

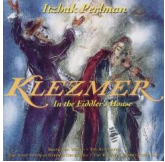
## Itzhak Perlman - In The Fiddler's House (1996)

Wpisany przez bluesever

Czwartek, 15 Lipiec 2010 22:18 - Zmieniony Poniedziałek, 13 Styczeń 2014 20:24

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## Itzhak Perlman - In The Fiddler's House (1996)



### Disc 1 - In The Fiddler's House (72:16):

1. *Reb Itzik's Nign (with Brave Old World) (6:06)*
2. *Simkhes-Toyre Time (with The Klezmatics) (3:25)*
3. *Flatbush Waltz (with The Andy Stratman Klezmer Orchestra) (6:15)*
4. *Wedding Medley (with The Klezmer Conservatory Band) (5:08)*
5. *Dybbuk Shers (with The Klezmatics) (4:49)*
6. *Basarabye (with Brave Old World) (6:59)*
7. *Firn di Mekhutonim Aheym (with The Klezmer Conservatory Band) (5:37)*
8. *Tati un Mama Tants (with The Andy Stratman Klezmer Orchestra) (5:52)*
9. *Fisherlid / Klezmatics Khosidl (with The Klezmatics) (6:28)*
10. *Der alter Bulgar & Forshpil (with The Andy Stratman Klezmer Orchestra) (5:55)*
11. *Ale Brider (with The Klezmer Conservatory Band) (3:45)*
12. *Honga (with The Klezmatics) (2:51)*
13. *Doyna & Skotshna (with Brave Old World) (3:34)*
14. *Der heyser Bulgar (with The Klezmer Conservatory Band) (3:55)*
15. *Di Gayster (with The Klezmatics) (1:37)*

### Disc 2 - Live In The Fiddler's House (76:31):

1. *Bukovina 212 (with Brave Old World) (4:31)*
2. *Lekho Neraneno (with Brave Old World) (5:00)*
3. *Doina Naftule (with Brave Old World) (2:44)*
4. *A Hora mit Branfn (with Brave Old World) (3:26)*
5. *Healthy Baby Girl Hora (with The Klezmatics) (2:16)*
6. *Golem Tants (with The Klezmatics) (1:49)*
7. *Honga Encore (with The Klezmatics) (1:35)*
8. *Nigh (with The Klezmatics) (5:32)*
9. *Bulgars / The Kiss (with The Klezmatics) (5:09)*
10. *Meron Nign / In the Sukke (with The Andy Statman Klezmer Orchestra) (6:02)*
11. *Sholom Aleykhem (with The Andy Statman Klezmer Orchestra) (4:34)*
12. *Khaiterma (with The Andy Statman Klezmer Orchestra) (2:55)*
13. *Andy's Ride (with The Andy Statman Klezmer Orchestra) (2:57)*
14. *A Heymisher Bulgar / Wedding Dance (with the Klezmer Conservatory Band) (3:14)*

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15. *Kale Bazetsn / Khusidl (Khasidic Dance) (with the Klezmer Conservatory Band) (4:30)*
16. *Fun Tashlikh (with the Klezmer Conservatory Band) (3:02)*
17. *A Yingele fun Poyln (A Young Man from Poland) / Di Mame iz Gegangen in Mark Arayn (Mother Went to Market) (with the Klezmer Conservatory Band) (5:00)*
18. *Finale - Processional / Klezmer Suite / Ale Briday (We Are All Brothers) (12:15)*

Klezmer, the Instrument of Song, is celebrated internationally now. But back in the mid-nineties when things were beginning to hot up Perlman visited Cracow where he met the band Brave Old World, on tour, and learned the idiom. He 'felt at home' quickly. Interspersed with the Polish itinerary we have shots from an obviously convivial New York meal Perlman had with the wisest of the Borscht Belt wiseacres, Red Buttons, who alas died in 2006 and Fyvush Finkel. Finkel is a particular delight. When the time comes he should be stuffed, mounted and his glass cabinet dragged around New York as a memento of all that was best in Yiddish Theatre in that city.

Perlman is shown practising, quipping with fellow Klezmer players – a stellar lot as one can note. We meet his father, in Cracow and both father and son meet one of the great players, Leopold Kozlowski – who speaks Yiddish with Perlman senior. Perlman junior sticks elsewhere to English and German. We have some shots from Perlman's daughter's wedding and of course a great deal of that fabled family warmth. The gradual process of absorption of an idiom felt but not truly experienced is rather fascinating to observe. Especially top drawer is the 'startled chicken' look Perlman gives when the Klezmatics break out into a really funky groove. 'What's happening?' mouths the delightedly bemused virtuoso as the electric fiddles saw away. When he brandishes one he does so with a concerned dynamism.

Live in the Fiddler's House was recorded at Radio City Music Hall about a year later. There is plenty of variety both in the bands and therefore instrumentation and in their approach – whether more traditional, or more challenging. Perlman negotiates the boundaries nimbly. I took to the loping waltz of Flatbush Waltz by The Andy Statman Klezmer Orchestra in a big way but there are pleasurable moments throughout, not least in the vital clarinet-led pyrotechnics of The Klezmatics, the command of tempo of Brave Old World or the virtuosity of The Klezmer Conservatory Band. But really all the bands contain all these elements in profusion. Whether as orator, Cantor or obbligatist Perlman lends his classical, Klezmer infiltrated genius to all tempos and moods. Klezmer and Fado, two very different musics, share an ability to summon up place, and evoke a rich emotional response. They both have their long lineage and their controversies. You'll need Lisbon for Fado. But you can evoke something of the excitement of Klezmer, mid-1990s style, in this set, in which Perlman's Prodigal returns to his roots. --- Jonathan Woolf,

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Brave Old World; Kapelye; The Klezmatics; The Klezmer Conservatory Band; The Andy Statman Klezmer Orchestra; Red Buttons and Fyvush Finkel and Leopold Kozlowski.

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