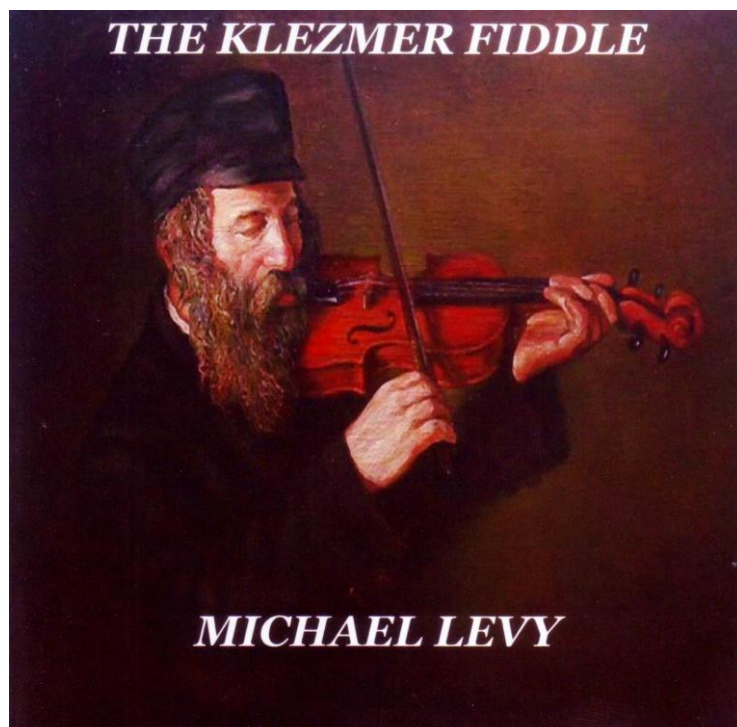


THE KLEZMER FIDDLE

My passion for recreating the sounds of the music of the ancient world originates mainly from my many years as a self-taught Klezmer fiddle player ("[Klezmer](#)" is the name now given to the Jewish Wedding Music of the [Shtetls](#) of old Eastern Europe, the word being derived from the Yiddish, meaning "*Vessels of Song*") - I was captivated by the sound of the ancient Middle Eastern scales used in Klezmer music, and it was this which fuelled my fascination to eventually discover their ultimate origins in Biblical Antiquity, and eventually, my ongoing quest, to recreate the sounds of the Music of the Ancient World. This is the reason why, in 2006, I named my then new-fangled Youtube Channel "[Klezfiddle1](#)"!

Indeed, most of the repertoire from my first 2 albums, "[King David's Lyre; Echoes of Ancient Israel](#)" & "[Lyre of the Levites](#)" is derived from the traditional Klezmer repertoire, uniquely arranged for replica 3000 year old Biblical Lyre... My album "*The Klezmer Fiddle*" attempts to evoke the sounds of the tragically lost Shtetls of Eastern Europe - the entrancing refrains, of the traditional Jewish Klezmer Fiddle...



Above all the musical styles which influenced the traditional Klezmer musicians of Eastern Europe, the Romanian influence seems to be the strongest and most enduring. This fact is reflected in the dance forms found throughout the entire surviving Klezmer music repertoire, e.g. [Horas](#), [Doinas](#), and [Bulgars](#) etc. I have also featured examples of such piece on the album, for example ["Odessa Bulgar"](#) (track 6) & ["Der Heyser Bulgar"](#) (track 7). This influence on the old Jewish Klezmer music of Eastern Europe may again be due to the sounds of Romanian Gypsy music heard on the fringes of Eastern European society, near to the old Jewish Shtetls, which the Klezmer musicians heard, adopted and adapted.

It is so often overlooked, that the fact that any Klezmer music has survived today, is mostly thanks to the emigration to America of Jewish musicians from Eastern Europe, prior to the advent of World War II. Some of these musicians recorded the traditional Klezmer melodies they took with them, (their "invisible baggage"), mostly during the 1920s. It was thanks to these crackly vintage recordings, that the revival of Klezmer music, starting in the 1970s, was made possible.

Other surviving Klezmer & Yiddish classics on this album include ["Oy Tate!"](#) (track 4), ["Baym Rebin's Sude"](#) (track 3), ["Papirosen"](#) (track 2) and a selection of my other favourite Klezmer fiddle melodies. However, after the War in Europe, so much beautiful Jewish music was so tragically lost...

The rather rustic "rough edges" in my fiddle playing, (which the classically trained violinist will no doubt detect), is simply a consequence of the fact that I am totally, entirely self-taught - just like most of the Eastern European Jewish Klezmer musicians of old, I never had either the money or the opportunity to take violin lessons. In my own opinion, folk music played by a classically trained violinist, simply no longer sounds like authentic folk music.

If music can "Capture the Soul" of a People, then may this recording be my tribute to the Jewish & Gypsy musicians of Eastern Europe who were so brutally & pointlessly butchered by the Nazis during the Holocaust - at least this little selection of Klezmer melodies which some of them once played, will now, forever, live on...

THE TRACKS

1. Meron Nign (Tune from Meron)
2. Papirosen (Cigarettes)
3. Bayim Rebin's Sude (At The Rabbi's Table)
4. Oy Tate! (Oh, Daddy)
5. Hopke (Traditional Klezmer Melody)
6. Odessa Bulgar (Traditional Klezmer Melody)
7. Der Heyser Bulgar (The Hot Bulgar)
8. Firn Di Mekhutonim Aheym (Escorting the Parents of the Bride & Groom)

