

## Compositions & Comments to the musical works

This book of Jewish instrumental music was created and prepared as mixture of separate virtuoso plays, mixed tunes (potpourri) and quvertures with folk themes and it was written for 25 years of my work with Klezmer Music in Vienna (Austria). Very often there were different kinds of music, created according to various programs:

1. „Jewish-Romanian rhapsody” was written for the program „European rhapsody” which included several virtuoso music examples of classical composers from Western and Eastern Europe. This rhapsody met with great success during our trip around Eastern Europe: in Vilnius, Chernovtsy, Kishinev and Odessa. This tune was composed for only few members of Vienna band „Sholem Alejhem” and was performed by violin, solo contrabass, saxophone – soprano, piano and drums (listen to CD „Von Spanien bis Chernowitz” 1998). The tempo is growing in every next part of this tune. Rhapsody begins as a tune in Rubato tempo of the first part of my changed song „Der alter Tzigayner” by Abraham Ellstein like doina (measures 9-27). The second part „A viglid” measures (26-68) goes into the third part as joyful Bulgar measures (69-86) and then it goes into Freylekhs measures (98-106). Measures (107-114) – Freylekhs, then it changes into linking measures (115-118) and after that it becomes fast Freylekhs measures (119-140). And finally measures (141-164) of Bulgar finish rhapsody. The main aim of performers is keep its tempo and active mood in fast part of the rhapsody.

2. Potpourri „Lehaim Isroel” was firstly performed with „Galician” band, which was formed by me in 1999 in Kolomyia as my own project „The Renaissance of Jewish music of Kolomyia (Western Ukraine). The tune was created by violinist Viacheslav Tatarevich and I transformed it for five – members band: the first and second violin, contrabass, dulcimer and accordion. The different tunes of Jewish songs were used in potpourri: the beginning

- 1) then tune „Kiever tram” – trad., measures (18-31)
- 2) a tune of the song „Lehaim”- trad. measures (32-39) – introduction again which changes into the song „A gleyzele lehaim” by Josef Rumshinsky measures (40-59). Then the introduction theme appears again in measures (60-63) and after than another theme goes
- 3) „Sha, sha, der Rebbe geyt” – trad. until number (16).
- 4) The introduction theme lasts till Fine.

3-4. „Doina and Sher” by Alexander Lemish (listen to CD „Klänge aus den Karpaten” with Vienna band Sholem Alejhem and „Galitziane” from Kolomyia. Lemish was famous in the middle 19<sup>th</sup> century in Moldova and Romania as a great singer, violinist, teacher and leader of the orchestra. Odessa newspapers wrote about his great performance as the leader of the orchestra. He taught a famous virtuoso player, violinist-lăutar from Belts’ Kostake Parno. In 1880 he emigrated to Philadelphia where he died. When he was dying he sent several works for his student Kostake Parno and this tunes included Doina and Sher. Unusual, 6<sup>th</sup> -part construction differ this dance from the other ones. A-freygish mode changes into Mi Sheberakh, 2/4 time. Sher – this solemn, multipart, four-pair dance of German origin (something like potpourri with song theme) Jews borrowed from Germans in 16<sup>th</sup> century (Rein district of Germany) and also was performed by local Moldavians and it was named „Shaer”. This Sher was firstly published in book by B.Kotliarow paned „Lăutari moldoven și arta lor” by „Cartea moldovenească” publishing in 1966 as Lemish Sher. The fact that this sher was performed also by Lemish student, famous lăutar Kostake Parno shows a



great popularity and art value of this masterpiece. The main attractive point in this Sher is part D which sounds like Turkish Marsh which remained in Walachia from Turkish power.

5. Potpourri „Motl shpil es nokh a mol” was created by me after expeditions to Odessa, Calarash and Podolia ( Mogilev-Podolsk). During the composing of this tune I admired the fact that the potpourri was very famous in different parts of Ukraine and Moldavia which were far from each other and that in each region there were specific differences in performance of this dance – Freylekhs similar to foxtrot. I divided kinds of tune by the growing difficulty and the manner of performing. In 2002 my CD „Klänge aus den Karpaten” appeared and it was the first Austrian-Ukrainian music masterpiece performed by both bands: „Sholem Alejhem” from Vienna and „Galiziane” from Kolomyia (Western Ukraine) and by folk artist of Ukraine and my previous friend who died, violinist Petro Terpeluk. I formed this band during my project „The Renaissance of Jewish music in Western Ukraine. We also organized tens of concerts and presentations both in Austria (Vienna, in Monastery of Shlierbach and during the opening of international meeting of Wittgenstein in Kirchberg am Wechsel and in Ukraine (Kolomyia, Ivano-Frankovsk, Chernovtsy, Lvov, Kiev and White Church).

6. The story about composing potpourri (mixed tune), Chernovtsy is very interesting and shows us how difficult is the job of Jewish folk music collector. I composed this tune after the concerts in Chernovtsy in 1997. When I was travelling to Chernovtsy by train I met the artist from Kolomyia who painted icons called Oleg Pona. He was so kind to invite me into his house after concerts in Chernovtsy. After the friendly staying at his home we went to music school where we met musicians teaching at this school. One of these music teachers, Wacheslav Tatarevych invited us to the restaurant where he usually worked performing different tunes with his two friends in the evening (playing guitar, violin and synthesizer). The violinist also played saxophone. All the musicians greatly played modern music tunes and songs. During an interval Wacheslav sat at our table and we begin talking. At the end he asked me to organize a concert in Austria to earn some money because month teachers’ salary at music school in Ukraine was about 30 dollars. I wanted to help him and after the expedition to Carpathian Mountains. I wrote him a letter that I would be able to invite him together with his three colleagues a week before New Year and sent them a lot of notes for Jewish dances and songs, which were written that year from musicians in Western Ukraine and in Moldavia. Some themes of Chernovtsy potpourri were written for dulcimer performance together with Dmitri Matkowski and Mykola Kowtsuniak. I asked musicians what they often play at the beginning of the wedding. Surely, it was Marsh and „Bolter Bulgar” tune which was popular in Balta (Ukraine) and Odessa and I recognized it at once. I asked them where they had listened to this tune. They answered that they had known this tune from CD of Botgross, who directed the orchestra named „Lăutari” in Kishinev. When I went to Kishinev, I met Nikolai Botgross, a great musician and violinist and also asked him about the origin of this tune. And he told me that he inherited this tune from his father-violinist, who played during weddings from Kahul and Țăraclia to Chernovtsy and Uzhgorod. The first 18 measures – beginning in Sirba, then the theme „Bolter Bulgar” goes which is similar to Jewish song „Vu bistu geveyn” measures (19-50), which changes into Bulgar theme measures (51-68). Then the song tune „Vu bistu geveyn” repeats again in measures (69-101). After that, measures (102-109) – in Sirba as at the beginning. Measures (110-154) – new Sirba tune. Eventually, it changes into „Bessaraber Freylekhs” measures (155-209) and the main aim of potpourri is growing activity till Finale.

7. Starter tune Quverture „Motl in Amerike” by I. Loberan was composed for the second part of the play and was based on a novel of Jewish writer Sholom Alejhem „Motl, the cantor’s son” or the



other name of the novel „Emigrants”. After the long illness Motl’s father, cantor Pejsia died and in this starter tune the prayer-tune sounds named „Dudele” by rabbi Lev Yitzhak from Berdychiv. The poor family, who spent all their savings and as the result sold all furniture decided to emigrate to America after cantor’s Pejsia death. Ten-year -old Motl looks into these events in his own way as unreality. Having believe in the best future the family arrive to New-York on the „Elis Island”, where emigrators comes through all document procedures. And then the famous full of optimism film tune of Charlie Chaplin named „The lights in the big city” sounds. The eldest brother and Motl’s mother found a job on a factory, where they worked very hard from morning to evening at the machines. At the same time the cruel tune of American swing sounds. The factory workers had been on strike and these events were shown in American, anthem and changes into „Marsch der Arbeiter von Wien”, in fact the tune of the song „White Army, black baron”, which was composed in 1920 during the Civil War by the composer Samuel Pokrass and by the poet Pawl Gorenstein. Far from the border the song become known as Red Army Marsh then the cruel swing tune also sounds: the factory workers strike is broken.

8. „Transilvania”- trad. by I. Loberan. This play is an example of Hungarian Gypsy dance from one of the Romanian districts on the Hungarian border. The beginning is in Rubato Tempo measures (1-15). Then Czardas goes in moderato tempo with up growing tempo which changes into faster part measures (31-54) and at last, fast lively part measures (65-69) and it finishes again in Tempo Rubato measures (70-76).

9. „Tanz der russischen Romas”- trad. by I. Loberan. The original dance of Russian Gypsy people which begins from slow tune in Tempo Rubato typical for Gypsy instrumental music measures (1-8). Then it goes also in slow tempo but without Tempo Rubato in more strict rhythm measures (9-31). After that it changes into Tempo Moderato measures (32-44) with up growing tempo and changing into Allegro to Presto measures (49-57).

10. „Verbunkosz & Czardas”- trad. by I. Loberan. This is a dance of Hungarian Gypsy people with a slow beginning in Tempo Rubato measures (1-45) which changes into Czardas measures (46-70), then it gradually becomes faster until Finale measures (71-106).

11. „Yiddish Potpourri” – trad. by I. Loberan. This Potpourri was transcript from a CD-a gift from Vienna cantor Abraham Adler, recorded in Melbourne by Italian musical band lead by famous accordion player Leo Rosner from Poland. He emigrated to Australia before war and managed to escape from attacks against Polish Jews. This Potpourri consists of some unknown Jewish songs, which begins from tune composed by cantor himself „A lid fun ale lider”- potpourri from measures (1-13), changing into songs by David Meyerovych and Aaron Lebedev „Vu nemt men parnuse” and „Azakh melukhes un venik brokhes” connected with each other by common theme. Despite having different professions the man becomes poor, not becoming rich. The last words of these songs are the same as the beginning of the next song „Oy, vu nemt men tsurik di yoren” changing into the song „A shtetele, a kleyninke” and then into the song „Mayn shtetele Belz”. After that two connected songs named „Vayl ikh bin a yidele, zing ikh mir a lidele” and „Vu zaynen mayne gite sibn yor” appear followed by great song „Papirene kinder” changing into song „Vos darf a yid nor kenen? A yid darf kenen toyre!” and finally the song „Ikh fur aheym” and the song „Aheym, aheym, aheym” with similar context.

12. „Sirba in Karuce”- trad. by I. Loberan. Small music tune „Sirba in the carriage” similar to Moldavian tunes like „Perpetum mobile” from slow tempo Accelerando to Allegro.



13. Quverture „Anatevka” I. Loberan was composed from literate and musical composition based on the first part of novel – „Motl, cantor’s Pejsia son”.

14. Potpourri „Odessa” – trad. by I. Loberan. This virtuoso potpourri was composed after concerts in Odessa and based on themes of Jewish songs. It begins from tune in „Bulgar” measures (1-12) changing into tune „Bay den Klezmer” or „Der nayer Sher” measures (13-18). Then connected tunes with Moldavian theme go measures (28-50). Finally the theme of Jewish song named „Silk pyjamas” finishes this potpourri.

15. „Tanz der Bessaraber Juden”- trad. by I. Loberan. I recorded this tune in different districts of Moldavia and Ukraine and it is very popular in Podolia, Calarash and Odessa as we can hear Moldavian intonations.

16. „An europeishe Kolomeyke” – trad. by I. Loberan. This virtuoso round dance is very popular in Western Ukraine. There are different versions of this dance „Kolomeyke”. I wrote this kind of tune in 1992 from American “Standword Archive” recorded in 1910 into wax roller played by trumpeter.



A gas-nign & A Khasene-Prozession