

EAST EUROPEAN FOLKLIFE CENTER KEF TIMES

INTERVIEW WITH SONIA TAMAR SEEMAN, PH.D.

Interview by Pat MacSwiney



2005
WORKSHOP
DATES



MENDOCINO
JUNE 25-JULY 2

MT. WASHINGTON
AUGUST 21-28



HAD BEEN CORRESPONDING WITH SONIA since attending her Makam Class in Mendocino in 2001 and she has been incredibly gracious and generous in sharing her knowledge with me. My request to interview her for Kef Times was greeted with an invitation to her family's home in Los Angeles for a traditional Balkan breakfast of

flatbread, homemade yogurt, eggs, tomatoes, olives, peppers, feta, Turkish tea and generous hospitality.

So where did you grow up and how did you get interested in Balkan music and dance?

I grew up in Ann Arbor, Michigan. My family is Ukrainian and Russian Jewish. We were close to the Polish community and I grew up going to weddings where they danced polkas, polkas, polkas, an occasional pop cover, a hopak followed by more polkas. There was also a huge international dance scene and I became addicted to folk dancing. While studying orchestral clarinet as an undergrad, I got tracked out as often happens at conservatory and was heartbroken. I pulled out of performance, went into music history and put my clarinet in the closet for several years. I was later enlisted by a folkdance band and began to play again, discovering another world of different sounds and different ways of playing the clarinet.

This opened up a path for me at a time when I had just graduated and wasn't sure what I wanted to do. I decided that I would much rather work with the question of how people make music than an academic career focused on historical archives and I decided to go into ethnomusicology. I applied to the University of Washington, and while I was just visiting Seattle I went to a Yugoslav restaurant that turned out to be Ljupka Kolarova's restaurant and Rachel MacFarlane was the waitress. We really hit it off and when I started grad school, she and I danced with the Radost Folk Ensemble and became amazing friends.

Were you attending Balkan camps at this point?

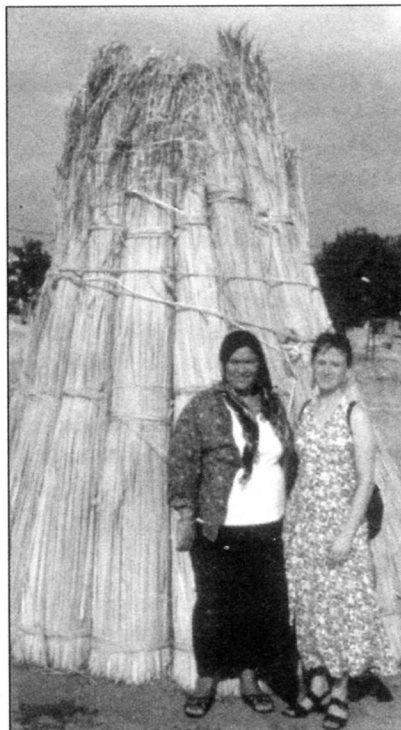
In 1983, I went to my first camp in Mendocino and got introduced to learning by ear. I remember George Chittenden, Erik Butterworth and Michael Lawson sitting down with a black-market Bulgarian wedding cassette that Carol Silverman had brought back and I was just blown away. It was Ivo Papasov and they were ripping it apart trying to figure it all out, and this inspired me to work from recordings and to

spend time working in depth on ornamentation. When I came back from living in Macedonia, I was invited to teach at camp and share my experiences through teaching and presenting slide shows from my research. We also put on traditional henna events as an auction item. I feel so fortunate to have had these intensive experiences living abroad. In accepting the generosity of those people who have welcomed us into their homes and given of themselves, we try to give back in whatever ways we can and this just becomes a way of living.

How is it that you came to live and study in Macedonia?

I went to Yugoslavia for the first time in 1984. We drove a van from Slovenia down through Serbia over to Bulgaria and then to Macedonia, where we spent several weeks at the home of Atanas Kolarovski. I then spent two years in Macedonia (1985-87) based at the Institute of Folklore under a mentor. After a month sitting in my

office reading, translating and collecting references, I began begging my mentor to take me to the radio. Finally, he took me and introduced me to the musicians I had been hearing on recordings. I thought I had died and gone to heaven and was invited to come to their rehearsals and recording sessions. The members of the Čalgija Ensemble took me under their wing as "Uncles" and I became very close to Muamet Ćun, the clarinet player.



Keşan, Turkey: Nuran Gümüş and Sonia Tamar Seeman

SELIM SESSLER

SONIA TAMAR SEEMAN TO PAGE 5

FROM THE EEFC BOARD

HERE WE BRING YOU THE latest-breaking news from our past two board meetings: In April we convened at Emily Cohen's house in Brooklyn and in October at Barbara

Babin's house in Redwood City, Calif. These are snippets from the many hours and many issues that we discussed. For complete minutes, go to the EEFC website at www.eefc.org.

Guests of the Board

Spring: Jeff O'Connor for Mendocino 2004 and Elizabeth Ryan (and son Peter) for Mt. Washington 2004. Jeff was the beloved cook at Mendocino for almost 20 years. Elizabeth is an ardent supporter of the EEFC and friends, contributing labor and goods as well as incredible spirit to East Coast events, including hosting Balkan events at her Breezy Hill Orchard.

Fall: Bill Cope for Mendocino 2005 and Emerson Hawley for Mt. Washington 2005. Bill Cope has been a vital part of EEFC since its inception. He was one of the founders of EEFC and has served many years on staff as tambura teacher and as a member of house bands. Many years he attends both camps, often with his family. He held a term on the EEFC board from 1991–1993. Emerson is not only one of our "list angels" but also has commandeered the East Coast lamb roast for the past 20 years. The board is pleased to recognize all these individuals for their service.

Scholarships

Spring: Out of 40 applications for 2004 KEF scholarships, the scholarship committee chose two for each workshop. The Kef attendees at Mendocino were Hristo Hrabov Alexiev and Shelly Merid, and at East Coast Kristina Danute Vaskys and Varol Agah Saatcioglu. Congratulations to all of them!

Fall: The committee will continue to review the criteria for scholarships, in-

cluding whether to ask applicants to submit letters of recommendation. The board decided to be fiscally cautious and award one scholarship per camp in 2005.

Membership

Spring: A decision was made to keep memberships at the same price, except for the Family category, which will be raised from \$55 to \$65. This change will begin with the 2005 membership drive.

Mendocino Applications

Spring: Rachel MacFarlane reported that there were many applications received for Mendocino way before our April 20th postmark deadline. The board clarified that all applications postmarked by April 20th were to be treated as a single block, divided only on the basis of EEFC membership.

Fall: Feedback was that the application policy was somewhat confusing and some folks didn't hear whether or not they were "in" until after they needed to make their summer plans. The board discussed various methods of improving the application process in accord with different priorities (e.g. membership benefits, making room for first-timers, etc.), but has not yet reached consensus on an equitable method for sorting the applications. We decided to hold over the conversation until the November conference call. (Note: in a subsequent e-mail discussion, the board agreed to take the matter to the EEFC community by posing the question on the EEFC listserv.)

Mt. Washington Liaisons

Spring: At the spring meeting, Emily Cohen and Matthew Fass agreed to be liaisons to Camp Hi-Rock. Shortly after the board meeting they visited the camp and met with Mike McIlheney, the director and capital campaign manager. Although not much had been done in the way of improvements, they received a timeline for repairs and made it very clear to Mike that EEFC has serious



The board in Redwood City; L-R: Rachel MacFarlane, Denys Carrillo, Emily Cohen, Gitry Heydebrand, Barbara Babin, Matthew Fass, Jerry Summers, Linnea Mandell

concerns and expectations concerning health and safety at Mt. Washington. They received the good news that the camp had hired a food and beverage company for the entire season beginning in April. They planned to work along with our chef, Janet Bradley, so that when we got there the kitchen would be clean, efficient and up to code, with trained staff to assist Janet in making the meals we love! (Note: The kitchen situation and overall cleanliness of the camp were much improved by the time we arrived for the 2004 camp.)

Fall: Emily and Matthew agreed to continue as liaisons from the EEFC Board to Camp Hi-Rock. They reported that a new general director is being sought and that the appointment should take place in February. The Hi-Rock board is seeking a director with a track record for camp improvements. Meanwhile our liaisons are keeping up to date on the schedule of capital improvements and they are having success in working with the retreats director, Andrew Keener.

Mt. Washington Pavilion

Spring: The board struggled for much of the meeting with the question of whether or not we should contribute to the building of a much-needed dance pavilion at Mt. Washington. We wanted to make the best decision possible,

BOARD TO PAGE 12



Kef Times is published annually by the East European Folklife Center, P.O. Box 12488, Berkeley, CA 94712-3488. ("Kef" is a word used in various forms throughout the Balkans to convey a spirit of pleasure and enjoyment, such as one experiences when partaking of good food, music, dancing and friendship.)

For information about the East European Folklife Center, the Balkan Music & Dance Workshops, or to be included on our mailing list, contact us at the address above, call 510/547-1118, send e-mail to office@eefc.org, or visit our web site at www.eefc.org.

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EEFC MISSION STATEMENT

The East European Folklife Center (EEFC) is a non-profit organization whose mission is to educate the general public about the folk music, folk dance and folklore of the Balkans through promoting and sponsoring activities which honor and celebrate the richness of these cultures; and to foster understanding and respect of all peoples through shared experiences of Balkan cultures.

FROM THE 2004 KEF SCHOLARS

WEST COAST

Shelley Merid
Oakland, Calif.

I was very honored to receive one of the KEF scholarships for this camp. The experience was absolutely life changing. I took four dance classes a day, two Turkish, a Greek and a Balkan class. I feel like my skills have dramatically improved because of the camp, and my knowledge of the music and styles has improved, although there's still very much to learn! Also, the encouragement that I received from both teachers and peers has allowed me to think of dance in an entirely new way as I look to my future. I will be much more active in the Eastern European folk life community and will plan to attend this camp for many years to come!

The incredible number of talented musicians amongst the breathtaking setting made the week a magical experience. The village of people was wonderful and very supportive to my new face, particularly after they heard that I was a KEF scholar and new to the camp. To see so many people of all ages come together in a safe, supportive environment is a true treasure. I'm so glad to have found this opportunity! I'm extremely grateful to all those who made this scholarship possible for me.

Hristo Alexiev
Spring, Tx.

Hristo's report was originally posted to the EEFC discussion list.

I need to say a big thank you to everyone that helped me to participate in this camp and to all of you for the wonderful time that I had in Mendocino. I met so many wonderful people—and I felt like in home in this remote corner of America. It was so amazing to see everyone was in love with Balkan music and I can't describe my admiration for all the musicians: professional and non-professional for their passion and love for our music and culture. It was certainly an honor to meet Brenna MacCrimmon, George Chittenden, Lise [Lipman] and Haig [Manoukian] and so many other excellent musicians, as well as all the people who play this music for fun but really putting their heart into it like Barbara Babin, Bill Cope and so many others. It was so great to jam with the kids too—a big thanks to them too!!! And my little band Voice of the Balkans! I wish my music was up to the

level of this camp but hopefully next time it will be as I'll work hard on it.

It was also such a pleasure and honor to hear my fellow Bulgarian musicians perform. Valeri [Georgiev] and Ivan Varimezov, whom I heard for the first time. And I felt especially honored to meet Mark Levy from whom I was fortunate enough to learn some of the most beautiful old Bulgarian music that can nowadays be so hard to find in Bulgaria proper. It was also so great to meet in person Brenna MacCrimmon whose album with Selim Sesler has been my greatest inspiration for music. From what I heard from people and from what I saw myself this camp has been getting better and better, let's hope, God wills, it grows even bigger and probably longer in time next year for there is too much beautiful music to fit into only one week :) But really, we have to give special thanks to the organizers—Rachel and everyone else—for doing such a great job!

And finally I would like to say, as somebody from the Balkans, that it's really touching to find all these people—wonderful people—on the other side of the world, in some cases preserving our traditions and music better than we do back home. I hope that this community grows and reaches the heart of this nation—schools, even the government—as this is one thing that's missing here—more partying! I saw you guys have learned how to do it—I think it's time to show it to other folks... Just an idea. For my part, this [is] an end I put myself to work towards. All the best to everyone and I hope to see you next year!!!

EAST COAST

Kristina Danute Vaskys
Astoria, N.Y.

It was Monday morning—the Monday morning after Balkan camp. I was on my way to work, running late as usual, and in an extra grouchy mood. It felt wrong to be back in New York. It felt wrong to be going to work. It felt wrong to be away from nature, not dancing and not playing music. I was thrust back into the concrete jungle, where daily life involved weaving your way through crowds and frantic sprints to catch your train. The serenity and free-spiritedness of camp seemed a million miles away, though I had been there only yesterday.

Still walking on the street underneath the tracks, I could see my train approaching. Of

course. That's the way it always happens. You see it coming, and know you're just too far away to do anything about it. I sighed in disgust. I was going to be so late.

Then I heard it. Chunk-a, chunk-a, chunk-a, chunk-a-chunk in the rattle of the subway tracks.

Snap out of it, I told myself. You haven't slept in a week. You're pretty much delirious. You just made that rhythm up in your head.

But no, there it was again. A rhythmic, even 9/8 emerging from the clatter of the approaching train. I smiled to myself.

I guess Balkan camp makes you see things just a little bit differently.

KEF SCHOLARS TO PAGE 5

THANK YOU, EAST COAST KAFANAMEISTERS



THE BOARD AND MEMBERS OF the EEFC community hereby express our most sincere and heartfelt gratitude to Matt Smith and Laine Harris for their talent and dedication in overcoming countless obstacles and challenges to lead a devoted team of creative and energetic minions who follow their examples of selfless devotion and generosity, bringing us all together in that most magical of places, KAFANA. Year after year, Kafana has been a shining beacon throughout the night, gathering us in until the stars begin to fade, and giving us memories to cherish through the ages. We honor and celebrate the contributions of our East Coast Kafanameisters, Laine and Matt, and look forward to their continued stewardship.

FROM THE EDITOR

SEVERAL YEARS AGO MY cousin attended a concert by the Eastern European chorus I belong to. She liked the music and all, but she came away feeling blue. It seems that seeing us so enthused with our music, and so full of ourselves and eager to share what we knew, had stirred her up, made her question where the passion was in her own life. Not to worry—she's gone on to live a rewarding and love-filled life. But I've always remembered what she said that night, and how I felt blessed to know what lights me up. I'm grateful to feel passionate about something that brings pleasure to myself and others.

I've thought about it again lately. These are tumultuous times, and there are plenty of topics to be impassioned about that are distressing rather than life giving. It strikes me that in shaky times we in our community are fortunate to share a mooring in our appreciation of Balkan music and dance, in *kef*, in celebrating life with gusto, no matter how we may feel when we see the newspaper headlines. As this issue goes to press, several EEFC-related groups have been taking that stance of appreciation and pleasure out into the world as a way to fund-raise for the victims of the recent tsunami.

Speaking of funds, the EEFC board has made the decision to change *Kef*

Times to a once-a-year newsletter. This reflects the reality that has prevailed for two of the last three years, as office and newsletter staff have struggled with the semiannual schedule. But the real reason is to save money, as this publication is expensive to produce and mail. These days, the EEFC discussion and announcement listservs take care of any necessary breaking news to our community (if you aren't signed up and would like to be, go to www.eefc.org and click on "Visit or join our discussion & news lists"). At the same time, we know our readers appreciate the longer stories and user-friendly format that the printed *Kef Times* provides, and we are glad to be able to continue to bring it to you once a year. The new publication date will be in the spring; please send submissions (photos, articles and ads) by January 15, 2006.

As you settle back into your easy chair, then, this issue brings you glimpses into the life of clarinetist and makam teacher Sonia Tamar Seeman in an eagerly awaited interview by Pat MacSwyney...photo spreads of last summer's camps...some words from the 2004 Kef Scholars...and, as always, an update from the Board, information on new recordings and membership information.

Enjoy!

Julie Lancaster

WANT TO ADVERTISE YOUR BALKAN/

Eastern European folk-related product, service or event to the 3000 households that receive *Kef Times*? We will accept advertising (camera ready display ads only; no classifieds) for the annual edition (deadline: January 15, 2006). Please contact the EEFC office (office@eefc.org, or 510/547-1118) for ad sizes and rates.

KENNETH MELVIN WHITE



KEN WHITE, OUR FRIEND AND colleague, died July 26, 2003 after a brief battle with brain cancer. He was 48 years old.

We first met Ken White and Gary Haggerty at the weekend Balkan camp at Raft Island, Wa. in the early 1980s. Ken was a percussionist and Gary was playing violin and oud. Over the years we saw Ken at the first Middle East camp sponsored by EEFC, as well as an early balkanalia! camp, and he always added a warm and quietly humorous presence. He was playing Balkan music in Portland, Or. with Dennis Godfrey and Priscilla Carlson during those years. In 2000 he moved to the Bay Area and played percussion for a couple of years with Anoush and also with Édessa.

Ken lived with us for the last 6 months of his life, uncomplaining and sweet. This was an unbeatable cancer, and he met it with courage and grace. Ken lived lightly on this earth. He was funny, gentle, kind, and generous. He was a great friend, and a gift in our lives.

Lise Liepman & George Chittenden

KEF SCHOLARS

FROM PAGE 2

Before coming to camp this year, I wasn't quite sure what to expect. I mean, I had been looking forward to going, of course. It sounded amazing. Everyone I knew spoke so enthusiastically about it. "Oh, you'll love it," they kept telling me. But any verbal description pales in comparison to the actual experience of being there.

One of the first things I noticed was that I was surrounded by incredible musicians. It seemed like everyone here had so much knowledge about Balkan music; moreover, they sounded fantastic when they played. I soon realized that I wasn't the only one who had a lot to learn when I met several other first-time campers, who looked at these musicians with the same sense of awe that I did. We bonded over the newness of our experiences, joking about forming a band of our own. As for the more professional musicians, they were just as friendly, and certainly not as intimidating as I thought at first. Maybe I didn't sound like they did yet, but that didn't mean I couldn't pick their brains and have aspirations of sounding like that myself...someday.

In taking classes, I decided I had to do a little bit of everything. One singing, one dancing, one instrument, one ensemble. (I completely ignored the advice of camp veterans who suggested I take only two classes.) I finally learned how to sing in the true Balkan style, rather than sounding like a little choir-girl—and how to do it without hurting my voice. Steve Kotansky's dance class provided me with just the right mix of familiarity and challenge, and I learned several interesting and beautiful dances.

But it was in my final two classes of the day that I fell in love—with the Macedonian tambura. After the first moment I picked it up, I didn't want to put it down. We learned more in our beginners' class than I would have ever expected, even playing some ornaments in our student performance. Having the opportunity to play in the Izvorno ensemble was one of my most rewarding camp experiences. Not only was I astonished to find that I could play with them even though I was a beginner, but just the experience of playing that type of music with a group thrilled me to my bones...

I can't say enough about the wonderful people I met at camp. The fact that so many different people from different backgrounds, different parts of the world, different age groups—could come together and celebrate something we all love struck me as simply beautiful. My fellow New Yorkers were always

there to give a hug and be supportive, especially during those first days when I didn't know anybody else. I made new friends who would get together with me and sing every type of song imaginable, from Irish ballads to Lithuanian folk songs to goofy rounds. I was astonished to meet a fellow music therapist, Barbara MacLean, with whom I've made plans to teach Balkan music at a music therapy conference someday. So many people made an effort to be friendly and welcoming—even if it was just saying hello.

My evenings were filled with music and dancing. Whether in the dance hall or the kafana, I found myself lost in the music, dancing with reckless abandon, forgetting all notions of sleep. As long as I was dancing, there could be nothing wrong. It was so easy to forget that there was any world other than this.

Personally, I can't think of any better way to spend the summer.

Varol Agah Saatcioglu
Bethesda, Md.

I distinctly remember the moment when I found out that I had been selected to receive the EEFC Kef scholarship. It was just another day at work at the East Carolina University Student Help Desk (I was a full-time student at the time). My mobile phone rang, displaying an unfamiliar number. The caller introduced himself as John Uhlemann, the Kef scholarship committee chair. My first reaction was that John needed more information from me; however, he had actually called to announce that I had won the scholarship. A whole week of camp, which I had attended several years before, suddenly raced through my mind in an instant. I was ecstatic.

The EEFC camp is by far the most memorable camp I have attended, and I was thrilled to be going back. I thought of all of my friends I remembered from camp, and I saw their faces in my mind. I could not wait to spend a week with others who shared the same feelings I had towards this bizarre interest of Balkan music and dance.

Upon arriving at the camp, the excitement kicked in once again. I saw fellow dancers and musicians whom I had not seen in years; I heard accordions and kavalas being played in the distance; the smell of the woods brought back past memories of the camp.

As usual, the camp itself went by almost too fast. The music at the parties was exhilarating; my feet were constantly dancing, whether I was in the line or sitting on the side talking to fellow campers. The fascinating atmosphere of the kafana was something else. There was nothing like dancing wildly to the

music of the Zagnuts one night, while relaxing to enjoy the soothing music of Brenna and the Turkish set the next night. It was truly unreal.

The EEFC Balkan Camp is addicting in any sense of the word. No matter what the circumstances may be for next year's camp, I will definitely do my best to attend it again. For that reason, I am grateful to the EEFC committee for awarding me with the Kef scholarship. I would not trade this opportunity with anything else. ☺

SONIA TAMAR SEEMAN

FROM PAGE 1

These are Roma?

Yes and Muamet was one of four brothers, each of whom had carved their own niche. Their father had been a clarinetist and Muamet's brother Medo was the original clarinetist with Esma Redžepova and Stevo Teodosievski. Muamet was known for having the best Turkish style in Macedonia and being able to play the inflections of makam. He was a beautiful player. I learned from Muamet by going to weddings with him as well as with his son Šuni, an up-and-coming clarinetist.

Was it challenging conducting research as a female outsider playing a "male" instrument in what is a predominately male-dominated tradition and culture?

Honestly, it was a challenge. They understand social roles and gender division very clearly and very differently than we do. In Macedonia, I was under the protection of my "Uncles" from the radio and Muamet's family, which really opened a lot of doors for me, but this didn't mean that there weren't issues to negotiate. On the other hand, as a woman, I was treated like an honorary male because I played a male instrument and was under the protection of a father figure. So both in Macedonia and later in Turkey, I was able to attend and even videotape *sünnet*s (circumcision ceremonies) and other internal male events but also female events that I think would have been very difficult for a male researcher to gain access to. Also having our son Alexander along often helped and there were certainly events where I told Tom, "Tonight, I need the husband."

What led you to do field research with the Roma communities in Turkey?

I was inspired to go to Turkey to study after my experience in Macedonia. After finishing my Ph.D. coursework at UCLA, I received a Fulbright-Hays dissertation grant to study in

SONIA TAMAR SEEMAN TO PAGE 7

NEW AND NOTABLE BALKAN RECORDINGS

New recordings and books by EEFC associates, including workshop campers, staff and teachers, and other EEFC supporters,



Planina

The Singing Tree: Songs of Eastern Europe

A collection of 25 songs from Bulgaria, Croatia, Georgia, Kosovo, Macedonia, Montenegro, Russia, and the Sephardic tradition, presented by the Colorado-based group. Group members include **Jessica Bondy, Valerie Brown, Jennifer Gubrud, Julie Lancaster** (Director), **Brian Lehmann, Yuri Lomanov, Neal McBurnett, Laura Olson** (Assistant Director), **Janice Pagel, Thorn Roby, Mary Ann (Evans) Saussothe, Josie Teodosijeva, Marcella Wilkinson**. Guest instrumentalists: **Steve Mullins, Karen Stellick, Petar Teodosijev**.

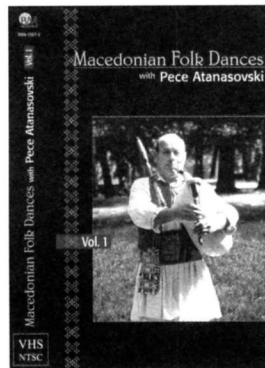
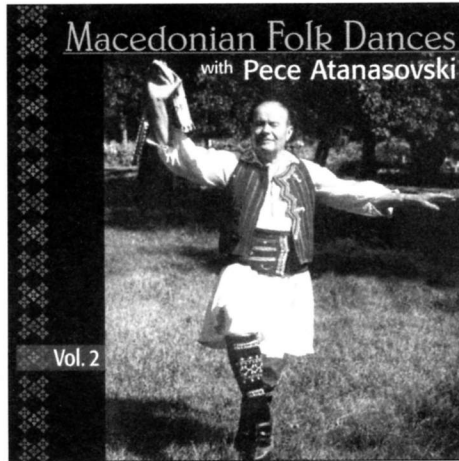
Order from Planina, c/o 1328 So. Vine St., Denver, CO 80210; info@planina.org; www.planina.org. Price \$17.50, includes shipping, checks payable to Planina.

Pece Atanasovski

Macedonian Folk Dances

2 CDs with 2 accompanying VHS videotapes

This collection features 47 Macedonian folk melodies and dances introduced by Pece Atanasovski, one of the leading exponents of that country's music and dance. These RTB and Jugoton recordings were rereleased in Germany in 2003 and are now available for sale in North America by special permission obtained by **Yves Moreau** and BMA Productions. The matching videotapes were filmed during European workshops conducted by Pece between 1992 and 1995 and provide an invaluable resource for dance style and technique.



Order from: Bourque-Moreau Associés, 9235 rue Rameau, Brossard, Québec, Canada J4X 2M6. E-mail: info@bourque-moreau.com; for more information: http://www.bourque-moreau.com. Price: CD: US \$15 ea.; VHS US \$25 ea; see website for shipping charges.

Nada Lewis

Hot, Sweet & Wild

"An exquisite collection of delicious Balkan dances, East European folk tunes, passionate Rom and spirited klezmer melodies that will enchant everyone who loves good music."

Nada Lewis sings and plays her beloved accordion and a multitude of other instruments. Features guest musicians: **Stephen Bell, Stuart Brotman, George Chittenden, Rick Elmore, Carol Ginsburg, Shira Kamen, Kristoph Klover, Ole Kollind, Robin Petrie, David Skuse and Eric Thompson**.

Order from: cdbaby.com/cd/nadalewis. Price \$15; see website for shipping charges.



Adela Peeva, director

Whose Is This Song? / Čija e тази pesen?

VHS/DVD

Attendees at last year's Balkan camps previewed this extraordinary film. Synopsis: searching for the origins of a song she'd heard as a child, the filmmaker embarks on an odyssey through the Balkans. She constantly rediscovers the song in different guises—from love song to religious hymn to rousing march. An alternately humorous and alarming document that uncovers truths not only about a region in turmoil, but about the stubborn madness of nationalism. Exquisite scenes depict people, towns and villages, music and dance events.

Yves Moreau recently met Adela Peeva in Bulgaria and obtained North American distribution rights for this exciting film.

Bulgarian documentary film (2003) directed by Adela Peeva; English narration with dialogues in Bulgarian, Turkish, Greek, Albanian,



AND PUBLICATIONS

all of whose names are noted in bold type in each entry. Please address further entries to the Editor, Kef Times.



Bosnian, Macedonian and Serbian with English subtitles (70 min.)

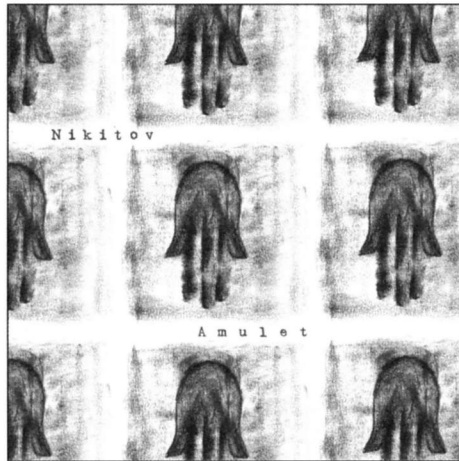
Order from: Bourque-Moreau Associés, 9235 rue Rameau, Brossard, Québec, Canada J4X 2M6. E-mail: info@bourque-moreau.com; also see <http://www.bourque-moreau.com>. Price: DVD: US \$40 VHS: \$35 plus \$5 shipping.

Bill Lanphier

Bulgarian & Macedonian Instrumentals, Version 1.5

book + 2 CDs

This detailed edition features eleven transcriptions from the original Bulgarian & Macedonian Instrumentals songbook plus five more. Included are two reference audio CDs with normal-speed and half-speed (original pitch) versions. Represented artists are **Simeon Atanasov**, Najden Kirov Orchestra, **Nikolay Kolev**, Slavcho Lambov, **Ivan Milev**, Ork.



Titanik, Toids, **Georgi Petrov** and Atanas Vulchev. Included in these Finale transcriptions by bassist **Bill Lanphier** are ornaments, harmony parts, chord symbols, tempo markings, dynamics, rhythm section cues and instrument assignments.

Order from Bill Lanphier, 517 Talbot Ave., Albany, CA 94706; wbg@aol.com. Price is \$15 plus \$2 shipping.

Nikitov

Amulet

The Dutch/American band's first CD. Beautifully sung Yiddish classics interpreted by Nikitov with pronounced Eastern European, Gypsy jazz and Turkish flavorings. This acoustic quartet delivers spot-on rhythm and energetic improvisations to create a sound that is completely their own. Nikitov is: Niki Jacobs (voice), **Adam Good** (guitar), Jelle van Tongeren (violin), Jason Sypher (bass).



Order from Adam Good, 2801 Glenhurst Ave. So., St. Louis Park, MN 55416; info@nikitov.com; www.nikitov.com. Price \$18, shipping included; checks to Adam Good.

Forest Song / Lisova pishnja

A recording which features traditional folk music from the Polissia and Volyn regions of Ukraine and is performed by master folk musicians: **Beata Begeniova** on accordion, **Alexander Fedoriouk** on cimbalom and buben, **Andrei Pidkivka** on sopilka, frilka, and dvodentsvika, **Nadia Tarnawsky** vocals and bandura, and Mykhailo Pidloha providing additional vocals. This recording was funded by the Ohio Arts Council and serves as the soundtrack for "Forest Song," a new dance-theater piece produced by MN2 Productions.

CDs are \$15, plus \$3 for shipping. Cassettes are \$12, plus \$3 for shipping. Further information is available by contacting Nadia at 216/832-4225 or at mn2productions@yahoo.com.

SONIA TAMAR SEEMAN FROM PAGE 5

Turkey, and was fortunate to go over at the same time as Brenna MacCrimmon, Nancy Klein and Allan Cline. We shared many wonderful experiences and contacts, as well as the tragedy of Allan's death. Beth Cohen had introduced Brenna to Selma and Reha Sağbaş and through them I was introduced to Naci Göçmen, my first clarinet teacher in Turkey.

I also met Selim Sesler through a confluence of coincidences and ended up taking lessons

from him. Brenna told me about her plans to record Rumeli songs and asked if I could introduce her to Selim, which led to the wonderful "Karşılama" recording. I continued to do more fieldwork in Selim's village of Keşan, which formed the basis for the "Road to Keşan" project.

All of this occurred as I began to work more extensively with record companies. One company, Pozitif, approached me about finding Roman* musicians for a fusion project and I was able to help put together an ensemble around Hüsnü Selendirci for the first "Laço Tayfa" recording. During this period, I wrote

liner notes and did translations for the Kalan, Yeni Dunya and Traditional Crossroads labels. I was particularly interested in trying to link up local Roman musicians to recording networks. From one fieldwork demo I was able to get a recording contract for an Istanbul band and was able to help Kemani Cemal prepare for his first tour outside Turkey.

Throughout this time, our son Alex was my most underpaid research assistant. He loved to travel and finished the first grade in an all-

SONIA TAMAR SEEMAN TO PAGE 12

* "Roman": Turkish for Romani or "gypsy"

MENDOCINO 2004



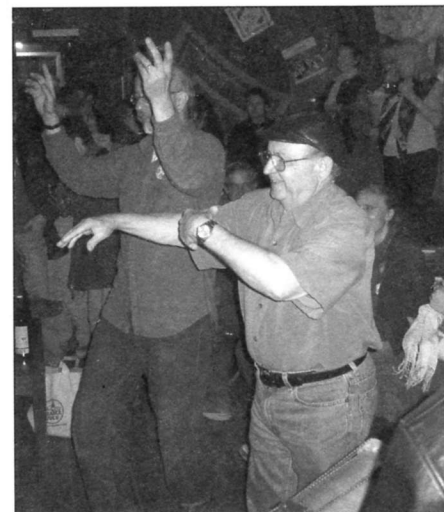
BARBARA BASIN

Ivan Varimezov's Thracian gajda class: Jim Avera, David Johnston & Jim McGill



BILL LANPHER

For her solo with the brass band, Amberly Rosen adds a metallic touch to her violin



LEWIS R. SMITH

David Bilides and Necdet Erez



LEWIS R. SMITH

While Radka and Tanya Varimezova perch for the parade . . .



BILL LANPHER

. . . A host of tupans raises a ruckus



BILL LANPHER

Groovin' in th' Kafana

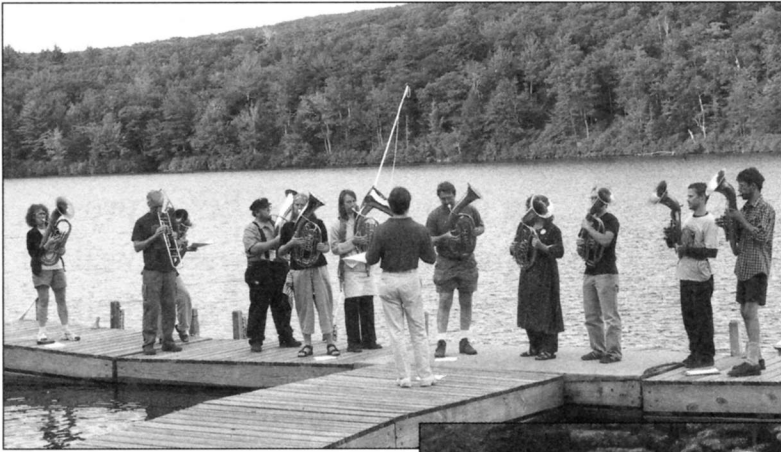


LEWIS R. SMITH

Kalin Kirilov & his ardent accordionists

MT. WASHINGTON 2004

ALL PHOTOS MARGARET LOOMIS



Brass band class on Plantain Pond

*These photographs and more
are available in full color on
CD as an EEFC fundraiser.
See p. 14 to order!*



Our kids at camp



Jerry Kisslinger & John Morovich croon "Kafu mi draga"



Öcsi Magyar, Dragi Spasovski, Kruno Spisic & Kalin Kirilov



Group sing: Richie Leonard and Chris Rietz



Sophie Kropf & band wow us with "Samiotissa" at the student concert



Picking up the pace



Valeri Georgiev's kaval class

4th Annual

PHOTO CD OF BALKAN CAMP 2004 (MT. WASHINGTON) NOW AVAILABLE!

It was a wonderful camp. Fantastic music, classes, parties, friends, weather, food... If your memory is a little hazy, or even if it isn't, this is an easy way to recapture some of those great camp moments!

This CD contains 705 photos, including

- evening parties and kafanas
- music and dance classes in action
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- auction on Tuesday night
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- kids' shadow performance Friday night (Olympic Games theme)
- all classes performing at Saturday's student concert
- picnic on Saturday
- candid and semi-candid shots throughout the week
- scenic views of Camp Hi-Rock

This photo CD was produced as a fundraiser; all proceeds go to EEFC. It is available for \$25 plus \$2 shipping/handling in the U.S., from:

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THANK YOU FOR

your generous support of the East European Folklife Center! Our 2004 drive brought in \$25,800, with 420 of your household joining in support of EEFC's programs. Our 2005 drive is well on its way, but we need your help more than ever.

Join EEFC or renew your membership today! Please consider an additional donation to our Kef Scholarship program or an additional contribution to our general operating fund.

EEFC membership is based on the calendar year. If you're not sure when you renewed your membership, e-mail the office at office@eefc.org.

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Please mail this form (or copy) with your payment to EEFC, P.O. Box 12488, Berkeley, CA 94712-3488—Thanks!*

YES!

I (we) want to help sustain the community of the Balkan Music & Dance Workshops, and would like to (re)join as a member for the **2005 calendar year.**

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_____ I wish my contribution to be anonymous.

All contributions are fully tax deductible.

***OR pay by credit card using our secure PayPal site via www.eefc.org!**

MEMBERSHIP

- ☐ \$40 Individual
☐ \$65 Family
☐ \$25 Student/Low income (Individual)
☐ \$100 Organization

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☐ \$25 ☐ \$50 ☐ \$100 ☐ \$1,000 Benefactor ☐ Other \$ _____

Here is my additional donation to go towards the
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I CAN'T JOIN EEFC TODAY

but here is my donation in support of the
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MENDOCINO (CALIFORNIA) JUNE 25-JULY 2

MT. WASHINGTON (MASSACHUSETTS) AUGUST 21-28

SEE YOU THERE!



BOARD

FROM PAGE 2

and thus drafted a letter to the EEFC community in order to get your input on this difficult issue. We thank you for all your thoughtful and informed communications!

After receiving the community input, the decision was made to go ahead and pledge \$4000 per year for five years toward the building of the pavilion, contingent upon physical improvements at Camp Hi-Rock and approval by our community by secret ballot at the August workshop.

Fall: The ballot taken at Mt. Washington was favorable toward the pavilion, but most campers suggested that any EEFC contribution be contingent on facilities improvements, especially in the bathrooms. Hi-Rock has identified building a new camp road and the renovation of Parker-Seely (one of the larger buildings) as immediate priorities; we also learned that there is a possibility that a good dance floor can be included in Parker-Seely. The board therefore decided to wait and see how the improvement plans at Hi-Rock develop before making a financial commitment to a pavilion. Matthew Fass will post more complete information to the listserv.

Other Topics

Spring: We focused on our support of balkanalia! in 2004, the plan to improve and update our website, and taking action on the proposed board regional development committee. We were not able to take a stand on regional camp policy at this time, considering our focus on Mt. Washington and the transition of balkanalia!

Fall: The board decided that, as 2005 is the final year of our Hi-Rock contract, it is time to form an East Coast Sites Committee to look at alternative sites. We are not anticipating a move, but we feel it is best to know what all the possible options are before heading into contract negotiations. The spring board meeting in April will focus on long-range planning.

The complete minutes and your board officers and committee chairs for September 2004-September 2005 are posted on the EEFC website at www.eefc.org. You can contact us at board@eefc.org, so please let us know if you have any comments or questions. We look forward to seeing you at the workshops, on line and/or online, on the phone, and anywhere Balkan musicians, singers and dancers can be found!

Matthew Fass
EEFC Board Liaison
board@eefc.org

SONIA TAMAR SEEMAN

FROM PAGE 7

Turkish school. His vocabulary in Turkish was much more developed than his English and he came back to the States with a lot of Turkishisms like "Shut the light" and "Mom is at the phone." I am continuing to sort out the implications of what I have learned—better, I continue to learn from what I had learned.

What do you currently have in the works?

At present, I study and perform with Garip Bülbül, a Turkish ensemble led by Ergun Tamer in Los Angeles. I also teach Ottoman and Eastern European music at UCSB and perform and direct with UCSB's Middle East Ensemble, under the directorship of Prof. Scott Marcus. At home, Alex and I work on some of his favorite pieces, playing together and finding ostinatos to jam on. I try to provide a counterpoint to what they teach in school. I've also been fortunate to play with John Belazikjian and with Necati Çelik this past summer. In short, in my life music has been an ongoing series of paths that continue to open with the gift of knowing and learning from others. ♪