

# Mp3 Adrienne Greenbaum Klezmer Flutist - Fleytmuzik: The Klezmer Flute

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Incomparable performances of klezmer flute (Adrienne Greenbaum), with violin (Cookie Segelstein), bass (Confurius) cimbalom (Josh Horowitz). "Her flute playing is inspired. It rocks. This is amazing musicianship." 21 MP3 Songs WORLD: Judaica, WORLD: Eastern European Details: "FleytMuzik: Klezmer Music for the flute About the featured artist: Adrienne Greenbaum, flute, is a nationally acclaimed klezmer and classical flutist. As a klezmer she is the founder and leader of "The Klezical Tradition" klezmer band, performing on both flute and keyboard and leading Yiddish dance. She is on the faculty at both Living Traditions' KlezKamp and the equally known Canadian Klezkanada and presents master classes in the art of klezmer performance and dance. Masterclasses are also offered in the folk connection to classical performance. She has also performed with "Kapelye", with Adrienne Cooper in performances at the International Jewish Festival in Amsterdam and NYC's Jewish Museum and as accompanying artist with numerous cantors in concert as both pianist and flutist. As a clinician interested in sharing klezmer music with young people of all ages and backgrounds she also presents school workshops and directs three student klezmer ensembles in Connecticut and Massachusetts. "The Klezical Tradition" has won many awards for its recording Family Portrait, including Top 10 CD's from both Moment Magazine and the NY Jewish Week. The band was also chosen to be included as a feature in the ABC-TV documentary A Sacred Noise: The New Jewish Music. Her ensemble "FleytMuzik" has been enthusiastically received at club venues in NYC, at folk festivals and on college campuses and, in the summer of 2004, at the Klezmore festival in Vienna, Austria. Performing on period instruments, leading dance and overall presenting a truly entertaining event, the ensemble can be booked by calling Adrienne Greenbaum at 203-374-0607 or emailing her at klezmerflute@mail.com. Greenbaums' classical resume is quite extensive and shows from where she hails. She received her Bachelors in Music from the Oberlin College Conservatory and her Masters degree from the Yale School of Music. With performances as soloist and orchestral musician in all of New York's major concert halls and in many major cities of the U.S., she has appeared with such orchestras as New York's Mostly Mozart Festival (as soloist), the Berlin

Ballet at the Met (as principal flutist), the Period Orchestra of the Fairfield Academy, and for many years performed with the New York City Ballet Orchestra. Currently she is Solo Flutist with the New Haven Symphony, the Wall Street Chamber Players, and Orchestra New England. She has held faculty positions at Wesleyan and Yale Universities, at Smith College, and is currently Associate Professor of flute at Mount Holyoke College. She can be heard in recording on the Koch International, CBS Masterworks, Nonesuch, and EMC as well as on her own solo flute album Sounds of America. "FleytMuzik" is the first CD of its kind to be released in this century - and for a very long time. No traditional klezmer flute playing has been heard since the early 20th century. The flute was one of the first instruments heard in performances of klezmer music since the destruction of the Temple in 70 AD. These performances are authentic renditions that run the complete gamut of emotions, from exhilaration to prayerful. Together with incredible musicians, Joshua Horowitz, Cookie Segelstein, and Marty Confurius, this album is a must have for lovers of Jewish soul music: klezmer. HERE ARE THE RAVE REVIEWS ABOUT "FLEYTMUZIK!" I can't think of a stronger case being made for the flute as an essential klezmer instrument (besides the historical fact that Old World kapelyes often included flutes) than this album, particularly Adrienne Greenbaum's spirited playing on her own composition, 'Di Terkische Fleyt,' which boasts the soulful vibrancy, wit and virtuosity of the great clarinetists like Brandwein and Tarras. With tsimblist Josh Horowitz, fiddler Cookie Segelstein and bassist Marty Confurius, Greenbaum has assembled a gorgeous neo-traditional ensemble of classical proportions. Call her the Andy Statman of the klezmer flute. -- Seth Rogovoy, author, "The Essential Klezmer: A Music Lover's Guide to Jewish Roots and Soul Music" I am awestruck, and am not going to waste further verbiage trying to describe what an amazing, beautiful, virtuosic album this is. If you like klezmer, or you like flute, or if you didn't know that you liked either, this will still be your favorite album for a long time. This CD, by Klezical Tradition's Adrienne Greenbaum, opens with a stunning, muscular flute doina and never stops. Covering older klezmer repertoire (although "traditional" doesn't necessarily mean, "as recorded on early '78s" or notated by Beregovski any more). There is much of that, but ensemble member Josh Horowitz, for example, spent many years wandering Eastern Europe recording and playing with local musicians. The album also includes a vibrant medley of tunes from former-Soviet klezmer turned New York klezmer, German Goldenshteyn, as well as his rocking, driving "Rusishe Sher". And, then, Greenbaum's own "Dobriden" is such a perfect period processional, despite its recent origin. Nor is this a neo-classical

snob's album. The album closer, "Gelebt und Gelakht," for instance, gives everyone a chance to stretch a bit, but the thrilling flute runs that carry the piece are simply sublime. (About what you'd expect from a tune recorded by Naftule Brandwein!). Along with Greenbaum, we get a chance to hear Josh Horowitz accompany on the tsimbl, and Cookie Segelstein on violin, and get a sense of how klezmer might have sounded, at its best, 100 or 200 years ago, before klezmer horns, before Americanized klezmer, before the clarinet became the main solo instrument. It's classical klezmer, if you will. It's classical klezmer featuring a variety of vintage flutes for the perfect period sound. But this is also classical music grounded in dance tradition. Playing the older wooden flutes makes a difference. This music swings. It also has power. And yet, it is also very modern. It blows my mind to the possibilities of klezmer the way Andy Statman and Zev Feldman's groundbreaking "Jewish Klezmer Music" of 20 years ago made me first excited about klezmer. (Would the fact that bassist Marty Confurius played on that recording, and on this one, suggest that this is not coincidence?) What is certain is that this album makes clear how good a flute can make klezmer sound, and how perfectly it works with tsimbl and bass and fidl. Mostly, though, this is Greenbaum's album. Her flute playing is inspired. It rocks. Even on the most intricate, quiet, classical passages, this is the sort of playing that makes clear how much of a difference amazing musicianship makes. This is amazing musicianship. This is the sort of album that defines a sound and a standard, the way that Alicia Svigal's "Fidl" defined klezmer fiddle for many, years ago, and this is accomplished by going far back to klezmer's pre-American roots. The CD also includes some nice notes about the history of the flute, and the klezmer flute. What an amazing, profoundly essential CD! What a beautiful, wonderful, gift. This CD is instantly part of my "essential klezmer" collection. Ari Davidow Klezmershack.com With Segelstein, Horowitz and Confurius, this is a veritable Klezmer Supergroup. Greenbaum makes the flute conform to the unique requirements of melody playing in klezmer, finding ways of playing the bent, achy, and crying notes on flute that characterize the klezmer soloist. Greenbaum also flexes her own considerable compositional muscles on Di Terkische Fleyt and Dobriden. Sing Out! Magazine It's an important CD, and I enjoyed it. It left me with the strong impression that you should abandon classical music and dedicate yourself to Klezmer playing 100. There is some great Klezmer flute playing on that recording which made me want more of it . . . Go Adrienne! Chris Norman Adrienne, I listened to your CD and LOVED it! There is no doubt in my mind that this music touches the soul and you all did a very good job in touching mine. Best wishes, Jimmy/Sir Jame Galway To anybody

who hasn't heard Adrienne Greenbaum's new album yet, and anybody who loves good music in general or Jewish music or klezmer music in particular, may I urge you to "beg, steal, or borrow", or preferably buy (and thereby support a wonderful musician and hopefully encourage and enable her to let us continue to enjoy her talents in the form of continuing releases) this splendid album and hear for yourself. FleytMuzik to me is the most exciting new klezmer recording since the old "Jewish Klezmer Music" by Zev Feldman, Andy Statman and Marty Confurius (the latter of whom also features on this album) in the 70s. It is fresh, refreshing, marvelously joyous and soulful at once - it's everything the best klezmer music, and the best music per se, should be, music that not only the ears listen to but the heart as well, and music that delights both. Somebody here remarked that Adrienne could be called the Andy Statman of the klezmer flute. I should like to add to that in saying that my personal "rogues' gallery" of outstanding flautists, regardless of genre and in no particular order, so far consisting of Jean Pierre Rampal, Herbie Mann, Yusef Lateef, and Hubert Laws, has been extended by one. The combination of flute, violin, tsimbl and double bass really is another delight in itself. Plus, two original compositions by Adrienne further add to the delight of her album and should make a splendid addition to the general repertory as well. A big vote of thanks to Adrienne and her fellow musicians for a beautiful album of beautiful music. Also, I must emphasize, the sleeve notes and overall presentation are absolutely superb and it's immediately obvious that a lot of thought and meticulous planning, care and hard work went into these, even down to the choice of the paper for the booklet. Performers are Adrienne herself on (period wooden, wonderful tone) flutes, Cookie Segelstein, fidl (violin), Joshua Horowitz, tsimbl (cimbalom or hammered dulcimer), and Marty Confurius, bass - a finer small ensemble won't be easy to find, and it's a superbly delightful combination in itself. I'm sure Adrienne's "pardners-in-crime" need no further introduction to regular listeners from me. Amongst them, I would find it impossible to pick any particular favourite/s - I love them all, all tracks are equally delightful, equally strong, each in their own way. This is one of those relatively rare beasts, an album that doesn't have a single track that is relatively weaker than the rest or misses, it is beautifully consistent throughout. ...Rainlore Reviews I thought I'd share my unembarrassed enthusiasm. I am often cynical about recordings by folks who have had the benefit of a strong classical education; but this record is one of those that proves that it ain't where you got the chops, it's what you DO with the chops that matters. (In other words, I'm only envious of those years of training). Foremost, it has a flute as a lead instrument. Back in the old days before Klezmer came to America and discovered Jazz music,

back in the days where it was illegal (seriously) for Jewish musicians to play "loud instruments", the flute was a significant lead instrument for klezmer music. There are some great flute and tsimbl recordings in the early days of European recording, just as the tradition was dying. Adrienne has brought this tradition back to life and I think brought it authentically up to date in terms of technique that the old Klezmerim might have gone to had the Nazis and clarinets not wiped them out. I am often cynical about recordings by folks who have had the benefit of a strong classical education; but this record is one of those that proves that it ain't where you got the chops, it's what you DO with the chops that matters. R. Reid

Adrienne Greenbaum is a national acclaimed flutist from the US who is specialised in both classical and klezmer music. She has played in many concert halls and she also is professor of flute at a college. She has recorded before on several labels and issued a solo cd called Sounds of America. She is also the founder and leader of a klezmer band and gives master-classes in klezmer music for flute. On this cd Fleytmuzik she presents klezmer music for flute helped by Cookie Segelstein on violin, Joshua Horowitz on tsimbl and Marty Confurius on bass. They bring 21 tunes mostly traditional from several important collections. Indeed Adrienne is a master on the flute and without any problem she knows how to interpret the klezmer music in a professional and personal way. Because of the good co-operation with the other musicians she creates a full sound and each song is a pleasure to listen to. Besides that the musicians manage to make all tunes sound like they were meant to be together on a cd. They are not just fragments but brought together in such a professional way that Fleytmuzik sounds like one piece of music of almost an hour that is a pleasure to hear. -FolkWorld Magazine

This style of traditional Jewish music has not usually associated with the flute in recent years, but Greenbaum has researched its roots and discovered that, indeed, earlier generations of performers of Yiddish and other eastern European folk music frequently featured the flute in their ensembles and that there is a significant solo flute literature in this style. She has ventured into this realm and made it her own. With a strong and varied background in classical flute, including many years of experience as solo flutist with the New York Ballet, extensive freelance work, and now as a professor at Mt. Holyoke College and principle flute of the New Haven Symphony, Adrienne Greenbaum has now focused her virtuoso skills on this fresh and invigorating repertoire. On this recording, she is heard playing four types of wooden flutes from the 1890s up to a modern Verne Q. Powell wooden flute. She is by turn dazzling and moving on all of them, bringing out the incredible intensity and emotion of this music with soulful inflections and vibrant tonal shadings. She plays

with a brilliance, ferocity, and fearlessness that comes from complete mastery. The twenty-one selections on this CD will be a fresh breeze and a welcome change for most flutists--and likely will make you reconsider what the flute is capable of and wonder why we limit ourselves by focusing primarily on the Baroque, Classical, and French traditions. There is another world to explore, and Greenbaum opens the door to these delights. Enjoy! J.E.P./FluteNet

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