The Other Europeans burn up KlezKanada stage

by Bob Blacksberg

The Other Europeans concert on Wednesday night thrilled the house on many levels. Behind the astonishing virtuosity, extraordinary ensemble, quiet expression and tempos off the metronome lies a repertoire with origins important to our music and cultures. The connection between klezmer and lautari music forged by Alan Bern and his colleagues roots us in musical soil we shared, and nourishes us as we continue to develop it anew.

To this ear, the absence of commentary at the concert intensified the musical experience. This morning, to help fill that gap, Alan Bern shared a detailed description of the program, so think of this article as (the missing) liner notes.

The program began with Klezmer Lautar Suite #1. It opened with two doynas found in a collection of Bessarabian music. Doyna is a genre played in a Moldavian Jewish style and a Moldavian non-Jewish style. Marin Bunea began on violin in a contemporary lautari style, followed by Christian Dawid on clarinet in a klezmer style.

The program continued with Klezmer Lautar Suite #2, with a clarinet solo by Christian Dawid before World War II, both lautari and klezmer musicians (in effect, a single professional guild).

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YIDISH FAR KLEZMORIM
compiled by N. Borodulin

music
[klezmer slang]
ci muzik
der akordeon
der bas
di git(e)
di hartz
[klezmer slang]
der wyolchemel
[der barok]
der trumeyt/di trube
[der shoyfer/der tshaynik]
der saksofon
der poikt
[der tshekhal]
dos payk
[dos verbl]
di pyane/der klavir
der fidl
[di varpelye / di ferflye]
der unterhalter
di fleyt
der shto/der shtofter
der tseim/bl/der klapteler
der klarinet
der vursht/der foyal
der akord
di strun(e)s
der smik/smishik
der klavish(n)
der klezmer
[der labushnik]
[di labushnische/labushnische]
der aroystret
[di khulture]
der zinger/der khazn
[der zhokhalnik]
der nudnik
[der lazhuk]
shplin
labern
[verzn]
shplin (shlekhk)
zingen/lakhn
[zhokhn]
tantsn
shvantsiven

[klezmer slang]
clarinet
(piano) key
(bow (or a string instrument))
(musical) chord
string(s)
musician
performer, yig

[klezmer slang]
[klezmer slang, f.m.]

[klezmer slang]
singer/cantor

[klezmer slang]

[klezmer slang]

[klezmer slang]

[klezmer slang]
Kinder Yorn ...

Ah ... singing Yiddish songs on the grass, learning nigunim in the gazebo, performing for a kvelling audience of mames, tates, bubbies, and zaides ... catching frogs and swimming in that ginormous pool ... Jewish Folk talks by—and boat rides on that glorious lake (that lake!) ... making the biggest Bubby and Zaide EVER! (you will see!) ... dancing, snacking, playing with the twins, and stretching the ‘beyner’ during Yiddish Yoga—OY! I can feeeeeeeeel it!"
The Other Europeans  cont. from p. 1 could and did play in a Jewish and non-Jewish style, depending on whose simcha / celebration paid them. After World War II, without Jewish musicians, a contemporary lautari Romanian / Balkan style developed. Marin's violin work comes from this style. Christian's "klezmer revival" style connects to the pre-war recordings—in a way, "older." The first suite continued with Kandel's Hora, then a Moldavian honga.

The second piece, Klezmer Lautar Suite #2 began with Dan Blacksberg, on trombone, playing the badkhones from a 1910's recording called The Boibriker Chasene. "As far as I know, it is the only case of a badkhones being played on trombone," Alan said. The band continued with the tune from The Boibriker Chasene, then the Goldene Chasene from the Abe Schwartz band repertoire, played in their style. A sharp cut brought us to a contemporary Romanian / Moldavian style tune, Zmires l'shabes and the whole band joined in a sirba to end the piece.

The following clarinet suite, assembled by Adrian Receanu, featured Adrian, Mark Rubin on tuba, Petar Ralchev on accordion and Dan Blacksberg. This small ensemble was one of the first to present a connected / crossover repertoire in 2009, the second year of The Other Europeans project. In their first year, the musicians performed primarily in their "own" repertoire and style.

Marin and Petar offered a duet of Romanian music. The following Klezmer Lautar Suite #4. A roller coaster ride of 11 elements featured an improvisation by Alan and Petar. It ended with a shel, then a Moldovan piece called a breach. A mix of Jewish and non-Jewish genres, Alan called Suite #4 "the most ambitious that we have."

Klezmer Lautar Suite #3 started with a long doyna by Adam Stinga, trumpet, then goes into a song by Marin, whose words translate "a gypsy has no home." It goes into the only Balkan piece in the band's repertoire.

The encore consisted entirely of music from Edinet—the Moldovan shetl that gave birth to Dave Tarras, among others. It included Hangul de la Edinet.

Friday morning, AM 1 beginning at 9:00 a.m., Alan Bern will speak about The Other Europeans project, including excerpts from a film documenting it. Saturday afternoon at 4:30, meet the artists. They welcome you to join them.

For KlezKanada (and of course, for our family), we can only try to express nakhes from this concert. Alan, Christian, and, in North America, Aaron—our faculty for many years, and Dan, now faculty, then scholarship student joined such stellar musicians for a night to remember.

A nign a day: Workshop with Sruli Dresdner

by Miryem-Khaye Segel

This workshop teaches nignim, especially those from the Chasidic repertoire. These nignim are traditionally sung at the shabes table, and sometimes used on other occasions as instrumental tunes. The teacher, Sruli Dresdner, is an expert in the field of nignim, not to mention klezmer repertoire. Raised in an intensely Chasidic environment, he is a skilled musician and teacher.

The first nign we learned was "Bimoytso" (Zmiros l'shabes, ArtScroll/Mesorah Publications, 1979, 1981, p. 285). Teaching the song consists of imparting the unique Chasidic pronunciation of Ashkenazic Hebrew and the style of singing. It’s important to understand and think about the text. The notes and rhythms are not exact and are transmitted orally. The second day we learned the nign "Hoymim Tsoyakim Tsoyn Ha-Kodoshim" about a rabbi who is like a shepherd who has to watch over his flock of sheep, the Jews. It’s said that this is a Hungarian melody. The students tried bravely to imitate Sruli’s interpretation of the nign, with all of the nuances.

On Friday night, the students will help "Reb Shmuli" at the shabes tish [table]. We’ll sing and celebrate all night!
Yiddish Esn
Yiddish food vocabulary list
by Miryem-Khaye Seigel

Ikh bin toyt hungerik.
I’m starved
[literally, I am dead hungry].

Lomir zikh nemen tsu der akhile.
Let’s chow down [humorous].

Vos hobn mir tsu frishtik-miteg-vetshere haynt?
What are we having for breakfast-lunch-dinner today?

Est gezunterheyt.
Bon apetit.

Dos iz zeyer geshmak.
This is really yummy.

Dos gefelt mir nisht.
I don’t care for this.

Zayt azoy gut un derlangt mir dos vaser.
Please [literally, be so good] and pass me the water.

A dank.
Thank you.

Tsi vilt ir nokh?
Would you like some more?

Ikh bin shoyn zat.
I’m (already) full.

"Maidl mit beygel (girl with bagels)," a Terra Cotta statue by KlezKanada participant Joan Rudd. This image is part of a set of notecards by the artist—one of the many treasures available at the KlezShop. Check it out quickly. Friday afternoon, the KlezShop closes until next year.

Speaking Of Klezmer (On The Internet)
by Keith Wolzinger

Note: There are many new faces here this year, so this is an updated article that has appeared previously.

This week marks my fifth year of podcasting from KlezKanada, a project that came about as an outgrowth of writing for Ari Davidow’s KlezKanada newsletter. What is podcasting, you ask? Podcasting is a way of distributing multimedia content via the internet. In simpler terms, think of it as a radio or television program that you receive on your computer. Podcasts are created by major broadcasters such as CBC, CNN, and NPR as well as by individuals, such as myself. There are thousands of podcasts available for you to watch or listen to. And you can load them onto your computer or portable media player to take with you wherever you go. Another cool feature is that podcasts can be subscribed to. This means that as new episodes are released your computer will grab them for you and put them in your player software so that they are available to you when you want them. Most podcasts are free to receive, and you can keep or delete them as you wish. You can also “unsubscribe” from podcasts that you no longer wish to receive on a regular basis. Of course you always have the option to play podcasts from your computer or mobile device in real time on demand (known as "streaming") if you have a reasonably fast internet connection.

OK, enough with the technical talk. What is Klezmer Podcast all about? During KlezKanada 2006 I decided to record interviews with the staff members, talking about their musical backgrounds, music styles, bands, and current or future albums or projects. It was then titled KlezKanada Podcast, but in January, 2007 I changed the name to Klezmer Podcast in order to expand the focus of the show beyond the one week of the year that KlezKanada runs. Having released 15 episodes of KlezKanada Podcast and 68 episodes of Klezmer Podcast, I recently entered the world of video with an interview of Watcha Clan in episode 54. This first video has been well received, and I plan to release another soon featuring Electro Morocco.

I will be available throughout the week to interview as many KlezKanada participants as possible. Everyone is interesting, and everyone has a story to tell. So, if you would like to be on the show, just find me and let’s talk music!

Klezmer Podcast can be found at klezmerpodcast.com, iTunes, blubrry.com, and mypodcast.com. I also have a presence on social networking sites Facebook, MySpace, Twitter, Bebo, and Last.fm. Just search these sites for username Klezmer Podcast and you’ll find me. I hope to meet many of you this week and keep in touch throughout the year.

Keith Wolzinger and his wife, Renah, live in Huntington Beach, California with their two teenage daughters. They are founding members of South Coast Simcha Band. This marks their 11th year attending KlezKanada.
KlezNews

This edition of the KlezKanada Nayes was compiled by Bob Blacksberg, Keith Wolzinger, Miryem-Khaye Seigel, and Ari Davidow. Photos came from Keith, Bob, and Helen Smolkin. 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.

A PDF copy of this newsletter will be available online on the KlezKanada website after camp. That is also where you can find newsletters from previous camps.

Web: www.klezkanada.org
For more KlezKanada 2010 materials, check out Flickr.com and YouTube for the "KlezKanada" channel and/or the tag, "KlezKanada10". If you upload materials to those sites, be sure to add this tag so that others will find your images and movies.

The Other Europeans

Thursday, Sep 2, 19:30
Theatre Outremont
1240 Ave., Bernard
Montreal

KlezKanada Special!!!

We have a limited number of tickets available at the discount price of $15.
See Hy Goldman

The Montreal Jewish Music Festival is presented by KlezKanada
montrealjewishmusicfest.com

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