



KLEZKANADA

SUMMER RETREAT • AUGUST 23-29, 2023

KlezKanada's 2023 Summer Retreat takes place on the traditional, unceded territory of the Atikamekw peoples. We recognize that land acknowledgements are a collaborative process to be formed through continuous relationships with Indigenous people and should be a starting place for action-based advocacy and change.

At the time of print, we have reached out to the Atikamekw Nation to ask for guidance in this process.

As we continue this process, we commit to treating the land with care and respect throughout our visit.

As we gather together to study and celebrate Yiddish language, arts, and culture it is important that we recognize that today we are able to gather, to choose our languages, to celebrate our traditions. May we work towards such freedom for all peoples.

THE KLEZKANADA TEAM

Executive Director
David Moss

Artistic Director
Avia Moore

Board of Directors
Adrian Banner,* Heather Batchelor,* Bob Blacksberg,*
Sandra Goldman, Dan Goldstein,* Yael Halevi-Wise,* Rob Hockenstein,
Lisa Mayer, Bernard Rosenblatt, David Sela, Bob Smolkin, Eric Stein,
David Weigens,* Jack Wolofsky
**Denotes member of the Management Committee*

Staff
Asa Brunet-Jailly – Communications Associate
Kelly Steinmetz – Administrative Coordinator and Site Liaison
Noah Guthman – Technical Logistics Coordinator
freygl gertsovski – Volunteer Coordinator
Sivan Slapak – Ombudsperson
Bruno Paquin – Technical and Sound Director
Hartley Wynberg – Stage Manager
Patrizia Di Cori – Catering Director

Music Programs Coordinator
Christian Dawid

Multidisciplinary Programs Coordinator
Uri Schreter

Azrieli Scholarship Program Coordinator
Zoë Aqua

Kemp Vildkraft
Shari Davis and Benny Ferdman

With gratitude, KlezKanada recognizes the outstanding contributions of Hy Goldman z"l and Sandy Goldman both of whom have served and led this community in countless ways, and who, together with activists including Jack Wolofsky and Sara Mlotek Rosenfeld z"l, founded this organization almost thirty years ago.

FACULTY

Shari Davis	Rivke Margolis
Christian Dawid	Avia Moore
Nathan Dell-Vandenberg	Ethel Raim
Josh Dolgin	Abigale Reisman
Benny Ferdman	Erik Ruin
Benjy Fox-Rosen	Uri Schreter
Magdalena Hutter	Polina Shepherd
Yoni Kaston	Merlin Shepherd
Kirsten Lamb	Mark Slobin
Noam Lerman	Deborah Strauss
Gabriel Levine	Alicia Svigals

Perl Teitelbaum
Jeff Warschauer
Michael Wex
Lorie Wolf
Yehudi Wyner

GUEST ARTISTS

Blue Dawn Quartet
Vinta
Susan Davenney Wyner

RUTH AND JOE FREED FELLOWSHIP PROGRAM

Sam Berkson	Emilyn Stam
Eyal Davidovitch	Matthew Stein
Isabel Frey	Karo Wegner
Noah Mitchel	John David Williams

Each summer, the Ruth and Joe Freed Fellowship Program brings eight rising leaders in Yiddish and Jewish culture to join our faculty and staff during our annual Summer Retreat. This is a prestigious opportunity for some of the most talented and promising members of our community to hone their skills as teachers, artists, scholars, and professionals; to present their work to a worldwide audience; and further their development through lasting mentorship and collaboration with today's leading practitioners of Yiddish culture.

KlezKanada thanks Noah and Ronit Stern for their generous support of the Ruth and Joe Freed Fellowship Program, named in honour and in loving memory of Noah's grandparents, Ruth and Joe Freed, z"l.

THE RUCHLA FERDMAN YIDDISH PROGRAM

We are grateful to the Sara and Irwin Tauben Family Foundation for its on-going generous support of the Ruchla Ferdman Yiddish Program as part of our annual Summer Retreat.

KAREN LUKS MEMORIAL ARTIST

This year, we are honoured to present Alicia Svigals as KlezKanada's 2023 Karen Luks Memorial Artist.

Karen Luks was an artist and activist who sang in choruses, played the violin and mandolin and introduced many to the joys of klezmer music. It was very meaningful for Karen to have attended KlezKanada with her father who had survived the war as a hidden child. Karen died of ALS in 2008 at the age of 48.

KlezKanada is grateful to an anonymous donor who has given a generous gift in her memory.



WELCOME

This year we gather for KlezKanada’s Summer Retreat in a new setting. It has been a year of transition at KlezKanada with, among other things, a new venue, a new Executive Director, and an ongoing strategic planning process. It is our aim and our hope to navigate these changes with intentionality, care, and creativity. I also want to acknowledge that change can be really hard. I see change as an intrinsic part of tradition, and the complex dynamic between forwards and backwards as the heart of what we do at KlezKanada, a beautiful dynamic we perform together each year in the Backwards March. Our program is designed to offer opportunities for study and research, expanding our understanding and fluency of Yiddish cultural practices past and present, and to hold space for individual interpretation, transformation, and growth. We are a community regardless of where we gather and I cannot wait to sing with you on the shores of a different lake. Thank you for being here.

I am so excited to share our 2023 program with you – I’m holding myself back from highlighting each and every page of this schedule! Our disciplinary focus on filmmaking is very interdisciplinary, extending from hands-on filmmaking workshops to Cine-Concerts to talks about Yiddish film. Our visual arts and theatre program brings together pre-film animation techniques such as cranky making, shadow scenes, and object theatre to explore themes of rest and resistance. And, in an exciting development, we recently discovered a mysterious archive created near Montreal in 1923. At Orientation, we'll reveal how you can help in cracking this cryptic conundrum.

My heartfelt thanks to our team, who are wonderful to work with and who managed this year’s more-than-usual number of moving pieces with grace and good humour.

With love,
Avia Moore
Artistic Director



When I joined KlezKanada as its new executive Director earlier this year, I knew I would be diving into a very special experience.

Throughout my career, I have passionately advocated and worked towards a more closely aligned sensibility and interaction between the areas of professional and amateur artistic practice, education, cultural development, and community-building. Within the first few months in my new role, it became evident to me that KlezKanada has been carefully nurtured in that very sweet spot. In the process, it has become one of the world’s foremost respected and successful organizations for Yiddish arts and culture. I am honoured to play a part in KlezKanada’s bright future.

I am also very excited to experience the full retreat first-hand this summer and to be part of what is undoubtedly a deeply-committed, talented, and effervescent community.

A sheynem dank for your warm welcome and I look forward to meeting all of you at the Retreat!

David Moss
Executive Director



THE AZRIELI SCHOLARSHIP PROGRAM AT KLEZKANADA

We express our gratitude to the Azrieli Foundation for their multi-year commitment and extraordinary generosity in honour of KlezKanada’s renowned Scholarship Program. Our scholarship participants have gone on to win major prizes, perform across the globe in prestigious venues, and lead major festivals and other endeavours in Jewish culture. With the support of the Azrieli Foundation and from all of our donors, we are proud to bring an especially talented cohort of culture makers to this year’s Retreat, and to have a secure foundation for many years to come. Thank you – Merci beaucoup – A sheynem dank!



2023 SCHOLARSHIP RECIPIENTS

Shendl Copitman (Germany)	Adah Hetko (USA)	Nic Menser Hearn (Australia)
Aaron Bendich (USA)	Yael Horowitz (USA)	Etai Rogers-Fett (USA)
Kaia Berman Peters (USA)	Reed Jackson (Canada)	Yisroel Rosenberg (USA)
Raffi Boden (USA)	Lysander Jaffe (USA)	Malik Schilling (Germany)
Scotty Brown (USA)	Martine Jomphe (Canada)	Thena Seer (USA)
Quinn Chant (Canada)	Olena Kaspersky (USA)	Ariel Shapiro (USA)
Miryam Coppersmith (USA)	Rafael Kern (USA)	Lilli Sher (USA)
Derek David (USA)	Rachel Kimmelman (Canada)	Beth Silver (Canada)
Nicole Davis (Canada)	Jake Krakovsky (USA)	Augustin Simard (Canada)
Lucy Evans (USA)	Victor Labrèche (Canada)	Daniel Stern (USA)
C. Meranda Flachs-Surmanek (USA)	Joseph Landau (Canada)	A. C. Weaver (USA)
Max Forster (Canada)	Rachel Leader (USA)	Lilye Weitzman (USA)
Aliza Gans (USA)	Hannah Lewis (USA)	Dan Wolfe (Canada)
Rudy Gerson (USA)	Rachel Linsky (USA)	Dalia Wolfson (USA)
Jess Goldman (Canada)	Cooper Lynn (USA)	Esther Wratschko (Austria)
Ozzy Gold-Shapiro (USA)	Raphael Mayer (USA)	Mikhl Yashinsky (USA)
	Zach Mayer (USA)	

KLEZKANADA AND THE CHUTZPAH! FESTIVAL

KlezKanada and the Chutzpah! Festival are collaborating to create a new performance project in which new musical and visual settings will be created for three Yiddish poems. The visual settings will be in the form of “crankies,” centuries-old art form in which an illustrated scroll is wound across spools set in a viewing window. The project will be created in residency at KlezKanada’s Summer Retreat and premiered at the Chutzpah! Festival in November 2023 where it will be paired with a crankie-making workshop in which community participants can create and share their own stories through this engaging art form. *This project is supported in part by a Making Music Happen from the JCC Association of North America.*

Project Creators: Jessica Gutteridge and Avia Moore
Artists-in-Residence: Ava Berkson, Benny Ferdman, Sarah Larsson, Cesario Lavery
Literary Dramaturgy and Translation: Faith Jones

REMEMBERING DR. HY GOLDMAN Z"l



In 1996, a group of passionate and dedicated Montreal Yiddishists hosted the first KlezKanada Summer Retreat. This event grew to become the vibrant intergenerational, interdenominational, and international centre of Yiddish music and culture that continues to this day. This summer we host our 28th Retreat. I have had the honour of being part of the KlezKanada family and team for most of my adult life. The experience has changed my life in every way and Hy Goldman was a part of that growth. As I'm sure all of my past and present colleagues at KlezKanada will attest, working with Hy was so much more than working! Strong hugs, deep chuckles, pride in our accomplishments, support through our sorrows, drives home after meetings in which he would point out the Mile End landmarks of his childhood – Hy was family.

When we shared the news of Hy's passing with the KlezKanada community on Friday, May 19th, loving memories came in from around the world. People wrote of the impact of KlezKanada on their lives, but they also wrote about the impact of Hy and Sandy on their lives, describing Hy as kind, generous, steadfast, as their honorary zeyde – Hy was family. One longtime participant wrote to us: "I remember saying to Hy one summer that KlezKanada used to feel like community to

me, but now it felt like family. Hy said if it doesn't feel like family we are doing something wrong." Another wrote: "I'll miss the way he still called me meydele, nearly 30 years after we first met." And another: "Hy was a Mentsh with a capital Mem." And another: "I'll always remember Hy as the brightest happiest face in any room. His work and dedication has created so many great spaces for so many people."

As Sebastian Schulman, friend and our former Executive Director, wrote: "Hy loved his community deeply and knew that the work of Jewish music and Yiddish culture took an entire shtetl to build. You could see it in how KlezKanada first came to be – a project that pooled talents including Sara Mlotek Rosenfeld z"l, Jack Wolofsky, and many others – and in the way he forged connections over international borders and across generations to keep KlezKanada going. In short, he innately understood that you needed everyone around the table to make it a tish."

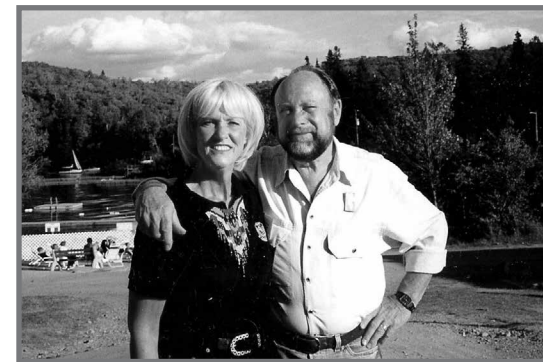
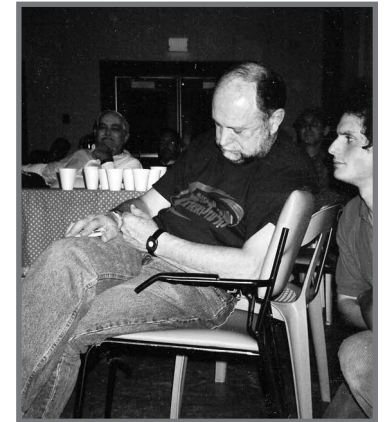
From early on, Hy understood the importance of empowering artists and scholars with shaping the direction of the Retreat – while never holding back his own opinion! He engaged in every aspect of the planning and execution of the program. Every Artistic Director can tell you stories of the 8:30 AM phone calls with Hy that always started: "Good morning! Listen, I want to talk to you about an idea...."

Hy was steadfast in creating space for intergenerational connection as a necessary ingredient of cultural transmission. As part of this vision, he established scholarships which allowed younger participants to attend the Retreat at a fraction of the full cost. This visionary and often life-changing program grew from an informal handful of students to an internationally-renowned program that has awarded close to 1500 scholarships and now has alumni around the world creating, performing, and teaching Jewish culture across all disciplines. Hy was always so proud to see scholarship participants flourish. As he saw them become

KOVED ZAYN LIKHTIKN ONDENK

leaders in their communities, Hy introduced a fellowship program, which he saw as a bridge between the scholarship program and faculty positions: "this is how it works in the medical field," he told me. These foundational ideas form the base of KlezKanada's continued commitment to accessible programming, mentorship, and leadership development. As Michael Wex wrote: "KlezKanada's part in today's Yiddish music and culture would be difficult to overestimate, and none of it would ever have happened without this man."

Hy's love for KlezKanada and its community seemed unlimited; he was always among the first to join me as I led a line of dancers. Many of us remember his presence at the KlezKabaret late into the night, sometimes dozing rather than leaving the room where it was all happening. At treasured moments, he could be convinced to pick up the microphone himself. For years, Hy and Sandy hosted artists in their home before and after the Retreat - often 12 or more! - and Hy was always ready to start planning the next Retreat when most of us were still half-asleep.



As KlezKanada grew, it was a true labour of love. Hy and Sandy formed a core of support for the first two decades of KlezKanada and beyond. It takes strength and courage and sheer persistence to hold space in an environment where people sometimes question your reasons. From Sebastian again: "Anyone who has ever met Hy, even briefly, was struck by his powerful sense of vision and indomitable will. Against all odds and with incredibly high standards, Hy could push through just about any obstacle to stage a performance, fill an auditorium, and, it seems, make the rain stop falling right before the Backwards March every August for almost thirty years."

Hy – the board and staff and whole community of KlezKanada carry your legacy forward with love and with deep gratitude for your vision and dedication.

Avia Moore

Adapted from a eulogy given at Hy's funeral
May 21, 2023 in Montreal.

FOCUS ON FILMMAKING

Interdisciplinarity has always been a value at our Summer Retreat – a value that we are building upon with annual disciplinary focus areas. Our 2023 Summer Retreat features a disciplinary focus on filmmaking, with hands-on filmmaking workshops, cine-concerts, scoring and composition workshops for musicians, and talks on historical and contemporary Yiddish film.

FOCUS ON FILM PROGRAM

FILMMAKING			
AM2 THURSDAY, FRIDAY, SUNDAY, MONDAY CENTRAL FIELD TENT	Framing the Tune - Make Your Own Music Video <i>Magdalena Hutter and Sam Berkson</i>	AM2 FRIDAY NORDET	Leyenkrazz: "A Serious Man" (Coen Brothers) <i>Rivke Margolis</i>
		CINE-CONCERTS	
PM1 THURSDAY, FRIDAY, SUNDAY, MONDAY CENTRAL FIELD TENT	It's Not a Long Shot – A Fiction Film Workshop <i>Eyal Davidovitch</i>	8:30 PM WEDNESDAY GRANDE SALLE	The Man Without a World <i>Live score by Alicia Svigals and Donald Sosin</i>
SCORING FOR FILM		8:30 PM SUNDAY GRANDE SALLE	Five Brides <i>Live score by Merlin Shepherd and Polina Shepherd</i>
PM1 THURSDAY, FRIDAY, SUNDAY, MONDAY ESPACE-TEMPS 2	Scoring/Composing Workshop (Advanced) <i>Merlin Shepherd</i>	TALKS	
VISUAL ARTS/THEATRE		PM1 FRIDAY NORDET	Rare Musical Moments on Yiddish Film <i>Benjy Fox-Rosen</i>
AM2 & PM1 THURSDAY, FRIDAY, SUNDAY, MONDAY FOYER	Our Resting Places <i>Gabriel Levine and Erik Ruin</i> Explore early animation techniques such as cranky-making and shadow scenes.	PM2 FRIDAY NORDET	Yiddish Humor on Screen <i>Rivke Margolis</i>
YIDDISH LANGUAGE		PM1 SUNDAY NORDET	Yiddish Horror Films <i>Rivke Margolis</i>
AM1 THURSDAY, FRIDAY, SUNDAY, MONDAY NORDET	Intermediate/Advanced Yiddish Class <i>Perl Teitelbaum</i>	AM2 MONDAY ESPACE-TEMPS 1	Yiddish Cinema as a Subcultural System <i>Mark Slobin</i>
PM1 MONDAY NORDET	Creating Yiddish Dialogue for the Screen (Interactive Workshop) <i>Rivke Margolis</i>	AM2 SUNDAY NORDET	Yiddish and New Media <i>Rivke Margolis</i>
		PM2 MONDAY NORDET	The American Immigrant Experience Represented on the Yiddish Screen <i>Rivke Margolis</i>

HIGHLIGHTS

FILMMAKING WORKSHOPS

Framing the Tune - Make Your Own Music Video
Magdalena Hutter and Sam Berkson
As a translation of the music's mood and story into images, a music video can be so much more than a document of a performance. In this workshop, we will look at what visual language can best support your tune, taking inspiration from the places and happenings that surround us at camp. Whether you want to focus on how to compellingly capture a performance, support its mood by painting with colours and light, or experiment with simple animation techniques – we'll explore the possibilities and get you ready to shoot your own music video during the week. Full description on page 28.

It's Not a Long Shot – A Fiction Film Workshop
Eyal Davidovitch
In this workshop we will learn to create short films using our existing environment, weaving the marvelous places and situations around us into our fictional stories. We will experiment with the ‘one-shot’ (or ‘long-take’) technique, meaning that the entire film will be without any cuts or editing. No prior knowledge in filmmaking, writing, or acting is required, just bring your curiosity and playfulness. Full description on page 32.

EXCITED ABOUT OUR FILMMAKING WORKSHOPS? SO ARE WE!
PLEASE KEEP IN MIND THE FOLLOWING:

- EQUIPMENT
- Please bring your own filming equipment, as we will not have equipment available for participants. This can be as simple as a smartphone (with plenty of free storage!), a digital camcorder, or photo camera that takes video.
 - We also ask that you familiarize yourself with your camera's functions before the workshop as there will not be time during the workshop to address basic functionality.
 - While we won't be editing at camp, you may want to have a computer and hard-drive (with plenty of free storage!) on which to back up your files. Please note that internet access is unreliable and it is very unlikely that you will be able to back up files to cloud storage.

- OTHER EQUIPMENT TO CONSIDER:
- Extra memory cards (if not using a phone).
 - If you want to record the soundtrack to your video at the Summer Retreat, please bring an mp3 recorder and headphones.
 - If you want to use a tripod, please bring a tripod.
 - Bring along anything you think you might want to include! For example, you may want to have options for outfit and props (colours, style) to match the concept for your video.

RECORDING POLICIES
Please familiarize yourself with KlezKanada's Recording Policies (page 10).

MUSIC RIGHTS
When choosing what tune to make your video of/to, please consider whose music it is – if it's your own original music, you're obviously fine, but if you're interpreting somebody else's composition or writing, please find out whose it is and who holds the rights. If you want to publish your video (i.e. upload it publicly), you will have to get permission and/or a license. KlezKanada is not liable for this process. You can find more information about licensing in Canada at <https://www.socan.com/>. Please note that permissions vary by country.

KLEZKANADA’S RECORDING POLICY

KlezKanada documents the Summer Retreat through photography, audio, and visual means for both archival and marketing purposes. We reserve the right to use, reproduce, and distribute images, video, and sound recordings within the context of the organization.

If you do not want to have your image included in published materials, please email us at info@klezkanada.org with the subject heading IMAGE CONSENT OPT-OUT and include your name and an image of yourself for reference. We can’t guarantee that you will not be included in archival footage, in the background of images, or in images taken by other people. However, if you choose to opt-out, we will not publish any images that feature you as a primary subject.

RECORDING GUIDELINES FOR PERSONAL USE

We know that many of us love to take pictures and videos of our KlezKanada experience! It can feel as though everything around us is magical and needs to be captured.

At the same time, we want to make sure that the Summer Retreat is a safe place for creative experimentation and simply hanging out with friends. For this reason, we have developed the following best practices for taking pictures and videos of the week.

- Ask before posting cabaret performances online. We want to make sure that the cabaret is a space where everyone feels as though they can participate. For many, this means stepping outside their comfort zone in new ways.
- Ask before recording your teachers and fellow participants in workshop settings. Many people like to record their workshops for personal reference (for example, to review a song after the Retreat). We encourage this, but please ask first and please do not share recordings of your workshops without permission from the instructor.
- For many participants, Shabes is a day of rest, which includes not using technology. Please be especially mindful of recording in public spaces on Shabes (including the Tish).

RECORDING POLICY FOR MEDIA PROFESSIONALS

Are you planning to make a film, podcast, radioshow, news segment, etc, at KlezKanada’s Summer Retreat? Whether you are a student making a project for school or a media professional, please follow the process below before proceeding with your project.

- Get permission from KlezKanada’s leadership team ahead of time (email Executive Director, David Moss at david.moss@klezkanada.org). Once we have approved your project, we will discuss best practices for filming unobtrusively at the Summer Retreat.
- Obtain formal consent from anyone included, using an approved written consent form. Coordinate with the Artistic Director and documentation team at the Summer Retreat, as identified by our Directors.
- Create a production plan that does not interrupt or interfere with any formal or informal programming taking place during the Summer Retreat and submit to KlezKanada’s leadership team for review and approval.
- Follow up with KlezKanada as your project is completed and released.
- Please note that we are not able to provide equipment or technical support for external projects.

ARRIVAL AND ORIENTATION

WEDNESDAY SCHEDULE

ARRIVAL AND ORIENTATION

3:30 PM Registration Opens
Central Field Tent 3:30-5:30 PM
Info Desk after 5:30 PM.
We will have volunteers on hand to help you to find your accommodation.

5:30 Site Tour for Volunteers
Central Field Tent
Participants are welcome to join.

6:00 Dinner
Dining Hall and Dining Tent

6:45 Scholarship Orientation (Required for all Azrieli Scholarship Program participants)
Central Field Tent

6:45 Volunteer Orientation (Required for Volunteers)
Foyer Hall

7:20 Opening Song and Community Orientation
Grande Salle
Whether you are here for the first time, or an experienced KlezKanada participant, we invite you to join us at our orientation. This is an opportunity to meet faculty, staff, and the program coordinators, as well as to learn about featured programs and workshops, and more about the camp site. Not sure what class or level is right for you? Want a recommendation on what workshop to attend? Curious where the lake is? We'll do our best to point you in the right direction. *This year's orientation will include an exciting activity to help you get to know each other and launch one of our special activities for the week!*

EVENING PROGRAM

8:30 PM Opening Night Cine-Concert: The Man Without a World
with a live score by Alicia Svigals and Donald Sosin
Grande Salle

And after that? Jamming!

DINING SCHEDULE

This year we are using outdoor tents to supplement space in the Dining Hall (which doesn't hold all of us).

In order to keep our dining area kosher, re-usable dishes must remain in the Dining Hall/ Dining Tent. Please do not take dishes to your rooms or other areas of the camp.

WEDNESDAY
6-7:00 PM Dinner

THURSDAY
8-9:00 AM Breakfast
12:30-1:30 PM Lunch
6:30-7:30 Dinner

FRIDAY
8-9:00 AM Breakfast
12:30-1:30 PM Lunch
5:30 PM Shabes Dinner for Families with Young Children
8:30 PM Shabes Dinner

SATURDAY
9-10:00 AM Breakfast
12:30-1:30 PM Lunch
6:30-7:30 PM Dinner

SUNDAY
8-9:00 AM Breakfast
12:30-1:30 PM Lunch
6:30-7:30 Dinner

MONDAY
8-9:00 AM Breakfast
12:30-1:30 PM Lunch
6:30-7:30 Dinner

TUESDAY
6-8:00 AM Breakfast
10:30-12:30 PM Brunch

DAILY SCHEDULE


THURSDAY	EARLY MORNING 7:30 TO 8:00	AM1 9:00 TO 10:30	AM2 10:45-12:15
SOUS-SOL	Violin Warm-Up	Rhythm Section // Dolgin & Lamb	Repertoire Special // Svigals
DINING TENT		Beginners' Orchestra // Wolf	
FOYER HALL		Violin Master Class // Svigals & Reisman	GezunTech // Berkson
FOYER FRONT ROOM			Our Resting Places I // Levine & Ruin
CENTRAL FIELD TENT		Yiddish Tkhines // Lerman	Make Your Own Music Video // Hutter & Berkson
ACCUEIL		Dance Orchestra I // Dawid	
NORDET		Intermediate/Advanced Yiddish // Teitelbaum	
MISTRAL		New to Klezmer Band // Kaston	Yiddish Folksong // Slobin
GRANDE SALLE		Piano Workshop // Schreter	Yiddish Dance // Moore Dance Orchestra II // Dawid
ESPACE-TEMPS 1	Morning Services	The Music of Lazar Weiner // Wyner	
ESPACE-TEMPS 2		Yiddish Song and Nigunim //P. Shepherd & Fox-Rosen	Yiddish for Beginners // Wegner
ESPACE-TEMPS 3		More Than Just the Alphabet // Wex	
ESPACE-TEMPS 4		Winds Master Class // M. Shepherd	
PATINOIRE TENT		Monophonic Middle Voice // Dell-Vandenberg	
HARFANG / KIDS TENT		Kemp VildKraft // Davis & Ferdman	Kemp VildKraft

PM1 2-3:30	PM2 3:45-5:15	PM3 5:30-6:30	EVENING
Post-Revival Klezmer Kapelye // Wolf & Dawid	Brash Band // Dell-Vandenberg		
Fidl Kapelye // Lamb & Reisman	Plucked String Orchestra // Warschauer	Scholarship Showcase	7:30 PM Yiddish Sing Along // Frey
Our Resting Places II // Levine & Ruin			
Fiction Film Workshop // Davidovitch	Long and Winding Nign // Lerman		
Kaboles-Shabes Band // Warschauer	Quieter Side of the Bow // Strauss		
Yiddish Choir // P. Shepherd	Balfolk Dance // Stam & Williams		8:30 PM Concert: New Settings
Your Inner Oysher // Dolgin	Unaccompanied Singing // Raim		followed by the Kabaret
Scoring/Composing // M. Shepherd	Activating the Archive // Fox-Rosen		
	Creative Writing // Davidovitch		
Kemp VildKraft Family Orchestra! // Strauss	Kemp VildKraft		



DAILY SCHEDULE

FRIDAY	EARLY MORNING 7:30 TO 8:00	AM1 9:00 TO 10:30	AM2 10:45-12:15
SOUS-SOL	Violin Warm-Up	Rhythm Section // Dolgin & Lamb	Repertoire Special // Svigals
DINING TENT		Beginners' Orchestra // Wolf	
FOYER HALL		Violin Master Class // Svigals & Reisman	Our Resting Places I: Theatre // Levine
FOYER FRONT ROOM			Our Resting Places I: Visual Arts // Ruin
CENTRAL FIELD TENT		Yiddish Tkhines // Lerman	Make Your Own Music Video // Hutter & Berkson
ACCUEIL		Dance Orchestra I // Dawid	
NORDET		Intermediate/Advanced Yiddish // Teitelbaum	Leyenkrayz: "A Serious Man" // Margolis
MISTRAL		New to Klezmer Band // Kaston	Composition Masterclass // Wyner
GRANDE SALLE		Piano Workshop //Schreter	Yiddish Dance // Moore Dance Orchestra II // Dawid
ESPACE-TEMPS 1	Morning Services	Yiddish Dance Leading // Moore	Early Yiddish Theater // Slobin
ESPACE-TEMPS 2		Yiddish Song and Nigunim // P. Shepherd & Fox-Rosen	Yiddish for Beginners // Wegner
ESPACE-TEMPS 3		More Than Just the Alphabet // Wex	
ESPACE-TEMPS 4		Winds Master Class // M. Shepherd	
PATINOIRE TENT		Monophonic Middle Voice // Dell-Vandenberg	
HARFANG / KIDS TENT		Kemp VildKraft	Kemp VildKraft

PM1 2-3:30	PM2 3:45-5:15	SHABES EVENING
Post-Revival Klezmer Kapelye // Wolf & Dawid	Brash Band // Dell-Vandenberg	<div>GROUP PHOTOS On Friday, we will take group photos! 1:30 Scholarship 1:45 Faculty Next to the Dining Tent 6:20 EVERYONE! By the lake, right before we start the Backwards March.</div>
Fidl Kapelye // Lamb & Reisman	Plucked String Orchestra // Warschauer	
Our Resting Places II // Levine & Ruin		
Fiction Film Workshop // Davidovitch	Long and Winding Nign // Lerman	<div>5:30 PM Family Dinner Dining Hall For families with young children. 6:30 PM Backwards March Meet by the boat dock with instruments 7-7:30 Candlelighting Central Field Tent 7:15 PM Kaboles-Shabes and Mayrev Services Grande Salle This service will include instruments. 7:15 PM Participant-led Mayrev Services (No Instruments) Espace-Temps 1 8:30 PM Shabes Dinner Dining Hall and Dining Tent Tables are encouraged to make their own blessings over wine and bread. 10 PM Shabes Tish Dining Tent</div> 
Musical Moments on Yiddish Film // Fox-Rosen	Yiddish Humor on Screen // Margolis	
Kaboles-Shabes Band // Warschauer	Quieter Side of the Bow // Strauss	
Yiddish Choir // P. Shepherd	Balfolk Dance // Stam & Williams	
Your Inner Oysher // Dolgin	Unaccompanied Singing // Raim	
Scoring/Composing // M. Shepherd	Activating the Archive // Fox-Rosen	
	Jewish Music Research // Slobin	
	Creative Writing // Davidovitch	
Kemp VildKraft Family Orchestra! // Strauss	Kemp VildKraft	

DAILY SCHEDULE

SATURDAY	9:30 AM	10 AM	2:30 PM
DINING TENT			
FOYER HALL		Shabes Shmueskrayz in Yiddish // Teitelbaum	
CENTRAL FIELD TENT		KlezKanada and Transmission of Yiddish Culture // Margolis	Critical Yiddishland: Shabes Shmueskrayz in English // Moore
GRANDE SALLE	Communal Services		
PATINOIRE TENT			

3:30 PM	4 PM	EVENING
	Yiddish Games // Wegner	
		7:30 PM Yiddish Sing Along // Frey
		8:30 PM Woodland Creatures Tantshoyz followed by the Kabaret
Yiddish Nature Walk		

DAVENING

WEEKDAYS

All are welcome

7:30 AM Morning Services
Participant led, minyan permitting.
Espace-Temps 1

7:30 PM Weekday Mayrev Services
Participant led, minyan permitting.
Espace-Temps 1

For those that need to say kaddish:
Weekday minyan attendance can vary greatly. If you will need to say kaddish during the Retreat, please contact Rabbi Miriam Margles when you arrive at camp and she will help ensure that there is a minyan to meet your needs.

SHABES

All are welcome

FRIDAY
7:00-7:30 PM Self-led Candle Lighting
Central Field Tent

7:15 PM Communal Kaboles-Shabes and Mayrev services
Led by Cantor Jeff Warschauer and participants.
Grande Salle
This service will include instruments.

7:15 Participant-led Mayrev Services (No Instruments)
Espace-Temps 1

SATURDAY
9:30 AM Combined Communal Services
Participant-led service, coordinated by Rabbi Miriam Margles
Grande Salle

What is Shabes like at KlezKanada's Summer Retreat?

Shabes is a day of rest and therefore the regular workshop schedule is paused on Saturday. Shabes programs are unamplified and centre around conversation, reading, and singing. Some participants attend our communally-led Shabes services, some participants sleep in. It is also an opportunity to rest, spend time by the lake, or explore the hiking trails at Plein Air Lanaudia. KlezKanada's Summer Retreat is an interdenominational space and we ask that participants be respectful of diverse levels of observance.

Can I play my instrument on Shabes at KlezKanada?

Some participants choose not to play instruments on Shabes. We ask that participants who choose to play instrumental music on Shabes do not do so in the central areas of camp or in buildings where people may be resting.

LAKE HOURS

LIFEGUARD HOURS WILL BE POSTED AT THE INFO DESK

At Plein Air Lanaudia, the boating and swimming areas are separate (see map) and swimming is only permitted at the beach by the dining hall. Please do not swim at the boat docks.

The lakefront is open at select times during the day. Please note that swimming and boating are ONLY allowed when a camp lifeguard is on duty. This policy is strictly enforced. Life jackets are required for all boating.



DAILY SCHEDULE

SUNDAY	EARLY MORNING 7:30 TO 8:00	AM1 9:00 TO 10:30	AM2 10:45-12:15
SOUS-SOL	Violin Warm-Up	Rhythm Section // Dolgin & Lamb	Repertoire Special // Svigals
DINING TENT		Beginners' Orchestra // Wolf	
FOYER HALL		Violin Master Class // Svigals & Reisman	Our Resting Places I: Theatre // Levine & Ruin
FOYER FRONT ROOM			Our Resting Places I: Visual Arts // Levine & Ruin
CENTRAL FIELD TENT		Yiddish Tkhines // Lerman	Make Your Own Music Video // Hutter & Berkson
ACCUEIL		Dance Orchestra I // Dawid	
NORDET		Intermediate/Advanced Yiddish // Teitelbaum	Yiddish and New Media // Margolis
MISTRAL		New to Klezmer Band // Kaston	
GRANDE SALLE		Piano Workshop // Schreter	Yiddish Dance // Moore Dance Orchestra II // Dawid
ESPACE-TEMPS 1	Morning Services	The Music of Yehudi Wyner // Wyner	Art of Conducting // Davenny Wyner
ESPACE-TEMPS 2		Yiddish Song and Nigunim // P. Shepherd & Fox-Rosen	Yiddish for Beginners // Wegner
ESPACE-TEMPS 3		More Than Just the Alphabet // Wex	
ESPACE-TEMPS 4		Winds Master Class // M. Shepherd	
PATINOIRE TENT		Monophonic Middle Voice // Dell-Vandenberg	
HARFANG / KIDS TENT		Kemp VildKraft // Davis & Ferdman	Kemp VildKraft

PM1 2-3:30	PM2 3:45-5:15	PM3 5:30-6:30	EVENING
Post-Revival Klezmer Kapelye // Wolf & Dawid	Brash Band // Dell-Vandenberg		
Fidl Kapelye // Lamb & Reisman	Plucked String Orchestra // Warschauer		
Our Resting Places II // Levine & Ruin	DIY Jewish Amulets // Lerman		7:30 PM Yiddish Sing Along // Frey
Fiction Film Workshop // Davidovitch			
Yiddish Horror Films // Margolis	World of Klezmer Research // Slobin		
Challenging the Theater of Memory // Fox-Rosen & Frey	Quieter Side of the Bow // Strauss		
Yiddish Choir // P. Shepherd	Balfolk Dance // Stam & Williams	Remembering Dr. Hy Goldman	8:30 PM Cine-Concert: Five Brides
Your Inner Oysher // Dolgin	Unaccompanied Singing // Raim		followed by the Mes-les nes
Scoring/Composing // M. Shepherd	Activating the Archive // Fox-Rosen		
	Translation // Wex		
Synagogue Melodies // Warschauer			
Kemp VildKraft Family Orchestra! // Strauss	Kemp VildKraft		



DAILY SCHEDULE

MONDAY	EARLY MORNING 7:30 TO 8:00	AM1 9:00 TO 10:30	AM2 10:45-12:15
SOUS-SOL	Violin Warm-Up	Rhythm Section // Dolgin & Lamb	Repertoire Special // Svigals
DINING TENT		Beginners' Orchestra // Wolf	
FOYER HALL		Violin Master Class // Svigals & Reisman	Our Resting Places I: Theatre // Levine & Ruin
FOYER FRONT ROOM			Our Resting Places I: Visual Arts // Levine & Ruin
CENTRAL FIELD TENT		Yiddish Tkhines // Lerman	Make Your Own Music Video // Hutter & Berkson
ACCUEIL		Dance Orchestra I // Dawid	
NORDET		Intermediate/Advanced Yiddish // Teitelbaum	
MISTRAL		New to Klezmer Band // Kaston	Composition Masterclass // Wyner
GRANDE SALLE		Piano Workshop //Schreter	Yiddish Dance // Moore Dance Orchestra II // Dawid
ESPACE-TEMPS 1	Morning Services	Yiddish Dance Leading // Moore	Yiddish Cinema as a Subcultural System // Slobin
ESPACE-TEMPS 2		Yiddish Song and Nigunim // P. Shepherd & Fox-Rosen	Yiddish for Beginners // Wegner
ESPACE-TEMPS 3		More Than Just the Alphabet // Wex	
ESPACE-TEMPS 4		Winds Master Class // M. Shepherd	
PATINOIRE TENT		Monophonic Middle Voice // Dell-Vandenberg	
HARFANG / KIDS TENT		Kemp VildKraft // Davis & Ferdman	Kemp VildKraft

PM1 2-3:30	PM2 3:45-5:15	PM3 5:30-6:30	EVENING
Post-Revival Klezmer Kapelye // Wolf & Dawid	Brash Band // Dell-Vandenberg		
Fidl Kapelye // Lamb & Reisman	Plucked String Orchestra // Warschauer	Performance: Our Resting Places	
Our Resting Places II // Levine & Ruin	DIY Jewish Amulets // Lerman		7:30 PM Yiddish Sing Along // Frey
Fiction Film Workshop // Davidovitch			
Creating Yiddish Dialogue for the Screen // Margolis	American Immigrant Experience // Margolis		
Yiddish for Singers // Teitelbaum	Quieter Side of the Bow // Strauss		
Yiddish Choir // P. Shepherd	Balfolk Dance // Stam & Williams		8:30 PM Participant Concert
Your Inner Oysher // Dolgin	Unaccompanied Singing // Raim		followed by the Kabaret
Scoring/Composing // M. Shepherd	Activating the Archive // Fox-Rosen		
Synagogue Melodies // Warschauer			
Kemp VildKraft Family Orchestra! // Strauss	Kemp VildKraft		



PROGRAM DESCRIPTIONS

FOR KIDS AND TEENS

THURSDAY, FRIDAY,
SUNDAY, MONDAY

AM1-AM2
PM1-PM2

HARFANG / KIDS TENT

MEET AT THE INFO
DESK

Kemp Vildkraft

Shari Davis, Benny Ferdman

Welcome to Camp Vildkraft, an interdisciplinary, intergenerational program run by the folks from Camp Wildcraft Art and Nature Camp. Artist/educators Benny Ferdman and Shari Davis will adapt their beloved, Los Angeles-based summer day camp into an exuberant, Yiddish-infused art and nature Vildkraft filled with art making, nature hikes, outdoor play, dance, music and afternoon swim time at the lake.

Mornings will begin with an opening camp circle and lead into art-making and nature hikes on the trails around camp. During AM 2 kids will work on a big mixed-media art project, inspired by the Yiddish Poem "Where Do Stories Come From?" written by the Montreal Yiddish poet Ida Massey. We will listen to a variety of kid-friendly Yiddish poems and songs and collect "Wonder Stories" from the elders at camp. The imagery will be transformed into a crankie theater performance: a miniature theater in a box with scrolling pictures that tell a story. Paired with a musical setting by Sarah Larsson, and incorporating artwork by Benny Ferdman, our collaborative, kid-made crankie theater will be debuted at the student concert, and performed at the Chutzpah Festival in Vancouver in November 2023.

During the afternoon, guest faculty will join Camp Vildkraft to teach Yiddish song, dance, and music. In PM1, kids (and their adults) may choose to be part of Deborah Strauss' Family Orchestra. During PM2 we head to the lakeside! Please note that kids must be accompanied by their parent or guardian in order to swim.



THURSDAY, FRIDAY,
SUNDAY, MONDAY

AM1-AM2
PM1-PM2

HARFANG / KIDS TENT

Kemp Vildkraft Guides

Middle School and High School kids are invited to join this teen leadership program to help guide our younger Vildkraft campers. We'll identify your unique skills and interests and give you opportunities to design and lead camp activities in the arts, nature exploration, music, games and more!

THURSDAY, FRIDAY,
SUNDAY, MONDAY

PM1

HARFANG / KIDS TENT

Family Orchestra!

Deborah Strauss

Did you bring your parents? Are you here with your children? An aunt, an uncle, your grandparents, a few more cousins or a very good friend? Join KlezKanada's first Family Orchestra to make music together! Under the loving guidance of fab fiddler and pedagogue Deborah Strauss, you will unravel the mysteries of truly playing together, and get to enjoy delicious music-making with your family and community.

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 should attend the Beginners' Ensemble in AM1.

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 participants drop in and out of the class.

OBSERVING CLASSES: If you would like to observe a class without participating, please check in with the instructor beforehand. When observing classes, please enter quietly and do not interrupt the class while it is in session.

RECORDING CLASSES: Many people like to record their workshops for personal reference (for example, to review a song after the Retreat). We encourage this, but please ask before recording your teachers and fellow participants in workshop settings and please do not share recordings of your workshops without permission from the instructor.

INDIVIDUAL COACHING: At-large coaching is available throughout the week, pending faculty schedules. Please speak to the individual faculty member but keep in mind that faculty may not be able to facilitate every request.

All classes subject to change. Changes will be posted at the Info Desk.

PROGRAMS ARE LISTED BY ALPHABETICALLY WITHIN EACH PERIOD, WITH THE DAY, LOCATION AND LEVEL IN THE LEFT-HAND COLUMN.

EVENING AND SHABES PROGRAMS ARE LISTED CHRONOLOGICALLY WITHIN EACH SECTION.

EARLY MORNING - 7:30 AM

THURSDAY, FRIDAY,
SUNDAY, MONDAY

SOUS-SOL

OPEN TO ALL

Early Morning Violin Warm-Up

Deborah Strauss, Sam Berkson, Zoë Aqua

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. These morning exercises will help you to move through the day with greater ease and confidence. This session will be led by different faculty each day.

THURSDAY, FRIDAY,
SUNDAY, MONDAY

Morning Services

Participant led, minyan permitting.

ESPACE-TEMPS 1

AM1 – 9:00 TO 10:30

THURSDAY, FRIDAY, SUNDAY, MONDAY	Beginners’ Orchestra <i>Lorie Wolf</i> Calling all beginning instrumentalists! Learn how to play and enjoy klezmer together in a supportive and creative environment, provided by Totonto Klezmer Society’s own Lorie Wolf.
DINING TENT	
BEGINNER	
THURSDAY, FRIDAY, SUNDAY, MONDAY	The Fabulous New to Klezmer Band <i>Yoni Kaston</i> Are you a (somewhat) experienced musician, but new to klezmer? Or new enough to Yiddish music to appreciate a thorough brush-up of your basic knowledge and skills? Then we have the perfect band for you: this ensemble, led by multi-instrumentalist and multi-stylist Yoni Kaston, will playfully cover basic genres, explaining modes, harmonies and cultural background along the way. A hands-on workshop, a crash course, a fun band! For all instruments. Sheet music provided.
MISTRAL	
INTERMEDIATE- ADVANCED	
THURSDAY, FRIDAY, SUNDAY, MONDAY	In di fis arayn: Dance Orchestra I <i>Christian Dawid</i> This ensemble for all instruments will focus on the basic Yiddish dance genres, finding the right tempo, style and feel to make dancers get up and give that energy back to the band! Ideally, you will also stay for Avia Moore’s Yiddish Dance Class in AM2, to play for the dancers what we just practiced, and/or get up and dance yourself. And if everything works out, we’ll even play a set or two at Saturday night’s ball! Sheet music provided.
ACCUEIL	
INTERMEDIATE- ADVANCED	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Intermediate/Advanced Yiddish Class <i>Perl Teitelbaum</i> In this class, we will engage in a variety of Yiddish language activities, including listening, reading, and conversation, based on short Yiddish film clips from the 1930s.
NORDET	
INTERMEDIATE- ADVANCED	<i>This course is presented thanks to the support of The Zita and Mark Bernstein Family Foundation.</i>
THURSDAY, FRIDAY, SUNDAY, MONDAY	Keys to the Shtetl: Exploring the Piano in Jewish Music <i>Uri Schreter</i> The piano is a wonderfully versatile instrument in Jewish music, fit for banging out a freylekh, accompanying a lyrical ballad, or performing a virtuoso solo piece. But how should it sound? Early klezmer recordings rarely featured the piano, so pianists today sometimes have a hard time finding models to imitate. In this workshop we will learn how to find our sources of pianistic inspiration, working with recorded, printed, and handwritten music that features the piano and piano-friendly instruments. We will mine these sources for tricks, licks, and shticks, and learn how to incorporate them creatively into our playing. We will learn at the piano, so come ready to experiment and play!
GRANDE SALLE	
INTERMEDIATE- ADVANCED	

FRIDAY MONDAY	Masterclass: Yiddish Dance Leading <i>Avia Moore</i> In this session we will discuss strategies, challenges, and successes in leading Yiddish dance. This class is open to all but will be geared towards those who have some experience leading Yiddish dance and want to work on improving their skills.
ESPACE-TEMPS 1	
INTERMEDIATE- ADVANCED	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Monophonic Middle Voice <i>Nathan Dell-Vandenberg</i> Nathan Dell-Vandenberg will teach you to find your middle voice, possibly the most fun voice of all klezmer music, with a set of musical patterns and approaches to chords that make up the center of this vital part of the music. We will learn the core phrases for all of the common styles of klezmer tunes, learn how to mix and remix them to play behind melodies we know, and jump into jam on tunes we don’t. Familiarity with basic chords and with learning by ear is recommended. Come and learn to energize your band or any jam with your middle voice playing!
PATINOIRE TENT	
INTERMEDIATE- ADVANCED	
THURSDAY, FRIDAY, SUNDAY, MONDAY	More Than Just the Alphabet <i>Michael Wex</i> A comprehensive look at the role of loshn-koydesh—Hebrew and Aramaic—in Yiddish. From vocabulary and idioms to daily rituals and worldview, we’ll look at how classical Jewish languages and their texts have shaped the lexicon and point of view of a spoken vernacular that retains its Jewish character regardless of the background, beliefs, or opinions of the speaker.
ESPACE-TEMPS 3	
OPEN TO ALL	
THURSDAY	The Music of Lazar Weiner <i>Yehudi Wyner</i> Lazar Weiner was one of the most important composers of Yiddish music in the twentieth century, known especially for his Yiddish art songs and choral pieces. Weiner’s son, the composer Yehudi Wyner, will discuss his father’s music, his treatment of musical and textual source materials, and his mission.
ESPACE-TEMPS 1	
OPEN TO ALL	
SUNDAY	The Music of Yehudi Wyner <i>Yehudi Wyner</i> In this talk, Yehudi Wyner will discuss his music from a compositional perspective: the themes he uses, procedures and construction, and the evolution of his musical style throughout his career.
ESPACE-TEMPS 1	
OPEN TO ALL	
THURSDAY, FRIDAY, SUNDAY, MONDAY	The Rhythm Section <i>Josh Dolgin and Kirsten Lamb</i> Who wouldn’t want to learn how to groove really well in Yiddish music? And maybe take it a step beyond? And learn from master groovers Josh ‘Socalled’ Dolgin and Kirsten Lamb (of Ezekiel’s Wheels’ bassist fame)? Here’s your chance to dive deep into the ins and outs of klezmer rhythm magic, delivered hands-on by the folks in the know. Calling all bassists, accordionists, drummers, guitarists, pianists, and whoever else is into solid Yiddish groove.
SOUS-SOL	
INTERMEDIATE- ADVANCED	

PROGRAM DESCRIPTIONS

THURSDAY, FRIDAY, SUNDAY, MONDAY	S’flisn lider - Yiddish Song and Nigunim <i>Polina Shepherd and Benjy Fox-Rosen</i> Start your day with song! Polina (Thu, Sun) and Benjy (Fri, Mon) will kindly lead you through some of their favourite nigunim and Yiddish Songs, and add some easy and useful exercises to warm up your voices for the day.
ESPACE-TEMPS 2	
OPEN TO ALL	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Violin Master Class <i>Alicia Svigals and Abigale Reisman</i> Learn how to make the mysterious, beautiful, and deeply Jewish sounds that characterize authentic klezmer fiddling. We will work on the krekhsts and other ornaments, klezmer melodic rhythms and phrasing, improvising fills, varying the melody, being the rhythm section for another melody instrument, how to learn from old recordings, and topics proposed by participants on the spot. The format will be a hybrid of group lesson and master-class and we will have the ability to split into two groups to cover multiple topics.
FOYER MAIN HALL	
ADVANCED	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Winds Master Class <i>Merlin Shepherd</i> It’s not just about blowing. Merlin’s masterclass will explore how to reach greater connection to the Yiddish sonic world by looking at (and listening to) timbre, phrasing, and ornamentation, and studying the least looked at and most important musical device: relationship to pulse.
ESPACE-TEMPS 4	
ADVANCED	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Yiddish Tkhines in Song and Prayer <i>Noam Lerman</i> Yiddish Tkhines are Ashkenazi supplications that were regularly written, prayed by, and centered the experiences of women, trans, gender non-conforming people, and poor and working class people of all genders. Together, we will learn about the history and practice of Yiddish tkhines, and we will have a chance to sing new tkhines lider (songs) that are being created by contemporary songwriters. There will be space to embody some of the folk practices surrounding tkhines that were held by grandmothers and trAncestors for generations.
CENTRAL FIELD TENT	
OPEN TO ALL	


AM2 – 10:45-12:15

SUNDAY	The Art of Conducting <i>Susan Davenny Wyner</i> This class will explore some secrets of the conductor’s art, such as various beat patterns, different styles of conducting, and tricks of reading and organizing a score. We will discuss and experiment with questions such as: What distinguishes “conducting” from dancing or simply moving to the music? Should we use a baton? Participants are welcome to bring materials and music to try out.
ESPACE-TEMPS 1	
OPEN TO ALL	

AM1-AM2

FRIDAY MONDAY (AS NEEDED)	Composition Masterclass: Jewish Musical Sources <i>Yehudi Wyner</i> In this class, Yehudi will explore the use of Jewish materials of diverse origins in musical compositions, and demonstrate how to incorporate, shape, and transform them in creative ways and for different purposes. Students are encouraged to bring in their own music to discuss in class.
MISTRAL COMMON ROOM	
INTERMEDIATE/ ADVANCED	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Dancing in Conversation: A Yiddish Dance Workshop for Dancers and Musicians <i>Avia Moore</i> Join Avia Moore for a Yiddish dance class that will have you shining on the dance floor at night! This dance repertoire workshop is for new dancers, experienced dancers and dance leaders, and even those that think they aren’t dancers. We will focus on the steps, styles, and embellishments of the essential Yiddish dance genres – freylekhs, bulgars, horas, shers, khosidls, and more – paying special attention to dancing in "conversation" with the musicians. This workshop is also for musicians who want to play for dancing. This year we will work together with the Dance Orchestra workshop. Even though music and dance are so closely linked, too often dancers and musicians learn separately. Gaining a better understanding of the dances is an important step towards becoming a great dance band leader. Learn about tempo and repertoire selection, watching the dancers and reading the room, and working with a dance leader.
GRANDE SALLE	
OPEN TO ALL	 This class will be joined by In di fis arayn: Dance Orchestra II <i>See AM1 for description.</i> Please note: If you want to play for dancing in this workshop, you need to participate in Christian Dawid’s AM1 Dance Orchestra workshop. Musicians who have not taken the Dance Orchestra workshop are welcome to participate in this class as dancers.
FRIDAY	Early Yiddish Theater <i>Mark Slobin</i> Early Yiddish theater is one example of popular theatre that draws on topics, actors, and musics familiar to a local audience eager for heykish entertainment (as opposed to “legitimate” mainstream theater). The talk will focus on the work of one of the most prolific authors of “shund,” or “trash” drama, Joseph Latayner, who operated around 1900. We will analyze the dramatic structure and music of a sample of his vast body of work, putting it in context with the historical development of popular entertainment and associated culture industries.
ESPACE-TEMPS 1	
OPEN TO ALL	

THURSDAY, FRIDAY, SUNDAY, MONDAY	Framing the Tune - Make Your Own Music Video <i>Magdalena Hutter and Sam Berkson</i>
CENTRAL FIELD TENT	As a translation of the music's mood and story into images, a music video can be so much more than a document of a performance. In this workshop, we will look at what visual language can best support your tune, taking inspiration from the places and happenings that surround us at camp. Whether you want to focus on how to compellingly capture a performance, support its mood by painting with colours and light, or experiment with simple animation techniques – we'll explore the possibilities and get you ready to shoot your own music video during the week. Come with a pre-recorded track, a plan for one you want to record at camp, or let yourself be inspired by things you work on in other workshops throughout the week. Come with your whole band or come alone! We will use our time in the workshop to plan out our videos and shoot them together, becoming each other's team members as needed and wanted. To save us from being glued to screens too much, editing will happen individually after camp and participants are invited to attend a one-off editing workshop, held online after the Summer Retreat. The finished videos will then have their premiere at a KlezKanada online event in the fall!
OPEN TO ALL	
THURSDAY	GezunTech Workshop <i>Sam Berkson</i>
FOYER HALL	Microphones, speakers, cables? Oy! How do we hear sound? How do we make sure that clean sound is running through our system and reaching the audience and each performer? At Sam's GenzunTech Workshop you will learn how to safely setup and use the equipment needed for the Kabaret and any live show you may be a part of in the future. This will earn you ultimate mentsh status and provide long lasting lessons, which are extremely useful in the world of Yiddish culture and beyond. Let's get the shmutz out of those speakers!
OPEN TO ALL	
FRIDAY	Leyenkrayz: "A Serious Man" (Coen Brothers) <i>Rivke Margolis</i>
NORDET	The Coen Brothers' 2009 film, A Serious Man, opens with a mysterious tale of a visit by a "Dybbuk" to a couple in the shtetl on a snowy night. It represents the first instance of a scene of Yiddish dialogue in a Hollywood film since the 1970s. In this session, we will read the transliterated Yiddish script, compare the Yiddish translation with the original English script, and discuss how the Yiddish functions to represent the unsettling shtetl scene.
OPEN TO ALL	
<i>This course is presented as part of the Ruchla Ferdman Yiddish Program.</i>	





THURSDAY, FRIDAY, SUNDAY, MONDAY	Repertoire Special <i>Alicia Svigals</i>								
SOUS-SOL	Alicia Svigals will teach a special repertoire class of cool and unusual material, some excavated from the deeper recesses of intriguing archives, others recently composed. Students will learn the material, and then explore how to bring an historic klezmer manuscript to life.								
ADVANCED									
<i>Alicia Svigal's participation in KlezKanada's programs this summer is thanks to the generous support of an anonymous donor in memory of Karen Luks: Klezmer Violinist & Mandolinist 1959-2008.</i>									
THURSDAY, FRIDAY, SUNDAY, MONDAY	Our Resting Places I <i>Gabriel Levine and Erik Ruin</i>								
FOYER FRONT ROOM FOYER HALL	Exploring themes of solace, displacement, rest, regeneration, and resistance, this collaborative art and performance workshop will culminate in a series of performance installations linked by a theatrical procession.								
OPEN TO ALL	<p>This is a multi-part class and you may choose to participate in visual arts workshops, performance-creation/theatre workshops, or both! The first day will introduce the project and generate images and ideas for collective work. Following this, in the morning the workshops will be separate: participants will have the chance to experiment with stenciled banners, papercut installation, and shadow puppetry, as well as object-theatre, writing for performance, group movement, and music. In the afternoon, the groups will combine and work together.</p> <p>As developed by workshop participants, Our Resting Places will explore rest, labour and doikent ("hereness") in relation to the historical memory of Jewish anarchism, and to contemporary pressures in settler-colonial North America. The labour struggles of the twentieth century, as expressed in Yiddish poetry, art and song (think "Mayn rue platz"), continue in new forms in the always-on economy, where forms of life are forced to bend to extractive industries, and attention itself is perhaps the most important commodity. Working with old and new images and objects, in this place of retreat, can we imagine spaces of collective rest and renewal?</p> <p>Our Resting Places AM2 Schedule</p> <table><tr><td>Thursday</td><td>Visual Arts and Theatre Combined Group Workshop: Project Introduction // Cranky Making and Visual Narratives</td></tr><tr><td>Friday</td><td>Visual Arts Workshop: Papercutting/Shadow Scenes Theatre Workshop: Performance Creation</td></tr><tr><td>Sunday</td><td>Visual Arts Workshop: Stencil Banners Theatre Workshop: Performance Creation</td></tr><tr><td>Monday</td><td>Visual Arts Workshop: Finishing Touches Theatre Workshop: Performance Creation</td></tr></table> <p>The performance of Our Resting Places will be held on Monday during PM3.</p>	Thursday	Visual Arts and Theatre Combined Group Workshop: Project Introduction // Cranky Making and Visual Narratives	Friday	Visual Arts Workshop: Papercutting/Shadow Scenes Theatre Workshop: Performance Creation	Sunday	Visual Arts Workshop: Stencil Banners Theatre Workshop: Performance Creation	Monday	Visual Arts Workshop: Finishing Touches Theatre Workshop: Performance Creation
Thursday	Visual Arts and Theatre Combined Group Workshop: Project Introduction // Cranky Making and Visual Narratives								
Friday	Visual Arts Workshop: Papercutting/Shadow Scenes Theatre Workshop: Performance Creation								
Sunday	Visual Arts Workshop: Stencil Banners Theatre Workshop: Performance Creation								
Monday	Visual Arts Workshop: Finishing Touches Theatre Workshop: Performance Creation								

THURSDAY, FRIDAY,
SUNDAY, MONDAY

ESPACE-TEMPS 2

BEGINNER

Yiddish for Beginners
Karo Wegner

In this course for absolute beginners, you will learn how to use Yiddish in KlezKanada situations. We will learn greetings, how to introduce ourselves, ask each other basic questions, and talk about our hobbies. We will also learn to propose going for a swim or walk, and how to use Yiddish in other interactions typical for the Summer Retreat. The class will be primarily conversational and learning materials will be available in transcription as well as in the Yiddish alef-beys for those who know it. This course is cumulative.

This course is presented as part of the Ruchla Ferdman Yiddish Program.

THURSDAY

MISTRAL

OPEN TO ALL

The Yiddish Folksong
Mark Slobin

The current flourishing scene of Yiddish folksong performance and composition is part of a continuous evolution rather than a sudden “revival” of interest. In this talk we’ll look at 100 years of acquisition, transmission, and performance of the Yiddish “folksong” (a contested term), and survey the work of the yiddishfolksong.com collective. Students will be encouraged to place their and their circle’s own experiences in a broad perspective.

SUNDAY

NORDET

OPEN TO ALL

Yiddish and New Media
Rivke Margolis

New internet-based media such as social media, video sharing, and streaming have profoundly changed how Yiddish is being transmitted today. This talk draws on Rivke’s new book, Yiddish Lives On: Strategies of Language Transmission, to examine the new digital Yiddish landscape. Rivke will discuss how new technologies such as Zoom, Duolingo, YouTube, and TikTok have dramatically altered Yiddish language learning and other cultural activity, especially since the coronavirus pandemic.

This course is presented as part of the Ruchla Ferdman Yiddish Program.

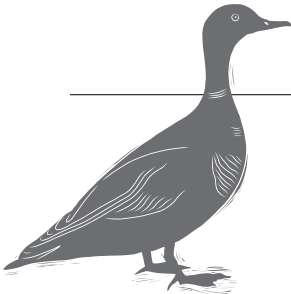
MONDAY

ESPACE-TEMPS 1

OPEN TO ALL

Yiddish Cinema as a Subcultural System
Mark Slobin

Yiddish-language cinema, ca. 1915-1950, is one of the “subcultural” film systems within the US and around the world. This is a type of small-scale industry active only within a small social group, which is embedded within large multicultural societies that are dominated by a national commercial cinema. This talk will outline the map of world cinema systems and place “Yiddish” cinema, including its music, within a broader context.



LUNCH

THURSDAY, FRIDAY,
SUNDAY, MONDAY

DINING TENT

OPEN TO ALL

Lunchtime Kumzits (Meet up)
We are starting a lunchtime kumzits series! Gather around the designated outdoor dining tables to join in the discussion (see topics below), explore areas of interest, and meet new colleagues.

Everyday: דאָ רעדט מען נאָר יידיש
Join other Yiddish speakers for lunch at our Yidish tish. Yiddish speakers of all levels are welcome.

Thursday: Klezmer Pedagogy
A space for anyone who teaches klezmer music. Hosted by Zoë Aqua.

Friday: Yiddish in Childhood Education
A space for those working with Yiddish culture in the context of childhood education. Hosted by our Kemp Vildkraft program leaders, Shari Davis and Benny Ferdman.

Sunday: Organizers+
A space for organizers and producers to share successes and challenges and build a support network. Hosted by Avia Moore.

Monday: Regional Connections
Meet other participants from your area.

PM1 – 2-3:30

SUNDAY

MISTRAL

OPEN TO ALL

Challenging the Theater of Memory: Yiddish Song beyond Kitsch and Stereotype
A lecture-concert by Benjy Fox-Rosen and Isabel Frey

Performing Yiddish music in post-war Germany and Austria comes with a set of expectations and assumptions about Jewish culture. In this lecture-concert, Yiddish musicians and researchers Isabel Frey and Benjy Fox-Rosen confront these expectations, challenging the so-called “Theater of Memory” where Jewish roles are limited and often instrumentalized to fit into the broader dominant cultural narrative. The musical journey begins with nostalgic Yiddish songs before moving to unaccompanied folk songs collected through ethnographic fieldwork. It continues with partisan and resistance songs from the Shoah and concludes with new Yiddish music by the artists themselves. Through musical performance, dialogue and short essayistic fragments, Frey and Fox-Rosen reflect on the myth of the shtetl, the ruptures and continuities of oral transmission, the weight of Holocaust memory culture and their own attempts to creatively deal with the expectations inherent to performing Jewish music in the German-speaking world.

Isabel Frey’s participation in KlezKanada’s 2023 Summer Retreat is thanks to the generous support of The Austrian Cultural Forum.

PROGRAM DESCRIPTIONS

SUNDAY MONDAY	Composing and Adapting Your Own Synagogue Melodies: A Creative Approach to the Shabes Liturgy <i>Jeff Warschauer</i>
PATINOIRE TENT	A workshop for singers and instrumentalists, and for anyone interested in learning more about how Ashkenazic music works. This class is designed to help you create your own liturgical settings. We will learn the accepted nusakh (musical modality) for various sections of the Shabes services, and study prayer texts in detail, devoting close attention to meaning, correct accentuation and phrasing. We will also explore the emotional and spiritual character of each section, and look at existing settings. Working individually or in small groups, we will compose our own settings, or adapt new settings from existing tunes. Bring your creativity and an open mind, and be willing to devote time outside of class to your projects. No previous knowledge needed, and no previous, current or future religious affiliation necessary or expected.
INTERMEDIATE TO ADVANCED	
MONDAY	Creating Yiddish Dialogue for the Screen (Interactive Workshop) <i>Rivke Margolis</i>
NORDET	Whenever Yiddish dialogue appears on screen, much feedback follows, usually critical. Here is an opportunity for you to try your hand at creating Yiddish dialogue for movies and television. We will review some of the techniques and concepts, and then work on developing a translation.
OPEN TO ALL	
<i>This course is presented as part of the Ruchla Ferdman Yiddish Program.</i>	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Fidl Kapelye <i>Kirsten Lamb and Abigale Reisman</i>
FOYER HALL	Calling all string players! Come experience the magic of the fidl kapelye led by Abigale Reisman (fidl) and Kirsten Lamb (bass). With over a decade of experience playing together in Ezekiel's Wheels Klezmer Band, this dynamic duo will use their unique musical connection to teach rich and detailed ensemble playing. Learn the ins and outs of arranging for the special sounds of vibrating strings, zooming bows, slides and trills, improvisational phrasing and so much more! Geared toward intermediate and advanced musicians, all tunes will be learned by ear to perform in the participant concert.
INTERMEDIATE- ADVANCED	
THURSDAY, FRIDAY, SUNDAY, MONDAY	It's Not a Long Shot – A Fiction Film Workshop <i>Eyal Davidovitch</i>
CENTRAL FIELD TENT	The locations have been scouted, the sets are built, dozens of extras are hired, musicians are already practicing the soundtrack... Everything is ready – all we are missing is your story!
OPEN TO ALL	
In this workshop we will learn to create short films using our existing environment, weaving the marvelous places and situations around us into our fictional stories. We will experiment with the 'one-shot' (or 'long-take') technique, meaning that the entire film will be without any cuts or editing. No prior knowledge in filmmaking, writing, or acting is required, just bring your curiosity and playfulness.	

PM1

THURSDAY FRIDAY	Kaboles-Shabes Band: How to Give Your Friday Night Services a Real Yidishn Tam (a Heymish Yiddish Flavor) <i>Jeff Warschauer</i>
MISTRAL	For singers and instrumentalists. We'll meet from the beginning of KlezKanada through Friday night, as an ensemble, to learn special vocal and instrumental nigunim and synagogue melodies for welcoming the Sabbath. 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 knowledge needed, and no previous, current or future religious affiliation necessary or expected.
OPEN TO ALL	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Our Resting Places II <i>Gabriel Levine and Erik Ruin</i>
FOYER FRONT ROOM AND DINING TENT	See description in AM2.
Our Resting Places PM1 Schedule	
OPEN TO ALL	Thursday: Collective Brainstorm and Cranky Making
	Friday: Shadow scenes
	Sunday: Forest Scene
	Monday: Dress Rehearsal
The performance of Our Resting Places will be held on Monday during PM3.	
FRIDAY	Rare Musical Moments on Yiddish Film <i>Benjy Fox-Rosen</i>
NORDET	In this session, musician and researcher Benjy Fox-Rosen will feature some of the remarkable musical scenes of Yiddish cinema, such as the exuberant dance of a poor girl in a decadent Warsaw nightclub, the famous "Dance of Death" from the Dybbuk, and a few gems from Molly Picon. Additionally, he will highlight some unique musical elements that were largely undocumented in commercial musical recordings, but were beautifully captured on Yiddish film: the unaccompanied singing of a mourning mother and the wailing of a cantor after he realized the grave sin he has committed. <i>The lecture is in English, and all film clips are in Yiddish with English supertitles.</i>
OPEN TO ALL	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Scoring/Composing Workshop <i>Merlin Shepherd</i>
ESPACE TEMPS 2	Find the tunes inside. Each of us spends a certain amount of time in our own inner world. In each of our unique worlds we have a soundtrack that can accompany our daily lives, or sit in the background...jumping out when we least expect it. Sometimes this is made up of tunes we know and sometimes made up of our own, original music. Learn to listen to your own personal inner symphonies and experiment in translating them into original music. Discover how to find your doina, your nign, your film score....your own dance band tunes.
ADVANCED	

THURSDAY, FRIDAY, SUNDAY, MONDAY	Tradition, Tradition - The Post-Revival Klezmer Kapelye <i>Lorie Wolf and Christian Dawid</i> In this ensemble for all instruments, we'll start by covering some hand-picked historical repertoire (like, old) and mirror it with another tradition: the Radical Jewish Culture movement of the 1990s (slightly less old). Join drummer and Queen Kong creator Lorie Wolf and all-round klezmer stylist Christian Dawid for an energetic and not too quiet approach at creating traditions! We'll throw some charts at you and probably also work by ear a bit.
SOUS-SOL	
INTERMEDIATE- ADVANCED	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Yiddish Choir in Style <i>Polina Shepherd</i> Raise the roof and raise your heart in the powerful sound of a Yiddish choir. Dive into choral harmonies in style! A beautiful folk song arrangement to open your heart will be embellished with krekhtsn. A new choral composition to shake your mind will be filled with the power of traditional mode and harmonies. We will move between the finesse of SATB arrangements and improvising variations and harmonies, sometimes abandoning the score altogether. Most importantly we will sing, sing, sing, because it's good for the spirit. All singers are welcome, although you will need to be able to follow the written music and be prepared to learn by ear.
GRANDE SALLE	
OPEN TO ALL	
SUNDAY	Yiddish Horror Films <i>Rivke Margolis</i> Yiddish on screen has become increasingly associated with haunted Jewish pasts and a new genre of Yiddish horror movie has emerged over the last decade. This talk will look at how Yiddish has become scary and how the language is used in supernatural horror movies. Please note: This talk is not for the faint of heart, the excerpts are genuinely terrifying.
NORDET	
OPEN TO ALL	
MONDAY	Yiddish for Singers <i>Perl Teitelbaum</i> Can you make a Yiddish song sound as if Yiddish were your mame-loshn? It is entirely possible! Using visual aids and applying Yiddish phonetics in a practical way, we will work on Yiddish song texts to make your Yiddish sound Yiddish. We will listen, imitate, pronounce, and sing! Bring songs you are currently working on to customize the learning to your specific needs.
MISTRAL	
OPEN TO ALL	
<i>This course is presented thanks to the support of The Zita and Mark Bernstein Family Foundation.</i>	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Your Inner Oysher <i>Josh Dolgin</i> In the contemporary Yiddish world, no one has mastered the passed-on vocal qualities of legendary singers like Moishe Oysher and Aaron Lebedeff as well as Josh Dolgin aka Socalled. Follow Josh in a hands-on process of meticulous listening to old recordings and learning the stylistic detail that still matters today to further build on your own Yiddish vocal style and technique! For all serious Yiddish vocal nerds, and those who want to become serious Yiddish vocal nerds.
SPACE TEMPS 1	
INTERMEDIATE- ADVANCED	

PM2 - 3:45-5:15

THURSDAY, FRIDAY, SUNDAY, MONDAY	Activating the Archive: Using Archival Recordings in Performance <i>Benjy Fox-Rosen</i> This workshop is something of a crash course in using archival material on stage. Working with largely unknown field recordings from the Bucharest "Constantin Brăiloiu Institute Of Ethnography And Folklore," we will analyze, and then experiment with this rich source material. We will try various methods to incorporate the material into our own performance, including transcription, recomposition, as well as sampling and audio processing. Bring instruments, staff paper, and any sound modifying gizmos that you may have (samplers, computers, tape recorders and so forth). This will be a performance based ensemble, with a focus on experimentation. We will work with both instrumental and vocal recordings, instrumentalists and vocalists are welcome!
ESPACE-TEMPS 2	
INTERMEDIATE- ADVANCED	
MONDAY	The American Immigrant Experience Represented on the Yiddish Screen <i>Rivke Margolis</i> The sounds of Yiddish have come to signal American Jews as descendants of the mass Jewish immigration from Eastern Europe. This talk problematizes those associations by looking at how Yiddish in movies and television has been used to portray the shtetl, the Lower East Side, and associated gendered stereotypes such as the nebbish, the shlemiel, and the Jewish Mother.
NORDET	
OPEN TO ALL	
THURSDAY, FRIDAY, SUNDAY, MONDAY	The Art of Unaccompanied Singing <i>Ethel Raim</i> One of the most beautiful streams of traditional Yiddish song is the repertoire of unaccompanied lyrical love songs. Rich in vocal gestures, the genre is largely characterized by a nuanced expressivity and an intimacy not often encountered in other folk traditions. Singer and cultural activist Ethel Raim, leader of the legendary Pennywhistlers ensemble, and for many years artistic director of the Center for Traditional Music and Dance, will teach songs from the repertoires of several noted traditional singers, including Lifshe Schaechter- Widman, Harry Ary, and Feygl Yudin. In addition to repertoire, the class will also focus on pronunciation, rhythmic flow, and vocal gestures. Familiarity with Yiddish is encouraged, as well as a comfort with singing.
ESPACE TEMPS 1	
OPEN TO ALL	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Balfolk: Western European and French Traditional Dances <i>Emilyn Stam and John David Williams</i> In this dance class we will take a look at the social dances that are popular in "balfolk/bal trad" communities across Europe today - dances that you'll find at Balfolk events in France, Belgium, the Netherlands, Italy, Germany, Czechia, Poland, and Austria (and even Canada!) We'll try to get comfortable in both the leading and following roles for some of the partner dances that have been popular across Europe for a while, such as the schottische, waltz, polka, and mazurka. We will also explore more regional traditional dances that are gaining popularity today like the Bourrée from Auvergne, the Rondeau from Gascogne, and a variety of chain dances from Bretagne. This class will be a great way to prepare yourself for Saturday night's ball!
GRANDE SALLE	
OPEN TO ALL	

THURSDAY, FRIDAY, SUNDAY, MONDAY	Brash Band <i>Nathan Dell-Vandenberg</i> Join an ensemble that's here to make loud, joyous klezmer music and not be shy about it! Klezkanada's Brash Band isn't just for brass instruments; we welcome everyone who wants to play in a big group that aims to build on the rocking sound of the classic large klezmer bands of yore. Think Harry Kandel, Abe Schwartz, or Joseph Frankel. When you introduce modern twists that enhance the traditional energies, you've got a combo that's likely to blow the roof off (figuratively, of course)! This ensemble will learn tunes and develop unique arrangements all by ear, so familiarity with learning this way is encouraged. Join us and get brashy!
SOUS-SOL	
INTERMEDIATE- ADVANCED	
THURSDAY FRIDAY	Creative Writing Workshops <i>Eyal Davidovitch</i> In this two-part workshop, you can participate in Part I, Part II, or both. No previous writing experience is needed and all languages available are welcome.
PATINOIRE TENT	
OPEN TO ALL	Creating from Nothing (A Creative Writing Workshop – Part I) We tend to think that "nothing" is nothing. But nothing can stop us from seeing "nothing"! Through various creative writing exercises, we will learn to write about the "nothing", and find meaning and even narrative in the things we overlook or take for granted. The Universe Within (A Creative Writing Workshop – Part II) "The sky within me is as wide as the one stretching above my head," wrote Etty Hillesum in her awe-inspiring diary. In this workshop we will explore our inner world to find the stories that help us cope with the world outside us.
THURSDAY FRIDAY	The Long and Winding Nign <i>Noam Lerman</i> Singing nigunim (often known as 'wordless melodies') has been one way that Jews have cultivated resiliency, community, and spiritual nourishment from generation to generation. We will sing Ashkenazi nigunim that are old and new, joyful, and capture feelings of lamentful yearning. If you are intimidated by long, winding nigunim, we will be breaking them down into sections, and will absorb the melodies by singing them repetitively. This will be a space for us to experiment with blending our voices with the intention of entering a meditative state individually and collectively.
CENTRAL FIELD TENT	
OPEN TO ALL	
SUNDAY MONDAY	DIY Jewish Amulets <i>Noam Lerman</i> What are considered Jewish amulets? How were they made in the past, and how are they created today? What is the point of amulets anyways?! Come get your hands inky as we create our own protective amulets out of Torah ink, parchment scraps, red string, dried plants, fabric, salt, stones, and found objects.
FOYER FRONT ROOM	
OPEN TO ALL	

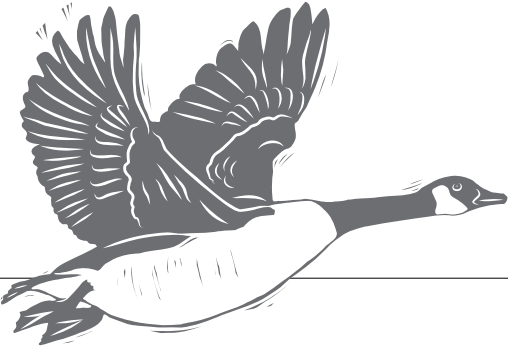
FRIDAY	Masterclass: Jewish Music Research <i>Mark Slobin</i> This session is an open group discussion about topics and methods in Jewish music research. Much like an instrumental or vocal masterclass, we will share students' work and provide feedback. Students should bring their own projects or works of others that they have found useful so we can dig into approaches, techniques, assumptions, and achievements of research and writing. The workshop is open to anyone who considers themselves a "researcher" of any form of Jewish music - whether or not you are currently enrolled in any institutionalized program. If you would like to present something to the group, come prepared with a 3-minute "elevator pitch," and with questions you would like to pose to Mark and the group.
ESPACE-TEMPS 3	
INTERMEDIATE- ADVANCED	
THURSDAY, FRIDAY, SUNDAY, MONDAY	Plucked String Orchestra <i>Jeff Warschauer</i> You might not have heard, but plucked string instruments have deep roots in Yiddish/klezmer music. This ensemble is designed for intermediate/advanced players of any plucked or struck string instrument: mandolin, guitar, ukulele, banjo, string bass, tsimbl, hammered dulcimer, etc. Singers are welcome as well! We'll work partly by ear, and partly from written arrangements created especially for the group. Open to all, no previous klezmer/Yiddish experience necessary!
FOYER MAIN HALL	
INTERMEDIATE- ADVANCED	
THURSDAY, FRIDAY, SUNDAY, MONDAY	The Quieter Side of the Bow <i>Deborah Strauss</i> With a focus on sensitive and amicable ensemble playing, Deborah Strauss will share some of her favourite Yiddish instrumental tunes. Let's listen, enjoy, and tune into each other's sounds to create something new and beautiful! For advanced string players, and sensitive others.
MISTRAL	
ADVANCED	
SUNDAY	Translation into and out of Yiddish: What You Need to Know and What You've Got to Do <i>Michael Wex</i> In this session, we'll look at various methodologies of translation and discuss their respective merits in conveying Yiddish meaning in other languages.
ESPACE-TEMPS 3	
OPEN TO ALL	
SUNDAY	The World of Klezmer Research <i>Mark Slobin</i> Since 1980, using the Yiddish word "klezmer" as a general term to cover musicians, repertoire, and a "scene" has opened up new historical approaches. This session looks at the ways "klezmer" has been viewed by researchers and writers, most recently in the major volumes by Feldman and Rubin.
NORDET	
OPEN TO ALL	
FRIDAY	Yiddish Humor on Screen <i>Rivke Margolis</i> Why do people automatically laugh when they hear Yiddish on screen? This talk offers a few theories on how Yiddish became associated with humor in Hollywood movies and on television shows like Seinfeld and Crazy Ex-Girlfriend. Does Yiddish sound inherently funny? Or is there something more? <i>This course is presented as part of the Ruchla Ferdman Yiddish Program.</i>
NORDET	
OPEN TO ALL	

PM3 – 5:30-6:30

THURSDAY	Scholarship Showcase <i>Hosted by Zoë Aqua</i> For over 20 years, the Azrieli Scholarship Program at KlezKanada has brought together young artists and scholars to study Yiddish culture and Jewish music at KlezKanada's Summer Retreat. Every year, the group includes instrumentalists and vocalists, scholars, dancers, theatre-makers, visual artists, and more. In fact, participants in the scholarship program often do many (or all!) of those things! In this interdisciplinary Scholarship Showcase, we invite you to meet some of the 2023 Azrieli Scholarship Program recipients.
FOYER HALL	
OPEN TO ALL	
SUNDAY	Remembering Dr. Hy Goldman z"l Join us to celebrate the life of Dr. Hy Goldman who, together with his wife Sandy, formed a core of support for the first two decades of KlezKanada and beyond. Many faculty and participants of KlezKanada's Summer Retreat came to feel that Hy was family. This memorial will include performances, a collective song for Hy, and an opportunity to share memories.
GRANDE SALLE	
OPEN TO ALL	
MONDAY	Performance: Our Resting Places Join a Rest Parade through factories, city streets, forests, and new horizons. Featuring shadows, banners, music, and moving images, co-created by faculty artists Gabriel Levine and Erik Ruin along with workshop participants.
FOYER	
OPEN TO ALL	

AFTER DINNER – 7:30

THURSDAY	Lomir ale zingen: A Yiddish Sing Along <i>Isabel Frey and Guests</i> Lomir zingen a yidish 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. Come make a joyful Yiddish noise.
SATURDAY	
SUNDAY	
MONDAY	
FOYER HALL	
OPEN TO ALL	<i>Isabel Frey's participation in KlezKanada's 2023 Summer Retreat is thanks to the generous support of The Austrian Cultural Forum.</i>

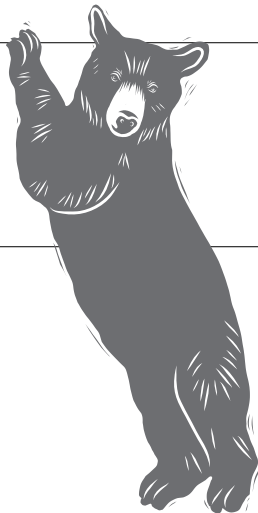


EVENING CONCERTS – 8:30 PM

WEDNESDAY	CineConcert: The Man Without a World <i>With live original music composed and performed by klezmer violinist Alicia Svigals and silent film pianist Donald Sosin</i> A special screening of the comedic and dramatic 1920's-style silent film with original music composed and performed live by world-renowned klezmer violinist Alicia Svigals and celebrated silent film pianist Donald Sosin. A unique group of Polish villagers—Jews, Cossacks, vagabonds—in the 1920s in a tale of romance, love, marriage, social struggles and death. A stunning film that seems to have been made in the Soviet era, but was really shot in San Diego in 1992 by groundbreaking artist Eleanor Antin. Lovingly restored by Milestone Films. <i>This program is made possible through the generous support of the Sunrise Foundation for Education and the Arts.</i>
GRANDE SALLE	
THURSDAY	Concert: New Settings
GRANDE SALLE	<i>Blue Dawn Quartet</i> "In Bloyen Baginen" is a 20-minute work for SSAA quartet by Montreal composer Rona Nadler that sets eleven poems from Kadya Molodowsky's 1927 collection "Cheshvendike Necht". The poems are short and lyrical, flowing between descriptions of sensual experience, states of mind, symbols, and stories. The musical language draws on elements of classical, folk, and popular music. <i>Yehudi Wyner and Lynn Torgrove</i> Lazar Weiner's work, ranging from sacred to comedic, embodies many aspects of Jewish life and includes more than one hundred songs set to Yiddish texts. From this capacious repertory we have selected five songs which are varied in expression: a statement of faith, a lullaby, an elaborate narrative, a scene of profound nostalgia, and a folk-like nigon. <i>Benjy Fox-Rosen</i> Original settings of Yiddish poetry ranging across several musical styles and idioms. <i>The Strauss/Warschauer Duo, Deborah Strauss and Cantor Jeff Warschauer</i> We will perform two of Jeff's original settings of Yiddish poetry by the Soviet-Yiddish writer Shike Driz. Then we will celebrate the early arrival in Quebec of the Shabes Bride, with additional surprise guests possible. <i>Polina Shepherd</i> Composed in 2018, this erotic poetry cycle features poems from a book of erotic Yiddish poetry by Troim Katz Handler: a story of two imaginary lovers who celebrate a love that must be kept hidden. Two songs from that cycle will be presented here.

PROGRAM DESCRIPTIONS

SATURDAY	In vald arayn: a Woodland Tantshoysz
GRANDE SALLE	<p>The woodland creatures have invited you to a dance party!</p> <p>As the sun sets, the beautiful woods around us are rustling with preparations for a night out. The bees are abuzz, the trees are gossiping about the newest fall colour trends, and in burrows, nests, and caves, everyone is getting dressed to go dancing. Tants-zhe, vilde khayelekh!</p> <p>What happens at a tantshoysz? We dance! Our incredible Yiddish dance band, led by Christian Dawid, will be joined by Vinta, a special guest band bringing us freshly grown BalFolk tunes. We will alternate Yiddish and Balfolk dance sets throughout the evening, with dances led by Avia Moore and Emilyn Stam.</p> <p>P.S. Dressing up is encouraged but not required. Whether you choose cat ears, wings, foliage, or blue jeans, please wear something that’s comfortable to dance in.</p>
SUNDAY	Cine-Concert: Five Brides
GRANDE SALLE	<p><i>The Sound & Light Cinematic Duo</i></p> <p>Merlin and Polina Shepherd perform a live score for this amazing piece of Soviet agit-prop from 1930. Their original accompaniment, drawing on traditional Jewish and Ukrainian music, acts as the perfect foil for this historic document. A peaceful Jewish village in Ukraine is under threat from the Petliurian Army unless the villagers agree to give five virgin girls for the pleasure of five Officers. All is not lost and a detachment of partisans of the Red Army comes to free the brides and the village. Ukrainian Film Director and former Red Army soldier, Aleksandr Solovyov, creates an astonishing narrative with cinematography by Albert Kyun, who employs camera tilting, close-up, panning shots, camera rolling. The minimalist yet meaningful screenplay is by Dovid Maryan. The Yuri Morozov film collection (Kyiv) contains some of the earliest cinematic representations of east European Jewish communities and more. Black and White silent films as early as 1910 depict the Jews of Ukraine and their daily lives in both narrative and documentary forms.</p>
MONDAY	Participant Concert
GRANDE SALLE	<p><i>Featuring YOU!</i></p> <p>An annual extravaganza, the KlezKanada Participant Concert is a moment to celebrate all that we have l earned and experienced throughout the week.</p>



EVENING-LATE NIGHT

LATE-NIGHT PROGRAMS

THURSDAY	Kabaret
SATURDAY	Hosted by Noah Mitchel
MONDAY	After the evening concerts, here’s your chance to show off the new material you’ve been working on. The Kabaret is also a great place for new members of the KlezKanada community to perform, see, and be seen. From the eccentric to the beautiful, we welcome the gamut of performance possibilities. Hosted by Noah Mitchel, who will be joined each night by special guest co-hosts.
GRANDE SALLE	
OPEN TO ALL	
SUNDAY	!לעת נס-מעט דער The Mes-Les Nes! (A Performance Mixer)
GRANDE SALLE	Hosted by Noah Mitchel
OPEN TO ALL	Our Sunday evening late-night event will be a performance mixer! This is a great opportunity to meet and create in new constellations. In Yiddish, a “mes-les” is a 24 hour period of time and a “nes” is a miracle. All those who want to participate will have the opportunity to put their name into a hat. On Saturday evening, we will draw names to form performance groups of 4-5 people. This year we will also assign each group a line of Yiddish poetry to serve as a jumping off point. All disciplines welcome! Groups will have 24 hours to prepare a performance piece for Sunday night, be it music, theatre, poetry, or something else entirely. What will you create?
	How to Participate: From Wednesday evening until Saturday dinner there will be boxes where you can submit your name. These will be located at the info desk and Kabaret bar. We will announce these groups at the Saturday night Kabaret, were we can help you find your new performance ensemble. We will also post this list of names at the info desk on Sunday morning. Why only 24 hours? Whether your group works for 24 hours, thirty-six minutes, or somewhere in-between, the short time is meant as a useful creative constraint. Remember, miracles can be messy!
10:00 PM FRIDAY	The Make Space/Take Space Tish
DINING TENT	Facilitated by rabbi Noam Lerman and Cantor Jeff Warschauer
OPEN TO ALL	On Friday night, after the Shabes meal, we gather together in the glow of the Shabes candles to sing nigunim and songs at the tish (table). Everyone at the tish is considered a learner and teacher! In order to create a culture of belonging, besides the designated tish facilitators, we have no assigned seats. We will be playing optional musical chairs, and everyone who wants to experience being in the inner circle will have the opportunity. Often described as feeling otherworldly, the Friday night tish is a spiritual highlight of KlezKanada’s Summer Retreat.

SHABES PROGRAMS

6:30 PM FRIDAY	Backwards March
MEET BY THE BOAT DOCK	<i>We meet by the lake with instruments and voices to welcome in the shabes queen.</i>
OPEN TO ALL	Introduced to the festival by theatre-maker Jenny Romaine in 2001, the Backwards March is based on a shabes ritual from a Romanian village. At the 2001 edition of KlezKanada’s Summer Retreat, Jenny Romaine led a workshop on Jewish processional walking. As part of the workshop, folklorist Itzik Gottesman shared the tradition of a backwards procession which he had collected in an interview with Arye-Leibush Laish, a Yiddish writer and singer. Laish described how, in the 1920-30s, all the Jewish members of his village of Stănișești, Romania, would gather by the river on Friday evening. Facing the sunset, they would play a melody to usher in the shabes and proceed backwards into the village so as not to turn their back on shabes, or the Shabes Queen. When they reached the shul, they would put down their instruments and begin the shabes prayers. The Backwards March, as it has come to be known, has since become a beloved and integral part of the Summer Retreat each year.
7-7:30 PM CENTRAL FIELD TENT	Candle Lighting <i>Self-led</i>
7:15 PM FRIDAY	Communal Kaboles-Shabes and Mayrev Services
GRANDE SALLE	<i>Led by Cantor Jeff Warschauer and workshop participants</i> This service will include instruments.
7:15 PM FRIDAY	Participant-led Mayrev Services
ESPACE-TEMPS 1	No Instruments
10:30 PM FRIDAY	The Make Space/Take Space Tish
DINING TENT	<i>Facilitated by rabbi Noam Lerman and Cantor Jeff Warschauer</i> See description under Late Night Programs.
OPEN TO ALL	
9:30 AM SATURDAY	Shabes Services
GRANDE SALLE	<i>Participant-led service, coordinated by Rabbi Miriam Margles</i>
10 AM SATURDAY	Shabes Shmueskrayz in Yiddish
FOYER HALL	<i>Perl Teitelbaum</i>
OPEN TO ALL	We will begin our shmueskrayz by introducing ourselves and then have a short discussion as a whole group. Then we will break up into smaller groups, to ensure that everyone is comfortable and has opportunities to participate at all levels. The shmues leader will guide the groups and help with language as needed. Finally, we will reconvene with the larger group to reflect on what we learned.
	<i>This course is presented thanks to the support of The Zita and Mark Bernstein Family Foundation.</i>

10 AM SATURDAY	KlezKanada and Transmission of Yiddish Culture
CENTRAL FIELD TENT	<i>Rivke Margolis</i>
OPEN TO ALL	We all know how important KlezKanada has been in promoting Yiddish language and culture. This talk draws on Rivke’s new book, Yiddish Lives On: Strategies of Language Transmission, to look at KlezKanada since its founding as a vehicle for Yiddish revitalization. It traces how the KlezKanada programming and annual retreat format have created a site for an immersive Yiddishland.
	<i>This course is presented as part of the Ruchla Ferdman Yiddish Program.</i>
2:30 PM SATURDAY	Critical Yiddishland: Shabes Shmueskrayz in English
CENTRAL FIELD TENT	<i>Avia Moore</i>
OPEN TO ALL	In this session we will map Critical Yiddishland, introducing and discussing some of the landmarks on the map and considering theoretical lenses through which we can consider contemporary Yiddishkeyt. Part text study, part conversational space, we will read short excerpts as an entry into long discussions. This year we will focus on texts that explore the concept of “diaspora.”
3:30 PM SATURDAY	Yiddish Nature Walk
MEET AT THE PATINOIRE TENT	<i>Celia Brauer</i>
OPEN TO ALL	Environmental educator and master gardener Celia Brauer will lead a Shabes Natur Shpatsir. We will name and discuss the plants, animals and natural elements in Yiddish. Knowledgeable members of the community are encouraged to share their expertise. We recommend bringing a notebook to write down the vocabulary that you are learning.
	<i>Celia Brauer was born in Montreal, where her family spoke Yiddish at home. Celia worked in Environmental Education for three decades and is trained as a Master Gardener at Van Dusen Botanical Gardens, with a special interest in native plants.</i>
4 PM SATURDAY	Yiddish Games
DINING TENT	<i>Karo Wegner</i>
OPEN TO ALL	We will play, in Yiddish, games such as Dobble, Scrabble, Bananagrams, and more. There will be games suitable for different Yiddish levels, including absolute beginners (knowledge of alef-beys is not required). If you have any games we could play together in Yiddish - bring them! All ages welcome.
	<i>This course is presented as part of the Ruchla Ferdman Yiddish Program.</i>
7:30 PM SATURDAY	Lomir ale zingen: A Yiddish Sing Along
FOYER HALL	<i>Isabel Frey and Guests</i>
OPEN TO ALL	See description under After Dinner.
8:30 PM SATURDAY GRANDE SALLE	Community Havdole
OPEN TO ALL	<i>followed by In vald arayn: a Woodland Tantschoyz</i> See description under Evening Concerts.

COVID SAFETY

All participants, faculty, and staff are expected to respect the guidelines listed below and to support each other in their health and safety needs.

IN SUMMARY:

- Vaccinations required
- Pre-arrival tests are required
- Masks required indoors, recommended outdoors

AND PLEASE:

- Stay onsite when possible
- Study, jam, and socialize outside
- Take care of your health
- Respect the safety needs of others

VACCINATION

- All participants, faculty, and staff are **REQUIRED** to be fully vaccinated. Fully vaccinated is defined as having received a full course of vaccines and at least one booster shot. We **RECOMMEND** additional boosters, as available.
- Exceptions to the vaccination requirement will only be made for those who are not eligible for a COVID-19 vaccine because they are too young.
- Proof of vaccination **MUST** be submitted no less than 72 hours prior to the start of in-person programming to the email address: covid@klezkanada.org. To protect your privacy, these records will be destroyed after your vaccination status has been confirmed.

TESTING

- All participants, faculty, and staff are **REQUIRED** to take a COVID-19 test no more than 72 hours before arrival. You must test negative and be symptom-free to enter

camp. We prefer PCR tests, but participants may use rapid antigen tests. If using self-tests, we recommend testing at least twice: three days before camp as well as on the morning or afternoon of Wednesday, August 23 before arrival. Self-testing is most useful when tests are taken frequently.

- Before arrival, please take extra precautions to limit exposure including masking in public settings.
- Off-site Passholders are **REQUIRED** to take a COVID-19 test *each morning* before entering the Retreat site. You must test negative and be symptom-free to enter camp each day. Please show proof of your negative test at the Info Desk upon arrival. Participants may use rapid antigen tests.
- If you are symptomatic or test positive for COVID-19, do not come to the Retreat
- We **RECOMMEND** that all participants, faculty, and staff do rapid self-tests daily during the Summer Retreat before coming to breakfast and morning programming. We will have a very limited supply of rapid self-tests on site; please bring your own tests, if available.

MASKING

- MASKS are **REQUIRED** in public indoor spaces at all times. This includes indoor classrooms, indoor performance spaces, tents with closed walls, hallways, and shared bathrooms. Please stay masked in dining halls when not eating. Performers may choose to unmask when actively performing onstage but are asked to put their masks back on after the performance.
- We **RECOMMEND** that masks be worn outdoors when physical distancing is not possible.

Remember, your needs around safety may not be the same as the person next to you. Check in with each other before hugging, holding hands in a line of dancers, etc.

OUTDOORS

- Whenever possible workshops will be held OUTSIDE or in open tents.
- We will keep windows in classrooms and social spaces open to increase airflow.
- We **RECOMMEND** that jamming, dancing, and socializing happen outside as much as possible. Please bring warm clothes!

STAYING ONSITE

- We **RECOMMEND** that all participants, faculty, and staff stay ONSITE during the week to minimize additional exposure. This includes refraining from eating off-site or making visits into nearby towns. Please reconsider before leaving camp for any reason – *help us maintain a healthy bubble.*

SELF-CARE AND COMMUNITY-CARE

While enjoying the festival atmosphere at KlezKanada's Summer Retreat, it is easy to forget to take care of ourselves. The temperature can also vary wildly during the day and week. Even before the pandemic, it was common for participants to get mildly sick during the week due to factors such as lack of sleep and not dressing warmly enough. We ask that you take extra care this year to keep yourself and those around you healthy. Please make sure to eat, hydrate, get enough sleep, and dress appropriately for the weather.

- Monitor your health carefully, and at the first sign of anything unusual, take a COVID-19 test and let a KlezKanada staff person know.
- If you test positive or exhibit symptoms during the week of the Retreat and cannot get in touch in another way, you may reach out to KlezKanada staff at covid@klezkanada.org. Please be mindful that finding good internet reception at Plein Air Lanaudie can be challenging.

FIRE SAFETY

As you are no doubt aware, wild fires have raged across north-eastern Québec this summer. Many communities have had to evacuate and the smoke from these fires has reached across central and eastern Canada as well as the eastern U.S.A.

We know that camp fires are part of the Summer Retreat experience. Next to the central field you will see a sign with a Fire Danger Index which is adjusted daily to reflect how easy it is to ignite vegetation, how difficult a fire may be to control, and how much damage a fire may do.

Even if that index is low, we ask that you refrain from lighting any fires without permission of our Site Liaison, Kelly Steinmetz. Kelly will check in with the staff of Plein Air Lanaudie daily to see whether fires are permitted.

Thank you for doing your part to keep the forests, animals, and people around you safe.



COMMUNITY GUIDELINES

KlezKanada values a diversity of participants and viewpoints. We aim to create a safe environment and uphold inclusion and equity at all KlezKanada events, whether digital or in-person. If issues come up during programming, or there are informal moments that feel sensitive for you, we ask you to remember the fact that these issues can be complex and to stay respectful of others as well as your own emotions.

Below, you can find KlezKanada’s community guidelines. We expect that our attendees will respect these guidelines. Our policy for responding to breaches of conduct is on page 49.

BUILD A SAFE AND WELCOMING COMMUNITY FOR ALL

KlezKanada takes great pride in its diverse community and invites you to explore different ways to actively make sure everyone is not only welcome but feels as though they rightfully belong. We encourage you to be a good host and a good guest who seeks to strengthen the community by building respectful and appreciative relationships.

Let us use this time to envision and enact the world we wish to see. At other times of the year, our actions large and small, individual and collective, may contribute to systems of oppression. Some of us are also subject to these systems of oppression in different ways. When we gather together, both during our Digital Program and our In-Person Summer Retreat, let us actively work in a spirit of togetherness and intentionality against these forces and build a community with an ethos of opening and striving, a place where all are truly welcome. As the old song says, let us work for a *tsukunft* where *libe iz greser un sine klener*, a future where love is greater and hatred diminished, and where we will at last *bafray un banay undzer alte velt*, liberate and renew our old world.

KEEP AN OPEN MIND ABOUT YIDDISH MUSIC & CULTURE

What is klezmer? You may already know that “klezmer” literally means “musician,” but klezmer has also come to encompass Eastern European Jewish music and its related culture. It’s the music of then and the music of now. For everyone here – whether they grew up with it or have just heard it for the first time – it is a music that brings us together and serves as a glue in our community. KlezKanada seeks to explore the boundaries of this tradition, so keep an open mind, and be aware that the plurality of experiences and range of knowledge are what make this space rich.

Who comes to KlezKanada? In short, everyone comes, and everyone is welcome! Whether you want to rock out on the accordion, immerse yourself in Yiddishkayt or sing and dance along to your favourite klezmer tunes, KlezKanada is a place for anyone interested in Yiddish culture and Jewish music to come and enjoy themselves. We are proud of the religious and cultural pluralism in our community and we strive to create respectful spaces where everyone, of all levels of observance and secularity, and of all cultural backgrounds, can coexist with authenticity, integrity, and respect. To understand how KlezKanada works to create inclusive and respectful spaces within our community, we invite you to also read our policy for responding to breaches of conduct.

HELP TO MAKE EVERYONE FEEL WELCOME

At KlezKanada we encourage each other to be conscious of and celebrate differences in our community—whether in race, ethnicity, cultural and spiritual tradition, heritage, gender, or language. We hope it goes without saying, but please do not make fun of any group’s cultural or spiritual traditions, especially when they’re not your own. There are Jewish people of all races, and not all KlezKanada participants are Jewish. Don’t assume that someone is or is not Jewish based on race, and avoid making assumptions or asking unsolicited questions about people’s religious or cultural backgrounds. In general, it’s important not to push fellow participants to share personal information. Some folks may volunteer personal details while others may not, and both are perfectly fine! Everyone, whether participant or staff, comes here to participate fully; having to implicitly or explicitly justify one’s belonging is a barrier to full participation.

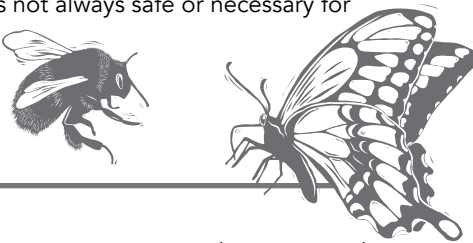
It is important to be mindful of any written or verbal comments you make to others during the Retreats and to keep all comments and interactions respectful, whether they are made publicly or privately so that KlezKanada’s spaces can remain safe spaces.

BUILD A CULTURE OF CONSENT

Consent is an important part of our community culture at KlezKanada. Respect others’ implicit and explicit boundaries, including personal space and privacy. Always take “no” for an answer — whether the question concerns playing music, singing, dancing, socializing, internet or phone communication, or sex. Please obtain consent before photographing, or recording others (see Recording Policy).

RESPECT OTHERS’ GENDER IDENTITIES

How does gender fit into the picture? KlezKanada aims to be intentionally welcoming of people of all genders. We actively want to facilitate women and non-binary folks coming forward and taking equal space both in formal and informal settings. We are actively supportive of those who are transgender, non-binary, and gender non-conforming people (GNC). Please help us build a warm and welcoming space and refrain from making assumptions about people’s gender identities and pronouns. We invite all participants and leaders who feel comfortable doing so to share their pronouns and we remind our community that respecting pronouns is essential. It is also important to realize that it is not always safe or necessary for trans, non-binary, and GNC people to name their gender publicly.



Acknowledgments

This set of Community Guidelines is a living and evolving document: we invite you to read, engage and give us your feedback so we can continue to grow these ideas throughout this week and in future years.

It has been developed out of our work on equity and inclusion over recent years, including discussions between, amongst others, Zoe Aqua, Joanna Britton, Maia Brown, Asa Brunet-Jailly, Magdalena Hutter, Jeyn Levison, Sebastian Schulman, Rebecca Turner, and Michael Winograd. It also draws, with thanks, on texts from Annie Kaufman and the “Let My People Sing” program.

FOSTERING A POSITIVE AND WELCOMING JAMMING CULTURE

WHAT IS A JAM? Jams offer a chance for people to play informally together mixing all levels and instruments. They are an essential and fun part of KlezKanada! In order to make sure that everyone gets their share of this valuable space, we have come up with the perfect acronym for it:

J Join in: Many people hold back in jams because they lack confidence, or feel that they aren't good enough. But jamming is for everyone! If you only know how to play one note, then play that one note! Jams are a great space for learning, so we strongly encourage you to dare to play!

A All people have an equal right to contribute. If you suspect that you have more confidence or more experience than others, or if you play a louder instrument... use this week to learn about stepping back and supporting others. Also: making space in a jam is not about putting people on the spot to lead or take a solo; it's also about playing quieter, or slower...Did everyone get that? Let's do it a bit slower... What tunes do you know? I'd love to hear one! It's important to remember that taking up space is not merely physical – it's important to check in with oneself and others throughout all jam session (whether in-person or digital) to make sure everyone is able to contribute and take part in the jam session. Always feel welcome to ask questions! This will be helpful for the whole group and increase access for everyone.

M Be mindful of the people around you. While jamming, ask yourself these questions:
What is my intention? Am I sharing? Am I truly listening? Jamming is not about being the star, it is a chance to construct a group experience built on respect and inclusion. Who is leading? Does everyone who wants to get the chance to start a tune? We want people of all skill levels to have the chance to practise leading, especially those who are new at leading Jams, as this is the key to sustainable community-building. Am I aware of my body? Can I see everyone? Are we in a circle? Is there space for everyone who is playing, or looks like they want to play? Can people find their way into the space, or onto the stage? Am I blocking someone with my body or my instrument?

DRUG POLICY

KlezKanada strictly prohibits the use of any illegal substance or drug at any time during the Retreat and at any KlezKanada programs. Abuse of legally available substances such as alcohol, tobacco, or cannabis is strictly prohibited. Substance abuse may be defined, but is not limited to: engaging in behaviour that results in the harm or discomfort of oneself or others; encouraging the use of any of the aforementioned substances by participants and staff under age 18 (minors); use of these substances by minors themselves. Participants and staff caught in violation of these rules will be removed from the Retreat and will not be allowed to return in subsequent years. In the event that this occurs, no reimbursement will be offered to participants who are removed from the program. A designated smoking area is provided for the consumption of tobacco and legal cannabis. Smoking is not permitted in any other area of the site. Use of illegal substances in these areas or anywhere on the Retreat site is prohibited.

KLEZKANADA POLICY ON HARASSMENT & DISCRIMINATION

KlezKanada has a zero-tolerance policy towards any acts of discrimination, harassment, or violence towards any festival participant or staff member on the basis of age, race, ethnicity, religion, language, national origin, class, sexual orientation, gender or perceived gender identification, or levels of physical ability. Any programs geared towards specific age groups, such as the scholarship program, are done so in order to encourage participation by people who would otherwise be underrepresented in our programming. Making KlezKanada safe and inclusive is essential to us whether we are meeting in person or online. Online harassment (verbal or written) is considered to be as serious as in-person harassment.

SOMETHING TROUBLING YOU?

We hope that you will have a great experience at KlezKanada, but if for any reason any questions or concerns arise, you can always talk to our ombudsperson. Their role will be to offer a safe and neutral point of contact where anybody can feel free to speak in private.

Sivan Slapak is our ombudsperson for the 2023 In-Person Summer Retreat.

At KlezKanada's Summer Retreat, if any participant or staff member experiences discrimination, harassment, or violence from a member of faculty or staff or another Retreat participant, that person is encouraged to report the incident(s) to the ombudsperson. At the Summer Retreat, the ombudsperson will have a designated time and place where you can speak to them. If you prefer to meet at another time or place, just ask! You may also reach out to the ombudsperson over email or anonymously through the form at the following URL.

ombudsperson@klezkanada.org or <https://tinyurl.com/KK2023ombudsperson>

If you wish, the ombudsperson will then relay the information to the management committee or the Board of Directors to investigate. If the complaint is confirmed, the offender may be removed from the Retreat at the discretion of the management committee and the Board of Directors. If removed, that individual will not be allowed to return in subsequent years and will not receive reimbursement for any Retreat fees. In the event that discrimination, harassment, or violence is conducted by a member of the management committee, the person who is targeted is encouraged to report the incident(s) to the ombudsperson, to other members of the management committee, and to the Board of Directors. In the event that a person wishes to file a formal police complaint, this must be done in the jurisdiction in which the incident occurred. The role of KlezKanada in such events is to act as a compassionate listener. KlezKanada does not have any influence that extends to legal proceedings instituted by any persons for any incidents that occur during KlezKanada's Summer Retreat.

THANK YOU! MERCI! A SHEYNEM DANK!

KlezKanada's Summer Retreat would be impossible without the generosity of its donors. Every gift, no matter the amount, ensures that we can host world-class faculty, support students and emerging artists, stage incredible concerts, and build a strong, vibrant, and creative community open to people of all ages and backgrounds. We acknowledge, in particular, those donors in 2022-2023 who gave at the highest levels:

\$50,000+
Azrieli Foundation

\$25,000 - \$49,999
The Zita and Mark Bernstein Family Foundation
The Goldman-Feinglos Fund
Noah and Ronit Stern Family Foundation

\$10,000-\$24,999
Anonymous x 2
David Sela and Nadia Moretto
The Sara and Irwin Tauben Family Foundation
Jeff and Betsy Toretzky
The Rivaya Tzafon Fund

\$3,600-\$9,999
Anonymous
Hy Goldman z"l and Sandy Goldamn
Dan Goldstein and Liat Lev Ary
Jack and Kay Wolofsky

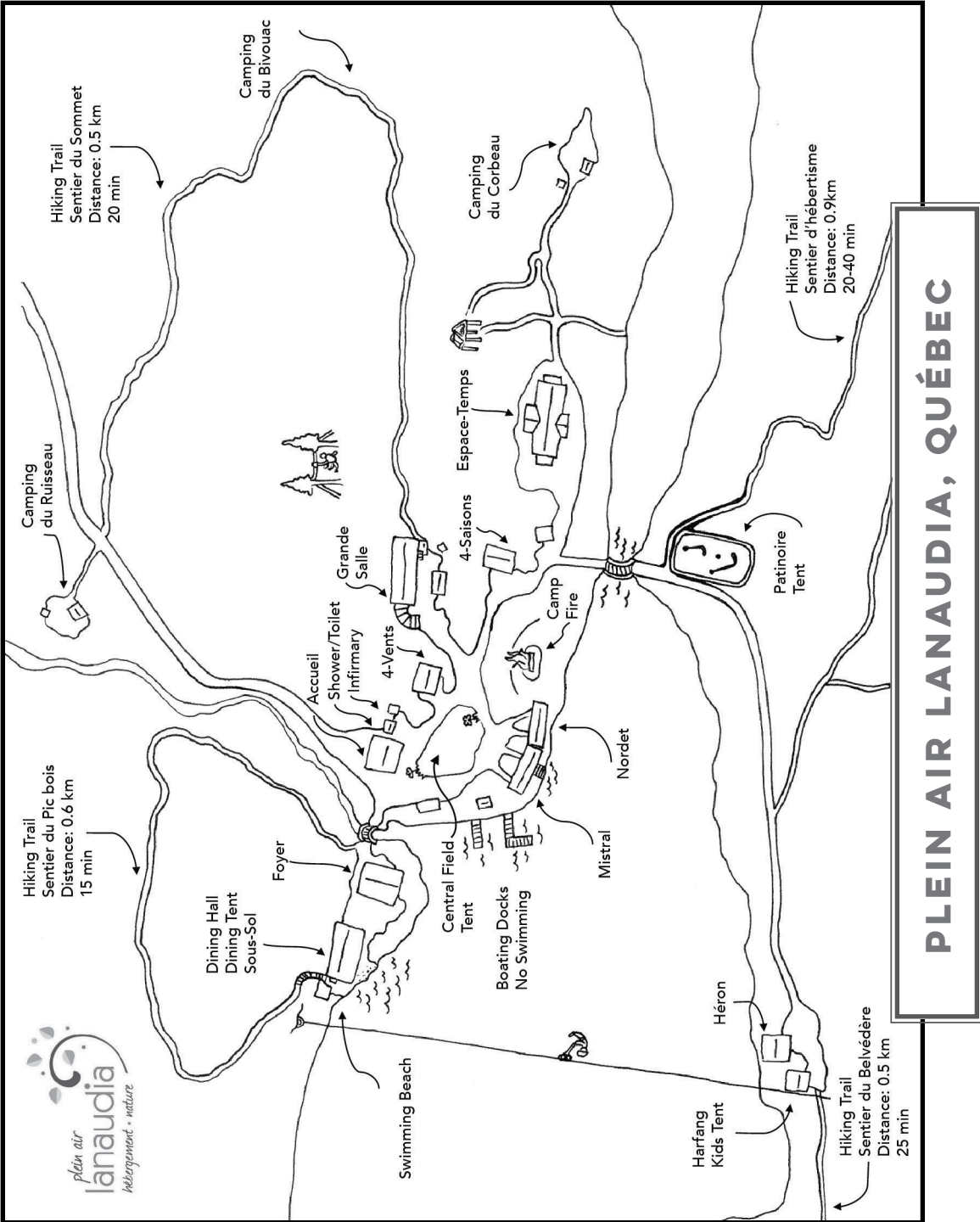
In addition, we extend our thanks to those sponsors who have supported KlezKanada and/or particular aspects of our 2023 Summer Retreat program, including the following organizational partners.



We are grateful for the additional support provided by:

Federation CJA
Gefilteria
Piano Heritage
Plein Air Lanuadia
The Centre for Traditional Music and Dance (New York)

Special thanks to the Management Committee of the Board of Directors for their unending support in so many ways: Adrian Banner, Heather Batchelor, Bob Blacksberg, Dan Goldstein, David Weigens, Yael Halevi-Wise.



PLEIN AIR LANAUDIA, QUÉBEC



KLEZKANADA
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