



קלעדנייעס KlezNews

2010 אָגוסט 18סטן דעם 18th August, 2010

CANTOR, CHOIR, CAMP *Stephen Glass and Great Synagogue Repertoire*

by Ari Davidow

Count synchronicity among the many reasons that KlezKanada is special. Sunday evening I was hanging out with friends in Northern New Hampshire, in the small town where one of them is the cantor/rabbi for a few months in the summer. Part of our conversation was the usual truthful lamentation about the fading market for cantors and the passing of *nusakh*, the traditional melodies associated with *davenning*, Jewish prayer.

Two afternoons later and a very few hours to the north, it sank in that Stephen Glass, the Director of Music at Montreal's Shaar Hashomayim synagogue, wasn't going to give a lecture about "Great Synagogue Repertoire." He was bringing the amazing Chazan Gideon Yechiel Zelermyer and several members of the choir. Instead of talk, we were going to get the real thing—a trained, amazing cantor, *plus* something I experienced only in London—an Orthodox male choir.

"Standing here on the spot where I had such miserable camp food as a child ..." Glass introduced each piece with a few sentences talking about what made the piece special, a little about the composer, about Glass' own feelings about the piece, unique musical points, and how he imagined it might be heard by an audience of fans of Jewish music (if not necessarily, prior to yesterday afternoon, fans of *chazzanos*).

If the music was formal and the singing stunning, the setting was also comfortably informal. At one point, after Chazzon Zelermyer sang the traditional, fearsome melody to "Kol Nidre," the melody that ushers in the



Photo: Helen Smolkin

Yom Kippur fast, Glass joked that this was the only time the Cantor would be able to sing the prayer in public, followed by a drink of water. At another point, conceding the tiny stage, Glass put his hand on the cantor's arm to indicate a pause.

From that traditional "Kol Nidre" the concert moved to a modern "She-hecheyanu"—the prayer recited (or sung) on encountering wonder. Then Glass talked about Cantor/composer—Leybele "Leib" Glanz: "You either love him or loathe him." Here he paused to talk a bit about Glanz's approach to music. "The thing that is really interesting is that he really understood prayer modes. So, when he did things that sounded unusual, he meant it—it was not a whim..."

As the concert reached the end, we heard a unique Chassidic "ani ma'amin"—a piece that Glass felt he didn't have to introduce to this particular audience given the song's Eastern European folk *yikhus* and associations with the Holocaust. This particular version was also remembered by Eli Wiesel who, according to Glass,
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ייטר-פּוּחַ קלעדן קאָנאָדאַ לערערס קאָנצערט 2010!

אַ לערער

דער ערשטער קאָנצערט פֿון קלעדן-קאָנאָדאַ 2010 איז געווען אַ גרויסער דערפֿאַלג. כאָטש מען האָט זיכער געפֿילט לט דאָס פֿעלן פֿון משיקל וועקס, איז די פֿאַרשטעלונג געגאַנגען גלאַט און מיט אַ סך פֿאַרכאַפּנדיקע אַרויסטרעטן. דער "אזוי-גערופֿענער" SoCalled האָט פֿאַר-רגעשטעלט די קינסטלערס מיט הומאָר און דרך- אַרץ און די קלעזמאַרים און זינגערס האָבן באַגיסטערט דעם עולם מיט זייערע פֿרעכטיקע אַרויסטרעטן, אימפּראָוויזאַציעס און דער עיקר, מיט נײַע שאַפֿונגען וואָס האָבן בולט באַוויזן אויף זייערע גרויסע טאַלאַנטן.

Yet another astounding staff concert

by Bob Blacksberg

Opened and closed by our old (excuse me, "long time") friends Deborah and Jeff and Frank and company, the 2010 KlezKanada Faculty concert radiated the energy, depth, intensity and ingenuity that our faculty bring. First, though an apology for omissions that follow—lacking notes and a program, this article can only offer an impression, not a review.

Like KlezKanada itself, Jeff Warschauer and Deborah Strauss celebrate 15 years of performing together. Their opening set, launched without introduction, featured their signature *Havdoleh* set, assuring that this night of music began in voices rooted at once in Yiddishkeit and Jewish worship. One never wishes *Shabbes* to end too soon, yet knowing the special moments of *Havdoleh* makes *Shabbes*'s inevitable close all the more delicious.

Unfamiliar delights. Many of us enjoyed a night of firsts on KlezKanada's
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א ביסל יידיש a bisl yiddish for klezmerim

compiled by Kolya Borodulin for the absolute beginner's "Yiddish 101" session in 2005.

This year's students will get a more practical, and advanced list, tomorrow

Photo: Keith Wozinger



ער האָט בײַ איר אַ ווערט ווי אַ פּויקער בײַ די כּל־זמר.	Er hot bay ir a vert vi a poyker bay di klezmer.	He's worth as much to her as the drum- mer to the band
מע לויפֿט ווי אַ מויז איבערן צימבל.	Me loyft vi a moyz ibern tsimbl.	To run like a mouse across the tsimbl.
וואָס ווילסטו איך זאָל אַרשנשטעלן אַ כּל־זמר אין תּחת ארשן?	Vos vilstu ikh zol araynshteln a klezmer in tukhes arayn?	What do you want? I should stick a klezmer up my ass?
מע צימבלט אויף די נערוון.	Me tsimblt oyf di nervn.	It's really getting on my nerves.

Staff Concert *cont. from p. 1*
stage. **Myron Schultz's** clarinet, heard in Finjan for decades by many of us (Josh Dolgin said he was 10 the first time) brought his composition, a snaky one for a sweet clarinet, backed by Sasha Luminsky on accordion and Mark Rubin on bass. It seems astonishing to call **Lorin Sklamberg's** voice unfamiliar, yet we heard him here for the first time last night. Lorin's voice combines power, clarity and sheer beauty. His recent recording with Susan Mckeown, "Saints and Tzadiks" has joined our family's favorites.

Though not new to our stage, **Marilyn Lerner's** solo piano work makes the familiar very new. Though Josh joked that her piano was better prepared than she, surprising sounds from altered strings reminded just how much the piano is a member of the percussion family. Let's give a hand to **Josh Dolgin**, taking his first turn as MC, keeping the program tight in words as well as performance.

Yaela Hertz belongs in this section, in a way. Thanks to her urging, Alan Bern's composition and accompaniment took Yaela to a new place on our stage, at in my eight years here. I join in prayers for her speedy recovery from a fall at the end of last night's program.

Factory Direct. Steven Greenman

returned to KlezKanada this year after some years' absence. His performance featured a cut from his new CD, **Stempenyu's Neshome**, with its wealth of intensely expressive and adroit violinismanship. **Yiddish Princess** may be easier on young ears than older ones, but as Pete Sokolow told us just after, Sarah Gordon, Michael Winograd, Avi Fox-Rosen and friends brought a very electric spirit to Yiddish and vice versa with a cut from their new eponymous EP. Moving up (sounds better than back, no?) a generation, **Adrienne Cooper**, backed by Marilyn Lerner, Michael Winograd and friends, **Enchanted** us. Her CD of that name can be preordered.

Always Favorites. A full night, though not too long, featured many who we know so well from their time on stage—**Rachel Lemisch's** rich trombone voice, **Joel Rubin's** clarinet singing its nigan, **Adrienne Greenbaum** on vintage flute and precise piccolo, **Jason Rosenblatt's** harmonica flavored by coffee cup, **Pete (Klezmer Fats) Sokolow** striding across the keyboard, **Aaron Alexander** owning the drum set.

Just Special. Though we brag about being multigenerational, Lisa, Zach and Aaron Mayer (with Sruli's help, of course) made it so real. And for this author, a personal prejudice. **Frank London** finished with an 8 minute essence of his Brass All Stars (and a few vocal ones). Susan Watts, Mark Rubin, Michael Winograd, Dan Blacksberg and Aaron Alexander, with vocals from Lorin Sklamberg, Tine Kinderman, Adrienne Cooper, Sarah Gordon and Joanne Borts, left many of us flushed with the energy for 40 minutes of dance, plus cabaret.

Can't wait to hear **The Other Europeans** tonight.



Photo: Helen Smolkin

Kosher Kitchen at CBB

by Reuven Buckberg

No needs to be reminded that we *Yidn* are very focused on our food. Along with klezmer music and Yiddish culture, food is an important connection to Judaism. Most all of our Eastern European *bobbehs* and *zeydehs* kept kosher, and were very careful about what and where they ate. In the Pale there were no *kashrus* agencies as we have today, like the MK and COR and OU, etc. When they traveled, most of our grandparents went into the kitchen of the *kretshme* or wherever they were eating, to inspect the food, the kitchen, and the cook.

In that tradition, I have made it a point of talking with the *mashgiach* (kosher overseer) wherever I travel, including this trip to KlezKanada and Camp Bnai Brith. You might think they would resent the intrusion, but the opposite is nearly always true, They are very proud of the work they do, keeping the food here strictly *glatt kosher*, as well as tasty and appetizing.

It is a demanding task, as the kitchen is in operation about 16 hours

each day. Every bit of food that comes in is inspected. While the details are beyond the scope of this short vort, know that every detail of everything served here has passed by the *mashgiach* and the cook.

Let's meet them: the camp's *mashgiach* is Reb Yossi Taboch. Originally from Greece, his family made *aliyah* in 1947. He then came to Kanada in 1974 and has been working as a *mashgiach* since then. He is the representative of the MK at CBB.

Our cook is Dani Ifrah. Also, from Israel, he has been at CBB since for 8 years. His day starts



Photo: Reuven Buckberg

at 4:00 AM, supervising the kitchen staff of 15, plus the wait staff.

נייע יידישע לידער

וואַרשטאַט מיט מרים-חיה סגל און פֿיוויש שנידלער

צווישן די הנטיקע קלעזמאָרים זענען אויך פֿאַראַן די וואָס שאַפֿן ניע יידישע לידער, אי געזונגענע, אי געשפילטע. אין דעם קלאַס לייגט מען דעם טראָפּ אויף די אופנים ווי אַזוי צו שאַפֿן לידער און באַאַרבעטן עקזיסטירנדיקע. מע שפילט און רעדט ארום משלן פֿון ניע לידער, שאַפֿט טעקסטן און מעלאָדיעס פֿון דער העלער הויט, אימפּראָוויזירט און אַראַנזשירט לידער אין פֿאַרשיידענע סטילן. מיר מאַכן געניטונגען צו דערוואַרעמען די קעלער און דערנאָך שאַפֿן ניע טעקסטן, סײַ מיט גראַמען און סײַ אָן.. מיר וועלן זיך ערנסטער פֿאַרטיפֿן אין אימפּראָוויזאַציעס ווי א מיטל זיך בעסער צוצוהערן צו מוזיק און אויסטראַכטן ניע קלאַנגען.

Naye Yidishe lider [New Yiddish Songs]

Workshop with Fabian Schnedler and Miryem-Khaye Seigel

Among today's klezmerim, there are those who create their own Yiddish [Jewish] songs, both vocal and instrumental. This class emphasizes the creation of new songs and the adaptation of existing ones. We play and discuss examples of new songs, create texts and melodies spontaneously, and improvise and arrange songs in various styles. We conduct vocal warm-ups and exercises and then create new texts, both with rhyme and without. We will intensify our improvisational exercises throughout the week, as a means to improve our ability to listen to and create sounds.

דער וועטער The Weather

by Asher Siebert

מיטוואך צוויי און צוואַנציק °C (צוויי און זיבעציק °F) / זיבן °C (פֿינעף און פֿערציק °F) מערסטנס זוניק	Wednesday High 22° C (72°F) / Low 7° C (45°F) Mostly sunny
דאָנערשטיק פֿינעף און צוואַנציק °C (זיבן און זיבעציק °F) / צען °C (פֿופֿציק °F) מערסטנס זוניק	Thursday High 25° C (77°F) / Low 10° C (50°F) Mostly sunny
דינדטיק צוויי און צוואַנציק °C (צוויי און זיבעציק °F) / עלף °C (צוויי און פֿופֿציק °F) רעגן (אפשר?) 40%	Friday High 22° C (73°F) / Low 11° C (52°F) Mostly sunny
שבת איין און צוואַנציק °C (זיבעציק °F) / דרייץ °C (פֿינעף און פֿופֿציק °F) רעגן (אפשר?)	Shabbes High 21° C (70°F) / Low 13° C (55°F) Showers
זונטיק צוויי און צוואַנציק °C (צוויי און זיבעציק °F) / ניין °C (אַכט און פֿערציק °F) טיילווייז פֿאַרוואַלקנט	Sunday High 22° C (72°F) / Low 9° C (48°F) Partly cloudy

MOVIE SCHEDULE

Movies are in the RC Multi-Purpose room, PM2 (3:45pm)

Thursday: Chez Schwartz (Intro by Garry Beitel)

Friday: A.M. Klein: The Poet as Landscape



Photo: Itzik Gottesman

Jerry Alperstein demonstrates what happens when you run a trumpet through a hot wash (the pocket trumpet, on his left) and what happens where you feed a trumpet steroids (his bass trumpet, on his right).

Stephen Glass *cont. from p. 1*

believes that it comes originally from the Vishnitz tradition. There was only one way to end such a concert at Klez-Kanada. We got the version of “Adon Olam” sung during Purim--set to Gershwin medley starting with “Summertime.”

We come to KlezKanada expected Yiddish culture old and new. Thanks to Stephen Glass we are reminded that the tradition includes a deep, and still changing Orthodox Cantorial and Choir tradition.

“The Other Europeans” tickets Tickets available for the Sept. 2 show of the band in Montreal for only \$15 (\$25 at the Box Office). See Hy Goldman.

קלעזנייעס KlezNews

This edition of the KlezKanada Naves was compiled by Bob Blacksberg, Keith Wolzinger, Miryem-Khaye Seigel, Asher Siebert, and Ari Davidow. Photos came from Keith, Bob, Abigail Hirsch, Itzik Gottesman, Helen Smolkin, and Judy Pinnolis. You can be a part of the daily news. Join us AM1 or AM2 at your convenience. All contents copyright by their creators, and all rights reserved by the creators.

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