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David Medoff: A Case Study in Interethnic Popular Culture

In 1923 the Ukrainian ethnomusicologist Klement Kvitka pointed to interaction between Jewish and Ukrainian folk musicians in the villages of Eastern Europe.¹ In 1935 the Russian-Jewish ethnomusicologist Moshe Beregovski gave specific examples of this widespread phenomenon, which involved mutual borrowing of both folksong tunes and instrumental dance melodies.² Close geographic proximity and an extensive number of traveling bands helped facilitate interpenetration of repertoires, which is paralleled by comparable situations in Romania and other parts of Eastern Europe. Much of the shared repertoire consisted of music played at weddings, a focal point of village life and the typical occasion for the performance of live music by professional ensembles.

At the same time Kvitka and Beregovski were conducting their research, an extremely different pattern of Ukrainian-Jewish interaction was emerging in the Lower East Side of New York City. Members of both ethnic groups came to America in the so-called Great Wave of immigration (ca. 1880-1924). This circumstance made them neighbors, as they had been in Europe, so it was completely natural for some sort of musical cooperation to spring up. Yet the conditions of urban American life implied that the relationship would be on a different footing from those of rural Eastern Europe. The present study attempts to trace the entry into the New World context through the career of one rather significant entertainer, David Medoff. As live performer and recording artist he could never have noticed the ethnic boundaries he crisscrossed for about thirty years. Perhaps by focusing on this individual we can draw attention to a neglected area of research: interethnic popular-culture contact in America through popular culture that the groups of the Great Wave mediated through

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perience of American life. Their own folklore rarely suited their new environment; it often needed to be redefined in terms of the processes of popular culture. At the same time, America was constructing a vast pop machine that served as model and magnet.

Characteristically, we have two somewhat divergent biographical sources for Medoff, one Jewish and one Ukrainian.³ Both agree that he was born in 1888 in the Ukraine. The Jewish version describes an aspect of his early musical training that is naturally absent from the Ukrainian: he served as a *meshoyrer* (choir-boy, cantorial assistant) at a tender age. This is a very useful bit of information, as it places Medoff squarely in the mainstream of modern Jewish music history. Nearly every major figure of Jewish popular music started out in the rough-and-ready cantorial "school," often beginning before the age of ten.⁴ Yet after this typical start, Medoff made a highly unusual career decision. Instead of leaving sacred song for the Yiddish stage, as so often happened to his contemporaries, he ran away to the Ukrainian theater. He toured the Russian Empire from 1907 to 1914, found himself in Turkestan at the outset of World War I, and made his way to the United States via the well-worn Chinese refugee route within a year; his wife (later his partner on recordings) and children followed by 1917.

At this point the Jewish and Ukrainian sources again perceive Medoff's life from different viewpoints. The authoritative *Lexicon of the Yiddish Theater*⁵ notes the entertainer's debut on the Yiddish stage, particularly his outstanding success in Boris Thomashefsky's smash hit of 1916, *Dos tsebrokhtene fidele* (The broken fiddle), and mentions Medoff's subsequent continuous, if minor, association with Jewish theater. Meanwhile, the Ukrainians⁶ recount Medoff's simultaneous career a few blocks away at the Ukrainian National Theater (1917–23) and various other locations. This heyday of the performer's Ukrainian activity is well remembered by Myron Surmach, who in 1916 opened Surma, the durable emporium of Ukrainian records, sheet music, books, and gifts. Interviewed by Spottswood in 1981, Surmach recalled: "When I came to New York in 1913 . . . there was a Ukrainian show in the evening three times a week, Friday, Saturday, Sunday, and it was mostly played by Medoff . . . and his wife, Solovieva. . . . They were popular with the Ukrainians and with the Jewish, of course. . . . The Ukrainians liked him because they were very joyous, very happy people on stage. They sang, they danced, they talked, they ran, and they also played all over the United States with the Ukrainian operetta."

Medoff's double life as biethnic live entertainer was curtailed in the early 1920s. According to the Jewish source, this was due to anti-Semitism from his Ukrainian colleagues. Surmach mentions some unspecified problems of "politics" but feels that Medoff's decline was caused largely by a change in audience taste. After World War I, a new breed of immigrant Ukrainian performers "wanted to do it a little better. They wanted to show how it's supposed to play" and introduced literary standards. Medoff, after all, was just "a businessman—didn't care what the author wrote, just what people like." In addition to this shift in approach to drama, there was a parallel move away from the mel-

ancholy romantic songs Medoff purveyed toward rousing country fiddle and dances played by newer artists who stressed the down-home village of the rural wedding in a new commercialized American packaging.

Medoff's career as live entertainer (1915–ca. 1925) exemplifies the extent to which it was possible—given acceptable repertoires—to please simultaneous audiences of two distinctly different ethnic groups. This is rather different from the more usual American situation of performers who cross ethnic boundaries. We are far more used to the versatile singer or comedian who is able to appeal to both an in-group audience and to the American mainstream. This success has a long and honorable lineage from the stage Irishman of the early 20th century through the Al Jolson of the 1927 film *The Jazz Singer* and down to the Broadway and TV comics of our own day. Medoff points us toward a different path to survival: fluency in two parallel yet complementary styles.

Nothing better illustrates the gulf between the Slavic and Jewish sides of Medoff's talent than an article of July 1, 1923, in the major Yiddish-language newspaper of America, the *Forverts*. Starting with a shocker of a headline, "Jewish Actor Is the Cantor for Thousands of Russian Farmers in America," writer B. Botvinnik uses extremely broad strokes to portray the impact of Medoff's recordings of Ukrainian liturgical music on Ukrainian immigrants. Apparently referring to the 1921 releases under the credits of the Ukrainian Chorus and Ukrainian Church Quartette (Appendix, nos. 59–62) or perhaps also to the two church-related items in Russian in Medoff's discography (nos. 259, 260) or Easter songs in Ukrainian (nos. 95, 96). It should be noted that Botvinnik does not distinguish between "Russians" and "Ukrainians," nor does he state the source of his description of the response to Medoff's records. The fact of Jewish priests who lead church services is an old story. But the fact that he has always been converts. Now we have a Jewish priest who isn't a priest, but who has stayed Jewish to the present, who has a Jewish wife, Jewish children, and who is even a well-known Jewish actor." Beginning from this paradox, Botvinnik spins his tale:

Every Sunday in the far-flung Russian villages of Canada and throughout the United States they play church songs on the phonograph. The priest, Reb David Medoff, the New York Jew, with a chorus of Jewish young people, his own folk and his own wife and father-in-law, Nazaroff, pray in Russian on the phonograph, and the yearning Russians and their wives and children kneel with clasped hands and crossed eyes and repeat every word after the priest, Reb David, so piously, so religiously . . . and at the same time . . . he is sitting in his house in New York, in his Jewish house, eating kosher Jewish delicacies.

It seems that some ethnic boundaries can only be crossed with a sneer, despite the intergroup gap evident in Botvinnik's sarcasm. Medoff's career provides evidence for the strength of multiethnic relationships, for the way they intertwine. This can be seen by closely examining Medoff's discography,

do so we must first briefly survey the scope and nature of his recording career in the light of the commercial industry within which he thrived for over fifteen years.

David Medoff recorded from 1916 to 1932, giving us a chance to observe a long span of activity. By the time he made his first record, a thriving market existed for non-English-language recordings among the various groups whose members had been arriving on these shores for decades. Beginning in the 1890s, the record industry gradually discovered that the sales potential for foreign records was enormous.⁸ Large catalogs were created during the years preceding World War I, primarily through leasing arrangements with European companies whose matrices were re-pressed on American labels. Many Russian and most Ukrainian records were supplied in this way to American buyers; Jewish discs, on the other hand, were primarily created by American residents.

Following the outbreak of the war in 1914, it was evident that European sources could not be counted on. The year 1915–16 saw a large increase in domestic foreign-language activity, and soon most major languages were represented on record by American performers. David Medoff, with an ability to sing clearly in three languages, was warmly welcomed by record producers and buyers. His strong, clear voice could be adequately captured by the acoustical process, which mechanically recorded music through large horns. In 1925 this method was replaced by electronic techniques, a conversion that displaced a number of singers much as the talkies made some silent-film stars obsolete a few years later. Medoff was one of the comparative few who continued successfully, if temporarily, into the new era.

By 1928–29, changing tastes caught up with Medoff, and his trips to the studios diminished. Lighter and more flexible voices like those of Aaron Lebedeff and Peisachke Burstein were more popular in the Yiddish-language area, and the broad-voiced, comic, rural baritone Eugen Zukowsky had replaced him with Ukrainian customers. It is also possible that younger Jewish-Americans were less interested in Russian-language material as they moved farther from Eastern European roots. The early 1930s brought the Depression and increasing domination by radio in home entertainment. Most ethnic recording activity either slowed down drastically or, in the case of some language groups, stopped completely. Columbia's Hebrew/Yiddish series was one of the casualties; no records were made in it between 1930 and 1937. David Medoff's final Yiddish recordings were done in 1927, the last Ukrainian pressings in 1929, and the final Russian releases in 1932. The resultant records sold poorly, bringing Medoff's studio career to an end. He received a left-handed compliment, however, from Columbia in 1930, when his biggest acoustical successes were dubbed onto new masters and reissued. The reissues sounded markedly inferior to the originals; nevertheless, Columbia proudly described them as "electrically recorded" on the labels. With one (Ukrainian) exception, these reissues were confined to Medoff's Russian releases, which implies a dearth of acceptable Russian singers available to Columbia at the time. Medoff was not paid by royalties, so the re-

issues did not result in any new income for him. Little is known about singer's later life; according to Surmach, he died in the 1970s in New York.

Stepping back from these biographical details to an evaluation of Medoff's discography, let us remember that he was by no means the only performer of multilingual and multimusical. The Columbia and Victor archives bear witness to a number of talented individuals who were able to parlay eclectic skills (achieved through Old World experience) into success in America. In the part of the present study, we stressed the divergence of repertoire that characterized this versatility. Now we wish to point out that the underlying complexity of repertoire of a number of ethnic groups can also be a skeleton of success. After all, for many ethnic populations, including Ukrainians and Russians, the market for recordings of regional music was bound to be rather small. If the same record could appeal to more than one group, it would increase the artist's fame, delighting the company and prolonging the artist's contract. Partly in the case of Russian songs, the Jewish market was many times greater than any conceivable Russian target group, the number of ethnic Russians in America always being miniscule. So we must look closely at Medoff's output for indications of convergence as well as divergence.

Such evidence is not hard to find. It lies in the popular, not the folk. By the turn of the century, urbanization and the spread of mass printed sheet music for home piano use, along with the burgeoning record industry, had tied Euro-America into an interdependent network of musical relationships. Many of the same piano warhorses (e.g., "The Maiden's Prayer") traveled from Moscow to Memphis in music stores, and a number of hit tunes crossed geographic and linguistic boundaries with ease. Whole genres such as sentimental Neapolitan song or South American tango became ubiquitous. In 1914 in Medoff's discography, "Poi, lastochka, poi," is just such a Neapolitan (in its Russian metamorphosis), sold to Jewish-Americans and also heard in the neighborhood as a music hall favorite with a variety of texts.

In addition to these broadly based patterns, there were smaller networks that encompassed the popular music tastes of a limited number of ethnic groups. Within the Russian/Polish/Ukrainian world, which included before World War II, several million Jewish residents, the sentimental parlour often with "Gypsy" leanings, was extremely widespread. As Robert Rothstein has noted in a recent study of this genre: "By the late 19th century the composers and performers who specialized in the Gypsy genre, and it constituted an important area for music publishers and eventually record manufacturers. The Petersburg publishing house of Nikolai Davingof, for example, advertised nearly three hundred items under the heading 'Gypsy Life.' . . .

Rothstein quotes a 1928 Russian critic's summary of the role of the song: "We have our own historical, authentic form: the Gypsy romance. Dozens of generations have bathed in the Gypsy romance and cried with trembling with excitement, have gotten to know it with bravado and to the point of delirium. . . . The Gypsy romance was perhaps the only form which

accessible to all classes of society."¹⁰ These "classes" comprised the minority groups of the Russian Empire, including both the Jews and Ukrainians, who thus share a predilection for the Gypsy genre due to geographic and cultural circumstances. Performers with varying ethnic backgrounds (Russian, Polish, Ukrainian, Hungarian, Romanian, Jewish, Slovak, and even Gypsy) made international careers on the basis of this genre. Although pervasive and important, this arena of ethnic interaction was ignored by European folklorists such as Kvitka and Beregovski, cited earlier, or others such as Bartók and Kodály, whose eyes and ears stayed glued to the village scene.

Meanwhile, the cross-ethnic Gypsy genre was brought to America by a variety of refugees, including David Medoff. The number of parlor songs (*romans* in Russian, including both Gypsy and non-Gypsy-tinged sentimental songs) is particularly high in his Russian-language output, forming the majority of that category. Beginning with items like the "Chaika" release of 1917 (no. 140), we find chestnuts like "Zachem ty bezumnaya gubish" in 1921 (no. 165), or "Ech ty dolia, moy dolia" in 1926 (no. 279). Several of these favorites were rerecorded, indicating long-run popularity, such as "Chaika," which pops up after a seven-year absence in 1924 (no. 219).

It is clear that these often florid urban songs were not meant for the tiny ethnic Russian population. We know from the contemporary sheet music production of Jewish publishing houses in New York (e.g., Hebrew Publishing Co.) that Jews bought printed versions of such material, even if the text and cover material were printed entirely in Russian. Also, Lebedeff and other Jewish pop figures occasionally recorded Russian favorites in that language. There were even direct links to the tradition, such as Isa Kremer, an Odessa songstress of Jewish origin who left a wide following in Russia to become a traveling émigré entertainer available live and on disc.

Many Jewish-Americans grew up singing Russian-language songs around the piano. Some Russian items even became folklorized in the Jewish world. One of the present authors (Slobin) was rocked to sleep with "Spi mladenetz," recorded by Medoff in 1925 (no. 230). The text, by the Romantic poet Lermontov, is addressed to a Cossack baby, who will grow up to be a horseman and fighter. Not surprisingly, in the Jewish home only the first, innocuous verse was sung ("Sleep my little one, my beauty; the moon peeps quietly into your cradle"). The multiethnic appeal of a song (and its singer) can rest on as specific a detail as the verse-by-verse adoption of the text. Medoff's listeners, after all, were as eclectic as he was and demonstrated this by selecting a repertoire from a rich variety of expressive materials to which they had access in a variety of media.

It is worth comparing Medoff's renditions of the Russian *romans* repertoire with those of leading Russian singers of his day. Recently, the Soviet recording industry has released a few reissue albums of great popular singers of the 1910s, such as Nadezhda Plevitskaia; Isa Kremer's discs also provide a good foil for Medoff's style. Even at first hearing, it is clear that Medoff's are very rough-and-

ready versions. He tends to favor a fixed-tempo delivery in a relatively uning voice, the kind generally favored by recording engineers at the time. Classic *romans* interpreters created supple variation in rhythm, timbre, and intensity. Also, unlike the shimmering piano accompaniments favored by skaia and her colleagues, Medoff always reaches for a fuller sound, pr drawing on his sense of live vaudeville performance.

Medoff's versatility certainly makes up for his lack of subtlety. Various processes are apparent in his discography. We can observe close parallels between the Russian/Ukrainian material and the Jewish collection even if the item may not necessarily have been meant to be marketed to both audiences. Political numbers such as the "Marseillaise" (no. 261) in Russian or the "Free Russia" (no. 267) are directly comparable to Yiddish-language sheet music of the early revolutionary period. A similar area of convergence crops up in another stream of Medoff's work, the "lowlife" song. For example, we find items about toughs in more than one language (no. 6 in Yiddish, no. 10 in Russian), with a number of the Russian items delivered in gruff seaman's language (no. 100 in Ukrainian has the same title as no. 186 in Russian, no. 184 and no. 187 in Russian are soldier's songs, etc.). The inclusive Russian version of "Odessa mama" (no. 211), a Yiddish favorite, is typical of this area of convergence, which centers on the allure of lowlife and street life.

Another Old World preoccupation that pops up across the repertoire is interest in prisoners and persecution. Here again, language is not a clear barrier to audience. "Solnce vschodit i zahodit" (The sun rises and sets, no. 171), about a Siberian prisoner, was a favorite of Jews. "The Prisoner's Song" (no. 273), translated from Vernon Dalhart's hit country song, reflects how American items can be "domesticated" by ethnic groups if the topic is even if they are not on a standard "universal" subject like love.

A final area of convergence is the song about the process of immigration itself, or of adjustment to (and often satire about) America. In Yiddish we find a song about the electric chair (no. 32), in Ukrainian "On Ellis Island" (no. 181) and in Russian an item about Nikitka learning to speak English (no. 181). Such songs are hardly unique to Medoff and span a wide segment of recorded music on 78 RPM discs.

With all this similarity, deep distinctions in repertoire must also be noted. Within the Yiddish realm, we find ethnic-specific material like selections of famous operettas (nos. 5-10). Indeed, many recorded Yiddish songs owe their sales potential to their status as excerpts from the Yiddish stage, the mainstay of Jewish-American popular entertainment at the time. Another Jewish characteristic is the use of stock characters such as the religious-school student (no. 27) or comic coachman (nos. 11, 28, 29). Typical as well of the Jewish song world of the period are didactic songs, such as "From the Cradle to the Grave" (no. 181) which usually tell of life's transience and the need for faith or morality.

A complete analysis of Medoff's discography, of course, would require attention to the total output. Unfortunately, so much of the patrimony of A

ethnic musics has been lost due to change of tastes and the obsolescence (hence discarding) of the 78 RPM disc that we cannot be sure of the content of more than a fraction of the songs. Nevertheless, it is clear that the career of David Medoff reveals the complex nature of interethnic contact in American popular culture, the main point of the present study. Many more aspects of individual and comparative entertainment habits need to be explored before we can reach broader conclusions. For example, the tie-in between the various media of popular culture is of great interest, both from the marketing and the ethnic point of view. In the case of Medoff, singer and recording artist, we find a parallel in his good friend H. Smolensky, another Jewish immigrant, about whom Surmach recalls: "Music was supplied by another friendly Jewish fellow, named Smolensky, H. Smolensky. . . . He had an orchestra. . . . He came [in] 1905, I think, to the U.S. and he was so smart that he brought all the music. . . . about five copies of each, selling from home, and he was copying, photographing, and printing. He really kept Ukrainian people busy. I started my own store in 1916; . . . he gave it [the music] to me wholesale."

Ukrainians were dependent at that point on Jews not only for recorded performances but also for sheet music. Jews were also prominent as executives in the major record companies. In the basement of Surmach's store, one could recently find not only the Smolensky printings of Ukrainian music (handsomely done) but even a Jewish edition of "Kol nidre," the most sacred of Hebrew liturgical songs. Metro Music, begun nearby on Second Avenue about the same time by the Jewish entrepreneur Henry Lefkowitz, carried a wide stock of Russian-language music and records over a span of six decades. Nor were the Jews and Ukrainians alone in setting up networks of production and marketing in ethnic New York. When necessary, the neighboring Italians of Little Italy joined in. Luigi Papparello, well-known creator of mandolin orchestras and repertoire, sometimes provided music for Jewish publishers. Unlike the Jewish-Ukrainian situation, this was hardly a carryover of an Old World tie. It reflected the coincidence of two mandolin-loving ethnic groups suddenly finding themselves side by side in the same neighborhood in America.

To a certain extent, this short introduction to a potentially large topic raises more questions than it answers, which is as things should be in the largely uncharted world of the expressive life of ethnic Americans. We hope to have demonstrated the validity and value of looking at materials of popular culture for an understanding of the patterns of ethnic interaction in North America.

David Medoff

APPENDIX

Discography of David Medoff

The Medoff discography offered here is nearly complete. A final version will be available upon the publication of Spottswood's *Ethnic Recordings in America, 1894 to 1910*. Many details for Medoff recordings are missing at Columbia Records; data for many items are not complete, nor are there data for any unreleased Columbia masters. In some cases, missing information has been supplied by examining copies of actual discs, the remainder is indicated by catalog entries that supply titles and release numbers (Known matrix numbers are given for each entry, followed by the issued take(s)). All recordings were made in New York City; those prior to June 17, 1925, were made by acoustical process. Those on this and succeeding dates were made electrically. Spell and transliterated versions of Cyrillic and Yiddish alphabet titles are given as written on the discs.

We have kept the items in numerical (roughly chronological) order within each language heading. Medoff's records bear the following diverse identifications, matching his eclectic career: David Medoff (Yiddish, Russian, Ukrainian), Medoff's Russian Chorus (Ukrainian, Russian), Ivan Masnitsa and Co. (Ukrainian), David Medoff & Co. (Yiddish, Ukrainian, Russian), and Ivan Petrenko (Russian). Co = Columbia, Br = Brunswick, Vo = Vocalion. Rej(ected) means that a matrix was made but not selected for release.

I. Songs In Yiddish

1. Co E3231/44787-1 and 44896-1, "A gruss fon der heim" (Rumshisky), 1917.
2. Co E3231/44797-1, "Fun weigel biss in keiwer" (Rumshisky), 1917.
3. Co E4971/86777-2, "Unglick, shrek und moire," Nov. 1920.
4. Co E4971/86827-2, "Zog mir nor Yuddel," Dec. 1920.
5. Co E7266/87558-, "Akedas Izchok: Noach's tieve" (A. Goldfaden), ca. June 1921.
6. Co E7266/87559-, "Chazkel kol-boinik: Hulie Kabzen," ca. June 1921.
7. Co E7318/87560-, "Shulamis: Flacker faierl" (A. Goldfaden), ca. June 1921.
8. Co E7318/87561-, "Shulamis: Loib-gesang" (A. Goldfaden), ca. June 1921.
9. Co E7938/89048-, "Yankele Litvak: Vos ich hob gevolt hob ich ausgefirt" (Herman Wohl), Feb. 1923.
10. Co E7938/89049-, "Yankele Litvak: Dudki brat!" (Herman Wohl), Feb. 1923.
11. Co E7983/89167-, "Dem Rebin's bal-agoleh" (D. Meyrovitz), Apr. 1923.
12. Co E7983/89168-, "Lenin und Trotzky" (N. Tessler-A. Schwartz), Apr. 1923.
13. Co 8006-F/89445-2, "In Shtedtele Nikolayev," Oct. 1923.
14. Co 8001-F/89447-2, "Nit by motien," Oct. 1923.
15. Co 8002-F/89448-1, "Rumenische feferlach," Oct. 1923.
16. Co 8007-F, "Sing Goldele, sing," 1923.
17. Co 8012-F/89598-1, "Hakt nit kein tchainik" (J. Tanzman), Dec. 1923.
18. Co 8012-F/89599-1, "Gevald! die bananas" (J. Tanzman), Dec. 1923.
19. Co 8041-F, "Havrilke," 1924.
20. Co 8060-F, "Naches fun kinder," 1924-25.
21. Co 8060-F, "Aheim, aheim," 1924-25.
22. Vi 78057/B 32467-1, "Zigainer madel: Nina (The Gypsy Girl)" (Rumshinsky), Apr. 1925.
23. Vi 78057/B 32468-2, "Lieber Gott (God of Love)," Apr. 23, 1925.

4. Br E22951-52 rej, "Liebe (Love)," Mar. 5, 1927.
5. Br E22957-58 rej, "Blue oigen, scheine oigen (Blue Eyes, Beautiful Eyes)," Mar. 5, 1927. N.B.: Items 24 and 25 also recorded May 13 as E5052-53W/E26180-81 and E5054-55/E261882-83 on Br 67073 and Vo 13055.
6. Vi 68951/CVE 39122-2 (12"), "Shabes goi," Aug. 26, 1927.
7. Vi 68951/CVE 39123-2 (12"), "Der Yesheva bocker," Aug. 26, 1927.
8. Vi 68885/CVE 39124-2 (12"), "Motke Izwostchik vert a chosen," Aug. 26, 1927.
9. Vi 68885/CVE 39125-2 (12"), "Motke Izwostchik hot chasene," Aug. 26, 1927.
10. Vi 80259/BVE 39361-2, "Reizele," Oct. 25, 1927.
11. Vi 80259/BVE 39362-1, "Jankele nar (Foolish Jake)," Oct. 25, 1927.
12. Vi 80367/BVE 39363-1, "Oif them electrik tcher (In the Electric Chair)," Oct. 25, 1927.
13. Vi 80367/BVE 39364-1, *Ibid.*, pt. 2.
14. Vi 80793/BVE 39367-1. "Di aktrise (The Actress)," Oct. 25, 1927.
15. Br 67051/E25999, "Mien shikzal (My Fate)," Jan. 13, 1928.
16. Br 67051/E25999, "Alein in weig (Alone on the Road)," Jan. 13, 1928.

I. Songs in Ukrainian

37. Co E3353/44899-1, "Powij witre," 1917.
 38. Co E3353/44968-2, "Wezer na dwori," 1917.
 39. Co E3305, "Dyvlius ja na nebo," 1917.
 40. Co E3305, "Stoit jawir na wodoju," 1917.
 41. Co E3772, "Och ja nescazstyni," ca. Nov. 1917.
 42. Co E3772, "U susida chata bila," ca. Nov. 1917.
 43. Co E3688/58714-1, "Kum mirosznik," accordion, with R. Sołowjewa, ca. Nov. 1917.
 44. Co E3688/58715-1, "Zaproński kład," accordion, with R. Sołowjewa, ca. Nov. 1917.
 45. Co E3773/58716-1, "Swatania," accordion, with R. Sołowjewa, ca. Nov. 1917.
 46. Co E3773/58717-1, "Hop-ta-ra-ra" accordion, with R. Sołowjewa, ca. Nov. 1917.
 47. Co E4188/84626-2, "Oj ne spitsya, ne lezitsya," ca. Sept. 1918.
 48. Co E4245/84627-1, "Oj, ty misiaciu zore," ca. Sept. 1918.
 49. Co E4188/84628-1, "Hej, choho chloptzi," ca. Sept. 1918.
 50. Co E4245/84629-1, "Chata moya rublennaya," ca. Sept. 1918.
 51. Co E7041/86772-1-4, "Czołowika nema doma," with R. S. Solovyeva, Nov. 1920.
 52. Co E4930/86773-1, "Durnyj slycko," with R. S. Solovyeva, Nov. 1920.
 53. Co E4930/86774-2, "Hołova, hołoveszka," with R. S. Solovyeva, Nov. 1920.
 54. Co E7041/86828-2, "Cyganka Aza:Vigo-vigo," with R. S. Solovyeva, Dec. 1920.
 55. Co E7172/27237-F/87156-1-2, "Huliaw czumak (na rynoczku)," Feb. 1921.
 56. Co E7172/27237-F/87157-1, "Wasil i Pryska," Feb. 1921.
 57. Co E7094/87158-2, "Zaporozec za Dunajem: Molitwa," Feb. 1921.
 58. Co E7094/87159-1, "Iwan Karas," Feb. 1921.
- N.B.: Items 59, 60, and 62 as Ukrainian Church Chorus, 61 as Ukrainian Church Quartette.
59. Co E7307/87477-1, "Nebo i Zemla (Christmas Song)," ca. June 1921.
 60. Co E7259/87478-3, "Irod car (Christmas Song)," ca. June 1921.
 61. Co E7308/87479-1, "W yaslach lezyt (Christmas Song)," ca. June 1921.
 62. Co E7259/87480-2, "Wselennaya weselysia (Christmas Song)," ca. June 1921.
 63. Co E7380/87750-2, "Morozenko," Sept. 1921.
 64. Co E7380/87751-1, "Ja sehodnia shchos duze sumuju," Sept. 1921.
 65. Co E7428/87838-2, "Komaryk," ca. Nov. 1921.
 66. Co E7457/87839-2, "Dumy moi," ca. Nov. 1921.
 67. Co E7457/87840-2, "Wijut witry," ca. Nov. 1921.

68. Co E7428/87841-2, "Doszozik," ca. Nov. 1921.
 69. Co E7522/87988-2, "Tecze riczka i czoboty," Jan. 1922.
 70. Co E7522/87989-2, "Wasyli moi," Jan. 1922.
 71. Co E7750/88475-1, "Zydwka vychrestika," Apr. 1922.
 72. Co E7750/88476-2, "Nowobranci," Apr. 1922.
 73. Co 27001-F/89443-1, "Hey, nu bracia do zbroi," Oct. 1923.
 74. Co 27001-F/89444-2, "Oj, nastupaje ta czorna chmara," Oct. 1923.
 75. Co 27016-F/89962-2, "Kolo mlynu," ca. May 1924.
 76. Co 27016-F/89963-2, "Kozak odizaje," ca. May 1924.
 77. Co 27012-F/89990-1, "Oi, ty Boze milioserdnyj," ca. May 1924.
 78. Co 27012-F/89991-1, "Na szcebecze soloweiko," ca. May 1924.
 79. Co 27013-F/105044-2, "Oj, maty maty," June 1924.
 80. Co 27013-F/105045-2, "Za Nemanidu," June 1924.
 81. Co 27004-F, "Balamuty," 1923-24.
 82. Co 27004-F, "Rewe ta stohne," 1923-24.
 83. Co 27005-F, "Ta nema hirsz nikomu," 1923-24.
 84. Co 27005-F, "Zibralsia wsi burlaki," 1923-24.
 85. Co 27024-F, "Werchowiniec," 1924.
 86. Co 27024-F, "Burlaka," 1924.
- N.B.: 87-90 are duets with Mme R. Solovova plus violin, accordion.
87. Vi 78297/BVE 33003-2, "Na sinokosi (The Foolish Bridegroom)," June 17, 1925.
 88. Vi 78297/BVE 33004-3, "Doorney zenyh (Cutting the Hay)," June 17, 1925.
 89. Vi 78195/BVE 33005-3, "Vesely swat (Best Man)," June 17, 1925.
 90. Vi 78195/BVE 33006-1, "Zighanska ljubov (Gypsy Love)," June 17, 1925.
 91. Vi 78387/BVE 33461-2, "Vasilechki (Forget Me Not)," Oct. 12, 1925.
 92. Vi 78387/BVE 33462-3, "Na vhorodi (Orchard Song)," Oct. 12, 1925.
 93. Vi 78486/BVE 33931-2, "E utshora oraff (Plowing Song)," Nov. 19, 1925.
 94. Vi 78486/BVE 34219-1, "Oj eshovja ulitzou (Looking for a Sweetheart)," Dec. 16, 1925.
- N.B.: 95, 96 are duets with Mme R. Soloviova, Mischka Ziganoff on accordion, and William H. Reitz on traps.
95. Vi 78543/BVE 34430-2, "Welykodnya legenda (Easter Legend)," Jan. 22, 1926.
 96. Vi 78543/BVE 34431-2, "Hahilky (Easter Egg)," Jan. 22, 1926.
 97. Co 27043-F/W 106512-1, "Did rudyj baba ruda," Mar. 1926.
 98. Co 27044-F/W 106513-1, "Oi, prodala diwczyna kurku," Mar. 1926.
 99. Co 27044-F/W 106514-2, "Solocha," Mar. 1926.
 100. Co 27043-F/W 106515-2, "Ertzym-pertzym try doszky," Mar. 1926.
 101. Co 27056-F/W 106684-1, "U susida chata bila," Apr. 1926.
 102. Co 27056-F/W 106685-2, "Oj, ne chody Hryciu," Apr. 1926.
 103. Co 27051-F/W 106686-3, "I szumyt i hude," Apr. 1926.
 104. Co 27051-F/W 106687-1, "Diwka w siniach stoyala," Apr. 1926.
 105. Co 27066-F/W 106931-1, "Oj, idu, idu," July 1926.
 106. Co 27066-F/W 106937-1, "Oj, ne swity misiaczku," July 1926.
 107. Co 27081-F/W 107489-1, "Stoit hora vysokaja," ca. Dec. 1926.
 108. Co 27081-F/W 107490-1, "Pusty mene mamo," ca. Dec. 1926.
- N.B.: 109-12 are under the name of David Medoff Ensemble.
109. Br 79000/XE 23005(12"), "Taras Bulba: Scene in a Roadhouse," May 6, 1927.
 110. Br 79001/XE 23007(12"), "Na Ellis Ailandi (On Ellis Island)," May 6, 1927.
 111. Br 79000/XE 23008(12"), "Majska nitch (May Night)," May 6, 1927.
 112. Br 79001/XE 23011(12"), "Sorotchinska jarmarka (Market Scene)," May 6, 1927.
 113. Vi 68860/CVE 39937-2(12"), "Ivan Masnitza-Pt. 1: Myrowey soodya" (David Medoff), Aug. 4, 1927.

114. Vi 68860/CVE 39938-1(12"), "Ivan Masnitza-Pt. 2: Yide do Ameryky" (David Medoff), Aug. 4, 1927.
115. Vi 68861/CVE 39939-1(12"), "Ivan Masnitza-Pt 3: Maye troble" (David Medoff), Aug. 4, 1927.
116. Vi 68861/CVE 39940-1(12"), "Ivan Masnitza-Pt. 4: Pershey tyzden v Amerycy" (David Medoff), Aug. 4, 1927.
117. Vi 80262/BVE 39368-2, "Zigomka worozska (The Fortune Teller)," with Mrs. Medoff, Oct. 25, 1927.
118. Vi 80262/BVE 39369-2, "Udovitzia (Merry Widow)," with Mrs. Medoff, Oct. 25, 1927.
119. Vi 80375/BVE 41064-2, "Prudius, rudi vuso (Prudius with the Red Mustache)" (David Medoff), Nov. 23, 1927.
120. Vi 80343/BVE 41065-1, "Goroda Ameriki" (David Medoff), Nov. 23, 1927.
121. Vi 80343/BVE 41066-2, "Oj poslav mushick" (David Medoff), Nov. 23, 1927.
122. Vi 80375/BVE 41067-2, "Nesinititsia (Fairy Story)" (David Medoff), Nov. 23, 1927. N.B.: 120-22 are with R. Soloviva, violin, clarinet, trombone, accordion.
123. Co 27121-F/W 108561-1, "Diwlius ja na nebo," Dec. 1927.
124. Co 27121-F/W 108562-1, "Wziaw by ja banduro," Dec. 1927.
125. Co 27130-F/W 108693-2, "Taka li dolia," Jan. 1928.
126. Co 27130-F/W 108694-2, "Kari oczi," Jan. 1928.
127. Co 27144-F/W 109391-2, "Zazurywsia czolowik," June 1928.
128. Co 27144-F/W 109392-2, "I szumyt i hude," June 1928. N.B.: 129-36 are under the name Ivan Masnitza and Company.
129. Vi 81612/BVE 46686-2. "U korcme (At the Saloon)" (David Medoff), Pt. 1, Aug. 13, 1928.
130. Vi 81612/BVE 46687-2, same as 129, Pt. 2.
131. Vi V-21003/BVE 46688-1, "Pered vetchornitsiamy (Preparing for the Party)" (David Medoff), Pt. 1, Aug. 13, 1928.
132. Vi V-21003/BVE 46689-2, same as 131, Pt. 2.
133. Vi rej/BVE 49404-1, "Citizen's Troubles," David Medoff, Pt. 1, Dec. 26, 1928.
134. Vi rej/BVE 49405-2, same as 133, Pt. 2.
135. Vi V-21004/BVE 49407-2, "The Millionaire," David Medoff, Pt. 1, Dec. 26, 1928.
136. Vi V-21004/BVE 49408-2, same as 135, Pt. 2. N.B.: 129-36 are with Mrs. Rae Medoff, S. Simkins, violin, J. Simkins, clarinet, S. Medoff, piano, Chana, string bass.
137. Co 27265-F/W 110984-1, "Oj, wypjemo rodyno," Aug. 1929.
138. Co 27265-F/W 110985-1, "Bublyczki," Aug. 1929.

III. Songs in Russian

139. Co E3302/44758-2, "Wernis," 1917.
140. Co E3302/44759-3, "Chaika," 1917.
141. Co E3301/44897-1-2, "Za schechky glazky," 1917.
142. Co E3301/44898-1-2, "Ech, raspochel," 1917.
143. Co E3531, 20214-F/58429-1, "Korobushka," 1917.
144. Co E3531, 20214-F/58430-2, "Umer bedniaga," 1917.
145. Co E3582, 20202-F/58431-1, "Ullitza," 1917.
146. Co E3582, 20202-F/58432-1, "Stenka Razin," 1917. NB: 143-46 are with accordion.
147. Co E3882/84150-2, "Nie baiusia," ca. Mar. 1918.
148. Co E3882/84151- , "Spite, Orly Boyevyje," ca. Mar. 1918.

149. Co E3768, "Piesn jamshchuka," 1917-18.
150. Co E3768, "Kogda mozno, ostorozno," ca. 1917-18.
151. Co E3769, "Niet, eto nie proidet," ca. 1917-18.
152. Co E3769, "Dzin-dzin-dzin," ca. 1917-18.
153. Co E4164/84630-4, "Duet Sniehu," ca. Sept. 1918.
154. Co E4164/84662-3, "S toboyu amina," ca. Sept. 1918. N.B.: 153-54 are with R. S. Solovjeva.
155. Co E7036/86778-2, "Poshli dievka v don kupatsia," Nov. 1920.
156. Co E7036/86779-1, "Ech ty dolia," Nov. 1920.
157. Co E7165, 20216-F/87400-2, "Toska po rodinie," May 1921.
158. Co E7276/87401-2, "Marusia otravilas," May 1921.
159. Co E7165, 20216-F/87402-2, "Svobodnyj malchik," May 1921.
160. Co E7276/87403-1, "Pod vecher oseniu nenastnoy?" May 1921. N.B.: 161-62 are with cornet and piano, under the name Medoff's Russian Chorus.
161. Co E7316/87481-2, "Leteli kukushki (Soldier Song)," ca. June 1921.
162. Co E7316/87482-2, "Chudny miesiac," ca. June 1921.
163. Co E7378, 20223-F/87748-2, "Veriovochka," Sept. 1921.
164. Co E7378, 20223-F/87749-4, "Poi, lastochka, poi," Sept. 1921. N.B.: 165-69 are with violin, cello, piano.
165. Co E7426, 20203-F/87870-2, "Zachem ty bezumnaya gubish," Nov. 1921.
166. Co E7426, 20203-F/87871-1, "Tiho toshchaya loshadia," Nov. 1921.
167. Co E7459, 20232-F/87872-3, "Nakinuv plashtch," Nov. 1921.
168. Co E7459, 20232-F/87873-2, "Vyhozhu odin ya na dorogu," Nov. 1921.
169. Co E7508/87986-1, "Pismo k soldatu," Jan. 1922.
170. Co E7508/87987-2, "Suhaya Korochka," Jan. 1922.
171. Co E7555, 20210-F/88366-2, "Solnce vschodit i zahodit," ca. Feb. 1922.
172. Co E7555, 20210-F/88367-1, "Zatchem?" ca. Feb. 1922.
173. Co E7562/88368-1, "Takyj mano melnik," ca. Feb. 1922.
174. Co E7562/88369-2, "Hude witer," ca. Feb. 1922.
175. Co E7611/88473-2, "Otvorite okno otvorite," Apr. 1922.
176. Co E7611/88474-1, "Katchka na parohodie," Apr. 1922.
177. Co E7644, 20227-F/88565-1, "Derevenskaya tchastushki," Apr. 1922.
178. Co E7644, 20227-F/88566-1, "Ach vy sieni, moi sieni," Apr. 1922.
179. Co E7659/88567- , "Osiedlaju ja konia," Apr. 1922.
180. Co E7659/88568- , "Ach, sehodnia den nenastnyj," Apr. 1922.
181. Co E7645/88569-2, "Nikitka hovorit po angliski," Apr. 1922.
182. Co E7645/88570-1, "Boroda i universitet," Apr. 1922. N.B.: 181, 182 are duets with R. Nikitka.
183. Co E7731/88637-2, "Cyganskaya pirushka," ca. June 1922.
184. Co E7688, 20231-F/88638-1, "Soldatskaja piesnia (Soldier Song)," ca. June 1922.
185. Co E7731/88639-1, "Solovej," ca. June 1922.
186. Co E7688, 20231-F/88640-1, "Ertzym, pertzym," ca. June 1922.
187. Co E7790/88734-1, "Ya kapitan," Aug. 1922.
188. Co E7790/88735-2, "I budu tebya ya laskat," Aug. 1922.
189. Co E7753, 20222-F/88737-1, "Po sinim volnam okeana," Aug. 1922.
190. Co E7753, 20222-F/88738-1, "Nie zabudu ja notchi toi tiomnoj," Aug. 1922.
191. Co E7900/88967-2, "Russkyj kazatchok," Jan. 1923.
192. Co E9026/88968-4, "Privet s rodiny," Jan. 1923.
193. Co E9026/88969-4, "Pismo materi," Jan. 1923.
194. Co E7991/88971-1, "Vo vsiom tzarit liubov," Jan. 1923.
195. Co E7900/88972-2, "Kamarinskaya," Jan. 1923.
196. Co E7991/88973-1, "Požalei menia dorogaya," Jan. 1923.

197. Co E7965/88974-1, "Esl'i zentshtchina zachotchet," Jan. 1923.
 198. Co E7912/89034- , "Chauve souris: Anuschka" (O. Virag-O. Steiner), Feb. 1923.
 199. Co E7912/89035- , "Chauve souris: Sonja" (Eugen Pártos), Feb. 1923.
 200. Co E7965/89047-2, "Liutaya tioshtcha," Feb. 1923.
 201. Co E9054/89265-2, "Yablotchko," ca. June 1923.
 202. Co E9054/89266-2, "Horod Nikolajev," ca. June 1923.
 203. Co E9073/89267-2, "Ya tchatchotkoyu stradayu," ca. June 1923.
 204. Co E9073/89268-1, "Moi milionok," ca. June 1923.
 205. Co E9089, 20228-F/89349-3, "Karie glazki," July 1923.
 206. Co E9089, 20228-F/89350-1, "Lapti," July 1923.
 207. Co 20003-F/89351-1, "Mohila," July 1923.
 208. Co 20003-F/89378-2, "Ech raz, yestcho raz," Aug. 1923.
 209. Co E9088/89379-2, "Czy ja mamo ne doris," Aug. 1923.
 210. Co E9088/89380-2, "Zaiczyk-potpuri," Aug. 1923.
 211. Co 20009-F/89587-1, "Odessa mama," Dec. 1923.
 212. Co 20009-F/89588-2, "Otrava," Dec. 1923.
 213. Co 20011-F/89678-1, "Akulina," Feb. 1924.
 214. Co 20011-F/89679-2, "Vanka," Feb. 1924.
 215. Co 20012-F/89749-2, "Po obytcyayu peterburgskomu," Feb. 1924.
 216. Co 20012-F/89750-2, "Otdaite mnie minuty," Feb. 1924.
 217. Co 20021-F/105042-1, "Moskwa, Moskwa," June 1924.
 218. Co 20021-F/105043-2, "Otcharovatelnyje glazki," June 1924.
 219. Co 20025-F/105098-1, "Tchaika," Aug. 1924.
 220. Co 20025-F/105099-2, "Bystry kak volny vsie dni mashei zizni," Aug. 1924.
 221. Co 20055-F/105215-2, "Proklyatye zuby," Oct. 1924.
 222. Co 20057-F/105216-3, "Drug moi, brat moi," Oct. 1924.
 223. Co 20033-F/105326-2, "V dol po Piterskoy," ca. Nov. 1924.
 224. Co 20033-F/105327-1, "Dubinushka," ca. Nov. 1924.
 225. Co 20051-F/105395- , "Uchar kupetz," ca. Dec. 1924.
 226. Co 20051-F/105396-1, "Kitayanka," ca. Dec. 1924.
 227. Co 20055-F/105451-1, "Nie brany menia rodnaya," ca. Jan. 1925.
 228. Co 20057-F/105452-1, "Sudba," ca. Jan. 1925.
 229. Co 20047-F/105453-1, "Troika," ca. Jan. 1925.
 230. Co 20047-F/105454-1, "Spi mladenetz moi prekrasnyj," ca. Jan. 1925.
 231. Co 20001-F, "Sviastchennyj baikal," 1923.
 232. Co 20001-F, "Ech, ty mat Rossiya," 1923.
 233. Co 20017-F, "Barynia, sudarynia," 1924.
 234. Co 20017-F, "Katenka," 1924.
 235. Co 20019-F, "Persteniok zolotoi," 1924.
 236. Co 20019-F, "Hliadia na lutch," 1924.
 237. Co 20028-F, "Ty pridiosh li moya," 1924.
 238. Co 20028-F, "Golubi," 1924.
 239. Co 20037-F, "Vo polie berioza stoyala," 1924.
 240. Co 20037-F, "Zolotym kolcom skovali," 1924.
 241. Co 20041-F, "Krakowiak," 1924.
 242. Co 20041-F, "Vo sadu li v ogorodie," 1924.
 243. Vi 77981/B 32034-2, "Zaitshik-chiberaitshik (Playful Rabbits)," Mar. 2, 1925.
 244. Vi 78016/B 32035-2, "Oj piduia lugom (Going through the Field)," Mar. 2, 1925.
 245. Vi 77981/B 32036-2, "Sudiba (Fate)," Mar. 2, 1925.
 246. Vi 78016/B 32043-2, "Skazi meni pravdu (Tell Me the Truth My Dear Kozak)," Mar. 4, 1925.
 247. Vi 77982/B 32051-1, "Jechal iz jarmarky (The Jolly Merchant)," Mar. 4, 1925.

248. Vi rej/B 32052-2, "Kitajanka (China Girl)," Mar. 4, 1925.
 249. Vi 77982/B 32056-3, "Chudni miesiatz (Wonderful Moon)," Mar. 4, 1925.
 250. Vi 78524/B 32220-1, "Nie brani mienia (Don't Scold Me)," Mar. 18, 1925.
 251. Vi 78254/B 32457-2, "Da zaravstyviyt (Hurrah for the Man)," Apr. 23, 1925.
 252. Vi rej/B 32902-1, "Zviety—Flower Waltz," with Mario Perry, accordic 1925.
 253. Vi 78626/BVE 33459-2, "Otrava (Mother's Love)," Oct. 12, 1925.
 254. Vi 78626/BVE 33463-2, "Pesnia katorczinska," Oct. 12, 1925.
 255. Vi 78653/BVE 33929-2, "Teplaya kompanya (Jolly Company)," Nov. 19, 1925.
 256. Vi rej/BVE 33930-2, "Kisa kisa," Nov. 19, 1925.
 257. Vi 78486/BVE 33931-2, "E utshora oraff (Plowing Song)," Nov. 19, 1925.
 258. Vi 78653/BVE 33930-4, "Kisa kisa," Dec. 16, 1925.
 259. Vi 78542/BVE 34428-2, "Paskhálnaya scenka (Easter Scene)," Jan. 22, 1926.
 260. Vi 78542/BVE 34429-2, "Paskhálnaya progulka (Easter Promenade)," Jan. 22, 1926.
 261. Co 20071-F/W 106506- , "Marseillaise," Mar. 1926.
 262. Co 20072-F/W 106507-2, "Strelotchek," Mar. 1926.
 263. Co 20072-F/W 106508-1, "Razluka," Mar. 1926.
 264. Co 20071-F/W 106509-2, "Tchornyj voron," Mar. 1926.
 265. Co 20074-F/W 106676-1, "Szumel-Gorel požar moskowskyj," Apr. 1926.
 266. Co 20075-F/W 106677-1, "Diadka lohad zapriagayet," Apr. 1926.
 267. Co 20074-F/W 106678-2, "Da zdravstvuyet Rossia! (Hymn Svobodny R 1926).
 268. Co 20075-F/W 106679-2, "Gibel Varyaga," Apr. 1926.
 269. Co 20076-F/W 106794-1, "Kirpitchki," May 1926.
 270. Co 20076-F/W 106795-2, "Dwa arshina sitca," May 1926.
 271. Co 20078-F/W 106796-1, "Krutitsia-vertitsia," May 1926.
 272. Co 20078-F/W 106797-1, "Vsie govoriat," May 1926.
 273. Co 20081-F/W 106930-2, "Piesn arestanta (The Prisoner's Song)" (Guy Medoff), July 1926.
 274. Co 20084-F, X7683/ W 106932-1, "Ach zatchem eta notch," July 1926.
 275. Co 20084-F, X7683/W 106933-1, "Harmoshka," July 1926.
 276. Co 20081-F/W 106935-2, "Botinotchki," July 1926.
 277. Co 20085-F/W 106936-1, "Warshawianka," July 1926.
 278. Co 20085-F/W 106938-1, "Vy zertvoyu pali—pochoronnyj marsh," July 1926.
 279. Co 20089-F/W 107227-2, "Ech ty dolia, moya dolia," Oct. 1926.
 280. Co 20089-F/W 107228-2, "Poshli dievki v Don kupatsia," Oct. 1926.
 281. Co 20090-F/W 107229-1, "Marusia otravilas," Oct. 1926.
 282. Co 20090-F/W 107230-2, "Pod vetcher oseniu nenastnoy," Oct. 1926.
 283. Co 20094-F/W 107487-1, "Stenka Razin," ca. Dec. 1926.
 284. Co 20094-F/W 107488-2, "Polosynka," ca. Dec. 1926.
 285. Co 20096-F/W 107544-2, "Kazbek," Jan. 1927.
 286. Co 20096-F/W 107547- , "Proshhtchai moi syn," Jan. 1927.
 287. Co 20099-F/W 107662-1, "Margarita," ca. Feb. 1927.
 288. Co 20099-F/W 107656- , "Oj polna, polna korobushka (korobeininki 1927).
 289. Br 59000/E 22953/4, "Zapriagu ja troiku (Three Horse Team)," Mar. 5, 1927.
 290. Br 59000/E 22955/6, "Tchasovoj (The Guard)," Mar. 5, 1927.
 291. Vi 80408/BVE 40775-2, "Delo pod Poltavoi (Poltava Battle)," Dec. 13, 1927.
 292. Vi 80408/BVE 40776-2, "Tchubtshik (Pompadour)," Dec. 13, 1927.
 293. Vi 80478/BVE 40777-2, "Margaret," Dec. 13, 1927.
 294. Vi 80478/BVE 40778-2, "Korobushka (Pack Peddler)," Dec. 13, 1927.

- N.B.: 291-94 are under the name Ivan Petrenko, with Gorodetzker, violin, Eddie Scarpa, clarinet, Basil Fomeen, accordion, Bogarde, trombone, Felisi, tuba.
295. Co 20126-F/W 108563-1, "Tchubtchik kutcheriavyj," Dec. 1927.
296. Co 20126-F/W 108564-2, "Dielo bylo pod Poltavoy," Dec. 1927.
297. Br 59037/E 25994/5, "Ertzem pertzem" (arr. M. Lichtenstein), Jan. 13, 1928.
298. Br 59037/E 26000/1, "Schtani (The Stolen Pants)" (arr. Lichtenstein), Jan. 13, 1928.
299. Co 20167-F/W 109806-2, "Karuselja tchastushki," Oct. 1928.
300. Co 20167-F/W 109807-2, "Lopni, no derzi fason," Oct. 1928.
301. Co 20165-F/W 109808-1, "Rekrutskaya pesen," Oct. 1928.
302. Co 20165-F/W 109809-1, "Figili-migili," Oct. 1928.
303. Co 20186-F/W 110986-2, "Da ech, tam ubili," Aug. 1929.
304. Co 20186-F/W 110987-2, "Oi matushki, nie mogut," Aug. 1929.
305. Co 20294-F/W 113319-1, "Natasha," 1932.
306. Co 20297-F/W 113320-1, "Pod dugoi kolokoltchik poyot," 1932.
307. Co 20297-F/W 113321-2, "Sibirskaya pesnia," 1932.
308. Co 20294-F/W 113322-1, "Zolotisty zolotoi," 1932.
- N.B.: 305-8 are with accordion.

NOTES

1. Klement Kvitka, "Professional'ny narodny pevtsy i muzykanty na Ukraine," originally published 1923, reprinted in *Izbrannye trudy*, ed. P. Bogatyrev, vol. 2 (Moscow: Muzyka, 1973), pp. 279-324.

2. Moshe Beregovski, "Kegnzyaytike virkungen tsvishn dem ukraynishn un yidishn muzik-folklor," originally published 1935, translated and reprinted in *Old Jewish Folk Music: The Collections and Writings of Moshe Beregovski*, trans. and ed. Mark Slobin (Philadelphia: University of Pennsylvania Press, 1982), pp. 513-29.

3. The Jewish source is "Dovid Medoff," in Zalmen Zilbertsvayg, *Leksikon fun yidishn teatr* (Lexicon of the Yiddish theater), vol. 2 (Warsaw, 1934), cols. 1339-40. The Ukrainian source is Longin Cehelsky, "David Medoff," in *Providinia*, Ukrainian Calendar (Philadelphia, 1946).

4. See chapter 2 of Slobin, *Tenement Songs: The Popular Music of the Jewish Immigrants* (Urbana: University of Illinois Press, 1982).

5. Zilbertsvayg, *Leksikon* (see n. 3 above).

6. Cehelsky, "David Medoff" (see n. 3 above).

7. According to a more recent interview with Surmach conducted by Martin Schwartz, the assassination of Semyon Petliura, Ukrainian nationalist leader and pogromist, by a Jew in 1926 caused a cooling-off between the Jewish and Ukrainian communities in New York that resulted in Medoff's withdrawing from the Ukrainian stage. We are grateful to Mr. Schwartz for providing this information.

8. For a substantial survey of research in ethnic recordings, see *Ethnic Recordings: A Neglected Heritage* (Washington D.C.: Library of Congress, 1982).

9. Robert Rothstein, "Dark Eyes' and 'Two Guitars,' or 'Gypsy' Music in Russia," paper delivered at a symposium of the North American chapter of the Gypsy Lore Society, New York, 1983, p. 3.

10. *Ibid.*, p. 4.

WAYNE D. SHIRLEY

Scoring the Concerto in F: George Gershwin's First Orchestration

"He boasted of his ability to orchestrate his own music, yet was depend others for scoring help," says Charles Schwartz in the final paragraph useful biography of George Gershwin.¹ "Did he do his own orchestra *Porgy and Bess*?" asks a colleague of mine in mild surprise when I menti manuscript orchestral score of the opera. Such expressions of doubt and dility over Gershwin's role and abilities as an orchestrator are fairly co But how much "scoring help" did Gershwin really receive from others?

This is the question I sought to answer in examining Gershwin's firs essay in orchestration, the Concerto in F of 1925. My findings are base comparison of manuscript and printed sources (especially the manuscr score and the current published score of the Concerto in F) and are summ in tabular form at the conclusion of the article. The purpose of this study the Table of Variants that forms its core is not to judge the quality of Ger orchestration—that is every listener's prerogative—but merely to es whether the notes as printed and performed are in fact what Gershwin In weighing the wealth of details presented, the reader may well wist member what Vernon Duke said thirty-eight years ago in his article "Ger Schillinger, Dukelsky": "Along with several others, I can vouch for the fa except for musical comedy scores, George orchestrated every note he after the *Rhapsody*."² Nothing in this article will challenge the basic truth statement.

Indeed, Gershwin seems to have had at least a general understand the process of orchestrating, including some practice with the C clefs and posing instruments, well before 1924. Evidence for this statement may be in the form of several manuscript experiments in orchestration in the Ge Collection in the Library of Congress, as well as in the description of Ger early studies by his teacher Edward Kilenyi.³

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