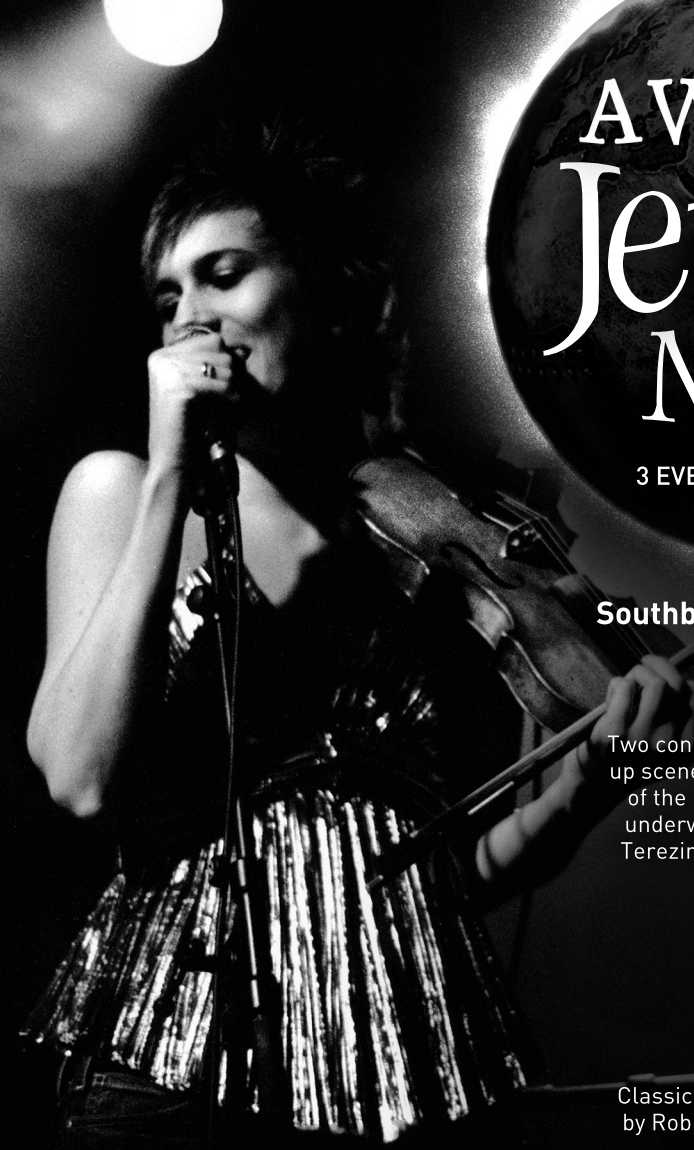


A World of Jewish Music

3 EVENTS – 12.00pm, 4.30pm and 8.30pm

Southbank Centre's Purcell Room
at Queen Elizabeth Hall

Sunday 29 November 2009

Two concerts and a classic silent film conjure up scenes stretching from the Chasidic world of the Baal Shem Tov and the seamy Jewish underworld of Odessa through the Ghetto of Terezin to Gypsy bars and train-rides across snow-swept Russian steppes.

PRIZEWINNERS CONCERT
Chamber works by first prize-winners of 3 international music competitions:
12.00noon – 1.30pm

BENYA KRIK
Classic Silent Film screening with live music by Robin Harris deeply infused with klezmer
4.30 – 6.00pm

SOPHIE SOLOMON
The leading klezmer violinist of her generation, returns to the South Bank with her incendiary live band
8.30 – 10.00pm

jmi SOAS JMI Jewish Culture Day on the Southbank

PURCELL ROOM
AT QUEEN ELIZABETH HALL

*Currently calls from the BT Network will be charged at 10 pence per minute, costs from other providers and mobile networks may vary. We are in the process of changing our telephone number to a lower tariff.

SOUTHBANK CENTRE

TICKETS 0871 663 2500
WWW.SOUTHBANKCENTRE.CO.UK

Welcome to a World of Jewish Music

Southbank Centre's Purcell Room at Queen Elizabeth Hall
Sunday 29 November 2009

This is the 25th year that the Jewish Music Institute has presented concerts featuring aspects of the vast and diverse universe of Jewish music. Jews have lived in so many parts of the globe over the last two millennia and their music reflects the geography of the Jewish diaspora, the cross-currents of migration and the range and depth of Jewish imagination.

This day is kindly sponsored by the Kobler and Shoresh Charitable Trusts

The Jewish Music Institute

informing, teaching, performing, inspiring

The Jewish Music Institute (JMI) is the driving force for Jewish music in Britain and encompasses the music of the Jewish people wherever they are and wherever they have been. Based at SOAS 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.

Chairman Jonathan Metliss
Deputy Chairman Jennifer Jankel
Joint Presidents Lady Solti, Leopold de Rothschild CBE
Vice Presidents Walter Goldsmith FCA CCIM FRSA, Lady Lipworth, Jonathon E Lyons; David and Tanya Josefowitz, Sylvia Lewin
Yiddish Forum Vice Presidents Michael Grade CBE, Lord Janner QC, Zalmen Mlotek
Directors: Yiddish Language Helen Beer; **Klezmer Music** Frank London
Suppressed Music President Sir Simon Rattle **Directors** Michael Haas, Erik Levi
General Director Geraldine Auerbach MBE
Trustees Stuart Appleman, Ian Braidman, Betty Sagon Collick, Walter Goldsmith, Gordon Hausmann, Jonathon E Lyons, Sally Nathan Whyte, Jill Segal, Stuart Stanton, Rabbi Dr Norman Solomon, Professor Malcolm Troup, Judith Unikower, Rev Malcolm Weisman OBE
Joe Loss Lecturer in Jewish Music at SOAS Abigail Wood
Jewish Music Institute Library founded by Doris and Bertie Black
Israeli Music Forum Director Malcolm Miller
Visiting Composer from Israel Michael Wolpe
Choral and Cantorial Section Directors Stephen Glass, Hirsh Cashdan
Forum for British Scholars in Jewish music Directors Alexander Knapp and Ruth Rosenfelder
Financial Manager and Company Secretary Trudii Goodrick
Event Coordinator Yvonne Glass
Outreach Officer Francesca Ter-Berg
Office Manager Laura Wolfisz
Summer School Hospitality Manager Barbara Rosenberg
Special Projects Officer Hirsh Cashdan

To find out more about Jewish Music Institute programmes or how you can help:

JEWISH MUSIC INSTITUTE
SOAS University of London, Thornhaugh Street, Russell Square, London WC1H 0XG
T 020 8909 2445 **F** 020 8909 1030 **E** jewishmusic@jmi.org.uk **W** www.jmi.org.uk

Registered Charity 328228 **Company Number** 2387749

A World of Jewish Music

PRIZEWINNERS CONCERT

First-prize winners of three international competitions

Róisín Walters (Ernest Bloch competition, London)
Matej Arendárik (EPTA Terezin works competition, Prague)
The London Myriad Ensemble (Israeli music competition, London)
perform:

Ernest Bloch, *Nigun* from *Baal Shem Suite*
Gideon Klein, Piano Sonata
Tzvi Avni, Wind Quintet
And chamber works by Sarasate, Mozart and others

12.00noon £13.50 £11

BENYA KRIK

Classic Silent Film with live music by Robin Harris

(USSR 1926 Dir. Vladimir Vilner 90 min) (PG*)

Set in the seamy Jewish underworld of Odessa in the 20s, Benya Krik has some of the most vividly characterised Jewish wedding scenes on celluloid and the newly composed score, deeply infused with klezmer, brings the story and its bittersweet humour to life.

Introduced by Yiddish film specialist Sylvia Paskin.

4.30pm £15 £12

SOPHIE SOLOMON

Photo: Corinne Marianne Portoir

Virtuoso Sophie, 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.

8.30pm £20 £17

SERIES OFFER

- **Book best seats for all 3 events for a total of £35.00**
- **Book 8pm concert and one other event £28.00**

SOUTHBANK CENTRE

jmi SOAS

12 Noon
Chamber Music Explored: Bloch, Klein, Avni and others - Prize-winners concert

Róisín Walters violin
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
Gideon Klein: Piano Sonata (1943)
Leos Janacek: 'Sonata 1.X.1905'

The London Myriad Ensemble
Julie Groves – flute
Jenni Britton – oboe
Nadia Wilson – clarinet
Paul Cott – horn
Susana Dias - bassoon
Tzvi Avni: Woodwind Quintet (1959)
Samuel Barber: Summer Music

Programme notes

Róisín Walters violin
Timothy End, piano

Mozart's sonata in G major K.301 was the first of a set of six (K301-K306) written between 1777 and 1779 in Mannheim and Paris. As was the fashion of the time all of these were entitled sonatas for violin and piano which suggested a role for the violin as that of an accompanist more so than soloist. Mozart, however, made great moves in these works to change that and create an equality between the instruments; he created very spacious movements within the constraints of an old-fashioned framework. The Sonata in G, like all of the others in this set apart from the last, has only two movements; an *Allegro con spirito* followed by an *Allegro* in rondo form, its minor mode episode providing a rare example of the violin attaining undisputed dominance. All six sonatas were published in Paris in 1778 as "Opus 1, No's 1-6." The title page bears a dedication to Maria Elisabeth, Electress of the Palatinate; this is the origin of the frequently used name "Palatine Sonatas."

Ernest Bloch's 'Nigun' is the second movement of the *Baal Shem Suite: Three Pictures of Chassidic Life*, written for violin and piano in 1923, and dedicated to the memory of his mother Sophie who had died two years earlier. It is probably the best known among Bloch's compositions for violin and piano and is often performed as a self-standing solo work.
The composer originally called this movement "Rhapsody", but changed its name to *Nigun* ('Improvisation'). This Hebrew and Yiddish word means, literally, tune; but in the Hassidic context it refers to a genre of songs, usually composed by *tzaddikim* (holy men or saints), the purpose of which is to transport both performer and listener to transcendental realms of

spirituality. *Nigunim (pl.)* could be either metrical or non-metrical, and they were usually set to non-semantic syllables (e.g. *ya-ba-ba* at a slow pace, or *biri-biri-bim-bom* at a fast tempo). Although in this movement Bloch appears not to have quoted directly or intentionally from Jewish sources, the opening violin motif is identical to a phrase from Ashkenazi biblical cantillation; and one of the prominent melodies in the middle section bears a remarkable resemblance to Vos ost du mit opgeton (What have you done to me?), a traditional Yiddish folksong *(Frejlexs)*, quoted in Moshe Beregovsky's *Yevreiskiye Narodniye Pesny* (Jewish Folk Songs, Moscow, 1962).

Bloch's *Nigun* reveals traits typical of the composer's creativity during the 1920s: fusions of tonality and modality, powerful rhythms contrasting with passages of fluid recitative; an enormous spectrum of pitch and dynamics; extremes of melancholy and ecstasy; and alternations - either gradual or abrupt - of acute intensity and deep serenity.

Ernest Bloch was born in Geneva in 1880 and died in Portland, Oregon, in 1959. The violin was his instrument. He started learning as a child with teachers in his native Geneva and subsequently with Eugène Ysaÿe in Brussels. His talent as a teenager was such that he looked destined to become a professional performer; but it was Ysaÿe who encouraged him in the direction of composition.

Following the composition of the six completed works of his self-styled 'Jewish Cycle' 1911-1916), Bloch returned to Jewish music from time to time throughout his life, and especially during the 1920s, when he wrote a number of smaller-scale chamber works, mainly for stringed instruments, somewhat intimate and distinctly 'Ashkenazi' in melos and atmosphere - very different from the grand, biblical, Eastern Mediterranean ethos of the 'Jewish Cycle'.

The legendary violinist and teacher Leopold Auer wrote of **Sarasate's** 'ease and tonal charm which were peculiar to him, standing like a marble statue, his entire vitality seemingly concentrated in his eyes, often lowered to his fingers, which moved with astonishing dexterity.' Sarasate wrote many works in which he showed off this dexterity and the technique for which he was so famous. Among the most popular of his sixty or so compositions is *Zigeunerweisen* (Gypsy Airs) written in 1878. The opening slow section, after beginning with a grand gesture, blends sentiment and passion, with a decorative, almost improvisational line from the soloist. An old haunting Jewish melody provides the link between the slow section and the final *Allegro Molto Vivace* which, with further double stops, harmonics and left hand pizzicati, brings the work to an exciting close.

Matej Arendárik piano
Gideon Klein: Piano Sonata (1943)
I.Allegro con fuoco
II.Adagio
III.Allegro vivace
Leos Janacek: 'Sonata 1.X.1905'
I.Presentiment
II.The Death

Gideon Klein wrote his Piano Sonata in the concentration Camp of Terezin in 1943, only 2 years before his tragic death. Its dedicated to his beloved sister Eliska. The original score is stored in Jewish Museum in Prague. In Klein' s compositions we can hear a great musical talent which was evident in a young composer (he was only 25 when arrived at Terezin), who was constantly looking for his own style. His strong creative gift enabled him to work

and develop even under the inhuman conditions of his imprisonment. Klein' s compositions are not appreciated merely as the evidence of a talent destroyed by war, but they are truly significant works of art, greatly contributing to the treasury of European classical music.

The tragic death of Gideon Klein, an extraordinarily gifted composer and pianist, was one of the heaviest losses for Czech music in the cruel years of the Second World War. Born to a Jewish family, Klein was brought up immersed in Czech cultural traditions. From childhood he showed unusual musical talent and went on to study music at the Prague Conservatory and to take piano classes from Vilem Kurz, at the same time studying Music Theory at Charles University. His further study and composition lessons with Alois Haba, were cut off by the closing down of the Czech Universities in November 1939.

Of his musical generation, Klein was an outstanding personality with an extraordinary musical genius, and his concert performances were considered unrepeatable artistic experiences. His early compositions, many of which were discovered as late as 1990, showed an intensive search for his own way of expression, including work with micro-intervals and free tonality. Inspired at first by Moravian folklore, he went on to emulate Leos Janacek, Vitezslav Novak and mainly Arnold Schonberg, as well as trying to combine and synthesize all these influences. Because of the harsh realities at the time, performances of his works were held under more and more difficult circumstances: first under a pseudonym, later only in the strict privacy of “apartment concerts”.

In December 1941, when he was only 25, Klein was deported to the then newly-established ghetto in Terezin, where he spent three years. This intelligent, hardworking, talented young man soon became one of the leading personalities of Terezin' s cultural life, ceaselessly keeping up the highest demands on the quality of his artistic work, under almost impossible conditions. Here he collaborated musically with his fellow inmates Karel Ancerl, Rafael Schachter, Hans Krasa, Viktor Ullmann, Pavel Haas, Karel Berman and others. Besides performing and composing, Klein gave lectures, educated the young inmates and in many other ways contributed to the social and intellectual life of the ghetto. In those extremely difficult conditions, he created a number of excellent compositions (piano sonata, string trio, quartets, choral works), which were found only by chance many years later.
At the end of 1944, Klein was transported to Auschwitz and shortly after to the Furstengrube concentration camp in the Silesian coal mines, where he died under unclear circumstances on the very threshold of freedom.

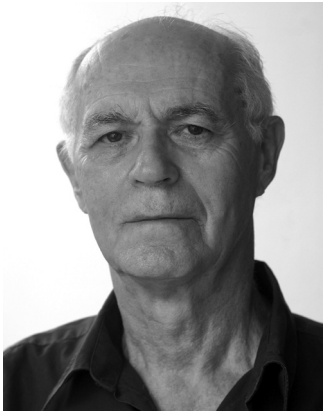
Janácek intended this composition as a tribute to a worker (named František Pavlík), who, on the date indicated by the title, had been bayoneted during demonstrations in support of a Czech university at Brno. In the work Janácek expressed his disapproval with the violent death of the young jointer. He started to compose it immediately after the incident occurred and finished composition on January 1906. The première took place on 27 January 1906 in Brno (Friends of the Arts Club) with Ludmila Tucková at the piano. Janácek also wrote a third movement (‘Funeral March’), which he cut out and burned shortly before the first public performance of the piece in 1906. He was not satisfied with the rest of the composition either and later tossed the manuscript of the two remaining movements into the river Vltava.

The composition remained lost until 1924 (the year of Janácek’s seventieth birthday), when Tucková announced that she owned a copy. The renewed première took place on 23 November 1924 in Prague under the title 1. X. 1905. Janácek later accompanied the work with inscription: *“The white marble of the steps of the Besední dum in Brno. The ordinary labourer František Pavlík falls, stained with blood. He came here to champion higher learning and has been slain by cruel murderers”.* The first authorized printed edition of the work was published in 1924 by the *Hudební matice* in Prague.

London Myriad Ensemble

Tzvi Avni
Woodwind Quintet (1959)

I. Allegro ma non troppo ben marcato
II. Variations
III. Allegretto Scherzando
IV. Dialogo Elegiaco
V. Finale



Tzvi Avni – who was the Honoured Composer at the JMI 'British–Israeli Musical Dialogues' Day at the South Bank in 2008 – is one of the foremost composers of Israel today. He was born in Saarbrücken, Germany, in 1927, and came to Israel as a child. Initially self-taught he continued his studies with Abel Ehrlich and Paul Ben-Haim. In 1958 he graduated from the Israel Music Academy in Tel Aviv under Mordecai Seter and later furthered his studies in the USA at the Columbia-Princeton Electronic Music Centre with Vladimir Ussachevsky and in Tanglewood with Aaron Copland and Lukas Foss. Since 1971 he has been teaching at the Jerusalem Rubin Academy of Music and Dance where he holds the position of Professor of theory and composition and served as head of the Electronic Music Studio.

His works include music for all genres performed world-wide by numerous soloists and ensembles and by all Israeli orchestras and many foremost European and American orchestras under the direction of Zubin Mehta, Lukas Foss, Gary Bertini, Mendi Rodan, Yuri Aronovich and many others. Many of his works have been printed and issued on records.

In his early works Avni followed the line of the so-called Mediterranean Style which was still prevalent in Israel in the 1950's. His encounter in the early 1960's with some of the newer trends in musical thinking, including the electronic medium, were a turning point in his style, which now became more abstract and focused on post-Webern developments. Avni's interest in Jewish mysticism since the mid 1970's left a further mark on his musical language in which some neo-tonal elements manifest themselves in a new synthesis.

Avni is a recipient of several prizes, including the ACUM Prize for his life achievements (1986) and the Kuestermeier Prize awarded to him by the Germany-Israel Friendship Association (1990), The Israel Prime Minister's Prize for his life achievements (1998), the Culture Prize of the Saarland (1998) and the Israel Prize (2000).

Constantly active in Israel's public musical life, Tzvi Avni has served as Chairman of the Israel Composers' League, of the Music Committee of the National Council for Culture and Art, and of the Jury of the Arthur Rubinstein International Piano Master Competition (in 1989 and in 1992) and currently is Chairman of the Directory Board of the Israel Jeunesses Musicales.

Samuel Barber
Summer Music Op. 31 (1956)

Samuel Barber, who rose to fame at age 28 with his 'Adagio for Strings' showed musical promise from a very early age. At 9, he wrote to his mother..

"Dear Mother: I have written to tell you my worrying secret. Now don't cry when you read it because it is neither yours nor my fault. I suppose I will have to tell it now, without any nonsense. To begin with I was not meant to be an athlete. I was meant to be a composer, and will be I'm sure. I'll ask you one more thing .—Don't ask me to try to forget this unpleasant thing and go play football.—Please—Sometimes I've been worrying about this so much that it makes me mad (not very)."

In 1953, the Chamber Music Society of Detroit commissioned Barber to write a work for woodwind. 'Summer Music' was the resulting piece and it had its premiere in 1956 at the Detroit Institute for Arts. Despite being the only work that Barber wrote for winds, Summer Music is without a doubt one of the most popular and well written pieces of the wind quintet repertoire. Barber has shown real skill in the way he combines the instruments to produce certain tonal colours and each instrument in the quintet is given a chance to shine.
The one movement work, like much of Barber's music, could be described as 'Neo-impressionist,' hearkening back to the late 19th century music of Debussy and Ravel where the music creates distinct impressions. Rather than explicitly describing something, instead the music creates an atmosphere using harmonies, rhythms and forms.

The performers

Róisín Walters – Violin
Róisín has been playing violin since the age of three. She has won many competitions both nationally and internationally including the Stefan Milenkovich Violin Competition, the Arthur Nachstern Bursary and the composers prize for her interpretation of a modern work by Israeli composer Ami Mayani at the Robert Canetti Violin Competition. Róisín has performed concertos with orchestras both at home and abroad, including the Dublin Symphony Orchestra and the RIAM chamber orchestra. She is currently a student at the Royal Academy of Music studying with Hu Kun. Róisín plays a 1720 Parker violin on loan from the Academy Collections.

Matej Arendárik – Piano
Matej was born in 1982 in Banská Bystrica in Slovakia . As a child he received awards at Slovak and international interpretation competitions and took part in several tours abroad. He studied at the Conservatoire in Žilina and the Academy of Performing Arts in Prague. He has won innumerable prizes in competitions in Eastern Europe. This year (2009) he was the overall 2nd prize winner and also won the first prize sponsored by JMI and EPTA for the best interpretation of music by Jewish composer from Terezin at the EU Piano Competition held in Prague in the summer. Arendárik has performed as a soloist with many Czech and Slovak orchestras with well known conductors. He is a recitalist, chamber player and accompanist at festivals in the Czech Republic and abroad and makes recordings for Czech and Slovak Radio. He regularly collaborates with chamber ensembles such as the Suchon Quintet and Talich Quartet and actively participates in international masterclasses with renowned artistic personalities. He took part in the International Holland Music Sessions in 2006 and was invited to perform in prestigious concert halls in the Netherlands and other European countries in the season 2007/2008 as a part of the series New Masters on Tour. His profile CD with the works of Suchoň, Janáček, Zeljenka, Brahms and Liszt was released by Diskant (2008).

The London Myriad Ensemble

Since its conception as a professional chamber group in 2004, the London Myriad Ensemble has given concerts internationally, with a repertoire by composers ranging from Mozart to Chick Corea. The ensemble performs principally as a wind quintet whose members share a passion for chamber music alongside a wealth of experience within the music profession. The individual members have worked with major ensembles including the Royal Opera House, Northern Ballet, the Royal Philharmonic Orchestra and with eminent musicians in both the UK and internationally. The LME has performed at venues such as St. Martin-in-the-Fields, St. James's Piccadilly, and at the residence of the British High Commissioner to the Seychelles. They were invited to the Beauville Arts Wind Chamber week in South West France supported by an "Awards for Ensembles" grant from the Musicians Benevolent Fund and a generous donation from the Tillett Trust. The LME has a particular interest in new music and in expanding the repertoire for the genre, having recently given several world premiere performances. These premieres have included Ultramarine by Peter Nickol, which was written for the ensemble, and Towns of Wind and Wood at St Martin's in the Fields by American composer Carl Schimmel. The London Myriad Ensemble enjoys education work with an ongoing relationship with the Concordia Foundation and its renowned Young Audiences concerts. Future education work involves coaching work with Benslow Music Trust and education workshops at St. James,' Piccadilly. The LME is currently commissioning a work for wind quintet, narrator and flexible ensemble to form part of an education project with schools in the Walworth area. Please visit www.londonmyriad.com for more information.

4.30pm

Benya Krik **Classic Silent Film with live music composed by Robin Harris**

(USSR 1926 Dir. Vladimir Vilner 90 minutes PG certificate)
Introduced by Yiddish film specialist Sylvia Paskin.

Screening of Benya Krik, a classic silent film with a screenplay by the great Russian writer Isaac Babel based on his own short stories, 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 this live soundtrack, deeply infused with klezmer, brings the story and its bittersweet humour to life. Simon Broughton, Songlines Magazine.

Robin Harris – conductor /composer
Chris Hopkins – piano
Noel Langley – trumpet
Miguel Tantos – trombone
Paul Tkachenko – tuba / double bass
Meg Hamilton violin
Guy Schalom – percussion
David Bitelli – clarinet
Tony Woods – alto sax

Sylvia Paskin is an editor, lecturer and writer. She teaches Creative Writing at the London Jewish Cultural Centre and gives talks at the National Portrait Gallery, Barbican and National Film Theatre. She has both edited and co-edited five books of poetry (Dancing The Tightrope, The Dybbuk of Delight, Angels of Fire, fiction (The Slow Mirror) and film including When

Joseph Met Molly - A Reader on Yiddish Film (Five Leaves). Her current projects include the completion of a short film set in Paris and Istanbul entitled L'Esprit de L'escalier and a longer fiction film script. She is also editing a new anthology of short stories.

Robin Harris, musician / composer, graduated from the Guildhall School of Music with an M.Mus in Jazz. His critically praised score to *Benya Krik* premiered at The Barbican Centre in May 2009 and played at Paris' Museum of Jewish Art and History on 8 November. He already has a reputation as a composer and live accompanist for silent film and recently did a live improvisation to the Buster Keaton classic 'Sherlock Junior' at the Barbican as part of the London children's Film Festival.

The music which Robin wrote for Benya Krik is predominantly scored note for note apart from a few short passages improvised by the musicians and borrows from a variety of genres which could be described as anything from traditional folk, classical chamber, swing, Balkan and Eastern European. In particular, the violin and clarinet emphasise the Jewishness of the characters as the band play a hora or bulgar accompaniment. The Bolshevik revolution sequences in the film are musically highlighted by the brass section.

In 2007/8 he was Musical Director of the theatrical event of the year, Punch Drunk's *The Masque of the Red Death*. Next followed a BBC commission to write original music for *Burning Room*, an innovative interactive online project. An established klezmer trombonist, Robin has played and recorded as a member of She'koyokh Klezmer Ensemble and The Yiddish Twist Orchestra. He has also taught at SOAS on jazz/klezmer fusion. This summer he toured France with the avant-garde musical troupe La Machine whose new show La Symphonie Mecanique is a spectacle of improvising musicians, pyrotechnics and mechanic sound inventions. In 2006 he produced *Scrubs Sessions,* an album of songs written and performed by HMP Wormwood Scrubs inmates. 'Compelling and beautiful' The Times.

8.30pm
Sophie Solomon

Virtuoso Sophie, the leading klezmer violinist of her generation, returns to the South Bank with her incendiary live band, featuring Ian Watson on accordion, to give us 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. Sophie will perform with:
Ian Watson: accordion
Dan Glendining: guitar & vocals
Ali Friend: bass
Grant Windsor: piano & keys
Ben Reynolds: drums
Plus very special guest, Sam Lewis: guitar, mandolin + vocals
+ 2 brass musicians

Sophie Solomon

Songwriter and composer Sophie Solomon is the leading klezmer violinist of her generation and began playing the violin at the age of 2. She gained a First Class History and Russian degree from Oxford University before DJing jungle music in Moscow and travelling widely in Eastern Europe exploring the musical heritage of her Ashkenazi ancestors.

Sophie was a founder member of groundbreaking fusionists, Oi Va Voi (NY Times' Album of the Year 2004), while Solomon & Socalled's HipHopKhasene, made with a JMI Millennium Award which portrays a nineteenth-century Jewish wedding hip-hop style, won the German Record Critics' Album of the Year Award 2004.

Sophie's debut solo disc, Poison Sweet Madeira (Decca 2006), features Ralph Fiennes, KT Tunstall and Richard Hawley, while her diverse guest appearances and collaborations include Rufus Wainwright, Paul Weller, Theodor Bikel, Ludovico Einaudi and the London Symphony Orchestra. Sophie programmed, performed and led collaborations for the *Soul of the Fiddle* (QEH 2003), premiered Menachem Wiesenberg's *Suite Concertante for Klezmer and Classical Violins* (commissioned for her by the Jewish Music Institute) with Dora Schwarzberg and the Yehudi Menuhin School Orchestra (2007) and was a featured soloist for the premiere at London's South Bank Centre of Marius de Vries's composition Q4, commissioned by the Rafael Bonachela Dance Company (2008). Her diverse international appearances include Irving Plaza New York, TVP2 Poland, Glastonbury Festival, MTV Europe Awards Rome, Kennedy Center Washington, Istanbul Jazz Festival and Skirball Center Los Angeles.

Sophie teaches klezmer music all over the world, including the School of Oriental and African Studies (University of London), the Royal Academy of Music and Weimar Conservatoire.

Sophie writes music for film, TV and theatre. She is currently composer and music director for Tadeusz Slobodiaznek's acclaimed new play *Our Class* at the National Theatre. Her arrangements were heard in the recent revival of *Fiddler on the Roof* (Crucible Sheffield / Savoy Theatre, London), she is completing the score for *Vlast* (dir:Cathryn Collins) and was solo violinist on Stephan Elliot's film Easy Virtue (2008).

Her follow-up solo disc *Stop the Parade,* produced by Marius de Vries (Bjork/Madonna/ Rufus Wainwright/Moulin Rouge) will be released in 2010.

This day is kindly sponsored by the Kobler and Shoresh Charitable Trusts

Welcome to Southbank Centre

Welcome to Southbank Centre and we hope you enjoy your visit. We have a Duty Manager available at all times. If you have any queries please ask any member of staff for assistance. Eating, drinking and shopping? Southbank Centre shops and restaurants include Riverside Terrace Café, Concrete at Hayward Gallery, MDC music and movies, Foyles, EAT, Giraffe, Strada, wagamama, Le Pain Quotidien, Las Iguanas, ping pong, Canteen, Caffè Vergnano 1882, Skylon and Feng Sushi, as well as our shops inside Royal Festival Hall, Hayward Gallery and on Festival Terrace.

If you wish to contact us following your visit please contact Head of Customer Relations, at Southbank Centre, Belvedere Road, London SE1 8XX, or phone 020 7960 4250 or email customer@southbankcentre.co.uk

We look forward to seeing you again soon.

Announcement of Music competitions in 2010 for soloists and chamber ensembles

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

(Bloch competition open to candidates of all ages - Israeli competition 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, Ernie Bloch II, Professor Jonathan Freeman-Attwood BMus, MPhil, Hon RAM
Chairman: Sagi Hartov, Director of Tzavta

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

Announcing the JMI Yiddish Klezmer and Cantorial Summer Schools 2010

Cantors Convention 21 – 23 June

Central Synagogue, Great Portland Street, London W1

Ot Azoy - Yiddish Crash Course: 1 – 6 August

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

An intensive and fun crash course for those who have always wanted to learn some Yiddish but not had such a great opportunity to try. It's for all levels from beginners to advanced students, all ages and backgrounds. Led by superb faculty, includes conversation, song, drama and film. A wonderful introduction to the language and culture for singers, and klezmer players.
SOAS, University of London

KlezFest - Music, Song and Dance: 8 – 13 August

Eastern European Jewish wedding traditions

A heart-warming, unstoppable, week. Intensive and inspiring workshops on repertoire, style, ornamentation, interpretation, ensemble playing, singing and dancing, led by New York trumpeter Frank London and expert faculty. For professional and amateur instrumentalists, klezmer virgins as well as experienced klezmer players, singers and dancers, of all ages and backgrounds.
Bands welcome with performance and masterclass opportunities. Exhausting, fantastic and fun.
SOAS, University of London

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