Kolberg and Jewish Music



BOŻENA MUSZKALSKA

Department of Musicology
University of Wrocław

DE GRUYTER
OPEN

Musicology Today • Vol. 11 • 2014
DOI 10.2478/muso-2014-0010

ABSTRACT

The world of the Jews must have attracted Kolberg, who as an educated member of the intelligentsia must have been conscious of what was happening in Judaism in his times. The nineteenth century was indeed a time of the flourishing Hasidism, the travelling *hazanim*, the development of the Jewish Enlightenment movement (the *Haskalah*), a great numbers of Jewish *Tanzhaus* openings. Jewish themes also appear in almost every volume of Kolberg's *Complete Works*. However, Jews only formed the backdrop for the events taking place among Poles. Only in the case of a few records left by Kolberg can we surmise that the musical performers were themselves Jewish. This is most likely true of five songs with texts in the Yiddish language. More melodies set down in writing from the Jews or from the repertoire taken over by Polish musicians are probably to be found among the pieces without verbal text or referred to by Kolberg as 'dances'. It is unknown whether Jewish musicians played Jewish melodies for Kolberg, but we cannot exclude the possibility of their performances constituting a basis for some transcriptions of pieces that were not marked as Jewish.

Keywords: Jewish culture, Yiddish songs, dances

The centuries-long presence of Jews on Polish territories resulted in fruitful cultural exchange between the indigenous and Jewish communities. Relations between the two groups existed despite the Jews' self-imposed isolation from the rest of society as a consequence of their religious observances, and despite the lack of encouragement for closer mutual contacts in Christian doctrine. The results of research conducted by Oskar Kolberg constitute an unequivocal testimony to the existence of such relations and contacts.

Kolberg's stance fits into the 19th-century model of research, and he conducted his research in the belief that the essence of native culture lies in customs, rituals, beliefs, folk song and music. However, the innovative long-enduring aspect of his approach was the importance he conferred on field studies. Research on the folklore of ethnic and national minorities, to which the Jews belonged, was not part of the above-mentioned model. Hence, Kolberg only indirectly mentioned their culture while discussing in detail everything that was connected with Polish traditions. The Jews were for Kolberg like "background" figures, themselves not important enough to deserve as little as a separate chapter in his monumental work.

The image of the Jews that surfaces from Kolberg's work is not a true picture. In fact, Kolberg never undertook any systematic research on Jewish culture, although in the first volume of *Chełmskie* [*The Chełm Region*] we can find the statement that the Jewish customs and way of life described in "general outline" by authors such as Niemcewicz and Czacki were "worthy of a detailed study"[1]. The stereotype of Jews presented by Kolberg is actually a personification of the collective consciousness of his times.

Despite this, we can assume that as an educated member of the intelligentsia, Kolberg was conscious of what was happening in Judaism in his times. The 19th century indeed saw a flourishing of Hasidic Judaism, initiated by Baal Shem Tov (Israel ben-Eliezer) in the second half of the previous century. Its representatives opposed Rabbinic Judaism, proclaiming the joy of life released through religious ecstasy. They considered song, music, and dance as the chief means of achieving the latter. The basis of their musical repertoire consisted of the *nigunim*, often performed without a meaningful text, but employing instead a characteristic glossolalia: *ay*, *oy*, *yeh*, *bam, yah-bam-bam*, *ti-di-ram*, etc. The melodies of many *nigunim* are drawn from the surrounding non-Jewish communities. This is because taking sounds from an unclean (secular) source and then sacralising and transporting them through the mediation of sound and dance to the "heavenly palace of music" grew in the Hasidic worldview to the status of a duty.

Hasidic communities were led by the charismatic *tzadiks*, who mostly lived in splendorous residences, referred to as "courts". Their followers attended the courts to participate in communal Shabbat prayers and joyful feasts, accompanied by music and dance. An extensive description of such practices, drawn from an article by Stefania Ulanowska[2], can be found in the third volume of *Mazowsze* [*Mazovia*] and concerns a *tzadik* court sin Parysów:

> In Parysów (where by the way, the parish church is wooden with a shingle roof, and not even painted, while the synagogue is in brick with a metal roof) there lives a Rabbi who is considered to be a saint. He experiences attacks of epilepsy, hence the belief that he gets glimpses of God. It's a terrible power! A single word, a motion of the hand will suffice as a command, and the Jews not only from the vicinity, but also from Warsaw draw to him for counsel and help, since even access alone to a person of such holiness is to confer happiness, health, and God's blessing! [...] Shrouded by mystery, he never leaves home, and does not show himself on the street. He sits behind his red hangings, such as those in all his windows, and talks only to God, while access to him is so difficult that one has to have a lot of money to obtain an audience. So, once the autumn festivities come, that is the so-called Day of Judgement and Sukkot, such throngs are drawn to him that it's really like our

1 O. Kolberg, (1964/1890). *Chełmskie* [*The Chełm Region*], part I, *Dzieła wszystkie* [*Complete Works*], vol. 33. Wrocław-Poznań: IOK, p. 40.

2 S. Ulanowska, (1884). Z ziemi czerskiej [From the Czersk region], *Czas*. No. 171, p. 1.

> parish church fair. [...] At the time of the celebrations, the most important day is that on which the Rabbi makes an appearance in the window for those gathered, and they throw money at him from all sides. In return, he writes cards of commendation to his deceased father, which they then carry to the cemetery and throw into the small window of the old Rabbi's tomb, and he then prays for them, following which the Lord forgives their sins at his request[3].

Przysucha was also an important centre of Hasidic Judaism. Przysucha school had been founded by Jacob Isaac, called "the Holy Jew from Przysucha", whose students became the progenitors of the subsequent, important dynasties[4].

The Hasidic Jews prayed at home and in small houses called *shtibl and kloiz*. At prayer, they loudly sang their *nigunim,* swayed to and fro, waved their hands, and danced. Such behaviour offended others, especially the assimilated Jews, and it may have seemed humorous to the Poles, who watched quietly. However, such behaviour was characteristic enough to become a key element of the stereotype not only of Hasidic, but of all Jewish communities, as perceived by their neighbours. The glossolalia that bring to mind the Hasidic *nigunim* appears in the majority of song lyrics with Jewish themes written down by Kolberg (example 1). This is the most probable source of a number of melodies notated by Kolberg.



Musical example 1. The song "Był tu Mosiek na harędzie" ("Mosiek had the Inn on Lease")[5].

The mutual influences in the music of Poles and Jews can certainly also be related to the institution of the travelling *hazanim*, i.e. cantors who made excursions with their choirs to cities and villages to participate in Shabbat and holiday worship. For small-town and village communities, the possibility of listening to the cantor visiting the *shtetl* was no small attraction. Thus, listening to 'professional' singers provided entertainment for people with no other possibility of participating in cultural events. The influence of synagogal singing both in the songs and the melodies without words from Kolberg's collection is strongly manifest[6].

Also worth mentioning is the 19th-century Jewish Enlightenment movement, the *Haskalah*. Its initiator, Moses Mendelssohn, expressed himself in favour of a lay education for the Jews and the need to adapt to the non-Jewish, 'civilized' environment and surroundings. In keeping with the new conception of synagogal music, the *hazanim* began to connect the traditional Jewish modes with the composition technique and performance manner of non-Jewish, Classical composers. In reformed synagogues, the use of instruments as well as appearances by mixed choruses began to be permitted. Kolberg may have encountered those professing the *Haskalah*, either during his studies in Berlin or in Warsaw – where as early as 1802, a reformed synagogue was erected in Daniłowiczowska Street, soon to prove too small, following which in 1843 another, larger one was built – or in Cracow, where in the years 1860–1862, a *tempel* was built, which exists to this day.

The world of the Jews must have attracted Kolberg as someone taking an interest – which is testified by his writings – in foreign cultures. Jewish themes also appear in almost every volume of his *Complete Works*. However, they only form the backdrop for the events taking place among Poles. The Jews were in great proximity: at the inn, at the market, and at weddings. From the description included in Part V of *Mazowsze* it is clear that at weddings even mutual, everyday animosities were forgotten:

> If the baking of a *korovai* had been let to a woman city-baker (a Jew), she introduces it with solemnity to the eating room at the close of the feast, and the wedding guests welcome the celebratory cake, thank the baker for her service, and do not give any money for it, because honour does not allow to count such things in money; instead, at everyone's thanks and treating the Jew with mead, they lavish her with generous gifts of vegetables, poultry, or wool from the stead's sheep, which the women housekeepers home-spin. In the celebration there also partakes a Jewish maiden, and it is worth mentioning that in our old laws of customs, which

3 O. Kolberg, (1963/1887). *Mazowsze* [*Mazovia*], part III, *Dzieła wszystkie* [*Complete Works*], vol. 26. Wrocław-Poznań: IOK, p. 360 ff.

4 M. Wodziński, (1998). *Groby cadyków w Polsce* [*Tsadik Graves in Poland*]. Wrocław: Towarzystwo Przyjaciół Polonistyki Wrocławskiej, p. 18 ff.

5 O. Kolberg, (1963/1880). *Wielkie Księstwo Poznańskie* [*The Grand Duchy of Poznań*], part V, *Dzieła wszystkie* [*Complete Works*], vol. 13. Wrocław-Poznań: IOK, p. 172.

6 Cf. T. Nowak, (2006). Wątki żydowskie w XIX-wiecznej polskiej kulturze muzycznej w świetle zbiorów Oskara Kolberga [Jewish Motifs in 19th-Century Polish Musical Culture in the Light of Oskar Kolberg's Collection], *Polski Rocznik Muzykologiczny*, p. 224.

> I so often encounter in the nation's (especially the people's) mores, I never found a trace of the difference in belief having any influence. The understanding of everyone as a human being has the higher position, no attention being turned to their religious belief[7].

Kolberg's often casual remarks referring to the musical activity of the Jews can most likely be dismissed as truisms unworthy of a more detailed analysis[8]. For example, while describing the wedding bands in the Kujawy and Pokucie region, Kolberg merely mentions that the most important instrument in Jewish ensembles was the dulcimer[9]. In the volume *Lubelskie* [*The Lublin Region*], there is a note about groups of Jewish music-makers who, like the Polish carollers visiting homes on the feast of Epiphany with a star, "approach closely with similar tricks, play on instruments, and sing topsy-turvy carols", entertaining the commoners (after Józef Gludziński)[10]. Evidently as an outsider incognizant of the symbolism of Jewish behaviour, Kolberg tells of the holiday of *Purim* celebrations:

> The people say that the Jews go wild and crazy on the night after Shrovetide, walk on the streets and fields, shouting and hitting a drum that produces a sound not in the least similar to the drums used by the people alongside the inn musicians – but sure, it still is a dry, broken sound, akin to the grinding and grunting of the damned[11].

The figure of the Jew was compulsory in the Christmas spectacles called *kuligi* (Cracovian wedding scenes acted out at aristocratic courts at Shrovetide), spring and Easter rituals, which – in similarity to Christmas spectacles – were to ensure a good harvest and prosperity at home, as well as weddings. In all these, the Jew's role was often associated with the performance of a specific song, and sometimes also a dance specially meant for the given occasion. Examples of such event settings are found in part 1 of *Krakowskie* [*The Cracow Region*]. At the Nativity plays presented in the Cracow regions, "a Jew with a long beard and sidelocks, clad in a slummock and slippers, with his head in a ram's wool hat on a *tubeteika*" performs – first alone, then with a Jewish woman – a dance to the song "Żyd pan, żyd pan, a żydówka pani" ["The Jew's a Master, the Jew's a Master, and the Jewish Woman – a Mistress"] with instrumental inserts (example 2).



Musical example 2. The song "Żyd pan, żyd pan, a żydówka pani" ("The Jew's a Master, the Jew's a Master, and the Jewish Woman – a Mistress")[12].

A similar setting occurs in a description of a *kulig*, in which the Jew dances first with a Jewish woman, then alone, singing the song "Miły siabes pomiłuj" ["Love and Enjoy Dear Sabbath"] with an instrumental passage crowning the verse (example 3).



Musical example 3. The song "Miły siabes pomiłuj" ("Love and Enjoy Dear Sabbath")[13].

The examples presented above certainly come from Polish communities. On the other hand, we can surmise that the musical performers in the few records left

7 O. Kolberg, (1964/1890). *Mazowsze* [*Mazovia*], part V, *Dzieła wszystkie* [*Complete Works*], vol. 28. Wrocław-Poznań: IOK, p. 183.

8 Cf. J. Tokarska-Bakir, (2004). Żydzi u Kolberga [The Jews in Kolberg]. In: eadem, *Rzeczy mgliste. Eseje i studia* [*Hazy Things. Essays and Studies*.]. Sejny: Fundacja Pogranicze, p. 50.

9 O. Kolberg, (1962/1867). *Kujawy* [*Kuyavia*], part II, *Dzieła wszystkie* [*Complete Works*], vol. 4. Wrocław-Poznań: IOK, p. 199 ff.

10 Idem, (1962/1883). *Lubelskie* [*The Lublin Region*], part I, *Dzieła wszystkie* [*Complete Works*], vol. 16. Wrocław-Poznań: IOK, p. 111 ff.

11 Idem, (1964). *Chełmskie*, part I, p. 40.

12 O. Kolberg, (1962/1871). *Krakowskie* [*The Cracow Region*], part I, *Dzieła wszystkie* [*Complete Works*], vol. 5. Wrocław-Poznań: IOK, p. 204.

13 Ibidem, p. 213.

by Kolberg were themselves Jewish. This is most likely true of five songs in the Yiddish language, the transcriptions of which are found in the volumes *Przemyskie* [*The Przemyśl* Region] (examples 4 and 5)[14], and *Góry i Podgórze* [*The Region of Mountains*] (examples 6, 7, and 8)[15]. Alongside the latter, Kolberg's manuscript includes the interviewee's name: "Izak Engel" – performer[16].
It is possible to find, both on the textual and musical levels of the quoted songs', the majority of traits listed by Macy Nulman as characteristic of songs in Yiddish:

1. Their themes are closely related to Jewish life;
2. The language is Yiddish;
3. The melodies are based on the prayer modi[17] and varieties of the minor, as well as – less frequently – the major scale, indicating Slavic influence;
4. The recitative is used in free rhythm, and if meter is employed, it is 2/4, 3/4, 4/4, or 6/8, often with metrical changes;
5. Characteristic ornaments are used: grace notes, trills, mordents, tremolos, and strong vibratos[18].

More melodies set down in writing from the Jews or from the repertoire taken over by Polish musicians are probably to be found among the pieces without verbal text or referred to by Kolberg as 'dances'. Worth mentioning here are the great numbers of Jewish *tanzhauser* opening in Kolberg's time. Ruth Rubin writes that: "In [19th-century – B.M.] Warsaw, for example, such dance halls were called *knypie-es*, where the line between



1. Fuhr ech mijer araus (Fahr ich mir heraus)
mit mane vier Feird,
gekowet (beschlagen) auf ałte-vier Füss
int tije (und thue) a Knack,
mit mane Batszełe (Peitsche)
gajn sie mur (mir) zukersiss, — wio!
Żwa bekimmen die Muus (choroba myszki),
zwa bekimmen chałas (ochwaty)
a waj cy-mir (zu mir), cy mane juhr,
ech hab schon meir
mit wue (was) cy fuhren, — wio!
2. Ferfinstert ist der Bałegułe (furman żydowski)
gehorowen (geworfen) in Eck,
er mök szpilen die greisste Rołłe,
int der Wind wijajst (odwieje) es a weg.
3. Fuhr ech mir araus
mit mane baudełe (budka),
gekowet auf ałłe vier Räider,
die Räider fangen un (an) cy brechen,
die Aksen un cy brennen.
Es kimmt miér schoin a Broch (Bruch)
in's Herz aran (herein),
ech kann schoin nischt meihr
dus baudełe erkennen.
4. Ferfinstert ist der Bałegułe i t. d.
5. Heibt (hebt, fängt) im nun noch
a bisł berser cy gain (gehen),
koift er sich noch a Feird
heibt eir un dorz mit arim (herum) cy furen,
ligt er der-mit in der Erd.
Er nimt die Ludung (Ladung) af en Zat (a. e. Zeit),
int macht Kintrakt af dacz (deutsch)
als Gott gibt im a bissełe Łyftełe (Luft)
kimt er aheim mit hoiłer batsch (heiler Peitsch').
6. Ferfinstert ist der Bałegułe i t. d.
7. Cy mier sołł kimen der urmste Pyschoim (ärmste Passagier)
er ist bei mir der beste Pirym (Puryc, pan),
er setzt sich in die boude aran,
int sitzt er schoin taki drinnen.
Er schellt mich tausend mułł (mal)
int Tatten (ojca) aran,
int besetzt mich, hoj ja!
mit hindert Siok (Schock) riches (psiakrew!).
8. Ferfinstert ist der bałegułe i t. d.

Musical example 4. The song "Fuhr ech mijer araus" ("I left")[19].

14 O. Kolberg, (1964). *Przemyskie* [*The Przemyśl Region*], *Dzieła wszystkie* [*Complete Works*], vol. 35. Wrocław-Poznań: IOK, p. 181 ff.

15 Idem, (1968). *Góry i Podgórze* [*The Region of Mountains*], part II, *Dzieła wszystkie* [*Complete Works*], vol. 45. Wrocław-Poznań: IOK, p. 350 ff.

16 Ibidem, p. 350.

17 Prayer modi referred to as *Steiger* form the basis of improvised melodies to which prayer texts are performed. Their names come from the *incipits* of prayers. Cf. B. Muszkalska, (2004). Problem modusu w aszkenazyjskich śpiewach synagogalnych [The Problem of Modi in Ashkenazi Jews' Synagogal Singing], *Muzyka*. No. 3, p. 91.

18 M. Nulman, (1975). *Concise Encyclopedia of Jewish Music*. New York, St. Louis, San Francisco: McGraw-Hill Book Company, p. 81.

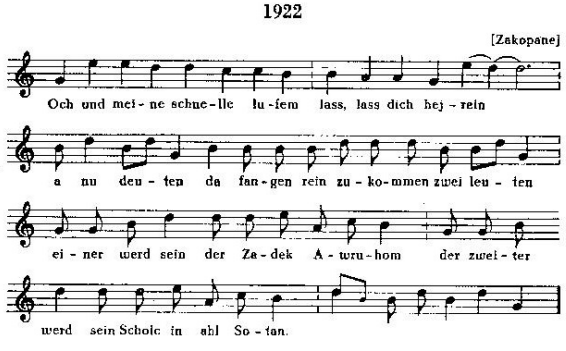
19 O. Kolberg, *Przemyskie*, p. 181 ff.



Musical example 5. The song "Rebe, rebe gaj" ("Rabbi, rabbi gaj")[20].



Musical example 6. The song "Ma noimer" ("What should I tell")[21].



Musical example 7. The song "Och und meine schnelle lufen" ("Oh and my quick men")[22].

20 Ibidem, p. 183.

21 O. Kolberg, *Góry i Podgórze*, p. 350.

22 Ibidem.



Musical example 8. "Stander rein" (meaning of the incipit – unknown)[23].

a family get-together and a public gathering was still not too sharply drawn. [...] [Y]oung people could dance without interference, even during holidays and the Sabbath"[24]. The dances were led by a Tanzmeister, and accompanied by folk musicians, who were not always Jewish.

Jewish dances are represented in Kolberg's collection by the *chussyt*, performed by the Hasidic Jews, as testified to by the annotation in parentheses: "Hasidim", and published in the first volume of *Mazowsze*. A dance of this appellation was commonly known, and especially present in eastern Galicia and in Bukovina, which were regions with large populations of Hasidic Jews[25]. In Kolberg's inscription, they are performed by the personae of the "Warsaw Nativity scene", created by the students visiting homes on Christmas holidays (example 9).



Musical example 9. The *chussyt* dance[26].

23 Ibidem, p. 351. Thanks to Jacob Weitzner, PhD (Jewish Theatre of Warsaw, University of Warsaw) the text has been identified as a fragment of a "Purim shpil" (play) entitled *Akejdis Icchak* [*The Binding of Isaac*].

24 Cahan, Y.L. (1952). *Shtudies vegn yidisher folks-shafung*. New York: YiVO, p. 94; quoted after: R. Rubin, (1963). *Voices of a People. The Story of Yiddish Folksong*. Urbana and Chicago: University of Illinois Press, p. 185 ff.

25 Por. H. Sapoznik, (1999). *Klezmer! Jewish Music from Old World to Our World*. New York: Schirmer Books, pp. 19 and 31.

26 O. Kolberg, (1963). *Mazowsze* [*Mazovia*], part I, *Dzieła wszystkie* [*Complete Works*], vol. 24. Wrocław-Poznań: IOK, p. 87.

Kolberg describes the choreographic sequence of this dance:

> In this dance, the Jews stand facing other Jews, and Jewish women facing other Jewish women, and they sway making light squats, then turn one around another, without touching hands. Finally, they all take one another's hands and form a circle. After a few turns of the circle to the right and left, each Jew takes 'his' Jewish woman by the waist, and begins a quick Polka (by Chojnacki[27]) called Faigele-Baigele (example 10)[28].



Musical example 10. The "Faigele-Baigele" Polka[29].

Traits typical of Jewish music are exhibited by melodies notated by Kolberg at a Jewish wedding party in Ruda Guzowska, in Mazovia (musical examples 11 and 12). These melodies were most likely played for Kolberg in a version richer in ornaments, but as he could not record the sound, he only put down their simplified versions.[29]

In the group of melodies without lyrics, a large number of melodies are labelled "Jewish mazurka", as well as "Jew", *żydek* (diminutive of Jew) and *żydówka* (Jewish woman), and probably belong to the category of dances that – according to Grażyna Dąbrowska – were taken over from the Jewish people and permanently included in the Polish musicians' repertoires[30].

It is unknown whether Jewish musicians played Jewish melodies for Kolberg, but we cannot exclude the possibility of their performances constituting the basis for some transcriptions of pieces that were not marked as Jewish. This is because, according to the leading expert on Klezmer music, Henry Sapoznik, Eastern-European, Jewish musicians in the 19th century played non-Jewish music. In similarity to their compatriots in other parts of Europe, they assimilated the surrounding culture's dance music[31].



Musical example 11. Instrumental melody set down in writing in Ruda Guzowska with the annotation "Jewish wedding"[32].



Musical example 12. Instrumental melody set down in writing in Ruda Guzowska with the annotation "Jewish wedding"[33].

27 The reference is to Henryk Chojnacki, a Polish composer who lived in the years 1817–1894.

28 O. Kolberg, *Mazowsze*, part I, p. 87.

29 Ibidem.

30 G. Dąbrowska, (2005–2006). *Taniec w polskiej tradycji. Leksykon* [*Dance in Polish Tradition: A Lexicon*]. Warsaw: Polskie Towarzystwo Etnograficzne, p. 295 ff.

31 H. Sapoznik, op. cit., p. 15 ff.

32 Idem, (1969). *Mazowsze* [*Mazovia*], part VI, *Dzieła wszystkie* [*Complete Works*], vol. 41. Wrocław-Poznań: IOK, p. 161 ff.

33 Ibidem, p. 162.

To conclude, we can state that although Oskar Kolberg's collections are not a reliable source for the reconstruction of Jewish musical culture, they carry a great significance both for Poles and Jews, as well as for generations of ethnographers. This is because non-elitist culture usually does not leave too many written records. Its history must be reconstructed from the accounts of observers outside the culture. Kolberg's collected materials certainly belong to the latter category.

Translated by Maksymilian Kapelański

SOURCES

Kolberg, O. (1962/1873). *Kujawy*, part II, *Dzieła wszystkie*, vol. 4. Wrocław-Poznań: IOK.

Kolberg, O. (1962/1871). *Krakowskie*, part I, *Dzieła wszystkie*, vol. 5. Wrocław-Poznań: IOK.

Kolberg, O. (1963/1880). *Wielkie Księstwo Poznańske*, part V, *Dzieła wszystkie*, vol. 13. Wrocław-Poznań: IOK.

Kolberg, O. (1962/1883). *Lubelskie*, part I, *Dzieła wszystkie*, vol. 16. Wrocław-Poznań: IOK.

Kolberg, O. (1963/1885). *Mazowsze*, part I, *Dzieła wszystkie*, vol. 24. Wrocław-Poznań: IOK.

Kolberg, O. (1963/1887). *Mazowsze*, part III, *Dzieła wszystkie*, vol. 26. Wrocław-Poznań: IOK.

Kolberg, O. (1964/1890). *Mazowsze*, part V, *Dzieła wszystkie*, vol. 28. Wrocław-Poznań: IOK.

Kolberg, O. (1964/1890). *Chełmskie*, part I, *Dzieła wszystkie*, vol. 33. Wrocław-Poznań: IOK.

Kolberg, O. (1964). *Przemyskie*, *Dzieła wszystkie*, vol. 35. Wrocław-Poznań: IOK.

Kolberg, O. (1969). *Mazowsze*, part VI, *Dzieła wszystkie*, vol. 41. Wrocław-Poznań: IOK.

Kolberg, O. (1968). *Góry i Podgórze*, part II, *Dzieła wszystkie*, vol. 45. Wrocław-Poznań: IOK.

REFERENCES

Cahan,Y.L. (1952). *Shtudies vegn yidisher folks-shafung*. New York: YiVO.

Dąbrowska, G. (2005–2006). *Taniec w polskiej tradycji. Leksykon*. Warsaw: Polskie Towarzystwo Etnograficzne.

Muszkalska, B. (2004). Problem modusu w aszkenazyjskich śpiewach synagogalnych, *Muzyka*. No. 3, pp. 91–103.

Nowak, T. (2006). Wątki żydowskie w XIX-wiecznej polskiej kulturze muzycznej w świetle zbiorów Oskara Kolberga, *Polski Rocznik Muzykologiczny*. Vol. 5, pp. 221–240.

Nulman, M. (1975). *Concise Encyclopedia of Jewish Music.* New York, St. Louis, San Francisco: McGraw-Hill Book Company.

Rubin, R. (1963). *Voices of a People. The Story of Yiddish Folksong*. Urbana and Chicago: University of Illinois Press.

Sapoznik, H. (1999). *Klezmer! Jewish Music from Old World to Our World*. New York: Schirmer Books.

Tokarska-Bakir, J. (2004). *Rzeczy mgliste. Eseje i studia*. Sejny: Fundacja Pogranicze.

Ulanowska, S. (1884). Z ziemi czerskiej, *Czas*. No. 171, p. 1.

Wodziński, M. (1998). *Groby cadyków w Polsce*. Wrocław: Towarzystwo Przyjaciół Polonistyki Wrocławskiej.

Bożena Muszkalska – works as a professor of ethnomusicology at the University of Wrocław and at the Adam Mickiewicz University in Poznań. She has worked on many projects associated with field work in Poland, Sardinia, Portugal, Belarus, Lithuania, Romania, Ukraine, Siberia and Brazil. She is the author of several books, e.g.: *Traditionelle mehrstimmige Gesänge der Sarden* (1985), *Tradycyjna wielogłosowość wokalna w kulturach basenu Morza Śródziemnego* [*Traditional Vocal Polyphony in Mediterranean Cultures*] (1999), *„Po całej ziemi słychać ich dźwięk". Muzyka w życiu religijnym Żydów aszkenazyjskich* ["*Their Sound Can Be Heard All 'round the Globe". Music in the Religious life of Ashkenazy Jews*] (2013) and of many articles on traditional polyphonic singing, music in religious contexts and methodological problems.