

Post by Michael Alpert (1918)

[Michael Alpert](#) . Reposting this here as well. Thanks a lot Craig and whoever posted or spoke earlier about the Vernadsky sound recordings online ([Zilien?](#) [Binyomin?](#)). Listened thru the actual Beregovski recordings (mainly the final CD) last night from what you sent me. Indeed some are foreshortened - but there are also fadeouts on the CDs themselves, so that may be what we're hearing. It's remarkable to have any of this online, not to mention all. I think it's important to note that these recordings are far from all of the Ansky, Kiselhof and Beregovski recordings at the Vernadsky Library, but an excellent and representative sampling. Some of what's there is unplayable unfortunately due to deterioration or damage to the wax cylinders. I'd like to further stress the CENTRAL role of Mila [Sholokhova](#) as well in preserving and making public all of the Vernadsky recordings AND the information we have regarding the Jewish sound collections there. Her name has too often been missing in much of the discussion in this forum so far. Both she and [Iryna Serheyeva](#) were the music archivists and librarians in charge of the Ansky, Beregovski, Engel and Kiselhof collections at the library -- i.e. they're the people who actually organized and put out these recordings. I believe Vladimir Krash has taken over their work there since Iryna sadly died last year -- he may have been involved earlier as well, Mila having emigrated to the US 15+ years ago. I want to also note here that Mila is also one of the incomparable scholar/librarians recently sacked by the YIVO in the recent purge. As I've written before, many of the recordings in this series, especially on the earlier CDs, as well as a large number of the transcriptions in Beregovski's written work, are from the Ansky expeditions in 1912-14, rather than from subsequent recording done by Kiselhof and Beregovski. I point this out especially since on paper at least Beregovski trashes Ansky and other members of the pre-revolution St Petersburg Society for Jewish Folk Music as bourgeois romantic nationalists in search of the quintessentially Jewish only, rather than having a class-conscious, internationalist approach to Jewish music and folklore that situates it in the context of the folklore of all peoples. Some of us don't think he really believed what he wrote about Ansky et al, but needed to write it in an attempt to stay on the good side of the Soviet government. As I alluded to in

our zoom session last Sunday, he is kinder to Ansky et al in his 1941 Yiddish text than in his work from the mid-late 1940s, ie his PhD dissertation which became the klezmer volume. Coming back to Mila though: The authoritative guide to the Ansky sound recordings -- the catalogue of them -- was painstakingly compiled by Mila and published in 2001 in Kyiv. For them what read Russian or can at least decipher song and tune titles in Cyrillic, here's the publication info. Possibly there's a link to this important work as well. Dunno if it's digitized yet-- if so it might be on the Vernadsky site as above. Only the title is in Ukrainian -- the actual catalogue is in Russian. To wit: [Sholokhova](#), Liudmila: "Fonoarkhiv ievreïskoï muzychnoï spadshchyny: kolektsiia fonorafichnykh zapysiv ievreïskoho fol'kloru iz fondiv Institutu rukopysu: anotovanyiï katalog fonotsylindriv ta notnykh i tekstovykh rozshifrovok. Kyiv, 2001. In the koine of our realm, that's "Sholokhova, [Lyudmila](#): The Sound Archive of Jewish Musical Heritage: the Collection of Phonographic Recordings of Jewish Folklore in the Holdings of the Manuscript Institute: an Annotated Catalogue of Sound Cylinders and Musical and Textual Transcriptions".