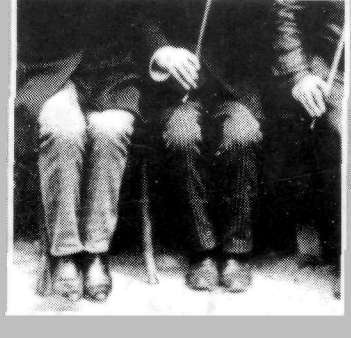
COMPLEAT KLEZMER



By

HENRY SAPOZNIK

With

Transcriptions and Technical Introduction By Pete Sokolow

TARA PUBLICATIONS

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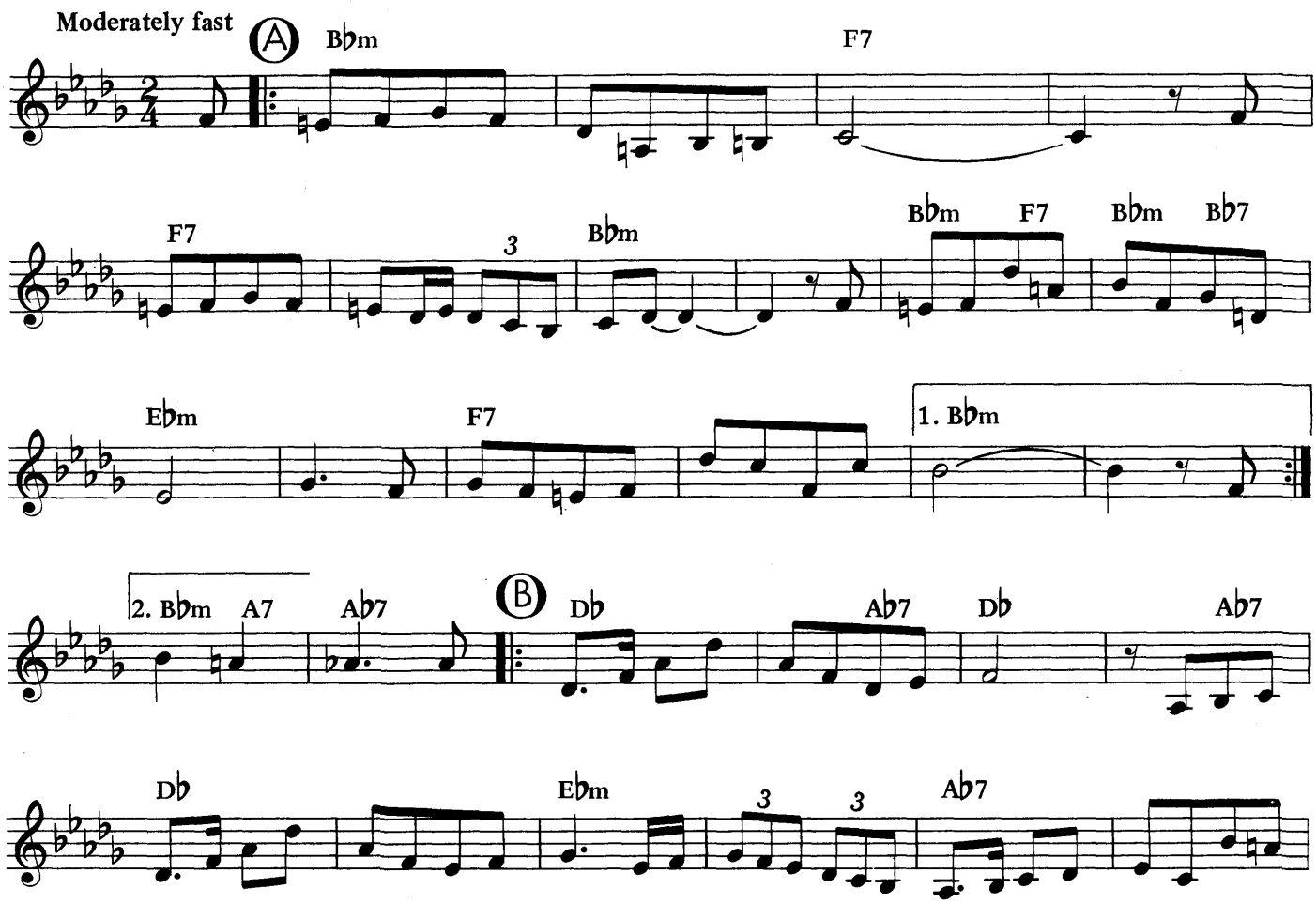
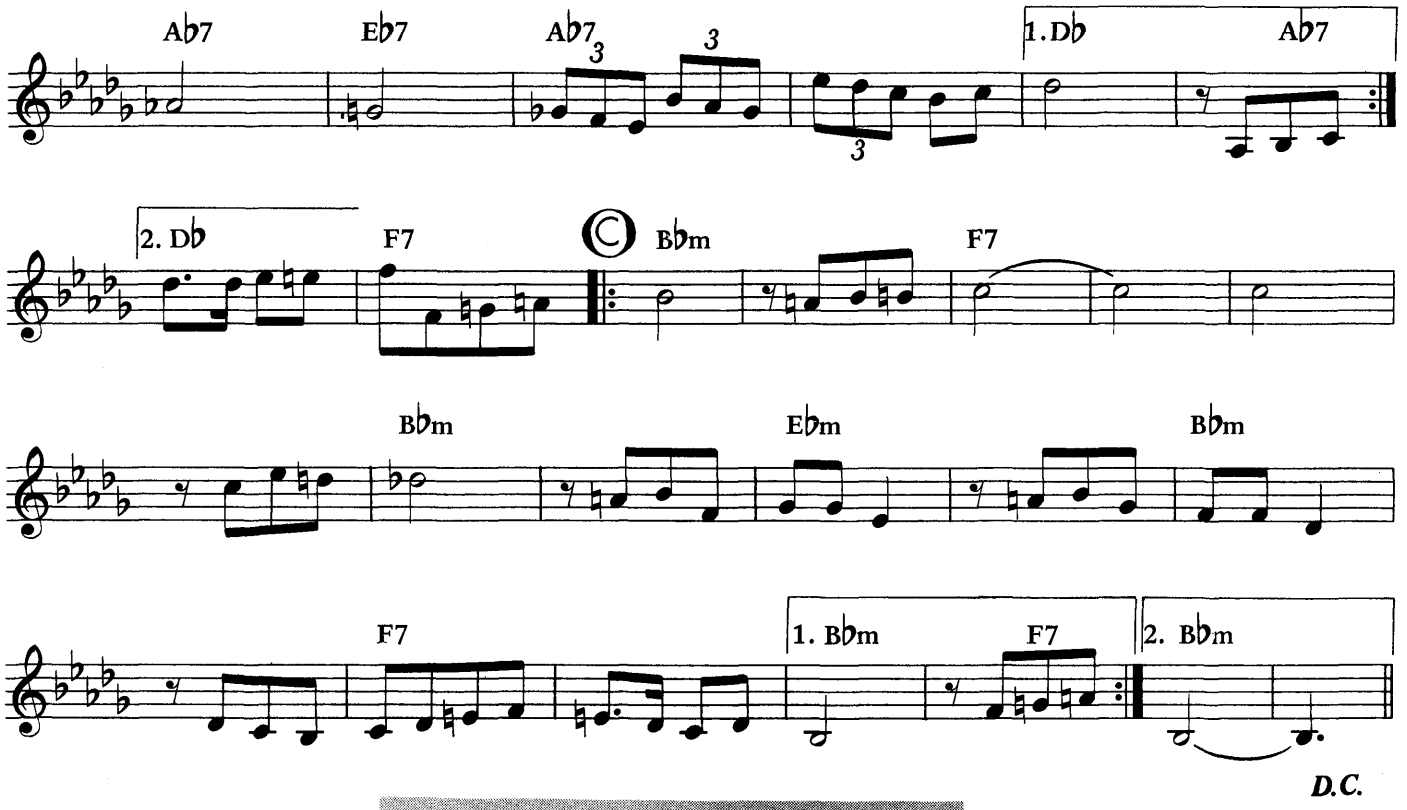
Bb MINOR BULGAR

as played by DAVE TARRAS (♩=115-120)

This Tarras composition is written in his beloved key, concert Bb minor which brings out the woody middle and lower registers of the Bb clarinet, one of Tarras' many trademarks. The melody, of course, is elegant and totally balanced, classically harmonized---evidence of Tarras' attention to the minute detail of tune construction. The "B" section is in the relative major, Db, and the "C" goes back to Bb minor.





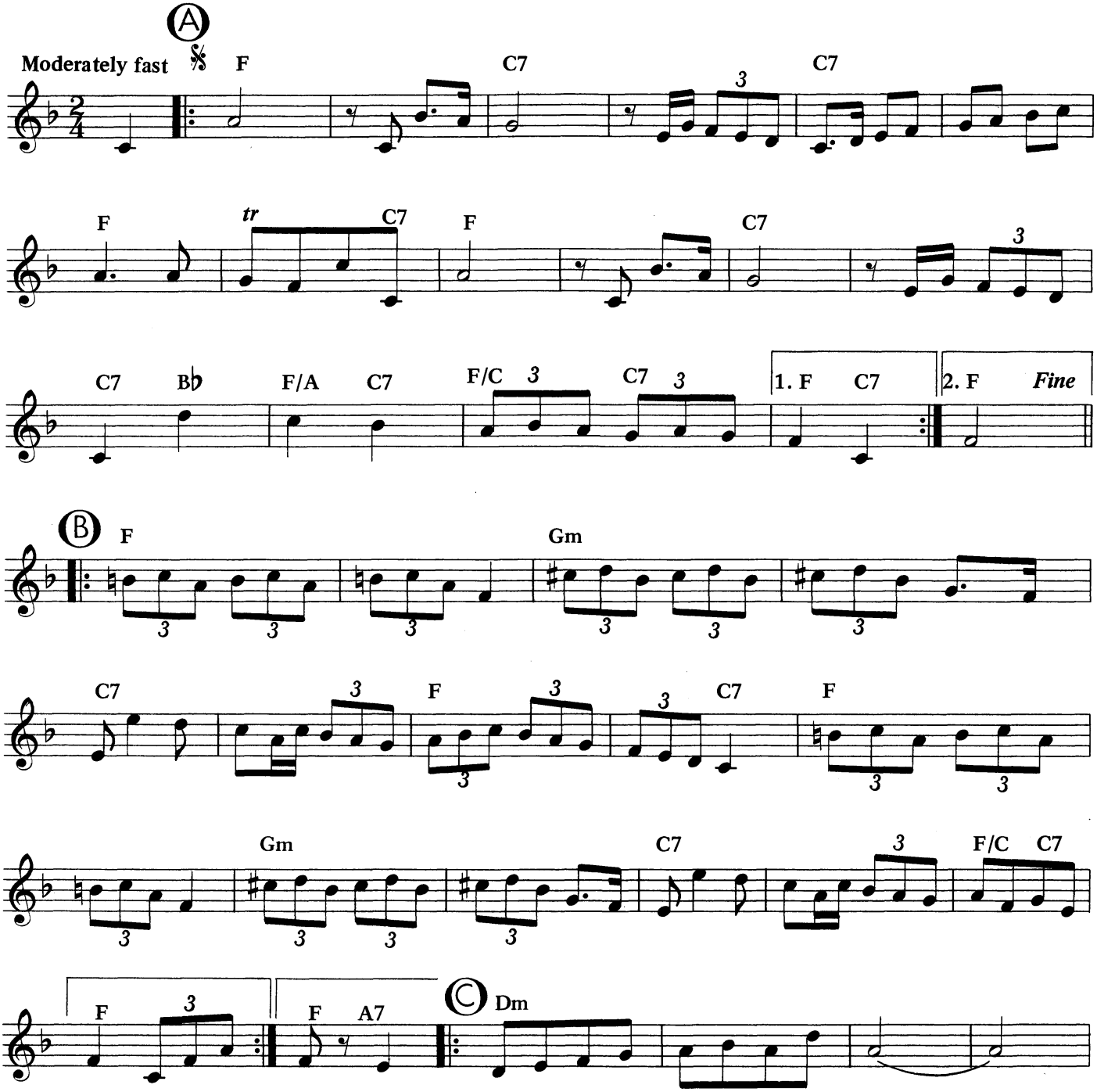
Dave Tarras in a typically classic mid 1940's pose (Photo courtesy Dave Tarras)

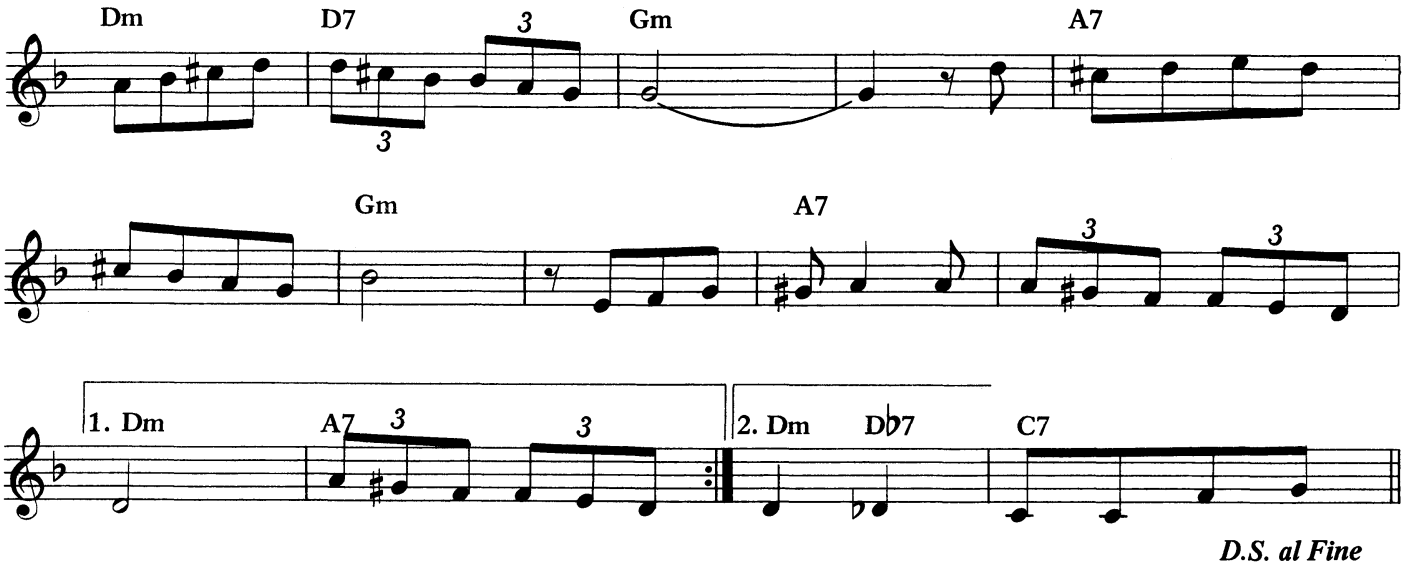
DOVID, SHPIL ES NOKH A MOL

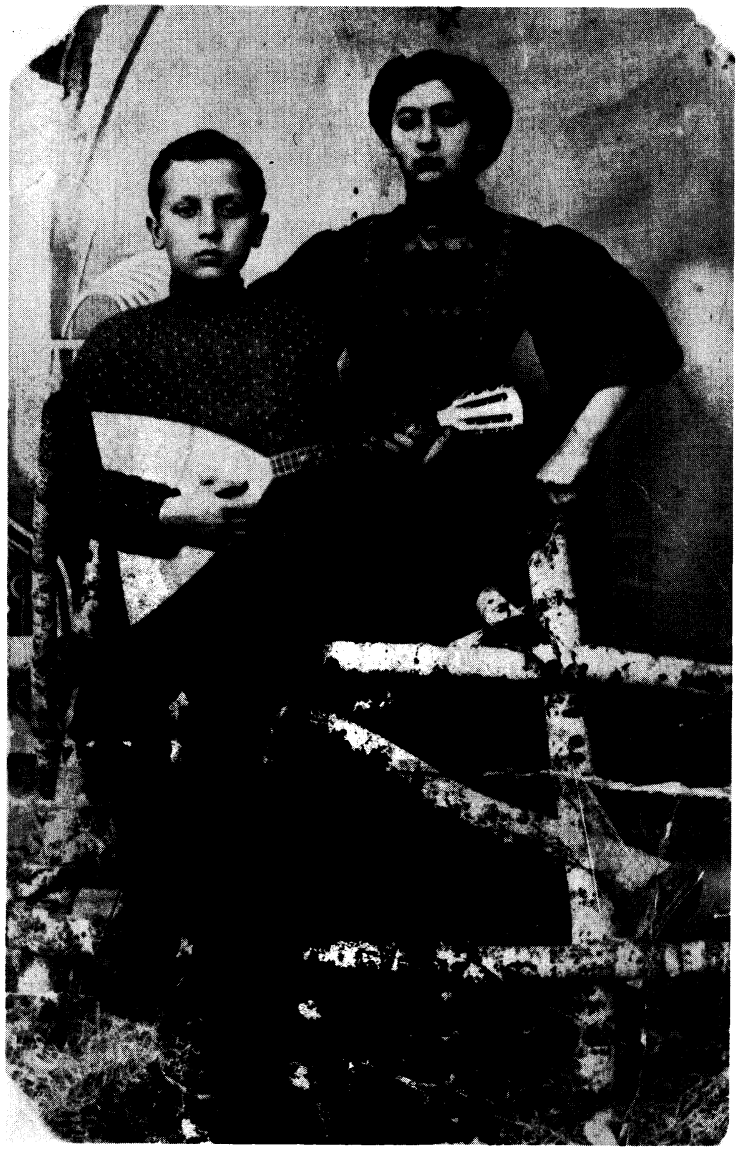
(PLAY IT AGAIN, DAVE)

as played by DAVE TARRAS 1939 (♩=105-110)

Originally part of a larger Decca session under the baton of violinist and bandleader Al Glaser (1898-1982) and his "Bukovina Kapelle", this bulgar represents classic Tarras. It has been raised from C major, the original key, to F major, (the standard on-the-job performance key) for the consideration of wind players. The essentially Rumanian cast of the melody is typically "Dave" (he was born in the Ukraine, just next door to Rumania). Some exercise book" sections (like the scales in the "B" part) are frequently found in Tarras performances. The relative minor in C, leading back to major on the repeat of "A".







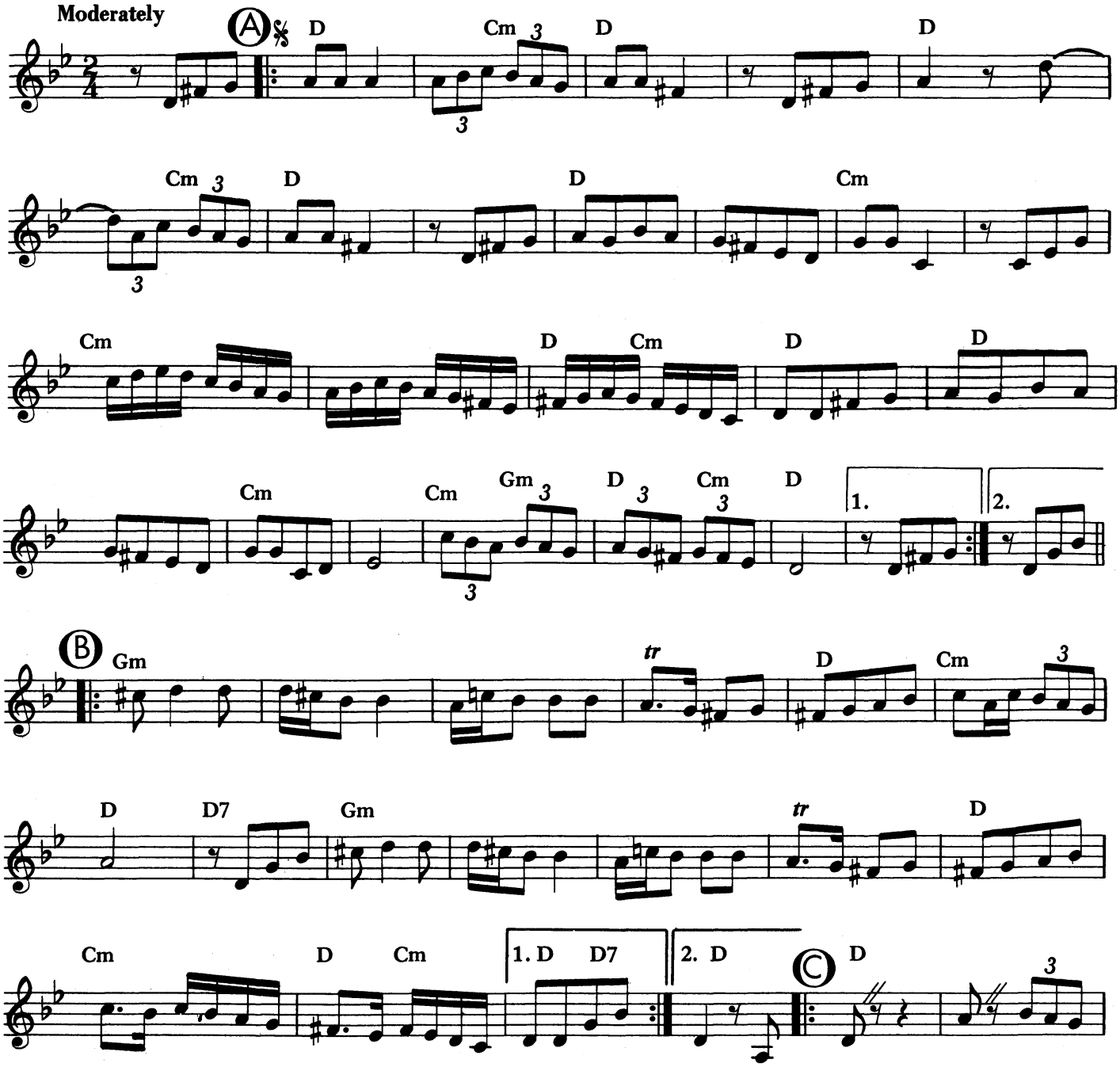
Dave Tarras at age 9 in Ternovka, Ukraine
1907 (Photo courtesy of Dave Tarras).

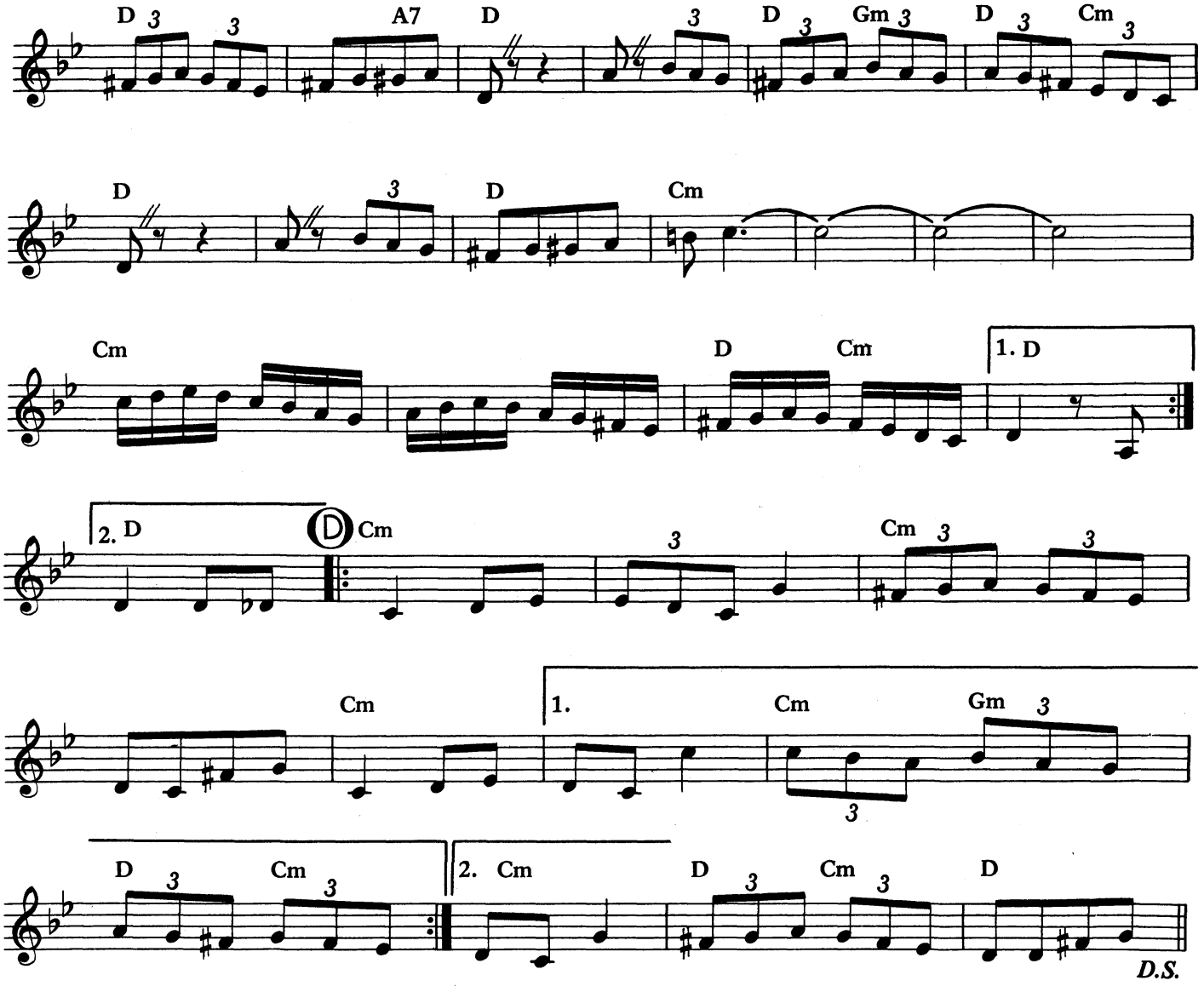
DER HEYSER BULGAR

(THE HOT BULGAR)

NAFTULE BRANDWEIN ORCHESTRA 1923 (♩=115-120)

This piece uses all the harmonics of *Ahava Raba*—I major, IV minor and VII minor. The 16th notes at the end of the "A" are all slurred except for the first note;while in the "C" section, be sure to bend the long held C note and observe the stop time. "Der Heyser" was introduced to vaudeville audiences by Brandwein soloing with Joseph Cherniavsky's Yiddish American Jazz Band in 1924. It was Tarras, however who was to record it under the name "Khasene Nigunim" with Cherniavsky after he replaced Brandwein in 1925. This most complete composition is, in so many words, a classic.



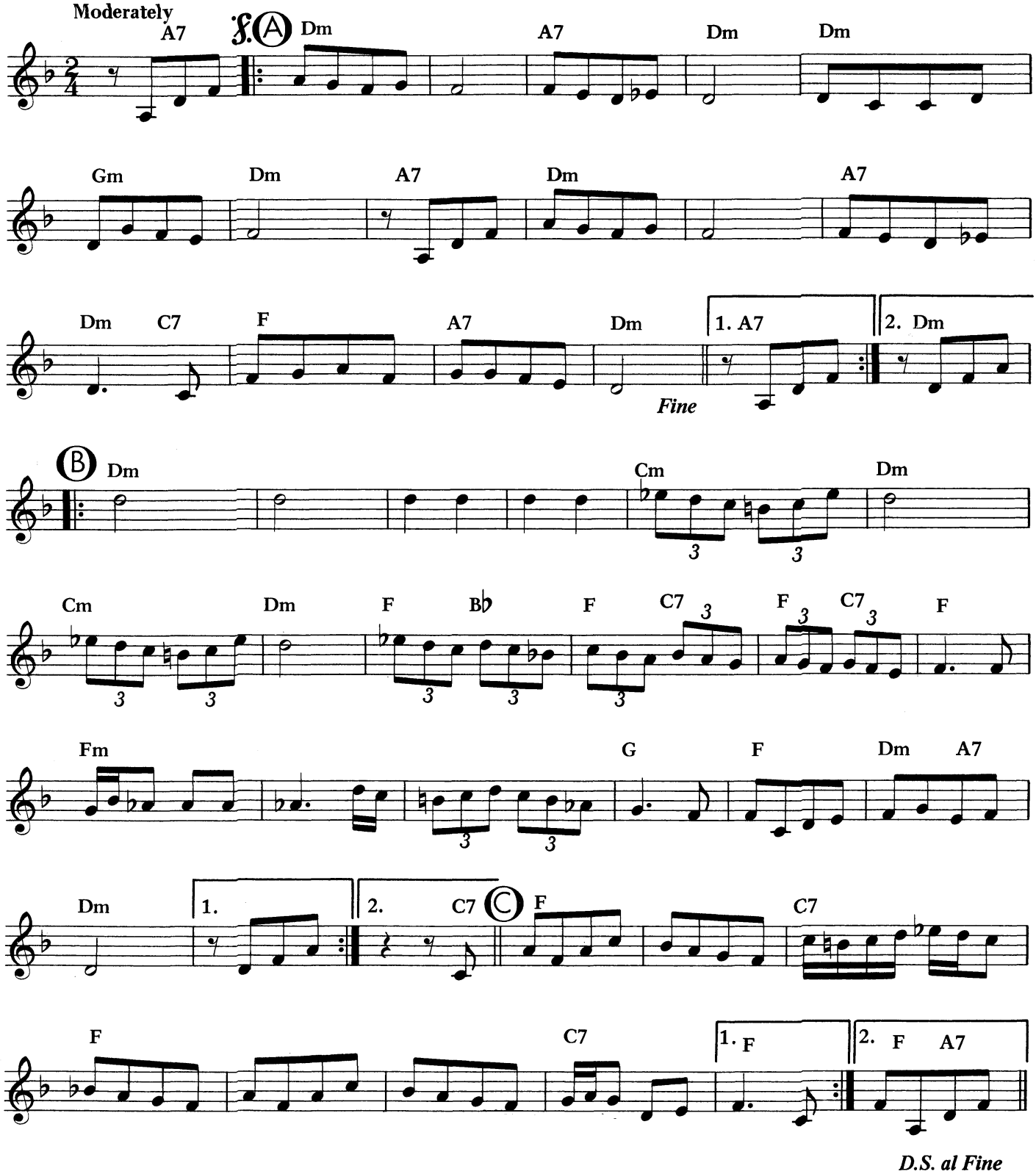

D
A7
D
D
Gm
D
Cm
D
D
Cm
Cm
D
Cm
1. D
2. D
D
Cm
Cm
Cm
1.
Cm
Gm
D
Cm
2. Cm
D
Cm
D
D.S.

KIEVER BULGAR

(BULGAR FROM KIEV)

HARRY KANDEL'S ORCHESTRA 1921 (♩ =105-110)

This tune contains some Hasidic overtones in the "A" section, and a "shout chorus" to boot . The harmony in the "B" section contains some fascinating *Misheberakh*, relative major F minor-G major cadences. The "C" section is a rather stock relative major.

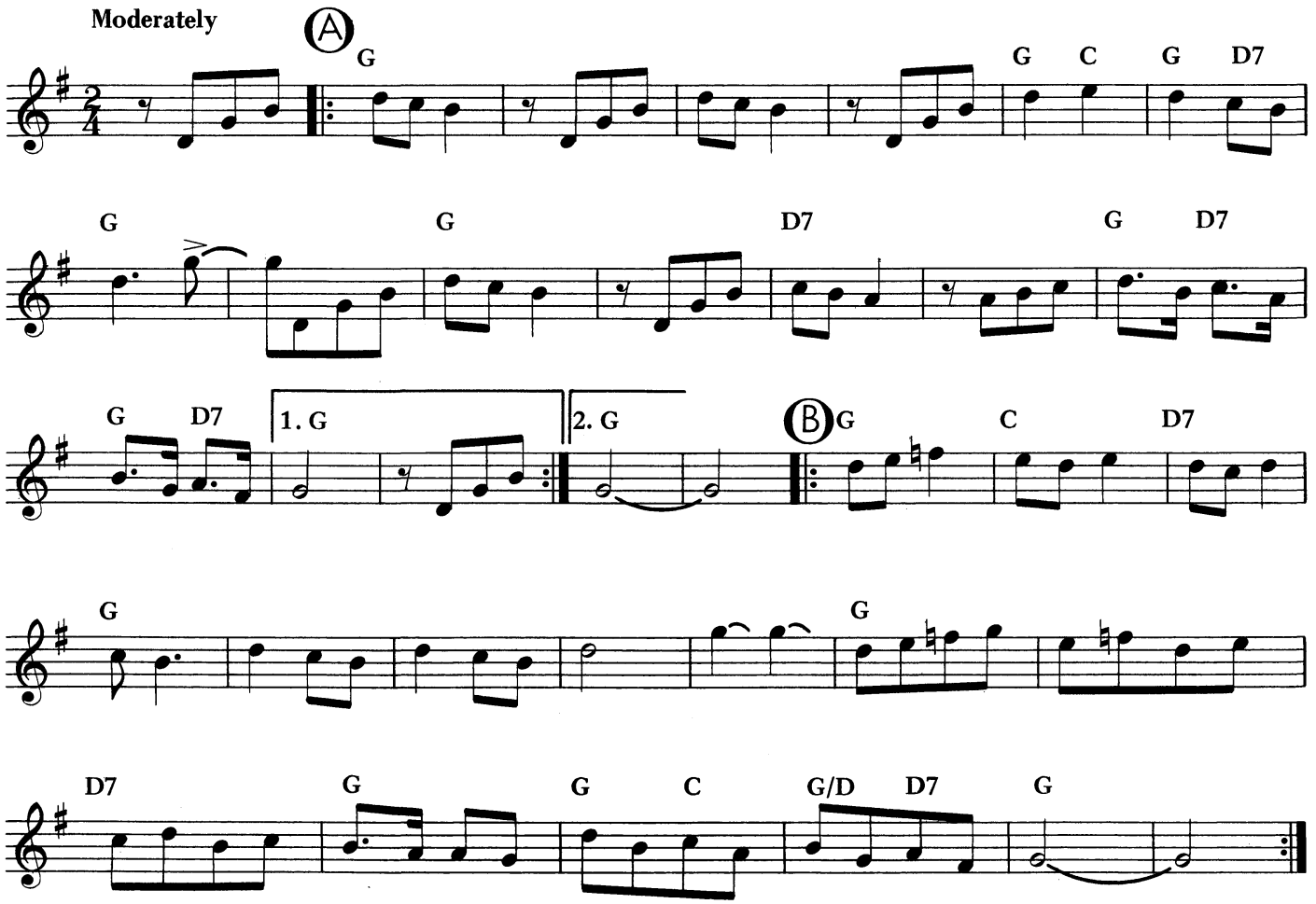


KISHINIEVER BULGAR

(BULGAR FROM KISHINIEV)

ABE SCHWARTZ'S ORCHESTRA 1917 (♩=105-110)

This tune is almost completely in major except for the *Adonoi Molokh* in the "B" section. It has a Rumanian/Russian flavor and a simplicity of melody which lends itself well to embellishment.

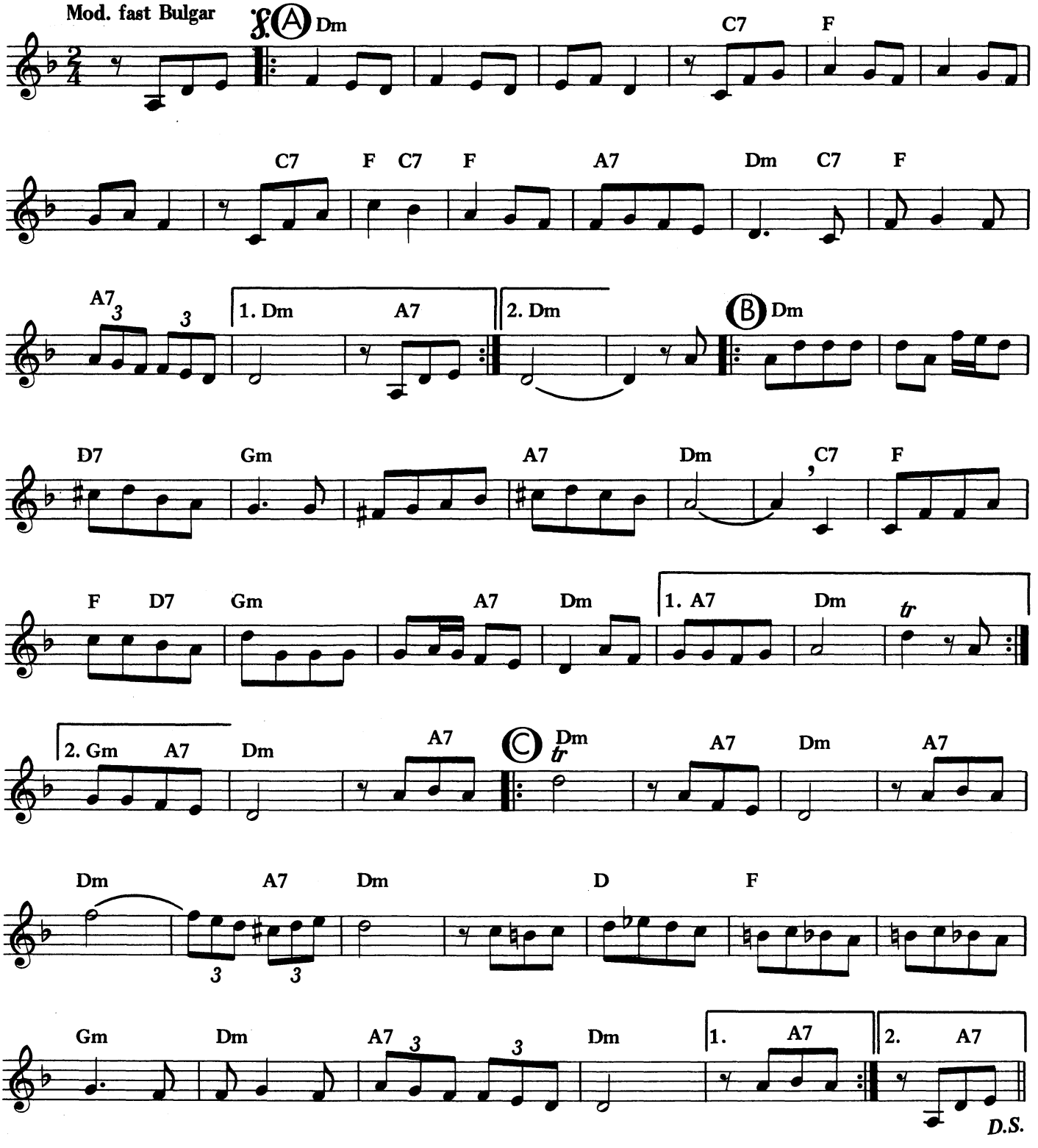


A NAKHT IN GAN EYDN

(A NIGHT IN THE GARDEN OF EDEN)

HARRY KANDEL'S ORCHESTRA 1926 (♩=110-115)

A melody with a strong Hasidic cast to it. Note the minor-major phrase repeats in the "A" section coupled with a nice harmonic motion in the "B". Note the suprise D major chord to F which appears in bars 9 and 10 of the "C". The original recording abounds in chirps and trills over the melody. Kandel composed and recorded this tune in 1924 on an acoustic Brunswick and waxed it again 2 years later on an improved Victor electrical disc.

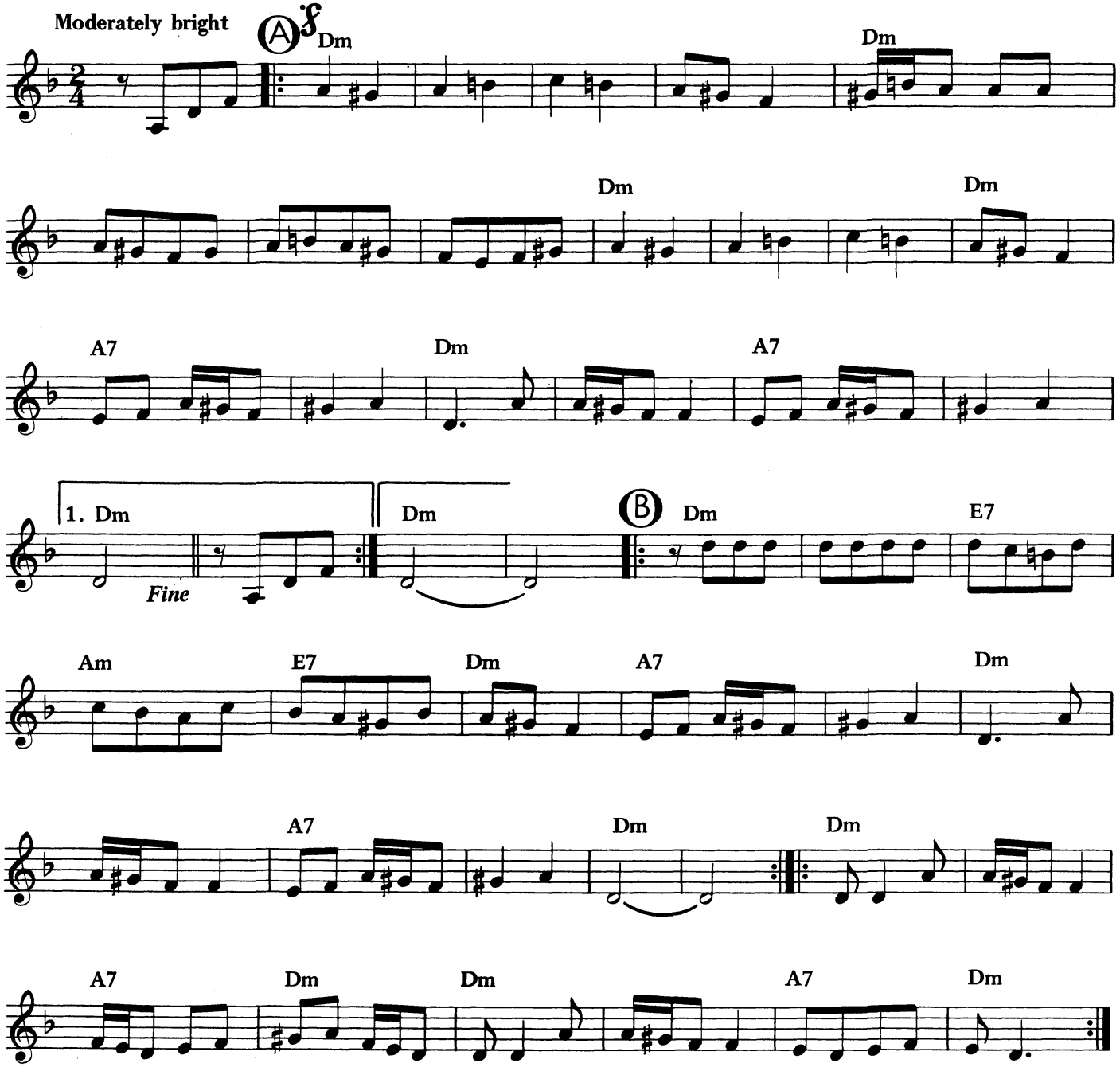


ODESSA BULGARISH

(BULGAR FROM ODESSA)

ABE SCHWARTZ ORCHESTRA 1919 (♩=100-110)

Here is a lively bulgar in D *Misheberakh.* The harmonization set down here follows the Schwartz **arrangement**, especially in the "B" section where the minor dominant, A minor, is used. This tune, **published** in 1921, is an example of one of the very few *klezmer* melodies issued by the Hebrew **Publishing** Company.

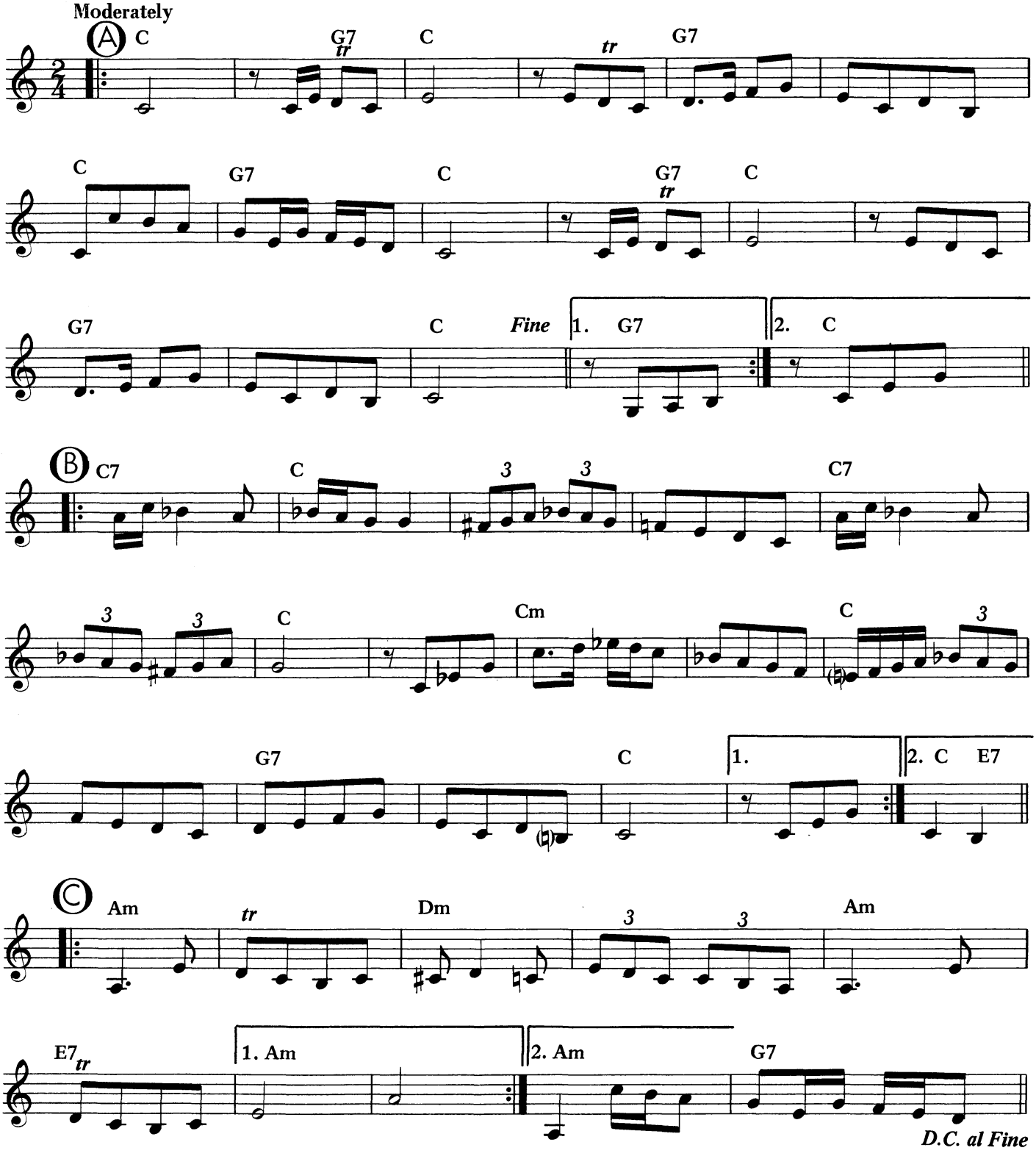


DER SHTILER BULGAR

(THE QUIET BULGAR)

HARRY KANDEL'S ORCHESTRA 1917 (♩ =100)

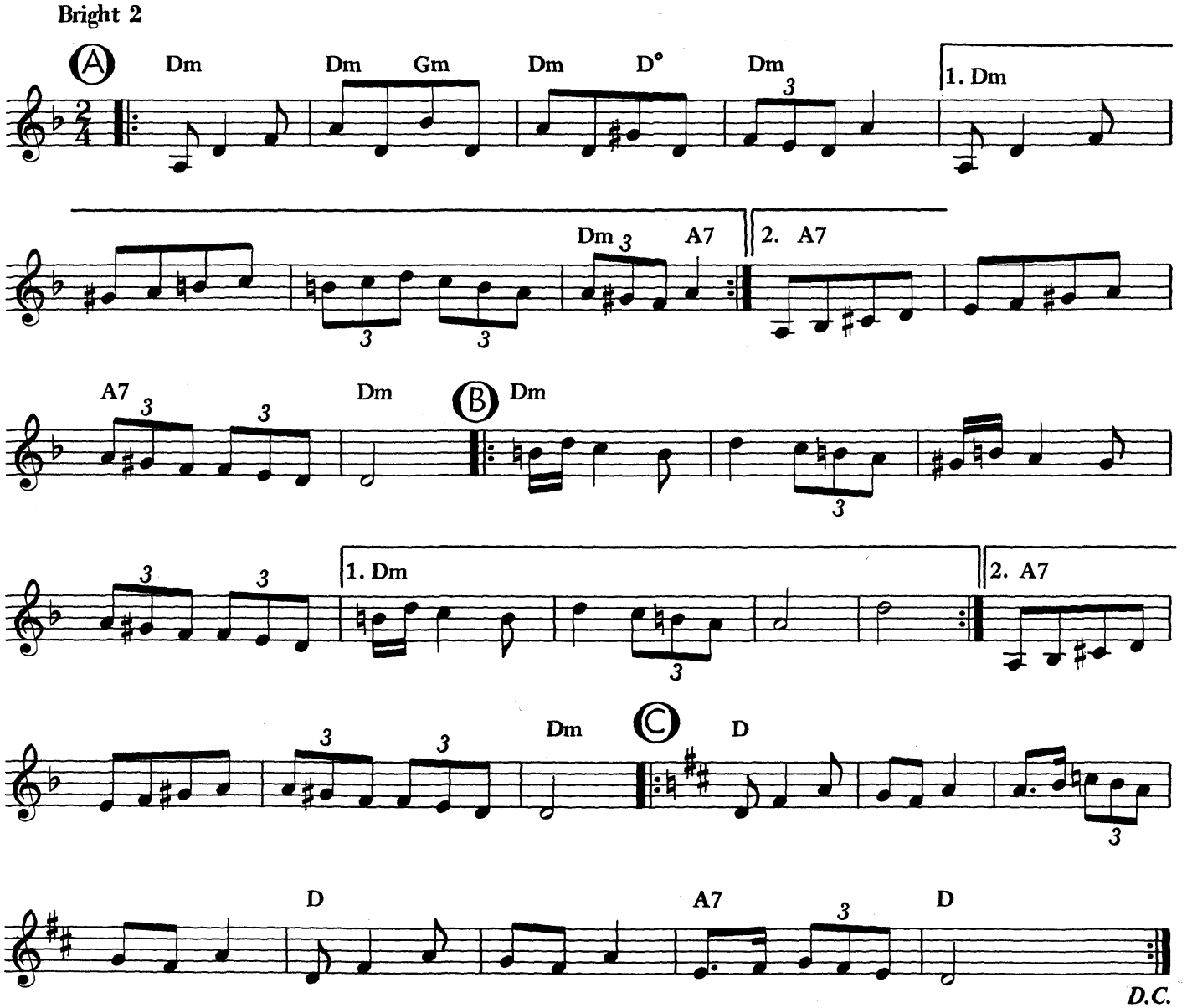
The old standard which became, through the good offices of one Ziggy Elman (nee Harry Finkelman), a swing standard called "And the Angels Sing". Straight C major throughout the "A" section, with plenty of room for trills, etc. The *Adonoi Molokh* is introduced in the "B" section with a suprise two measures in C minor; the "C" section is in relative minor and the use of the woodblock is most effective there.



VARSHAVER FREYLEKHS

(FREYLAKHS FROM WARSAW)

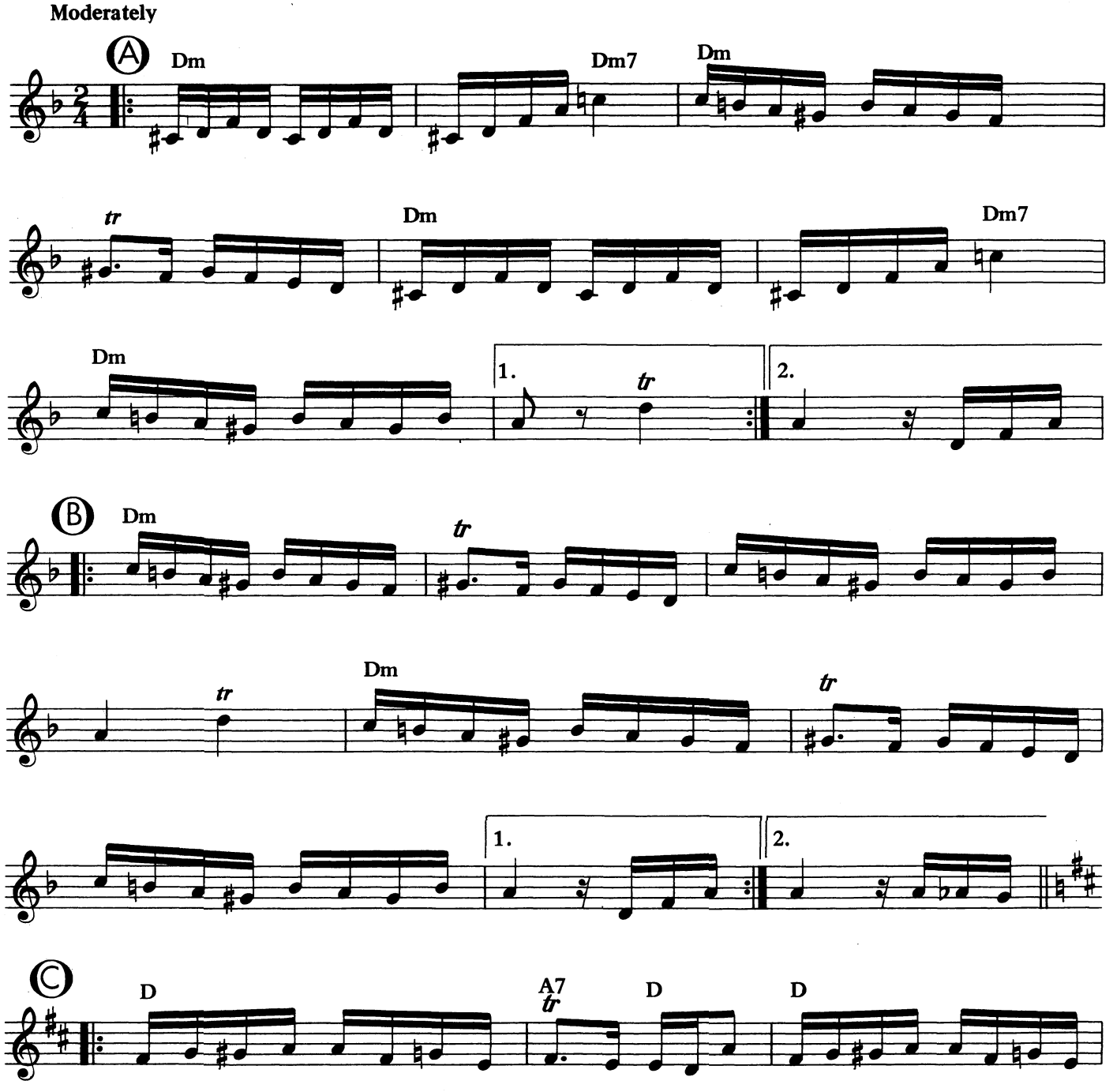
ABE SCHWARTZ ORCHESTRA 1920 (♩=115-120)
A Gypsy-ish melody mixing minor and *Misheberakh* with a "C" section in major. The "B" section sounds a little like a minor version of that used in "Shtiler Bulgar". As Schwartz played it, there is a brighter tempo than usual on this one.

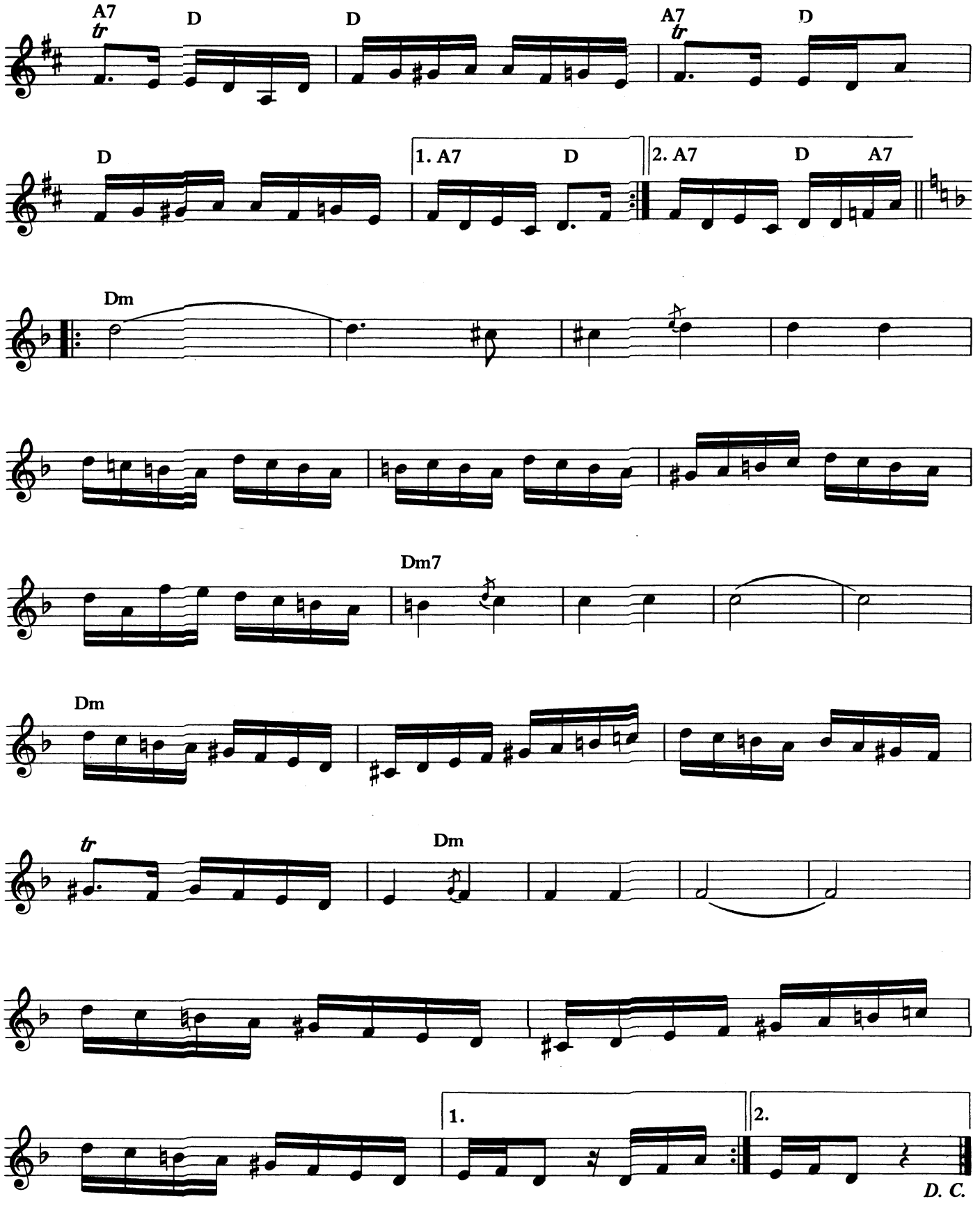


SIRBA

as played by DAVE TARRAS (♩=110-115)

This classic, a real favorite of Tarras disciples, is nicknamed "The Bumblebee", because of its rapidly moving melodic line. A favorite Tarras device appears in the "B" section—Dave was always fond of putting a major section in a minor piece, and vice versa, in the same key. Here, the major appears in a basically minor composition (where Dave's "Exercise Book" abounds). The "Sirba" has been transcribed in D minor, instead of the original Bb minor, to facilitate its execution by non-clarinetists, who may find Tarras' preferred key a bit of an obstacle course.




A7
tr
D
D
A7
tr
D
D
1. A7
D
2. A7
D
A7
Dm
Dm7
Dm
tr
Dm
1.
2.
D. C.

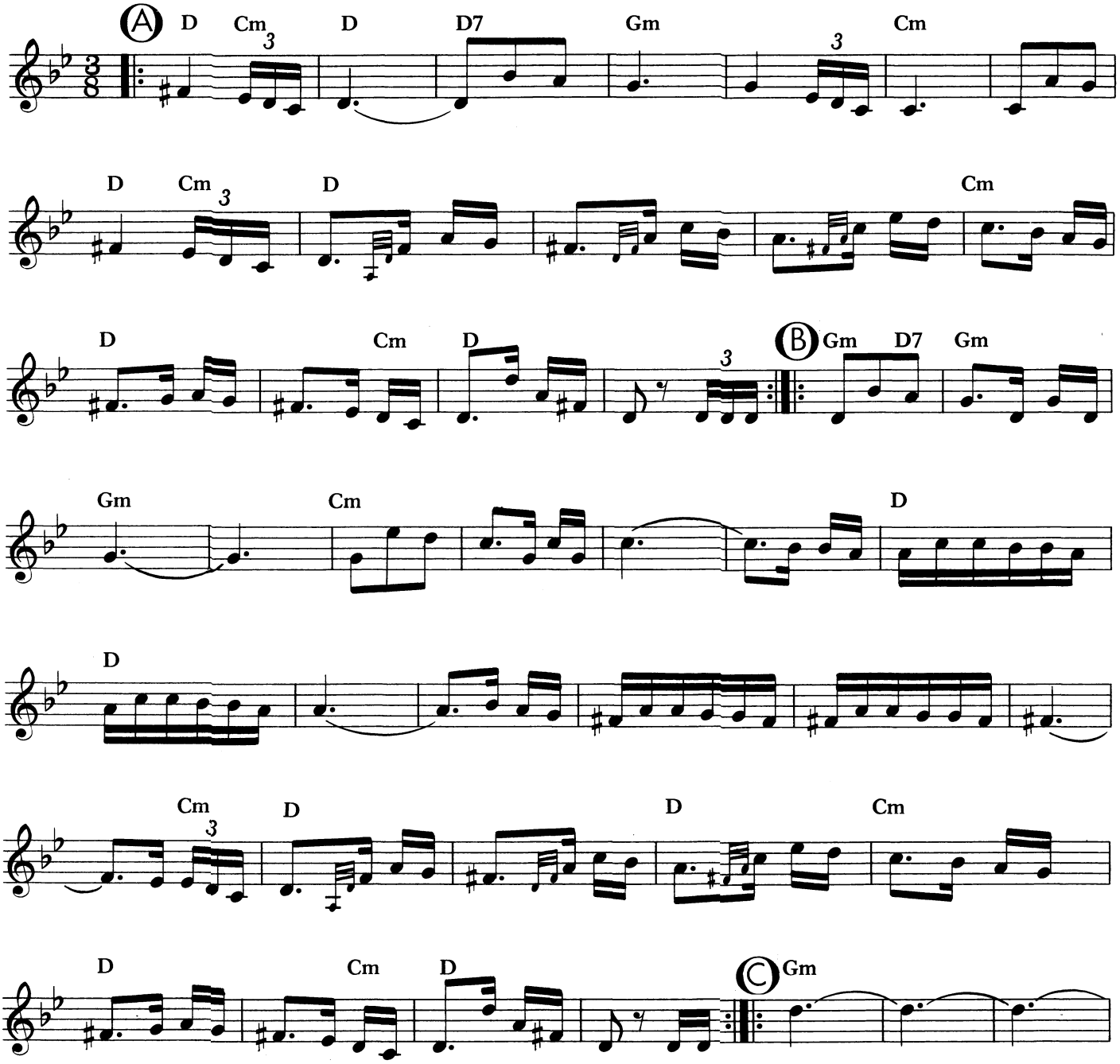
FIRN DI MEKHUTONIM AHEYM

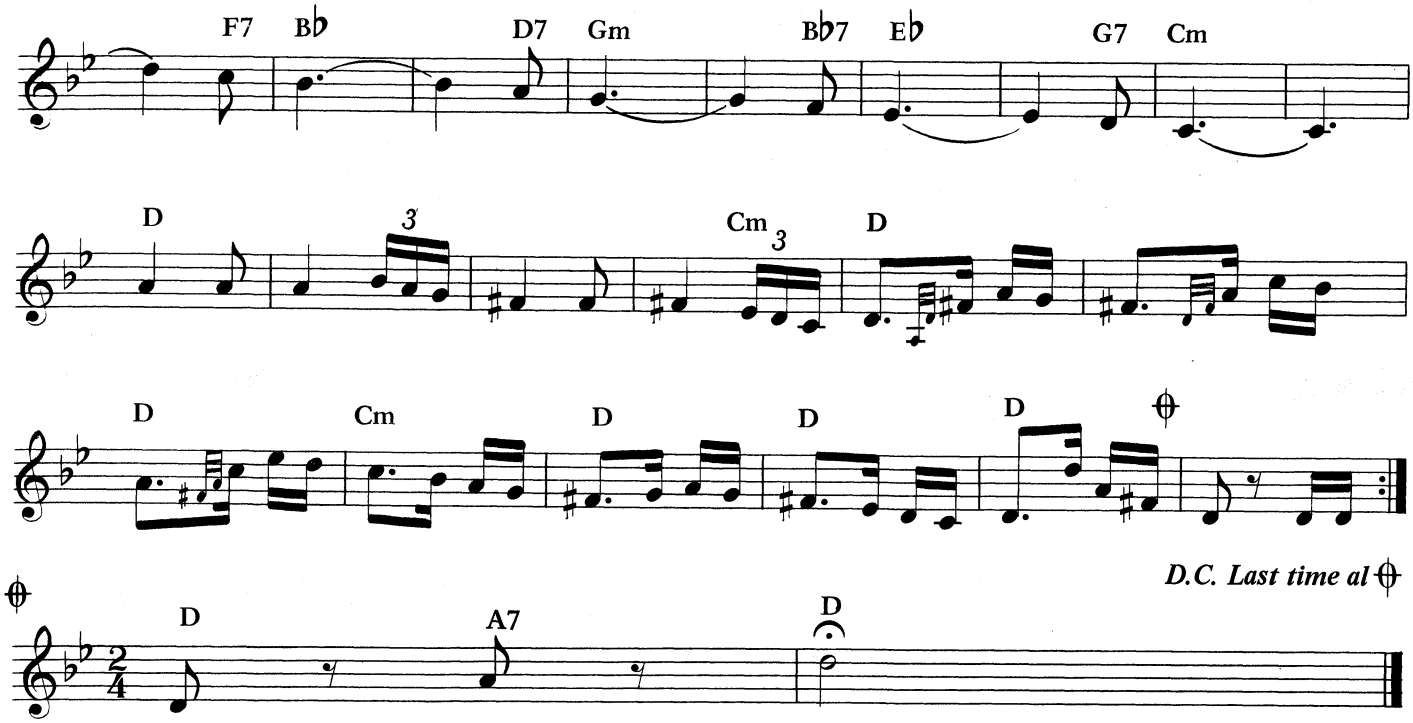
(ESCORTING THE PARENTS OF THE BRIDE AND BRIDEGROOM)

NAFTULE BRANDWEIN 1923 (♩=60)

One of the finest of all compositions in the *klezmer* genre, this may be the most Tarras-like of all Brandwein's pieces. The melody is flowing, yet gutsy; the performance is commanding—simple, yet virtuostic. Beginning in D *Ahava Raba* it goes to the IV minor in the "B" section. The harmonization penned by Abe Schwartz of the long held notes in the "C" section is interesting: G minor, Bb major, Eb major, C minor. All are related yet unusual in juxtaposition. The endings of all the sections are identical, but this sounds natural and not at all repetitive.

Slow Hora





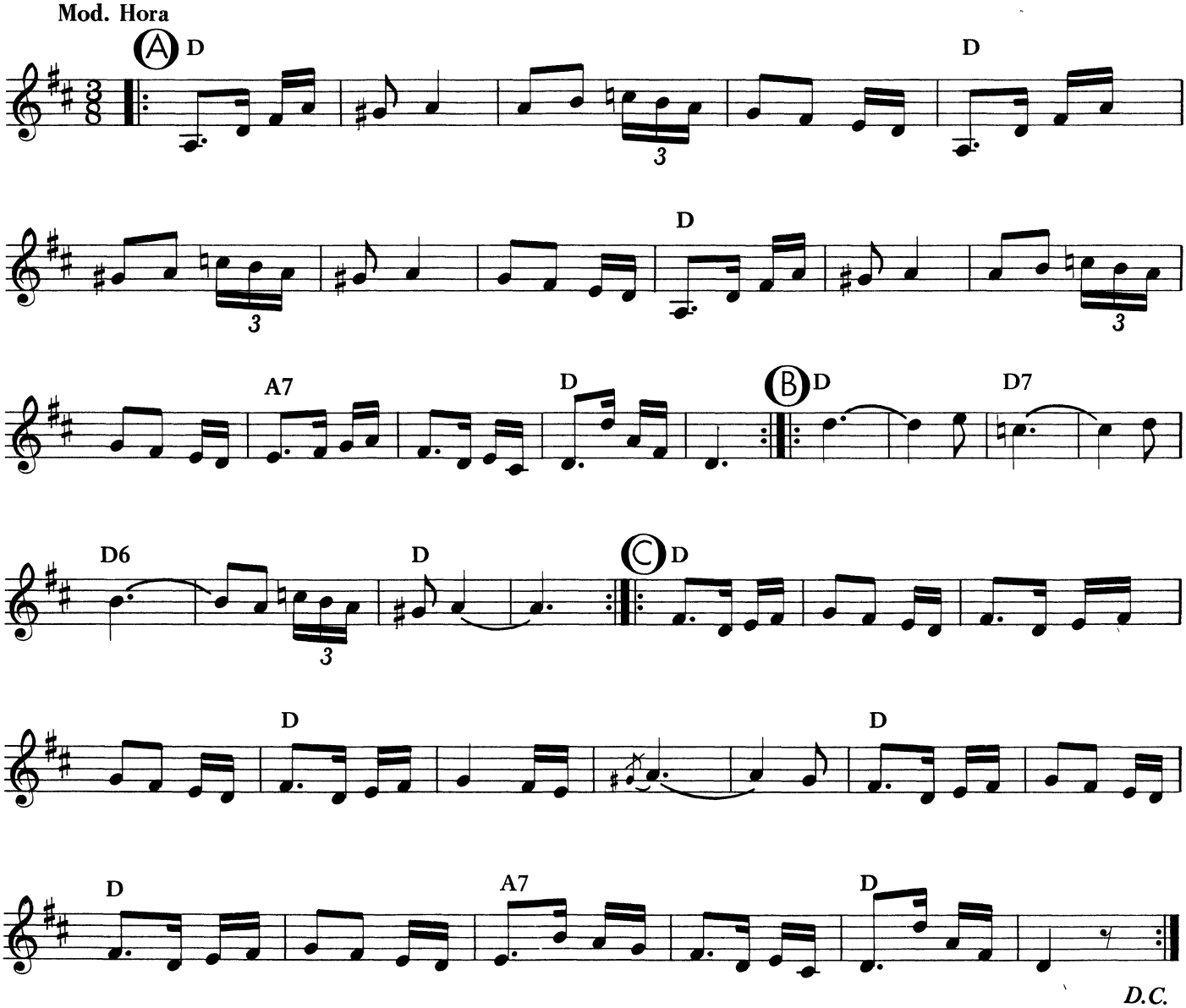
Naftule Brandwein (seated center) with Azriel Brandwein (left with trumpet), ? Shuster (right, with trumpet), ? Shpielman (upper right with trombone) others unknown. ca. 1920

BAYM REBIN IN PALESTINA

(AT THE RABBI IN PALESTINE)

BRODER KAPELLE 1929 (♩=70)

This piece is in the *Adonoi Molokh* mode and also lends itself to trills, appogiatures, etc. The Broder Kapelle, led by clarinetist Itzikl Kramtweiss, was a popular band on the Philadelphia *klezmer* scene. Kramtweiss had a rougher sound than that of either Brandwein or Tarras, but was exciting nonetheless. Moshe Beregovski, and fellow Soviet Yiddish folklorist Itzik Fefer, collected and published a similar tune in their "Yidishe Folkslider" (Kiev, 1938).

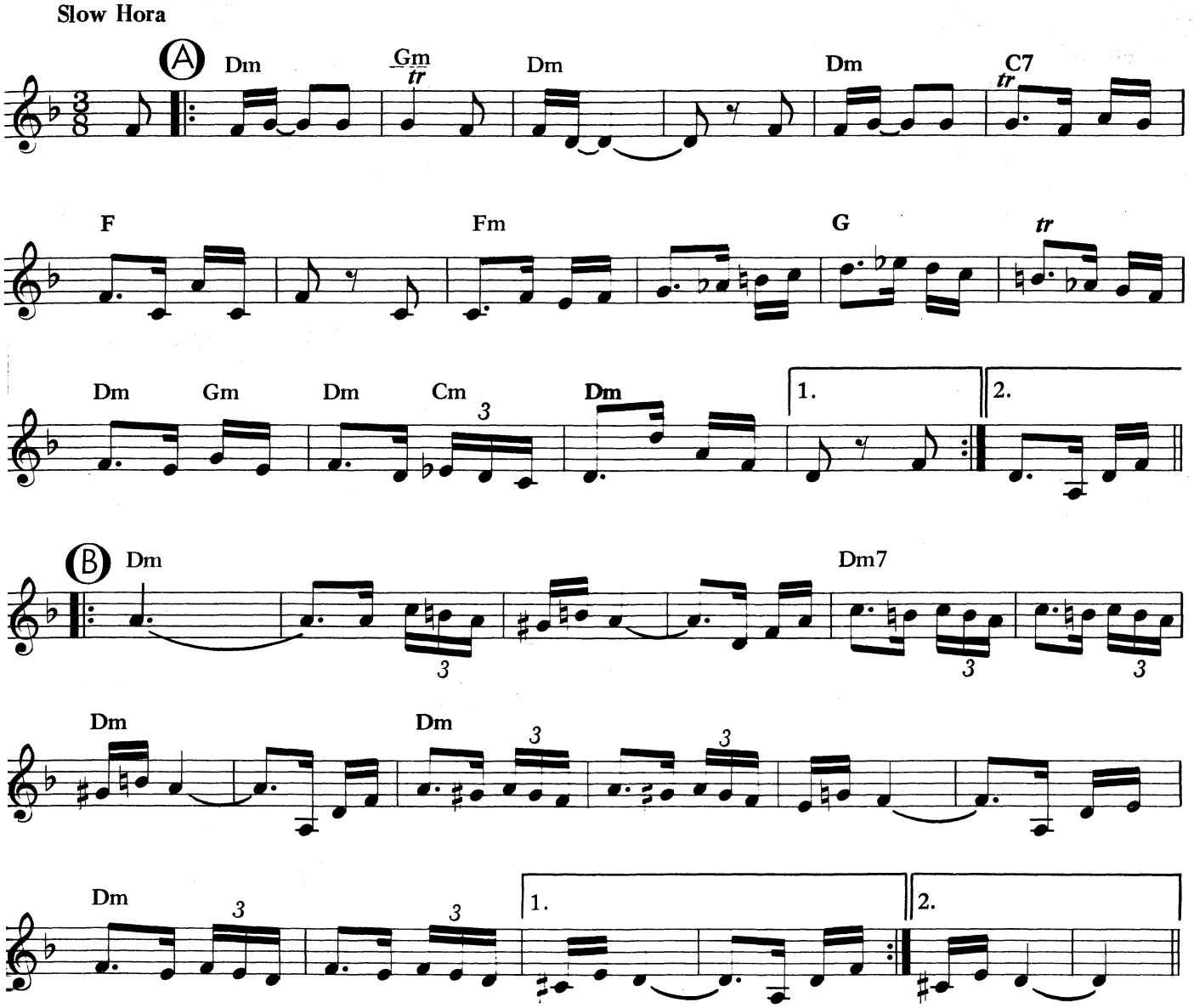


DER GASN NIGUN

THE STREET TUNE

KANDEL'S ORCHESTRA 1923 (♩=60)

A beautifully evocative, harmonically interesting piece whose "A" section wanders from D minor to the relative F major through F minor, G major, and back to D minor. The "B" section is a classic *Misheberakh*, in which a D minor chord suffices for the entire section. This piece has remained one of two most popular *zhok* sections in standard doina suites.

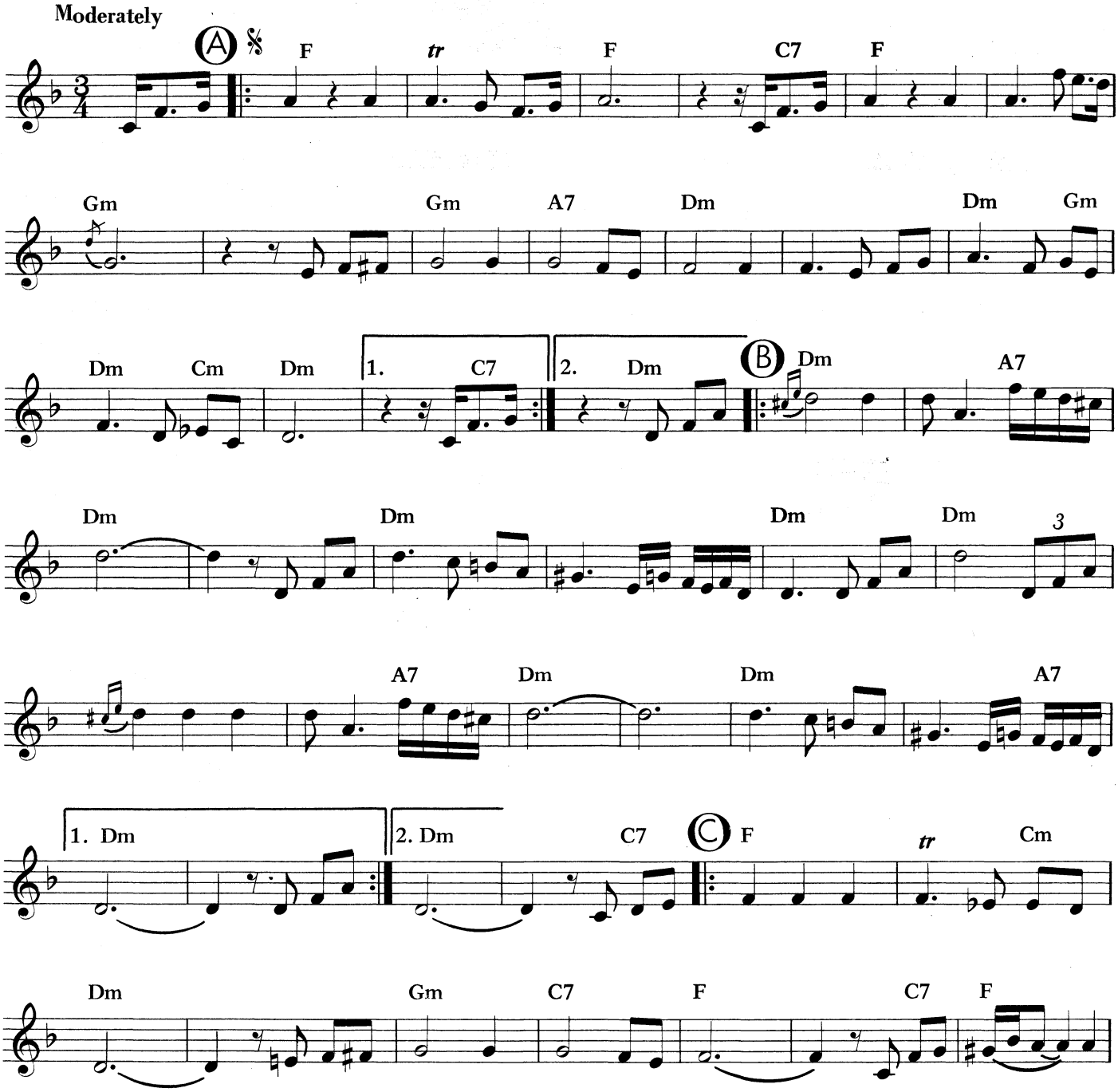


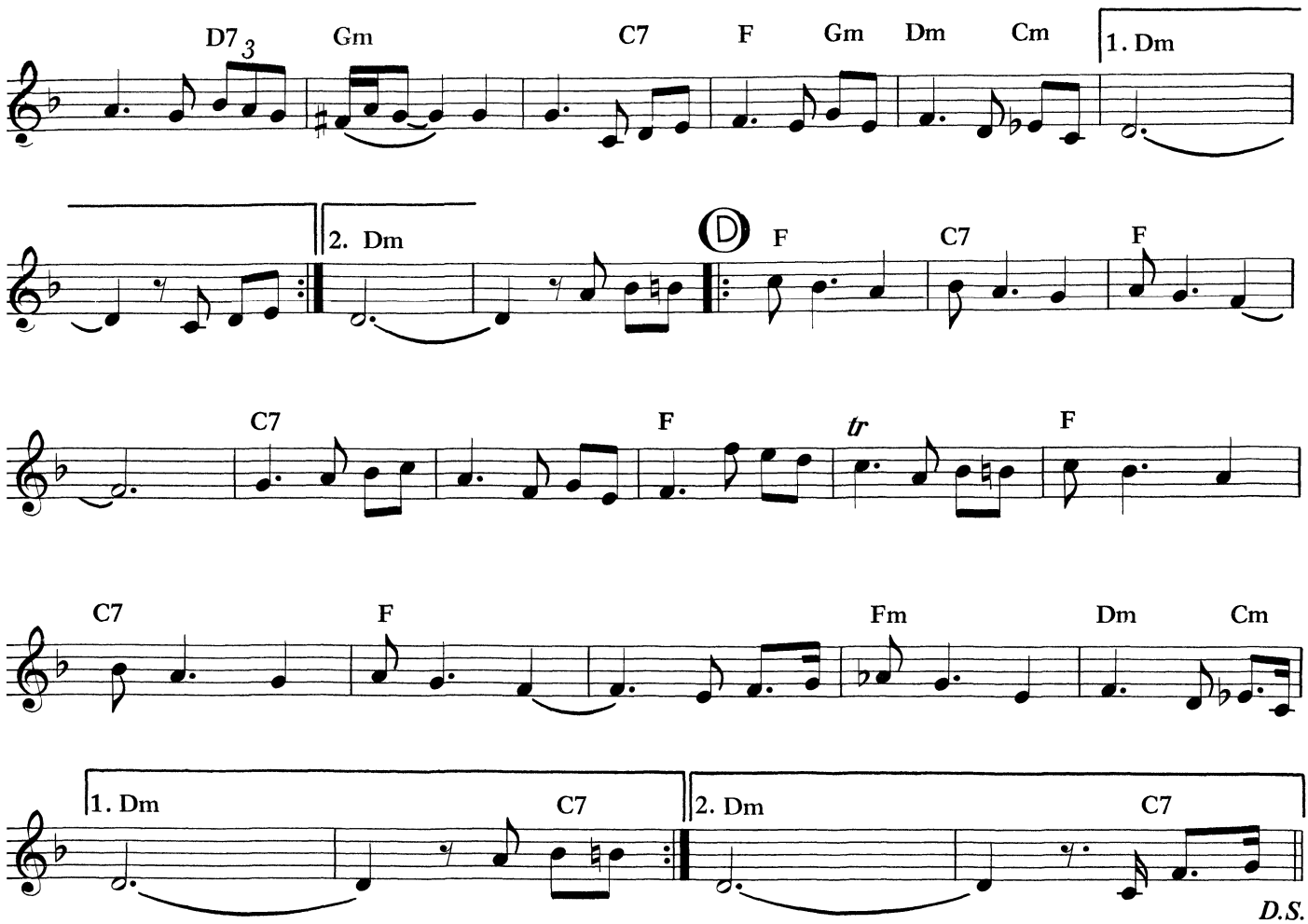
HORA MIT TSIBELES

(HORA AND ONIONS)

NAFTULE BRANDWEIN'S ORCHESTRA 1925 (♩ =75)

This piece starts out in a Greek style, goes Jewish in the "B" and "C"parts, and then finishes in Greek / Rumanian in the "D" (which may explain why this recording was simultaneously released in both the Jewish and Rumanian catalogs.) Notice the mixture of major, minor and *Ahava Raba* chord and scale patterns and the unusual rhythym at the "D".

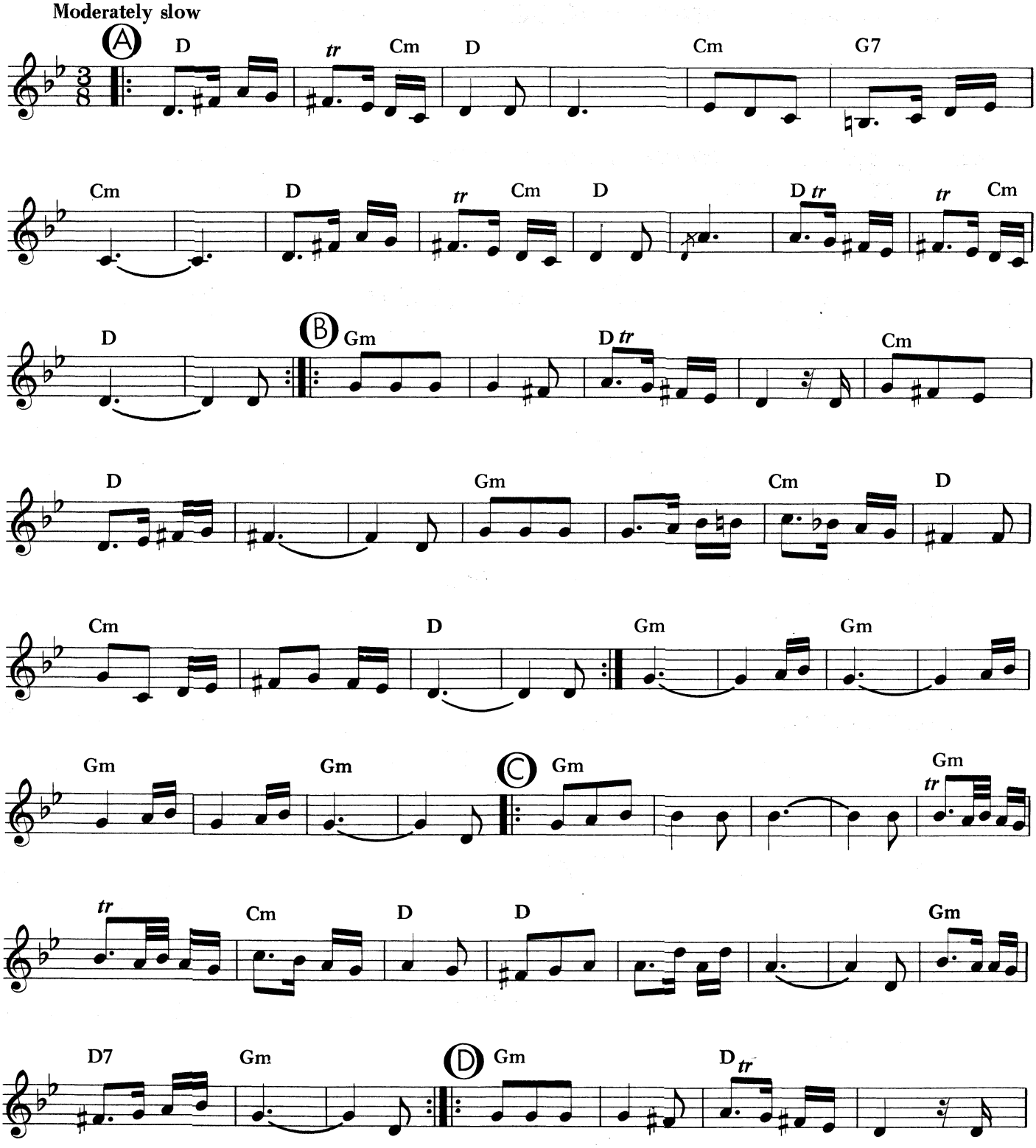


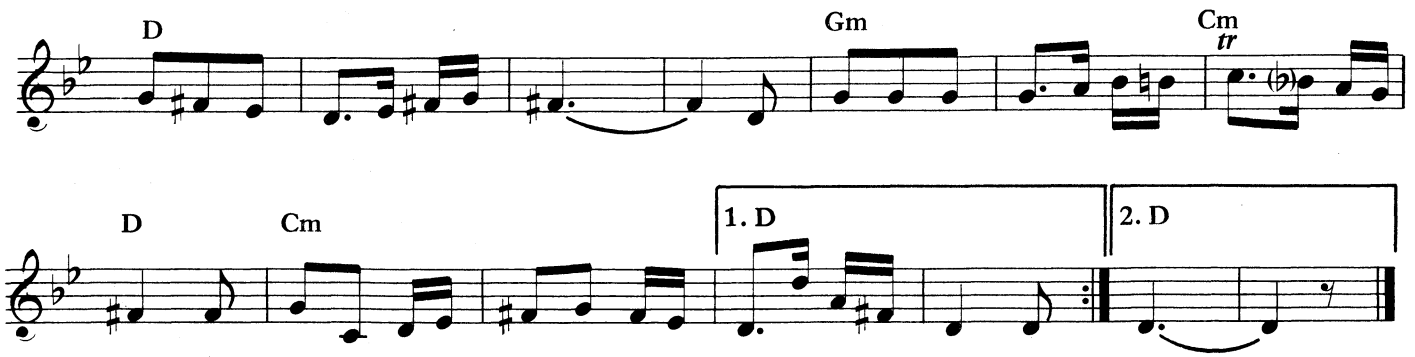

D7 3
Gm
C7
F
Gm
Dm
Cm
1. Dm
2. Dm
D
F
C7
F
C7
F
tr
F
C7
F
Fm
Dm
Cm
1. Dm
C7
2. Dm
C7
D.S.

KANDEL'S HORA

HARRY KANDEL'S ORCHESTRA 1918 (♩=60)

A classic *Ahava Raba* , using the form ABCB ("D" is the same as "B") Though section "C" is clearly in the key of G minor, the piece ends in the *Ahava Raba* mode.





A "modern" *kapelye* (sans yarmulkes) from the shtetl of Ostrovke in the Polish province of Rodomer, ca. 1905. (Photo courtesy of YIVO Institute)

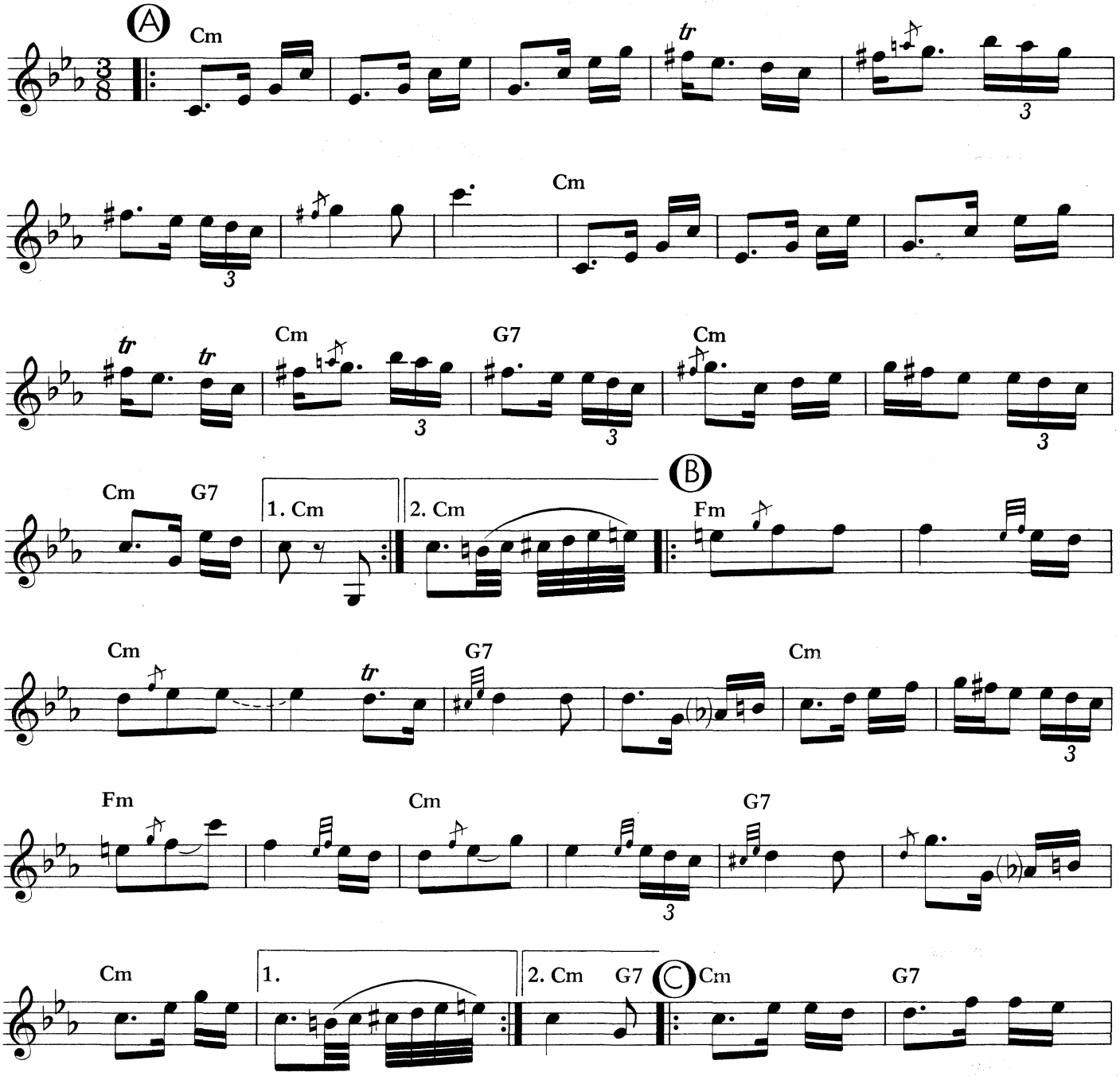
NOKH A GLEZL VAYN

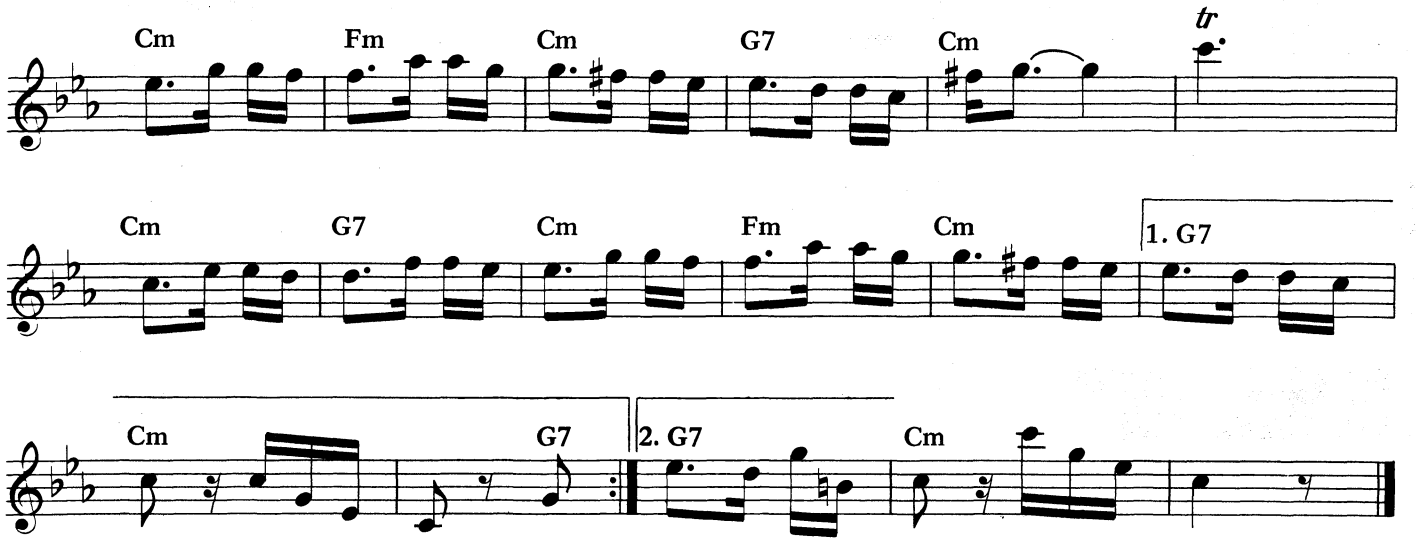
(ANOTHER GLASS OF WINE)

as played by DAVE TARRAS 1929 (♩. =70-75)

A hora, classically smooth and elegant, which stands out in sharp contrast to the jagged, adventurous Brandwein style. Tarras glides and swoops where Brandwein rips and tears. The piece is a mixture of straight minor and minor *Misheberakh* , and relies on elegance and balance rather than excitement and suprise. Clarinetists and violinists should play this tune in its written range.

Slow mod. Hora



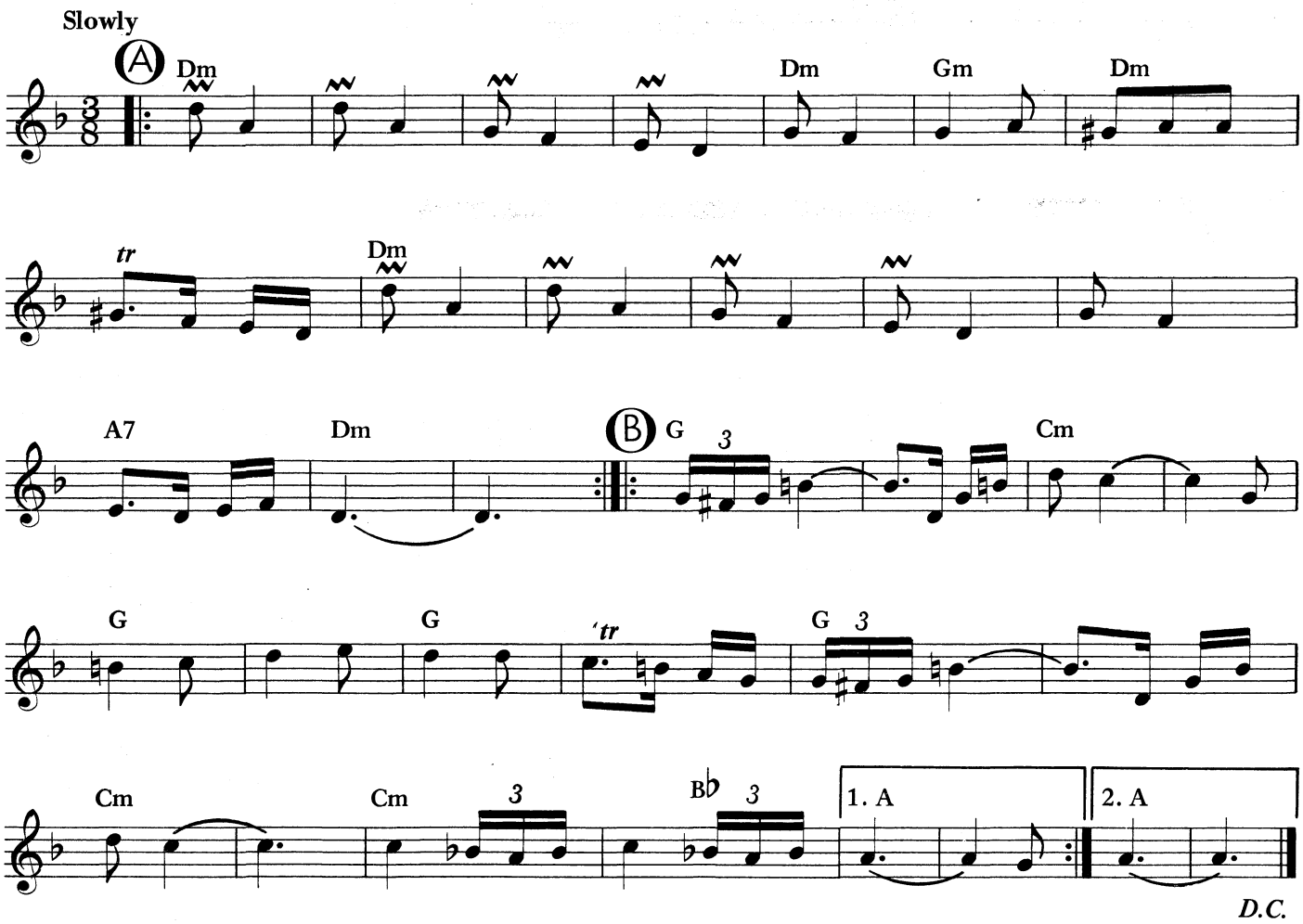


Joe Helfenbein (left) former drummer in Joseph Cherniavsky's Yiddish-American Jazz Band (1925) with Henry Sapoznik 1980 (Photo Ricki Rosen)

MOLDAVIAN HORA

V.BELUFA 1913 (♩ =70-75)

This transcription was adapted from a European recording which has an almost pastoral feeling to it. The "B" section holds many suprises—G *Ahava Raba* , G and C major, and G *Ahava Raba* again leading into A which acts as the dominant for the "A" section. Lots of trills and chirps here.

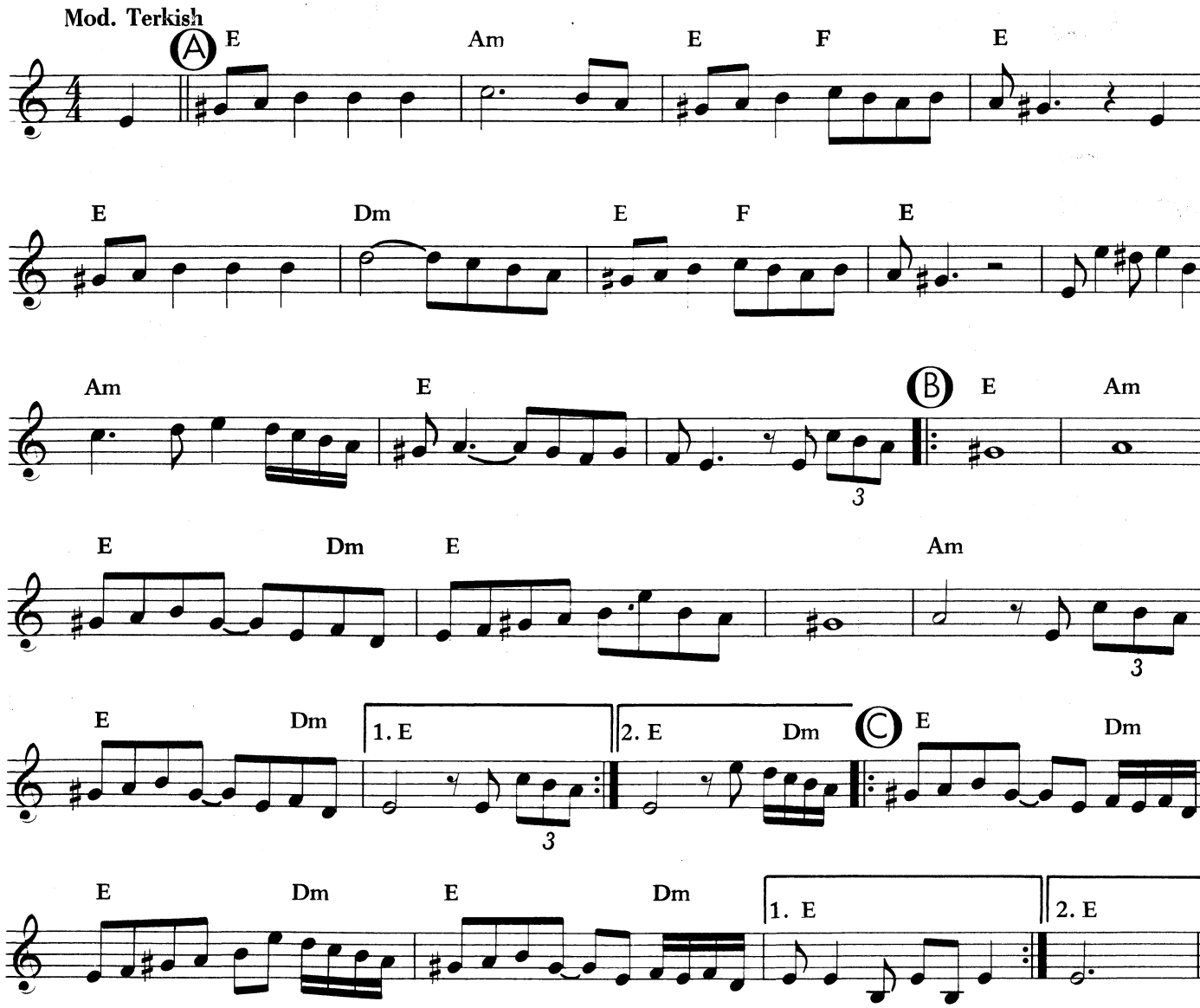


ARABER TANTZ

(ARABIC DANCE)

NAFTULE BRANDWEIN ORCHESTRA 1926 (♩ =125)

very Oriental-Sephardic melody, in a style recently revived by Hasidic bands as the aforementioned "debka". The lead in phrase to "C" and the descending 16ths, are typical of Brandwein's playing. The melody is rather simple and is treated as such by Brandwein on the recording.



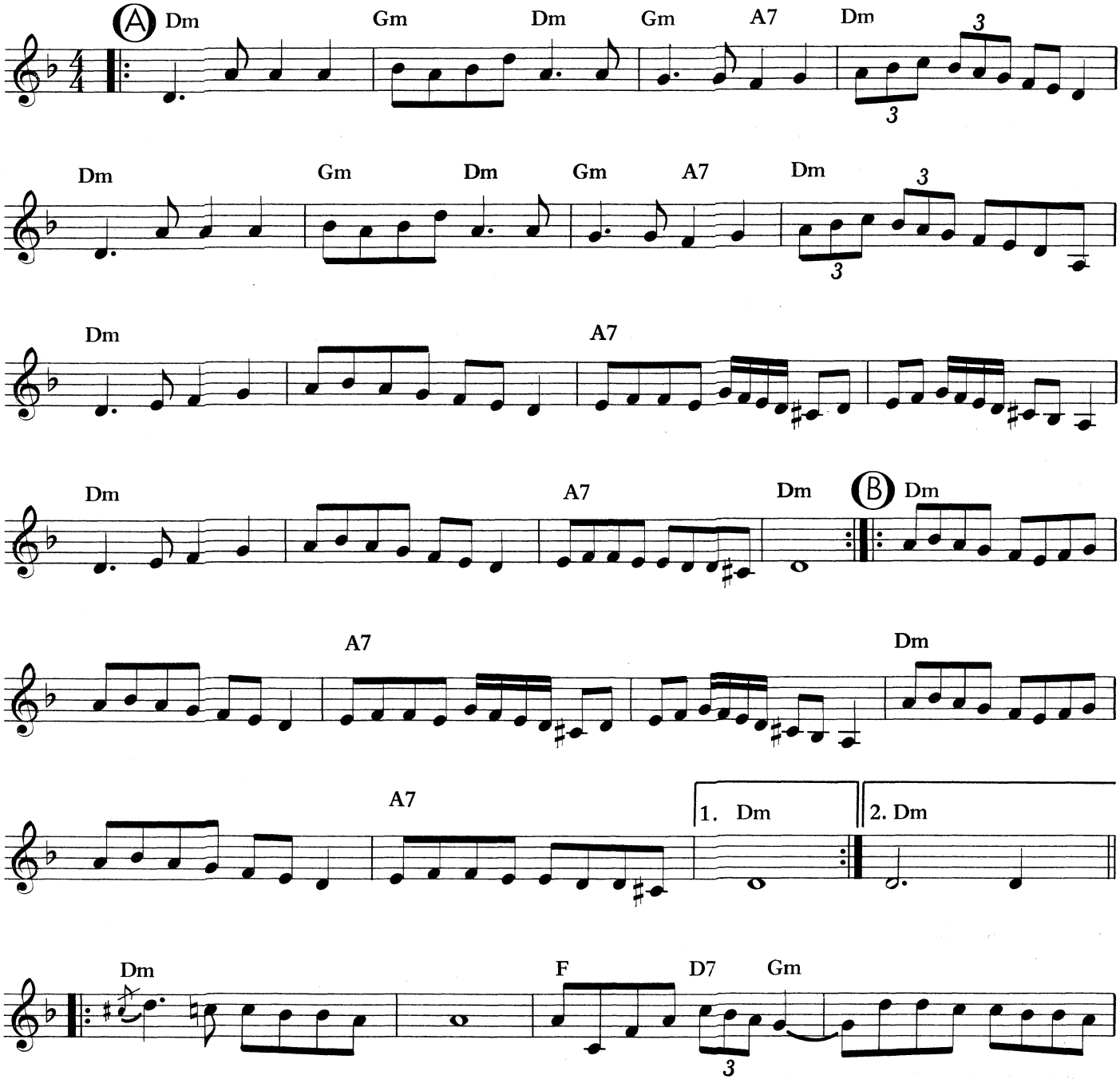
TERK IN AMERIKA

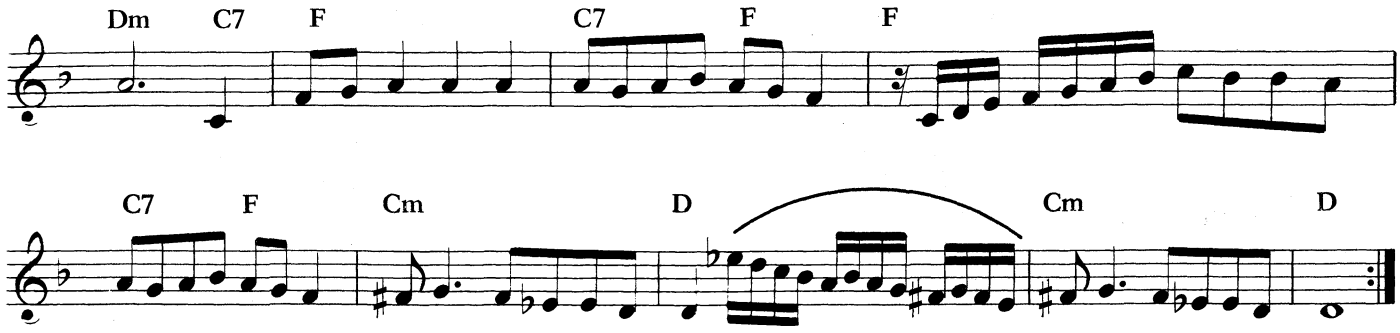
(THE TERK IN AMERICA)

NAFTULE BRANDWEIN ORCHESTRA 1924 (♩=125)

This piece uses a popular Greek-Turkish melody called "Ulan, Ulan" or "Uskudar" coupled with Brandwein's embellishments for sections "A" and "B". Brandwein interprets the rhythm very freely in the "C" section. Try your luck on the 16ths near the end of "C" (and hope to come out on the first beat of the next bar when you should...)

Mod. Terkish



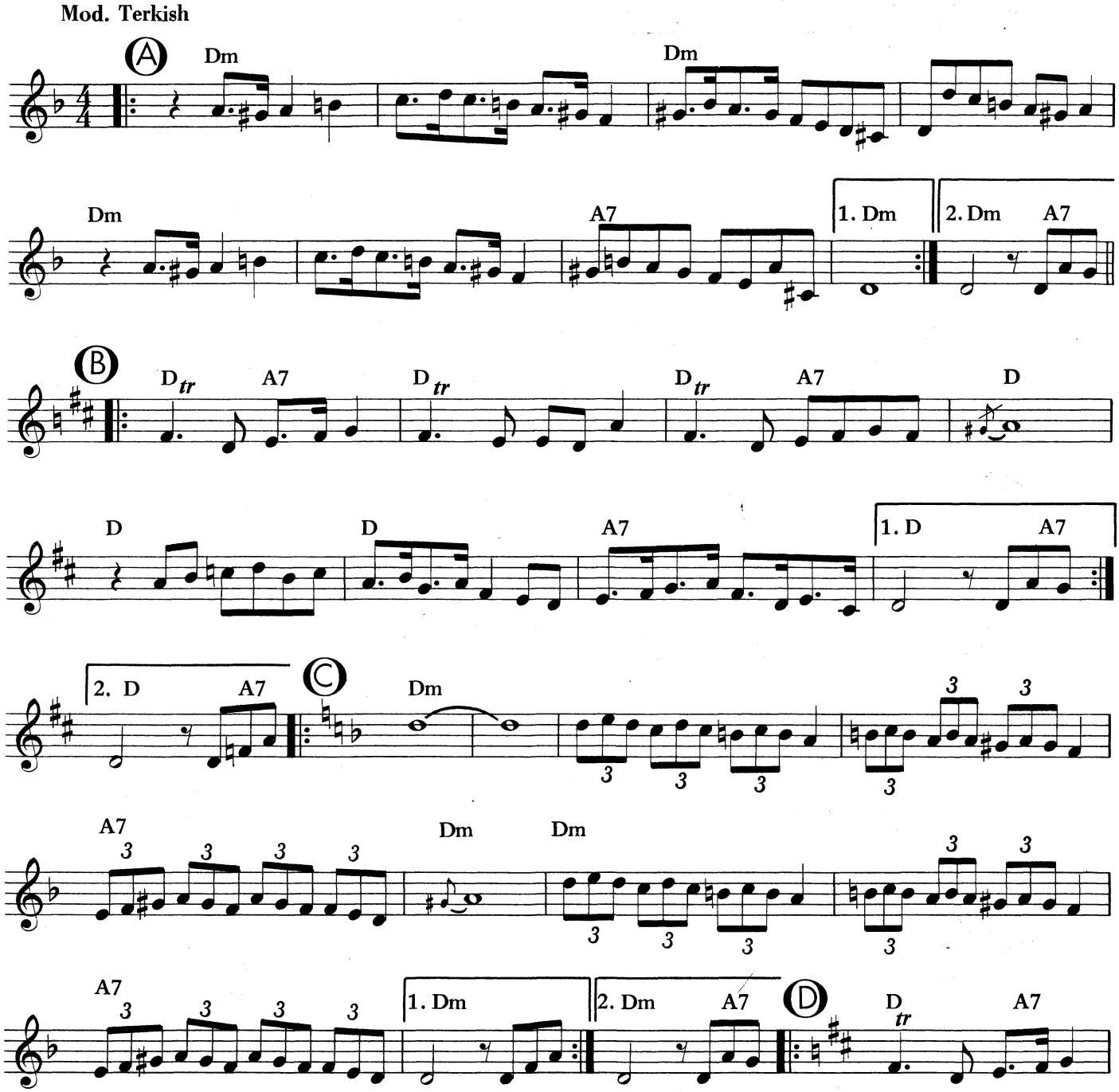


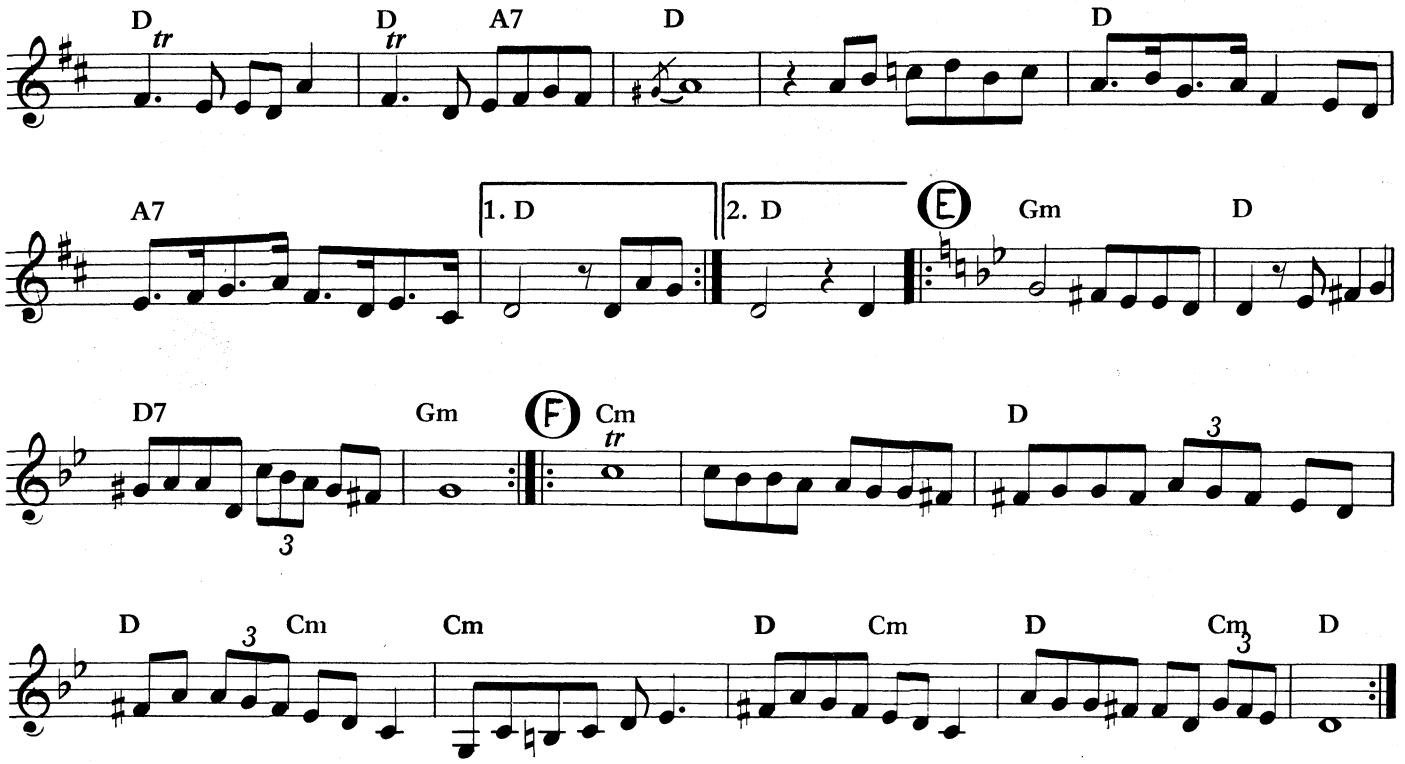
Sid Beckerman, clarinet; Stu Brotman, bass at "KlezKamp" 1985. (Photo by Judith Helfand)

TERKISHE YALE V'YOVE TANTZ

NAFTULE BRANDWINE ORCHESTRA 1923 (♩=120.♩ not ♪, is basic beat)

A tribute to the daring clarinet virtuosity of the composer. Minor-major-minor-IV minor, *Ahava Raba* Rapid triplets in "C", dotted rhythms typical of Brandwein's terkish style. Tempo is on the bright side, so tongue and fingers really have to move. Though it is clear that Brandwein himself named this tune (more than 20% of his titles have his name in them) it is not clear why he chose the name of a Festival prayer, unless the melody of the tune is based on the shteyger of the "Yale V'Yove".





Pete Sokolow (keyboard) and Henry Sapoznik on the set of the 1982 film "The Chosen". (Photos by Ken Maltz)

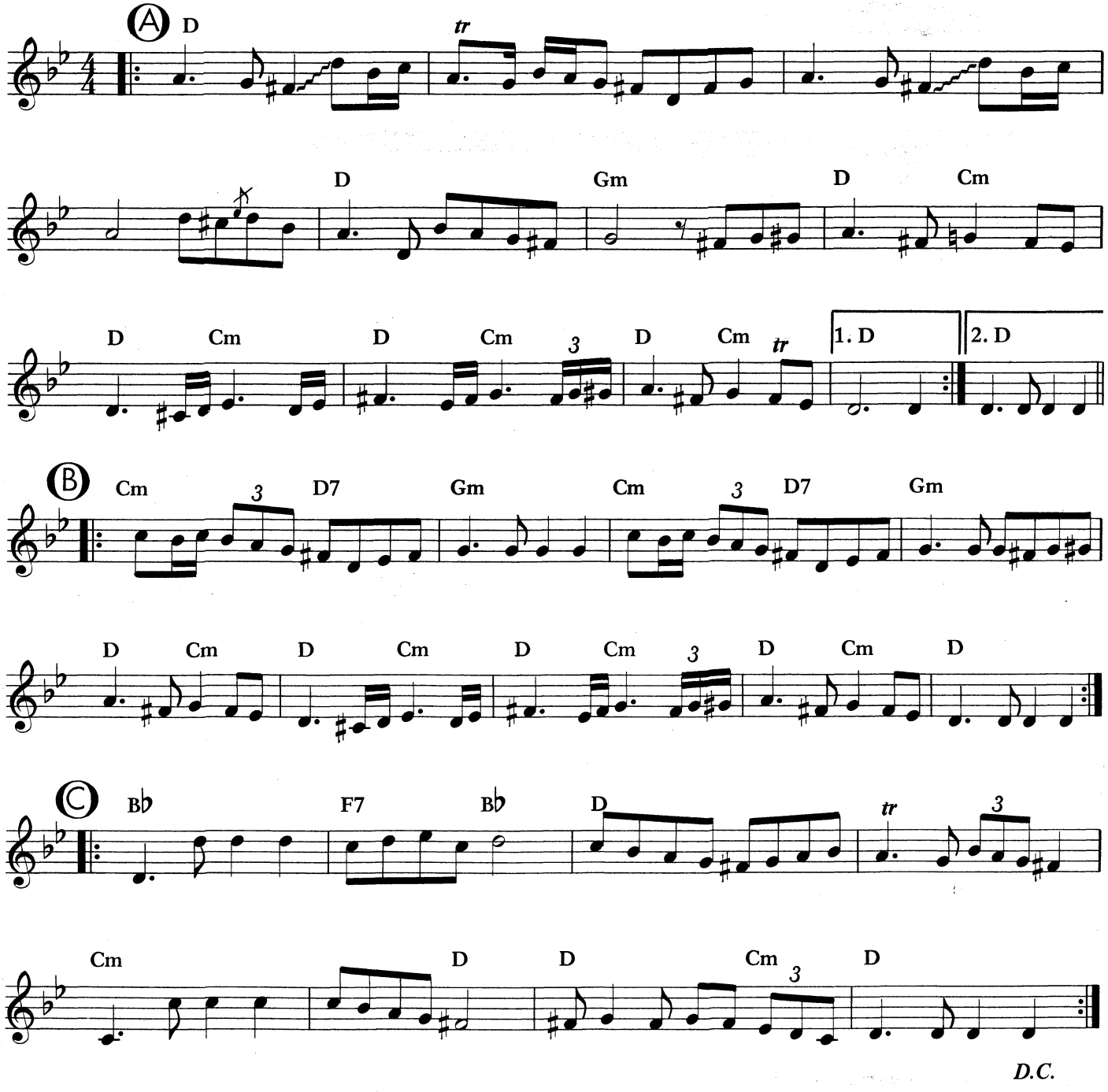
DER YID IN YERUSHOLAYIM

(THE JEW IN JERUSALEM)

NAFTULE BRANDWEIN'S ORCHESTRA 1924 (♩ =125)

Another "Nifty" masterpiece, and extremely tricky to play. The introduction of Bb (major third below, relative major of IV G minor) in the ""C" part is rounded out by the *Ahava Raba* dominant (C minor), leading back to "D" in a beautifully balanced section.

Mod. Terkish

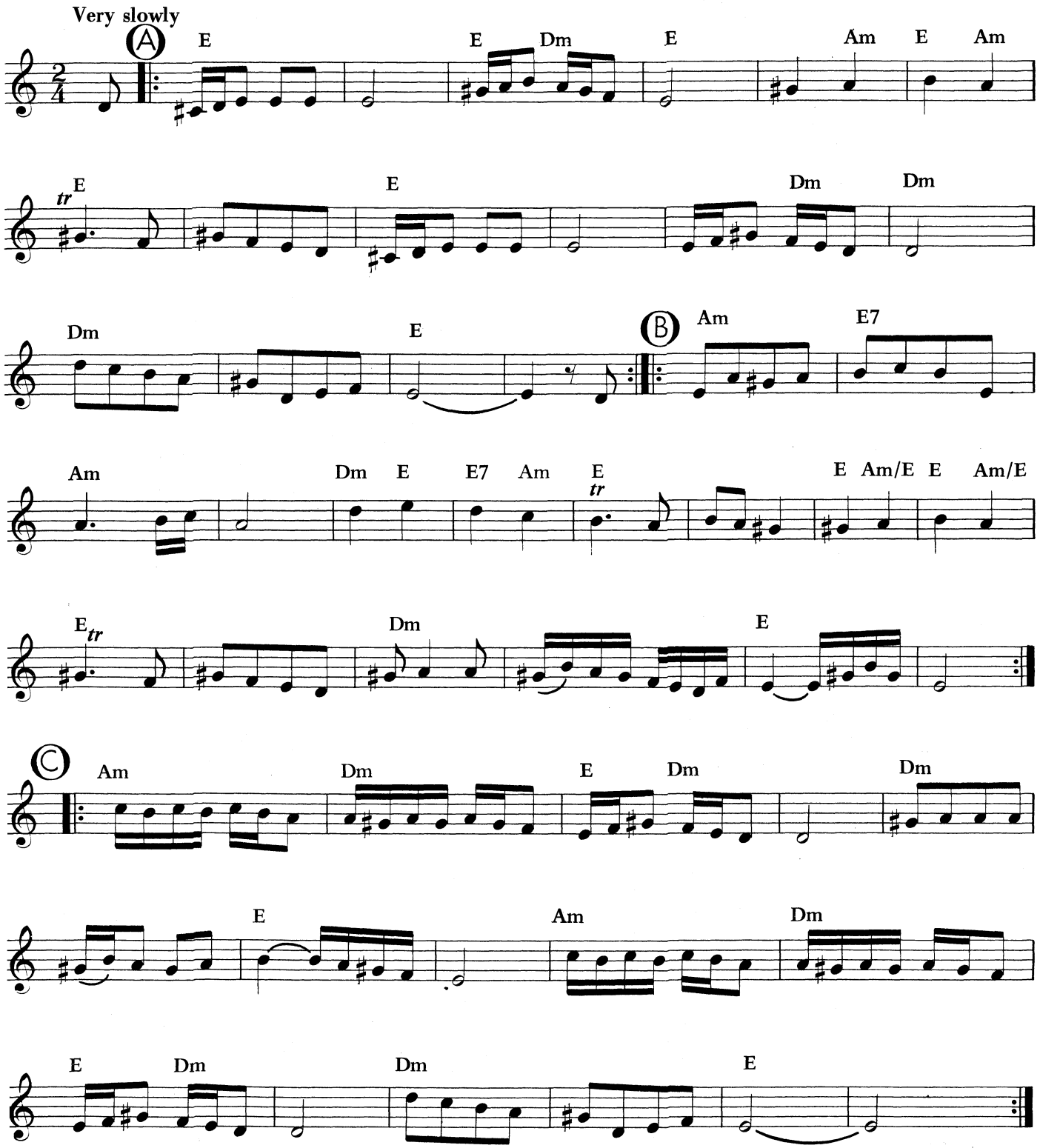


BAYM REBIN'S SUDE

(AT THE RABBI'S TABLE)

ABE SCHWARTZ ORCHESTRA 1917 (♩=70-75)

A *Khosidl* in E *Ahava Raba*. The "B" section was also used by Joseph Cherniavsky in his "Wedding Scenes", and more recently in hasidic bands in Arabic style called debka. On the original Abe Schwartz recording, Brandwein, as usual, trills, glisses and chirps along.

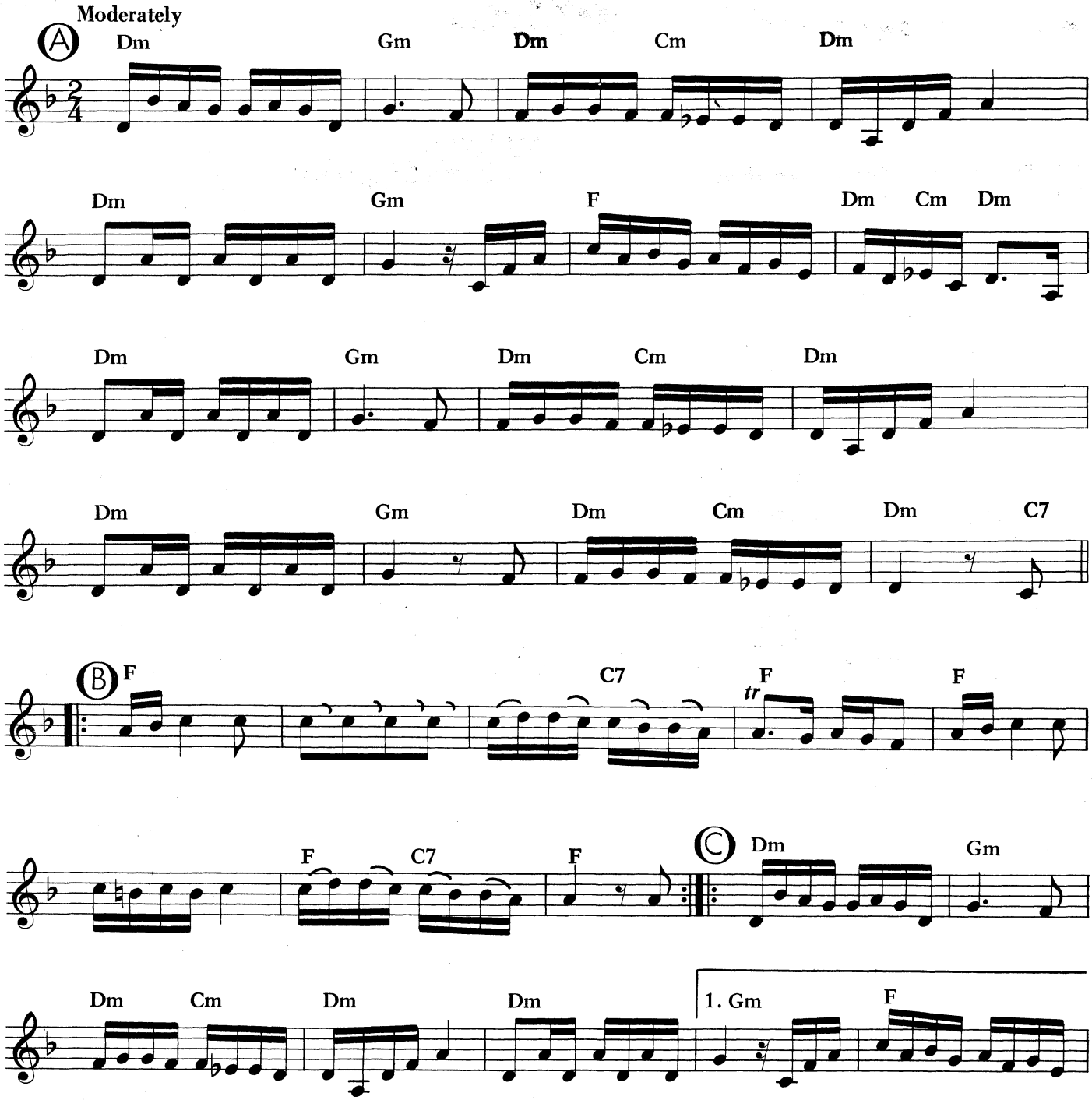


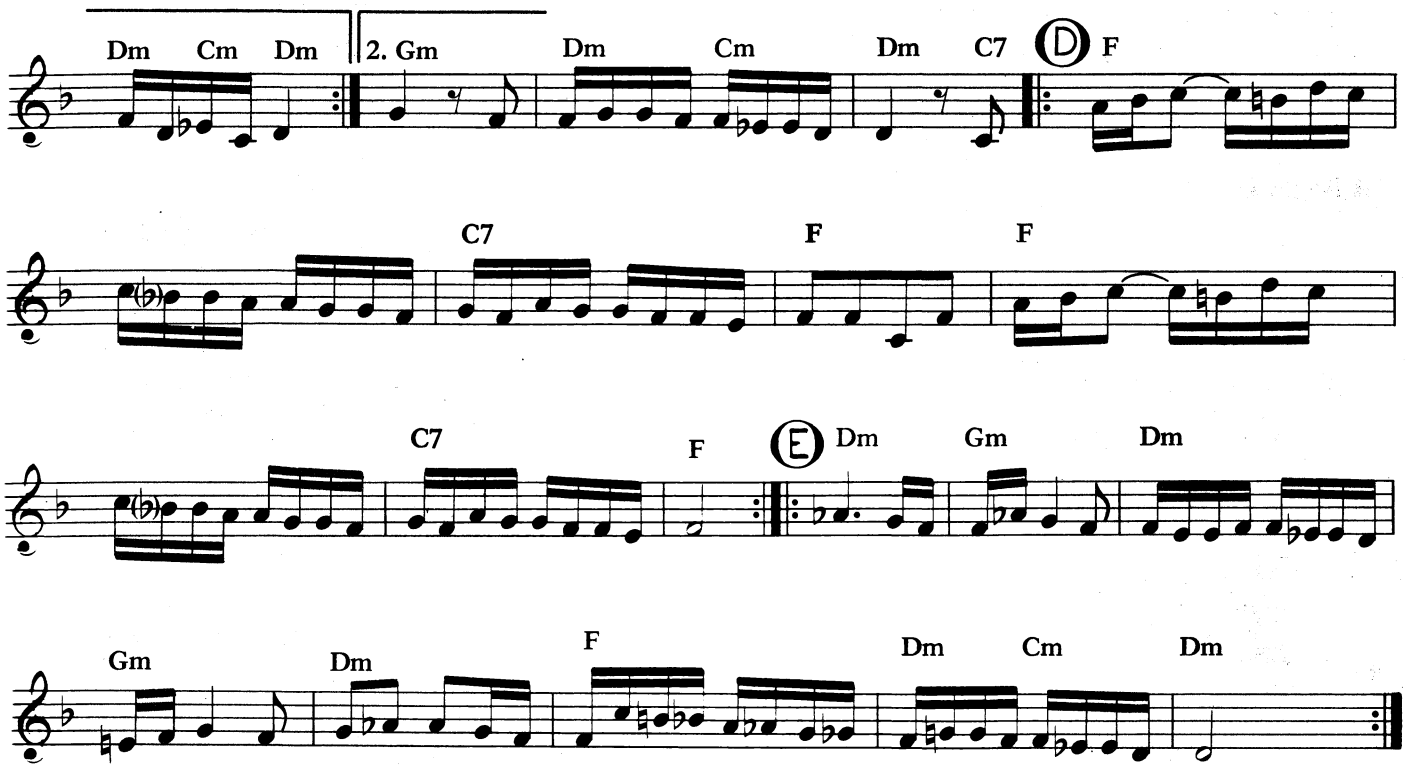
FREYT AYKH YIDELEKH

(GET HAPPY, JEWS)

NAFTULE BRANDWEIN ORCHESTRA (♩ =75-80)

A lovely Brandwein piece, in which he consistantly substitutes the *Ahava Raba* dominant, C minor for the more normal minor dominant, A7. The "B" section is in relative major. The "C" section seems to indicate F minor in the first 2 bars, (the original recording, however, has a D minor accompaniment.)





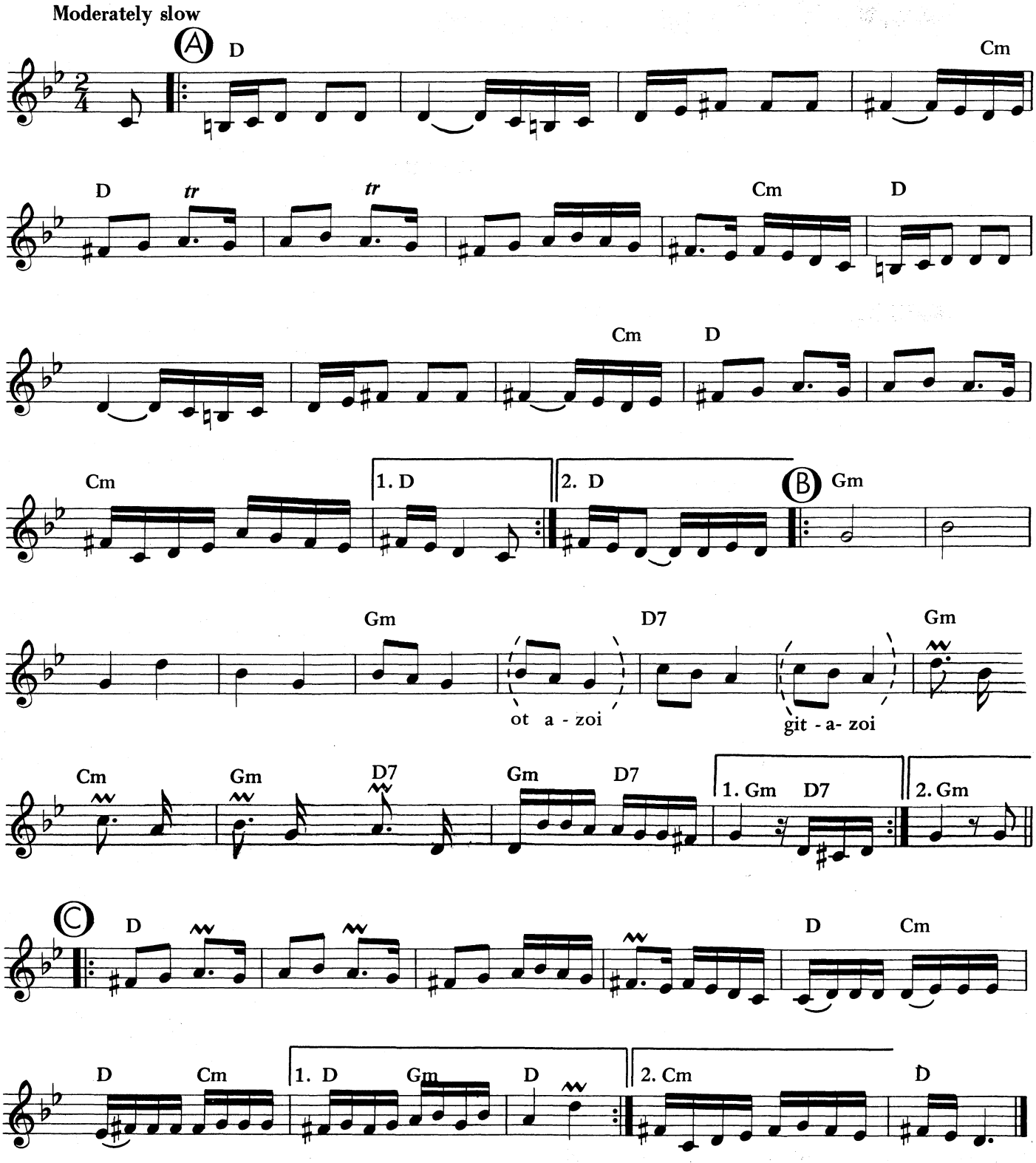
Alter Goizman Kapelye Chudnov, Volhynia,
Poland c. 1905 (Photo courtesy Louis Grupp)

OT AZOI

(THAT'S THE WAY)

SHLOIMKE BECKERMAN (ABE SCHWARTZ ORCHESTRA) 1923 (♩ =90-95)

A bright *khosidl* by another talented clarinetist, Shloimke Beckerman (1889- 1974). Similar in melodic phrases to "Baym Rebn's Sude, vocal breaks as in "Oi Tate"; the rhythm stops and the ensemble sings "ot azoi...git azoi"(it's good that way).

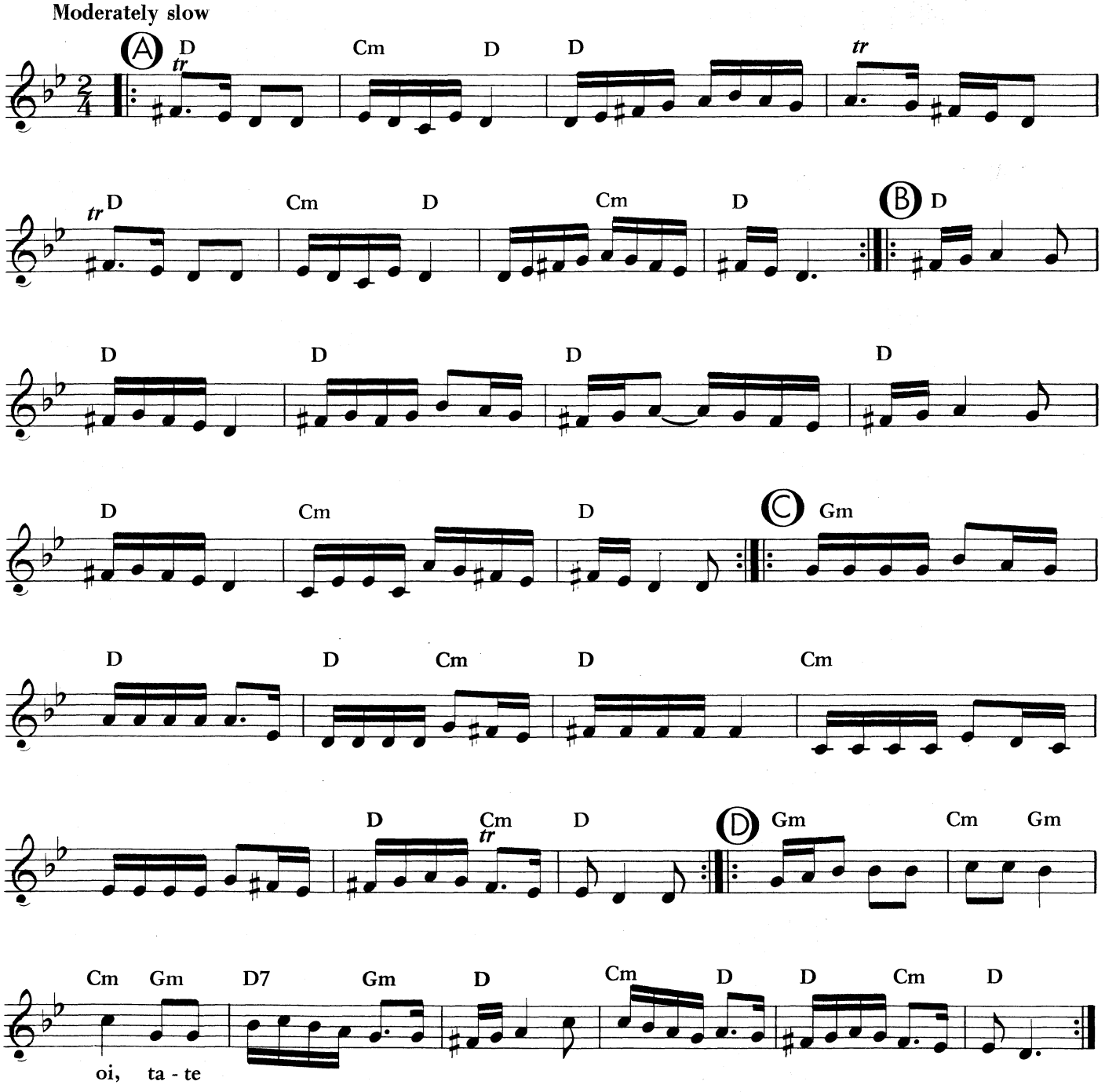


OI, TATE

(OH, DADDY)

LT. JOSEPH FRANKEL'S OCHESTRA 1919 (♩=85-90)

A classic *Khosidl* with ample "chirps" and trills over the melody on the original recording. Observe the vocal break in "D"--the tune comes to a complete stop followed by an "Oi, Tate". This is totally in D *Ahava Raba*.

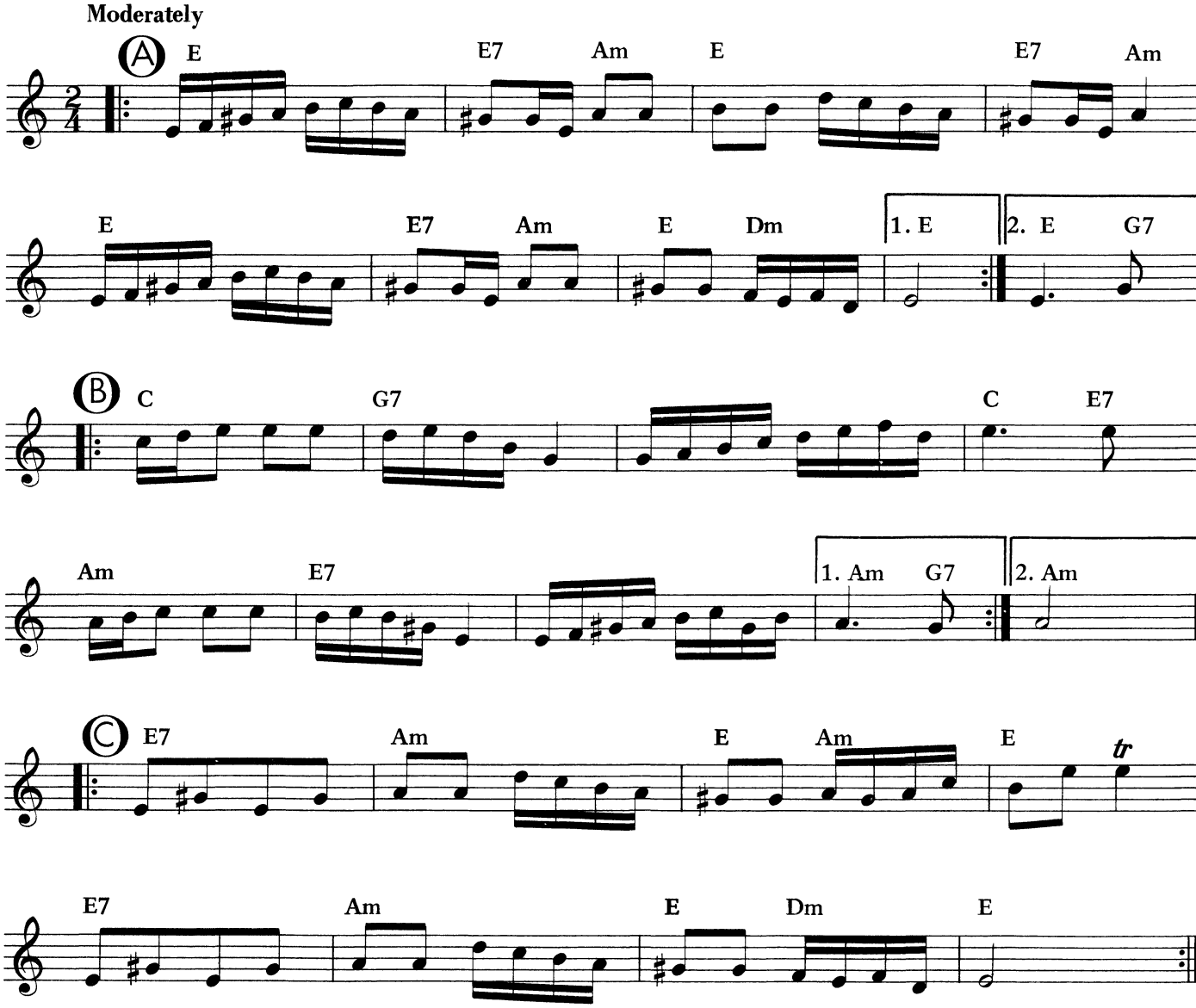


TANTZ, TANTZ, YIDELEKH

(DANCE, DANCE JEWS)

ABE SCHWARTZ ORCHESTRA 1917 (♩= 85-90)

The quintessential "Jewish melody" before the advent of "Hava Nagila" (see Introduction, "Ma Yofus"). The piece clearly demonstrates the relation of the I major and the IV minor in *Ahava Raba* harmony and the "B" section uses the relative major. Much "chirping" evident in the original recording (most probably by Brandwein) and sleigh bells in the "B" section.

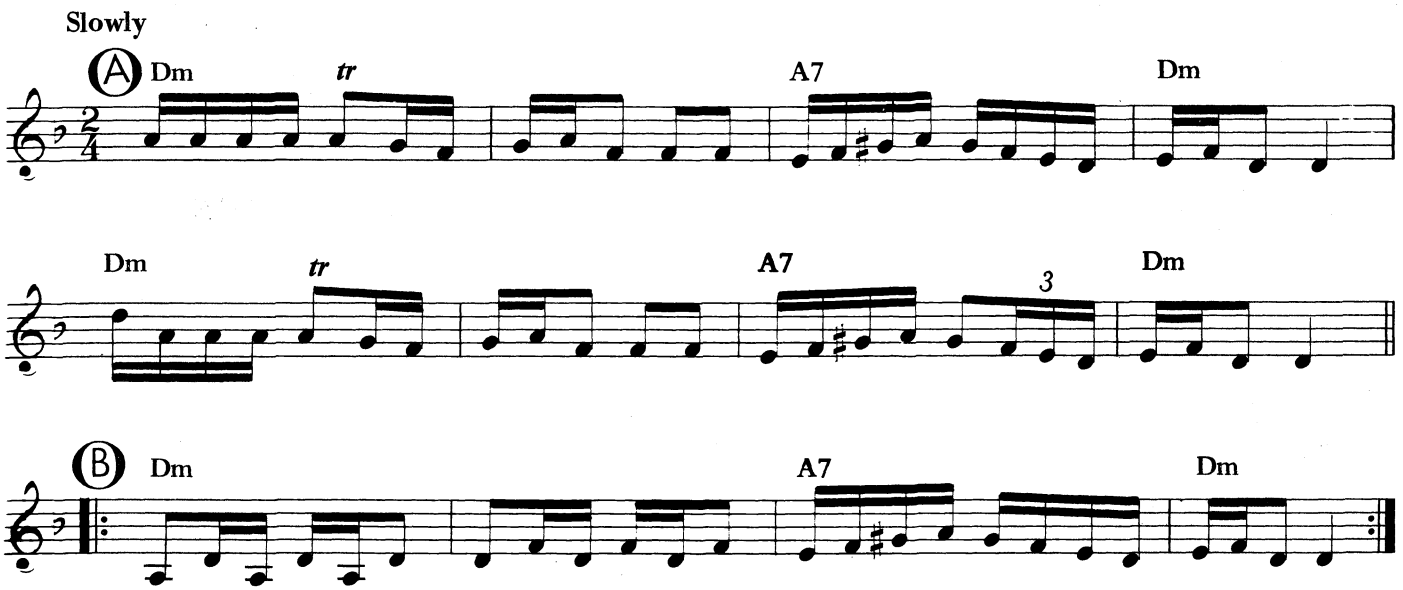


BROYGES TANTZ

(DANCE OF ANGER AND RECONCILIATION)

HARRY KANDEL'S ORCHESTRA 1921 (♩=90-95)

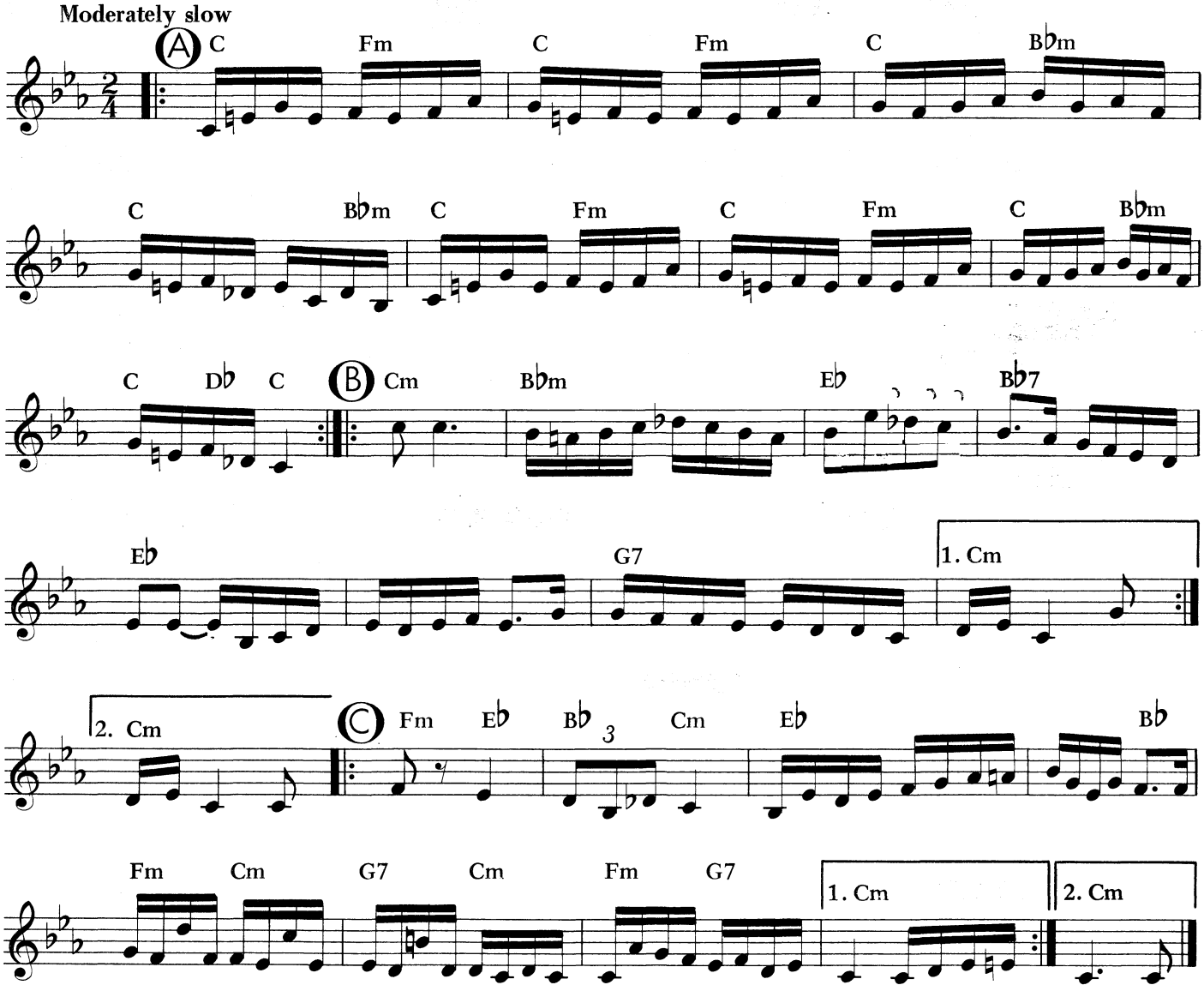
A very simple folk melody in moderate *khosidl* tempo. Much trilling, "laughing" at phrase endings, chirps, etc. (The Kandel recording also has the distinction of being the only known *klezmer* disk using a steam calliope in the rhythm section!) Originally, this was a dance between the two *mekhutenistes* (mothers of the bride and groom) and was employed as a ritual expunging of the friction felt between new in-laws. The first section, played slowly, evoked the suspicion and anger of the mothers, while the second section, played at a brighter tempo represented the harmonious joining of the families (either a bulgar is played in the fast section, or the broyges tantz played as a bulgar.) In recent years a *broyges tantz* has been reinserted into the contemporary Hasidic scene as the "Tkhies Hameysim" dance though the theme is no longer feuding mother-in-laws but fighting, accidental death and resurrection between two Hasidim.This melody was also used in the lovesong "Bistu Mit Mir Broyges" published in "60 Folkslider" by Menakhem Kipnis (Warsaw, 1918).



GALITZYANER TANTZ

(A DANCE FROM GALICIA)

SHLOIMKE BECKERMAN (ABE SCHWARTZ ORCHESTRA) 1923 (♩=100-105)
A virtuoso piece that requires enormous breath control, or circular breathing. Beckerman's recording sounds as if he takes the entire "A" section on one breath, doing the same on the repeat. The harmony is fascinating: it is essentially C *Ahava Raba* in the "A" section and C minor in the "B" and "C", though it doesn't stay in any one place long enough to give a stable harmonic feel. The original is in concert A and has been transposed to concert C to facilitate smoothness of performance. Beckerman's "laugh" (bar 3 of "B" on the repeat) — is a Ted Lewis device commonly used by early jazz players—and is done by loosening the lower jaw rapidly on descending notes. This piece demonstrates the consummate skill of a performer who was too little known and recorded during his long career.

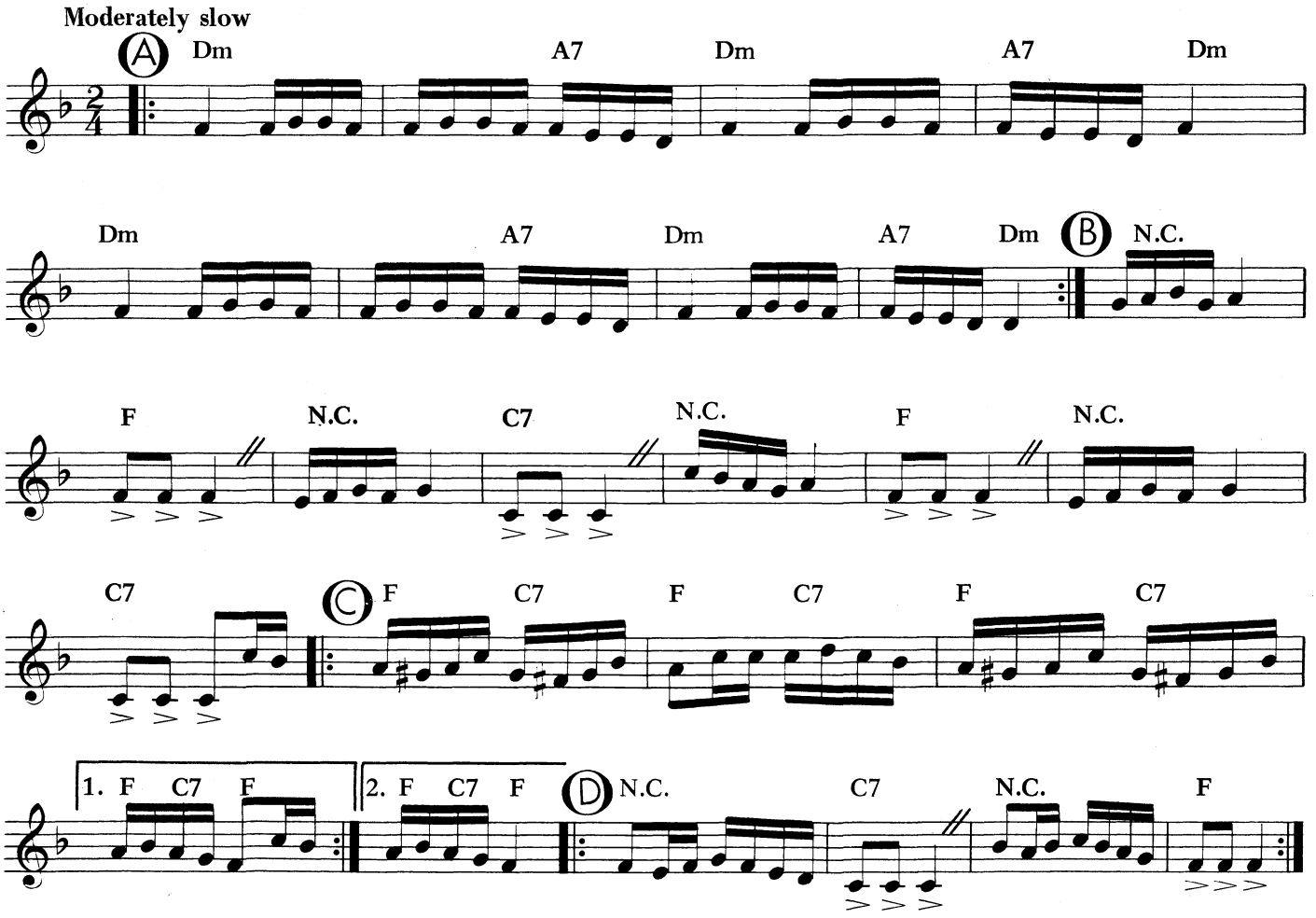


PATSH TANTZ

(HAND CLAPPING DANCE)

HARRY KANDEL ORCHESTRA 1921 (♩=100-105)

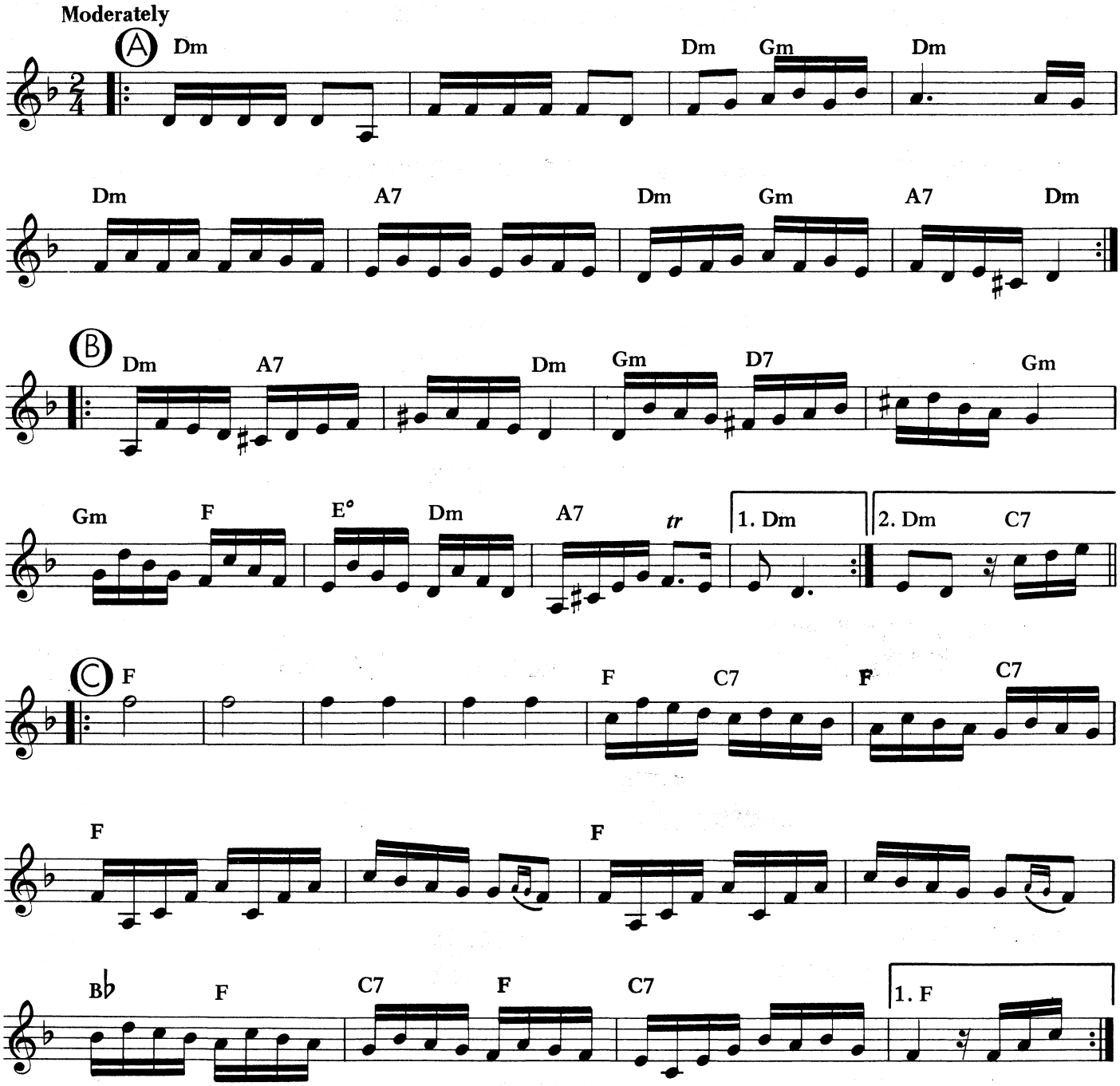
The recording from which this transcription comes is much faster than the more recent "folk dance" version. This piece is phrased like a sher without much ornamentation. Observe the markings in the B" section: Rhythm out 1st measure, play "clapping", rhythm 2nd measure. The "C" section is very polka-like while the "D" is a variation on "B".

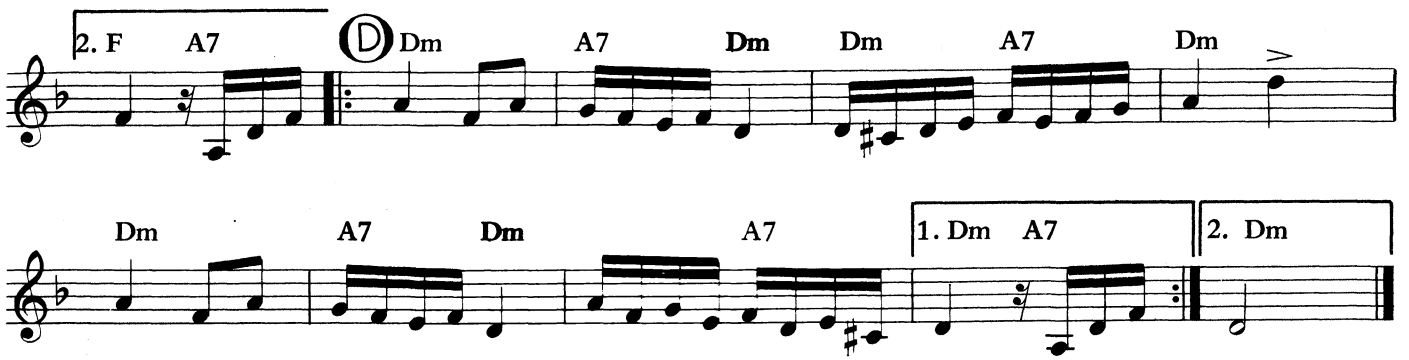


RUSSIAN SHER #5

ABE SCHWARTZ ORCHESTRA 1923 (♩=95-100)

The *sher* , literally the "scissors", is one of the most quintessentially Yiddish dances (though Beregovski notes the overwhelming absence of any mention of it in memoirs or ethnographic papers) which is structurally similar to the American square dance. This is an excerpted form of a long suite, or medley; it was, and is, usual to play *shers* in medleys. This particular grouping starts off similarly to some Hasidic marches. The "C" section, after the "shout chorus", reads like a polka. The constant 16th note motion leaves little room for interpretation.





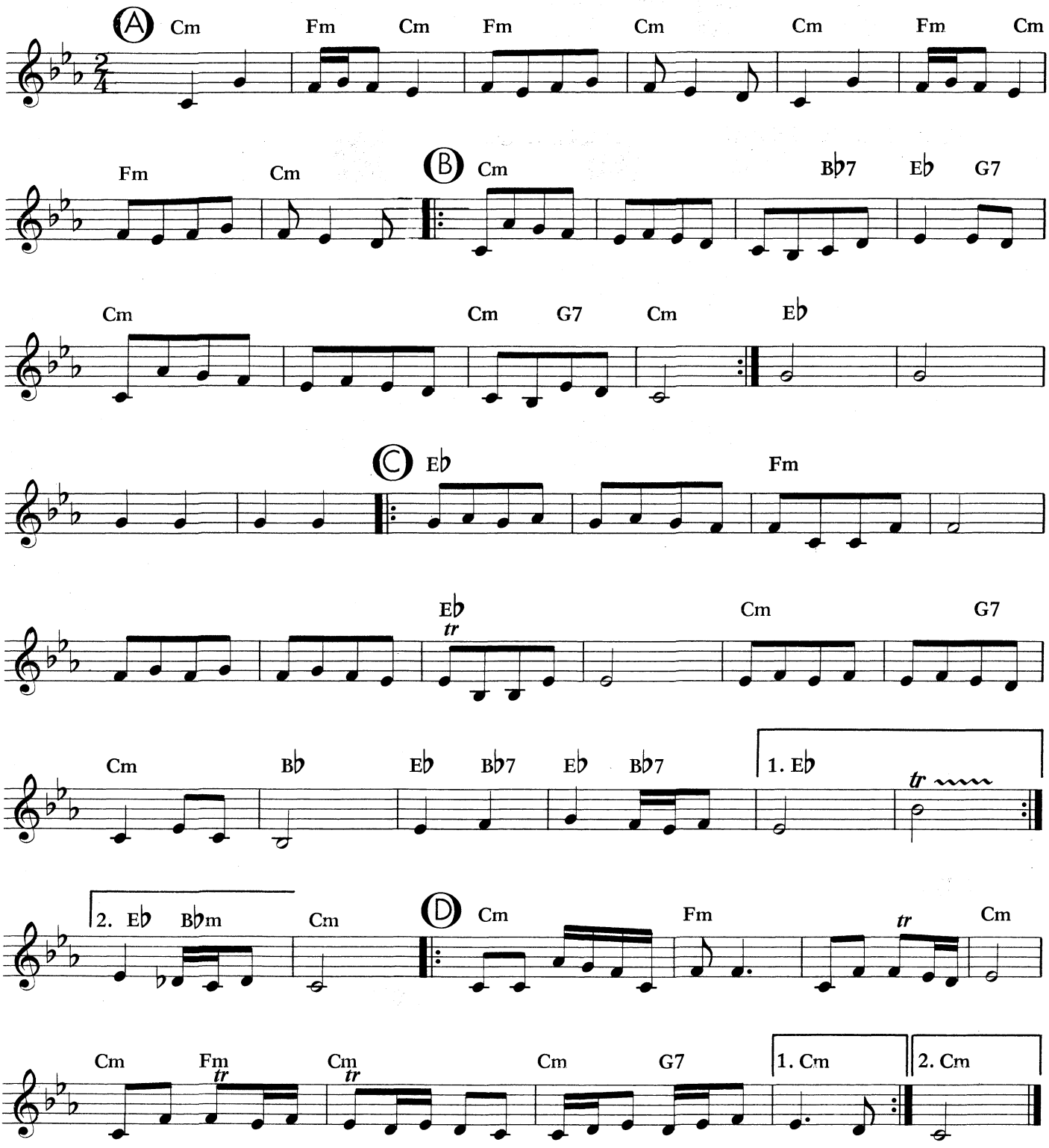
Hankus Netsky, sax; Joel Rubin, clarinet; Marc Smason, trombone; Henry Sapoznik, tenor banjo at "KlezKamp" 1985. (Photo by Judith Helfand)

SHVER UN SHVIGER

(FATHER-IN-LAW MOTHER-IN-LAW)

ABE SCHWARTZ ORCHESTRA 1920 (♩=85-90)

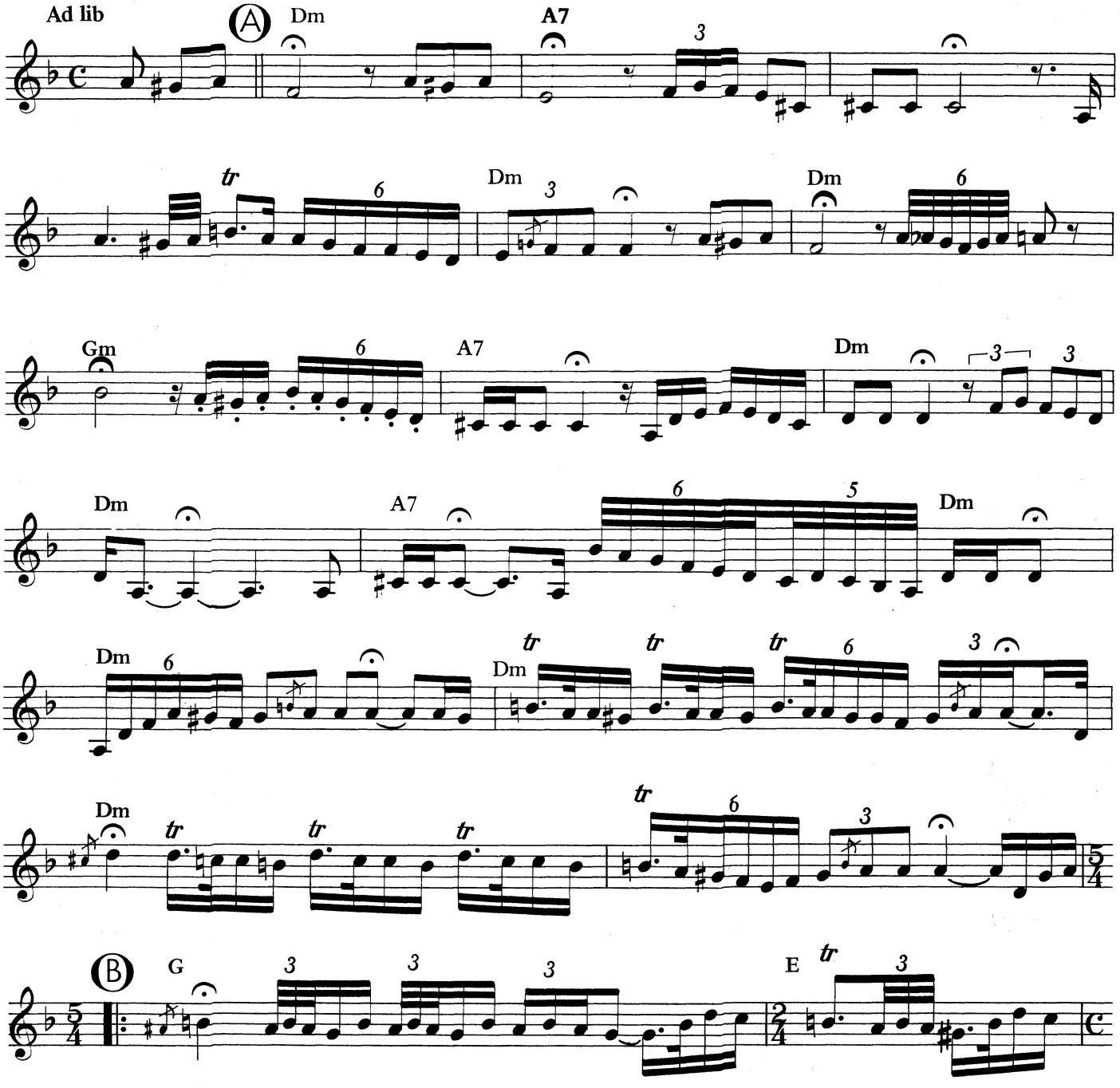
This is a rather Hasidic sounding melody which is played quite slowly. The Hasidic "shout chorus" before the "B" section leads into the relative major, and back to the minor at the "C" using an *Ahava Raba* dominant. Brandwein, the clarinetist on the orginal recording, "chirps" the first two quarter notes. In 1921, "SHVER UN SHVIGER..." was issued for Schwartz by the Yiddish music publisher S. Schenker and sons.

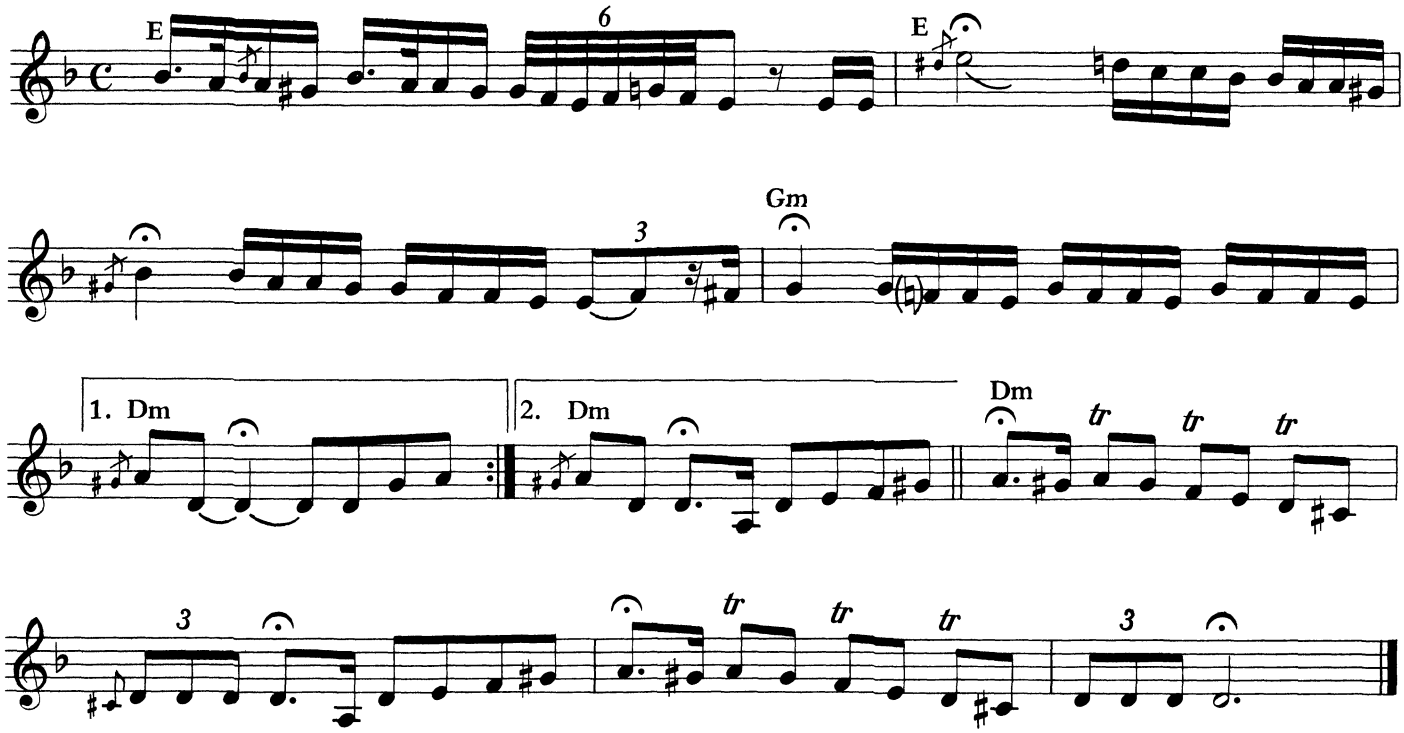


RUMANIAN DOINA

NAFTULE BRANDWEIN 1923 (Ad lib no tempo)

The opening phrase of this piece has been used by countless first and second generation American *klezmorim* to start their doinas, but there the resemblance ends. Brandwein's exceedingly free and adventurous phrasings are hard to duplicate--they are approximated here, as in his other pieces. The primary interest in this doina lies in the chord structure of the "B" section. The modified Dorian scale of the *Misheberakh* with its raised 4th and major 6th, implies not only a G major subdominant but also a powerful secondary chord—that of the second degree of the scale, in this case, E. The raised 4th in the scale makes the E chord major ; this is often found in Rumanian gypsy pieces and bulgars. The spice comes in the transition to G minor, a natural lead-in back to D minor.



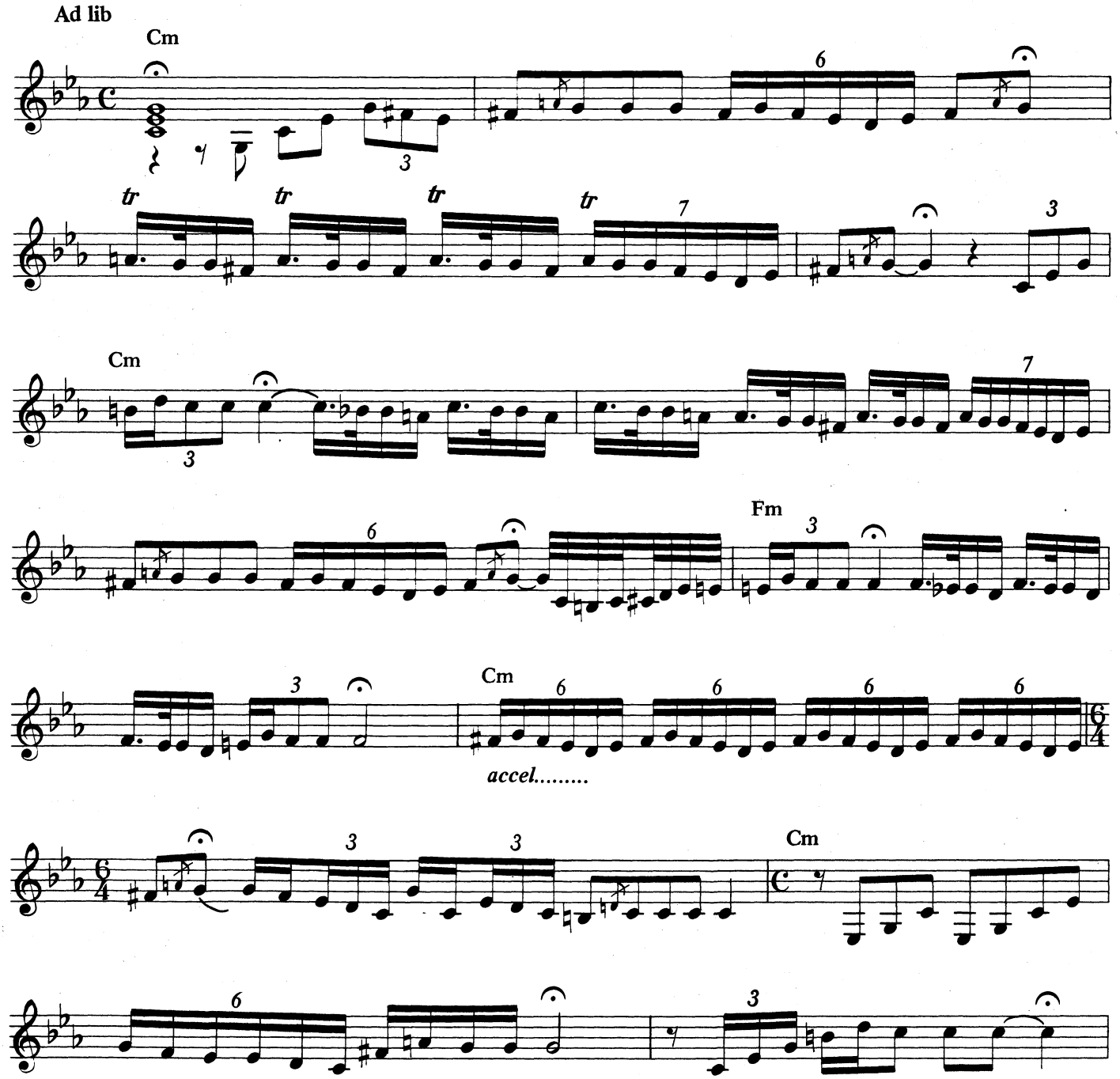


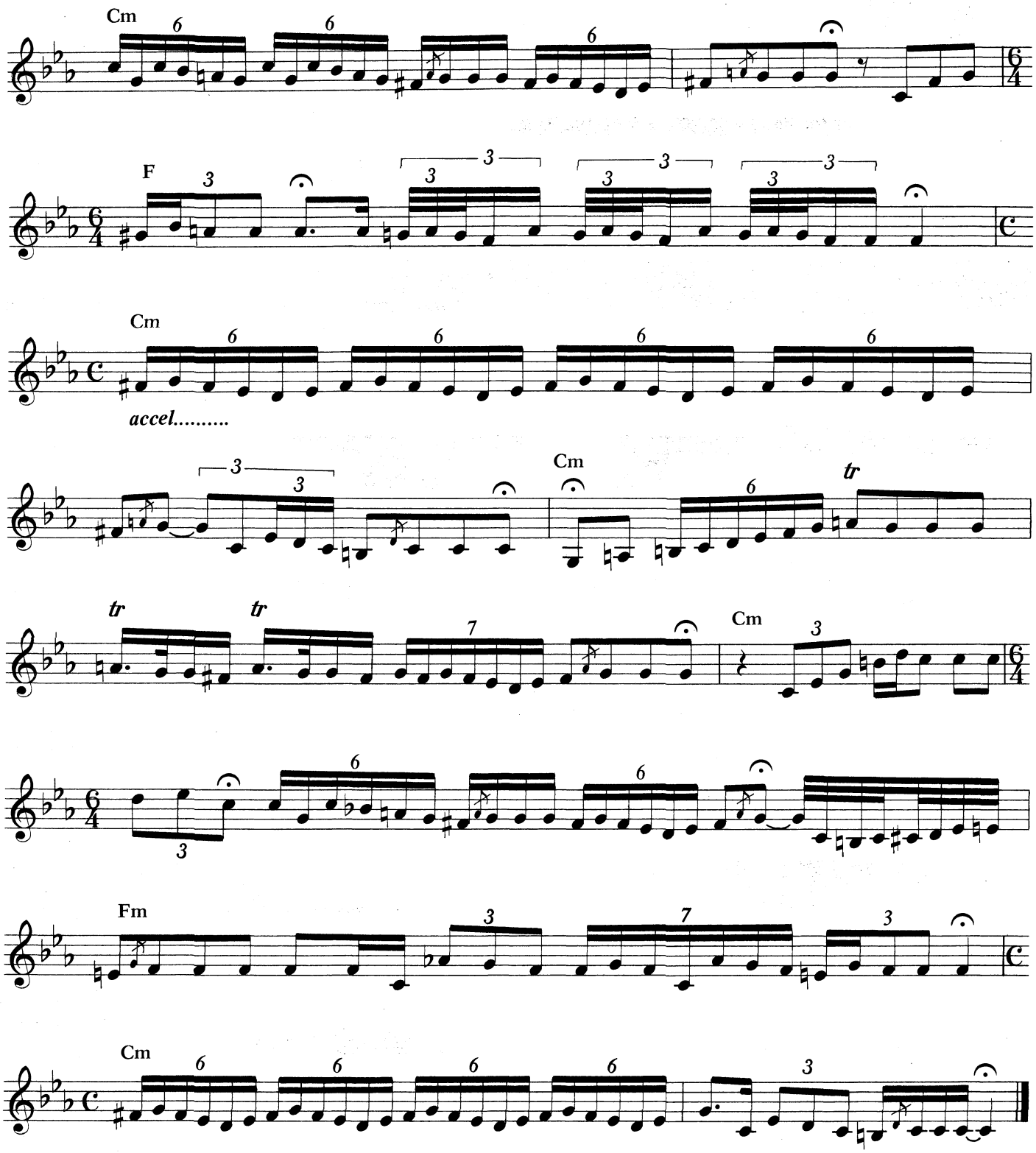
"Der Blinder Musikant" (The Blind Musician) Polish Postcard ca. 1907 (courtesy of the YIVO Institute) NP

DOINA

DAVE TARRAS 1929 (Ad lib--no tempo)

This doina bears all of the hallmarks of Tarras' style. It is in the minor freygish mode, with sparse chord changes--almost all in C minor, with only momentary moves to F minor and F major. It is quite violin-like in most melodic turns, becoming more "clarinetistic" at the F major 6/4 bar.The phrasing is basically very legato, almost vocal in rubato, and grace notes are "suggested" rather than hit.

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