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Joachim STUTSCHEWSKY

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JOACHIM STUTSCHEWSKY: THE THORNY PATH OF A JEWISH MUSICIAN

by Racheli Galay and Aron Zolkowicz¹

Throughout his many decades as a composer, arranger, musicologist, concertising cellist and pedagogue, Joachim Stutschewsky (1891–1982) tried to reconcile his professional identity as a classical musician with his background as the son of a klezmer² from the *shtetl*. Whereas dozens of better-known Jewish virtuosos assimilated to the lives of cosmopolitan artists, Stutschewsky's career more closely followed those of a few kindred spirits who actively promoted a new style of art-music steeped in authentic ethnic sources. Following in the steps of the St Petersburg Society for Jewish Folk Music, Stutschewsky collected and researched folksongs, praising them in their own right and using them in the creation of new vocal and instrumental works in the way a fine chef elevates simple ingredients. The broad strokes of Stutschewsky's journey can be seen as a microcosm of the idealised twentieth-century 'Wandering Jew': born of the *shtetl*, raised by European intelligentsia, an emigrant to Palestine, and finally active as an Israeli citizen. The chamber works on this album bring together these overlapping streams of Stutschewsky's musical and religious heritage.

Early Years: Ukraine, Germany and Switzerland, 1891–1924

He was born on 7 April 1891 in Romni, Ukraine, to a three-generation family of klezmers from both parents' sides. As a young boy he played the drum in itinerant bands throughout Ukraine, which was the epicentre of *shtetl* culture. Typical of the klezmers' lot, his family was in constant search for engagements. His father,

¹ Adapted from Racheli Galay-Altman, *Joachim Stutschewsky: Works for Cello and Piano in the Jewish Style*, Northwestern University, Evanston, Illinois, 2007.

² The Yiddish word 'klezmer' was a contraction of the two Hebrew words 'kley zemer', or 'vessel of song', and referred, somewhat pejoratively, to the low-status musician himself. In the modern vernacular 'klezmer' has become known as the now-popular style of Jewish folk-music with roots in eastern Europe.

Kalman-Leib Stutschewsky, a clarinettist, had to move numerous times with his wife,³ sons and brother (Daniel, a bass-player) from Romni to Nikopol, Kachovka, Beryslav and finally to the major city of Cherson. Cherson was large enough to boast a theatre orchestra, where a cello vacancy inspired the twelve-year-old Joachim to pursue the life of a professional musician as an escape from the daily grind as a delivery boy. The town also boasted one cello-teacher and the inevitable town drunk; unfortunately, in Cherson those two people were one and the same. Stutschewsky nevertheless managed to join the local orchestra within seven months of teaching himself how to play.

The following year he won an audition to become principal cellist of the Nikolaiev summer orchestra, whereupon he gained an increasing reputation as a fine young professional cellist and received lessons from better instructors. At seventeen he met the Jewish-Ukrainian violinist Alexander Schaichet (1887–1964), who became a friend and colleague for life. On Schaichet's suggestion, Stutschewsky gained entry to the studio of the renowned German cellist Julius Klengel at the Leipzig Conservatoire, who also counted among his students Emanuel Feuermann and Gregor Piatigorsky. He graduated with honours in the spring of 1912, equipped with a letter of recommendation from Klengel, who recognised Stutschewsky as 'a cellist of excellent skills, who will honour any orchestra both as principal cellist, and as brilliant soloist'.⁴

But a soloist's lifestyle centred mainly on practising the cello seemed meaningless to the young graduate, who was distressed by 'the gap between politics and the arts, and between the sorrow of the world and cello-playing'.⁵ But he put aside these lofty concerns for the moment: his immediate goal was to avoid the Russian army draft by finding work in the film-theatres and cafés of Cherson, Yekaterninburg and Paris before settling in Jena, south-west of Leipzig.⁶ Schaichet, who graduated from the Leipzig Conservatoire

³ Kalman's second wife; Joachim's mother died when he was about a year old.

⁴ Joachim Stutschewsky, *Haim bli Psharot: Korot Hayav shel Musicay Yehudi* ('Life without Compromises: Memoirs of a Jewish Musician'), Poalim, Tel Aviv, 1977, p. 59.

⁵ *Ibid.*, p. 56.

⁶ In a smaller city like Yekaterninburg it was much easier to get away from the threat of being drafted. Men of age 21 in Czarist Russia were supposed to be drafted into the Russian army for three years and could avoid the draft only if they had enough money for a bribe.

a year earlier than Stutschewsky, invited him to join the Jena String Quartet. Jena was a small university city, its population creating a stimulating atmosphere for music-making.

During this period (1912–14) Stutschewsky was acquainted with the charismatic and celebrated pianist-composer Max Reger (1873–1916). Stutschewsky had a recital scheduled with him, but the outbreak of World War I meant that those plans never materialised. Stutschewsky and Schaichet were forced to remain in Switzerland (during an interrupted vacation in Lungern) and did not return to Jena; as Russians, they were citizens of an enemy country and could not return to Germany. Consequently they decided to settle in Zurich where, despite all previous professional accomplishments, they had to build their lives from scratch.

Zurich – a hotbed of intellectual fervour during the First World War⁷ – reawakened Stutschewsky's identity crisis, which in turn marked the beginning of his path as a composer. Emerging as a socially conscious artist and citizen of the world, he immersed himself in the rigorous debates of fellow Russian refugee intellectuals and Zionist students. Although he thought of himself as a cosmopolitan, modern Jew, Stutschewsky became increasingly conflicted over what that meant:

The duality between an artist and a politician; the individual and the people; the belief and the knowledge; the learning and the action – all these dualities struggled within me without any success in trying to compromise and bring to agreement between themselves [...] I have finally found my way, my goal of life as a Jew and a musician; I have embarked on the thorny path of a Jewish musician.⁸

A new fire propelled within me, a fruit of the soul's flow from generations: I mean Jewish music. Slowly this idea initiated, grew and matured until it became a passion of the soul. Here was also hidden the seed of my creative impulse, which started showing up only at this moment.⁹

⁷ The personalities who took refuge there during the War included Ferruccio Busoni, James Joyce, Vladimir Lenin and his wife, Stefan Zweig, Hans Arp, Tristan Tzara and a number of their fellow Dadaists, and a host of other movers and shakers.

⁸ *Op. cit.*, p. 114.

⁹ *Ibid.*, p. 126.

He had already wet his feet as a composer with arrangements of classical violin and cello duets, in collaboration with Schaichet.¹⁰ He recognised, though, that to write original compositions would require a more sophisticated methodology than instinctively recalling melodies from his youth:

In a spontaneous way I realised the need, an impulse for our own art music. [...] But first thing first, I had to research the new field, to know what's in it, and to be well acquainted with the treasures of our folksongs. I invested myself in the research of our songs and *nigunim* [tunes]. I wanted to organise evenings of Jewish folksongs.¹¹

Stutschewsky's impulse to spend such evenings with like-minded musicians was indicative of a larger movement that had sprouted in Russia and was spreading throughout Europe. He became increasingly aware that this wave of Jewish nationalism in music was happening independently at the same time in different places. Through the circulating scores of their publishing houses in St Petersburg, Moscow and Berlin, the cellist was able to familiarise himself with the music of composers from The Society for Jewish Folk Music (Gesellschaft für Jüdische Volksmusik).

The founding father of the St Petersburg Society was Joel Engel (1868–1927), whom Stutschewsky met by chance at a concert in Berlin in 1923. They struck up a lasting friendship, which paved the way for Stutschewsky's connections with the other members of the Society.¹² He referred to Engel as 'the lion in the group' and testified to his impact:

I risked my entire career as cellist, as this activity of mine withdrew to the background. I was aware of it. Many of my friends were sorry for that. But what could I do? Someone had to take upon himself the important business of Jewish music and to continue the heritage of Joel Engel.¹³

¹⁰ As the Schaichet-Stutschewsky Duo, they performed violin-and-cello programmes throughout Switzerland. The lack of repertory for this combination induced them to create their own arrangements.

¹¹ *Op. cit.*, pp. 126–27.

¹² A CD of chamber music by Joel Engel is in preparation from Toccata Classics (tocc 0343).

¹³ *Op. cit.*, p. 127.

A fervent Zionist, Engel set an example for other composers by emigrating to Palestine in 1924, in support of 'his belief that the revival of Jewish song was a prerequisite for any future art-music in Israel'.¹⁴ Stutschewsky would follow in Engel's shoes, almost literally, and take on the mantle of Jewish music in Israel. In many ways his emigration and subsequent four decades of professional activities were a direct extension of Engel's legacy. But first Stutschewsky would find himself at the epicentre of the musical avant-garde.

Formative Years: Vienna, 1924–38

A providential meeting with the violinist Rudolf Kolisch occurred in March 1924 during a concert of the Austrian Society for New Music, where Stutschewsky was invited to perform a solo cello sonata by Egon Wellesz. Kolisch, a protégé and eventual brother-in-law of Arnold Schoenberg, invited Stutschewsky to join him in Vienna where, in 1924, they established the Neue Wiener Streichquartett along with the violinist Fritz Rothschild and violist Marcel Dick. Intent on becoming the leading interpreters of the Second Viennese School with an international touring schedule, they rehearsed twice a day and were coached at times by Schoenberg himself. On 8 January 1927 the Quartet gave the premiere of Alban Berg's *Lyric Suite*.

Stutschewsky's membership in the Viennese String Quartet was short-lived.¹⁵ Although he admired the 'authoritative and charismatic' Arnold Schoenberg, he felt intimidated about writing his own music while learning the masterpieces of modern quartet repertoire: 'The connection with Viennese composers, the detailed learning of their [...] compositional techniques, brought doubts and non-confidence to my creation.'¹⁶

¹⁴ Edith Gerson-Kiwi and Bret Werb, 'Engel, Joel', in *The New Grove Dictionary Online*, <<http://www.grovemusic.com>> (accessed 9 February 2016).

¹⁵ Stutschewsky was replaced by Benar Heifetz (no relation to the violinist). Renamed the Kolisch Quartet, this more familiar lineup continued until the Second World War (1927–39). The Quartet would premiere Schoenberg's Third and Fourth Quartets and Bartók's Fifth and Sixth, and become known for performing from memory. For a more complete history, cf. Tully Potter's booklet notes, 'A History of the Kolisch Quartet', *The Great Violinists*, Vol. 16, Symposium Records cd 1304.

¹⁶ Stutschewsky, *op. cit.*, p. 171.

His output in Vienna was noteworthy for four cello pieces based on Jewish themes (three of them are included here [2] [3] and [11]). In spite of its complexity, the freedom he found in the music of Schoenberg, Berg, Bartók and Hindemith inspired looser structures, more harmonic surprises, and more virtuosity in Stutschewsky's own writing for both the cello and the piano.

Free to pursue personal projects, Stutschewsky began a six-volume cello method, ambitiously titled *The Art of Playing the Violoncello: A System of Study from the Very Beginning to a Stage of Perfection*, which would eventually cement his reputation as a pedagogue. For cellists wishing to follow his teachings, he organised summer camps held in the pastoral area of Obernberg, Switzerland, for three consecutive summers, from 1935 to 1937.

More significantly, Vienna in the 1920s and '30s proved to be the first of two benchmark eras whereby Stutschewsky emerged as a central figure in the field of contemporary Jewish art-music. As a writer he presented his opinions in the Viennese Zionist journal *Die Stimme* and the Prague-based journal *Selbstwehr*. Taking a lead from his colleagues of the St Petersburg Society, he mounted concerts and lectures by organising his own Verein zur Förderung jüdischer Musik ('Society for the Promotion of Jewish Music') in 1928.

In the shadow of the impending cataclysm, Stutschewsky fortunately maintained extensive correspondences about the state of Jewish music with friends and colleagues beyond the borders of Europe. Thanks to the efforts of Dr Sally Levi and the journalist Hermann Swet, founders and directors of the World Centre for Jewish Music in Palestine, he received an invitation to work as the director of Jewish music at the Palestine Broadcasting Service (PBS). Stutschewsky and Regina Schein, his Swiss cello-student and fiancée, fled from Vienna to neutral Zurich, where they received the proper paperwork for immigration into Palestine. The Nazis marched into Vienna only weeks later.

Life in a New Land: Jerusalem and Tel Aviv, 1938–82

It was a marvellous sunrise in Jerusalem that morning [...] For the first time in my life I felt the *Orient*: romantic, fantastic!¹⁷

Thus Stutschewsky described his first impression of Jerusalem upon his arrival. The Mediterranean landscapes, the sounds of Hebrew, Arabic, Yiddish and European languages and the mixture of oriental and occidental sights were later reflected in his music. Palestine appeared to be the ideal birthing-ground for Stutschewsky's mission: a new nationalist Jewish music for the new Jewish state. But this sincere and noble vision immediately found itself at odds with reality.

Stutschewsky had already programmed his first broadcast, including specifically commissioned works, when he learned of his abrupt dismissal from the radio job that had been created for him and had probably saved his life. In music-education, where he acted enthusiastically as Inspector for Jewish Music of the Va'ad Leumi,¹⁸ he also suffered considerable disappointment: his comprehensive plan – encompassing such necessary tools as instruments, Hebrew sheet-music for choirs and ensembles, recordings, trained teachers and educational concerts – was widely ignored. Although Israeli officials encouraged his programmes and intentions, no financial support was granted.

Another dream was shattered when The World Centre for Jewish Music in Palestine, the organisation that made possible Stutschewsky's immigration, 'was announced with such pathos and enthusiasm in the Jewish world at the beginning, but was found to be an ambitious fantasy-dream, with no basis in reality and with no real form, a terrible illusion'.¹⁹ In 1939 Stutschewsky moved to the more cosmopolitan city of Tel Aviv, where the atmosphere was more conducive to professional artistic opportunities. Nonetheless, large projects, such as the undertaking of a publishing house exclusively dedicated to Jewish music, did not bear fruit, and a Library for Jewish Music (Sifriya Le'musika Yehudit) was aborted as well.

¹⁷ *Ibid.*, p. 199.

¹⁸ Va'ad Leumi was a Zionist official pre-Israeli state organisation in Palestine.

¹⁹ Stutschewsky, *op. cit.*, p. 205.

These setbacks should be considered within the context of Israeli circumstances and attitudes between the 1940s and 1960s. Popular trends in music reflected a 'melting pot' doctrine, a degree of shame and anger in response to the Holocaust, and a rejection of Jewish Diaspora ('Galut') culture. The dominant Zionist forces nurtured an image of the new, strong and proud Israeli and rejected any reminiscence of the fragile Jew from the *shtetl*. Composers embraced progressive international trends like dodecaphony, atonality and electro-acoustic styles, and presented music as the individual's mean of expression.²⁰ Another emerging trend was a 'Mediterranean Style' that reflected the freedom, landscapes, biblical allure and the exotic orientalism that the composers discovered in their new homeland.²¹ Any positive identification with components of the Diaspora, such as Yiddish literature and klezmer music, were regarded as an embarrassment of the past. Stutschewsky's ideas about historical continuity and perpetuation of Jewish musical genius were thus at odds with the consensus in a Zionist society preoccupied with immediate concerns like establishment of the state of Israel and its security.

Stutschewsky, self-identified as a Jewish musician, was frustrated to find himself the minority in a country of Jews. Not only did he find a lack of support for his own musical projects, but he was also flummoxed by the lack of Jewish programming from the Classical-music establishment. As early as 1938 in Vienna²² he railed against the slavish devotion to 'a few dead, baptised composers' by Jewish musicians and musical organisations, such as the Palestine Orchestra. He complained that

the directorship of the orchestra is unfortunately so inclined that this marvellous instrument has not and cannot have the slightest interest in our cultural aspirations [...]
It has neither a connection to Jewishness nor to *Eretz Yisrael* nor to Jewish culture. But it

²⁰ As in the works of composers Joseph Tal, Abel Ehrlich, Haim Alexander and, especially, Stefan Wolpe.

²¹ The works of the composers Paul Ben-Haim, A. A. Boskovitch, and Marc Lavri can be adduced here, in addition to Stutschewsky's.

²² Letter to Hermann Swet, dated 23 January 1938, published in Philip V. Bohlman, *The World Centre for Jewish Music in Palestine 1936–1940: Jewish Musical Life on the Eve of World War II*, Oxford University Press, New York, 1992, pp. 216–17.

is in itself not so bad that it does not have this connection; what is terrible is that it is not the least bit inclined to acquire this or to make any changes.²³

Although he experienced deep disappointment and faced continuous struggle in his 44 years in Israel, Stutschewsky remained creative and forceful throughout his professional life, and his efforts were gradually recognised. He became known as a travelling cellist who, with his second wife, the soprano Julia Stutschewsky, visited *kibbutzim* and villages across the country to spread knowledge of and feeling for Jewish music. At The Workers' Circle in Beit Brenner, Tel Aviv, for example, between 1938 and 1942 he succeeded in producing 26 Jewish art-music programmes, including newly commissioned works by Israeli composers (although he often had to pay expenses out of his own pocket).

Stutschewsky's research in both Jewish music and cello pedagogy yielded 385 published articles. His groundbreaking monograph *Ha'Klezmerim: Toldotehem, Orach Chayehem ve Yezirotehem* ('Klezmerim: Their History, Folklore and Compositions')²⁴ was the first serious musicological treatise in Hebrew on klezmer music and earned him the prize named after his mentor, the Joel Engel Award. He received the Piatigorsky Prize in 1963 'in recognition of many years of devotion to music and to the art of cello-playing', and was named an Honorary Citizen of Tel Aviv in 1977.

As a composer, Stutschewsky admitted that his 'individual style' finally took shape in Israel, where folk sources were infused into a more contemporary-sounding mould. In addition to sixteen Jewish-themed works for cello and piano, there are 43 chamber and unaccompanied instrumental pieces, a dozen piano works, two cantatas, and numerous vocal and choral song-cycles and collections in Hebrew. In 1961 and 1973 the Israel Philharmonic itself honoured Stutschewsky with premieres of his major

²³ By the 'directorship', which bore the brunt of Stutschewsky's criticism in this letter, was meant the founder of the Orchestra, Bronislaw Huberman, and its director, William Steinberg. Steinberg's previous post was, ironically, with the Nazis' propagandistic Jüdischer Kulturbund (Jewish Culture League), which was set up in Germany in 1933 to make sure that Jews did not play German or other non-Jewish composers. The Palestine Symphony Orchestra would become the Israel Philharmonic, and Steinberg would go on to become the long-serving music director of the Pittsburgh Symphony Orchestra.

²⁴ Bialik Institute, Jerusalem, 1959.

orchestral works: the symphonic poem *Zfat* (the Hebrew name of the city of Safed) and the symphonic suite *Israel*.

Stutschewsky's compositions, articles, books and concert activity represent forms of musical expression that were closely connected with his socio-political ideals. In all these media his works chronicle the life of a conscientious artist creating music during a time of contending ideologies, two World Wars, and the establishment of the State of Israel. He succeeded in encouraging a younger generation of composers to explore both the eastern European and Mediterranean facets of their heritage. His output was as prolific and artful as it was single-minded in its exploration of a fundamental question: what is Jewish music?

Stutschewsky's Jewish Works for Cello and Piano and Piano Trios

The cello remained a constant in Stutschewsky's compositions – hardly surprisingly, given that it was his own instrument. More unusual, though, is that every one of the sixteen original pieces for cello and piano (half of them represented in this album) is explicitly based on Jewish themes, although their origins spanned five decades.²⁵

Agada ('Legend') [1] is a rhapsodic mini-tone-poem about the life of cantor Yoel David Loewenstein (1816–50), better known as 'Der Villner Balebessl'²⁶ ('The Cantor from Vilna'). A vocal prodigy, Loewenstein found himself torn between the strict religious lifestyle expected of him and the operatic stage for which his talent seemed destined. The dichotomy between the synagogue and the concert hall, the Jewish 'ghetto' and the secular world was a theme to which Stutschewsky could relate – to the point of writing Loewenstein's biography in Yiddish.²⁷ In a reported interview he gave an account of the origins of the piece:

²⁵ The only other works for solo cello were two unaccompanied pieces, abstractly entitled *Composition* (1970, dedicated to Mstislav Rostropovich) and *Sine Nomine* (1975). These late works harken back to Stutschewsky's avant-garde years in Vienna. Sadly, this prolific cellist-composer never wrote a cello concerto.

²⁶ One of the requirements to become a cantor was to be married and have a household; one had to become a *Balebes* (Yiddish for household owner) or a *Balebessl* – a small-household owner. Since he was a sought-after cantor at such an early age, Loewenstein had to get married at age fourteen.

²⁷ *Der Villner Balebessl: Legende vegen a Yiddish-muzikalishn goen, biografishe dertseyning* ('Der Villner Balebessl: A Legend about a Jewish Musical Genius, A Biographical Story'), Perez, Tel Aviv, 1968. Poor documentation from the period and name-adaptations

Once he [Stutschewsky] participated in a Memorial to the Jewish Community of Kovrin, Poland. He had knowledge that there was a violinist from that city named Reb Shabtiel. Stutschewsky inquired around and came across a Jew who proclaimed that Reb Shabtiel was his neighbour. That person was Avraham Marcuse. The next day he passed Stutschewsky a nigun book he had.²⁸ Stutschewsky then found out that this person also knew a nigun of the Villner Balebesl. 'How would you know a nigun of the Villner Balebesl?' wondered Stutschewsky. He was told that his grandfather used to travel every year during the high holidays before Yom Kippur to the Villner's shtetl to hear his nigungim. Obviously, the Villner's nigungim were well-known by the grandfather and the entire family. 'You know what,' said Stutschewsky to Reb Avraham [Marcuse], 'when I hear a nigun of the Villner Balebesl, I am drawn to deep thoughts: the Villner Balebesl knew music literacy, he composed melodies for the synagogue. I often pondered deeply: "where did this Villner disappear with his great treasure? And here, by complete chance, I met a Jew who offers me a fantastic piece by that same musician. I arranged it for cello and piano and I called it The Legend of the Villner Balebesl!'. Much sentiment do I have for this Legend. Truly, it is a pleasure to play everywhere in the world.'²⁹

Three exotic, rolled piano chords introduce the opening cello theme: an authentic melody by the 'Villner Balebessl' passed on to Stutschewsky by Marcuse (to whose memory Stutschewsky dedicated the work). The cello plays long improvised-sounding phrases which usually end with a *fermata*. Each statement has new ornaments and variants that add meaning and depth to the one before. The cantorially inflected episodes, marked *con intimissimo sentimento, molto espressivo, appassionato* and *parlando*, are interrupted by playful snippets, each one in a different major key and meant to convey the intrusion of the western world outside. The piece flows naturally

in different languages have resulted in different versions of the surname of the Cantor from Vilna: Levinsohn, Loewenstein, Levenstein-Strashon and Strashinsky. According to Stutschewsky (*ibid.*, p. 10) Loewenstein is the correct one.

²⁸ The *nigungim* of Reb Shabtiel that Marcuse passed to Stutschewsky appear in his *Ha'Klezmerim*.

²⁹ Avi Elchanani, 'Im Tzilel Ha-Tchello' ('With the Sounds of the Cello'), *Hapo-el Ha-Tzair*, Tel Aviv, No. 24, 1963, p. 21.

despite its segmented structure, ending with a dying low D to express Loewenstein's tragic early death.³⁰

The Hassidic tune used as the basis of *Freilachs* [2] boasts a long and intriguing provenance. These days, wherever the Hanukkah candles are lit, it is heard as the famous song *Yemey Ha'Hanukka* ('The Days of Hanukkah', to a text by Abraham Avrunin). A previous version was in Yiddish: *Oj chanuke, oj chanuke*, with Yiddish words by M. Riwesman. As arranged by Pesach Lvov, it appeared as song No. 24 in the Kisslegof collection of folksong arrangements.³¹ The Lithuanian violinist and composer Joseph Achron (1886–1943) wrote a concert-piece based on this theme twenty years before Stutschewsky. Achron's piece, an arrangement for violin and piano, was titled *Eine Tanzimprovisation über ein hebräisches Volkslied* ('A Dance-Improvisation on a Hebrew Folksong'). The similarity of Stutschewsky's subtitle, *Tanzparaphrase/Improvisation*, is perhaps an indication of his familiarity with *Eine Tanzimprovisation*. Typical of other scores published by the St Petersburg Society, Achron's work contains a transcription of the unadorned 'Hebrew Folk tune' engraved at the top of the page:



³⁰ Severely depressed, he died in a Warsaw asylum, to which he had been committed by his parents.

³¹ Susman Kisslegof, Alexander Schitomirsky and Pesach Lwov (eds.), *Lieder-Sammelbuch für die Jüdische Schule und Familie*, Leo Winz, Berlin, 1912, p. 16.

Interestingly, only the 'B' and 'C' fragments of the complete tune filtered into the popular Hanukkah song. The 'A' fragment is well represented in both Achron's and Stutschewsky's versions, and even serves as the germ of the long introduction to the latter. The motif is treated obsessively in sequences that launch flashy cadenzas for both cello and piano, spiked by unstable augmented seconds and tritones. The showpiece then settles into a clear A minor and symmetrical phrases that are varied with increasing virtuosity.

Kinah [3] was published along with *Freilachs* in a set of *Trois Pièces Hébraïques* written in 1933–34 and bears the subtitle 'Klaglied/Complainte' ('Elegy' or 'Lament'). Like *Agada*, the free and rhapsodic writing disguises a logical form that holds the piece together. *Kinah* unfolds a succession of three different moods. The first section, marked *Andante* and *cantando*, is characteristic in its archaic sound established by the pentatonic introduction of the piano. The middle section (*maestoso* and *molto appassionato*) is even more melismatic and is distinguished by a bright G flat major harmony in the cello part. The piece ends in a distant mood (*un poco mosso, ma calmo*) in C sharp major, which is the furthest key from the opening D natural minor.

The episodic nature of **Klezmers' Wedding Music** [4] – really a suite for piano trio – dresses up familiar genres as a mini tone-poem that describes a festive Jewish wedding. After a brief and stately introduction played by all three instruments in strict unison, the lines diverge, weave and rejoin in a lengthy (and tricky) written-out improvisation. This expansive section represents the most emotional moment of the wedding ceremony, the *Baveynen di kale* ('Bewailing of the bride'). The bride, surrounded by her mother and other women, departs from the unmarried chapter of her life, facing an unknown future. It is hard not to think of this music as Stutschewsky describes the *Bayvenen di kale* in his treatise on klezmer music:

In the bride's ornamenting tunes [...] there was an expression of a chapter in the inner life of the young Jewish girl [...] the klezmer himself, owner of sorrow and pain in his own life, would truly sympathise with the one seated in front of him, the young bride's sadness and fear [...] the warmth of the violin's sounds touched every listener [...] his improvisational skill would express itself to the fullest. At times hesitant, at times

suspended in a sustained note or a turn. One moment strong and determined and in the next – reaching a recitative ending, as if revealing a flitting story.³²

After their passionate moment in the spotlight, the klezmer players ease into their more familiar guise as a dance-band with a playful quadrille. A cadenza chiefly features the violin and is followed by a lullaby with variations. The work closes with a one-two punch: a lively waltz that plunges into a fiery *freilach*.

Stutschewsky was fascinated with the religious devotion of the *Hassidim*: pious Jews who emphasised mysticism and spirituality over Torah study alone.³³ Their intuitive musical creation and ecstatic spiritual elevation through *nigunim* inspired many of his works. Upon his emigration to Israel, Stutschewsky began an ethnographic expedition to gather his own collection of *120 Hassidic Nigunim*.³⁴ In the ***Hassidic Suite*** the dissonant chords and chromatic lines of his earlier works have been cut away. Symmetry and balance, the backbones of authentic Hassidic musical practice, are prominent. As was typical of authentic Hassidic *nigunim*, the melody of each movement starts immediately without an introduction. The first movement, ‘Bessarabic Song’ [5], was based on tunes Stutschewsky learned from the dedicatee of the Suite, the Bessarabic cantor and choral conductor Moshe Bick. Stutschewsky provides a subtle touch of cyclical writing where, five bars into ‘Nuts and Wine’ [7], he harkens back to the same material used in the middle of the previous, unaccompanied ‘Latvian Song’ [6]. The final ‘Dance’ [8] represents Stutschewsky’s most explicit use of klezmer style in his cello repertoire.

The ***Kaddish*** [9] is the cornerstone prayer in Jewish liturgy, of which there is no shortage of musical interpretations. Stutschewsky’s version uses a ‘misina’ tune (literally, ‘from Sinai’), dating back to the Middle Ages in Germany. The Aramaic text sanctifying God’s name would be chanted to this special melody reserved for the High Holidays. Maurice Ravel more famously used the same tune as the first of his *Deux mélodies hébraïques* from 1909. Whereas Ravel’s ‘Kaddisch’ is sparse and mystical, Stutschewsky’s

³² J. Stutschewsky, *Ha’Klezmerim*, op. cit., pp. 157–58.

³³ The Hassidic branch of Judaism extends back to eighteenth-century eastern Europe and includes several courts, or dynasties. Stutschewsky focussed on tunes from the Stolin (a town in southern Belarus) and Bessarabic courts.

³⁴ Joachim Stutschewsky, *120 Chassidic Nigunim*, HaMerkaz Le’Tarbut, Histadrut, Tel Aviv, 1950.

captures the human passions and point of view of the cellist as cantor. Phrases are reinforced by thick harmonies and responsorial ‘chants’ in the low register of the piano. The solo-tutti effect is an instrumental analogy to the cantor-crowd responsorio and dramatises the individual’s feeling versus his relationship to the community.

The **Jolly Dance** (alternatively published in German as *Zum Tanze!*) [10] exists in two versions: one as an independent concert piece and the other as part of *The Little Cellist: Seven Miniatures* for cello students from 1957. It reflects the energy and optimism of Israeli dance, specifically the *hora*. In spite of its roots in Romanian-Hungarian folk music, the $\frac{2}{4}$ hora is popularly associated with the agrarian Zionist movement, and here Stutschewsky departs from an eastern European sound. The liberal dissonances in the piano part take on their own colour and non-western functionality. Perhaps Stutschewsky was subversively introducing young ears to a more sophisticated harmonic language.

Shir Yehudi (‘Jewish Song’) [11] was dedicated to the composer’s friends and benefactors, the Zionist activists Myriam and Oscar Pollack. Stutschewsky wrote of a ‘vital and friendly understanding’ between them. Paradoxically, this optimistic piece was written in November 1937, not long before the Nazi ‘alliance’ with Austria (the *Anschluss*). Around this time the Pollacks escaped from Vienna but were captured in Yugoslavia and shot. Stutschewsky brought the manuscript with him to Israel, where it was published more than thirty years later. Like *Agada*, *Shir Yehudi* takes an unpredictable detour with a *scherzando* section planted in the middle.

The **Hassidic Fantasy** [12] melds classical music, represented by the cello, with the quintessential klezmer sounds of the clarinet. By the same token, raucous and playful dances are balanced with some deeply moving melodies. The sources for these *nigunim* are either original creations or the same collection as was used for the *Hassidic Suite*, quoted or paraphrased and recast in a Romantic vein. As with *Klezmers’ Wedding Music* (also written in Tel Aviv, a year later), the *Hassidic Fantasy* begins with a written-out improvisation. This opening clarinet solo is essentially a simple alternation between two notes, disguised with elegant ornamentation. The cello sneaks in to create a tightly interwoven dialogue that returns, when least expected, to book-end the entire piece

With a broad career as a cellist, performer, teacher and administrator, **Aron Zelkowitz** has cultivated a repertoire both classical and ethnic, familiar and obscure. For eleven years he served as the Founder and Director of the Pittsburgh Jewish Music Festival, which presented rare and diverse works from Jewish musical traditions in many genres. He has performed at the Tanglewood, Banff, Aspen, Sarasota, Chautauqua, Colorado, Cactus Pear and Sunflower festivals, with members of the Emerson and Cleveland Quartets, as Principal Cello of the Miami Symphony Orchestra, and on international tours with the Pittsburgh Symphony Orchestra.



As a teacher and coach to young string-players, he gives master-classes at universities throughout the USA and has served on the faculties of Point Counterpoint Chamber Music Camp, the Brevard Music Center and the North Carolina Governor's School. In 2013 he completed an eight-city tour of the mid-west United States, playing the complete cello suites of Benjamin Britten to mark the composer's 100th birthday. A native of Ottawa, Aron Zelkowitz grew up in Pittsburgh, and received degrees from the Eastman School of Music, Indiana University and Stony Brook University, where his teachers included Anne Martindale Williams, Paul Katz, Steven Doane, János Starker and Colin Carr.

His website may be found at www.aronzelkowitz.com.

The pianist **Luz Manriquez** was born in Santiago, Chile, where she studied with Elena Weiss at the Escuela Moderna de Musica. She continued advanced studies under Edith Fisher in Switzerland and Maria Iris Radrigan at the Catholic University in Chile and completed her Master's degree at Carnegie Mellon University. She is much prized as a chamber musician and collaborative pianist across the United States, Latin America and Europe.



In Pittsburgh Luz Manriquez is a regular guest of the Pittsburgh Jewish Music Festival, the Shadyside Concert Series and the Frick Art Museum Series. She is the featured pianist on two recordings by the former concertmaster of the Pittsburgh Symphony Orchestra, Andrés Cardenes, and on a recording with PSO principal oboist Cynthia DeAlmeida. She has collaborated in recordings of works by the contemporary composers Efrain Amaya, Nancy Galbraith, David Stock, Marilyn Taft Thomas and Reza Vali. At the 2002 George Crumb Festival in Pittsburgh, she recorded *Music for a Summer Evening*, which later earned a Diapason d'Or in France in 2008.

Luz Manriquez is Associate Teaching Professor of Collaborative Piano at Carnegie Mellon University and co-founding director of the Collaborative Piano Department. She also teaches at the Carnegie Mellon Preparatory School of Music, where her students are regular winners in Pittsburgh-area competitions.

The Canadian violinist **Jennifer Orchard** has travelled the world performing as a chamber musician, soloist and currently as a first violinist of the Pittsburgh Symphony Orchestra. Before joining the Pittsburgh Symphony, she was a member of the world-renowned Lark Quartet. During her time with the Quartet she recorded works of Robert Schumann, Alfred Schnittke, Peter Schickele, Arnold Schoenberg, Alexander Zemlinsky, Amy Beach, Alexander Borodin and the Pulitzer Prize-winning quartet by Aaron Jay Kernis – one of several new works for string quartet commissioned by the Lark Quartet.



In 2001 she was invited to join the Pittsburgh Piano Trio. One of the highlights of their career was a tour to the St Petersburg Conservatory and the Moscow Conservatory Grand Hall, where the Trio presented the Russian premiere of the Triple Concerto of Paul Juon with the Tchaikovsky State Symphony Orchestra under

the direction of Vladimir Fedoseyev. She has recently completed a first recording of Juon's works for violin and piano, released on the Minstrel label.

Jennifer Orchard studied at the Curtis Institute of Music with Szymon Goldberg and the Juilliard School with Robert Mann. She participated in the Marlboro Music Festival in Vermont, the Schleswig Holstein Festival in Germany and the Mehli Mehta Festival in Mumbai, India. She plays on an Andreas Guarnerius violin, dated circa 1676.

The clarinetist **Marissa Byers** is a founding member of the reed-trio Troika and has performed as founder and artistic director of the Delancey Ensemble. She was a guest soloist with the Winston-Salem Symphony and has been a guest artist with the Aviva Players, the Manchester Music Festival and the Ibero American Music Festival. She was invited to perform for the Austrian Consulate in New York City after producing and conducting the mono-opera *Anne Frank* by Grigori Frid. She has performed in such venues as Carnegie Hall, Alice Tully Hall, Merkin Hall, Symphony Space and St Patrick's Cathedral on Fifth Avenue. She graduated from the North Carolina School of the Arts, where she studied with Robert Listokin, and continued her studies at the New England Conservatory with Richard Stoltzman. She earned her Master's at Mannes College of Music. She is currently building her businesses and her life in her home town in North Carolina, where she helps bring the arts to low-income communities. She continues to develop and produce intercultural projects with dancers and musicians all over the world.



Praised as 'one of the highest-quality concert series in town' by *The Pittsburgh Tribune-Review*, **The Pittsburgh Jewish Music Festival** was founded in 2004 by the cellist Aron Zolkowicz. In its eleven seasons, the Festival has programmed over 130 pieces of classical chamber and orchestral music inspired by Jewish traditions. The recordings on this CD series represent a multi-year project devoted to the St Petersburg Society for Jewish Folk Music and its affiliated Russian composers. Future albums are projected in a Toccata Classics series that will shed new light upon these masters of Jewish art-music. In addition, the Festival has culled its live performances from Israeli, American and Canadian composers, Yiddish and Hebrew art-song, liturgical repertoire and secular contemporary and multicultural works. Many concerts have incorporated multimedia elements, in particular a fully staged production of *The Dybbuk: Between Two Worlds*, a chamber opera by Ofer Ben-Amots directed by Aron Zolkowicz and with choreography by Joan Wagman. The Festival has commissioned major contributions to the Jewish classical genre from composers David Cutler, Nizan Leibovich, Judith Shatin and David Stock. Featured and in-residence composers have included Srul Irving Glick, Nizan Leibovich, Lucas Richman, Yuval Ron and Judith Shatin.

The Festival musicians are the highest-calibre local professionals; players for the orchestral and chamber-music concerts include members of the Pittsburgh Symphony Orchestra, the Pittsburgh Opera and Ballet Orchestras, and faculty members of the music departments of Carnegie Mellon and Duquesne Universities. Each season has also included special guest soloists, such as the clarinetist David Krakauer, mezzo-soprano Mimi Lerner, cantor Shira Adler, violinists Andrés Cárdenes and Noah Bendix-Balgley, percussionist Tim Adams, the ensembles Brave Old World, Andy Statman Trio, Steel City Klezmerim, Chatham Baroque, Brio, Zohar Chamber Singers, Oakland Girls' Choir, Ortner-Roberts Duo and popular artists and bands like ESTA, Neshama Carlebach, Joshua Nelson's Kosher Gospel and the Sarah Aroeste Band.

The Festival website can be found at www.pjmf.net.



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JOACHIM STUTSCHEWSKY Chamber Music

1	<i>Agada</i> ('Legend') (1952)	6:20
2	<i>Freilachs: Improvisation</i> (1934)	3:27
3	<i>Kinah</i> ('Lament') (1933)	4:39
4	<i>Klezmers' Wedding Music</i> (1955)*	16:37
	<i>Hassidic Suite</i> (1946)	9:18
5	I Bessarabic Hassidic Song	2:41
6	II Latvian Song	2:23
7	III Nuts and Wine	1:57
8	IV Dance	2:17
9	<i>Kaddish</i> (1957)	4:44
10	<i>Jolly Dance</i> (1957)	1:24
11	<i>Shir Yehudi</i> ('Jewish Song') (1937)	3:10
12	<i>Hassidic Fantasy</i> (1954)	18:23
	<i>Six Israeli Melodies, arr. Stutschewsky</i> (1962)	
13	No. 1 Hanninah Karchevsky: Legend	2:27
14	No. 6 Wanderer's Song (Persian-Jewish folk-melody)	2:35
		TT 73:11

Musicians of the Pittsburgh Jewish Music Festival

Aron Zolkowicz, cello 1–14

Luz Manriquez, piano 1–14

Jennifer Orchard, violin 4

Marissa Byers, clarinet 12

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