



THE KLEZMATICS

TUML = LEBN

THE BEST OF THE FIRST 20 YEARS

GRAMMY AWARD
WINNERS

((piranha))

1. NY Psycho Freylekhs [New York Jewish Crazy-Dance] The title for this longtime staple of the Klezmatics repertoire came from a disgruntled reviewer who called us a bunch of “psychotic gay New Yorkers.” Or something like that.

2. Shprayz ikh mir [Going for a Stroll] One of the great Yiddish drinking songs, adapted from a Hungarian gypsy tune. “On my way to the market to buy a horse, with money in my pocket, I stop in a bar. Drinking, singing... no more money, but a good melody is worth much more.”

3. Shvarts un vays [Black and White] Frank’s tribute to the great Yiddish-American klezmer bandleader Abe Schwartz and the two-tone Ska movement.

4. Man in a Hat Barely a show goes by where we don’t play this audience favorite. The words, by the band’s first bass player, are set to a well-known Yiddish theater song.

5. Fun Tashlikh [At the Casting Away of Sins] The wail of David Krakauer’s clarinet on this opening track from Rhythm + Jews announced to the world the Klezmatics’ arrival as a contemporary Yiddish band.

6. Ershter Vals [First Waltz] Lorin originally played this tune – based on a Russian waltz known as “Expectation” – as a teenager. One of the first songs we learned as a band, The Klezmatics truly evoke “Schmalz and Schmulze in the world of Schunkel”.

7. Perets-tants [Dance for Peretz] Dedicated to the great Yiddish writer Y.L. Peretz, from Frank’s score to “A Night in the Old Marketplace”

8. Shnirele, Perle [Little String, Little Pearl] One of our favorite and most popular songs – a song of peace.

9. Bulgars # 2 (Tantsn un shpringen) [Dancing and Jumping]

A traditional-style dance medley featuring the first of several beautiful Klezmatics compositions by our fiddler, Lisa.

10. Dzhankeye A favorite Yiddish socialist song of Jewish pride in a small town in the Crimea, played fast and furious: “We spit in the faces of our enemies who say that all we can do is barter and eat oily soup. And we have our own train station to boot!”

11. Davenen [Prayer] Title song of a suite of dances exploring the movement and nature of Jewish prayer, commissioned from Frank by the renowned Pilobolus Dance Theatre.

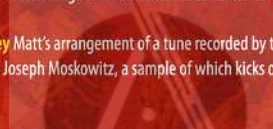
12. Kats un moyz [Cat and Mouse] A second, contrasting movement from the Davenen suite.

13. Mizmor shir lehanef [Reefer Song] A psalm, a song of hemp: “Shabes brings Jews rest and spiritual satisfaction. Every day is Shabes for me when I smoke a fat spliff.” The first pot-song in Yiddish, as far as we know.

14. Fisherlid [Fisher’s Song] The band does an ironic take on a much-beloved Yiddish ballad. A fisher sings of love and lost dreams. Tra-la-la-la.

15. Sirba Matey Matey Matt’s arrangement of a tune recorded by the great Yiddish tsimballist Joseph Moskowitz, a sample of which kicks off our performance.

16. Ale Brider (Live) [We’re All Brothers and Sisters] ... is a rabble-rousing Yiddish Socialist cry for unity; a celebration of our desire for universal brother/sisterhood and our dedication to making the world a better place. In its various forms calls for the partnership of religious and leftist Jews’ and affirms that ‘we are all gay like Jonathan and King David.



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Kurt Bjorling clarinet (6, 10)

Matt Darriau clarinet, bass clarinet,
alto sax, kaval, flutes, groggers, percussion,
vocals (2, 3, 7, 9, 11-13, 15, 16)

Lisa Gutkin violin, baritone violin,
vocals (7, 9, 11, 12, 16)

David Krakauer clarinet, bass clarinet,
vocals (1, 4, 5, 8, 14)

David Licht drums, percussion,
vocals (1-16)

Frank London trumpet, cornet,
alto horn, flugelhorn, piano, organ,
keyboards, groggers, percussion,
accordion, vocals (1-16)

Paul Morrisett electric and acoustic
basses, piano, violin, hardanger fiddle,
hurdy-gurdy, alto and baritone horns,
tsimbl, fujara, nyenyere, vocals (1-16)

Lorin Sklamberg lead vocals, accordion,
high-strung guitar, piano, keyboards,
accordion (1-16)

Alicia Svigals violin, vocals
(1-6, 8, 10, 13-15)

KLEZMATICS CONTACT

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www.klezmatiks.com

KLEZMATICS BOOKING (main)

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GUESTS

Alan Bern accordion (1)

BETTY (Amy Ziff, Bitzy Ziff and
Alyson Palmer) vocals (14)

Ray „Chinito“ Díaz guiro (4)

Mahmoud Fadl percussion (5)

Kathryn Farmer vocals, piano, organ (16)

Steven Greenman violin (12)

Tine Kindermann vocals (8)

John Medeski hammond organ (3, 13)

MOXY FRÜVOUS (Mike Ford, Murray Foster,
Jian Ghomeshi and David Matheson)
vocals (2, 4)

Joshua Nelson lead vocals, piano, organ (16)

Avram Pengas bouzouki (13)

Marc Ribot electric guitar (14)

Steve Sandberg piano (12)

Rob Schwimmer keyboards (11)

More Klezmatiks releases at
www.piranha.de

SAMPLES

No problem to use parts of this CD
as a sample or break, but the rights
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PRODUCTION

Produced by Robert Musso (2, 3, 13, 15),
Hijaz „Hirsh-leyb“ Mustapha (4, 14),
Sabah Habas Mustapha (1, 5, 8),
Volker Präkelt, Michael Kurzawa
and Frank London (6, 10),
Ben Wisch (7, 9, 11, 12)

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Michael Macioce (1989-1995),
L. Omo (1994-2001), Alan Roche (back)
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Swimming among sharks
since 1987

In the summer of 1988, an unknown band from New York drew storms of applause from an amazed Berlin audience: The Klezmatics. Formed in 1986, the klezmer group made their first international appearance as part of the "Heimatklänge – home sounds from home planet earth" in Berlin, under the motto "Yiddish soul music from the Lower East Side". Fiery bulgars, shers, freylekhs – typical klezmer dance forms – interchanged with songs both melancholic and powerful, bringing a music culture, with origins in a 400-year-old middle and East European tradition, back from New York to Berlin.

This klezmer revival began in the mid-'70s when young Yiddish musicians from the west and east coasts of the United States began to discover their musical roots from their East European immigrant parents and grand-parents. In 1984, protagonists of the revived klezmer culture, such as the New York bands Kapelye and the Andy Statman Klezmer Orchestra, awoke wider interest in Yiddish music, alongside Giora Feidman's clarinet music for Peter Zadek's legendary production of Joshua Sobol's "Ghetto". But while the performances of these artists were strongly formed by the traditions, The Klezmatics' repertoire and arrangements oriented themselves towards the cosmopolitan sounds of their home metropole, New York City.

This is the special character of Yiddish music: it's the music of a travelling people. Wherever they came, they integrated their own musical roots – not only music for the synagogue and Hassidic singing, but also secular celebratory music – with the contemporary sounds of their new homeland. Accordingly, Naftule Brandwein (1889-1963) and Dave Tarras (1897-1989) became the most influential figures of klezmer music of the 20th century: they combined the Jewish music of their time, that was dominated by East European influences, with the diverse music styles that were being generated in America in the first half of the last century. From this they created the klezmer pieces that are recognised today as classics. In their over 20 years of existence, The Klezmatics have achieved a similar effect in their own special way by mixing the traditional idioms of klezmer with elements of contemporary pop, rock and jazz music.

This is also reflected in The Klezmatics' cooperation with the avant-garde of various genres and world cultures such as Mahmoud Fahl, Ben Folds, John Medeski, Marc Ribot, Neil Sedaka und Värtina. Not to forget the performances and recordings with Chava Alberstein, Maurice El Médioni, and Itzhak Perlman. But the incorporation of nearly all types of contemporary music is not The Klezmatics' only trademark. It's also their repertoire of songs. They are always surprising us with formerly unknown Jewish songs of traditional origins and, with songs by contemporary poets such as Michael Wex, they bring the Yiddish language, long thought dead, back to life. But also songs in English, such as those from Dave Lindsay und Tony Kushner, place The Klezmatics in the avant-garde. Such a repertoire of songs, enriched with Hebrew and Aramaic elements, is unique and forms the special trademark of The Klezmatics.

In the summer of 2004, the Heimatklänge festival surprised us with a special high point under the motto „Brother Moses Smote the Water“, presenting a unique meeting of klezmer and gospel, embodied by The Klezmatics and the Gospel virtuosos Kathryn Farmer and Joshua Nelson. The summer nights at the Kulturforum at Potsdamer Platz became, in the truest sense of the word, a life-giving tuml (Yiddish for 'tumult') of tradition and culture at this historical place. In 2006 The Klezmatics became the first and, until now, only Jewish group to receive a prestigious Grammy Award for their interpretations of songs of Woody Guthrie. Now, this timeless selection from the work of The Klezmatics is here to further delight us and whet our appetites for the future projects of this wonderful band.

*Dr. Bertram Nickolay
Researcher and klezmer maniac, Berlin*

Dr. Bertram Nickolay is a scientist and holder of the Joseph-von-Fraunhofer prize in the field of machine vision, inventor of the „Schipselmaschine“ (electronic puzzler) for solving the greatest puzzle in the world. He is a dedicated collector and promoter of Jewish music and in this context he initiates and manages events focusing on klezmer and East Europe.

01 NY Psycho Freylekhs (trad./arr. Klezematics) 4:56 | 02 Shprayz ikh mir (S. Kahn/E. Teitelbaum/trad./arr. Klezematics) 3:05 | 03 Shvarts un vays (F. London) 4:55 | 04 Man in a Hat (David Lindsay/trad./Klezematics) 3:02 | 05 Fun Tashlikh (trad./arr. F. London w/Klezematics) 5:48
 06 Ershter Vals (Chaim Towber/trad./arr. Klezematics) 4:06 | 07 Perets-tants (F. London) 3:33 | 08 Shnirele, Perele (trad./arr. Klezematics) 6:11
 09 Bulgars # 2 (Tantsn un shpringen) (Joseph Moskowitz/Lisa Gutkin/Abe Schwartz/Klezematics) 4:52 | 10 Dzhankoye (trad./arr. Klezematics)
 2:57 11 Davenen (F. London) 4:01 | 12 Kats un moyz (F. London) 5:17 | 13 Mizmor shir lehanef (Michael Wex/F. London) 5:16 | 14 Fisherlid
 (Aliza Greenblatt/trad./F. London) 8:34 | 15 Sirba Matey Matey (trad./arr. Matt Darriau) 4:09 | 16 Ale Brider (Live) (trad./arr. Klezematics) 5:48

"Klezematics are Classical and Pop avant guard, exquisite professional musicians capable of quick study, sprightly brilliant tuneful funny outrageous and sweet."

Allen Ginsberg

"If you can hear this music and not see God, you are fucking blind!" **Robin Williams**



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File under:
 Klezmer / Jewish / USA

7 songs in Jiddish, 1 song in Jiddish/English + 8 instrumentals.

Total playing time 78.36 | English text info included

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