

Michael Aylward

**Remarks for the CD Release Event for *Chekhov's Band*
Jewish Music Institute, 10 August 2015**

The 24 recordings on the CD we are presenting this evening form a tiny percentage of the collection of Jewish recordings held at the EMI Archive in Hayes—without doubt the most important such collection in the world.

During the next 10 minutes or so I shall try to explain at great speed how I came to find these records, what needed to be done to document them thoroughly and, finally, I will provide a brief overview of the actual contents of this remarkable collection. I shall then, provided enough of you are still awake, go on to give an even briefer summary of what I have discovered in other archives worldwide and suggest that we are sitting on top (in the case of EMI almost literally on top) of a vast and as yet untapped resource that has the potential to transform our appreciation of Jewish culture in Europe during the first half of the 20th century.

The story of how I found these recordings at EMI starts back in 1994 when I decided to investigate whether any Jewish recording were made in Europe before the war. What followed was 2 decades of incessant searches, false trails, and visits to far-flung archives that proved to be in vain. I initiated a worldwide correspondence with every expert in the field until, after many trials and tribulations, I found what I was looking for. All of which, I am afraid, is a complete and utter lie (well, almost). The truth is somewhat simpler and far more mundane and can be succinctly summed up in three simple phrases:

I got lucky...I sat down...and I typed non-stop for the next 20 years.

There was, of course, a little more to it than that, so to start at the very beginning....

In the early 1980s I developed an interest in Jewish music, an interest I simply would not have been able to pursue had it not been for the work of Geraldine Auerbach and the Jewish Music Institute. For a decade Geraldine kept me supplied with all the recordings I needed. In those pre-Internet years it would have been virtually impossible for me to have acquired any of these LPs, CDs and cassette tapes—recordings which eventually inspired me to set out in search of something that I wasn't even sure ever existed. I therefore need to thank Geraldine because it is self-evident that ultimately anything I have achieved rests on the foundations she laid and consequently without the work she has done, we would not be here this evening.

The recordings that really seized my imagination were the releases of historical recordings of klezmer music that were coming out of the USA at that time. Although my initial enthusiasm never waned, after some years I became increasingly puzzled (not to say irritated) by the more or less total absence of any recordings made in Europe (there were some but only a tiny handful). Eventually I began to enquire here and there whether anyone was aware if any Jewish recordings were made on a meaningful scale in Europe. The answers were either, "I don't know" or "No"... "There may have been a few, but not in any significant numbers."



These informal remarks were prepared by Michael Aylward for the launch of the CD *Chekhov's Band: Eastern European Klezmer Music from the EMI Archives 1908-1913*, Renair Records RENO129, 2015. At the urging of the Klezmer Institute, Michael has allowed them to be released more or less in original form, with the addition of the visual examples prepared for the talk presented inline and a few minor updates. Find more articles on Ashkenazic expressive culture topics at <https://klezmerinstitute.org/articles>

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Hebräisch.

Männerstimmen.

Cantor Felix Asch — Berlin.

K. 11527 Kol Nidre.

Blacher, Solist des Wilnaer Synagogenchors.

K. 11683 „Mikdash Melech“.
K. 11684 „Bani boscholaum“.

Cantor Kirmis — Warszawa.

K. 11633 Menucha Wesimcho.
K. 11654 Hatikwo.

Cantor Sirota — Warschau.

C. 11567 Schlosch esrei itdoisch.
C. 11568 Habsin jakir loi.
C. 11569 Melech rachmon.
C. 11570 Umipnei chatoenu.
C. 11571 Kduscho mimkoimchu.

Mehrstimmige Gesänge.

Obercantor Guttman und Tempelchor
Wien.


K. 11544 Wajhi binsoa.
K. 11545 Mjersch, Hochzeitschor von Goldstein.
C. 11559 Adann au lom.
C. 11562 Ausheben der Thora.

GRAMMOPHON

Plattenverzeichnis

Serie II.

Oktober 1906.



Jüdische Dialektaufnahmen.

Männerstimmen.

Herr **Ebel** und **Chor** — Jüdisches Theater in Lemberg.

C. 11602 Bucher aus Barkochba.

N. Glimmer und **Chor** — Jüdisches Theater in Lemberg.

C. 11622 „Pekale“ aus schöne Mirjam.

J. Guttman und **Chor** — Jüdisches Theater in Lemberg.

C. 11618 „Eil Udou bom“ aus Sabita Zwi.
C. 11619 „Kale besingen“, Hochzeisszene.
C. 11620 „Hakufes“ Feiertagsszene.

L. Kalisch und **Chor** — Jüdisches Theater in Lemberg.

C. 11621 „Wrejten lechu“ aus Jacob & Esaw.

Cantor Kipnis — Warszawa.

K. 11655 Dort wo die Zeder.

Herr **Schilling** — Jüdisches Theater in Lemberg.

C. 11592 Lach-Kouplet.
C. 11598 Die Welt ist meschüge.
C. 11603 Geltuniu aus Messias Zeiten.
C. 11605 Schmendrik besingen (jüdische Hochzeit).
C. 11611 Hamawdel aus Herziale.

HEBRÄISCH 13

Mehrstimmige Gesänge.

Cantor Sirota aus Warschau. Mit Chor.

K. 11644 Weeneinu sireno. ועינו טראניק
K. 11645 Av horachimim bnitwo. אלהים ה' בנה
K. 11647 Kwoidoi. כבוד
K. 11648 Halel nedorai. נקרה

K. 11650 Beni uwein bnei israel. בני זבן בני ישראל
C. 11563 Mimkoimoi hu jifen. סקטונו הוא זין
C. 11564 Tikanto schabot.
C. 11565 Wehosor Sotan. חקנת שבת
C. 11572 Weiseeraw olecho. וקשר שבת
C. 11573 Wehosor Sotan. וקשר שבת
C. 11574 Jisgadai wejiskadaseh.
C. 11577 Ki Keschimcho.
C. 11582 Mimkoimcho Malkeinu.
C. 11583 Jaale.
C. 11584 Himozu Lopu.
C. 11585 Rezei.
C. 11586 Edcho ki Anisoini.
C. 11587 Jemach Moische.
C. 11588 Ato Hecharotnu.
C. 11589 Mi schosso nissim.
C. 11591 Weschomru.
C. 11613 „Col Nidrei“, Lewandowski.
C. 11616 „Broisich haschano ikoseiwum“.
M. 011500 Adsin Oilom.
M. 011501 Odou yascido mentor.

Synagogen-Chor — Berlin.

K. 11524 Haschiwcha.
K. 11531 Halleluja.

14 HEBRÄISCH

Mehrstimmige Gesänge.

Chor der großen Wilnaer Synagoge.

C. 11590 „Halleluja“.

Choral Templului. — București.

K. 11693 Hajom Haras Luom.
C. 11617 Ausheben der Thora.
M. 011592 Haleluja.

16 JÜDISCHE DIALEKTAUFNAHMEN

Männerstimmen.

Herr **Schilling** und **Chor** — Jüdisches Theater in Lemberg.

K. 11685 Rehens Mojfes aus „Dybek“.
C. 11668 Komische Quadrille aus „Schmied Gorgel“.

Herr **Thur** und **Chor** — Jüdisches Theater in Lemberg.

C. 11609 Es drimelt nit dein Wächter, aus Rabbi Josefmann.

Herr **Zuckerberg** — Jüdisches Theater in Lemberg.

K. 11691 Elend klein und nymes aus Ahasver.
C. 11595 In dem Beshamikdosch aus Sulamith.

Herr **Zuckerberg** und **Chor** — Jüdisches Theater in Lemberg.

C. 11594 Kol Nidre.
C. 11596 Selemacht aus „Jüdale“.
C. 11599 Wide aus „Gabriel“.

Damenstimmen.

Fräulein **Kobak** — Jüdisches Theater in Lemberg.

K. 11686 Mameniu koif mir dus, aus „Nachtwanderin“.
K. 11688 Gottes Wunder aus „Judith“.
K. 11689 Die Sehnsucht nach Zion aus „Jehuda Halevy“.

Frau **Lerescu** — Jüdisches Theater in Lemberg.

K. 11687 Schabes Jontow aus „Sulamith“.

JÜDISCHE DIALEKTAUFNAHMEN 17

Damenstimmen.

Fräulein **Kobak** und **Chor** — Jüdisches Theater in Lemberg.

C. 11607 Pastechl aus Barkochba.

Mehrstimmige Gesänge.

Fräulein **Fischler** und Herr **Schilling** — Jüdisches Theater in Lemberg.

C. 11604 Ich will nur Lieben dich allein aus „Bas Jerusalem“.

Frau **Karlik** und Herr **Schilling** — Jüdisches Theater in Lemberg.

C. 11606 Pusek aus Herzale.

Frau **Karlik**, Herr **Schilling** und Herr **Ebel** — Jüdisches Theater in Lemberg.

C. 11610 Lomer Jofen aus Isruilik.

Jüdisches Quartett — Warschau.

K. 24201 Haikelenen.

Figures 1-7: Pages from the Gramophone Company catalogue for Vienna, 1906.



First Steps: National Sound Archives, London

However, on the basis of zero evidence and impelled purely by instinct I decided to press on regardless. It occurred to me that the National Sound Archive in London might hold a few clues, so one day in the early spring of 1994 I took the train up to London to visit the Archive at its old premises in Exhibition Road.

At this point I was looking for actual records (discs) and nothing else and after four hours going through the card index for the Archive's collection of Jewish 78s it was beginning to look as though I was wrong and that the people I had consulted were right, for there was almost nothing there—just two European discs among many hundreds, all of which were American and many of which I was already familiar with.

I was on the point of calling it a day and going home but decided to have a quick skim through the Archive's main card index system. It was just as well I did, as I discovered the Archive had an enormous collection of record company catalogues, especially ones issued by the British-based Gramophone Company (above all on its Zonophone label).

What's more, at some point in the past someone had undertaken the monumental task of indexing these catalogues and thanks to this I was able to identify catalogues that contained Jewish lists.

I called up one of the earliest microfilms and started to work my way through it. Unfortunately the card index did not indicate where on the microfilm the Jewish list was to be found, so there was no option but to start at the beginning and work my way through. Four hours later and I had found nothing and the Archive was due to close in about half an hour. Then, 15 minutes later, at the very end of a 1906 Viennese catalogue I found the first list—mainly recordings made by Cantor Gershon Sirota in Warsaw and various Yiddish theatre recordings made in Lemberg.

I returned home that evening well pleased with my little haul of recordings but completely unaware that on the very first day of my search I had blundered unwittingly into the Eldorado about which I had fantasised on the train journey up to London. In fact, it was only some years later that I realised the extent and significance of the treasure trove that, as if guided by some unseen hand, I had so casually uncovered.

For the next 4 years or so I visited the Archive

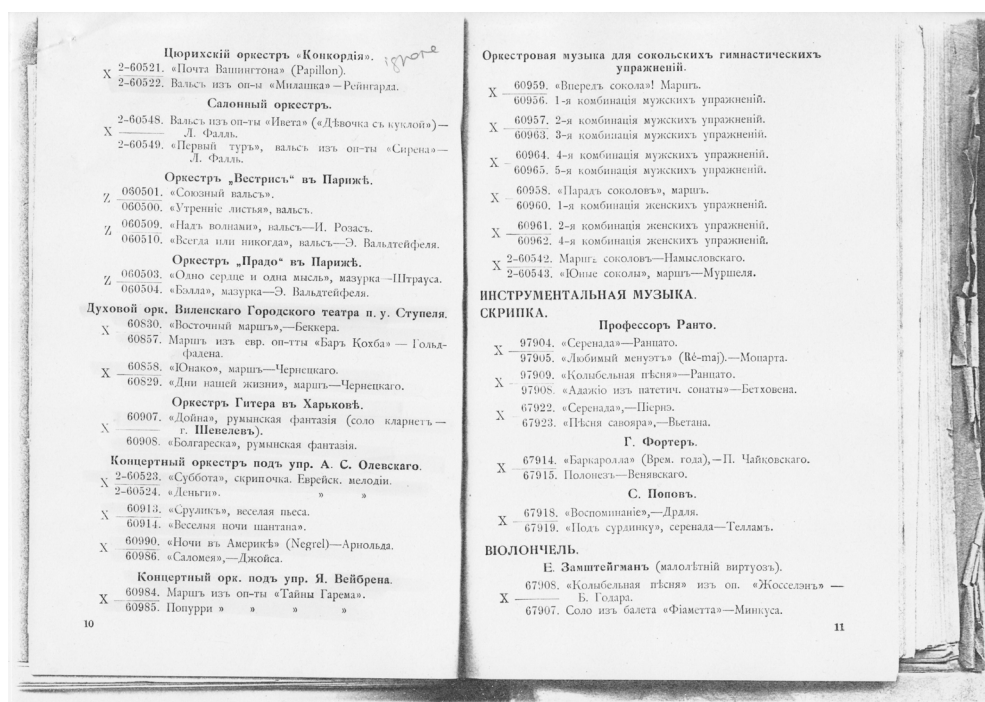


Figure 8: Russian Zonophone Catalogue June 1911, pp. 10-11.

about once a month. After a year it became apparent that useful though the indexes were, they registered only catalogues which had sections explicitly headed “Jewish” or “Hebrew” and that individual recordings or groups of recordings could be found absolutely anywhere. This meant that instead of hurrying through catalogues in search of sections clearly identified as Jewish, it would be necessary to read each catalogue thoroughly from cover to cover, as what I was after could be hidden away anywhere.

Also, there were a large number of Austrian recordings that I simply could not classify but which somehow begged to be included for further investigation. I therefore decided to go back to the beginning and include everything that promised to be even remotely relevant rather than stick to what was obviously relevant. It added a further year to my work but in the long run it was well worth it as, for example, those mysterious Austrian recordings turned out to be by members of Vienna’s famed *Budapester Orpheumgesellschaft*, a variety theatre where the routines were performed in an idiom that was half Viennese dialect and half Yiddish. This theatre was the frequent haunt of the Viennese intelligentsia—Karl Kraus, Oskar Kokoschka and Adolf Loos were particular fans. In fact Karl Kraus once wrote a pamphlet suggesting, only slightly tongue-in-cheek that the whole of the grand Burgtheater in Vienna should be handed over to the Budapesters.

For the first 4 years or so I was working exclusively from record company catalogues. These have great advantages in some ways but they fail to provide two vital pieces of information: a precise recording date and a recording location. Around about this time Paul Vernon was publishing in the magazine *Folk Roots* a series of articles on very early recordings of ethnic music. He seemed to have access to precisely the kind of detailed information I was after, so I contacted him and came up to London to meet him.

Really this meeting changed everything. It turned out that Paul had been doing research at the EMI Archive which I had been told had been closed to researchers for years. Apparently, my informants had been wrong and the Archive was open after all and Paul urged me to apply for permission to carry out research there. He also suggested I write to a

certain Alan Kelly in Sheffield who, he said, was a great authority on the Archive and its contents. This proved to be the understatement to end all understatements, as I shall shortly explain. I wrote to both Ruth Edge, Chief Archivist at the EMI Archive, and Alan Kelly and within days I had an appointment booked at the Archive and a large buff envelope from Alan Kelly containing the full details of over 500 recordings.

About the EMI Archive

I visited the Archive regularly for the next 4 to 5 years and by 2003 I had documented about 4,500 recordings. Before I go any further I should really explain why the EMI Archive is so important.

The fact is that it is the only record company archive to have survived almost intact. That it is also the archive of one of the oldest record companies is also of major importance. We refer to it as the EMI Archive, but until 1931, when the Gramophone Company merged with Columbia to form Electrical and Musical Industries Ltd, it was the archive of the Gramophone Company and this was founded in 1898. The EMI Archive therefore preserves intact and in the best possible condition the whole output of the Gramophone Company in its various incarnations since 1898—a period of 117 years. This immense collection includes not only copies of a significant proportion of all the recordings it has made all over the world during those 117 years but, just as importantly, much of the related paperwork: the weekly reports sent back to head office by the sound engineers working in the field, the business correspondence, correspondence to and from the recording artists, sales figures, catalogues, ledgers of every imaginable kind and much else.

For most of its existence much of the Archive was uncatalogued and we had no idea as to its contents especially as regards the first three decades or so of its history. Thanks to the activities of Alan Kelly who has worked ceaselessly since the early 1970s on documenting the output of the company during this period, we are at last in a position to explore the Archive systematically and with ease. Alan was former Head of Professional Studies at Sheffield City College of Education. In the early

GRAMOPHONE COMPANY, LTD.
REPORT OF RECORDS RECORDED BY *Ed. Pearce* 10-inch.
At *Warsaw* for *St. P. Org.* Branch during Week ended *7/22 March* 1914

ARTISTE	TITLE	PUBLISHER	Gram. or Zono.	Serial Number	Date Recorded	Date Original Factory
<i>M. Prandzio & J. Mochowski</i>	<i>Duetto z op. "Traviata"</i>	<i>Free</i>		<i>5622</i>	<i>19/II</i>	
<i>J. Mochowski</i>	<i>Præludio i aria z II an. op. "Ugonoti"</i>	"		<i>-23</i>		
<i>M. Prandzio</i>	<i>i Ty mne wierzysz z op. "Lubka"</i>	<i>Schöng & Wolf</i>		<i>-24</i>		<i>X</i>
<i>J. Mochowski</i>	<i>Polonaise z op. "Mignon"</i>	<i>Free</i>		<i>-25</i>		
<i>Grachowski</i>	<i>Pionska Broni I an z op. "Hrabina"</i>	<i>Schöng & Wolf</i>		<i>5733</i>	<i>24/II</i>	
<i>Pyramonin Op. 11</i>	<i>A rumo boim gornu podobno</i>	<i>Free</i>		<i>-26</i>	<i>20/II</i>	<i>X</i>
<i>Pyramonin Op. 12</i>	<i>Ochodowicie bismica</i>	"		<i>-27</i>		
<i>Pyramonin Op. 13</i>	<i>Topi Papu</i>	"		<i>-28</i>		
<i>Pyramonin Op. 14</i>	<i>Papu chyni gornu chyni</i>	"		<i>-29</i>		

This Report to be sent to LONDON HEAD OFFICE Weekly.
If no Records are recorded since last Report, this Sheet must be sent without fail, MARKED NIL.

GRAMOPHONE COMPANY, LTD.
REPORT OF RECORDS RECORDED BY *Ed. Pearce* 10-inch.
At *Warsaw* for *St. P. Org.* Branch during Week ended *7/22 March* 1914

ARTISTE	TITLE	PUBLISHER	Gram. or Zono.	Serial Number	Date Recorded	Date Original Factory
<i>Pyramonin Op. 15</i>	<i>Prologa Bramylnu Jozefa</i>	<i>Free</i>		<i>5630</i>	<i>20/II</i>	
<i>Pyramonin Op. 16</i>	<i>Dziw bismica fopu chyni</i>	"		<i>-31</i>		
<i>Pyramonin Op. 17</i>	<i>Pran bismica</i>	"		<i>-32</i>		
<i>Pyramonin Op. 18</i>	<i>Dem ziscu nroim</i>	"		<i>-33</i>		<i>X</i>
<i>Pyramonin Op. 19</i>	<i>Pymmerad Ora I</i>	"		<i>-34</i>		
<i>Pyramonin Op. 20</i>	<i>" " II</i>	"		<i>-35</i>		
<i>Pyramonin Op. 21</i>	<i>Mnocy bin chyni</i>	"		<i>-36</i>		
<i>Pyramonin Op. 22</i>	<i>Bymmer zine ziscu</i>	"		<i>-37</i>		<i>X</i>
<i>Pyramonin Op. 23</i>	<i>Mogabonkad anu I</i>	"		<i>-38</i>		
<i>Pyramonin Op. 24</i>	<i>Dziw zycowu wiodu Dem wiodu</i>	"		<i>-39</i>		
<i>Pyramonin Op. 25</i>	<i>Kawu um Anymu</i>	"		<i>40</i>		

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GRAMOPHONE COMPANY, LTD.
REPORT OF RECORDS RECORDED BY *Ed. Pearce* 10-inch.
At *Warsaw* for *St. P. Org.* Branch during Week ended *7/22 March* 1914

ARTISTE	TITLE	PUBLISHER	Gram. or Zono.	Serial Number	Date Recorded	Date Original Factory
<i>S. Goldstein</i>	<i>Pymmerad Bismica I</i>	<i>Free</i>		<i>5641</i>	<i>20/II</i>	
<i>S. Goldstein</i>	<i>" " II</i>	"		<i>-42</i>		
<i>S. Goldstein</i>	<i>Wscapadwim ziscu</i>	"		<i>-43</i>		
<i>S. Goldstein</i>	<i>Alma wo wonst du aus op. te "Alma"</i>	"		<i>-44</i>		
<i>S. Goldstein</i>	<i>Der jeizer gore aus der op. te "Alma"</i>	"		<i>-45</i>		<i>X</i>
<i>S. Goldstein</i>	<i>Pschingara aus der op. te "Figuurbaron"</i>	"		<i>-46</i>		
<i>S. Goldstein</i>	<i>Schlaflied aus "Schlamka & Pindel"</i>	"		<i>-47</i>		
<i>S. Goldstein</i>	<i>Di mamme aus der op. te "Die Amerikanerin"</i>	"		<i>-48</i>		<i>X</i>
<i>S. Goldstein</i>	<i>Di bömmen, bömmen aus der op. te "Die Schausonette"</i>	"		<i>-49</i>		
<i>S. Goldstein</i>	<i>Heischik</i>	"		<i>-50</i>		
<i>S. Goldstein</i>	<i>Die ganze Welt ist achulim aus der op. te "Sohn Gashirim"</i>	"		<i>-51</i>		

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Figures 9-11: Engineer's Weekly Return, Warsaw 1914 — Belf Orchestra.

1970s he took early retirement in order to start work on cataloguing the output of the Archive from 1898 to 1931. Although now in his late 80s and not in the best of health he is still at work on this monumental project. Although by his own admission much still remains to be done, the main body of work that had to be done has now been successfully accomplished.

My task at the Archive was to read my way through every catalogue produced in every European country, Turkey, and North Africa. The catalogues would provide good basic information such as catalogue number, title, artist and coupling (in the case of double-sided discs) and then I would have to consult various ledgers, the engineers' weekly returns or Alan Kelly to find out the precise recording date and location. I owe Alan Kelly a huge debt of gratitude for his unstinting help over all these years. In addition I need to single out Ruth Edge and her assistant Greg Burge for extending to me every possible assistance and for making accessible so much material. Without their expert guidance and advice I would have been at a loss as to how to proceed.

By 2003 I had come to the point where it seemed I had more or less completed the task of documenting the Jewish recordings and I was half way through checking which recordings had survived and were on the Archive's shelves, when the Archive underwent a cataclysmic upheaval and my visits came to an end.

Findings

I now need to briefly summarise what I found at the Archive. In total I documented around 4,500 recordings. As might be expected, the bulk of these were made in Eastern Europe, Poland and Russia in particular. There are no recordings from Spain, Portugal, the Scandinavian countries, nor from France or Switzerland. Only 10 recordings from Italy and only, alas, a very small number from Romania (a true loss). Strangely, not one single Jewish recording was made in Czechoslovakia and I have yet to find an explanation for this; one would not expect any klezmer or Yiddish theatre, but it is surprising that no cantorial recordings were made there.

There are a large number of Hungarian recordings, most of which are comic routines performed in Hungarian. According to Professor Mary Gluck,

author of *The Invisible Jewish Budapest: Metropolitan Culture at the Fin de Siècle*:

"the entertainment industry in Budapest was closely identified with Jews, who by 1900 accounted for roughly 23 percent of the population. The city's famous or infamous music halls, Orpheums, all-night coffee houses and cabarets were concentrated in the 6th and 7th districts where the vast majority of Budapest Jews lived and worked."

All the Yiddish recordings are by artists from Lemberg recorded in Budapest while on tour there (a favourite destination). There are no cantorial recordings. This is very surprising as Hungarian cantors figure prominently on other record labels such as Favorite.

The recordings made in Vienna are dominated by artists from the *Budapester Orpheumgesellschaft* with well over 300 recordings to their credit. There is also a large number of cantorial recordings, especially of Oberkantor Sawel Kwartin.

Recordings made in Germany are mostly cantorial.

The UK yields no more than a couple of hundred recordings—surprising given the importance of London's Yiddish theatre in the overall European context. England can, however, boast the earliest Jewish recordings documented so far—7 recordings of what are termed "Hebrew melodies" by a certain Mr. Fridkin and recorded 5 April 1899, a year after the founding of the Gramophone Company. The EMI Archive has a copy of all single-sided 7 discs.

As regards the survival rate of these recordings, of the 4,500 the Company made almost 2,000 survive as shellac discs kept in immaculate condition on the Archive's shelves. In part this figure is based on estimates as I was never able to complete the task of checking my list against the Archive's stock books. For example, the Austrian and Hungarian figures are based on an estimate of 40 percent. Also, I have not yet documented the recordings made in Central Asia (Bukhara, Samarkand and so on).

Despite the wealth of information to be found at the EMI Archive, there is still much that we do not know and probably never will know. There are only very limited sales figures, though we do know (for example) from the artist file on Gershon Sirota that when he threatened not to renew his contract

Figures 12-14: Russian Zonophone Complete Jewish Catalogue 1913, pp. 12-14.

Оркестръ подъ упр. БАКА.

X 2-100019 Никель фортъ агеймъ.
2-100925 Ду зоастъ интъ горень ди мамень.

X 2-100923 Шерь, № 1.
2-100925 Шерь, № 2.

X 2-100926 Шмаровозъ.
2-100927 Вереле XX айка.

X 2-100942 Болгарское погурри 1-я часть.
2-100943 То же, 2-я часть.

Оркестръ 30-й артия. бригады подъ упр. Е. Бородинна.

יודישע פאלקס ליערע פאקס
X 60967 Potpourri judischer volks lieder.
רוסישע פאלקס ליערע פאקס
X 2-60503 Potpourri russischer volks lieder.

בא-אב"א, קאוקאזער
X 60992 „Bajati“, kaukaser Melodien, I Teil.
בא-אב"א, קאוקאזער
X 60993 „Bajati“, kaukaser Melodien, II Teil.
הרנה נגורים I טייל
X 60999 Orientalische Hochzeits-Motiven, I Teil.
הרנה נגורים II טייל
X 2-60905 Orientalische Hochzeits-Motiven, II Teil.

Оркестръ 108-го сарат. пѣх. полка подъ упр. Ф. Воляера.

קאוקאזער עסקווען,
I טייל
X 600531 „Kaukaser Esquisen“, I Teil.
קאוקאזער עסקווען,
II טייל
X 600532 „Kaukaser Esquisen“, II Teil.

- 12 -

Оркестръ „ЗОНОФОНЪ“.

ידישע נאלי-פעצן
X 60985 „Sem-serok“ (7 + 40).
פאפולארע מאטשען
X 60986 „Moldawanka“.

חבדישע פאפיר, I טייל
X 2-100631 „Chasidisch“, Potpourri aus jüdische Motiven, I Teil.
חבדישע פאפיר, II טייל
X 2-100632 „Chasidisch“, Potpourri aus jüdische Motiven, II Teil.

2-100944 Хайтарма, ч. 1-я, арр. С. О. Мурина.
2-100946 То же, ч. 2-я.

2-100945 Карамикова пѣсня, часть 1-я (Зекудар), арр. С. О. Мурина.
2-100947 То же, ч. 2-я (Игенде Кефине), арр. С. О. Мурина.

Оркестръ Д. ОЛЕВСКАГО.

ישראל'יק פאלקס ליערע פרייהלעך
X 60913 „Struk“, Volkslied.
X 60914 „Fröhliche“.

שבת'י יודישע מעלאדיען
X 2-60523 „Sabbota“, jüdische Melodien.
געלעכענדי, יודישע מעלאדיען
X 2-60524 „Dengi“, jüdische Melodien.

СВАДЕБНЫЙ ОРКЕСТРЪ.

מאיש אים ברייכבא
X 2-100889 Маршъ изъ оп. Баръ-Кохба. Исл. орк. п. у. Сандлера.

שטריכט דן אן
X 2-100914 Штробетъ зинъ оп.

הרנא
X 2-100001 Валуэу. Исл. орк. п. у. Олевскаго.

יודל זום זין פידעל
X 2-100910 Идль митъ зейнъ фидль.

אקאליכדיג רעדאלע
X 2-100903 A kavalierigъ редале.

דארי דען
X 2-100600 Добрый день. Исл. орк. п. у. Стувала.

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Complete Jewish Zonophone Catalogue - 1913

№ 13 z. j. 1913

קאמפארט
ZONOPHONE RECORD
ZONOPHONE
דאזאפאן
THE NIPPONGRAMMOPHONE CO LTD

ПОЛНЫЙ КАТАЛОГЪ
ЕВРЕЙСКИХЪ ПЛАСТИНОКЪ.

ОБЩЕСТВО РАЙМОНОВЪ СЪ ОГР. ОТВ.
ГЛАВНАЯ КОНТОРА ДЛЯ РОССІИ, С.-ПЕТЕРБУРГЪ,
Несейя просп., 45.

отдѣленія въ Россіи:
С.-ПЕТЕРБУРГЪ, ПЕТЕРБУРГЪ, ТИФЛИСЪ, РИГА,
Несейя пр., 45. Новый Сѣвъ, 30. Головинскій пр., 3. Александровск., 33.
(розничная) (розничная) (розничная) (розничная)

הזן לא דך זינט בעשען
X 2-100904 Хосонъ дозъ зинъ интъ бейнъ.
ארי מאמע
X 2-100905 Ой, мама, я пропалъ.

צאקאב
X 2-100906 Чинаго.
דארבין
X 2-100907 Харбинъ.

ענקס הדערש ענקס
X 2-100908 Танецъ 606.
א רובל אבעג
X 2-100909 Рубль восемьдесятъ.

דא שער
X 2-100911 Ди шерь.
X 2-100912 Жогъ.

דע טאלנער רבי
X 2-100913 Дерь Талмеръ-рѣба.
דעם רבנ'ם נגן
X 2-100902 Демъ робенстъ нигуны. Исл. орк. п. у. Вейнбретъ.

דא מאמען ארף צוא
X 2-100915 Ди мамень алфъ ци зоестъ.
לובער קא
X 2-100916 Америна.

א שוקלעל ארף ביידע
X 2-100917 A штикело ауфъ бейде фисалалъ.
א פיסאל
X 2-100918 A бейгале.

Оркестръ вилеискаго городского театра подъ управлениемъ г-на Ступеля.

אריקסטער פון ווילנער שטאט'יג מאטש' אונטער דער לויטונג פון דערן ס'מ'פ'ע ל.

מאיש' אריקסטאליע
X 60830 Marche „Orientalische Motiven“.

מאיש' אריקסטער
X 60857 Marche aus „Bar-Kochba“.

דער רבי דאם געזייען
X 60859 Der Rebi hot geheissen frehlich sein.

פרייהלך זין
X 2-100890 A Bejgele.

מאיש
X 60890 Pascha.

א פרייהלעך שוה
X 60670 A frehliche „Ssore Schejndel“.

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קאראמישע פאפיר I
X 60861 Karaimisches Potpourri I.
II
X 60862 II.

פאפיר פון ארישע אפערעמען I טייל
X 60863 Potpourri aus Jüdischen Operetten I Teil.
פאפיר פון ארישע אפערעמען II טייל
X 60865 Potpourri aus Jüdischen Operetten II Teil.

פאפיר פון ארישע אפערעמען III טייל
X 60866 Potpourri aus Jüdischen Operetten III Teil.
פאפיר פון ארישע אפערעמען IV טייל
X 60867 Potpourri aus Jüdischen Operetten IV Teil.

פאפיר פון ארישע אפערעמען V טייל
X 60868 Potpourri aus Jüdischen Operetten V Teil.
פאפיר פון ארישע אפערעמען VI טייל
X 60869 Potpourri aus Jüdischen Operetten VI Teil.

דע זע דער חופה, פון דער חופה
X 2-100894 Zu der Chupe, unter der Chupe, von der Chupe.

וואלצער ברונג מאגן אונטער
X 2-100895 Walzer, Beroliges-Tanz und Scherle.

בר' מצוה מאיש אים
X 2-100896 Bar-Mizwo Marsch aus „Pintele Iud“.

דאס פינעלע ווי
X 2-100897 „Izias-Mizraim“ Marsch.

1) מוהר'ים צו דער חופה
X 2-100898 1) Mechtomim zu der Chupe.
2) קאראהא
2) Karahed.

די הרנה אים
X 2-100899 Di Chasun aus „Misericere“.

РУМЫНСКИЙ ОРКЕСТРЪ.

אשר עין חסידע
X 60836 „Aschre ajin“, chasidische Melodien.
מועלאדע
X 60837 Rumänische Tänze.
רומענישע מעגן

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with the Gramophone Company it was enough to cause the management serious concern—a sure indication that sales of his recordings must have been considerable. We need to bear in mind though that at this stage in the development of the industry record sales were not a big issue. Their primary purpose was to entice people to buy gramophone players and as long as they were successful at this, it was of no great consequence whether they made a profit or not. Production runs of merely 500 copies of a recording were not uncommon.

We really have little idea as to who bought these records and how they listened to them. We read here and there of itinerant “gramophone minstrels,” men who would wheel a wind-up gramophone from courtyard to courtyard and give concerts for a few pennies thrown down from the upper windows. We read here and there in Yizker books accounts of how some wealthy person in a shtetl might set up his gramophone in the window of his house and from time to time give free concerts to those gathered outside who could not afford such a luxury.

Above all we have no idea as to what anyone thought of these recordings. The record magazines of the time (of which there were a large number, especially in Russia) devote most of their space to talking about recordings of classical music—opera in particular—and about the latest technical advances. Almost the only published response to these early recordings came from the Rabbinate. On the whole they had grave reservations about recordings of sacred music and its distribution on a mass scale and from time to time someone would sound off in the Jewish press on the subject. One of their main fears was that the recordings would be played in inappropriate circumstances and perhaps they had a point. In his memoirs Zavel Kwartin relates how the celebrated Odessa cantor Pinye Minkowsky delivered a tirade against those cantors who sold their art to the gramophone companies, citing reports that one could hear the sound of cantorial recordings drifting out of the windows of prostitutes’ quarters in Odessa’s red light district.

Incidentally, top cantors such as Kwartin and Sirota earned serious amounts of money from their recordings. Kwartin tells how under the terms of his first contract with the Gramophone Company

he was offered 3 thousand crowns a year provided he would record 20 titles annually. He comments: “That was as much as my congregation paid me for a whole year’s work as their cantor, and for this all I had to do was sing for a total of six hours in the course of the year. I felt this was a mightily attractive offer.” He then rather endearingly goes on to confess that this didn’t stop him trying to obtain an even better offer from the Gramophone Company’s rivals (he didn’t succeed).

Other Important European Jewish Music Sound Archives

Before I conclude I would like just to mention other archives around the world that contain important collections of Jewish music. I should stress that when I say “important” I mean important to me and my area of research—recordings made in Europe. So, if I say that the YIVO collection is not terribly interesting, then all I mean is that it contains relatively few European recordings.

The EMI Archive houses not only the most valuable collection of Jewish recordings anywhere in the world, it houses the most valuable collection of almost any kind of music you can think of. There are, however, other archives that contain very significant Jewish collections. First and foremost there is the Jacob Michael Collection at the Israel Sound Archives in Jerusalem. There may be as many as 1,000 European recordings there. The good news is that the major part of the collection has been digitized, not only the recordings but the record labels. Both sound transfers and label scans are of the highest quality and it is obvious the records themselves are in more or less pristine condition.

The United States houses several very large archives of sound recordings, notably The Judaica Sound Archives at FAU, but they contain very few European recordings. However, the Stambler Collection of Recorded Jewish Music held at the New York Public Library is at long last being catalogued. It holds either 2,000 recordings or 2,000 78 rpm discs depending (no idea yet as to which) and from what little I have seen it promises to be very interesting indeed.

Probably the most important Jewish sound

archive in the USA is now the Mayrent Collection of Yiddish Recordings housed at the University of Wisconsin, Madison. Sherry Mayrent is a private collector who for many years has diligently tracked down historical Jewish recordings and having assembled one of the finest collections in the world has selflessly decided to make all of it accessible to the general public.¹ The collection consists of more than 9,000 recordings of music from Jewish musical traditions all over the world. A large proportion of these recordings has now been expertly digitised and the sound files together with high-definition label scans put on the Collection's website.

Some years ago the Russian State Sound Archive put online what appeared to be a catalogue of its collection of 78s of the music of Russia's national minorities. This included almost 400 Jewish 78s. At the time I was puzzled as to why they did not include the couplings of these double-sided discs. A year or so ago the reason suddenly became apparent to me. These weren't double-sided shellac discs that were listed here, these must be metal masters. I enquired further and found out these are in fact the metal masters from which the shellac discs were pressed. Metal masters are incredibly rare and if the Archive has this number of them, it probably has an even greater number of shellac discs. I strongly suspect there is much more yet to be found not just in the State Sound Archive in Moscow but elsewhere in Russia.

Simply on the basis of this limited number of archives I estimate that worldwide copies of about 5,000 of the 15,000 Jewish recordings made up until the mid-1950s have survived and that many more are yet to come to light. Given the fragility of these discs and the weird and wonderful journeys some of them have made in order to end up where at the moment they rest (I once found a couple of Romanian Yiddish theatre recordings in the Australian outback), it is a miracle that such a large number have survived. The bad news is that at the moment most of them are inaccessible—locked away in archives that have no interest and less desire in making them available to the public. This is a tragic state of affairs. All in all these 5,000 discs amount to about 250 hours of cantorial music, scenes, and

songs from the Yiddish theatre, Yiddish choirs, folk singers, klezmer bands, theatre orchestras, Yiddish tangos and crooners from 1930s Warsaw, and much, much more recorded in and by artists from Warsaw, Łódź, Białystok, Vilna, Lemberg, Vienna, Budapest, Bucharest, Iași, Berdichev, Tarnopol, Odessa, Poltava, Kyiv, Czernowitz, Sarajevo, Salonica, and almost any other city, town, or shtetl you care to name. The overwhelming majority of these recordings were made before the First World War; after 1918 there is a dramatic decline. The potential of this treasure trove of recordings for research in musicology, linguistics, sociology, the history of the Yiddish theatre, and much else is immense, but until such time as these archives can be unlocked nothing can be undertaken.

Talk of unlocking archives brings me to my final tribute of the evening (well, almost). It is very much thanks to the enormous energy and enthusiasm of Joanna Hughes, Heritage Curator at the EMI Archive, that Julian Futter and Joel Rubin and I have been able to bring before the public these long-lost recordings that you will be hearing this evening, so our heartfelt thanks to Joanna for unlocking the Archive for us.

To conclude on a personal note. I am often asked how I came to get involved in all this in the first place. The honest answer is I no longer remember, it's all so very far away and long ago. I can't even remember what I did yesterday let alone 30 years ago, but if I try very hard, vague memories do begin to stir. I suspect that it all began back in the late 60's and early 70's when I had the great good fortune to study German at the University of Sussex. Unlike the "Gradgrind" institutions of modern times Sussex allowed its students a fair degree of latitude, trusting that it would be used by us to extend ourselves in interesting and fruitful ways.

Among a number of less high-minded pursuits, I used this freedom to explore Austrian literature, especially the work of Karl Kraus in whose works I first encountered (if only rather indirectly) the Yiddish language. This is a far too long and complicated story to relate here and probably of no interest to anyone, so all I shall say is that ultimately it is thanks to the far-sighted educational policies of the University of Sussex and its staff that we are all gath-

1 <https://search.library.wisc.edu/digital/AMayrentRec>

ered here this evening waiting to hear the sounds of a long-lost civilization that have not been heard in over 100 years. It is my immense great pleasure that we have here this evening my old tutor in German, Professor Ladislaus Loeb, who I can now thank in person, both in his own right and as the representative of all his colleagues from that blessed era. So, thank you, Laci, thank you so much.

And that, ladies and gentlemen, you will be relieved to hear, is all I have to say for the time being.

The Klezmer Institute was founded in the fall of 2018 to advance the study, preservation, and performance of Ashkenazic Jewish expressive culture through research, teaching, publishing and programming. Discover more at: <https://klezmerinstitute.org>

We would like to extend special thanks to Michael Aylward for permission to prepare this reprint.