

HANDS-ON WORKSHOP REGISTRATION

On Monday, August 20, at 8:30 p.m. Hands-on participants will meet in the Retreat Centre Dining Room with Artistic Directors **Michael Alpert** and **Jeff Warschauer**, Director **Hy Goldman** and the Hands-on Faculty and Fellows. **Please plan to attend.**

Please bring battery-operated recorders and music stands to camp with you. Keyboardists are urged to bring their own instruments while percussionists **must** bring their own instruments.

Please **indicate your choices below** and send this registration form to us ahead of time so that we are able to locate each workshop according to space demands.

It is strongly suggested that you make a copy of your choices to keep with you at KlezKanada.

NAME _____

EARLY MORNING WARMUPS – 7:30 a.m.

A _____ **VIOLIN WARMUP**
Yaela Hertz and Aaron Schwebel

B _____ **VOCAL WARMUP**
A gentle way to begin the day by using some Alexander ideas to find an easy way to wake your body and your voice.
Tamara Brooks

A.M. I 9:00 - 10:30 a.m.

INSTRUMENTAL TECHNIQUE, STYLE AND REPERTOIRE

C _____ **VIOLIN**
Steven Greenman, Yaela Hertz, Stanislav Rayko, Elie Rosenblatt, Aaron Schwebel, Cookie Segelstein, Deborah Strauss, Amy Zakar

D _____ **CLARINET/SAXOPHONE**
Kurt Bjorling, Alexander "Sasha" Danilov, Sruli Dresdner, Arkady Goldenshtein, Alex Kontorovich, Margot Leverett, Danny Rubinstein, Michael Winograd

E _____ **PLUCKED STRINGS**
Eric Stein, Jeff Warschauer, Joey Weisenberg

F _____ **ACCORDION**
Joshua Horowitz, Sasha Luminsky

G _____ **FLUTE**
Adrienne Greenbaum

H _____ BRASS

Daniel Blacksberg, Rachel Lemisch, Frank London, Marvin Katz, Susan Watts

I _____ TSIMBL

Kurt Bjorling, Stuart Brotman, Walter Zev Feldman, Pete Rushefsky

J _____ PERCUSSION

Aaron Alexander, Thierry Arsenault, Elaine Hoffman-Watts

K _____ HARP

Annette Bjorling

**L _____ DANNY RUBINSTEIN - MASTER KLEZMER CLARINETIST AND SAXOPHONIST:
A HANDS-ON WORKSHOP**

– *Danny Rubinstein, Peter Sokolow, Josh Dolgin*

M _____ FIDL TALK: A NON-VERBAL CONVERSATION FOR STRINGS

This session is a chance for experienced klezmer string players to have a spontaneous musical conversation with one another. Our goal each morning will be to play non-stop. We'll jam together on lots of different tunes and explore melody, sekund (chordal accompaniment style), embellishment and musical extension by playing – ears open, mouths shut. This class will move at an accelerated pace and is open to all bowed string instruments.

– *Deborah Strauss*

N _____ THE SOUL OF PEDUTSER - ADVANCED KLEZMER VIOLIN

This violin class will concentrate on advanced pieces of the klezmer violin repertoire. This class is for select fiddlers who are on a technically advanced level with their instruments (passages with double-stops and shifting will be included) and already have a strong knowledge of the style and technique of Klezmer violin-playing. Phrasing and musical ideas to be discussed and shared. Repertoire will be taught by ear and singing.

– *Steven Greenman*

O _____ HOW TO PLAY LIKE THE OLD KLEZMER FIDDLERS

This is a workshop for intermediate-advanced musicians who are able to play by ear. We will examine and learn the different techniques and styles of the old klezmer fiddlers from the beginning of the 20th century. Although previous klezmer experience is recommended, it is not necessary.

– *Elie Rosenblatt*

P _____ RHYTHM SECTION FOR PIANO, BASS AND PERCUSSION (ADVANCED)

An intensive workshop for bassists, keyboardists and percussionists who wish to improve their technical and listening skills.

– *Aaron Alexander, Stuart Brotman, Jason Rosenblatt*

VOCAL TECHNIQUE, STYLE AND REPERTOIRE

Q _____ ZINGT OYF YIDISH! ARKADY GENDLER AND THE BESSARABIAN YIDDISH SONG TRADITION

Arkady Gendler, born in Soroca, Romania (Moldova) in 1921 and living in Zaporizh'ia, Ukraine, is one of the last living masters of Bessarabian Yiddish song and singing style – and still crafting new songs to this day! In this course, for singers of all levels, we will have the privilege of learning songs from this priceless heritage and style as well as partaking of Arkady's remarkable energy, warmth, expertise, memory and vast treasury of Yiddish folklore. In rich Bessarabian Yiddish.

– *Arkady Gendler, with English translation and presentation by Michael Alpert and Asya Vaisman*

Singers please also see below: “Yiddish Gesture Master Class”

YIDDISH THEATER AND DANCE TECHNIQUE, STYLE AND REPERTOIRE

R _____ YIDDISH GESTURE: A MASTER CLASS FOR ACTORS, DANCERS AND SINGERS

A master class for actors, dancers and singers to explore Yiddish gesture – both the traditional vocabulary and the dramatic application. We will look at film clips from Yiddish classics, documentary footage of natural gesture, and the natural gesture all around us in real life. We will use physical theater exercises to create a dramatic repertoire of traditional Yiddish gesture, and will integrate our gestures into classic Yiddish texts (song and theater) and improvised scenes. Participants are encouraged to bring scenes and songs to work on. Particular emphasis will be placed on the subtleties of the Yiddish gestural language.

– *Jenny Levison, Josh Waletzky, and special guests*

ARI DAVIDOW'S JOURNALISM AND INTERNET WORKSHOPS

(S1) _____ NEWSLETTER (GROUP WORKSHOP)

The newsletter will continue the KlezKanada tradition of publishing daily in English, Yiddish, and all other languages in which camp participants choose to write. It will focus on articles, drawings, and photos by camp participants, supplemented with reporting by Ari Davidow, the Yiddish teaching faculty and the newspaper volunteer staff. Articles will also appear in the camp "blog", internet connectivity permitting. Volunteers interested in learning about working with InDesign and Photoshop, taught by Ari Davidow, will produce the newsletter each morning after breakfast for delivery by lunch time.

(S2) _____ BLOG (BY APPOINTMENT WITH ARI)

Internet connectivity permitting, Ari Davidow will be guiding the creation of a KlezKanada weblog during the week, supplemented by comments from interested readers around the world. As usual, the 'blog will publish in Yiddish, English, and all other languages in which KlezKanada participants feel comfortable writing.

(S3) _____ FLICKR PHOTO LOG (BY APPOINTMENT WITH ARI)

As connectivity permits, we will be uploading photos from the camp to Flickr. This year's tag will be "klezkanada07", and photos so tagged will also be displayed on the KlezKanada weblog. By using Flickr, we will also make it possible for participants to upload photos after the event to share. Participants interested in expanding the Flickr klezmer group, and in gathering more photos of klezmer activities through the year will be meeting during KlezKanada to plot additional surprises.

T _____ FILM AND VIDEO DOCUMENTATION

Please meet with Garry Beitel in the Retreat Center Lounge

**INDIVIDUAL AND SMALL GROUP
INSTRUMENTAL, VOCAL AND DANCE COACHING OPPORTUNITIES (BY APPOINTMENT)**

_____ *a. Yaela Hertz* – master violinist, will once again offer individual instruction to violinists during the week of KlezKanada. Yaela's teaching is legendary among faculty and students alike. This is an extraordinary opportunity for all violinists to improve their playing. Yaela will be assisted by KlezKanada Fellow *Aaron Schwebel*.

- _____ *b. Aaron Alexander* – Percussion
- _____ *c. Joanne Borts* – Singers
- _____ *d. Annette Bjorling* – Harp
- _____ *e. Kurt Bjorling* – All instruments
- _____ *f. Stuart Brotman* – All instruments
- _____ *g. Adrienne Cooper* – Singers
- _____ *h. Adrienne Greenbaum* – All instruments
- _____ *i. Alex Kontorovich* – Clarinet, Saxophone
- _____ *j. Rachel Lemisch* – Brass
- _____ *k. Margot Leverett* – All instruments
- _____ *l. Avia Moore* – Yiddish Dance
- _____ *m. Pete Rushefzky* – Tsimbls
- _____ *n. Peter Sokolow* – All instruments

A.M. II 10:45 a.m. - 12:15 p.m.

YIDDISH DANCE

U _____ SOLES ON FIRE – HEAD-OVER-HEELS FOR YIDDISH DANCE

The steps, styles and embellishments of traditional bulgars, freylekhs, horas, shers, kolomeykes and all major dance genres of the Yiddish world.

– *Steven Weintraub and Avia Moore with Michael Alpert and Zev Feldman*

INSTRUMENTAL AND VOCAL TECHNIQUE, STYLE AND REPERTOIRE

V _____ FINDING YOUR OWN VOICE

A workshop in physical and musical ideas to capitalize on the unique and beautiful sound inherent in your own voice. Come prepared to sing your favorite phrase or song.

– *Tamara Brooks, Adrian Banner*

W _____ CANTORIAL MODALITY AND IMPROVISATION FOR KLEZMER MUSICIANS AND YIDDISH SINGERS

Now in its fourth year, this unique approach has proven to be a powerful way to develop new improvisational and compositional ideas. Working with new material chosen for this year, we will review the basic modal system of cantorial and klezmer music and explore text-based improvisation within one mode, as well as modulations from mode to mode. Part theory, but very hands-on, this ensemble is open to instrumentalists and singers, and is designed to move at an advanced pace. No previous knowledge of Hebrew necessary.

– *Jeff Warschauer*

X _____ THE SOUND OF KLEZMER PHILADELPHIA

We will do our best to prepare you to work “Jewish jobs” in Philadelphia through the early 1960s.

– *Marvin Katz, Hankus Netsky*

Y _____ GIRLS DON’T PLAY DRUMS!

Did your parents ever say this to you when you were growing up, after you asked for drum lessons? If so, then this class is for you. Drum lessons for all those women who always wanted them!

– *Elaine Hoffman Watts*

Z _____ THE HARMONICA AND KLEZMER MUSIC

Exploring the “ins and outs” of the diatonic harmonica and its applications to klezmer music. Students will learn the basic klezmer modes and how to play them in different keys on one diatonic harmonica. Participants are required to bring their own 10-hole diatonic harmonica in the keys of C and Bb (e.g. Hohner Golden Melody, Hohner Special 20).

– *Jason Rosenblatt*

YIDDISH THEATER WORKSHOP

AA _____ WRITING FOR THE YIDDISH STAGE

A writing workshop for new and experienced writers. Before writing new material, we will root ourselves by reading, discussing, and analyzing selected English translations of Yiddish theater repertoire. We will address: scene, character, story, dialogue, structure, genre, ritual, meaning, and message. The workshop will include reading, discussion, writing exercises, and constructive feedback on stage works (original, adaptation, musical theater) at any stage of development. Goal: to support and encourage the creation of new works for the Yiddish stage. Participants are encouraged to contact Jenny in advance to discuss their writing projects. In English, Yiddish, and French. (Yiddish and French not required.) jenny@dotellproductions.com.

– *Jenny Levison, Nahma Sandrow*

YIDDISH LANGUAGE INSTRUCTION

BB _____ YIDISH FAR KLEZMORIM

An intensive class for beginners, covering such themes as greetings, family, the Jewish wedding, klezmer music, shtetl life, Jewish holidays and more, in an interactive and friendly atmosphere. Join us—you'll be surprised at how much Yiddish you already know!

– *Kolya Borodulin*

P.M. I 2:00 p.m. - 3:30 p.m.

INSTRUMENTAL WORKSHOPS

CC _____ FIDL-KHASENE

The wedding continues! Steven Greenman, Deborah Strauss and Amy Zakar join forces for this amazing string extravaganza. We will focus on the deep and varied Eastern European Jewish wedding repertoire, using singing and dancing to enhance our understanding and joy. For all bowed string instruments (violins, violas, cellos, basses) and tsimbl.

– *Steven Greenman, Deborah Strauss, Amy Zakar*

DD _____ FLEYTMUZIK KAPELYE

An ensemble for our treasured quieter instruments, including flutes, all bowed instruments, cimbalom and plucked instruments. We will learn a set of tunes with focus on interaction, roles of each instrument group, performance quality whether for dancing or stage, and musical sensitivity to each other - especially since you have an equal chance to be heard!

– *Adrienne Greenbaum*

EE _____ A NIGN A DAY

From Sruli's extensive repertoire of contemplative and lively Old World Hasidic melodies. Open to instrumentalists, vocalists and non-musicians.

– *Sruli Dresdner*

FF ____ PIANO/KEYBOARD WORKSHOP AND MASTERCLASS

We will explore such topics as: the role of the piano—as rhythm instrument, as a lead instrument, playing solo, playing with others, accompanying instrumentalists and singers, technical issues, developing improvisational technique, and the creation of modern compositions derived from klezmer music.

– *Marilyn Lerner*

GG ____ THE BIG BLOW

Your friendly neighborhood brass players Danny B. and Frankie L. will lead The Big Blow, a funky traditional ensemble in the style of, well, all their other ensembles. This year they will focus on both types of music – slow and fast. Be prepared to sing and play, learn a lot of material by ear, and then do things with it. Open only to really experienced, advanced players and rank beginners. (Okay, just joking about the last bit.)

– *Frank London, Dan Blacksberg*

HH ____ TANTS, TANTS, KLEZMORIMLEKH! (DANCE, DANCE, KLEZMORIM!)

A course for musicians – to learn the dances they accompany! This is the most immediate way to find the "groove" in many types of music – it's right there in the physicality of the dance. Musicians will be divided into ensembles, and will take turns playing and dancing for each other. Find the lilt of the Freylekhs, the bounce of the Bulgar, the "zhme!" of the Zhok.

– *Steve Weintraub and Kurt Bjorling*

II ____ ADVANCED BEGINNERS ENSEMBLE

Open to all ages.

– *Rachel Lemisch*

YIDDISH VOCAL AND THEATER TECHNIQUE, STYLE AND REPERTOIRE**JJ ____ DI GANTSE VELT IZ A TEATER: YIDDISH THEATRE SONG REPERTOIRE**

An in-depth look at the timeless songs of the Yiddish Theatre canon. Learn immortal selections from the ground up, focusing on storyline, historical context and classic performances. Bring an audio recorder, please! Students are urged to take Kolya Borodulin's "Yidish far Klezmerim" (AM2) in conjunction with this workshop.

– *Joanne Borts, Hankus Netsky*

KK ____ BE THERE OR BE SQUARE: YIDDISH SONG FOR LISTENERS, SINGERS, COMPOSERS

A workshop in exploring the "grammar" of traditional Yiddish song. Develop tools for appreciating, performing and/or composing new Yiddish songs ("If you haven't heard a song before, it's new."). All levels of experience and aspirations welcome, from novice to expert – we will teach, and learn from, each other. What are some of the ways traditional songs keep things

from being too "square"? What does "square" mean? What in the world is "re-rhythmicization"??? Participants are invited to bring a song they want to learn or a text they want to set! Workshop leader Josh Waletzky has been learning and writing Yiddish songs for many years, though for fewer years than there are words in this blurb.

– *Josh Waletzky*

Singers please also see above: "A Nign a Day"

VISUAL ARTS WORKSHOP

LL ___ KVELN FOR KRELN

Open studio for beaders, and other crafters. Stop by for an hour – or stay for the whole afternoon (the studio is open daily PM1 and PM2). Learn about the ways you can create Jewishly with beads. Get inspired by work that has come before – or innovate with us.

– *Emily Socolov, Vera Sokolow and Robin Young*

A SPECIAL WORKSHOP FOR TEENS AND TWEENS

MM ___ TEENAGERS IN LVOV

A music and performance spectacle for teens and tweens. Instrumentalists and non-instrumentalists are welcome.

– *Lisa Mayer*

P.M. II 3:45 p.m. - 5:15 p.m.

INSTRUMENTAL TECHNIQUE, STYLE AND REPERTOIRE

NN ___ MODERN KLEZMER REPERTOIRE

This ensemble will explore the newest klezmer repertoire, including your own! The ability to read music is helpful but not necessary for this ensemble. Note: If you would like your own piece to be read by the ensemble, please have legible copies of a lead sheet including the melody and chords, and where applicable, words as well.

– *Susan Watts*

OO ___ BESSARABIAN WEDDING BAND—THE GOLDENSHEYN LEGACY LIVES ON

For 8 years at KlezKanada we were blessed with the presence of German Goldenshteyn (1934-2006), his unique Bessarabian-Jewish repertoire and his subtle, fiery clarinet style. This year, we are privileged to have on faculty Arkady Goldenshtein, German's nephew, who learned from German as a boy and played Jewish functions in their home town of Mogilev Podolski (Molev), Ukraine, before emigrating in 1990 to Israel, where he continues to teach and perform on a professional and conservatory level. Led by Goldenshtein, along with Jeff Warschauer, Michael Alpert and Alex Kontorovich, we will again celebrate in and revel in the Bessarabian wedding repertoire of both German and Arkady!

– *Arkady Goldenshtein with Michael Alpert, Alex Kontorovich and Jeff Warschauer*

PP ____ CLASSIC AMERICAN KLEZMER

An ensemble focusing on American klezmer music of the late 20's through 1960, specifically on the music of Dave Tarras, Max Epstein, Sid Beckerman and Sam Musiker. Written music will be provided.

– *Pete Sokolow*

QQ ____ TO DANCE OR NOT TO DANCE?**LEARN TO PLAY DANCE AND LISTENING MUSIC IN THE KLEZMER STYLE**

Most of the functioning klezmer repertoire is cast in a dance form, but in Europe the klezmer had the choice of playing the same tune for dance or for listening. Today many klezmer music players fail to distinguish between dance and non-dance interpretations. Learn to express tempo, rhythm and musical phrasing when playing for Yiddish dancing, *or* to make a listening piece or improvisation out of a dance tune. This is an intermediate to advanced class – participants should have experience playing klezmer music and/or good command of their instruments. Less experienced musicians are invited to listen and follow the development of the class.

– *Kurt Bjorling, Zev Feldman*

RR ____ MANDOLIN MISHEGAS (MANDOLIN ORCHESTRA)

Klezmer mandolinists unite! Why be overpowered by the loud brass and wind instruments of standard klezmer ensembles? Come and join your mando-brothers and mando-sisters in performing thrilling new mando-centric arrangements of klezmer and related music, with the full range of mandolin family instruments (including mandola, tenor mandolin, mandocello, and mandobass). Instruments provided courtesy of the Toronto Mandolin Orchestra.

– *Eric Stein*

SS ____ ASK DRS. KLEZ

Ever wonder what chord you should play at the bridge? What to do when your sound system crashes? Why Germany is the home of the largest klezmer scene? What to tell agents who want exclusivity? Join Stu Brotman, Cookie Segelstein and Josh Horowitz in a variant of the master class concept taken to the extreme, where you can ask virtually anything! The audience directs the class and because anything goes, the results are not only fascinating but often side-splitting as well. Bring your most pressing question, or just listen. Open to everyone and their relatives, musicians and lay folk alike and if nobody asks anything, we might just play and play and play!

– *Stu Brotman, Josh Horowitz, Cookie Segelstein*

VOCAL AND THEATER TECHNIQUE, STYLE AND REPERTOIRE**TT ____ MASTER CLASS – THEO AND TAMARA**

Make a song come to life! Thoughts about this from Theo and Tamara. Pre-requisite: Know and love what you bring to sing, know its literal translation – every word! – and be able to explain the story.

– *Theo Bikel and Tamara Brooks with Adrian Banner*

UU ____ NEW JEWISH SONGS... BY YOU!

This workshop will prove that the best Jewish songs have yet to be written (maybe by you!). Shraybt ir lider af yidish? Have you found a poem you love? Let's put it to a tune! Write music? Why not set someone else's text to it? Prefer to write in English? How about adapting Yiddish into singable English that isn't cringe-inducing? Or take the risk of adapting a song into Yiddish! This is the supportive and open environment you've been waiting for so that you can flex your song writing muscles. Grab your pencil, dictionary and music paper and take your place in the future of Yiddish/Jewish art and culture!

– *Sarah Mina Gordon, Dan Kahn, Michael Winograd*

YIDDISH DANCE TECHNIQUE, STYLE AND REPERTOIRE**VV ____ DECONSTRUCTING/RECONSTRUCTING YIDDISH DANCE – FORGING A NEW RELATIONSHIP BETWEEN KLEZMER MUSIC AND DANCE FOR THE 21ST CENTURY**

Open to those with some Yiddish dance experience, or who consider themselves "movers." Utilizing percussive dance traditions, Steve and Aaron will work with the class to break down traditional Yiddish movement into rhythmic and movement nuggets and then develop, layer and combine them into a performable composition. Dancers should bring hard-soled shoes to class (e.g. oxfords, boots, loafers or character shoes).

– *Steve Weintraub, Aaron Alexander*

VISUAL ARTS WORKSHOP**____ KVELN FAR KRELN BEADING – OPEN STUDIO CONTINUES**

– *Emily Socolov, Vera Sokolow, Robin Young*

P.M. III 5:30 p.m. - 6:30 p.m.**INSTRUMENTAL AND VOCAL TECHNIQUE, REPERTOIRE AND STYLE****WW ____ "ZI SHTEYT FAR DI SHABES LIKHT" – NEW SONGS OF CONTEMPORARY HASIDIC WOMEN.**

Few people outside of the Hasidic communities of Williamsburg and Boro Park are aware of the Yiddish musical creativity that takes place among the women in these locales. Learn beautiful Yiddish songs created and sung by Hasidic women and girls in the past 40 years.

– *Asya Vaisman*

XX ____ CHORALE

– *Adrienne Cooper, Marilyn Lerner*

YY ___ KLEZMER KAMELEON

"Klezmer" can be a lot of things to different people. From the world music booker to the Jewish student union representative, these people all have different expectations of what a klezmer band should deliver. But, how can your group keep the same repertoire and apply it to both the beer-soaked university rock club and the moth-balled retirement center? Find out in this ensemble. A working knowledge of rock, blues and jazz styles is preferred but not necessary.

– *Jason Rosenblatt, Michael Winograd*

ZZ ___ SLOW JAM

Joey Weisenberg will lead a jam session for musicians who would prefer to play and learn klezmer tunes slowly, in a relaxed and supportive environment. Joey will gear the sessions towards helping people feel comfortable learning at whatever level they are at, and will be available to review klezmer scales and rhythms for those who are interested. While musicians are welcome to play by ear, music notation will also be provided so that music readers can feel right at home.

– *Joey Weisenberg*

YIDDISH DANCE**AAA ___ DANCE JAM (WEDNESDAY AND THURSDAY ONLY)**

A tasty treat in the PM3 period before dinner, featuring Steve Weintraub on the Retreat Centre patio leading more informal hoofing and hulyanke (getting down), to the accompaniment of a hot jam band.

EVENING VOCAL SESSION 7:30 p.m. - 8:30 p.m.**BBB ___ DI SHERERAY/BARBERSHOP YIDDISH CLOSE HARMONY**

Experience the spine-tingling thrill of singing Yiddish music in rich, glorious 4-part harmony. Working from Golden-Age American klezmer era arrangements from Oscar Julius, Avraham Saltes and others, this workshop will look at nigunim and Yiddish folk songs arranged for a mixed chorus.

– *Josh Dolgin*

