



קלעדנייעס KlezNews

2005 אוגוסט 25 דעם Thurs., 25 Aug., 2005

New klezmer and Afro-american free jazz, hystéric! in french.

by Gabriel Siancas

En juillet 2003, j'ai découvert le klezmer avec David Krakauer et Marissa Byers dans le sud de la France, à Vaison la Romaine. Je jouais de la clarinette depuis un moment et j'ai commencé à cotoyer le petit monde klezmer parisien. Aujourd'hui je voudrais vous faire part du début d'une recherche que je vais faire à l'Ecole des Hautes Etudes en Sciences Sociales à Paris en master. Mon sujet avait pour premier intitulé « nouveau klezmer et free jazz, la musique comme protestation et élément unificateur d'un collectif à potentiel politique ». Ma réflexion est le fait d'une vision d'un parisien goy qui entend poser des questions et non des affirmations. Néanmoins ce double statut me permet d'avoir un regard extérieur qui peut s'avérer utile. Il m'est très difficile d'exposer mon sujet en si peu de mots, j'espère pouvoir discuter avec les personnes intéressées. Mon idée de départ était de me demander ce que le mouvement free jazz afro américain des années 60', 70', pouvait nous apporter comme enseignements sur le mouvement de ce que j'appellerai très caricaturalement le « free-klezmer ». Ce mouvement se situe autour de la collection « radical jewish culture » du label tzadik créé par John Zorn.

Qu'est ce que ce que j'appelle le free klezmer ? Il s'agit d'une esthétique musicale qui utilise à la fois l'héritage musicale juif ashkénaze et l'esthétique « free jazz » comme élément important. Selon moi, les principaux acteurs de cette esthétique sont John Zorn, David Krakauer, Franck London, Ben Goldberg, Anthony Coleman...

(un bon exemple est peut être l'ensemble qui a joué mercredi soir dans le Gym avec trois clarinettes, une trompette, une batterie... cet ensemble a joué une mélodie aux caractères klezmer et entre deux thèmes, des improvisations collectives ou individuelles caractérisées par la puissance, l'arythmie, l'égalisation des rôles dans l'improvisation...)

J'ai commencé par faire ce rapprochement qui me paraissait évident entre Art ensemble of Chicago (et l'AACM), Pharaoh Sanders, la scène free jazz qui commence « officiellement » avec l'album d'Ornette Coleman « Free Jazz » en 1960 et le free klezmer. Il s'agit de mouvements musicaux qui concernent un petit nombre de ce que j'appellerais des « musiciens intellectuels » qui ont chacun des projets très différents mais qui se situent dans des mouvements esthétiques caractéristiques. En effet le lien que chaque musicien entretient avec son héritage différent mais le lien est bel et bien là. Ce qui unirait donc ces deux « mouvements » serait l'utilisation d'esthétique acquise par un héritage ethnique et l'esthétique free jazz, c'est à dire entre autres arythmie, disharmonie, tensions, improvisations collectives, cris d'instruments, ritualisation de l'événement musical.

Dans mon travail, l'esthétique musicale ne serait qu'une étape vers une tentative de cerner les identités revendiquées par ces musiciens. L'expérience du

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Coming Up!

Loyf Tsunoyf

Yes, it's here. 7am on Friday morning will be here ... tomorrow! There is still time to register: See Joanne Borts with your \$5 (or greater) contribution today, especially if you want to run in a Loyz Tsunoyf t-shirt!

This is a 5km run (2.5 km walk) around the camp. Ask Joanne for the starting location and course map.

אויף צונויב

אָ לויפֿ- אָדער שפּאַציר-
פֿאַרמעסט לטובֿת דעם
"קלעזקאַנאַדע-פֿאַנד"

ווען: פֿריטיק אין דער פֿרי, דעם
26סטן אויגוסט, אָך ערך 7:00,
פֿאַר פֿרישטיק. פּערפֿעקט פֿאַר די
וואָס שטייען. אויף גאַנץ פֿרי און די
וואָס שלאָפֿן נישט בײַ נאַכט.

ווי לאַנג? 2.5 קילאָמעטער פֿאַר
וואָס שפּאַצירן, 5 קילאָמעטער
פֿאַר די וואָס לויפֿן.

צי איז דאָ אַן אָפּצאל פֿאַר
אַנטיילנעמערס? יאָ, נאָר \$5 צו
דעקן די קאָסטן.

Hands-On

Workshop Schedule

AM I: 9:00am-10:30am

AM II: 10:45pm-12:15pm

PM I: 2:00pm-3:30pm

PM II: 3:45pm-5:15pm

PM III: 5:30pm-6:30pm

Reflections on KlezKanada

By Zachary Kurtz

When I first attended KlezKanada seven years ago at the age of 12, I didn't know what to expect. Until then, my only experience with Jewish music was with a small gig band that played at my synagogue at holiday parties. I heard about KlezKanada from Mr. Sruli Dresdner and Ms. Lisa Meyer, from the fantastic "Oy Vey" Klezmer, after attending one of their concerts on Long Island. It seemed that, from Sruli's descriptions, I could definitely benefit, musically, from the intensive training that KlezKanada could provide. As it turned out, that would be one of the biggest understatements of my life.

Even though I was only an intermediate musician, the staff here made me feel more than welcome and my musical abilities greatly improved under their expert care. The two people that would make the biggest impacts on my musical life revealed themselves to me at KlezKanada during my first year. These people were, of course, Susan Watts and Rachel Lemisch. These two great teachers, who coincidentally were not even staff at the time, took upon themselves to play with a sprouting young klezmer. Anywhere else, and I'm sure I would have been shunted to the side; but at KlezKanada, I was accepted and nourished.

This is what KlezKanada has become to be about. In one campus we bring together people from all over the world, with various musical abilities and after a few days, these people leave with a sense of self improvement, and not only musically.

During KlezKanada, I always learn something new about myself. The people I meet, self reflection, and reconnecting with nature at Camp B'nai Brith's beautiful premises all teach me new things about myself, Jewish identity and life in general.

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Drawing by Miriam Hershkop

Save the ribbons

You may have noticed them at breakfast or at lunch—the pretty little ribbons that bind your cutlery to your napkins, but like most of us, you probably haven't taken the time to consider the plight of the KlezKanada ribbons. These ribbons lead a short and unappreciated existence. After their brief purpose is fulfilled, they are destined to serve out the remainder of their existence decomposing in landfills. But you can help.

Yes, you can actually save a KlezKanada ribbon. One ribbon can serve as a ponytail holder, or perhaps a ring. Two or three make a child's bracelet, depending on the size of the child, and four or five will make an adult-size bracelet. Necklaces can accommodate many ribbons, depending on the length. And there are other possibilities—decorating hair scrungies, garter belts, and various other creative art projects—

the choices are yours.

These poor ribbons need your help. No, we can't save them all, but with your help we can make a difference. Adopt a KlezKanada ribbon today, and help save an innocent napkin rapper from a meaningless existence. When you are approached to donate your napkin ribbon to a child's hair scrungie, or even if you wish to find a purpose for your ribbon yourself, please step up to the cause, and help save a KlezKanada ribbon. With your support, we can find loving, meaningful purposes for these innocent items.

So when a child (or an adult) approaches your table, and asks you to donate your ribbon to the 'save the ribbons' campaign, please give generously. Thank you,

The KlezKanada 'Save the ribbons' campaign.

“Gitl Purishkevitch” — Stories of Draft Resistance from many times and places, part 3

A new piece of musical theatre based on a monologue by **Sholem Aleichem**, and created by **Jenny Levison** and **Josh Waletzky** is coming to life. Since the piece is about a mother getting her son out of the czar’s army, Jenny and Josh have been gathering oral histories of other draft resisters. This is the third installment of draft resistor stories.

Chana Yachness

I was a young bride. In my young twenties. My husband came home one day and said we’re moving to Canada. The decision was made unilaterally to go to Canada instead of being drafted. He passed the physical. At first he was going to do what the other guy did—go dirty and smelly and see if he could get out that way, but he decided not to. So the decision was made to go to Canada and then the next morning he said, “I’d rather go to jail.” He said to me, “I am a conscientious objector and I feel that I should fight it on that basis.”

At that point the Dan Seeger case had just been passed and you could claim that you were a conscientious objector without being part of an organized religion. So what do we do? Where do we go? How do we network? We went to the War Resister’s League



and other organizations and no one knew anything. I mean, they knew a lot and everyone had another way to handle it, but he didn’t have much background to prove that he was a conscientious objector except his personal saying that he was and that’s how he felt. There was nothing documented or whatever that he could say he was. He wasn’t a Quaker. And I knew at the time that Marvin Karpatkin was the number one lawyer at the time who was dealing with conscientious objectors. He had gone to *mitl shul* and the *hekhers kursn* school for higher Jewish knowledge with my mother, and he knew both my parents and he knew me and he hadn’t seen me in a very long time but he was certainly very close to my parents. So my mother says to me, “Why don’t you try him? Why don’t you go?” I said, “My god, Ma—everyone’s seeing him. We won’t get in the door.” And she dropped it. And I thought to myself, “This is crazy.”

So Ben and I went down there. We got an appointment and we went in. I said nothing. He presented his case. I sat quietly. When I opened my mouth, I spoke in Yiddish. And I said to Marvin Karpatkin, whose name was Talky, I said, “*Di mame shikt dir a grus.*” He was very surprised and said, “*Ver bistu?*” So I said, “Chana Yachness.” He said, “I’ll take your case right away” He took Ben’s case. It became one of the first cases that was successful on the Dan Seeger new statute. And it was a long drawn out thing—it was pretty frightening. We didn’t know what would happen, but we just wore them down, and he got it. Then the New York Times Magazine section had a whole section on people who became conscientious objectors. This isn’t a tragedy. But if not for the Yiddish connection I don’t know how he would have taken us because his docket was just overloaded. I just went in, spoke Yiddish, he knew immediately. Done deal.



Sandy Goldman

This is a story from Hy’s mother. In the shtetl, when the czar’s army would come in, they would dig a hole as a shelter. And they would throw the boys in there, and leave them there until the czar’s army had come. I was shocked when she told me this, but that’s what they did in Romania. To avoid conscription. But they were lucky if they got word from the next village that they were coming. They were horrible. They used to come in and smash down here store and drink all her wine. What they used to do was they used to empty out the wine bottles before the army would come, and they would piss into the bottles. Then they would watch as the army swigged down that drink.

To participate in “Gitl Purishkevitch Music Theatre, see Jenny Levison, Joanne Borts, Hankus Netsky or Josh Waletzky.

Siancas, *continued from page 1*

free jazz afro américains prend place dans un contexte de luttes identitaires et progressistes des années 60' et 70'. Il serait déplacé de dire que cette musique revendique telle ou telle volonté politique mais le fait est qu'elle actualise une manière de se revendiquer en tant que qu'afro américains de manière protestataire (si on peut dire que l'esthétique du free jazz s'oppose de manière radicale à la musique conventionnelle) et non conformiste. Les deux mouvements se retrouvent autour de revendication d'une tradition identitaire et d'une modernité progressiste et revendicative. Si le free klezmer est moins radical que ce qu'à pu se créer dans ce mouvement free jazz, il revendique une radicalité esthétique héritée notamment de ce mouvement afro américain. Maintenant, la question est quelle est cette identité, quelle est cette radicalité ? Fait elle partie de la radicalité de gauche juive ou d'une radicalité mystique, ou les deux à la fois ? Comment cette revendication se place-t-elle dans le paysage de la judaïté américaine ? Le mouvement free jazz américain se plaçait dans un mouvement général de protestation politique, peut on penser que le free klezmer se place aussi dans une revendication politique, laquelle ?

Après réflexions, il a fallu me concentrer sur un aspect de ce free-klezmer, j'ai décidé de me porter sur le personnage de John Zorn pour différentes raisons. La principale est sûrement qu'il est au centre de ce que j'appellerai l'esthétisation de l'histoire. Ces réflexions sont le départ de mon travail que j'ai eu il y a plus d'un an, aujourd'hui mon voyage à New York, ici à KlezKanada et les différentes rencontres m'ont apporté de nouveaux éléments mais n'ont jamais démenti ces quelques réflexions que je présente. Je voudrais remercier Elissa Sampson tout particulièrement qui m'a accueilli à New York et qui m'a fait découvrir sa propre « radical jewish culture ».

Kurtz, *continued from page 2*

KlezKanada is about connecting with other people. Whether it's during a class or the numerous social opportunities, KlezKanada is where I can meet new people or reconnect with old friends. This building of relationships is an important part of re-establishing the Jewish identity in the modern world. What we bring back from KlezKanada only serves to strengthen our identity as Jews, musicians and as human beings.

KlezKanada is the place perfect for the spreading of knowledge. Students learn from teachers, students teach each other and I'm sure on occasion a teacher learns something new from a student or fellow teacher. This community of scholarship brings people

Personal Ads

To submit a personal advertisement, accompany it with a \$5 (or more) contribution to the KlezKanada Scholarship fund.

Jewish Music & Cultural Festival of Central New York—

Where: Syracuse, NY, USA

When: June 18, 2006

Time: 11am - 6pm

Price: FREE

All invited for a full day of music, dance, food, and fun. Contact *Sidney Lipton*, liptonsl@dreamscape.com

Did you attend the High School of Music & Art in NYC?

If so, please join **David Krakauer**, **Zalmen Mlotek**, **Marianna Rosett** and **Emily Socolov** for dinner on Thursday, Aug. 25 at 6:30pm.

KlezKanada

May you flourish forever.

Martha Smith

Eileen Baker Chudnovsky

To all participants in tomorrow's Loyf Tsunoyf!

Many thanks, and best of luck

Sandy and Hy Goldman

of all abilities together and lifts us all. Also as a result, I have made acquaintance with some of the greatest musicians of our time. It's amazing to think that I have become on first name basis with such klezmer giants as Deborah Strauss and Jeff Warschauer or Frank London. Yet, these people know me and have come to respect me as a fellow musician in the craft that we call klezmer.

My experiences at KlezKanada have inspired me to join several klezmer bands back in New York, where I tell everybody about what KlezKanada has to offer. Anyone who plays music, speaks Yiddish or enjoys learning about culture would benefit from a stay at KlezKanada, which has served as a home for us all.



Josh Dolgin Sick Watch

Lisa Mayer has introduced an ill-feeling DJ So-Called to the "humming cure for sore throats." When last seen, Dolgin still wasn't 100%, but may still sing at tonight's final staff concert.

קלעזניעס KlezNews

is published daily during KlezKanada 2005, the 10th anniversary of KlezKanada. Staff include Ari Davidow, Roberta Levine and Rachel Weiss.

Everyone is invited to contribute drawings, writing, and especially reportage in the language in which they are most comfortable. Deadline is breakfast for the daily noon edition. All contents copyright by their creators, and all rights reserved by the creators.

A PDF copy of this newsletter will be available online (as soon as internet connectivity from camp allows!), and HTML versions of the stories and art will be placed online, along with additional materials, in a weblog format to permit comments and participation around the world.

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