

Shpil The Art Of Playing Klezmer

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CHANEL EDEN

The Cambridge Companion to Jewish Music Walter de Gruyter GmbH & Co KG

The author of "The Dybbuk," Shloyme-Zanvl Rappoport, known as An-sky (1863-1920), was a figure of immense versatility and also ambiguity in Russian and Jewish intellectual, literary, and political spheres. Drawing together leading historians, ethnographers, literary scholars, and others, this far-ranging, multi-disciplinary examination of An-sky is the fullest ever produced.

Sounding Jewish in Berlin KTAV Publishing House, Inc. Examining radical reinventions of traditional practices, ranging from a queer reclamation of the Jewish festival of Purim to an Indigenous remixing of musical traditions. Supposedly outmoded modes of doing and making—from music and religious rituals to crafting and cooking—are flourishing, both artistically and politically, in the digital age. In this book, Gabriel Levine examines collective projects that reclaim and reinvent tradition in contemporary North America, both within and beyond the frames of art. Levine argues that, in a time of political reaction and mass uprisings, the subversion of the traditional is galvanizing artists, activists, musicians, and people in everyday life. He shows that this takes place in strikingly different ways for Indigenous and non-Indigenous people in settler colonies. Paradoxically, experimenting with practices that have been abandoned or suppressed can offer powerful resources for creation and struggle in the present. Levine shows that, in projects that span “the discontinuum of tradition,” strange encounters take place across the lines of class, Indigeneity, race, and generations. These encounters spark alliance and appropriation, desire and misunderstanding, creative (mis)translation and radical revisionism. He describes the yearly Purim Extravaganza, which gathers queer, leftist, and Yiddishist New Yorkers in a profane reappropriation of the springtime Jewish festival; the Ottawa-based Indigenous DJ collective A Tribe Called Red, who combine traditional powwow drumming and singing with electronic dance music; and the revival of home fermentation practices—considering it from microbiological, philosophical, aesthetic, and political angles. Projects that take back the vernacular in this way, Levine argues, not only develop innovative forms of practice for a time of uprisings; they can also work toward collectively reclaiming, remaking, and repairing a damaged world.

The Art of Double Bass Playing Oxford University Press, USA This volume celebrates the literary oeuvres of David Shroyer-Petrov—poet, fiction writer, memoirist, essayist and literary

translator (and medical doctor and researcher in his parallel career). Author of the refusenik novel *Doctor Levitin*, Shroyer-Petrov is one of the most important representatives of Jewish-Russian literature. Published in the year of Shroyer-Petrov's eighty-fifth birthday, thirty-five years after the writer's emigration from the former USSR, this is the first volume to gather materials and investigations that examine his writings from various literary-historical and theoretical perspectives. By focusing on many different aspects of Shroyer-Petrov's multifaceted and eventful literary career, the volume brings together some of the leading American, European, Israeli and Russian scholars of Jewish poetics, exile literature, and Russian and Soviet culture and history. In addition to fifteen essays and an extensive interview with Shroyer-Petrov, the volume features a detailed bibliography and a pictorial biography.

Jewish Drama & Theatre MIT Press

Hasidic Art and the Kabbalah presents eight case studies of manuscripts, ritual objects and folk art developed by Hasidic masters in the mid-eighteenth to late nineteenth centuries, whose form and decoration relate to sources in the Zohar, German Pietism, and Safed Kabbalah.

Strange Sounds Bloomsbury Publishing USA

Jewish drama and theatre has followed a tortuous path from extreme rabbinical intolerance to eventual secular liberalism, with its openness to the heritages of both Judaism as a culture and prominent foreign cultures, to the extent of multicultural integration. No wonder, therefore, that since biblical times until the seventeenth century there are only examples of tangential theatre practices. This initial intolerance, shared by the Church, was rooted in pagan connotations of theatre rather than in the neutral nature of the theatre medium, capable of formulating and communicating contrasting thoughts. Whereas by the tenth century the Church understood that theatre could be harnessed to its own ends, Jewish theatre was only created seven centuries later through spontaneous and amateurish theatrical practices, such as the Yiddish purim-shpil and the purim-rabbi. Due to their carnivalesque and cathartic nature these practices were tolerated by the rabbinical establishment, albeit only during the Purim holiday. But as a result, Jewish drama and theatre were created and emerged despite rabbinical antagonism. Under the influence of the Jewish Enlightenment, Yiddish-speaking theatres were increasingly established, a trend that became central in the cultural enterprise of the Jews in Israel. This process involved a renewed use of Hebrew as a spoken language, and the transition from a profound religious identity to a secular Jewish one, characterised by a basic liberalism to the extent of openness to cultures traditionally perceived as archetypal enemies of Judaism. This book sets out to analyse play-scripts and performance-texts

produced in the Israeli theatre in order to illustrate these trends, and concludes that only a liberal society can bring about the full realisation of theatre's potentialities.

Shpil Syracuse University Press

The Art of Double Bass Playing is the result of a collaboration between Warren Benfield, an outstanding bassist/teacher and James Seay Dean, Jr., Associate Professor of English at the University of Wisconsin-Parkside, a skilled writer/editor. Warren Benfield started his professional career in 1934 as the youngest member of the Minneapolis Symphony. Moving on to the St. Louis Symphony as principal bass and then to the Philadelphia Orchestra as co-principal bass, he joined the Chicago Symphony in 1949 where he remained until his retirement in 1987. Benfield has always been dedicated to teaching, and during his years with the Chicago Symphony Orchestra, he was on the faculties of Northwestern University and DePaul University. He has also given many master classes and lectures, including two in China. Since retiring, he is continuing to teach a few students at the American Conservatory and at Chicago's Merit School for underprivileged children, which focuses on the arts. Benfield's particular aim is to teach the approach of the double bass from a musical, as well as a technical standpoint.

Oy Oy Oy Gevalt! Boydell & Brewer

This unique encyclopedia chronicles American Jewish popular culture, past and present in music, art, food, religion, literature, and more. Over 150 entries, written by scholars in the field, highlight topics ranging from animation and comics to Hollywood and pop psychology. Without the profound contributions of American Jews, the popular culture we know today would not exist. Where would music be without the music of Bob Dylan and Barbra Streisand, humor without Judd Apatow and Jerry Seinfeld, film without Steven Spielberg, literature without Phillip Roth, Broadway without Rodgers and Hammerstein? These are just a few of the artists who broke new ground and changed the face of American popular culture forever. This unique encyclopedia chronicles American Jewish popular culture, past and present in music, art, food, religion, literature, and more. Over 150 entries, written by scholars in the field, highlight topics ranging from animation and comics to Hollywood and pop psychology. Up-to-date coverage and extensive attention to political and social contexts make this encyclopedia is an excellent resource for high school and college students interested in the full range of Jewish popular culture in the United States. Academic and public libraries will also treasure this work as an incomparable guide to our nation's heritage. Illustrations complement the text throughout, and many entries cite works for further reading. The volume closes with a selected, general bibliography of print and electronic sources to encourage further research.

The Art of Clarinet Playing BRILL

The Teaching of Instrumental Music, Fifth Edition introduces music education majors to basic instrumental pedagogy for the instruments and ensembles commonly found in the elementary and secondary curricula. It focuses on the core competencies required for teacher certification in instrumental music, with the pervasive philosophy to assist teachers as they develop an instrumental music program based on understanding and respecting all types of music. Parts I and II focus on essential issues for a successful instrumental program, presenting first the history and foundations, followed by effective strategies in administrative tasks and classroom teaching. Parts III, IV, and V are devoted to the skills and techniques of woodwind, brass and percussion, and string instruments. In all, The Teaching of Instrumental Music is the complete reference for the beginning instrumental teacher, commonly retained in a student's professional library for its unique and comprehensive coverage. NEW TO THIS EDITION: Revision and updating of curriculum developments, such as coordinating State Department of Education student learning objectives with the recent Every Student Succeeds Act (ESSA) New discussion of the NAfME National Standards as they relate to the teaching of instrumental music Revamping of rehearsing instrumental ensembles chapters, including new or expanded sections on programming, choosing quality music, and applying successful rehearsal techniques Updates on references, plus new discussion questions, and websites and internet links A chapter devoted to classroom guitar Updates on the use of technology for teaching and learning music More on healthy performance practice, marching band, and jazz band Online materials located in the eResources section on the Routledge website.

Hasidic Art and the Kabbalah Catholic University of America Press

This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. *Inventing the Modern Yiddish Stage* University of Pennsylvania Press

In *Yiddish Writers in Weimar Berlin*, Marc Caplan explores the reciprocal encounter between Eastern European Jews and German culture in the days following World War I. By concentrating primarily on a small group of avant-garde Yiddish writers—David Bergelson, Der Nister, and Moyshe Kulbak—working in Berlin during the Weimar Republic, Caplan examines how these writers became central to modernist aesthetics. By concentrating on the character of Yiddish literature produced in Weimar Germany, Caplan offers a new method of seeing how artistic creation is constructed and a new understanding of the political resonances that result from it. *Yiddish Writers in Weimar Berlin* reveals how Yiddish literature participated in the culture of Weimar-era modernism, how active Yiddish writers were in the literary scene, and how German-speaking Jews read descriptions of Yiddish-speaking Jews to uncover the emotional complexity of what they managed to create even in the midst of their confusion and ambivalence in Germany. Caplan's masterful narrative affords new insights into literary form, Jewish culture, and the philosophical and psychological motivations for aesthetic modernism.

Chagall and the Artists of the Russian Jewish Theater Indiana University Press

The Yiddish Theater Stage as a Temporary Home takes us through the fascinating life and career of the most important comic duo in Yiddish Theater, Shimen Dzigan and Isroel Shumacher. Spanning over the course of half a century – from the beginning of their work at the Ararat avant-garde Yiddish theater in Łódź, Poland to their Warsaw theatre – they produced bold, groundbreaking political satire. The book further discusses their wanderings through the Soviet Union during the Second World War and their attempt to revive Jewish culture in Poland after the Holocaust. It finally describes their time in Israel, first as guest performers and later as permanent residents. Despite the restrictions on Yiddish actors in Israel, the duo insisted on performing in their language and succeeded in translating the new Israeli reality into unique and timely satire. In the 1950s, they voiced a unique – among the Hebrew stages – political and cultural critique. Dzigan continued to perform on his own and with other Israeli artists until his death in 1980.

Encyclopedia of Religion NYU Press

Shpil offers an expansive history of klezmer, from its medieval origins through the present era. Individual chapters concentrate on the most common instruments found in a typical klezmer ensemble: violin, clarinet, accordion, bass, percussion, and even voice. Contributors include a cast of musicians who have recorded, performed, and studied klezmer for years. Each chapter concludes with a selection of three songs that illustrate and exemplify the history and techniques already described. Shpil includes a "klezmer glossary" of mostly musical terms and a discography of both classic and new klezmer and Yiddish recordings, all designed to guide readers in the appreciation of this remarkable musical genre and the art of playing and singing klezmer tunes.

The Teaching of Instrumental Music McFarland

"Looks at the ethnographic issues while defining Jewishness in a very fresh, sophisticated way . . . very timely and important." —Washington Book Review Focusing on Eastern and Central Europe before WWII, this collection explores various genres of "ethnoliterature" across temporal, geographical, and ideological borders as sites of Jewish identity formation and dissemination. Challenging the assumption of cultural uniformity among Ashkenazi Jews, the contributors consider how ethnographic literature defines Jews and Jewishness, the political context of Jewish ethnography, and the question of audience, readers, and listeners. With contributions from leading scholars and an appendix of translated historical ethnographies, this volume presents vivid case studies across linguistic and disciplinary divides, revealing a rich textual history that throws the complexity and diversity of a people into sharp relief.

Old Yiddish Literature from Its Origins to the Haskalah Period Alfred Music

The Art of the Game of Chess is the first English translation of Fr. Ruy López's 1561 book about chess, *Libro de la invención liberal y arte del juego del ajedrez*. López was a priest who served as King Philip II's confessor and royal advisor. As a connoisseur of chess, King Philip II promoted the game in his court, and it did not take long for López to become known as Spain's and one of Europe's greatest chess players. López is widely acclaimed as one of the most influential chess thinkers of all time whose theories of chess are an integral part of how chess is played today. Academics, including historians, linguists, sociologists, and Hispanists, as well as non-academics, especially chess enthusiasts, will appreciate this translation, which opens with a Foreword by Andrew Soltis, who is a Grandmaster and a United States Chess Hall of Fame Inductee, and includes a critical introduction and more than 275 footnotes.

Landmark Yiddish Plays Liverpool University Press

How the Wise Men Got to Chelm is the first in-depth study of Chelm literature and its relationship to its literary precursors. When God created the world, so it is said, he sent out an angel

with a bag of foolish souls with instructions to distribute them equally all over the world—one fool per town. But the angel's bag broke and all the souls spilled out onto the same spot. They built a settlement where they landed: the town is known as Chelm. The collected tales of these fools, or "wise men," of Chelm constitute the best-known folktale tradition of the Jews of eastern Europe. This tradition includes a sprawling repertoire of stories about the alleged intellectual limitations of the members of this old and important Jewish community. Chelm did not make its debut in the role of the foolish shtetl par excellence until late in the nineteenth century. Since then, however, the town has led a double life—as a real city in eastern Poland and as an imaginary place onto which questions of Jewish identity, community, and history have been projected. By placing literary Chelm and its "foolish" antecedents in a broader historical context, it shows how they have functioned for over three hundred years as models of society, somewhere between utopia and dystopia. These imaginary foolish towns have enabled writers both to entertain and highlight a variety of societal problems, a function that literary Chelm continues to fulfill in Jewish literature to this day.

The Writers Directory State University of New York Press
Soviet Jewish theater in a world of moral compromise / Susan Tumarkin Goodman -- The political context of Jewish theater and culture in the Soviet Union / Zvi Gitelman -- Habima and "Biblical theater" / Vladislav Ivanov -- Yiddish constructivism : the art of the Moscow State Yiddish Theater / Jeffrey Veidlinger -- Art and theater / Benjamin Harshav -- Habima and Goset : an illustrated chronicle

Yiddish Theatre Hal Leonard Corporation

This book tells the story of Berlin's dynamic klezmer scene, tracing the ongoing dialogue between traditional Yiddish folk music and the creativity and modern urbanity of the German capital. It reveals how contemporary klezmer has become not only a product but also a producer of the city.

Art and Tradition in a Time of Uprisings Alfred Music

Introduces readers to comic and tragic masterpieces spanning 150 years of Yiddish drama.

The Rise of the Modern Yiddish Theater Indiana University Press

In recent years, inter-medial studies have attracted increasing attention in arts theory. The notion of 'inter-mediality' presupposes that each established art such as theatre, painting, and cinema indicates the existence of a particular medium, which preserves its distinct features in translations from art to art and, especially, in its combinations with others in single works. Nonetheless, this field of research is presupposed already in the traditional studies of ekphrasis', which focus on the verbal accounts of nonverbal works of art; and in Wagner's notion of Gesamtkunstwerk. This renewed interest generated new fields of research, such as (a) the likelihood of the arts reflecting common grounds; (b) the necessity of a shared metalanguage; (b) the possibility of inter-medial translation; and (d) the inter-medial coexistence within a single work of art, without hindering the reading, interpreting and experiencing abilities of receivers. In honor of Eli Rozik, Ph.D., professor emeritus, former head of the Department of Theatre Studies, and Dean of the Faculty of Arts, Tel Aviv University, this collection provides overviews of all these theoretical issues, and tackles the contemporary practical questions that arise from attempts to transgress the boundaries between the established disciplines of arts studies. Considering first the theoretical aspects of inter-art, inter-mediality, and nonverbal literacy, Exploring the Common Grounds of the Arts goes on to discuss by means of performance analysis; dialogues between the arts within a single work; and correspondences between visual and auditory stimuli in musical contexts. It concludes with a discussion of practical examples of inter-mediality in religious representations, official processions, and public performances.

New York Klezmer in the Early Twentieth Century Andesite Press

A global history of Jewish music from the biblical era to the present day, with chapters by leading international scholars.