jmi SOAS
newsletter

JEWISH MUSIC INSTITUTE SOAS
informing, teaching, performing, inspiring

Yearbook of 2009

JMI Forging Ahead Towards 2010

Chairman Jonathan Metliss looks forward to the future

Under its immensely committed group of officers and trustees, and with the assistance of my deputy chair, **Jennifer Jankel**, daughter of the late Joe Loss, I am delighted to say that JMI is striding forward confidently and with energy and enthusiasm into the next decade.

We warmly welcome new trustees, **David Mencer, Gordon Hausmann** and **Ian Braidman, Professor Stuart Stanton** and **Rabbi Norman Solomon,** all of whom are in the forefront of communal and business affairs. They all love Jewish music and bring a wealth of experience, creativity and imagination to the Board. Short profiles are set out on page 3.

Our August klezmer concert in the heady atmosphere of Camden Town's **Jazz Café** during KlezFest drew a rich mix of audience members who relished music from the leading lights of European Klezmer – and the classical virtuoso Emma Johnson. (See the article on 'What makes klezmer so special? on page 6). This was an ideal example of JMI engaging the interest of a wide audience including the younger generation.

'**Klezmer in the Park**' was an outstanding afternoon with the Jewish Community out in force enjoying a real feast of great Jewish music in the sunshine of Regent's Park. Many thanks to the Mayor of London and the Royal Parks and our colleagues in Jewish Culture UK, for enabling JMI to organise and present this wonderful Festival. There was tremendous enthusiasm for JMI to repeat this on an annual basis. (Continues in the Chairmans column on page 2)

The Merlin Shepherd Quartet was among 7 bands that entertained and enthralled 5000 people of all ages and backgrounds at 'Klezmer in the Park' on 6 September 2009 supported by the Mayor of London and the Shoresh Charitable Trust.' (see page 7)
Photo Kristel Richards

A World of Jewish Music

Sunday 29 November 2009 Purcell Room

The JMI Jewish Culture Day on the Southbank this year presents two diverse concerts and a classic silent film with a new score heavily infused with Klezmer. Together they conjure up the 18th century Ukrainian Chasidic world of the Baal Shem Tov and the seamy Jewish underworld of Odessa in the early 20th century – through the Ghetto of Terezin and the snow-swept Russian steppes – to concert halls and clubland in London today.

Composers featured in the Chamber music concert at noon are Ernest Bloch in the 50th anniversary year of his death; the young Gideon Klein who perished in Auschwitz; and senior Israeli composer Tzvi Avni honoured at the Southbank Centre in 2008. You can also hear exciting music by London's new generation of Jewish music composer/performers, Sophie Solomon and Robin Harris.

(See more details on page 5 and listings of each concert and booking details on page 18)

Jewish music for your party?

You never need to agonise again about music for your Simcha

Yvonne Glass at the Jewish Music Institute has the expertise to match your musical requirements with outstanding musicians, whether it's for a small birthday party, a private function in your home, or a large wedding. Music can range from Klezmer bands to classical string trios, from East European Bottle Dancers, traditional wedding bands and DJs to Sephardi ensembles including a belly dancer! Equally the Jewish Music Institute is able to advise on music and suggest musicians or bands for annual events such as Yom Ha'atzmaut or Holocaust Memorial Day as well as for films, television programmes and theatrical events. Please contact Yvonne on 020 8909 2445 or email y.glass@jmi.org.uk and discuss your needs.

From the Chairman JMI Forging Ahead

(Cont from page 1)

Our fund raising events continue to find favour with those who attend for their innovation and quality. Michael Grade CBE and Barry Cryer had us in stitches at our annual **Joke Lunch** at the Reform Club in March and Rodney Greenberg with Humphrey Burton CBE gave us a thoroughly entertaining evening devoted to **George Gershwin** at the home of our valued supporters Sir Sydney and Lady Lipworth in October. (See page 4 for a report.)

Food writer Claudia Roden has just launched our **Dining and Music Club** featuring three exclusive events with menus created by famous chefs. Gourmet Patrons include Albert Roux, Simon Schama and Yotam Ottolenghi who hope to attend our events. To join, contact the JMI office and see page 4 for more details.

We have also established the '**JMI Prodigy Project**' which will enable great young talent to achieve its potential. Our first such talent is a young cellist from South Africa, Misha Favis who has won a place at the Yehudi Menuhin School.

Our **collaborations** include working with the Jerusalem Academy of Music and Dance in our Israeli music projects. We work with partners in Paris (Voix Etouffes) Vienna (The Jewish Museum) and Berlin (Musica Reanimata) in our projects to recover works banned during the Nazi era and are planning a special event in association with the Royal Opera House in the future.

The Director Geraldine Auerbach MBE writes about our **core work** in collaboration with the Department of Music at the School of Oriental and African Studies, University of London. Of particular note regarding SOAS is the appointment of Colin Shindler as **Professor of Israeli Studies**. This shows SOAS' continued commitment to furthering understanding of Israel and the Middle East. (see page 3 for more details)

We are very grateful to individual donors and family charitable trusts that support our mission to transmit the music of the Jewish people from generation to generation.

I hope that we will have your **continued support** as attendees at our events and donors to our much needed funds, to help me and the hardworking team of staff and volunteers to achieve the exciting future that we all foresee for JMI.

Jonathan Metliss, Chairman

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From the Director

Having taken careful stock, in this difficult financial climate, of JMI's values and its raison d'être, with the guidance of our esteemed and committed Joint Presidents, **Lady Solti** and **Leopold de Rothschild CBE**, it was clear that our association with the University of London was what made JMI stand out in its uniqueness and effectiveness, among all other Jewish culture providers in this country.

Our partnership with the Department of Music at SOAS – one of the most outstanding in the country and one that deals with the **Musical Cultures of the World** – gives us stature and recognises Jewish music as an international academic field of study.

JMI at SOAS

For the academic year 2008/9 Cambridge Graduate Dr **Abigail Wood**, the Lecturer in Jewish Music (named for the great Jewish bandleader Joe Loss – and heavily supported by the Loss family through JMI) was a very effective and popular **Head of Department**. She taught taster courses in Jewish music for all first year students and specific credit courses for second and third years, in Israeli Pop and Politics as well as Klezmer.

Our **relationship with the Music Department** enables JMI to conduct evening classes and run summer schools in practical training for musicians in many aspects of traditional Jewish music and song. As a result of attending these, many students have formed performing groups and run workshops taking Jewish music across the country. And students are taking their studies further into academic endeavour.

JMI's support, through our Mildred Loss Studentships for **post graduate students**, bore rich results this year when three graduates of successive KlezFests signed up to research klezmer for Music Masters degrees.

For this coming academic year Ilana Kagen finishes her **PhD** in Ethiopian Jewish music and Rachel Weston is a new **postgraduate** in Performance Studies, while Ros Hawley is completing her **Masters** in klezmer. Abigail herself is on **sabbatical** in Jerusalem researching and writing books and papers.

For the first time this year klezmer has been offered as a practical credit **option for first year** with SOAS employing Ilana Cravitz as their teacher. Ilana also runs a JMI **evening class** at SOAS for anyone wanting to learn klezmer. Francesca Ter-Berg, our Outreach Officer, will be starting a **SOAS klezmer band** whose first performance will be at the inauguration of Colin Shindler as Professor of Israeli Studies. (see page 3 for Colin Shindler and see page 7 for what our outreach programme can offer you)

We are grateful to hardworking Events Coordinator **Yvonne Glass** and Financial Manager **Trudii Goodrick**. We welcome two new young members of staff **Francesca Ter-Berg** as Outreach Officer and **Laura Wolfisz** who has become the Office Manager. Unbelievable Volunteers include **Barbara Rosenberg** and **Hirsh Cashdan** who look after our summer programmes and much else. We are also pleased to have **Betty Collick** who gives guidance and support for all our activities. We also have great practical support from **Judith Unikower** for doing mailouts and from **Robert Gellman** for helping at events - and dealing with the JMI archive sheds!

We all look forward to **continued growth** as the Jewish Music Institute becomes recognised and valued as a guardian of the past, nurturer of the present and enabler for the future

Geraldine Auerbach MBE, Director

JMI Welcomes New Officers and Staff

JMI is extremely fortunate to have the expertise and commitment of distinguished members of the business, medical, communal and arts arenas as Trustees of JMI. We welcome **Jennifer Jankel** – daughter of Joe Loss, who has been a Trustee for many years as our Deputy Chairman and we are happy to introduce new Trustees, **David Mencer, Ian Braidman, Gordon Hausmann, Rabbi Dr Norman Solomon** and **Professor Stuart Stanton.** JMI is also very pleased to have two young people committed to Jewish culture on our staff: **Francesca Ter-Berg** as Outreach Officer and **Laura Wolfisz** as Office Manager. You can read about some of them below:

David Mencer (Treasurer)

David is a communications and business environment professional, specialising in securing partnerships between stakeholders and Government. David provides strategic consultancy to a number of organisations including the Government's Central Office of Information. Prior to this, David was the Director of the Labour Friends of Israel, one of the most influential lobby groups in Westminster and Director of the major business relations programme for the Department for Children, Schools and Families (DCSF). David has also held fundraising posts for major charitable trusts.

Gordon Hausmann (Trustee)

Gordon is founder of the Mayfair based law firm CH. Hausmann & Co. He specializes in business finance and banking law. He is a board member of the security company ICTS International. He is probably best known for representing the magician Uri Geller. Hausmann is a Trustee of several British charities promoting links with Israeli charities and universities, including the British Friends of the Hebrew University of Jerusalem. He is Company Secretary of Superstar Holidays Ltd., (a subsidiary of El Al Airlines Ltd.) Director of Dominion Trust Co. (UK) Ltd., associated with a private Swiss banking group, and a Governor of the Hebrew University.

Stuart Stanton (Trustee)

Stuart is Professor and Consultant Urogynaecologist now in private and medico-legal practice in central London. He is also a visiting Professor at Hadassah Hospital (Jerusalem) where he travels every three months to lecture, see patients and operate. He is a founder member of the South London Israel Forum (SLIF) which meets monthly to hear speakers on Middle East politics and Israel's achievements in the Arts and Sciences, a Trustee for Hadassah UK and a Patron of the British Friends of Hebrew University. Stuart believes one of the values of JMI has been to bring to people like him the wide range of Jewish music, whether it be religious, Klezmer or secular.

Francesca Ter-Berg (Outreach Officer)

Francesca has been playing the cello and humming tunes since she was young. After her BA Hons in Social Anthropology from the University of Sussex, she returned to her first love, music, falling in love with klezmer and embarking on travels around the world trying to learn more about it. She has been chosen to work with contemporary dance companies and 'Emerging Artists' in projects at the Southbank Centre. She is also actively involved in several experimental music projects fusing Jewish with other world music genres. She works with musicians, film makers and composers from a variety of backgrounds. Her role at JMI as Outreach Officer is to take Jewish Music out into the community. She says 'Music is at the centre of community spirit and can be shared and loved by all (as well as food of course!)

Laura Wolfisz (Office Manager)

Laura's background is in Theatre Design which began with the Besht Teller Youth Theatre at 15. She then went on to design several shows premiered at The Edinburgh Fringe Festival, and an interactive promenade performance piece about the Warsaw Ghetto in London. Due to a growing interest in arts administration she has joined the JMI team as Office Manager. She moved back to London from Jerusalem six months ago bringing with her a deep love of Jewish music and tradition. She believes music is a language which does not discriminate - it can unify, define, connect, document and be enjoyed on the deepest level.

Laura Wolfisz, Geraldine Auerbach and Francesca Ter-Berg
Photo Roger Obrart

SOAS appoints Colin Shindler UK's first Prof of Israeli Studies

Lord Janner, Professor Paul Webley, Director and Principal of SOAS and Professor Colin Shindler in the Principal's office.
Photo Geraldine Auerbach

JONNY PAUL, Jerusalem Post correspondent in London welcomes a groundbreaking appointment thus:

"A London university made history this week when it appointed the country's first professor of Israeli studies.

"The University of London's School of Oriental and African Studies (SOAS) named Dr. Colin Shindler, reader in Israeli and Modern Jewish Studies and chair of the Center for Jewish Studies, as the first professor of Israeli studies in the UK.

"'This is a real advance for Israeli Studies in this country,' Shindler said. 'SOAS is the natural and appropriate institution for this chair. This is a great honor for me personally.' ....

"Shindler joined the Department of Languages and Cultures of the Near and Middle East at SOAS in 1998. He convenes both the BA and MA programs in Hebrew and Israeli studies, and lectures on an array of subjects such as Zionist ideology, and "Israel and the Arab World and the Palestinians."

"His professorship comes as a direct result of his efforts and commitment to developing the Israeli Studies Department at SOAS, the university said. Each year, his classes are filled to capacity with students from an array of backgrounds and ethnic origins. A number of his students now provide young, dynamic leadership for several Jewish communal organizations such as the Zionist Federation, BICOM, World Jewish Relief and the Israeli Embassy.

"'This is a welcomed and well-deserved appointment for Dr. Shindler, who is very popular on campus with a wide range of students,' said Gavin Gross, a former Middle Eastern studies MA student and a past director of public affairs at the Zionist Federation. 'He covers Israeli and Zionist history in a very intellectual, thoughtful and level-headed manner, which is sadly not always the case with other academics and certainly not in the SOAS Student Union. I enjoyed my academic work there and would encourage others to consider studying Israel and the Middle East at SOAS.'"

The Dining & Music Club

Exciting contemporary cuisine created by famous chefs, with congenial company in beautiful surroundings to the strains of exquisite music, three times a year.

On 25 October famous food writer Claudia Roden [pictured left] launched a Dining and Music Club for JMI. Convenor of the Club, Claudia has enlisted several **Gourmet Patrons, including** Albert Roux, Simon Schama, Yotam Ottolenghi, Nick Lander, Jancis Robinson and others from the food fraternity who will be invited to join us at our events.

So how did the Jewish Music Institute get involved in a dining club? Yvonne Glass tells the story:

On a cold, dark, rainy night in January 2009 Geraldine Auerbach and I, together with husbands, walked along a rough path towards the light of a glowing stained glass chapel window in the wilds of a tiny Norfolk village – South Creake. You may well wonder why the Jewish Music Institute was present in such a venue? It was to join a capacity crowd at the Yorke Trust's Music and Dining Club Jewish night, organised by the Director of the Trust, Rodney Slatford OBE.

He had combined his love of music and food to create a Club which met regularly once a month in the village chapel with the aim of introducing the local inhabitants to varying examples of music and musical cultures and tying it in with the food of that culture. Rodney - an old colleague and friend - had asked me to bring a sample of Jewish culture to Norfolk and I was very pleased to oblige. The outstanding musicians making up Shir entertained the euphoric kippah-wearing crowd with music ranging across the whole Jewish spectrum, from Klezmer to Yiddish to Middle Eastern accompanied by a delicious 'heimishe' meal of chicken soup with challah, Moroccan chicken with quince and lokshen pudding, with lemon tea to finish.

A seed had been sown in Geraldine's ever-active imagination and on the way home, Geraldine had decided to create JMI's very own Dining and Music Club. Over the next few months, with the expertise of the esteemed food writer **Claudia Roden**, a prestigious list of enthusiastic gourmet patrons was assembled, dinner hosts identified and ideal music to go with the meals chosen.

The first of three events for the 2009/2010 season will take place on **Wednesday 2 December**, at the home of **Ronnie and Rhona Lubner**. This will feature Israeli Sephardi food, catered by the Israeli London-based chef and restaurant owner **Yotam Ottolenghi**. The complementary music will be performed by the Israeli/Yemenite singer Avivit Caspi and her ensemble.

The second event will be on **Wednesday 3 February 2010** at the home of **Lady Solti** where Mendelssohn's birthday will be honoured with a Hungarian culinary flavour and the third event will be a lunch on **Thursday 13 May 2010** at Exbury, the late Edmund de Rothschild's country estate and Rhododendron Gardens hosted by **Leopold de Rothschild CBE**. Music composed for members of the Rothschild family will be performed by soprano Charlotte de Rothschild accompanied on the harp.

To join the Dining and Music Club contact JMI, 020 8909 2445.

The Glory of Gershwin

Leopold de Rothschild CBE hosts stunning fundraising evening. Malcolm Miller reports.

The stirring sounds of a large and illustrious audience at the elegant London home of Sir Sydney and Lady Lipworth singing the Broadway hit 'Embraceable You' to the deft keyboard accompaniment of Rodney Greenberg, was an unexpected highpoint of a delightful and memorable evening in which to celebrate 'The Glory of Gershwin'. The scintillating multi-media presentation devised and delivered with panache by Rodney Greenberg in conjunction with his fellow film and TV director and author Humphrey Burton CBE, was held in aid of the Jewish Music Institute's varied educational and cultural projects, the importance of which were underlined in speeches by JMI Chairman Jonathan Metliss and JMI Director Geraldine Auerbach. It was the third such event in recent years given by the distinguished Greenberg-Burton duo. Earlier evenings have been devoted to Sir Georg Solti, and Leonard Bernstein, and Gershwin – whose biography (Phaidon Press, 1998) was distributed free to guests and signed by the author, Rodney Greenberg – proved to be an equally sparkling and informative occasion.

The genius of George Gershwin came alive in Greenberg's lively historical and biographical narrative illustrated by eloquent still photography and archival film footage of the musical genius himself, complemented by more recent clips from televised performances directed by Humphrey Burton. Underpinning the talk was Greenberg's main thesis that Gershwin was one of the earliest 'crossover' composers, bridging the divide between the concert hall and the Broadway stage long before postmodernism. Greenberg explored the evolution of this dual career through a survey of his early song writing career and seminal concert works such as 'Rhapsody in Blue' and the tone poem 'An American in Paris'.

You can read a full report and see more pictures of the event by going to the JMI Website www.jmi.org.uk and clicking 'Western Classical Music' and then 'reviews'

Humphrey Burton CBE, Sir Sydney and Lady Lipworth, Geraldine Auerbach MBE and Rodney Greenberg at the Glory of Gershwin event on 25 October at the Lipworth's beautiful home.
Photo Roger Obrart

A World of Jewish Music

Sophie Solomon, internationally recognised for her immense talent in performance and composition, performs with her band at 8.30pm
Photo Kristel Richards

JMI Jewish Culture Day 2009 presents music by seminal names in the Jewish music canon as well as a new generation of Jewish composers who write for the concert hall, for films, theatre and club land at the Purcell Room on Sunday 29 November

Sophie Solomon, who performs her own works with her band at 8.30pm is the leading klezmer violinist of her generation who writes music for her incendiary ensemble and also for film, TV and theatre. Sophie was a founder member of groundbreaking fusionists, Oi-Va-Voi (NY Times' Album of the Year 2004), while Solomon & Socalled's HipHopKhasene, a nineteenth-century Jewish wedding hip-hop style, made with the help of a JMI Millennium Award, won the German Record Critics' Album of the Year Award 2004. On 29 November Sophie and the band give us a sneak preview of tracks from *Stop the Parade*, the stunning follow-up album to her critically acclaimed Decca debut *Poison Sweet Madeira.* Sophie says 'Get ready to conjure the spirit of circus sideshows, underground gypsy bars and train-rides across snow-swept Russian steppes'.

Robin Harris (who wrote music for the theatrical success of 2008 'The Mask of the Red Death') has written a new score for the classic silent film Benya Krik set in the seamy Jewish underworld of Odessa in the 1920s. Simon Broughton, Editor of Songlines Magazine says *Benya Krik* has some of the most vividly characterised Jewish wedding scenes you will see on celluloid and the live soundtrack, deeply infused with klezmer, brings the story and its bittersweet humour to life'. This will be performed live by an 8-piece klezmer ensemble. The film at 4.30pm will be introduced by Yiddish and silent film specialist Sylvia Paskin.

The chamber music of classical composers, Bloch, Avni and Klein will be explored at noon, by a group of young and gifted musicians – all first-prize winners of international music competitions in London and Prague this year: Róisín Walters (violin), Matej Arendarik (piano) and the London Myriad Wind Quintet.

Geraldine Auerbach, Director of the Jewish Music Institute, presenters of this annual Jewish Culture Day at the South Bank, says 'The world of Jewish music is inexhaustible – Jews having lived in so many corners of the world over so many centuries – and it clearly speaks to people of all ages and backgrounds in Britain today'.

See lisitings on P18 for more details.

3rd ISRAELI MUSIC COMPETITION

1st Prize: £1,000 plus recording at Jerusalem Music Centre and live radio appearance
second prize solo performance with the London international orchestra

2nd ERNEST BLOCH MUSIC COMPETITION

1st Prize: £800 second prize £500

plus a recital prize for both competitions presented by the Jewish Music Institute
The Bloch competition is open to candidates of all ages (Israeli music up to age 35)
Details on page 12 and on Jewish Music Institute www.jmi.org.uk

Benya Krik – gangster from the seamy underworld of Odessa. Screening at 4.30pm with live music.

The London Myriad Ensemble, winners of the International Israeli Music Competition perform at noon.

Matej Arendárik, winner of the Terezin Music prize at the EPTA European Union Competition in Prague performs at noon.

Róisín Walters, winner of the International Ernest Bloch Competition performs at noon.

Abby King, Ros Hawley, Abigail Wood and Sally Russell, after the MMus performance exam
Photo Geraldine Auerbach.

Studying Klezmer at SOAS

Ros Hawley reports

Three of us began Master of Music courses in klezmer in October 2008 with **Abigail Wood** in the Department of Music at SOAS. Being a relatively new area of study, we have been pleased to see how the study of Klezmer music sits within a modern day learning environment where many other musical areas of study have been recognised for a much longer period of time.

Studying on the MMus means you take an objective look at Klezmer music and performance, using ethnomusicological, anthropological and performance theories to analyse and understand what Klezmer music means to musicians in today's society – hugely beneficial if you plan to develop as a Klezmer player and teacher in the future.

Sally Russell says: 'I think the ethnomusicology course has really helped me see how klezmer fits into a wider music scene and has given me a set of tools to de-construct the music and the scenes that go along with it, putting it into a wider sociological perspective and the statements people make with the way they contextualise the music through their choice of clothes, demeanour etc. It's certainly made me think a lot about how I present my klezmer activities'.

A popular element of the course is the opportunity to develop your instrumental technique and understanding of Klezmer through funded lessons with tutors of your choice, and the opportunity to fund musicians to work alongside you on performance modules – how refreshing to be able to tailor-make your learning experience in this way!

Abby King states 'I am doing the Masters part time and in my first year I had klezmer bass lessons on the internet via skype with Jim Guttman in America - one of the finest klezmer bassists in the world. I moved to Brighton three years ago but didn't know many local klezmer musicians until I started recruiting for my performance exam band. Now I have a great ensemble!'

'For me,' says **Ros Hawley**, 'it has been a great opportunity to look at approaches to music education after having studied at two music colleges – comparing approaches to western classical teaching and music education training (specialised workshop skills and improvisation training) with those surrounding a folk tradition has in a sense completed part of a picture for me. I feel a more rounded musician now that I have an understanding of how the learning of different traditions can be communicated.'

To study Jewish music at SOAS **aw48@soas.org.uk**

What Makes Klezmer so Special?

Geraldine Auerbach ponders the world wide popularity of klezmer

Frank London (New York), Christian Dawid (Berlin), Emma Johnson acclaimed classical clarinettist and Sanne Moericke (Berlin) at

Picture this: Camden Town's **Jazz Café** on 12 August 2009 with queues round the block including Lords of the realm, hippies, skull-capped portly gents, and trendy young men and women. What brought them all together? They were all coming to a concert of music called 'Klezmer'!

So what exactly is klezmer, and how, in the twenty-first century, does it still manage to resonate with and thrill young and old, the hip and the nostalgic, alike?

In the 18th and 19th centuries, in the Jewish towns and villages of Eastern Europe the Yiddish term 'klezmer' referred to Jewish musicians themselves. They belonged to professional guilds and competed for work at **weddings and parties** for the Jewish community – as well as the local gentry. Their repertory included specific Jewish tunes as well as local hit songs played on the instruments popular in the locality. Performance was influenced by the ornamented vocal style of the synagogue cantor.

When life became intolerable for Jews in Eastern Europe in the late nineteenth century, and opportunity came for moving to newer worlds – musicians **brought this music to the west**, adapting all the while to immigrant tastes and the new recording scene. During the mid-twentieth century, this type of music fell from favour as the sons and daughters of Jewish immigrants turned to American and British popular styles.

But just a few decades later, klezmer was back! A new generation of American musicians reclaimed the music of their predecessors. 'Why should we play Bluegrass and Cuban when we have such a rich heritage of our own?' they asked, thus the '**Klezmer Revival**' was born and quickly spread throughout the world with 'klez camps' emerging such as in the Catskills outside New York to convey the tradition to new generations and bands springing up in cities from Melbourne to Buenos Aires wherever Jewish communities existed – or even where they did not exist.

International klezmer star, **Frank London** (a founder member of the Klezmatics and other seminal klezmer revival bands) was the leader of the dynamic 15-strong ensemble performing at the Jazz Café. This was **Klezmer Klimax! – the annual KlezFest faculty concert**. The performers were all teachers at JMI's 9th annual week-long klezmer training programme where over 130 instrumentalists, singers and dancers from all over the UK and Europe and further afield come together to hone their skills.

What makes klezmer special for **Frank**, who is also a feted New York trumpeter, is its rootedness in the Jewish religious tradition. His colleague **Christian Dawid,** brilliant clarinettist from Berlin, says: 'this music expresses a vitality that is a blend of earthly zest for life with a deep spirituality - a musical wedding of heaven and earth'.

The Jazz Café audience also heard visiting bands – *Klezmer 4* from Brazil, *Mamalor* from Czech Republic and *Kavona* from London. A special treat was hearing the renowned classical clarinettist **Emma Johnson** who coped 'like a seasoned veteran' and greatly enjoyed her first foray into Klezmer in such star-studded company.

Kavona's clarinettist, BBC Radio 3 presenter **Jill Anderson,** says: 'When I'm playing klezmer, it conjures up feelings of happiness tinged with sadness and longing. **There seems to be a subconscious memory of the music**! I can't explain this, and I'm sure it sounds crazy, but that's what happens.'

Adrian Dobson, a founder member of a Manchester klezmer band *The Klatsh* and a regular at KlezFest, sums it up: 'Klezmer is special because it links the present with the past, the young with the old, the spiritual with the secular. It draws on many cultures without losing a sense of itself. Klezmer is special because it has survived, despite all odds, as part of a living tradition. Klezmer lifts us to places beyond ourselves and helps us become the people we want to be.'

And **Lord Janner**, a Vice President of JMI's International Forum for Yiddish Culture, who takes every opportunity of attending klezmer concerts says klezmer music is 'hugely uplifting and unique - and thanks to JMI, we are all enabled to participate in and enjoy it!'.

Ot Azoy! 1 – 6 August 2010
KlezFest 8 – 13 August 2010
Details and registration www.jmi.org.uk

Jim Marcovitch, much loved and admired Klezmer accordionist, dies at 34

The klezmer fraternity mourns the loss of inspirational klezmer musician

Jim thrilling the crowd, Regent's Park 2005
photo Kristel Richards

Jim Marcovitch first heard the strains of klezmer and gypsy music in Rumania where he was caring for orphans. His klezmer career began in earnest at the first JMI KlezFest in 2001 where he learned from a group of seminal teachers who were part of the klezmer revival in the USA. He became a key member of She'koyokh Klezmer Ensemble set up originally as a JMI Millennium Award Scheme project with the most superb grounding in weekly sessions with the legendary klezmer clarinettist Merlin Shepherd.

She'koyokh, with Jim as an important influence, delighted in connecting directly with people by busking at iconic London locations – from where they would receive numerous invitations to perform at parties, swanky Barmitzvah's and weddings. They also performed at such diverse venues as Glastonbury, the Royal Academy of Music and the Queen Elizabeth Hall. But Jim's compassionate nature made sure they also played in hospitals, schools for autistic children and even in prisons. Sadly lymphoma claimed him all too soon.

JMI 'Jim Fund'

The Jewish Music Institute has set up a memorial fund in Jim's name to enable young musicians to study klezmer at JMI KlezFest and to be inspired to give pleasure to others in the way that Jim did. The Fund was launched at KlezFest 2009 in a dance party for Jim presented by his bandmates of She'koyokh Klezmer Ensemble and attended by Jim's family and friends – including his mum and his wife Jenny whom he married 6 weeks before he died. [see below how to subscribe to the fund]

Jim diffused a stand off with klezmer - Rachel Lasserson, Editor of the Jewish Quarterly remembers how

Thank you JMI for setting up a Klezmer fund in Jim's name. For the world of British Klezmer his loss is so huge that I can think of nothing better than a fund to nurture Klezmorim to continue along the trail he blazed with such humour and ruach (spirit).

I specially remember one evening in the SOAS precinct during the JMI KlezFest 2004, when an angry mob of British National Party supporters was being jostled by SOAS students. The KlezFest participants, tired after a full day of music workshops, watched this potentially explosive face-off in nervous silence until Jim picked up his accordion, walked into the middle of the fray and started playing a freylekhs. In a heartbeat, instruments were seized and the precinct erupted into a spontaneous musical declaration of freedom and joy. The SOAS students started dancing and the BNP mob was drowned out in the giddy freylekhs rhythm and improvised freygish harmonising.

We spilled out into leafy Russell Square itself, gathering up passersby in an orgy of bulgars, horas and doinas. Long into the night we played and danced, Jim alternately leading and accompanying the music, removing his accordion only to dance with his beloved Jenny – they made a jaw-droppingly beautiful couple.

I shall cherish always this memory of Jim. In defusing the BNP with Klezmer he somehow sparked my first and greatest ever klezmer jam (which I then spent many years trying and failing to recreate). Jim's gift for spontaneity created possibilities where none existed and music where there was silence. The world is poorer for his passing.

Thank you for your work in keeping Jim's spirit alive to inspire others. I hope many people will be moved to donate to JMI's fund.

To contribute to the Jim Marcovitch Klezmer Fund

send a cheque made out to 'JMI Jim Fund' to JMI P O Box 232, Harrow, Middlesex, HA1 2NN or telephone 020 8909 2445 or go to the JMI Website www.jmi.org.uk and follow the klezmer pages to Jim's page.

JMI Outreach

Taking klezmer into the community

After 25 years of concerts, lectures, archiving and Jewish Music Summer schools the Jewish Music Institute is launching a new focus into 'Outreach'. London is a melting pot of music from cultures all over the world and Klezmer and other Jewish music is included in this. There are some great exponents of this musical tradition right on our doorstep.

'World' and 'Folk' music has become widely popular across the globe today with people celebrating the music of their own cultures and other people's every day. This can be seen in the UK at festivals such as WOMAD, or the hugely prestigious 'Fiddles on Fire' run by the Sage Gateshead and Kings Place, an event which happens annually celebrating the different folk fiddle traditions.

This can also be seen by the fact you can now do a degree in ethnomusicology at SOAS, and indeed a Masters in klezmer. Klezmer sits up at the top with other musical traditions and we want to bring it out to your communities and institutions to help you learn more about this vibrant musical culture.

JMI will be working with some of the Klezmer greats both in the UK and internationally to bring workshops and education programmes to schools, community centres, synagogues, music colleges - wherever you can gather a group of musicians.

You might be wondering who is suitable to learn Klezmer music. A traditional klezmer ensemble is usually made up of the fiddle, clarinet, accordion, bass and drums and more recently has extended to brass and other woodwind. However Klezmer music is accessible to any instrument from cellos to xylophones. This is an opportunity to learn no matter what your age or ability. All we ask is that you have a basic proficiency on your instrument.

What do we have to offer for our outreach program? The program is very flexible to cater to individual needs. Workshops can vary from very hands-on learning to more lecture or performance-based sessions. Previous workshops have featured one-off sessions of up to 2 hours to programs stretching out over a whole term as well as 'Hopkele's', Yiddish dance calling with live klezmer.

Through learning klezmer we hope you will gain the ability not only to discover this exciting folk tradition but also learn how to pick up and play melodies by ear; learn to improvise; play in an ensemble with others; join in with jams and explore the music, dance, rhythms and style of a traditional and rich musical culture which has migrated across Europe.

If you are interested in getting involved - either by organising something for your community or you would like to learn Klezmer yourself, either on a 1-to-1 basis, or with a group then please get in touch.

And if you are not an instrumentalist? Klezmer is not just about playing the music – fundamental to this tradition is its roots in song and dance. If this music doesn't make you want to dance then it isn't klezmer. Considering this, learning the dances is just as important as learning the music. Under the instruction from dance leaders you can learn the steps to a Bulgar, Freylekhs, Hora and dance the night away. Why not book a klezmer dance party for you and your friends for that special birthday? Or hold an end of term 'Hopkele' klezmer barn dance.'

Spread the word.

Contact me, Francesca Ter-Berg JMI Outreach Officer, at francesca@jmi.org.uk or ring me on 07962 251 601

Klezmer Flourishes in the UK

Ilana Cravitz' coordinates klezmer activities in London / Adrian Dobson reports on how KlezFest has enabled a thriving scene from Birmingham to Edinburgh.

Ilana Cravitz, whose recent OUP book on how-to play klezmer fiddle was used as a handbook at KlezFest 09, masterminds much of the London klezmer scene. You can find her popping up with 'hopkeles' (Yiddish dance events with live klezmer and dance caller **Guy Schalom**), classes, performances and workshops in pubs, music colleges and community centres all around the capital – with tentacles reaching Cambridge, Hampshire and further afield. She is girding up to found a traditional Klezmer Orchestra at Morley College - the popular South London education centre. Her regular sessions continue at the Cross Kings Pub and she supports William Millis' Klezmer Orchestra which also meets on a regular basis. Her Hopkeles, at the very heart of English Folk music, Cecil Sharp House, draw large and enthusiastic crowds. Ilana teaches klezmer for SOAS and for JMI at SOAS.

For those unfamiliar with **'The North', Adrian Dobson** says: 'It may come as a surprise how far musicians will travel to perform.' However, for *The Klatsh*, a band with members who first met at past KlezFests and who live in Edinburgh, Liverpool, Bradford, Derbyshire and Birmingham, almost nowhere has been too remote this autumn. They have journeyed to Llandudno for a ceilidh (traditional folk music and dance party), Darlington for an Arts Centre multi-cultural event, Saltaire near Bradford for the Oxfam Day of Dance and Moseley in Birmingham to run workshops and play to crowds enjoying the late August sunshine at the Moseley Folk Festival. Return invitations for longer sessions are the order of the day and their rosta for 2010 is filling up. They play regularly for **Judith Plowman's** monthly dance sessions in Chorlton, Manchester, and dance is the common feature at virtually all their events. Their performance at the Manchester Jewish Museum during the Chetham Festival may well have been an exploration of the historical and social background to klezmer – but somehow it was inevitable that there should be impromptu dancing in the Museum! They play benefits for charities that they feel in tune with. In the near future they will be playing again in Liverpool for Windows for Peace, an organisation which brings together young Israelis and Palestinians away from the conflict zone of the Middle East. Much of the music they play is, of course, Jewish wedding music. And they are continuing to refine their programme for Jewish weddings.

Ros Hawley's Manchester Simcha Band is also working full tilt. Recently they provided klezmer music and dancing at a Jewish Culture Day for the Seashell Trust, an organisation that caters for children, young people and young adults with complex needs at the Royal College Manchester and her latest Barmitzvah performance brought the accolade : 'Your klezmer music set the tone perfectly. Many guests have commented on how much they enjoyed your performance'.

Edinburgh and the Fringe Festival pride themselves on having *The Yiddish Song Project,* a charming presentation by **Stephanie Brickman** with **Phil Alexander**. Phil also fronts the Klezmer band *Moishe's Bagel.*

Klezmer weekend in the Peak District In March 2010 *The Klatsh* members with Ros Hawley and others will be running a weekend of Klezmer at Youlgrave Village Hall. The event will offer an affordable and enjoyable opportunity to meet up, dance, sing and play with other klezmorim in one of the most charming villages in the Peak District. Adrian says: 'For those of you still unfamiliar with The North, this may the right moment to get to know us a little better!' **klezmernorth@jmi.org.uk**

To find out what is happening across the country and to **join Francesca's new SOAS klezmer Band**, see

www.jmi.org.uk

The seven bands who enthralled the 5000 strong crowd on September 6th 2009 included **Gregory Schechter's Klezmer Band** (pictured above with Ronnie Goldberg guitar). Gregory's was the first dedicated klezmer band to be established in the UK that made its debut at the QEH in June 1991. Along with Gregory's band were his protégés who learned their klezmer while playing in his band: **Stewart Curtis**' with his jazzy '**KGroove**' and **Phil Alexander's 'Moishe's Bagel'.** Other leading British klezmer bands participating were **Maurice Chernick's Shir, The Merlin Shepherd Quartet, Lucie Skeaping and The Burning Bush** and **She'koyokh Klezmer Ensemble** – (below right) who won the first prize in the 2008 International Competition for Jewish Music in Amsterdam. Yiddish dancing for the audience was led by **Ilana Cravitz** and **Guy Schalom.**

VIPs included **Lord Janner** (second from left) – never missing a chance to enjoy klezmer – **Vivian Wineman** the new President of the Board of Deputies of British Jews (third from left) pictured here on the bandstand with Geraldine Auerbach (left) and MC **Dave Schneider** (right). From City Hall we welcomed Head of Events **Kim Richmond-Bailey** and The Mayor's Marketing Officer **Dan Ritterband** formerly a President of Bnai Brith Youth Organisation.

The marquee with exhibitions and displays from the Jewish Culture Providers was buzzing all day. An exhibition on the **History of British Jewry** from the Jewish Museum attracted studied attention and free copies of the **Jewish News** (Jewish media sponsors of the event) were eagerly snapped up.' Vera Litvin of the **London Jewish Cultural Centre** echoed the thoughts of participant members of **Jewish Culture UK** – the association of Jewish culture providers – **Jewish Renaissance, Limmud, JEECS**, the **Bnai Brith Days of Jewish Culture and Heritage, The Spiro Ark, Jewish Music Distribution** and the **Jewish Museum** - in saying that there was a real feeling of energy and positivity and they particularly liked how the event drew people from all sections of the Jewish community and beyond, 'many of whom had not heard of us before'. They all felt that Regent's Park is a far friendlier and more cohesive venue for a Jewish community event like this, even more so than Trafalgar Square and hoped this might become an annual event. This photo and the one above: Brian Nathan

Klezmer in the Park – 'What a fantastic afternoon!'

'Brilliant line-up of bands, excellent MC (loved all his Jewish jokes!), friendly family atmosphere, beautiful location and perfect weather'.

Malcolm Troup described the scene: 'There was no need to enquire the whereabouts of the bandstand - as people drove around the inner circle they were stopped short by a tidal wave of humanity crossing the road from the restaurant - every conceivable age-group from babes-in-arms to nonagenarians.

'Then the sounds of Klezmer were borne on the breeze pulling them irresistibly along. Below the bandstand a series of concentric circles of festive public with deckchairs and picnics was spread out around a ring of dancers. It did the heart good to survey so convivial and colourful a scene, set against the blue of the water and drenched in sunshine, which would need a Seurat to do it justice'.

Geraldine Auerbach, Director of the Jewish Music Institute who produced the event on behalf of JCUK – the association of Jewish culture providers said: 'It was everything we could have wished for, and more. I feel we are really privileged to be making a Jewish Culture Festival in such a beautiful and iconic location as Regent's Park. Many thanks to Noa Lachman who managed the day and all our partners in JCUK who participated and to the Mayor of London, the Royal Parks, and the Shoresh Charitable Trust who made it possible.' Large photos and page 8 top Kristel Richards

Nu? Musik writers

Francesca Ter-Berg (left) & Laura Wolfisz (right) bring you exciting news and stories of experimental musical activity with Jewish roots.

You may not be aware of the amazing creativity on both sides of the Atlantic from musicians who are looking at their Jewish heritage to bring fresh impetus to the music world in folk, hip-hop, electronica and house music – and to bring fresh spirituality to the Jewish world.

Francesca and Laura are in the thick of it and tell you about what is happening right here on your doorstep. **They say:**

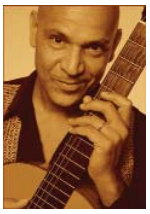
A Taste of Woodstock in Willesden Green

The first day-long festival of music, theatre, comedy, art and story-telling in Willesden, took place on 12 July at the Moishe House. With a line-up on the main stage including acts like Clive Selwyn, Danny Raphael, Dr Dreidel, Avivit Caspi and David Dan – the event drew hundreds of young people and was a huge success. The lounge became a bedouin tent and healing space, the bedrooms became art and theatre installations and the garden was transformed into a musical butterfly paradise. Laura painted the mural on the main stage and everyone contributed in some way. The organisers were thrilled to see how even the neighbours enjoyed the vibrant community atmosphere.

Two years old now, the Moishe House in Willesden Green is part of world-wide network of houses that double up as centres of grass-roots creative Jewish communities. Look out for more Moishe House activity on Facebook.

David Dan (above, left, chatting with the crowd), lives round the corner from the Moishe House and was one of the performers. He is a Jamaican British Jew who started exploring his Jewish roots after discovering the 'Shema' prayer (which means to 'listen' in Hebrew) on a beach in India. He now leads a drum circle in Notting Hill which develops what he terms 'active listening' using the Ghanaian Jembe drum. After India he travelled to Jerusalem to study Torah and met an organisation called 'Mosaic' in the Sinai desert. 'Where Israeli, Palestinian, Jordanian and Egyptian musicians are all playing for peace'. He is now back in the UK and is has just finished recording his EP in Kingston Jamaica.

Jewish Music at Limmud



Limmud Conference is always a 'hotbed' of Jewish music with traditional and avant-garde performers from the USA, Europe and the UK relishing the opportunity to entertain and challenge 2500 Limmudniks. This year, star attractions will be Moroccan cantor and singer Gerard Edery (pictured) and Josh Nelson. Others performing and teaching will be Arnie Davidson, Billy Jonas, Julie Silver, Michelle Citrin, Naomi Less, Shir, Kobi Oz and Darshan and there will probably be many more before they close the books. Limmud has amazing presenters who all have something engaging to say, insights to offer and Jewish treasures to give you to take home.

Catch us at Limmud representing JMI - at the JMI table and also running klezmer workshops (Francesca) and a session on Sephardi Jewish music from Salonika (Laura).
Limmud Conference takes place at the University of Warwick from 27 to 31 December 2009. www.limmud.org

Muslim Rap Meets Klezmer at the Tricycle

Klezmer band *Kovona*, Islamic rap duo, *Poetic Pilgrimage* and singer Laoise Davidson (pictured right first left with the rappers and Carol Isaacs second from right) came together to create an ensemble called 'Yalla' (meaning 'let's go' in both Hebrew and Arabic) for a performance at the Tricycle Theatre under the auspices of the Three Faiths Forum on Sunday 8 November.

The music combined chants and rhythms from both Jewish and Islamic culture each one distinct in itself yet supporting each other. *Kavona* members Carol Isaacs on accordion, and our own Francesca on cello combined Jewish prayers, Klezmer and Ladino rhythms. Laoise sang a wonderful rendition of Eliyahu Hanavi and Hassidic Nig'ns.

The female poets Muneera Rashida and Sukina Abdul Noor performed hip hop Sufi love poems and talked to the audience about their West African Rastafarian roots, and love for 'divine rhyme'. *Kavona* (pictured above Francesca Ter-Berg cello, Carole Isaacs accordion and Jill Anderson

clarinet) spoke about their love of Klezmer and its forward beat which compels you to dance. Muneera and Sukina believe that 'We can break through misunderstandings by doing things together, sharing our culture and creating something which can be called art'. Watch out for more gigs around town from 'Yalla'

New: A SOAS Klezmer Ensemble

Next term brings the launch of the SOAS Klezmer ensemble. Alongside the extensive education programmes in klezmer music at SOAS taught by Dr Abigail Wood in the Department of Music and evening classes with klezmer fiddle player Ilana Cravitz, there will be a Klezmer ensemble, led by established klezmer musician, cellist and workshop leader Francesca Ter-Berg, (who is also the JMI Outreach Officer). Get the chance to learn repertoire and grow musically through playing as an ensemble. This group is open to anyone who has some knowledge of klezmer and is proficient on their instrument. There will be the chance to perform at SOAS and other hot spots around London. Contact Francesca@jmi.org.uk.

KlezFest London and Ot Azoy!

We had a great time jamming at KlezFest this year learning Yiddish, playing in Frank's BIG orchestra, singing nigunim, watching films and learning from the masters. We love the new campus near King's Cross Station just round the corner from The Scala and our favourite hang out the Big Chill House. Dates for 2010: Ot Azoy! Yiddish language and Culture 1 – 6 August followed by KlezFest 8 – 13 August. See the JMI Website www.jmi.org.uk for details and save the dates.

SOAS JMI Radio Show

We are about to launch a new JMI radio show on SOAS's very own Open Air FM station. We will be shaking the dust off old recordings and bringing them to life over the airwaves. We will bring you a world of Jewish music from hassidic meditations and shtetl celebrations, past Broadway melodies, Sephardi ballads and cantorial traditions – all the way to contemporary electronic mash-ups.

As well as focusing on the Jewish Music Archive based at SOAS we will present live interviews, concert reviews and delve into the eclectic, experimental and radical world of contemporary Jewish music. If you are into folk or free improvisation, an academic or someone who just loves Jewish music, we are sure there will be a programme for you. Download programmes from our up coming podcasts on the http://OpenAir.fm/ website or subscribe on iTunes.

If you would like to get involved with this show please contact Francesca@jmi.org.uk.

The Jewish Tent at Glastonbury

Somewhere between the Hari Krishnas and The Glade, you will discover the magical Jewish tent at Glastonbury. Get the full experience with a delicious Friday night meal, Carlebach davening and Melava Malka rave. Everyone at Glastonbury seems to love the warm, spiritual atmosphere, openness and welcoming attitude of this ever growing creative space. Some people at the Festival have never met Jews before and love what they see. Tanya Winston – one of the organisers says 'We were astonished at the number of Jews at the festival who were really excited to see a space and group of people that they felt a connection to. Funniest of all for us was seeing hundreds of people over the weekend posing for photos by our sign – we certainly caused a stir.' Don't worry if you don't have tickets yet as you might have another chance at the end of February. Check out the official Glastonbury Festival website for more details.

In the Know

Sophie Solomon – Sophie will be giving us a sneak preview of her new album on 29 November at Purcell Room at 8.30 pm as the culmination of the Jewish Culture Day at the Southbank. www.southbankcentre.co.uk

Merlin Shepherd
Legendary Clarinetist Merlin Shepherd and his quartet will be playing at the famous SOAS World Music Concert Series. Catch him at the Brunei Gallery Lecture Theatre on Thursday 26 February 2010. The concert is free – so come early to get a seat.

To know more about any of the bands and performers listed here - or to tell us about your Nu? Musik! activity - contact Laura@jmi.org.uk or Francesca@jmi.org.uk.

JMI to host International Conference on the Art Musics of Israel, March 2011

Scholars, composers and practicing musicians gather at London University's headquarters, Senate House, for 4 days devoted to music in Israel

Monday 28 March – Thursday 1 April 2011

A ground-breaking International Conference entitled 'Art Musics of Israel: Identities, Ideologies, Influences', is being prepared by the JMI's Forum for Israeli Music in the wake of the success of the British Israeli Music Day at the South Bank in November 2008.

The Conference will take place in March 2011 in association with the Institute of Musical Research, School of Advanced Study, University of London. Full details are currently published on the IMR and JMI websites www.jmi.org.uk. With a long preparation period ahead we hope to attract exciting new research from an international array of musicologists, ethnomusicologists, composers and performers.

The conference has an Advisory Board of distinguished musicologists and composers from the UK, USA and Israel, many of whom will participate as guest speakers. These include Professor **Amnon Shiloah** (Hebrew University, Jerusalem), a renowned authority on the Music of Islam and Jewish Arabic Music Theory, as well as a pioneer in the field of Israeli music; Professor **Arnold Whittall**, Emeritus Professor at King's College London, is a world-expert on 20th century music and author of seminal works on Britten and Tippett; also Professor **Jehoash Hirshberg**, authority on the music of Paul Ben-Haim, (Israel's most famous composer), and author of seminal works on music in Israel. Also participating are some of our leading younger academics in this field such as Dr **Rachel Beckles Willson** (Royal Holloway, University of London) and Dr **Abigail Wood** (Joe Loss Lecturer in Jewish Music, SOAS University of London), as well as the JMI Visiting Israeli Composer Dr **Michael Wolpe** (Head of Composition Jerusalem Academy of Music and Dance) and his esteemed colleague Professor **Taiseer Elias** (Head of Arabic Music, Jerusalem Academy of Music and Dance).

With such a distinguished team we hope to attract much interest in the musical and scholarly world, yet also to appeal to a broader public through sessions focused on individual composers, with live and recorded musical presentations.

There is still so much that is unfamiliar in the rich corpus of music of all types from Israel, and we hope this event will cast light on varied repertories, and on issues of concern in the wider international arena, such as the balance of local and global elements, the interfaces between art, pop, folk and liturgical sources. We hope to cover such themes as nationalism and identity, art music traditions in an Arabic, European and Jewish context; the uses of traditional Jewish and Arabic sources, cross-fertilization between art musics and Israeli/Middle Eastern folk and pop, Palestinian-Israeli joint projects and the role of musical institutions and the media.

The idea for the conference, which we believe to be the first of its kind in the UK, grew out of the success of the JMI International Centre for Suppressed Music's Conference on 'The impact of Nazism on musical development in the 20th century' held in April 2008 as well as the JMI-FIM South Bank *Musical Dialogues: British-Israeli Music Day at the Southbank Centre*, the three-concert event on 30 November 2008. It was part of an ongoing FIM project spearheaded by its 'Visiting Israeli Composer' Michael Wolpe, aimed at cross-cultural exchanges between British and Israeli composers, performers, scholars and institutions.

Malcolm Miller © 2009

Professor Taiseer Elias, composer Tzvi Avni and Dr Malcolm Miller, Director of JMI Forum for Israeli Music relaxing at Dinner at Geraldine's house before the big day at the Southbank Centre on 30 Nov 2008.

Walter Goldsmith - past Chairman of JMI, with Leopold de Rothschild CBE - Joint President of JMI and supporter of the event, Jonathan Metliss - current Chairman of JMI and Michael Wolpe - the JMI Visiting Composer from Israel who was artistic advisor of the whole project and of the concerts in Musical Dialogues: British and Israeli Music on the Southbank on 30 November 2008.

3rd ISRAELI MUSIC COMPETITION

1st Prize £1,000 plus recording at Jerusalem Music Centre
2nd Prize solo performance with orchestra

2nd ERNEST BLOCH COMPETITION

1st Prize £800 2nd Prize £500

for soloists and chamber ensembles
(Bloch open to candidates of all ages - Israeli up to age 35)
Apply by Friday 7 May 2010
Semi-finals: Sunday 11 July at 25-26 Enford Street, W1H 1DW
Finals: Thursday 15 July at the Royal College of Music

TZAVTA the Israeli Cultural Department of The Spiro Ark
President: Lilian Hochhauser Hon FRCM
Patrons: Sir Sydney and Lady Lipworth, Dame Fanny Waterman
Chairman: Sagi Hartov Director of Tzavta

Further information and applications
Jewish Music Institute
020 8909 2445
www.jmi.org.uk

Musical Dialogues: British and Israeli Music on the Southbank

A report by Malcolm Miller Director of JMI Forum for Israeli Music on JMI's Jewish Culture Day at the Southbank Centre devoted to the music of Israel and Britain which took place on 30 November 2008

What was special about this day is that over a hundred young musicians from leading British conservatories and young professionals performed music by honoured guest Tzvi Avni, and other Israeli composers in chamber and orchestral concerts as part of Musical Dialogues: British and Israeli Music on the Southbank.

Daniel Cohen, conductor of the Eden Sinfonia; Taiseer Elias, oud soloist in Wolpe's Oud Concerto; and composer Michael Wolpe - the JMI Visiting Composer from Israel, rehearsing in the Gamelan room of SOAS University of London for the orchestral concert at the Queen Elizabeth Hall.

This day was a culmination of nearly two years' work with our Visiting Composer from Israel Michael Wolpe (who is head of Composition and Conducting at the Jerusalem Academy of Music and Dance) giving lectures, workshops and masterclasses on the music of Israel up and down the country.

Sir **Peter Maxwell Davies**, Patron of the Day, wrote in the programme of 'how traditional regional instruments can be woven into a contemporary orchestral sound world – both in my own music and music of my British and Israeli colleagues.'

The event was well attended and reviewed in the national and musical press. The Independent's music critic Michael Church wrote (4 December 2008) *'Music may be an "abstract" art, but it always gains force through being set in context, and that is why events such as British-Israeli Music Day are so effective. And there's no better way of hitting the buttons than by putting a composer on stage alongside those playing his works. So it was a pleasure thus to encounter 81-year-old* ***Tzvi Avni****, a humble, humorous survivor of Thirties pogroms, whose musical journey has taken him, via the limits of the electronic avant-garde, into a late-flowering period in which his work has cleansed itself of all excess……the climax of this composer's showcase came later in the day, with a performance by soprano Sharon Rostorf-Zamir with the Eden Sinfonia of Avni's settings of five poems by Primo Levi'.*

Composer Tzvi Avni with Geraldine Auerbach and Humphrey Burton CBE on stage at the Purcell Room

Indeed a highlight was the Purcell Room interview with Avni by the eminent broadcaster **Humphrey Burton** CBE, accompanied by UK premieres of three chamber works by young British ensembles: *Mirage* (2004) by the **Thallein Ensemble (Birmingham Conservatory)**, String Quartet no.3 'Paths of Time' (2003) by the **Brodowski Quartet (Trinity College)**, and Saxophone Quartet (1990, rev.2008), premiered by the **Sirocco Saxophone Quartet (Royal College of Music)**. Avni's String Quartet no. 1 (1962), was performed by a quartet from the **Yehudi Menuhin School** the second Purcell Room programme, ingeniously interweaving British and Israeli music - Vaughan Williams and Ben-Haim – as well as younger generation composers including the Israeli Lior Navok (his *Saxophone Quartet* premiered by the Sirroco Quartet), British-Icelandic composer Oliver Kentish (*Prelude and Fugue for Ten Violas),* Joe Cutler, Head of Composition at Birmingham Conservatoire (*Bartlebooth)* and the acclaimed Thomas Ades (*The Origin of the Harp*).

Tzvi Avni rehearsing at the Royal College of Music with the Sirocco Wind Quartet for the Purcell Room concert.

The climactic Queen Elizabeth Hall concert featured a clutch of UK premieres, firstly Noam Sheriff's Viola Concerto *Canarian Vespers*, with **Rivka Golani** as soloist, and then *Remember Just the Brightness*, a concerto for oud and orchestra by Michael Wolpe, with the virtuoso **Taiseer Elias**, Head of Arabic Music Department at the Jerusalem Academy, harmonized by the luscious Eden Sinfonia under their dynamic 24 year-old conductor and Barenboim protégée, **Daniel Cohen**. Taiseer Elias then improvised his Elias Variations with the orchestra to the audience's delight. Finally the compelling premiere of Avni's striking *Se Questo e un Uomo (If this is a Man) Five Orchestral Songs on poems by Primo Levi* (1998) with the outstanding Israeli soprano **Sharon Rostorf-Zamir**, drew echoes of Mahler, Shostakovich, even Berio in its striking soundscape. Maxwell Davies' poetic *Orkney Wedding with Sunrise*, conjured up colourfully by Daniel Cohen and the **Eden Sinfonia**, with Highland bagpiper Finley MacDonald, brought the day to a stirring close.

It was a worthwhile and exhilarating day which offered a fascinating portrait of Tzvi Avni, and, bringing together many musicians of diverse backgrounds, highlighted the extent to which British and Israeli composers share the challenge of responding to diverse influences in a dynamic creative climate.

Michael Haas receives cultural honour from the City of Vienna

The City of Vienna awarded Michael Haas, the Director of our JMI Suppressed Music Forum, its highest award for cultural excellence. It is the "The Curator's Prize of the Theodor Koerner Foundation" and is very prestigious in Austria.

This is in recognition of the exhibitions he has been curating at the Jewish Museum in Vienna on Austrian musicians affected by Nazi policies. The latest exhibition, on Hanns Eisler, opened in February to critical acclaim. Members of our International Centre for Suppressed Music committee were able to travel to Vienna for the opening. This was followed by a meeting of the partners of the European Platform for the recovery of Suppressed Music.

As Michael was not able to collect it in person it was brought to London and given to him by Dr Karl Weinberger, Director of the Jewish Museum, Vienna in a special event at the home of Lady Solti last May.

Dr Karl Weinberger [left] with Lady Solti and Michael Haas holding his citation from the City of Vienna. Photo Judy Obrart

At this special ceremony, comedian and writer Barry Humphries spoke of the outstanding work Michael Haas is doing round the world to shine a light on a musical era that was almost obliterated. Humphries used this occasion to launch 'The Spoli Fund' to support this work of putting the music of banned, exiled and murdered composers of the early 20th century on the global map – for all to hear and examine how music in central Europe was developing before it was so brutally disrupted from 1933.

We congratulate Michael for a richly deserved award.

Writer and comedian, Barry Humphries, a champion of music in Weimar Germany and a personal friend of Mischa Spolianski, the Berlin composer of cabaret and film music, who sought refuge in London from Hitler's regime, was a special guest at the Solti event. This included a recital of songs of the era by baritone Christian Immler, and dinner for 30 people from the arts and recording world. Barry congratulated Michael Haas and launched the Spoli Fund (named after 'Spoli' Mills, Mischa's charismatic and much loved daughter). The fund will support the work of the JMI International Centre for Suppressed Music (ICSM) which brings music of this important yet neglected period, by research, recording, publication and performance, to the attention of the concert going public today. Also in the picture are ICSM committee members: composer and writer, Lloyd Moore (left) and music publisher, writer and record producer, Martin Anderson (right). Photo Judy Obrart

[Continued from P15, column 2]

the National Theatre in Prague asking for a meeting to discuss the possible staging of one of the Czech operas that had also been part of the 'Entartete Musik' series.

This avalanche of events and interest over a mere 72 hours seemed an incalculable distance from the position of music lost during the Hitler years 25 years earlier when Decca first recorded Zemlinsky in Berlin with the young conductor Riccardo Chailly.

Returning to the Vienna Philharmonic's opening concert, I have come to recognise that the legacy of composers such as Erich Zeisl can only take root where there is an innate sense of 'ownership'. In spite of the turmoil of wars, both hot and cold, a divided Europe and an avant-garde that was directed by ideology as much as anything coming out of earlier dictatorships, the ultimate sense of *ownership* has returned to a younger, less encumbered generation of Austrians, Germans, Poles, Czechs and Hungarians who see in these composers a continuation of their own traditions.

Over the last two decades I have seen musical life in America, Great Britain and France be influenced by its refugee composers, while at the same time not accepting them as their own. Why should they? No American would dream of trying to lay claim to Rachmaninov or Stravinsky. Nor would Chopin ever be considered French. Over time, we have heard fewer and fewer performances of the composers who came to America and Great Britain to escape Hitler. Yet in direct proportion to their slow disappearance from the musical life of their adopted homelands, we have seen an invigorating re-appraisal in their native countries.

With the retreat of the major recording labels and the marketing support they were able to offer, we see signs that there will be more record companies, large and small, taking up this repertoire, opened up to the world once more by Decca's 'Entartete Musik' series and being embraced by mainstream artists and musical organisations today."

Michael Haas' full article on this seminal series appears in the December issue of the Jewish Quarterly.

'From Vienna to Weimar'

27-30 January 2010,
Kings Place, London N1

Artistic advisors Erik Levi and Lloyd Moore have created programmes of outstanding value in the understanding of music of the first part of the 20th century

'From Vienna to Weimar' features music from between the wars by no fewer than 16 central European composers, many of whom enjoyed great popularity in the early part of the 20th century. It provides a more faithful and kaleidoscopic view of this period than any other series attempted in London so far, giving an insight into what was happening in Austro-German music before the Second World War. This music has been attracting increasing attention worldwide.

Five concerts, eight films and a scintillating cabaret evening featuring Loré Lixenberg, known to many for her role in 'Jerry Springer: The Opera', reveal an exciting and varied musical climate with composers ranging from Berg and Korngold to Weill and Zemlinsky. The concerts will feature the outstanding Aurora Orchestra under its charismatic principal conductor Nicholas Collon, plus special guests the Artis Quartet from Vienna and baritone Christian Immler accompanied by Helmut Deutsch. This series is supported by the JMI International Centre for Suppressed Music Spoli Fund. See listings on page 18 for each concert.

The next exhibition Jewish Museum Vienna

focuses on Vienna born composer Ernst Toch who became composition teacher in Mannheim before fleeing to Hollywood in 1933.

Opens 22 June 2010, press launch and concert 17 June

The Decca Recording Series 'Entartete Musik'

Michael Haas, Executive Producer, reflects on the significance and legacy of the 30 recordings he was able to make of music neglected since its banning in the Nazi era.

'If Zubin Mehta hadn't heard the recording, we wouldn't all be here tonight.' Thus spoke Barbara Zeisl-Schoenberg on 4 October, 2009 following the opening concert of the Vienna Philharmonic subscription series, one of the most prestigious series anywhere with a waiting list for tickets that lasts 15 years.

The central feature of the concert was Erich Zeisl's setting of the 92nd Psalm which, in memory of his parents who had been murdered in the camps, he had called *Requiem Ebraico*. Mehta had already conducted the work in Israel before his decision to make it the centrepiece of the opening of the Vienna Philharmonic season. When Mehta cancelled 3 days before, thankfully the talented young Russian conductor Tugan Sokhiev took to it and brought a freshness that only the totally uninitiated can offer. The chorus of 120 and the orchestra in the Golden Hall of the Musikverein created an overwhelming experience that few will forget. The warmth of the reception by the Philharmonic subscribers and orchestral members for a native son once forced into an exile from which he would never return, was palpable.

Composers: Zeisl, Tansman and Tedesco

The recording that Barbara Zeisl-Schoenberg was referring to had been made in Berlin in 1997 and was part of the amazing Decca series entitled 'Entartete Musik'. Michael Haas, the instigator and Executive Producer of the series writes extensively in the Jewish Quarterly on the miracles that enabled him to explore and record for Decca the music of prominent composers who were appearing

Michael Haas working on a recording with Berthold Goldschmidt, who settled in London - and stopped composing for many years.
Photo Decca Records

at the same events and venues as Kurt Weill, when a project of recording Weill's music had to be abandoned.

Michael discovered music by Max Brand, Ernst Toch, Egon Wellesz, Hans Gál, Ernst Krenek, Franz Schreker, Berthold Goldschmidt and Erich Korngold amongst others, all composers banned by Hitler's Reich and still almost unknown in musical circles in the 1990s. He was convinced that these composers, highly regarded in Austria and Germany in the 1920s and '30s could deliver at the very minimum, the same artistic value as his abandoned Weill project. This led to a groundbreaking series of some 30 recordings. Now more than two decades later, its legacy, as witnessed by the Vienna Philharmonic's opening concert of the season, has finally started to yield musical gains.

Haas goes on to write: "The evening before the Zeisl 'home-coming', I had attended a highly praised premiere of Erich Korngold's *Die tote Stadt* at the Paris Opera. I was thus unable to attend Anne Sofie von Otter's recital of Terezín composers at the Queen Elizabeth Hall in London. Coming back to my Vienna flat after the Philharmonic concert, I found an e-mail from someone at

[continued on P14, column 2]

Erich Wolfgang Korngold, Luzi Korngold, Ernst and Georg on arrival in Los Angeles
Photo Photofest

The Mendelssohn Society

Felix Mendelssohn, claimed and rejected by both Jews and Christians, is a monumental figure in music. Grandson of the most famous philosopher of the Jewish enlightenment in Germany, his father baptised him in order to smooth the family's assimilation and the chances of a great career. Felix Mendelssohn was an astounding musician, painter, poet and traveller. He made many visits to the UK where he wrote music and was a favourite of Queen Victoria.

After he died in 1847 a Foundation was set up in his name by the then heads of the London Music Colleges to enable young composers to continue their studies. In 2001 together with the present Heads of London Music Colleges, JMI set up ***The Mendelssohn Society*** as an events committee to raise funds for the Mendelssohn Foundation. With Maestro Kurt Masur as President, Jackie Rosenfeld OBE as Chairman and the Duke of Kent as Chief Patron, the Society has organised some exclusive events at the Royal Academy of Music and other venues and raised the profile of the Mendelssohn Scholarship and of JMI – which shares the funds raised.

Felix Mendelssohn's 4 x great-niece, Sheila Hayman, a BAFTA award winning film maker, recently wrote and directed a film for the composer's bicentenary that was transmitted on BBC TV this summer: 'Mendelssohn, The Nazis and Me',

The film looks at the legacy of this divided Jewish and Christian identity on the composer's music, his reputation and the fate of the family. It shows how his oratorios reflect Felix's own humanist impulses to reconcile the two communities, and how the musical legacies of both faiths can be found in his other works. It also looks at how non-Jewish Germans, beginning with Richard Wagner, sought to discredit his reputation because of his Jewish ancestry, a backlash that reached its zenith under the Nazis, when Felix was transformed almost overnight from Germany's most beloved composer to a tenth-rate parasite and plagiarist, his music banned to Aryan Germans, and 'given back' to the Jews, who even took it with them to the camps.

And it explores the consequences of Felix and Fanny's marriages to Christians, on the descendents living under the Third Reich, who were forced to search for Aryan ancestors, in a mad life-or-death genealogical treasure hunt.

With interviews and performances from Daniel Hope, Steven Isserlis – also a distant Mendelssohn cousin - Mendelssohn's biographer Larry Todd, and the distinguished scholar of Jewish music, Erik Levi, the film is a unique personal record of an unknown side of the great composer. The film is now available on DVD from amazon.co.uk, hmv.com and play.com

Shiru Lo Shir Chadash - Sing to Him a New Song

The launch of a new book of Synagogue music at the 4th JMI / Tephilharmonic Cantors Convention

l-r Cantor and accompanist Daniel Gildar, with Jerry Glantz - son of the extraordinary Chazan Leibele Glantz - who came from the USA as guests of the 4th Cantors Convention (together with Rabbi Geoffrey Shisler, Reverend Ruben Turner (who launched the book) and Cantor Moshe Haschel of St John's Wood Synagogue holding the new publication.

A packed synagogue on a Tuesday evening – and it was not the High Holydays! Nor was it a concert as such. This was a special celebration held on 7 July to launch a book of 59 new pieces of synagogue music composed by Geoffrey Shisler, Rabbi of the New West End Synagogue, and formerly a well respected Chazan in London.

The evening was passionately chaired by Cantor/Rabbi Lionel Rosenfeld of Western Marble Arch Synagogue who introduced many of Geoffrey's friends and colleagues who sang compositions from the book. These included cantors Moshe Haschel and Stephen Robins, Rabbi David Katanka and Robert Brody as well as Geoffrey – and Lionel himself.

Star attractions were Moshe Schulhof, world renowned cantor from Florida and internationally acclaimed cantor and pianist Daniel Gildar from New York, who accompanied all the singers. They were in London as principal guests of the 4th European Cantors Convention run by JMI and Tephilharmonic, of which this event formed a part.

In an evening delighting the audience with a variety of styles and combinations, a choir of young boys from Sinai School under Nicky Goldmeier showed how approachable Geoffrey's music is. Chazanim, singing together with the London Jewish Cantorial Singers, lead by David Druce, showed how well the music worked in choral arrangements made by Stephen Glass. A contrast was provided by Hirsh Cashdan, organiser of the Convention, who played one of the pieces hauntingly on his clarinet. Forty cantors attending the Convention joined in the rousing finale.

Rabbi Shisler who was one of the Convenors of the 4th JMI / Tephilharmonic Cantors Convention, with special guest teacher, the renowned Cantor Moshe Schulhof and Conference Organiser Hirsh Cashdan.

This year's Convention which was considered by many the best ever, focused on nusach and compositions for the High Holydays. Cantors Schulhof and Gildar were a sensational pair who each contributed their skill, flair and knowledge to the delight of the 50 participants. There were many attendees from London and surrounds but also three from the North of England, three from the Netherlands, one from Hungary, two from Prague and two from as far afield as South Africa. Especially gratifying was the fact that at least 15 of them were under 30 years old including 4 who won a Tephilharmonic scholarship in memory of Rabbi Julian Klein to study at the Cantorial School in Tel Aviv.

A second theme, the contribution of golden age cantor Leibele Glantz, was much enhanced by the presence and material contributed by his son Jerry who came from Florida specially to participate. The convention which took place over three days at Central Synagogue, Great Portland Street, drew comments such as: 'Very inspiring, educational and satisfying'; 'A wonderful gathering of people with a common interest to learn and exchange knowledge'.

Rev Reuben Turner, who officially launched Shisler's book, reminisced about when he originally interviewed the young Geoffrey Shisler when he aspired to join the cantorial course under the late Rev Leo Bryll at Jews College. He said: 'Rabbi Shisler is to be congratulated on utilising his G-d given talent to beautify our services with music and song and thereby continuing one of the strongest links in the survival of the Jewish people through the ages.'

The Chief Rabbi – in an address that was read out by the excellent Master of Ceremonies – said, 'Every new song is a key that unlocks the doors of the heart, allowing the Shekhinah to enter. ... we take enormous pride in your work, and may it lead us to sing together in the choral symphony that joins soul to soul, community to community, and generation to generation, in thanksgiving to G-d and celebration of our faith.'

The beautiful publication by the Council of Hazzanim of Greater Montreal was edited by Stephen Glass, Director of Music at the Shaar Hashamayim Synagogue in Montreal. Stephen was justly praised for his work on the project and for his accompanying of the outstanding young cantor Gideon Zelermyer on the 2 CDs which come with the book. The book launch was followed by delicious refreshments

Participants at the Cantors Convention listen attentively to the sagacious words of Cantor Moshe Schulhof at the 4th annual JMI /Tephilharmonic Cantors Convention

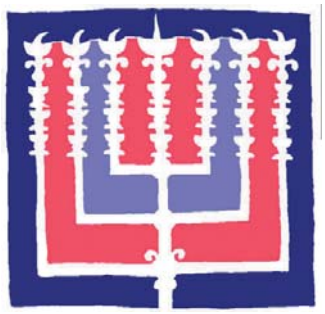
All photos this page Geraldine Auerbach

Copies of the publication @ £23 including postage and packing, can be ordered from Jewish Music Distribution:
orders@jewishmusic-jmd.co.uk 0800 7811 686
or click on the red 'Buy CDs' button on the JMI Website
www.jmi.org.uk

The 5th JMI/Tephilharmonic Cantors Convention is scheduled for 21-23 June 2010. Watch the Jewish Music Institute Website www.jmi.org.uk and www.tephilharmonic.org.uk for further details, or email hirsh@jmi.org.uk

'Very stimulating. The Friday night service after the course –was probably the most spiritually uplifting davening I have ever done'

JMI Concert Listings Autumn - Spring 2009/11



www.jmi.org.uk

Sunday 29 November 2009

'A World of Jewish Music'

The JMI Jewish Culture Day at the Southbank

(3 events Purcell Room 12noon, 4.30pm and 8.30pm)

12 Noon

Chamber Music Explored: Bloch, Klein, Avni and others

The Prizewinners concert
Róisín Walters violin (Winner of International Ernest Bloch Competition, London)
Timothy End, piano
Mozart: Sonata No.18 K 301 in G major I. Allegro con spirito II. Allegro.
Bloch: Nigun from *Baal Shem Suite*
Sarasate: *Zigeunerweisen*
Matej Arendárik piano (Winner of the Terezin Music Prize first EU EPTA Piano Competition, Prague)
Gideon Klein: Piano Sonata (1943)
Leos Janacek: 'Sonata 1.X.1905'
The London Myriad Ensemble (Winner of the Israeli Music Competition, London)
Julie Groves – flute
Jenni Britton – oboe
Nadia Wilson – clarinet
Paul Cott – horn
Susana Dias – bassoon
Tzvi Avni: Woodwind Quintet (1959)
Samuel Barber: Summer Music

4.30pm

Benya Krik

Classic Silent Film with live music by Robin Harris

(USSR 1926 Dir. Vladimir Vilner 90 minutes PG certificate)
Screening of Benya Krik, a 1926 classic silent film set in the seamy Jewish underworld of Odessa in the 20s, 'Benya Krik has some of the most vividly characterised Jewish wedding scenes you will see on celluloid and the live soundtrack, deeply infused with klezmer, brings the story and its bittersweet humour to life' Simon Broughton, Songlines Magazine
Introduced by Yiddish film specialist Sylvia Paskin.
£15 £12

8.30pm

Sophie Solomon

The leading klezmer violinist of her generation,

returns to the South Bank with her incendiary live band, featuring Ian Watson on accordion, for a special concert sneak previewing tracks from *Stop the Parade*, the stunning follow-up album to her critically acclaimed debut *Poison Sweet Madeira*. Get ready to conjure the spirit of circus sideshows, underground gypsy bars and train-rides across snow-swept Russian steppes.
£20 £17
www.southbankcentre.co.uk Box office: 0844 847 9910

Wednesday 27 to Saturday 30 January 2010
Kings Place, London N1

From Vienna to Weimar

Five concerts, eight films and a scintillating cabaret evening
Curated by Aurora Orchestra
(Principal Conductor / Nicholas Collon)
Artistic advisors: Erik Levi and Lloyd Moore

Music from between the wars by 16 central European composers, many of whom enjoyed great popularity in the early part of the 20th century. Five concerts, eight films and a scintillating cabaret evening featuring Loré Lixenberg, known to many for her role in 'Jerry Springer: The Opera', reveal an exciting and varied musical climate with composers ranging from Berg and Korngold to Weill and Zemlinsky. The concerts will feature the outstanding Aurora Orchestra under its charismatic principal conductor Nicholas Collon, plus special guests the Artis Quartet from Vienna and baritone Christian Immler accompanied by Helmut Deutsch. It provides a kaleidoscopic view of this period giving an insight into what was happening in Austro-German music before the Second World War. This music has been attracting increasing attention worldwide.
www.kingsplace.co.uk Box Office 020 7520 1490

This series is supported by the JMI International Centre for Suppressed Music Spoli Fund.

Wednesday 27 January, 7.30 pm

Weimar Voices

Christian Immler, Baritone
Helmut Deutsch, Piano
Songs by exceptionally popular composers of the period
Schreker
Gál
Goldschmidt
Eisler
Korngold
Krenek
Zemlinsky
Grosz

Thursday 28 January, 7.30 pm

Chamber Contrasts

Players from the Aurora Orchestra
Alexandra Wood, Violin

Hindemith	Quartet for clarinet, violin, cello and piano
Krenek	Serenade op.4
Weill arr. Frenkel	Seven pieces from *The Threepenny Opera*
Schoenberg arr. Webern	Chamber Symphony No.1

Friday 29 January, 7.30 pm

Lyric Suites Artis-Quartett Wien

Wellesz	String Quartet No.3 (UK premiere)
Berg	Lyric Suite
Weigl	String Quartet No.5
Zemlinsky	String Quartet No.4

Saturday 30 January

Study day

With guest speakers Erik Levi (Royal Holloway University of London), Professor Peter Franklin (University of Oxford), Professor Douglas Jarman (Royal Northern College of Music) and Dr Guido Heldt (University of Bristol).

Saturday 30 January, 7.30 pm Evening concert

Stylistic Crossroads

Aurora Orchestra
Nicholas Collon / Conductor
Clio Gould / Violin

Hindemith	Kammermusik No.1
Schreker	Chamber Symphony
Weill	Violin Concerto
Korngold	Much Ado About Nothing: Suite

Saturday 30 January 10.00 pm

Cabaret After Dark

Aurora Orchestra
Loré Lixenberg / Mezzo-Soprano
Nicholas Collon / Conductor
Cabaret music by Holländer, Spoliansky, Weill and others

Films

There will be a daily screening in the St Pancras Room of a silent Weimar classic (English intertitles) followed by a 'talkie' (German dialogue with English subtitles)

Wednesday 27 January, 7.30pm – 9.15pm
Die Dreigroschenoper (The Threepenny Opera, dir. G.W. Pabst, adapted from Bertolt Brecht play, music Kurt Weill, 1931, 105').

Wednesday 27 January, 9.30pm – 10.43pm
Menschen am Sonntag (People on Sunday, dir. Robert Siodmak et al, new orch. score Elena Kats-Chernin, 1929, 73').

Thursday 28 January, 7.30pm – 9.25pm
Das Testament des Dr. Mabuse (The Testament of Dr. Mabuse, dir. Fritz Lang, 1933, 115').

Thursday 28 January, 9.30pm prompt – 11.00pm
Asphalt (dir. Joe May, new orch. score Karl-Ernst Sasse, 1929, 90').

Friday 29 January, 7.30pm – 9.08pm
Der Blaue Engel (The Blue Angel, dir. Josef von Sternberg, music Friedrich Hollaender et al, adapted from Heinrich Mann novel, 1930, 108').

Friday 29 January, 9.45pm – 10.50pm
Berlin, die Sinfonie der Grossstadt (Symphony of the City, dir. Walther Ruttmann, music Edmund Meisel, 1927, 65').

Saturday 30 January, 5.00pm – 6.58pm
Metropolis (dir. Fritz Lang, original score Gottfried Huppertz, arr. Berndt Heller, 1927, 118').

Saturday 30 January, 7.30pm – 8.59pm
Berlin Alexanderplatz (dir. Phil Jutzi, adapted from Alfred Döblin novel, 1931, 89').

Monday 22nd to Thursday 25th March 2010

Sing Sephardic!

Join Monica Acosta in four Sephardic song workshops and a concert exploring the Judeo Spanish world
The workshops, for all who are interested in Sephardi culture (no singing experience is necessary) will be relaxed and fun and will include some traditional Sephardic songs for the festival of Passover (Pesach) and beautiful and joyful wedding songs. After the workshops students will be invited to participate (if they wish) in an exciting concert by Monica and her musicians taking place at Lauderdale House (more details Website www.jmi.org.uk).
Workshops: at Schott Music Shop (1st floor)
48 Great Marlborough Street, London, W1F 7BB
£30 for all 3 sessions (early bird discount if booked before Friday 8th January 2010)
£40 for all 3 sessions (for bookings after 8th January 2010)
£15 individual sessions (on the door)
Download the application form from: www.monicaacosta.com
Concert: Lauderdale House: Highgate Hill, Waterlow Park, London N6 5HG
£10 in advance from box office 020 8144 3421 or Sephardic.songs@yahoo.co.uk
£12 at the door

Monday 21 – Wednesday 23 June 2010

5th JMI / Tephilharmonic Cantors Convention

More details and Registration from January 2010 **www.jmi.org.uk**

Sunday 1 – Friday 6 August 2010

Ot Azoy!

This is the way to speak, read and write Yiddish in a week! (Yes you can!)

SOAS, University of London

An intensive and fun crash course for beginners and for advanced students of all ages and backgrounds led by UCL's **Helen (Khayele) Beer**, with **Sonia Pinkusowitz** (Brussels) **Heather Valencia** (Stirling) includes conversation, song, drama and film (with Barry Davis, London). Wonderful introduction to the language and culture for singers, and klezmer players
More details and Registration from January 2010 **www.jmi.org.uk**

Sunday 8 – Friday 13 August 2010

JMI KlezFest London

Eastern European Jewish music, song and dance

SOAS, University of London

An intensive and inspiring week-long summer School for professional and amateur instrumentalists, singers and dancers, all ages and backgrounds. Workshops and masterclasses on style, ornamentation, interpretation, technique, repertoire, ensemble playing, dancing and singing. A heart-warming, unstoppable, week - exhausting, fantastic and fun!!!
More details and Registration from January 2010
www.jmi.org.uk
Read about and see pictures of 2009 programmes

Monday 28 March – Thursday 1 April 2011

Art Musics of Israel: Identities, Ideologies, Influences

An International Conference with contributions from musicologists, ethnomusicologists, composers and performers.
University of London, Senate House, Malet Street, London WC1
Presented by the
Jewish Music Institute, Forum for Israeli Music, School of Oriental and African Studies,
in association with the
Institute of Musical Research, School of Advanced Study, University of London.
Conference Director **Dr Malcolm Miller,**
Open University in London and Director, JMI Forum for Israeli Music
Guest Speakers to include Professor **Amnon Shiloah**, Professor **Arnold Whittall**, Professor **Jehoash Hirshberg**, and other members of the **Academic Board**. (See www.jmi.org.uk)

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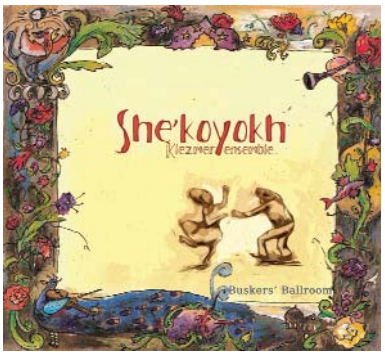

Buy two brand new CDs of music by favourite British groups She'koyokh Klezmer Ensemble and Klezmer Klub – for £28 and £5 will go to the Jim Marcovitch Klezmer Fund. (You can also buy them separately for £15 each, with £2.50 going to the fund.) Tel 020 8909 2445 or go to the JMI Website www.jmi.org.uk to order

She'koyokh Klezmer Ensemble's eagerly awaited CD, '**Busker's Ballroom**' shows the exuberance and confidence of the group of exceptional musicians who have been growing together steadily for 8 years. Last year they triumphed at the Amsterdam international Festival of Jewish music, walking away with first prize and have played at the Concertgebouw in that city to standing ovations.

In **Vivi Lach's** '**Whitechapel, mayn Vaytshepl**' the songs, mostly unknown, written between 1900 and 1940 and arranged by the band, describe the Jewish East End; the bagel seller, the old fiddler Solomon Levy, the Pavilion theatre, and the busy market streets. They tell stories of immigration and of poverty, but also tales of the streets and the park with humour and a good dose of politics. Whilst the experiences the songs describe are no longer the daily Jewish experience of living in London, they hold true for many immigrant communities that we live and work with. The accompanying booklet to the CD contains full translations, historical context and stories of the songs themselves.

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The Jewish Music Institute (JMI), the driving force for Jewish music in the UK, 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.

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