

The *Other* Europeans

"SPLENDOR"

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Additional Liner Notes

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Alan Bern wishes to thank his colleague, Kurt Bjorling, for the discographic research he contributed to Bern's notes about the klezmer repertoire.

Introduction by Dr. Alan Bern

The music on these two CDs came to the band through several channels. Some of it was generously suggested to us by our colleagues, Dr. Walter Zev Feldman, Dr. Diana Bunea, Christine Crowder and John Demetrius. A number of these tunes came from one of two important collections: (i) Boris Kotliarov, *O skripichnoi kul'ture v Moldavii: kratkii ocherk*. (About the violin culture in Moldova: brief essays). Kishinev, Gos. Izd-vo Moldavii, 1955, and (ii) Petru Stoianov, *500 melodii de jocuri din Moldova* (500 Joc melodies from Moldova), Chisinau: Cartea Moldoveneasca, 1972. Many other tunes were brought into rehearsals by the musicians themselves, who knew them from other ensembles and contexts.

This music explores the repertoires and styles performed by ethnically mixed ensembles of professional, urban musicians active in pre-WWII Bessarabia (in today's Republic of Moldova). In these ensembles, musical heritages represented by two different traditional groups of professional musicians met and mixed – the *klezmer* profession, of Yiddish origin, and the *lautar* profession, of Roma origin. Due to historical circumstance, there were towns in Bessarabia that were predominantly Jewish, others that were predominantly non-Jewish, and still others that were more evenly ethnically mixed. Klezmer/Lautar ensembles had to know which repertoire and in which style to play for which audience. In many cases, Jewish and non-Jewish audiences demanded the same repertoire but played in markedly different styles. For a contemporary American comparison, one can think of a tune like "Amazing Grace" as performed in a white gospel church or a black gospel church - the "same tune" but played very differently, reflecting the sensibility of each community.

We'd love to know exactly how the music of such pre-WWII, Bessarabian klezmer/lautar ensembles sounded, but unfortunately, as far as we know, neither recordings nor written arrangements of it were made. We do have a wealth of pre-WWII recordings of klezmer ensembles made in the United States and even some European recordings going back to the earliest years of the 20th century, and they provide some hints. But when it comes to exactly this particular time, place and music, we draw a blank.

So **The Other Europeans project** set out to try to reconstruct and then reinhabit those bygone repertoires and styles, using whatever resources we could muster; early klezmer recordings, anthologies of tunes collected in Bessarabia and surrounding areas, books and articles and other scholarly resources, ethnographic interviews with musicians, our own memories and informed guesswork and more. (A prize-winning, full-length documentary film about the project with locations including Moldova, Hungary, Israel, Texas, Vienna,

Weimar and more has been made by 1meter60 Film, see www.1meter60-film.de/toe.html). Above all, we explored these questions through making music together, listening to and thinking critically about what we were doing. Not an easy task for 14 musicians among whom there is not even one single common language. (Our languages are English, Russian, Romanian, German, Hungarian, French and Yiddish).

Although contemporary klezmer and lautar music share many common roots in pre-WWII Bessarabian klezmer/lautar music, through their subsequent histories and evolutions they have grown very far apart from each other. So the first step in this project was to create a musical dialogue between contemporary klezmer and lautar music experts. As director, I invited 8 musicians, mostly from Western Europe and North America, to form a "klezmer sub-ensemble" and another 6 musicians, mostly from Eastern Europe, to form a "lautar sub-ensemble." Each ensemble represents its own subculture, with different musical traditions, points of view and historical understandings. The dialogue between these ensembles forms the basis for the music created by the full, 14-member ensemble.

The goal is to recreate and reinhabit a shared klezmer/lautar musical culture, to be able improvise arrangements on the fly that draw on its rich heritage of tunes and styles, to make music that is both historically informed and completely creative and contemporary. We don't use written arrangements, but rely on our understanding, listening, communication and strong musical impulses to shape the music we make. In concerts such as the one captured on this recording, we present the full 14-piece ensemble, the two sub-ensembles (klezmer & lautar), as well as various duos and other combinations that evolved out of our musical dialogue. Concert audiences hear and feel that we are creating the music on the spot, and thanks to the extraordinary quality of the recordings made by the MDR (Mitteldeutscher Rundfunk) and by Clemens Riesser, of the mix made by Matt Darriau, and of the master made by Andrew Feluss, that spontaneity and vitality come through clearly on these CDs as well. We hope that you enjoy listening to our music as much as we enjoy playing it!



All of the music is © traditional/arranged The Other Europeans,
except for the Emil Kroytor Suite #1 (CD 2, Track 5)
which is © traditional/arranged The Other Europeans & Emil Kroytor.

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www.other-europeans-band.eu

www.othermusic.eu

www.yiddishsummer.eu

Tracks 1-3 Klezmer/Lautar Suite #1

Kalman Balogh, cimbalom; Alan Bern, piano; Dan Blacksberg, trombone; Paul Brody, cornet; Marin Bunea, violin; Christian Dawid, clarinet; Matt Darriau, kaval (Bulgarian end-blown flute), saxophone; Csaba Novak, bass; Petar Ralchev, accordion; Stas Rayko, violin; Adrian Receanu, clarinet; Mark Rubin, tuba; Guy Schalom, drums; Adam Stinga, trumpet

This first suite of music created by **The Other Europeans** brings together a *doina*, a *hora* and a *hangul*, all genres common in Romanian music that lend themselves to both Yiddish and non-Yiddish approaches to interpretation. This suite acted as a first meeting ground for the musicians to learn one another's musical backgrounds and to explore common and different approaches to a common melodic heritage. (AB)

> Track 1 Klezmer/Lautar Suite #1, Part 1, Doina (3:36)

kaval lead, Matt Darriau; violin lead, Marin Bunea; clarinet lead, Christian Dawid

This melody was published by Boris Kotliarov, musicologist from Chisinau (Kishinev), from the repertoire of Costache Parno from Balti, in Northern Moldova (Yiddish *Belz*). Parno lived in the second half of 19th century. Although the melody is more than 100 years old, it is still much beloved today. (DB)

> Track 2 Klezmer/Lautar Suite #1, Part 2, Hora (2:45)

cornet lead, Paul Brody

Widely known among klezmer musicians today as *Kandel's hora*, this beautiful melody was also recorded by violinist Max Leibowitz as *Yiddish tants* and by Al Glaser's Bucovinaer Kapelle as *Baym shotser rebn*. Over three sections it moves gently but insistently upwards and seems to tell a story of striving and resignation. Moderate tempo, triple meter *horas* like this one often serve as a bridge between a non-metric, slow tune like a *doina* and a faster, duple-meter dance tune such as a *freylekhs*, a *bulgar*, or the *hangul* that follows.

> Track 3 Klezmer/Lautar Suite #1, Part 3, Hangul (3:03)

trumpet lead, Adam Stinga

Originally titled *Hangul de la nord* (Hangul from the north), this tune comes from the repertoire of Ion Popov from Edineț, Moldova. The *hangul* is a dance from Northern Moldova, and there are many theories regarding its origins. It probably derives from the Yiddish dance, *honga*. On the other hand, the word *hang* in Romanian refers to a specific kind accompaniment based on a *bourdon* (drone), and the rhythm and accompaniment of the *hangul* suggest this meaning. Also characteristic of the *hangul* are the drum rhythm and the trombone harmonic accompaniment (DB).

Tracks 4+5 Lautar Clarinet Suite #1

Kalman Balogh, cimbalom; Dan Blacksberg, trombone; Csaba Novak, bass; Petar Ralchev, accordion; Adrian Receanu, clarinet

A wonderful suite of tunes featuring the fluid virtuosity of clarinetist Adrian Receanu and taking advantage of the flexibility and nimbleness of a smaller ensemble. (AB)

>Track 4 Lautar Clarinet Suite #1, Part 1, Doina (2:55)

-[0:00-1:43] Originally titled *Cine a scornit doina*, this melody from the repertoire of Sofia Vicoveanca is said to come from the Bukovina. However, I first heard it performed by a violinist in Moldova and later by a singer who set it with a different text as a *sârba*. (AR)

-[1:43-2:55] This melody was often heard in Bessarabia in the 1990s, performed by voice and synthesizer. The first time we met in Krakow in 2008, Marin Bunea told me its title, *Asa-i jocu-n sat la noi*. In this version, I added a section that comes from the repertoire of German Goldenshteyn. (AR)

>Track 5 Lautar Clarinet Suite #1, Pt 2, Sârba (3:39)

-[0:00-1:04] This track begins with a brilliant accordion solo by Petar Ralchev over the slowly moving chords of *Asa-i jocu-n sat la noi*. (AB)

-[1:04-1:58] The whole band brings back the tune in a fast tempo. (AB)

-[1:58-3:39] This melody is known as *Sârba de ascultare* from the repertoire of Valentin Golomoș, a clarinetist

in many Chisnau (Kishinev) orchestras. We never met, but I always loved his supple, melodic approach to the clarinet. (AR)

Track 6 Khaiterma (3:08)

Matt Darriau, clarinet; Mark Rubin, bass

This melody, which is probably a Yiddish interpretation of a Crimean melody originally in 7/16, is a classic in the klezmer repertoire, recorded by Naftule Brandwein already in 1924 as *Der Heyser –Tatar Tants* (The Hot One – Tatar Dance) and by many klezmer revival bands in the last 20 years. According to Diana Bunea, this melody is well known in Edineț and throughout northern Moldova, where it accompanies the wedding ritual called *zestrea*, referring to the dowry of the bride. Thus both the Yiddish and Romanian versions could have their origins in the Tatar dance *Khaitarma*, representing an interesting and shared musical heritage. Further, many versions of the melody can be found throughout large Romanian cultural areas, including Moldova, Bucovina and Dobrogea. This performance by Rubin and Darriau is certainly the most unusual interpretation on record; its bare-bones, bass and clarinet texture opens up the melody to rhythmic variation and back-and-forth play. Note especially Rubin's virtuosic slap-bass, percussive approach. (AB)

Tracks 7-9 Klezmer/Lautar Suite #2

Kalman Balogh, cimbalom; Alan Bern, piano; Dan Blacksberg, trombone; Paul Brody, cornet; Marin Bunea, violin; Christian Dawid, clarinet; Matt Darriau, clarinet, piccolo; Csaba Novak, bass; Petar Ralchev, accordion; Stas Rayko, violin; Adrian Receanu, clarinet; Mark Rubin, tuba; Guy Schalom, drums; Adam Stinga, trumpet

This suite brings together classic tunes from the klezmer and lautar repertoires. It begins with violinist Stas Rayko's re-interpretation of one of the earliest and most exquisite recordings of Yiddish violin and continues with Dan Blacksberg's rare trombone rendering of a *badkhones* (traditional Yiddish wedding announcer declamation). In the following *hora*, Matt Darriau plays the plaintive clarinet lead. In time-honored wedding music fashion, the suite concludes with fast, dance music, a high-spirited Yiddish *freylekhs* followed by two fast tunes from the Romanian repertoire. (AB)

> Track 7 Klezmer/Lautar Suite #2, Part 1, Fantasie (2:46)

violin lead, Stas Rayko

This piece was recorded on two separate occasions, probably between the years 1910-1914, by the violinist Joseph Solinski with an unknown *tsimbl* (cimbalom) player. In this version, Rayko is accompanied by both cimbalom, holding the tempo steady, and piano, which adds bell-like punctuation to the harmony. (AB)

> Track 8 Klezmer/Lautar Suite #2, Part 2, Boyberik (3:07)

trombone lead, Dan Blacksberg; clarinet lead, Matt Darriau

In 1927, the Boyberike Kapelye recorded a suite titled *Di boyberike khasene*. Part one features a great example of *badkhones*, by definition a vocal repertoire. To my knowledge, Dan Blacksberg's performance is the only trombone version of a *badkhones* melody that has been recorded, and he captures the speechlike rhythms of the original perfectly. The *hora* which follows on the original recording is unusually plaintive and a perfect example of musical expressiveness and flexibility dominating the underlying triple rhythm. (AB)

> Track 9 Klezmer/Lautar Suite #2, Part 3, Freylekhs/Hora/Hațegana (3:44)

-[0:00-1:53] Clarinetist Christian Dawid kicks off The Other Europeans' high-energy rendition of a classic *freylekhs* originally recorded in 1923 by the great Harry Kandel's orchestra, *Di goldene khasene* (The golden wedding). (AB)

-[1:53 - 2:26] trumpet lead, Adam Stinga.

Adam Stinga heard this tune, known as *Hora de la Cahul*, from Southern Moldovan *lautari*. The *hora* is the best-known Moldavian dance and the most common genre in lautar repertoire. (AB)

-[2:27 - 3:44] The *hațegana* is a Romanian dance from the Tsara Hatzegului region in the Southwest of Transylvania. (DB) The Brave Old World recording of this melody as the coda of "Basarabye" (on "Beyond the Pale," 1994), made it popular among contemporary klezmer musicians. At the first rehearsal of **The Other Europeans** in 2008, all of the musicians instantly recognized it as our common musical heritage. (AB)

Tracks 10+11 Lautar Suite #1

Kalman Balogh, cimbalom; Marin Bunea, violin; Csaba Novak, bass; Petar Ralchev, accordion; Adrian Receanu, clarinet; Adam Stinga, trumpet

This suite presents the lautar sub-ensemble sparkling on its own. It begins with Marin Bunea nuanced doina performance using the technique of pulling on a bowhair attached to the violin string and continues with faster tunes that display the astonishing virtuosity and tight ensemble playing of these six musicians. (AB)

>Track 10 Lautar Suite #1, Part 1, Doina (4:12)

Marin Bunea learned this melody with an improvisatory character from his father, the lautar Vasile Bunea, therefore called *Doina lui Vasile*. (DB)

>Track 11 Lautar Suite #1, Part 2, Balada (4:58)

-[0:00-1:33] An instrumental version of *Balada Laie Chioru*, a melody that is well-known throughout Romania. Laie Chioru was a very famous lautar from Botosani, Bucovina, known mostly for being the first violin teacher of the composer George Enescu. The text of the doina ballade Laie Chioru describes the great artistry of lautari, who always know just how to touch the “strings” of the most sensitive souls. Blind from birth, Laie Chioru was very well acquainted with people’s pain. (The word *chioru*, in the region of Bucovina and Moldova, is a synonym for “blind,” and “Laie” is short for Nicolae). (DB)

-[1:33-4:58] The traditional ritual wedding melody, *La închinatul paharelor*, accompanies the custom of saying a toast for the bride and groom. This piece is an instrumental version of the table song. (DB)

Tracks 12-14 Klezmer/Lautar Suite #3

Kalman Balogh, cimbalom; Alan Bern, piano; Dan Blacksberg, trombone; Paul Brody, trumpet; Marin Bunea, violin; Christian Dawid, clarinet; Matt Darriau, kaval, alto sax; Csaba Novak, bass; Petar Ralchev, accordion; Stas Rayko, violin; Adrian Receanu, clarinet; Mark Rubin, tuba; Guy Schalom, drums; Adam Stinga, trumpet

This suite ranges ranging from tender to ferocious, along the way displaying the fine singing of Marin Bunea before culminating in a high-energy, improvised free-for-all. (AB)

> Track 12 Klezmer/Lautar Suite #3, Part 1, Doina (3:23)

trumpet lead, Adam Stinga

This traditional *doina* melody, arranged and played with superb delicacy by Adam Stinga, is known in different interpretations by many ensembles throughout Romania. (DB)

>Track 13 Klezmer/Lautar Suite #3, Part 2, Hora (2:40)

clarinet lead, Adrian Receanu

The melody, *De când ne-a aflat mulțimea*, comes from the repertoire of Zavaidoc, a singer from Bucharest during the interwar period. Influenced by urban folklore, it represents a melody “for listening” in a *hora* rhythm. (DB)

>Track 14 Klezmer/Lautar Suite #3, Part 3, Un țigan avea o casă (5:38)

-[0:00-2:11] vocals, Marin Bunea

A very well-known vocal ballade from the Romanian lautar repertoire, *Un țigan avea o casă* (A gypsy had a house) tells the story of a gypsy man whose wife has left him. After long searching, he and their children find her living like a lady in the house of a nobleman. But the song has a happy ending: seeing her husband and children, she becomes very emotional and comes back home, thereby “becoming even more beautiful.” (DB)

-[2:11-5:38] saxophone solo, Matt Darriau; trumpet solo, Paul Brody

This tune is well known throughout the Balkans, inspired by Moldavian and Balkan folklore. It sets the stage for improvised solos that eventually lead back to the melody and the coda. Of course, it could not happen without the amazing artistry of the performers. (DB/AB).

Tracks 1+2 Lautar Violin/Accordion Suite #1**>Track 1 Lautar Violin/Accordion Suite #1, Part 1, Hora (3:48)**

Marin Bunea, violin; Petar Ralchev, accordion

A virtuosic, tour-de-force, duo improvisation based on several traditional melodies, beginning with an old lautar melody from the repertoire of the legendary accordionist Marcel Budala. The tune, known as *Hora lui Marcel Budală*, has a swinging rhythm that is not typical for lautar music and which recalls Transylvanian dance rhythms. (DB/AB)

>Track 2 Lautar Violin/Accordion Suite #1, Part 2, Hora/Sârba (4:34)

-[0:00-2:32] A traditional melody from the repertoire of Bucharest's lautari from 20th century, recorded as *Hora lui Fărâmită* by Faramita Lambru, a very famous lautar from Bucharest. Bunea and Ralchev reinterpret it here with great virtuosity and playfulness. (DB/AB)

-[2:32-4:34] The second section of this track begins with a melody from the repertoire of the lautar-violinist Ion Albesteanu, Sârba dobrogeană. It is a traditional piece in the southern part of Romania – Dobrogea and in the south of Bessarabia. The chromatic mode with two augmented seconds is specific for this area. (DB)

Track 3 Foaie Verde (3:49)

Kalman Balogh, cimbalom; Marin Bunea, violin; Csaba Novak, bass; Petar Ralchev, accordion; Adrian Receanu, clarinet; Adam Stinga, trumpet

Cimbalom virtuoso Kalman Balogh leads the lautar sub-ensemble in a classic in the cimbalom repertoire. (AB)
The solo is based on a famous Romanian urban gypsy melody, originally recorded by the cimbalom virtuoso Toni Iordache around 1974. It represents a new approach to gypsy music compared to the folkloristic approach common in that era. (KB)

Track 4 Klezmer Suite #1 (5:06)

Alan Bern, piano; Dan Blacksberg, trombone; Paul Brody, cornet; Matt Darriau, alto sax; Christian Dawid, clarinet; Mark Rubin, tuba; Stas Rayko, violin; Guy Schalom, drums

Here the klezmer sub-ensemble presents itself with a pair of classic, older tunes from the Yiddish repertoire. (AB)

-[0:00-3:23] This melody was first recorded by Belf's Romanian Orchestra in 1912 as *Dem Rebns Gavdole* (The rabbi's havdole) but the more well-known recording by Dave Tarras was called *Sha, sha di shviger kumt* (Quiet, quiet the mother-in-law is coming) in 1925. Our version features the lead clarinet of Christian Dawid.

-[3:24-5:06] Paul Brody's cornet lead presents a very popular melody that was recorded many times, including by Belf Romanian's Orchestra, Abe Ellenkrieg, and as the vocal *Tate Ziser* (Sweet father) by Aaron Lebedeff. The model for this version is the *Kleftico Vlachiko*, recorded by Orchestra Goldberg in 1908, beginning with an extraordinarily supple and fluid cornet doina and ending with this melody as a virtuosic play-off. (AB)

Track 5 Emil Kroytor Suite #1 (5:07) traditional/arr. Emil Kroytor & The Other Europeans

Kalman Balogh, cimbalom; Marin Bunea, violin; Csaba Novak, bass; Petar Ralchev, accordion; Adrian Receanu, clarinet; Adam Stinga, trumpet, with special guest Emil Kroytor, accordion

Emil Kroytor, born in Moldova and residing today in Tel Aviv, is a living legend among musicians throughout the world who cherish the great wealth of Bessarabian music that he has composed, arranged and transmitted. It was an honor to have him join us as a guest artist in concert, and it is a privilege to present that performance on this recording. (AB)

-[0:00-3:00] An instrumental version of an old urban Romanian song, *Zace-un voinicel de-o boală*, from the repertoire of many singers, including lautari. Emil Kroytor is a brilliant musician from Moldova, very familiar with old lautar interpretative style, as shown clearly in this performance. (DB)

-[3:00-5:07] An old instrumental dance melody, *Chindia*, originally from a custom of the Calusharii who danced from sunrise to sunset (from Romanian chindie = sunset). It is usually performed by orchestras and

it is known in the all the Romanian folkloric areas. (DB)

Tracks 6+7 Lautar Trumpet Suite #1

Kalman Balogh, cimbalom; Marin Bunea, violin; Csaba Novak, bass; Petar Ralchev, accordion; Adrian Receanu, clarinet; Adam Stinga, trumpet

A classic Adam Stinga trumpet feature showing the six-member lautar sub-ensemble in brilliant, virtuosic form. (AB)

>Track 6 Lautar Trumpet Suite #1, Part 1, Doina (1:42)

This is a very renowned *doina* melody from Transylvania, known as *Doina Bade Ioane*, which is performed by many singers and instrumentalists, here in a version showing the great delicacy and virtuosity of trumpeter Adam Stinga. It has a very emotional text, about a desolate and lonely old man, father of three children who have forgotten him. (DB)

>Track 7 Lautar Trumpet Suite #1, Part 2, Sirba/Hora (5:18)

-[0:00–3:19] A melody known as *Sârba ca la Văleni* from the southern part of Moldova. It accompanies a medium tempo circle dance with dance figures specific to that region. (DB)

-[3:20–5:18] Another melody from the southern part of Moldova, heard from an older lautar - Dumitru Botgros, father of the famous violinist and director of the “Lautarii” orchestra - Nicolae Botgros. (DB)

Tracks 8-11 Klezmer/Lautar Suite #4

Kalman Balogh, cimbalom; Alan Bern, piano; Dan Blacksberg, trombone; Paul Brody, trumpet; Marin Bunea, violin; Christian Dawid, clarinet; Matt Darriau, alto sax, kaval; Csaba Novak, bass; Petar Ralchev, accordion; Stas Rayko, violin; Adrian Receanu, clarinet; Mark Rubin, tuba; Guy Schalom, drums; Adam Stinga, trumpet

This is perhaps the most ambitious suite to date in the repertoire of **The Other Europeans**, in which many melodies of different types and origins flow together to create a meandering river of music that relentlessly picks up speed and power approaching the end. (AB)

>Track 8 Klezmer/Lautari Suite #4, Part 1, Prelude/Tants (5:29)

-[0:00–2:18] *violin lead, Marin Bunea; accordion lead, Petar Ralchev*

A heartbreakingly beautiful urban melody from Transylvania, *Frumoasă-i vecina noastră* (Our beautiful neighbor-lady) in the dance rhythm of *Învârtita*, specific for this area. It is performed by many traditional and modern singers. (DB)

-[2:19 – 3:52] *violin lead, Marin Bunea*

A popular melody of the Edineț lautari, *Murgul paste si necheaza*, played at medium tempo, taken from the repertoire of Bucharest’s lautari. (DB)

-[3:53–5:29] *violin lead, Stas Rayko*

This melody was first recorded in 1928 by cimbalom virtuoso Josef Moscovitz with Alexander Olshanetsky’s Orchestra, with the Romanian title *Nu-Ma-Caca-Pe-Picor* (Don’t step on my foot). Among contemporary klezmer musicians, it’s known as Wedding Dance, probably going back to the recording by Al Glaser’s Bucovinaer Kapelle titled “*Dus Zigeiner* (The Gypsy) – Wedding Dance.” (AB)

>Track 9 Klezmer/Lautari Suite #4, Part 2, Terkishers (2:39)

-[0:00–1:16] *clarinet lead, Christian Dawid*

This tune was printed as *Acht yohr zeit di bist fun heim avek* (You’ve been away from home eight years) in Wolff N. Kostakowski’s “International Hebrew Wedding Music in 1916. It was recorded by Naftule Brandwein in 1923 as the opening section of *Ziser Bulgar* (Sweet bulgar). (AB)

-[1:17–2:39] The second of the two melodies in this medley of terkishers, Brandwein recorded *Fufzehn yahr fon der heim awek* (Fifteen years away from home) in 1924 in the same session during which he recorded *Der Heyser* –Tatar Tants (see the notes to Khaiterma). (AB)

>Track 10 Klezmer/Lautari Suite #4, Part 3, Improvisation (5:29)

accordion solo, Petar Ralchev; piano solo, Alan Bern

-[0:00-2:22] The track begins with a free, extended improvisation, starting as a solo by Petar Ralchev who is then joined by Alan Bern. The duet acts as a transition and introduction to the next traditional melody. (AB)

-[2:22-5:29] Accordionist/musicologist Christine Crowder suggested to us this lyrical melody, published as #159, *Hora*, in Petru Stoinav's great collection, *500 melodii de jocuri din Moldova* (500 Joc melodies from Moldova), Chisinau: Cartea Moldoveneasca, 1972. It was performed by D. V. Koman in Chisinau in 1969. (AB)

>Track 11 Klezmer/Lautari Suite #4, Part 4, Freylekhs/Breaza (3:54)

-[0:00-0:48] cimbalom lead, Kalman Balogh

This track begins with another melody suggested by Christine Crowder, #182, *Zhok*, from the same Stoianov collection. The repetition of notes and phrases in the first half and the rhythmic accents in the second half are powerful impulse for dance. (AB) Diana Bunea writes about the *joc (zhok)* custom in Moldova: "It consists of a big dance party, usually on Sundays and in the center of the village. There are many details, but the most important thing is that it's full of joy, life and love. Young girls are waiting to dance, maybe for the first time, with their friends. Young lovers especially looked forward to it as a very romantic and special moment in the life of the village. Its dance and music repertoire was very rich, especially in the South of Moldova."

-[0:49-1:19] clarinet lead, Christian Dawid

This joyful melody, known as *Jokul lui Tudoska* (Tudoska's *joc*), comes from the traditional repertoire of the *joc* custom (DB)

-[1:20-2:20] *Shaer moldovenesk* (Moldavian sher) A couple dance, adopted in Moldavian villages from Jewish folklore, in a medium tempo, 2/4 time. Today it is preserved in the central and northern parts of Moldova. (DB)

-[2:25-3:54] *Breaza moldovenească* (Moldavian breaza) *Breaza* is a traditional Romanian dance, with a specific syncopated rhythmic formula, in 2/4 time. This section transforms and vastly accelerates the tune just heard in the previous section as *Shaer moldovenesk* and brings the suite to a virtuosic finish. (DB/AB)

Tracks 12+13 Edineț Suite #1

Kalman Balogh, cimbalom; Alan Bern, piano; Dan Blacksberg, trombone; Paul Brody, trumpet; Marin Bunea, violin; Christian Dawid, clarinet; Matt Darriau, alto sax; Csaba Novak, bass; Petar Ralchev, accordion; Stas Rayko, violin; Adrian Receanu, clarinet; Mark Rubin, tuba; Guy Schalom, drums; Adam Stinga, trumpet

This suite of tunes, brought in by Adam Stinga, has special meaning for all of us in **The Other Europeans**. The tunes come from Edineț, in Northern Moldova, possibly the center of the great convergence of klezmer and lautari musicians, and a town visited by the great klezmer clarinetist, Dave Tarras, before he emigrated to America. Marin Bunea's family comes from there, as does the father's side of Walter Zev Feldman's family. There is a special, joyous and almost raucous spirit to the music from there, palpable still today. We wish to thank our many colleagues in *Taraf de Edineț* who showed us their music and so much warmth and hospitality during our visits there! May the spirit of the music of Edineț live forever! (AB)

>Track 12 Edineț Suite #1, Part 1, Hora (1:31)

clarinet lead, Adrian Receanu.

This *hora* for listening, in a slow 6/8, is from the repertoire of the old pipe player from Botosani, Ilie Cazacu. Its slow tempo is typical of melodies for listening, many of which are taken from the song repertoire. (DB/AB)

>Track 13 Edineț Suite #1, Part 2, Hangul (4:17)

trumpet lead, Adam Stinga

-[0:00-3:58] This joyously swinging melody from the North of Moldova, *Hangul de la Edineț*, (Hangul from Edinets) was taken from the repertoire of the lautari Ion Popov, who represents a legendary generation of Edineț lautari. (DB/AB)

-[3:59-4:17] The concluding melody, *Hora lui Tudos* (Hora of Tudos), also comes from the *joc* tradition from the southern area of Moldova. The short but sweet version of it here provides a fitting cap to this very upbeat musical suite. (DB/AB)

Track 14 Sarba (Encore) (4:25)

Kalman Balogh, cimbalom; Alan Bern, piano; Dan Blacksberg, trombone; Paul Brody, trumpet; Marin Bunea, violin; Christian Dawid, clarinet; Matt Darriau, kaval; Csaba Novak, bass; Petar Ralchev, accordion; Stas Rayko, violin; Adrian Receanu, clarinet; Mark Rubin, tuba; Guy Schalom, drums; Adam Stinga, trumpet

A majestic encore ended **The Other Europeans** concert and so it concludes this CD. *Sârba de la nord* (Sârba of the North) is a very famous melody known as “Seven Stairs,” from the North of Moldova. The melody descends gradually through a beautiful harmonic background. It is often performed today by many brilliant Moldavian lautari. (DB/AB)



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The Other Europeans, “Splendor,” produced by Alan Bern

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Liner notes produced and edited by Alan Bern

Editing assistance by Dr. Diana Bunea

Liner notes design by Sayumi Yoshida



KLEZMORIM



Alan Bern

Berlin

piano, accordion, musical direction

founding director of Yiddish Summer Weimar and other music e.V. and director of Brave Old World, Alan Bern is con-

sidered one of the finest pianists, accordionists and composers in Jewish music today. He has performed and recorded with Itzhak Perlman, the Klezmatics, Andy Statman, the trio Bern, Brody & Rodach and many others. Program director of Yiddish Summer Weimar and Winter Edition, Bern is also renowned as an educator, in which capacity he has worked at Klezkanada (Montreal), Klezfest London, YiddishFest Moscow and elsewhere. His compositions have received awards in the USA, Europe and Israel. Bern also writes and directs music for theatre and modern dance. In 2006, he earned a doctorate degree in Music Composition at the College-Conservatory of Music, University of Cincinnati. A native of Bloomington, Indiana, he has been based in Berlin since 1987. In 2009, he received an Ruth Lifetime Achievement Award from the Dance and Folk Festival Rudolstadt.

www.alanbern.net

www.othermusic.eu

www.yiddishsummer.eu

LAUTARI



Kalman Balogh

Budapest

cimbalom

has grown up with authentic folk music, but also studied classical music. He graduated as cimbalom teacher from the Liszt Academy, Buda-

pest in 1980, studying under Ferenc Gerencsér. In 1985 he was awarded the Hungarian distinction of "Young Master of Folk Arts", and two years later he won second prize in the Aladár Rácz cimbalom-competition. He plays mostly authentic folk music from Hungary and from the Balkans, though during the last years he has played with jazz groups, rock bands and a symphony orchestra, too. As an artist he has performed with such Hungarian bands as Jánosi, Ökrös, Téka, Méta, Muzsikás, Zsarátnok, Vízöntő, Vasmalom, the Swedish Orient-Express, the Dutch Sultan and Ot Azoj, the English Transglobal Underground, the American Peter Ogi and the Joel Rubin Jewish Ensemble. He was musical director of the "Magnetten Gypsy Show" of Andre Heller and also performed on a CD with the Budapest Festival Orchestra playing Brahms' Hungarian Dances. In 1997, he performed with the Brooklyn Philharmonic Orchestra and also with the Miami Philharmonic Orchestra.

www.balogh-kalman.fw.hu



Dan Blacksberg

Philadelphia

trombone

A native of Philadelphia Pennsylvania, he has become involved in klezmer music only in the last few years. In



Marin Bunea

Chişinău

violin

belongs to one of the most powerful musical dynasties of lautari in Moldova. Born in 1969 in the small town of Don-

that short time, he has played with many of the field's top artists such as Frank London, Michael Alpert, Alan Bern, Hankus Netsky, Adrienne Cooper, Alicia Svigals, Michael Winograd, Alex Kontorovich, Daniel Kahn, Aaron Alexander and the Shirim Klezmer Orchestra. He has appeared at the Krakow Jewish Music Festival, at the Ashkenaz Festival in Toronto and Klezmer Festival Fürth as well as many concerts all across the US and Europe. He has taught at both Klezkamp and Klezkanada.

Dan received his Bachelor of Music in jazz performance from the New England Conservatory, where he completed studies with Bob Brookmeyer, Joe Morris, Ran Blake, Joe Maneri and Hankus Netsky. He remains deeply involved in the world of jazz and creative improvised music and has performed with Joe Morris, Joe Maneri, Gunther Schuller and Anthony Braxton. He has been a member of the Danilo Perez Big Band and is on the recent release *The Panama Suite*.

www.danielblacksberg.com



Paul Brody

Berlin

trumpet

is from San Francisco and studied trumpet and composition at Boston University and the New England Conservatory. His band, Paul Brody's

Sadawi, has three CDs on the Tzadik label. The latest recording, 'For the Moment,' features John Zorn and Frank London. Paul lives in Berlin and has worked with such greats as Barry White, Wim Wenders, The Supremes, Blixa Bargeld and The Einstürzende Neubauten, Theodore Bikel, Carlos Bica, The Klezmer Conservatory Band, David Moss, Shirley Bassy, David Krakauer. He has been featured at many major festivals from the Berlin Jazz Festival to the Krakow Jewish Culture Festival to the Chicago World Music Festival. In addition to his solo career, Paul composes and produces children's music for Oetinger Publishing and radio shows for WDR. His songs have been on the top 10 hits at WDR radio and on a 'Favorite Songs' sampler put out by EMI/Virgin records.

www.paulbrody.net

www.myspace.com/paulbrodyskidsmusic

www.myspace.com/paulbrodysadawi

duseni, North Moldova, he is a fifth generation musician in a family of mostly fiddlers.

Marin started playing violin at age six and graduated from Chisinau conservatory in 1997, in the class of Valeriu Hancu. He played in several ensembles and performed in many countries, such as Belgium, France, Germany, Turkey, Italy, Russia and the Ukraine. His repertoire includes traditional Romanian music, fiddler's music, classical music and many traditional pieces from different nations and cultures. Currently, Marin plays in one of the most famous traditional restaurants from Chisinau, "La Taifas", and is the violonist and conductor of the presidential „Doina" orchestra of Chisinau.



Csaba Novak

Budapest

double bass

Born in 1962 in Szolnok, Hungary, Csaba stems from an all musicians family. Thus, it was only natural for him to start learning music at the

early age of 6. First he studied the piano, but as his father was a double bass player, he was more interested in the double bass. At the age of 9 he continued his musical studies on double bass. At the age of 12 he became a member of the world famous Rajko Music Band and School, where he continued both his general and musical studies. After finishing school he went to play Gypsy music in restaurants in Budapest. He did that for almost 20 years. But something was missing... It was then when he met cimbalom player Kalman Balogh, and became a member of his world music group. Since then he has played with many fine and famous musicians in Hungary. At this moment, Csaba is a member of two world famous Hungarian music groups: the Balogh Kálmán Gypsy Cimbalom Band, and the Palya Bea Quintet.

www.balogh-kalman.fw.hu



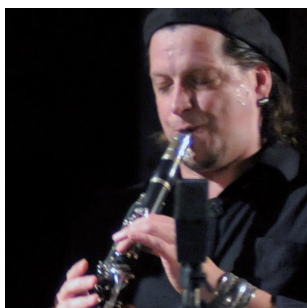
Matt Darriau

New York

flutes, saxophon, clarinet
saxophonist, clarinetist,
ethnic-woodwind spe-
cialist and composer, he
has made several in-
novative contributions
to the New York music

scene. His background in the fertile and eclectic milieu of the New England Conservatory of Music's Third Stream Program in the early 80's, and the continued practice of Balkan, Klezmer and Celtic folk idioms, have helped shape his esthetic and passion for creating new and unusual music. He is active as composer-musician in the Klezmatics, Paradox Trio (his veteran Balkan-Jazz fusion group, 3 CD's on the Knitting Factory label and the most recent CD, GAMBIT, on the ENJA label), Ballin' The Jack (avant-swing septet - 2 CD's on KF records), Disastro Totale (with Yuri Lemeshev of Gogol Bordello), Roberto Rodriguez Septet (Tzadik), FRANK LONDON'S Klezmer Brass Allstars (Piranha) and his recently formed Yusef Lateef project and the Recycled Waltz Orchestra. He has been awarded grants and commissions from the NEA, Chamber Music America (2005) and is a regular in New York's downtown jazz scene.

www.myspace.com/mattdarriau

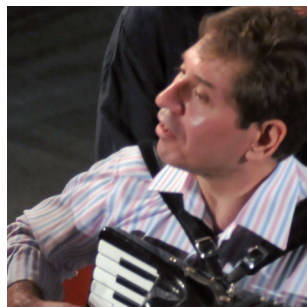


Christian Dawid

Berlin

clarinet, saxophone
studied Western classical
music, went on to di-
verse stylistic experienc-
es from a-capella-pop to
alpine brass music, to fi-
nally specialize in Yiddish

instrumental music. Counting as one of today's leading klezmer clarinetists, he has performed extensively throughout Eastern and Western Europe and North America. He has worked with numerous international artists, among them Boban Markovic, Frank London, Brave Old World, Socalled, Budowitz, Theodore Bikel, Lorin Sklamberg, the Smyrna Trio, Shura Lipovsky and DJ Yuriy Gurzhy. He has been teaching at festivals and academies from Canada to Russia to Japan, such as Yiddish Summer Weimar, KlezKanada, Klezfest St Petersburg, Klezmer Paris, Klezkamp, Klezfest London or the Jewish Culture Festival in Cracow. His latest recordings include two highly acclaimed CDs, Budowitz: "Live" and Paul Brody's Sadawi: "For the Moment".



Petar Ralchev

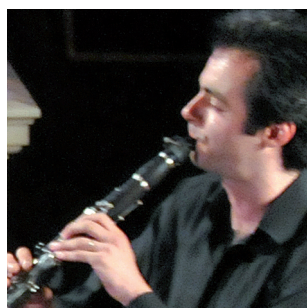
Plovdiv

accordion

was born 1961 in the vil-
lage of Poibrene, Pazard-
zhik district. Aged 5 only,
he played by ear the first
folk tune he heard from
his uncle, an amateur

musician. His parents enrolled him in music school and it was there that he began from the very first grade, to learn the secrets of the accordion under the guidance of Kostadin Milarov. Later he was admitted into the Mihail Mihailov's class in Plovdiv. Those were the years which provided a solid basis that has influenced his overall growth as musician. In 1977 he was awarded the First Prize at the Young Musician Competition held in Chirpan while later on, at the International Competition in Klingental, Germany, he was acknowledged for his performance of a Bulgarian piece.

Today Petar works with almost all prominent musicians in his sphere. Within a couple of years he made nine releases of his performances, both solo and with ensemble. He takes part in different festivals and performs throughout Bulgaria, in Germany, Hungary, Norway, Russia, Austria, Holland and other countries. In 1991 he toured the major USA cities with "Bulgary", a quintet performing traditional Bulgarian folk music. Petar participates in different musical projects and seminars with European musicians: Stian Karstensen and Jovan Pavlovich from Norway; Monique Lansdrop – Holland, Kornel Horvath and Kalman Balogh – Hungary, Milcho Leviev – Bulgaria, Enver Izmailov – Ukraine, Teodosii Spasov- Bulgaria and others.



Adrian Receanu

Paris

clarinet

at the age of 12 Adrian
started playing clarinet
in Moldova. A young vir-
tuoso, he performed tra-
ditional Moldovan music
at an international clari-

net meeting in 1999, in the Bretonic village of Glomel, together with cimbalom player Alex Ciobanu. There he discovered a lot of new facets of clarinet repertoire from all over the world. Afterwards he enrolled at the national conservatory of Boulogne-Bilancourt. Adrian studied classical clarinet in Jean-Max Dussert's master class. He also took part in ambitious courses of ensemble coaching, workshops for chamber and

Dawid is currently producing the second CD for his newest, widely noticed project, the Ukrainian hipster family brass band, Konsonans Retro.

www.konsonans.com

www.khupe.de



Stas Rayko

Berlin
violin

born in Ukraine, the land called the cradle of klezmer a 100 years ago, Stas today counts many international performances on festival

stages between Europe and North America. One of a few violinists to be deeply engaged in traditional Yiddish violin style, he has performed as a soloist, with his Kharkow Klezmer Band and Kedem at festivals such as Klezfest London, Donafest Moscow, Ashkenaz Toronto, Kalaka Folk Festival, SKIF Festival, Festival of Jewish Culture Krakow, Klezmerfestival Fürth, X-block Barbican Festival, Helsinki Klezmer Festival, Altonale Hamburg, Klezmerwelten Gelsenkirchen and others.

He has been teaching regularly at Klezfest St. Petersburg and was a faculty member of Klezfest Kiev, Kharkov Klezmer Teg, KlezKanada, Klezmerseminar Wien and Yiddish Summer Weimar. Since 2003, Stas lives in Germany, and recently moved to Berlin.



Mark Rubin

Austin
tuba, double bass

was born to musician parents who met on the University of Arizona marching band and nurtured their son's connection to Judaism

and his eclectic musical tastes. A life long musician, the multi-talented Rubin is reknown as one of the America's most versatile sidemen, adept at a variety of musical style and traditions. He was the founder of the seminal American Alt-Folk pioneers The Bad Livers as well as an in-demand sideman on the Texas honky tonk and ethnic dancehall scene. He has also produced music for two major motion pictures, writes regularly for publication, hosted a popular late night radio program in Austin for nearly a decade and has produced dozens of American folk music CD's, including the Grammy nominated Corason de Piedra for Tex-

orchestral music and theory courses. An equally virtuosic and sensitive performer, Adrian lives in Paris today and regularly performs East European music, in concerts and at world music festivals.



Adam Stinga

Chişinau
trumpet

is considered one of the finest living practitioners of Moldavian and Romanian trumpet styles and recognized for his comprehensive knowledge

of both traditional and modern styles and repertoires. He was born in 1962 in the village Zirnesti, district Cahul, Moldova. In 1985 he successfully graduated from the Institute of Arts "Gavriil Muzicescu" from Chisinau. He collaborated with many orchestras like "Lautarii", "Busuioc Moldovenesc", "Mugurel", "Joc" and has played countless concerts in countries like Italy, Germany, France, Ireland, Finland, Switzerland, in Latin America and elsewhere.

Adam has recorded two CDs and a DVD as a soloist and can be heard on numerous other recordings.

Mex accordion legend Santiago Jimenez, Jr. He was recently elected Noble Grand of his local Odd Fellows Lodge. Mark is an experienced Klezmer bass and tuba player having played with a virtual who's-who of the modern Jewish music scene. He is a member of Frank London's Klezmer Brass Allstars and Henry Sapoznik & the Youngers of Zion and has also worked on the faculty of Klezmer festivals around the world including KlezKamp, Festival of Jewish Culture in Kracow, Klez Fest London and many others.

A noted teller of tall tales and a master of hyperbole, Rubin currently holds the title as "Best Pete Sokolow" impersonation, Southwest Division.

www.markrubin.com



Guy Schalom

London

percussion

Described by fROOTS magazine as "one of the most versatile and interesting percussionists working in the UK today" percussionist, dancer

and independent record producer, Guy Schalom has performed in the Middle East, throughout Europe and North America. Having graduated with a degree in Popular Music and Recording, Guy is particularly sought after in the field of Jewish music and is among the most in-demand klezmer drummers in Europe. It is however the field of World Music in which Guy is most well known. He has a busy touring schedule and has worked with the likes of Frank London, The Klezmatics, Josh "SoCalled" Dolgin, Michael Alpert, Susan Watts and David Krakauer. He is a founding member of the pan-European "Klezmer Alliance" as well Ukrainian Village Brass Band "Konsonans Retro" featuring Berlin's Christian Dawid and also runs his own duo: "Schalom-Bakhshayesh".

Music and Dance are closely linked and Guy works regularly with Arabic dancers to convey this connection combining choreographies and on-the-spot Improvisations. He is co-artistic director of Egyptian Dance and Music company "Raqs Wa Musica Al Masraya Ltd" presenting the artistic and theatrical side of Raqs Sharqi and Egyptian music.

www.guyschalom.com

