



Land Acknowledgment

Since 1996, KlezKanada’s Summer Retreat has taken place near Lantier, Québec, located on the traditional, unceded territory of the Anishinaabe, Wendat, Kanien’kehá:ka (Mohawk), and Omàmiwinini people. We gratefully acknowledge these original custodians of the land, thank them for having hosted us, and commit to treating the land with care and respect. It is our responsibility to be mindful stewards of the land and good guests at *Dos bisele glik* and all other venues.

2026 Artwork

For our 2026 artwork, we invited nine artists to contribute to a KlezKanada *alef-beys*, creating prints that feature experiences of the Summer Retreat through the oysyes of KlezKanada.
Contributing Artists: Ava Berkson (*ayen*), Stefanie Brendler (*daleđ*), Eyal Davidovitch (*alef*), Christian Dawid (*ayen*), Arielle Lewis-Weigens (*lamed*), Avia Moore (concept, *kuf*), Etai Rogers-Fett (*alef*, *kuf*), Kelly Steinmetz (*nun*), Marcela Szwarc (*zayen*).

Brochure Photography

Josh Dolgin, Lloyd Wolf, Magdalena Hutter

THE KLEZKANADA TEAM

Executive Director
David Moss

Artistic Director
Avia Moore

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Magdalena Hutter – Video Documentation
Josh Dolgin – Photographer-in-Residence
Marcela Szwarc and Avia Moore – Brochure Layout and Design

Work Exchange Program Team Leads
Sorke Schneider – Site Crew
Seth Andrew Bearman – Boutique
Zafer Mamilli and Tal Shalev – Camp Nurses
Malka Lubelski – Youth Program Afternoon Coordinator

With gratitude, KlezKanada recognizes the outstanding contributions of Hy Goldman z"l and Sandy Goldman, who served and led this community in countless ways, and who, together with other committed Montreal Yiddishists, founded this organization over thirty years ago.

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MISSION, VISION, AND VALUES

MISSION (WHAT WE DO)

KlezCanada fosters Yiddish cultural and artistic creativity worldwide as a living tradition and a constantly evolving contemporary culture and identity. We create spaces where a diverse community of participants can gather together through their shared interest in Yiddish culture. Anchored by the annual Summer Retreat, our programs promote depth of knowledge through the transmission of Jewish history, language, and culture, cultivate excellence in artistic practice, performance, scholarship, and pedagogy, and spark cultural innovation through the cross-pollination of arts and research.

VISION (THE WORLD WE WANT TO LIVE IN)

A thriving international ecosystem of people practicing contemporary Yiddish arts, culture, and scholarship.

VALUES (ASPIRATIONAL GUIDING PRINCIPLES)

MULTI-VOICED YIDDISHKAYT
We commit to building spaces in which there are many ways to connect to Yiddishkayt and to Jewish identity.

COMMUNITY CARE
We strive to create caring and accessible spaces where everyone can participate with integrity and respect.

INTERKAYT: CONNECTING ACROSS
We commit to programming that connects people across generations, disciplines, denominations, borders, and languages.

אונדזער חלום: אַ די וועלט וועט ווערן שענער!

וואָס ווילן מיר? אַ לעבעדיקע, אינטערנאַציאָנאַלע עקאָסיסטעם פֿון מענטשן, אָרגאַניזאַציעס און קהילות, וואָס פֿאַרנעמען זיך מיט דער הינטזייטיקער ייִדישער קולטור אויף אַלע קינסטלערישע און אַקאַדעמישע אופֿנים.

אונדזערע ווערטן: פֿאַר גלייכהייט, פֿאַר פֿרייהייט, פֿאַר אונדזער פרינציפֿ!

ייִדישקייט פֿון אַ גאַנץ יאָר

מיר שטרעבן צו שאַפֿן אַ סביבה אין וועלכער מע קען זיך פֿאַרטיפֿן אין דער ייִדישקייט אויף כלערליי אופֿנים.

ק"ק – דאָס הייסט "קלעז־קאָנאָדע"
סיאיז נישט על־פי טועת וואָס קלעז־קאָנאָדע טראָגט דעם ראָשי־תיבות "ק"ק". מיר שטרעבן צו שאַפֿן אַן אמתע (נאָר וועלטלעכע) "קהילה קדשה" וואָס איז וואָרעם, באַקוועם, און צוטריטלעך פֿאַר אַלעמען, אין וועלכער אַלע קענען אָנטיילנעמען מיט כבוד און דרך־ארץ.

...ווייל מיר זיינען אַלע ווי קרובֿים פֿאַרבונדעטע!
מיר שטרעבן צו שאַפֿן פּראָגראַמען וואָס וועלן פֿאַרבינדן דעם עולם, נישט געקוקט אויף דער פֿאַרשיידנאַרטיקייט פֿון עלטער, רעליגיע, פֿאָלק, שפּראַך, אָדער קינסטלערישן מבינות.

Yiddish transadaptation by Sebastian Schulman

אונדזער ציל: וועלן מיר בויען, בויען אוי אַ בריק!

וואָס טוען מיר? קלעז־קאָנאָדע באַאַרבעט דעם רייכן באַדן פֿון ייִדיש אַזוי אַז די לעבעדיקע און גלאַבאַלע טראַדיציע זאָל ווייטער בליען אין אונדזערע טעג, אַז די גאָלדענע קייט פֿון קולטור און קונסט זאָל זיך ווייטער ציען אַריין אין דער הינטזייטיקער קונסט, קולטור, און שטייגער לעבן. מיר שאַפֿן אַ סביבה וואָס ברענגט צונויף כלערליי מענטשן אין אַ פֿאַרשיידנאַרטיקער קהילה באַזירט אויף אַ בשותפותדיקער ליבשאַפֿט פֿאַר דער ייִדישער קולטור. פֿון אונדזער זומער־פֿעסטיוואַל אָן, פֿירן מיר אָן מיט אַ ריי פּראָגראַמען וואָס לאָזן אַלע אָנטיילנעמער אַראָפּ אין די סאַמע טיפֿענישן פֿון דער ייִדישער געשיכטע, שפּראַך, און קולטור כדי מע זאָל איבערגעבן דאָס עשירות די ווייטערדיקע דורות. אַזוי אַרום קולטיווירן מיר אַן עכטע אויסגעצייכנטקייט אין קונסט, וויסנשאַפֿט, און פּעדאַגאָגיע, כדי די וואָרצלען פֿון קולטור און וויסנשאַפֿט זאָלן זיך צעפֿלעכטן און אַרויסברענגען נייע פירות אויף אונדזער אַלטן, שטאַלצן בוים.



WELCOME
FROM THE ARTISTIC DIRECTOR

Dear Friends, *tayere khaverim*,

Welcome to KlezKanada’s 31st annual Summer Retreat! There are almost 100 different programs on offer this week and, as always, I’m so excited to invite you into this time of study, celebration, and collective world-building.

During my very first Summer Retreat, Adrienne Cooper z"l gently but firmly impressed upon me that, if I really wanted to sing Yiddish songs, I must study the language seriously. Although I did go on to study the language, I usually describe myself as a postvernacularist when considering my own relationship with Yiddish language and culture. That is to say: I study, practice, and perform in contexts where the culture is not part of the day-to-day world around me. However, I believe that postvernacular contexts require of us that we commit to the hard work of developing cultural literacy, deepening our understanding of the language, context, history, and beyond. Especially for those of us who did not grow up with Yiddishkayt, we must strive to understand the world in which we are participating.

This year, through our 2026 disciplinary focus, we offer you an opportunity to deepen your understanding of Yiddish language. If you’ve always said “I should really take a Yiddish class at KlezKanada but I never have time,” this is the year to make time! There are plenty of options to choose from: language workshops at every level, translation and songwriting workshops, talks and conversations about and *af yidish*, concerts of Yiddish song, a shabes literary salon, an *alef-beys* printmaking workshop, a Yiddish zine, and so much more.

This spring KlezKanada shared newly crafted mission, vision, and value statements for the organization (included in this brochure). In particular, as we start off this week together, I want to highlight the values: multi-voiced Yiddishkayt, community care, and *interkayt*, a playful coinage that speaks to reaching across generations, disciplines, denominations, borders, and languages.

These values are also tools for how we gather as community. To quote the old saying: “250 people at the Summer Retreat, 500 opinions.” As we spend our week together, studying, discussing, and celebrating Yiddish culture, and generally sharing very close quarters, let us approach each other with these values in mind.

One of the joys of studying a language is coming across words that, in translation, subtly change your understanding of a concept. One such Yiddish word for me is *kuk-vinkl*, which means “point of view” but translates literally to “look-corner.” I appreciate how the word paints a picture of an idea that looks out at the world from a corner. So often we express our opinions from a corner, with our backs up against two walls, or arrive to learn with our ideas already fixed. This week, I encourage you to step out of your own corner and to share your ideas from a place of spaciousness. Make the choice to reach across to someone new, take the time to listen to each voice in the choir, look around and include someone who might be sitting on the sidelines.

I wish for each of us a week of unlimited peripheral vision, of learning about Yiddish culture from many angles, and of saying yes to unexpected collaborations.

With love, and welcome,
Avia Moore

Avia Moore

DO IZ MAYN HEYM / HERE IS MY HOME

English original by Si Kahn
Yiddish tradaptation by Michael Alpert, with encouragement from Avia Moore

Good friends from whom we now must part, Where are we bound? Your singing voices lift my heart; Here is my home	Nu, libe fraynt, me fort shoynt op Avu, avu? To heybt a kol mit harts un kop Do iz mayn heym	נו, ליבע פֿרײַנט, מע פֿאַרט שוין אָפּ אַוווּ, אַוווּ? טאָ הייבט אַ קול מיט האַרץ און קאָפּ דאָ איז מיין היים
Come darkness, come light Where are we bound? Come morning, come night Here is my home	Say khoyshekh, say kayor Avu, avu? Say morgnroyt, say shkie-klor Do iz mayn heym	סיי חושך, סיי קאַיאָר אַוווּ, אַוווּ? סיי מאָרגנרויט, סיי שקיעה־קלאָר דאָ איז מיין היים
For those who sing in harmony, Where are we bound? Can learn to live in unity Here is my home	In aynklang az me zingt zikh oys Avu, avu? Kumt akhdes shoynt fun dem aroys Do iz mayn heym	אין איינקלאַנג אַז מע זינגט זיך אויס אַוווּ, אַוווּ? קומט אַחדות שוין פֿון דעם אַרויס דאָ איז מיין היים
Come darkness, come light...	Say khoyshekh, say kayor...	סיי חושך, סיי קאַיאָר...
If we can join ourselves in song, Where are we bound? Our hearts will live when we are gone Here is my home	Farbindn mir zikh mit eyn klang Avu, avu? Blaybt tomid undzer harts-gezung Do iz mayn heym	פֿאַרבינדן מיר זיך מיט איין קלאַנג אַוווּ, אַוווּ? בלייבט תמיד אונדזער האַרץ־געזאַנג דאָ איז מיין היים
Come darkness, come light...	Say khoyshekh, say kayor...	סיי חושך, סיי קאַיאָר...
The spirit that finds music here Where are we bound? Will sing forever in the air Here is my home	Undzer negine, zingeray Avu, avu? In velt vet tomid klingen fray Do iz mayn heym	אונדזער נגינה, זינגעריי אַוווּ, אַוווּ? אין וועלט וועט תמיד קלינגען פֿרײַ דאָ איז מיין היים

WELCOME

FROM THE EXECUTIVE DIRECTOR

Welcome to KlezKanada’s 31st annual Summer Retreat. The week ahead has been meticulously planned to be a unique experience in Yiddishkayt and community living. From workshops, concerts, and jams, to impromptu conversations by the lake, and the ritual of the Backwards March against the backdrop of our beautiful venue – we hope that your experience throughout the retreat will be filled with *Dos bisele glik / Le P’tit bonheur!*

Personally, I am drawn to the timeliness and context of the disciplinary focus on the Yiddish language. I remember when I was 5 years old, my mother drove me across the city every Saturday morning to my Zayde’s butcher shop in the east end of Montréal. Each visit, promptly upon arrival (at 8am!), I would religiously scoop a crunchy dill pickle from the giant, briney barrel. My Zayde spoke French to his customers and employees. He spoke Yiddish and English at home. Even at that young age, I was struck by his agility in navigating various languages and connecting with others across his diverse linguistic, social, and cultural environments. It didn’t take long for me to understand and embrace that we lived in a special place, where speaking multiple languages was a gift and a gateway to ours and other cultures.

I also became sensitive to the fact that the majority of French speaking Montrealers (and Quebecers) have been deeply engaged in preserving the Québécois language within a sea of North American (and global) English speakers.

Just as the Yiddish language continues to live and breathe through KlezKanada’s and others’ work around the world — opening gateways to Jewish life, culture and community — the French language is a gateway to Québécois culture. In both cases, language and cultural preservation perpetuates collective identity.

For this and other reasons, I find it no coincidence that KlezKanada was incubated in the Canadian province of Québec, with its heart in Montréal. There exists a deep connection to the rich history and interwoven threads between Yiddish and the Québécois narrative. Much like the enduring spirit of the Yiddish movement, French Canada is a vibrant, living force—an essential element of the unique cultural tapestry and way of life we so warmly embrace in this place.

So, as you immerse yourself in the Yiddish language and culture this week, keep in mind that you are in a place where a community of passionate Montreal Yiddishists imagined and cultivated KlezKanada while living alongside people with a deep-rooted love and appreciation for their own distinct language and culture too.

Have a wonderful week, *bonne semaine, zolt ir hobn a vokh fun freyd un sheferishkayt!*

David Moss



2026 FACULTY, FELLOWS, AND GUEST ARTISTS

FACULTY

- Zoë Aqua*
- Richie Barshay*
- Erik Bendix
- Sonia Bloom
- Matt Darriau
- Christian Dawid
- Avi Fox-Rosen*
- Yoshie Fruchter*
- Ozzy Irving Gold-Shapiro*
- Lisa Gutkin
- Faith Nomi Jones
- Daniel Kahn*
- Leah Koenig*
- Daniel Kunda Thagard*
- Margot Leverett
- Shura Lipovsky
- Frank London
- Avia Moore*
- Paul Morrisett
- Etai Rogers-Fett*
- Basya Schechter
- Uri Schreter*
- Sebastian Schulman
- Asya Vaisman Schulman*
- Naomi Seidman
- Jake Shulman-Ment*
- Lorin Sklamberg
- Paula (Perl) Teitelbaum
- Ira Khonen Temple*
- Rachel Weston*
- Michael Wex
- Mikhl Yashinsky*

**We are deeply grateful for the special funds that help us bring an internationally-acclaimed faculty to teach and perform each year. See Special Funds on page 11 for more info.*

2026 FREED FELLOWS

- Corbin Allardice
- Dmitri Gaskin
- Alevtina Parland
- Jake Schneider
- Lily Schwarzbaum
- Ariel Shapiro
- Dan Wolfe



THANK YOU! MERCI! A SHEYNEM DANK!

Our work would be impossible without the generous support of our community! Every gift, no matter how small or large, has a major impact on our work in keeping Yiddish arts and culture thriving. We acknowledge, in particular, those donors who gave at the highest levels between July 2025 – June 2026.

- \$75,000 +**
Noah Youngs
Azrieli Foundation
- \$50,000 – \$74,999**
Zita and Mark Bernstein Family Foundation
- \$25,000 – \$49,999**
Jewish Community Foundation of Montreal
Noah and Ronit Stern Family Foundation
Sara & Irwin Tauben Family Foundation
The Rivaya Tzafon Fund

- \$10,000 – \$24,999**
Anonymous
Irene Guthertz Memorial Fund
Jeff and Betsy Toretzky
Peter A. Blacksberg
Rachel Goldsmith and Howard Ungar

- \$1,800 – \$9,999**
Anonymous
Angela-Ruth Idelson and Anne Newman
Bob Blacksberg and Terry Novack
Evelyn Tauben
The Gail Asper Family Foundation Inc.
Larry Broun
Ottawa Jewish Community Foundation
Rick Meller and Karen Underhill
Steinmetz Family

- \$1,000 – \$1,799**
Shirl A. Davis-Susser
Sheva and David Honig Foundation
The Bluida Foundation
Sonia Zylberberg

We extend our gratitude to Pete Rushefsky and the Centre for Traditional Music and Dance for its fiscal sponsorship services for our US donors. We extend our heartfelt appreciation for the collaboration and support of Brendan McMurray and the entire Le P'tit Bonheur team who treat the

KlezKanada community like family and help to make the retreat an exceptional experience for everyone. In addition, we extend our thanks to those sponsors who have supported KlezKanada and/or particular aspects of our 2026 Summer Retreat program, including the following organizational partners:

COMMUNITY FUNDERS



COMMUNITY PARTNERS



SERVICE AND PRODUCT PARTNERS



SPECIAL FUNDS

A TRANSFORMATIONAL GIFT

KlezKanada is deeply grateful to Noah Youngs for his generous on-going support of the participation of the indicated faculty members (indicated in the faculty list with an asterisk) and their families in this year's Summer Retreat. These artists are alumni of KlezKanada's scholarship program which was formative in the development of their careers as artists, leading scholars, and teachers around the world, keeping Yiddish music, arts, and culture thriving.

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, become leading scholars of Jewish culture, direct festivals, and beyond. 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.

THE RUCHLA FERDMAN YIDDISH PROGRAM

"KlezKanada is a whole cultural experience. Regardless of the fact that it was quite tiring, I came back with a feeling of renewal and it brought me back to the Yiddish culture that I grew up with." Ruchla Ferdman z"l wrote often in her memoirs about the Summer Retreat. With this summer's thematic focus on Yiddish, we are delighted to share her hartsike fondness for KlezKanada in her own words. With thanks to the Tauben Family for their generous support in memory of their mother and Bubbe, and the legacy of love she left her family infused with Yiddish language and culture.

RUTH AND JOE FREED FELLOWSHIP PROGRAM

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.

KAREN LUKS MEMORIAL ARTIST

This year, we are honoured to present Zoë Aqua as KlezKanada's 2026 Karen Luks Memorial Artist. Karen Luks was an artist and activist who sang in choruses, played the violin and the 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.



FOCUS ON YIDDISH LANGUAGE

LANGUAGE WORKSHOPS AND SHMUES	
PM2 TUESDAY–FRIDAY CHALET	Beginner Yiddish <i>Lomir shmuesn!</i> (Let’s Chat!) // Bloom
AM1 TUESDAY–FRIDAY CHALET	Intermediate Yiddish <i>Mamele-loshn</i> – Language Learning Through Film // Vaisman Schulman
PM1 TUESDAY–FRIDAY VALD TSIMER	Advanced Yiddish Film Clips as Text // Teitelbaum
LUNCH & DINNER ALL WEEK ESZAL	<i>Eszal kumzits:</i> דאָ רעדט מען נאָר ייִדיש // Schneider
PM2 TUESDAY TAYKHL TSIMER	Yiddish Pronunciation for Singers // Teitelbaum
PM2 WEDNESDAY TAYKHL TSIMER	Yiddish <i>Shmueskrayz</i> // Teitelbaum
4:00 PM SATURDAY KUNST ZAL	
AM2 THURSDAY MILE END TENT	<i>Redn fun arbl:</i> Off the Cuff Improv to Improve your Yiddish // Vaisman Schulman

WRITING AND TRANSLATION	
THROUGHOUT THE WEEK	2026 KlezKanada Zine: <i>Ahin/aher</i> (Look Both Ways) // Schneider
AM1 TUESDAY–FRIDAY TAYKHL TSIMER	<i>Fartaysht un farergert?</i> Translating Yiddish Poetry // Allardice
PM1 TUESDAY–FRIDAY OZERE GETSELT	<i>Lid-arbeter varshtat</i> / Song-Worker Workshop // Kahn, with Vaisman Schulman
AM1 TUESDAY–FRIDAY OZERE GETSELT	Stay Tuned for SPITZKOPF: Writing a Yiddish Mystery Radio Drama // Yashinsky
THEATRE	
AM2 TUESDAY–FRIDAY TAYKHL TSIMER	On Air with SPITZKOPF: Recording and Performing a Yiddish Mystery Radio Drama // Yashinsky & Schreter
VISUAL ARTS	
PM1 TUESDAY–FRIDAY TAYKHL TSIMER	Ink and Oysyes: Printmaking for a Visual Yiddishkayt // Rogers-Fett
IN PERFORMANCE	
PM3 TUESDAY GRAND SALON	Afternoon Concert: Ira Temple – Strange Tongue / <i>Mistame-Loshn</i>
PM3 WEDNESDAY GRAND SALON	Afternoon Concert: Avi Fox-Rosen and Friends
8:30 PM WEDNESDAY GRAND SALON	Concert Double Bill: Shura Lipovsky / Daniel Kahn, Christian Dawid, and Jake Shulman-Ment
LATE NIGHT WEDNESDAY GRAND SALON	דער מעת-לעת נס! The <i>Mes-Les Nes!</i> Yiddish Cover Songs

YIDDISH ALL DAY EVERY DAY

PM3 THURSDAY GRAND SALON	The “ <i>Undzer Gezang</i> ” Song Book from 1931: A Lecture-Concert // Seidman & Schechter
10:00 PM FRIDAY PETIT SALON	<i>Shtiler ovnt:</i> The Present Moment of Yiddish Literature // Schneider
TALKS AND PANELS	
AM1 TUESDAY–FRIDAY PETIT SALON	Jews, Germans, Jesus, and Jehovah: Yiddish as a Language of Resistance // Wex
PM2 TUESDAY, WEDNESDAY, FRIDAY PETIT SALON	The Yiddish Unconscious // Seidman
AM2 TUESDAY, WEDNESDAY, THURSDAY VALD TSIMER	Exploring Women’s Playwriting: New Translations of Little-Known Yiddish Works // Jones
AM2 WEDNESDAY PETIT SALON	When Jesus Spoke Yiddish // Seidman
AM2 THURSDAY PETIT SALON	Apikorsim and Others: The Forgotten Fiction of M.B. Yustman/B. Yeushzon // Wex
AM2 FRIDAY PETIT SALON	<i>Vuddehel Ya Talkin’:</i> The Rise and Decline of Yinglish // Wex
10:00 AM SATURDAY GRAND SALON	Dreaming of Ancestors: Tevye and the Move from Arranged Marriage to Modern Romance // Seidman
2:00 PM SATURDAY GRAND SALON	Panel: Raising Yiddish(ists) // Fishman Gonshor, Teitelbaum, Whiteman, Schulman, Schulman

ARRIVAL AND OPENING NIGHT

MONDAY SCHEDULE

3:30–6:00 PM Check-In

ACCUEIL PARKING LOT

The check-in window is between 3:30–6 PM. Participants should make every effort to arrive during that time.

If you arrive after 6 PM, please check in at the Info Desk. This will be open until 9 PM.

If you know you will arrive late, please contact us at info@klezkanada.org so that we can accommodate your late arrival.

6:00–7:00 PM Dinner

ESZAL

8:30 PM Opening Gathering

GRAND SALON

Sholem-aleykhem, bonjour, and welcome to KlezKanada's 31st anniversary Summer Retreat. We're so very glad you're here! We begin the week with a gathering of all participants, faculty, fellows, and staff. Whether KlezKanada is a new experience or a yearly tradition, we ask that you join us for this Opening Gathering. This is an important moment of coming together as we embark on an exhilarating—and very full—week.

Cantor Rachel Weston will guide us through a shared experience of sacred Yiddish song, exploring jewcy vocal improvisation. We'll sing as spontaneous *meshoyrerim* (cantorial choirs) and bring old and new memories and melodies to life with curiosity and creativity.

The evening will continue in this spirit of harmony and Yiddishkayt, as we welcome everyone to the Summer Retreat and take some time to get to know each other. From there we will move into a celebration of community jamming and dancing, led by members of our amazing faculty. Weather permitting, there will also be a bonfire on the beach and s'mores!



ANNOUNCEMENTS

All official announcements, including schedule and program changes, will be posted on whiteboards by the Info Desk in the Auberge front hallways (outside the Grand Salon).

There will also be a place for participants to post notices.



INFO DESK AND BOUTIQUE SCHEDULE

DINING SCHEDULE

Our dining room is the Eszal. There are also picnic tables on the Auberge Patio for those who wish to eat outside. Please bus your own dishes and use the compost bin available at the busing station. If you eat outside, please bring your dishes back to the Eszal when you are finished. *Please do not take dishes to your rooms or other areas of the camp.*

MONDAY

6:00–7:00 PM Dinner

TUESDAY–THURSDAY

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

FRIDAY

8:00–9:00 AM Breakfast
12:30–1:30 PM Lunch
5:30 PM Family shabes
For families with younger children
8:30 PM Shabes Dinner

SATURDAY

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

SUNDAY

6:00–8:00 AM Breakfast
10:30–12:30 PM Brunch

SNACKS

Snacks are served at 3:30 PM in the Eszal, and 10:30 PM in the Bar/Boutique.

NUT-FREE VENUE

Dos bisele glik is a strictly nut-free and peanut-free venue.

INFO DESK

The KlezKanada Info Desk is located in the Auberge Hallway, outside the Grand Salon. Announcements, schedule changes, and other important information will be posted at the Info Desk. The staff at the Info Desk will answer or direct all questions to the right person.

MONDAY (ARRIVAL)	3:30–6:00 PM
TUESDAY–FRIDAY	8:45 AM–12:15 PM 1:45–6:15 PM 8:00–8:30 PM (Except Friday)
SATURDAY	10:00–11:00 AM 2:00–3:00 PM
SUNDAY (DEPARTURE)	8:00 AM–1:00 PM

KLEZKANADA BOUTIQUE

At the Boutique you can find KlezKanada merchandise, plus recordings, sheet music, t-shirts, stickers, books, and much more, from the KlezKanada faculty and community.

Did you bring something to sell? Please fill out our Boutique form (linked on the Participant Info webpage) and then drop your merchandise off on Monday when you arrive. Please note that no merchandise will be accepted unless a form has already been submitted.

MONDAY	3:30–6:00 PM (Merchandise drop-off only)
TUESDAY–FRIDAY	3:45–6:30 PM 7:30–8:45 PM
SATURDAY	10:30ish PM–12 AM (or first hour of cabaret)
SUNDAY	9:00 AM–12:00 PM (Merchandise pick-up only)

TUESDAY SCHEDULE

	AM1 9:00–10:30	AM2 10:45–12:15
GRAND SALON	Frank & Richie’s Brass and Percussion // London & Barshay	Shine On: Yiddish Dance Repertoire and Style for Everyone // Moore & Vaisman Schulman
PETIT SALON	Jews, Germans, Jesus, and Jehovah: Yiddish as a Language of Resistance // Wex	
HIML ZAL	The Meditative Voice // Lipovsky	The Big Jam // Leverett & Parland
KUNST ZAL	The Other Side of the Bow // Gutkin & Morrissett	Lorin’s Listening Lounge // Sklamberg
VALD TSIMER	Plucked Strings // Fox-Rosen	Exploring Women’s Playwriting: New Translations of Little-Known Yiddish Works // Jones
TAYKHL TSIMER	<i>Fartaysht un farergert?</i> Translating Yiddish Poetry // Allardice	On Air with SPITZKOPF: Recording and Performing a Yiddish Mystery Radio Drama // Yashinsky & Schreter
CHALET	Intermediate Yiddish <i>Mamele-loshn</i> : Language Learning Through Film // Vaisman Schulman	Two Cents Plain: A Jewish Soda Parlor Party // Koenig
PLATEAU TENT	Beginners’ Ensemble // Aqua	Songs of Wonder // Schechter
DORTN GETSELT	Klezmer Accordion // Temple	Advanced Bowed Strings // Shulman-Ment
MILE END TENT	How the Winds Blow // Darriau	
OZERE GETSELT	Stay Tuned for SPITZKOPF: Writing a Yiddish Mystery Radio Drama // Yashinsky	Awake, Awake, and Pour Out Songs! Shaping <i>Kaboles-shabes</i> // Temple & Weston
YUGNT GEGENT	KlezKanada Youth Program: ן, Architexts, ale!	

PM1 2–3:30	PM2 3:45–5:15	PM3 5:30–6:30	EVENING
19th and Early 20th Century Yiddish Ballroom Dances // Bendix		Afternoon Concert: Ira Temple – Strange Tongue / <i>Mistame-Loshn</i>	8:30 PM Concert: The Klezmatics Late Night: KlezKabaret
What about Ladino? Judeo-Spanish 101 for Yiddishists // Schulman	The Yiddish Unconscious (I): Max Weinreich as Freud’s Authorized Translator // Seidman		7:30 PM <i>Lomir ale zingen</i> : A Yiddish Sing Along
We Were Made for These Tunes // Darriau, Gutkin, & Morrissett			
Textual Healing: Setting Words to Music // Fox-Rosen & Fruchter	Kandel’s Orchestra // London		
Advanced Yiddish Film Clips as Text // Teitelbaum	Divas of Yiddish Song // Sklamberg		
Ink and Oysyes: Printmaking for a Visual Yiddishkayt // Rogers-Fett	Yiddish Pronunciation for Singers // Teitelbaum		
Masterclass for Singers // Lipovsky	Beginner Yiddish <i>Lomir shmuesn!</i> (Let’s Chat!) // Bloom		
Bais Yaakov Choir // Schechter	Mandolin Orchestra // Fruchter	Tea and Jam // Shapiro	
Fidl Kapelye // Shulman-Ment	Trad Klezmer Band // Leverett		
Percussion Circle // Barshay	Woodwinds Master Class // Dawid		
<i>Lid-arbeter varshtat</i> / Song-Worker Workshop // Kahn	Writing the Passion Project: Communicating Your Niche to a General Audience // Jones		
Afternoon Youth Program			

PLUS, DON’T MISS..

Eszal kumzitz
דאָ רעדט מען נאָר ייִדיש

AT LUNCH & DINNER

WEDNESDAY SCHEDULE

	AM1 9:00–10:30	AM2 10:45–12:15
GRAND SALON	Frank & Richie’s Brass and Percussion // London & Barshay	Shine On: Yiddish Dance Repertoire and Style for Everyone // Moore & Vaisman Schulman
PETIT SALON	Jews, Germans, Jesus, and Jehovah: Yiddish as a Language of Resistance // Wex	When Jesus Spoke Yiddish // Seidman
HIML ZAL	The Meditative Voice // Lipovsky	The Big Jam // Leverett & Parland
KUNST ZAL	The Other Side of the Bow // Gutkin & Morrissett	Lorin’s Listening Lounge // Sklamberg
VALD TSIMER	Plucked Strings // Fox-Rosen	Exploring Women’s Playwriting: New Translations of Little-Known Yiddish Works // Jones
TAYKHL TSIMER	<i>Fartaysht un farergert?</i> Translating Yiddish Poetry // Allardice	On Air with SPITZKOPF: Recording and Performing a Yiddish Mystery Radio Drama // Yashinsky & Schreter
CHALET	Intermediate Yiddish <i>Mamele-loshn</i> : Language Learning Through Film // Vaisman Schulman	Summery Sweets: Jewish Custards and Puddings // Koenig
PLATEAU TENT	Beginners’ Ensemble // Aqua	Songs of Wonder // Schechter
DORTN GETSELT	Klezmer Accordion // Temple	Advanced Bowed Strings // Shulman-Ment
MILE END TENT	How the Winds Blow // Darriau	
OZERE GETSELT	Stay Tuned for SPITZKOPF: Writing a Yiddish Mystery Radio Drama // Yashinsky	Awake, Awake, and Pour Out Songs! Shaping <i>Kaboles-shabes</i> // Temple & Weston
YUGNT GEGENT	KlezKanada Youth Program: נָ, Architexts, ale!	

PM1 2–3:30	PM2 3:45–5:15	PM3 5:30–6:30	EVENING
Dance Journey Through Bukovina // Bendix		Afternoon Concert: Avi Fox-Rosen and Friends	8:30 PM Concert: Shura Lipovsky // Daniel Kahn, Christian Dawid, and Jake Shulman-Ment Late Night: The <i>Mes-Les Nes</i>
<i>Salud i beraha!</i> An Introduction to Ladino Language and Culture // Schulman	The Yiddish Unconscious (II): Weinreich on the Transmission of Jewishness Among Ashkenazic Jews // Seidman		7:30 PM <i>Lomir ale zingen</i> : A Yiddish Sing Along
We Were Made for These Tunes // Darriau, Gutkin, & Morrissett	Dance Leading and Teaching Masterclass // Bendix	PLUS, DON’T MISS.. <i>Eszal kumzitz</i> דאָ רעדט מען נאָר ייִדיש AT LUNCH & DINNER	
Textual Healing: Setting Words to Music // Fox-Rosen & Fruchter	Kandel’s Orchestra // London		
Advanced Yiddish Film Clips as Text // Teitelbaum	Divas of Yiddish Song // Sklamberg		
Ink and Oysyes: Printmaking for a Visual Yiddishkayt // Rogers-Fett	Yiddish <i>Shmueskrayz</i> // Teitelbaum		
Masterclass for Singers // Lipovsky	Beginner Yiddish <i>Lomir shmuesn!</i> (Let’s Chat!) // Bloom		
Bais Yaakov Choir // Schechter	Mandolin Orchestra // Fruchter	Tea and Jam // Shapiro	
Fidl Kapelye // Shulman-Ment	Trad Klezmer Band // Leverett		
Percussion Circle // Barshay	Woodwinds Master Class // Dawid		
<i>Lid-arbeter varshtat</i> / Song-Worker Workshop // Kahn	Writing the Passion Project: Communicating Your Niche to a General Audience // Jones		
Afternoon Youth Program			

THURSDAY SCHEDULE

	AM1 9:00–10:30	AM2 10:45–12:15
GRAND SALON	Frank & Richie’s Brass and Percussion // London & Barshay	Shine On: Yiddish Dance Repertoire and Style for Everyone // Moore & Vaisman Schulman
PETIT SALON	Jews, Germans, Jesus, and Jehovah: Yiddish as a Language of Resistance // Wex	Apikorsim and Others: The Forgotten Fiction of M.B. Yustman/B. Yeushzon // Wex
HIML ZAL	The Meditative Voice // Lipovsky	The Big Jam // Leverett & Parland
KUNST ZAL	The Other Side of the Bow // Gutkin & Morrissett	Lorin’s Listening Lounge // Sklamberg
VALD TSIMER	Plucked Strings // Fox-Rosen	Exploring Women’s Playwriting: New Translations of Little-Known Yiddish Works // Jones
TAYKHL TSIMER	<i>Fartaysht un farergert?</i> Translating Yiddish Poetry // Allardice	On Air with SPITZKOPF: Recording and Performing a Yiddish Mystery Radio Drama // Yashinsky & Schreter
CHALET	Intermediate Yiddish <i>Mamele-loshn</i> : Language Learning Through Film // Vaisman Schulman	Life By Chocolate: Jewish Cocoa Confections // Koenig
PLATEAU TENT	Beginners’ Ensemble // Aqua	Songs of Wonder // Schechter
DORTN GETSELT	Klezmer Accordion // Temple	Advanced Bowed Strings // Shulman-Ment
MILE END TENT	How the Winds Blow // Darriau	<i>Redn fun arbl</i> : Off the Cuff Improv to Improve your Yiddish // Vaisman Schulman
OZERE GETSELT	Stay Tuned for SPITZKOPF: Writing a Yiddish Mystery Radio Drama // Yashinsky	Awake, Awake, and Pour Out Songs! Shaping <i>Kaboles-shabes</i> // Temple & Weston
YUGNT GEGENT	KlezKanada Youth Program: נאָ, Architexts, ale!	

PM1 2–3:30	PM2 3:45–5:15	PM3 5:30–6:30	EVENING
Dance Journey Through Bukovina // Bendix		Afternoon Concert-Lecture: The “ <i>Undzer Gezang</i> ” Song Book from 1931 // Seidman and Schechter	8:30 PM Tantshtoyz: Shernowitz Conference Late Night: KlezKabaret
Little Jerusalem: Sarajevo in Sephardic Life // Schulman	Isa Kremer: A Yiddish Diva in Istanbul // Parland		7:30 PM <i>Lomir ale zingen</i> : A Yiddish Sing Along
We Were Made for These Tunes // Darriau, Gutkin, & Morrissett	Dance Leading and Teaching Masterclass // Bendix		
Textual Healing: Setting Words to Music // Fox-Rosen & Fruchter	Kandel’s Orchestra // London		
Advanced Yiddish Film Clips as Text // Teitelbaum	Divas of Yiddish Song // Sklamberg	PLUS, DON’T MISS.. <i>Eszal kumzitz</i> דאָ רעדט מען נאָר ייִדיש AT LUNCH & DINNER	
Ink and Oysyes: Printmaking for a Visual Yiddishkayt // Rogers-Fett	Printmaking Open Studio // Rogers-Fett		
Masterclass for Singers // Lipovsky	Beginner Yiddish <i>Lomir shmuesn!</i> (Let’s Chat!) // Bloom		
Bais Yaakov Choir // Schechter	Mandolin Orchestra // Fruchter	Tea and Jam // Shapiro	
Fidl Kapelye // Shulman-Ment	Trad Klezmer Band // Leverett		
Percussion Circle // Barshay	Woodwinds Master Class // Dawid		
<i>Lid-arbeter varshtat</i> / Song-Worker Workshop // Kahn	Writing the Passion Project: Communicating Your Niche to a General Audience // Jones		
Afternoon Youth Program			

FRIDAY SCHEDULE

	AM1 9:00–10:30	AM2 10:45–12:15
GRAND SALON	Frank & Richie’s Brass and Percussion // London & Barshay	Shine On: Yiddish Dance Repertoire and Style for Everyone // Moore & Vaisman Schulman
PETIT SALON	Jews, Germans, Jesus, and Jehovah: Yiddish as a Language of Resistance // Wex	Vuddehel Ya Talkin’: The Rise and Decline of Yinglish // Wex
HIML ZAL	The Meditative Voice // Lipovsky	The Big Jam // Leverett & Parland
KUNST ZAL	The Other Side of the Bow // Gutkin & Morrissett	
VALD TSIMER	Plucked Strings // Fox-Rosen	
TAYKHL TSIMER	Fartaysht un farergert? Translating Yiddish Poetry // Allardice	On Air with SPITZKOPF: Recording and Performing a Yiddish Mystery Radio Drama // Yashinsky & Schreter
CHALET	Intermediate Yiddish Mamele-loshn: Language Learning Through Film // Vaisman Schulman	Rosh Hashone Desserts Across the Diaspora // Koenig
PLATEAU TENT	Beginners’ Ensemble // Aqua	Songs of Wonder // Schechter
DORTN GETSELT	Klezmer Accordion // Temple	Advanced Bowed Strings // Shulman-Ment
MILE END TENT	How the Winds Blow // Darriau	
OZERE GETSELT	Stay Tuned for SPITZKOPF: Writing a Yiddish Mystery Radio Drama // Yashinsky	Awake, Awake, and Pour Out Songs! Shaping Kaboles-shabes // Temple & Weston
YUGNT GEGENT	KlezKanada Youth Program: נאָ, Architexts, ale!	

PM1 2–3:30	PM2 3:45–5:15	PM3 5:30–6:30	EVENING
Dance Journey Through Bukovina // Bendix	Everything Except the Singing: Polyglot Performance Therapy // Kahn		GROUP PHOTOS 1:20 PM Scholarship Program OZERE GETSELT 1:30 PM Faculty OZERE GETSELT 1:40 PM Work Exchange OZERE GETSELT 6:15 PM Full Group AUBERGE PATIO
Keepers of the Flame: Three Women in Bosnian Ladino Culture // Schulman	The Yiddish Unconscious (III): YIVO, the Archive, and the Jewish American Psyche // Seidman		
We Were Made for These Tunes // Darriau, Gutkin, & Morrissett	Dance Leading and Teaching Masterclass // Bendix		
Textual Healing: Setting Words to Music // Fox-Rosen & Fruchter	Kandel’s Orchestra // London		
Advanced Yiddish Film Clips as Text // Teitelbaum	Divas of Yiddish Song // Sklamberg		
Ink and Oysyes: Printmaking for a Visual Yiddishkayt // Rogers-Fett	Printmaking Open Studio // Rogers-Fett		6:30 PM Backwards March MEET AT THE AUBERGE PATIO
Masterclass for Singers // Lipovsky	Beginner Yiddish Lomir shmuesn! (Let’s Chat!) // Bloom		7:15 PM Kaboles-shabes Friday Night Service // Weston & Temple PETIT SALON
Bais Yaakov Choir // Schechter	Mandolin Orchestra // Fruchter	Tea and Jam // Shapiro	10:00 PM Shtiler ovnt: The Present Moment of Yiddish Literature // Schneider & Guests PETIT SALON
Fidl Kapelye // Shulman-Ment	Trad Klezmer Band // Leverett		10:00 PM Shabes tish // Wolfe & Guests GRAND SALON
Percussion Circle // Barshay	Woodwinds Master Class // Dawid		
Lid-arbeter varshtat / Song-Worker Workshop // Kahn	Writing the Passion Project: Communicating Your Niche to a General Audience // Jones		
Afternoon Youth Program			

PLUS, DON’T MISS..

Eszal kumzitz
דאָ רעדט מען נאָר יידיש

AT LUNCH & DINNER

SATURDAY SCHEDULE

	10:00 AM	2:00 PM
GRAND SALON	Dreaming of Ancestors: Tevye and the Move from Arranged Marriage to Modern Romance // Seidman	Panel: Raising Yiddish(ists) // Fishman Gonshor, Teitelbaum, Whiteman, Schulman, Schulman
HIML ZAL		
PETIT SALON	Shabes, Interrupted: Talking Through the Service — a Shabes Morning Conversation-Service // Weston	The Klezmer Tsimbl: Roots, Revival, and New Directions // Kunda Thagard
KUNST ZAL		
PLATEAU TENT		Nigunim for Shabes and Togetherness // Wolfe
LAKESIDE		
AUBERGE PATIO		

PLUS, DON'T MISS..

Eszal kumzitz
דאָ רעדט מען נאָר ייִדיש

AT LUNCH & DINNER

SHABES SERVICES

FRIDAY
7:00–7:30 PM Self-led Candle Lighting
YUGNT GEGENT

7:15 PM Kabolesshabes Service
PETIT SALON
Coordinated and led by Cantor Rachel Weston and Ira Temple, with the participants of the Awake, Awake, and Pour Out Songs workshop. All are welcome.

SATURDAY
9:30 AM Shabes, Interrupted: Talking Through the Service
HIML ZAL
A shabes morning conversation-service gathering led by Cantor Rachel Weston

We'll pray, sing, and move through parts of the Jewish liturgy together, and we'll also pause to ask what, exactly (or vaguely) we're doing when we do this.

Jewish prayer is full of huge claims, difficult language, and ideas many of us don't straightforwardly believe. So why say these words at all? What changes when we say them together, in a room, as a community? What is "working" in prayer, if anything is? When does prayer overlap with performance, and what effect does this have?

Rachel will guide us through some moments of the traditional structure of shabes shakhres, alongside some framing and questions. There's no expectation of belief or fluency, just a willingness to participate and to notice what happens, internally and between us.

This is for people who feel at home in shul, people who feel alienated from it, and people who aren't sure where they stand. We'll treat prayer as a live and present time practice — something we can examine and challenge and play with.

All welcome!

3:30 PM	4:00 PM	EVENING
		8:30 PM Participant Concert Late Night: KlezKabaret
		7:30 PM Lomir ale zingen: A Yiddish Sing Along
	Yiddish Shmueskrayz // Teitelbaum	
		Bonfire (weather permitting)
Shabes Nature Walk // Schneider & Tepper		

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 mostly unamplified and centre around conversation, reading, and singing. Some participants attend our shabes services, some participants sleep in. Some take the opportunity to rest, spend time by the lake, or explore the hiking trails at Dos bisele glik. 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.



PROGRAM DESCRIPTIONS

KLEZKANADA YOUTH PROGRAM

TUES-FRI MORNING PROGRAM 9:00 AM – 12:15 PM	KlezKanada Youth Program: ם, Architexts, ale! <i>With Ozzy Irving Gold-Shapiro, Sonia Bloom, Daniel Kahn, and special guests</i> Ages 5–12 (Youth Program) and – NEWLY ADDED – ages 12–17 (Teens) in 1938, Kadya Molodowsky, a Yiddish poet and writer, penned the play <i>Ale Fenster tsu der zun</i> (Every Window to the Sun) which explores a truth-telling tower that communicates across time. Throughout the text, she poses the question of what it would mean to have a structure where all windows faced the sun. With the help of instruction manuals, cyanotype, the Yiddish alphabet, accordions, dictionaries, surrealist poetry, ukuleles, wire, papier mâché fragments, shards, maps, repetitions, and empty spaces, we will seek to build our own structures (physical, sonic, or otherwise) in response to Kadya’s inquiry. We will ask: How is language like architecture? How many alphabets do we need to build infrastructure? Is an alphabet a blueprint? Can a circle have a <i>kuk-vinkl</i>? And just what is the plumbing of an alphabet? The morning, divided up into four shorter blocks with a break that lines up with the full camp transition between AM1 and AM2, will feature Yiddish cultural programming led by Ozzy Gold-Shapiro, with guest artists Sonia Bloom, Daniel Kahn, and many more. PM1 and 2 will be filled with camp activities like swimming, hiking, and outdoor games. This year there will also be a special AM2 program just for teens, led by Daniel Kahn. Ages 5 to 12 for the youth program, and ages 12 to 17 for the teen program (twelve year olds are welcome to participate in whichever program calls to them).
AFTERNOON PROGRAM 2:00 PM – 5:15 PM	
Yugnt gegent	

SCHEDULE AND PROGRAM NOTES

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 beginner instrumentalists should attend the Beginners’ Ensemble in AM1.

ATTENDANCE: We encourage you to make your workshop choices upon arrival at the Summer Retreat and stick to them throughout the week. Try your choices on the first day and, if necessary, transfer on day two. After the second day, 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.

PROGRAM DESCRIPTIONS

Programs are listed 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.

THROUGHOUT THE WEEK

2026 KlezKanada Zine: Ahin/aher (Look Both Ways)
Jake Schneider
What should we preserve from this whirlwind week? After this year’s retreat, we will be compiling a new digital, multilingual zine of this year’s creations. Inspired by the Backwards March and KlezKanada’s ethos of looking backwards and forwards at once, we will preserve some of our fresh and remixed art from the retreat for posterity. New writing in Yiddish and other languages, lyrics, translations, music, photographs, visual art, and more, are all welcome! Jake Schneider will collect these materials during the retreat and the zine will be distributed digitally in the fall.

AM1 – 9:00–10:30

AM1 TUES–FRI	Beginners’ Ensemble <i>Zoë Aqua</i> Calling all beginners, plus anyone who wants to try their chops at a new instrument. Jump into klezmer without fear in an open and accepting environment. All ages and instruments welcome, no previous experience with klezmer necessary. We will learn by ear, with notation provided at the end for you to take home.
BEGINNER	
PLATEAU TENT	
AM1 TUES–FRI	Fartaysht un farergert? Translating Yiddish Poetry <i>Corbin Allardice</i> In this workshop we will read Yiddish poetry closely with an eye towards translation and translate it with an eye towards the original. In the first half of the workshop, we will read and discuss modernist Yiddish poetry in Yiddish, paying special attention to how the language is working to produce meaning(s). In the second half, we will use these close readings as a base to generate and workshop our own original English translations. The first half of this workshop will be conducted (mostly!) in Yiddish, and the second half (mostly!) in English. Upper intermediate or advanced Yiddish recommended, but people newer to Yiddish are warmly encouraged to attend!
INTERMEDIATE/ ADVANCED	
TAYKHL TSIMER	
AM1 TUES–FRI	Frank & Richie’s Brass and Percussion <i>Frank London and Richie Barshay</i> Two members of The Klezmatics, and musical partners for over 20 years, drummer Richie Barshay and trumpeter Frank London (founder of the Klezmer Brass Allstars) will lead an ensemble of rhythm and melody, funky and traditional, klezmer and beyond. The class is open to all drummers and percussionists and all horn players (brass and woodwinds).
INTERMEDIATE/ ADVANCED	
GRAND SALON	

AM1

AM1 TUES–FRI	How the Winds Blow <i>Matt Darriau</i> Join multi-instrumentalist Matt Darriau of The Klezmatics as he leads you through some of his favourite tunes from Yiddishland and Eastern Europe! We will look at a broad range of tune styles, forms and rhythms, and possibly some “shared” repertoire that has tended to migrate throughout the region. We will do a mix of learning by ear and from music, with an emphasis on style and ornamentation - how to give life to the notes off the page. And some discussion of how these tunes work harmonically and modally without getting too much in the mathematical weeds. This class has wind instruments in mind, but is open to all other instruments.
INTERMEDIATE/ ADVANCED	
MILE END TENT	
AM1 TUES–FRI	Intermediate Yiddish Mamele-loshn: Language Learning Through Film <i>Asya Vaisman Schulman</i> Starring the inimitable Molly Picon, the wildly popular 1938 Yiddish film <i>Mamele</i> features classic songs, engaging characters, and authentic Yiddish dialogue. Each class focuses on a close viewing of one short scene from the film. We will read short texts on topics related to each of the scenes, have discussions about what we might expect to happen in the story, and use other engaging strategies to prepare for listening to natural Yiddish dialogue. After actively listening to and working with the dialogue in the scene itself, we will process what we have learned by acting out portions of the scene, sharing our opinions of the characters’ actions, speculating on alternative storylines, and comparing the cultural practices portrayed in the movie with our own. This is an intermediate Yiddish class and will be held in Yiddish.
INTERMEDIATE	
CHALET	
AM1 TUES–FRI	Jews, Germans, Jesus, and Jehovah: Yiddish as a Language of Resistance <i>Michael Wex</i> As a language devoted to the promotion of a worldview and way of life designed to prevent assimilation, Yiddish has helped its speakers remain distinct even when their commitment to religious and traditional culture might have waned or even vanished entirely. We’ll look at the nature of this disaffection, at Yiddish’s embrace of alienation, and at what happens to a language and culture that turns these modalities of estrangement upon itself.
OPEN TO ALL	
PETIT SALON	
AM1 TUES–FRI	Klezmer Accordion <i>Ira Khonen Temple and Dmitri Gaskin</i> <i>Lomir zikh shpiln a lidele!</i> In this workshop, we’ll work on making the most of the accordion as an air instrument, on using the bellows and buttons as G-d intended, and on using this box full of wind to accompany singers – ourselves and others!
INTERMEDIATE/ ADVANCED	
DORTN GETSELT	

AM1 TUES–FRI	Plucked Strings <i>Avi Fox-Rosen</i> Do you like to pluck? Do you like to pluck with friends? Don’t pluck by yourself, come join a whole community of plucky lucky pluckers as we pluck our strings and things. Open to all string pluckers of all levels and ages. If you’re gonna bring an electric plucking instrument, be ready to turn down to play with acoustic pluckers. Focused on both repertoire and technique, led by internationally renowned yiddish plucker Avi “Plucks”-Rosen.
AM1 TUES–FRI	Stay Tuned for SPITZKOPF: Writing a Yiddish Mystery Radio Drama <i>Mikhl Yashinsky</i> The crime-solving capers of Viennese master detective Max Spitzkopf, “the Yiddish Sherlock Holmes,” were written in 1908 by the Galician printer Jonas Kreppel. Though these yarns captured the imagination of their public, they were not translated into any other language until 2025 (when an English-language edition by the instructor appeared) and will finally be turned into a radio drama... this very summer. Join us in this workshop as we take a close look at a Spitzkopf story, and together adapt it into a short, shabby, shocking script for a radio drama, which will then be performed and recorded in the “On Air with SPITZKOPF” workshop (see that course’s description for further details). Participants are encouraged to read the story in advance, available online in both English and Yiddish (a link will be sent in advance). Open to anyone, no matter the level of writing or Yiddish ability. Participants are welcome to attend both Spitzkopf radio drama workshops (one more for writers, one more for performers) or choose only one—either option is perfectly fine.
AM1 TUES–FRI	The Other Side of the Bow <i>Lisa Gutkin and Paul Morrissett</i> The fiddle is at the forefront of many traditional music styles. Between them, Lisa Gutkin and Paul Morrissett (bet you didn’t even know he also played the fiddle!) play many of them - klezmer, Irish, Norwegian, Swedish, Italian, American old time ... In this “comparative fiddle class”, we will learn a klezmer tune and however many others we can get to and discuss the different left and right hand techniques needed to bring out their essence. Players of all levels will gain insights to make the most of their skills.
AM1 TUES–FRI	The Meditative Voice <i>Shura Lipovsky</i> An early morning class for singers, instrumentalists or visitors. This class is meant to open ourselves spiritually, emotionally, and physically, by singing <i>nigunim</i> (Hasidic melodies) and Yiddish songs (including some new Yiddish songs by Shura Lipovsky). We will meditate to strengthen our sense of embodiment, reflecting on kabalistic themes, such as: What is the soul and what is my personal self-expression?

AM 2 – 10:45–12:15	
AM2 TUES–FRI	Advanced Bow Strings <i>Jake Shulman-Ment</i> This is a masterclass-style, fast-paced session for experienced players of fiddles of all sizes. Come with tunes or pieces you’re working on, or questions about any aspect of klezmer string style and repertoire, and we will expand your possibilities! We’ll work by ear, focusing on bowing style, phrasing, ornamentation, sekund accompaniment, and improvisation in the klezmer idiom.
AM2 THURSDAY	Apikorsim and Others: The Forgotten Fiction of M.B. Yustman/B. Yeushzon <i>Michael Wex</i> If M.B. Yustman, who also published under the pseudonym B. Yeushzon, is remembered at all these days, it’s as the compiler of <i>Fun undzer altn oytser</i> , an anthology of comments on the weekly Torah portions. Sometimes called “The <i>Darshan’s</i> [Preacher’s] Friend,” it remains the first resort of those forced to speak about Torah portions that they might never have read. Yustman was also a popular feuilletonist and writer of fiction. The lecture will discuss why his fiction, which deals with more than usual insight and detail with the tension between tradition and modernity in the earlier part of the twentieth century, deserves rediscovery.
AM2 TUES–FRI	Awake, Awake, and Pour Out Songs! Shaping Kaboles-shabes <i>Cantor Rachel Weston and Ira Khonen Temple</i> עוֹרֵי עוֹרֵי שִׁיר דְּבָרִי! Develop practical skills in ensemble collaboration as we shape our experiences of prayer through musical exploration. In this class we join the tradition of the <i>meshoyrerim</i> , the choral harmonic support for a cantor in Ashkenazi prayer. What is prayer anyway, when we are saying words we may not understand or believe? Welcome: shul goers who want to explore the musicality of their practice, and welcome: <i>apikorsim</i> looking to understand the fullness of the Yiddish lexicon through the musical and textual language of Jewish prayer. Vocalists, instrumentalists, lay leaders, and pray-ers are welcome, as we explore the connections and overlaps between Jewish instrumental music and devotional practice. This class will explore leadership and performance techniques as they relate to <i>tfile</i> , and allow students to practice in them, ultimately co-creating the KlezKanada <i>kaboles-shabes</i> service for Friday evening.

PROGRAM DESCRIPTIONS

AM2 TUES–THURS	Exploring Women’s Playwriting: New Translations of Little-Known Yiddish Works <i>Faith Nomi Jones</i>
OPEN TO ALL	The idea that Yiddish-speaking women did not write plays was widespread for decades, but turns out to be untrue. Researchers have unearthed dozens of plays leading to recent Yiddish-language performances and new translations. In this lecture series, we will consider one-act plays by authors Kadya Molodowsky, Esther Shumiatcher, and Leah Hofman. Participants will have the opportunity to explore new, unpublished translations and consider the writers’ artistic practices and philosophical orientations that gave rise to these very different scripts.
VALD TSIMER	
AM2 THURSDAY	Life By Chocolate: Jewish Cocoa Confections <i>Leah Koenig</i>
OPEN TO ALL	Death by chocolate? Nah, chocolate = life. This class will celebrate all things cocoa adjacent within Jewish cuisine. Learn to make melt-in-your-mouth chocolate tahini truffles, wine poached pears with chocolate sauce, and a chocolate “salami” destined to become your new favorite party dessert. You will also learn the fascinating history about the historic role that Sephardi Jews played in the global chocolate trade. All recipes are sourced from Leah Koenig’s newest cookbook, <i>The Dessert Table: 100 Joyful Jewish Sweets</i> .
CHALET	
AM2 TUES–THURS	Lorin’s Listening Lounge <i>Lorin Sklamberg</i>
OPEN TO ALL	Join The Klezmatics’ singer Lorin Sklamberg for his uniquely personal guided audio tour through the galaxy of Yiddish-language recordings, curated from his 25+ years as YIVO’s sound archivist and his lifelong love of collecting audio on shellac, vinyl, tape, and digital formats. From Ashkenazic humour through radio, theatre, film, operetta, folk song, and beyond, Lorin’s playlist will be drawn from vintage to contemporary commercial and private recordings, including recently unearthed gems unheard for generations. He looks forward to the delight of sharing this amazing aural world with you.
KUNST ZAL	
AM2 TUES–FRI	On Air with SPITZKOPF: Recording and Performing a Yiddish Mystery Radio Drama <i>Mikhl Yashinsky and Uri Schreter</i>
OPEN TO ALL	In this lively workshop, we will use the script crafted in the “Stay Tuned for SPITZKOPF” workshop (see that course’s description for further details) and take to the microphone with our looniest and most dread-inducing voices, old-fashioned live sound effects we will create and collect from around camp, and music that sets the tawdry scene. Open to anyone who enjoys acting, or devising, or playing music, singing or howling, or otherwise making outlandish noises. Both English-speakers and Yiddish-speakers most heartily invited. The sounds we lay down will, after the retreat, be sewn together into an eminently listenable radio drama that will be disseminated for folks around the world to enjoy.
TAYKHL TSIMER	
	Participants are welcome to attend both Spitzkopf radio drama workshops (one more for writers, one more for performers) or choose only one—either option is perfectly fine.

AM2 CONTINUED

AM2 THURSDAY	Redn fun arbl: Off the Cuff Improv to Improve your Yiddish <i>Asya Vaisman Schulman</i>
OPEN TO ALL	Improv games build spontaneity, connection, and creative risk-taking while strengthening your fluency and confidence with Yiddish. In this playful, high-energy workshop, we’ll explore core improv (and language-learning!) principles such as quieting the inner critic, supporting your partner, embracing mistakes as part of the creative process, and then putting them into action through dynamic short-form games in Yiddish. Open to learners with advanced beginner-level Yiddish and above, as well as to Yiddish teachers and anyone who leads a <i>leyenkrayz</i> , club, or study group and would like to bring improv games into their own learning community. No prior improv experience required.
MILE END TENT	
AM2 FRIDAY	Rosh Hashone Desserts Across the Diaspora <i>Leah Koenig</i>
OPEN TO ALL	Rosh Hashone is coming—time to get your dessert menu sorted! With all due respect to the classics, this hands-on cooking class will go beyond the typical honey cake. Together, the class will make an airy apple <i>sharlotka</i> , a lightly spiced Venetian-Jewish pumpkin cake, and a “cheater’s” version of <i>teygleh</i> that is so simple and delicious, you’ll wonder why you ever made it any other way. All recipes are sourced from Leah Koenig’s newest cookbook, <i>The Dessert Table: 100 Joyful Jewish Sweets</i> .
CHALET	
AM2 TUES–FRI	Shine On: Yiddish Dance Repertoire and Style for Everyone <i>Avia Moore and Asya Vaisman Schulman</i>
OPEN TO ALL	A daily Yiddish dance class that will have you shining on the dance floor at night! This workshop will introduce participants to repertoire, style, and context. Over the week we will dance <i>freylekhs</i> , <i>bulgars</i> , <i>zhoks</i> , <i>khosidls</i> , <i>shers</i> and so much more! Discover the beautiful dynamics of Yiddish dance – the repertoire and improvisational variations, the style, the integral interplay between group and individual, and the ongoing conversation between dancer and musician. This is a workshop for everyone - new dancers, experienced dancers, and even those that think they are not dancers. This is also a recommended workshop for all klezmerim – better understanding the dances is a step towards becoming a great dance band leader.
GRAND SALON	
AM2 TUES–FRI	Songs of Wonder <i>Basya Schecter</i>
OPEN TO ALL	Before Abraham Joshua Heschel, the pioneering theologian of the 20th century wrote his seminal works like “Sabbath” and “God in Search of Man”, he was a young Yiddish writer in Warsaw, working out his ideas about theology, nature, love, and social service in exquisite poetry. A collection was finally translated by Morton Leifman and released in the early 2000’s. Soon after, Basya Schecter was invited to set these poems to music; her album “Songs of Wonder” was released in 2011. Together, we will read, sing, muse upon, and discuss these Yiddish poems.
PLATEAU TENT	

PROGRAM DESCRIPTIONS

AM2 WEDNESDAY	Summery Sweets: Jewish Custards and Puddings <i>Leah Koenig</i> Global Jewish cuisine is filled with custards and puddings that offer a light and delicately sweet end to any summer meal. During this hands-on class, you'll have the chance to make (and learn the histories of) rose water-scented Persian rice pudding, Middle Eastern malabi custard topped with strawberry-rhubarb compote, and a jumble of berries with honey and sour cream that your bubbe would plotz over. All recipes are sourced from Leah Koenig's newest cookbook, <i>The Dessert Table: 100 Joyful Jewish Sweets</i> .
OPEN TO ALL	
CHALET	
AM2 TUES–FRI	The Big Jam <i>Margot Leverett and Alevtina Parland</i> Come and play! Led by Margot Leverett and Alevtina Parland, this facilitated klezmer jam invites all instrumentalists - come with open ears and and an open mind! Bring a tune, learn a tune, listen, shine, accompany, and enjoy spontaneous music-making in KlezKanada's community.
INTERMEDIATE/ ADVANCED	
HIML ZAL	
AM2 TUESDAY	Two Cents Plain: A Jewish Soda Parlor Party <i>Leah Koenig</i> Quench your end-of-summer thirst with this hands-on cooking workshop focused on sweet fizzy drinks and ice creams inspired by the Jewish soda parlour. Dive into the history of seltzer, tonics, and syrups in Europe and New York City, then whip up a party's worth of treats, including homemade coffee, concord grape, apricot soda syrups, a shtetl-inspired fruit sorbet, and an egg cream float—a decadent twist on the classic. All recipes are sourced from Leah Koenig's newest cookbook, <i>The Dessert Table: 100 Joyful Jewish Sweets</i> .
OPEN TO ALL	
CHALET	
AM2 FRIDAY	Vuddehel Ya Talkin': The Rise and Decline of Yinglish Michael Wex We'll look at the Yiddish-inflected English dialect, from its pre-World War II North American heyday through comedy records of the sixties and seventies in an attempt to uncover how it developed, how it was used, and why it was once so popular among both Jews and gentiles.
OPEN TO ALL	
PETIT SALON	
AM2 WEDNESDAY	When Jesus Spoke Yiddish <i>Naomi Seidman</i> A translation of the New Testament was among the first five Yiddish works ever printed, only twenty years after Martin Luther completed his German version. Over the centuries, the New Testament has been translated into Yiddish many times, generally as part of a mission to the Jews. The translation style, however, dramatically changed in the twentieth century, as part of new conceptions of conversion to Christianity and the Jewishness of Jesus alongside new attitudes toward Yiddish as a legitimate language.
OPEN TO ALL	
PETIT SALON	

AM2–PM1

LUNCH – 12:30–1:30	
EVERYDAY!	<i>Eszal kumzits:</i> דאָ רעדט מען נאָר יידיש <i>Hosted by Jake Schneider</i> Our lunchtime <i>kumzits</i> series offers informal opportunities to connect with other participants and explore shared areas of interest. Join other Yiddish speakers for lunch and/or dinner at our <i>Yidish tish</i> . Yiddish speakers of all levels are welcome. Look for the designated <i>Yidish tish</i> in the Eszal to join the discussion.
ESZAL	
OPEN TO ALL	
PM1 – 2:00–3:30	
PM1 TUESDAY	19th and Early 20th Century Yiddish Ballroom Dances <i>Erik Bendix</i> In the 19th century Russian Empire, lighthearted ballroom dances choreographed by dance masters for the aristocracy spread quickly through the population, especially among the bourgeoisie or anyone hoping to climb the social ladder or modernize. This included parts of the Jewish community, and even included socialists and members of the Bund. Many of these dances had an international flavour, and were done 'in the style of' France, Hungary, Spain, the Caucasus, or even America, but romanticized and most often played on balalaika. Immigrants from the Russian Empire brought these dances with them to the new world and even reimported them back to Odessa in the wake of World War I. In the Soviet Union, they were frowned on as overly bourgeois and survived in Soviet choreographies mainly as farce. Meanwhile, they had become deeply embedded in Yiddish sensibilities and in the klezmer music repertoire, sometimes to the exclusion of older and more traditional repertoire. A century later, they remain fun to do. This class will teach as many of these dances as we have time for, including kaketke, Espan, troika, kohanochka, karapyet, and vengerke.
OPEN TO ALL	
GRAND SALON	
PM1 TUES–FRI	Advanced Yiddish Film Clips as Text <i>Perl Teitelbaum</i> The 1936 film <i>Mir kumen on</i> , which depicts the life of children in the Medem Sanatorium in Poland, stimulates contemporary viewers to ask questions and respond in unexpected and creative ways. In addition to practicing listening, reading, and discussion stimulated by the text, the participants will engage in creative small group projects such as interviews, letter writing, and lessons that the characters of the film can teach us about the socio-economic and political problems in our world.
ADVANCED	
VALD TSIMER	
Note to returning students: This class will present new activities that were not included in earlier workshops that dealt with this film.	

PM1 TUES–FRI	Bais Yaakov Choir <i>Basya Schechter</i> A very little known genre of music are songs that Yeshiva girls from Bais Yaakov learned and sung in multiple harmonies. These songs were, in fact, Basya Schechter's earliest unofficial musical training. Naomi Seidman writes about these songs in her book on the history of Sarah Schenirer. In this workshop, we will learn, sing, and perform these choir pieces, learning a very specific genre and world of song.
OPEN TO ALL	
PLATEAU TENT	
PM1 WED–FRI	Dance Journey Through Bukovina (and Beyond) <i>Erik Bendix</i> The modern Hasidic movement was founded by Israel ben Eliezer, known as the Baal Shem Tov, who lived from 1698 to 1760 in what was then Poland but is now Ukraine. A charismatic mystic and healer, his teachings brought compassion and joy to what had been dark times of suffering for Jews. Much of that joy came through singing and dance, and the dancing borrowed freely from surrounding dance cultures. This class will explore overlap between traditional Yiddish dance and neighbouring dance styles and traditions from the regions of Maramureş, Bukovina, and Hutzul, Ukraine. We will focus on the Yiddish Honga and similar steps, with syncopations and clapping rounds from Maramureş and Bukovina, lateral sway and shimmies in traditional Bukovina dancing, kolomeyke and Hutsulca as both circle and couple dances, combining spinning and vertical oscillation between heaven and earth, dances that are at the heart of Hutsul culture, and heel clicking and bokazō movements in hongas, sirbas, bulgars in Yiddish dancing, as well as in traditional northern Romanian jumping dances like De Sărit, and in Caluș healing dance traditions from many parts of the Carpathians.
OPEN TO ALL	
GRAND SALON	
PM1 TUES–FRI	Fidl Kapelye <i>Jake Shulman-Ment</i> Does playing in a big group of bowed strings and tsimbles resonate with you? Let's join forces to make a wall of <i>Yiddishlekh</i> sound! We'll draw from diverse sources of old Jewish string repertoire from Moldavia, Maramureş, Bukovina, Ukraine, and Transylvania to create a suite of fiddle power tunes.
INTERMEDIATE/ ADVANCED	
DORTN GETSELT	
PM1 TUES–FRI	Ink and Oysyes: Printmaking for a Visual Yiddishkayt <i>Etai Rogers-Fett</i> In this four-part workshop, we will look briefly at the history of Yiddish typography in print and how artists have playfully expanded the expressive visual language available to us in <i>yidishe oysyes</i> . Drawing inspiration from these examples, class participants will work together to create a hand-carved, relief-printed <i>alef-beys</i> banner. Class instruction will cover the basics of composition design, block preparation, image-transfer, and carving and printing techniques. Participants can expect to come away with new skills and ways of relating materially to the <i>alef-beys</i> , paper proofs of their print, and a carved block to continue printing at home. Basic knowledge of Yiddish can be helpful, but is not required.
OPEN TO ALL	
TAYKHL TSIMER	

PM1 FRIDAY	Keepers of the Flame: Three Women in Bosnian Ladino Culture <i>Sebastian Schulman</i> Sephardic women have been at the forefront of Ladino cultural preservation and recreation in the modern period. This talk focuses on the life and work of three towering figures from the Bosnian Sephardic tradition in the 20th century, namely: the playwright, essayist, and pioneering feminist intellectual Laura Papo (also known by her pseudonym Bohoreta; 1892–1942); the French novelist, art historian, and Ladino poet Clarisse Nicoïdski (1938–1996); and the folksinger and songwriter Flory Jagoda (1923–2021). Taken together, these three examples provide distinct insight into modern Ladino approaches to issues such as gender, tradition, memory, and what it means to enact and embody our supposedly threatened cultures.
OPEN TO ALL	
PETIT SALON	
PM1 TUES–FRI	Lid-arbeter varshtat / Song-Worker Workshop <i>Daniel Kahn</i> Are you a singer, writer, composer, translator, adapter, mixer, collector, tinkerer, maker, faker, taker, or breaker of Yiddish songs? Join a progressive, polyglot, transnational, amalgamated, workshop of contemporary songwork. Tune up your new song, retune an old song, put a tune to a poem or some words to a tune. We'll be taking apart songs, fixing what's wrong, patching them up, and getting them to sing better than ever. <i>Lid-arbeter fun ale lender, fareynikt zikh!*</i> *Song-workers of the world, unite! (Proficiency in Yiddish not required — but it couldn't hurt.) Plus...Polishing Your Yiddish Lyrics! During one of the sessions, Asya Vaisman Schulman will join the workshop to offer linguistic feedback on your songs-in-progress.
INTERMEDIATE/ ADVANCED	
OZERE GETSELT	
PM1 THURSDAY	Little Jerusalem: Sarajevo in Sephardic Life <i>Sebastian Schulman</i> A Ladino proverb states that the Jews of Bosnia are like “salt for bread,” an integral ingredient in the country's social life. Nowhere has this been more true than in Bosnia's capital, the city of Sarajevo. At the literal meeting point of the Ottoman and Habsburg Empires, Sarajevo has been called “ <i>Yerushalyaim chiko</i> ,” or “Little Jerusalem,” both for the deep rootedness of its Jewish community as well as for its astounding and sometimes violent religious diversity between Muslims, Orthodox Christians, and Catholics. An examination of its Jewish history from the arrival of the exiles from Spain in the 15th century to the 1990s Bosnian War points to new ways of understanding Jewish integration and belonging in the diaspora.
OPEN TO ALL	
PETIT SALON	

PROGRAM DESCRIPTIONS

PM1 TUES–FRI	Masterclass for Singers <i>Shura Lipovsky</i>
ADVANCED	How do singers find their own personal authentic expression within Yiddish song repertoire? Every singer brings a unique personal touch, personal colour, and character to a song. Every Yiddish song has its own character, its own colour, and unique place in the vast sea of Yiddish (folk-) song repertoire. In this masterclass we will seek an authentic representation of both singer and song and an understanding of the Yiddish language and historical context of the repertoire.
CHALET	
	This workshop will be held in a masterclass format; singers should come prepared to share something they are working on and receive feedback. Participants are encouraged to bring sheet music with them, as Uri Schreter will be available to accompany on piano.
PM1 TUES–FRI	Percussion Circle <i>Richie Barshay</i>
OPEN TO ALL	Dive into klezmer adjacent grooves with rhythmic globetrotter Richie Barshay! Explore Brazilian, Afro-Caribbean, and other global styles that connect the dots of our rhythmic understanding and groove palette. Bring a percussion instrument large or small, as well as a willingness to learn body percussion. No experience necessary.
MILE END TENT	
PM1 WEDNESDAY	Salud i beraha! An Introduction to Ladino Language and Culture <i>Sebastian Schulman</i>
OPEN TO ALL	This presentation provides an overview of the history of the Ladino language and its speakers over the course of the past six centuries. Tracing the contours of Sephardic history, we'll address (and debunk) the main myths and misconceptions about Judeo-Spanish culture. Along the way, we'll explore the major centres of Ladino life across the former Ottoman Empire and examine the language's major influences from Iberian languages, Italian, French, Turkish, Arabic, Hebrew, Greek, and southern Slavic. Beyond the simple framing of Ladino as "Sephardic Yiddish," we will attempt to understand Ladino as a cultural universe in its own right, interrogating the perils of comparison and grasping opportunities for solidarity and exchange.
PETIT SALON	
PM1 TUES–FRI	Textual Healing: Setting Words to Music <i>Yoshie Fruchter and Avi Fox-Rosen</i>
ADVANCED	This workshop is focused on the craft of setting existing text to new music. Part song repertoire class, and part composition workshop, we will learn song settings by Avi, Yoshie, and others. We will look at practical approaches to rhythm and prosody, form, and the relationship between musical choices and textual meaning, especially when working across Jewish diasporic languages and cultural contexts. Participants will write their own settings during the week, working either from texts they bring from home or from selections provided by the instructors. We'll do guided exercises, share drafts, and workshop works-in-progress with an emphasis on concrete tools: reading text aloud, translation and pronunciation questions, deciding what can be excerpted or reordered, and clarifying what it means to honour a text while still taking compositional risks.
KUNST ZAL	

PM1–PM2

PM1 TUES–FRI	We Were Made For These Tunes <i>Lisa Gutkin, Matt Darriau, and Paul Morrissett</i>
INTERMEDIATE/ ADVANCED	Did you ever want to be in a band with members of The Klezmatics? Then join this ensemble, open for all instruments. With Lisa Gutkin teaching melodies by ear, Paul Morrissett coaching with chords, and Matt Darriau floating in with his brilliant imagination, this half of The Klezmatics will create a warm and welcoming collaborative experience and performance arrangements that reflect the creativity of all involved.
HIML ZAL	
PM1 TUESDAY	What about Ladino? Judeo-Spanish 101 for Yiddishists <i>Sebastian Schulman</i>
OPEN TO ALL	<i>Bre! Ke haber?</i> Come learn basic phrases and vocabulary in that "other Jewish language," the rich vernacular of Eastern Sephardic Jews known by many names, but most commonly called Ladino. With an emphasis on communication, by the end of this one-off class, students will be able to greet others and introduce themselves in Judeo-Spanish and will be introduced to the basics of Ladino orthography in its distinct <i>solitreo</i> (cursive), <i>rashi</i> (print), and romanized scripts. We'll also learn a few of Ladino's thousands of <i>dichos i refranes</i> , or sayings and proverbs, and engage briefly with other short cultural texts.
PETIT SALON	
PM 2 - 3:45–5:15	
PM2 TUES–FRI	Beginner Yiddish Lomir shmuesn! (Let's Chat!) <i>Sonia Bloom</i>
BEGINNER	Don't speak Yiddish yet, but really want to? This is the class for you! In this beginner-friendly crash course, you'll learn how to introduce yourself, talk about what you do each day of the week, count a variety of items, and sing a few simple Yiddish songs. Each day, you'll leave class ready to have a simple exchange on a new topic—entirely <i>af yidish!</i> The course also introduces students to reading and writing in the <i>alef-beys</i> (Yiddish alphabet) and highlights resources for continuing your language study after the retreat.
CHALET	
PM2 WED–FRI	Dance Leading and Teaching Masterclass <i>Erik Bendix</i>
INTERMEDIATE/ ADVANCED	With over half a century of experience leading and teaching traditional dances, Erik Bendix has had time to wing it in front of many groups and let his mistakes ripen into skill. In this workshop he will place his experience at the service of emerging dance leaders and teachers, with the aim of making their job easier while improving their craft. Erik will discuss how to put movement first, how to observe the dancers to see where to step in, how to teach one thing at a time, starting simple and gradually adding elements, how to develop a connection to the dancers you are teaching through movement and voice, and more. For dancers with some experience leading and teaching who wish to develop their skills.
HIML ZAL	

PM2 TUES–FRI	Divas of Yiddish Song <i>Lorin Sklamberg</i> In celebration of KlezKanada’s focus on <i>mame-loshn</i> , The Klezmatics’ own Lorin Sklamberg will present a song repertoire class honouring the work of some of his favourite female Yiddish vocalists. Material will be drawn from the careers of celebrated theatre, film, concert, and radio stars such as Isa Kremer, Molly Picon, and Miriam Kressyn, and beloved Soviet vocalists including Nekhama Lifshitz and Marina Gordon, among other luminaries. Additionally, Lorin will explore the lider of several exceptional non-professional singers documented in the pioneering field recording collections of Ruth Rubin and Barbara Kirshenblatt-Gimblett. The course will be illuminated by audio examples from the YIVO Sound Archive. Song texts in oysyes, transliteration, and translation, and musical transcriptions will be provided.
PM2 FRIDAY	Everything Except the Singing: Polyglot Performance Therapy <i>Daniel Kahn</i> Are you a public purveyor of strange lyrical language? Is <i>mame-loshn</i> not the tongue of your audience’s mother? Do you find yourself performing as a trans-cultural ambassador of post-post-pre-vernacularity and nebulously exotic Yidditude? Come to this one-time session for all your artistic and textual performative identity issues. Join intercontinental troubadour Daniel Kahn and go into the weeds of polyglot performance as we explore such topics as: How do I introduce a song? Should I sing first and explain later? What if I just let them not understand? How do I interpret cultural content for various audiences? How can super-titles and projections help or hinder my performance? What is the relationship between a singer and a song? For once, let’s talk about everything Yiddish singers deal with, besides the singing ...
PM2 THURSDAY	Isa Kremer: A Yiddish Diva in Istanbul <i>Alevtina Parland</i> Isa Kremer was among the first women to bring Yiddish song to the concert stage. After rising to stardom in Odessa in the 1910s, she fled the city just days before the Bolshevik invasion. In February 1920, she arrived in Istanbul, where she continued performing Yiddish repertoire and collaborated with a host of international and local artists. Despite becoming one of the city’s most celebrated performers, this period of her career has been largely overlooked. In this talk, scholar-performer Alevtina Parland will share new research on Kremer’s life and work, conducted in collaboration with Cenker Sarikaya and supported by the Swedish Research Institute in Istanbul. Drawing on newly uncovered sources, Parland will explore Kremer’s role in Istanbul’s artistic circles, her lost recordings, and the political forces that shaped her remarkable success. The presentation will include live musical demonstrations.

PM2 TUES–FRI	Kandel’s Orchestra <i>Frank London</i> Philadelphia klezmer Harry Kandel’s orchestra was one of the hardest swinging ensembles in the Yiddish world. In this class we’ll focus on Kandel’s repertoire – underplayed in our contemporary scene – making new arrangements that are based on the originals and moving into the future with improvisation, spontaneous arranging, and a gaggle of other approaches.
PM2 TUES–FRI	Mandolin Orchestra <i>Yoshie Fruchter</i> Yoshie Fruchter will be returning to KlezKanada this year to lead a plucked string ensemble in the great Jewish mandolin orchestra tradition. In addition to mandolins and guitars, the ensemble is also open to ukuleles, cellos, basses, and more. This ensemble will perform original arrangements of klezmer and Jewish music and have a blast doing it - “pluck”le up!
PM2 THURS–FRI	Printmaking Open Studio <i>Etai Rogers-Fett</i> An open and unstructured studio where you can continue to work on your printmaking projects from the “Ink and Oysyes” workshop. Other art-making is welcome at this time as well.
PM2 TUES, WED, FRI	The Yiddish Unconscious <i>Naomi Seidman</i> Among the lesser-known facets of the international reception of psychoanalysis is the translation and reception of Freud’s works in Yiddish. These held a special place in Freud’s heart: He worked closely with Max Weinreich, the founder of YIVO and his authorized Yiddish translator, corresponded with him over the years, and followed “the Jewish branch of the science” of psychoanalysis, as he described the psychoanalytic research being conducted at YIVO. This lecture series will describe what Freud looked like in Yiddish translation and trace the research into the unconscious transmission of Jewishness that Weinreich did first in Vilna and then in New York. <i>The Yiddish Unconscious is a three-part series. Attend one or all three.</i> Tuesday: Max Weinreich as Freud’s Authorized Translator Wednesday: Weinreich on the Transmission of Jewishness among Ashkenazic Jews Friday: YIVO, the Archive, and the Jewish American Psyche
PM2 TUES–FRI	Trad Klezmer Band <i>Margot Leverett</i> Join klezmer pioneer Margot Leverett on her return to KlezKanada to dive into some classic, juicy klezmer repertoire! Margot will share current favourites and guide this ensemble for all instruments through fine, genuine stylistics and textbook orchestrations, to make everyone jump up and dance at that final concert!

PROGRAM DESCRIPTIONS

PM2 TUES–FRI	Woodwinds Master Class <i>Christian Dawid</i>
ADVANCED	Dive into the nerdy details of klezmer stylistics! We'll talk about phrasing, gesture, articulation, tempo, microdynamics, how to vary your ornaments and where to place them, and everything else you want to explore on your way to becoming an accomplished klezmer soloist. We'll also make some time for individual coaching. Open to all woodwind instruments and high brass
MILE END TENT	
PM2 TUES–FRI	Writing the Passion Project: Communicating Your Niche to a General Audience <i>Faith Nomi Jones</i>
OPEN TO ALL	Musicians, actors, visual artists, graphic novelists, and poets often conduct extensive research when creating art based on historical materials. This research shadows the new artwork, creating rich resonances and inspiring new insights. Sharing your research process can build interest in your work and engage new audiences. In this hands-on workshop, artists will practice making their research accessible to a general audience. Together we will examine ethnographic or old commercial recordings, archival photos, or prior texts that participants have used, and consider the intriguing stories they hold. We will begin the writing process itself and offer feedback to each other that helps us find the framing that serves both the materials themselves and the new audience we wish to reach. Bringing a laptop with your existing research materials is recommended but not required.
OZERE GETSELT	
PM2 TUESDAY	Yiddish Pronunciation for Singers <i>Perl Teitelbaum</i>
OPEN TO ALL	Even if Yiddish is not your <i>mame-loshn</i> , you can sound as if it were! Using visual aids and applying Yiddish phonetics in a practical way, we will work on Yiddish song texts to make your Yiddish sound great. You are welcome to bring songs you are currently working on to customize the learning to your needs.
TAYKHL TSIMER	
PM2 WEDNESDAY	Yiddish Shmueskrayz <i>Perl Teitelbaum</i>
OPEN TO ALL	We will start our Yiddish conversation as a whole group, then divide into smaller groups for maximum participation and comfort level. The <i>shmues</i> leader will check in with each group to offer help as needed. Finally, we will come back together as a whole group to reflect on what we learned and how we felt. <i>Note that there is a second shmueskrayz session on shabes.</i>
TAYKHL TSIMER	

PM3–AFTER DINNER

PM3 – 5:30–6:30	
PM3 TUESDAY	Afternoon Concert Ira Temple – Strange Tongue / Mistame-Loshn Songs of queer desperation and joy, magic, solidarity and defiance. Ira is a renowned Brooklyn-based cultural organizer, klezmer, and theatre performer, with a love for the absurd and the sublime. This concert celebrates the recent release of their solo album 'Strange Tongue / Mistame-Loshn,' a collection of interwoven English/Yiddish songs, new translations, and radical departures.
OPEN TO ALL	
GRAND SALON	
PM3 WEDNESDAY	Afternoon Concert Avi Fox-Rosen and Friends For this afternoon concert, Avi Fox-Rosen will share music drawn from two recent projects: <i>Di rayze aheym</i> / The journey home, his song cycle setting Irena Klepfisz's bilingual Yiddish/English poem, and songs from his ongoing collaborations with Basya Schechter setting of Itzik Manger's <i>Khumesh Lider</i> . Expect an intimate set that centres voice and story, with arrangements that draw from klezmer, contemporary songwriting, and the broader music world.
OPEN TO ALL	
GRAND SALON	
PM3 THURSDAY	Afternoon Concert The "Undzer Gezang" Song Book from 1931: A Lecture-Concert <i>Naomi Seidman and Basya Schechter</i>
OPEN TO ALL	This lecture-concert revolves around a 1931 song book published in Lodz for the Orthodox girls' school system Bais Yaakov. Bais Yaakov was founded in Poland in 1917, soon grew to comprise a few hundred schools, and still flourishes today in thirteen countries. Along with these schools, the system included a youth movement, newspaper, summer camps, slogans, and songs. We will share this rich culture and sing the Yiddish songs sung at schools and on hikes in interwar Poland.
GRAND SALON	
PM3 TUES–FRI	Tea and Jam <i>Hosted by Ariel Shapiro</i>
OPEN TO ALL	After a long and full day of workshops and activities, sometimes you just want some Tea and Jam! Join us for some gentle tea-time jamming.
PLATEAU TENT	
AFTER DINNER – 7:30	
7:30 PM TUESDAY, WEDNESDAY, THURSDAY, SATURDAY	Lomir ale zingen: A Yiddish Sing Along <i>Lorin Sklamberg, Ira Khonen Temple, Daniel Kahn</i> <i>Lomir zingen a yidish lid!</i> What could be better than sharing Yiddish songs with friends? Together we will sing old favourites and soon-to-be new favourites. All voices welcome, encouraged, and accepted. Come make a joyful Yiddish noise!
OPEN TO ALL	
PETIT SALON	

PROGRAM DESCRIPTIONS

EVENING CONCERTS
(LISTED CHRONOLOGICALLY)

8:30PM TUESDAY	Concert: The Klezmatics <i>Frank London, Lorin Sklamberg, Lisa Gutkin, Matt Darriau, Richie Barshay, Paul Morrissett</i> Since 1986, The Klezmatics have stood at the forefront of global music—blending klezmer and Yiddish song with punk, jazz, gospel, and world musics to create a repertoire that is joyful, defiant and profoundly human. The only klezmer band to have been awarded a Grammy, the band has toured five continents and inspired generations with their fearless mix of tradition and rebellion. In recognition their 40th anniversary, The Klezmatics will perform a concert centred around <i>We Were Made for These Times</i> —their bold new album connecting their cultural activist roots with today’s global stories. The performance will honour their legacy, built on rhythm, justice, and unshakable hope.
8:30PM WEDNESDAY	Concert Double Bill <i>Ergets vayt benkt a foygl // Somewhere, Far Away, a Bird is Yearning</i> A Concert of New Yiddish Songs <i>Shura Lipovsky and flutist Marjolijn van Roon, with special guests</i> Shura Lipovsky is one of the most prominent international figures in the revival of Yiddish song and culture. As a singer, storyteller, and songwriter, Shura bridges the gap between traditional heritage and contemporary creation. This concert of original songs, mostly written by Shura, will include compelling questions around love, God, and the situation of the world today. Shura will be accompanied by Marjolijn van Roon, a soloist recorder player and musicologist, who specializes in the Romanian kaval. <i>Umru // Unrest</i> <i>Daniel Kahn, Christian Dawid, and Jake Shulman-Ment</i> “UMRU / unrest” is the newest, boldest, and most mature record from acclaimed Detroit-born, Hamburg-based songwriter and Yiddish troubadour Daniel Kahn, New York’s premier fiddlemaster Jake Shulman-Ment, and Berlin’s multi-instrumental klezmer MVP Christian Dawid. These songs — original and ancient, translated and recomposed—embody radical Yiddish autonomy: a robust Diaspora, subverting borders, lamenting oppression, and rejoicing in freedom.

EVENING AND LATE NIGHT

8:30PM THURSDAY	Tantshoyz: Shernowitz Conference <i>With dance leaders Avia Moore, Erik Bendix, Asya Vaisman Schulman</i> A little over one hundred years ago, a group of writers and scholars met in Czernowitz, Bukovina at the first international conference in support of the Yiddish language. Now, join us for the first international Shernowitz Conference, a celebration of the sher (and beyond). There will be circle dances, square dances, and line dances galore, with a dazzling dance band (or two, or three!) to keep you on your toes. We invite you to dress in your best Canadian tuxedo. Open your closet and dig out all of your favourite denim pieces, layer them all together, and you’re ready to go. Dressing up is encouraged (but not required); just wear something comfortable to dance in!
8:30PM SATURDAY	Participant Concert An annual extravaganza, the KlezKanada Participant Concert is a moment to celebrate all that we have learned and experienced throughout the week.

LATE-NIGHT PROGRAMS

10:30PM–ISH TUESDAY, THURSDAY, SATURDAY	KlezKabaret <i>Hosted by Zoë Aqua plus a rotating crew of very special guests!</i> After the evening concerts, here’s your chance to show off the new material you’ve been working on. The KlezKabaret 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 and abilities.
10:30PM–ISH WEDNESDAY	לעת נס! דער מעס-לעס The Mes-Les Nes! (A Performance Mixer) <i>Sebastian Schulman</i> Our Wednesday evening late-night event is a performance mixer. This year’s theme is....drumroll...Yiddish cover songs. This could mean new Yiddish covers of your favourite hits from other languages or new covers of your favourite Yiddish hits! 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. We will draw names to form performance groups of 4–5 people. All disciplines welcome! Groups will have 24 hours to prepare a performance piece for Thursday night, be it music, theatre, poetry, or something else entirely. What will you create? 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! How to Participate: From Monday evening until Tuesday dinner there will be a box at the Info Desk where you can submit your name. We will post these groups at the Tuesday night cabaret, where we can help you find your new performance ensemble. Each group will be given a prompt to serve as a jumping off point.

SHABES PROGRAMS
(LISTED CHRONOLOGICALLY)

6:30 PM FRIDAY	Backwards March We meet on the Auberge patio with instruments and voices to welcome in the shabes queen.
OPEN TO ALL	
MEET AT THE AUBERGE PATIO WITH INSTRUMENTS AND VOICES	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 1920s–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.
Learn more about the Backwards March here: klezkanada.org/ backwards-march	
7:30PM FRIDAY	Kaboles-shabes Service <i>Hosted by Cantor Rachel Weston, Ira Temple, and the “Shaping Kaboles-shabes” workshop participants</i>
OPEN TO ALL	
PETIT SALON	
10:00PM FRIDAY	Shabes tish <i>Hosted by Dan Wolfe</i> On Friday night, after the shabes meal, we gather in the glow of the shabes candles to sing <i>nigunim</i> together. Often described as feeling otherworldly, the Friday night <i>tish</i> is a spiritual highlight of KlezKanada’s Summer Retreat.
OPEN TO ALL	
GRAND SALON	
10:00PM FRIDAY	Shtiler ovnt: The Present Moment of Yiddish Literature <i>Hosted by Jake Schneider</i> This year, we are bringing back a Friday-night tradition started by storyteller Pesach Fizman ז"ל and hosted for many years by Kolya Borodulin: a “ <i>shtiler ovnt</i> ” of poems, stories, and more— <i>af yidish</i> . This year’s edition, hosted by Yiddish poet and zine-maker Jake Schneider, will focus on contemporary Yiddish writing, including poetry, prose, drama, and songwriting. Participants are welcome to read or perform pieces by themselves or others, and encouraged to collaborate and communicate on multiple levels that transcend words. We also welcome literary/performative remixes of older texts, spontaneous stories, and jokes. Some of these writings and their translations will be collected in a zine created during the week.
OPEN TO ALL	
PETIT SALON	

10:00AM SATURDAY	Dreaming of Ancestors: Tevye and the Move from Arranged Marriage to Modern Romance <i>Naomi Seidman</i> This lecture will use Sholem Aleichem’s Tevye stories and their Americanization in Fiddler on the Roof to explore a crucial aspect of Jewish modernization: the move from arranged marriage to modern romance. Reading Sholem Aleichem closely will allow us to see how readings of the stories, including <i>Fiddler on the Roof</i> , misconstrue the character of Jewish approaches to marriage and misunderstand what Sholem Aleichem was saying about the relationship between traditional and modern approaches to romance and marriage.
OPEN TO ALL	
GRAND SALON	
10:00AM SATURDAY	Shabes, Interrupted: Talking Through the Service <i>Cantor Rachel Weston</i> A shabes morning conversation-service gathering. We’ll pray, sing, and move through parts of the Jewish liturgy together, and we’ll also pause to ask what, exactly (or vaguely) we’re doing when we do this.
OPEN TO ALL	
PETIT SALON	Jewish prayer is full of huge claims, difficult language, and ideas many of us don’t straightforwardly believe. So why say these words at all? What changes when we say them together, in a room, as a community? What is “working” in prayer, if anything is? When does prayer overlap with performance, and what effect does this have? Rachel will guide us through some moments of the traditional structure of shabes <i>shakhres</i> , alongside some framing and questions. There’s no expectation of belief or fluency, just a willingness to participate and to notice what happens, internally and between us. This is for people who feel at home in shul, people who feel alienated from it, and people who aren’t sure where they stand. We’ll treat prayer as a live and present time practice — something we can examine and challenge and play with. All welcome!
2:00PM SATURDAY	Nigunim for Shabes and Togetherness <i>Dan Wolfe</i> Shabes is described as “1/60th of the world to come” in the talmud. One of the ways that we can model this world in the present is by singing together. Join us as we explore and learn <i>nigunim</i> (repetitive, wordless melodies) and <i>zmires</i> (table hymns) for the holy shabes. No previous singing experience is necessary!
OPEN TO ALL	
PLATEAU TENT	

PROGRAM DESCRIPTIONS

2:00PM SATURDAY	Panel: Raising Yiddish(ists) <i>Moderated by Anna Fishman Gonshor</i> <i>Perl Teitelbaum, Leah Whiteman, Sebastian Schulman, and Tzina Schulman</i> Outside the Hasidic community, raising one’s children speaking Yiddish is considered a rarity. And yet this conversation will bring together two non-Hasidic families that have done just that. Touching on topics both personal and professional, Perl Teitelbaum and her daughter Leah Whiteman, alongside Sebastian Schulman and his daughter Tzina Schulman, will discuss the challenges and joys of the sometimes quixotic endeavour of raising Yiddish-speaking children and what it is like to be brought up in a contemporary Yiddish-speaking household. Perl and Seb will reflect on how their work as Yiddish teachers, translators, and culture makers have impacted their role as parents, while Leah and Tzina, both active Yiddish artists themselves, will share how growing up in the extended Yiddish culture family has shaped this next generation. Throughout, the speakers will compare and contrast the environments (including Poland, Moldova, Canada, and the US) where they have lived, studied, taught, or grown up with Yiddish, and unpack just what it means to live vernacularly in the post-vernacular era.
2:00PM SATURDAY	The Klezmer Tsimbl: Roots, Revival, and New Directions <i>Daniel Kunda Thagard</i> Once a central voice in klezmer music, the tsimbl nearly disappeared in the early 20th century before re-emerging during the klezmer revival of the 1970s. This session traces the instrument’s role in the historical klezmer tradition as well as its place in today’s klezmer scene. We will explore how successive waves of tsimbl revivalists have reconstructed and experimented with technique, sourcing instruments, tuning, the study of early recordings, and engagement with co-territorial traditions, as well as how this work has shaped the contemporary klezmer landscape.
3:30PM SATURDAY	Shabes Nature Walk <i>Participant Led: Sarah Schneider and Miriam Tepper</i> A gentle stroll around the grounds to meet some of the plants and animals that call <i>Dos bisele glik</i> (Le P’tit Bonheur) home. Everyone is welcome to share their nature knowledge with the group.
4:00PM SATURDAY	Yiddish Shmueskrayz <i>Perl Teitelbaum</i> We will start our Yiddish conversation as a whole group, then divide into smaller groups for maximum participation and comfort level. The <i>shmues</i> leader will check in with each group to offer help as needed. Finally, we will come back together as a whole group to reflect on what we learned and how we felt. <i>Note that there is another shmueskrayz session on Wednesday.</i>



COMMUNITY CULTURE

CODE OF CONDUCT

KlezKanada unequivocally supports open and diverse creative expression and a shared commitment to community care and to doing no harm. All participants must agree to uphold the Code of Conduct when registering for the retreat or buying tickets to a KlezKanada event.

KlezKanada has a zero-tolerance policy towards any acts of discrimination, verbal, emotional, or physical abuse, destruction of property, harassment, or violence towards any festival participant or staff member on the basis of age, race, ethnicity, religion, language, national origin, political orientation, 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 to encourage participation by people who would otherwise be underrepresented in our programming. Making KlezKanada's programs safer and more 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.

At KlezKanada's Summer Retreat or other events, if any participant or Board or staff member experiences discrimination, destruction of property, verbal, emotional, or physical abuse, harassment, or violence from a member of the Board, faculty or staff or another retreat or event participant, that person is encouraged to report the incident(s) to the ombudsmenstsh (by email: ombudsmenstsh@klezkanada.org). The ombudsmenstsh will anonymize the information you provide and then relay the information to the Executive Director to investigate, using such resources and methods as deemed necessary by the Executive Director.

If the complaint is verified, the individual may be asked to leave the Summer Retreat or the event at the discretion of the Executive Director. If asked to leave, that individual may not be allowed to participate in future events and will not receive reimbursement for any retreat or event fees.

If an individual is asked to leave the event, they will be accompanied by at least two people, who will be either a member of the staff or Board of Directors while they collect their belongings and are escorted offsite. A letter from the Executive Director and Chair of the Board stating the circumstances for the decision and future consequences will be sent to the person after the event. In the event that the person does not comply with the request to leave the event, the Executive Director will determine if other means are required to ensure the individual safely leaves the venue.



SOMETHING TROUBLING YOU? COME TALK TO THE OMBUDSMENSTSH

If, for any reason, any questions or concerns arise, you can always talk to our ombudsmenstsh. Their role will be to offer a neutral point of contact where anybody can feel free to speak in private.

Our ombudsmenstsh for the Summer Retreat is Josh Fichman-Goldberg. He will be holding "office hours" throughout the week, as posted at the Info Desk. If you prefer to meet at another time or place, just ask! You may also reach out to the ombudsmenstsh over email.

Confidential email address: ombudsmenstsh@klezkanada.org. (Please note that this email is only active from August 1–September 30 each year).

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 as, 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.

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. This may include licensing images, video, and sound recordings for use in media or documentary film contexts.

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 or license 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

Participants and staff caught in violation of these rules will be removed from the retreat and may 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. Use of tobacco and cannabis is only permitted in designated smoking areas. Designated smoking areas are provided for the consumption of tobacco and cannabis exclusively. Use of any other substances in these areas is prohibited.

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 late-night *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 at info@klezkanada.org 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.

COMMUNITY CULTURE

BUILDING THE CULTURE OF KLEZKANADA TOGETHER

We build the culture of KlezKanada together as a community, co-creating an environment where a diversity of identities, viewpoints, practices, and traditions are welcome. KlezKanada strives to cultivate a meaningful experience for everyone who would like to be a part of it. This requires actively working together to create an environment that allows everyone to come into community as their full self. We ask that you take the time to go over these community guidelines and come to our programs with a commitment to treating every member of the community with respect.

KlezKanada unequivocally supports open and diverse creative expression and upholding a shared commitment to community care and to doing no harm. All participants must agree to uphold the Code of Conduct when registering for the retreat or buying tickets to a KlezKanada event.

Our Community Guidelines are living documents which we revisit and update each year. We invite you to read, engage with, and give us your feedback so we can continue to grow these ideas together.

Let us use this time to envision and enact the world we wish to see. 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 at the Summer Retreat and other KlezKanada events, 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.

We ask that everyone refrain from enforcing policies, guidelines, or the code of conduct, instead bringing any concerns or questions to the Ombudsmen^{ts}h or the Executive Director.

KEEP AN OPEN MIND ABOUT YIDDISH MUSIC AND CULTURE

We come together at KlezKanada events through a shared interest in and love for Yiddish culture and art. KlezKanada seeks to explore both the roots and 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.

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. What gets called klezmer music today can encompass a wide range of repertoires, including new compositions, each with a rich history and context of its own.

HELP TO MAKE EVERYONE FEEL WELCOME, REGARDLESS OF THEIR BACKGROUND

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.

Please do not disrespect or belittle any group’s cultural or spiritual traditions. The Jewish people include many

ethnic and ancestral backgrounds, including people of colour. Don’t assume that someone is or is not Jewish based on the colour of their skin or their ethnicity. In addition, not all KlezKanada participants are Jewish. Avoid making assumptions or asking unsolicited questions about people’s religious or cultural backgrounds.

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.

RESPECT OTHERS’ IMPLICIT AND EXPLICIT BOUNDARIES, INCLUDING PERSONAL SPACE AND PRIVACY

Consent is an important part of our community culture at KlezKanada and safety may look different for each person in the community. 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.

Get consent before photographing, screenshotting, or recording others, and carefully follow all protocols involving recording and related technology. Read our recording policy on page 51.

RESPECT OTHERS’ GENDER IDENTITIES, INCLUDING USING THEIR CORRECT PRONOUNS

How does gender fit into the picture? KlezKanada is welcoming to people of all genders. We actively aim 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 (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.

NAVIGATING DIFFERENCE

We request that each of us take into account not only the intentions of our actions, but also the impact of our choices on others who share in the program experience. KlezKanada strives to create spaces centred on mutual respect where we practice and grow our capacity to live alongside differing perspectives, recognizing that discomfort is not inherently a signal of lack of safety.

We ask that all faculty, staff, and participants in all KlezKanada programs take a mindful approach to what you say, wear, and publicly display.

We specifically request that no national flags or political slogans (whether worn or displayed) be brought into prayer spaces or shabes ritual contexts, including the Backwards March at the Summer Retreat.

The program leaders and staff create the program with tremendous care. There is often space for respectful discussion within the program framework. However, if you take issue with any aspect of programming, we ask that you bring your concerns to the Ombudsmen^{ts}h or Executive Director rather than intentionally disrupt the program.

- We affirm that we unequivocally support:
- Open and diverse creative expression, which has always been central to our community;
 - Upholding and cultivating a shared commitment to community care and to doing no harm;
 - Actively working together to co-create a cultural environment where a diversity of identities, viewpoints, practices, and traditions are welcome and honoured.

COMMUNITY CULTURE

RESPECTFUL COMMUNICATION AND DIALOGUE

The community of KlezKanada is made up of many voices. A culture of respectful dialogue and communication is central to our values and something that we aim to actively cultivate at all times. The need to nurture practices of resilient listening and thoughtful sharing is particularly foregrounded in times of war and violence.

We know that our community holds a wide range of experiences, opinions, ideas, political orientations, and affiliations. We celebrate that KlezKanada's Summer Retreat is a space where we gather together across differences through our shared love of Yiddish culture.

We have a shared responsibility to create safer spaces and the conditions in which everyone can show up as their full self.

We ask that you:

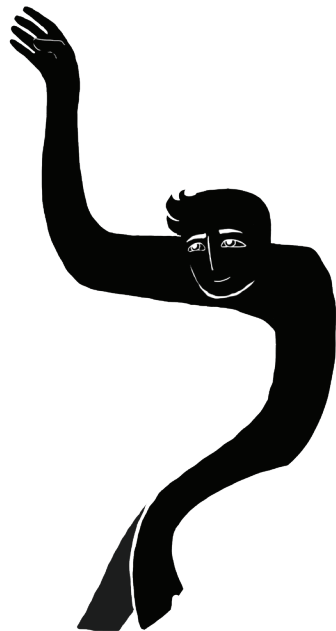
- Join us with an open mind and open heart.
- Be prepared to meet people who may be having similar or very different experiences to you at any moment.
- Cultivate curiosity and dialogue rather than debate, seeking to understand rather than to convince.
- Bring empathy to your interactions. If you find that you do not agree with someone, lean into empathy, strive to understand each other, and be kind to each other in your differences.
- Centre honest reflection rooted in your own experience. This means not trying to speak on behalf of a whole group or expecting others to speak on behalf of a whole group.
- Hold space for pause, stillness, and boundaries: no one should be pressured to speak or share anything that they are not comfortable sharing.
- Step back from the conversation if you feel uncomfortable, overwhelmed, or unable to engage with a conversation in a respectful manner. Disagreements and asymmetries may arise, but under no circumstances will aggression of any kind be acceptable. Any aggression will be addressed according to our Code of Conduct.

- Practice sitting with complexity. We all have the capacity to hold conflicting experiences, truths, and ideas within ourselves.

During the Summer Retreat, we aim to offer programs and facilitated spaces where we can reflect and share, practice listening, and learn communication tools.

ACKNOWLEDGMENTS

Our community guidelines were developed from our work on equity and inclusion over recent years, and were developed in collaboration. In particular, they draw upon discussions between, amongst others, Zoë Aqua, Joanna Britton, Maia Brown, Asa Brunet-Jailly, Magdalena Hutter, Jeyn Levison, Sebastian Schulman, Rebecca Turner, Miriam Margles, Evelyn Tauben, Avia Moore, Michael Winograd, Kelly Steinmetz, David Moss, and Uri Schreter. It also draws, with thanks, on texts from Annie Kaufman and the "Let My People Sing" program. The Respectful Communication and Dialogue text draws from guidelines created by the Institute for Jewish Spirituality, Encounter, and Fentster.



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 yourself and others throughout all jam sessions (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 start a tune get the chance to do so? We want people of all skill levels to have the chance to practice 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?

VENUE INFORMATION

WELCOME TO DOS BISELE GLIK / LE P'TIT BONHEUR!

We are thrilled to return to our home at Le P'tit Bonheur de Sablon, which has been an outdoor leisure destination for over 60 years. With 1,700 acres of land and six lakes, this site is a gem in the heart of the Laurentians.

We are honoured to be guests at this beautiful site. Please treat our venue with care and respect. Help keep the site looking beautiful by picking up after yourself.

- Tidy social spaces after use so that others can enjoy them.
- Respect your housemates by keeping accommodations and shared bathrooms clean.
- Make sure garbage and recycling is placed in proper receptacles rather than left for someone else to clean up.

WATERFRONT

At *Dos bisele glik*, 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 and only in designated areas (see map).

- Life jackets must be worn at all times while boating and swimming.
- Participants must stay within swimming and boating areas designated by the lifeguards.
- Children and teens (under 18) may only swim and/or boat when accompanied by a parent or Youth Program supervisor.

These policies are strictly enforced.

LAKE HOURS

TUESDAY TO FRIDAY
6:00–8:00 AM (SWIMMING ONLY)
2:00–6:00 PM

SATURDAY
6:00–8:00 AM (SWIMMING ONLY)
10:00 AM–12:00 PM, 2:00 PM–6:00 PM

SUNDAY
6:00–8:00 AM (SWIMMING ONLY)

- Bring a water bottle and/or reusable mug in order to reduce waste.
- Reusable dishes and utensils should not be taken out of the dining areas.

Please bring all questions to the KlezKanada Info Desk. They will direct your questions to the right person. This includes all questions or concerns about accommodation, facilities, and meals.

Additional venue information can be found on the Participant Info webpage.

EMERGENCY PROTOCOLS

KlezKanada's Emergency Protocols can be found at the Info Desk.

FIRE SAFETY

As you are no doubt aware, wildfires have raged across Quebec and the rest of Canada in the past few summers. 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 campfires are part of the Summer Retreat experience. We will have a designated campfire area and we ask that you refrain from lighting any fires without the permission of our Operations Manager, Kelly Steinmetz. If you are given permission to light a campfire, please designate a person who will take responsibility for putting out the fire after use and ensure you have a plan to extinguish the fire (such as buckets of water). We will help you make a plan when you ask for permission. Please note that fires in the indoor fireplaces are not permitted. Thank you for doing your part to keep the forests, animals, and people around you safe.

SMOKING AREAS

Dos bisele glik is a non-smoking venue. We have a designated smoking area across from the Parking Lot entrance road, next to the beach gate.

RESPONSIBLE WATER MANAGEMENT

Dos bisele glik relies on a natural well to provide fresh drinkable water. This well also provides water for the toilets and showers. We ask that participants limit the length of their showers in order to help reduce the consumption of water.

CAMP NURSE

Our Camp Nurses are Zafer Mamilli and Tal Shalev. They can be found through the Info Desk or a member of staff, who will contact them for you.

PARKING

All participant parking is in the main parking lot, to the right of the main entrance. Please do not park anywhere onsite without permission from KlezKanada staff. For participants staying at Jeune-Air, they may use the large parking area near their accommodations, taking care not to block any entrances or exits.

QUIET SPACES & JAM SPACES

One of the things we all love about the Summer Retreat are the sounds of workshops and jams floating around the camp. That said, some participants seek quieter spaces, especially at night. In addition, we want to respect our neighbours around the lake.

- Please move instrumental music making into indoor spaces after 10:00 PM.
- Please do not jam at night in bedrooms or accommodation hallways.
- Luckily this venue has lots of great indoor and outdoor spaces to jam, rehearse, and socialize!
- Please leave all rooms tidy and ready for workshops after you use them.
- Try these rooms for jamming in the evenings: Himl Zal, Kunts Zal, Vald Tsimer, Taykhl Tsimer

INTERNET ACCESS

We encourage you to turn off your devices and enjoy being unplugged for a week!

While there is limited wireless access at *Dos bisele glik*, please remember that the site is in the mountains and internet and cellular access may be spotty.

In addition, the wireless network can quickly become slow or overloaded if too many people are trying to access it at the same time.

COVID-19 SAFETY POLICY

We continue to approach our programming with caution and care and our 2026 Summer Retreat will again include COVID-19 protocols designed to keep our community safe.

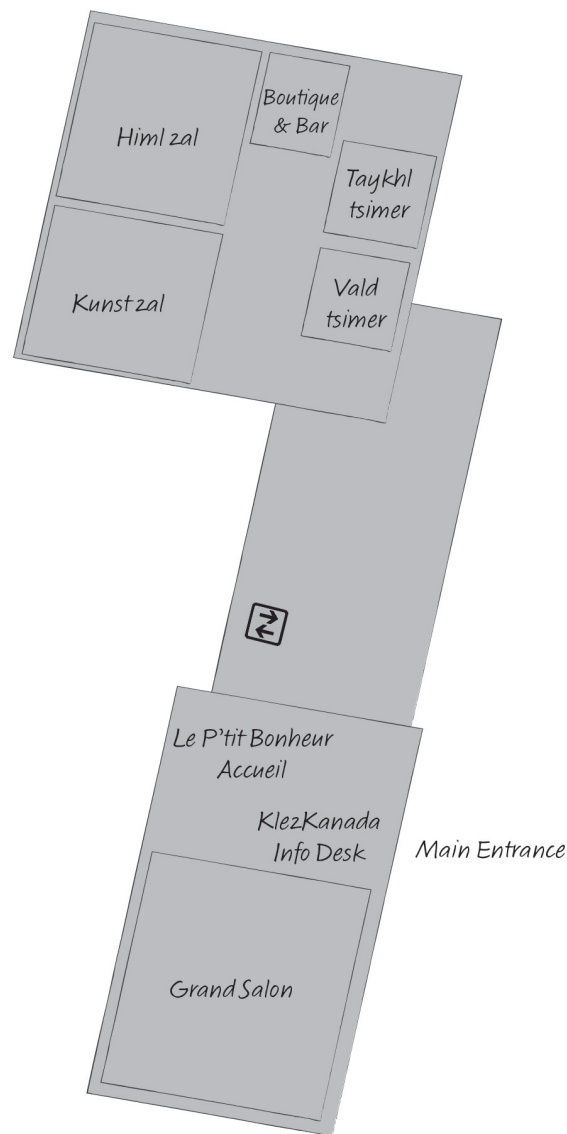
All participants, faculty, and staff are expected to respect the guidelines listed below and to support each other in their health and safety needs. Remember, your needs around safety may not be the same as the person next to you.

Our full 2026 COVID-19 Safety Policy is described on our website: klezkanada.org/summer-retreat/covid-19-safety

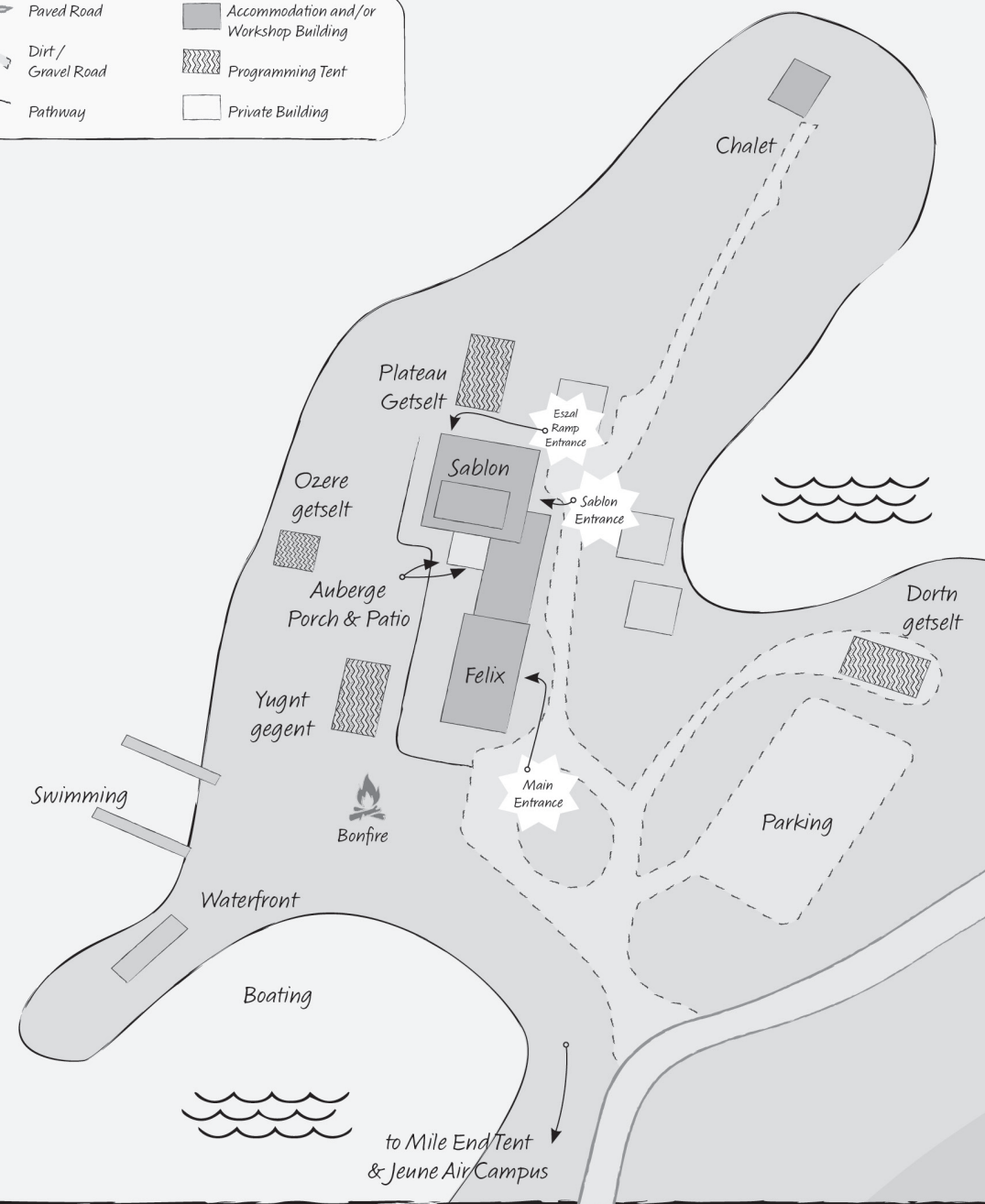
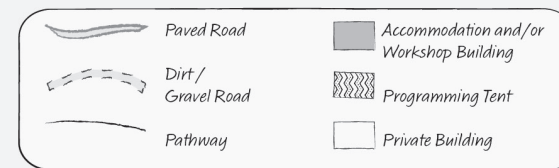
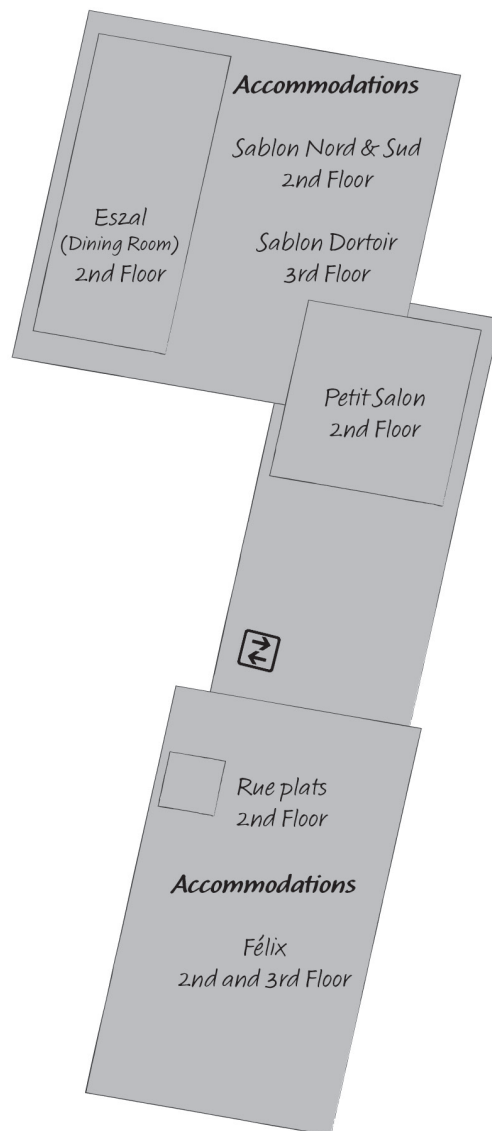
IN SUMMARY:

- Vaccinations recommended
- Pre-arrival tests are required
- 1 additional test during the week recommended (Friday). **Participants must provide their own tests.**
- Masks recommended indoors
- Study, jam, and socialize outside when possible
- Take care of your health
- Respect the safety needs of others

Auberge Main Floor



Auberge Upstairs



דאָס ביסעלע גליק DOS BISELE GLIK

THIS BROCHURE BELONGS TO:



KLEZKANADA
קלעז-קאַנאַדע