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Film www.help-other-europeans-film.de/en_videos.html

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In 2011, THE OTHER EUROPEANS released the **double-CD »Splendor«** on the independent Kikiyon label.

THE OTHER EUROPEANS was conceived by Alan Bern and created with the help of a generous EU grant. It won 1st prize from the Deutscher Musikrat (German Music Council) in the category »Intercultural Music« and was given a »Best Practices in Favor of the Roma Community« award by the EC.

THE OTHER EUROPEANS is the first project to explore the music of the historically unique community of Jewish and Roma musicians (klezmer and lautari) who lived together in Bessarabia (in today's Republic of Moldova) from the 19th to mid-20th centuries. That music is the starting point for creating new, historically informed music.

A feature-length documentary film about the project, »The Other Europeans,« was shot on locations in Moldova, Hungary, Israel, Austria, Germany and the USA and won 2nd prize at the 2011 Documentary Film Festival in Kishinev, Moldova.

THE OTHER EUROPEANS – A European Klezmer-Lautar Music Project

Press Quotes

»This was undoubtedly one of the concerts where the audience have made giant strides into new music experiences within folk music.« *(Christoffer Kofler, ed. Trine Dam Kofoed)*

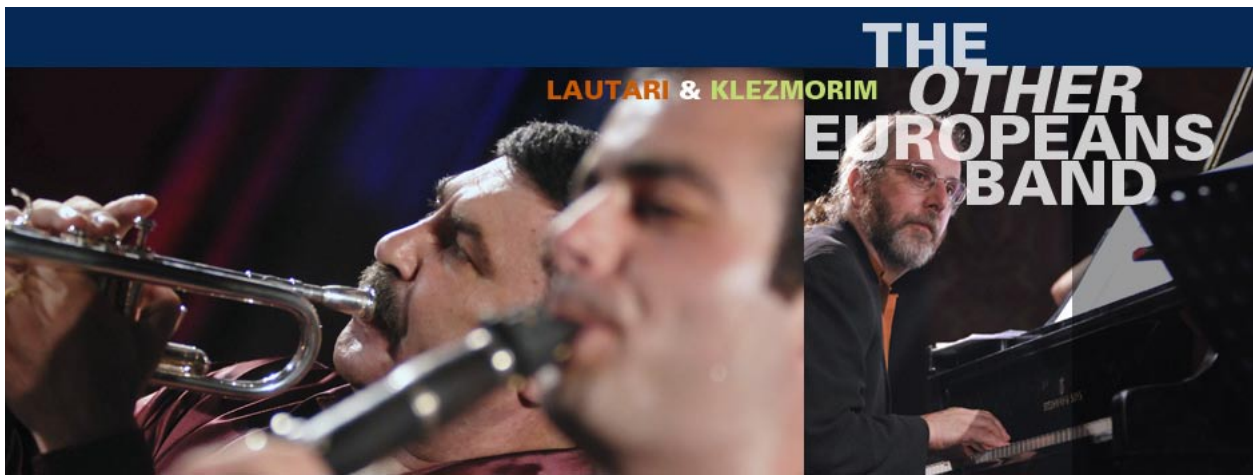
»Alan Bern and his Europeans play a repertoire that could wake the dead...« *(L'Hebdo)*

»A highly explosive mix of wonderful old melodies and a subtle political mission.« *(Nürnberger Zeitung)*

»It began like in a Hitchcock film – with an earthquake. Last night the temperature rose even higher – their concert turned out to be an explosion – of artistic nature, of course.« *(Jerzy Armata, Gazeta Wyborcza)*

Musicians Line Up

Alan Bern (Berlin) - director, piano, accordion
Kálmán Balogh (Budapest) - cimbalom
Dan Blacksberg (Philadelphia) - trombone
Marin Bunea (Chişinău) - violin
Paul Brody (Berlin) - trumpet
Csaba Novak (Budapest) - double bass
Matt Darriau (New York) - flutes, saxophone, clarinet
Petar Ralchev (Plovdiv) - accordion
Christian Dawid (Berlin) - clarinet, saxophone
Adrian Receanu (Paris) - clarinet
Stas Rayko (Berlin) - violin
Adam Stinga (Chişinău) - trumpet
Mark Rubin (Austin) - tuba, double bass
Guy Shalom (London) - percussion



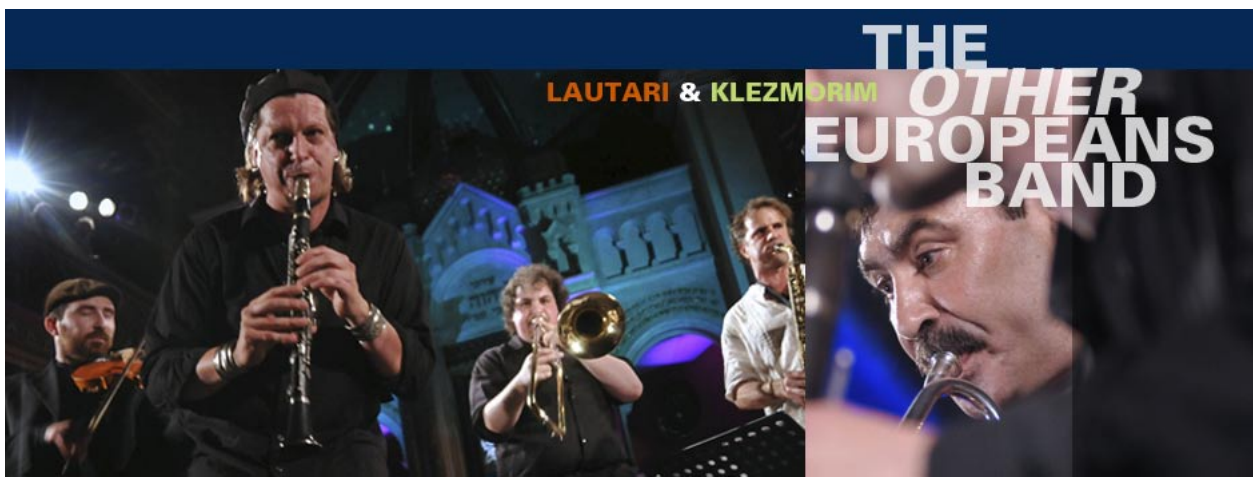
About the Band

The Other Europeans Band is an international gathering of 14 leading **klezmer** (Yiddish) and **lautari** (Roma) musicians. Created and directed by Alan Bern, this new intercultural supergroup is creating powerful, deeply emotional and virtuosic music that restores a centuries-old cooperation between two groups who cohabited the same space in present-day Moldova before being torn apart by war, holocaust and immigration.

Bringing together some of the most distinguished soloists from seven countries, the Other Europeans Band is building new cultural relationships between two peoples who are often considered marginally European, but have played a major role in creating and transmitting European musical traditions.

Much has been said about the Jews and the Roma. Now musicians from both worlds have joined, researching and demystifying their connected cultures to create a new heritage, an exciting contribution to a shared new European and Cosmopolitan identity.

The Other Europeans Band was first produced by other music e.V. Weimar, as part of the the EU-funded Other Europeans Project in cooperation with the Cracow Festival of Jewish Culture and the Klezmore Festival Vienna, with help of the Culture Fonds of the European Union.



KLEZMORIM



Alan Bern
 Berlin
 piano, accordion, musical direction
 founding director of OTHER MUSIC and leader of BRAVE OLD WORLD, Alan Bern is considered one of the finest pianists,

accordionists and composers in Jewish music today. He has performed and recorded with the KLEZMER CONSERVATORY BAND, the KLEZMATICS, Andy Statman, SHIRIM, KAPELYE, Itzhak Perlman, Seymour Rexite, the SYMRNA TRIO, PARIS-TO-KIEV, and many others. Program director of Yiddish Summer Weimar, Bern is also renowned as a teacher and workshop director, in which capacities he has worked at Klezkanada (Montreal), Klezfest London, YiddishFest Moscow and elsewhere. His compositions have received awards in the USA, Europe and Israel. Bern also writes and directs music for theatre and modern dance. In 2006, he earned a doctorate degree in Music Composition at the College-Conservatory of Music, University of Cincinnati. A native of Bloomington, Indiana, he lived for many years in Boston and Brooklyn and has been based in Berlin since 1987.

www.braveoldworld.com
www.myspace.com/alanbern
www.alanbern.net

LAUTARI



Kalman Balogh
 Budapest
 cimbalom
 has grown up with authentic folk music, but also studied classical music. He graduated as cimbalom teacher from the Liszt Academy, Buda-

pest in 1980, studying under Ferenc Gerencsér. In 1985 he was awarded the Hungarian distinction of "Young Master of Folk Arts", and two years later he won second prize in the Aladár Rácz cimbalom-competition. He plays mostly authentic folk music from Hungary and from the Balkans, though during the last years he has played with jazz groups, rock bands and a symphony orchestra, too. As an artist he has performed with such Hungarian bands as Jánosi, Ökrös, Téka, Méta, Muzsikás, Zsarátnok, Vízöntő, Vasmalom, the Swedish Orient-Express, the Dutch Sultan and Ot Azoj, the English Transglobal Underground, the American Peter Ogi and the Joel Rubin Jewish Ensemble. He was musical director of the "Magnetén Gypsy Show" of Andre Heller and also performed on a CD with the Budapest Festival Orchestra playing Brahms' Hungarian Dances. In 1997, he performed with the Brooklyn Philharmonic Orchestra and also with the Miami Philharmonic Orchestra.

www.balogh-kalman.fw.hu



Dan Blacksberg
 Philadelphia
 trombone
 A native of Philadelphia Pennsylvania, he has become involved in klezmer music only in the last few years. In



Marin Bunea
 Chişinău
 violin
 belongs to one of the most powerful musical dynasties of lautari in Moldova. Born in 1969 in the small town of Don-

that short time, he has played with many of the field's top artists such as Frank London, Michael Alpert, Alan Bern, Hankus Netsky, Adrienne Cooper, Alicia Svigals, Michael Winograd, Alex Kontorovich, Daniel Kahn, Aaron Alexander and the Shirim Klezmer Orchestra. He has appeared at the Krakow Jewish Music Festival, at the Ashkenaz Festival in Toronto and Klezmer Festival Fürth as well as many concerts all across the US and Europe. He has taught at both Klezkamp and Klezkanada.

Dan received his Bachelor of Music in jazz performance from the New England Conservatory, where he completed studies with Bob Brookmeyer, Joe Morris, Ran Blake, Joe Maneri and Hankus Netsky. He remains deeply involved in the world of jazz and creative improvised music and has performed with Joe Morris, Joe Maneri, Gunther Schuller and Anthony Braxton. He has been a member of the Danilo Perez Big Band and is on the recent release *The Panama Suite*.

www.danielblacksberg.com



Paul Brody
Berlin
trumpet
is from San Francisco and studied trumpet and composition at Boston University and the New England Conservatory. His band, Paul Brody's

Sadawi, has three CDs on the Tzadik label. The latest recording, 'For the Moment,' features John Zorn and Frank London. Paul lives in Berlin and has worked with such greats as Barry White, Wim Wenders, The Supremes, Blixa Bargeld and The Einstürzende Neubauten, Theodore Bikel, Carlos Bica, The Klezmer Conservatory Band, David Moss, Shirly Bassy, David Krakauer. He has been featured at many major festivals from the Berlin Jazz Festival to the Krakow Jewish Culture Festival to the Chicago World Music Festival. In addition to his solo career, Paul composes and produces children's music for Oetinger Publishing and radio shows for WDR. His songs have been on the top 10 hits at WDR radio and on a 'Favorite Songs' sampler put out by EMI/Virgin records.

www.paulbrody.net

www.myspace.com/paulbrodyskidsmusic

www.myspace.com/paulbrodysadawi

duseni, North Moldova, he is a fifth generation musician in a family of mostly fiddlers.

Marin started playing violin at age six and graduated from Chisinau conservatory in 1997, in the class of Valeriu Hancu. He played in several ensembles and performed in many countries, such as Belgium, France, Germany, Turkey, Italy, Russia and the Ukraine. His repertoire includes traditional Romanian music, fiddler's music, classical music and many traditional pieces from different nations and cultures. Currently, Marin plays in one of the most famous traditional restaurants from Chisinau, "La Taifas", and is the violonist and conductor of the presidential „Doina" orchestra of Chisinau.



Csaba Novak
Budapest
double bass
Born in 1962 in Szolnok, Hungary, Csaba stems from an all musicians family. Thus, it was only natural for him to start learning music at the

early age of 6. First he studied the piano, but as his father was a double bass player, he was more interested in the double bass. At the age of 9 he continued his musical studies on double bass. At the age of 12 he became a member of the world famous Rajko Music Band and School, where he continued both his general and musical studies. After finishing school he went to play Gypsy music in restaurants in Budapest. He did that for almost 20 years. But something was missing... It was then when he met cimbalom player Kalman Balogh, and became a member of his world music group. Since then he has played with many fine and famous musicians in Hungary. At this moment, Csaba is a member of two world famous Hungarian music groups: the Balogh Kálmán Gypsy Cimbalom Band, and the Palya Bea Quintet.

www.balogh-kalman.fw.hu



Matt Darriau

New York

flutes, saxophon, clarinet saxophonist, clarinetist, ethnic-woodwind specialist and composer

has made several innovative contributions to the New York music

scene. His background in the fertile and eclectic milieu of the New England Conservatory of Music's Third Stream Program in the early 80's, and the continued practice of Balkan, Klezmer and Celtic folk idioms, have helped shape his esthetic and passion for creating new and unusual music. He is active as composer-musician in the Klezmatics, Paradox Trio (his veteran Balkan-Jazz fusion group, 3 CD's on the Knitting Factory label and the most recent CD, GAMBIT, on the ENJA label), Ballin' The Jack (avant-swing septet - 2 CD's on KF records), Disastro Totale (with Yuri Lemeshev of Gogol Bordello), Roberto Rodriguez Septet (Tzadik), FRANK LONDON'S Klezmer Brass Allstars (Piranha) and his recently formed Yusef Lateef project and the Recycled Waltz Orchestra. He has been awarded grants and commissions from the NEA, Chamber Music America (2005) and is a regular in New York's downtown jazz scene.

www.myspace.com/mattdarriau



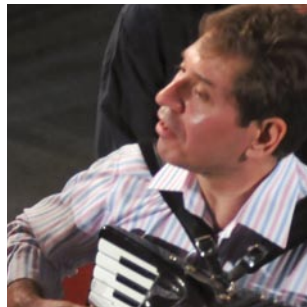
Christian Dawid

Berlin

clarinet, saxophone

studied Western classical music, went on to diverse stylistic experiences from a-capella-pop to alpine brass music, to finally specialize in Yiddish

instrumental music. Counting as one of today's leading klezmer clarinetists, he has performed extensively throughout Eastern and Western Europe and North America. He has worked with numerous international artists, among them Boban Markovic, Frank London, Brave Old World, Socalled, Budowitz, Theodore Bikel, Lorin Sklamberg, the Smyrna Trio, Shura Lipovsky and DJ Yuriy Gurzhy. He has been teaching at festivals and academies from Canada to Russia to Japan, such as Yiddish Summer Weimar, KlezKanada, Klezfest St Petersburg, Klezmer Paris, Klezkamp, Klezfest London or the Jewish Culture Festival in Cracow. His latest recordings include two highly acclaimed CDs, Budowitz: "Live" and Paul Brody's Sadawi: "For the Moment".



Petar Ralchev

Plovdiv

accordion

was born 1961 in the village of Poibrene, Pazardzhik district. Aged 5 only, he played by ear the first folk tune he heard from his uncle, an amateur

musician. His parents enrolled him in music school and it was there that he began from the very first grade, to learn the secrets of the accordion under the guidance of Kostadin Milarov. Later he was admitted into the Mihail Mihailov's class in Plovdiv. Those were the years which provided a solid basis that has influenced his overall growth as musician. In 1977 he was awarded the First Prize at the Young Musician Competition held in Chirpan while later on, at the International Competition in Klingental, Germany, he was acknowledged for his performance of a Bulgarian piece.

Today Petar works with almost all prominent musicians in his sphere. Within a couple of years he made nine releases of his performances, both solo and with ensemble. He takes part in different festivals and performs throughout Bulgaria, in Germany, Hungary, Norway, Russia, Austria, Holland and other countries. In 1991 he toured the major USA cities with "Bulgary", a quintet performing traditional Bulgarian folk music. Petar participates in different musical projects and seminars with European musicians: Stian Karstensen and Jovan Pavlovich from Norway; Monique Lansdrop – Holland, Kornel Horvath and Kalman Balogh – Hungary, Milcho Leviev – Bulgaria, Enver Izmailov – Ukraine, Teodosii Spasov- Bulgaria and others.



Adrian Receanu

Paris

clarinet

at the age of 12 Adrian started playing clarinet in Moldova. A young virtuoso, he performed traditional Moldovan music at an international clari-

net meeting in 1999, in the Bretonic village of Glomel, together with cimbalom player Alex Ciobanu. There he discovered a lot of new facets of clarinet repertoire from all over the world. Afterwards he enrolled at the national conservatory of Boulogne-Bilancourt. Adrian studied classical clarinet in Jean-Max Dussert's master class. He also took part in ambitious courses of ensemble coaching, workshops for chamber and

Dawid is currently producing the second CD for his newest, widely noticed project, the Ukrainian hipster family brass band, Konsonans Retro.

www.konsonans.com

www.khupe.de



Stas Rayko

Berlin

violin

born in Ukraine, the land called the cradle of klezmer a 100 years ago, Stas today counts many international performances on festival

stages between Europe and North America. One of a few violinists to be deeply engaged in traditional Yiddish violin style, he has performed as a soloist, with his Kharkow Klezmer Band and Kedem at festivals such as Klezfest London, Donafest Moscow, Ashkenaz Toronto, Kalaka Folk Festival, SKIF Festival, Festival of Jewish Culture Krakow, Klezmerfestival Fürth, X-block Barbican Festival, Helsinki Klezmer Festival, Altonale Hamburg, Klezmerwelten Gelsenkirchen and others.

He has been teaching regularly at Klezfest St. Petersburg and was a faculty member of Klezfest Kiev, Kharkov Klezmer Teg, KlezKanada, Klezmerseminar Wien and Yiddish Summer Weimar. Since 2003, Stas lives in Germany, and recently moved to Berlin.

orchestral music and theory courses. An equally virtuosic and sensitive performer, Adrian lives in Paris today and regularly performs East European music, in concerts and at world music festivals.



Adam Stinga

Chişinău

trumpet

is considered one of the finest living practitioners of Moldavian and Romanian trumpet styles and recognized for his comprehensive knowledge

of both traditional and modern styles and repertoires. He was born in 1962 in the village Zirnesti, district Cahul, Moldova. In 1985 he successfully graduated from the Institute of Arts "Gavriil Muzicescu" from Chisinau. He collaborated with many orchestras like "Lautarii", "Busuioc Moldovenesc", "Mugurel", "Joc" and has played countless concerts in countries like Italy, Germany, France, Ireland, Finland, Switzerland, in Latin America and elsewhere.

Adam has recorded two CDs and a DVD as a soloist and can be heard on numerous other recordings.



Mark Rubin

Austin

tuba, double bass

was born to musician parents who met on the University of Arizona marching band and nurtured their son's connection to Judaism

and his eclectic musical tastes. A life long musician, the multi-talented Rubin is reknown as one of the America's most versatile sidemen, adept at a variety of musical style and traditions. He was the founder of the seminal American Alt-Folk pioneers The Bad Livers as well as an in-demand sideman on the Texas honky tonk and ethnic dancehall scene. He has also produced music for two major motion pictures, writes regularly for publication, hosted a popular late night radio program in Austin for nearly a decade and has produced dozens of American folk music CD's, including the Grammy nominated Corason de Piedra for Tex-

Mex accordion legend Santiago Jimenez, Jr. He was recently elected Noble Grand of his local Odd Fellows Lodge. Mark is an experienced Klezmer bass and tuba player having played with a virtual who's-who of the modern Jewish music scene. He is a member of Frank London's Klezmer Brass Allstars and Henry Sapoznik & the Youngers of Zion and has also worked on the faculty of Klezmer festivals around the world including KlezKamp, Festival of Jewish Culture in Krakow, Klez Fest London and many others.

A noted teller of tall tales and a master of hyperbole, Rubin currently holds the title as "Best Pete Sokolow" impersonation, Southwest Division.

www.markrubin.com



Guy Schalom

London

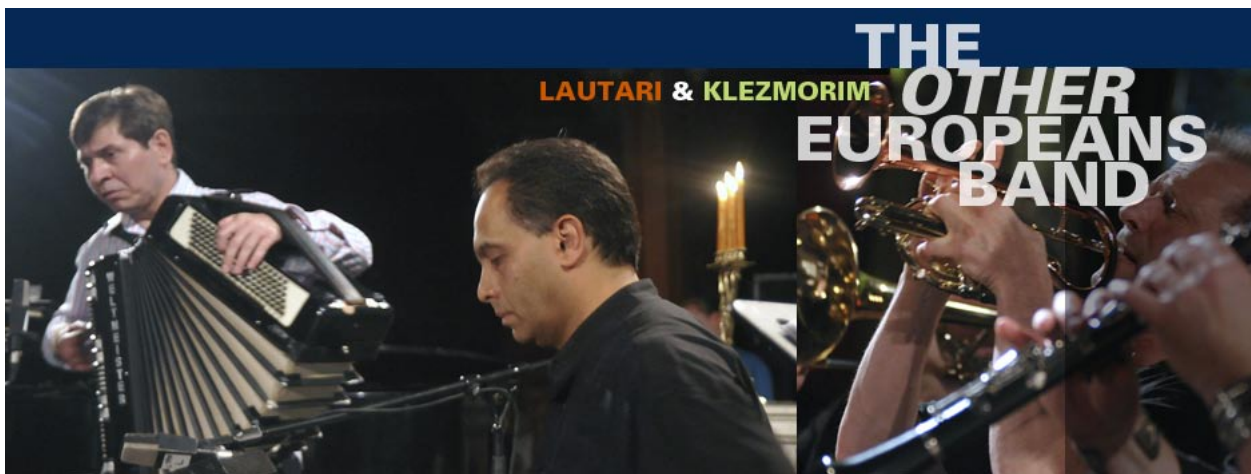
percussion

Described by fROOTS magazine as "one of the most versatile and interesting percussionists working in the UK today" percussionist, dancer

and independent record producer, Guy Schalom has performed in the Middle East, throughout Europe and North America. Having graduated with a degree in Popular Music and Recording, Guy is particularly sought after in the field of Jewish music and is among the most in-demand klezmer drummers in Europe. It is however the field of World Music in which Guy is most well known. He has a busy touring schedule and has worked with the likes of Frank London, The Klezmatics, Josh "SoCalled" Dolgin, Michael Alpert, Susan Watts and David Krakauer. He is a founding member of the pan-European "Klezmer Alliance" as well Ukrainian Village Brass Band "Konsonans Retro" featuring Berlin's Christian Dawid and also runs his own duo: "Schalom-Bakhshayesh".

Music and Dance are closely linked and Guy works regularly with Arabic dancers to convey this connection combining choreographies and on-the-spot Improvisations. He is co-artistic director of Egyptian Dance and Music company "Raqs Wa Musica Al Masraya Ltd" presenting the artistic and theatrical side of Raqs Sharqi and Egyptian music.

www.guyschalom.com



False Premises, True Connection: Uncovering The Other Europeans

In a far-flung corner of Europe, Yiddish and Gypsy musicians mingled. Klezmer and lautari (Gypsy minstrels) joined to play at both Jewish and non-Jewish weddings—and wedded each other to boot. They played what the wedding guests wanted to hear, from traditional Yiddish music to the international popular hits of their day. Though romanticized and reviled as “others” elsewhere, here they formed a solid, vibrant core, until war tore their communities apart.

This is the world hidden in Bessarabia, a region in the post-Soviet Republic of Moldova, the unexpected world brought to light by the skillful and soulful musicians of The Other Europeans, a 14-member multinational Gypsy-klezmer supergroup with a free-flowing sense of their hybrid repertoire and of the abiding spirit of transcultural interchange.

The Other Europeans will tour North America August 15 – September 6, 2010 hitting Montreal, Amherst, Bangor, Boston, and Toronto.

“I started this project under false premises,” exclaims pianist, accordionist, and ensemble artistic director Alan Bern. “I assumed there was a Yiddish style and a Gypsy style, that we had to separate the colors and only then try to find a way to blend them. The idea was, in the first year of the project we’d all be together but the lautari and klezmer bands would rehearse separately; afterwards, we’d try to understand the similarities and differences in our repertoires and styles.”

Indeed, klezmer and the gypsy music of Eastern Europe, as played today, sound very different. Though once extremely lively, the dialogue between klezmer and lautari stuttered to a halt with World War II, immigration, and assimilation. It was an easy step to assume that the differences had always been there.

And there were no field recordings. No living memory of what the music of transcultural Bessarabia had sounded like. Only a few vague and teasing hints: “When we traveled to Moldova as part of the project, to the town of Edinets, we played the musicians there some old American recordings of klezmer from the 1910s,” recalls Bern. “They had these two interlocking trombone lines. When they heard them, they said, ‘This is the old Edinets style,’” a sound that shines on “Goldene Khasene/Hora de la Cahul.”

Enter Dr. Walter Zev Feldman, historian and musician, who introduced Bern to a new vision of these communities. Feldman suggested that, instead of klezmer and lautari musicians playing two separate repertoires, all musicians in that part of the world could and did play each other’s music, as well as local renditions of Russian and Ukrainian dance tunes and pop hits like “Lily Marlene.” And this may explain why earlier ethnographers, several of which trekked through the area, ignored them: The klezmer/lautari community were professional, urban, ethnically mixed musicians playing across ethnic lines, the very opposite of the romanticized peasant folk musician sought by cultural nationalists.

"I realized I was wrong: Lautari and klezmerim were able to play many styles, and played to what their audiences wanted, not according to their own background. But it turned out to be a good idea anyway to start by playing in two groups," Bern explains. "We're dealing with the present reality, and the bands needed to work from two different sets of musical premises at first." These two premises come together beautifully in pieces like "Klezmer/Lautari Doina," which highlights the two differing approaches to the same melody.

Bern and his fellow musicians in the klezmer ensemble—some of whom are experts in jazz as well as klezmer—realized there was no point in trying to simply imitate the lautari band, led by Hungarian cimbalom (hammered dulcimer) master Kalman Balogh. They had to get at what made the Yiddish style in the Moldovan context unique. Bern feels the distinctly Jewish imprint most strongly not in the scales and modes, which are shared with plenty of other Mediterranean and Balkan musics, but in the pulse, the rhythmic feel and phrasing that links klezmer music to the Yiddish language and vocal music as well.

"If there are two versions of the same melody, then the Yiddish version is slower, more speech-like and story-telling," Bern notes. "At a critical moment at the beginning of our project, I was playing some old Yiddish music recordings for a group of artistic advisors who were helping shape the collaboration. Some of them told me that I was romanticizing, that there was nothing on the old recordings that was especially "Yiddish." In that moment Kalman spoke up and said, , 'I have to disagree. I hear something interesting you don't hear today in this recording, something I'd like to learn.'"

This different sense of timing Bern links to the connection of word and music in Yiddish culture. "Young boys learn to read with melodies. So melodies themselves have an implicit story-telling dimension, even when there are no words" This sense is revealed in "Freilykh/Breaza," which shows how the historical Yiddish and contemporary Moldovan styles can come together to reveal different facets of the same dance tune.

As the two ensembles began to merge and play together, Bern insisted on an approach to the pieces in harmony with the past—and most likely to yield dynamic, innovative results at the same time. "I insisted from the beginning that we educate ourselves and revive some of the cultural practices of 1920s, when this music was in its prime," Bern remembers. "We have no arrangements, and my demand for the band, at any time, is that any musician can lead and create and respond. Not by being loudest, sometimes by being softest."

This approach came at a steep emotional price: Tensions ran high, as some members longed for set arrangements and written music. Yet working through the differences and misunderstandings proved wildly fruitful, and the connection is palpable in performance, as The Other Europeans appear to intuit each other's next notes. "We learn a musical story together and tell that story differently each time. Everybody had to be tuned in to everybody else," explains Bern. "On stage, every time we play, it's the first time we're playing the music. We're not imitating anything we did before."

<http://www.rockpaperscissors.biz>