Against the backdrop of the Canadian mountains and lakes, KlezKanada’s winding roads and pathways reveal a tree. An apt metaphor for an organization that is always growing, this tree reaches upwards and outwards while at the same time fostering new life within its leafy branches. We are the fruit of this beautiful tree; we carry the tradition and community with us at our core and we blossom – creating and innovating – in its loving shade.

**Founders**
Hy and Sandy Goldman

**Artistic Director, Laurentian Retreat**
Frank London

**Founding Artistic Director and Senior Artistic Advisor**
Jeff Warschauer

**Registrar**
Sandy Goldman

**Board of Directors**
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Robert Smolkin, Eric Stein, David Weigens, Yael Halevi-Wise
Jack Wolfsky

**Coordinators**
Instrumental Music – Christian Dawid
Vocal Music – Joanne Borts
Yiddish Language – Nikolai Borodulin
Visual Arts – Emily Socolov
KlezKinder – Lisa Mayer and Sruli Dresdner
KlezKanada Youth Scholarship Program – Avia Moore
Poetry Retreat – Adeena Karasick
McGill/KlezKanada Academic Seminar – Hankus Netsky and Eric Caplan
Audio-Visual – Noah Guthman
Stage Manager – Hartley Wynberg
CBB Site Manager – Stefanie Demberg
Bookkeeper/Accountant – Elliot Beker
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Official Photographer – David Kaufman

**FACULTY**

Marie Abe – Accordion
Aaron Alexander – Percussion
Thierry Arsenault – Percussion
Adrian Banner – Piano
Inna Barmash – Yiddish Song
Alan Bern – Accordion
Zilien Biret – Clarinet
Daniel Blacksberg – Trombone
Maya Blank – KlezKinder
Nicole Borger – Yiddish Song
Joanne Borts – Yiddish Song
Paul Brody – Trumpet
Christian Dawid – Clarinet
Josh Dolgin – Yiddish Song
Sruli Dresdner – KlezKinder, Yiddish Song
Rabbi Avi Finegold – Presenter
Walter Zev Feldman – Presenter
Yoshe Fruchter – Guitar
Sonia Gollancze – McGill Seminar
Sarah Gordon – Yiddish Song
Yael Halevi-Wise – Presenter
Naoki Hishinuma – Chindon, Percussion
Daniel Kahn – Yiddish Song
Adeena Karasick – Poetry
David Kaufman – Photography
Joel Kerr – Bass
Tine Kiemneder – Visual Arts
Leah Koenig – Yiddish Cuisine
Miwazo Kogure – Tuba
Mark Kovnatskiy – Violin
Rachel Lernisich – Trombone
Marilyn Lerner – Piano
Martin Lillich – Bass
Frank London – Trumpet
Sasha Lurie – Yiddish Song
Mercedes Marlaio – Dance
Lisa Mayer – KlezKinder
Zachary Mayer – Teenagers in Lvov, Saxophone
Avia Moore – Yiddish Dance
Hankus Netsky – McGill Seminar
Wataru Okuma – Clarinet
Eugene Orenstein – Presenter
Janie Respitz – Yiddish Language

**Jenny Romaine – Theatre**
Jason Rosenblatt – Harmonica/Piano
Nicolas Royer-Artuso – Oud
Pete Rushesky – Tsimbl
Fabian Schnedler – Yiddish Song
Asya Schulman – Yiddish Song
Sebastian Schulman – Presenter
Paul Shapiro – Saxophone
Uri Sharlin – Accordion
Jake Shulman-Ment – Violin
Lorin Sklamberg – Yiddish Song
Emily Socolov – Visual Arts
Madeline Solomon – KinderKord
Deborah Strauss – Violin
Zita Valdasz – Presenter
Jeff Warschauer – Plucked Strings/Cantorial Music
Eleonore Weil – Flute/KlezKinder
Steve Weintraub – Yiddish Dance
Amir Weisberger – Presenter
Michael Winograd – Clarinet
Amy Zakar – Violin
Lev Zhrubin – Violin

**Adrienne Cooper Memorial Scholar**
Nikolai Borodulin – Yiddish Language

**FELLOWS**
Shane Baker
Zoe Christianson
Yoni Kaston
Ariane Morin
Sarah Myerson
Abigale Reisman
Eli Richards
Ilya Shneyveys
Lorie Wolf
Three Themes and a Wedding...

This year we investigate the life and work of Sholem Aleichem, the influence of Ottoman culture on Jewish music, the history and complexity of ghettos, and celebrate the wedding of Sarah Myerson and Ilya Shneyveys with an emense yidshe khaseene.

In “The Reality of Jewishness versus the Ghetto Myth,” Max Weinreich writes, “without a separate community there is no separate language.” To which we might add, “or separate culture, music, cuisine, or identity.” He goes on to assert that ghettos are often places where people choose to live in order to perpetuate their culture; living together with others who share the same traditions, religion, customs, language, and history. Whether the connection is cultural-linguistic or religious is irrelevant in Jewish life. “In yiddishkayt there is no such division into separate spheres (e.g. sacred and secular). Natural sciences, philosophy, law, art, literature – all of them stem directly from the same divine source… As a matter of course, every nook and cranny of life is sanctified.”

2016 is the 500th anniversary of the first Ghetto – the Jewish ghetto in Venice. This was an opportunity, a liberation, an opening. Previously, Jews were not allowed to live within the city. After working in Venice during the day, they had to leave and return to their homes outside the city by sunset. The ghetto allowed them to live near the banks where they worked making their lives easier, and the walls of the ghetto were supposed to protect the Jews against attack. Ghettos are often surrounded by walls, walls that enclose and entrap or that protect. Walls to keep people in, walls to keep people out.

“There were no restrictions on freedom of trade and few limits on the construction of synagogues. Jews soon flourished... In Constantinople the words pogrom, ghetto, inquisition had no meaning.” Philip Mansel, Constantinople

When discussing ghettos, we often think of places that people are forced to inhabit. Jews thrown into the Warsaw ghetto before being sent to their deaths. How can we even mention these in the same breath as the “Golden Ghettos” like Great Neck or Hampstead or the gated communities in West Palm Beach? There is a great difference between ghettos one lives in by force and ghettos one lives in by choice.

“Walls separate people, weddings bring them together. There is no greater joy than sharing the love of our friends and community members; this is how we will celebrate the wedding of Cantor Sarah Myerson and accordionist Ilya Shneyveys. Sarah and Ilya have told us that KlezKanada is their family. What better praise for our family.”

FROM THE ARTISTIC DIRECTOR

A gute vokh, a gut yor.

Thank you for all your neshume, for all returning, welcome back.

A gute vokh, a gut yor.

Three Themes and a Wedding...

Welcome to Jewish according to Lubavitcher khasidic thought, a “Jewish wedding is a tapestry woven from many threads: biblical, historical, mystical and legal; threads forming a chain of Jewish continuity.” This is di goldene keyt, which goes back thousands of years. Joy and grief, unity and separation; there is no division in yiddishkayt. Weddings are sanctified, ghettos are sanctified, every moment, breath, letter, life is sanctified.

“If there is a hard, high wall and an egg that breaks against it, no matter how right the wall or how wrong the egg, I will stand on the side of the egg. Why? Because each of us is an egg, a unique soul enclosed in a fragile egg. Each of us is confronting a high wall. We are all human beings, individuals, fragile eggs. We have no hope against the wall: it’s too high, too dark, too cold. To fight the wall, we must join our souls together for warmth, strength. We must not let the system control us – create who we are. It is we who created the system.” Haruki Murakami (Jerusalem Prize acceptance speech, Feb. 15, 2009)

Our community doesn’t have a wall around it, yet we maintain and perpetuate our identity and particularity across oceans and borders of space and time. We do this through our love, our love of yiddishkayt and the love of the world. Seemingly paradoxical, our openness as a community helps us maintain our identity and broaden the way we express it.

Sir Frank London, Artistic Director, Summer, 2016

FROM THE BOARD OF DIRECTORS

L’dor vador – from generation to generation. A phrase intrinsic to our prayers, to who we are as Am Yisrael, expressive of where KlezKanada has come, is now, and will be. Many of us are peers to those who created and led the Klezmer revival/rediscovery/renaissance. The generation of Adrienne Cooper, z”l, Frank London, Hankus Netsky, Jeff Warschauer, Michael Alpert, and so many more studied the world of parents and grandparents. From a generation ago to recent years, many of them were among us – Sarah Rosenfeld, Pasyakh Fisman, German Goldshteyn, Theo Bikel – encouraging, teaching, sharing a passion refreshed by students generations younger. For a passion for which we can barely express our thanks, Hy and Sandy Goldman continue to represent their generation and contribute unending effort to assure the success of KlezKanada. For artistic leadership, creativity, boundless energy and inspiration, great thanks to Frank London. For the generosity for our scholarship program and all that we do, thanks to our growing number of donors.

For 21 years, KlezKanada has nurtured, inspired, and expanded a new generation, recommitted to yiddishkayt, rediscovering, and creating them anew. Growing from scholarship students, some of our most capable teachers have become leaders here and across Yiddishland. Nakhes fun kinder, parents’ pride for their offspring’s work, is here both personal and communal. Our children now bear their own, making KlezKanada a four-generation family. Simkhe – celebration. At KlezKanada we make our own annual celebration. This year simkhe becomes real with the marriage of Sarah Myerson and Ilya Shneyveys. Sarah and Ilya have told us that KlezKanada is their family. What better praise for our family by choice.

For all new to us, join our family to study, play, dance, and sing with all your neshume, with all your soul. For all returning, welcome back. A gute vokh, a gut yor. A good week, a good week.
EXHIBITION: 585,000 M2
A Mixed Media Exhibition on the Jewish Quarter of Budapest
Curated by Zita Mara Vadász

585,000 m2 proposes a dialogue about the symbolic spaces found in the Jewish Quarter of the 7th district in Budapest through visual art statements from the pre-World War II period to the present. The title is a reference to the surface area of the Quarter, a dense urban neighborhood overflowing with signifiers of cultural, religious and social life. Nine buildings were selected to explore three important aspects of Jewish life: the sacred spaces, public places, and local businesses.

The exhibition is a mix of archival and contemporary photographs, a musical piece composed exclusively for this show, and individual video works by nine young Hungarian artists. The artists reflect upon select buildings, relating their stories and their functions. The contributors, who come from diverse personal and artistic backgrounds, used different scenarios and artistic strategies in their works, expressing their own cultural and personal memories in this project. The exhibition invites the audience to step into the Quarter which – through the past decade – has transformed itself enormously to become the bright spot it is today, which helped to form the identity and character of a new generation that includes the artists of this exhibition.

Participating artists: Zsuzsi Flohr, Zsófia Szemző, Márton Szirmai, Dániel Halász, István Illés, Levente Csoméd in collaboration with Airplan X Kickass Factory, Balázs Varju Tóth, Mátéys Csiaza, Milán Kopasz

EXHIBITION: KSUBES AND INSPIRATIONAL CALLIGRAPHIC WORK
by Peggy H. Davis

Peggy Davis draws inspiration from traditional texts, old Hebrew manuscripts and Jewish folk art for her varied work, which celebrates Jewish ritual and ceremonial life in home and synagogue. Her commissioned work includes ksubes, invitations, recognition awards, and more. She uses watercolour, papercutting, coloured pencil, pastel and other media in her work. Peggy’s introduction to Hebrew calligraphy was in Jerusalem. She later studied with Ismar David in New York and with many teachers of English calligraphy.

KLEZKANADA KABARET

The KlezKanada Kabaret is where everyone at KlezKanada gets to perform. Bring your best material! Stand-up, songs, skits, improv – this is your chance for five minutes of fame. Joining us from France, our emcee this year is Amit Weisberger: violinist, dancer, actor, singer, scholar, entertainer, and citizen of the world. In addition to hosting the cabaret, Amit will present excerpts from his Kabaretélé – a tribute to the great Yiddish singer, Aaron Lebedeff. Special guests during the week will include raconteur Shane Baker and les enfants terribles of Yidlife Crisis, Eli Batalion, and Jamie Elman.

THE 12TH ANNUAL LOYF TSUNOYF
5K Loyf (Run)/2.5K Shpatsir (Walk) on Friday at 7 AM

For early risers and die-hard stay-up-all-nighters! A fundraiser for KlezKanada with an emphasis on the FUN! KlezKanada at Dawn! Runners! Walkers! Musicians! Sponsors! Volunteers! We’ll meet at the Retreat Centre for a little eye-opening coffee and then we Loyf around camp! If you’re not into exercise (but love the fresh morning air...) then your band can make music around the course to inspire the Loyf-ers! The more the merrier! There’s something for everyone, and all proceeds go to benefit KlezKanada! Awards in many categories, and swag for participants and generous donors! Keep an eye out for Joanne Borts and her merry band of volunteers and register early!

Peggy Davis - Calligrapher, artist, teacher
Peggy Davis is a calligrapher, artist, teacher, and a true cultural phenomenon. She is a calligrapher with a strong presence in the Jewish community, and her work is highly regarded. She has been creating beautiful works of art for over 30 years. Her pieces are often featured in galleries and museums across the world, and she has won numerous awards for her work. Peggy Davis is not only a skilled artist, but also a dedicated teacher, passing on her knowledge to students of all ages. She is a true inspiration to those who study with her and a leader in the world of calligraphy. Peggy Davis is a well-known figure in the world of calligraphy and has been recognized for her contributions to the art form. She has won several awards and has been featured in numerous exhibitions and publications. She is a highly respected artist and teacher in the field of calligraphy and continues to inspire others with her beautiful work. 

Inspirational Calligraphic Work
Exhibition: Ksubes and Inspirational Calligraphic Work
by Peggy H. Davis
Peggy Davis creates beautiful art that inspires others to create as well. Her work is often featured in galleries and museums across the world, and she has won numerous awards for her work. Peggy Davis is not only a skilled artist, but also a dedicated teacher, passing on her knowledge to students of all ages. She is a true inspiration to those who study with her and a leader in the world of calligraphy. Peggy Davis is a well-known figure in the world of calligraphy and has been recognized for her contributions to the art form. She has won several awards and has been featured in numerous exhibitions and publications. She is a highly respected artist and teacher in the field of calligraphy and continues to inspire others with her beautiful work.
CONCERT PROGRAM

MONDAY
9:00 PM  Jinta-la-Mvta

TUESDAY
5:30-6:30 PM  Daniel Blacksberg and Yoshie Fruchter
              Paul Shapiro’s Midnight Minyan
8:30 PM  Shreiml with Nicolas Royer-Artuso: Eastern Hora

WEDNESDAY
5:30-6:30 PM  Marilyn Lerner and Friends
              Barmaljova
8:30 PM  Semer Ensemble

THURSDAY
5:30-6:30 PM  ihtimanska
              Nicole Borger: Raizes/Roots
8:30 PM  An emese yidishe khasene: the Wedding of Sarah Myerson and Ilya Shneyveys

FRIDAY
Late Night...  Singing Table and Shtiler ovnt

SATURDAY
9:00 PM  Student Concert
Late Night...  Bobe Mayses

ALL EVENING CONCERTS FOLLOWED BY DANCING!

RELIGIOUS PROGRAMMING

WEEKDAYS
Tuesday-Friday, 7:30 AM and 7:30 PM
Morning Services. Orthodox shacharis services, all are welcome. IN THE RC SYNAGOGUE.
Weekday mincha/ma’ariv services, all are welcome. IN THE RC SYNAGOGUE

SHABBES
Friday, 7:00 PM
Orthodox Services led by KlezKanada participants and faculty. IN THE RC SYNAGOGUE.

Friday, 7:00 PM
Egalitarian services featuring the KlezKanada Kabbolas-Shabbos Band and Singers. IN TSOFIM REC HALL.

Friday, 9:30 PM
The Singing Table (Tish) IN THE JR DINING HALL

Saturday, 9:00 AM
Orthodox Services led by KlezKanada participants and faculty. IN THE RC SYNAGOGUE.

Saturday, 10:00 AM
Egalitarian services led by KlezKanada participants and faculty. IN TSOFIM REC HALL.

IN THE RC SYNAGOGUE.
KLEZKANADA POETRY RETREAT
LED BY ADEENA KARASICK

KlezKanada Poetry Retreat is back for the 5th year! Throughout the week, participants will have the opportunity to engage in both solo and multi-vocal performances, create a chapbook of their work and culminating in publication in the Forward. POETRY RETREAT SESSIONS RUN FROM 9:00 AM TO 12 NOON IN SR ARTS & CRAFTS.

AUGUST 23: BORN OF THE BOOK
“There is nothing at the threshold of an open page, it seems, but this wound of a race born of the book… whose past and whose permanence is also that of writing.” According to Kabbalistic thinking the word was composed of black fire on white fire and as such we explore the invisible history of ideas through mystical language experiments. And in keeping with the Jabesian dictum that “we will gather images and images of images,” we will engage in acts of “close listening,” actively interacting with the environment, collecting images of images, phrases of (im)permanence, “fiery” response, music, and conversation into poetry.

AUGUST 24: DECISIVE QUESTION UNSETTLED
“At the end of an argument, there is always a decisive question unsettled.” We will explore the dialectic Talmudic legacy – which Jabès dipped into so profoundly – and find ways to create poetic dialogues, cranky choruses, and cacophonies, that unsettle decisive questions. Celebrating the dynamic threshold between language and thinking we will write through a poetics of nomadicism; of aphoristic fragments that fringe, braid and curl the edges of an ever-interrogative discourse.

AUGUST 25: HUNDRED TIMES MORE SHADOW
“To be a phantom among phantoms and a hundred times more shadow.” As part of this year’s larger KlezKanada theme of Ghetto and Ghetto cultures, we will be honoring the legacy of another masterful dialogical poet, the great French Surrealist poet, Robert Desnos, who perished in Buchenwald shortly after the liberation. We will further the ideas of exile, and honor the memory of Desnos – called by André Breton the “prophet” of Surrealism – through collaborative word games and poetry trances, which Desnos brought into poetic experimental practice.

AUGUST 26: AND YOU SHALL BE IN THE BOOK
“When as a child, I wrote my name for the first time, I knew I was beginning a book.” At this last session, we will think through Jabesian theories of forming and unforming and how like the ghetto itself, the book is both a separation and an integration, an opening and a closing off, screams, wounds, modes of liberation and restriction. And “at the threshold of the book,” we will work on creating chapbooks, from the week’s work.

MCILL/KLEZKANADA ACADEMIC SEMINAR
Meetings of the McGill Academic Seminar are open to everyone. YARKON REC HALL.

We are thrilled, once again, to host the McGill/KlezKanada Academic Seminar. Taught by veteran KlezKanada faculty member Hankus Netsky with help from Sonia Gollance, the course is available for 3 credits to McGill University students or students from various Canadian universities who are cross-registered through McGill’s Department of Jewish Studies. Students will be on-site at KlezKanada throughout the week participating in classes and lectures. They will also prepare final projects, which they will present in class meetings later in the week. These might include performance projects in Eastern European Jewish music, traditional research projects, or ethnographic fieldwork projects involving original research in Jewish music that focuses on family members, local Jewish musicians, or KlezKanada staff or attendees.

Tuesday: AM1 An Overview of Jewish Music in Eastern Europe
PM 2 The Music of the Klezmer
PM 3 Introduction to Ethnography – Mock Interview with Sonia Gollance

Wednesday: AM 1 The Music of the Khasidim
PM 1 Yiddish Folk Song
PM 3 Interview with Zev Feldman (conducted by the McGill students)

Thursday AM 1 Eastern European Synagogue Music
PM 2 The Music of the Yiddish Theatre
PM 3 Student Presentations on Research, Music, and Ethnography Projects

Friday AM 1 Yiddish Art Music
PM1 Contemporary Klezmer and Yiddish Music
PM 3 Student Presentations on Research, Music, and Ethnography Projects

Sunday 9 AM Student Presentations on Research, Music, and Ethnography Projects

This seminar was planned in coordination with McGill University and former Jewish Studies Chair Dr. Eric Caplan. KlezKanada would like to thank the Department of Jewish Studies at McGill University and their generous supporters for making this program possible.
KLEZKIDS!
Lisa Mayer and Sruli Dresdner have run the KlezKanada's KlezKids program for over 20 years! They have created a true KlezKanada family, many of the young participants refer to KlezKanada as the “best week of the year.” The KlezKids program (except for KinderKord) is for children age four years and older. The KlezKids Program focuses on Yiddish music, language, song, dance and performance. Sruli and Lisa are so proud that many of their “graduates” are currently teachers and performers at KlezKanada! Once again this year, we have some very special guest artists and scholars in residence!

KINDERKORD – AGES INFANT TO 3
AM2 – Music and Yiddish singing, dancing, eco-percussion and puppetry with the fabulous early education specialist and musician Madeline Solomon. ON THE LAWN IN FRONT OF THE RESIDENCE.

KLEZKINDER – AGES 4 AND UP
AM 1 – We begin the day at the flagpole, with Yiddish Yoga! Then we ALL head to our KlezKids Studio – to work on a Grand Project with guest scholar, Maharat Rachel Finegold. Rachel is the Maharat at Shaar Hashomayim in Montreal and is a renowned Jewish educator.

AM 2 – Music instruction for all KlezKids! Young instrumentalists of all levels band together to learn a new/old melody from the Yiddish repertoire. All children may bring an instrument – even if they are beginners or pre-beginners. One of the highlights of our program is our daily performance at the flagpole before lunch. We start the nakhes early! KlezKids will also be preparing for a gala presentation in front of the entire KlezKanada oyelem on Saturday Night!

LUNCH – Parents are required to pick up their child/ren at the flagpole before lunch. There is no supervision again until PM 1 so parents must be responsible for their children until then. Families with young children will once again be eating together with Sruli and Lisa (and their 7-year-old twins, Johnny and Charlie) in the Family Dining Room.

PM 1 – Puppetry with Maya and Uri! We meet at the flagpole and are off to create special puppets and prepare a show for presentation to parents on Friday afternoon. Anyone who was at KlezKanada last year knows that Maya and Uri are super-puppeteers and this is an extraordinary experience!

PM 1 – KlezSPORT for kids who prefer outdoor games!

PM 2 – SWIM! Please have your children ready in bathing suits, and carrying towels. We all walk to the lake together for one of Lisa’s legendary stories! A special KlezKids HEALTHY SNACK accompanies the story.

The KlezKids program officially ends each day at the end of PM2.

IMPORTANT: Please note: there is a mandatory meeting for all parents of KlezKinder at 8:30 AM on Tuesday, August 23th at the flagpole. We will try to pair veteran KlezKanada families with first-time families – it’s a great way to make new friends! As well, Camp B’rai Brith requires that all children under the age of 12 must be accompanied by a parent in order to be allowed to swim in the pool or the lake. In the event that a child is not accompanied by a parent, he/she will be restricted to the beach or the dock areas.

TEENAGERS IN LVOV
Led by Zachary Mayer
Rehearsals at 1PM (during lunch) in Tsofim Rec Hall. Age 12 and over.
Do you want to revolutionize the KlezKommunity? Do you want to be a part of the baddest thing since Josh Dolgin? In Teenagers in Lvore, you will finally get to combine and perform your two favourite genres of music: hip-hop and klezmer! All youthful musicians are welcome. Are you a klezzical violinist? No problem. A rapper? Arguably better! Someone who likes to eat? Too bad! We rehearse during lunch!

KLEZKAPPELLA: A CAPELLA YIDDISH FUSION
Led by Aaron Mayer
Rehearsals at 5:30 PM at the Flagpole. Age 12 and over.
Are you, or do you aspire to be, Pitch Perfect? Can u bend notes in D minor? Do you obsess over the Pentatonix? The teen KlezKapella is the newest old-school coolest hottest harmonic thing to hit KlezKanada. Ask leader Aaron “A Capella” Mayer. He’s easy to find. Just look up!
DAILY SCHEDULE

MONDAY, AUGUST 22, 2016

2:00  Registration Opens
     RETREAT CENTRE

6:00  Tea Dance
     RC PORCH

6:30  Buffet Dinner
     DINING HALL

7:15  Orientation Meeting
     GYM
     For Scholarship Students and McGill Academic Seminar students. Please note that
     this meeting is required for participants of these two programs.

7:45  Tour of Camp B’nai Brith
     MEETS AT FLAGPOLE
     A useful orientation for first-time attendees and even returning participants.

9:00  Jinta-la-Mvta
     GYM
     Wataru Okuma, Miwazo Kogure, Naoki Hishinuma, Marié Abe
     Jinta-la-Mvta is a musical group founded in 2004 by Okuma Wataru, clarinetist and
     bandleader of the groundbreaking Japanese experimental folk band Cicala Mvta,
     and his partner and drummer Kogure Miwazo.
     Supported by Japan Foundation, and presented in partnership with Ashkenaz
     Foundation, Toronto.

11:00  KlezKabaret
       RC DINING ROOM

TUESDAY, AUGUST 23, 2016

7:30  Morning Services in the RC Synagogue

7:30  Early Morning Classes

8:00  Breakfast in the Dining Hall

8:30  Mandatory meeting for all parents of KlezKinder
     MEET AT THE FLAGPOLE

9:00  Improvisation in the Ottoman Tradition
     with Nicolas Royer-Artuso
     Improvisation in the Ottoman tradition is the place where the singer or musician
demonstrates their knowledge of the system. This knowledge is based on an
abstraction of the system and on the analysis of the repertoire. It is therefore highly
formalistic in essence. Nevertheless, the singer or musician has to add to the known or
the predictable and improvisation is therefore the place where experimentation
can take place and where new rules can be created. This talk will be devoted to two
of the main forms of improvisation, i.e. gazel (vocal non-metered improvisation over
a poem) and taksim (instrumental non-metered improvisation). The discussion of
improvisation will connect to my other talks, as improvisation is the locus where all
that has been discussed so far enters into action at the moment of practice.

9:00  Session 1: Jewish Breakfast 2.0
     with Leah Koenig
     Bagels and lox may be the most iconic Jewish breakfast pairing, but they only tell a fraction
of the story. Join this session for a fresh look at starting the day with Jewish flavor. Explore
the world of global Jewish breakfast from the ful medames (stewed fava beans) eaten by
Egyptian Jews, to the Yemenite breakfast pastry, jachnun, and the LEO (a mishmash of lox, eggs,
and onions) that has become a delicatessen classic. And learn how to make a savoury smoked
salmon hash with an herbed vinaigrette that will wow your guests at your next brunch.

9-10:30  AM1 – Week-long Workshops Begin (see workshop listings)

9-10:30  RC DINING ROOM

9-10:30  Improvisation in the Ottoman Tradition
       Session 1: Jewish Breakfast 2.0
TUESDAY

10:45-12:15
RC MULTIPURPOSE ROOM
How do you make the Political Personal, Radically Resonant, and Seriously Fun? (Bring Your Mother)
with Judith Helfand
Peabody award winning Director/Producer Judith Helfand will take you on a personal-is-political filmmaking journey that answers the new-age old question: What does l’dor vador look like in the time of “Big Pharma,” chemical exposure, reproductive technology, synthetic hormones, and vinyl siding? To do this we will screen Helfand’s critically acclaimed 1997 personal filmmaking “classic” A Healthy Baby Girl followed by excerpts from its 2002 Sundance award winning sequel Blue Vinyl and its 17-minute 2004 epilogue Ek Velt: At The End Of The World. We will explore the healing power of dark humour, what it means to hear the call of the story when you know that it’s much bigger that your nuclear middle-class Jewish family in Merrick, Long Island (suburban NY) – and how to undergird and elevate the storytelling with the balm of authentic dark humour, the radical power of transparency, original klezmer composition, and your Mama’s loshn.

10:45-12:15
RC CONFERENCE ROOM 3
Beser in the Original: An Introduction to Literary Translation with Sebastian Schulman
Part 1 of a 4 part series. Come once or hear them all!
How do great works of literature in one language become masterpieces in another? Through a series of creative writing exercises and close readings, we will learn how translators combine deep cultural expertise, sensitive reading skills, and versatility in writing to create new literary works in English. We’ll look into the differences in translating prose, poetry, and drama, and may have time to workshop students’ own works-in-progress. While the focus will be on translating Yiddish literature into English, the techniques we’ll learn will be applicable for those working from any language. The only requirements are a talent for writing in English and at least intermediate knowledge of any foreign language.

10:45-12:15
RC DINING ROOM
Musical Fusion and Cultural Choice: the Hidden Meaning of the Klezmer Repertoire with Walter Zev Feldman
Based on the linguistic theories of Max Weinreich for the Yiddish language, klezmer is viewed as a “fusion music.” This fusion implies both the contingencies of history and a high degree of cultural choice exercised by the Jews in Eastern Europe. The elements of this musical fusion were both constant and flexible since the inception of the klezmer repertoire in the early 17th century until the middle of the 20th century. By including musical elements of the synagogue liturgy among the basic stocks of the fusion – which included also early West European dance music, Baroque music and Ottoman Turkish music – the klezmorim ensured that their music would be positioned between the secular and the religious poles, and between the East and the West. In these musical choices they were unique among all other Jewish communities of modern times. These choices also sharply differentiated them from their non-Jewish neighbors in Eastern Europe.

10:45-12:15
RC SYNAGOGUE
Learn Yiddish with Sholem Aleichem! with Kolya Borodulin
This course is designed for beginners to advanced beginners to enhance their listening comprehension and speaking skills. The students will learn basic vocabulary: family, shtetl life, klezmorim, immigration, curses, and much more through the life and works of the famous Yiddish writer, Sholem Aleichem (1859-1916), the Yiddish Mark Twain.

10:45-12:15
YARKON REC HALL
An Overview of Jewish Music in Eastern Europe

9-10:30
RC CONFERENCE ROOM 1
Reading Sholem Aleichem 100 Years Later — in Yiddish and in English with Shane Baker
Part 1 of a 3 part series. Come once or hear them all!
In commemoration of the 100th yortsayt of the most beloved Yiddish writer of all time, noted actor Shane Baker will read from the works of Sholem Aleichem in Yiddish while you follow along with the text in English or in Yiddish (however you’re most comfortable). We will pause to discuss cultural and literary aspects of the work. Knowledge of Yiddish not required, but helpful. Interest in Yiddish is a must.

9-10:30
RC CONFERENCE ROOM 3
Learn Yiddish through Song: Es Brent – Songs of Fire and Freedom with Janie Respitz
Music has the power to capture the most beautiful and heartbreaking aspects of the human experience. Join Janie Respitz on an immersive journey into the lyrics and history of the songs of the ghetto, meeting the folk poets of hope, despair, and salvation. For intermediate to advanced Yiddish students.

9-10:30
YARKON REC HALL
McGill Academic Seminar
An Overview of Eastern European Jewish Music

9-12:00
SR ARTS & CRAFTS
KlezKanada Poetry Retreat
Born of the Book

10:45-12:15
AM2 – Week-long Workshops Continue (see workshop listings)
TUESDAY

10:45-12:15

Visual Arts: A Banner Year – Introduction
with Emily Socolov and Tine Kindermann
No family crest – no problem! No personal logo? Get busy! We’ll provide the base on which to design a personal, clan, artistic guild, or community banner. These can be painted, embroidered, sewn, and embellished with a variety of materials. Then, at the conclusion of the week, we will carry them in procession. Want to create an ode to your creative work? A blessing for those you love? Do you love Ottoman red and gold? How about a shop sign for our invented ghetto or shtetl? Simkhes toyre is around the corner. Occupy!

12:30

Lunch IN THE DINING HALL

2:30-3:30

PM1 – Week-long Workshops Continue (see workshop listings)

2:30-3:30

Meet the Artists
Jinta-la-Mvta: How they got into klezmer and Yiddish music in Japan
Wataru Okuma, one of the most prominent and versatile clarinet players in Japan, will describe an artist talk to explain how he encountered klezmer and Yiddish music, contextualizing his story within the larger reception history of klezmer and Yiddish music in Japan. There will be slide shows, videos, and brief demonstration. There will be an interpreter.

2:30-3:30

Rhapsody in Schmaltz: Yiddish Food and Why We Can’t Stop Eating It with Michael Wex
A look at the hows and whys of traditional Ashkenazi foods and dishes – schmaltz, cholent, chala, kugel, kishka and many others – and their place in Yiddish and North American Jewish folk culture. We’ll also look at some of the forerunners of today’s familiar dishes. What did Jews eat before they ate potatoes? How did Friday night look before chicken conquered all?

2:30-3:30

Learning Yiddish through Song for Beginners: Songs of the Ghetto with Janie Respitz
Music has the power to capture the most beautiful and heartbreaking of the human experience. Learn Yiddish with Janie Respitz as she rekindles the songs of the ghetto in all of their sadness, defiance, and hope. For beginner to intermediate Yiddish students.

3:45-5:15

Advanced Yiddish with Eugene Orenstein
A rare opportunity to study intensively with prominent Yiddish language and culture meymn, Eugene Orenstein. Don’t miss it! These four Yiddish classes will be based on Sholem Aleichem texts, in honour of his 100th yortsayt. For advanced Yiddish students.

3:45-5:15

PM2 – Week-long Workshops Continue (see workshop listings)

3:45-5:15

Sholem Aleichem’s Monologues: Tevye and Beyond with Ken Frieden
How Sholem Aleichem tapped into the genius of Yiddish by creating the illusion of oral story-telling. Followed by a dramatic reading of “Hodel” or “Chava” by special guest, Michael Wex, the translator who was commissioned to retranslate those stories for the anthology Classic Yiddish Stories.

3:45-5:15

Yiddish Literature in Yiddish for Beginners to the Language with Yosl Kurland
Part 1 of a 4 part series. Come once or hear them all! Yosl Kurland, of the Wholesale Klezmer Band, shares his love and knowledge of Yiddish through song and story. This class involves examining a piece of literature – usually a poem or song – in depth. For non-Yiddish speakers, vocabulary lists (paying special attention to words of loshn-koydesh origin) will be provided. We will discuss how those words carry thousands of years of references and how the poet’s choice of words express a Jewish way of living and of looking at the world.

3:45-5:15

Bagegenish mit yidish
Discussions in Yiddish led by Nikolai Borodulin
Part 1 of a 4 part series. Come once or hear them all! An exciting opportunity to hear mame-lashn. The bagegenish sessions feature discussions in Yiddish with distinguished artists and teachers, as well as informal presentations of their work. This year, hear Janie Respitz talk on Sholem Aleichem; Kolya’s own presentation on Sutzkever’s poetry in the Ghetto; Asya Schulman about Sidi Tal, and Sebastian Schulman about his Yiddish Moldova experiences.

3:45-5:15

McGill Academic Seminar
The Music of the Klezmer

3:45-5:15

Visual Arts: A Banner Year – Open Studio IN THE RC ARTS ROOM
5:30-6:30 PM3 – Week-long Workshops Continue (see workshop listings)

5:30-6:30 AFTERNOON CONCERT SERIES
VOCAL ROOM
Dan Blacksberg and Yoshi Fruchter
Trombonist Dan Blacksberg and Guitarist Yoshi Fruchter explore klezmer and cantorial sounds with one foot in the tradition and the other firmly planted in the most up-to-date trends of the avant-garde. They’ll present selections from Dan’s upcoming new klezmer trombone CD, and Yoshi’s latest exploration of cantorial music, Schizophonia.

Paul Shapiro’s Midnight Minyan
Tzadik recording artist and downtown legend Paul Shapiro plays music from his recordings of the Jewish music he grew up with, as seen through the lens of funk, jazz, blues, and soul.

5:30-6:30 RC PORCH
Tea Dance – Tey-tants
A fun and informal way to get in some more dancing in the afternoon, and review the dances learned during the week. A fine way to practice for the wedding party on Thursday night! Also an opportunity for advanced musicians to gain more experience playing for dance.

5:30-6:30 YARKON REC HALL
McGill Academic Seminar
Introduction to Ethnography: Mock Interview with Sonia Gollance

6:30 McGill Academic Seminar

6:30 Dinner IN THE DINING HALL

7:30 FILM and DISCUSSION: YidLife Crisis
with Jamie Elman and Eli Batalion

7:30 FILM and DISCUSSION: YidLife Crisis
with Jamie Elman and Eli Batalion

8:30 EVENING CONCERT SERIES
GYM
Shitreml with Nicolas Royer-Artuso: Eastern Hora
Founded in 2002, Montreal-based Shitreml offers a high-octane mix of not-so-traditional Eastern-European Jewish and Turkish music. Led by innovative composer, pianist, and harmonica player Jason Rosenblatt, Shitreml’s blues-rock infused set, delivers a new look at some centuries-old folk music. Shitreml’s latest album entitled Eastern Hora is a compelling program of all-original music that will be performed with oud player Nicolas Royer-Artuso. The group also features the Balkan punch and rhythmic flair of Rachel Lemisch (trombone), ThierryArsenault (drums), and Joel Kerr (bass). This is a project which is firmly rooted in the Jewish and Ottoman traditions, but brimming with hard rock sensibilities and dexterous improvisational know-how. Shitreml is “explosive” (Halifax Chronicle Herald) and “exhilarating” (Rootsworld).

10:45 KlezKabaret IN THE RC DINING ROOM

10:45 Midnight FILM and DISCUSSION: YidLife Crisis
with Jamie Elman and Eli Batalion

WEDNESDAY, AUGUST 24, 2016

7:30 Morning Services IN THE RC SYNAGOGUE

7:30 Early Morning Classes

8:00 Breakfast IN THE DINING HALL

9:00 KlezKinder MEET AT THE FLAGPOLE

9:10 AM1 – Week-long Workshops Continue (see workshop listings)

9:10 Session 2: Eating in Rome’s Jewish Ghetto
with Leah Koenig
The Jews of Rome (an ancient community that stretches back to the second century B.C.E) were forced to live in walled ghettos for more than three centuries. Within these cramped and poverty-stricken confines, a unique and delicious cuisine emerged – pieces of which are still cooked by Rome’s Jews today. Learn more about the history of Cucina Ebraica Romana (Roman Jewish cuisine) while learning to make concia (garlic marinated zucchini) and other traditional dishes.

10:45 KlezKabaret IN THE RC DINING ROOM

10:45 Midnight FILM and DISCUSSION: YidLife Crisis
with Jamie Elman and Eli Batalion
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<th>Time</th>
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| 9-10:30    | RC ARTS ROOM              | **Heterophony: Individuality and Experimentation at the Roots of Tradition**  
with Nicolas Royer-Artuso  
Ottoman music is based on modes (makam) and rhythm (usul), and thus is classified as monophonic. However, what is encountered is a polyphonic texture. Under this classification, what we can paradoxically call a “monophonic texture” has been described as “heterophony.” Heterophony is often roughly described as the simultaneous performance of different variants of the same melody. I will present my analysis of heterophony and showing how it defies this analysis. From this, I will go on to explore how heterophony is used in the acquisition of the abstract systems underlying the repertoire. I will finally address the way archives are used to account for these variations, especially in the context of the apparition of the modern state and its search for homogeneity. |
| 9-10:30    | RC CONFERENCE ROOM 1      | **Reading Sholem Aleichem 100 Years Later — in Yiddish and in English**  
with Janie Respitz  
Part 2 of a 3 part series. See page 16 for description. Come once or hear them all! |
| 9-10:30    | RC MULTIPURPOSE ROOM      | **The Struggle for Memory: Documentary Filmmaking, Survivors, and the Holocaust**  
with David Kaufman  
In this presentation illustrated with film clips, director and photographer David Kaufman will discuss the creative challenges and moral issues encountered in his work creating documentary films about the Holocaust. Over a number of years, Kaufman produced and directed three films about the Holocaust, including major features on the Warsaw Ghetto Uprising and the Lodz Ghetto. Kaufman will discuss briefly the historical background in which the Holocaust emerged as a topic for academic and cultural work in the two decades after the war and then recount some of the specific difficulties he faced in depicting events of the Holocaust within a documentary framework as well as his concerns in working with survivors and eyewitnesses. This lecture was originally delivered to the Jewish Studies Department at McGill University. |
| 9-10:30    | RC CONFERENCE ROOM 3      | **Learn Yiddish through Song: Es Brent – Songs of Fire and Freedom**  
with Janie Respitz  
*For intermediate to advanced Yiddish students.* |
| 9-10:30    | YARKON REC HALL           | **McGill Academic Seminar**  
**The Music of the Khasidim** |
| 9-12:00    | SR ARTS & CRAFTS          | **KlezKanada Poetry Retreat**  
**Decisive Question Unsettled** |
| 9-10:30    | IN THE RC ARTS ROOM       | **Visual Arts: A Banner Year – Open Studio** |
| 10:45-12:15| RC MULTIPURPOSE ROOM      | **Jewish Identity, Community, and the Cultural Renaissance in the Jewish Quarter/the former Ghetto of Budapest**  
with Zita Mara Vadász  
Zita Mara Vadász of the Balassi Institute—Hungarian Cultural Center, New York, will discuss the Budapest ghetto and Jewish District, and the art exhibit 585,000 m2 that she co-curated. The flourishing cultural and religious life of Hungarian Jewish communities in Budapest traces back to the turn of the 19th and 20th centuries. With the largest Jewish community in Central and Eastern Europe today, Hungary has undergone a progressive transformation in the last 25 years. The lives and liveliness of the Jewish Quarter and the Jewish Community of Budapest are vibrant and outstanding. The Quarter that has been the Jewish Quarter of Budapest (or Pest more precisely) since the beginning of the 19th century has had a tempestuous history, but remained the Jewish Quarter no matter what happened. The evolution and the urban development of the district accelerated in the last 15 years which added a new layer to the existing identity of the Quarter. |
| 10:45-12:15| RC DINING ROOM            | **Historical and Cultural Contacts of Ashkenazic Jews and Ottoman Turks**  
with Walter Zev Feldman  
While the vast majority of Jews living in the Ottoman Empire were the descendants of the Sephardic exiles from Spain and Portugal, at least since the 17th century communities of Ashkenazic Jews had lived in Istanbul and in other Ottoman cities. Because of their importance in international trade between Istanbul, the Black Sea area and Poland, Ashkenazim were continually aware both of the Sephardim and of the Turks. After the Ottoman conquest of Podolia in 1672 and the period of Phanariot Greek rule in Moldova (beginning 1711), Ashkenazim, Turks, and Greeks were drawn into closer contact. This contact had many cultural repercussions, including the humour of the 18th century khasidic jester Hershele Ostropolier of Balta (1770?-1810), based in part on the stories of Turkish Nasreddin Hodja, and structural similarities between Ottoman Sufism and khasidism, which arise in the formerly Ottoman Podolian Ukraine.  
Part 2 of a 4 part series. See page 17 for description. Come once or hear them all! |
| 10:45-12:15| RC CONFERENCE ROOM 3      | **Boser in the Original: An Introduction to Literary Translation**  
with Sebastian Schulman  
Part 2 of a 4 part series. See page 17 for description. Come once or hear them all! |
| 10:45-12:15| RC SYNAGOGUE              | **Learn Yiddish with Sholem Aleichem!**  
with Kolya Borodulin  
*For beginner to advanced beginner Yiddish students.* |
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WEDNESDAY

10:45-12:15

Visual Arts: A Banner Year – Open Studio IN THE RC ARTS ROOM

12:30

Lunch IN THE DINING HALL

2-3:30

PM1 – Week-long Workshops Continue (see workshop listings)

2-3:30

Rhapsody in Schmaltz: Yiddish Food and Why We Can’t Stop Eating It with Michael Wex

Part 2 of a 4 part series. See page 18 for description. Come once or hear them all!

2-3:30

FILM: In the Shoes of Sholom Aleichem

In the film In the Shoes of Sholom Aleichem, portraits of beloved icons Sholom Aleichem and Theodore Bikel are woven together to reveal two men with much in common: wit, wisdom, and talent—all shot through with deep humanity and yiddishkayt. Our beloved Theodore Bikel, the unstoppable performer whose career spanned more than 150 screen roles and countless stage and musical productions, was also the foremost interpreter of Sholom Aleichem's work, including the classic Fiddler on the Roof.

2-3:30

Learning Yiddish through Song for Beginners: Songs of the Ghetto with Janie Respitz

For beginner/intermediate Yiddish students.

2-3:30

Advanced Yiddish with Eugene Orenstein

For advanced Yiddish students.

2-3:30

McGill Academic Seminar

Yiddish Folk Song

2-3:30

Visual Arts: A Banner Year – Open Studio IN THE RC ARTS ROOM

3:45-5:15

A Tribute to Sholem Aleichem with Janie Respitz

Part 1 of a 2 part series. Come once or hear them both!

Join Janie Respitz as she explores the dramatic life of Sholem Aleichem through story, song, and selection of his writings.

3:45-5:15

Louis D. Brandeis, “the People’s Lawyer,” from Assimilationist to Champion of Zionism: On the Centenary of the Appointment of the First Jew to the U.S. Supreme Court with Eugene Orenstein

3:45-5:15

Bagegenish mit yidish

Discussions in Yiddish led by Nikolai Borodulin

Part 2 of a 4 part series. See page 19 for description. Come once or hear them all!

3:45-5:15

Visual Arts: A Banner Year – Open Studio IN THE RC ARTS ROOM

5:30-6:30

PM3 – Week-long Workshops Continue (see workshop listings)

5:30-6:30

AFTERNOON CONCERT SERIES

Marilyn Lerner and Friends

Pianist/composer/improvisor Marilyn Lerner will present her compositions, arrangements and improvisations in intimate solo and duo settings, joined by her friends and colleagues.

Barmaljova

Barmaljova is the lovechild of the vocalist Inna Barmash and violist/composer/arranger Lev “Ljova” Zhurbin. Ljova frequently performs with his ensemble Ljova and The Kontraband (in which Inna sings), and works on a multitude of musical projects, often involving film, orchestra, and dance. Inna leads the New York-based Gypsy band Romashka (in which Ljova also plays) and recently released an album of “Yiddish Love Songs & Lullabies” as well as “Zing Along Shabes”, focusing on Sabbath songs.

3:45-5:15

Yiddish Literature in Yiddish for Beginners to the Language with Yosl Kurland

Part 2 of a 4 part series. See page 19 for description. Come once or hear them all!

5:30-6:30

Tea Dance – Tey-tants ON THE RC PORCH

5:30-6:30

McGill Academic Seminar

Interview with Zev Feldman (conducted by the McGill students)
1920s Berlin was a Golden Age of Jewish music and musicians. In this milieu lived Hirsch Lewin, formerly a forced laborer conscripted to Germany from his native Vilnius during World War I. After the war, Lewin decided to remain in Berlin and, in 1932, created his own record label, Semer. One year later, the Nazis came to power, forbidding Jewish musicians to perform in non-Jewish settings. Semer became a Noah’s Ark for Jewish musicians who had nowhere else to go. For five years, Lewin made recordings at a feverish pace, creating a precious time capsule of a world facing annihilation. On November 9, 1938, SA hordes attacked the Hebräische Buchhandlung, demolishing stock and store, including 4,500 recordings and 250 metal plates. The memory of the Semer label fell into oblivion for the next 60 years. In 2012, the Berlin Jewish Museum commissioned Alan Bern to create an ensemble to perform music based on the original Semer recordings, copies of which had been found scattered throughout the world. The Semer Ensemble’s fresh interpretations and provocative, contemporary arrangements open a time tunnel between 1920s Berlin and today’s New Jewish Music: Berlin cabaret, Russian folk songs, Yiddish theater hits, operatic arias and cantorial music are just a small sample of this remarkable repertoire.

Presented in partnership with Ashkenaz Foundation, Toronto.
2-3:30 PM1 – Week-long Workshops Continue
with Michael Wex
Part 3 of a 4 part series. See page 18 for description. Come once or hear them all!

2-3:30 Canadian Refugee Policy and Jewish Response
with Naomi Alboim
Part 1 of a 2 part series. Come once or hear them both!
In this series of talks, Naomi Alboim describes the evolution of Canadian refugee policy and makes comparisons between Canada's response to the boat people crisis in Cambodia, Laos, and Vietnam (which she coordinated for the federal government in 1979-81) and the Syrian refugee crisis. She will talk about the Jewish community's response to the current Syrian refugee crisis and the engagement of many synagogues to sponsor Syrian refugees, some in collaboration with mosques and churches.

2-3:30 Advanced Yiddish
with Eugene Orenstein
For advanced Yiddish students.
Thursday

2-3:30
RC CONFERENCE ROOM 3

Learning Yiddish through Song for Beginners: Songs of the Ghetto with Janie Respitz
For beginner to intermediate Yiddish students.

2-3:30
Visual Arts: A Banner Year – Open Studio IN THE RC ARTS ROOM

3:45-5:15
PM2 – Week-long Workshops Continue (see workshop listings)

3:45-5:15
RC DINING ROOM

A Tribute to Sholem Aleichem with Janie Respitz
Part 2 of a 2 part series. See page 25 for description. Come once or hear them both!

3:45-5:15
RC MULTIPURPOSE ROOM

Travels in Translation: Sea Tales at the Source of Jewish Fiction with Ken Frieden
Book Launch! Frieden’s latest book returns to the origins of modern Jewish literature, showing how Yiddish played a central role. At a time when Hebrew was isolated from the world like a ship in a bottle, Yiddish speakers breathed new life into it and sent Hebrew back into the world.

3:45-5:15
RC CONFERENCE ROOM 3

Yiddish Literature in Yiddish for Beginners to the Language with Yosl Kurland
Part 3 of a 4 part series. See page 19 for description. Come once or hear them all!

3:45-5:15
RC SYNAGOGUE

Bagegenish mit yidish Discussions in Yiddish led by Nikolai Borodulin
Part 3 of a 4 part series. See page 19 for description. Come once or hear them all!

3:45-5:15
McGill Academic Seminar

The Music of the Yiddish Theatre

3:45-5:15
Visual Arts: A Banner Year – Open Studio IN THE RC ARTS ROOM

5:30-6:30
PM3 – Week-long Workshops Continue (see workshop listings)

5:30-6:30
McGill Academic Seminar

Presentations on Research, Music, and Ethnography Projects

5:30-6:30
VOCAL ROOM

Afternoon Concert Series

Ihtimanska
Ariane Morin and Yoni Kasten
Ihtimanska is a sweet conversation between saxophone and accordion. Playing creative takes on traditional and classical Turkish and Bulgarian music, Ihtimanska draws from a wide cross-section of the repertoire.

Raizes/Roots
Nicole Borger
Raizes (Roots), the new recording by Brazilian singer and songwriter Nicole Borger, is a celebration of a life story, from Ekaterinoslav to New York, to São Paulo. The songs in Raizes cut a broad swath in Jewish song. Nicole, a Brazilian Jewish artist, cosmopolitan but deeply connected to her roots, celebrates the history that makes her who she is. While doing so, she also gives voice to the deep desire of immigrants to find places in their new homes, without forgetting where they came from and the road traveled.

Dinner IN THE DINING HALL

Evening Concert Series and Dance: An emese yidishe khasene
The Wedding of Sarah Myerson and Ilya Shneyveys
It is a great joy when we can blend together the personal, historical, theoretical, practical and political aspects of our lives; as our community’s traditions, histories, narratives, and aesthetics all come together in a grand simkhah, a celebration of love. On Thursday night, the evening of our annual dance party, we celebrate the sacred and spectacular union of our friends and colleagues, Sarah Myerson and Ilya Shneyveys. For Jews in Eastern Europe, the wedding was the social, cultural, and culinary highlight of their lives. It is said that every Yiddish theater show had to contain a khasene, a wedding. Klezmer, the instrumental musical tradition of Yiddish-speaking Jews in Eastern Europe, originally consisted largely of dance tunes, ceremonial music, and instrumental display pieces, all for weddings. This summer we bring it all together – music, dance, ritual, community, partying and love – as we celebrate an emese yidishe khasene, a real Yiddish wedding the likes of which one rarely encounters.

10:45
KlezKabaret IN THE RC DINING ROOM

SCHEDULE
FRIDAY, AUGUST 26, 2016

6:30-7:30
RC PORCH
Loyf Tsunoyf: 5K Loyf-Run/2.5K Shpatsir-Walk
6:30 – Pre-race Registration and Coffee with Joanne Borts
7:00 – Loyf Tsunoyf Rain or shine! (see highlights, page 7)

7:30
IN THE RC SYNAGOGUE
Morning Services

7:30
IN THE RC SYNAGOGUE
Early Morning Classes

8:00
IN THE DINING HALL
Breakfast

9:00
MEET AT THE FLAGPOLE
KlezKinder

9:10:30
AM1 – Week-long Workshops Continue (see workshop listings)

9:10:30
RC DINING ROOM
Intonation and Related Topics with Nicolas Royer-Artuso
One of the consequences of the influence of Western thought on what remained of the Ottoman tradition in the Republican era was the import of the equal-tempered system for the tuning of instruments and the addition, over this system, of extra microtones needed to play the makams. Even for a modal system not as rich as the Ottoman one in microtonality (the folk one, for example), this had dramatic consequences on theory and practice. But for the Ottoman system, many more problems surfaced. Many of these problems will be touched upon in this talk.
I will also discuss phonology of dialectal variation in the world of makam and show how a single system can take different allophonic forms. I will show evolution in some regions where some inconsistencies brought about the loss of the system in favour of a radically different one, i.e. modal to more tonal.

9:10:30
RC DINING ROOM
Learn Yiddish through Song: Es Brent – Songs of Fire and Freedom with Janie Respitz For intermediate to advanced Yiddish students.

9:10:30
YARKON REC HALL
McGill Academic Seminar
Yiddish Art Music

9:12:00
SR ARTS & CRAFTS
KlezKanada Poetry Retreat
And You Shall Be in the Book

9:10:30
IN THE RC ARTS ROOM
Visual Arts: A Banner Year – Open Studio

10:45-12:15
RC CONFERENCE
ROOM 3
Learn Yiddish through Song: Es Brent – Songs of Fire and Freedom with Janie Respitz For intermediate to advanced Yiddish students.

10:45-12:15
RC MULTIPURPOSE
ROOM
Love & Stuff with Judith Helfand
Love & Stuff is a multi-generational, mother-daughter love story in which Filmmaker Judith Helfand is forced to embrace a series of life-cycle challenges and universal rights of passage. First she helps her beloved mother die at home at “Chez Helfand Hospice” from terminal cancer. Then she has to deal (and try to part with) generations of her mother and father’s stuff. How do you live without your mother? This is the agonizing and universal question at the heart of this film. In this session we will screen the first iteration of Love & Stuff, then talk about this highly personal but thoroughly universal moment. Participants are strongly encouraged to bring some of their stuff (3D or photos), stories about the stuff they have saved, battle scars or dread of facing this moment with or without parents and loved ones. This will be the first official Love & Stuff workshop and show and tell/kvell.
FRIDAY

10:45-12:15
Yiddish Bible Commentaries
Rabbi Avi Finegold
Part 2 of a 2 part series. See page 29 for description. Come once or hear them both!

10:45-12:15
Besser in the Original: An Introduction to Literary Translation
with Sebastian Schulman
Part 4 of a 4 part series. See page 17 for description. Come once or hear them all!

10:45-12:15
Learn Yiddish with Sholem Aleichem!
with Kolya Borodulin
For beginner to advanced beginner Yiddish students.

10:45-12:15
Visual Arts: A Banner Year – Open Studio
IN THE RC ARTS ROOM

12:30
Lunch
IN THE DINING HALL

2-3:30
PM1 – Week-long Workshops Continue (see workshop listings)

2-3:30
Rhapsody in Schmaltz: Yiddish Food and Why We Can’t Stop Eating It
with Michael Wex
Part 4 of a 4 part series. See page 18 for description. Come once or hear them all!

2-3:30
Canadian Refugee Policy and Jewish Response
with Naomi Alboim
Part 2 of a 2 part series. See page 29 for description. Come once or hear them both!

2-3:30
Learning Yiddish through Song for Beginners: Songs of the Ghetto
with Janie Respitz
For beginner to intermediate Yiddish students.

2-3:30
Advanced Yiddish
with Eugene Orenstein
For advanced Yiddish students.

2-3:30
McGill Academic Seminar
Contemporary Klezmer and Yiddish Music

2-3:30
Visual Arts: A Banner Year – Open Studio
IN THE RC ARTS ROOM

3:45-5:15
Klezmer: Music, History, and Memory
with Walter Zev Feldman
The forthcoming book Klezmer: Music, History, and Memory is a comprehensive study of the musical structure and social history of klezmer music, the music of the Jewish musicians’ guild of Eastern Europe. Emerging in 16th century Prague, the klezmer became a central cultural feature of the largest transnational Jewish community of modern times - the Ashkenazim of Eastern Europe. Much of the musical and choreographic history of the Ashkenazim is embedded in the klezmer repertoire, which functioned as a kind of non-verbal communal memory. The complex of speech, dance, and musical gesture is deeply rooted in Jewish expressive culture, and reached its highest development in Eastern Europe.

3:45-5:15
Yiddish Literature in Yiddish for Beginners to the Language
with Yosl Kurland
Part 4 of a 4 part series. See page 19 for description. Come once or hear them all!

3:45-5:15
Bagegenish mit Yidish
Discussions in Yiddish led by Nikolai Borodulin
Part 4 of a 4 part series. See page 19 for description. Come once or hear them all!

5:30-6:30
PM3 – Week-long Workshops Continue (see workshop listings)

5:30-6:30
McGill Academic Seminar
Student Presentations on Research, Music, and Ethnography Projects

6:30
Backwards March
Meet by the lake with instruments and voices to welcome in the shabbes queen!
FRIDAY, AUGUST 26, 2016

7:00 SERVICES
RC SYNAGOUE
Orthodox Services Led by KlezKanada participants and faculty

TSOFIM REC HALL
Egalitarian Services Featuring the KlezKanada Kabbolas-Shabbos Band and Singers

8:15 Shabbos Dinner IN THE DINING HALL

9:30 RC DINING ROOM
Shtiler Ont
Led by Nikolai Borodulin
During this quiet time of Friday night, we share poetry, songs, and stories. A tradition begun by the late, beloved Peysekh Fiszman.

9:30 JR DINING HALL
Singing Table
led by Sruli Dresdner, Lisa Mayer, Deborah Strauss, and Jeff Warschauer

SATURDAY, AUGUST 27, 2016

9:00 RC SYNAGOUE
Orthodox Services
Led by KlezKanada participants and faculty

9:00 BREAKFAST IN THE DINING HALL

10:00 TSOFIM REC HALL
Egalitarian Services
Led by KlezKanada participants and faculty

10-11:30 RC MULTIPURPOSE ROOM
The Sarah Rosenfeld Memorial Lecture: The Yiddish of the Old Yishuv in the Land of Israel – A Tale of 800 Years
with Eugene Orenstein
This lecture will be in Yiddish with no translation.

11-12:00 RC SYNAGOUE
Literary Series on A. B. Yehoshua’s “Anti-Ghetto” Mentality
with Yeal Halevy-Wise
Part 3 of a 3 part series. See page 27 for description. Come once or hear them all!

11-12:00 RC PORCH
Bringing Yiddish Culture to Young Jews
(Rather Than Hoping They Will Come to Us)
with Judy Kunofsky
The program Tam: Tastes of Yiddish Culture for Kids and Teens brings Yiddish culture to kids in grades K-12 in religious schools, day schools, and day camps in the San Francisco Bay Area. Judy Kunofsky, executive director of KlezCalifornia, discusses this outreach program, how and why they developed it, and the response it has received. Come learn how you can use the roughly twenty hours of activities with young people (and adults) in your area.

12:30 LUNCH IN THE DINING HALL

1:30-2:30 RC DINING ROOM
Panel: How Can We Sing in a Strange Land?
Singing Yiddish Around the World
Moderated by Rabbi Avi Finegold
with Ohkuma Wataru, Kogure Miwa, Nicole Borer, Fabian Schnedler, Sasha Lurje, Lorin Sklamberg
Based on the line in the Bible, after the destruction of the Temple and the diaspora that ensued, “how shall we sing the Lord’s songs in a strange land?,” this panel discussion brings together performers from around the world to discuss their experiences about singing and performing Jewish and Yiddish music in different countries.

4:50 GYM
Choir! Choir! Choir!
by Daveed Goldman
Daveed Goldman and Nobu Adilman’s Choir! Choir! Choir! is a true cultural phenomenon. Based in Toronto, they are now touring internationally, creating fantastic community expression on a huge scale and meeting with great media success. Choir! Choir! Choir! brings together large groups of people who love to sing, and interprets material – often popular songs – in a mass choir of magnificence and beauty. On Shabbos afternoon, we will sing acoustically through a song in Yiddish and English. Then, after havdole, the entire KlezKanka community, 400-strong, will sing together. Anthemic. Beautiful.

6:30 DINNER IN THE DINING HALL

8:30 HAVDOLE IN THE GYM

9:00 VISUAL ARTS: – EXHIBITION OF STUDENT WORK IN THE RC ART ROOM
SATURDAY–SUNDAY

9:00 GYM EVENING CONCERT SERIES
Student Concert
An annual extravaganza, the KlezKanada Student Concert is the culmination of the week’s work.

Late Night SOCCER FIELD Theater: Bobe Mayses
A dramatization of the unbelievable but true story of how an unemployed Hebrew teacher not only changed Yiddish language and culture forever, but also revolutionized the scientific study of the Bible while living with a Cardinal of the Catholic Church. The show incorporates parts of the Bove-Bukh, his Yiddish epic about knights and ladies, and the source of the Yiddish term, bobे-mayсе, as well as scenes from the author’s life. All with human actors, puppets, processions, songs, dances, and original music. The author, Elye Bokher, lived with a Cardinal of the Church who was his Hebrew student, and became the source, the authentic connection, to Jewish tradition for generations of non-Jews. If Jewish culture was the blues, Elye Bokher was Mississippi John Hurt and the Christian world was one big white blues band. It examines notions of true and false, authenticity, and annexation. It’s got songs, chants, monsters, jokes, and lots of costume changes. Directed and staged by Jenny Romaine, written by Michael Wex, with original music by Alan Bern.

Late Night KlezKabaret IN THE RC DINING ROOM

SUNDAY, AUGUST 28, 2016

8:00 Morning Services IN THE RC SYNAGOGUE
8:00 Breakfast IN THE DINING HALL
9:12:00 McGill Academic Seminar
Student Presentations on Research, Music, and Ethnography Projects
12:30 Lunch IN THE DINING HALL
2:00 Last Departures

WEEK-LONG WORKSHOPS

All classes subject to change. Changes will be posted to the notice boards at KlezKanada.

LEVELS: Each period features classes for all levels. Please respect the levels listed in the title or description of each class. Faculty may recommend alternate classes to participants based on level. Note: All beginners in AM 1 should attend the Beginners’ Orchestra.

ATTENDANCE: We encourage you to make your workshop choices upon arrival at KlezKanada and stick to them throughout the week. Try your choices on the first day and, if necessary, transfer on Wednesday. After Wednesday, please do not change classes without permission from the teacher. Most classes build upon what is taught each day and it can be extremely disruptive to have students drop in and out of the class.

OBSERVING CLASSES: Many classes are open to observation. When observing classes, please enter quietly and do not interrupt the class while it is in session.

INDIVIDUAL COACHING: At-large coaching is available throughout the week, pending faculty schedules. To make an appointment, please speak to the individual faculty member. Please note that faculty may not be able to facilitate every request.

EARLY MORNING – 7:30

All Levels VOCAL ROOM
Early Morning Violin Warm-Up
Led by Deborah Strauss and Tanya Karamanos
In loving memory of our dear teacher, Yaela Hertz, of blessed memory, who led this session tirelessly for so many years. We will gather each morning to warm up our fingers and ears with the exercises that Yaela taught. These exercises have helped countless violinists of all levels move through the day with greater ease and confidence.

EARLY MORNING – 8:30

All Levels TSOPFM REC HALL
Warm-Up Movement Workshop
Merceditas Marilo-Alexander
Come and explore body movements together to prepare you to dance the rest of the day and into the night, and learn how to maintain strength and stamina throughout the week. Merceditas brings her over fifteen years experience as a dance/movement facilitator, teaching both professionals and non-professionals alike, to this offering.
AM1 – 9:00 TO 10:30

All Levels
TSOFIM REC HALL

Alternative Voice Techniques for Folk Singers
Sasha Lurje

Find an easy way to belt like a Bulgarian, sob like a folk singer on a field recording, or sound like a khasid at a simkhe. Using simple vocal techniques, this class will help you reach your vocal goals easily. During this week we will focus on learning about our voice and its many faces as well as how to analyze various recordings and learn from them.

All Levels
VOCAL ROOM

Songs of Semer: Yidishe Lider in Berlin, 1933-38
Lorin Sklamberg

Join Klezmathics singer and YIVO sound archivist Lorin Sklamberg for a rediscovery of the unbelievably diverse repertoire of Jewish song recorded under the auspices of the Jüdischer Kulturbund in the shadow of Nazi oppression. The class will explore Yiddish theater and folk songs, religious hymns, German cabaret ditties, and early Hebrew ballads as performed by a who’s who of 1930s European Jewish artists for the microphones of Hirsch Lewin’s Semer and associated record labels. Songs will be illustrated by rare original recordings. Repertoire will be in Yiddish, Hebrew, German, and Russian, with texts and translations provided.

All Levels
MUSEUM

Subversive Song-Smithery
Dan Kahn

Smuggling Yiddish over the borders of languages, times, cultures, and styles, this isn’t just a songwriting workshop. Learn how to use Yiddish to test the security of your own creative limitations. We will explore translation, transmigration, tradaptation, transcription, trans-culturality, and transcendence. Bring your songs, poems, ideas, rhymes, jokes, melodies, and dictionaries. The best Yiddish songs may yet be unwritten.

Beg
S.I.T. REC HALL

Beginner’s Orchestra
Faculty: Lorie Wolf and Eli Richards

Join KlezKanada’s traditional Beginner’s Orchestra! Lorie and Eli will lead beginning instrumentalists in playing klezmer and enjoying the thrill of being part of an orchestra in a supportive, creative environment.

Int
HALUTZIM REC HALL

Intermediate Violins
Jake Shulman-Ment

This is a class for intermediate or advanced violinists who want to explore klezmer fiddle style at a more moderate pace. Working by ear, we will delve into matters of bowing, phrasing, improvisation, ornamentation, and expressive freedom, with less importance placed on learning large quantities of tunes.

Adv
SHALOM REC HALL

Fidl Half-Speed: the Advanced Edition
Deborah Strauss

Slow down! Ornaments, phrasing and sekund (rhythmic accompaniment) for advanced string players who want to dig deeper into the Yiddish violin repertoire.

Int/Adv
DANCE ROOM

Bass and Beyond
Joel Kerr

What makes a good bass player? a) heavy grooves b) kick-ass bass-lines c) face-melting solos d) sensitive, supportive listening skills e) all of the above

In an attempt to answer this age-old question within a klezmer context, we will explore each possibility using trial and error (mostly error).

All Levels
LIBRARY

Plucked-String Intensive for All Levels
Cantor Jeff Warschauer

Plucked-string instruments are fantastic for klezmer music! Part tsimbl, part accordion, and part drum, a plucked-string instrument can fill any role. In keeping with this year’s Ottoman theme, we will focus on Turkish-oriented tunes. Open to all plucked-string players of any level, plus singers and other instrumentalists with the ability and desire to play softly.

Int
RC SYNAGOGUE

Intermediate Woodwinds
Zilien Biret

This class will focus on sound and ornamentation, approaching Naftule Brandwein and the old European klezmer style. We will also look at ways to play your instrument without hurting yourself while playing.

Adv
NOSSIM REC HALL

Advanced Woodwinds
Christian Dawid

We will joyfully and intensively work on performance, individual expression, timing and stylistics. Special topic this year: extreme ornamentation. Room for masterclass situations.

Int/Adv
KINNERET REC HALL

Trumpet and High Brass
Paul Brody

This class is for anyone who wants to learn the art of playing klezmer trumpet and take your playing to the next level. We will focus on phrasing, ornaments, and learning tunes by ear. We will also brush up on the fundamentals of breathing and embouchure flexibility. Learn to give your best performance and use all the trills and krekhts that make klezmer trumpet great.
Low Brass
Daniel Blacksberg
This class is for all trombone, tuba, euphonium, baritone, bass trumpet, sousaphone, ophicleide, and serpent players at KlezKanada. We will learn several tunes by ear and use them to work on the traditional roles for these instruments. We will also focus on how to bring a traditional-sounding melodic style from the high clarinets and violins down deep into our territory.

Piano Class - Make it Your Own
Marilyn Lerner
This is an advanced piano class, adapting jazz and classical styles to klezmer piano. How do you begin to develop your own sound? We will look at some original recordings and try to understand what makes them swing. Participants are asked to bring in compositions and arrangements of klezmer tunes as well as recordings that have influenced them.

Drums and Percussion
Aaron Alexander
This class will offer intermediate and advanced students a chance to play, listen, talk, practice and learn together. Topics of discussion and analysis may include practical knowledge, pie-in-the-sky ideas, esoteric technical minutiae, repetitive drudgery, comping for dancers, solo construction, tension and release, and Julie Epstein’s buzz rolls.

Intermediate Accordion
Uri Sharlin
Come unleash the full orchestra within your instrument! We will work on bellow techniques, fingering, and posture through traditional klezmer repertoire!

Advanced Accordion
Alan Bern
What makes klezmer accordion style different from Bulgarian, Romanian, Ukrainian, Greek or, for that matter, any other kind of accordion style? That is the question we’ll explore in this class. We’ll work almost entirely by ear, since this level of stylistic nuance is virtually impossible to represent with written music. You’re ready for this class if you can play major, freygish and mi sheheyrikh scales on the BASS side of your accordion in any key, you would feel comfortable playing solo in front of everyone else in the group, and you can already play 20 or so klezmer tunes by heart.

A Banner Year!
Emily Socolov and Tine Kindermann
No family crest – no problem! No personal logo? Get busy! We’ll provide the base on which to design a personal, clan, artistic guild, or community banner. These can be painted, embroidered, sewn, and embellished with a variety of materials. Then, at the conclusion of the week, we will carry them in procession. Want to create an ode to your creative work? A blessing for those you love? Do you love Ottoman red and gold? How about a shop sign for our invented ghetto or shtetl? Simkhes toyre is around the corner. Occupy!

Shine On!
Avia Moore
Balancing individual expression and community togetherness, traditional Yiddish dance is as beautiful as it is fun. Join Avia for a Yiddish dance class that will have you shining on the dance floor at night! A workshop for new dancers, experienced dancers, and even those that think they are not dancers. With plenty of room for variation, these are traditional dances that everyone can enjoy together. We will look at the fundamentals of Yiddish dance forms, from steps to style, learn plenty of repertoire, and think about the dances in the context of our modern lives. We also look at performance styles, particularly the broyses tants, to prepare for the wedding! This is also great class for klezmer musicians – better understanding the dances is a step towards becoming a great dance band leader.

From Bove to Bobe: The Genealogy of Mayses
Jenny Romaine, Michael Wex, and Alan Bern
A dramatization of the unbelievable but true story of how an unemployed Hebrew teacher not only changed Yiddish language and culture forever, but also revolutionized the scientific study of the Bible while living with a Cardinal of the Catholic Church. If Jewish culture was the blues, Elye Bokher was Mississippi John Hurt and the Christian world was one big white blues band. The show incorporates parts of the Bove-Bukh, his Yiddish epic about knights and ladies, and the source of the Yiddish term, bobe-mayse, as well as scenes from the author’s life. It also examines notions of true and false, authenticity and annexation. It has songs, chants, monsters, jokes, and lots of costume changes. All with human actors, puppets, processions, songs, dances and original music.
All Levels
MUSEUM

Yiddish for Singers
Asya Schulman
This class is for all those who love to sing in Yiddish but need some help with pronunciation or understanding the language. The course will be divided into two parts – we will begin by working through some complex song lyrics together, followed by a masterclass in which students can workshop the songs they are currently learning. We will also consider the dialect in which each song was written and work on using appropriate dialect pronunciation.

All Levels
LIBRARY

Ghetto Fabulous: Singing as Resistance
Sarah Gordon
Starting with the cabaret music that thrived in the Jewish ghettos of Poland and Lithuania during World War II, we will explore the satirical, political, homesick, worldly, and cosmopolitan songs and performances that developed in the most horrific of places.

Int/Adv
VOCAL ROOM

Play it Forward: Shpil un zing un shpil!
Lorin Sklamberg and Joanne Borts
A coaching/master class for singer/self-accompanists and instrumentalists who love to sing! Yiddish balladeers have been telling stories through words and music for generations, but have you noticed that, these days, many more are accompanying themselves? And with varying degrees of success? Join Broadway belter Joanne Borts and Klezmatics vocalist Lorin Sklamberg as they help students explore the inherent challenges of singing and playing at the same time, while staying connected to the lyrics as well as the musical journey. Small ensembles that play and sing are absolutely encouraged to attend!

BEGIN/INT
SHALOM REC HALL

Basic Klezmer Repertoire
Zach Mayer
Just because you’re a beginner doesn’t mean you can’t play the best stuff! Open to any instrument, this course will teach you authentic style, demystify klezmer improvisation, and have you playing the hottest klezmer music faster than you can say “eyns tsvey dray.”

Int/Adv
NOSSIM REC HALL

Play it by Ear
Christian Dawid
Lost without sheet music? Lost in a jam session? Many instrumentalists, especially those with classical training, believe that they cannot learn music by ear. You are so wrong! If you struggle with aural musicianship, but know your basic music theory (keys, scales, chords), this class will surprise you with simple strategies, and make you ever happier.

All Levels
S.I.T. REC HALL

Crash Course in Chords and Harmony for Klezmer
Ilya Shneyveys
The basics, for singers and instrumentalists. What is the “four minor chord in the E freygish mode”? What to do if you’re in a group with three melody instruments? It’s time to cut to the chase and get down to business. In this class, you will learn the essentials of how klezmer theory works. Learn how to accompany and harmonize melodies, understand how chords work, find inner voices, counterlines, etc., starting at a really basic level. A great class for singers who don’t know how to communicate with instrumentalists, classical musicians who only read written music, or don’t know how to think about harmonies and chord notes, people who play by ear but don’t know the theory of what they are doing…. i.e. for most of us.

Adv
DANCE ROOM

Fidl Special: Advanced Klezmer Technique and Contemporary Repertoire
Mark Kovnatskiy
Fidl virtuoso Mark Kovnatskiy from Hamburg, special guest with Semer Ensemble, will guide you through the technical details of klezmer solo violin playing. Mark will teach new compositions by today’s prominent klezmorim from the Former Soviet Union.

Int/Adv
GYM

The Post-Tarras Ensemble
Michael Winograd
Following Dave Tarras’ lead, a handful of innovative and virtuosic clarinetists stormed the klezmer world and became the major players of New York’s Jewish Music scene. These musicians continued in the tradition of Tarras, and brought new sounds and repertoires to the music. In this “Post-Tarras” ensemble, we will work on the music of these next generation klezmorim, focusing on the music of Max Epstein, Sam Musiker, Danny Rubinstein, and Marty Levitt. Sheet music will be provided in all keys.

Int/Adv
DAPHNA REC HALL

The Makam/Maqam in Practice
Nicolas Royer-Artuso
The Ottoman makam is deeply rooted in theory. In practice, however, theory structures experimentation and experimentamation changes theory, dialectically. This ensemble class will focus on the main elements of makam in the Ottoman tradition, putting theory into practice. We will use songs, exercises, composition, and improvisation to focus on the basics of makam and see the links and changes with/ in the pre-Ottoman tradition(s) and with/in the post-republican era. Open to singers and instrumentalists. Recommended for all interested in khazones! 
Orchestration
Lev “Ljova” Zhurbin
In a KlezKanada first, renowned composer and orchestrator Lev “Ljova” Zhurbin will go over his thoughts and philosophies on arranging and orchestrating klezmer, Yiddish song, and other musics. Topics will be both general and very specific. Lev is one of the hardest working men in NYC, never without a commission or a job, whether it is dance scores, symphonies, arranging klezmer for orchestras, or Yiddish songs for various ensembles. Learn the basic skills you need to get started towards a career in this challenging area of Jewish music. For those of you who already do some orchestration, this is a great opportunity to work with Lev in a focused situation that addresses questions and issues.

DURING LUNCH – 1-2:00 PM

Teenagers in Lvov
Zach Mayer
Do you want to revolutionize the KlezKommunity? Do you want to be a part of the baddest thing since Josh Dolgin? In Teenagers in Lvov, you will finally get to combine and perform your two favourite genres of music: hip-hop and klezmer! All youthful musicians are welcome. Are you a klezzical violinist? No problem. A rapper? Arguably better! Someone who likes to eat? Too bad! We rehearse during lunch!

PM1 – 2-3:30

Take My Hand: Learning to Lead Yiddish Dancing in Your Community
Avia Moore
Bring your whole community to the dance floor with a Yiddish Dance Party! For intermediate to advanced dancers, these two sessions will cover leading and teaching methods that will help you bring Yiddish dance into your community. Also great for musicians who like to jump off the bandstand and lead dancing in the crowd! Students will have the opportunity to practice leading during the Tea Dances and Evening Dances.

They Came from All Over
Steve Weintraub
It has long been common at weddings to play and dance various national dances to honour branches of the bride and groom’s family. We’ll learn a number of couple dances to perform at the wedding – from Latvia, Russia, Poland, Ukraine, and Germany. Some other popular couple dances will also be taught, including the new Tzepl-Tants, which will be the Khoon and kale’s first dance.

Zing Out Louise! – A Vocal Master Class
Joanne Borts and Josh Dolgin
Join Broadway veteran Joanne Borts and Klezmer Superstar Josh Dolgin So-Called in a 4-day crash course aka How To Send Your Performance Across the Footlights into the Hearts of the Audience. Every Yiddish song has its own character, its own colour and its own unique place in the vast sea of Yiddish repertoire. And each singer brings his or her unique personal touch to a song. This masterclass looks for an authentic representation of both singer and song, with an understanding of the Yiddish language and historical context. Come prepared with two memorized Yiddish songs and then get ready to be open to possibility. Bring sheet music, please! We’ll work the music and lyrics moment-to-moment until you’re truly performance-ready.

Nigunim for Peace and Togetherness
Sruli Dresdner
From Sruli’s extensive repertoire of old world khasidic melodies. This year, we will focus on traditional khasidic and yeshivish shabbes nigunim and zmires (Sabbath table songs) as well as traditional khasene (wedding) repertoire. Some lively, some contemplative, and always deep and powerful. Texts and transliterations will be provided. This is the perfect class if you would like to center your day with meditative communal singing and/or to bring back some very special musical pieces to your communities. Participants are encouraged to share their favorite nigunim as well. Although this is a vocal workshop, instrumentalists will get a lot out of this class as well. Class participants will perform and lead these nigunim at the Friday night tish.
Cantorial Modality and Improvisation for Klezmer Musicians and Yiddish Singers: The Bal-Tefile and the Bal-Koyre

Cantor Jeff Warschauer

This unique approach is a powerful way to develop new improvisational and compositional ideas. For KlezKanada 2016, we will again use the modal and motivic building blocks of the Bal-tefile (the lay prayer leader) and the Bal-koyre (the reader of sacred text), as our point of departure. These basic yet profound motivic patterns are at the heart of Eastern European Jewish prayer and musical style, and they offer unique insights and inspiration from which to create improvisations and compositions ranging from the simple to the elaborate. As in previous years, we will also review the modal systems of cantorial and klezmer music. 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 or liturgy necessary.

From Bove to Bobe: The Genealogy of Mayses

Jenny Romaine, Michael Wex, and Alan Bern
Continued from AM2

Not Your Grandmother's Bobe Mayses (Band)

Alan Bern

This Bobe Mayses is a brand new theater piece, created and premiered during Yiddish Summer Weimar 2016, directed by Jenny Romaine, with text by Michael Wex and music by Alan Bern. During KlezKanada, we’ll open up the work to be an expression of our community. In the Bobe Mayses band, we’ll create and perform composed and improvised music to accompany all of the theatrical madness we’ve come to expect and love from Jenny and company. All instruments are welcome, you just need an open ear, heart and mind and obliviousness to risk-taking. Serious guerilla musicfare!

Traditional Klezmer Repertoire

Martin Lillich

One of Berlin’s finest musicians, Semer Ensemble’s bassist Martin Lillich, will guide you through a hand-picked collection of classic klezmer tunes. During the week you will work on different versions of the tunes – from plain melody to complex ornamentation – and deepen your understanding of melody, rhythm and texture, and everything that makes a simple tune breathing, living music. Sheet music provided!

From PM1:

Fidl-kapelye

Deborah Strauss and Abigale Reisman

For violins, violas, cellos, basses, tsimbls, singers, dancers, and sensitive others. Mostly learning by ear, but using some written music, this ensemble will focus on the deep and varied repertoire of late 19th and early 20th century klezmorim, using singing and dancing to enhance our understanding and joy.

From PM2:

The Big Ear Band

Rachel Leminsh

During our time together we will focus on playing more than talking, learning through experience and repetition. The ensemble will cover an eclectic mix of tunes with the goal of both expanding repertoire and discovering your own personal strategy for learning and storing new ear tunes. A basic knowledge of harmony and modes is helpful but not essential. All levels, instruments, and abilities are welcome and will be accommodated. Please leave your music stand behind. A recording device is highly recommended.

Tey-tants Band: Wedding Edition

Pete Rushefsky and Amy Zakar

Lace up your boots and grab your instrument – it’s gig time! This ensemble for experienced players has the honour of playing a zesty set of dance melodies for a real khasene. Music will be provided; readers and ear-learners are welcome. Together we’ll spice up your ability to accompany dance, and lend our voices to what is sure to be a special and memorable event.

Traditional klezmer from the Black Sea

Zoe Christiansen and Thierry Arsenault

Quarter-tones, odd meters, and more! Explore another side of the Black Sea in this Turkish Ensemble. Featuring a smorgasbord of styles from across regions and cultures, we will look at folk repertoire from Keşan and Marmara, popular urban fastl, and “semi-classical pieces.” Focus based on participant desire. Open to all interested! Percussionists especially welcome. This will be taught mostly by ear.

Tantsn far khosn-kale

Steve Weinstaub

It’s a mitsve to treat the khosn and kale as a king and queen, and perform for them. In this class we’ll learn some bold and flashy stunts (the flying hora! the bottle dance! the kale mitsve!) as well as showy improvisational solo and couple dancing.

Yiddish Summer Weimar 2016, directed by Jenny Romaine, with text by Michael Wex and music by Alan Bern. During KlezKanada, we’ll open up the work to be an expression of our community. In the Bobe Mayses band, we’ll create and perform composed and improvised music to accompany all of the theatrical madness we’ve come to expect and love from Jenny and company. All instruments are welcome, you just need an open ear, heart and mind and obliviousness to risk-taking. Serious guerilla musicfare!

From PM2:

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From PM2:

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Yiddish Summer Weimar 2016, directed by Jenny Romaine, with text by Michael Wex and music by Alan Bern. During KlezKanada, we’ll open up the work to be an expression of our community. In the Bobe Mayses band, we’ll create and perform composed and improvised music to accompany all of the theatrical madness we’ve come to expect and love from Jenny and company. All instruments are welcome, you just need an open ear, heart and mind and obliviousness to risk-taking. Serious guerilla musicfare!

From PM2:

Tey-tants Band: Wedding Edition

Pete Rushefsky and Amy Zakar

Lace up your boots and grab your instrument – it’s gig time! This ensemble for experienced players has the honour of playing a zesty set of dance melodies for a real khasene. Music will be provided; readers and ear-learners are welcome. Together we’ll spice up your ability to accompany dance, and lend our voices to what is sure to be a special and memorable event.

Traditional klezmer from the Black Sea

Zoe Christiansen and Thierry Arsenault

Quarter-tones, odd meters, and more! Explore another side of the Black Sea in this Turkish Ensemble. Featuring a smorgasbord of styles from across regions and cultures, we will look at folk repertoire from Keşan and Marmara, popular urban fastl, and “semi-classical pieces.” Focus based on participant desire. Open to all interested! Percussionists especially welcome. This will be taught mostly by ear.

Tantsn far khosn-kale

Steve Weinstaub

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## Workshops

<table>
<thead>
<tr>
<th>All Levels</th>
<th>MUSEUM</th>
<th>Ganovim-Lider Collected by Shmuel Lehman: Songs from an Almost-Forgotten Subculture</th>
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<tbody>
<tr>
<td></td>
<td>Beg/Int</td>
<td>Fabian Schneider</td>
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<td>No Jewish folklorist between the world wars collected as much material as Shmuel Lehman (1886-1941). These songs mostly deal with the hard life of the thief – alienation from parents, confinement in prison, and lost love. But there is humour, too. We will learn these humorous, dramatic, and tragic songs from an almost-forgotten Yiddish subculture mostly by ear. The workshop is dedicated to accordionist Franka Lampe (1966-2016).</td>
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<tr>
<th>All Levels</th>
<th>VOCAL ROOM</th>
<th>Building New Repertoire from Old Collections</th>
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<td>Int/Adv</td>
<td>Inna Barmash</td>
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<td>In this workshop, vocalists will build their Yiddish repertoire with rarely-performed gems from collections of Yiddish folk songs. Singers will start by digging into collections and anthologies culled from field recordings and master performers of the past (Beregovsky, Mlotek, Rubin, Stonehill). We will lead the singers through song selection, engage in a group close reading of the lyrics, support learning of the melody, arrangement and performance approach to the song. The 4-day workshop will culminate in a performance. Yiddish vocalist Inna Barmash will be joined by Klez Dispensers Musical Director (and former bandmate) Adrian Banner and other special guests.</td>
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<th>Beg/Int</th>
<th>MEDIA ROOM</th>
<th>Turkish Klezmer Slow Jam</th>
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<td>Ariane Morin</td>
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<td>Learn the rich repertoire of Turkish music and klezmer in a Slow Jam setting. At a comfortable tempo, we will explore the sweet subtleties of both styles and the connections between them. We will focus on melody interpretation, ornaments, rhythms, improvisation, and feeling. Ariane Morin, saxophonist of Ihtimanska, will share some of the beautiful Turkish pieces gathered on her long travels in Istanbul, as well as easy pieces from the klezmer repertoire. Sheet music will be provided.</td>
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<th>All Levels</th>
<th>S.T. REC HALL</th>
<th>Infinity Orkestar</th>
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<td>Dan Blacksberg and Paul Brody</td>
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<td>This ensemble will take the sounds of klezmer out over the moon and deep into outer space! Through group improvisation and playing, this ensemble will weave together a tapestry of great tunes, sweet grooves, and in-the-moment arrangements. We’ll experiment with traditional and non-traditional grooves, go searching for new sonorities in the klezmer scales and ornaments, and find nooks and crannies in the sounds that can send us off into other worlds of sound and fun. Open to players of all levels.</td>
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<td>Yoshiie Fruchter</td>
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<td>Yoshiie Fruchter will be returning to KlezKanada this year to lead a plucked string ensemble in the great Jewish mandolin orchestra tradition. In addition to mandolins and guitars, the ensemble is also open to ukuleles, cellos, and basses. The group will perform original arrangements of klezmer and related music and study unique source material illuminating the history and role of mandolin family of instruments in Jewish musical life.</td>
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<td>Zilien Biret, Wataru Okuma, Christian Dawid, Frank London</td>
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<td>Be part of a hot street band led by the top horn players from Tokyo, New York, Berlin and the Reunion Islands! Zilien Biret is a wonderful multi-kulti Creole Kumbia klezmer clarinet wizard. Wataru Okuma is clarinetist with the Japanese klezmer band, Jinta-laMvta, and an expert in Chindon (Japanese street music). Frank London has been exploring Fanfarrais for 35 years with Les Misérables Brass Band, the Klezmer Brass Allstars and others. Christian Dawid has worked with the Podolian brass band, Konzorans Retro, for years. Together this fanfarra (street brass, wind, and percussion ensemble) will make ecstatic Jewish, Japanese, Balkan, Greek Hasapikos, and Creole street and dance music. Open to all instruments - but it might be loud. This should be epic. You'll have fun.</td>
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<td>This ensemble will play a selection of the most important and fun dances for an emeser yidisher khasene – a traditional Yiddish Jewish wedding. Not only will you have the opportunity to play with and learn from two amazing klezmorim from two continents, you will also be one of the bands at our massive simkhe celebration on Thursday night.</td>
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<td>What is the difference between a klezmer and a muzikant? When the Belf Orchestra’s pianist plays a major harmony over a minor melody, when the tempo constantly changes, when the clarinetist and the violinist don’t agree on the structure – should we see those things as mistakes or rather as aesthetic effects? Violinist Amit Weisberger will share some of his favorite countrysiderepertoire: Beregovsky, Kiselgof, Belf, and the festive Jewish music from the Bukovina region (North Romania). This ensemble is especially suited for violinists. We will play crazy slides and fast trills, tsvey shtrunes (double-strings), the sekund (violin accompaniment), and other tricks that make our sound as rustic and expressive as possible. No sheet music will be used; we will learn by ear.</td>
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**PM3** - 5:30-6:30

**Di velt iz a geto!**
Marilyn Lerner and Paul Shapiro
70s soul meets klezmer in this funky hard driving ensemble. Co-led by pianist Marilyn Lerner and New York saxophone maestro Paul Shapiro.

**Tea Dance**
A fun and informal way to get in some more dancing in the afternoon, and review the dances learned during the week. Specific wedding dances will be featured each day, so those unable to make it to a dance class can get a little intro.

**KlezKapella: A Capella Yiddish Fusion**
Aaron Mayer
Are you, or do you aspire to be, Pitch Perfect? Can u bend notes in D minor? Do you obsess over the Pentatonix? The teen KlezKapella is the newest old-school coolest hottest harmonic thing to hit KlezKanada. Ask leader Aaron “A Capella” Mayer. He’s easy to find. Just look up! For teens, age 12 and over.

**The Wedding Choir**
Sasha Lurje
As we all have the mekhaye to celebrate a wedding at KlezKanada, we will also have a special choir this year to play a role in the celebration! During the week we will learn arrangements of Yiddish wedding songs that will be performed right at the wedding ceremony. Together, let’s accompany the happy couple to the khupe and rejoice with them!

**Kabbolas-Shabbos Band: How to Give Your Friday Night Services a Real Yidishn Tam (a Heymish Yiddish Flavor)**
Cantor Jeff Warschauer and Cantor Becky Wexler Khitrik with Special Guests For singers and instrumentalists. We’ll meet all week, as an ensemble, to learn special vocal and instrumental nigunim and synagogue melodies for welcoming the Sabbath Bride. On Friday evening we will fill the Egalitarian service with our singing and playing. As sundown approaches, we will put our instruments away, but the singing will go on. A wonderful musical experience for all, and open to everyone. No previous, current or future religious affiliation necessary or expected.

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**AFTER DINNER - 7:30**

**All Levels**
**ALL LEVELS**

**Lomir ale zingen: A Yiddish Singalong**
Sarah Gordon
Lomir zingen a yidshe lid! What could be better than sharing Yiddish songs with friends? Together we will sing old favorites and soon-to-be new favorites. All voices welcome, encouraged and accepted. Let’s get together to make a joyful Yiddish noise.

**Klezmer Slow Jam**
Eleonore Weill
More fun playing tunes together at a comfortable tempo.

---

**A SHEYNEM DANK**

The KlezKanada Laurentian Retreat extends its profound thanks to all our Patrons of the Arts, Benefactors, Donors, and Contributors whose encouragement and financial support assure that the goals and objectives of KlezKanada are realized and that it can continue into the future.

**SPECIAL THANKS TO**

Josh Pepin, Bruno Paquin, Tzipie Freedman, Harvey Levenson, Drew Duncan, Pete Rushefsky, Mike Benchimol, Robin Mader, Sandy Goldman

Thanks to Herschel and Jane Segal, Nadia and David Sela, the Jewish Community Foundation of Montreal, The Jewish Community Foundation of Ottawa, Azrieli Foundation, and the Honigman Foundation for their continuing support of the KlezKanada Scholarship Program.

**JINTA-LA-MVTA AND THE SEMER ENSEMBLE ARE PRESENTED IN PARTNERSHIP WITH ASHKENAZ FOUNDATION, TORONTO. JINTA-LA-MVTA IS PRESENTED WITH THE SUPPORT BY JAPAN FOUNDATION.**

KlezKanada would also like to thank the Jewish Daily Forward (New York) for promoting the Retreat in its publication and Piano Heritage for the use of their Yamaha pianos.
PLAY DANCE SING CREATE WRITE LEARN
GATHER CELEBRATE INNOVATE KLEZKANADA