

# 5th KLEZMER RENDEZ-VOUS

= 20-24 May 2020 =

## — START —

Instrumental workshops: Wednesday 20 May, 2pm (you may arrive the day before)

Song: Thursday 21 May, 9.30am (you may arrive the day before)

Dance: Saturday 23 May, 9.30am (you may arrive the day before)

## — END —

Sunday 24 May, 5.30pm, for all participants

## — DAILY SCHEDULE —

(lunch break 1pm - 3pm)

### **Instrumental workshop (5 days)**

Wednesday 20 May, 2pm-7pm

Thurs. 21 to Sat. 23 May, 9.30am - 6.30pm

Sunday 24 May 10am - 5.30pm

### **Singing workshop (4 days)**

Thurs. 21 to Sat. 23 May, 9.30am - 6.30pm

Sunday 24 May, 10am - 5.30pm

### **Dance workshop (2 days)**

Saturday 23 May, 9.30am - 6.30pm

Sunday 24 May, 10am - 5.30pm

## — LEVELS —

### **INSTRUMENTS: two levels**

BEGINNER / INTERMEDIATE at least 5 years of instrument practise, with no or little experience in klezmer.

INTERMEDIATE / ADVANCED at least 7 years of instrument practise, with an experience of klezmer or another folk style and learning by ear without sheet music.

**SONG: all levels**

**DANCE: all levels**

# ■ **Contenus des stages** ■

Lectures, conferences, screenings and discussions will help gain a better understanding of the cultural, historical, religious and geographical background of klezmer.

## — **MUSIC WORKSHOPS** —

### **INSTRUMENT WORKSHOPS**

**BOWED INSTRUMENTS - CLARINETS - BRASS – ACCOMPANYING INSTRUMENTS - FLUTES - CIMBALOMS**

### **WORKSHOPS BY LEVEL**

Beginners / intermediate

Intermediate / advanced

### **THEMED WORKSHOPS, ORCHESTRAS**

Orchestras will be formed by level or by theme

## **REPERTOIRE**

The traditional pieces from the early 20th-century archives will be taught using traditional oral technique. The chosen themes are from original, little known repertoires. The chosen repertoire is the pre-American style of klezmer, a style generally rich in phrasing, ornaments and variations.

During the themed workshops, we will work on orchestration, the roles of instruments, arrangement and “non-arrangement”, group energy etc. Questions on the context of a klezmer dance and communication with the dance master and dancers will be dealt with. Some time will be spent listening to resources, analysing archives in order to absorb and interpret them.

## — **SINGING WORKSHOP** —

THIS WORKSHOP IS OPEN TO SINGERS, PROFESSIONAL AND AMATEUR ALIKE

We will focus our learning on the vast range of the Yiddish repertoire: from traditional Eastern-European Jewish songs to the American “Yiddish Broadway” melodies.

By practising these very diverse songs, we will get to know the specificities of Yiddish singing – its history, style and ornaments, in order to understand the common aspects between the different songs.

This very emotional repertoire will allow us to explore the expressiveness of our voice and to learn about its nuances and subtleties.

## — **DANCE WORKSHOP** —

The “repertoire” of klezmer dances will be taught using the basic steps of the collective dances: hora, bulgar, sirba, hongra, khosidl, freylekh, sher, kolomeika, terkisher, patsh tanz.

We will focus on the study of style and dance expression, exploring multiple variations, gestures, articulations and other forms of expression.

Participants can learn to lead a klezmer dance, to communicate with a band; they will also be able to experiment useful techniques for leading dancers and the audience.

# - Evenings -

**JAM SESSIONS every evening after the concerts**

**Wednesday 20 May: The Waxband Project**

**Thursday 21 May: "Love & Klezmer International"**

Love duos: Lebedik (USA/Germany), Ihtimanska (Quebec),  
Ber et Govski (Israel/France) and other surprises.

**Friday 22 May: Trio Tish in concert,  
followed by an open-mike night**

**Saturday 23 May: dance evening**

# - Prices -

**Tapis Vert membership: €30**

*(free for students of the "Musique Ensemble 20ème" music school)*

## — FEES —

Instrumental workshop (5 days) €250

Singing workshop (4 days) €200

Dance workshop (2 days) €150

*This course is eligible for scholarships from the AFDAS (professional musicians) or as part as a professional training scheme. Please contact us if you need a certificate.*

## — ACCOMMODATION AND MEALS —

accommodation (bedding provided)

Single	1 or 2 nights: €60	3 to 5 nights: €85
Double room	1 or 2 nights: €45 / pers	3 to 5 nights: €60 / pers
Dormitory (4-8 beds)	1 or 2 nights: €30 / pers	3 to 5 nights: €35 / pers
Camping	€10 for 1 or 2 days	€20 for 3 to 5 days

Dance workshop participants staying one night only will be offered several accommodation options in neighbouring B&Bs

**BREAKFAST: €3 LUNCH: €10 EVENING MEAL: €12**

**By reservation only**

*Organic, local, friendly meals made by **SOFIAN'** (vegetarian option available)*

*Self-catering is possible in the bungalow kitchens  
(€2 by meal for using fully-equipped kitchen facilities)*

# - Faculty -

## **FRANK LONDON : trumpet and other brass instruments**



Frank London is a New York City-based trumpeter, bandleader and composer active in klezmer and world music. He also plays various other wind instruments and keyboards, and occasionally sings backup vocals. He was knighted in 2016, receiving the Hungarian Order of Merit Knight's Cross for his far-reaching influence in klezmer music as well as his significant contributions to the preservation of Hungarian-Jewish music and culture.

London is best known for his role as trumpeter in the New York City-based klezmer band The Klezmatics, with whom he won a Grammy Award in Contemporary World Music for "Wonder Wheel" (lyrics by Woody Guthrie). He is also a member of the Hasidic New Wave and the leader of Klezmer Brass Allstars. He co-founded the bands Les Misérables Brass Band and Klezmer Conservatory Band. In addition to his work in klezmer music, he is demanded as a sideman and has performed or recorded with such diverse artists and groups as John Zorn, John Cale, Itzhak Perlman, Allen Ginsberg, LL Cool J, Mel Tormé, David Murray, Lester Bowie's Brass Fantasy, La Monte Young, Natalie Merchant, They Might Be Giants, Explosion des bleus, Kuna, Maurice El Medioni, Gal Costa, Ljova (Lev Zhurbin), Aaron Alexander's Midrash Mish Mosh, Avraham Fried, Iggy Pop and many others. He played at Carnegie Hall with Angélique Kidjo, Youssou N'Dour and Omara Portuando. He played the trumpet solo on LL Cool J's "Goin' Back to Cali".

## **AMIT WEISBERGER : violin and other bowed instruments, singing**



A violinist, singer, actor and dancer from Israel who has lived in France since 2007, Amit Weisberger quickly established himself as one of the major artists of the French klezmer scene. He has performed with several, mostly klezmer, bands such as Beygale Orkestra (klezmer fanfare), Waxband, Yiddishé Fantazyé Trio, The Belf Project (klezmer from archive recordings) Kabarétalè (Yiddish cabaret songs), Tish (a meal with Yiddish singing) and Szerelem (love songs from Eastern Europe).

He has collaborated with some of the key figures on the international klezmer scene such as Alan Bern, Frank London and Sasha Lurje.

In addition to his performing activities, Amit is regularly invite to teach klezmer music in France and all around the world – regular workshops in Gannat, Saint-Julien-Molin-Molette (Central France) and at the "Tapis Vert" (Normandy) since 2009, workshops at the Fiddle festival in Luzy and also workshops in Berlin, Manchester, Edinburgh, at "Fiddlers on the Move" in Ghent (Belgium), Prague and Mikulov (Czech Republic), Klezkanada (Quebec), Klestival (Sao Paulo, Brazil) Klezmerim Tsfat (Safed, Israel) and the Yiddish Summer in Weimar (Germany). Amit plays and teaches the violin only by ear. He learnt klezmer largely by listening and imitating the archives, thereafter developing his own style – rustic, expressive and rich in nuance.

## **SASHA LURJE : Yiddish song**



Sasha Lurje was born in Riga, Latvia, and has been singing since she was three years old. She has gained experience with many groups and in various styles including classical and folk singing, jazz, rock, and pop. Parallel to her singing career, she has also been involved in several groups where she focused on musical and improvised theatre.

Since 2003, she has been researching traditional Yiddish singing style and repertoire, investigating secular and religious vocal materials. With her band Forshpil, she is developing a new style of Yiddish music by integrating the traditional sound into modern context.

Sasha is recognised as one of the main Yiddish singers of the new generation. She is involved in a number of international projects varying in repertoire and styles. She has collaborated with Daniel Kahn, Alan Bern and Zisl Slepovitch, among others. She conducts her research in traditional voice technique and voice production. She has performed and taught Yiddish singing in Russia, Europe and America, and has been a longstanding artist and faculty member at Yiddish Summer Weimar.

## **PIERRE-ALEXIS LAVERGNE : Dance**



Passionate about the klezmer repertoire, Pierre-Alexis is a longstanding member of the band Glik as a mandolin player, percussionist and dance leader. He acquired a deep understanding of the style by studying Yiddish dancing with Michael Alpert and Zev Feldman. Since then, he has taught at many workshops and dance evenings with numerous klezmer bands (Beygale Orkestra, Dibouk, Chic ! du Klezmer, Hot Azoy). He focuses on the collective dimension of these dances and enjoys long, trance-like dancing formats. Although he was trained by two masters of international renown, he has developed his own style, physical and inspired by various traditional repertoires.

## **CRAIG JUDELMAN : violin**



Craig Judelman grew up in Seattle where he began studying classical violin at a young age, soon branching out to jazz, klezmer and various folk music. He went on to study composition, as well as classical and jazz violin at Bard College in New York.

Craig first made a name for himself in New York as an American trad musician, where he was a founding member of The Dust Busters. He later joined Litvakus, a band devoted to the regional style of the Northern European, or Litvish Jews. In recent years he has devoted himself to intensive study of early-20th-century Jewish fiddlers and the Litvish style. He has learned on the bandstand from some of the best contemporary klezmer string players.

Together with Sasha Lurje he has founded Goyfriend, a project that explores the relationship between the Jews and their Baltic and Slavic neighbors, as well as Lebedik, a band devoted to Yiddish song. He also performs with Berlin-based swing band The Ragtime Nightmare and his own band Interstate Express (American old-time folk music).

Craig has been a music educator for over a decade, including at various festivals and workshops, such as Yiddish Summer Weimar, London Klezfest, and the two he helps organize, Shtetl Neukölln and Seattle Yiddish Fest. He has performed at many Yiddish music festivals.

## **MIHAI TRESTIAN : cimbalom**



Born in Moldova, he won the First Prize at the Stepan Neaga national competition as well as the Barbu Lautare international competition, before moving on to becoming a member of the Tele Radio Chisinau Folclor orchestra. After a residency at Royaumont Abbey, he participated in the "Songs of the World" tours initiated by Jean-Marc Padovani. In 2002, he was hired by composer Gerardo Jerez Le Cam to play in his quartet. In France, he worked with the Daniel Givone Ensemble, Sébastien Giniaux, Iacob Macciucca, the Ensemble Intercontemporain and Ars Nova. He also developed his own projects such as Çiocan and Altfel. Passionate about the klezmer repertoire, he is a member of Yiddishé Fantazyé (old-time klezmer trio) and the Beygale Orkestra klezmer fanfare.

## **LAURENT CLOUET : clarinet, saxophone and other wind instruments**



A highly versatile musician, Laurent Clouet learnt music during his travels and encounters with folk music players. After meeting Oleg Drobinski from the band Dobranotch, he got into klezmer music. Over the past ten years, he specialized in Balkan music, learning from major players such as Selim Sesler in Turkey, Petar Voinikov in Bulgaria, Manos Achalinotopoulos and Stavros Pazarentsis in Greece.

He continues playing klezmer music with Jérôme Block and Amit Weisberger, playing concerts and teaching workshops in France and abroad.

He is involved in the Çok Malko and Drom collectives, the Bey.Ler.Bey trio, Beygale Orkestra, creole music bands Takamba and Infernale Biguine, and regularly works on original soundtracks for films.

## **MARINE GOLDWASER : flute, clarinet, other wind instruments**



She started on stage within her father's Yiddish theatre troupe, her cultural heritage remaining a driving force throughout her artistic career. She studied the recorder and the clarinet at the Strasbourg conservatoire, then continued her studies at the CNSM in Lyon, where she carried on research on traditional Romanian flutes and received a Masters Degree in research and interpretation in 2014. She performed in several baroque and traditional music ensembles, and worked with various theatre groups such as the Théâtre en l'Air, Beliashe and Compagnie Guépard Échappée. She is also a teacher, especially at the Bréau encounters, that she has helped organise for several years. Her passion for

klezmer led her to co-found the "Chic ! Du Klezmer" collective, specializing in klezmer dancing. She has also performed with Glik, Shpilkes and along with Yiddish singers such as Ben Zimet, Amit Weisberger and David Burshtein. In 2016 she created the Petit Mish Mash trio, blending klezmer and Romanian gipsy music.

## **JÉRÔME BLOCK : accordion and other accompanying instruments**



Born in 1977 in France, the accordionist and pianist Jérôme Block devoted himself to improvised music and jazz before turning towards traditional music and especially klezmer. First learning with the band Dobranotch and musicians Oleg Dobrinski and Mitya Khramtsov in the early 2000s in Nantes, he then created various projects involving klezmer, such as the Beygale Orchestra in 2008 and the music for mealtime project Tish in 2015. Together with violinist and singer Amit Weisberger, he has led klezmer workshops in France and abroad. He participated in the Yiddish Summer in Weimar in 2012 with the Freylekhs Briders. A keen collector of old archives, he approaches klezmer as an ancient form of music, reviving old-style playing techniques, far from modern aesthetics.

# = Information =

## HEAD OF FACULTY - AMIT WEISBERGER

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## OTHER INFORMATION: RENCONTRES DU TAPIS VERT - JEAN GALODÉ

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**LE TAPIS VERT** – Artistic residency in the heart of the Alpes Mancelles and the Parc Régional Naturel Normandie Maine

Accommodation: rooms with 1, 2 and 4-bed or 5-8 bed dormitories.

Camping is possible (tent, caravan or camper)

Rehearsal spaces (dance floors of 40 to 100 sq meters). Circus marquee (400 seats).

4 baby grand pianos, 3 upright pianos, 1 spinet, 1 cimbalom.

**ACCESS BY TRAIN:** Alençon train station via Surdon or Le Mans.

**ROAD ACCESS:** N12 main road (Paris: 200km, Rennes: 130km)

# = Entry Form =

Name, first name: .....

Age: .....

Address: .....

Email: .....

Tel: .....

Instrument: .....

Instrument level: Beginner / Intermediate / Advanced

Number of years of practise: .....

Workshops\*: Instrument - singing - dance

Day and time of arrival: ..... Day and time of departure: .....

Accommodation\*: Single room / Double room / Dormitory / Camping

Meals\*: vegetarian / non-vegetarian

Meals booked\* (M = lunch; S = evening meal)

**20S - 21M - 21S - 22M - 22S - 23M - 23S - 24M**

(20M) Wednesday lunch: please bring your own food

**Please note: the number of participants is limited to 75.**

**Deadline for registration 20 April 2020**

Please send your entry form to the postal address below,  
with a down payment of €100 payable either by cheque or bank transfer to the following account:

IBAN: FR76 1660 6000 6767 0064 6311 170, BIC: AGRIFRPP866

Rencontres du Tapis Vert, 12 Rue Portal, 95880 Enghien les Bains - FRANCE

\*Please circle the chosen options