

## BEREGOVSKI'S COLLECTIONS

Moishe Beregovski worked as an ethnographical musicologist in the Department of Musical Folklore at the Kiev Institute for Jewish Culture from 1927 until 1949, when the Institute was closed down. He was arrested in 1951 and imprisoned in the Gulag until 1955. He died in 1961. He collected thousands of recordings and transcriptions, mostly from old Klezmerim in the Ukraine, but very few of them were published in his lifetime, and most of his work was dispersed or lost.

His transcriptions are presented as single-line melodies, usually with a tempo marking and notes on their origin (see below), but with no indications of accompaniment.

Beregovski wrote that he was unable to record any Klezmer bands. Why this was so is unclear: phonographic technology was perfectly capable of it, and in fact both Engel and Kiselgof had managed to make field recordings of ensembles in the period before 1914. One possibility is that, in the general Soviet suppression of Jewish cultural life from the late 1920s onwards, there were no functioning bands left for an official academic researcher to record. Another is that (to judge from his comments on Klezmer bands, and the results of his collaboration in the commercial records of the State Ensemble of Jewish Folk Music of the Ukrainian SSR in 1937) he may not have thought them worthy of recording....

The pieces contained in this collection are copied from three Soviet sources, two of which have been partly reproduced in facsimile form, and one of which is accessible online as a pdf file. The source in each case is indicated by the file name. Where I have suggested chords, they are offered with considerable diffidence, and in accordance with the principles laid down by Joshua Horowitz (alluded to in the note on the Belf transcriptions and in my general cover note).

### **B1**

denotes instrumental pieces and textless tunes taken from Beregovski's *Evreiski Muzical'nyi fol'klor* (1934) and *Evreiskie Narodniye Pesni* (1962) which were reproduced in **Old Jewish Folk Music** (OJFM), edited by Mark Slobin, and published by Syracuse University Press (2000). This book also contains Beregovski's notes on where he got the pieces from.

### **B2**

denotes pieces taken from *Yidische Folks-lider* (YFL) by M Beregovski and I Fefer, published in Kiev in 1938, and available at: <http://archive.org/details/nybc210708>. The text is in Soviet Yiddish, and does not contain any source information.

### **B3R**

denotes pieces taken from *Evreiskaya Narodnaya Instrumental'naya Muzika* (ENIM), published in Moscow in 1987. Like the B1 pieces, these appear to be facsimiles from an earlier work. It also contains Beregovski's source notes, in Russian. (The musical material in this book would also be available in *Jewish Instrumental Folk Music*, ed M Slobin *et al*, Syracuse University Press (2001), together with translations of Beregovski's notes, were it not out of print.)

Simon Carlyle  
April 2013