jmi SOAS
newsletter
JEWISH MUSIC INSTITUTE SOAS
informing, teaching, performing, inspiring

International Summer School Edition

JMI Goes National and International

Demand for Jewish music is now so strong that JMI is spreading its wings. For the first time JMI will host a dedicated stage for Jewish music, comedy and theatre at the famous Fringe throughout the **Edinburgh International Festival from 1 to 27 August**. Look up the latest offerings for this (and all other JMI events) on the JMI Website www.jmi.org.uk.

JMI has established a regional branch, 'JMI North West', in **Liverpool.** Next spring there will be a Wind Band Weekend, in collaboration with Liverpool University with composer Adam Gorb of the Royal Northern College of Music, **Manchester** working on his *Yiddish Dances* and other Jewish repertoire.

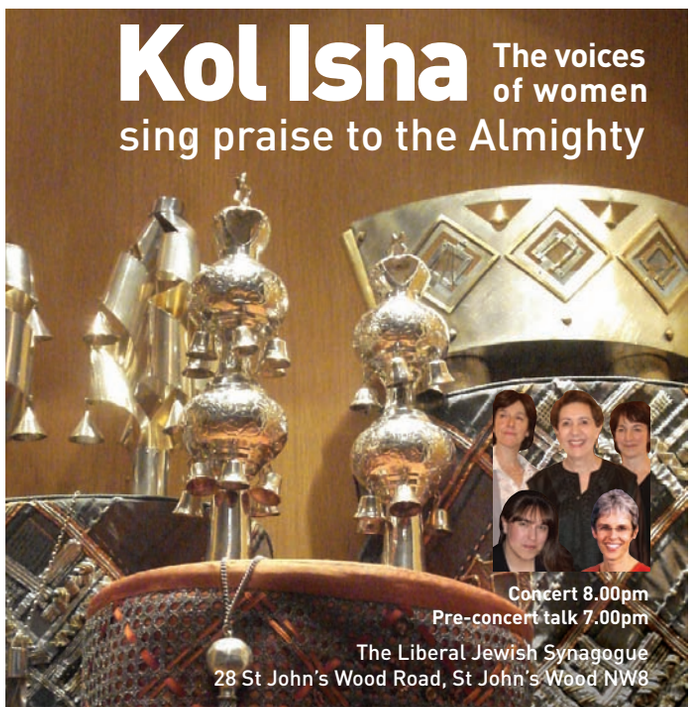
JMI is supporting a cantorial concert in **Leeds** and joining with the Yehudi Menuhin School in **Surrey** for *Bel Cantor* (21 October) a concert of cantorial works and opera featuring the ebullient Cantor Alberto Mizrahi from **Chicago** together with the young string players.

International Concerts, Conferences and Partnerships

Israeli conductor Dalia Atlas conducts Bloch's C sharp minor Symphony at the Cadogan Hall, London on 26 June – heralding the JMI International Conference at **Cambridge** University in July, on 'Ernest Bloch, the Man and his Music'. Dr Alexander Knapp, a Bloch expert, is masterminding this 4 day event and will be joined by key Bloch scholars and enthusiasts from many parts of the world, including the composer's grandson, Ernest Bloch II from **Oregon.** The public are welcome to attend the gathering which will include punting on the Cam, a concert of Bloch's music and a visit to the archive of the **Cairo** Genizah. (see page 4)

JMI International Centre for Suppressed Music (ICSM) is partnering with The Royal Conservatoire of Music, **Toronto,** next April, for a Conference at London University and concerts at the Cadogan Hall, of music by composers exiled during the Third Reich. ICSM is also working with colleagues in **Paris, Vienna, Berlin, Melbourne** and centres in the **USA** on collaborative projects concerning composers banned, exiled or murdered during the Nazi era. (See report on page 16)

JMI Forum for Israeli Music, has appointed Professor Michael Wolpe, Head of the Jerusalem Academy of Music and Dance, as its second **'Visiting Composer from Israel'**. We hope to make strong connections between Israeli and British music institutions and hear much of Wolpe's music as well as that of other Israeli composers during the next three years. Please look at the contents list on page 2 to find out where to find a biography of Michael Wolpe; read a report of Menachem Wiesenberg's time in the UK as JMI's first visiting Israeli composer; see a review of the premiere of Menachem's specially commissioned double concerto and to find out how JMI can help your synagogues and organisations to celebrate Israel's 60th anniversary in 2008, with music.



The beautiful voices of women, singing Jewish psalms and prayers will be heard in a ground-breaking concert on Sunday 1 July, 8.00pm. Britain's first and newly ordained cantor, **Jaclyn Chernett** (top centre) is joined by **Vivienne Bellos** (top left) and **Cathy Heller Jones** (top right), Directors of Music at the North Western Reform Synagogue, Golders Green and the Liberal Jewish Synagogue, St John's Wood respectively who have been leading prayers in their synagogues through music for decades. Cantor **Josée Wolff** (bottom right) tutor at Hebrew Union College, New York is the special guest and the concert introduces British student cantor **Zoë Jacobs** (bottom left). They will be accompanied by **Alexander Knapp** on organ and piano. (£25 - £15 from Ticketweb 08700 600 100 or online www.ticketweb.co.uk See listings on page 18)

As well as national and international activities, of course **London** features strongly in the activities of JMI. The public is invited to the concerts: ***Chazanut – Back to the Future*** at Central Synagogue on Monday 18 June and ***Kol Isha***, at the Liberal Jewish Synagogue, St. John's Wood on Sunday 1 July - the first concert in the UK for women cantors. These are part of cantorial enrichment programmes for all communities. and you can see more details in the listings on page 18 & 19.

On pages 8 and 9 you can read about the free klezmer festival: ***KlezFest in the Park*** this year on Sunday 12 August in Hyde Park and ***Klezmer Klimax!*** on Wednesday 15 August - the Ultimate Klezmer Concert. These feature the international artists who are our visiting faculty as well as some of the young students who attend the courses. You can also find out how to join the popular one-week Yiddish course Ot Azoy!

In the autumn, on Sunday 14 October, **Trafalgar Square** will once more come alive with Jewish music and dance. And at the JMI Jewish Culture Day on Sunday 2 December, the **South Bank Centre** will get right ***In the Mood*** – with a celebration of Jewish musicians who have made a big impact on British musical life such as Joe Loss, Geraldo, Bud Flanagan, Richard Tauber, Emanuel Hurwitz, Marc Bolan and Alma Cogan. We hope you will enjoy this rich and varied feast.

From the Chairman

New Hon Officers join JMI

Walter Goldsmith:
Photo Geraldine Auerbach

I am delighted to welcome eminent movers and shakers who have joined JMI as Trustees and members of our Honorary Development Board. Our newest Trustees include Andrea Greystoke, owner of the Abercorn School, St John's Wood, who, with her husband, Andrew, has committed to supporting JMI. Other new Trustees are Artists' Manager Jill Segal as well as high flying businessmen Jonathan Metliss and Martin Jaskel. We are delighted that Lady Weidenfeld who has been manager and friend to countless world renowned artists has enthusiastically agreed to become a member of our Honorary Development Board. We warmly welcome them and hope they will draw strength and pleasure from being associated with us, and I am sure that they will all make a significant contribution to the welfare and reputation of the JMI.

We are thrilled that Dame Gail Ronson, who so magnificently chaired, and Don Black OBE who selected the music for *The Gift of Music* event that raised significant funds for JMI in October last year, have agreed to be Patrons of our 2007 major annual fundraising event. This is a Leonard Bernstein Tribute on Sunday 25 November to be hosted by our Joint President, Leopold de Rothschild CBE, and taking place at the magnificent home of Sir Sydney and our Vice-President Lady Lipworth.

You may also have noticed, if you are a Jewish Chronicle reader, that our Director, Geraldine Auerbach, has been listed amongst the 100 people who shape British Jewry! She is worthy of this accolade and we are very proud to see her on a list of 'The most influential voices in UK Jewry' along with rabbis, community leaders, comedians, MPs, ambassadors and philanthropists. At number 65, she is just one above Lord Rothschild - and one below Tony Page!

This recognition reflects the ground-breaking and resolute path she has steered to make Jewish music available to all and to bring Jewish people to focus on, recognise and value their own cultural heritage.

To underpin this important work, together with my strengthened group of Trustees, I am determined to reinforce the financial wellbeing and secure the future of JMI.

I hope you will help me in my endeavours. Please bring your instruments, voices and dancing shoes and join me when I next pick up my banjo and join in the biggest klezmer band in London. This will be in Hyde Park (note new venue this year) at the free Klezmer Festival organised by our head of Communications, Laoise Davidson, near the bandstand near Hyde Park Corner, on Sunday 12 August 2.30 - 5.30pm.

Walter Goldsmith, FCA, FRSA
Chairman, Jewish Music Institute

From the Director

Shaping the UK Community?

Geraldine Auerbach:
Photo Vicky Alhadeff

Welcome to the Spring 2007 edition of JMI's award-winning Newsletter. It began in 1993 as a one-page typed sheet. Now it runs to 20 pages and in 2005 for JMI's 21st anniversary burst into full colour and contained a complete history of JMI. This current issue expands further to include articles about the Jew and the violin and new Yiddish creativity in the UK.

This expansion echoes the considerable development of JMI as a whole and also of the entire Jewish cultural landscape over the last 8 years. In that time JMI became an 'Institute' and moved to SOAS, London University working in partnership with the Department of Music. Many other Jewish culture providers have acquired and refurbished buildings: the Jewish Museum in Camden Town, LJCC at Ivy House, Spiro Ark in Enford Street, Ben Uri in St John's Wood. Vivien Duffield has entered the arena with plans for a huge Jewish Community Centre near Finchley Road Station.

Cultural and educational programmes from all these are now exciting, contemporary, high profile and attractively presented. Partnerships have been established, by JMI and other Culture Providers, with major London Institutions such the Royal Parks, the V&A the ICA, the South Bank Centre and the GLA. New publications highlighting Jewish culture have appeared eg *Jewish Renaissance* and the GLA Guide to Jewish Culture. The JC itself is taking more interest in things of Jewish cultural content. *Simcha on the Square* was a great (and to many Jews revelatory) manifestation of Jewish Culture in an iconic London location in partnership with the Mayor of London.

I hope to continue to play my part in helping to 'shape the Jewish community' for the 21st century. I would like to help create the structures within the Jewish culture fraternity that will ensure that the existing Jewish Culture Providers, individually and jointly, are recognised, respected, supported and funded in the same way as Jewish welfare and education.

I am reinforced by the tremendous support of Chairman, Walter Goldsmith and JMI Trustees and will work hard to encourage community leaders and individual Jewish funders to understand and value the contribution that the culture providers make to the health and vitality of the community and the role they play as conduits to the wider world for greater understanding of Jewish life.

We all hope that you will continue to support JMI and find the Jewish music activity in this Newsletter compelling.

Geraldine Auerbach MBE,
Director, Jewish Music Institute

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JMI Welcomes New Officers

JMI is pleased to introduce new Trustees left to right: Andrea Greystoke, Jonathan Metliss, Jill Segal, Martin Jaskel and new member of the Honorary Development Board, Lady Annabelle Weidenfeld. Their experience and expertise in the worlds of music, business, sport and the Jewish and wider communities is a great bonus for JMI. We hope they will enjoy the excitement and creativity of JMI. Please turn to page 20 to read short profiles of each. We thank Jarvis Astaire OBE who is now stepping down.

'Israeli Pop and Politics' and 'Klezmer Music' courses at SOAS

Abigail Wood reports on her first six months as Joe Loss Lecturer in Jewish Music, SOAS, University of London and her hopes for the future.

It is just over six months since I came to SOAS, and the teaching year is already nearing its end. Students taking my year-long Jewish Music course have covered topics ranging from music in the traditional Orthodox synagogue to Israeli hip-hop, and from Syrian pizmonim to Ashkenazi folk music. Jewish music is also firmly integrated into other parts of the curriculum – I taught two sessions to first-year students as part of the 'Sounds and Cultures' survey course (one session of which was largely spent dancing!). I recently taught a session on ultra-Orthodox pop for the Music and Gender course, and have taken a number of students on visits to London synagogues.

In partnership with the Jewish Music Institute, learning continues here outside the formal classroom. There is a weekly klezmer class at SOAS run this term by Ilana Cravitz. Our song school, run by Hilda Bronstein also runs weekly (albeit off campus) and Laoise Davidson welcomes all comers to the JMI library. We are all looking forward to the week-long training programmes of Klezfest, Jewish Song School and Ot Azoy! this summer.

Idan Raichel Workshop at SOAS

Following his performance at Alexandra Palace as part of the London celebrations of Yom Ha'Atzmaut, Israel Independence Day, I organised for Israeli musical superstar Idan Raichel to come to SOAS on Wednesday 25th April to give a world music workshop. Room G2 was filled to capacity with 120 people, from SOAS music students, to Israeli teenagers, to representatives of the Israeli Embassy; all those present enjoyed hearing Idan demonstrate how he creates his signature fusion of ethnic music tracks with jazz-influenced keyboard accompaniments. After the workshop Laoise Davidson, the JMI Head of Communications, recorded an interview with Idan Raichel together with me. This radio programme will be available in the near future as a webcast on SOAS's Open Air Radio. For details, see http://www.openair.org.uk/

The summer and autumn bring new developments: I will be continuing my research looking at music and identity among recent immigrants in Israel during the summer, and will also be joining the Klezfest staff for the first time. For the next academic year, I will begin teaching two new course units focusing in depth on 'Israeli pop and politics' and 'klezmer music'.

Study Jewish Music at SOAS

If anyone is interested in studying at SOAS, we run BA, MMus and PhD degree programmes; all focused on world music, with the opportunity to specialise in regional traditions including Jewish musics, and to receive high-level training in performance. In the BA, Music can be combined with Language Studies, Development Studies, Anthropology and many other academic disciplines, while PhD projects can be practice-led, fieldwork-based, or theoretical.

Meanwhile, I would like to thank all those who have made my first year of teaching at SOAS so enjoyable.

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SOAS Appoints a New Director & Principal

Professor Paul Webley took office as Director and Principal of SOAS in August 2006. Particularly interested in music, Professor Webley believes that the specialised work that SOAS does in music is not widely enough known in the community at large

After meeting Geraldine and Laoise with the JMI Chairman Walter Goldsmith over lunch he said: 'I have to say how fascinated and impressed I am with the range and depth of the work undertaken by JMI in so many fields – especially to think that all this comes out of one little office on the fifth floor! As we discussed, it is our aim to vastly improve the facilities for music at SOAS and I see great scope for growth in collaborations between JMI and SOAS.

Professor Webley's background is at the interface between economics and psychology. After graduating from LSE, he had a short term at the University of Southampton, before moving to the University of Exeter – which was to become his academic and professional home for 26 years latterly as Senior Deputy Vice-Chancellor.

He writes: 'I want to say how delighted I am that we teach Jewish music in our Music Department, and how pleased I am that we have the Jewish Music Institute on our campus. Our productive relationship with JMI and with Colin Shindler at the SOAS Centre for Jewish Studies reinforces our commitment to inclusiveness and tolerance in our student and staff bodies and adds to the rich mix of cultures that thrive side by side at this very special part of London University'.

Mildred Loss

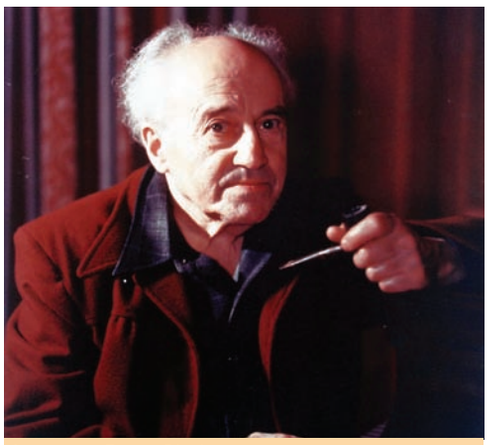
Studentships in her memory

JMI is sad to report the death of Mildred Loss earlier this year at the age of 93. JMI was first introduced to the Loss family in 1991 when Alan Marcuson, sponsor of the new lectureship in Jewish music being set up at City University felt that associating the name of Joe Loss, would achieve a double purpose of commemorating the recently deceased bandleader and associating the lectureships with an iconic Jewish musician. Mildred and their daughter Jennifer Jankel (who became Trustees of JMI) have worked tirelessly for JMI since then and we will all miss Mildred's charm and dignity very much.

To remember Mildred, JMI is setting up 'Mildred Loss Studentships', for a PhD student to study with the Joe Loss Lecturer in Jewish Music at SOAS, University of London. A total sum of £5000 a year will be available from this September to assist one or more students. JMI feels that this is a poignant way of bringing Mildred and Joe together again.

Any student wishing to apply should contact Dr Abigail Wood (see details in column 1). Anyone wishing to contribute to the Mildred Loss Studentship fund should please contact JMI on the addresses on page 20.

Heralding Bloch's Jubilee in the UK



Composer, Ernest Bloch

Dalia Atlas conducts Bloch at the Cadogan Hall, 26 June 2007

Londoners will have a rare treat when Dalia Atlas, the Israeli conductor and specialist in the music of Swiss-born American composer, Ernest Bloch will conduct the Royal Philharmonic Orchestra at the Cadogan Hall on June 26. They will perform Bloch's Symphony in C sharp minor – a large-scale, colourful and dramatic work brimming with passion and exotica that Bloch wrote in the first years of the last century. Other works in the programme on 26 June are Schubert Rosamunde Overture and Mendelssohn Violin Concerto. The soloist will be the wonderful Israeli violinist Hagai Shaham. Tickets for this are from £10 - £35 and available from the Cadogan Hall 020 7730 4500

Bloch Conference, Cambridge 29 July 2007

Dalia has already recorded many of Bloch's works including the two Concerti Grossi, the Israel Symphony, the Suite for Viola and the E flat Symphony. She gave a presentation on his music to the Second International Conference of Jewish Music in London, April 1997.

She will be one of the key scholars from all over the world to take part in the JMI International Bloch Conference in Cambridge from 29 July to 1 August 2007 on the Man and his Music for the 21st Century. Many distinguished Patrons, including Sir Charles Mackerras and Mrs Ursula Vaughan Williams have associated themselves with this Conference.

Sir Charles writes 'I do wish the whole Ernest Bloch Jubilee in all its forms the greatest of success with worldwide musical interest'. The public as well as scholars are invited to attend this event and optional activities include punting on the Cam and a visit to the Cairo Genizah Archive at the University Library.

For more details contact JMI on Tel 020 8909 2445 Fax 020 8909 1030 and the usual email – and see the JMI Website www.jmi.org.uk

Stolen Voices: Exploring Conflict with Young People though Music

Melanie Challenger premieres her new oratorio for UN International Day of Peace on 21 September 2007

JMI Millennium award winner, Melanie Challenger, will premier her new oratorio *Stolen Voices*, on the United Nations International Day of Peace, which falls this year on September 21. Melanie commissioned Tarik O'Regan, hailed by the Observer as one of the most original and eloquent of young British composers, to write the music for this new project. For the libretto, Melanie, who graduated from Oxford in English language and literature and who has already won awards for her poetry and prose, used passages from her recently published collection of children's war diaries. This book, spanning WWI Germany to modern-day Iraq, she edited jointly with living child diarist Zlata Filipovic, who wrote about her experiences of the Bosnian War (1992-5).

The premiere of *Stolen Voices* will take place at the Imperial War Museum during a day devoted to music and readings on the subject of children and war. Set for small orchestra, adult and youth choruses, performers of *Stolen Voices* will include the Choir of London, an outstanding ensemble that has performed with Israeli and Palestinian children's choirs and given wonderful performances of Jewish choral music for JMI at the Queen Elizabeth Hall, as well as in Brighton and at St Georges Windsor.

This new project follows on from Melanie's successful JMI Millennium Award Scheme oratorio *Annelies* using the diaries of Anne Frank. With music by British composer James Whitbourn, parts of *Annelies* were performed live and on TV by the Royal Philharmonic Orchestra before the Queen and Prince Philip on Holocaust Memorial Day 2005 and in April that year it was premièred in full at the Cadogan Hall under the baton of Leonard Slatkin.

Education is a driving force behind all Melanie's projects. *Annelies* was used to mark the atrocities of the Holocaust. It became the Deputy Mayor's chief education project for 2005, reaching schools around London and leading to the development of a DVD for schools to be used as a teaching resource about the events of the Holocaust.

The success of *Annelies* encouraged Melanie to devise *Stolen Voices*. The words, both poignant and hopeful, of young people who have endured conflicts at different times in history, will hopefully encourage serious meditation upon the world in which we live. For this project, free educational workshops will be given to school children throughout the UK, involving interactive musical workshops as well as time with the diarists and the opportunity to compose their own music.

Melanie says. 'Being able to use the universal language of music to communicate these very dark elements of our planet, can engender a visceral understanding of war and peace. Exploring issues of conflict in this way, especially with the younger generations, can have the greatest positive impact in raising awareness of these issues'.

JMI wishes Melanie and her team including Zlata Filipovic and Naomi Glass, the greatest success with this new venture. This project will help everyone to better understand the need for tolerance within our own communities.

Anyone can attend the premiere which will be in the Exhibition Hall of the Imperial War Museum which is open to the general public. Performances including some from young musicians in places of conflict will be taking place throughout the day of Friday 21 September.

Melanie Challenger, librettist, and Geraldine Auerbach, JMI Director at the premiere of ***Annelies*** at the Cadogan Hall April 2005. Photo: Yvonne Glass

A Great Opportunity for Israeli Classical Music

Sophie Solomon, Dora Schwarzberg, Menachem Wiesenberg and Malcolm Singer in joyful mood after the last rehearsal of Menachem Wiesenberg's double concerto, commissioned by JMI and premiered 11 March with the Yehudi Menuhin School Orchestra. Photo: Kristel Richards

Menachem Wiesenberg completes his term as the First JMI Visiting Composer

Known and respected internationally as a great communicator and educator as well as for his wide ranging compositions that include orchestral, chamber and vocal works covering classical and light music as well as jazz, Menachem Wiesenberg was chosen as the first JMI Visiting Composer from Israel.

The JMI Forum for Israeli Music, in a bid to make the greatest possible impact with only meagre resources, decided on a plan to enable a composer from Israel to come to the UK and make connections between composers and Music Institutions in Israel and Britain.

As this was our first experience of this project we could not exactly envisage the outcomes. We were therefore delighted that Menachem Wiesenberg was so active in establishing good relationships with British musical life. He was an exemplary choice and the JMI Forum for Israeli Music is delighted with the progress that has been made. We are also very grateful to the Israeli Embassy and the Foreign Ministry for their support for his visits.

Menachem writes 'I looked upon this as a great opportunity to receive international recognition and acceptance, not only personally but also to throw light on the whole Israeli classical music scene.'

Musical Dialogues of East and West

On his first visit to London in November 2004, Menachem took part in a day-long Festival of Israeli music, presented by the JMI Forum for Israeli Music at the South Bank Centre. Some of his works were performed, along with the music of nine other Israeli composers in the six events in the Purcell Room and the Queen Elizabeth Hall. He also participated in a symposium discussing Jewish, Israeli and Arabic music with Israeli composer Yehezkel Braun, Arab Israeli composer George Samaan and British composer Adam Gorb.

Menachem remembers 'It was on this day that JMI introduced me to the young klezmer violinist, Sophie Solomon, who asked if I would be interested in writing a Double Concerto representing the two great violin traditions; Classical and Klezmer. Sophie didn't know how right she was in approaching me, because my father was a fantastic 'Klezmer' who played the violin (among many other instruments). As a child I was brought up engulfed by the sounds of klezmer music along with my classical education and jazz playing.'

He went on to say how many significant connections he had made during his visits. 'I made friends with some wonderful composition teachers at leading music academies in Britain such as Robert Saxton and his partner Teresa Cahill, when I lectured at the Faculty of Music at Oxford University. I also gave lectures at the Royal College in London and coached chamber music, several times, at the Yehudi Menuhin School of Music where I feel particularly connected. Malcolm Singer, their Head of Music, also teaches composition with Professor Julian Philips at the Guildhall where I was invited to give several masterclasses to the composition students. They and students at the Royal Northern College gave recitals of my works.'

(continued on page 7)

Michael Wolpe, JMI's 2nd 'Visiting Composer from Israel'

Combines idioms of East and West

Michael Wolpe, Professor at the Jerusalem Academy of Music and Dance, has been chosen as the 2nd JMI Visiting Composer from Israel to succeed Menachem Wiesenberg. Wolpe was born in Tel Aviv in 1960 and is a graduate of both the Jerusalem Academy and Cambridge University. For the next three years which span the 60th anniversary of the state of Israel, Wolpe will help JMI to see that the music of Israel is heard throughout Britain.

Apart from his teaching, Wolpe is the founder director of the festival 'Sounds of the Desert' which offers works by new and established Israeli composers as well as works from the European canon. It takes place in and around Kibbutz Sde Boker in the Negev Desert, where he now lives.

His own compositions are performed in Israel and abroad and include a wide range of styles that combine idioms of both East and West. His music is inspired by many faces of Israel: by the founding fathers of Israeli music, but also by Arabic music, Jewish folk and festival music, the Mediterranean School and Rock 'n Roll. One of Wolpe's most important sources of inspiration is said to be the desert itself that surrounds his home.

Michael Wolpe writes: 'I want to thank JMI warmly for this invitation. As you may know, for the last decade I have been involved in all kinds of projects of Israeli music. As the Head of Composition and Conducting in the Jerusalem Academy of Music and Dance, I hope to create all kinds of connections and projects between Israeli and British musicians.

'It will be a great honour to be the next 'JMI Visiting Composer', especially after my good friend and colleague Professor Menachem Wiesenberg, one of the greatest Israeli composers today'.

Malcolm Miller, the Director of the JMI Forum for Israeli Music. says ' We very much look forward to welcoming Michael Wolpe to London soon and developing together the aims of the JMI Forum for Israeli Music to promote a climate of creative international dialogue'.

Celebrate Israel's 60th with Music

JMI is preparing a menu of delectable musical activities for 2008. From lecture recitals of Israeli popular music and an Israeli song 'sing-a-long' with guest choir and soloist through concerts of classical Israeli music for ensembles, small orchestras and vocalists to a 'Virtual Tour of Israel' showing slides of special places and the way they have inspired music over the last 60 years, we can devise a programme especially to your community needs. Contact Ruti Halvani info@rutihalvani.com to discuss your wishes or phone JMI Tel 020 8909 2445.

Sophie Solomon: Photo Kristel Richards

Klezmorim - Traditional Musicians, most of them members of the Faust family. Rohatyn, 1912

Violinist and Boy, 1911 by Mark Chagall

The young Yehudi Menuhin

Jews and the Fiddle

Sophie Solomon, the inspirational klezmer player who was asked to help arrange the music for the current Savoy production of *Fiddler on the Roof* so that it would sound more like it might have done in Sholem Aleichem's day, surveys the Jews' relationship with the violin.

Chagall painted a *Fiddler on the Roof*; Chekhov wrote *Rothschild's Violin*. Jews and violins have been inextricably linked for several centuries. In the Eastern European shtetl, across what is now Poland, Moldova, Ukraine, Belarus and the Baltic States, the violin provided the defining, heartrending sound of Jewish music, the soundtrack to Jewish life.

In his autobiographical story, *The Awakening*, Isaac Babel tells how his father sends him to the local violin teacher to groom him to be a prodigy. Odessa, after all, had produced Heifetz, Zimbalist, Mischa Elman. 'Our fathers, seeing they had no prospects of their own, set up a lottery for themselves. They built this lottery on the bones of their little children.'

Young Babel proved to have no talent - 'sounds scraped out of my violin like iron filings', but other parents were luckier. Since the 19th century, when Jews were first allowed to study at music academies, there was a succession of Jewish classical violin virtuosi. As opportunities arose for Jews outside traditional life in Eastern Europe, it was Jascha Heifetz, taught by the great pedagogue Leopold Auer, who led the way to the wider world. After his concert debut in St Petersburg in 1911, Heifetz travelled more than two million miles (much of it in front of World War II troops), recorded extensively and played on radio, television and in several films. To follow in his distinguished footsteps were Yehudi Menuhin, Isaac Stern, Pinchas Zuckerman, Itzhak Perlman, Joshua Bell, Maxim Vengerov.

Other talented musicians were to remain in their home communities as klezmorim (Yiddish for professional musicians, from the Hebrew klei meaning 'vessels of' and zemer meaning 'song'). Early bands consisted of four to eight musicians with sometimes two or more violins serving as the lead instruments. The accompanying ensemble or kapelye typically included one or more sekund fiddles (playing rhythmic chordal lines), a tsimbl (hammered dulcimer), flute and bass. By the 19th century the ensemble had expanded to include the brass instruments that Jewish conscripts had played in Tsarist army bands, but it was still led by the prima violin. Indeed, the band was often known by its first violinist's name, and he was paid extra for the privilege.

Few of the musicians had received formal musical training, yet many were virtuoso artists with established reputations. They performed primarily at Jewish weddings, which could last from two to eight days, and at other major festivities of the Eastern European community. They played at the courts of chasidic rebbes and provided entertainment also for non-Jews, especially the rural aristocracy. They even appeared at the court of the Austro-Hungarian Emperor Franz Joseph.

The bands' diverse repertoire for celebrating Jewish festivities included the stately Dobri Den that welcomed guests on the morning of a wedding, the tear jerking semi-improvised solo obligato passages played during the veiling of the bride and the foot stomping freylekhs and other whirling frenzied dance tunes that went on late into the night. The repertoire also included instrumental versions of popular Yiddish folk and theatre songs and chasidic and semi-liturgical music. They were also required to know the music of non-Jewish local people and of gypsies, popular traditional dances and even some classical pieces for when they performed for the aristocracy.

As Zev Feldman, one of the musicologists of the 1970s klezmer revival, acknowledges "formed along the porous cultural and musical borders of Eastern Europe, the identity and historical changes of klezmer repertoire reflect the mingling of peoples and styles" and so too, klezmer violin technique incorporates elements from other European folk traditions, especially Romanian Gypsy lautar.

However, the defining set of ornaments of Jewish violin music, notably the krekhts (a sigh or moan), the downward slide, the fast, tight almost trill-like vibrato as well as approaches to their placement and phrasing, can be traced specifically to Jewish vocal music, such as cantorial chanting, Yiddish song and chasidic nigunim. Indeed, many leading klezmer fiddlers today are driven first and foremost by the impulse to make the instrument speak. By imagining the evocative wail of the cantor, we seek directly to recreate this intonation with the bow on the string.

With the introduction of recording in the 1920s, the clarinet came to dominate klezmer music, characterising the Lower East Side sound. It was in the 1970s that the central role of the violin was rediscovered. With only one or two surviving exponents, painstaking work was needed to understand how the authentic sounds of Ashkenazic fiddle playing were made.

Alicia Svigals, a founder member of The Klezmatics and a pioneer of contemporary klezmer fiddle technique, concentrated on making a truly Jewish sound in the most natural possible way: 'basically I'm self-taught. I culled what I thought the style was from old fiddle recordings, all the living and dead musicians I came in contact with.'

The focus has been on listening and recreating, and on the end-result rather than on the precise technical execution of an exact sound. As with other folk fiddle styles, this degree of freedom can be astounding and highly liberating for many classical players used to the black and white of notated music and established techniques.

Klezmer is a living, evolving and utterly democratic tradition in which a set of techniques is continually being iterated and honed by leading fiddlers and passed orally to the growing number of musicians who are enthralled by its possibilities.

Today, with the dissolving of boundaries between musical genres and the liberalisation of the concert environment, we can embrace the possibility for increased dialogue between the folk and the classical traditions. Despite the rich history of Jewish violin playing in both the classical and klezmer settings, these two playing styles have, until now, thrived almost entirely independently of one another. The idea of bringing them together is thus an extremely exciting one.

A specially composed piece was commissioned with this in mind from the JMI Visiting Composer from Israel, Menachem Wiesenberg. The Suite Concertante for classical and klezmer violin gives musicians and listeners alike an opportunity to explore parallel violin styles, juxtaposing techniques, ornamental approaches and improvisational caprice and to continue asking what it is that means that the Jew and the violin are, to this day, inextricably linked.

So dust off your violin under the bed and come to KlezFest this summer to be taught all the moans and sighs of the Jewish shtetl fiddlers by outstanding exponents: Deborah Strauss and Cookie Segelstein, Ilana Cravitz and Sophie Solomon. See pages 8 and 9.'

Zisl, the Street Musician. Staszow, 1930's.

Menachem Wiesenberg Completes his Term

(continued from page 5)

Israeli Music has a message that can be universally grasped

Menachem says 'I was so pleased to see that wherever I presented my music to the students, I got extremely enthusiastic responses, and it really strengthened my belief that Israeli Music has a message that can be universally grasped. We just need to find a way to present it to the regular non-Jewish audience and people will love it'.

One thing he was sad about was the lack of positive contact with English Orchestras and Ensembles. He says of the future: 'I do think that a major effort should be made in the future to try to interest such musical bodies in performing Israeli Music. In this aspect I didn't have too much success but I'm optimistic about the future'.

He says: 'There is no doubt that the highlight of my appointment as the JMI Visiting Composer was writing my Suite Concertante (Encounters IV) for Classical and Klezmer Violin and String Orchestra and attending the two premiere performances recently (March 2007) at the artsdepot in London and at the Yehudi Menuhin School in Surrey. I hope this work will have a long and lasting life, and will help Sophie and other Klezmer players spread the word around the world. We hope to perform it soon in Israel too'.

'Writing such a piece for me was a way to connect with the deepest, primordial layers of my memories as an infant and a child. It all goes back to my late father who was a fantastic, professional Klezmer (the Yiddish word for 'musician'), who played many instruments in many styles. He was a violinist, a clarinetist and a saxophonist. From very early on I was exposed to this multi-stylistic wave of sound engulfing me day after day. I heard these beautiful and haunting klezmer melodies, both at home and at weddings when I used to accompany my father, helping him to carry his various instruments. All this is very vivid to me and I'm so glad that I have had the opportunity to use my knowledge as a composer with my varied background including classical, jazz and folk, and could cast all of my long experience in a new piece which reflects my innermost beliefs as a Jew and as a human being.' (see page 17 in the review section for a review by Malcolm Miller of the concert containing Menachem Wiesenberg's new Klezmer concerto.)

Menachem was instrumental, with former student the cellist Sagi Hartov, who was working at the Israeli Embassy, in bringing over 100 scores from the Israel Music Institute which were placed as part of a JMI Israeli music library collection at the Royal Academy of Music. (See the Israeli music pages on the JMI Website www.jmi.org.uk for a list of the works already available). Menachem and Sagi are planning to bring more scores to other major music colleges in Britain.

JMI is thrilled at how well Menachem Wiesenberg has brought Israeli music to the attention of the British music establishment.

Jewish Schools Choir Festival Co-ordinator wanted.
In 2008 the Jewish Schools Choir Festival will celebrate Israel in song – giving every child a repertoire of songs of Israel to remember all their lives. JMI is looking for someone, preferably a volunteer, to co-ordinate the programme, liaise with schools so that all schools can participate either in their own or together.

On the Receiving End

Adam Gorb, Head of Composition at the Royal Northern College of Music writes:

Menachem Wiesenberg came to work with the composition students at the RNCM in spring 2006. He gave a most stimulating talk about his own work and also spent a morning teaching groups of students, giving insightful and helpful feedback about their pieces. Some of Menachem's own works were also played in a lunchtime concert, a superb performance of an excellent cello and piano piece particularly standing out. It was a most rewarding and enjoyable experience for all concerned'.

And Yehudi Menuhin school students were overheard to say: 'Menachem is awesome – and he really knows his stuff'. 'He knows so much about music'. 'He has always got some really valid point to give'.

Menachem Wiesenberg especially enjoyed workshops and coaching the young musicians at the Yehudi Menuhin School. Photo: Kristel Richards

Weekly Song School

Gill Cashdan describes being a student at the JMI Weekly Song School

Imagine: you're back in a world inhabited by your grandparents. First you're a ragged little tailor or an impoverished carpenter, working your fingers to the bone in the shtetl, but earning too little to feed yourself and your family. How do you cope? by defiantly singing to lift your spirits! Next you're an old man, watching children at play and rejoicing in their energy while bemoaning your creaking limbs & grey hair (nebbich...) Maybe you're a love-lorn fisherman, nurturing the dream of finding your beloved and bringing home a fine catch of fish... only to be disappointed.

Inspired by Hilda Bronstein, (pictured right) you learn the correct pronunciation (Litvak or Pollak?) of the Yiddish language and try to express the lovely, heartfelt, lyrical melodies.

Now, a contrast: your feet are tapping and your hands are clapping out the stirring rhythms of Judeo-Spanish songs. You exercise your lungs to find deep and resonant tones and sing of the lands & customs of the exiled Jews of 12th & 13th century Iberia. Dark-skinned beauties (male and female) conduct their courtship; an arrogant young man tries - and fails - to win the favours of a girl by offering exotic footwear; two consuegrae (mothers-in-law or 'mechutenestes', in Yiddish) compete in listing the elaborate gifts offered to their newly-wed offspring. Monica Acosta transports us to another world, another age and challenges us to find a voice to express the colour and energy of this dispersed community.

Suddenly the air is filled with the scent of lemon trees in blossom; lovers wander under apple trees, ripe with fruit and amorous suggestion; a caravan of camels winds its way across the arid wastes of the Negev; we share the memories of schoolchildren, learning of the work of farmers, busy every season to provide food for a growing population...now we are in Israel with Ruti Halvani as our guide, singing in Ivrit songs traditional and modern from her rich and varied repertoire.

For two terms, between October 2006 and March 2007, a group of between 5 and 12 met at Central Synagogue to spend a few weeks working first on one, then on another of the above specialised areas from the treasure houses of Jewish song. The atmosphere was friendly and we were encouraged to stretch ourselves by singing solos or duets, as well as in a group, once we had imbibed some of the special qualities of these beguiling songs - and mustered the courage to launch ourselves!

Friends and family were invited to join us for a party to celebrate a most enriching experience: we sang, we played, we ate and drank - and some of us look forward to participating in future Song Schools.

To sign up for next year's weekly song school contact Hilda (hilda@chiribim.com) and to register for the Jewish Song Summer School see www.jmi.org.uk

What's so Special about KlezFest?

Are you hesitating about whether you should attend? Read what Laoise Davidson has to say to give you that extra little push to register

It is not an easy decision to spend your valuable holiday time in the centre of London learning klezmer, Yiddish song or learning to speak Yiddish when you could be gallivanting round the world or lying on a beach somewhere. However, I urge you to think again! There are very few 'highs' in life that you will experience that are on a par with KlezFest, Jewish Song School or Ot Azoy. (you can see details of what is on offer in these courses below and on the Website www.jmi.org.uk)

If you are a musician, either amateur or professional, or even just a bit out of practice, there is nothing like discovering something new or getting a whole lot better on your instrument and getting those wild endorphin and adrenalin rushes. From the minute you walk into the KlezFest building (this summer we will be taking over West London Synagogue for the 3rd year running), you will feel the buzz and the unmistakeable clamour of fiddles, accordions and clarinets krekhtsing like crazy from every corner. Someone carrying a massive sousaphone (a large tuba-like instrument) or a double bass will inevitably almost run you over as he or she rushes to get to the first session of the day – the Yiddish dance session. Apart from being a lovely way to get a little bit of fitness into the hectic day as you and 100 other people dance in dizzying circles, you will also learn how to do impressive things like a Jewish ceilidh – the sher, or perhaps even a bottle dance. Then there is the nigun session where one of the acclaimed faculty members will turn the room of fairly sober westerners into a drunken hassidic tavern.

Throughout the day, whether you are learning to play klezmer tunes on your instrument or learning to sing stunningly beautiful Yiddish songs, you will be surrounded by some of the most passionate, fun-loving people you are ever likely to meet. Activities run right through the day, interspersed with a couple of breaks for food – great Jewish food by the way – and on into the evening with dance bands, performances by new bands as well as a faculty concert taking place on various evenings. Everyone also gets the chance to perform in the final ensemble concert on the Friday which is both scary and exhilarating at the same time, and to round off the week there will be a specially designed 'Shabbes Tish' with Yiddish singing as the focal point, a lot like our Ashkenazi ancestors would have had over 100 years ago.

Whatever your age or your instrument KlezFest is the place for you. Photo: Geraldine Auerbach

For professional musicians, there is also a series of classes looking at how to improve your presentation and how to make it in the music business, invaluable tools in a modern, highly competitive music market.

If you ever thought you might like to expand your Yiddish vocabulary from the few words you know like schlep and tukhes, then Ot Azoy is not to be missed. In just one week you will change from a nebekh to a gantse makhe, filled with the joy that you get from learning how to string a sentence together in the language that those Nazis almost completely wiped out. It's a very good feeling!

So save that bikini and expensive sun-tan-cream for another time, blow the dust off your violin, start warming your voice up and get down to West London Synagogue for the most invigorating week or two of your life.

So What's New at JMI Summer Schools '07?

KlezFest London

Sunday 12 – Friday 17 August

West London Synagogue, 33 Seymour Place, London, W1H 6AT

At last clarinetist **David Krakauer** joins the visiting faculty from USA, UK, Europe and the former Soviet Union, for six days of inspirational instrumental, song and dance workshops on Eastern European Jewish music. Advanced klezmorim delve into Ottoman connections with **Joshua Horowitz** and **Cookie Segelstein**. Klezmer virgins get the low down on 'What is Klezmer?' All can discover how to fuse Jewish music with the musics of the world with '**Socalled' (Josh Dolgin), Frank London** and **David Krakauer**.

A large contingent of outstanding musicians and singers will come from countries in the former Soviet Union to enrich the programme. There will be opportunities to form specific ensembles led by faculty members, take instrumental tuition and learn the role of the accompaniment instruments, bass lines and rhythms and of melody instruments.

The course offers masterclasses to existing bands and singers focusing on musical arrangements, interpretation and stage presentation. A professional strand explains how to get on in the music business.

There will be a full strand for dancers with sessions all day from the dance faculty of **Andreas Schmitges, Helene Domergue** and **Vivi Lachs**. Evening programmes include showcases for new bands, a faculty concert and dances and jams. Faculty also includes New Yorkers, **Deborah Strauss, Jeff Warschauer,** as well as our own UK clarinetist **Merlin Shepherd** and **Abigail Wood, Ilana Cravitz, Guy Schalom** and **Sophie Solomon**.

Jennie Ableman, housewife of Finchley writes: 'I came to Klezfest as an experienced amateur musician wanting to learn how to express myself Jewishly and musically through klezmer. It has inspired me to take up a new instrument and the total immersion in dance, song and harmonies was exhilarating and liberating'.

Jewish Song Summer School

Sunday 12 – Friday 17 August

West London Synagogue, 33 Seymour Place, London, W1H 6AT

(Runs parallel and interacts with KlezFest)

With a clear focus on Yiddish song, professional and 'just for leisure' vocalists will receive world-class guidance on the repertoire, interpretation, pronunciation and accompaniment of the vast range of expressive Yiddish songs of all kinds. Workshops and masterclasses with separate sessions for those who want to work at a faster pace will be led by world-acclaimed Yiddish singers **Shura Lipovsky** (Holland) together with **Lorin Sklamberg** (USA) and singer, vocal ensemble director, composer and accompanist **Polina Shepherd** (UK via former Soviet Union).

Accompanists and instrumentalists who perform with singers will be welcome at this course. Optional sessions will be offered on Ladino song by **Monica Acosta** and on Hebrew Song by **Ruti Halvani**. And there will be opportunities for singers and KlezFest instrumentalists to interact musically as well as dance, eat, entertain and be entertained together.

Ot Azoy! Yiddish Crash Course

Sunday 19 – Friday 24 August 2007

SOAS, University of London, Thornhaugh Street, Russell Square, London WC1H 0XG

(This is a special opportunity for those who have never really thought of studying Yiddish before - as well as a solid and enjoyable immersion for advanced students).

Whether you are a complete beginner or already an advanced Yiddish student, Ot Azoy!, as well as being hugely enjoyable, will give you the tools to make a solid start and also to progress rapidly. Here's a great chance to begin reading, writing and speaking Yiddish and opening the doors to a great culture. In just one week you'll find yourself even starting to dream in this rich and expressive language. Our specially chosen teachers **Peysakh Fiszman** (USA), **Sonia Pinkusowitz** (Belgium), **Heather Valencia** (Scotland) and **Lily Kahn** (UK) led by **Khayele Beer** (University College London) as well as Yiddish Diva **Shura Lipovsky** will help you learn not only with superb language tuition but also through song, film (with Barry Davis) conversation classes and drama workshops. Book early.

KlezFest and Song School: 6 days, 9.15am – 11.00pm (includes meals)
£310, Student rate £210 (Scholarships available)
Ot Azoy!: 6 days 9.30am – 6.30pm, £280 Student rate £180 (Scholarships available)
Registration: 020 8909 2445 e-mail jewishmusic@jmi.org.uk or online at www.jmi.org.uk

Public Events at KlezFest

All Londoners can benefit from stars of the Klezmer world in London to teach and learn at KlezFest and the JMI Jewish Song Summer School.

Klezmer in Hyde Park

Sunday 12 August, 2.30 – 5.30pm Hyde Park (near the Bandstand at Hyde Park Corner).

Bring your family (your instrument if you have one – or just something to bang) and your picnic and hear bands from all over the world, learn to sing and dance and join Grammy Award winner **Frank London** playing a klezmer tune in London's biggest Klezmer band.

Klezmer Klimax! The Ultimate Klezmer Concert,

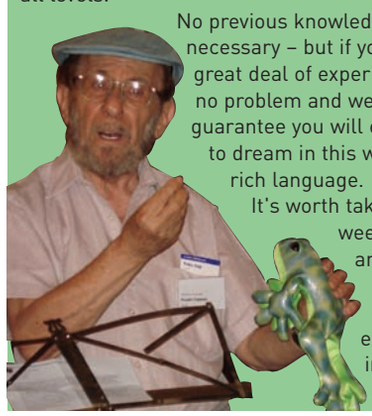
Wednesday 15 August 8.00pm

Hear luminaries of the klezmer world in Concert – usually known only from their CDs!
West London Synagogue, 33 Seymour Place, London, W1H 6AT.
£19.50 - £15 (£15 JMI Friends and groups of 8 or more)
Ticketweb 08700 600 100 or online www.ticketweb.co.uk
(see JMI Website www.jmi.org.uk for listings of all these and other JMI events).

Yiddish is not just for scholars!

Ot Azoy! the JMI Yiddish crash course, is for people exactly like you!

If you're between the ages of 16 and 92, then one week spent in 'Yiddishland' in the company of **Helen Beer, Peysakh Fiszman** (and his frog) and others including Yiddish diva **Shura Lipovsky** will touch your soul – the way no other week can.
Stories and songs, vocabulary and grammar, Yiddish dance, films, drama and conversation at all levels.



No previous knowledge is necessary – but if you have a great deal of experience its no problem and we guarantee you will even start to dream in this wonderful rich language.
It's worth taking a week off work and having a life-changing experience in the heart of London.

The Resurgence of Yiddish Culture in the UK

Heather Valencia, one of the faculty of Ot Azoy!, the JMI Yiddish crash course at SOAS 19 – 24 August, surveys the ups downs and ups of Yiddish today.

(This article and many of the pictures were first printed in the Spring 2007 issue of the Jewish culture magazine Jewish Renaissance. To subscribe to this outstanding publication contact janet@jewishrenaissance.org.uk or tel 020 8876 1891)

A full-length mystical drama in Yiddish plays to packed houses in a theatre in central London. A concert of Yiddish ballads in striking new jazz settings finds an enraptured audience unwilling to let the performers depart from the stage. Thousands flock to Trafalgar Square for a day of klezmer bands and Yiddish singers from all over the world. Students gather at SOAS for week-long summer programmes celebrating the language and culture of Eastern European Jews.

The surviving Yiddish speakers of Eastern Europe after the Holocaust, who believed that they were the 'last of the Mohicans', could scarcely have foreseen these surprising events at the beginning of the 21st century. How can this resurgence of Yiddish culture in London be explained?

In the 1930s and 40s, London was home to a vibrant Yiddish culture: poets such as Itsik Manger and Avrom Nokhem Stencl were active there. Most of the immigrant community lived in the East End, where there were several Yiddish theatres starring actors from Eastern Europe such as Meir Tzelniker, his daughter Anna and Abish and Clara Meisels. A Yiddish newspaper, Di tsayt (The Jewish Times) flourished, as well as the Naroditsky publishing house, and the cultural circle known as Di fraynt fun yidish loshn (The Friends of Yiddish) founded by Stencl who arrived from Berlin in 1936. In their heyday, this group's regular literary Saturday afternoons attracted an audience of several hundred people.

Assimilation took hold pretty rapidly, however, and by the mid 1950s, there was a severe decline in Yiddish as the former immigrants and their children moved to the more affluent suburbs, leaving behind them their mame-loshn, or mother tongue.

Pockets of Yiddish remained in an East End which was increasingly home to a flourishing Bengali culture: Stencl continued to promote Yiddish culture and to publish his literary journal Loshn un lebn (Language and Life) and after his death in 1983, the chairmanship of the Friends of Yiddish was taken over by Majer Bogdanski, another of the unforgettable 'Mohicans' of the London Yiddish scene, who died in September 2004. The group still meets in Toynbee Hall, Whitechapel: Stencl's mantle passed from Majer Bogdanski to Chaim Neslen, who chairs the group with genial bonhomie. Stencl might be surprised to see there not only the older Yiddish speakers but younger enthusiasts new to the language, not all of whom are Jewish.

There is some irony in the fact that while it was diminishing as a language in which people worked, shopped, quarrelled and made love – to paraphrase the critic Mordkhe Litvine's definition of a living language – an academic interest in Yiddish began to emerge in universities throughout the world, including Germany. Its development as an academic subject in Britain really started with the arrival of Dovid Katz at University College London (UCL) in 1978. Having completed a thesis in Yiddish linguistics, he became an instructor in Yiddish at the Oxford Centre for Postgraduate Hebrew Studies and initiated the annual summer programme in Yiddish that ran from 1982 until 2001. Those of us who participated in these earlier summer courses remember the atmosphere of excitement, the feeling that we were participating in the revival of an ancient, fascinating culture. With conferences, publications and teaching at undergraduate and postgraduate level, Oxford became a veritable centre for Yiddish culture; groups of people talking loudly and gesticulating in this strange tongue were a familiar sight in Oxford pubs, and there was even a series of yearbooks with the somewhat 'khutsepedik' title Oxford Yiddish. Yiddish continues to be taught and researched in Oxford under Joseph Sherman.

Yiddish was also taking root as an academic subject. Hugh Denman, who had pioneered Yiddish at the Queen's University, Belfast, started teaching it at UCL in 1989. The endowment of a lectureship by William Margulies in 1997 really established the subject and since Hugh Denman's retirement, Helen Beer has occupied this position. Both University College and the School of Oriental and African Studies, which for several years ran an MA programme in Yiddish, have good collections of Yiddish literature: SOAS inherited Stencl's library and at UCL, the generous financial support of William Margulies has enabled the Department of Jewish Studies to build up one of the finest Yiddish libraries in Europe.

It is not difficult to understand why native speakers of Yiddish from Eastern Europe should at first have viewed these developments with some bemusement; very many of its speakers considered Yiddish a humble workaday language – even now it is not unusual to hear educated people say that it "doesn't have a grammar". The idea that Yiddish could be a university subject which even non-Jews might be interested in learning was initially puzzling and even alarming to those for whom Yiddish had become almost a sacred symbol of what had been lost; to subject it to dispassionate analysis seemed to many a kind of desecration. Thus two spheres existed: on the one hand the 'genuine' old Yiddish speakers, and on the other the new students who came to Yiddish either as a bridge to the culture of their forebears, or as a fascinating subject for academic study. For a while the gulf between these two groups seemed unbridgeable, but recent developments are, I believe, bringing them together.

Much credit for bringing Yiddish to the wider public should go to the vision of

Geraldine Auerbach. Her Jewish Music Institute (JMI) at the School of Oriental and African Studies has been developing for two decades and she was also the impetus behind the International Forum for Yiddish Culture, launched in 2003 at an event in the House of Commons, with Yiddish Speaker Michael Grade CBE and Lord Janner as Vice Presidents.

JMI hosts an annual summer Klezfest where musicians and students from all over the world come together for six hectic days of klezmer music and Yiddish song, singing, playing, and studying the roots of the music. In conjunction with this, the week-long intensive Yiddish course Ot Azoy! directed by Helen Beer enables young and old to learn or improve their skills in the language. This course includes learning Yiddish through song, film and drama.

Throughout the year there are lectures and performances at The Spiro Ark and at the London Jewish Cultural Centre who also have a mission to preserve Yiddish culture and promote new creative work. Yiddish language is taught by Haike Wiegand, Chaim Neslen and Barry Davis, who also explores the rich legacy of Yiddish film. The accomplished singers Judith Silver, Polina Shepherd and Hilda Bronstein teach Yiddish song.

Highlights of the last couple of years have been a day of talks on Yiddish literature hosted by David Mazower, a presentation about the wartime theatre hit The King of Lampedusa (the first ever published edition of which appeared in 2003) and the performance by students and staff of UCL of the mystical play Jacob Jacobson, by Aaron Zeitlin, directed by Helen Beer and David Schneider. This ambitious four-act play, presented entirely in Yiddish, filled the Bloomsbury Theatre for three performances.

These encounters with the culture of the past have fostered new creativity in Yiddish. Majer Bogdanski, who inspired all who came into contact with him, wrote almost 400 new settings to Yiddish poems, which were published in four anthologies. Other younger writers and musicians are also bringing traditional Yiddish poetry to wider audiences through original musical compositions: Hilda Bronstein's recently released CD incorporates wonderful new songs by students of Yiddish from two different cultures: the musician Efim Chorney of Moldova, and Tomas Novotny, a Czech theologian who conducts a Yiddish choir in Ostrava: both are regular attendees at the JMI London Yiddish summer course.

The most extraordinary and innovative compositions are those of Helen Beer and the Livnat brothers from Israel, whose atmospheric jazz settings of Itsik Manger's ballads give an entirely new dimension to the work of this great writer, bringing out its mysterious quality with unprecedented intensity.

The life and poetry of Avrom Nokhem Stencl has inspired new work: Stenclmusic, an evocation of Stencl's Yiddish East End by composer Rachel Stott, clarinetist/actress Neyire Ashworth and poet Stephen Watts, was premièred at the 2004 Swaledale Festival. (and will be performed daily at the Edinburgh Festival JMI stage). Stephen Watts has recently collaborated with Haike Wiegand in translating a selection of Stencl's earlier poetry, to be published as a bilingual volume this spring.

New publications and teaching materials are essential for the continuing life of a culture; my collection of Yiddish readings for students, Mit groys fargenign/With Great Pleasure and Helen Beer's planned series of reading books for elementary students, based on interviews with native speakers, are a first step on this road.

Most of the Yiddish creativity in England is centred in London, but there is also increasing activity elsewhere: one example is the Nottingham publisher Ross Bradshaw, whose Five Leaves Publications has a growing list of Yiddish or Yiddish-related titles. In Scotland, the Glasgow Friends of Yiddish have been active for 30 years, holding Sunday afternoon readings of Yiddish literature. A lively Yiddish class has been running in Edinburgh for almost two years, and musical groups are burgeoning – Moishe's Bagel, Celtica Shmeltica, Beyond the Pale: all these ensembles are made up of talented musicians, including non-Jews who have become fascinated with the culture. The recently formed Yiddish Song Project with singer Stephanie Brickman has already built up an enthusiastic following in Edinburgh and elsewhere. Klezmer and Yiddish will feature on the JMI Jewish stage at the Edinburgh Festival Fringe this August. New Jewish creativitiy is celebrated on the first day of Ot Azoy! in a concert dedicated to Majer Bogdanski.

Helen (khayele) Beer singing newly commissioned jazz arrangements for ballads by Itzik Manger

When people ask whether Yiddish is dead or alive, the answer has to be 'both'. It is true that the old Yiddish-speaking communities have gone and those who still remember them are few and far between. The principal native speakers of Yiddish nowadays are the chasidim of Europe and America, who keep themselves separate from secular Jewish culture and small groups of determined enthusiasts who use Yiddish as their everyday language and pass it on to their children. Inspired by this original culture, however, the present-day learners, teachers, performers and writers are creating something new, through which interest in Yiddish among the wider public is growing. Compared with 20 years ago, the number of people who still think that Yiddish is just a language of jokes and curses is comparatively small, and increasing numbers are becoming aware of its rich cultural legacy. Britain is playing a modest but growing role in this renaissance.

Heather Valencia, formerly a lecturer in German, started studying Yiddish in the early 1980s, wrote her PhD thesis on the poetry of Abraham Sutzkever in 1991 and has been researching and teaching Yiddish ever since.

Majer Marches On...

The Majer Bogdanski (pictured left) tribute concert featuring new creativity in Yiddish takes place on the first afternoon of Ot Azoy! Sunday 19 August 2007 3.30 – 5.30pm at Bevis Marks Synagogue, Bevis Marks London EC3A 5DQ (where Majer davened every day). You can also join a Yiddish East End walk from 11.30am – 2.00pm, have a bite and a tour of Bevis Marks Synagogue from 2.00pm - 3.15pm and see a Yiddish Film at the Genesis Cinema from 6.30 – 9.00pm – and while you are about it why not go the whole hog and do the Ot Azoy! course as well. You will be so pleased that you did.

The Majer Bogdanski tribute event is free but advance booking is essential at JMI Tel 020 8909 2445 e-mail jewishmusic@jmi.org.uk. To book for Ot Azoy! contact JMI or download Registration Form from Website www.jmi.org.uk

Nu? Musik!

Nu? Musik! is going green. The 4th publication of Nu? Musik! will shortly be delivered online instead of in print form so that we can save paper and reduce our environmental impact. Other benefits from going online include; regular updates, links to relevant websites, interactive elements, a blog page and message board so aspiring Nu? Musik! musicians will be able to connect with each other online.

There will still be a Nu? Musik! presence in the JMI Newsletter twice a year which will provide highlights from the previous 6 months and give readers a taster of what will be appearing on the website.

The website address is **www.numusik.org.uk** but you can also get to it from **www.jmi.org.uk** and following signs to Nu? Musik!

Coming Soon

Frank London, Director of KlezFest

KlezFest

You may not know this, but there is a *New Jewish Music* element to KlezFest this year with the addition of Socalled (AKA Josh Dolgin) and David Krakauer, from the Klezmer fusion band Klezmer Madness. Come and learn a trick or two about fusing Klezmer and Hip Hop while getting familiar with this Jewish folk music style. KlezFest starts on 12th August to 17th. For details see the JMI website: **www.jmi.org.uk**

The Big Nu? Musik! Day

JMI Nu? Musik! is planning a big Nu? Musik! Day in the near future. It will be at a prime London venue with lots of interesting activities happening during the day culminating in a concert in the evening. We will be getting top musicians down for the day to lead sessions, to jam with young musicians and give workshops on different aspects of New Jewish Music. There will be a radio station where visitors can leave requests and a chill out space and a DJ spot for young wannabe DJs, plus a blog room and other exciting adventures. The day is open to school groups, youth groups and individuals from 12 upwards. If you would like to find out more about the Big Nu? Musik! Day, please contact Laoise - **info@jmi.org.uk**

Events from the last 6 months...

David Krakauer and Socalled

In November 2006 Klezmer Clarinetist David Krakauer and Hip Hop DJ Socalled brought to London their crazy Hip Hop Klezmer band Klezmer Madness. Although from completely different eras, these two music forms do work well together. The band's name didn't really sum up the evening for me. It was more of a Klezmer, Jazz, Funk, Hip Hop mashup. Socalled's foray into Hip Hop Klezmer with Sophie Solomon was far more mad and experimental in their album *Hip Hop Khasene* released in 2003 as part of Solomon's JMI Millenium Award project. The Krakauer/Socalled mix does work live though and Krakauer especially emits a magnetic energy on stage. It was Socalled's Yiddish rapping that ultimately stole the show especially his humorous take on Jewish myth making in Bubbemeisers where he comes out with the killer line: 'If you can lick your elbows then you're probably gay, if you cross your eyes you'll stay that way'. Krakauer and Socalled will be among the prestigious faculty at this year's KlezFest, 12th - 17th August. See www.jmi.org.uk for more details.

Socalled (AKA Josh Dolgin)

Socalled and Sophie Solomon

Socalled was back in London for a Socalled Seder in March in the trendy Cobden Club in Notting Hill. Based on his groundbreaking CD Socalled Seder with the unforgettable image on the front of a piece of round matzoh on an old fashioned record player, this was meant to be a live, intimate, contemporary Jewish experience. Featuring some wonderful Jazz musicians on percussion and saxophone including the trés sexy Sophie Solomon on fiddle, and a backdrop of appropriate and zany images and videos laid on by GhettoPlotz visual artist Miki Shaw, the programme should have been mesmerising. Unfortunately, given the nature of the venue, only the audience members right at the front really got the feel of it. However, they and the musicians on stage were disturbed by the loudness of the over eager crowd at the back of the room who evidently hadn't seen each other in 10 years. It was a shame because it marred what would have otherwise been an intoxicating, refreshing and stimulating evening.

Socalled Seder

Jewdas @ Shunt Lounge

Talking was just what Jewdas required of their audience at the surreal Shunt Lounge, right next to London Bridge Station. This has got to be one of the best venues in London with an entrance that sort of reminds you of the film Being John Malkovich or a Harry Potter film. The evening was really an alternative Limmud, with sessions led by dubious scholars offering wisdom on subjects such as *Enlisting a Gender Bender to learn about Abraham Avinu and Bilam's Ass* or *Some thoughts about the Hand, Or Why I, for one, am not free.* The evening had a distinctly left-wing rather than anarchist feel (Jewdas claims to be an anarchist,

anti-conformist group) and most of the discussions had a strong anti-zionist theme. The evening ended with a concert by the maverick songwriter, singer and accordionist from Canada, Geoff Berner, who found he had to scream out some of his lyrics to be heard above the crowd who were evidently still busy debating.

Idan Raichel

Were you among the 3,500 people who crowded out Alexandra Palace on Yom Ha'atzmaut this year? If not, then you missed a very colourful, if somewhat chaotic event. Celebrity Compere Helen Lederer, the TV personality and comedian seemed a bit unrehearsed and didn't really connect with what she was talking about. It was clear she didn't write the jokes! In the first half of the evening there were some wonderful performances from the children of Mathilda Marks-Kennedy school and everyone was raving about the young boy who sang the part of Joseph. However it was 12 year old Olivia Aaron who stole the show with her incredible voice performing a heart rending version of the Barbra Streisand classic Papa can you hear me? The event was very long - over three hours with no breaks but you knew what everyone was waiting for. Idan Raichel and his multi-ethnic band came on stage and lit up the crowd. They performed many of their best hits plus some new ones to the rapturous screams of the younger members of the audience who perhaps became familiar with his music on Israel tours or family trips to Eilat. This was the Project's first time in London, and let's hope they come back again soon!

The Idan Raichel Project

In the Know

Here are some hot tips and news flashes about things happening in the *New Jewish Music* world…

Oi Va Voi are back!

They have just released their first Album since splitting with Fiddle player Sophie Solomon and parting ways with singer KT Tunstell over a year and a half ago. The new album will feature their new singer Alice McLaughlin and violinst Anna Phoebe. Unfortunately you won't be able to buy the CD in the UK until July 2nd, however, those desperate to hear the new album can get hold of copies online as it is already on sale in Europe. The Voi will be touring Europe and Israel over the next couple of months but their only gig here is at Glastonbury on 22nd June. More from them soon I suspect.

Lemas Lovas of Oi Va Voi

Chi Chi Bunici, 15th, 16th, 17th May, Shunt Lounge

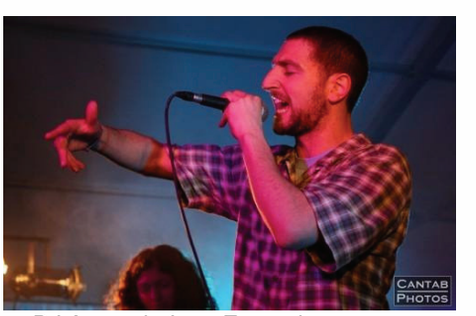
A very unusual performance group performing in a very unusual space. Chi Chi Bunici use Ladino song, music, dance, theatre and technology to forge an intimate experience and to explore themes such as love, migration and family.

Zohar

A new album has just been released by the Global Trance band Zohar. 'Do You Have Any Faith?' is now available in the UK on iTunes. Led by Erran Baron-Cohen and the very talented song writer and musician Andrew Kremer, this CD offers some fresh inspiration, drawing on Middle Eastern and Indian music themes and Klezmer samples. Have a look at their website to find out more, and to try before you buy: http://www.myspace.com/zoharmusic

Emunah

You cannot deny, this Jewish Hip Hop band has really come into its own recently. From small gigs at Limmud they are now playing festivals all over, including the Kulture Music Festival in Singapore on the 7th July. They are also playing several UK festivals including the Celebrating Sanctuary Festival on the South Bank on the 17th June and the Nu Roots Live event in Manchester on 23rd June. For more details see their website: http://www.emunahmusic.com/



DJ Anomaly from Emunah

Radio Gagarin - Sunday July 15th

If you like your music ethnic in general, and Eastern European in particular, check out the next Radio Gagarin event at the Nottinghill Arts Club on the 15th July. Expect the weird and wonderful!

Sophie Solomon

If you didn't know, Sophie was involved in *Klezmerising* the latest West End production of Fiddler on the Roof. For a more "authentic" picture of what life was like in Eastern European Shtetls, rather than the usual Hollywood version, this production at London's Savoy Theatre is a must see.

For more information about Nu? Musik! and any of the bands and performers listed here, please contact Laoise on **laoise@numusik.org.uk**

Gala Concert

Chazanut - Back to the Future

Monday 18 June, 7.30pm, Central

Cantors Moshe Haschel and Steven Leas, two of the cantors who will perform in 'Chazanut – Back to the Future' on Monday 18 June 8.00pm at Central Synagogue

Synagogue, 40 Hallam Street, W1N 6NW

The 2nd Cantors Convention kicks off on Monday 18 June with a Gala Concert showcasing emerging talent along with established practitioners of the cantorial art. Following the tradition of showcasing respected proponents and great examples of the cantorial art, this year's concert will feature Cantor Asher Hainowitz from Jerusalem and Cantor Arie L Subar from Montreal together with some of London's leading and up and coming cantors: Moshe Haschel, Steven Leas, Jonathan Murgraff, Eliot Alderman, Gedalya Alexander and Tzvi Lider. They will be accompanied by Alexander Knapp and the concert will also feature the London Jewish Male Choir conducted by Michael Etherton. Tickets are £19.50 with concessions or groups of 8 or more £15.00. You can buy them from the synagogue office on 020 7580 1355 or book online at www.ticketweb.co.uk

The Cantors Convention starts each morning with Shacharit (7.45am) and ends at 9.30 each evening. Included in the price for the Cantors Convention is breakfast and lunch on each of the three days.
Full rate: £210, Student rate: £120 (Some scholarships are available). A list of hotels in the area will be provided on request –
Download Registration Forms at www.jmi.org.uk or contact the JMI office 44 (0) 208 909 2445'

Sing London - Songs Beyond Frontiers

JMI joins in a festival to get the whole of London singing

Camille Maalawy, Egyptian mezzo soprano and Hilda Bronstein, British, Yiddish singer represent JMI in the London-wide festival with a concert and sing-along of beautiful Arabic and Jewish songs. Camille, accompanied on the oud, will sing and teach Arabic songs and improvisations, while Hilda will sing and teach songs in Yiddish, Hebrew and Ladino. There will be plenty of opportunity to join in a plea for peace beyond walls. It takes place in the Unitarian Chapel, Rosslyn Hill (Willoughby Road) Hampstead, London NW3 on **Sunday 1 July at 3.30pm – 5.30pm. All ages are welcome. . Admission free. Retiring collection.**

Second JMI European Cantors Convention

Chief Rabbi, Sir Jonathan Sacks to open
Tuesday 19 – Thursday 21 June 2007.
Central Synagogue, 40 Hallam Street, W1N 6NW

Hirsh Cashdan, who has worked with Stephen Glass and the guests in preparing the programme says: 'This is an ideal opportunity for cantors to meet colleagues, compare notes, learn/ brush-up/ refine/ develop/ broaden/ increase their skills and learn some new music that is guaranteed to enhance the services in their synagogues'.

The faculty this year will include:

- Cantor **Asher Hainowitz**, Yeshurun Synagogue, Jerusalem
- Cantor **Arie Subar**, Congregation Beth Ora, Montreal
- Cantor **Moshe Haschel**, St John's Wood Synagogue, London
- **Stephen Glass**, Director of Music, Congregation Shaar Hashomayim, Montreal
- **Alexander Knapp**, former Joe Loss lecturer in Jewish Music, London University

The programme, as last year, will provide stimulating illustrated lectures, masterclasses and discussion on matters relevant to both practicing chazanim and ba'alei t'fila. The convention is also open to and suitable for choirmasters and choristers as well as lay congregants and all who wish to further their understanding and appreciation of the best of shul music today. There will also be opportunities to hear the faculty and delegates presenting some of their favourite music.

Tephilharmonic

Get it? tephila – prayer and philharmonic – love of music

Stimulated by the discussions at the First European Cantors' Convention organised by JMI last year, some practitioners and enthusiasts have decided to set up *Tephilharmonic*. Their aim is to preserve and develop traditional synagogue music in UK orthodox communities. They hope to do this by forming a network of people who are interested in cantorial music and who will actively support it in their communities. This society will provide support and musical resources for cantors and choirs and promote cantorial music to younger shul-goers, encouraging their participation.

The launch of *Tephilharmonic* took place at the Choral Sefira Service at St John's Wood Synagogue, on Sunday 13 May presented by Chazan Moshe Haschel and the Ne'imah Singers under the direction of Marc Temerlies. A welcoming address and d'var torah was given by Dayan Binstock. *Tephilharmonic* was introduced by Simon Hochhauser, President of the United Synagogue, who said: 'Nobody could fail to be moved by the singing of the Shomer Yisroel piece, and for those who love and wish to encourage traditional shul music this Samuel Alman piece was an excellent example. The musical highlight of the evening for many was probably the lesser known Emes Ve'emuno by Jacob Samuel Maragowski (Zeidel Rovner) which has astonishing variety and power and the whole service was a wonderful illustration of how music contributes to the atmosphere and inspiration to prayer.

The organising committee includes cantors: Moshe Haschel, Avromi Freilich, Gedalya Alexander with Jonathan Weissbart and Hirsh Cashdan. *Tephilharmonic* is associated with the Jewish Music Institute.

Tephilharmonic will host a reception after the concert on Monday 18 June, that precedes the 2nd JMI European Cantors Convention from 19 – 21 June at Central Synagogue. To register your interest in *Tephilharmonic,* please email Hirsh Cashdan on hirshcashdan@waitrose.com. To know more about the Cantors Convention see article on this page or download a registration form from the JMI Website www.jmi.org.uk.

Do you have a boys choir?

Would you like to start a boys choir in your synagogue?

Wouldn't it be wonderful to hear the voices of young people in the synagogue – and how else would the next generation come to love and appreciate the traditional music of Jewish prayer? Eliot Alderman has the formula and is willing to help set up a boys choir in your area. Give him a call at JMI on 020 8909 2445 – or email e.alderman@jmi.org.uk

JMI Synagogue music Enrichment Programmes

To fulfil its mission of enriching the experience of Jewish congregations, JMI Choral and Cantorial Section has embarked upon a programme of providing inspiration and information to those that lead services through music, across the diversity of Jewish worship.

This programme began in Summer 2004 with a Cantorial Summer School at SOAS University of London where 35 people, amongst them cantors, lay readers, from the orthodox sector and service leaders in the reform and liberal movements, came together to study and be inspired by Cantor Arie L Subar of Montreal and Cantor Josée Wolff of New York. Under the guidance and creativity of JMI Choral and Cantorial Section Head - Stephen Glass who is the Director of Music at the Shaar Hashomayim Synagogue in Montreal, the 35 students welcomed the spirit of togetherness and came to the realisation that they all had the same aim – to bring people nearer to the Almighty through music – whatever their channel.

This first programme covered the whole Jewish year in five days! Subsequently the summer Cantorial Programmes follow a three year cycle which started with music for The High Holidays in 2005. Last year we concentrated on the Sabbath; and this year's programme focuses on the nusach and melodies of the Shalosh R'galim – the three Pilgrim Festivals of Pesach, Shavuot and Sukkot.

With the help of the Shoresh Foundation, the 2007 programmes cover the needs of many sectors of the community. Because the requirements are so very different in the various movements, this year there will be a Cantors Convention at Central Synagogue in the West End, with the needs of Orthodox professional and lay cantors in mind from 19 to 21 June. There will also be a course aimed at synagogue music in the Progressive Movements at Leo Baeck College led by Cantor Josée Wolff from 2 to 5 July – preceded by a concert of women's voices – Kol Isha – on I July. (See details below and you can book on the JMI Website www.jmi.org.uk)

In November we look forward to welcoming the famous teacher and cantor, Sol Zim, who will run a two day workshop at SOAS and perform in concert thus serving the needs of all sectors but particularly of the in-betweens – the Masorti Movement – that holds to the traditional music of the synagogue but allows a more egalitarian approach.

The respective programmes are presented by JMI in collaboration with Central Synagogue (Orthodox) and with Leo Baeck College (Progressive) and with the, soon-to-be established, European Academy of Jewish Liturgical Music (Masorti).

Shalosh R'galim

–Three Pilgrim Festivals in the Progressive Tradition

Monday 2 July – Thursday 5 July 2007
Leo Baeck College, The Sternberg Centre for Judaism, 80 East End Road, Finchley, London N32SY

Director, Cantor Josée Wolff (Hebrew Union College New York) explores:

- the liturgical traditions for the Shalosh R'galim (three festivals)
- melodies of the three festivals, both traditional nusach and contemporary settings
- the cantillation for the three M'gillot (scrolls), Kohelet, Shir Hashirim, and Ruth
- musical settings of texts from the megillot (scrolls), both folk- and art-song

in a four-day intensive workshop for synagogue musicians on the music of Pesach, Shavuot and Sukkot.

This course includes a free ticket for the concert Kol Isha on Sunday 1 July at 8.00pm at the Liberal Jewish Synagogue, St John's Wood and for the pre-concert talk at 7.00 by Dr Abigail Wood on the role of women's voices in religious Judaism throughout history

The course takes place daily from 10.30am – 5.30pm. meals are not provided but a café is available on site. Full rate: £210, Student rate: £120 (Some scholarships are available). Lunches are not included but there is a café on site.
Download Registration Forms at www.jmi.org.uk or contact the JMI office 44 (0) 208 909 2445

Kinderlekh and Klezmer Katz

Laoise Davidson and Hilda Bronstein invite youngsters to taste the excitement of Jewish music and song

Photo: Kristel Richards

JMI is committed to reintroducing Yiddish and Yiddish culture to the Jewish community in the UK and reminding Jewish and non-Jewish people of our wonderful Ashkenazi cultural heritage. We currently offer a range of summer schools and year-long courses in klezmer, Jewish song and Yiddish language mostly geared to adults from 13 to 120.

Now we want to get the kids involved. Following in the footsteps of our American cousins who produced a wonderful CD and show "Kids and Yiddish", JMI is keen to develop activities and events for young children aged 5 to 8 (Kinderlekh) and older children aged 9 to 12 (Klezmer Katz). Young children who are learning instruments would have the opportunity to connect with music from their cultural heritage and we would introduce them to simple Yiddish songs and words in a fun and lively environment.

We hope to commence with a pilot programme for Kinderlekh in 2008 where we will work with a limited number of schools, youth groups and synagogues. We would love to hear from you if you would like to get involved, or if you have children who you would like to take part in these activities.

If you would like to talk to us about Kinderlekh or Klezmer Katz, please contact Laoise on 202 7898 4307 or email her on info@jmi.org.uk

So You Like Jewish Jokes as Well as Music?

Jokester Henry Knobil (left) with Joke Lunch Chairman Lord Janner (Centre) and JMI Chairman Walter Goldsmith who is holding up the poster for the JMI summer programmes. At this annual JMI Joke Lunch at the Reform Club, a scholarship fund to the value of £10,000 was raised enabling many young musicians from the former Soviet Union and elsewhere to immerse themselves in their musical heritage. Jokes were also told by nonagenarian Michael Naughton and by members of the audience including Clive Marks and Bernard Garbacz. Photo: Judy Obrart

Review: Convergence and Contrast

Hirsh Cashdan writes of three days incarceration in Windsor Castle

No, this was not a punishment but an honour. I was privileged to be one of the dozen Jewish delegates matched by a similar number of Christian and Islamic participants, who gathered in St George's House, Windsor Castle in January for a Consultation examining the similarities and differences in the music of the three Abrahamic faiths.

I was accommodated in the Military Knights flat, right on top of the Henry VIII gate. This meant I not only had a large library of military history to peruse in my spare time but also a quiet space to practise my clarinet early each morning - in the same room as Ann Boleyn once lived. I could see her initials scratched on the window glass overlooking the courtyard.

Victor Tunkel gave one of the three keynote addresses on the role and function of music in the Jewish faith. Corresponding talks on behalf of Christianity and Islam were given by Professor John Harper, Director of the Royal School of Church Music and Dr Faouzi Skali, Director of the World Festival of Sacred Music, Fez, Morocco.

Most of the three days was spent in short talks given by virtually every one of the Consultation members. They included Dr Mary Berry, the Cambridge specialist on Gregorian Chant; and Dr Rafiq Abdulla on music in the Islamic spiritual tradition. There were several talks, particularly from Jewish academics such as Sara Manasseh, Merav Rosenfeld-Hadad, Ted Levin (of the Aga Khan's Music project) and Ruth Davis on cultural harmony between Jews, Christians and Muslims in India, Iraq, Central Asia, Tunisia and Spain. I spoke about migrations of musical genres and styles between the faiths.

In the sessions on 'Emerging Voices' Saad Souissi spoke on Sufi music; Barbara Rosenberg tackled popular trends replacing tradition in modern prayers – a subject which found resonance in all three faiths, Ruth Rosenfelder gave a provocative talk on the absence of women's voices in sacred services and Dr Abigail Wood (see page 3) spoke on secular and sacred materials in the klezmer revival.

We were invited to attend choral evensong and each day we could attend Matins, Islamic prayers and/or Jewish prayers which were led by Rev Malcolm Weisman. Culminating day two, was a public concert in the historic St George's Chapel which brought the music of each of the faiths to a large audience in a very lively and exciting way. The Jewish programme was charmingly introduced by

Cantor Steven Leas (centre) with members of the Choir of London and conductor Michael Etherton (in black suits) together with members of the Choir of St George's Chapel, Windsor (in red robes), and singers and dancers from Central Asia performed at the Consultation on 30 January.

Cantor Steven Leas who sang significant Jewish prayers and Psalms with the Choir of London conducted by Michael Etherton. Their beautiful singing was well received and matched by the performance of the local "shul" choir (St Georges) and a colourful ensemble of singers and dancers from Central Asia.

What was most impressive about the three days was the openness and friendliness of all present. In the words of one attendee 'It re-affirmed how much we all have in common, which is a valuable attitude to carry back into the world outside'. Another said: ' We experienced such affinity with members of the group that crossed over the boundaries of our different religions'; Everybody was clear that such consultations should continue.

Thanks are due to Geraldine Auerbach of JMI who facilitated the Jewish participation, and to Alex Knapp and Victor Tunkel who helped mould the programme and to Andrew Carter, the hospitable Warden of St George's House who made us all so welcome and took us on a fascinating guided tour of the Chapel late on the first evening. Special thanks to Professor Azim Nanji of the Institute of Ismaili Studies whose inspiration this Consultation was and to Sydney Shipton of the Three Faiths Forum, whose umbrella reaches over all these faiths. I certainly came away enriched and it made all that work that went into my own little talk worthwhile.

Hirsh Cashdan, JMI Special Projects Officer

JMI International Centre for Suppressed Music (ICSM)

Recent developments and activities of the ICSM committee

Salzburg: A year ago, members of the ICSM had just returned from the conference being held at Salzburg University, organised by Professor Jürg Stenzl and the ICSM committee as part of the Salzburg Easter Festival directed by ICSM President Sir Simon Rattle (pictured right). The theme of the symposium was Music and Resistance. The papers will be published in the Year Book of the Jewish Museum in Vienna. The conference with its accompanying concert cycle entitled Kontrapunkt, highlighted not only some familiar names to ICSM regulars, but many unexpected aspects as well. We were introduced both to important unfamiliar composers, as well as to unexpected aspects of more familiar names. Most surprising was the discovery of the work of the Polish Resistance composer, Constantine Regamey.

ICSM committee member Dr Peter Tregear from Cambridge University (now in Melbourne) presented a paper on Ernst Krenek's use of the 12 tone technique as political allegory, while also helping other ICSM members Erik Levi, Reader at Royal Holloway and Michael Haas, to make the final selection of papers, together with Professor Stenzl. The symposium was attended by ICSM members, Martin Anderson, Dr Erik Levi, Dr Peter Tregear and Dr Jutta Raab Hansen. The Year Book will be available after the Jewish New Year, sometime in October 2007.

ICSM projects are becoming more difficult to arrange as various committee members – all working pro bono find themselves in demand: Lloyd Moore, has been working on the Benjamin Britten estate in Aldeburgh, while having one of his own compositions performed recently at the Festival Hall with the London Philharmonic. He is also working on the musical estate of Austrian Émigré Composer Hans Gal who became an eminent

Suite Concertante (Encounters IV) for Classical and Klezmer Violin and String Orchestra

by Menachem Wiesenberg. Premièred at the Artsdepot Finchley, 11 March 2007 (extract for a review from Tempo magazine)

Rhythmic energy asserted itself from the start

The 'encounter' between two styles was especially vividly conveyed by the soloists, the extrovert klezmer expert Sophie Solomon, and the lusciously toned, Vienna-based virtuoso Dora Schwarzberg. Rhythmic energy asserted itself from the start affording an initial glimpse into the contrast of personalities of the two violins in a theme loosely modelled on the Sibelius violin concerto. The classical violin's rising yearning variant was answered by the klezmer violin's freer version, their dialogue expanding through ever-widening arpeggios, over sustained pedal points. Yet predictability was avoided by building in dissonant inflections within those pedal point, and deftly modulating into new themes, or thematic fragments, derived from a repertory well known to aficionados of klezmer music.

Yet Wiesenberg also invents klezmer material of his own, throughout maximising the sharing of material between the two soloists, as in a new theme developed by the classical violin over orchestral pizzicatos and overlapping with the klezmer soloist in counterpoint with orchestral variants in chordal textures and bass. A contrasting mood of stillness was evocatively conveyed in the first 'classical' violin cadenza which stretched into dissonant realms whilst returning to a referential pitch in meditative fashion, only to be grittily interrupted by the lively klezmer violin cadenza, with its gruff augmented fourths, joined, then supplanted by the orchestra.

It was after a further duet that the 'coup de theatre' occurred, the orchestra's dissonant refractions of sonority, a stylistic interposition which suggested hidden memories (symbolic perhaps of the harrowing events of the 20th century Holocaust which destroyed a flourishing klezmer culture) before a rebuilding of momentum. With vivid syncopations two familiar klezmer tunes resumed before a slow, slinky 'bulgar' dance emerges contrasted by the soloists' luminous, silky harmonics. A second dissonant orchestral interruption and slow, poetic duet provided the final respite before an exhilarating concluding paragraph, replete with zestful rhapsodic imitation between the soloists, over a pedal point which exploded into a flamboyant final flourish.

The programme also featured Sophie Solomon in sparkling renditions of her own music arranged by Malcolm Singer, and the world premiere of Malcolm Singer's own Suite: From the Shtetl. In addition there was music by Schreker, Dora Schwarzberg's stirring

Malcolm Singer, Director of Music at the Yehudi Menuhin School conducing 40 young violinists from North London who premiered his 'Suite From the Shtetl' with the Yehudi Menuhin School Orchestra at the artsdepot in Barnet on 11 March 2007. Photo: Kristel Richards

performances of Bloch's Nigun and Josef Sulzer's Sarabande, and an intriguing work composed last year by Jacques Cohen, Yigdal - Fantasia on a Traditional Jewish Theme. Singer's Suite: From the Shtetl, for young violinists and string orchestra is modelled overtly on Maxwell Davies' Six Sanday Tunes, with the Master of the Queen's Music's use of Scottish folk melodies replaced by a series of well known Yiddish folk tunes organised in five movements, though the final one is its own medley of five more. Ingenious in its layering of texture to enable children of differing abilities from elementary to advanced to participate, Singer avoided the obvious in favour of an effective contemporary idiom, with punchy ostinati, piquant dissonances, and imitative overlapping to re-present the ten familiar Yiddish songs, in variegated colours and groupings including a beguiling solo violin and violin cello duet . The concert ended with a fiery performance by the two soloists with the young orchestral players of Russian Shers and left the audience begging for an encore. The concert was repeated in full two days later in The Menuhin Hall at the School in Stoke 'Abernon, Surrey.

Malcolm Miller

To read the full review see Website www.jmi.org.uk or contact JMI Tel 020 8909 2445

The young players were overheard saying ' *We have never had so much fun in one concert as we have in this one'. 'Sophie was great fun and a real inspiration to play that kind of music with'. 'An interesting style of performance - She's bendy!!!!'*
The influence of this overwhelming emersion in 'Yiddishkeit' will surely remain with these young players for the rest of their lives.

musicologist at Edinburgh University. Erik Levi has assisted the Jewish Museum in Vienna with its 2006 exhibition on Lorenzo Da Ponte. As a result of Erik's work on the exhibition, he has been asked to write a book on the Third Reich and Mozart by Yale University Press.

Martin Anderson continues with his new label Toccata Classics with releases of several of the composers featured in the work of ICSM projects: Weinberg, Julius Bürger and others. Martin has also established the ICSM online journal with fascinating articles, listings, reviews and obituaries that you can see on www.suppressedmusic.org.uk. Michael Haas continues as music curator at the Jewish Museum, Vienna while also working as recording producer – most recently on projects recorded in Lucerne with John Axelrod conducting 2 CDs of works by Julius Bürger, Ernst Krenek and Franz Schreker. A third CD of Kurt Weill's Berliner Requiem, Arnold Schönberg's Survivor from Warsaw and Leonard Bernstein's Kaddish Symphony with a new text by Sam Pisar has just been completed and will also be released by Nimbus.

Next year, we look forward to working with Simon Wynberg, Head of the Toronto Royal Conservatory of Music with a series of concerts and lectures in London on the subject of émigré composers. Talks and concerts will focus on Polish composers Mieczyslaw Weinberg and Alexander Tansman as well as those that were 'internal exiles' Walter Braunfels and Heinz Tiessen. There will also be music from those who fled to and found refuge in Britain thus bringing this music once again to the attention of the music loving public.

The ICSM hopes to combine this with an International meeting of like-minded organisations that have now become established as part of the academic and musical landscapes in Germany, France and Austria. Indeed, with the organisations in Austria and France being relatively new, the scope for international co-operation has opened considerably, making a subject that only a few years ago seemed marginal, more central. Perhaps the ascent from the margins to the stages of the opera houses and concert halls is best symbolised by the conductor James Conlon's recent project funded through generous sponsorship in Los Angeles, of a number of large scale operas and concerts. Not surprisingly, Maestro Conlon is in regular contact with members of the ICSM committee.

JMI Concert Listings Summer - Autumn 2007

www.jmi.org.uk

Sunday 10 June: Workshops, 10.00am to 5.45pm
Sun 17 June: Concert: 7.30pm

Celebrate With Song – Workshops and Concert

Mixed Choir workshops for intermediate/experienced singers led by Benjamin Wolf, Geoffrey Simon and Mike Brewer MBE singing Jewish/Israeli/Folk Music, modern and traditional on Sunday 10 June at a central London venue to prepare for performance at St Johns Smith Square on Sunday 17 June.
Presented by The Zemel Choir in association with the BBC 'Play it Again' campaign, and the Jewish Music Institute
£30 (including concert ticket)
020 8236 0317 (evenings), email: celebratewithsong@hotmail.com
www.the-zemel-choir.com

Monday 18 June

Chazanut –Back to the Future

a concert featuring international stars and emerging talent
Asher Hainowitz Jerusalem
Arie L Subar Montreal
and from London: **Moshe Haschel, Steven Leas, Jonathan Murgraff, Eliot Alderman, Gedalya Alexander, Tzvi Lider**
London Jewish Male Choir, Musical Director, **Michael Etherton**
Alexander Knapp accompanist
£19.50 concessions £15.00
020 7580 1355
or book online: www.ticketweb.co.uk

Tuesday 19 – Thursday 21 June
Daily 10.30am – 9.30pm

Second European Cantors Convention

to be officially opened by the Chief Rabbi, Sir Jonathan Sacks
Central Synagogue, 40 Hallam Street, W1W 6NW
For practising and aspiring cantors. Guest participants include:
Asher Hainowitz, Jerusalem
Arie L Subar, Montreal
Moshe Haschel, London
Alexander Knapp, London
Course directed by **Stephen Glass**, Montreal and **Hirsh Cashdan** London
Presented by JMI and Central Synagogue
Supported by Tephilharmonic – for those who love and wish to encourage synagogue music
Fees: Full rate: £210, student rate: £120
+44 (0) 20 8909 2445 or register on-line at www.jmi.org.uk

Tuesday 26June 7.30pm

Dalia Atlas conducts Bloch

Cadogan Hall, 5 Sloane Terrace, London SW1H 9DQ
Hagai Shaham, violin
Dalia Atlas, conductor
Royal Philharmonic Orchestra
Israeli conductor and Bloch specialist Dalia Atlas, conducts Bloch's large-scale, colourful and dramatic C sharp minor Symphony, brimming with passion and exotica, composed in the first years of the last century. Also in the programme, Schubert: Rosamunde Overture, Mendelssohn: Violin Concerto. (Dalia will be a speaker in the Bloch Conference in Cambridge 29 July to 1 August 2007 – see below)
£35 - £10 Cadogan Hall 020 7730 4500

Sunday 1 July 3.30 – 5.30pm

Sing London - Music Beyond Frontiers Songs from the Arabic and Jewish Traditions

Unitarian Chapel, Rosslyn Hill (Willoughby Road) Hampstead, London NW3
Camille Maalawy, Egyptian mezzo soprano
Hilda Bronstein, British, Yiddish singer
JMI will be joining in the London-wide festival with a concert and sing-along of beautiful Arabic and Jewish songs.
All ages welcome.
Presented by the JMI Song School Tel 020 8909 2445
e-mail song@jmi.org.uk
Admission Free. Retiring collection.

Sunday 1 July 8.00pm

Kol Isha
The voices of women sing praise to the Almighty

Cantor Josée Wolff: New York
Cantor Jaclyn Chernett: Edgware
Student Cantor **Zoë Jacobs**
Vivienne Bellos: Golders Green
Cathy Heller-Jones: St John's Wood
Alexander Knapp, accompanist
For the first time in the UK, a concert featuring woman cantors
Pre-concert talk 7.00pm
Dr Abigail Wood
£5
The role of women's' voices in religious Judaism throughout history
Presented by the Jewish Music Institute in association with the Liberal Jewish Synagogue, St John's Wood.
Concert £19.50 – concessions and groups of 8 or more £15
(front rows reserved £25)
The Liberal Jewish Synagogue, 28 St John's Wood Road, St John's Wood NW8
Ticketweb 08700 600 100 or **online www.ticketweb.co.uk**

Monday 2 – Thursday 5 July
Daily 10.30am – 5.30pm

Synagogue Music Summer School for Progressive Traditions

Leo Baeck College, The Sternberg Centre for Judaism
80 East End Road, Finchley, London, N3 2SY
A four-day intensive workshop for synagogue musicians on the music of Pesach, Shavuot and Sukkot.
Director, Cantor Josée Wolff (New York)
Presented by JMI in collaboration with Leo Baeck College
Fees: Full rate: £210, student rate: £120
+44 (0) 20 8909 2445 or register on-line at www.jmi.org.uk

Sunday 29 July – Wednesday 1 August

International Bloch Conference
the Man and his Music for the 21st Century

Fitzwilliam College, Cambridge University
Distinguished scholars present papers on all aspects of this complex composer. Public are welcome.
Includes punting on the Cam and a visit to the Cairo Genizah Archive at the University Library.
+44 (0) 20 8909 2445 or register on-line at **www.jmi.org.uk**

Sunday 12 August 2.30 – 5.30pm

Klezmer Festival in Hyde Park

(near the Bandstand at Hyde Park Corner).

Bring your granny, your children and your picnic and enjoy a Yiddishe celebration in Hyde Park. **Hear** Klezmer bands from all over the world. **Bring** your own instrument and join Grammy award–winning Frank London to learn a klezmer tune and play in the biggest klezmer band in London; **join** your voices in a chasidic Nigun and follow the dance leaders in the Shers and Bulgars (dances) of Jewish Eastern Europe.

Free event

Nearest tube: Hyde Park Corner

Monday 13 August 8.00pm

Klezmer @ Richmond

Klezmer from the former Soviet Union

Come and tap your feet to exciting Eastern European bands who are visitors to JMI KlezFest including

Merlin Shepherd's Kapelye, Adash Klezmer Ostrava from the Czech Republic, Moldovan Yiddish singer **Efim Chorney** accompanied by **Susanna Ghergus** from the Ukraine

Richmond Synagogue, Lichfield Gardens, Richmond TW9 1AP

£10 from the synagogue office 020 8940 3526

Wednesday 15 August 8.00pm

Klezmer Klimax! The Ultimate Klezmer Concert

including a jam session 7.15

West London Synagogue, 33 Seymour Place, London, W1H 6AT

Famous international klezmer stars including clarinetist **David Krakauer, 'Socalled' (Josh Dolgin), Joshua Horowitz, Cookie Segelstein, the Strauss Warschauer Duo**, Grammy award wining trumpeter, **Frank London** and the new **Merlin Shepherd Kapelye** with members from the former Soviet Union plus singers **Shura Lipovsky** and **Lorin Sklamberg** (USA) and others will thrill the audience with their brilliant interpretations of Eastern European Jewish music

£19-50 Concessions and groups of 8 or more £15

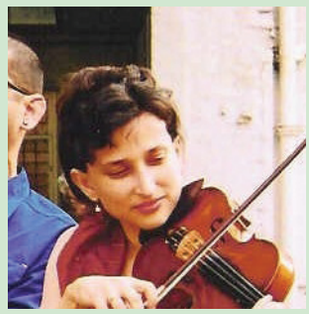
Ticketweb 08700 600 100 or online www.ticketweb.co.uk

Nearest tube Marble Arch

Sunday 12 – Friday 17 August Daily 9.15am – 11.00pm

JMI KlezFest London

West London Synagogue, 33 Seymour Place, London, W1H 6AT



Six days of intensive, inspirational ensemble and instrumental workshops, masterclasses and jams with luminaries of the Klezmer world. The course is suitable for amateur and professional players of any instruments and all ages (15 and above) and background both experienced Klezmorim and newcomers to Eastern European Jewish party music.

New this year a special stand for Yiddish Dance for amateurs and professionals with dance teachers Andreas Schmitges, Helene Domergue. (See pages 8 & 9)

Fees, including meals: £310, Student rate £210

+44 (0) 20 8909 2445 or register on-line at www.jmi.org.uk

Nearest tube: Marble Arch

Sunday 12 – Friday 17 August Daily 9.15am – 11.00pm

JMI Jewish Song Summer School

West London Synagogue, 33 Seymour Place, London, W1H 6AT

(Runs parallel and interacts with KlezFest)

Professional and 'just for leisure' vocalists will receive world class guidance on the repertoire, style, interpretation, pronunciation and accompaniment of the vast range of expressive Yiddish and other Jewish song. (See pages 8 & 9)

Fees, including meals: £310, Student rate £210

+44 (0) 20 8909 2445 or register on-line at www.jmi.org.uk

Nearest tube: Marble Arch

Sunday 19 – Friday 24 August Daily 9.30am – 6.30pm

Ot Azoy! JMI Yiddish Crash Course

SOAS University of London Thornhaugh Street, Russell Square, London WC1H 0XG

Language tuition; stories and songs; vocabulary and grammar; Yiddish dance, films, drama and conversation at all levels. (See pages 8 & 9)

Fees: £285, Student Rate £185. Some Scholarships available

+44 (0) 20 8909 2445 or register on-line at www.jmi.org.uk

Nearest tubes Euston, Euston Square and Russell Square

1 – 27 August

Oy Vey! JMI goes to Edinburgh

CVenues Edinburgh

A daily showcase of stories, songs, music, theatre and comedy. eliciting a song a laugh and a tear.

Details: Edinburgh Festival Fringe programme and JMI: 020 8909 2445 www.jmi.org.uk

Performances of Sholem Aleichem monologues from Raphael Goldwasser's Yiddish Theatre of Strasbourg and the Nefesh Theatre of Israel will present Gimpel the Fool. Young London actress Tara Moses brings a new one woman play about life in London, while our own Laoise Davidson, singer, will team up with poet Leah Thorn to present their Ethnic Shtick as part of an evening Jewish Cabaret slot. There will be a late night klezmer programme under the title 'Klezmer Chaos' with changing bands.

Sunday 14 October 12.00pm – 6.00pm

Simcha on the Square

Trafalgar Square

A glittering celebration of Jewish Culture with top quality acts from the UK and abroad of toe-tapping klezmer, sonorous choirs, cutting edge world music ensembles and Sephardi melodies. Exhibits and stalls of Jewish arts and creativity and plenty of traditional Jewish food.

Free admission

Presented by JCUK – the Association of Jewish Culture Providers in association with the London Jewish Forum, Jewish Heritage Day and the Mayor of London

**Simcha' is a Hebrew and Yiddish word meaning 'joy'. It also is the word for a party or celebration.*

Sunday 21 October

Bel Cantor – from the Synagogue to the Opera Stage

The Menuhin Hall, Yehudi Menuhin School

Stoke d'Abernon, Cobham, Surrey, KT11 QQ

Cantor Alberto Mizrahi, of Chicago

Yehudi Menuhin School Chamber Orchestra

The 'Pavarotti of the Bimah' Cantor Alberto Mizrahi in a special concert with pupils of the Yehudi Menuhin School will sing gems of the Ashkenazi and Sephardi liturgy as well as the Opera Houses of Europe, showing how the improvisational mellifluence of the cantor informs the music of the stage.

£15

The Menuhin Hall 08700 842020

(Combine this with a delicious 2- course dinner at the Cedar House Hotel in nearby Cobham travelling on a coach from central London and returning after the concert to call JMI on 020 8909 2445)

Sunday 2 December 10.00am – 10.00pm

In the Mood

Queen Elizabeth Hall and Purcell Room South Bank Centre

Six events in the Jewish Culture Day at the South Bank Centre celebrate Jewish musicians who have made a big impact on British Musical life from Classical to Rock including Joe Loss, Geraldo, Emanuel Hurwitz, Richard Tauber, Alma Cogan, Bud Flanagan and Marc Bolan of T-Rex.

Tickets and times to be announced later.

Profiles of some of JMI's new Officers

Jill Segal

Jill Segal trained as a barrister and is a member of Gray's Inn. She pursued other activities such as fund raising and running her own art and design consultancy whilst bringing up two daughters. Since 1991 she has been involved in the world of classical music. In 1994 she founded Connaught Artists Management Ltd, of which she remains as director and for five years she was a Governor of the English Speaking Union and Chairman of the Cultural Affairs Committee. Her major interest is in live performance and she has produced two theatre productions.

Jonathan Metliss

Haberdasher's old boy and consultant at Rosenblatt Solicitors, Jonathan Metliss is pleased to become a JMI Trustee. He is very passionate about his Jewish heritage. His mother is a Yiddish speaker with Lithuanian roots who grew up in London's East End. His grandfather was the Cantor at Egerton Road Synagogue in Stamford Hill and as a young boy Jonathan loved singing in the choir at Hendon United Synagogue. Jonathan feels perhaps because of his early experiences, that music has the power to connect him to his Jewish roots. He became the chairman of the Jewish Society at the University of Southampton and finds that wherever he goes in the world he always has to look for the Shul, calling it his 'cultural affinity commitment'. His other great interest is football (he supports Chelsea and is a member of the advisory group 'Kick Racism out of Football'). Jonathan has been aware of JMI for sometime, having attended many concerts at the South Bank and at Central Synagogue. He enjoys the variety of music that JMI offers, from the Cantorial concerts, to Klezmer and Ladino events as well as the focus on the song-writing talents of Jews from the 20th Century. Excited at his new deeper involvement with JMI, Jonathan believes that he can help through his abundant connections within and outside the community, by increasing and expanding JMI's profile and bringing the organisation before people who otherwise were not aware of its existence.

Martin Jaskel

Born in 1946 in London, Martin grew up in Chalk Farm and studied economics and politics at Manchester University. He started his career as a stock broker and became a leading trader in Government Bonds. After being Director of Global Trade and Banking Services at Nat West he started his own consultancy is now involved with European American Capital, a specialist investment bank. His love of Jewish music began as a boy shul-goer. He to this day he specially enjoys choral music and attended – and still attends concerts by the great London cantors of the day. At University he also developed a taste for opera yet is also partial to Rock 'n Roll and Gospel music. Yiddish culture was very much part of his life and he remembers going to see an opera in Yiddish as a child. Through his enjoyment of the language he also came across Klezmer which he enjoys thoroughly. Martin was only recently introduced to JMI and is very excited to become a Trustee. He wants to help JMI raise its profile and put on its prestigious cultural events. As an experienced Financial Services provider, he is keen to help JMI strengthen its financial position and grow over the next five to ten years.

Lady Weidenfeld

Daughter of Commander Nicholas Whitestone RN, Annabelle was educated in London and Kent and studied music privately. She became a concert manager, first working in London and then for seven years in Madrid, looking after the careers of many great artists including Arthur Rubinstein, Claudio Arrau, Henryk Szeryng, Yehudi Menuhin, Amadeus Quartet, Guarneri String Quartet, Beaux Arts Trio, and I Musici. She became Arthur Rubinstein's close companion for the last twelve years of his life until he died in December 1982. She is closely connected with the Arthur Rubinstein International Music Society and Master Piano Competition in Tel Aviv and is on the International Advisory Board of the Jerusalem Music Centre in Jerusalem. She converted to Judaism and married George Weidenfeld in 1992, lives in London and has an apartment near Lausanne in Switzerland. Her lifelong passion is music.

JMI - The Driving Force for Jewish Music in the UK

informing, teaching, performing, inspiring

The Jewish Music Institute (JMI) encompasses the music of the Jewish people wherever they are and wherever they have been. Based at the University of London, this unique organisation provides comprehensive resources for study, research, training and performance at all levels from primary school to post-graduate.

JMI deals with Jewish music in all its diversity from the home to the synagogue and from the wedding canopy to the concert stage. It is a platform for new creativity from an ancient tradition and brings Jewish music into the mainstream British cultural life. JMI has a clear mission to preserve and develop the Jewish musical heritage for the benefit of present and future generations.

JMI Directorate

Joint Presidents: **Lady Solti, Leopold de Rothschild CBE**
Vice Presidents: **Lady Lipworth, Jonathon E Lyons; David and Tanya Josefowitz**
Vice Presidents Yiddish: **Michael Grade CBE Lord Janner QC, Zalmen Mlotek**
Chairman: **Walter Goldsmith FCA CCIM FRSA**
General Director: **Geraldine Auerbach MBE**
Head of Communications: **Laoise Davidson**
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Marketing: **Idit Gold**
Music Administrator: **Yvonne Glass**
Joe Loss Lecturer in Jewish Music at SOAS: **Abigail Wood**
Founder Fellows: **Bertie and Doris Black**
Registered Charity no. 328228 Company no. 2387749

Trustees: **Stuart Appleman, Simon Broughton, Betty Collick, Robert Gellman FCA (Treasurer), Walter Goldsmith (Chairman), Andrea Greystoke, Jennifer Jankel, Martin Jaskel, Sylvia Lewin, Jonathon E Lyons, Jonathan Metliss. Jill Segal, Professor Malcolm Troup, Judith Unikower, Malcolm Weisman OBE**

JMI Forums and Focus Groups

International Centre for Suppressed Music
President: Sir Simon Rattle Research Director: Michael Haas

International Forum for Yiddish Culture
Vice Presidents: Michael Grade CBE, The Lord Janner of Braunstone QC, Zalmen Mlotek, Director of Yiddish Theatre New York
Yiddish Education Director: Dr Helen Beer UCL

Forum for Israeli Music
Research Director: Dr Malcolm Miller

Forum for Arab-Jewish Dialogue through Music
Co-ordinators: Sara Manasseh, Adel Salameh, Daphna Sadeh

JMI Choral and Cantorial Music Section
Director: Stephen Glass.
Co-ordinators: Hirsh Cashdan, Steven Leas
Supported by the Barry Weinberg Fund for Jewish Music

Jewish Song School
Director: Hilda Bronstein

Founder Members Ronald Auerbach, Ralph and Zahava Kohn, Rudi Goldsmith, Lord and Lady Marks, **Patrons** Henry Grunwald (President, Board of Deputies of British Jews), Jacky Gryn, Lady Jakobovits, Chief Rabbi Sir Jonathan Sacks, Rabbi David Goldberg, Tami Israeli (Cultural Attaché. Israeli Embassy) Lord Janner of Braunstone, Rabbi Dr Abraham Levy OBE, **Honorary Development Board** Professor Kenneth Barker CBE, Atarah Ben Tovim, Sir Jonathan Benn, Dr Margaret Brearley, Lord and Lady Brittan of Spennithorne, Humphrey Burton CBE, Rabbi David Goldberg, Lilian Hochhauser FRCM, Victor Hochhauser CBE, Barry Humphries, Sir Jeremy Isaacs, Dr David Khalili, Sir Tim Lankester, Lord Moser KCB CBE, The Rt Hon Baroness Nicholson of Winterbourne, Peter Oppenheimer (Chairman, Jewish Chronicle), Lord Justice Rix, Claudia Roden, Norman Rosenthal, Rabbi Dr Norman Solomon, Dame Muriel Spark DBE, Sir Sigmund Sternberg OStJ KCSG, Lord Stone of Blackheath, Michael Tilson Thomas, Lady Weidenfeld, **International Advisory Board** Ms Vivienne Bellos (London), Prof David Bloch (Tel Aviv), Professor Philip Bohlman (Chicago), Prof Alexander Goehr (Cambridge), Alexander Knapp (London), Gregori von Leijtis (Germany) Cantor Joseph Malovany (New York), Dr Christian Meyer (Vienna), Robert Saxton (Oxford), Professor Edwin Seroussi (Jerusalem), Dr Yuval Shaked (Tel Aviv), Dr Gilles Rozier (Paris), Victor Tunkel (London), Malcolm Singer (London)

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