov}.\textsuperscript{143}

While overall the Yiddish culture in New York was in decline and klezmer as a musical style was falling out of fashion at weddings, there was still a demand in one group for the klezmorim to play at their \textit{simkhes}. The Hasidim who survived the war in Europe transplanted their culture to the United States. It was within this community that some of the klezmorim who had suddenly found themselves out of work after the war were able to find employment.\textsuperscript{144} However, the Israeli and American influence soon affected the Hasidic enclaves and the preferred style became repetitious, rock-oriented and lacking in improvisation. As Strom states, “By the 1960s klezmer music had been all

\begin{flushright}
141 Sapoznik, \textit{Klezmer!}, 145-46, 156-60.


143 Strom, 171.

144 Sapoznik, \textit{Klezmer!}, 153-54.
\end{flushright}
but relegated to the Hasidic enclaves of Brooklyn and to Florida’s ‘condominium circuit.’”

Despite this decline, a few musicians managed to carve out a niche for themselves during this period, one that would help maintain the connection of klezmer for the next generation. Through the 1960s and ‘70s, Theodore Bikel, Rabbi Shlomo Carlebach, Giora Feidman, and Avraham Rosenblum all played a role in continuing klezmer. The most significant of this generation, at least in America, was Los Angeles native, Mickey Katz (1909-1985).

Katz’s recordings sold more than any other klezmer recordings of the time. His act–part comedy, part music–was focused on creating “parodies of American popular songs in English, Yiddish and Yinglish” (a combination of Yiddish and English, e.g. no-goodnik). Because of his focus on humor, his work was sometimes looked down upon as shund (Yid.: literary trash).

In 1948, he put together a live stage show titled The Borscht Capades, which toured the country for two years. The one exception to his comedic focus for his recordings was his second album, Mickey Katz Plays Music for Weddings, Bar Mitzvahs and Brisses. Released in 1951, the album was his homage to the klezmer music he loved but had never been able to play as a youth. This small link between klezmer’s

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145 Strom, 184.
146 Ibid. 194.
147 Strom, 179.
148 Sapoznik, Klezmer!, 164-65.
popularity in the 1940s and the revival in the 1970s kept a minimal amount of momentum for the style, into which new life was breathed by young folk musicians in New York and California.

The Klezmer Revival

Throughout the literature on klezmer music there is a good deal of discussion as to what to call the period beginning in the 1970s. While it is commonly known as the “revival,” scholars wrestle with this term based on the fact that the music never really died in the United States, as is shown by the examples above of Mickey Katz and the small segments of Hasidic culture that kept it alive. Also, as Yale Strom states, there were still pockets of Ashkenazim living and playing klezmer music throughout Eastern Europe when he traveled there in the early 1980s. Strom prefers the term bal-kulturnik, which translates from the Yiddish as “owner or master of culture.” This term powerfully illustrates the care and responsibility that is evidenced by many of the ‘70s and ‘80s klezmorim in researching and developing their style in order to be true to their heritage. Seth Rogovoy and Yale Strom both separate the revival period into two groups: the first being those who began in the 1970s and ‘80s, learning directly from the original surviving generation of American klezmorim, and dedicating themselves to learning the traditional repertoire; and the second being the “renaissance” generation, those who learned from the vintage 78 recordings as well as from the ‘70s and ‘80s


150 Strom, 189.
generation and created a fusion of, “klezmer-based, new Jewish music.” Whatever label is chosen for this time period in the history of klezmer, it is clear that these musicians both carefully built on the generations before them and reawakened an interest in a music and culture that had been mostly dormant for 20-30 years.

Beginning in the mid-1970s, Jewish musicians on both coasts of the United States who had been part of the folk music revival scene began to explore their own roots. The often-quoted anecdote from Henry Sapoznik’s first awakening is telling of the entire generation. As a student of blue grass music, Sapoznik took several trips to Mount Airy, North Carolina to study with Tommy Jarrell and Fred Cockerham, two of the finest players of the style he could find. During one of his last trips, Jarrell asked him, “Hank, don’t your people got none of your own music?” Not only did this question inspire him to return to New York and begin his investigation into klezmer music at the YIVO center. This anecdote is indicative of a generation of Jewish folk musicians who were immersed in music that was not their own until they realized the fact that their people had a rich and fascinating musical history that they could revive. Fortunately, many of the masters of the previous generation were still alive and were able to mentor the new generation. Where there were gaps, there were recordings. Sapoznik found a mentor in


152 Sapoznik, Klezmer!, 171.

153 YIVO: Yiddisher Vinshaftlekher Institut (Jewish Scientific Institute) was founded in Vilna in 1925 and was the center of Jewish intellectual life and culture. Its collection had been looted by the Nazis but was recovered and transplanted to New York in 1947. Sapoznik, Klezmer!, 173.

154 Ibid., 167-74.
fiddle player Leon Schwartz, and spent years working at YIVO cataloguing 78s.\textsuperscript{155} Both of these experiences, among a host of others, would lead him to found the band, Kapelye. Founded along with singer Josh Waletzky, fiddle player/singer Michael Alpert, accordionist Lauren Brody, and clarinetist Ken Maltz, he sought to have the band rooted in a traditional Yiddish context.\textsuperscript{156} Eventually his experience with the mentorship he had received from the older generation would lead him to organize and run KlezKamp. Founded in 1985 and still active annually, it was the first American Yiddish festival, and has succeeded in bringing together the older generations of klezmorim with new Yiddish and klezmer activists, forming both a central place and time for education as well as a community.\textsuperscript{157}

At the beginning of the revival, there were several bands around the country that would come to foster the next generation of klezmorim. Living in New York or the opportunity to play at Jewish simkhes was no longer a requirement to be a klezmer. While a historical survey of styles as was presented above is not necessary, a brief summary of some of the influential groups can illustrate the further development of the style and its integration of American culture.

\textsuperscript{155} As a result of his time at YIVO, Sapoznik’s book, \textit{Klezmer! Jewish Music from Old World to Our World}, is an excellent resource on all things 1920s and 30s recording and Yiddish theater.

\textsuperscript{156} Sapoznik, \textit{Klezmer!}, 173, 178, 187-88, 201-03.

\textsuperscript{157} Ibid., 213-22
One of the first bands to appear in this new period was The Klezmorim. Founded in the widely musically experimental environment of 1970s San Francisco, they were the first of the new generation to record an album in 1976. Over their twenty-plus years of playing, the group first combined klezmer and Balkan styles, and then later added in influences from jazz and cartoon-music. Seth Rogovoy quotes the 1971 “eureka moment” of founder Lev Liberman when he found a “common stylistic influence” in all of the different music he enjoyed: “Jewish was the common denominator between Russia, New York, the radical European stage, early film, and New Orleans jazz.” Rogovoy continues, “Liberman began searching for the missing link, the Jewishness, in Russian and Romanian folk music, Depression-era cartoon soundtracks, early jazz, and the compositions of Gershwin, Weill, and Prokofiev.” It was through this combination along with frantic tempos and a wide array of onstage costumes that they began the klezmer revival by “de-emphasizing klezmer as Jewish music.”

At the same time as Sapoznik and Liberman, Andy Statman was following a similar road and sought out the tutelage of Dave Tarras. He teamed with Walter Zev Feldman, who had been conducting ethnomusicological research in klezmer, and formed


160 Rogovoy, 77.

161 Sapoznik, Klezmer!, 232.
a clarinet/tsimbl duo that focused on European-style klezmer.\textsuperscript{162} In recent years, Statman has shifted his focus to a more religious orientation and prefers to focus on the Hasidic aspect of his music, rather than what he sees as the limitations of klezmer.\textsuperscript{163}

The Klezmer Conservatory Band, founded by Hankus Netsky at New England Conservatory in the late ‘70s,\textsuperscript{164} combined klezmer and Yiddish vocal styles.\textsuperscript{165} Their dedication to original source materials made them a training ground for several klezmorim who would go on to reinterpret and develop the music, including Don Byron, Jeff Warschauer, Frank London and Alan Bern.\textsuperscript{166}

As mentioned above, the generation of bands beginning in the 1980s worked to combine a broader range of influences into their sound creating a klezmer renaissance. Brave Old World was founded in 1986 by accordionist/pianist Alan Bern and clarinetist Joel Rubin, and was later joined by singer and Kapelye veteran fiddle player Michael Alpert and multi-instrumentalist, Stuart Brotman. Referring to their style as “New Jewish Music,” the band developed a broad fusion style that included jazz, rock, tango and classical forms.\textsuperscript{167} Rooted in a similar tradition, The Klezmatics have combined a multitude of styles including jazz and rock. Founded in 1985, they combined the jazz and

\begin{thebibliography}{99}
\bibitem{163} Kirshenblatt-Gimblett, 141-42.
\bibitem{164} Sapoznik, \textit{Klezmer!}, 198.
\bibitem{165} Netsky, “American Klezmer,” in \textit{American Klezmer}, 21.
\bibitem{166} Sapoznik, \textit{Klezmer!}, 232.
\bibitem{167} Ibid.
\end{thebibliography}
klezmer training of Frank London, the singing/accordion talents of Lorin Sklamberg, the rock drumming of David Licht, the rotating clarinet styles of Margot Leverett, Kurt Bjorling, David Krakauer and Matt Darriau, and through the virtuosic fiddle playing of Alicia Svigals, they reintroduced the instrument to the forefront of the klezmer sound.\footnote{Ibid., 234.}

Seth Rogovoy adeptly summarizes their sound: “They take the essentials of the old-time music—the repertoire, the ornamentation, the arrangements—and they carefully filter them through a modern sensibility attuned to rock music and its contemporary offshoots.”\footnote{Rogovoy, 116.} At the far end of the spectrum stands David Krakauer, an avant-garde clarinetist who is highly trained in the traditions of klezmer music. Krakauer, on many of his recordings, pushes the boundaries of fusion and ornamentation well beyond the standard form.\footnote{Ibid., 199-200.} I will discuss one of his tracks in particular in the following section.

By contrast, the band Budowitz follows the tradition of the early music ensemble. Joshua Horowitz, a European-trained composer and scholar, leads the band that plays on vintage instruments, including his own *tsimbl* and nineteenth-century button accordion. Through Horowitz’s extensive research, the band aims to reproduce an aesthetic that is as close as possible to 1800s European klezmer.\footnote{Ibid., 172.}
The Future of Klezmer

While eating dinner with Joshua Horowitz at KlezKamp in 2012, I asked him what he thought about the future of klezmer. He surveyed the room of approximately 150 people and reflected on the fact that KlezKamp used to attract upwards of 400 participants. He noted that all over the world there are hundreds of klezmer bands but that the decline in participation at the festival may be an indication of its loss of popularity. He stated, “Klezmer music is healthier than it’s ever been and it’s still dying.” So what is the future of klezmer music? Will it continue to grow and evolve or will it stagnate into oblivion and possibly be reborn once again by a future generation? During KlezKamp 2012, I had the opportunity to interview Pete Sokolow (b. 1940), who was Dave Tarras’ last keyboard player and one of the last remaining mentors from the older generation. I asked him what he thought was in the future for klezmer music. Sokolow is a self-described “right-winger” and lover of the old-style. He framed his response within the context that he has no interest in the “new fusion stuff.” What he described to me is the basic competition that occurs between klezmer and rock and roll:

The biggest problem is, that whenever rock music comes in contact with any other music, they call it world music… the rock and roll eats up the other stuff. So it sounds like rock. Now like for instance, one of these Hasidic bands is playing, it’s just a bunch of rock and roll. Rock and roll has become kosher. When I started in the Hasidic business in 1960, it sounded like klezmer music and the tools were very simple [sings a tune] and it sounded Jewish. We were playing a different brand of music, you didn’t put in swing, you didn't put in bebop, you didn't put in rock and roll, it was Jewish music and so you were playing [sings], it was much simpler than klezmer, and for the Orthodox crowd that wanted that kind of


173 The Hasidic band mentioned above was performing during the conversation.
music, if it was made up by a *rebbe*, that was enough. So I played that
and I got to play the klezmer and I started hiring. When Henry [Sapoznik]
and I went into business with a commercial band, I started hiring some of
the old guys to play with us. And so we had a real revival of the old style;
it didn’t last very long. The Klezmatics came along and they wiped the
floor with us because they provided the young people with a rock-oriented
sound. My interest in it is limited.

[JAF: So what do you think is going to happen to klezmer?] Its
obviously going to go that way, and eventually it will be swallowed up
by the contemporary sound and you won’t hear it anymore. Sokolow, who is
representative of the old-guard musicians, stands in
contrast to—and also frequently plays side by side with—musicians like Michael
Winograd, Dan Blacksberg, Josh Dolgin, and Daniel Kahn, who represent a
vibrant generation of klezmorim who know the details of the style intimately, and,
while viewing it in a context of flexibility and creative freedom, work to create
new sounds and styles all while evoking an historical tradition. These four
musicians function both within and outside of the broader klezmer community.
Additionally, they often work together—recording on each other’s albums,
performing in dance bands, and co-teaching classes. Their work, hopefully, shows
that klezmer is not dying, and in fact, may have moved beyond a “revival” or
“renaissance” into a new chapter that is simply: klezmer. A full overview of these
musicians would require another chapter, which is beyond the time constraints
and size limitations of this paper. I will instead provide a brief overview of the
work of each artist. In Chapter 5, I will outline my plans for future research
involving their work.

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174 KlezKamp, December 27, 2012. Complete interview is transcribed in Appendix B.
Michael Winograd’s work spans from his tradition-based project, Tarras Band,\(^{175}\) that features the talents of Pete Sokolow, to his rock band, Yiddish Princess, which, along with the vocal talents of Sarah Gordon, takes traditional Yiddish songs and resets them in a purely rock and roll context.\(^{176}\) His solo work stands in between these two extremes and his most recent album, Storm Game,\(^ {177}\) is a superb example of his ability to maintain firm roots in the klezmer tradition while expanding the boundaries to include his own compositions, which incorporate jazz and avant-garde techniques. The album opens with the sounds of Hasidic prayer chants echoed by congregants. This opening, coupled with the sounds of Deborah Strauss on fiddle and Joshua Horowitz on tsimbl,\(^ {178}\) provide a context that is clearly Jewish. Winograd then uses this context to shape his own modern commentary.

Trombonist Dan Blacksberg reverses the Hasidic idea of re-appropriation of secular melodies for a sacred context with one of his many projects—the four-piece band


Electric Simcha. On his album, titled “Electric Simcha,” he sets traditional Hasidic nigunim against guitar, bass and drums, and creates an aggressive sound world of relentless energy. His improvisatory jazz and rock aesthetic is clear as he constructs three tracks that run between five minutes and twenty minutes. Blacksberg’s performance alternates between trombone, singing and improvisations. On his website, he describes these compositions as inspired by the nigunim in which “Hasidim sing over and over to stoke the holy spark of spiritual enlightenment.” With influence from Black Flag and the Minutemen, he seeks to create music that “grabs hold of the holy spark and turns it into a continuous explosion of raw musical energy.”

Daniel Kahn, who was raised in Detroit and now lives in Berlin, draws his influence from folk music, New Orleans Jazz, Yiddish literature, and a of core klezmer inspired music. As a musician, he sings and performs alternately on the accordion and the electric guitar. His band, The Painted Bird, ranges from a full klezmer ensemble on his earlier albums, to a quartet including fiddle, bass, and drums on his latest album, Bad Old Songs. His song writing tends toward social commentary and story telling, both within and outside of a Jewish context and while his music is reminiscent of klezmer, it


181 Interview with the author, KlezKamp 2012.

often veers in alternate directions. On the track “March of the Jobless Corps”\textsuperscript{183} on his 2010 album, \textit{Lost Causes}, Kahn resets the music of Yiddish Holocaust-era poet, Mordechai Gebirtig (1877-1942).\textsuperscript{184} This timely re-telling of this ageless protest song was released shortly before the beginning of the Arab Spring and a year before the beginning of the Occupy Wall Street movement. The music, which has a distinctive klezmer aesthetic, creates an undercurrent to Kahn’s singing of his loose English translation alongside the original Yiddish text.

one, two three, four, join the Marching Jobless Corps  
no work in the factory / no more manufacturing  
all the tools are broke and rusted / every wheel and window busted 
through the city streets we go / idle as a CEO, idle as a CEO

1,2,3,4... we don’t have to pay no rent / sleeping in a camping tent 
dumpster diving don’t take money / every bite we share with twenty 
let the yuppies have their wine / bread and water suit us fine

1,2,3,4... worked and paid our union dues / what did years of that produce? 
Houses, cars and other shit / for the riches benefit 
what do workers get for pay? / hungry broke and thrown away

[verses 1 & 2 in Yiddish]

one, two, three, four, pick yourselves up off the floor 
unemployment marches on / so we’ll sing a marching song 
for a land, a world of justice / where no cop or boss can bust us 
there’ll be work for every hand / in a new and better land


Finally, Josh Dolgin, or as he is more commonly known—SoCalled—has combined two styles that are seemingly at odds into a new form, hip hop klezmer. In the traditions of both genres, his albums feature master artists from both worlds. Two of his albums in particular, each utilizing hip hop and klezmer forms in conjunction with sound clips from interviews and classic recordings, create a thorough integration of this aesthetic. Dolgin structures the album *The So Called Seder* on the form of the Passover Seder and retells the classic story through old time radio show recordings that are remixed and overlaid with beats, raps, and music, effectively creating a new context. On the album, *Hip Hop Khasene*, he partners with master violinist, DJ, and composer Sophie Solomon to create a modernized version of the traditional klezmer form—the wedding ritual. Complete with Michael Alpert fulfilling the role of the *badkhn*, Dolgin creates a remixed version of the form that was essential to klezmorim in centuries past. On the track “alt. shul Kale Bazetsn,” he uses the following lyrics to illustrate his sarcastic and condemning views on the institution as it applies in the twentieth-century:

Sure it's a fucked up institution, economic solution to socialized absolution
Hype the hetero norms, it’s just ancient psychic residuals
But folks are sentimental and they’ll always need their rituals
Plus as a concept it’s dated, ketubah outmoded and faded

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188 A formal Jewish marriage contract written in Aramaic and guaranteeing a bride certain future rights before her marriage.” “Ketubba,” *Encyclopædia Britannica Online,*
Power-politicking nepotism cheapest way to get related
But, yo, your parents woulda been so proud, so scream your damn vows out loud
And from heaven they can look down and bless,
Your dress makes you look iconic
But yo what’s with the white? Are you trying to be ironic?
We’re all so happy for you, it’s just not my thing!
Ich bin shoyn vider singl, punkt azoy vi a ying!189

On the track, “Gasn Nign,” Dolgin pairs with David Krakauer to create a hip hop infused version of the gasn nign that I used for my composition and will be discussed further in Chapter 4. Complete with new beats, electric guitar and Krakauer’s extended ornamentation this track presents a fresh interpretation of a classic tune.190

Overall, these four musicians are working in conjunction with the masters that have come before them through a multitude of contexts to define a new cultural context for a new century and generation. Ironically, as I proceed into the next chapter, which focuses on the modal structure of klezmer music, I also must reflect on a recent conversation with Dan Blacksberg in which he stated that in his own creative processes with these musicians, he gives little consideration to the modes and that they often take the music into whatever direction suits them best.191

accessed March 14, 2013,

189 Solomon and SoCalled, Liner Notes. Last line translates as: “I’m single again, just like a boy.” Translation by Sonia Gollance, email communication with the author, April 25, 2013.

190 Another fine example of the collaboration of these two artists can be found on YouTube: “David Krakauer with SoCalled & Klezmer Madness à la Bellevilloise,” February 12, 2010, video clip, YouTube, http://www.youtube.com/watch?v=BoBldJ2xeKk.

CHAPTER 3
THE FUNCTION OF MODES WITHIN KLEZMER MUSIC

In Chapter 2, I discussed the style of klezmer music as one that has evolved by drawing upon sources from multiple cultures. What unifies all of these influences is the music’s yiddishkayt, the Jewish flavor that sets it apart from other ethnic music. In an attempt to qualify the essence of klezmer, I will address the use of harmony and melody in relation to the most commonly used modes, first in a general sense and then in relation to the freilechs found in the Hoffman manuscript. In Chapter 4, I will apply these principles to my own composition and will show how I chose to use, manipulate or disregard them.

Tendencies

First, it is important to distinguish between the rules of functional harmony and the tendencies of klezmer music. Harmonic and melodic style in any music can be considered in terms of tendencies that function in a given period of time and geographic location, but in classical music they have become standardized and are considered "rules" or "theory." Because the tendencies in klezmer music are not considered rules to be adhered to or broken, they are constantly growing and expanding. For every tendency in klezmer music there is an exception. For example, in either major- or minor-based modes, the raised seventh scale degree and the corresponding major V or dominant chords are typically to be avoided, instead VII and IV or iv are used. Despite this general

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192 Thoughts on tendencies are derived from a conversation with Josh Horowitz, KlezKamp, Kerhonkson, NY, December 26, 2012.
tendency, there are many instances of major V or dominant chords being used, especially in tunes composed in the mid twentieth-century.

Several questions arose while I considered writing text that would capture stylistic tendencies in klezmer music. What determines when something becomes a musical “rule”? Is it simply a function of formalization for the audience or a need to systematize for the purpose of study? Or is there something deeper at work? In musical styles where there are no set rules, is it that there is a resistance from the folk musician against formalization? Or is it that no one has written down the rules?

This may seem an overly philosophical line of questioning for the purposes at hand. However, it is telling that the majority of literature written on klezmer music concerns its history; and only a handful of published articles have been written for the purposes of analysis, mostly on modes. Harmony and ornamentation is typically relegated to appendices. Additionally, while there are extensive anthologies of klezmer tunes, the preferred performance method for any professional klezmer is by memory. Subsequently, the teaching method tends towards aural learning. This is especially true when learning the proper placements for ornaments, which in my own experience as a novice klezmer has been a grey, mysterious world of either imitating recordings verbatim or learning the feeling of where to place them for the proper “Jewish” effect.\(^{193}\)

Barbara Kirshenblatt-Gimblett hints at these questions in her discussion on heritage, tradition and orthodoxy. In her examination of Haym Soloveitchik’s distinction between tradition and orthodoxy, she points to two key ideas. The first draws on the idea

\(^{193}\) The question of ornamentation would require a separate study and, unfortunately, is outside the scope of this paper.
of the transformation of a society—for our purposes, that of klezmer music—from tradition to orthodoxy.

‘A traditional society has been transformed into an orthodox one,’ when what was a matter of course (what was once absorbed and habitual) has become subject to rules, formal teaching, and scrupulous attention to textual authority. The result is not ‘heritage,’ but a tendency toward stringency. As a result, ‘Performance is no longer, as in a traditional society, replication of what one has seen, but implementation of what one knows.’

Further on she quotes him once more, “The aspiration will be…more to purity of ideology than of impulse… Gone is the yiddishkayt that was ‘something deep in the bone,’ a Judaism whose essence ‘lay not in law or ritual, but in a social vision (voysher) and a moral standard of conduct (mentschlikhkeyt).” While the article that she is quoting is in reference to Jewish society at large, her context is the world of klezmer music and it raises the question of whether or not there is a resistance to formalization out of a fear that it would breed orthodoxy that would in turn destroy the “deep in the bone” benefit that yields true yiddishkayt and subsequently genuine klezmer. There is something about a klezmer performance that induces spontaneity rooted in a deep sense of Jewishness that makes it what it is. It may be that while it is possible to examine the components of a performance or a recording, it is not possible to quantify spontaneity to a level where it can be accurately replicated.

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195 Ibid., quoting pages 81, 90.
And so, as I provide the following overview of common klezmer modes, it is with apprehension. My study is designed to better understand the harmonic structures of klezmer music and provide avenues for future creative endeavors, but only with the knowledge that complete duplication may be impossible and that significant experience as a klezmer musician may be the only avenue for yielding a stylistically accurate performance.

Modes

The basic tools of analysis are not agreed upon conclusively. While the language that I will present in this study is used in many of the available analytical studies, there are other possibilities available for the discussion of klezmer music. It is my theory that the variations in language may be based in the historical context of the music being analyzed. For example, the tunes that I am presenting here were composed primarily in Eastern Europe, were recorded in the United States by the year 1927, and therefore follow a certain clear lineage that can trace its roots to the interaction of klezmorim and Rom in Constantinople and Eastern Europe. In this context, a language based in the prayer modes and the maqam system is appropriate. However, in Hankus Netsky’s study in his forthcoming book, Klezmer Philadelphia, he examines the progression of a dance known as the “Philadelphia Russian Sher,” which evolved in Philadelphia from c1910-c1968, and included a varying number of tunes.¹⁹⁶ For his analysis, Netsky chose to use language that reflects the klezmorim that he interviewed who played actively in Philadelphia. These musicians used only the labels of “major” and “minor” to describe

¹⁹⁶ Netsky, Philadelphia Klezmer, 162.
the western scales and their Jewish-oriented variations. Subsequently, he adopted an analytical language of Maj1, Maj2, etc., that accurately reflects an historical context of tunes that evolved in the United States in a western culture.\footnote{Ibid., 167-168.}

The harmonic and melodic structures of klezmer music, as was stated in Chapter 2, have their roots in Yiddish folk song and the cantorial tradition and thus follow a system of modes. Additionally, the influence of Turkish \textit{maqam} system\footnote{A major organizing principle of Turkish art music. Karl L. Signell, \textit{Makam: modal practice in turkish art music} (Seattle: Asian Music Publications, 1977), 1. http://lit.gfax.ch/tunings/Turkish\%20Music--53tetModalPracticeTurkishArtMusic53tet.pdf} on klezmorim who lived in Constantinople before traveling to Eastern Europe appears in klezmer music in the form of the tetrachords. While the current research is vastly inconclusive on these two influences, I will present a combined view, one that uses modes where appropriate and tetrachords where it adds clarity.

Current research is comprised of theorists and ethnomusicologists slowly adding to the puzzle of klezmer music’s tendencies through articles that address specific aspects of the music. In 1946, Moshe Beregovski first discussed the use of what he labeled the “Altered Dorian” mode in Jewish Folk Song.\footnote{Beregovski, 549-67.} Joel Rubin followed Beregovski’s research with a thorough study on the Romanian \textit{doina}, its structure and its use of the “Altered Dorian,” or \textit{Mi Sheberach} mode.\footnote{Joel Rubin, "Alts nemt zikh fun der doyne (Everything comes from the doina): The Romanian-Jewish Doina: A Closer Stylistic Examination," in \textit{Proceedings of the First International Conference on Jewish Music}, ed. Steve Stanton (London: City University, 200).} Joshua Horowitz has provided a
comprehensive survey of how the Ahava Rabboh, or freygish mode functions in terms of modal progressions within duple-meter compositions. Horowitz’s model for tracking the modal progression tendencies within the modes will be the basis for my study. I will first outline a basic description of the modes, and in order to demonstrate their progressive functionality I will use examples from the freilechs contained within the manuscript assembled by Joseph Hoffman in Philadelphia (1927). I will conclude with three case studies that look at the modes in relationship to the freilechs in further detail. The tunes in Philadelphia are unique in the American repertoire; and where it is possible and relevant, I will contrast these tunes with their sister tunes in other regions. It is my hope that this survey will contribute to further understanding of the modal functionality in klezmer music.

There are five basic modes employed in klezmer music, one of which is the rarely used major scale. The behavior of these modes is different from those of Western scales. The reason for this is that each mode contains more than seven pitches; and depending on the particular section of the melody, either raised or lowered pitches are used. The current understanding of klezmer music modes is that they are derived from specific


Joshua Horowitz, "The Klezmer Freygish Shtayger: Mode, Sub-mode and Modal Progression," Budowitz.com, 1993, accessed January 2, 2013; http://budowitz.com/Budowitz/Essays.html. While the essay is unpublished, Horowitz’s credentials as an expert in the field are extensive. He is a founding member of the well-respected band, Budowitz, and is a regular faculty member at KlezKamp.

Ibid., 2.
Jewish liturgical chants and the label is typically taken from the chant. However, as Horowitz notes, the use of tetrachords may be a more fitting way to understand the mode’s function. The idea of understanding modes as tetrachords is not a new one and has its roots in the Turkish maqam system. In my own analysis, I have found that the majority of tunes fit well within the liturgical modes, but there are occasional examples that cannot be explained without the use of the tetrachord system. In my outline of the modes below I have presented both views in tandem.

The most common modes, or shteyger [Yid.: mode, modus, manner], with the exception of major are outlined below. For the purpose of comparison, Figure 3.1 shows the simple scalar form of the modes. Each uses D as the tonal center; accidentals above the notes denote possible altered pitches in ascending patterns, while those under notes denote possible altered pitches in descending patterns. In Appendix C, there is a full representation of the scalar function, tetrachords, and possible cadences, all as outlined by Horowitz, as well as possible chords as given by Sapoznik.

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203 The mood, or ethos, suggested by each liturgical statement, is limited to Jewish religious service and has little to no bearing on klezmer music. Ibid.

204 Horowitz’s original manuscript was written in 1993 and in a separate introduction (undated) written several years later, he mentions his current preference for the maqam tetrachord system over the more widely used liturgical modes. During a phone conversation with the author he stated that tetrachords offer a clearer understanding of the progressions. February 19, 2013

205 Horowitz’s work on tetrachords is separate from his article as it is more recent.

206 In Appendix 1 of his book, Sapoznik outlines the modes, mostly in line with those proposed by Horowitz, with the additional treatment of major and minor as independent modes. His suggestion of chords is useful for understanding the harmonic function of the modes. (265-269) Idelsohn also uses tetrachords in his analysis to describe different modes, especially in regard to harmony. For example see, p. 478.
Ahava Rabboh/Freygish/Altered Phrygian

Mi Sheberach/Altered Dorian

Adonoy Moloch/Mixolydian

Mogen Ovos/Minor

Figure 3.1 Modes Simple Scalar Function

Freygish/Ahava Rabboh (Abounding Love, Mode of Supplication)

Ahava Rabboh/Freygish/Altered Phrygian is taken from the Shabbat Musaf service: *Ahava rabah ahavtanu* (With abounding love hast thou loved us). Beregovski suggested the label of “Altered Phygian” because of the lowered second. The raised third replaces a typical lowered third, thus altering the traditional church mode. It is more commonly known to klezmer musicians as *freygish* (named for its similarity to the Phrygian mode) and I will use this term when referring to the mode. Additionally, the mode is remarkably similar in terms of pitch material to the Middle Eastern *Hijaz maqam*. Horowitz and Idelsohn both show in extensive detail the modal progression

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possibilities of this mode as it has within its structure the most possibilities for progression.  

*Mi Shebarach (Father of Mercy)*

*Mi Sheberach/Altered Dorian/Ov Horachamim* is based in the prayer: Mi shebarach avoteinu Avroham Yitzchak Yaakov (He who blessed our fathers Abraham, Isaak and Jacob). Its most common usage is in Romanian and Ukrainian music. Beregovski conducted significant research on the use of the mode and noted that when the mode is used in instrumental music, it is found most often in tunes built in the form of the Moldavian and Rumanian *doina*. Additionally, he traced the usage of the mode mainly to express the grief of lamentation and complaint, and also in humorous songs that use lamentation to emphasize humor. He pointed to the three minor seconds—one augmented second, the augmented fourth above the tonic and the singular major second—as contributing to its lamenting character.

Idelsohn traced the origins of the mode to Ukrainian folk song but notes that in their version it typically ended on the second scale degree, thus showing a resemblance to their version it typically ended on the second scale degree, thus showing a resemblance to

208 Ibid., 1. This is the central focus of his paper in which he details thirty-one types of possible modulation while using the *freygish* mode. Idelsohn, 266, 482-84. Idelsohn extracts systems of modulation using the *freygish* mode (here labeled Ahavoh-Rabboh or *Hedjaz*) from the harmonic scheme built by composer Hirsch Weintraub (1811-1822) who had used the tools of Western harmony.


210 Beregovski, 558.

211 Ibid., 562-63, 565.
the *freygish* mode. Horowitz notes that the raised fourth degree is consistent in
ascending and descending passages, although the natural version is sometimes used,
either interchangeably or in alternating sections. The raised fourth is often treated in a
similar fashion in Romanian and Ukrainian music, which additionally has an
interchangeable function of the major and minor third. Beregovski expands this idea to
note that the natural fourth scale degree is often used in the third part of the melody.
The skeletal model added in Appendix C is given by Rubin and offers a more detailed
view of the functioning of the mode.

*Adonoy Moloch (The Lord Reigns)*

The prayer giving name to *Adonoy Moloch* is from the traditional Synagogue
service: *Adonoy Malach, geut lavesh, lavesh Adonay, oz hit' azar, af-tikon tevel bal
timot*... (The Lord reigns; he is robed in majesty; the Lord is robed; he is girded with
power; although the world is established, it will never be shaken). The mode is similar to
Western *Mixolydian* and Horowitz states it often occurs in “Ahava Rabboh or Yishtabach
klezmer pieces as the first sub-mode, where it provides a contrasting lighter mood.”

212 Idelsohn, 184-85.


214 Beregovski, 551.


Mogen Ovos (Our Forebears’ Shield)

*Mogen Ovos* is taken from the prayer: *Magein Avot bidbaro, mechayeh meitim bema’amaro*... (Our forbears’ shield, reviver of the dead, incomparable Lord...). The mode is similar both to the natural and melodic minor scales of Western music and the *Bayat* and *Bayat-Nava* Middle Eastern *maqamat*. The most notable difference from the natural minor is that *Mogen Ovos* occasionally uses a lowered second as well as a raised sixth and seventh. It is often used in klezmer music in tunes of greeting and farewell as well as in dance tunes.217

Horowitz names a sixth mode, *Yishtabach*, but as the only difference from *Mogen Ovos* is the use of a lowered fifth scale degree, it is better and more simply understood in the context of *Mogen Ovos* with altered tetrachords. What does carry over is the second cadence as seen under *Mogen Ovos* in Appendix C, which is labeled the *Yishtabach Cadence*, and is often used in *Mogen Ovos*.218

**Modal Progression**

Modal progression is similar to classical models of modulation in that there is a shift in tonal center and/or pitch content, but because of a lack of any of the functions on which classical modulation is based, i.e. pivot chords, secondary dominants, leading tones, etc., the term modal progression is more fitting in describing the direct shifts to sub-modes. If we think of the modes in terms of tetrachords, a modal progression occurs

217 Ibid., 7.

218 Horowitz, phone conversation with the author, February 19, 2013.
when the tetrachords no longer fit within the nominal mode. Typically, the sub-mode creates a contrast to the nominal mode in character or mood, and is often shorter.

When looking at the use of tetrachords in terms of melody design, Rubin suggests that there are parallels between the Oriental maqam system and the nusekh and shteyger of Jewish liturgical music. Especially in reference to the structure of the doina, the maqam system (a pattern of melody with stereotypical turns, mood and pitch) can be mapped onto at least some klezmer music. For a more specific definition of maqam, Rubin quotes Karl Signell,

‘Every maqam has its own distinctive seyir, with a beginning, middle, and end. Once the progression begins, the melody cannot rest until the final cadence. A progression is marked by points of temporary rest in the melody: ‘tonal centres.’ These tonal centres include…finalis [tonic],…dominant…and entry…’ (the tonal centre around which the first musical phrase revolves—in the case of the Altered Dorian in the doina, the fifth degree).

Modal progressions as seen in the model of the maqam of Turkish art music function in the manner of introducing a note, phrase or passage from another maqam. In regard to klezmer music, this is where Avenary’s concept of “tesselation,” or as Rubin has renamed as “centonization,” comes into practice. In a separate article that outlines the


221 Nusekh: A tradition of melodies and texts that differentiates various Jewish regions and communities (i.e., Ashkenaz, Sefarad, Mizrahi etc) from each other. Horowitz, email communication, February 27, 2013.


223 Signell, Makam: modal practice in turkish art music, 66.
composition process of Jewish dance music in the 1910s and ‘20s, Rubin defines centonization as the process of “piecing together differing combinations of smaller units from a pre-existing melodic palette.” He further suggests that the klezmer repertoire is constructed not of whole compositions but is rather derived from a “tune group” that is a “class of associated sentences which contain similar motivic material and ‘sound[s] good together’ according to the prevailing musical aesthetic of the performer-composers.”

This suggests that many of the modal progressions that occur may have been formed from this building together of sentences. Horowitz cites the tune “Chasen Senem” as an example of such construction in which the pitch content changes throughout the tune but the tonal center remains constant (modal interchange, see below). The tune is transcribed here [Figure 3.2] by Horowitz and is from the repertoire of cimbalom player, Joseph Moscowitz. The piece is a combination of two separate tunes. Part 1 [mm. 1-16] is a variation of “mi demandas,” a Turkish Sephardic song, and Part 2 [mm. 17-44], while the exact origins are unknown, is most likely also a Turkish folk tune.

As to the actual functioning of the modal progression process, at least in monophonic liturgical music, the tunes progress by way of a tonal shift that is prepared

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225 A larger version of the tsimbl


227 Joshua Horowitz, e-mail correspondance, February 15, 2013.
by a reorganization of the melodic emphasis, rather than a pivot chord as in harmonic music. This shift typically depends on an extended range, thereby giving emphasis to a different portion of the mode and a possible change in character.\textsuperscript{228}

\textbf{Chasen Sanem}

![Musical notation of Chasen Sanem](image)

\textbf{Figure 3.2 “Chasen Sanem”\textsuperscript{229}}

Horowitz identifies four processes of modal progression. In “simple modal progression,” one new sub-mode is used before the return to the nominal mode.\textsuperscript{230} In “complex modal progression,” more than one sub-mode is used before the return to the nominal mode.\textsuperscript{231} In “modal interchange,” modes show a change in pitch content and maintain the same tonal center whether or not they are temporally adjacent. For example, compare the I \textit{freygish} and I \textit{Mogen Ovos} sections in Figure 3.2. Its subset, cadential

\textsuperscript{228} Rubin, "Alts nemt zikh fun der doyne," 141.

\textsuperscript{229} Horowitz, “The Klezmer Freygish Shtayger,” 41.

\textsuperscript{230} Horowitz, "The Klezmer Freygish Shtayger," 12.

\textsuperscript{231} Ibid., 27.
modal interchange, involves a shared total center sub-mode only at the point of cadence. Finally, “sequential progression” involves the shift of the tonal center without changing pitch content. The bass part, especially in sequential progression, functions to reinforce the new tonal center. With the exception of simple and complex modal progressions, which are mutually exclusive, these are interchangeable, i.e., a complex modal progression may also use cadential modal interchange.

*Hoffman Manuscript Freilechs*

To illustrate the process of modal interchange, as well as provide an original analysis of a complete set of tunes, I have analyzed the *freilechs* contained in the book assembled by Joseph Hoffman for his son, Morris Hoffman in 1927. The complete collection of *freilechs* with analysis is found in Appendix D. Below, I have selected one *freilech* to highlight each of the above modal progression processes in a simple form. This is followed by three case studies that provide further insight into the inner functioning of klezmer music.

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232 Ibid., 38.

233 Ibid., 47.

234 For this section, the spelling *freilech* will be used as Joseph Hoffman used it in his manuscript (1927).


236 I am deeply indebted to Joshua Horowitz for his patient tutelage, proofreading and question answering, both as a teacher at KlezKamp 2012 and throughout this chapter. His expertise has guided many of my observations here and without his guidance the certainty I have provided in this section would not have been possible.
Before I begin, a brief explanation of the key signatures involved may be necessary. Depending on who transcribed the tune, any number of key signatures are used. They often show a number of flats and/or sharps used in the given mode but do not necessarily dictate a tonal center. For that it is necessary to look at the pitch material, which is usually fairly obvious as the triad on the tonal center pitch typically appears in the first measure or two.

**Simple Progression—Freilech No. 28 (46c)**

*Freilech 28*[ see Appendix D] also carries the title of “A Chusidel Dance.” A *Chusidel* (or *Khusidl*) was a dance that, as Netsky states, “parodied the ecstatic motions of the *Hasidim*.” As the dances varied in choreography but not in music, it is common to see the same tune identified with two or three types of dances. In his note for a *šer* (*sher*) that closely resembles *Freilech 9* (see Case Study 2 below), Beregovski explains that the *šers* and *frejlašs* (*freilechs*) are often indistinguishable from one another.

In practice, the klezmorim never played the same piece for both a *frejlašs* and a *šer*. Each band had several pieces which it played for the *šer*. Collecting materials from klezmorim of various regions, we often found the same piece used as a *šer* in one region and a *frejlašs* in another. This explains quite well a phenomenon that is found throughout klezmer music of identical or similar tunes, such as *Freilech 28*, being found in various collections with differing titles.

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238 Beregovski, 503.
The tune begins in D freygish (Section A\textsuperscript{239}), progresses to the sub-mode of G Mogen Ovos on the fourth scale degree (Section B) and returns to D freygish (Section C). While there is no visible pitch alteration, if the pitch of F had been used in the B section, it would have been natural. What makes it clear that a modal progression has taken place is that not only has the tonal center shifted to G, but also the entire range of the tune has moved up a fourth. This illustrates effectively the idea that each tune or tune section typically occupies only an octave. As stated above, if notes are below or above the set octave they are generally considered “helping tones.”\textsuperscript{240} Additionally, if we view this tune in terms of tetrachords, the majority of the A section uses the lower freygish tetrachord, while this tetrachord is non-existent in the B section. Instead, it focuses on the G “Mogen Ovos” tetrachord. The F# at the beginning of Section C signals the return to D freygish.

*Complex Modal Progression—Freilech No. 26 (46a)*

Again, this Freilech carries a specific title, “Der Rabay at Giaisin Freilch Zein,” which most likely references its origin as the now Ukrainian, formerly Polish, city of Gaisan. Joseph Hoffman was originally from Ukraine, and the title suggests that this tune, like so many in the book, comes from the repertoire of his homeland.

*Freilech 26* [see Appendix D] follows a variation of what Horowitz labels as “Type 19” (I freygish–VI Adonoy Moloch–iv Mogen Ovos–I freygish) with the replacement of major for Adonoy Moloch. There are two clues that suggest modal

\textsuperscript{239} Unless otherwise noted, section names coincide progressively with repeats.

\textsuperscript{240} Horowitz, email conversation with the author, February 19, 2013.
progression in Sections B and D. The first is the range: while this high Bb would still be within the range of the nominal mode, a leap of a sixth is unusual outside of modal progression. The second is the use of the F-natural beginning in m. 10. The pitch material in this section suggests two different possibilities of labeling the progression. The opening statement suggests Bb Major, however the following measure suggests F Adonoy Moloch. Additionally, if the section is in Bb Major, the bottom tetrachord is missing. To resolve this quandary, I suggest looking at two factors. First, after mm. 9-12, the tune definitively progresses to G Mogen Ovos, which the return of the F# and ending pitch both confirm. Second, the melody in Section D, which seems to be more clearly outlining the Bb triad for the first two measures, appears to settle in Bb Major. Section C and D serve the function of elaborating and improvising on the patterns laid out in the A and B sections. Therefore, it is appropriate to label mm. 9-16 as Bb major. Explaining the upper C, D and Eb pitches as “helping tones” can easily solve the problem of the missing tetrachord. Conversely, the pitches below the high Bb could just as easily be considered “helping tones.” This sort of fragmentary treatment of a mode in a sub-mode is not unusual in my findings thus far. The ending of this tune is slightly unclear as Hoffman writes a D.S. without a fine. One could assume that the tune is supposed to end at the conclusion of the repeat of Section C. In my small amount of practical performing experience, the tunes tend to repeat until the bandleader signals to move to the next tune, which is usually led by a transition on a simple vamp in the new mode.241

241 I learned this first hand when playing in the Reading Band under Pete Sokolow at KlezKamp in 2012.
Freilech 18 (see Appendix D) is an interesting case on many levels. First, it is titled “Concert Freilech.” A few of the freilechs in the collection have this title, which suggests that they were listening pieces and not for dancing. As the standard form for dance pieces is typically binary (aabb) or ternary (aabbcc), its five-section structure is more typical of a listening piece, especially when considering that one of the sections does not have a repeat. Furthermore, the exact tune is found in the reissue of the anthology *International Hebrew Wedding Music*, published by the Kostakowsky brothers in Brooklyn in 1916. The original volume includes traditional klezmer tunes, and, as Horowitz writes in his introduction to the reissued publication:

…a smattering of Yiddish and Zionist song melodies, light classical ditties and the obligatory Mendelssohn and Wagner wedding marches; in short, an extensive cross-section of the standard repertoire of the East European Jewish wedding as it existed in the first two decades of the 20th Century on American soil, especially in New York.\(^{242}\)

This description would fit the Hoffman collection as well, as they both served the same purpose of providing music for weddings. There are several examples of tunes in Hoffman’s collection that are either similar or nearly identical, with ranging levels of variation as to certain pitches, to the Kostakowsky collection, but this is one of the few that matches note for note. While the early 1900s saw a new generation of klezmorim who used notation to share their repertoire due to their training in military bands and

conservatories, older generations had tended to transmit their tunes by ear, a method that lent itself to variation. The fact that the tune matched exactly in both cities suggests either that the tune came from Eastern Europe to both New York and Philadelphia already transcribed—which would be unlikely—or that the Kostakowsky collection was used to some extent in Philadelphia.

The beginning of Section D uses a style of modal progression, dating from liturgical music, called the Sim Shalom maneuver. This particular pattern and its cousin, the Yishtabakh maneuver, are widely debated by cantors as to their specific application and design. What is certain is the effect they are meant to create; they both function as a kind of text painting to describe a sense of grandeur, therefore they are used when moving to a major-based mode and can progress either from a major- or minor-based mode. The Sim Shalom maneuver generally involves a leap of an octave followed by downward stepwise motion. The Yishtabakh Maneuver typically involves a leap up to the fourth scale degree followed by continued, upward, stepwise motion. Both maneuvers occur at the point of modal change and are typically followed by the Mi Shebarach mode on the same tonal center as the sub-mode that is realized by the maneuver. In Freilech 18, Mi Shebarach was not used, but if it had been, it would have been G Mi Shebarach. In m. 22, there is the octave leap from the lower to higher D followed by the

\[ \text{\textsuperscript{243} Hankus Netsky, “Klezmer Philadelphia,” 65.} \]
\[ \text{\textsuperscript{244} Mi Shebarach is also called Ukrainian Dorian in this context.} \]
\[ \text{\textsuperscript{245} Horowitz, email correspondence with author, February 16, 2013.} \]
downward progression. The B-natural, which highlights the new mode, is accented on the downbeat of m. 23.

In terms of modal interchange, Freilech 18 is also an excellent example of the use of altered tetrachords as well as how lower helping tones can color the modal change. In comparing mm. 1-3 and 14-15, we see the contrast of the outline Mi Shebarach tetrachord (D-E-F-G#) to the freygish tetrachord (D-Eb-F#-G). Shortly thereafter, the G-natural in m. 16 contrasts with the G# used four measures before in m. 12. What makes this abrupt shift work so well is the continuity provided by the consistent use of the pitch D. The interest generated by the simultaneous continuity and contrast created through modal interchange was not lost on klezmer music composers. Out of the thirty freilechs I analyzed, seventeen of them used some sort of modal progression, and eight used modal interchange at some point. More significantly, these eight freilechs make up the majority of the eleven freilechs that use complex modal progressions, which might suggest that the use of modal interchange is highly favored as a unifying device in otherwise modally complex tunes.

Finally, also noteworthy are the cadences used at the end of Sections C, D, and E. While C and E are in a different mode than D, they all use similarly styled cadences. This lends a nice sense of additional continuity to an otherwise abnormally lengthy klezmer tune.

Sequential Progression—Freilech No. 5 (36a)

In the freilechs contained in Hoffman’s collection, I found relatively few examples of sequential progression, all of which were contained within freilechs that did not otherwise have modal progression. None of those included use pitch alteration to
emphasize the patterns and therefore do not imply modal shifts. They are instead strictly melodic sequences that would temporarily, if at all, shift the sense of tonal center. *Freilech 5* [see Appendix D] follows this pattern and may or may not, depending on the performer, include an underlining harmonic shift. What is interesting about mm. 17-20 is that they follow the pattern of the *Sim Shalom* maneuver described above; however, as the melody seems to be leading towards the final pitch of A, this section is better described as outlining the d minor triad.

The following three measures present another challenge. The pattern of pitches, with the exception of the first pitch in m. 21, clearly points towards a melodic sequence, but it also suggests that the underlying tonal center is E (II in D *Mi Shebarach*). However, the last pitch in m. 23 is F, which would normally be coupled with a d minor triad. In discussion of this particular sequence with Joshua Horowitz, he stated that some performers would prefer to use an E major triad for mm. 21 and 22, but that he would keep the D minor triad as a drone to underlie the melody to create dissonance that would then resolve in m. 23.  

Case Study 1: Possible Use of Secondary Dominants

*Freilech 2* (34b, Sub-title: “Ni Plach Mama” [Yid.: Mamma Don’t Cry]) [Figure 3.3] uses simple modal progression Type 9 (I freygish–iv *Mi Shebarach*–I freygish). It is an example of possible influence from western functional harmony. In mm. 10-13, there is an outline of a D triad with an additional seventh scale degree (or D quadrad).  

246 Phone conversation with the author, February 19, 2013.

247 Many thanks to my former Brevard colleague Joshua Grayson for suggesting the use of this term. (Facebook crowd sourcing conversation, February 21, 2013.)
western harmonic theory, this would typically suggest a secondary dominant of IV or iv. However, the use of the seventh scale degree in klezmer melodies is quite common. What suggests a secondary dominant in this case is the fact that the pitches in mm. 10, 12 and 16 actually state the entire quadrad in triadic skips. Similarly, in Freilech 9 (37b)\textsuperscript{248} [Figure 3.6, case study 2], mm. 10-12, there is a similar pattern to the example shown in Freilech 2. After the delayed cadential point in m. 15, the tune progresses to IV Adonoy Moloch.

By contrast, an example such as mm. 11-16 in Freilech 21 (43b) [Figure 3.4] shows the similar use of C for a different function. The skip to A from C is followed by continuous stepwise motion and while it appears to be outlining the D quadrad, the end point is what could be considered a C minor triad in the second half of m. 14. This skip, while it suggests a D quadrad, is more in line with traditional klezmer music, as it does not appear to be serving the function of a secondary dominant, and the cadential chord based on the seventh scale degree is fairly common. The more common use of the D quadrad at a cadence is shown in mm. 33-37 of Freilech 4 (35b) [Figure 3.5]. Here it is used simply as part of the D tonal center. Its use is less overt as the motion is by step rather than skip.

Overall, cases such as Freilechs 2 and 9 are extremely rare, and while they may be coincidental, might also serve to suggest that, at least in the case of Freilech No. 2 which has a clear triadic outline, the klezmer responsible for its composition had

\textsuperscript{248} Freilech 9 will be discussed in further detail in Case Study 2.
and incorporated them into his composition.

**Case Study Number 2: Beregovski Comparison & The Yishtabakh Maneuver**

*Freilech No. 9* (37b) [Figure 3.6], titled “A Yedish Dance,” has its roots at least as far back as St. Petersburg. A version of the tune appears in Beregovski’s collection of transcribed tunes included in his article, “Jewish Folk Music.” In Beregovski’s description, he states: “Transcribed from M. Mesman, fiddler. From a manuscript

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249 An interesting “Yinglish” translation of “A Yiddish Dance.”

250 Beregovski, 285. Originally published posthumously in the Soviet Union (1962), the original date of writing is unknown.
The comparison of these two tunes highlights the minor variations created over the evolution of a tune in klezmer music. The Beregovski version is seen in Figure 3.7. Since the Beregovski manuscript is dated fifteen years before the Hoffman manuscript and was transcribed near Hoffman’s home, it is likely that Hoffman’s version is the variation. The Beregovski version shown here is transposed from the original A freygish in Beregovski’s manuscript for ease of comparison with the Hoffman version. Additionally, Beregovski uses a key change for the B section that is not aurally perceptible to listeners but adds a visual delineation of the modal progression to Adonoy Moloch.

The first item of note in comparing the two versions is the length and structure of the A and B sections. Hoffman’s version of Section A writes out the first and second endings of Beregovski’s version and keeps the repeat, making it twice as long. In the B section, the Hoffman version shortens the length of the Adonoy Moloch mode and adds a repeat, which contrasts Beregovski’s delay of the shift to Mi Shebarach. Second, in addition to some ornamental changes to pitch material throughout the tune, the Hoffman version shows two interesting developments at the cadences in Sections A and C. In mm. 13-14, the Hoffman version replaces the D in m. 9 and the first Eb in m. 10 in the Beregovski version with a C. This more clearly emphasizes the C minor triad (vii) as the harmonic sonority for the cadence. Additionally, in Section C, mm. 32-33, the Hoffman version adds an ornament using triplets to the simple half notes used in the Beregovski version (mm. 35-36). This may be evidence to support Feldman’s assertion of the

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251 Ibid., 502.
Figure 3.6 *Freilech 9*, “A Yedish Dance” [Hoffman]

![Musical Score]

**Allegro** \( q=152 \)

I (D) Freygish

IV (G) Adonoy Moloch
Yishtabakh Maneuver

iv (g) Mi Shebarach

I (D) Freygish

Figure 3.7 *Šer*\(^{252}\) [Beregovski]

\(^{252}\) Beregovski, 444. Originally in *A freygish*. Engraving and transposition by author.
“bulgarization” of freilechs in America in the early twentieth-century and is a variation on what he identifies as the “bulgarish cadence.”

Finally, both of these tunes make use of the Yishtabakh maneuver (mm. 15-17 in Hoffman, mm. 11-13 in Beregovski), which Horowitz defines as, “Notes moving ascending to G (IV adonoy molokh): D to G to A to B [when D is the tonal center of the nominal mode].” Both tunes include the traditional motion to G Mi Shebarach, although, as mentioned above, it is delayed in the Beregovski version, which extends the sense of grandeur, in contrast to the Hoffman version, which uses the repeat to trade the two modes back and forth. The purpose of the Yishtabakh maneuver is the same as the Sim Shalom discussed above (Modal Interchange, Appendix D, Concert Freilech N. 18), to “text paint” a sense of grandeur. The main difference in the treatment of the maneuver between the two versions is that mm. 15-16 in the Hoffman version establish the maneuver by remaining on the lower D, which emphasizes the rising motion of the gesture that follows in m. 17. By comparison, in mm. 11-12 in the Beregovski, the octave leap, which precedes the maneuver, lessens the significance of its arrival in m. 13.

Case Study 3: Cadences

The cadences within the Hoffman manuscript freilechs provide a microcosm of harmonic possibilities and melodic development within klezmer music. In Appendix E, I have organized the cadences in the following groups and sub-groups:

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254 Horowitz, email correspondence with the author, February 16, 2013.
1. Likely harmonic accompaniment  
   a. Horowitz cadence, when applicable or simplest melodic contour  
      i. Variations of melodic contour and, when relevant, starting  
         and/or penultimate pitch

I found that when organized by harmonic accompaniment, most of the groups  
naturally fall into groups of modes or similar modes (i.e. freygish and major; Mi  
Shebarach and Mogen Ovos). While the overall harmonic accompaniment in klezmer  
music is often left to the performer, and can range from detailed progressions to what  
Horowitz categorizes as “drone-based” music that emphasizes dissonances, specific  
harmonic progressions are often used by performers at cadences. The harmonies shown  
in the appendix are chosen by myself to match both the given, typically emphasized  
pitches, and when possible, confirmed by the cadences summarized by Horowitz. I will  
discuss each group and its notable characteristics. The sorting of the groups by the  
penultimate pitch is important because, much as in functional harmony, the degree to  
which a sense of leading tone is created affects the sound of the cadence. For example, in  
all but one of the cadences in Group I, Eb is the penultimate pitch, whereas Group II uses  
C. While Eb is present in all of the cadences using the C minor triad, when it is adjacent  
to the cadential pitch it creates a greater sense of a “leading tone,” although with a

255 Phone conversation with author, February 19, 2013. To date, I have not yet found a  
source dealing solely with harmonic accompaniment in klezmer music.

256 In Horowitz’s own research he studied a wide variety of cadences from sources  
including but not limited to the Kostakowsy manuscript, Beregovsky, Kammen Folios,  
the Tarras books, and his own transcriptions. The Hoffman book was not available to him  
at the time. He identified 155 cadences in freygish. Email conversation with the author,  
February 23, 2013. Available to me were the cadences taken from his article and shown  
in the Modes section above and a course handout from KlezKamp 2012, which details the  
more commonly used types.
downward resolution in contrast to the typical upward resolution used in functional harmony. The affect of this pitch is stronger when used as a suspension as seen in Figure 3.8.

*Group I: C Minor–D Major A (freygish)*

Group I is associated with one of the more common freygish cadences [Figure 3.8] and is found in *Freilech 14* (Sections A & C). Of the two gestures identified (I.1 and I.2), I.2 remains mostly intact for all but one of the cadences; the first F# is usually replaced while G-F#-Eb-D remains constant. While this gesture outlines the D major triad, resolution is typically delayed until the downbeat of the second measure, which creates a sense of dissonance and resolution.

![Figure 3.8 Group I (freygish)](image)

*Group II: D Major–C Minor–D Major A (freygish)*

Group II is found in its nearly form in six different sections, making it one of the most commonly used cadences in the collection. Its construction in its most basic form is found, again, in *Freilech 14* (Section B) [Figure 3.9]. Gesture II.1 (Eb-D-Eb-C) is its...

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257 *Freilech 14* appears in similar form in the Kostkowski manuscript as a *Chusidl*. Joshua Horowitz, ed., *The Ultimate Klezmer*, 84. This fact combined with the use of two cadences that show less variation than the majority of tunes in the collection may suggest an older lineage.
defining feature as it gives the penultimate pitch of C. Horowitz identifies the cadence shown in Figure 3.9 as one of the commonly used cadences.\(^{258}\)

![Figure 3.9 Group II (freygish)](image)

**Group III: C Minor–D Major B (freygish)**

Figure 3.10 shows the cadence as it is used in Sections A and B of *Freilech 29* (47a1). Group III combines either an exact copy or a variation of gesture II.1 and gesture I.2. This descending G-F#-Eb-D is common to most of the cadences identified by Horowitz and is one of the unique characteristics of the Freyghish mode.\(^{259}\) The one variation is Section A of *Freilech 7* (36c),\(^{260}\) which foregoes gesture I.2 to cadence on D. However, I would still classify it as a member of this particular group because gesture II.1 is altered make the penultimate pitch Eb, as is usually given by gesture I.2.

![Figure 3.10 Group III (freygish)](image)

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\(^{259}\) Ibid.

\(^{260}\) See Appendix D
**Group IV: D Major–C Minor–D Major B (freygish)**

Group IV is highly similar to Group I as it uses gesture I.2 and each cadence outlines most or all of the D major triad (IV.1). It is difficult to identify one primary form of this group as each one of the cadences use the I.2 gesture differently. However, the cadence for Section B of Freilech 21 (43b) [Figure 3.11] shows the clearest outline of the gestures.

![Figure 3.11 Group IV (freygish)](image)

**Group V: D Major (freygish, major)**

Group V is much less used and is harder to define. Its unifying factor is a D tonal center for the length of the cadence. All three cadences are shown in Figure 3.12. 46c (A) [Freilech 28] uses the most amount of ornamentation in contrast to the simpler statements in 36c (B) [Freilech 7] and 36b (A & B) [Freilech 6]. 46c (A) and 36c (B) both use some version of gesture I.2, while 36b (A&B) makes use of the lower helping tones. The variance in 36b (A&B) is explained by the fact that the tune is the only one of the collection to be entirely in the major mode. Even though the tune is in major, it does not operate within the bounds of functional harmony. Rather, the pitches for the tune overall suggest an accompanying harmony of triads built on the first and second scale degree.\(^{261}\)

\(^{261}\) See Appendix D, Freilech N. 6. The accompanying harmony would most likely be F Major and G minor triads.
Figure 3.12 Group V (freygish, major)

**Group VI: C Minor–D minor–Yishtabakh Cadence (Mogen Ovos)**

The cadence found in Group VI is found in all three sections of *Freilech 23* (44b) [see Appendix D] and is a variation of what Horowitz identifies as the *Yishtabakh* Cadence. In its more common version [see Appendix C, *Mogen Ovos*], it uses an E-natural in the first gesture, which contrasts the Eb in the second gesture. Here, there is a C instead, which, as was discussed above, is an acceptable and commonly used member of the D quadrad. While the *Yishtabakh* cadence is common to the *Mogen Ovos* mode, this is the only occurrence in the collection. The entire tune, which has the subtitle of “Concert Freilech,” is an example of how the composer uses a singular cadence and cadential modal interchange in order to create commonality in a tune that progresses through several modes and uses three different motivic ideas.

**Group VII: (D Major) A Major–(D A) D Major (Adonoy Moloch, Major)**

Group VII uses a number of variations of the *Adonoy Moloch* cadence identified by Horowitz [see Appendix C]. Figure 3.13 is from Section B of *Freilech 17* (41b) and states the cadence exactly. Gesture VII.1 states the *Mogen Ovos* tetrachord, Gestures VII.2 and VII.3 are descending thirds. The other cadences of Group VII use various
combinations of these three gestures, but none use all three in combination. Additional variation is derived depending on which chord begins the cadence and what penultimate pitch is used.

![Figure 3.13 Group VII (Adonoy Moloch)](image)

**Group VIII: D Minor–A Major–D Minor A (Mogen Ovos, Mi Shebarach)**

Group VIII uses the pitch content of the first gesture found in the first Mi Shebarach cadence [see Appendix C] but without the sequenced repetition of pitches. It is found in its simplest form in form in Section C of Freilech 3 (35a) [Figure 3.14]. Each use of this group in the collection has the same pattern with only slight variation. The one exception is Ruchel (40c),\(^\text{262}\) which uses the same pitch material but in a different order. Additionally, as this pattern is in two different modes, the sound changes slightly when using the G-natural for Mogen Ovos and the G# for Mi Shebarach.

![Figure 3.14 Group VIII (Mogen Ovos, Mi Shebarach)](image)

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\(^{262}\) See Appendix D. Ruchel is included in the Freilech section, but not labeled a Freilech, has only one section and no modal progression. While the origin of this simple tune is difficult to identify, a Google search will bring up recordings of Aaron Lebedeff singing the tune with Yiddish lyrics. Therefore, it is most likely either a tune that has its origins in Yiddish theater or song and was borrowed by klezmorim or vice versa.
Group IX: D Minor–A Major–D minor B (Mogen Ovos)

Group IX is similar to Group VIII, but far more varied in its use of pitch material. Instead of cohesive gestures, these cadences break down the basic structure of the D minor and A major triads into two loosely defined groupings as can be seen in Freilech 4 (35b) [Figure 3.15].

![Figure 3.15 Group IX (Mogen Ovos)](image)

Group X: A Major–D Minor (Mogen Ovos, Mi Shebarach)

Group X is a further simplification of Group VIII. Here the D minor triad is gone and in its place, the A major triad is expanded and developed in different ways in the four cadences. While the pitch content and relationships are different for each cadence, the group as a whole includes pitches within the A Mogen Ovos [A-B-C#-D] and E Phrygian [E-F-G-A] tetrachords. Figure 3.16 is one example of such variation.

![Figure 3.16 Group X (Mogen Ovos, Mi Shebarach)](image)

Group XI: (D Minor) E Major–D Minor (Mi Shebarach)

The cadence in the B and C sections in Freilech 16 (41a) is closest to the contour and pitch collection in the second Mi Shebarach cadence [see Appendix C], however for Group XI it is more useful to look at the similarities between the cadences themselves. As there does not appear to be one primary cadence, the entirety of Group XI is included in
Figure 3.17 for comparison. While all of the cadences make use of the pitch material of the E major triad, the consistent factor for most is the use of F as the penultimate pitch. In 39a (D) and 44a (A), there is an additional passing tone E before the cadential D. Finally, 42a (A) shows a marked difference to the rest of the cadences, however it appears to be a prediction of the cadence to follow [42a (B)].

*Group XII—G Minor–D Minor/Major* (Mogen Ovos, Mi Shebarach)

Group XII is interesting for a number of reasons. First, there are only four different types of G minor–D minor progressions in the entire collection. The cadence that occurs in Sections A and B of *Freilech 8* (37a) is the only one that functions in the form of a cadence as we have seen in the previous groups. The *freilech* is subtitled *Yosel-Yosel*, which is a popular Yiddish tune by Nellie Casman and Samuel Steinberg (1922). As the tune was originally composed for popular song, rather than for dancing, this may explain the alternative cadential harmony in comparison to the rest of the collection. Two of the tunes, *Freilechs 24* (45a) and 12 (39a), share some similarities but are uniquely different. Both cadences end on the third degree of the triad, one in minor and the other in major. The first, from Section C of *Freilech 24*, is anomalous in its final pitch. In the manuscript there is both an F, which is tied to the measure before and a D. Either the D is an error, or the performers could choose between the two pitches, depending on if it was the last statement of the tune or not. The second cadence, from Sections A and B of *Freilech 12*, is split between two modes. The sections in which it occurs function as though they are in *G Mi Shebarach* but cadence on F#, which belongs to the original

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Figure 3.17 Group XI (Mi Shebarach), Entire Grouping
mode of D Adonoy Moloch. A similar occurrence happens in Section B of Freilech 15 (40b) in which the penultimate measure is clearly in G Mi Shebarach but cadences on the pitch D, which fits the original mode of D freygish. Due to these variations, Group XII is shown in Figure 3.18 in its entirety. Out of all of the groupings, Group XII requires the most future research to determine whether these cadences are anomalies or if they share similarities with other klezmer tunes.

Through these examples of modes, freilechs and cadences, I have tried to show the inner workings of the modal process of klezmer music. A far broader survey would be required to fully explore the rich complexity of modal functionality in this music.

Figure 3.18 Group XII (Mogen Ovos, Mi Shebarach)

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264 See Appendix D for the full context of this example.
CHAPTER 4
CHASING YIDDISHKAYT: A KLEZMER CONCERTO

I have so far discussed the history and modal structure of klezmer music at great length. This discussion was both for the purpose of exploring the world of klezmer music but also for creating a context for the concerto I composed, *Chasing Yiddishkayt*. In this chapter I will discuss the overall structure of the composition, as well as present a detailed analysis of the music.

Instrumentation and Concerto Structure

The instrumentation of the concerto combines of two differing concerto structures. While I wanted to make the accordion a central feature of the composition, I also wanted to create a piece of music in which klezmer music could be highlighted from time to time in its natural form. This suggested a work that at times is an accordion concerto and at other times is a concerto grosso, in the sense that it contrasts a group of instruments—the klezmorim concertino—against the orchestra. The language of “concertino” and “concerto grosso” is borrowed from the Baroque era in the loosest sense. In my preparation for this work I listened to several Torelli and Vivaldi concerti and wanted to borrow the idea of passing ideas between the concertino and the strings. The “concertino” itself is made up of fiddle, clarinet, trumpet, trombone and tuba. For most of the piece, the accordion is part of the concertino, with the exception of its solo passages. The percussion section at times acts as part of the concertino and at other times as part of the string orchestra. My treatment of the string orchestra alternates between light, underlying accompaniment and ritornello.
The percussion section requires a minimum of two players. Since the first movement calls for celesta, an additional pianist will be required if one of the percussionists is not also a pianist. The string orchestra requires at minimum a large chamber orchestra [6,5,4,4,2], because of the *divisi* parts. A larger string section would be acceptable for a richer sound but with appropriate dynamic consideration by the conductor to balance the concertino.

While the instruments I have chosen for the concertino are important for their historical and modern stylistic significance, the way in which they are played is equally important. This is best summarized by the following anecdote from a fiddle-playing friend of mine:

Someone once asked me what is the difference between the violin and the fiddle. I replied: On the violin, you play the strings… on the fiddle, you *plaaaaay the straaaaangs*. While this humorous anecdote may be an oversimplification of the performance technique that klezmer musicians spend countless hours trying to perfect, it speaks to subtle differences that require a musician who is trained to perform the music in a style that is unique to its roots. Because of this fact, the performance requirements for the concertino are unique in that trained klezmer musicians are highly preferred in order to capture the nuances of the sections of the music that are based on the tunes. In the score I invite the performers to add ornamentation to the parts that they recognize. Since the majority of the tunes I have chosen are well known to klezmer musicians, this will create

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265 Credit is due to Michael Gould-Wartofsky for this apt illustration. Personal conversation, August, 2011.
an element outside of my control and will lend an improvisatory spirit to the piece. A separate discussion is required for the accordion itself.

*The Accordion—A Brief History, Notation and Use*

I originally chose to write an accordion concerto with a close, personal friend in mind. Dr. Lidia Kaminska is a professional accordionist who plays an expanded version of the accordion popular in Europe, the bayan.\(^{266}\) Her love for klezmer music is what first led me to the music and it was her versatile instrument that I first had in mind when I began to compose the piece. However, in the two years since I first began the composition, Lidia has been on indefinite tour in Europe with *Cirque du Soleil* and in this time span, my vision for the piece has evolved. I have since decided that the standard accordion that is traditionally used in klezmer ensembles is more historically accurate and more widely used by klezmer musicians, and therefore will lend a greater degree of flexibility in arranging performances.

Cyril Demian first imagined the accordion in its primitive form in 1828 when he invented the first “free-reed” instrument. After several evolutionary changes to the instrument, including the development of the Stradella bass system, what is now known as the piano accordion became standardized by the mid 1930s.\(^{267}\) The bass system developed by Mario Dallepé in the town of Stradella set a standard of 120 buttons in the

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\(^{266}\) The bayan has buttons on both sides instead of the more American version of buttons on the bass side and a piano keyboard on the treble side. Additionally it has a range of three and a half octaves on the bass side and the ability to play both chords and chromatic pitches.

left hand and made it possible to play all twelve chromatic pitches as well as major, minor, dominant and diminished triads. The pitched buttons are arranged in diagonal rows according to the circle of fifths with a row of buttons a major third above each pitch. The pitch C is directly in the middle of the keyboard. This arrangement facilitated easy access to the most commonly used pitches and chord progressions and made it the system of choice as the accordion evolved.\footnote{Ibid., 20.} Figure 4.1 shows the layout of the left hand buttons on a standard accordion; while other variations exist, it is the general standard for professional accordion players.

![Stradella Bass Button Chart](image)

Figure 4.1 Stradella Bass Button Chart\footnote{"Stradella Bass System," \textit{Wikipedia}, accessed March 12, 2013, http://en.wikipedia.org/wiki/Stradella_bass_system. Chart from Wikipedia; also used in: Marion Jacobson, \textit{Squeeze This!}, 20. (Email conversation between Jacobson and the author, March 12, 2013.)} I have not found a completely standardized notation system for the left hand. Most virtuosic accordion music is composed for the more versatile free-bass accordion, which has a bass system similar to the bayan. What I used is based on basic learning-
level accordion music and should be readily understandable by any accordion player.

The singular pitches are notated from $C^2$ to $B^2$ and the chords are notated the octave above with chord symbols denoting which chord button should be used (M–major, m–minor, 7–dominant, D–diminished).

The right hand of the accordion is less standardized but the range that I chose is that of the personal accordion of klezmer musician, Lauren Brody. Her keyboard runs from $F^3$ to $A^6$.\textsuperscript{270} The notation of the left hand and range of the right hand are shown in Figure 4.2.

Finally, the standard accordion contains four different ranks of reeds and eleven different stops. These function much like a pipe organ where each of the four reed ranks changes the register and timbre. The stops, each one symbolized by a unique round symbol, select which combination of reeds the air will pass through. I have limited myself to a smaller number of stops than those available.

\textsuperscript{270} Lauren Brody, personal conversation, KlezKamp 2012.
A brief overview of the available combinations will be helpful. In his interactive article, “Accordion Registrations,” Henry Doktorski illustrates the available stops as follows:271

Single-reed stops:
- **Bassoon**: Sounds one octave below written pitch, muted tone and elimination of higher partials
- **Clarinet**: Sounds as written, pure tone and without harmonics
- **Piccolo**: Sounds one octave above written pitch, thin and reedy tone, relatively quiet

Double-reed stops:
- **Violin**: Doubles the pitch, one is tuned slightly sharp, tone projects well within an ensemble
- **Bandoneón**: Doubles the pitch at the octave below, round and mellow tone
- **Organ**: Written pitch sounds one octave below and one above, slightly reedy quality
- **Oboe**: Doubles written pitch one octave above, tone has a thin quality

Triple-reed stops:
- **Accordion**: One low reed and two middle reeds, heavier sound
- **Harmonium**: One low, one middle, and one high reed; bright but dry sound, all reeds are perfectly in tune with each other
- "Musette": Not a true musette, combines the violin and oboe stops with two middle reeds and one high reed (the “authentic musette” is not standard in American accordions but is three mid-range ranks, all tuned slightly off-key)

271 Henry Doktorski, "Accordion Registrations," *New Music Box*, February 1, 2005, accessed March 12, 2013, http://www.newmusicbox.org/articles/Accordion-Registrations. This article is particularly useful as it provides recorded examples of each register stop.
Four-reed stop:

\textit{Master:} Uses all four of the ranks on the accordion and is the loudest and fullest sound\textsuperscript{272}

My treatment of the accordion in the concerto is traditional in that I do not require any extended techniques beyond a well-known device called a “bellows shake,” which I will explain in context. Although the composition is an accordion concerto, I decided that I would rather have the klezmer tunes “showcase” the accordion and the concertino, rather than techniques that might distract the listener from the development of the melodic material.\textsuperscript{273}

Overall Harmonic Structure:
Derivations from Klezmer Tunes and Serialist Expansion

My treatment of klezmer music and serialism in this composition are similar in many ways. For years I have used some of the general principles of serialism while very rarely strictly adhering to them. I have found it an excellent method for the generation of pitch and harmonic material, and an aid to establishing coherence that was often lacking when I had constructed my compositions from an improvisational format. Using a similar method to my approach to serialism, I have taken the melodic and harmonic material of klezmer tunes from the Hoffman manuscript and used them to generate new material and to interact with my own improvisations. The ways in which I used these processes and the degree to which I chose to adhere to them changes from movement to movement. The

\textsuperscript{272} Ibid. \textit{Images and information.}

\textsuperscript{273} Performances of accordion concerti often use amplification. This is typically a microphone on each side of the accordion to amplify both sets of reeds. Depending on the size of the string orchestra and the hall in which the concerto is performed, light amplification may be required.
result is a composition in which I was able to explore different forms of
improvisation, serialized construction, and melody.

The composition as a whole is an illustration of my growing comfort with the
style of klezmer. The opening movement is in the style of a traditional improvised *doina*
that explores some of the harmonic underpinnings of klezmer without strict adherence.
While there is no actual improvisation in the movement, I created a feeling of
improvisation by using an uneven metrical structure and melodic gestures that are in my
own personal style of improvisation. The second movement is based on two different
versions of a well-known tune, *Galitzianer Tenzil*. In this movement I established a
dissonant sound space by using two versions of the tune that interact with a twelve-tone
row that was created from the tune’s pitch material. The movement serves to introduce
the listener to the melodic and rhythmic patterns of klezmer while simultaneously
breaking down those patterns. The third movement is based on two tunes, the first, a *hora*
from the Hoffman book and the second, one of the more famous tunes in today’s canon,
*Der Gasn Nigun*. Here, the treatment of klezmer and serialism begins to break down. I
used a nine-pitch row instead of the traditional twelve pitches and the statements of
klezmer tunes are subtler. In the final movement, I chose two *freilechs* from the Hoffman
book. Through a much more broad use of freely improvised material and pitch class sets,
instead of the more constricting use of tone rows, I opened up the pitch space to a wider
range of expression. This is opposed by literal representations of the tunes in alternating
statements of the material between the concertino and strings at the conclusion of the
movement. Composed over a one-and-a-half-year time period, the concerto is, in effect, a
nineteen minute picture of my journey exploring and learning klezmer music, first with
hesitancy and finally with a confidence that enabled me to create a unique conglomeration of klezmer, serialism, and art music.

The Hoffman Manuscript: A Brief History

Since the tunes are derived from Hoffman’s manuscript, a brief history is helpful in understanding their origin. Joseph Hoffman was from Kriovozer, a shtetl in the Ukraine, where he and his six children were integral to the klezmer community. His arrival in the United States was unintentional as he had originally bought a ticket to Argentina and only realized upon landing that he was in Philadelphia.274 The manuscript that he notated for his son Morris is a collection of tunes from Kriovozer combined with ones collected in Philadelphia.275 It provides a view of the Philadelphia wedding in the 1920s and includes traditional Jewish dances, polkas, mazurkas, wedding marches and The Star Spangled Banner.276 The music included in the book reflects the views of the 1927 Jewish community in Philadelphia, which was more focused on a commitment to ethnic tradition in place of religious observance.277

275 Ibid., 122.
276 Hoffman Manuscript, ii.
277 Netsky, Klezmer Philadelphia, 123.
Doina

Background

The Jewish doina is most well known as an improvisational, rubato showpiece for fiddle or clarinet and was traditionally accompanied by the tsimbl, which is a smaller, portable version of the hammer dulcimer and in the same family as the cimbalom discussed above. It provided the klezmer the opportunity to show off his prowess in improvisation and ornamentation. In his article, “Alts nemt zikh fun der doyne (Everything comes from the doina): The Romanian-Jewish Doina: A Closer Stylistic Examination,” Joel Rubin traces the history and melodic construction of the doina as a form that was originally borrowed from the klezmorim’s Romanian and Moldavian neighbors. Originally in Romanian folk music the term “doina” referred to “a wide spectrum of lamentation-type vocal and instrumental pieces.” Rubin adds that the doina as it is performed today is a shadow of a deeply-rooted tradition in klezmer music that was derived from the forms of the taksim and the kale bazetsn. The Jewish taksim, of Turkish-Oriental origin and about which we know relatively little in relation to Jewish music, apparently was a much broader, open-ended form that gave the performer a great deal of freedom in choosing modes, modulation and motivic patterns. Over time, the doina has come to mean a broad range of improvisational repertoire.

278 Strom, 71-72.


280 Rubin cites two sources that discuss the doina in broader terms than his narrow view. Rubin, “Alts nemt zikh fun der doyne,” 134. Through my own experience and
In his research, Rubin investigated fifty-seven twentieth-century recordings and six notated sources of pre-revival klezmorim from Europe, Israel and the United States. In his studies he found a form that is a “highly structured, formulaic improvisation” with a non-metric main section that is always in the Mi Shebarach [altered Dorian] mode.\textsuperscript{281} A summary of the format is outlined in the following paragraphs.

The first section typically contains two to three subsections; the first one is optional and is referred to as the introduction or forshpiel. Rubin defines it as “a quasi composed introduction, usually in free metre” that establishes Mi Shebarach as the main mode through emphasis of the first, fourth and fifth scale degrees.\textsuperscript{282}

The next subsection is the main body of the doina and is non-metrical. It is a collection of short musical phrases accompanied by a minor triad, which are separated by short passages in related modal areas. The melodic patterns, like most found in klezmer music, are either stepwise or arpeggiated and typically center on the fifth scale degree, resolving only at cadences. The modulatory practices described by Rubin are the same as those outlined in Chapter 3 as “modal progressions.” He states that the progressions typically lead to Mi Shebarach or Adonoy Moloch on the lowered fourth degree, freygish conversations, I have met very few musicians who agree that the doina falls within Rubin’s historically limiting context.

\textsuperscript{281} Ibid., 136.

\textsuperscript{282} Ibid., 138.
on the second degree and less frequently to *Adonoy Moloch* on the first or third degrees and to *freygish* on the fifth degree.\(^{283}\)

The third subsection is a *tsushpil*, which Rubin defines as an “accompaniment” that is “a fully formed melody in duple metre, accompanied either by a straight rhythm, or one that has been sometimes called *terkish* or a *turkisher*.\(^{284}\)\(^{283}\)

Following the first main section of the doina, Rubin states that 25 percent of the tunes he studied led into a slow Romanian *hora* of varying modes and tempos. Whether the *hora* was used or not, the doina was always concluded with a *Nokhshpil*, “a moderate-to-fast dance in duple metre.” Rubin notes that Beregovski maintained that the melodic material for this last section was the same as that used in the main doina section, but that he did not find this to be consistent in his research.\(^{285}\) Beregovski and Rubin both point to a traditional plot device that is frequently represented by the Jewish *doina*:

> A shepherd has lost a sheep … Weeping, he goes in search of it. He asks every passerby about the lost sheep, but no one can tell him where it is. Finally he finds the sheep and pours out his joy in a jolly dance tune.\(^{286}\)

Taken in broad strokes, this overarching pattern of *doina* performance can be an illustration for the construction of my concerto as a whole. The “*Doina*” and “*Galitzainer Tanzil*” movements could be considered as filling the place of what Rubin defines as the first section and are connected by an *attaca* marking. The “*Hora*” movement, is what

\(^{283}\) Ibid., 139-143.

\(^{284}\) Ibid., 154.

\(^{285}\) Ibid., 145-147.

\(^{286}\) Beregovski, 559.
Ruben defines as the second section and the final movement, “Freilech” is the duple meter conclusion. Additionally, Beregovski states that the freyleks that were written as part of the taksim and doinas were listening pieces and that it was “extremely rare” that they would be used for dancing. He described them as having a character of “laughter through tears.” This may support the notion that the “Concert Freilechs” shown in Chapter 3 from the Hoffman manuscript were listening pieces only and possibly that they were originally composed to accompany doinas.

Analysis

In my Doina movement, I use a fairly loose interpretation of the traditional structure. I used it as an opportunity to play with the klezmer modes and construct improvised melodic lines using the pitch collections of these modes. What I kept of the original form is the use of certain tonal areas and my treatment of accompaniment. On a typical recording of a Jewish doina, one will hear a solo instrument, usually a clarinet or fiddle, accompanied by a chordal instrument playing drones. While the tsimbl was the traditional instrument of choice for the doina, most post-World War I recordings use the piano as the addition of woodwinds and brass to the ensembles made it nearly impossible to hear the tsimbl. For my purposes, I began with treating the accordion as the solo instrument and later included the clarinet and fiddle. The tuba vacillates between harmonic accompaniment and acting as part of the concertino. For the harmonic

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287 Ibid.

288 Strom, 72. Some revivalist musicians have made it possible to hear how the doina sounded in its original form with the tsimbl. See, for example, Andy Statman and Zev Feldman, Jewish Klezmer Music, Shanachie Entertainment 2000, MP3 file, downloaded March 5, 2013, iTunes.
accompaniment I chose to use the entire string section, which first plays tremolo
chords and later plays broken-up arpeggios. The arpeggiated pattern first appears in the
xylophone and celesta, and later in the strings. It is meant to suggest the shimmering
sound of a traditional *tsimbl* accompaniment.

The opening melodic idea of the piece uses the pitches in *G Mi Shebarach* [G-A-
Bb-C#-D-E-F]. However, it does not hold to the typical melodic constraints of a Jewish
*doina*. The accompaniment that enters in m. 11 is indicative of the harmony that will
follow throughout the movement. In addition to the traditional minor triad, I added a C#,
so that the cluster contains the most recognizable interval of klezmer music, the
augmented second. This tetrachord [0147I] is a reoccurring device in the concerto. The
lower strings progress through glissandi until settling on the G minor triad in m. 15.
Figure 4.3 shows the opening measures of the movement and the harmonic development
in the accompaniment.

As the music progresses, the pitch material is developed by the concertino section.
For the following discussion, I have chosen two moments that highlight this
development. The first is the use of a repetitive motive in mm. 20-21, which marks the
addition of the fiddle, clarinet and tuba to the improvisatory lines. This moment also
signifies the end of the introductory material and the beginning of the main body of the
*Doina*. The use of repetitive motives is typical for *doinas* and in klezmer music. Joel
Rubin cites one motive in particular which is highly similar, although unintentionally so,
to the one used in my composition. Figure 4.4 shows the two motives side by side.
Figure 4.3 *Doina*, mm. 1-15
The second notable moment occurs at the first climax in m. 23. At this point I introduced a mixture of G Mi Shebarach and G freygish to the harmonic structure, which effectively gives the combination of simultaneous G major and minor triads. As the doina traditionally leads into a fast duple meter dance, I chose the Galitzainer Tanzil to follow this movement. The dance as it is notated in the Hoffman manuscript is in G freygish. I decided that instead of waiting until the beginning of the second movement to progress to the new mode, I would combine them in the first movement, so as to gradually shift the listener to the brighter mode over time. This combination afforded my writing an extra level of dissonance and pitch material that would not have been available otherwise. The pitch material provided by G freygish is: G-Ab-B-C-D-Eb-F. When added

Figure 4.4 Repetitive Motive Comparison

289 Segal example quoted in Joel Rubin, “Alts nemt zikh fun der doyne (Everything comes from the doina),” 140.
to the G *Mi Shebarach* pitch material, there are now 11 total pitches available [G-Ab-A-Bb-C-C#-D-Eb-E-F]. Depending on the melodic context, I used these variations to either highlight chromaticisms or to emphasize the different augmented seconds that are now available. To establish this new pitch space, I composed four measures of drones that alternate between G major and minor triads at different intervals in each instrument.\(^{290}\) While the concertino begins this shift in m. 24, the strings and percussion remain on the G *Mi Shebarach* pitches until m. 25, at which point the randomized pitch material in the percussion is transferred to the low strings in the form of arpeggiated triads. While this short section [mm. 24-29] seems transitional as it leads up to the next climax and modal shift in m. 30, it is important in that it sets up a pitch space that will return throughout the movement and will open the second movement.

The instability established by the bi-modal combination is resolved briefly in m. 30 with the statement of an A major triad and the A *freygish* (II) mode as pitch material for the accordion and concertino. From this point forward, a series of short sections explore various pitch material that is drawn from a modal progression that one might find in a traditional *doina*. The progression for the entire piece is mapped out as follows:

<table>
<thead>
<tr>
<th>mm. 1-22</th>
<th>24-29</th>
<th>30-34</th>
<th>35-41</th>
</tr>
</thead>
<tbody>
<tr>
<td>G <em>Mi Shebarach</em></td>
<td>G <em>Mi Shebarach</em></td>
<td>A <em>freygish</em></td>
<td>G <em>Mi Shebarach</em></td>
</tr>
<tr>
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<td>G <em>freygish</em></td>
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<th>mm. 42</th>
<th>43</th>
<th>44-45</th>
<th>46-49a</th>
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<tr>
<td>C <em>Adonoy Moloch</em></td>
<td>G <em>Mi Shebarach</em></td>
<td>C <em>Mi Shebarach</em></td>
<td>Bb <em>Mi Shebarach</em></td>
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<th>mm. 49b-51</th>
<th>52-57</th>
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<td>C <em>freygish</em></td>
<td>G <em>Mi Shebarach</em></td>
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\(^{290}\) The Bb is often notated A# for ease of playing.
The melodic construction of the movement as a whole is a blending of free improvisatory-styled writing that is drawn from the pitch material of each mode, and repetitive motives that aid in establishing a new modal area. The first repetitive motive is shown in Figure 4.4 and is used again with a different mode in mm. 46-47. The second motive in mm. 35-36 [Figure 4.5] is notable for several reasons; it focuses on the fifth scale degree of G Mi Shebarach, D, which aids re-establishing the original mode and in drawing the listener’s attention to the tonal center of G in m. 37. The motive also introduces a new harmonic space in which I further separate the accompaniment from the concertino by setting the harmony in G Mi Shebarach, while the melody remains a bi-modal combination. Finally, the motive signifies the beginning of a period of harmonic instability that is not resolved until the conclusion in mm. 52-57. The motive and the subsequent bi-modal melodic line are shown in Figure 4.5. Also shown in the figure is another repetitive motive in mm. 42-43. However, this one is less significant and functions more as a passing gesture, which creates tension against the varying harmonies.

The brief motivic fragments shown in Figures 4.4 and 4.5 are a good representation of my melodic practice in the entire movement. Instead of developing melodic material over the course of the movement, I chose to use fragmentary gestures that come in and out of focus and create a sense of drifting through a landscape. The cohesion of the movement comes instead from the harmonic connections created by the related modes outlined above. It is not until the closing measures that a sense of melodic direction is established. This feeling is itself short-lived and the movement draws quickly to a close with a descending G-D-Bb-G motive that is idiomatic of klezmer music.
Figure 4.5 *Doina*, mm. 35-44
Galitzianer Tenzil

Background and Source Material

The tune *Galitzianer Tenzil* is one that has been widely recorded and is a popular choice among klezmer musicians. Its name suggests that the tune originated in the Eastern European region of Galicia, which was at one time its own kingdom and is now divided between Poland and Ukraine. For my composition I chose two different versions of the tune. The first appears in the Hoffman manuscript, but the version that is commonly performed is the second, which is a transcription of a recording by Shloimke Beckerman with the Abe Schwartz Orchestra in 1923. Version 2 was originally performed in the tonal area of A, but I have transposed it to G in order to match version 1. Both versions, along with melodic theme designations, appear in Figure 4.6.

The most important difference between the two versions of these tunes occurs in Theme C, mm. 20-26. In the second half of m. 20 in version 1, the Db and E-natural establish C freygish, which leads into C Mogen Ovos in m. 22. Conversely, version 2 progresses to Bb Adonoy Moloch, which mirrors the previous pattern in mm. 11-12. In mm. 22-23 both

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292 Hoffman manuscript, page 70, number 2. Interestingly enough, even though Beckerman’s recording appeared four years before the manuscript, Hoffman left this tune untitled. It is included in a section of assorted wedding tunes, preceded by “A Mozell Tov” (p. 70a) and followed by a “Fun der Chuppe” (p. 73), both composed by Joseph Hoffman (pages 71 and 72 are missing).

293 The ending of the Hoffman version is so rare to today’s performers that when I played it for Susan Hoffman Watts, she was not familiar with it.

294 Henry Sapoznik, *The Compleat Klezmer*, 68. A special thanks to my accordion tutor, Lauren Brody, for directing me to this version.
Figure 4.6–*Galitzianer Tenzil*, Versions 1 & 2 with Melodic Theme Designations
versions use a series of sequenced motivic fragments that, because of minor changes to pitch content, are based in two different modes. The modes of C Mogen Ovos in version 1 and G Mogen Ovos in version 2 are solidified by the cadences, which have the same contour and intervalllic structure, but use pitch content respective to their given modes. In my conversations with Joshua Horowitz, he pointed to the three-part form and complex modal progression scheme as evidence that the tune would have originated in the mid nineteenth-century at the earliest, and that it was composed as a single unit for listening and not dancing.295

In m. 1 of the Hoffman version [Figure 4.6], there is an example of the idiomatic klezmer ornament—the krekhts. While the performance of this ornament varies from instrument to instrument, Kurt Bjorling provides the following description in an interview with Juliane Lensch of a krekhts on the clarinet:

There’s more than one way to make a krekhts on the clarinet, but they are all related. Normally, the krekhts is a sound that happens at the end of a note. In this way it is different from what we call a grace note, in German a “Vorschlag,” which is a little or small note or sound which happens immediately before a note. The krekhts happens at the end of a note, but typically it is not the last thing that happens in a musical phrase. So I don’t think I would ever play a krekhts at the end of the very last note. Actually, it’s something that comes between two tones, but physically it is connected to the note before it, a little bit of a sound which ends one note. On the clarinet, most of the time, I can produce this sound by using a fingering which I would not use to produce a normal tone. So if I fingered the note c, and by lifting one finger I would produce the note d, I lifted instead a different finger, it would result in a combination of opened and closed holes, which is not normally used to produce a regular tone. And very often I would use one of these kinds of fingering to produce that

295 Email conversation with the author, January 25, 2013.
sound that is somewhere between a note and a noise to make the sound that I call a *krekhts*.  

**Analysis**

I composed this movement in three main sections. In Section I, there is an extensive introduction in which the tonal area transitions from *G Mi Shebarach* that ended the first movement to *G freygish*, which begins the tune. Additionally, the motives that are developed in the main body of the movement are introduced. In Section II, the music combines and contrasts the tune in its original form with serialized material, and the section as a whole follows the AABBC guideline that would be used to perform the piece by a klezmer band. In Section III, I concluded the movement with a deconstructed statement of the first two themes.

In order to generate pitch material for the motives that are either based on the original tune or bear little resemblance to it, I used a single twelve-tone row as the starting point for my composition. The row itself is derived from the pitch material of the tune. Because the tune progresses using modal interchange, *G freygish* to *G Mogen Ovos*, and because of the chromatics in Hoffman’s version, I was able to construct a smooth, relatively melodic sounding row that contains all twelve chromatic pitches. The row is constructed by selecting each pitch in order as it first appears in the tune [see Figure 4.7]. Throughout the movement I use the row in three ways, which includes the traditional statement of each pitch being used once before repetition or progression to another row, and two different types of expansion—one that includes repeating certain tonally

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important pitches at random points and the second is a much more liberal expansion to where the row is hardly recognizable and is only used for an ordered construction of pitch material. Each of these will be discussed further in the following sections. The second two treatments afforded my writing the ability to create longer melodic lines than are typically available to a single row while also maintaining cohesion with the rest of the melodic and harmonic material in the given section. A full 12x12 matrix of the row is presented in Appendix G.

Section I: Introduction—mm. 1-44

The introduction section can be broken into two sub-sections. The first, mm. 1-13, begins with drones that shift between G minor and major triads and echo mm. 22-28 of Movement 1. The goal of these two sub-sections is to ease the listener into a new tonal space and slowly introduce the klezmer tunes so as to avoid an overt statement. As the second movement begins *attacca* and the drones are a motive from the first movement it
is my hope that a degree of subtlety will be achieved. The second sub-section begins in m. 14 with a slowly building rhythmic pulse in the tuba, trombone and viola. The harmonic language is centered in G freygish [G major and C minor triads] but does not fully establish the new triadic structure until m. 38. The melodic material is drawn from the original row [P7], which is first stated in the fiddle. Figure 4.8 compares all of the row statements in the section. The overall design is to gradually introduce the tune by letting it slowly evolve from the row. The fiddle and trumpet begin with rhythmically random statements. This is followed by a hint of the tune in the clarinet and then the accordion, which combines the rhythmic structure of the tune with the expanded version of the row. These statements use the first type of an “expanded row” referenced above in which certain tonally important pitches are repeated throughout the statement. As can be seen in Figure 4.8, I repeat the pitches that would form the basis for a tonally centering triad: G/B/Bb in the clarinet, and F#/A# in the accordion. All of the rows begin to build to a tone cluster in m. 37 that tapers out as the tuba, trombone, and remaining strings form a cohesive harmonic and rhythmic unit while accelerating toward Section II.

Section II: Klezmer Band Styled Statement of Tune–mm. 45-117

As stated above, Section II follows the format for the performance of a klezmer tune: AABBC. Often in live performances or recordings this format is repeated two or three times and ends with AA. The repetition allows for variations in ornamentation and instrumental timbre. For my own purposes, I have limited the music to one statement

For other treatments of the tune, see recordings by Shloimke Beckerman and Andy Statman and Walter Zev Feldman, which state the tune in a traditional format of AABBC (3xs) AA. Abe Schwartz, “Galitzianer Tenzil,” The Klezmer King, Columbia/Legacy, 2011, MP3 file, downloaded March 15, 2013, iTunes. Andy Statman
of AABBC before diverging to a deconstruction of the material in Section III. The musical components of Section II are in three levels: statements of the tune, row constructions, and rhythmic/harmonic accompaniment. I used the statements of the tune and row constructions as an opportunity to contrast the concertino and xylophone with the strings and also contrast and compare the two versions of the tune.

Subsection A (mm. 45-60)

Although Section II begins with a statement of theme A, version 1, I have created extra dissonance by transposing the accordion statement down a minor second to begin on F#, which continues the tonal area established in the previous section by row P6. Additionally, the trumpet statement of the theme is delayed one measure. This dissonance is continued in mm. 53-60 when the strings take over the theme. The violin I and II parts use version 2 of theme A and are set a major second apart from each other. In this statement, the violins use version 2 of theme A.

The row treatment in subsection A begins with the fiddle completing the statement of the P7 row before joining the rhythm/harmony group. In m. 46, the clarinet restates the P7 expanded version but in a rhythm and contour that mimics traditional klezmer tunes. Through the use of dotted-eighth, sixteenth, running sixteenth figures and eighth-quarter-eighth patterns, the melodic line sounds somewhere between conformity and abstraction. In mm. 53-60 when the strings state theme A, version 2, the fiddle, accordion right hand, and xylophone expand the row material to a strict statement of I7 and R7 in a unified melodic line.

This subsection is the first occurrence of fully developed rhythmic and harmonic accompaniment in the piece thus far. The harmonic triads are chosen from what would
best suit the tune in its original form and help support the modal progression of the tune.\textsuperscript{298} For example, although the right hand of the accordion in mm. 45-52 states the theme beginning on F#, the left hand, which is part of the harmony/rhythm group, maintains the harmonic language of G\textit{freygish}. The rhythmic design throughout Section II has two layers. The first is the “oom-pah” rhythm of downbeats and upbeats that was established in mm. 38-44. The second is a middle layer that is based in commonly used rhythms in klezmer music performances. This first statement of this middle layer occurs in the viola part (mm. 45-52) and is joined by the trombone and accordion left hand (mm. 53-60).\textsuperscript{299} Figure 4.9 shows the violin II, viola, cello and bass parts for mm. 53-60 and demonstrates how these three layers work together in a traditional context. Of particular interest is the viola part in m. 60. The chromatic gesture shown here is typically found at the end of phrases in middle voices and is used by performers to propel the music forward to the next phrase.

\textit{Subsection B (mm. 61-78)}

The contrast between the concertino and the strings in subsection A is continued in subsection B, although the dissonance is lessened, the texture is thinned and the treatment of the rows is developed. In mm. 61-68, theme B is stated in unison, however the clarinet and accordion alternate between statements of the theme and maintaining the thematic rhythm while replacing the pitches with those from rows R1 and P2. Each row was selected so that the first pitch would match the current pitch of the theme. In mm. 69-

\textsuperscript{298} For the complete modal progression of \textit{Galitzianer Tenzil}, see Figure 4.4.

\textsuperscript{299} I used a hand out from Dan Blacksberg for my source material for these rhythms. See Appendix F.
Figure 4.9 Movement 2, Example of Three Layers of Klezmer Tunes, mm. 53-60.

78, the violin I part states version 2 of theme B. The importance of this statement is lessened and is set at a dynamic of piano so that it serves a supporting role to the accordion part. This accordion statement is the only cadenza-like moment in the movement and the pitch material is drawn from the expanded version of P8. It is also the first demonstration of the third type of row treatment; one in which the row is interspersed with repeating pitches so that it becomes a background element in the melodic design and serves to delay row completion until the final note is added in m. 78 [See Figure 4.10]. Additionally, I added the pitch G (shown in Figure 4.10 with *) as a reoccurring pitch out of sequence in order to establish a pedal point that helps to create a tonal center and maintains a tonal connection with the violin I part; this is further
Figure 4.10 Movement 2, Accordion Cadenza, P8 expanded, mm. 70-79

supported by the G minor drone in the left hand (mm. 70-74). The rhythmic and harmonic material for subsection B functions as it had in the previous subsection with one exception. While the viola part first appears to be supporting theme B, it is instead supporting the accordion line by way of highlighting certain pitches as they occur.

Subsection C (mm. 79-117)

The format for subsection C is altered significantly in order to reflect the complex nature of theme C. While the theme is stated twice and the harmony supports those statements in a similar manner as before, the theme remains in the concertino for both statements and the strings take on a more textured and harmonically complex role. The subsection opens in m. 79 with theme C, version 1 in the trumpet, however the accompanying chords in the trombone, tuba and xylophone follow the harmony that accompanies version 2. The accordion and strings introduce additional harmonic content as follows. The accordion slowly develops a cluster chord that builds throughout the statement while the cello and bass parts explore differing harmonic spaces that alternate between supporting the existing harmony and creating dissonance to it. Finally, the violins create a new textural space by developing the rhythmically randomized statements introduced by the fiddle in the introduction and are based on tetrachords drawn from R8.
Measures 92-99 present versions 1 and 2 of theme C contrasted by the clarinet and accordion, respectively. The strings are tacet for mm. 96-99 so as to highlight the dissonance between the two versions.

Following this second statement of theme C, there is an extended transitional section that serves as an area of modal progression to C freygish. The material for this section is in two layers. The first is a statement of RI6 and RI0 by the right hand of the accordion. The second is a statement of a widely extended version of P0 that is presented in canon by the trumpet, violins and violas and supported harmonically by the left hand of the accordion.

*Section III: Deconstruction–mm. 118-146*

The goal of Section III is to deconstruct the thematic material of the tune, slow the momentum and bring the movement to a conclusion. It begins in C freygish, which, if one were to theoretically continue the tonal area established by version 1 of theme C, this would be a logical area for modal progression. The use of mode in this section, however, is rather free; although the sustained high C in the accordion establishes a tonal center, there is no statement of the thematic pitches and the only tie to the mode is the harmony stated in the cello and bass parts. The dense action of the previous section is tapered off as the fiddle uses the rhythm of theme A, but follows the expanded version of P0, which was originally used by the accordion in mm. 31-36 on P6. The violins and violas gradually conclude the canon that was begun in the transition and then join the cluster being built in the concertino that is based on R0. The transition to the next, slower, subsection is completed in mm. 128-130 with a *ritardando* to the new tempo (♩=69) and a descending statement of P0 in the accordion.
The final two subsections are based on theme B, again in an extremely loose form. The first subsection, which begins in m. 131, is based on version 2 of the theme and is in the *C Mogen Ovos* mode. The only items that remain overtly recognizable are the chords in m. 131 and the movement down a whole step to Bb in m. 132. Here I created a short trio of textures between the trombone, accordion and timpani/cymbal, each with their own musical idea. For the trombone, I wrote a short virtuosic solo using P10. The accordion contrasts the more drawn-out trombone line with leaping passagework that loosely follows the rhythms of theme B and uses expanded versions of RI4, I2 and a standard statement of I8, and continues into the next subsection. These are both supported by a timpani and cymbal duet that uses the pitch material of C-Eb-F#-G, which not only suggests *C Mi Shebarach* instead of *Mogen Ovos*, but is the same pitch class set used in the opening chords of Movement 1 [G-Bb-C#-D, or 0147I]. Figure 4.11 shows these three musical ideas working in tandem.

The concluding measures of Section III (mm. 139-146) continue the trio-styled texture established in the previous subsection and incorporate the addition of the clarinet and tuba. The music is based on version 1 of theme B, which is stated in a clearer form. The melodic material serves to support a return to the original mode of the theme, G *Mogen Ovos*, however the use of the rows is still integral as the clarinet and trombone alternate stating the melodic material and stating I7 and R4, respectively. The accordion continues the statement of the expanded version of I8 and concludes with a return to a variation of the cadenza-like passage from mm. 69-75, which is now based on P9. This

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300 The solo was composed specifically with the talents of Dan Blacksberg in mind.
Figure 4.11 Movement 2, Trio, mm. 131-138

statement is accompanied by the left hand, which, in alternating pitches with the tuba, states P2. Finally, the timpani and cymbal duet continues until the end of the movement.

In the final two measures of the movement, the tempo is once again slowed to \( \frac{1}{4} = 52 \), which allows for the accentuation of the dissonance that is created by the multiple lines converging on a single point.
Hora

Background and Source Material

For the third movement of my concerto, I chose to set two different horas, both of which are found in the Hoffman manuscript. The hora, also known as the zhok, is a slow Romanian Jewish dance with an off-kilter 3/8 rhythm and is often followed by an upbeat bulgar. It is interchangeable with the gas-nigunim, or street-tunes, which have the same rhythmic structure and were originally played to accompany the wedding party through the streets. In addition to its use as a gas-nigun and as a dance, the hora also functioned as part of the doina suite. The limping, irregular meter places the emphasis on the first and third beats of each measure. The third beat is always slightly delayed, which not only gives the hora its uniqueness, but also creates momentum that is constantly pushing forward to the next measure. Additionally, the triple meter creates contrast to the majority of klezmer tunes, which are in duple meter. In order to communicate this feeling to the string musicians, who will likely have no previous experience with klezmer music, I have placed the marking: Slow Hora (In 2 = \( \frac{1}{2} \)) \( \frac{3}{8} \) = 108 at the top of the score with a footnote (*) that reads: “A traditional klezmer hora is performed with a limping, off-kilter 3/8 feel. The last 8th note slightly delayed so that it pushes forward to the next measure.” In order to aid the performers in delaying the third beat of each measure, wherever possible I have notated each measure so that they follow this quarter-eighth structure.

\(^{301}\) Strom, 62-63.

\(^{302}\) Rogovoy, 252.
Both tunes I chose are included in Hoffman’s section of horas. The first tune is Number 7, and is found on page four of his manuscript. The second, Number 10 (page 6), is a widely known and recorded tune, better known as Der Gasn Nigun (gas nign). For my composition I used a transcription of the tune from a recording by the Kandel Orchestra (1923). This version has subtle differences in rhythmic emphasis from the Hoffman version; however it still has a Philadelphia connection as the recording features Jacob Hoffman on the xylophone. During my time in Kraków, the Gasn Nigun was the tune of choice for the klezmer performers in Alchemia, especially as the night neared dawn and the festivities were coming to a close. The tune was often what was running through my head as I wandered home at sunrise through the streets of Kazimierz.

By comparison, the two tunes are similar in both modal progression and style, and fit well together. Each is based in a mode related to D minor and uses modal interchange. The Section A of the Hora is in D Mi Shebarach and Section B progresses to D Mogen Ovos before returning to D Mi Shebarach. The Gasn Nigun has a modally rich Section A that progresses from D Mogen Ovos through F major, F Mi Shebarach, G freygish and returns to D Mogen Ovos. Section B of the Gasn Nigun, which I did not use in my composition, is in D Mi Shebarach. The tunes are shown together in Figure 4.12. I have

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303 For a thorough stylistic comparison of recordings of the second tune, see “Case Study 2: The ‘Gas-nign,’” in Mark Slobin, Fiddler on the Move, pp. 123-29.

304 Sapoznik, The Compleat Klezmer, 47.

Figure 4.12 Hora N.7 and Der Gasn Nigun
included my modal progression analysis as well as the chords given by Sapoznik and Sokolow for the *Gasn Nigun* and possible chords for the *Hora*.\(^{306}\)

*Analysis*

This movement contrasts with the second movement in many ways. It has a much slower tempo, is based in the D *Mi Shebarach* mode, and lacks an extensive introduction and conclusion. Additionally, my treatment of the source material is more relaxed; and while the accordion is still part of the concertino, it has an extensive virtuosic solo section. There is only one short statement of Section B of the *Hora* in its original form and no direct statement of the *Gasn Nigun*. Instead, I relied heavily on the insistent *hora* rhythm to communicate the sense of the traditional dance. To create a link to the source material, I maintained the original chord structures in several places and also constructed a nine-pitch row that uses the pitch material of the *Gasn Nigun*, which is often set to the original rhythm of the tune. In Figure 4.13, I show the source material for the row in context alongside the extracted row. Once the row was constructed, I created a 9x9 matrix using the same principles that one would use for a 12x12 matrix.\(^{307}\) I used this as the basis for my rows throughout the movement. For my treatment of the *Hora*, I maintained the pitches but widely altered the rhythm. For those who are familiar with either or both of these tunes, they will recognize them much in the same way one recognizes a fragment of a piece of artwork in a collage.

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\(^{306}\) Dan Blacksberg suggested this chord progression for the *Hora* in 2012.

\(^{307}\) See Appendix G for the complete 9x9 matrix.
The movement begins with an eight-measure introduction that establishes the rhythmic and modal structures. Unlike Movement 2, this movement does not follow the standard format for a klezmer tune, which for these tunes would be: AABB-repeat continuously until ending. Instead, I constructed short vignette sections that overlap and develop different sections of the material. Each section contains three layers: tune abstraction, texture and rhythm/harmony. The rhythm/harmony group is particularly important in maintaining a steady pulse of the hora rhythm, which allows the other groups to state widely abstract figures without losing the sense of grounding.

Section I: mm. 9-43

The introductory measures (mm. 1-8) include the primary rhythm (eighth-rest-[or quarter]-eighth) being established in the viola, cello and bass parts, and a descending D minor triad in the fiddle. In m. 9, the clarinet enters with the first tune abstraction. I set the pitches from Section A of the Hora to a randomized rhythm and further obscured the melody by using register leaps. In m. 12, the fiddle concludes the descending D minor triad and introduces textural gestures, which it will maintain for the majority of the movement. The gestures begin on the P2 and P3 rows and follow a similar pattern to the
clarinet. They are then alternated with use of the primary rhythm in mm. 20-24, on row P2. For the rhythm/harmony component, I used rows instead of specific chords so as to diffuse the tonal center. The viola, cello and bass parts begin the introduction on a D minor triad, but beginning in m. 16, they shift to using rows P2 (viola) and R2 (cello and bass). Before this shift happens, the tuba joins the rhythm/harmony group in m. 13 on row P2. Because I repeated each pitch several times before moving to the next, the row statements in all three instruments lasts through the second half of the section.

In the second half of Section I (mm. 26-43), the accordion and trombone state the pitches from Section A of the Hora, but with a different rhythm than the one used by the clarinet. The fiddle returns to adding texture [I2] while the clarinet uses an extended version of P2 to create counterpoint to the two lines. Here I develop the row over three statements. The first two statements are incomplete and the last row reaches completion on the highest pitch of the melodic line at the cadence of Section A. The repeated notes are grouped into two- and three-pitch clusters that become more condensed with fewer repeating pitches over the three statements. [915] is the most emphasized cluster and highlights the augmented triad contained within the row. See Figure 4.14 for a detailed illustration–numbers and letters in bold indicate first occurrence of the pitch in the given row statement.

Section II: mm. 42-57

The beginning of Section II dovetails with the cadence of Section I and opens with an extensive duet for tambourine and bongos. I was inspired to write this rhythmic exploration while playing with a set of children’s percussion toys at a friend’s home. I enjoyed how the most basic element of the hora, the rhythm, can be communicated on
any instrument and wanted to create a break from the rich textures of the rest of the movement in order to let the feeling of the dance settle. The duet has two components. The first is the primary rhythm, which alternates between the two instruments. The second is a rhythmic exploration in the bongos that uses duple and triple beats in conjunction with tremolos.

The duet continues in m. 57 where it is joined by the accordion, which begins an extensive solo passage, and the strings, which take on the harmonic and textural functions of the section. The accordion uses the pitch material from Section B of the Hora and is supported by the strings, which use the chords shown in Figure 4.12. In this accordion solo passage, I use the “bellows shake” technique, which is where the performer rapidly moves the bellows in and out, and creates a tremolo-type effect. The marking N.B. (natural bellows) denotes the end of the technique. As the constant rhythm is

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maintained by the tambourine/bongo duet, the strings are given a more abstract role in which they alternate between supporting the rhythm and creating various textures by way of tremolo, *pizzicato, sul ponticello*, contrasting dynamic levels and “snap-pizz” (Bartók *pizzicato*). Overall, this section has a middle-eastern/Turkish feeling, recalling klezmer music’s roots in Constantinople. Figure 4.15 shows mm. 56-75 in order illustrate the unique textures of this section.

**Section III: mm. 86-100**

While the statement of material in the previous sections might suggest the traditional performance format of AABB, in Section III, I replaced what would have been the second statement of B with material based on the *Gasn Nigun*. With the arrival of this new section, the overall structure evolves once again. The bongos continue to explore the rhythmic ideas from the previous section, although now in the background. The strings, joined by the tuba, return to a simplified rhythmic/harmonic role, but with the addition of a new middle layer of rhythm. This middle layer is similar to the one that was seen in Movement 2 and is inspired by the Dan Blacksberg handout in Appendix F. The harmonic material for this group is taken from the chords assigned to the *Gasn Nigun* in Figure 4.12. The fiddle resumes the textural gestures, using rows R5, I3 and P6 for pitch material. Finally, the trombone, which has been silent until this point in the movement, makes the most overt reference to the source material thus far. By using the rhythm of the *Gasn Nigun* coupled with pitch material from the rows P5, RI3, RI9 and R6, I was able to create a melodic line that shadows the original. I accentuated this imitation by

n%20Notation.pdf
Figure 4.15 Movement 3, Section II, Example of Techniques, mm. 56-75
maintaining the contour of the original tune and by repeating certain pitches in places
where pitches were emphasized in the tune. Each row was chosen to start on the same
pitch that occurs in the tune at that time and the final pitch of the melody joins the
harmonic cadence of the rest of the ensemble. Figure 4.16 shows a comparison of the
original tune with the abstracted version.

Section IV–mm. 101-117

Section IV has two new components. First, there is a virtuosic duet between the
clarinet and accordion that uses the pitch material and measure spacing from the Gasn
Nigun chord progression. Second, the material from both tunes is used in tandem for the
first time. The reintroduction of the *Hora* material comes from the trumpet, which, like the trombone in the section before, has been silent until this point.

For this statement, the trumpet follows the style set forward by the clarinet and accordion in Section I. The fiddle continues its textural gestures on rows P2, R2, and R1. This entire section is limited to the concertino, and is unified by the harmonic motion in the duet, and by the trombone and tuba—which use both layers of rhythm and follows the same chord progression. The grand gestures of the duet, the instrumentally complete concertino, and the highly active harmonic progression of the *Gasn Nigun* make this section an exciting climax for the movement.

*Section V–mm. 118-133*

This final section carries forward the motion that was established in Section IV by the trumpet, but the texture is thinned by the simplification of the fiddle and accordion parts and the removal of the tuba. The momentum continues to move forward until the conclusion of the section; here is the only full statement of the tune material in its original form. It is somewhat obscured, however, as it is divided between the violin II and viola parts and is marked *mezzo piano*. The remaining strings softly repeat the material stated by the trombone in mm. 85-101 [Figure 4.16]. This section, which is accompanied harmonically by the chord progression from Section B of the *Hora* [Figure 4.12], functions as a fading echo of the previous material and even the trumpet, which is floating above the ensemble, concludes seven measures before the end and the listener is left with a simplistic statement of the conclusion of the *Hora*. 
Freilech

Background and Source Material

*Freilech* is an all-encompassing term for duple-meter dance tunes that have a joyful nature. Their melodies are often derived from *nigunim* and in performance are typically combined into sets of three different tunes to accompany either line or circle dances. As noted above, they are often also performed as listening pieces as the last portion of a *doina* suite and can express a sense of “laughter through tears” in that context.

For the final movement, I chose two *freilechs* from the Hoffman book, *Freilech* 16 (41a) and *Freilech* 22 (44a)–which is also marked as a *Concert Freilech*. Both *freilechs* are in D Mi Shebarach and are thus especially fitting if the concerto is viewed in the context of a *doina* suite. Because of their identical pitch material, they fit well together but since the tunes differ in their harmonic structures and overall length of sections, they offer some unique contrasts when played simultaneously. Figure 4.17 shows both *freilechs* and includes the chord progressions that I used in the composition of Movement 4. The harmonies shown are open to interpretation. Klezmer music as a whole tends to resist set harmonies for tunes and these two *freilechs* are an excellent example of such a practice. Most notably are the sequences that are contained in Section B of both tunes (mm. 14-17). As these four measures resist the establishment of a tonal center, the accompanying harmony may be interpreted differently depending on which pitches and

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309 Rogovoy, 251-52.

310 Beregovski, 559.
Figure 4.17 Freilechs 16 and 22\textsuperscript{311}

\textsuperscript{311} The empty measures are not actually rests, but indicate where each section ends in the given tune.
dissonances the performer chooses to emphasize. For example, for Freilech 22, I chose a progression of Dm-Am-Dm-E-Dm, whereas another musician might choose Am-E-Am-E-Dm and yet another might choose a Dm drone throughout.

Analysis

The fourth movement, Freilech, is the most extensive movement in length and is also the simplest in form. The structure can be viewed as a variation of the minuet and trio form of the Classical era. The two major sections that develop and interpret the material bookend a shorter section that serves to break up the thematic motion. With the exception of a row-based accordion cadenza, my treatment of serialism in this movement is limited to a tetrachord [0237] derived from Freilech 16 and three trichords [015I, 013I, and 014I] derived from Freilech 22. These clusters, as marked in Figure 4.7, serve as harmonic accompaniment in Section A and as motivic material in Section B.

Section A: Abstraction

For the first section, I created an abstraction of both tunes in which I deconstructed them to a level where they would only be recognizable as shadows of their original forms. The melodic material is newly composed and based on the pitch material of D Mi Shebarach. The feel of a traditional freilech is maintained by a pervasive alternating eighth note “oom-pah” rhythm. Each subsection of Section A builds progressively on the section before.

Subsection 1 (a)–“Freilech 22” mm. 1-39

The movement opens with the “oom-pah” rhythm in the cello and bass parts. However the harmony of the chord does not establish the nominal mode of D Mi Shebarach as was the function of the rhythms in Movements 2 and 3. Instead, it is based
on the trichords derived from *Freilech 22*. Beginning in m. 5, I introduce a walking bass-line figure that will be a central feature in Section B. In order to gain a broader range of material, I used both the inverted and non-inverted forms. I opened with the 014 trichord, based on pitch class 2 (D). In m. 9, I progressed through the three trichords, one chord per measure, and kept a common tone as a link from chord to chord.

For the melodic material of subsections 1 and 3, I used a newly composed melodic line in the style of the improvised-type melodies in Movement 1. I first created one singular melodic line and then divided it between the concertino instruments. As mentioned above, the pitch material is taken from the D *Mi Shebarach* mode and, because of a mistake in the Hoffman manuscript, uses both a Bb and B-natural. In Hoffman’s notation of *Freilech 16*, he included a Bb in the key signature. It was not until my conversations with Joshua Horowitz, after the movement was composed, that I found out that this was a typo and this popular tune is never performed with a Bb.\(^{312}\) For Section A\(_1\) of the movement, I corrected this mistake because the entire section directly quotes the tune. However, for this first section, as there are no direct quotes of the tune where the B occurs and because the Bb adds extra depth to the melody, I left it as it was in my original composition. In sum, the pitch material, regardless of range, for Section A is: D-E-F-G\#-A-Bb-B-C#-D. The C# is a standard variation in *Mi Shebarach*, although it typically serves a specific function [See Appendix C, *Mi Shebarach* Skeletal Model]. For my purposes, I have not followed any traditional klezmer music constructs but have instead used the pitch material to compose my own melodies. Figure 4.18 is a score

\(^{312}\) Phone conversation with the author February 19, 2013.
The melodic emphasis for this section combines fragments of *Freilech 16*. For the first eleven measures the rhythmic motion is obscured by tremolo quarter notes in the violins. This serves both to highlight the introduction of the new tetrachord [0237], to mark the beginning of the new section, and to underlay the xylophone solo. The solo uses a separated version of mm. 3-4 and 7-8 from *Freilech 16* and mm. 6-9 from *Freilech 22* [see Figure 4.17]. One measure before the melodic material moves to *Freilech 22*, the harmonic accompaniment returns to eighth notes (m. 51) and then to trichords once the melody re-enters in m. 52. Not only does the xylophone solo provide a contrast to
subsection 1, it is also an homage to Joseph Hoffman’s son, Jacob Hoffman—the father of Elaine Hoffman Watts.313 During this second half of the solo, the violins introduce a rhythm that is based on the middle rhythmic layer discussed above for Movement 2 (see Appendix E). After the conclusion of the solo, the violin I and II parts return to the 0237 tetrachord in m. 60. In mm. 62-66 there is a transitional section where the viola, cello and bass parts begin the “oom-pah” rhythm and the violins develop the “middle layer” rhythm.

**Subsection 3 (a₁b₁)–“Freilechs 16 & 22” mm. 67-88**

In this subsection, I combined the ideas that were introduced in the two previous subsections. The concertino instruments resume the statement of the newly composed melodic line. The cello and bass combine the “oom-pah” and middle layer rhythms, and alternate between the 0237 tetrachord and the 015, 013 and 014 trichords. An additional layer of virtuosic, running sixteenth-note texture is added that imitates the gestures in the *Freilechs* but follows the pitch material used in the cello and bass parts. This layer begins in the fiddle and then is traded between the xylophone and a viola soloist from the string orchestra. Figure 4.19 shows the transitional material at the conclusion of subsection 2 and the combination of these three layers in the opening measure of subsection 3.

**Subsection 4: orchestral cadenza, mm. 87-102**

This final subsection of A further simplifies the previous material and expands an accordion cadenza into one for the full orchestra. The ascending sixteenth note statement

313 During a conversation with Elaine, I asked her if Jacob ever played from the book that had been written for his brother Morris. She replied that he did not because, “He had them all up here,” during which she tapped her head. Personal conversation with the author, March 3, 2013.
Figure 4.19 Movement 4, Subsections 2 and 3, mm. 63-76
and accompanying rising harmonic cluster pattern is repeated three times. Both of these patterns follow the “harmonic progression” of the pitch class sets in subsection 3. After the initial statement (mm. 87-91), the strings state the melody while the concertino states the accompanying clusters (mm. 92-96). Finally, the accordion and the marimba state the melody, while the remaining concertino and the strings state the accompaniment clusters (mm. 97-101). Figure 4.20 shows the final five measures of the section. The ascending trajectory, leaping sixteenth-note passage, and snap-pizzicato accented “oom-pah” rhythm all build to create anticipation that is immediately cut off in lieu of a tacet measure and then the abrupt beginning of Section B.

Section B: “Trio”

As was stated above, this section serves as a short respite between the two, much more expansive, A sections. For the entirety of the section, the texture is sparse and the tempo is in constant flux. Besides providing a break from the constant motion of the rest of the movement, the section is also a transition from a serial setting that lacked a solid tonal center to the D Mi Shebarach mode of Section A₁.

The first subsection is a sparse interplay between a rising scale passage that begins in D Mi Shebarach and tone clusters that will be developed during a sequential modal progression to A Mi Shebarach in mm. 122-30. The remaining harmonic language, as is introduced in m. 103, is based on a variation of the 0147I tetrachord, which now, with the addition of a b6 scale degree, is 01258I [D-F#-G#-Bb]. In mm. 114-117 the 0147I opened the concerto and was used for the timpani solo at the conclusion of Movement 2. While this is, admittedly, coincidental, it is an interesting personal revelation about my own propensity for certain tone clusters that combine the minor third of scales with the tri-tone but often do not resolve or delay resolution.
Figure 4.20 Movement 4, Orchestra Cadenza, mm. 97-102
Subsections 1-2, mm. 103-129 and 130-147

bass part resumes the walking bass-line figure from the introduction, while the viola and cello use a D diminished chord (spelled enharmonically D-F-G#) on the off-beats. The three lines together create a 01457I pentachord, which, again, is a variation of the 0147I. A brief gestural moment based on the D diminished triad in mm. 122-124 marks the beginning of the Grave tempo. The cluster in mm. 123-124 is essentially a Bb dominant chord, but does not function as such; rather it is related to the harmony established in m. 103 [0258I]. Over the following sequential modal progression, it becomes transformed into a 0147I cluster. The progression is made up of a series of two-measure sets. Each set is in a new mode and uses a rising pentachord figure in the accordion that is followed by the concertino stating clusters that are based on the 0147I tetrachord. The walking bass-line figure and the concluding modal progression of subsection 1 are shown in further detail in Figure 4.21.

The second subsection is a purposefully overly schmaltzy brass chorale-style passage for the concertino. The melody that is introduced in the fiddle (m. 129) and joined by the concertino in m. 137 progresses from A Mi Shebarach, briefly through A freygish, and to D Mi Shebarach. It is meant to add a touch of rich tone color and expressiveness to the movement and utilize the alternative timbral possibilities of the concertino before the grand finale begins in Section A1. At the conclusion of the chorale, the tempo accelerates and the tuba and trombone direct the motion back to the freilach through use of the “oom-pah” rhythm.
Figure 4.21 Movement 4, Walking Bass-Line and Modal Progression, mm. 111-133
Section A₁–Finale

After the various explorations of klezmer tunes throughout the concerto, I conclude with a traditional treatment of the two freilechs performed simultaneously. The final section is in three parts. The first and third subsections state different portions of the tunes in a manner that both balances and contrasts the concertino and the strings, while the second section is an extensive accordion cadenza that is reminiscent of the closing cadenzas in the double exposition form of classical concertos.

*Subsection 1: Freilechs 16c and 22c, mm. 148-175*

The first subsection begins with a brief rhythmic introduction that uses the walking bass-line gesture of Section B (mm. 148-151), followed by a statement of Freilechs 16c and 22c by the concertino (mm. 152-163) and then by the strings and percussion (mm. 162-175). To compensate for the fact that 16c is four measures longer than 22c, I began the melody two measures before 22c in the marimba and trumpet, this later overlaps with the beginning of the string statement (mm. 162-63). The trumpet and marimba entrance is followed by 22c in the fiddle and clarinet (m. 154). During this entire statement, the trombone, tuba and accordion state the middle and bass rhythmic/harmonic layers and the strings emphasize the “oom-pah” rhythm. The underlying harmonies combine the assigned tune harmony, and at times consist of chords representing both tunes at the same time. The bass line in the tuba, accordion left-hand, and bass parts imitates and develops the walking bass-line figure.

For the string/percussion statement of tune, the xylophone and violin I parts state 22c beginning in m. 162 and the marimba and violin II parts state 16c. This delay causes six measures at the end of the section that are 16c alone. These last measures conclude
the tune and also transition to the cadenza subsection by way of a harmonic shift to
the tetrachords and trichords as well as ritardando in mm. 174-175 to $\frac{\triangledown}{1}=90$ at the
beginning of subsection 2.

Subsection 2: accordion cadenza (mm. 176-214)

This subsection is meant to be a rhythmically fast, complex, exciting final
cadenza for the accordion player. The first two measures are a reduction of mm. 1-6 of
Freilech 22. This is followed by a series of statements of a row that was composed
specifically for the cadenza. While the material from m. 178 forward is entirely newly
composed, I mimicked traditional klezmer gestures in my writing. The row itself is
composed using the three trichords, 015, 013 and 014, and is organized to maximize
chromaticism. The row in prime form is shown in Figure 4.22.\textsuperscript{315}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig4-22}
\caption{Movement 4, Accordion Cadenza Row Construction}
\end{figure}

The row statements in the cadenza progress by overlapping the ending and
starting pitches of each row and are selected to create contrast from row to row. The
strings accompany the cadenza by use of varying textures made up of rows either
identical or complementary to the accordion part. The conclusion of the cadenza in mm.
205-214 slows the tempo and moves the music back to the modal area of D $\text{Mi}$
Shebarach. Figure 4.23 shows the cadenza in its entirety with analysis.

\textsuperscript{315} See Appendix G for the full 12x12 matrix of the row.
Figure 4.23 Movement 4, Accordion Cadenza, mm. 176-214
Subsection 3: Freilechs 16 and 22, mm. 215-255

The final subsection begins abruptly with the trumpet, xylophone and marimba stating Freilech 16 and accompanied by the string section. This group is followed two measures later by the fiddle, clarinet and trombone stating Freilech 22 and accompanied by the tuba and accordion. The group divisions for this last section also denote a division of harmony in that each group’s accompaniment that follows the progressions laid out in Figure 4.17 for each respective tune. This busy and hopefully exciting conclusion progresses through each section of the tunes one time each in sequence. The concluding coda, marked piano, is left to the concertino and provides one final statement of Freilech 22c. This last section of the concerto, which is the fullest and clearest klezmer statement in the entire piece, not only clarifies the style that has been building throughout the composition, but also demonstrates my own developmental process in the creation of the work. For it was not until I had explored all of the avenues of combinational possibilities of the two styles of klezmer music and serialism, and until I had grown confident enough in my ability to reflect the spirit of the music, that I was able to make such a simple and bold statement. It is as though a slow moving crescendo was building over four movements, and once the energy comes to fruition, it dissipates before it overstays its welcome.
CHAPTER 5
CONCLUSION

As I have aimed to show in the previous chapter, this concerto is rooted in a historical context of both Philadelphia klezmer and klezmer music in general. The title, *Chasing Yiddishkayt*, was chosen to illustrate my own continuing journey of learning and exploring the world of klezmer and searching for what is at the core of “Jewishness” in order to understand and integrate it into my own style of composition. While I do not think it is entirely possible to qualify or quantify what exactly *yiddishkayt* is in technical terms, I do think that by the end of my work on this piece, I came to a level of understanding that enabled me to accurately incorporate many levels of the elements into my own style of writing. This incorporation allowed me to create a composition that is a thorough representation of who I am as a composer and maintains the illusive quality that, as so many klezmorim have said about klezmer idioms, makes the composition “sound Jewish.”

Future Research

At the outset of klezmer ethnomusicology research, Moshe Beregovski faced a problem: musicians played a style of music that varied from region to region. While the advent of recording technology aided in the universalization of the style, the destruction wrought by the Holocaust did irremediable damage to klezmer history and the problem of discovering its true lineage. However, there is still a broad future for researching this complex music. In his plea for further study in the exploration of the similarities and differences between Jewish and Ukrainian folk music, Beregovski writes the following charge to researchers:
We are far from definitive solutions; serious research is demanded… The research must be expanded to the most “national-typical” pieces, since in the most typical Jewish folk music we find not a little that is analogous to, or borrowed from, other ethnic groups. The semantic significance of such common melodic complexes must also be discovered.\(^\text{316}\)

Not only do many of the European folk music sources survive, there is enough material to construct further serious and significant study on the intercultural relationships between these musical forms that grew and developed in close regional proximity. What is most interesting to me, as a composer, is how these regional cultures affected the harmonic construction of the music that developed over two or more centuries to bring about the systematic tendencies that are now common practice.

My future plans for research are twofold. The first is to further pursue this line of research and continue to study and analyze klezmer tunes in order to find their similarities, anomalies, and history. I am coming to believe that the differentiations in language in regard to the harmonic tendencies of klezmer music are largely due to different approaches to historical context. It may be, in fact, that there is no need to resolve this conflict; that for klezmer musicians, each person views the music in the way that serves her or his creative process best; an overarching edict on a specific language for the description of the music is not necessary. With this in mind, my long term goal is to work with other klezmer theorists to pull together the many linguistic definitions, place them in historical contexts, and present them in one document that can be compared and contrasted by the reader—a comprehensive, comparative text on klezmer music tendencies.

\(^\text{316}\) Beregovski, 528.
My second goal is to continue the research that I covered briefly at the end of Chapter 2. I am highly interested in studying the current young generation of klezmer musicians in order to find out, among a wealth of topics: where they draw their influences, what they hope to express in their music, how they construct their material, how they approach klezmer idioms, what impact they hope to have with their music, and how their music interacts with the klezmer culture and broader musical world.

Either of these topics could be a book in and of itself, and I am sure this will keep me occupied for years to come. It has been a joy to discover this community, to become a part of it, to learn to play the accordion, to pick up some Yiddish words here and there, and to learn an entirely new musical system. Somewhere along this journey I went from being a composer who was looking for some pitch material and inspiration, to an ethnomusicologist with a lifetime’s worth of research set out before her. And I couldn’t be happier.


http://www.traditiononline.org/news/article.cfm?id=104639

http://www.michaelwinograd.net/tarrasband.html.

http://www.guardian.co.uk/world/2011/apr/07/jewish-renaissance-poland

**DISCOGRAPHY AND VIDEO**


The following are definitions of terms used throughout the paper, as well as terms relevant to the general conversation of klezmer music. The definitions not given within the body of the paper are derived from the Glossary in *The Book of Klezmer* by Yale Strom, pages 355-361.

**Badekn**: veiling of the bride

**Bal-kulturnik**: Owner or master of culture

**Badkhn** (*badkhonim*, pl.): wedding bard

**Bazetsns**: seating of the bride

**Broyges tants**: angry dance

**Bulgar** (*bulgarish*): an up-tempo dance in duple meter, of Moldavian origin

**Doina**: a semi-improvised display piece

**Drash**: sermon, speech

**Freylekh** (*freilech*): an up-tempo dance in a duple meter, of Jewish origin

**Gasn nigun** (*gas-nign*): street song

**Gute-morgn tants**: good-morning dance

**Gute-nakht tants**: good-night dance

**Hasid** (*hasidim*, pl.): a follower of the kabbalistic and spiritual philosophy begun by the Ba’al Shem Tov in the eighteenth century

**Haskalah**: the Jewish Enlightenment

**Honga**: Bessarabian line dance in 2/4

**Hora**: A slow, Romanian-Jewish dance, typically in 3/8

**Kale**: bride
Kapelye: music band

Khazonim: cantors

Khosn: groom

Khosn’s tish: the groom’s table

Khupe: wedding canopy

Khusidl: a dance similar to the freylekhs, often danced by the Hasidim

Klezmer (klezmorim pl.): Jewish musician, literally “vessels of music”

Krekhts (krekhtsn, pl.): ornamentation; moaning long notes in klezmer music

Lăutari: professional musicians

Lets: clown, jester, buffoon

Marshalik: marshal, master of ceremonies

Mazurka: up-tempo Polish dance

Mazel tov: congratulations

Mitzve: good deed

Musică lăutarescă: professional musicians’ music

Nign (nigunim, pl.): wordless melody

Rom: tribe of Gypsies

Shpilman: a wandering musician

Shtetl: small town

Shund: sin; here, literary trash

Simkhe: a Jewish party centered around a life-cycle event

Shteyger: mode, modus, manner

Yikhes: pedigree; lineage
**Mazltov tants:** congratulations dance

**Nusekh:** A tradition of melodies and texts that differentiates various Jewish regions and communities (i.e., Ashkenaz, Sefarad, Mizrachi etc) from each other

**Patsh tants:** clap dance

**Reb[b]e:** spiritual leader of a particular Hasidic sect

**Seder:** the festive meal celebrated during the first and second nights of Passover

**Shabes:** the Sabbath

**Sher:** a klezmer square dance with couples

**Sirba:** Romanian circle or couple dance

**Skotshne** (Polish, hop): hopping dance or sometimes as instrumental display piece

**Taksim:** slow display piece that uses improvisation mixed with *fioritura* (flourish)

**Tsimbl/cimbalom:** hammer dulcimer

**Maqam** system: A major organizing principle of Arabic and Turkish art music.

**Yiddishkayt:** Jewishness, implies a tinge of down-home values and recognizable rootsiness

**Yinglish:** words that combine Yiddish and English

**Zhok:** same as *gasn-nigun*; street song
JAF: The thing that I’m looking at for one of the Chapters is the future of klezmer. I am interviewing Dan Kahn and Josh and Dan Blacksberg and Michael Winograd, but I wanted to ask…

PS: [laughs] I don’t why you’re talking to me…

JAF: Because I want to ask, for you, as someone from the older generation, what would you like to see, what would you hope to see for klezmer in the future?

PS: There are several inherent problems… most audiences know nothing about Judaism, they could care less about it… the sound of authentic Jewish music is meaningless for them. Most of the young bands that are playing fusion styles, pop-klezmer fusion, like the ‘Matics are expert musicians, and I include Winograd in that because he can do both – Winograd is one of the very, very few who can actually play authentic old-time klezmer and the fusion stuff. The fusion stuff does not turn me on, because as I say, I am a right-winger; I’m old – I’m nearly 73. I played with many of the old guys, meaning American musicians who functioned in the years before I was in the business; guys who were playing in the ‘30s. After all, I played with Dave Tarras who started playing in the teens and 20’s. I learned from the old ones, I always had an enormous respect for old people and old-style things. Its one of the reasons I took up stride piano because my major sphere of interest is older American music, the jazz of the early period and the standard

My initial intention was to interview all four of these musicians for this paper, but due to time and space constraints, I have only been able to interview Dan Kahn. The larger project will be completed at a further date. See Chapter 5.
tunes as well, Fats Waller, James P. Johnson, Jelly Roll Morton, those people were my major influences.

JAF: So in a way that was a fusion of your own time?

PS: Fusion? No. It was a throw back to an old style. As far as the future of klezmer is concerned, klezmer was the standard dance music of the European immigrant. As they became Americanized, klezmer began to die. When I came into the business in the late ‘50s it was almost gone already; we played a couple of the old freylekh, but at that time most of the music you heard was Hava Nagilah and Shalom Aleichem and things like that, you were already playing Israeli stuff, because it was after the war, people didn’t want to remember the old European thing because it was destroyed, it was dead, etc and so-forth and you had this whole situation… There was a Sammy Musiker, who was Dave Tarras’ son-in-law, who had the idea that he wanted to sell the American public a hip klezmer music, which would have the best qualities of swing jazz and klezmer; it died a vicious death because along came dopey little Hava Nagilah and it wiped the floor with it; people wanted to hear dumbed down stuff, they don’t want to be educated. Sammy’s mistake was trying to educate the oylem (Yid.: public\(^2\)), which was a big mistake. When the klezmer music was revived in the late 1979-1980, some of these people came to me asking me about some of these old guys, I gave them information, we traded information, they were actually the original… people like Sapoznik, who was one of the primary revivalist guys, they were more interested in even older stuff than I did because they were interested mainly in Naftule Brandwein, which is earlier than the stuff that I did, which of course I caught onto that, that was easy enough. I loved going back and learning more

\(^2\) Sonia Gollance, email communication with the author, March 14, 2013.
music, this was the spice of life to me. Because it's the old style that I understand and love, I like the old styles. And to me I get no enjoyment about playing the fusion stuff. Sometimes I’m intrigued by some of the things these guys are doing. The biggest problem is, that whenever rock music comes in contact with any other music, they call it world music, like they have African versions, they have European versions, whenever rock music comes into contact with any other music, the rock and roll eats up the other stuff. So it sounds like rock. Now like for instance, one of these Hasidic bands is playing, its just a bunch of rock and roll. Rock and roll has become kosher. When I started in the Hasidic business in 1960, it sounded like klezmer music and the tools were very simple [sings a tune] and it sounded Jewish. We were playing a different brand of music, you didn’t put in swing, you didn’t put in bebop, you didn't put in rock and roll, it was Jewish music and so you were playing [sings], it was much simpler than klezmer, and for the Orthodox crowd that wanted that kind of music, if it was made up by a rebbi, that was enough. So I played that and I got to play the klezmer and I started hiring.

When Henry [Sapoznik] and I went into business with a commercial band, I started hiring some of the old guys to play with us. And so we had a real revival of the old style; it didn't last very long. The Klezmatics came along and they wiped the floor with us because they provided the young people with a rock-oriented sound. My interest in it is limited.

JAF: So what do you think is going to happen to klezmer?

PS: Its obviously going to go that way, and eventually it will be swallowed up by the contemporary sound and you won’t hear it anymore. Because none of these young people, and I include yourself in this probably, have very much interest in Judaism as
such. I don't think you have very much interest in old sound. Now if it’s folky [sic.], like for instance we did have a whole bunch of people who played mountain music and things like that. A bunch of these Jewish guys, they were playing, they were in the country, and Tommy Jerrell the banjo player said, “Hey don’t you Jew boys got any of your own music?” And so they went back and discovered this old thing and they bought it and started to do the klezmer. And that became the folk music. What happened to this is, Jewish people do not have a big eye for tradition, even the very, very Orthodox ones, they’ve thrown it all aside. Now all they want is lieber schmeltzer. Lieber schmeltzer is a contemporary rock-type singing, the background is all rock, the melodies are all rock, there’s nothing Jewish about this music. To me, I like to hear a Jewish sound in my music. And so, what interest do I have? … got to hear all these guys playing all this contemporary… and to like the David Krakauer who plays shrieking, he plays millions of high notes… It doesn’t have anything to do with it. This music has to sing. Maxy Epstein that I played with [sings], he sang on that clarinet, it was a joy to listen to this. That’s what I like. Then again, I started on the clarinet and saxophone, I was a Benny Goodman freak. And when I heard him and I heard Dave Tarras and people like that, I began to assimilate that style as well. Future… I’m the wrong guy to talk to about the future because when I hear some of these things that these people are doing, it’s of little interest to me, I don’t know why, I just am like that; I’m rather right-wing. Talk to that guy over there, Winograd. Winograd is tremendously creative, he’s marvelous. And yet he took me into one of his bands because he wanted an older, the Tarras Band, because he wanted an older sound.

JAF: I think it’s important to learn from your elders and understand before you expand.
PS: Well you see, alright, what’s happened to me is as I say, I am locked into a certain thing. What I have found meaningful in music is the way the old boys played it. The young ones are mixing it up with all kinds of stuff, its eclectic, is fusion oriented, its not my thing.
APPENDIX C
MODES

For each "scalar form," the whole note denotes the nominal tone for the mode. The notes below the nominal tone denote what Horowitz labels “the sub-tonic tone group.”

I have maintained Horowitz’s style of notation of accidentals, which is as follows: accidentals found beside the note show the most common form of the note within the mode; those below the note indicate a change that usually occurs in a descending melodic pattern; those above the note indicate a change that usually occurs in an ascending melodic pattern.

Derived from Horowitz, "The Klezmer Freygish Shteyger: Mode, Sub-mode and Modal Progression," Sapoznik, Klezmer!, and Rubin, "Alts nemt zikh fun der doyne (Everything comes from the doina)."

Ahava Rabboh/Freygish/Altered Phrygian

Scalar Form

Chords (Sapoznik)

Tetrachords

Freygish/Ahavah Raboh/Hijaz

Minor

Phrygian

Typical Cadence

Cm

D
Mi Shebarach/Altered Dorian
Scalar Form

Skeletal Model (Rubin)

Tetrachords

Typical Cadence

Adonoy Moloch/Mixolydian
Scalar Form

Tetrachords

Typical Cadence
Mogen Ovos/Minor

Scalar Form

Chords (Sapoznik)

Tetrachords

Mogen Ovos  Phrygian  Mogen Ovos  Phrygian  Freygish  Adonoy Moloch

Typical Cadence

Dm  (A)  Dm  Dm  (A or Cm)  Dm  

Yishtabach Cadence
Freilech N. 1 (34a)

Type VII: I Freygish - iv Mogen Ovos - I Freygish (simple modal progression)

I (D) Freygish

Freilech N. 2 (34b)

Type IX: I Freygish, iv Mi Shebarach, I Freygish (Simple modal progression)

I (D) Freygish
Freilech N. 3 (35a)
i Mogen Ovos - iv Mi Shebarach - i Mogen Ovos (v Yishtabach) i Mogen Ovos

i (d) Mogen Ovos

Cadence follows Ukrainian Style of ending on 2nd scale degree. (Idelsohn)

Freilech N. 4 (35b)
i Mogen Ovos - I Adonoy Moloch (modal interchange)

i (d) Mogen Ovos
Freilech N. 5 (36a)
i Mi Shebarach - [Sequential Progression (i - II)]

* Horowitz states that a Dm chord could still be used under this figure as a drone, alternatively an E chord
could be used to highlight the sequence. (Phone conversation, February 19, 2013)

Freilech N. 6 (36b)
The Rebetzen

1 (F) Major

Freilech N. 7 (36c)
I (D) Freygish
Freilech N. 8 (37a)
Yosel-Yosel
i Mogen Ovos - V Adonoy Moloch - i Mi Shebarach - i Mogen Ovos (complex progression/modal interchange)

Freilech N. 9 (37b)
A Yedish Dance
I Freygish - IV Adonoy Moloch - iv Mi Shebarach - I Freygish (complex modal progression) *compare with p. 29 in Horowitz & p. 444 in Beregovski
Freilech N. 10 (38a)
Yankel Furt Aveck

I (D) Freygish

Freilech N. 11 (38b)
I (D) Freygish
Freilech N. 12 (39a)
I Adonoy Moloch - iv Mi Shebarach - I Adonoy Moloch - iv Mi Shebarach - I Adonoy Moloch - i Mi Shebarach
(Complex Modal Progression - Modal Interchange)

1. I (D) Adonoy Moloch

iv (g) Mi Shebarach

2. iv (g) Mi Shebarach

I (D) Adonoy Moloch

3. i (d) Mi Shebarach

Freilech N. 13 (39b)
i Mogen Ovos - III Major - i Mogen Ovos (simple modal progression)

1. i (d) Mogen Ovos

2. III (F) Major

3. i (d) Mogen Ovos
Freilech N. 14 (40a)
Type 1. I Freygish - VI - Adonoy Moloch - I (G) Freygish (Simple Modal Progression)
Compare with Ultimate Klezmer, p. 84 in U.K. & Horowitz Article, p. 14

Freilech N. 15 (40b)
Type 7. I - Freygish - iv Mogen Ovos - iv Mi Shebarach - I Freygish
I (D) Freygish

Ruchel (40c)
i (d) Mogen Ovos

* Notated in manuscript as B with a flat next to A line. Ab is the logical note for this cadence.
Freilech 16 (41a)
i (d) Mi Shebarach

Freilech N. 17 (41b)
The Mama Gigan in Mark Areis
i Mi Shebarach - I Adonay Moloch (modal interchange)

* Natural not in manuscript but it does not fit to have a Bb here.
Concert Freilech N. 18 (42a)
Compare to p. 96 in Ultimate Klezmer
i Mi Shebarach  -  I Freygish  -  IV Adonay Moloch  -  Freygish (Modal Interchange)

Freilech N. 19 (42b)
i (d) Mi Shebarach
i Mi Shebarach - II Freygish - i Mi Shebarach (simple modal progression)  Compare to #3 in Ultimate Klezmer, p. 109

i (d) Mi Shebarach

^ Repeat not marked in manuscript

* G-natural in manuscript

Freilech N. 21 (43b)

I (D) Freygish
Concert Freilech N. 22 (44a)

Concert Freilech N. 23 (44b)
Freilech N. 26 (46a)
Der Rabay at glaisin Freilech Zein
Variation of Type 19 || I Freygish - VI Major - iv Mogen Ovos || I Freygish

I (D) Freygish

VI (Bb) Major

iv (g) Mogen Ovos

Freilech N. 27 (46b)
Oi a Meina Colla

i (d) Mogen Ovos

Freilech N. 28 (46c)
A Chusidel Dance

Type 7, I Freygish - iv Mogen Ovos - I Freygish

I (D) Freygish

iv (g) Mogen Ovos

I (D) Freygish
Freilech N. 29 (47a1)
A Chusidel Dance
I (G) Freygish

Freilech N. 30 (47a2)
I (G) Freygish
APPENDIX E
HOFFMAN MANUSCRIPT: FREILECH CADENCES

Each cadence is labeled with the page numbering from the Hoffman book, section letters and mode (FR: Freygish, MO: Mogen Ovos, MI: Mi Shebarach, MA: Major, and AM: Adonoy Moloch). Cadences that were not originally tonally centered on D have been transposed for ease of comparison. Those transposed are marked with a “+”.

I. C MINOR - D MAJOR A (FREYGISH)

40a (A&C)+

40b (A)

37b (A)

34a (C)

42a (C)

38b (A)

45b (A&B)
II. D MAJOR - C MINOR - D MAJOR A (FREYGISH)

40a (B)+

46a (A)

46a (C)

46c (C)

38a (B&C)

III. C MINOR - D MAJOR B (FREYGISH)

47a1 (A&B)+

43b (B)
IV. D MAJOR - C MINOR - D MAJOR B (FREYGISH)

V. D MAJOR (FREYGISH, MAJOR)
VI. D MINOR - C MINOR - D MINOR: YISHTABAKH (MOGEN OVOS)

VII. (D MAJOR) A MAJOR (D A) D MAJOR, (ADONAY MOLOCH, MAJOR)
VIII. D MINOR - A MAJOR - D MINOR A (MOGEN OVOS, MI SHEBARACH)

35a (C) MO

35a (A) MO

39b (A,B&C) MO

36a (A & B) MS

41b (A) MS

42b (A&B) MS

40c MO

IX. D MINOR - A MAJOR - D MINOR B (MOGEN OVOS)

35b (A) MO

35b (B) MO
X. A MAJOR - D MINOR (MOGEN OVOS, MI SHEBARACH)
XI. (D MINOR) E MAJOR - D MINOR (MI SHEBARACH)

41a (B&C) MS

42b (B) MS

43b (C&D) MS

43a (A&B) MS

42a (B) MS

42a (A) MS

39a (D) MS

44a (A) MS
XII. G MINOR - D MINOR/MAJOR (MOGEN OVOS, MI SHEBARACH)
APPENDIX F
KLEZMER ACCOMPANIMENT PATTERNS

For Freilachs, Skotchnes, Chusidls, Bulgars and Sirbas
Hora and Zhok

Cadence

Terkisher

Cadence

Araber variation
APPENDIX G
MATRICES

The original pitch content for each matrix is highlighted.

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