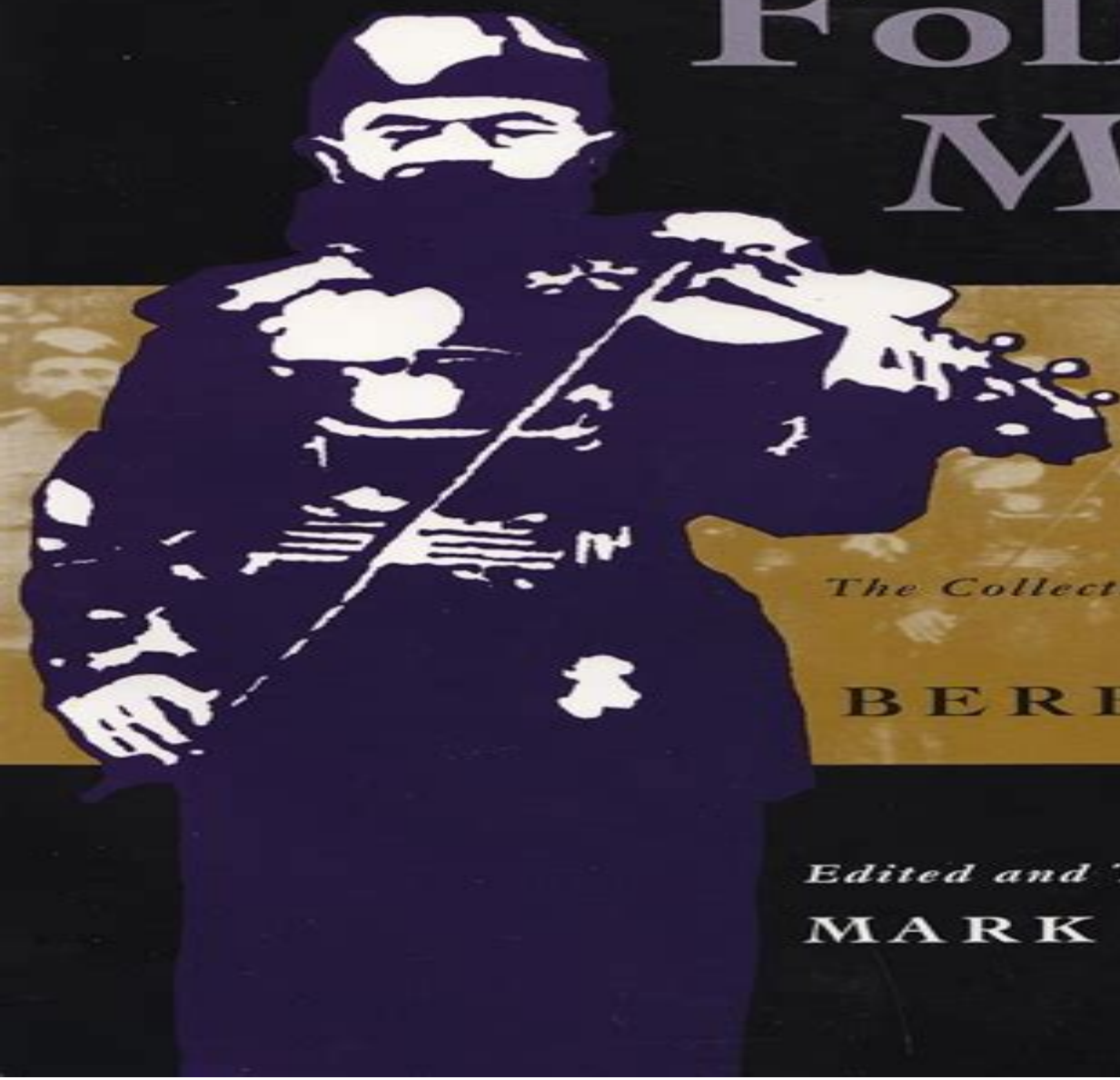


Old Jewish Folk Music



The Collections and Writings of

MOSHE
BEREGOVSKI

Edited and Translated by

MARK SLOBIN

Old Jewish Folk Music Old Jewish Folk Music

Camilla Rothe



Old Jewish Folk Music Old Jewish Folk Music:

Old Jewish folk music ,1982 **Old Jewish Folk Music** Mark Slobin,2016-11-11 The original publications of the 1930s are scarcely to be found The posthumous 1962 volume in the Soviet Union was limited to a tiny edition Yet the work of the man who has been called the foremost authority on Jewish folk music before the Holocaust Moshe Beregovski survives and is now available for the first time to the English speaking world As a member of the Jewish community as well as an ethnomusicologist in prewar Russia Beregovski had not only the inspiration to preserve the spirit and vitality of the music that filled the lives of his people but also the professional training to document his findings to exacting standards The first section of Slobin's book contains translations of some of Beregovski's responses to Jewish folk music in its living context during the 1930s He raises important questions about ethnicity in his essay on interaction between Ukrainian and Jewish musical influences His work on klezmer music the music of the Jewish folk instrumental bands is the most authoritative on the subject and includes his complete guide to fieldworkers in folk music In another essay Beregovski analyzes an unmistakable trademark of Jewish folk music the altered Dorian scale and its symbolism in Eastern European Jewish culture The second section constitutes Beregovski's anthologies of hundreds of folk songs with full Yiddish and English song texts Each song is carefully notated exactly as it was sung and is accompanied by Beregovski's notes on origins and variants Beregovski's essays and transcriptions form a part and a symbol of what was lost in the mass destruction of Eastern European Jewish culture in this century They form a cultural record of deep significance not only for the Jewish people but also for folklorists and scholars as evidence of a distinctive music culture that interacted with and influenced the folk musics of Eastern Europe **Old Jewish Folk Music** Moisei Beregovskii,1982 Here presented for the first time in English are Moshe Beregovski's surviving essays plus his anthologies containing hundreds of folk songs with full Yiddish and English texts

Chamber Music Leo Zeitlin,2008-12-31 Lost from view and largely unperformed for over half a century the thirty two extant works of chamber music by Leo Zeitlin 1884-1930 are published here most of them for the first time All but two are Jewish in content A superbly talented composer and arranger Zeitlin's career as a violinist violist conductor and impresario began in St Petersburg There he became active in the Society for Jewish Folk Music the catalyst for a brief but golden age of art music composed on Jewish themes He subsequently taught and conducted in Ekaterinoslav and Vilna before emigrating in 1923 to New York where he was a violist and arranger for the Capitol Theatre The works date from all these periods of Zeitlin's career and are written for various combinations instrumental and vocal This edition describes Zeitlin and his milieu and includes historical and analytic discussions of each of the works <http://www.areditions.com/rr/rrn051.html> **Jewish Musical Modernism, Old and New** Philip V. Bohlman,2008-11-15 Tackling the myriad issues raised by Sander Gilman's provocative opening salvo *Are Jews Musical* this volume's distinguished contributors present a series of essays that trace the intersections of Jewish history and music from the late nineteenth century to the present Covering the sacred and the secular

the European and the non European and all the arenas where these realms converge these essays recast the established history of Jewish culture and its influences on modernity Mitchell Ash explores the relationship of Jewish scientists to modernist artists and musicians while Edwin Seroussi looks at the creation of Jewish sacred music in nineteenth century Vienna Discussing Jewish musicologists in Austria and Germany Pamela Potter details their contributions to the science of music as a modern phenomenon Kay Kaufman Shelemay investigates European influence in the music of an Ethiopian Jewish community and Michael P Steinberg traces the life and works of Charlotte Salomon whose paintings staged the destruction of the Holocaust Bolstered by Philip V Bohlman's wide ranging introduction and epilogue and featuring lush color illustrations and a complementary CD of the period's music this volume is a lavish tribute to Jewish contributions to modernity

Quotations on Jewish Sacred Music Jonathan L. Friedmann, 2011-09-16 Quotations on Jewish Sacred Music is a collection of over 700 quotations culled from an array of sources including rabbinic and theological texts sociological and anthropological studies and historical and musicological examinations The book is divided into five chapters What Is Jewish Music Spirituality and Prayer Hazzan Cantor Cantillation Biblical Chant and Nusach ha Tefillah Liturgical Chant Taken as a whole these quotations demonstrate both the centrality of music in Jewish religious life and the diversity of thought on the subject They can be used with profit in sermons speeches and papers and may be read in order or selectively This is a valuable and easy to use reference book for scholars musicians synagogue staff and anyone else seeking concise thoughts on major aspects of Jewish sacred music *Klezmer* Zev Feldman, 2016 Klezmer is the first comprehensive study of the musical structure and social history of klezmer music the music of Jewish musicians guild of Eastern Europe Author Walter Zev Feldman includes major written sources as well as interviews with European born klezmerim conducted over a period of more than thirty years Including musical analysis Feldman draws upon the foundational collections of the late Tsarist and early Soviet periods plus rare klezmer and cantorial manuscripts [A Bridge of Longing](#) David G. Roskies, 1996 This text describes how Yiddish storytelling became the politics of rescue for generations of displaced Jewish artists embodying their hopes and fears in the languages of tradition It suggests that there lies an aesthetic and moral sensibility totally at odds with Jewish humour and piety *Jewish Identities* Klara Moricz, 2008-02-05 Jewish Identities mounts a formidable challenge to prevailing essentialist assumptions about Jewish music which maintain that ethnic groups nations or religious communities possess an essence that must manifest itself in art created by members of that group Klara Moricz scrutinizes concepts of Jewish identity and reorders ideas about twentieth century Jewish music in three case studies first Russian Jewish composers of the first two decades of the twentieth century second the Swiss American Ernest Bloch and third Arnold Schoenberg Examining these composers in the context of emerging Jewish nationalism widespread racial theories and utopian tendencies in modernist art and twentieth century politics Moricz describes a trajectory from paradigmatic nationalist techniques through assumptions about the unintended presence of racial essences to an abstract notion of Judaism *Encyclopedia of*

Jewish Folklore and Traditions Raphael Patai, 2015-03-26 This multicultural reference work on Jewish folklore legends customs and other elements of folklife is the first of its kind

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Table of Contents Old Jewish Folk Music Old Jewish Folk Music

1. Understanding the eBook Old Jewish Folk Music Old Jewish Folk Music
 - The Rise of Digital Reading Old Jewish Folk Music Old Jewish Folk Music
 - Advantages of eBooks Over Traditional Books
2. Identifying Old Jewish Folk Music Old Jewish Folk Music
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Old Jewish Folk Music Old Jewish Folk Music
 - User-Friendly Interface
4. Exploring eBook Recommendations from Old Jewish Folk Music Old Jewish Folk Music

- Personalized Recommendations
- Old Jewish Folk Music Old Jewish Folk Music User Reviews and Ratings
- Old Jewish Folk Music Old Jewish Folk Music and Bestseller Lists
- 5. Accessing Old Jewish Folk Music Old Jewish Folk Music Free and Paid eBooks
 - Old Jewish Folk Music Old Jewish Folk Music Public Domain eBooks
 - Old Jewish Folk Music Old Jewish Folk Music eBook Subscription Services
 - Old Jewish Folk Music Old Jewish Folk Music Budget-Friendly Options
- 6. Navigating Old Jewish Folk Music Old Jewish Folk Music eBook Formats
 - ePub, PDF, MOBI, and More
 - Old Jewish Folk Music Old Jewish Folk Music Compatibility with Devices
 - Old Jewish Folk Music Old Jewish Folk Music Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Old Jewish Folk Music Old Jewish Folk Music
 - Highlighting and Note-Taking Old Jewish Folk Music Old Jewish Folk Music
 - Interactive Elements Old Jewish Folk Music Old Jewish Folk Music
- 8. Staying Engaged with Old Jewish Folk Music Old Jewish Folk Music
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Old Jewish Folk Music Old Jewish Folk Music
- 9. Balancing eBooks and Physical Books Old Jewish Folk Music Old Jewish Folk Music
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Old Jewish Folk Music Old Jewish Folk Music
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Old Jewish Folk Music Old Jewish Folk Music
 - Setting Reading Goals Old Jewish Folk Music Old Jewish Folk Music
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Old Jewish Folk Music Old Jewish Folk Music

- Fact-Checking eBook Content of Old Jewish Folk Music Old Jewish Folk Music
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
- Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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