



## Presenters

### Hadar Ahuvia

Hadar Ahuvia is a performer, choreographer, ritual facilitator, music leader, and educator who foregrounds the body in political, social and spiritual practice. Her writing and performance research deconstructing Israeli folk dance is featured in the Oxford Handbook of Jewishness and Dance and inspired the film by Tatyana Tenenbaum, *Everything You Have is Yours* (2024).

#### nefesh: Reclaiming Ashkenazic Sound through the Body

Nefesh is a performance work that sutures across generations and genres, bridging the worlds of contemporary performance, dance, Ashkenazi music, and feminist mysticism. ahuvia will share practices through which she corporealizes unmetered chant and wordless melodies, lingers in the gestures of the ashkenazi soundspace, and honors the power of utterance and vibration to shape our bodies and worlds.

*Hadar Ahuvia is also co-presenting with Rosza Daniel Lang/Levitsky. Please see the abstract for "Chairs" under Rosza's bio.*

### Michael Alpert

Michael Alpert (Scotland/USA) is a founding figure of the international Klezmer/Yiddish renaissance and a pioneer in the research and teaching of traditional East European Jewish dance since the late 1970s. He is a National Heritage Fellow of the United States (the US's highest honor to its traditional and heritage artists), a native Yiddish speaker and a celebrated musician/singer, songwriter, scholar and educator in today's global Yiddishland. Alpert's audio and video fieldwork recordings of traditional Yiddish performers reside at the US Library of Congress, and he has been instrumental in transmitting the East European Jewish traditional arts to ever-new generations. Hailing from California and New England, he lives on the coast of Scotland with literary scholar Emily Finer and two mist-shrouded Celtic cats.

Michael Alpert is presenting the keynote address "Freylekhs is a state of mind." He is a discussant for "I Dance to My Own Rhythm: Teaching the Heterogestic in Embodied Contexts" and "Considering the Experience of Embodiment."

### Bruce Beirman



Bruce Bierman is co-director of the award-winning Yiddish Theatre Ensemble of Berkeley, an alumni performer/educator with the Los Angeles Aman Folk Dance Ensemble and a leading presenter of Yiddish dance throughout California.

### Yiddish Dance Dramaturgy for the Theater

This talk draws on Bierman's work as a director, choreographer, and dramaturg engaged with Yiddish dance in productions including *The Megilleh* of Itzik Manger, multiple stagings of Paula Vogel's *Indecent*, and several interpretations of *Fiddler on the Roof*. It examines selected dramatic excerpts to explore how gesture, movement vocabulary, and embodied language can both respond to and shape narrative. The talk also addresses the complex challenges of authenticity, historical responsibility, and artistic interpretation that are central to Yiddish dance dramaturgy.

### Erik Bendix

Erik Bendix has taught international folkdance at major folk dance camps on both sides of the Atlantic since the 1970s, often specializing on Balkan, Greek and Armenian repertoire. Ever since Andy Statman played klezmer music at his 1981 wedding, he has also pursued the revival of Yiddish dance. He helped initiate the 2007 Yiddish Dance Research Symposium at New York University, and has taught Yiddish dance for synagogue communities and folkdance camps worldwide.

### Overlap between Yiddish, Greek and Sephardic Dance

This class is a summary of my workshop at the Yiddish Summer Weimar 2023, which focused on Ottoman influences on Yiddish music and dance. Some very knowledgeable Greek musicians were on hand (notably Mikhails Kouloumis from Cyprus), not to speak of Alan Bern, with whom my classes were in constant dialogue. It was a rich conversation that I would love to share. We looked at links between the Khosidl and Hasapikos dance traditions, links between Hassaposervikos and both Sirba and Bulgar, links between Terkisher and different Syrtos rhythm styles (island and mainland) in Greek dancing, and both Sephardic and Romaniot Jewish influences in Greek dancing. This is a dance class, sandwiched inside as much historical and musical context as I can give it.



## Clara Byom

Clara Byom is a versatile multi-instrumentalist, composer, scholar, and arts administrator whose work stretches across multiple genres—from classical (new and old) to traditional folk, indie rock to electronic music. She serves as Development Director for the Klezmer Institute and coordinator of Yiddish New York. In the fall of 2024 she began her doctoral studies at Texas Tech University, where she is researching the experience of groove in social folk music-dance in the PhD of Fine Arts, Interdisciplinary Track Program.

### Considering the Experience of Embodiment: A Movement Roundtable

Most of us have memories of times when the music and dance were together, fully aligned and intertwined. The feeling that emerges in those moments can be rather elusive, as there is not a simple or prescriptive checklist to follow. What is the magical confluence of music, dance, collaborative creators, time, place, and space that we experience in these moments? Our goal in this panel is to find ways to describe our embodied experience and share observations through movement and discussion. What learning tools can we draw from our embodied experiences that will help us better understand the ways that musician/dancer and dancer/dancer can collaborate on the dance floor?

## Miryam Coppersmith

Miryam Coppersmith (she/they) is a Philadelphia-based performance artist, writer, and educator. She creates with movement, speech, and sound coming from her body, drawing on training in Contact Improvisation, Six Viewpoints, acting, Black American social dance, Yiddish dance and other influences. Miryam has performed her solo dance/theater piece Mirele Lernt Zich Yiddish in Pennsylvania, New York, and Arizona. [miryamcoppersmith.com](http://miryamcoppersmith.com)

Abstract:

### Intersections of Yiddish and Black Dance Aesthetics

Jazz and Blues seep in at the edges of contemporary klezmer festivals, present in the musical training of many practitioners, the compositions of klezmer revival icons like Frank London, and late night cabaret acts. Using aesthetic accounts and movement samples of Black vernacular dance and Yiddish dance, I will draw parallels between the two movement languages that emerged from two marginalized communities interacting with a majority white, Eurocentric aesthetic. I will also share the beginnings of my research into the historic and contemporary cultural exchange between Yiddish dance and Black vernacular dance, focused on figures like Yiddish film star Molly Picon, and Jewish Lindy Hoppers Dean Collins (born Soloman Ruddosky), Ruth Rheingold and Harry Rosenberg.



## Christina Crowder

Christina has been performing and researching Jewish music for thirty years, beginning in Budapest, Hungary in 1993 and continuing with a Fulbright grant to Romania to document Jewish music in 1999. She is Executive Director of the Klezmer Institute, which has been awarded three NEH Grants for Institute projects (2021-2025). Based in New Haven, CT, Christina has been a guest instructor in klezmer accordion and ensemble performance in the US, Canada, and Europe, and was both musical director and performer in the 2019 Oregon Shakespeare Festival and the 2020 ART Portland productions of the Broadway play "Indecent."

Christina Crowder is a panelist for the Pedagogy Roundtables and "Considering the Experience of Embodiment."

## Christian Dawid

Christian Dawid is an internationally noted clarinetist, multi-instrumentalist, and music creator. Fluent in a dozen different styles, he is most widely known for his work in Yiddish music and related genres. He counts as one of today's leading klezmer clarinetists and has toured and/or recorded with artists such as Brave Old World, Budowitz, Arkady Gendler, The Other Europeans, Daniel Kahn, Ben Caplan, Frank London, Michael Winograd, Yuriy Gurzhy, Dobranotch, and many more. His own projects include Konsonans Retro and Trio Yas.

Christian Dawid will be playing music for the dance workshops and co-leading the Tantshoysz bandstand.

## Jill Gellerman

Jill Gellerman has danced, written about dance, and taught dance widely, from Western Illinois University to Yiddish Summer Weimar. A key figure in the formation of the field of Jewish dance studies in the 1970s and 1980s, Gellerman began a lifelong engagement with Hasidic dance and was on the faculty for many years at KlezKamp. Her research in this area has been supported by the National Endowment for the Humanities and the Memorial Foundation for Jewish Culture, and her fieldwork collection resides in the YIVO Archives at the Center for Jewish History.

Tantsn af tsvey khasenes: Teaching Hasidic Dance (and How I Got Into It) at KlezKamp  
In its three-decade history from 1985 to 2014, KlezKamp, the Yiddish Folk Arts Institute established by Henry Sapoznik and Adrienne Cooper, served as a primary site for Yiddish dance transmission. Outside the religious world, KlezKamp made Hasidic dance workshops part of instruction in Yiddish dance from the beginning, providing ample opportunity to focus on various aspects of the repertoire, to collaborate with klezmorim familiar with the Hasidic



music scene, and to play gently with the dance tradition in search of new ways to pass it on. In this panel, I recall how my interest in Hasidic dance began, how I learned the repertoire, how I came to KlezKamp and developed a postvernacular pedagogical approach to teaching it within the festival context, and how my research experience did not align with the Yiddish dance narrative of "loss." Dance itself, I argue, is a site for transmitting how Yiddish dancing communities maintain their cultural particularity in a world which often essentializes the "dancing Jew."

## Sonia Gollance

Dr Sonia Gollance is Associate Professor of Yiddish Studies at University College London. Her book, *It Could Lead to Dancing: Mixed-Sex Dancing and Jewish Modernity* (Stanford University Press, 2021) was a National Jewish Book Awards finalist.

### Not just freylekhs: Emotions and the Yiddish Literary Dance Floor

Dancing is frequently associated with emotions, in life as in literature. Dance scenes in Jewish literature often convey emotions experienced by Yiddish-speakers: the ritualized joy of dancing at a traditional wedding, the sense of community in ecstatic Hasidic spirituality, the freedom of leaving behind traditional religious observance to waltz at a ball, the impossibility of escaping social restrictions when a Jew is forced to dance for the entertainment of an antisemite, etc. It is no surprise that one of the few theoretical texts about Yiddish dance, Nathan Vizonsky's 1930 essay "Vegn yidishn folks-tants" (About Jewish Folk Dance), attempts to convince Yiddish readers of the cultural significance of their own, unique style of folk dancing by comparing the emotional energy of Jewish and non-Jewish dances. In this talk, I will discuss how literary texts enrich our understanding of the emotional stakes of prewar Yiddish dancing, and consider what this knowledge might add to our contemporary Yiddish dance practice.

## Karen Goodman

Karen Goodman is a critically acclaimed choreographer/dancer whose honors and grants include an NEA Choreographer's Fellowship, LA's Lester Horton Award for Individual Performance, and a Detroit Jewish Women in the Arts Award amongst others. Her two films are the documentary *Come Let Us Dance* (2002), and *Dybbuk Remix: Dancing Between Worlds* (2022), which was shown at six US and international film festivals. She has written brief biographies on Margalit Oved and Bella Lewitzky for *Encyclopaedia Judaica* and longer bios on Benjamin Zemach and Nathan Vizonsky. She has created 46 group and solo stage works, including several pieces working from Jewish themes, and danced with Gloria Newman in LA and post-modern master Rudy Perez in NY and LA.



Documenting or Discovering Yiddish Dance on Film from the Sublime to the Ridiculous. *Come Let Us Dance* (2002) is a straightforward documentation of the teaching and performing of two Yiddish folk dances transcribed by Polish-born teacher/performer/choreographer Nathan Vizonsky (1897-1967) in his 1942 book, *Ten Jewish Folk Dances*. Yiddish dance expert Miriam Rochlin (1920-2012) teaches the dances that she learned from him and speaks charmingly and movingly about Yiddish gestural style. This presentation also deals with other documentation of authentic Yiddish dance and where else Yiddish-inflected movement and gesture can be found onscreen.

### Creating a Yiddish Dance-Based Film

Goodman's *Dybbuk Remix: Dancing Between Worlds*, incorporates authentic Yiddish movement within an improvised modern dance framework filmed in the former synagogue of Kazimierz-Dolny, Poland, that Goodman visited in 2016. It references *The Dybbuk* film (1937) whose exteriors had been filmed in the town. It also uses traditional music collected on S. An-sky's 1912-14 Jewish Ethnographic Expeditions he included in his play, which was then used in the original film and in this new film. Its theme was devised completely during the editing process from brief clips of her dancing, clips from the 1937 film, old and new photos of the town, and Klezmer music to mirror An-sky's mystical idea of the porous boundaries between life and death, past and present.

### Yael Horowitz

Yael Horowitz is a PhD student in Theatre and Performance at the CUNY Graduate Center. Her research focuses on friendship as a site of Yiddish cultural transmission and the Azazel Teatr. She is a dancer, writer, theatre maker, and SCUBA diver.

### Equal Partners: Music, Dance, and Video (co-presented with Magdalena Hutter)

In the fall of 2024, Ira Temple, Magdalena Hutter, and Yael Horowitz embarked on a project that asked the question: Can music, dance, and video be equal partners in creating together? They worked with solo Yiddish dance, an accordion, and two cameras to play and experiment with various ways of answering that question. This presentation will share the results of the experiment and inquire into further questions, such as: What happens to dance when a camera is introduced? How must a camera move differently to capture Yiddish dance and respond to the music?

### Magdalena Hutter

Magdalena Hutter is a documentary filmmaker, cinematographer, and photographer. In her documentary film work she focuses on projects about art and artists, as well as on themes of



belonging. Magdalena is a PhD candidate in the Interdisciplinary Humanities at Concordia University, where she uses documentary film in her research-creation about fatness as method in dance and movement art. She has been attending and documenting KlezKanada's Summer Retreat since 2010.

Magdalena Hutter is co-presenting with Yael Horowitz. Please see her talk information under Yael's bio.

## Rosza Daniel Lang/Levitsky

Rosza Daniel Lang/Levitsky is a cultural worker, organizer, and researcher based in Brooklyn. In the Yiddish svive, Lang/Levitsky is active as a theater-maker, dancer, singer, writer, visual artist/designer, and teacher; works with CYCO, Signal Fire Radical Jewish Artist Cooperative, the Rooted In This World network, and other less formal projects; and serves on the board of the Klezmer Institute. Recent and forthcoming writing has addressed Yiddish Palestine solidarity songs, the legacy of Alix Dobkin for trans dyke musicians, the establishment of Zionist hegemony in the 1980s U.S. feminist press, cultural work within contemporary Jewish anarchism, and trans fem political aesthetics. Much more at <https://meansof.org>

### Chairs (co-presented with Hadar Ahuvia)

(Re)introducing seated yiddish dance practice, with a look back to its origins at KlezKanada 2016 and a look at what has grown out of the "Customizing Culture" experiments. Seated dance practice opens space for new methodologies in choreographing and exploring yiddish dance, and for models of inclusion based on collaborative cultural development rather than "accommodation" – among other things! We will give some concrete glimpses into this area of cultural experimentation and ferment, with an eye towards tools for and incitements to further explorations.

## Yeva Lapsker

Yeva Lapsker is an interdisciplinary artist, choreographer, performer, and translator, born in Leningrad and currently based on the waters of Hamburg. Moving between Yiddish dance, Argentinian tango, theatre, and music, her work weaves embodied memory with cross-cultural conversation. She is a co-founder of Shtetl Berlin and has shared her practice at festivals and stages worldwide, including as dancer and choreographer for the Netflix series Unorthodox. Her projects range from the solo Performing Denkmal to the collaborative Di Goldene Argentine.

Dancing Dialogue: From Cabeceo to Klezmer — Participation, Power, and Improvisation in Argentinian Tango and Yiddish Dance



This presentation examines how the social codes, consent practices, and improvisational aesthetics of Argentinian tango can inform and energize contemporary Yiddish dance. Attention is given to how event structures, role fluidity, and dancer– musician interactions shape community dynamics, revealing Yiddish dance as a space for inclusive participation, agency, and collaborative creation.

## Or (Laura) Levinson

Laura Levinson (they/them), who goes by Or, is an artist, organizer and facilitator working at the nexus of culture, deeply rooted politics, and spirituality. They have been based in Minneapolis for the past decade and are now thrilled to be transitioning to the Boston area to begin their rabbinic education at Hebrew College. Their most recent performance, DOIKAYT: a velt mit veltlekh, was commissioned as part of Red Eye Theater's Isolated Acts series. Past workshops and performances have included DOIKAYT: gedenktentz, an interactive outdoor performance featuring klezmer music, Yiddish folk dance, and themes of Jewish diaspora and the search for home, belonging, and solidarity on Dakota land; DUMPSTER FIRE: An Evening of Queer and Trans Performance at Franconia Sculpture Park; and Swimming Home, a workshop co-created with Palestinian-American choreographer Leila Awadallah and following the threads of diaspora, ancestry, and body-as-homeland.

## We Cannot Cross Until We Carry Each Other

Dancing together is an essential form of preparedness training in apocalyptic times. Inspired in part by these now often-quoted words from Aurora Levins Morales, "We Cannot Cross Until We Carry Each Other" explores combining traditional Yiddish dance and klezmer music with a taste of the contemporary practices, approaches and curiosities fueling my work. Or will discuss how they translate the building blocks of care and nonverbal negotiation that appear in Yiddish circle dancing into contemporary choreography and reflect on the ways that the traditional aesthetics of Yiddish dance and klezmer seep into and inform our contemporary bodies.

## Ari Libove-Goldfarb

Ari Libove-Goldfarb is a library assistant at Touro University and independent researcher. Their Yiddish dance research is an extension of their undergraduate thesis at Reed College on conceptions of modernity and tradition in American Jewish folk dance. This research path was a direct result of growing up at KlezKamp and other Yiddish festivals as a non-instrumentalist.

## Yiddish Dances from the International Folk Dance Repertoire

Yiddish dance has long been sidelined from international social folk dance in favor of Israeli and co-territorial Eastern European folk dances. Despite this, there are Yiddish dances featured in early Israeli and international folk dance guides. In this talk I will discuss what these guides



tell us about the changing purpose and participant base of social folk dance and how Yiddish dance struggled to fit into the mold they provided.

## Avia Moore

An internationally-acclaimed teacher of Yiddish dance, Avia Moore leads Yiddish dance workshops for festivals and events around the world, coaches emerging dance leaders, and works as a consultant for choreographers, directors, and teachers seeking to engage with Yiddish movement. Avia Moore is the Artistic Director of KlezKanada and has worked extensively as a creative producer with festivals, cultural organizations, and artistic projects across North America and Europe. Avia holds a PhD in Theatre, Dance, and Performance Studies from York University.

### I Dance to My Own Rhythm: Teaching the Heterogestic in Embodied Contexts

In this afternoon workshop panel, we will explore the dynamic between individual gestural improvisation and community dancing found within Yiddish dance. This dynamic, a heterogestic approach to group movement, parallels the heterophonic approach to ensemble playing found in klezmer music. We will consider pedagogical approaches to gestural improvisation, looking at strategies for the postvernacular Yiddish dance leader in teaching aspects of the style that were once learned through dancing.

Avia Moore is the primary organizer of this 2025 Yiddish Dance Conference. She is a moderator and panelist for numerous additional sessions.

## Cantor Sarah Myerson

Cantor Sarah Myerson (she) is the Spiritual Leader of RIJC (NYC). A proficient Yiddish speaker, she teaches Yiddish song workshops and Yiddish dance workshops in person worldwide, hybrid, and fully remotely online. Sarah leads Yiddish dance at weddings and other events, and performs as a singer and multi-instrumentalist in a variety of musical settings. Sarah has a Master of Sacred Music and Diploma of Hazzan from JTS (NYC), and a Bachelor of Music (Composition Honors) from SCM (Australia).

### Prayer isn't just words and music, it's also movement!

This participatory lecture surveys how, when and why Ashkenazim move in shul. This includes body postures like shoklen, gestures like dukhanen and interacting with objects (eg kissing tsitsis). Copy Cantor Sarah Myerson to learn to look like you've been davenen in shul your whole life; all ages, genders and abilities are welcome to join.

Cantor Sarah Myerson is also a panelist for "Considering the Experience of Embodiment."



## Pete Rushefsky

Pete Rushefsky is a leading performer, composer and researcher of the Jewish tsimbl (cimbalom or hammered dulcimer), Rushefsky tours and records internationally with violinist Itzhak Perlman as part of the Klezmer Conservatory Band, and collaborates with a number of leading figures in the contemporary klezmer scene including Andy Statman, Adrienne Greenbaum, Steven Greenman, Joel Rubin, Eleonore Biezunski, Michael Alpert, Madeline Solomon, Zhenya Lopatnik, Zoe Aqua, Alex Parke, Jake Shulman-Ment, Keryn Kleiman, Eleonore Weill, Joanna Sternberg and Michael Winograd. Since 2006 he has served as Executive Director of the Center for Traditional Music and Dance, the nation's leading organization dedicated to the preservation and presentation of diverse immigrant music traditions from around the world. Rushefsky curated the Yiddish program at the 2013 Smithsonian Folklife Festival and has authored a number of articles and books on traditional music and culture. He won the Jewish Music Institute (IMJ Sao Paulo's) 2022 Bubbe Award for best new klezmer composition.

### Introducing the Yiddish Dance Sampler

The Yiddish Dance Sampler was compiled as a DVD in conjunction with the Center for Traditional Music and Dance's (CTMD's) Yiddish Dance Project/2007 Yiddish Dance Symposium at New York University to provide researchers with easier access to important source video materials. This talk will introduce this newly re-available resource featuring rare video segments of important dancers such as Bronya Sakina and Ben Bayzler, as well as footage from KlezKamp, Yiddish films, and the CTMD Archive.

## Ilya Shneyveys

Originally from Riga, Latvia, now based in Brooklyn, NY, Ilya Shneyveys is an accordionist and multi-instrumentalist, educator, composer, arranger, and producer of Yiddish music. With expertise spanning from traditional klezmer accordion to experimental and fusion projects, Ilya regularly performs and teaches all around the world, in venues ranging from Carnegie Hall to your local synagogue catering hall. Ilya is a founding member of Berlin's Neukölln Klezmer Sessions and Shtetl Berlin, a long-time faculty member of Yiddish Summer Weimar and instrumental workshop coordinator at Yiddish New York. He has taught and performed a number of times at KlezKanada, as well as Jewish festivals in Krakow, Fürth, London, and St. Petersburg, among others.

Ilya Shneyveys will be playing music for the dance workshops and co-leading the Tantshoysz bandstand. He is also a panelist for "Considering the Experience of Embodiment."



## Deborah J Strauss

Deborah Strauss (violin) is an internationally acclaimed klezmer violinist who has been performing, recording, and teaching worldwide for more than 30 years. She is one-half of the Strauss/Warschauer Duo with her husband, Cantor Jeff Warschauer, was a long-time member of the Klezmer Conservatory Band and was featured in the Emmy Award-winning film, *Itzhak Perlman: In the Fiddler's House*. A highly regarded Yiddish dancer and an award-winning educator, Strauss taught for 20 years at Yiddish cultural schools in Manhattan and on Long Island. As a performer and teacher, Strauss is a mainstay at the Jewish Culture Festival in Krakow, KlezKanada, Yiddish Summer Weimar, and Trip to Yiddishland. Deborah was the recipient of the Dreaming in Yiddish Award in 2024.

Deborah Strauss is a discussant for "I Dance to My Own Rhythm: Teaching the Heterogestic in Embodied Contexts" and "Considering the Experience of Embodiment." Deborah is also co-presenting with Cantor Jeff Warschauer for "Focused Techniques in Accompanying Yiddish Dance." Please see the abstract below Cantor Jeff's bio.

## Judy Sweet

An accordionist, dancer, educator, and interdisciplinary community arts leader, Judy Sweet has been immersed in Yiddishkeit since her first Klezkamp at age 7. She learned Yiddish dance with Steve Weintraub and Avia Moore, and regularly leads at simchas, workshops, and festivals in the US. She also directs The Baltimorim — a community klezmer project that offers classes, jams, and concerts in the Baltimore region, and teaches dance monthly at the DC Klezmer Workshop. When she is not dancing, Judy is an early childhood music teaching artist and curriculum consultant in the Baltimore region.

Judy Sweet is a discussant for "I Dance to My Own Rhythm: Teaching the Heterogestic in Embodied Contexts."

## Cantor Jeff Warschauer

Cantor Jeff Warschauer, a Founding Artistic Director of KlezKanada, is a hazzan, educator and highly accomplished musician with a sweet, soulful voice and a friendly, engaging presence. Ordained by the Jewish Theological Seminary, Jeff is a faculty member of Columbia University and JTS and has served congregations in New Jersey, New York, Connecticut, Ohio, Pennsylvania, Maine and Vermont. Jeff is also internationally renowned as a leading klezmer mandolinist, an innovator in the development of klezmer guitar style, a Yiddish and Hebrew singer, and a skillful and inspirational educator. One half of the Strauss/Warschauer Duo, he was a longtime member of the Klezmer Conservatory Band and has been featured in concert and on recordings with Itzhak Perlman, Joel Grey and the late Theodore Bikel.



[www.cantorjeff.com](http://www.cantorjeff.com)

## Focused Techniques in Accompanying Yiddish Dance: A Hands-On Workshop for Klezmer Musicians and Yiddish Singers (co-presented with Deborah Strauss)

Level: intermediate through advanced/professional

At its best, accompanying Yiddish dance goes far beyond choosing and playing tunes. Phrasing, articulation and even modal modulation can dramatically affect how the dancers feel, how well they are able to express themselves, and ultimately, how much fun they have! Join dancer and violinist Deborah Strauss and instrumentalist and singer Cantor Jeff Warschauer as they share techniques and secrets developed over thirty-plus years on the dance floor.

## Steve Weintraub

Born on Governor's Island and Bar Mitzvahed in the Bronx, Steve received dance training with Alvin Ailey and Erick Hawkins and studied dance pedagogy with Phyllis Weikert. He worked extensively with Felix Fibich, and performed in and choreographed for the Workmen's Circle Third Seder. Steve leads, teaches and choreographs Yiddish dance internationally.

### Teach Your Elders Well

Teaching dance to seniors is hugely rewarding and is a niche that needs filling. In this paper, Steve Weintraub will introduce his approaches to presenting dance to seniors and discuss the whys and wherefores of selecting appropriate music and adapting dance repertoire.

### Approaches to Creating Yiddish Performance Choreography

In this talk, Steve Weintraub will present his approaches for developing Yiddish body vocabulary and creating contemporary Yiddish dance performances. Methods presented will include dance etudes, model simchas, and choreographic storytelling.