Papaluk

and unusual. But her music works very well where it counts...among her friends and family.

At present, Papaluk lives in a southern Canadian style house in Chesterfield Inlet, and has a television and radio which provides a wide range of music. Her children listen to Nashville country music and rock & roll tapes from portable "ghetto-blasters".

Papaluk's repertoire appears to have a largely midwestern North American origin. This is in conflict with the results of other studies (Bell, 1987; Bennett, 1985), which indicated that most of the Anglo-Inuit music originated from contact with Scots, Newfoundland & New England whaling ship crews during the early 1900's.

This study could not have been done without the assistance of Dr. Harlod (Buster) Welch and Catherine Welch. They operated a Fisheries Research camp (Saqvaqjuac) north of Chesterfield Inlet, and Maurice Kukkiak was hired as a field technician for several years. Papaluk and some of her 11 children would often come to visit the camp kitchen for tea. Buster & Cathy Welch have some of the Inuktutuk language, and they helped obtain this information. The tapes were made at a camp party, and there is a lot of noise, talking and singing in the background. If anyone wants a copy of the tape, please send a blank 90 minute cassette.

REFERENCES


ETHNOMUSICOCOLOGY NEWS

Klezkamp Report
by Judith Cohen

Yiddish Folk Arts programme, YIVO Institute for Jewish Research 1048 Fifth Avenue, New York, N.Y. 10028. Held in late December, Paramount Hotel, Parkside, N.Y., and in mid-August in California.

Affectionately known as "Klezkamp", YIVO's Yiddish Folk Arts Programme has been running for five years. YIVO itself was founded in Vilna, Poland (now Vilnius, USSR) in 1925, to document, catalogue and disseminate items relating to Eastern European folk culture. While music and dance are a large part of the programme offered, language studies and crafts are featured as well, covering a satisfyingly wide range of folk arts, folk in a fairly broad sense of the term.

I'd known about Klezkamp before, through friends and colleagues in New York, and this year, attracted by the programme as well as by the fact children had their own supervised activities, decided to see what it was all about. A timely, though unrelated, in-
tation to lecture on Sephardic music in New York the same week and the offer of a partial work-study scholarship at KlezKamp put an end to my dithering, and December 24 found my three-and-three-quarters'-year-old daughter Tamar and myself strapped into a comfortable van driven by Mikhl, a professor of linguistics and Yiddish, along with Adrienne, a singer/actress who would teach my song repertoire class; Sarah, her almost-eleven-year-old' daughter and Margot, a West Coast klezclarinetist; heading up to the foothills of the Catskills to join the other participants with whom we were taking over a rambling old family-style kosher hotel.

The main courses offered could be grouped as follows:

Yiddish song:
- traditional a capella song and interpretation: intensive work on vocal production, ornamentation, contexts
- song repertoire: singing through an astonishing number of songs, with some background on each one;
- theatre song
- choral group

Klezmer instruments and ensembles
(Klezmer: from kle zemer, Hebrew, meaning 'instrument' or 'vessel' of song. The klezmer was originally a musician, not a kind of music, but has increasingly come to mean the latter. Klezmorim is the plural (Hebrew), meaning 'musicians'. Klezmorim were often skilled in several repertoires, and played professionally both within and outside Jewish communities.)

Instrumental classes
(clarinet, trumpet, accor-

dian and several others) at various levels of experience and expertise.
- Ensemble work
- Theory/arranging.

Dance: Sher, bulgar, freylakh and other older-style dances, as well as contemporary Hassidic and Simkha dance. All dance classes used exclusively live music.

Others
- folklore
- Yiddish language classes
- Yiddish film
- East European paper-cutting
- Calligraphy
- Special sessions with legendary song collector/performer Ruth Rubin; virtuoso clarinetist Andy Statman, and publisher and Hassidic music expert Velvel Pasternak.

Children: day-care style programme, split into two age levels, including arts and crafts, outdoor play, traditional Purimshpil (Purim play) puppets; music.

Evenings
- staff concerts
- dance evenings
- early Yiddish silent film with live music
- open 'cabaret', where anyone could sign up to perform
- informal music-making sessions

Book/recordings store with irresistible materials.

Music, dance and folklore teaching staff included, besides the special sessions already mentioned, Henry Sapoznik (Director general) and Michael Alpert, both of Kapelye; Chana Mlotek, Zalman Mlotek, Adrienne Cooper, Jill Gellerman, Toby Blum-Dobkin, Gerry Tenney; members of well-know performing
...Klezkamp

ensembles such as the Klezmer Conservatory Band, Klezmatiks, Chicago Klezmer Ensemble, Joel Rubin ensemble; and tradition-bearers such as Ben Bayzler, a recent East European immigrant who danced, drummed and sang indefatigably, and intimitably.

Besides the course content, and the evening concerts (of which, for me, the highlight was the moving "Songs of the Vilna Partisans"), followed by a strong-voiced sing-a-long), a major appeal of the week lay in the real sense of community. There was, except for the actual children's programme, no age segregation: participants ranged from babies to people in their 70's or more, and age was not much of a factor in the endless circles of friendships forming and continuing. Not, of course, that it was all perfect - how could it be? There were problems: over-scheduling was to my mind the worst; ensembles getting off to a slow start because of placement difficulties; some sense of cliquishness, though less than might be expected; and a failure to warn parents in advance that they were expected to give up some class time to help with the children's programme. Still, even my tendencies toward cynicism and lifelong ambivalence (at best) to being part of a large group were more or less dissolved by meeting droves of like-minded, friendly people in the context of a warm, relaxed community - and in, for me, a thoroughly unlikely setting: just the kind of place my aunts and uncles used to go for their vacations.

For those interested, there are several good songbooks available, especially those by Chana Mlotek (Mir Trogen a Gesang and Pearls of Song; also We are Here! (Holocaust songs); and by Ruth Rubin (Jewish Folksongs in Yiddish and English, Treasury of Yiddish Folksong) and the 4-volume Vinkovetsky anthology available in many libraries. Many of the late Soviet ethnomusicologist Bere-
govski' scholarly transcriptions of both songs and instrumental music are available in Mark Slogin's translation/editon of his work, entitled Old Jewish Folk Music; a short practical manual is Henry Sapoznik's The Compleat Klezmer. Song recordings include Ruth Rubin's albums (Folkways re-issues available from Rounder Records) and solo a capella records by traditional singers Mariam Nirenberg and Lifshe Schaechte-Widman, distributed by Global Village Music (Box 2051, Cathedral Station, New York 10025). Global also distributes and/or produces re-issues of early klezmer recordings; besides these, look for Klezmer Music... 1910-1927 (Folklyric 9034). Contemporary bands include those mentioned above, as well as Zev Feldman and Andy Statman's wonderful record featuring tsimbl, the Eastern European Jewish hammered dulcimer, clarinet and mandolin (Shanachie label). If you would like more detailed information, please write to me c/o the Bulletin.

Meanwhile, here is a transcription of Ale Brider, a poem which gradually entered the Yiddish folksong repertoire, in an altered version. Verses to it were often added extemporaneously; this is the version we sang, plus an English and a French verse which I've added. Enjoy!

Ale Brider

Folklorized version of Akhdes ("Unity"), a poem by Moris Winchevshy (1856-1932).

Transcribed by J. Cohen from Klezkamp 1989 sessions

Un mir zaynen ale eynik, oy, oy, ale eynik
Tsi mir zaynen fil tsi veynik, oy oy oy!
Un mir libn (pron. libm) zikh dos ale, oy oy zikn dos ale
vi a khosn mit a kale, oy oy oy!

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3. Un mir zaynen ale shvester, oy oy ale shvester
   azoy vi Rokhl, Rus un Ester, oy oy oy.
   Un mir zaynen freylekh munter, oy oy freylekh munter
   zingen lider, tantsn unter, oy oy oy!

Singable English and French versions: (J. Cohen)

We are sisters, we are brothers, we are sisters, brothers,
We are family to each other, young and old.
Singing happy songs together, happy songs together,
dancing, singing all together, day and night.

Et nous sommes des soeurs, des frères, des soeurs
U-ne grand' famill' entièr-e, frèr's et soeurs.
Chantons, dansons tous ensemble, tous, tous, tous ensemble
Chantons la vie et la joie-e, nuit et jour.

(Translation: We are brothers, sing happy songs/ stick together,
few or many, love as bride and groom/ sisters like Rachel, Ruth,
Esther; happy cheerful, singing, dancing along.)

Pron: NB: i: Eng. beer; e (eq ale): Eng. pet, Fr. è; ay: E. eye; ey: E. pay; kh: guttural loch; s: sister; r: rolled or in
back of throat, not English r.

Accompaniment: NB 2: sing a capella; or with accordeon, guitar,
piano, fiddle, trumpet, clapping, etc. But mostly voices!

Note to Follow:

Jewish music activities: Klezmer fans should note the presence of the
Winnipeg group Finian, Toronto's
Flying Bulgars and Floralove Katz's
Ottawa group. Those interested in
Judeo-Spanish song should know about
Montreal's Moroccan Jewish ensemble
Gerineldo. And Southern Ontario
members, please note the recent es-
establishment of the Jewish Music So-
ciety of Toronto, whose 1989-90 sea-
son included the Boston Jewish fu-
sion group Safam; Gerineldo; a pro-
gramme of new Jewish music and dance
works; a children's programme and
Philip Bohlman's lecture on "Music
of the German-Jewish Community".
Information about membership and
subscriptions: The Jewish Music
Society of Toronto (JMST), Toronto
Jewish Congress, 4600 Bathurst St.,
Toronto, Ontario M2R 3V2.
Judith Cohen, a member of Gerineldo and of the JMST Board of Directors, is continuing the research on Judeo-Spanish music which was the subject of her doctoral dissertation, and beginning research on other Jewish music traditions in Canada, in part for a course on "Musics of the Jewish People" at the Royal Ontario Museum and at University of Toronto's School of Continuing Studies. She would welcome any information about tradition-bearers, performers and researchers of any sort of Jewish music in Canada, past, present or in planning stages. Contact her through the Bulletin or at 751 Euclid Avenue, Toronto M6G 2V3; (416) 533-2666.

A-R Editions...

...... announces its new series, Recent Researchers in the Oral Traditions of Music, general editor Philip Bohlman. The first volume, Ethiopian Liturgical Chant (Kay Kaufman Shelemay and Peter Jeffrey), should be out within two years. Other projected volumes are Israeli Folk Music: Songs of the Early Pioneers (Hans Nathan); The Folk-Songs of German- and Yiddish-speaking Jews (Otto Holzapfel & Philip Bohlman); Sound of the Seven-string Zither of China (Bell Yung). Prices will probably be in the $30 U.S. range, with added prices for cassettes. For more information, contact Lila Aamodt, Manager, music publications; A-R Editions, Inc., 801 Deming Way, Madison, Wisconsin 53717; tel. (608) 836-9000; Fax (608) 831-8200.

A week with Soviet Eskimo Singers & Dancers

by Nicole Beaudry

Université du Québec à Montréal

Last July, on the occasion of the Drummondville (Quebec) Folklore Festival, a group of ten Soviet Eskimo singers and dancers came to Quebec. After the Festival, they had planned to stay in Montreal for another week during which Folklore Canada International took charge of their board and of some of their expenses. However, as in other years, the association required the help of volunteers as guides and resource persons for the different groups it hosted. One organizing member of the association, knowing of my research interests concerning Inuit music, asked me if I would agree to spend some time with the group from USSR. I admit I was a bit reluctant at first, since this was a much needed holiday period and I accepted for just a few days. It didn't take long to feel the warmth and friendliness of this group and I ended up spending the whole week with them.

During this week the troupe named ERGIRON gave two public presentations of their songs and dances, one here in Montreal and another in Quebec city and I was able to compare their traditions with those I knew from researching Inuit music. On the one hand it was clear to me that their drumming and dancing traditions were linked with those of Alaska and particularly the south west region where...
the Yupik people live. Those who are familiar with the Inuit culture know that there is a difference between east and west (no political pun intended!) musical traditions, and that the dividing point is in the area surrounding the MacKenzie Delta. It came as no suprise then to realize how different things were from central and eastern Arctic traditions.

These differences were all the more apparent when we managed to organize some meetings with Quebec Inuit. They tried to speak to each other in their respective native tongues, but to no avail. They could not understand each other! The language barrier was hardly a problem though because of their obvious friendliness and ability to communicate with hands, eyes, smiles and many gestures. This transpired on many an occasion while I was with them. I have rarely seen a group of people so quick to make friends and engage in interaction, no matter what language or ethnic background. Everyone was pleasant and patient with them. Waiters, bus drivers, salesladies, you name it! and of course myself. I would like to think that this was mostly due to Quebecers' sense of hospitality and courtesy which of course is very real. However, this particular group's countenance and simplicity played a great part in the way people perceived and accepted them.

Most members of this troupe live in Anadyr, an eastern Siberian town of approximately 10,000 people named after the Anadyr Mountains and River which flows into the Bering Sea. The town is situated just south of the peninsula of Chukotka, the section of Siberia which is closest to Alaska, via Bering Strait. In Chukotka, mainly two different ethnic groups live side by side, the Yuit (or Eskimos) and the Chuckees. ERGIRON had members from both ethnic backgrounds and the songs and dances they presented reflected both ethnic backgrounds. The older members of the troupe had been raised in Chukotka where their parents still lived. Some of them, and especially the director of the troupe, were therefore quite knowledgeable about the traditional musical and dance forms. However, as they pointed out to me, it has been the custom in USSR to send school age children away from their homes to centers where they receive their education, in Russian. The obvious consequence to this was a partial loss of their native language and traditions.

Audio and video recordings were made of ERGIRON's Montreal presentation. In addition, it was possible for me to make two formal interviews concerning their singing, dancing and drumming traditions. Hopefully, it will be possible for me to show this video and present what I have learned about their musical traditions at the next meeting of the Society in Calgary next october. But whether I present this little bit of field material or not, I will forever remain grateful for having met and befriended such a delightful group of people.