

# Klezmer freilach

A group of five musicians are performing in a rehearsal space. In the foreground, a man in a black shirt is seated and playing a double bass. To his left, a woman is seated at a keyboard. Behind them, another woman stands near a music stand. In the background, a man is seated and playing a clarinet. The room has large windows and various musical equipment.

Shinsuke&Meion friends

# Freilach Clarinet Klezmer

**Joel Rubin**



## **Freilach Clarinet Klezmer:**

**A Clarinet Almanac** John Macfarlane, 2023-04-28 More than 60 years experience in playing the clarinet has led to a very personal and idiosyncratic review of the repertoire From the point of view of being both a player and a programmer the author has endeavoured to find works for unusual combinations involving the clarinet This book includes a few orchestral solos and several vocal works both chamber and operatic but it is focussed on chamber music and includes gems from the repertoire for the standard wind quintet The clarinet features as a solo instrument in duos with a surprisingly large variety of instruments and in mixed trios quartets and so on to larger ensembles During the course of one year the reader will be exposed to 366 works probably some unfamiliar by 245 different composers The author hopes it will whet the appetites of students teachers and concert organizers alike

**The Essential Klezmer** Seth Rogovoy, 2000-05-12 You can hear it in the hottest clubs in New York the hippest rooms in New Orleans Chicago and San Francisco and in top concert halls around the world It s a joyous sound that echoes the past It s Old World meets New World It s secular and sacred It s traditional and experimental It s played by classical violinist Itzhak Perlman his all klezmer album in his all time best seller the hypno pop band Yo La Tengo and avant gardist John Zorn It made the late great Benny Goodman s clarinet wail It s klezmer and it s hot The Essential Klezmer is the definitive introduction to a musical form in the midst of a renaissance It documents the history of klezmer from its roots in the Jewish communities of medieval Eastern Europe to its current revival in Europe and America It includes detailed information about the music s social cultural and political roots as well as vivid descriptions of the instruments their unique sounds and the players who ve kept those sounds alive through the ages Music journalist Seth Rogovoy skillfully conveys the emotional intensity and uplifting power of klezmer and the reasons for its ever widening popularity among Jews and Gentiles Hasidim and club kids grandparents and their grandkids A comprehensive discography presents the Essential Klezmer Library extensive lists of recordings artists and styles as well as an up to the minute resource of music retailers festivals workshops and klezmer Web sites The Essential Klezmer is as entertaining as it is enlightening

*New York Klezmer in the Early Twentieth Century* Joel Rubin, 2020 The music of clarinetists Naftule Brandwein and Dave Tarras is iconic of American klezmer music Their legacy has had an enduring impact on the development of the popular world music genre Since the 1970s klezmer music has become one of the most popular world music genres at the same time influencing musical styles as diverse as indie rock avant garde jazz and contemporary art music Klezmer is the celebratory instrumental music that developed in the Jewish communities of eastern Europe over the course of centuries and was performed especially at weddings Brought to North America in the immigration wave in the late nineteenth century klezmer thrived and developed in the Yiddish speaking communities of New York and other cities during the period 1880 1950 No two musicians represent New York klezmer more than clarinetists Naftule Brandwein 1884 1963 and Dave Tarras 1897 1989 Born in eastern Europe to respected klezmer families both musicians had successful careers as performers and recording

artists in New York Their legacy has had an enduring impact and helped to spur the revival of klezmer since the 1970s Using their iconic recordings as a case study New York Klezmer in the Early Twentieth Century looks at the inner workings of klezmer dance music from its compositional aspects to the minutiae of style Making use of historical and ethnographic sources the book places the music within a larger social and cultural context stretching from eastern Europe of the nineteenth century to the United States of the present JOEL E RUBIN is Associate Professor of Music at the University of Virginia and an acclaimed performer of traditional klezmer music s in New York Their legacy has had an enduring impact and helped to spur the revival of klezmer since the 1970s Using their iconic recordings as a case study New York Klezmer in the Early Twentieth Century looks at the inner workings of klezmer dance music from its compositional aspects to the minutiae of style Making use of historical and ethnographic sources the book places the music within a larger social and cultural context stretching from eastern Europe of the nineteenth century to the United States of the present JOEL E RUBIN is Associate Professor of Music at the University of Virginia and an acclaimed performer of traditional klezmer music s in New York Their legacy has had an enduring impact and helped to spur the revival of klezmer since the 1970s Using their iconic recordings as a case study New York Klezmer in the Early Twentieth Century looks at the inner workings of klezmer dance music from its compositional aspects to the minutiae of style Making use of historical and ethnographic sources the book places the music within a larger social and cultural context stretching from eastern Europe of the nineteenth century to the United States of the present JOEL E RUBIN is Associate Professor of Music at the University of Virginia and an acclaimed performer of traditional klezmer music c sources the book places the music within a larger social and cultural context stretching from eastern Europe of the nineteenth century to the United States of the present JOEL E RUBIN is Associate Professor of Music at the University of Virginia and an acclaimed performer of traditional klezmer music

**Paul Harris: The Clarinet** Paul Harris, 2022-09-09 The full eBook version of Paul Harris The Clarinet in fixed layout format Paul Harris The Clarinet is the seminal guide to every facet of clarinet playing In this comprehensive companion acclaimed author Paul Harris shares his unique insights towards gaining mastery of the instrument inspiring both students from intermediate level and professionals alike to develop an individual clarinet personality In depth clear and universally relevant The Clarinet is Paul Harris s complete philosophy of playing equipping clarinetists with innovative ways to overcome the instrument s technical musical and practical challenges and ultimately

enhance the enjoyment of their art Chapter by chapter Harris reveals how each aspect of playing is interdependent from posture and preparing to play to the science of sound production Practical exercises target each area covering breathing embouchure articulation and finger work and sit alongside a plethora of excerpts from the clarinet canon An all encompassing approach Harris discloses his expert advice on stylistic performance through to instrument maintenance supported by diagrams and illustrations Including a unique map of clarinet dynasties recordings and repertoire timings The Clarinet leads the player on a path of limitless learning from practice to performance This book is nothing short of essential reading for anyone learning the clarinet when reading you can easily imagine being in a lesson with a great teacher This is the ultimate companion and the level of detail matches this description Paul Saunders Music Teacher Magazine July 2022

Klezmer's Afterlife Magdalena Waligorska, 2013-09 Author Magdalena Waligorska offers not only a documentation of the klezmer revival in two of its European headquarters Krak w and Berlin but also an analysis of the Jewish non Jewish encounter it generates **Klezmer-Musik** Rita Ottens, Joel Rubin, 1999 Darstellung der ber 1000 j hrigen Geschichte der traditionellen Hochzeits und Festmusik des osteurop ischen Judentums von ihren Urspr ngen in Osteuropa bis in die USA und den heutigen Revivals Schaupl tze Rituale Musikstile und Pers nlichkeiten *Klezmer America* Jonathan Freedman, 2009-10-22 Klezmer is a continually evolving musical tradition that grows out of Eastern European Jewish culture and its changes reflect Jews interaction with other groups as well as their shifting relations to their own history But what happens when in the klezmer spirit the performances that go into the making of Jewishness come into contact with those that build different forms of cultural identity Jonathan Freedman argues that terms central to the Jewish experience in America notions like the immigrant the ethnic and even the model minority have worked and continue to intertwine the Jewish American with the experiences histories and imaginative productions of Latinos Asians African Americans and gays and lesbians among others He traces these relationships in a number of arenas the crossover between jazz and klezmer and its consequences in Philip Roth s *The Human Stain* the relationship between Jewishness and queer identity in Tony Kushner s *Angels in America* fictions concerning crypto Jews in Cuba and the Mexican American borderland the connection between Jews and Christian apocalyptic narratives stories of new immigrants by Bharathi Mukherjee Gish Jen Lan Samantha Chang and Gary Shteyngart and the revisionary relation of these authors to the classic Jewish American immigrant narratives of Henry Roth Bernard Malamud and Saul Bellow By interrogating the fraught and multidimensional uses of Jews Judaism and Jewishness Freedman deepens our understanding of ethnoracial complexities **Clarinet and Saxophone** , 2006

Experiencing Jewish Music in America Tina Fr ühauf, 2018-06-13 *Experiencing Jewish Music in America* A Listener s Companion offers an easy to read and new perspective on the remarkably diverse landscape that comprises Jewish music in the United States This much needed survey on the art of listening to and enjoying this dynamic and diverse musical culture invites listeners curious about the many types of music in its connection to Jewish life *Experiencing Jewish Music in America*

is intended to encourage further reading about listening to and viewing of this portion of America's musical heritage and provide listeners with the tools to understand and appreciate this body of work. This volume is designed to appeal to listeners of all stripes regardless of ability to read music and of religious or cultural background. *Experiencing Jewish Music in America* offers insights into an extensive range of musical genres and styles that have been central to the Jewish experience beginning with the arrival of the first Jewish immigrants in the sixteenth century and the chanting of the Torah to the sounds of pop today. It lays the groundwork for the listener's understanding of music in its relation to Jewish studies by exploring the wide range of venues in which this music has appeared from synagogue to street to stage to screen. Each chapter offers selected case studies where these unique forms of music were and still can be heard seen and experienced. This book gives readers unique insights into the challenges of classifying Jewish music while it traces its history and development on American soil and outlines ways of listening so readers can draw clear connections to Jewish culture. The volume thus brings together American Jewish history the story of American and Jewish music and the roles of the individuals important to both. It offers the reader tools to identify evaluate and appreciate the musical genres and reflect the growing interest of the past decade in the academic study of Jewish music.

**Judaica Sound Recordings in the Harvard College Library: Subject index** Harvard College Library, Judaica Division, Violet Gilboa, 1996

**The Accordion in the Americas** Helena Simonett, 2012-09-28 This collection considers the accordion and its myriad forms from the concertina button accordion and piano accordion familiar in European and North American music to the exotic sounding South American bandoneon and the sanfonia. Capturing the instrument's spread and adaptation to many different cultures in North and South America contributors illuminate how the accordion factored into power struggles over aesthetic values between elites and working class people who often were members of immigrant and/or marginalized ethnic communities. Specific histories and cultural contexts discussed include the accordion in Brazil Argentine tango accordion traditions in Colombia cross border accordion culture between Mexico and Texas Cajun and Creole identity working class culture near Lake Superior the virtuoso Italian American and Klezmer accordions Native American dance music and American avant garde.

**Klezmer!** Henry Sapoznik, 2006 This is a story of survival against all odds of a musical legacy so potent it can still be heard despite assimilation and near annihilation. The scratchy distant sound of early recordings bursts forth with such power that they have formed the soundtrack for an entirely new generation of performers Jew and non Jew alike who have embraced and expanded the klezmer tradition. Through stories pictures and a companion CD this book introduces this most vital musical form to new and old fans alike.

**Jüdisch-amerikanische Hochzeitmusik** Joel Rubin, 1998

**The big klezmer fake book** Velvel Pasternak, 2001 Wedding Israeli Dance Yiddish Hassidic Cover

**Shpil** Yale Strom, 2012-10-12 Shpil The Art of Playing Klezmer is both a history of this popular form of traditional Jewish music and an instructional book for professional and amateur musicians. Since the revival of klezmer music in the United States in the mid 1970s Yiddish songs and klezmer dance

melodies have served as the soundtrack for a resurgence of interest in Ashkenazic Jewish culture across the globe Klezmer has taken root not only in America's major urban centers New York City Chicago San Francisco but also in emerging Jewish music hotspots like St Petersburg Buenos Aires Krakow and Tokyo Its high energy emotionally driven sound and evocative Yiddish lyrics have found audiences everywhere Shpil offers an expansive history of klezmer from its medieval origins to the present era and its contributors encompass a cast of world renowned musicians who have recorded performed and studied klezmer for years Individual chapters concentrate on the most common instruments found in a klezmer ensemble violin clarinet accordion bass percussion and voice and conclude with a selection of three songs that illustrate and exemplify the history and techniques of that instrument Shpil includes a glossary and a discography of both classic and new klezmer and Yiddish recordings all designed to guide readers in an appreciation of this remarkable musical genre and the art of playing and singing klezmer tunes Shpil The Art of Playing Klezmer is ideal for amateur enthusiasts musical scholars beginning artists and professional musicians both solo and ensemble indeed anyone who wants to experience the joy of listening to and playing this thousand year old folk music

**Virtually Jewish** Ruth Ellen Gruber,2002-01-15 More than half a century after the Holocaust in countries where Jews make up just a tiny fraction of the population products of Jewish culture or what is perceived as Jewish culture have become very viable components of the popular public domain But how can there be a visible and growing Jewish presence in Europe without the significant presence of Jews Ruth Ellen Gruber explores this phenomenon traveling through Germany Poland the Czech Republic Austria Italy and elsewhere to observe firsthand the many facets of a remarkable trend Across the continent Jewish festivals performances publications and study programs abound Jewish museums have opened by the dozen and synagogues and Jewish quarters are being restored often as tourist attractions In Europe at the beginning of the twenty first century klezmer music concerts exhibitions and cafes with Jewish themes are drawing enthusiastic and often overwhelmingly non Jewish crowds In what ways Gruber asks do non Jews embrace and enact Jewish culture and for what reasons For some the process is a way of filling in communist era blanks For others it is a means of coming to terms with the Nazi legacy or a key to building or rebuilding a democratic and tolerant state Clearly the phenomenon has as many motivations as manifestations Gruber investigates the issues surrounding this virtual Jewish world in three specific areas the reclaiming of the built heritage including synagogues cemeteries and former ghettos and Jewish quarters the representation of Jewish culture through tourism and museums and the role of klezmer and Yiddish music as typical Jewish cultural products Although she features the relationship of non Jews to the Jewish phenomenon Gruber also considers its effect on local Jews and Jewish communities and the revival of Jewish life in Europe Her view of how the trend has developed and where it may be going is thoughtful colorful and very well informed

**Klezmer Clarinet und Klavier** Edward Huws Jones,2024-06-19

**Sounding Jewish in Berlin** Phil Alexander,2021-02-12 How can a traditional music with little apparent historical connection to Berlin become a way of hearing and making sense of the

bustling German capital in the twenty first century In *Sounding Jewish in Berlin* author Phil Alexander explores the dialogue between the city s contemporary klezmer scene and the street level creativity that has become a hallmark of Berlin s decidedly modern urbanity and cosmopolitanism By tracing how klezmer music engages with the spaces and symbolic meanings of the city Alexander sheds light on how this Eastern European Jewish folk music has become not just a product but also a producer of Berlin This engaging study of Berlin s dynamic Yiddish music scene brings together ethnomusicology cultural studies and urban geography to evoke the sounds atmospheres and performance spaces through which klezmer musicians have built a lively set of musical networks in the city Transcending a restrictive framework that considers this music solely in the context of troubled German Jewish history and notions of guilt and absence Alexander shows how Berlin s current klezmer community a diverse group of Jewish and non Jewish performers imaginatively blend the genre s traditional musical language with characteristically local tones to forge an adaptable and distinctively twenty first century version of klezmer Ultimately the music s vital presence in Berlin is powerful evidence that if traditional music is to remain audible amid the noise of the urban it must become a meaningful part of that noise     New York Magazine ,1983-02-21 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea     **The New Yorker** Harold Wallace Ross,Katharine Sergeant Angell White,1998-10



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