

CURRICULUM VITAE

Joel E. Rubin, Ph.D.
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FACULTY APPOINTMENTS

- 2020-present: Adjunct Researcher, Institute for Musicology and Institut for Jewish Studies, University of Bern, Switzerland.
- 2012-2021: Associate Professor of Music/Director of Music Performance, McIntire Department of Music, University of Virginia; Director, University of Virginia Klezmer Ensemble; Jewish Studies Faculty.
- 2006-2012: Assistant Professor of Music/Director of Music Performance, McIntire Department of Music, University of Virginia; Director, University of Virginia Klezmer Ensemble; Jewish Studies Faculty.
- 2005-06: Lecturer (Jewish Studies, Ethnomusicology; Spring 2006), Ithaca College; Director, Syracuse University Klezmer Ensemble (Spring 2006).
- 2004-05: Assistant Professor (Jewish Studies, Ethnomusicology, Clarinet; Spring 2005 sabbatic replacement), Ithaca College.
- 2004-06:
Rothman Family Visiting Lecturer in Judaic Studies (and Ethnomusicology), Syracuse University;
Visiting Scholar, Cornell University Society for the Humanities.
- 2003-06:
Founder and director, Cornell University Klezmer Ensemble;
Consultant and clarinetist, Cornell Mid East Ensemble.
- 2003-04:
Mellon Humanities Post-Doctoral Fellow, Cornell University, Society for the Humanities/Department of Music (Ithaca, NY);
Curator, Yiddish music and theater film series, Cornell University.
- 2003: Lecturer, Humboldt Universität, Department of Musicology (Berlin).
- 1991-1996: Instructor (music, theater, film), Victor Gollancz College, Berlin.
- 1980-1982: Adjunct faculty, clarinet, Portland State University and University of Portland, Oregon.

SUMMARY OF OTHER PROFESSIONAL ACTIVITY

- 1991-present: Author, consultant and composer/arranger.
- 1990-1992: Organizer of concert series and festivals.
- 1988 to present: Producer, performer and editor of sound recordings.
- 1986-1989: Certified Public Accountant.
- 1977-present: Concert performer.

EDUCATION

- 1995-2001: Ph.D. in ethnomusicology, City University, London; Dissertation: *The Art of the Klezmer: Improvisation and Ornamentation in the Commercial Recordings of New York Clarinetists Naftule Brandwein and Dave Tarras 1922–1929* (academic advisor: Dr. Steve Stanton; external examiner: Professor Philip V. Bohlman, University of Chicago; internal examiner: Dr. Gerry Farrell).
- 1990-1991: Freie Universität Berlin; ethnomusicology and Slavic studies.
- 1984-1986: Portland State University, Portland, Oregon; post-baccalaureate studies in preparation for the CPA examination (May 1986).
- 1975-1978: School of Music, State University of New York, College at Purchase; Bachelor of Fine Arts, June, 1978; clarinet studies with Kalmen Opperman; music theory with Robert Levin.
- 1973-1975: School of Music, California Institute of the Arts; clarinet studies with Richard Stoltzman, Michele Zukovsky.

BOOKS/MONOGRAPHS

- *New York Klezmer in the Early Twentieth Century: The Music of Naftule Brandwein and Dave Tarras*. University of Rochester Press, Eastman/Rochester Studies in Ethnomusicology, 2020.
- *Jüdische Musiktraditionen* (Jewish Musical Traditions), with Rita Ottens. Gustav Bosse Verlag, 2001.
- *Klezmer-Musik*, with Rita Ottens. Bärenreiter and dtv, 1999.
- *Mazltov! Jewish-American Wedding Music for Clarinet*. Schott Musik International, 1998.
- *Kol Rino. Die Stimme des Jubels* (The Voice of Jubilation), I-III. *Jüdische und israelische Musik in der Schule. Handreichung für den Musikunterricht* (Jewish and Israeli Music in the Schools. Manual for Music Instruction), with Rita Ottens. Berlin: Ministry of Schools, Youth and Sports, 1998.

BOOKS/MONOGRAPHS (CONTINUED)

EDITED VOLUMES

- Proceedings of the international academic conference “Hearing Israel: Music, Culture and History at 60.” Jerusalem: *Min-Ad. Israel Studies in Musicology* (peer-reviewed, online journal) Vol. 7 Number II (2008-09), co-editor with James Loeffler (<http://www.biu.ac.il/hu/mu/min-ad/>).

BOOK CHAPTERS

- Klezmer – A Historical Overview to the Present. In: *Cambridge Companion to Jewish Music*, ed. Joshua Walden. Cambridge: Cambridge University Press, 2015: 119–139.
- “With an open mind and with respect”: Klezmer as a Site of the Jewish Fringe in Germany in the Early 21st Century. In: *Dislocated Memories: Jews, Music, and Postwar German Culture*, eds. Lily E. Hirsch and Tina Frühauf. New York: Oxford University Press, 2014: 31–56.
- “Like a string of pearls”: Brass instruments in Jewish instrumental klezmer music. In: *Studies in Jazz 58: Early Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions*, ed. Howard T. Weiner (series editors Dan Morgenstern and Edward Berger, Institute of Jazz Studies, Rutgers – The State University of New Jersey). Lanham, MD: Scarecrow Press 2009: 77–102.
- “They danced it, we played it”: Adaptation and revitalization in post-1920s New York klezmer music. In: *Studies in Jewish Civilization 19: “I Will Sing and Make Music”: Jewish Music and Musicians Throughout the Ages*. Edited by Leonard J. Greenspoon, Ronald A. Simkins, and Jean Cahan. Omaha: Creighton University Press, 2008: 181–213. Distributed by University of Nebraska Press.
- *Heyser Bulgar* (The Spirited Bulgar): Compositional process in Jewish-American dance music of the 1910s and 1920s. In: *Jüdische Musik und ihre Musiker im 20. Jahrhundert: Bericht über ein Symposium* (Mainz 1998)(Schriften zur Musikwissenschaft)(Jewish Musicians and Its Musicians in the 20th Century: Conference Proceedings, Mainz 1998, Musicological Writings, Musicology Institute of the University of Mainz), ed. Wolfgang Birtel, Joseph Dorfman and Christoph-Hellmut Mahling. Mainz: ARE Musikverlag, 2006: 361–80.
- “Ambivalente Identitäten: Die amerikanische Klezmer-Bewegung als Reaktion auf Krise und Trauma” (Ambivalent Identities: The American Klezmer Movement as a Reaction to Crisis and Trauma). In: *Berichte aus dem ICTM-Nationalkomitee Deutschland XIII: Traditionelle Musik und Mode(n) – Freie Berichte* (Proceedings of the ICTM German National Committee XIII: Traditional Music and Mode(s) – Reports), ed. Marianne Bröcker. Bamberg: Universitätsbibliothek, 2004: 89–115.

BOOK CHAPTERS (continued)

- “Im Zentrum eines alten Rituals”: Die Klarinette in der Klezmer-Musik (“In the midst of an ancient ritual”: The Clarinet in Klezmer Music), in: *Faszination Klarinette*, ed. Conny Restle and Heike Fricke. Munich/Berlin: Prestel Verlag/Musikinstrumenten-Museum, 2004: 219–230.
- “Can’t You Play *Anything* Jewish?” Klezmer-Musik und jüdische Sozialisation im Nachkriegsamerika (Klezmer Music and Jewish Socialization in Post-War America). In: *Jüdische Literatur und Kultur in Großbritannien und den USA nach 1945* (Jewish Literature and Culture in Great Britain and the USA Since 1945), ed. Beate Neumeier. No. 3 in the series *Jüdische Kultur, Studien zu Religion, Geistesgeschichte und Kultur* (Jewish Culture, Studies on Religion, History of Ideas, and Culture), ed. Karl. E. Grözinger. Wiesbaden: Harrassowitz Verlag, 1998: 189–219.
- Klezmer-Forschung in Osteuropa: damals und heute (Klezmer Research in Eastern Europe: Then and Now; with Rita Ottens), in: *Juden und Antisemitismus im östlichen Europa* (Jews and Antisemitism in Eastern Europe), ed. Mariana Hausleitner and Monika Katz. No. 5 in the series *Multidisziplinäre Veröffentlichungen* (Multidisciplinary Publications) of the East European Studies Institute, Free University, Berlin. Wiesbaden: Harrassowitz Verlag, 1995: 177–193.

ARTICLES

- Between Authenticity and Aestheticization: Musical Responses to the Holocaust. In: *Erzählweisen des Sagbaren und Unsagbaren / Between Commemoration and Amnesia: Formen des Holocaust-Gedenkens in schweizerischen und transnationalen Perspektiven / Forms of Holocaust Remembrance in Swiss and Transnational Perspectives*, ed. M. Azaryahu, U. Gehring, F. Meyer, J. Picard, and C. Späti. Erinnerungsräume. Geschichte – Literatur – Kunst Herausgegeben von Franziska Metzger und Dimiter Daphinoff, Band 3. Vienna: Böhlau Verlag, 2021, 77–104.
- Will the Real Belf Please Stand Up?: Mapping historical klezmer clarinet performance style. In: *Proceedings of the international Conference on Yiddish Music – Historically Informed Performance Practice*. Yiddish Summer Weimar/Jewish Studies Department of the University of Halle/Wittenberg (in production).
- Klezmer. In: *Bloomsbury Encyclopedia of Popular Music of the World*, Part III: Genres (International, Vol. 13), ed. John Shepherd et al. London: Bloomsbury (forthcoming).
- János Tamás: Ein ungarisch-jüdischer Musiker im Aargau. In: *Jüdischer Kulturraum Aargau, Baden u. Zürich*, ed. Jacques Picard and Angela Bhend-Schaffner. Universität Basel, Seminar für Kulturwissenschaft und Europäische Ethnologie. Baden: Hier und Jetzt Verlag (September 2020), 366–69.
- Szpilman, Bajgelman, and Barsht: The Legacy of an Extended Polish-Jewish Klezmer Family. *Polin: Studies in Polish Jewry* 32 (Jews and Music-Making in the Polish Lands, ed. François Guesnet, Benjamin Matis, and Antony Polonsky)(2019): 193–218.
- “Klezmer.” In: *Lexikon der Holzblasinstrumente: Oboe, Klarinette, Fagott, Saxophon*, ed. Achim Hofer, Ursula Kramer and Udo Sirker. Laaber: Laaber-Verlag, 2018.

ARTICLES (continued)

- “Ich habe zwei Heimaten”: An international klezmer community coalesces in Berlin. *Bulletin* (Swiss Society for Ethnomusicology). 2017/18: 52–59.
- “Aufgeschlossen und respektvoll”: Klezmer als Teil der jüdischen Alternativszene in Deutschland im frühen 21. Jahrhundert. In: *Jüdischer Almanach der Leo Baeck Institute. Musik*, herausgegeben von Gisela Dachs im Auftrag des Leo Baeck Instituts Jerusalem. Berlin: Jüdischer Verlag im Suhrkamp Verlag, 2016: 139–152.
- “Popular Jewish Music.” In: *Handbuch Jüdische Kulturgeschichte*, University of Salzburg: Center of Jewish Cultural History (2015, <http://hbjk.sbg.ac.at/>).
- Music without Borders in the New Germany: Giora Feidman and the Klezmer-influenced New Old Europe Sound. *Ethnomusicology Forum* 24(2)(August 2015): 205–229.
- “Niggun.” In: *Enzyklopädie jüdischer Geschichte und Kultur* (Encyclopedia of Jewish History and Culture), Vol. 4, ed. Dan Diner. Stuttgart: Verlag J.B. Metzler, 2013: 368–70.
- “Jazz.” In: *Enzyklopädie jüdischer Geschichte und Kultur* (Encyclopedia of Jewish History and Culture) Vol. 3, ed. Dan Diner. Stuttgart: Verlag J.B. Metzler, 2012: 173–79.
- “Badkhn.” In: *Enzyklopädie jüdischer Geschichte und Kultur* (Encyclopedia of Jewish History and Culture) Vol. 1, ed. Dan Diner.. Stuttgart: Verlag J.B. Metzler, 2011: 230–32.
- “What A Jew Means in This Time”: Naftule Brandwein, Dave Tarras and the Shifting Aesthetics in the Contemporary Klezmer Landscape, in: *Proceedings of the 2007 Conney Conference on Jewish Arts. Practicing Jews: Art, Identity, and Culture*. Published online by the University of Wisconsin-Madison Libraries’ Office of Scholarly Communication and Publishing in collaboration with Wendt Library (2009). <http://conferences.library.wisc.edu/index.php/conney2007/issue/current>
- Review essay “Music is the Pen of the Soul”: Recent Works on Hasidic and Jewish Instrumental Klezmer Music. *AJS Review* 29:1, Journal of the Association for Jewish Studies, 2005: 145–158.
- “Jewish Diaspora.” In: *Continuum Encyclopedia of Popular Music of the World*, Volume VII, ed. John Shepherd et al., London: Continuum, 2005: 74–92.
- Klezmer: The Lost Archive of Moyshe Beregovski. In: *World Music. The Rough Guide: Latin and North America, Caribbean, India, Asia and Pacific, Volume Two of the New Edition*, London: Rough Guides, 2000: 587.
- *Rumenishe shtiklekh* (Romanian pieces). *Klezmer* music among the Hasidim in contemporary Israel. *Judaism* (Issue 185, Volume 47, Winter 1998): 12–23.
- *Alts nemt zikh fun der doyne* (Everything comes from the doina). The Romanian-Jewish Doina. A Closer Stylistic Examination. In: *Proceedings of the First International Conference on Jewish Music*, City University, London, April 1994. (London: City University, 1997): 133–164.
- The Clarinet in Klezmer Music. *The Clarinet*, Journal of the International Clarinet Society (May/June 1991): 32–39.

REVIEWS AND OTHER WRITINGS

- Rubin, Joel E. and Jeffrey Wollock. “Wandering Stars.” *Pakn Treger: Magazine of the Yiddish Book Center*, Issue 81 (Summer 2020): 28–37.
- Book review of Magdalena Waligorska, *Klezmer’s Afterlife: An Ethnography of the Jewish Music Revival in Poland and Germany*, Oxford: Oxford University Press, 2012. *Ethnomusicology* 60 (3) (Fall 2016): 534–37.
- Book review of Jonathan Freedman, *Klezmer America: Jewishness, Ethnicity, Modernity*, New York: Columbia University Press, 2007. *Journal of Jewish Identities* 5 (2) (July 2012): 103–04.
- Book review of Mark F. DeWitt, *Cajun and Zydeco Dance Music in Northern California* ^[SEP]*Modern Pleasures in a Postmodern World*, Jackson: University Press of Mississippi, 2008. *Popular Music* 31(1)(January, 2012): 188–90.
- CD review of Alexander Kulisiewicz. *Ballads and Broadsides. Songs from Sachsenhausen Concentration Camp 1940-1945* (U.S. Holocaust Memorial Museum). *Ethnomusicology* 55 (3) (Fall 2011): 539–40.
- Book review of Max P. Baumann, Tim Becker and Raphael Woebis, *Musik und Kultur im jüdischen Leben der Gegenwart*, Berlin: Frank & Timme, 2006. *PaRDeS. Zeitschrift der Vereinigung für Jüdische Studien e. V.* 14 (2008).
- CD review of “Klezmer: Café Jew Zoo” (Yale Strom) and “Klezmer Suite: Music of Sid Robinovitch.” *Journal of the Society for American Music* 1 (4) (November 2007): 546–553.
- Book review of Jane Mink Rossen and Uri Sharvit, *A Fusion of Traditions: Liturgical Music in the Copenhagen Synagogue*, Odense M: University Press of Southern Denmark, 2006. *Yearbook for Traditional Music* 39 (2007): 178–181.
- Book review of *American Klezmer: Its Roots and Offshoots*, ed. Mark Slobin. *Journal of the American Musicological Society* 60 (1) (Spring 2007): 238–253.
- Expanded text to the CD anthology, *Shalom Comrade!: Yiddish Music in the Soviet Union 1928-1961* (with Rita Ottens), 2007.
http://joelrubinklezmer.com/uploads/2010/06/Shalom_Comrade.pdf
- Audio review, cross-regional collections: “The Western Sephardi Liturgical Tradition As Sung by Abraham Lopes Cardozo”, “The Hasidic Niggun As Sung by the Hasidim”, and “Oh, Lovely Parrot! Jewish Women’s Songs from Kerala.” *Yearbook for Traditional Music* vol. 38 (2006): 149–50.
- Book review Georg Winkler, *Klezmer. Merkmale, Strukturen und Tendenzen eines musikkulturellen Phänomens. Lied und populäre Kultur/Song and Popular Culture. Jahrbuch des Deutschen Volksliedarchivs* 49 (2004): 285–321 (in English, with Rita Ottens).
- Liner notes to CD “Ithaca College Klezmerim: Music for Hawaiian Gardens”, 2005.
- The Blessing over Coca-Cola: Between Secularity and Transcendence. *Sh’ma* (September 2005/Tishrei 5766): 10–11.

REVIEWS AND OTHER WRITINGS (continued)

- Expanded text to the CD anthology, *Di eybike mame (The Eternal Mother): Women in Yiddish Theater and Popular Song (1906–1929)* (with Rita Ottens), 2004.
<http://joelrubinklezmer.com/uploads/2010/06/Ottens-Diven-des-jiddischen-Theaters.pdf>
- Video review David Kaufman, *The New Klezmerim: Voices Inside the Revival of Yiddish Music*. *Ethnomusicology*, Journal of the Society for Ethnomusicology, vol. 47, no. 2 (Spring/Summer 2003): 284–286.
- Book review Yaacov Mazor, *The Klezmer Tradition in the Land of Israel*, Jerusalem: The Hebrew University, The Jewish Music Research Centre, 2000. *Yearbook for Traditional Music*, Journal of the International Council for Traditional Music, vol. 34 (2002): 207–208.
- Contribution in *Music of the World* audio CD to accompany World Geography and World History Programs, Austin, TX: Holt, Rinehart and Winston, 2003.
- Book review Walter Salmen, "... denn die Fiedel macht das Fest". Jüdische Musikanten und Tänzer vom 13. bis 20. Jahrhundert ("... for the Fiddle makes the Celebration." Jewish Musicians and Dancers from the 13th to the 20th Centuries). Innsbruck, Edition Helbling 1991. *Musica Judaica*, Journal of the American Society for Jewish Music, New York, vol. 13 (5755/1993-94): 98–108.
- Author of 6 concert programs for the concert series *Traditional and Popular Jewish Music*. Berlin Festival Organization, 1992.
- Notes from the Field: Jewish Cultural Festivals in Europe. *Jewish Folklore and Ethnology Review*, vol. 15, nos. 1-2 (1992): 32–34.
- Book review Walter Salmen, "... denn die Fiedel macht das Fest." Jüdische Musikanten und Tänzer vom 13. bis 20. Jahrhundert. *Jewish Folklore and Ethnology Review*, vol. 13, no. 2 (1991): 23–24.

PRIZES AND AWARDS

- 2017: Recognition Award ("Exceptional Book in Jewish Studies and Music") from the Jewish Studies and Music Study Group of the American Musicological Society given to *The Cambridge Companion to Jewish Music*, ed. Joshua Walden (2015).
- 2016: The Jewish Music and Jewish Studies Book Award from the American Musicological Society given to *Dislocated Memories: Jews, Music, and Postwar German Culture*, ed. by Tina Frühauf and Lily Hirsch.
- 2015: Finalist in the Association for Recorded Sound Collections' Awards for Excellence in Historical Recorded Sound Research.
- 2015: Ruth A. Solie Award from the American Musicological Society given to *Dislocated Memories: Jews, Music, and Postwar German Culture*, ed. by Tina Frühauf and Lily Hirsch for a collection of musicological essays of exceptional merit.
- 2008: German Record Critics' Prize Quarterly Critics' Choice (*Aneinu!*) [*Preis der Deutschen Schallplattenkritik/Vierteljahresliste 4/2008*]
- 2005: National Arts Associate, Distinguished Membership in Sigma Alpha Iota.

PRIZES AND AWARDS (continued)

- 2000: Finalist in the Association for Recorded Sound Collections' Awards for Excellence, Best Research in Recorded Folk and Ethnic Music (*Klezmer-Musik*, 1999).
- 1999 ff.: International Who's Who in Music and Musicians' Directory.
- 1996: 18th Bavarian Film Prize for documentary film on the Epstein Brothers Klezmer Orchestra (*A Tickle in the Heart*).
- 1996: Prix Europa for "Shalom" episode of *Moskito*, best television program, youth category (Song *Verbotene Liebe*).
- 1996: Artur Brauner Prize for film *A Tickle in the Heart*.
- 1995: German Record Critics' Prize (*Doyres*).
- 1994: Honored by Victor Gollancz Adult Education College, Berlin for outstanding achievement in multi-cultural adult education.
- 1992: German Record Critics' Prize (*Yikhes*).
- 1992: Bavarian Radio, "CD of the Year" (*Yikhes*).
- 1992: "Concert of the Year" (Epstein Brothers/Jüdische Lebenswelten, Tip Magazine, Berlin).
- 1991: Selected list of the American Folklife Center, Library of Congress (CD Brave Old World *Klezmer Music*).
- 1990: Selected list of the American Folklife Center, Library of Congress (*Dave Tarras, Master of Klezmer Music, Volume I*).
- 1987: Oregon Society of CPAs, President's Award, CPA examination.
- 1986: AICPA Elijah Watt Sells Silver Medal Award, CPA examination (second place out of 60,000 examinees).
- 1986: Portland State University, award for most outstanding post-baccalaureate student.
- 1978: State University of New York, College at Purchase, Music School Award (most outstanding student).
- 1978: Winner, concerto competition, State University of New York, College at Purchase (Mozart Clarinet Concerto).

GRANTS

- 2015-16: Mead Endowment Re-Occurring Dream
- 2013-14: Mead Endowment (University of Virginia, <http://meadendowment.org/>).
- 2010: Posen Course Development Grant, administered by the UVA Jewish Studies Program.
- 2006-07: Grant from the Memorial Foundation for Jewish Culture for preparation of book manuscript.
- 2006: Grant from the Pro Musica Viva Foundation, Mainz (Maria Strecker-Daelen-Stiftung) for CD documenting hasidic music in Jerusalem for the end of the holiday Simhat Torah.
- 2006: Syracuse University UEncounter Grant for preparation of performances by Syracuse University Klezmer Ensemble.

GRANTS (continued)

- 2005-06: Vladimir and Pearl Heifetz Memorial Fellowship and Joseph Kremen Memorial Fellowship, YIVO Institute for Jewish Research, New York.
- 2003-04: Cornell Council for the Arts Small Project Grant supporting residency of Joel Rubin Jewish Music Ensemble at Cornell University.
- 2003: Grant from the Pro Musica Viva Foundation, Mainz (Maria Strecker-Daelen-Stiftung) for CD anthology with historical recordings of Soviet-Yiddish music (1928-1961).
- 2002: Grant from the Pro Musica Viva Foundation, Mainz (Maria Strecker-Daelen-Stiftung) for CD anthology with historical recordings of women singers of the Yiddish theater.
- 2001: Grant from the Pro Musica Viva Foundation, Mainz (Maria Strecker-Daelen-Stiftung) for CD production with historical recordings of Turkish Jewish Cantor Isaac Algazi.
- 1999: Grant from the Pro Musica Viva Foundation, Mainz (Maria Strecker-Daelen-Stiftung) for CD production with historical Jewish instrumental klezmer recordings.
- 1996: Grant from the Pro Musica Viva Foundation, Mainz (Maria Strecker-Daelen-Stiftung) for CD production with klezmer and hasidic repertoire from the collections of Moshe Beregovski.
- 1994: Grant from the Pro Musica Viva Foundation, Mainz (Maria Strecker-Daelen-Stiftung) for the production of two CDs documenting the music of the Epstein Brothers Klezmer Orchestra.
- 1994: Grant from the Ministry of Cultural Affairs, Berlin for research trip to Vilnius.
- 1984: Ragdale Artists' Colony (Lake Forest, Illinois), visiting artists' stipend.

ACADEMIC CONFERENCES

- 2020: Program Committee Chair, ICTM Study Group on Applied Ethnomusicology, international conference "Performing, Engaging, Knowing," Lucerne, Switzerland, August 2020 (online conference).
- 2017: Paper, "Ich habe zwei Heimaten": An international klezmer community coalesces in Berlin. Presented at the fall meeting of the Swiss Society for Ethnomusicology, Bern (November).
- 2016: Paper, Will the Real Belf Please Stand Up?: Mapping historical klezmer clarinet performance style. Presented at the international Conference on Yiddish Music – Historically Informed Performance Practice. Yiddish Summer Weimar/Jewish Studies Department of the University of Halle/Wittenberg (July).
- 2015: Paper, "The cool place to be": An international klezmer community coalesces in *Wahlheimat* Berlin. Presented at the "Spiritual Homelands—Wahlheimat—Elective Exiles" conference, University of Virginia (October).
- 2014: Paper, "Music without Borders in the New Germany and Beyond: The Legacy of Giora Feidman in the Klezmer-Influenced Sounds of Helmut Eisel and David Orlowsky." Presented versions of this paper at the German Studies Association annual conference, Kansas City (September), the Jewish Music and Identity conference at Youngstown State University (October), and the Society for Ethnomusicology annual conference (November), Pittsburgh.

ACADEMIC CONFERENCES (continued)

- 2014: Paper, “With an Open Mind and with Respect”: Klezmer as a Site of the Jewish Fringe in Germany in the Early 21st Century. Annual conference of the Mid-Atlantic Chapter of the Society for Ethnomusicology, University of Pennsylvania (March).
- 2013: Szpilman, Baigelman, and Barsh: The Legacy of an Extended Polish-Jewish Musical Family on Three Continents. Conference, The Musical Worlds of Polish Jews, 1920-1960, Arizona State University (November).
- 2013: “It’s extremely transnational!”: Klezmer as a Site of the Jewish Fringe in Germany in the Early 21st Century, Third Biennial German Jewish Studies Workshop (Duke University).
- 2013: International academic symposium, “Common Ground: Dialogue between the Jewish and Islamic Worlds through Art.” Member of planning committee, including organization of a performance by the Bukharian Jewish Ensemble Shashmaqam from New York (with Muslim guests including singer Rustam Samarkandi), as well as an academic panel on interactions between Jews and Muslims in the Central Asian music of Uzbekistan and Tajikistan.
- 2011: Paper, “With an Open Mind and with Respect”: Klezmer in Germany in the 2000s. 42nd annual conference of the Association for Jewish Studies (Washington, DC).
- 2011: Paper, Contemporary Klezmer in Germany: Some Preliminary Thoughts for the 21st Century, for the conference “Jewish Music and Germany after the Holocaust” (Dickinson College, PA).
- 2010: Panel organization and chair, “Musical renaissances between sacred and secular” for the conference “Jewish Renaissance and Renaissances: New Perspectives on a Cultural Theme,” University of Virginia, Jewish Studies Program (November). Paper “Klezmer as a First Language: A Young Generation Forges New Musical Paths within a Transnational Music and Dance Movement.”
- 2009: Paper, “Redefining what a Jew means in this time”: Shifting aesthetics in the contemporary klezmer landscape. World Congress for Jewish Studies (Jerusalem).
- 2009: Participated in roundtable panel at the annual Southern Conference on Slavic Studies (Charlottesville) on the current state of academic scholarship on eastern European Jews, with Asher Biemann, James Loeffler and Gabriel Finder, March 27, 2009.
- 2008: “Beyond Boundaries: Klezmer Music in the 21st Century,” CUNY Graduate Center, Center for Jewish Studies; participant in roundtable and performer.
- 2008: “Hearing Israel: Music, Culture and History at 60,” co-convenor. University of Virginia, Jewish Studies Program (co-sponsor: McIntire Department of Music).
- 2008: Paper, Yom-tov Spilman: A 19th Century Hasidic Klezmer between Tradition and Modernity, 40th Annual Conference of the Association for Jewish Studies (Washington, DC).
- 2008: Paper, “Redefining what a Jew means in this time”: Shifting aesthetics in the contemporary klezmer landscape, Annual Conference of the Society for Ethnomusicology (Wesleyan).

ACADEMIC CONFERENCES (continued)

- 2007: Paper, Klezmer and the Shoah: New Rituals of Mourning and Commemoration in a Grassroots Music Movement, as part of the panel “Revisioning Ritual: Jewish Tradition in Transition”, 39th Annual Conference of the Association for Jewish Studies (Toronto).
- 2007: Paper, “Way beyond Zappa’s league”: The Naftule Brandwein and Dave Tarras Canon and the Formation of New Mythologies in the Contemporary Klezmer Movement, Conference “Practicing Jews: Art, Identity and Culture”, Mosse/Weinstein Center for Jewish Studies and the Conney Project in Judaism and the Arts (U. Wisconsin, Madison).
- 2006: Paper, “They Danced It, We Played It”: Adaptation and Revitalization in Post-1920s New York Klezmer Music, The Nineteenth Annual Klutznick-Harris Symposium, “I Will Sing and Make Music”: Jewish Music and Musicians Throughout the Ages “ (Creighton University).
- 2005: Paper “‘Like a string of pearls’: Brass instruments in Jewish instrumental klezmer music”, as part of conference “Early jazz brass playing and its influences” (Historic Brass Society/Institute for Jazz Studies, Rutgers).
- 2005: Paper “More famous than the Beatles”: Polish klezmer musicians as negotiators of change, Annual Conference of the Society for Ethnomusicology (Atlanta).
- 2005: Paper “They danced it, we played it”: Adaptation and Revitalization in Post-1920s New York Klezmer Music, Annual Conference of the Association for Jewish Studies (Washington, D.C.).
- 2005: Panel chair, “Liturgical Music as Pop, Parody and Personal Comment”, Association for Jewish Studies annual conference (Washington, DC).
- 2004: Paper “The Reincarnation of a Genre: Representations of Religious Symbolism in the Transnational Klezmer Movement” as part of panel “Constructing Jewish Stars: Jewish Music and its Industries”, Annual Conference of the Society for Ethnomusicology (Tucson).
- 2004: Paper “‘Jewish Jazz’: a trope for multivalent constructions of race and ethnicity”, Annual Conference of the Association for Jewish Studies (Chicago).
- 2003: Paper “The Limits of Generational Memory: The Case of the Epstein Brothers” as part of panel “The Musical Invocation of Nostalgia and Memory”, Annual Conference of the Society for Ethnomusicology (Miami).
- 2003: Paper “Of Golems and Dybbuks: The Contemporary American Klezmer Movement as a Microcosm of the Religio-Secular World” as part of panel “Choosing Jewish: Ethnicity, Performance, and the Cultural Politics of Jewishness”, American Anthropological Association Annual Meeting (Chicago).
- 2003: Paper “‘In Search of Generational Memory’: The Case of the Epstein Brothers” at the “Only in America” conference on Jewish musical traditions in America, Jewish Theological Seminary (New York).

ACADEMIC CONFERENCES (continued)

- 2003: Paper “What Is Jewish Music? The Quest for Identity on the Jewish-Music Internet List” as part of panel “What is Jewish About Jewish Art (Part II)”, 35th Annual Conference of the Association for Jewish Studies (Boston).
- 2003: Paper “Ambivalente Identitäten: Die amerikanische Klezmer-Bewegung als Reaktion auf Krise” (Ambivalent Identities: The American Klezmer Movement as a Reaction to Crisis), International Council for Traditional Music, German National Committee annual meeting, School of Cultural Studies, Department of Musicology, University of Lüneburg, Germany.
- 2002: Paper “Sounds of the Vanishing World: Yiddish Music in Contemporary Germany”, “Sounds of Two Worlds: Music as a Mirror of Migration to and from Germany” Conference, Max Kade Institute, University of Wisconsin-Madison, with Rita Ottens.
- 2002: Panel chair, “Jewish Folklore and Culture: Recent Work”; paper “Violins, Golems and the Holocaust: The American Klezmer Movement as a Response to Crisis”, Annual Conference of the American Folklore Society (Rochester).
- 2002: Paper at the Annual Conference of the Society for Ethnomusicology, “Ambivalent identities: the American klezmer movement as a response to rupture” (Colorado).
- 2001: Paper presented at the 33rd Annual Conference of the Association for Jewish Studies, “Minstrels of the Catering Hall: The transformation of the klezmer profession in the immigrant neighborhoods of New York City 1910-1930” (Washington, DC).
- 2000: Paper presented at the Annual Conference of the Society for Ethnomusicology (Musical Intersections 2000), “Ornamentation in the 1920s commercial klezmer recordings of Jewish immigrant clarinetists in New York” (Toronto).
- 2000: Paper presented at the Symposium “‘A tickle in the heart’: Jüdische Musik”, “Last of the epic story-tellers: Naftule Brandwein, Dave Tarras and the klezmer culture of the 1920s in New York” (Universität Witten-Herdecke, Witten, Germany).
- 1998: Paper presented at the international colloquium “Begegnung mit Jüdischer Musik und Musikern des 20. Jahrhunderts” (Encounter with Jewish Music and Musicians of the Twentieth Century), “Heyser Bulgar: Compositional process in Jewish-American dance music of the 1910s and 1920s” (Johannes-Gutenberg-Universität, Mainz, Germany).
- 1997: Panelist at the round table session “Towards a Typology of Klezmer Music” within the framework of the symposium “The Jewish Music Collections from Russia and Ukraine: The Retrieval of Lost Treasures”, 12th World Congress of Jewish Studies (Hebrew University, Jerusalem).
- 1997: Paper presented at the “Second International Conference on Jewish Music”, “Back to the Future: Jewish-American clarinet music of the 1920s in light of the klezmer revival of the late 20th century” (City University, London).
- 1996: Paper presented at the Klezmer Research Symposium, “*Rumenishe shtiklekh*: klezmer music among the Hasidim in contemporary Israel” (Wesleyan University).

ACADEMIC CONFERENCES (continued)

- 1994: Paper presented at the “First International Conference on Jewish Music”, “*Alts nemt zikh fun der doyne* (Everything comes from the doina). The Rumanian-Jewish Doina: A Closer Stylistic Examination” (City University, London).

OVERVIEW OF TEACHING EXPERIENCE

- MUSI 3040 Studies in 20th and 21st Century Music.
- MUSI 4510 Music of Multicultural America.
- MUEN 3640 Klezmer Ensemble.
- MUSI 2140 Music of Multicultural America.
- MUSI 2130 Introduction to Jewish Musical Traditions.
- MUSI 4510 Worlds of Jewish Music.
- MUSI 4510 American Jewish Popular Music.
- Klezmer and Trauma: The American Jewish Klezmer Movement as a Response to Catastrophe and Crisis (Cornell).
- Concepts and Processes of Improvisation and Musical Interaction: A Cross-Cultural Perspective (Cornell).
- Teacher of clarinet studio and clarinet repertoire class (Ithaca College).

UNIVERSITY LECTURES

- 2019: B.G. Rudolph Lectures, Syracuse University. “Performance and Scholarship: Living Klezmer Music,” and “The Magid Chronicles: How Musical Traditions From Eastern Europe Became Concert Music In The 21st Century” (November).
- 2019: “Laughter through Tears: Reconstructing the Lost Jewish Art of Badkhones.” Organized and moderated Jewish Studies/Center for Russian, East European and Eurasian Studies colloquium as part of residency by Veretski Pass (November). Presented by Joshua Horowitz with Joel E. Rubin as moderator and James Loeffler as discussant.
- 2018: “Wanderings in a German-Jewish Landscape: *Living in the Between*” and “Explorations in Music-Theater: *Blurring the Lines*.” Organized and moderated colloquia as part of residency by interdisciplinary artist Paul Brody (Berlin).
- 2017: “The Semer Record Label: Jewish Music in Nazi Berlin, 1933-38.” Organized and moderated Jewish Studies/Center for German Studies/Center for Russian, East European and Eurasian Studies colloquium as part of residency by Lorin Sklamberg (YIVO Institute for Jewish Research), April 2017.

UNIVERSITY LECTURES (continued)

- 2016: “The Jewish song collection of Latvian composer Emilis Melngailis, 1899 -1927: Sources, song migration and transformation.” Organized and moderated Jewish Studies/Center for German Studies/Center for Russian, East European and Eurasian Studies colloquium as part of residency by Sasha Lurje and Ilya Shneyveys, UVA April 2016.
- 2015: Klezmer in New York: 1880-1970. Cornell University, Jewish Studies Program.
- 2015: Organized and moderated joint Jewish Studies/Center for German Studies colloquium as part of residency by Daniel Kahn and Jake Shulman-Ment, UVA April 2015.
- 2014: Organized, moderated and presented as part of residency by Alan Bern, including concert, film screening, workshop, and joint Jewish Studies/Center for German Studies colloquium (McIntire Department of Music, Jewish Studies Program, UVA) March, 2014.
- 2013: Organized, moderated and presented as part of residency by Andy Statman Trio, including concert, lecture-demonstration and Jewish Studies colloquium (McIntire Department of Music, Jewish Studies Program, UVA), November 4-6, 2013.
- 2013: Presentation about Klezmer music in Germany as part of a one-day workshop for German teachers (Center for the Liberal Arts at UVA), April 27, 2013.
- 2011: Organized, moderated and presented as part of roundtable “Frank London's Transnational Sonic Stew: Klezmer as Post-Modern Phenomenon?,” a co-sponsored event of the McIntire Dept. of Music and the UVA Jewish Studies Program, with Frank London, Michelle Kisliuk (McIntire Department of Music), James Loeffler (UVA Corcoran Dept. of History), and Assaf Shelleg (UVA Jewish Studies Program), Nov. 7, 2011.
- 2011: Organized, moderated and presented as part of roundtable “Why Do Germans Love Jewish Music?,” a co-sponsored event of the McIntire Dept. of Music and the UVA Jewish Studies Program, with Steven Greenman, James Loeffler (UVA Corcoran Dept. of History) and Jeffrey Grossman (UVA Dept. of Germanic Languages & Literatures), Apr. 13, 2011.
- 2009: “Redefining what a Jew means in this time”: Shifting aesthetics in the contemporary klezmer landscape. Jewish Studies Program and Klehr Center for Jewish Life/Hillel, Franklin and Marshall College. Part of Artist/Scholar in Residence visit.
- 2009: Organized, moderated and presented the colloquium “‘World Music’ and the Academy” as part of Music Department colloquium series, March 27, 2009, with Michelle Kisliuk (UVA), David Kaminsky (William and Mary), Ama Oforiwaa Aduonum (UVA), and Cindy Benton-Groner (William and Mary).
- 2007: “‘It sounded Greek to me’: Naftule Brandwein, Dave Tarras and the shifting aesthetics of the contemporary klezmer movement”, University of Virginia, Jewish Studies Program Workshop.
- 2007: “‘It sounded Greek to me’: Naftule Brandwein, Dave Tarras and the shifting aesthetics of the contemporary klezmer movement”, University of Virginia, McIntire Department of Music, Colloquium.

UNIVERSITY LECTURES (continued)

- 2007: “The History of Jewish Klezmer Musical Traditions,” The Lorna Sundberg International Center, University of Virginia.
- 2007: Classroom visits, University of Virginia: the contemporary klezmer music revival (American Roots, Prof. Richard Will); “‘Music is the pen of the soul’: Klezmer music, hasidic melodies and Jewish ritual” (Music and Ritual, Prof. Melvin Butler); “The contemporary revival of early 20th century Jewish instrumental klezmer music from Europe” (20th Century Music, Prof. Scott DeVeaux); reflections on the Berlin Jewish Museum and Berlin Jewish cultural life (Exhibiting Jews: Jewish museums, monuments and memorials, Profs. Vanessa Ochs and Phyllis Leffler, Jewish Studies); klezmer music in Germany (Cultural History of German Jews, Prof. Rita Ottens).
- 2006: University of Virginia, classroom visit, Yiddish (Jewish Studies, Prof. Gabriel Finder).
- 2006: Syracuse University, classroom visit, Music and the Sacred (Musicology/Fine Arts, Prof. Amanda Eubanks Winkler).
- 2005: Western Illinois University, Department of Music: convocation presentation on Jewish instrumental klezmer music; world music class presentation.
- 2004: Cornell University, Society for the Humanities Fellows’ Colloquium, “What is *Jewish* Music?: The Quest for an American Jewish Identity in the Contemporary American Klezmer Movement.”
- 2004: Classroom visit, Syracuse University (Ethnomusicology/Fine Arts, Prof. Carol Babiracki).
- 2003: Cornell University, Music Department Colloquium, “Beyond Bagels and Klezmer: Reflections on the Contemporary American Jewish Klezmer Movement”.
- 2003: Humboldt Universität, Berlin, “Jenseits von Bagels und Klezmer: Reflexionen über die amerikanische Klezmer-Bewegung”, research colloquium (Dept. of Musicology, Prof. Christian Kaden).
- 2002: Syracuse University, “Beyond Bagels and Klezmer: Reflections on the Klezmer Movement”; numerous classroom visits; Departments of Religion (Judaic Studies) and Fine Arts (Ethnomusicology).
- 2002: University of Oregon, two lectures for Judaic Studies Program: “Minstrels of the Catering Hall: The transformation of the *klezmer* profession in the immigrant neighborhoods of New York City 1910-1930”; “Beyond Bagels and Klezmer: Reflections on the Klezmer Revival”; two lectures for School of Music: guest lecturer, Introduction to Ethnomusicology class (Prof. Mark Levy); “Everything You Always Wanted to Know About Klezmer, but Were Afraid to Ask: An introduction to the ritual and celebratory music of Eastern European Jewry” (Undergraduate Student Forum).
- 2002: University of California at Berkeley, guest lecturer, “Framing the Arts at Berkeley: Improvisation” class (Prof. Benjamin Brinner).
- 2002: Washington University, St. Louis, Department of Judaic Studies (luncheon talk on the klezmer revival for faculty and students); Departments of Music and American Culture Studies (“American Café”, lecture-demonstration on New York klezmer music of the period 1910-1960).

UNIVERSITY LECTURES (continued)

- 2002: UCLA, Department of Ethnomusicology, “Improvisation and Klezmer Music”, presentation at roundtable, “Cross-Cultural Perspectives on Improvisation”, Ethnomusicology Graduate Student Organization.
- 2000: Syracuse University, Departments of Religion (Judaic Studies) and Fine Arts, “Last of the epic story-tellers: Naftule Brandwein, Dave Tarras and the klezmer culture of the 1920s in New York”.
- 2000: University of Rochester, Eastman School of Music, “Ornamentation and variation in the 1920s recordings of Naftule Brandwein and Dave Tarras”.
- 2000: Brandeis University, Department of Near Eastern and Judaic Studies, Tauber Institute for the Study of European Jewry, Department of Music, “*Landsmanshaftn*, electric *khupes* and Romanian wine cellars: Klezmer music in the New York of the 1920s”.
- 2000: New England Conservatory, “Ornamentation and variation in the 1920s recordings of Naftule Brandwein and Dave Tarras” (Artist-Teacher-Scholar residency).
- 2000: Hebrew Union College, “Ornamentation and variation in the 1920s recordings of Naftule Brandwein and Dave Tarras.”
- 2000: Yale University, Slifka Center, “Last of the epic story-tellers: Naftule Brandwein, Dave Tarras and the klezmer culture of the 1920s in New York.”
- 2000: Boston College, Hillel, “Last of the epic story-tellers: Naftule Brandwein, Dave Tarras and the klezmer culture of the 1920s in New York.”
- 1996: Syracuse University, Departments of Religion (Judaic Studies) and Fine Arts, “The Musical Collections of Moyshe Beregovski.”
- 1995: University of Potsdam, Departments of Jewish Studies and American Studies, “‘Can’t You Play Anything Jewish?’ Klezmer Music and Jewish Socialization in America after World War II.”
- 1994: Free University, Berlin, East European Studies Institute, “Klezmer Research in Eastern Europe: Then and Now. A Report on the State of Research”, in the series “Jews and Antisemitism in Eastern and Southeastern Europe,” with Rita Ottens.
- 1993: Music Academy, Graz, Austria, “Klezmer Music — Jewish Jazz?”, with Joshua Horowitz.

OTHER LECTURES

- 2020: Legacies of Russian-Jewish Musical Ethnography Symposium, Yiddish New York. Panel on Artistic Legacy (December 30, online).
- 2020: Guest lecture on Joshua Horowitz’s lecture series, The Promiscuous World of Jewish Music. Real Belf vs. Fake Belf: How can you tell one musician from another? Live on zoom, December 21, 2020.

OTHER LECTURES (continued)

- 2020: Book talk *New York Klezmer in the Early Twentieth Century*. In conversation with ethnomusicologist Mark Kligman and performer-scholar Joshua Horowitz. Presented on facebook live on October 6, 2020. Co-sponsored by the International Forum for Jewish Music Studies, the UVA Jewish Studies Program, and the UCLA Lowell Milken Fund for American Jewish Music (October 6, online).
- 2020: Book talk *New York Klezmer in the Early Twentieth Century*. In conversation with ethnomusicologist Mark Slobin. Presented on Facebook live on September 15, 2020. Co-sponsored by the American Society for Jewish Music, the Ashkenaz Festival, the Center for Traditional Music and Dance, the Museum of Jewish Heritage, the UCLA Lowell Milken Fund for American Jewish Music, and Yiddish New York (September 15, online).
- 2019: *S'iz freylekh bay yidn: The Beckerman-Fishberg Family in Europe and America* (with Jeffrey Wollock). Town and Village Synagogue/Yiddish New York (December 24).
- 2019: *The Magid Chronicles: How Musical Traditions From Eastern Europe Became Concert Music In The 21st Century*. Congregation Beth Israel, Charlottesville, VA (November 10).
- 2016: Participation in screening and discussion of documentary film, *A Tickle in the Heart*, Virginia Film Festival, with Asher Biemann (Religious Studies) and Pete Sokolow (New York) (November 6).
- 2015: Introduction and discussion moderator to screening of documentary film *Theodore Bikel: In the Shoes of Sholom Aleichem*, Virginia Film Festival (Charlottesville, November 6).
- 2014: “Life began with the Lower East Side”: Klezmer music in the Yiddish-speaking immigrant community of New York in the 20th century (Congregation Beth Israel, Charlottesville/VA).
- 2013: “Zayn fidl redt verter” (His fiddle speaks words): Klezmerim in Europe from the 12th to the 20th Century (Congregation Beth Israel, Charlottesville/VA).
- 2011: Introduction and discussion moderator to screening of documentary film *The Klezmatics: On Holy Ground*, Virginia Film Festival (Charlottesville, November 6).
- 2011: “With an Open Mind and with Respect”: Klezmer in Germany in the 2000s, paper at symposium “The Matrix of Yiddish & German Cultures,” Yiddish Summer Weimar (Other Music e.V.), Germany, July 17-19, 2011.
- 2010: Internationales Klezmer Festival Fürth, Germany. “Klezmermusik in Osteuropa im 19. und frühen 20. Jh. und die Bedeutung der Kiever Sammlung von Moshe Beregovski” (Klezmer Music in East Europe in the 19th and early 20th Centuries and the Importance of the Kiev Archive under the Direction of Moshe Beregovski).
- 2008: Moderated discussion with composer Daniel Hoffman (“David in the Shadow and Light”), Washington DC Jewish Music Festival, June 4, 2008.
- 2006: Jewish Genealogy Conference, New York: “Beyond Bagels and Klezmer: Reflections on Contemporary American Jewish Popular Music”; “Our Middle Name Was Klezmer’: Jewish musical families in 19th and 20th century Poland”.

OTHER LECTURES (continued)

- 2004: Temple Beth El, Ithaca, New York, “A Century of American Jewish Popular Music”.
- 2004: Jewish Community Center, Elmira, “Beyond Bagels and Klezmer: Reflections on Contemporary American Jewish Popular Music.”
- 2003: Hillel, Ithaca College, Introduction to screening of film “A Tickle in the Heart”, with Rita Ottens.
- 2001: ICZ College Zürich, “Klezmer und Neo-Klezmer: die Hochzeits- und Festmusik der Aschkenasim von Europa nach Amerika und zurück” (Klezmer and Neo-Klezmer: the wedding and celebratory music of the Ashkenazim from Europe to America and back), with Rita Ottens.
- 1998: Urania e.V., Berlin, “Ein Vivat der Braut! Geschichte der osteuropäisch-jüdischen Hochzeits- und Festmusik (‘klezmer’)” (A Fanfare for the Bride. History of Eastern European wedding and celebratory music).
- 1996: Urania e.V., Berlin, “Klezmer-Musik: Jiddische Kultur zwischen Tradition und Folklore” (Klezmer Music: Yiddish culture between tradition and folklore).
- 1994: Jewish Culture Festival, Berlin and Neubrandenburg, introductory lecture to documentary film *The Last Klezmer*.
- 1992: International Institute for Traditional Music, Berlin, Colloquium “Beyond Beregovski: Research, Revival and Renewal in Klezmer Music”.

MASTER CLASSES AND WORKSHOPS

- 2019: Yiddish Summer Weimar; Cornell University; Yiddish New York.
- 2017: Jewish Culture Festival in Cracow, Poland; Yiddish Summer Weimar; Jüdische Kulturtage in Halle; Klezmerwelten Festival, Gelsenkirchen.
- 2016: International Klezmer Festival (Fürth, Germany), Yiddish Summer Weimar, Klezfest London (Jewish Music Institute, SOAS, University of London).
- 2015: Cornell University, Yiddish Summer Weimar (Germany), Klezfest London (Jewish Music Institute, SOAS, University of London).
- 2014: KlezmerQuerque, weekend klezmer workshop with R2G trio (Albuquerque, NM).
- 2013: KlezKamp (Kerhonkson, NY).
- 2013: International Master Classes at the World Klezmer Center in Safed, Israel.
- 2013: KlezWest workshops (Open Klezmer Scales, Insul, Germany).
- 2012: KlezmerQuerque, weekend klezmer workshop (Albuquerque, NM).

MASTER CLASSES AND WORKSHOPS (continued)

- 2011-12: Yiddish Summer Weimar, week-long Advanced Instrumental Workshop.
- 2010: Eldridge Street Museum/Center for Traditional Music and Dance (New York).
- 2009-10: KlezKanada, week-long workshop.
- 2007: University of Virginia, McIntire Department of Music, Joel Rubin Ensemble Residency, master class on traditional Jewish instrumental klezmer techniques.
- 2006-07: Cornell University, workshops on traditional hasidic music, traditional Jewish instrumental klezmer techniques, and accompanying traditional Yiddish dancing.
- 2005: Western Illinois University, Department of Music: clarinet master class.
- 2004-05: Cornell University, master classes on traditional Jewish instrumental klezmer techniques.
- 2004: Clarinet class of Michael Galvan, Ithaca College.
- 2004: Clarinet Summit, Goshen College (with Kalmen Opperman and Richard Stoltzman).
- 2004: Cornell University, residency Joel Rubin Ensemble (Music Dept., Jewish Studies Program, Society for the Humanities, Cornell Council for the Arts, Institute for European Studies).
- 2004: Ithaca College, coached and performed with student klezmer ensemble (School of Music, Jewish Studies Program).
- 2002: University of Oregon, Department of Music.
- 2000: Syracuse University, Departments of Religion (Judaic Studies) and Fine Arts, workshop on traditional klezmer music.
- 2000: New England Conservatory, Master Class (Artist-Teacher-Scholar residency).
- 2000: Yale University, Slifka Center, Master Class.
- 1995: Berlin Ministry of Schools, Youth and Sports, weekend klezmer seminar for school teachers and advanced high school students.
- 1995: Festival of Jewish Musical Traditions (Berkeley-Richmond Jewish Community Center), workshop on traditional klezmer music, with the Epstein Brothers and Peter Sokolow.
- 1993: Israel Ministry of Education, two-day workshop on traditional klezmer music (6th International Klezmer Festival, Safed, Israel).
- 1991: University of Indiana, Department of Jewish Studies, weekend seminar on traditional and contemporary klezmer music.

MASTER CLASSES AND WORKSHOPS (continued)

- 1990: Haus der Kulturen der Welt (House of World Cultures), Berlin, week-long workshop on traditional klezmer style, Berlin (1990)
- 1988: Yiddish Arts and Culture: A West Coast Conference (Los Angeles Jewish Federation), workshop on traditional klezmer music.
- 1987-1989: Festival of Jewish Musical Traditions (Berkeley-Richmond Jewish Community Center), annual workshops on traditional klezmer music, (1987-1989 and 1995).
- 1985-1991: The Yiddish Folk Arts Program of the YIVO Institute for Jewish Research (“KlezKamp”), New York/California, annual week-long seminar as clarinet teacher, ensemble coach, performer.

CONCERTS

As performer:

Jewish instrumental klezmer music:

1981-Present: Performer of traditional Eastern European Jewish instrumental klezmer music; appearances in the United States, United Kingdom, Canada, Israel, Russia, Lithuania, Poland, Germany, Switzerland, France, Belgium, the Netherlands, Austria and Spain.

2016-present: Trio with Steve Greenman and Alan Bern

2013-present: Collaboration with Trio Veretski Pass

2010-present: Duo with Uri Caine

2009-present: R2G with Pete Rushefsky and Steve Greenman

2006-present: University of Virginia Klezmer Ensemble, Director.

2006: Syracuse University Klezmer Ensemble, Director.

2003-Present: Duo with Pete Rushefsky; Trio with Pete Rushefsky and Rabbi Eli Silberstein (vocals); Trio with Pete Rushefsky and Roald Hoffmann (spoken voice).

2003-06: Cornell University Klezmer Ensemble, Director.

1994-Present: Joel Rubin Ensemble (USA/Italy/Hungary/Russia).

1992-1994: Rubin & Horowitz.

1989-1992: Brave Old World.

1988-89 and 2011-present: Duo with Alan Bern.

1985-1989: Joel Rubin Klezmer Band.

1982-1985: The Old Country.

1980-1982: Hester Street Klezmer Band.

CONCERTS (continued)

Appearances with master traditional musicians and singers:

Epstein Brothers (Max Epstein, clarinetist, 1912-2000; William Epstein, trumpeter, 1919-1999; Julius Epstein, drummer, born 1926), recipients of the 1998 National Heritage Fellowship from the NEA.

Leopold Kozlowski (1923–2019), conductor and pianist, subject of the documentary *The Last Klezmer*, last surviving European member of the Brandwein klezmer dynasty.

Leon Schwartz (born 1901 in the Bukovina-died 1989 in New York), violinist.

Ben Bazyler (born 1922 in Warsaw-died 1990 in Los Angeles), drummer and singer, last surviving member of a famous family of Polish klezmerim.

Bronya Sakina (born 1910 in the Ukraine-died 1988 in New York), traditional folksinger.

Sid Beckerman (1919-2007, New York), clarinetist, son of the clarinetist Shloimke Beckerman.

Seymour Rexsite (born 1912 in Poland-died 2002 New York) and Miriam Kressyn (born 1911 in Bialystock-died 1996 in New York), Yiddish theater, radio and recording artists.

Vladimir Terletsky (1931-1998, Moscow), pianist and composer.

Moshe “Moussa” Berlin (born 1938 in Tel-Aviv), clarinetist.

Guest appearances:

Forshpil, Berlin/Riga

Daniel Kahn and the Painted Bird, Berlin.

Sulam (Moussa Berlin Ensemble), Israel.

Klezmer Conservatory Band, Boston.

Klezomatics, New York.

Maxwell Street Klezmer Band, Chicago.

Selected list of appearances (1990-Present):

- 2019: Yiddish Summer Weimar (Weimar and Erfurt); University of Wisconsin Milwaukee; Cornell University; Ithaca College (all with Veretski Pass); University of Virginia (with Veretski Pass and the Strauss-Warschauer Duo).
- 2018: UCLA Herb Alpert School of Music (Lowell Milken Fund for American Jewish Music, with Veretski Pass); Spring 2018 Concert, University of Virginia (UVA Klezmer Ensemble with guest artist Paul Brody).
- 2017: Jewish Culture Festival (Cracow, Poland, with Veretski Pass); Yiddish Summer Weimar; Klezmerwelten festival (Gelsenkirchen, Germany, with Veretski Pass); Jüdische Kulturtag in Halle (Martin Luther University); KlezMore Festival (Vienna); Brotfabrik (Bonn); University of Virginia, McIntire Department of Music (UVA Klezmer Ensemble with Lorin Sklamberg).

CONCERTS (continued)

- 2016: International Klezmer Festival, Fürth, Germany (with Alan Bern and Steve Greenman and with Veretski Pass), Yiddish Summer Weimar (with Veretski Pass); Klezfest London (Rubin Bern Duo); University of Virginia, McIntire Department of Music (UVA Klezmer Ensemble with Sasha Lurje and Ilya Shneyveys).
- 2015: Wayne State University (R2G Ensemble), Detroit; Yiddish Summer Weimar Festival Week (Joel Rubin Ensemble); Klezfest London (Rubin Bern Duo); University of Virginia, McIntire Department of Music (UVA Klezmer Ensemble with Daniel Kahn and Jake Shulman-Ment); Omanut/Miller's Studio, Zürich (Joel Rubin/Uri Caine Duo).
- 2014: International Festival of Sacred Music, Fribourg, Switzerland (Joel Rubin Ensemble); Théâtre Cité-Bleue, Geneva, Switzerland (Joel Rubin Ensemble); KlezCalifornia (collaborative project with Veretski Pass); University of Virginia, McIntire Department of Music (UVA Klezmer Ensemble with Alan Bern).
- 2013: World Wind Wizards concert, Leonard Nimoy Thalia Theatre/Symphony Space, New York (Rubin & Rushefsky); Rubin/Caine Duo, The Music Gallery, Toronto; University of Virginia, McIntire Department of Music (UVA Klezmer Ensemble with Cookie Segelstein and Joshua Horowitz); Tom Tom Founders Festival Charlottesville and MACSEM annual conference at the University of Richmond (UVA Klezmer Ensemble); Second KlezWest Festival, Insul, Germany (with Alan Bern); Dickinson College (Rubin & Rushefsky); International Klezmer Festival in Safed, Israel (Rubin & Rushefsky).
- 2012: KlezmerQuerque Festival, Albuquerque, NM (Rubin, Rushefsky and Greenman); University of Virginia, McIntire Department of Music (UVA Klezmer Ensemble).
- 2011: University of Virginia, McIntire Department of Music (UVA Klezmer Ensemble with violinist/composer Steven Greenman and trumpeter/arranger Frank London); Performances by UVA Klezmer Ensemble at University of Richmond's Global Sounds Festival, Piedmont Council for the Arts' Spring for the Arts, Charlottesville Festival of Cultures; Performance with Alan Bern at Yiddish Summer Weimar; 30 year retrospective concert with Pete Rushefsky at the Sixth Street Community Synagogue (New York, October 11).
- 2010: Internationales Klezmer Festival, Fürth Germany (Joel Rubin Jewish Music Ensemble); Eldridge Street Museum/Center for Traditional Music and Dance, New York: The Tarras Legacy. Celebrating the King of American Klezmer Music (with Pete Rushefsky, Art Bailey, David Licht); University of Virginia, McIntire Department of Music (UVA Klezmer Ensemble with singer/composer Socalled and clarinetist/composer Michael Winograd); Temple Beth El, Ithaca, NY with Cornell University Klezmer Ensemble and Rabbi Eli Silberstein.
- 2009: Concertgebouw Amsterdam, RASA Wereldculturencentrum Utrecht, Zuiderpershuis Antwerp (Joel Rubin Jewish Music Ensemble); Richmond Folk Festival, Richmond Folk Music Society, Franklin & Marshall College, KlezKanada (Joel Rubin and Pete Rushefsky); University of Virginia, McIntire Department of Music, Virginia World Music Festival, Southern Conference on Slavic Studies, Charlottesville, March 28, 2009. (UVA Klezmer Ensemble, including with guest trombonist Dan Blacksberg).
- 2008: University of Virginia, McIntire Department of Music, Discovery Museum (Charlottesville), appearances with University of Virginia Klezmer Ensemble and trumpeter Susan Hoffman Watts; Israeli guest clarinetist Moussa Berlin.

CONCERTS (continued)

- 2007: Symphony Space, New York, as part of the klezmer celebration Great Day on Eldridge Street.
- 2007: John Zorn's The Stone (New York City), appearance with Pete Rushefsky.
- 2007: University of Virginia, McIntire Department of Music, Institute of Musical Traditions (Washington, DC), Makor (New York City), appearances with Joel Rubin Ensemble and violinist Alicia Svigals.
- 2007: University of Virginia, McIntire Department of Music, 214 Community Arts Center (Charlottesville, VA), College of William and Mary (MACSEM 2007 conference)(University of Virginia Klezmer Ensemble).
- 2007: Johnson Museum, Cornell University, joint performance with Cornell Middle Eastern and Mediterranean Music Ensemble and Cornell University Klezmer Ensemble.
- 2006: University of Virginia, Jewish Studies Program, dinner honoring Vanessa Ochs, appearance with Pete Rushefsky.
- 2006-07: Cornell University, appearances with the Cornell University Klezmer Ensemble.
- 2006: Jewish Genealogy Conference, New York.
- 2006: National Jewish Retreat, Copper Mountain, CO.
- 2005: Cornell University, SUNY Cortland, ^{SEP}Jackson Heights Jewish Center, Queens, New York ("Chamber Music for the Neighborhood" series curated by Judith Kellock) – Cornell University Klezmer Ensemble.
- 2005: Cornell University (Cornell Mid East Ensemble, Holocaust commemoration concert with Roald Hoffmann), Temple Beth El Ithaca (with Pete Rushefsky), Western Illinois University (guest lecture-recital).
- 2004: International Festival of Sacred Music, Fribourg, Switzerland.
- 2004: Cornell University, Joel Rubin Ensemble (Department of Music, Jewish Studies Program, Society for the Humanities, Cornell Council for the Arts, Institute for European Studies); Ithaca College (School of Music, Jewish Studies Program).
- 2004: Performances with Pete Rushefsky (*tsimbl*) and Rabbi Eli Silberstein (song and story) at Cornell University, Ithaca College, SUNY Cortland (with Professor Roald Hoffmann), Syracuse University.
- 2004: Collaboration with Yair Dalal, Ithaca, NY.
- 2001: Frankfurter Hof, Mainz, Germany (in honor of the 10th anniversary of the Pro Musica Viva Foundation, in cooperation with the Peter Cornelius Conservatory, Mainz).
- 2000: Burghof Lörrach, Germany ("Welten der Musik" series).
- 1999: Frankfurt Book Fair.
- 1997: Hebrew University (12th World Congress of Jewish Studies), Jerusalem (with Musa Berlin).
- 1997: La Bonbonnière, Maastricht (Final concert of the Festival Joods-Israelische Muziek/Maastricht Music Conservatory).

CONCERTS (continued)

- 1996: Rathaus Schöneberg Berlin; broadcast live nationally on DeutschlandRadio (German Public Radio).
- 1996: Tonhalle, Zürich.
- 1996: Cité de la Musique Paris (Festival *Quartier D'Été*).
- 1996: Syracuse University.
- 1995: Kammermusiksaal am Beethoven-Haus, Bonn.
- 1995: Mozart-Saal (Liederhalle) Stuttgart.
- 1995: *Festival of Jewish Musical Traditions*, Berkeley, California (with the Epstein Brothers Orchestra).
- 1994: Kammermusiksaal of the Berlin Philharmonic.
- 1994: Vilnius Philharmonic (*Baltic and Scandinavian Festival of Jewish Culture*) (with Vladimir Terletsky).
- 1993: Gewandhaus Leipzig (*Exceptional Chamber Music Series*).
- 1993 and 1997: Muziekcentrum Vredenburg, Utrecht, Holland.
- 1993: Schauspielhaus (Konzerthaus) Berlin.
- 1993: *6th International Klezmer Festival*, Safed, Israel.
- 1993: Star guest appearance, *Klezmer and Hassidic Festival* in Ra'anana, Israel (with Moussa Berlin).
- 1992: Hebbel Theater & Otto-Braun-Saal (Berlin State Library) Berlin (*Jüdische Lebenswelten/Patterns of Jewish Life*).
- 1991: Lincoln Center (*Roots of American Music Festival*), New York.
- 1991 and 1993: Carl Orff Auditorium (Gasteig), Munich.
- 1991: University of Indiana.
- 1991: World Music Institute, New York.
- 1991: *30th Philadelphia Folk Festival*.
- 1991: *First International Yiddish Festival*, Amsterdam.
- 1991: *2nd International Jewish Music Festival*, Birobidzhan, USSR (with Vladimir Terletsky).
- 1991: *Cracow Days of Jewish Kazimierz*.
- 1990: World premiere of *Songs of the Lodz Ghetto*, Jewish Museum, Frankfurt am Main.
- 1990: Germany tour as guest clarinetist with the *Klezmatiks*.

Classical and new music:

Programs of Jewish art music (David Schiff, Prokofiev, etc.).

Participation in the premieres of works by contemporary American composers Gerhard Samuel, Alvin Brehm and Carson Kievman, among others.

CONCERTS (continued)

Performances with improvising ensembles drawing both on new music and jazz traditions, including the Ragdale Ensemble, with Italian performance artist Roberto Paci Dalò and pianist-composer Lisa Rose.

Selected list of appearances:

- 2017: Michigan State University, Jewish Studies Program/James Madison College. Screening of silent film, *The Yellow Ticket/Der gelbe Schein* (Germany, 1918), with live original score by Alicia Svigals, with Svigals (vln.) and Marilyn Lerner (piano).
- 2016: Virginia Film Festival. Screening of silent film, *The Yellow Ticket/Der gelbe Schein* (Germany, 1918), with live original score by Alicia Svigals, with Svigals (vln.) and Marilyn Lerner (piano).
- 2015: Innsbrucker Promenadenkonzerte (with Musik Muri, Switzerland).
- 2009: Weill Recital Hall (Carnegie Hall), world premiere of “Ah Zoy” for clarinet solo, by Kalmen Opperman. 90th birthday celebration in honor of Kalmen Opperman, curated by Richard Stoltzman.
- 2004: Cornell University, performance of chamber music for clarinet, strings and piano (Schiff “Gimpel the Fool”, Prokofiev “Overture on Hebrew Themes”); performance of composition “Sad/Happy” by Daniel Goode for clarinet and gamelan ensemble.
- 1995: Freunde Guter Musik, Berlin (world premiere of *Messianic Soundware*; with Roberto Paci Dalò).
- 1992: Lecture-concert *Between Klezmer and Classic* with the Polish-Jewish composer Leopold Kozlowski, Victor Gollancz College, Berlin.
- 1984: Legion of Honor, San Francisco (Ragdale Ensemble).
- 1978-1979: Sylvan Wind Quintet, New York.
- 1978: Purchase Trio (clarinet, violin/viola, piano); represented SUNY Purchase on tour of SUNY campuses (with Peter Matzka).
- 1977: Alice Tully Hall (Lincoln Center), New York (with Patricia Brooks and Steven Blier).
- 1977: Performances with NY Philomusica (with Robert Levin, Guillermo Figueroa and Christine Whittlesey).

As concert organizer:

- 1992: Organization of the musical program of the eight concerts “Traditional and Popular Jewish Music” within the framework of the international exhibition *Jüdische Lebenswelten/Patterns of Jewish Life*, Berlin Festival Organization.
- 1992: Musical Director of the Third Jewish Culture Festival in Cracow within the framework of the First European Culture Month Poland.
- 1992: Conception and organization of cultural program for the Fourth European Continuing Education Conference Euro-Train, Berlin.

CONCERTS (continued)

- 1990: Conception and organization of week-long workshop and performances on traditional and contemporary klezmer music in the USA and Israel (Musa Berlin, Brave Old World, Klezematics) as part of the festival , “Zwischen Erinnerung und Gegenwart” (Between Memory and the Present), Haus der Kulturen der Welt, Berlin.

RECORDINGS

As producer/editor/author:

- Editor, Schott Wergo “Jewish Music Series” of CDs, 1993-2008; 11 publications (with Rita Ottens).
- Editor of the Trikont Klezmer Trilogy, 1991-1996 (with Rita Ottens).
- *Chekhov’s Band: Eastern European Klezmer Music from the EMI Archives 1908-1913*. CD anthology of rare Eastern European Jewish instrumental 78rpm recordings, with Julian Futter and Michael Aylward. London: Renair Records (Renair Records, 2015).
- *Aneinu (Answer Us): Hasidic-Orthodox Music from the Festival of the Torah in Jerusalem*. Moshe “Moussa” Berlin Ensemble, Schott Wergo, 2008. [based on original field recordings]
- *Shalom Comrade!: Yiddish Music in the Soviet Union 1928-1961*, Schott Wergo, 2005.
- *Di eybike mame (The Eternal Mother): Women in Yiddish Theater and Popular Song (1906-1929)*, Schott Wergo, 2003.
- *Cantor Isaac Algazi: Sweet Singer of Israel. Ottoman Jewish Music from the Early 20th Century*, Schott Wergo, in cooperation with Edwin Seroussi and the Renanot Institute for Jewish Music, Schott Wergo, 2002.
- *Aneinu v’yom koreinu (Answer us on the day we call)*, Gal-Paz, Jerusalem 2000 (field recordings by Joel Rubin of clarinetist Moshe “Musa” Berlin and ensemble and students at the Beit ha-Rav Kook Yeshiva, Jerusalem, Hakafot after Simchat Torah, 1992).
- *Oytsres (Treasures): Klezmer Music 1908-1996*, Schott Wergo, 1999.
- *Yikhes (Lineage): Early Klezmer Recordings 1911-1939*, Trikont, 1996.
- The Epstein Brothers Orchestra. *Kings of Freylekh Land: A Century of Yiddish-American Music*, Schott Wergo, 1995.
- *Doyres (Generations): Traditional Klezmer Recordings 1979-1994*, Trikont, 1995.
- *Shteygers (Ways). New Klezmer Music 1991-1994*, Trikont, 1995.
- *Jüdische Lebenswelten/Patterns of Jewish Life: Highlights from the Concert Serles “Traditional and Popular Jewish Music” Berlin 1992*, Schott Wergo, 1993.
- *Yikhes: Frühe Klezmer-Aufnahmen von 1908-1939*, Trikont, 1991.
- Text to *Dave Tarras: Master of Klezmer Music, Volume I. Original Recordings 1929-1949* (with Michael Alpert and Michael Schlesinger), Global Village Music, 1990.

RECORDINGS (continued)

As performer/producer/editor/author:

- Joel Rubin and Veretski Pass, *The Magid Chronicles*, Golden Horn Records, 2019.
- Joel Rubin and Veretski Pass, *Poyln: A Gilgul*, Golden Horn Records, 2015.
- UVA Klezmer Ensemble, *Let's Dance* (funded by Mead Endowment Honored Faculty Award), 2014 (online publication: <http://uvaklezmerensemble.bandcamp.com/releases>).
- Joel Rubin and Uri Caine. *Azoy tsu Tsveyt*, Tzadik, 2011.
- Joel Rubin Jewish Music Ensemble featuring Rabbi Eli Silberstein. *The Nign of Reb Mendel: Hasidic Songs in Yiddish*, Traditional Crossroads, 2010.
- Joel Rubin Jewish Music Ensemble. *Midnight Prayer*, Traditional Crossroads, 2007.
- Joel Rubin. *Hungry Hearts: Classic Yiddish Clarinet Solos of the 1920s*, Schott Wergo, 1998.
- Joel Rubin Jewish Music Ensemble. *Beregovski's Khasene (Beregovski's Wedding): Forgotten Instrumental Treasures from the Ukraine*, Schott Wergo, 1997.
- Joel Rubin with the Epstein Brothers Orchestra. *Zeydes un Eyniklekh (Grandfathers and Grandsons): American-Jewish Wedding Music from the Repertoire of Dave Tarras*, Schott Wergo, 1995.
- Rubin and Horowitz. *Bessarabian Symphony: Early Jewish Instrumental Music*, Schott Wergo, 1994.
- Brave Old World. *Klezmer Music*, Flying Fish Records, 1991.
- Joel Rubin Klezmer Band. *Brave Old World*, Global Village, 1988.

Anthologies as performer (selected list):

- *Obacht! Musik aus Bayern Vol. 4. New Pauer Generation (Alpen Klezmer)*. Bayra, 2016.
- *The Rough Guide to Klezmer (Second Edition)* (Joel Rubin Jewish Music Ensemble), World Music Network, 2011.
- *Sol Sajn: Jiddische Musik in Deutschland und ihre Einflüsse* (Sol Sajn: Yiddish Music in Germany and Its Influences; numerous performances represented in Parts 2-4), Bear Family/Büchergilde 2009.
- *The Rough Guide to Klezmer Revival* (Joel Rubin Jewish Music Ensemble), World Music Network, 2008.
- *Celebrate Klezmer* (Joel Rubin Jewish Music Ensemble), Celebrate Series, 2004.
- *Celebrate Yiddish* (Brave Old World), Celebrate Series, 2004.
- Moshe Beregovski, *Jewish Instrumental Folk Music: The Collections and Writings of Moshe Beregovski*, trans. and ed. M. Slobin, R. Rothstein and M. Alpert (Joel Rubin Jewish Music Ensemble), Syracuse University Press, 2001.
- *The Rough Guide to Klezmer* (Joel Rubin Jewish Music Ensemble), World Music Network, 2000.

RECORDINGS (continued)

As guest performer:

- Phineas Luke, *Wild Things*. From Other Worlds, 2019.
- Andrea Pancur & Ilya Shneyveys, *Alpen Klezmer*. Klezmer-Bavarian international music collaboration, 2013. Winner of Ruth Prize for World Music, Rudolstadt Festival, Germany, 2014.
- Sandra Layman. *Little Blackbird: Klezmer, Romanian, Greek, Turkish, and Hungarian music*, Rosin Dust Music, 2001.
- *David & Goliath* (music: Branford Marsalis), Rabbit Ears/Rincon Children's Entertainment, 1992.
- Gerry Tenney & Betty Albert Schreck. *Lomir Zingen a Yiddish Lid/Let's Sing a Yiddish Song*, Global Village Music, 1988.

RADIO BROADCASTS AND PODCASTS

As author:

Author of 45 feature programs and series on various aspects of traditional and popular Jewish and Israeli music for German Public Radio and Swiss National Radio (SFB, WDR, Radio Bremen, SWR, DRS), 1991-2000.

- 2000: "*Mosaischer Fox, ritueller Schuhplattler*": *The long journey of Jewish music*, 7-part series, 60-minute segments (with Rita Ottens), Southwestern German Radio SWR2. Re-broadcast in 2012.
- 2000: *The History of Klezmer Music – From Jewish Ritual to Revival: Rita Ottens and Joel Rubin in Conversation with Kjell Keller*, 90-minute feature, Swiss National Radio DRS2.
- 1995: *Old Jewish Folk Music*; 70-minute feature about life and research of Soviet-Jewish ethnomusicologist Moyshe Beregovski (with Rita Ottens), Radio Bremen.
- 1994: *Klezmer: Jewish Jazz?/From Eastern Europe to America: Early Klezmer Recordings*, two 60-minute segments (Between Bosphorus and Gibraltar; with Joshua Horowitz), West German Radio WDR 5.
- 1993: *Ethnic Music in Israel*, 7-part series, 60-minute segments (Music of Other Cultures; with Rita Ottens), Sender Freies Berlin SFB 3.
- 1993: *Kosher Culture*, program about own field work in Hassidic communities in Israel, 60 minutes (Between Bosphorus and Gibraltar), West German Radio WDR 5.
- 1992: *Freylekhs in Hi-Fi – Reflections on the Klezmer Revival*, 60-minute feature (Radio Bremen, 1992).
- 1992: Edited and produced 9 live concerts with traditional and popular Jewish music, 60-minute segments (Music of Other Cultures), Sender Freies Berlin SFB 3.
- 1992: *Traditional Jewish Music Past and Present*, 15-part series, 45-minute segments (Music of Other Cultures; with Rita Ottens), Sender Freies Berlin SFB 3.
- 1991: *Dave Tarras: King of Klezmer/Jewish Vocal Traditions*, two 60-minute segments (Between Bosphorus and Gibraltar; with Rita Ottens), West German Radio WDR 5.

RADIO BROADCASTS (continued)

As performer, guest, or featured artist:

- 2020: Interview Wexler Oral History Project, (Yiddish Book Center)(interview from Summer 2019, <https://www.yiddishbookcenter.org/collections/oral-histories/interviews/woh-fi-0001229/joel-rubin-2019>).
- 2019: Sounds Jewish, episode “New Music” (PRX, Mississippi Public Broadcasting; feature on Veretski Pass and Joel Rubin); Lake Effect (WUWM Milwaukee; interview and live performance with Veretski Pass and Joel Rubin).
- 2018: WTJU Folk Marathon, “String Theory” (February).
- 2016: With Good Reason (NPR), December.
- 2016: “radioMitschnitt,” concert broadcast of excerpts from two concerts from International Klezmer Festival in Fürth, Germany (Bavarian Radio BR2), September.
- 2015: Guest in *TonArt* (WDR 3, West German Radio), November.
- 2015: Featured as performer and speaker in two-part series: Yiddish Summer – Yidishkayt Revisited (*Musik der Welt*), BR-Klassik (Bavarian State Radio), September.
- 2014: Concert broadcast from International Festival of Sacred Music, Fribourg, Switzerland, Espace 2 (Swiss National Radio).
- 2010: Documentation of Internationales Klezmer Festival Fürth, BR2 (Bavarian State Radio).
- 2008: *Tell Us a Tale* (WTJU), performance with Pete Rushefsky.
- 2007: *Klezmer Podcast* (www.klezmerpodcast.com).
- 2006-present: Various interviews on WTJU Radio.
- 2006 & 2008: *With Good Reason*, Virginia Public Radio.
- 2004-05: Radio broadcasts with Pete Rushefsky, Rabbi Eli Silberstein, Cornell Klezmer Ensemble, and Yair Dalal, Ithaca, NY (Crossing Borders).
- 2004: Concert of Joel Rubin Jewish Music Ensemble, Le Festival International de Musiques Sacrées, Fribourg, Switzerland, Swiss Public Radio Suisse Romande Espace 2.
- 2003: Concert of Joel Rubin Jewish Music Ensemble from Frankfurter Hof, Mainz, Germany, Southwestern German Radio SWR2.
- 2000: Concert of Joel Rubin Jewish Music Ensemble from Burghof Lörrach, Germany, Swiss National Radio DRS2.
- 1996: Live national broadcast from Rathaus Schöneberg, Berlin of concert by Joel Rubin Jewish Music Ensemble, German National Radio (DeutschlandRadio Berlin).
- 1993: Concert of Rubin and Horowitz in Rautenstrauch-Jost Museum, Cologne, West German Radio WDR 5.
- 1992: Concerts of Brave Old Word from Hebbel Theater and Otto-Braun-Saal, Berlin, German Public Radio (DeutschlandFunk).
- 1992: Concerts of Brave Old Word from Hebbel Theater and Otto-Braun-Saal, Berlin, Sender Freies Berlin SFB 3.

RADIO BROADCASTS (continued)

- 1991: Concert of Brave Old World from Zürich Jewish Culture Festival, Swiss National Radio DRS2.
- 1991: Concert of Brave Old World from Schlachthof Bremen, Radio Bremen.
- 1991: Concert of Brave Old World from Carl-Orff-Saal, Munich, Bavarian Public Radio.
- 1989: Guest appearance on *West Coast Weekend*, San Francisco Public Radio.
- 1988: Guest appearance on *Studs Terkel's Almanac*, Chicago Public Radio.
- 1986: Appearance on Garrison Keillor's *A Prairie Home Companion* as guest clarinetist with Klezmer Conservatory Band, Minnesota Public Radio.

FILM AND TELEVISION

As author/musical supervisor/academic consultant:

1992-1996: Author of original treatment and screenplay, musical supervisor and academic consultant for award-winning documentary feature film about the Epstein Brothers Klezmer Orchestra (*A Tickle in the Heart*; Germany/Switz./USA, Zero Film/Ö-Film/Eyepop Productions; dir. Stefan Schwiert, 1996).

As performer:

- 2015: Interview and performance in *KulturZeit Kompakt* (3SAT), August 13, 2015.
- 2006: Interview and performance in *Rumenye! Rumenye* (dir. Radu Gabrea, Bucharest, Romania).
- 1999: Interview and performance in segment on book *Klezmer-Musik* in "Ticket", Sender Freies Berlin B1.
- 1995: Performance in show "100 Grad", Deutsche Welle.
- 1992: Appearance in BBC documentary *Klezmer Fiddler on the Hoof* (dir. Simon Broughton, London).
- 1992: Appearance in documentary film *Kozłowski will noch leben, muß noch leben* (Filmhochschule Babelsberg, Potsdam, Germany).
- 1992: Interview and performance on talk show "Alex", Sender Freies Berlin.
- 1987: Appearance in American documentary film about klezmer music, *A Jumpin' Night in the Garden of Eden* (dir. Michal Goldman).

As performer/composer/arranger:

- 2009: Film *L'armée du crime* (The Army of Crime)(France, dir. Robert Guédiguian).
- 2004: Film *Tell Them Who You Are* (USA, dir. Mark Wexler).
- 1998: Film *Spuren verschwinden* (Switz., dir. Walo Deuber).
- 1996: Film *Me and My Matchmaker* (USA, dir. Mark Wexler).
- 1995: "Shalom" episode of youth program "Moskito", Sender Freies Berlin.

FILM AND TELEVISION (continued)

- 1994: Film *Pevny bod – Mitten in Prag* (Czech Republic/Germany, dir. Lubor Dohnal)

FIELDWORK

- 2002-present: Participants in the international klezmer movement in Europe and the United States.
- 1992-Present: Musicians and singers in the hasidic communities of Jerusalem and Bnei Brak, Israel.
- 1990-1994: Jewish musicians in Lithuania (Vilnius), Poland (Cracow), Russia (Moscow and Birobidzhan) and Moldova.
- 1985-Present: Eldest generation of American-born Jewish wedding musicians in New York, Toronto and Florida.
- 1984-1985: Studied Greek music and clarinet styles with traditional master James Stoyhoff in Chicago.
- 1984: Traditional Greek musicians in Athens, Epiros and on the Island of Lesbos.

LANGUAGE PROFICIENCY

- German: fluent
- Yiddish: reading fluency
- French: reading fluency

PROFESSIONAL MEMBERSHIPS

- ASCAP
- GEMA
- International Council for Traditional Music
- Society for Ethnomusicology
- Society for American Music
- CH-EM, Swiss Society for Ethnomusicology

PRESS COVERAGE (since 2006)

Aargauer Zeitung (Switzerland)

ABQJournal Online

American Jewish World

Association of Jewish Libraries newsletter

Bund (Switz.)

Cavalier Daily

Charlottesville Daily Progress

The Clarinet

Cowbell Magazine

C'ville Weekly

Detroit Metro Times

Dirty Linen

Exclaim Magazine

Financial Times

Folk Roots (UK)

Fürther Nachrichten (Germany)

Globe and Mail

PRESS COVERAGE (since 2006, continued)

Hadassah Magazine

iemj.org (Institut européenne des musiques juives)

Inside World Music

The Hook (Charlottesville)

Jazz'n'More (Switzerland)

Jazz Weekly

Jewish Daily Forward/Forverts (English and
Yiddish editions)

Jewish Herald-Voice (Houston)

Jewish Journal (Los Angeles)

Jewish News Weekly of Northern California

The Jewish Week (New York)

www.klezmershack.com

Lebns-Fragn (Yiddish)

Midwest Record

Neue Zürcher Zeitung (NZZ)

Neues Münchener Tageblatt

New Folk Sounds (Holland)

Nürnberger Nachrichten

Nürnberger Zeitung

San Francisco Examiner

San Jose Mercury News

Songlines (UK)

Tablet Magazine (New York)

The Wire (UK)

Thüringische Landeszeitung (Germany)

Tzadikology

Uncut

UVA Arts Magazine

UVA Magazine

UVA Today

VA Jewish Life

WAZ (Westdeutsche Allgemeine Zeitung,
Germany)