

350th Anniversary edition

JEWISH MUSIC INSTITUTE SOAS education performance information

A Simcha in Trafalgar Square

JMI delivers a landmark in British Jewish history

'Simcha on the Square' was a huge and happy public celebration of Jewish culture in an iconic location. To see massive signs going up all around Trafalgar Square, proclaiming it Jewish for the day instilled great pride. And having an estimated 25,000 people through the square between 1 and 7pm on Sunday 17 September, added up to an extraordinary landmark in British Jewish history.

On an enormous stage in front of the National Gallery, JMI presented a vibrant and exciting show of Jewish traditional and cutting edge music. We showcased artists from the synagogue, from our youth clubs, concert stages and from the grass roots of the **Sephardi, Oriental and Ashkenazi** communities. The astounding music produced by so many young Jews who are now delving into their own history and traditions, proves what a vibrant and joyous culture this is. (See pages 10-11 for pictures, comments and descriptions of the activity of the day).

The groundbreaking event was generously supported by the government of London and officially opened by **Nicky Gavron**, the Deputy Mayor, who spoke about what her Jewishness meant to her, and of London's appreciation of the tremendous contribution made by its Jewish community. She hoped this would become an annual event. **Walter Goldsmith**, JMI Chairman, was able to say to the crowd, how much Jews appreciate living in a diverse and tolerant city. After having braved the inter-communal tensions of putting on this public celebration of the 350th Anniversary, Walter declared 'My own cup was brimming with joy. Trafalgar Square became truly Jewish for 6 hours with large crowds, beautiful weather, unobtrusive security and exuberant performances provoking a very enthusiastic response'.



Some of the 25,000 people - most of them Jews, from as far afield as Manchester, Leeds, Israel, Jamaica and Texas, who came to party in the square



A fast paced stage show featured Ashkenazi, Sephardi and Oriental Jewish music, Klezmer bands and youth singers, instrumentalists and dancers.

Several communal leaders, including **Erik Moonman**, former Vice President of the Board of Deputies of British Jews; **Clive Lawton**, Head of Limmud; **Sir Sigmund Sternberg**, Founder of the Three Faiths Forum; **Tony Lerman**, Director of the Institute for Jewish Policy Research and **Adrian Cohen**, Head of the London Jewish Forum, as well as Rabbis and cultural leaders who all attended, wrote congratulating the organisers and saying how much they had enjoyed the event themselves and had seen so many others having a great time. They felt that this was an opportunity to build on for the future. One even said that JMI had shown a vision of what the Jewish community in this country could be....

The **significance** of this day was that it brought **Jews of all persuasions** to one place, and they basked together in the acknowledgment by London of its Jews. And what changed on that day, was that Jews, possibly for the first time, came to **recognise their own musical culture** as something distinct and valuable.

Geraldine Auerbach, Director of JMI said 'A special moment was when 20 Shofar blowers ranging in age from 7 to 70 blew a special anniversary fanfare - followed by Malcolm Miller blowing **Rule Britannia on the Shofar** - how Jewish and British was that? What more symbolic way could there be of showing Jewish integration into British life than having cantors and bands perform Jewish music in front of the National Gallery and Nelson's Column?

'This event certainly provided the greatest visibility for Jewish culture ever seen in this country. I feel very gratified that JMI and some of our culture partners embraced the opportunity of a warm and creative partnership with the **Mayor of London's** Office, to present such a groundbreaking and important event'.

Don Black to be Patron of the day for 'Borsht to Blighty'



Jewish Culture Day on the South Bank Celebrates 350 years of British Jewish music. Sunday 26 November 10am - 10pm

Nearly 350 artists will grace the stages of the Purcell Room and the Queen Elizabeth Hall on Sunday 26 November to highlight British Jewish music. In six different events, outstanding artists from

octogenarian composers to children from 10 primary schools will present Ashkenazi, Sephardi and Classical music and Musical Theatre gems including new pieces composed for this anniversary. You too can participate in this day by sponsoring an artist. To participate by sponsoring an artist, turn to page 5. To see details of the 6 events, see pages 6-7.



From the Chairman

What an exciting year for JMI !



With many successful programmes and events described so vividly in this Newsletter, we can look back on one of the **most vibrant periods** of our 22 year history.

We managed to put aside the doubts and obstacles within our community in favour of realising a far larger objective – to share the 350th anniversary with as many Jews and other ethnic groups as possible in a massive free event in **Trafalgar Square**. We succeeded thanks to the great performers, to our sponsors, to the Deputy Mayor,

to the Community Security Trust, to the organisers and to 25,000 people who shared this joyous occasion.

We are holding a major fundraising event **The Gift of Music**, at the Roundhouse on October 16, sponsored by Investec and supported by 30 distinguished patrons. We are privileged that the wonderful Dame Gail Ronson, perhaps the outstanding fundraiser in our community, is chairing and guiding this event. We are delighted that Don Black, one of this country's greatest lyricists is our producer and has secured outstanding performers for the day.

At this event, we will be celebrating the amazing **contribution of Jews** to music as part of the 350th anniversary programme, as well as raising the profile of the Jewish Music Institute and its contribution to British musical life, in a way never before achieved with key members of the Jewish Community. (See page 3 for report on *The Gift of Music*)

JMI's exciting future programmes are outlined in this edition and I would like to conclude by telling you of our plans to create the **world's first Museum** that celebrates the Jewish contribution to the world of music. It is planned to open in Liverpool – which was an important Jewish 'Gateway to Freedom' to coincide with that city's status as European Capital of Culture in 2008.

Walter Goldsmith, FCA, FRSA
Chairman, Jewish Music Institute

In this issue

The JMI magazine Nu? Musik! will be published later in the year – if you want a copy you will need to email numusik 'at' jmi.org.uk or telephone Laoise on 020 7898 4307. (it will not be sent automatically)

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Editorial

Legacy of the 350th Anniversary of British Jewish Life

It's 350 years since Jews settled back in Britain. Opportunities have been provided in a yearlong anniversary programme, for Lord Mayors and Mayors, religious and communal leaders up and down the country, and even the Prime Minister and the Queen, to acknowledge the Jewish community and appreciate the **immense contribution it has made to all spheres of life** in this country. Jews have been exemplary in business, law, academia, medicine, and science. Their contribution to British culture and British cultural Institutions has been outstanding.



But what about their **contribution to Jewish culture** and Jewish cultural institutions?

Here the record is far from commendable. The Survey commissioned by Jewish Culture UK, about funding for Jewish Culture, showed clearly – that whilst individual **Jewish philanthropists** thought that Jewish culture might be important – it was not something that they personally wanted to put into their own portfolios (apart from a few rare exceptions). And as yet no communal funding body has a pocket or a category to consider funding our Jewish cultural Institutions.

It is my wish that the legacy of the 350th anniversary be that the Jews in this country both individually and collectively should begin to shoulder some responsibility for financially supporting their Jewish cultural institutions. Surely it is not too much to hope that they will start to **properly recognise** their own culture - to find the words **to describe** it, to open their hearts and minds **to value** it and install the mechanisms **to support** and fund their culture and the existing Jewish Cultural Institutions that struggle so hard to present it to the British public.

My dream is that Jewish philanthropists be persuaded to consider at least **10% of their spend on British culture** to go to Jewish culture; After all, **they owe it to their grandchildren!**

Geraldine Auerbach MBE,
Director, Jewish Music Institute

How to sponsor a performer in 'Borsht to Blighty'

Be a part of this 350th anniversary celebration by sponsoring one of the 350 artists in the rich and varied programme. It will give them so much pleasure to know that they are appreciated. Funds will go to JMI educational projects and a list of sponsors will be printed and distributed on the day and published on the JMI Website www.jmi.org.uk. See pages 5, 6 & 7 for more details.

Oh to be a Volunteer!

Tales of a JMI Volunteer, Chapter 1

Hirsh Cashdan chronicles his first six months with JMI

Asucker for punishment – even before I stopped work as a project manager at IBM, I started looking for volunteering opportunities. Through an organisation called REACH, I found JMI and met with Geraldine and Walter. This was the first time I'd ever been served chopped herring at an interview and I instantly knew that something satisfying would transpire. That I'd never heard of JMI before is both indicative of my previous insularity from community Judaism and an indicator of JMI's need for more marketing!

(See page 4 for Chapter 2: Is this a Joke?)

Myra Hess Remembered for the 350th

Jewish culture groups and National Gallery pay tribute

In the dark days of World War II in London - one Jewish woman brought light into so many lives. Between October 1939 and October 1944, Myra Hess organised more than 1,300 concerts. Many thousands of servicemen and women, office workers, nurses and others were inspired by the music they heard there.

The 350th anniversary of Jewish life in Britain prompted concert promoter Carmel Hart, who had once played for Myra Hess, to try to achieve a dream. She approached the 'grand pupil' of Myra Hess - the pianist Piers Lane who had also longed to celebrate this influential woman and they approached the National Gallery. At the same time Clive Bettington, Director of the Jewish East End Celebration Society, who was organising events in the buildings surrounding Trafalgar Square was already in contact with Kathy Adler the Education Director of the Gallery regarding Jewish related talks and trails. Geraldine Auerbach and Betty Collick of JMI, were able to bring all the parties together and even bring generous sponsor Ernest Hecht on board and help to make it all happen.



Distinguished pianist, Yonty Solomon, a pupil of Dame Myra Hess, takes a bow after his lunchtime recital at her tribute event in the Barry Rooms, National Gallery.

A truly splendid celebration of Dame Myra's achievements was held in the original concert venue, on 13 September. Thirteen internationally renowned pianists [including Hess pupils **Yonty Solomon** and **Stephen Kovacevich**] and three chamber musicians presented works from some of the original concerts in three different hour-long recitals. These were complemented by screenings of a compilation of archive film clips showing the National Gallery in wartime and Dame Myra herself talking about her life and performing works closely associated with her.

For **Betty Collick**, later a soloist with the Carl Rosa Opera Company, who had sung at an original lunchtime concert in 1943, this was an emotional experience. 'Today I was absolutely transported back to that time in the same room. In those difficult and dangerous conditions of wartime London it was so special to perform and hear such wonderful music.'

Carmel Hart was overcome with joy. 'The linking of the films with the live performances, seeing the wartime streets of London and the actual lunchtime concerts during that time, brought perspective to the whole event. Myra Hess' humanity and depth of character were present in the Barry Rooms reflected in her pupils and grand pupils Yonty, Stephen and Piers' performances.'

Piers Lane proclaimed, 'this is one of the most thrilling occasions of my life. I felt a very special link between this century and the last. It is lovely to have a Myra Hess day - a link between art and tumultuous times.'

Clive Bettington said that this was an unforgettable tribute to one of the greatest British pianists of all times who did so much to raise the nation's morale during the dark days of the Second World War.

Ernest Hecht as sponsor was delighted with the genuine pleasure given to so many by the events and especially the truly outstanding recitals by Dame Myra's students.

Kathy Adler felt it was a quite sensational success. 'Everyone said they enjoyed it. I think there'll be an effort to make it happen again, perhaps on an annual basis'.

The Gift of Music

A Spectacular event at the Roundhouse in support of the Jewish Music Institute



Dame Gail Ronson DBE who hosted a magnificent musical evening with **Maureen Lipman** one of the stars

Dame Gail Ronson created a thrilling event on Monday 16 October at the Roundhouse. The Gift of Music was a sumptuous occasion paying tribute to the musical contribution of Jewish people to British culture over the past 350 years.

Created and developed together with JMI Chairman Walter Goldsmith and Maureen Sutherland Smith, this event brought the work of JMI to the attention of a distinguished audience. After a delicious Tony Page dinner, the 500 guests were treated to a celebrity studded show starring artists chosen by Don Black including Michel Legrand, Maria Friedman, Michael Ball, Brian Conley and Maureen Lipman. Sophie Solomon, Steven Leas and the Jewish Youth Choir also performed.

Lady Lipworth (above), Joint Vice Chairman of JMI, said 'this was a stupendous event, elegant and lavish in every detail, and really brought the Jewish Music Institute into the limelight'.



Jonathon Lyons (left) co-Vice Chairman said 'it was sensational - one of the best evenings I have ever been to. I am only sorry for all the people who weren't there - everything was perfect, fabulous. Congratulations.'

Dame Gail Ronson said in advance: I could not be more delighted to be hosting this very special event, celebrating music and supporting the Jewish Music Institute. I can promise *The Gift of Music* will be a wonderful and unforgettable evening. She was certainly right!

Is This a Joke?

Tales of a JMI Volunteer, Chapter 2



Michael Grade and Walter Goldsmith with poster for JMI summer programmes

My first task was a joke – but actually it had a serious intent. It was to organise a 'Joke Lunch' to raise money for scholarships for impecunious musicians to attend JMI's summer courses in Yiddish, Klezmer and Jewish Song (more about this later). As Geraldine said, 'What more pleasing way can there be for someone to part with their money than having some good food and a jolly good laugh?'

I organised this in the library of the Reform Club which has oodles of appropriate atmosphere. The event was to be free! Well, yes, this would be a joke – but you could only attend if you made a sizeable donation to the JMI Scholarship Fund. The actual joking came after lunch when (Lord) Greville Janner chaired a session in which Michael Grade (BBC Chairman – and a fluent Yiddish Speaker who with Greville is a Vice President of the JMI Yiddish Forum) and Warren Mitchell (great actor, infamous as Alf Garnett) told hilarious jokes and anecdotes. So successful was this function (audience rating and finances) that JMI is making a Joke Lunch an annual event – and they have asked me to do it again. Michael Grade CBE has given us the date of 13 March 2007, so please put that date in your diary now and start saving up to pay for a scholarship. (See page 8 for chapter 3: Cavorting with Cantors)



Back: Michael Grade CBE, Geraldine Auerbach MBE and front: Lord Janner, Warren Mitchell enjoy a joke and lunch

New Lecturer in Jewish Music at London University

Abigail Wood succeeds Alex Knapp at SOAS

With the retirement of Dr Alexander Knapp, the first Joe Loss Lecturer in Jewish Music, originally at City University from 1991 and since 1999 at SOAS, the search was on for a new incumbent for the post. Remarkably there were nine strong candidates from the UK, Europe, Israel and America. The unanimous choice was a young woman from the UK, Abigail Wood.

Abigail completed her PhD in 2004 at Cambridge where she also studied music as an undergraduate. Her doctoral dissertation, 'Yiddish song in contemporary North America' was supervised by Dr Ruth Davis. As a graduate student she also studied Yiddish at Columbia University in New York. From 2002-6 she lectured in Music at Southampton University, where, in addition to general teaching in ethnomusicology, she developed a course unit in Jewish music and ran a student klezmer band. She spent the academic year 2005-6 in Jerusalem, where she studied Talmud and Halacha at the Pardes Institute of Jewish Studies, and undertook a seven-week research project on music in immigrant communities in Jerusalem, funded by the UK Arts and Humanities Research Council. Aside from her University teaching, Abigail has taught sessions on Jewish music for many



Dr Alex Knapp 'hands over' the Joe Loss Lectureship in Jewish Music at SOAS to Dr Abigail Wood

synagogue and community groups, and at Limmud and was a key faculty member of Klezmer on the Cam. Abigail says 'I'm excited to take up the position as Joe Loss Lecturer in Jewish Music at SOAS. This School is home to a vibrant and diverse academic community – an excellent, supportive place for a young academic. Alex Knapp and JMI have really built up the status of Jewish music within the Department and within SOAS as a whole, and I am privileged to be able to take over from such a respected and well-liked colleague.'

'My teaching at SOAS this year includes a substantial course on Jewish Music for both undergraduate and graduate students, in addition to a general course in ethnomusicology for first year students. I look forward to incorporating material from the year I spent in Israel into my teaching, from Talmudic sources on music making to election campaign songs and the latest Israeli hip hop.'

'I will also continue two current research projects: I am currently publishing parts of my PhD dissertation as journal articles, and working on a new article on music-making among elderly Russian immigrants in Jerusalem. I hope to expand this research in the near future to include other immigrant communities in Jerusalem, a city whose musical profile particularly highlights the diversity of the population of modern Israel.'

The Jewish Music Institute sends its hearty congratulations to Abbi and wishes her well in the new position. We feel sure that with her erudition, energy and commitment Jewish music will have a flourishing and secure future at the University of London. Anyone wishing to enquire about studying Jewish music at SOAS should contact Abigail at SOAS on her direct line +44-(0)20-7898 4243; or by email aw48 'at' soas.ac.uk [please replace the word 'at' with the '@' sign when emailing – we have written it this way to avoid the risk of email addresses being trawled for spam when this newsletter is uploaded onto the JMI website www.jmi.org.uk]

Alex writes, 'I'd like to say how very delighted I am that Abbi has taken over from me. She's a brilliant scholar and musician, and has all the personal and academic qualities to take the study and dissemination of Jewish music to the highest levels of excellence. I trust that she'll enjoy happiness, creativity and fulfilment in the Music Department for a very long time to come! Naturally, I'll miss SOAS very much - the people, the ethos, and the atmosphere; but I do look forward to maintaining informal contact as a Research Associate.'

Borsht to Blighty - Patron Don Black

Jewish Culture Day on the South Bank
26 November 2006, 10.00am – 10.00pm

How do you squeeze 350 years of British Jewish music into one day – well of course you cant – but you can get a very good flavour in the Jewish Culture Day on the South Bank presented by JMI and Central Synagogue on 26 November.

Nearly 350 artists will grace the stages of the Purcell Room and the Queen Elizabeth Hall on that day in celebration of Jewish music in Britain. Called **Borsht to Blighty**, this day features Ashkenazi, Sephardi and classical music with outstanding young musicians devoted to presenting Jewish music to the British public. A special feature will be the 2006 Schools Choir Festival with ten Jewish primary schools singing some new songs specially for the anniversary. New classical pieces have world premieres at the Purcell Room which also features excerpts from a grand Yiddish opera as well as the Pirates of Penzance in Yiddish, while in the Queen Elizabeth Hall, in the showpiece concert **Borsht to Blighty** outstanding West End stars Gina Murray, Melinda Hughes, Loren Geeting and Steven Leas and the Children of the Sylvia Young Theatre School with the *Too Darn Hot* West End band take us on an exciting journey from the Yiddish theatre to the West End. Hear the iconic hits of Brits, Lionel Bart, Vivian Ellis, Tony Newly and Mitch Murray and Americans; Rogers and Hammerstein, Harry Warren, Kander and Ebb, and George Gershwin all interspersed by iconic medleys of memorable melodies from the Yiddish Theatre.

Don Black the acclaimed lyricist who was the music Director for The Gift of Music at the Roundhouse composed a special song for the event about the Jewish contribution to music. Don has blessed Borsht to Blighty with his patronage and hopes to be with us on the day.

Please turn over the page to see the details of each of the events. Booking is open at the Royal Festival Hall 08703 800 400 or online at www.rfh.org.uk so book up early and bring your friends.

Join in the 350th anniversary by sponsoring an artist

You too can be a part of this 350th anniversary celebration by sponsoring one of the 350 artists in the rich and varied programme. It will give them so much pleasure to know that they are appreciated. A list of sponsors will be printed in a special programme supplement and published on the JMI Website www.jmi.org.uk.

'Sponsors donating £350 or more receive 4 free tickets; sponsors donating £150 or more receive two free tickets; and sponsors donating £35 or more will receive one free ticket. Funds raised will go towards covering the costs of the productions in 'Borsht to Blighty' and any profits will go towards Central Synagogue and JMI music events and programmes. Schools will benefit directly from sponsorship funds that they raise, some of which will go to the Barry Weinberg Fund for Jewish Music that enables JMI to bring the unmatched Stephen Glass to the UK to work with our children and teenagers'.

To sponsor, see the back of the covering letter with this Newsletter with the full list of performers. Or you can go the JMI Website www.jmi.org.uk and follow links to Borsht to Blighty for a sponsorship form or request one from JMI on Tel 020 8909 2445 Fax 020 8909 1030 e-mail jewishmusic@jmi.org.uk

or you can just send a cheque made out to JMI and mention the artist that you wish to sponsor – or ring up and give your credit card number.

Send to 'Sponsor an Artist' JMI, P O Box 232, Harrow, Middlesex, HA1 2NN

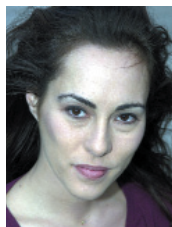
We look forward to enjoying a great event together with you.



Loren Geeting



Benjamin Wolf



Melinda Hughes



Tansy Aked



Gina Murray



Gemma Rosefield



Children from 10 primary schools

Some of the artists you can sponsor @ £10 to £350, full list on the website www.jmi.org.uk

Bloch Conference to Herald Anniversary



Ernest Bloch captured live by Milein Cosman

JMI to hold a conference in Cambridge on the man and his music

2009 sees the 50th anniversary of Ernest Bloch's death. Bloch's music commanded much attention and respect during his lifetime and his works were eagerly awaited and performed to great acclaim. In preparation for a Bloch Festival in 2009 when we hope to encourage orchestras and chamber ensembles around the world to programme his works, JMI, spearheaded by Bloch specialist Dr **Alexander Knapp**, is organising an international conference devoted to the man and his music.

Many distinguished patrons, including Sir **John Mackerras** and Mrs **Ursula Vaughan Williams** have associated themselves with this conference that will bring together all the major Bloch scholars from around the world. Supported by the Bloch family in America and **Norman Solomon** of the Nordev Trust, and with **Audrey Ellison** as the conference administrator, this conference is taking shape very well and is scheduled for 30 July – 1 August 2007 at Fitzwilliam College in Cambridge. Concerts at the conference will include performances by the **Tel Aviv Trio** whose violinist will be performing Bloch Trios on Ernest Bloch's own violin.

Alex, whose PhD thesis was on *The Jewish Cycle* of Ernest Bloch, has been associated with the works and family of Bloch for many years and has participated in Bloch Festivals and Conferences in America. The Jewish Music Institute has over time, presented performances of Bloch's Concerti Grossi and a recital of his complete solo songs as well as two performances of *Avodath Hakodesh* – the Sacred Service – one in York Minster in 1990 and the other at St Paul's Cathedral in 1995, conducted by Yehudi Menuhin and attended by Prince Philip, as well as by Bloch's daughter Suzanne and grandson Ernest Bloch II

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

Borsht to Blighty

(Sing a New Song)

Jewish Culture Day on the South Bank

10.00 - 12.00 Riverside Room

350 Years of British Jewish Music

An illustrated talk by **Dr Malcolm Miller** surveying the creativity of Jewish musicians and the music used for Jewish worship and celebration over the last 350 years

£5



Malcolm Miller

12.30 - 13.45 Purcell Room

Voices of Sepharad

Songs, Melodies and Memories of Jews from Spain

Gemma Rosefield cello, **Adam Musikant** baritone, **Yvonne Behar** piano

Traditional Sephardi melodies arranged for cello, songs from Sephardi liturgy, memoirs of Michel Behar from Istanbul, founder member of Holland Park Synagogue and classical cello masterpieces: Bruch's *Kol Nidre* and Bloch's *Prayer*

£10 / £8



Yvonne Behar



Adam Musikant



Gemma Rosefield

14.30 - 16.00 Queen Elizabeth Hall

Jewish Schools Choir Festival

Stephen Glass presenter composer arranger conductor

The next generation from ten of Britain's leading Jewish Primary Schools present their own selections and premiere together new songs specially written for the 350th anniversary by Stephen and Myrna Glass, expressing what it means to be Jewish in Britain today

Supported by NM Rothschild & Sons and the Kennedy Leigh Charitable Trust

All seats £5 (children £3)



Jewish Primary Schools in Concert



Stephen Glass

The **JC**
theJC.com

Central Synagogue
Great Portland Street
London, England

3 1/2 centuries of
british jewish life

jmi
SOAS

17.30 - 18.45 Purcell Room

The King of Lampedusa

An appreciation in words and film of the legendary Yiddish play which opened in 1943 and ran for an unprecedented 200 performances.



Khatskl (Meier Tzelniker), Lily (Anna Tzelniker) and Sore-Hinde (Clara Meisels)

Special guest **Anna Tzelniker** 'First Lady' of Yiddish Theatre who starred in the original production. Introduced by **Rosalind Gold** Yiddish Theatre Film Maker and former BBC Television producer. Featuring a film by **Arnold Schwartzman OBE** about the play and the real-life incident it was based on: An East End tailor Sidney Cohen, who was a pilot during WWII, made a forced landing on the tiny island of Lampedusa off the coast of Sicily. The entire Italian garrison surrendered to him thinking they had been invaded and because of this, Cohen's crew nicknamed him 'The King of Lampedusa'. This became an allegory for a Jewish Homeland.

£10 / £8

19.00 - 19.30 Queen Elizabeth Hall Foyer

The Jewish Youth Choir

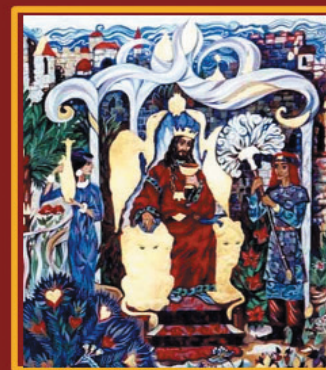
Conducted by **Vivienne Bellos**, sing upbeat, modern liturgical settings and folk songs

19.45 - 21.45 Purcell Room

Song of Songs

Eliot Alderman tenor, **Gwendolen Burton** soprano, **Benjamin Seifert** baritone, the **Wallace Chamber Ensemble** and the **Zemel Choir** conducted by **Benjamin Wolf**. A new Shofar Fanfare for the 350th anniversary by **Malcolm Miller** and a variety of songs by Jewish composers of the 19th, 20th and 21st centuries. World premiere of *The Song of Songs* by **Kyla Greenbaum**. Excerpts from the great 1912 Yiddish Opera, *King Ahaz* by **Samuel Alman**, Britain's leading liturgical composer and Yiddish versions of arias and choruses from **Sullivan's Pirates of Penzance**. Supported by Pearson PLC

£10 / £8



Shir Ha Shirim - illuminated Song of Songs Scroll

20.00 - 22.00 Queen Elizabeth Hall

Borsht to Blighty



Loren Geeting and Melinda Hughes

Steven Leas

Take a journey through the 20th Century with a cavalcade of songs from the Yiddish Theatre, via Broadway and Tin Pan Alley to the West End of London. Performed by outstanding West End stars, **Melinda Hughes**, **Gina Murray**, **Steven Leas**, **Loren Geeting** with Yiddish Singer **Hilda Bronstein** and the Children of the **Sylvia Young Theatre School**. Directed by **Robert Dallas** with top West End band featuring **Stewart Curtis** on reeds and musical director **Tansy Aked**

£27.50 £22.50 £17.50

Special Offer - £2.50 off each ticket if booking more than one show (except Jewish Schools Choir Festival)

Presented by the Jewish Music Institute and Central Synagogue

The Cantorial Conundrum

JMI looks closely at the music of prayer

The art of the cantor and prayer leader and the travails of the modern Cantorate came in for some serious scrutiny this summer. Stephen Glass, in his mission to enrich the experience of every person praying in a synagogue, working with senior cantors in the UK, devised the first Orthodox Cantors Convention and presented a concert featuring a dozen of the foremost cantors in London and invited guests from abroad. (See reports on this page)

These activities have made a significant impact and spurred cantors on to act:

- to increase the understanding of their congregations as to what they are doing and the value of the music
- to set up a society for cantors and those that love cantorial music
- to encourage orthodox congregations to create boys choirs – as a pool from which future choristers and cantors may be drawn
- to make sure that they become indispensable to their synagogues and perform their art to the highest standards

Support for these initiatives will be forthcoming from the Chief Rabbi and the United Synagogue establishment.

Prayer leading and music in the Progressive movement was also embraced. With the inspirational and skilled leadership of Cantor Josée Wolff JMI held the third Summer School for the Progressive traditions. In 2007 this course starting on Monday 2 July will become a part of the optional curriculum of the rabbinic students of the Leo Baeck College and attendance will be encouraged by the leaders of the Reform and Liberal movements.

For details 020 8909 2445 or see www.jmi.org.uk

Cavorting with Cantors

Tales of a JMI Volunteer, Chapter 3

Whether I betrayed my orthodox upbringing or unwisely expressed an interest I don't recall, but not long after the Joke Lunch somehow I was asked to help organise the First European Orthodox Cantors Convention together with a Cantors Concert at the Queen Elizabeth Hall. Ever tried working with an enchantment of cantors and an artistic director who lives three thousand miles and several time zones away and who is extremely busy?! Despite some perturbations along the way (how long before an event *should* the programme be decided?) the concert was a wow and the three-day convention, the first of its kind in Europe, was a great success also. This was due to the superb 'faculty' – the guest chazanim from New York, Chicago, Montreal and Vienna (see page 9) – and the commitment and talents of the participants and of Stephen Glass the director...and I was delighted to have played a small but significant part. (See page 13 for Chapter 4: Yiddish and Klezmer)

Cantors in Concert – and in Brighton

Kate Whyman, Director of the Brighton Festival of World Sacred Music gives her impression of first hearing cantorial music.

I was lucky enough to attend Cantors in Concert at the Queen Elizabeth Hall on London's South Bank on Sunday 25 June. This excellent concert presented a line-up of no less than 12 fine cantors, including three special international guests from Chicago, Montreal and Vienna, who performed gems of Jewish prayer and psalm settings. The quality of the singing was impressive, both of the Cantors and of the excellent Choir of London, and the audience was clearly thrilled by the display of virtuosity.

It is always a privilege to be invited to 'drop in' to culture that is not one's own. I am not Jewish but I really enjoyed the sense of community and easy familiarity that much of the audience shared with this particular musical tradition. I don't think the gentleman on my left was the only member of the audience to sing happily along with the Cantors, and the usual formality of the concert hall was given something of the air of a family occasion.

But I was not there simply to enjoy the music and soak up the atmosphere: Cantor Steven Leas of London's Central Synagogue and the gentlemen of the Choir of London are booked to appear at Brighton Festival of World Sacred Music, of which I am director, this October and naturally I was looking forward to seeing them in action.



I didn't have to wait long. The Cantor and the Choir (pictured above) opened the main programme together with a moving performance of Dunajewsky's V'sham'ru, arranged by the evening's talented musical director, Stephen Glass. Cantor Leas' operatically trained voice soared and the professional singers of the Choir provided both beautiful harmonies and subtle accompaniment. I knew immediately that they would make a marvellous contribution to the Brighton Festival.

Brighton Festival of World Sacred Music celebrates sacred music from a diverse range of different faith traditions, including African, Buddhist, Christian, Hindu, Muslim and Sikh, as well as Jewish. Unusually, it stages music from more than one faith in the same evening and so offers audiences that same precious chance to 'drop in' on another culture that I had just experienced myself. The Cantor and Choir will perform alongside medieval group Mediva who will open the evening with music composed by the 12th century Christian mystic Hildegard of Bingen. I believe the concert will present a stunning combination of musical traditions to audiences who would not otherwise get the opportunity to experience it. I very much hope to see you there. Festival website www.worldsacredmusic.org

Aspects of the Cantor's Art - not taught in Cantorial School

Professor Joseph Levine of Philadelphia presents 4 workshops at Central Synagogue on techniques for prayer leading

Wednesdays: 8, 15, 22 and 29 November 2006. 8pm – 10pm

Professor Levine returns to London for another exciting series of lecture/workshops. Starting 8 November, in four weekly sessions, he will examine what it is about the famous cantors of the Golden Age that makes their renderings both timeless and timely. Designed for practicing cantors, who will have a chance to try out what has been heard, these workshops are for anyone interested in the cantorial art, even just as a listener.

Central Synagogue, 40 Hallam Street, W1N 6NW.

£20 for the complete series or £7 for individual sessions.

Registration Form on the JMI Website www.jmi.org.uk or telephone 020 8909 2445.



European Cantors Convene in London

Victor Tunkel describes the First European Cantors Convention



De Cantors and a Glass! left to right: Cantor Joseph Malovany, Stephen Glass, Cantors Steven Leas, Alberto Mizrahi and Arie L Subar

Cantors Conventions are a regular feature of Jewish musical life in USA. But for Europe, JMI staged the first, over three days in June under the generous auspices of the Central Synagogue, Great Portland Street and its dynamic young cantor Steven Leas.

32 cantors came, from all over this country; and from Austria, Canada, Czech Republic, Denmark, Germany, Italy, South Africa and the USA. Among these were four invited guests Shmuel Barzilai from Vienna, Joseph Malovany from New York, Alberto Mizrahi from Chicago and Arie Subar from Montreal, who joined our local presenters Moshe Haschel from St John's Wood, Lionel Rosenfeld of Western Marble Arch and Steve Robins of Woodside Park Synagogue. The inspiration and planning of the convention came from Stephen Glass, Director of JMI's Cantorial and Choral Section, who presided and guided it all with his lively presence and enthusiasm.

The presentations, followed by animated discussions, covered such topics as a reconsideration of the role of the cantor in today's conditions; the art and skill but also the values and principles that should inform chazanut; new compositions, and giving new life to old ones; masterclasses on davening and nusach in which everyone was given an opportunity to sing and given an assessment and guidance on their performance; halachic issues relating to the conduct of services; co-working with choir or congregation as participants; meeting the challenge of the Carlebach type of service; and reflections on the future of the cantorate.

A particularly valuable presentation came from Mr Elliot Benjamin, ENT surgeon at Charing Cross Hospital, whose expertise in the mechanism of the voice was greatly appreciated. The whole convention was efficiently steered and managed by Hirsh Cashdan, JMI's Special Projects Officer.

A variety of points made in the course of the discussions focused on the problems facing those who want to preserve and continue the age-old tradition of the cantor. These all seem to arise from one ultimate cause: the lack of appreciation by many congregants and synagogue managements (and, let it be said, by many rabbis and yeshivot also) of the music of our prayer. From this stems the lack of training in the tradition, of good new music and of employment opportunities. Cantors' conventions bring together those with the desire to learn and to teach our precious musical heritage. We hope that all who attended will feel reinvigorated in their will to continue it.

'For a review of Victor Tunkel's acclaimed book on 'The Music of the Hebrew Bible and the Western Ashkenazic Chant Tradition' and also Victor's review of Charles Heller's exciting new book 'What to listen for in Jewish Music', see page 17

Cantorial Summer Programmes 2007

As part of a three-year cycle, the JMI summer programmes in 2007 for Orthodox and Progressive traditions will each feature the music of the three Pilgrim Festivals.

European Cantors Convention Sunday 24 – Wednesday 28 June

Led by Stephen Glass with world acclaimed cantors

Cantorial Summer School Progressive Tradition Monday 2 – Thursday 5 July

Led by Cantor Josée Wolff of the Hebrew Union College New York

Jewish Youth Sings

100 Jewish teenagers and young adults on stage at the Queen Elizabeth Hall.

The delightful performance of traditional and new Hebrew songs from the liturgy and folk traditions and the obvious enjoyment on the faces of all the young people endeared each group to the warm audience at the South Bank Centre on 25 June.



JFS senior choir with soloists

Participating youth choirs were the Junior and Senior sections of the Jewish Youth Choir, accompanied by Simona Budd and ensembles from JFS School. Established in 1995 by their conductor and trainer Vivienne Bellos together with the Jewish Music Institute, the Jewish Youth Choir brings Jewish youngsters together to enjoy choral singing and provides the whole community with a high quality childrens' choral group. They rehearse in Golders Green on a Wednesday afternoon. From JFS School we welcomed junior and senior choirs conducted by Simon Appleman and accompanied by Jude Caplan and their famous a capella barbershop group. The youth singers all joined together at the start and end with works by Finkelstein, Bratter and by Stephen Glass – who accompanied and conducted the massed choir.



Pandemonium singing with Viv Bellos (right)

Young Adult group, Pandemonium also trained by Viv Bellos provided some poignant moments with Yiddish classic Boruch Ate, Glass' arrangement of Eli Eli and gave a beautiful rendering of a popular Ladino song.



Massed youth choir taking a bow with conductors, Simon, Stephen and Viv

To join the Jewish Youth Choir or to join the Youth Choir National Network, contact JMI 020 8909 2445



A Simcha in Trafalgar Square

The music and dance of the Jewish people highlighted in the heart of London

As soon as the first chords of Danny Shine's Wedding Band, struck up at 1.00pm, the faces in the crowd instantly illuminated. The circle dancing began, the vast audience smiled and danced and clapped and swayed. Many stayed right to the very end at 7.15, welcoming one delightful group after the other - including three young cantors with the **London Jewish Male Choir**, **Iraqi Jewish ten-piece ensemble Rivers of Babylon**, Sephardi specialists **Los Desterrados**, Ladino diva **Mor Karbasi**, the cutting edge dynamic **Sophie Solomon Band**, traditional klezmerim **She'koyokh** and the **Naye Khovichi Klezmer Rock Band** who flew in from Kiev to join **Merlin and Polina Shepherd**.

Young Jews of the next generation were given the experience of a lifetime on that high tech stage, as the **Jewish Youth Choir** sang, **Oranim and Nitzanim** dance groups enthralled the audience with their beautiful costumes and dances and the Jewish Lads and Girls Brigade performed their drill. (You can see pages of pictures on the JMI Website www.jmi.org.uk showing the glory of the day).

Stalls displayed and sold glass artefacts and jewellery, Jewish books and CDs and organisations such as **Bnai Brith**, the **Jewish East End Celebration Society**, the **London Jewish Cultural Centre**, **Limud**, the **Jewish Council for Racial Equality**, a **Hebrew scribe**, and **Chabad House Bloomsbury** showcased their wares and interacted with people of all backgrounds. A sample of interviews revealed that 80% of the large audience was Jewish and others were interested parties of all backgrounds. The atmosphere was of friendship and solidarity.

Many community leaders expressed their pleasure at attending this event

Dear Geraldine

'May I express my delight and pleasure on 'Simcha on the Square' - it was indeed a vivid presentation of Jewish culture. ... the enthusiasm and exuberance of all concerned made it one of the most enjoyable events I've been to in years. And I'm not even talking about Sophie Solomon who was exceptional. There are times when speeches and motions have to dry up and let music and goodwill enter our hearts - it did yesterday. Masettoff to you all. Eric (Professor Eric Moonman OBE, former Vice President of the Board of Deputies).

Dear Geraldine,

Thank you for organising yesterday a vision of what the Jewish community could be! The nearly 100 people from Alyth synagogue who were there have been full of what a great event this was. L'Shanah Tovah, Mark
Rabbi Mark Goldsmith (North Western Reform Synagogue)

Dear Geraldine

Please accept my warmest congratulations on a wonderful event yesterday. I left my granddaughter's wedding for a brief time to "pop in" and was delighted and impressed to see so many people obviously having a most enjoyable day. Well done to you and all your very hard-working team. Best wishes, Sigi (Sir Sigmund Sternberg)

Dear Geraldine and Laoise

I just wanted to drop you a note to thank you for persevering and making yesterday in Trafalgar Square happen. It really was a lovely event and I think everyone had a great time. I hope you are very proud of what you achieved - you should be.
Juliet Simmons, Project Director, Jewish Community Centre for London

Geraldine - Don't get me wrong. Jews sometimes need a kick up the backside to get themselves together. It's so much better to have music and fun to bring us together rather than politics and pain. The show was absolutely brilliant, fantastic entertainment there was not a dull or uninteresting moment in the whole show, and I was there from 10 to 1 until 7.15pm. So much talent there. Really wonderful atmosphere. And I loved the name 'Simcha on the Square'. I just had to tell you. (Harry Kaufman, by telephone)

'After all the preliminary difficulties of putting on this public celebration of the 350th Anniversary my own cup was brimming with joy. Trafalgar Square became truly Jewish for 6 hours with large crowds, beautiful weather, unobtrusive security and exuberant performances provoking enthusiastic dancing, swaying and clapping. And this not only from Jews but also from many other ethnic groups who shared the fun. One of the highlights, a mass shofar blowing by representatives of all sections of our community was testimony to the freedom to proclaim proudly and openly our Judaism in the heart of London. What a pity that the JC reports failed to do justice to such a huge, happy and exciting event. On returning home after their great performance the Jewish Youth Choir celebrated with a spontaneous "Sheheyanu"; I share those sentiments entirely!
Walter Goldsmith, Chairman of JMI (in the Jewish Chronicle)

Hi Geraldine

Just wanted to thank you for giving the kids such a great opportunity on Sunday. They had a fantastic time .. Fabulous atmosphere and party spirit. Well done.
Vivienne Bellos (Director of music North Western Reform Synagogue and conductor of the Jewish Youth Choir)

Who was there and why did they come?

Janet Levin, editor of Jewish Renaissance did a small survey of the people who were there. Of those she spoke to, 20% were not Jewish. She reported:

'Simcha on the Square' was a fantastic day. For the Jewish visitors it was just amazing that it should be happening at all, particularly for those who had come across it by chance. "I just walked in and saw 'Simcha on the Square'. I was staggered. Well done!" said Blanche Lewis, an Israeli. Some had come because they loved Jewish music, or klezmer in particular; but for most it was just because they wanted, in the words of one 'to be with a load of Jews in Trafalgar Square'. Some admitted to having had concerns about security. 'I can tell you this was a very courageous thing to do, in these times. I live in Kenton and I didn't go to the rally at JFS because I was nervous. But somehow, here in the open, it was less threatening. We've met lots of our friends.'

I was heartened by the positive reaction of the many non-Jews that visited the stalls. They tended to be those with Jewish connections or 'philo-semites'. This negated all we hear about growing antisemitism. Many were interested because they had some Jewish blood in their past. This included a group of Jamaican women. 'We have Jewish relatives from way back', said Theresa Hanson. 'I have been to Israel many times and I support orphanages there. It's great to be here today, great that people can get together.' And there was another group of black Jamaicans that were Jewish and offered to help on our forthcoming Jewish Renaissance feature on 'Jews of Jamaica'.

Others were just interested in Jewish culture. 'I am very keen on the Jewish people' said Anne Armstrong from East London. 'I've read books about them and been to a course. I'm so interested, I wonder if someone amongst my ancestors was Jewish.' I was surprised when a Chinese man was keen to have a copy of JR. 'I have always been interested. The Jews are very good businessmen.' Another, from Singapore, told me how he had taken a course in Jewish studies and was now considered an 'honorary Jew' by his local rabbi. There were quite a few from Poland. 'I like your people. We are very sensitive to Jewish history.' A young German came because he loved klezmer 'It's nice to see this happening'. And from a Dutch woman; 'I had a lot of friends in Holland who were Jewish and perished in the War. I often think about them.'

So, well done Geraldine and team and thanks to the Mayor's office. Deputy Mayor Nicky Gavron announced that it was intended to mount another such day next year. This time I am sure it will have whole-hearted support.



Geraldine Auerbach, Nicky Gavron (Deputy Mayor of London) and Walter Goldsmith

Geraldine Auerbach MBE, Director of JMI sums up:

'Simcha on the Square' surpassed my dreams. It was a meaningful and exhilarating day. All the participants were superb – the GLA events team, the stewards, the unobtrusive security guards, the caterers, the stall holders and the artists – and all contributed to making this first 'Simcha on the Square' a triumphant success.

I felt very honoured to have worked in partnership with the Government of London (arguably the world's greatest City), and to have had the financial and moral support of the Mayor of London and his Office for this special 350th anniversary event – recognising the Jewish community as a valued part of London's diversity and enabling all Londoners to learn about and enjoy Jewish culture.

I am enormously grateful to those of our Trustees and colleagues in JMI especially Walter Goldsmith and Laoise Davidson and in JCUK, especially Clive Bettington of JEECS, and to the Mayor of London and his Office Team, who all remained steadfast and dedicated to this event, despite the fear and negativism shown by others. I give special thanks to David Wood of the Mayors Office, as well as Di Robson of ArtEvents who managed the event, for their constant support and encouragement as well as their expertise. We all look forward to building on the experience gained this year.





London's KlezFest and Ot Azoy! flying high

JMI Ashkenazi summer schools go from strength to strength

In its sixth year, KlezFest London and Ot Azoy! the Yiddish Crash Course are now firmly established on the world scene as highly intensive week-long courses with distinguished and inspirational faculty members. This year 82 instrumentalists and 35 singers from the UK, Europe and further afield came together to share and delve deep into the Jewish cultural heritage. Aged from 12 to 92 they danced and sang and played together from early morning till late at night. KlezFest began with a grand open air Klezmer Festival in Regent's Park on Sunday afternoon, where JMI's Laoise Davidson arranged a non-stop energetic programme of bands, and singers on the bandstand. The audience was kept involved – learning a Nigun from Shura Lipovsky, learning Yiddish circle dances led by Andreas Schmitges and being taught a Klezmer tune, having brought instruments ranging from a bassoon to a chocolate tin with a stick to beat it. KlezFest ended with a communal Shabbes celebration of nigunim and instrumental music followed by a Kiddush and a concert by the fabulous Naye Khovitchi Klezmer Rock Band of St Petersburg

JMI is very grateful to our sponsors who helped to fund this vital programme and to the volunteers and staff especially Barbara Rosenberg and Yvonne Glass who helped to make it run so smoothly. We thank those who contributed to the scholarship funds which also helped to bring outstanding musicians from the Former Soviet Union who both enriched our programme and learned so much to take back to their communities – so long denied any Jewish culture. This year KlezFest and Ot Azoy! were part of a European Yiddish and Klezmer Academy in partnership with Paris, Weimar and Vilnius and for which Gilles Rozier of the Yiddish Centre in Paris was successful in obtaining an EU grant.

Comments below from the students will give more of the flavour.

'At KlezFest this year I enjoyed a near non-stop schedule of singing, dancing, playing, jamming, learning, eating and drinking. As I tailored the lessons on offer to suit me - ie mix and matching between Song School and KlezFest - I was able to get the most out of the week and take away not only a wealth of new music and techniques, but also a renewed outlook on life and music in general. The extent of the knowledge, skill and energy displayed by all members of the faculty has once again been awe-inspiring and is unquestionably the key to the events success. Living in the rural setting of Devon the chance to throw myself into such a hotbed of culture is hugely important and something I am hugely grateful for. Thank you!'

Harry Hornsey, Devon Score out of 10? 10

'The week was dramatically important to me. As you said it would, it fed my soul, in all the ways that I certainly needed and always want. I learned, danced, sang, played my instrument, played in ensembles. I didn't know ahead of time how I'd take to the long hours but I could have gone on and on. Really!! I met fabulous people and spent quality time in structured and unstructured settings. Plus it was FUN FUN FUN! There is no higher compliment than 'fed my soul'. What is more important than that?'

Judy Kleppel, Philadelphia. Score out of 10? 10

'Again I like to say thousand thanks for this wonderful week! I can't play Klezmer at all well - but I now know how to practice! This week with its warm and friendly mood, the brilliant faculty and your warm-hearted leadership is a touching memory.'

Christian Strupp, Dortmund

Dates for Yiddish, Klezmer and Song Summer Courses 2007

Ot Azoy! Yiddish Crash Course Sunday 5 – Friday 10 August

KlezFest London Sunday 12 – Friday 17 August

Jewish Song Summer School Sunday 12 – Friday 17 August

Frank London (he *is* music) will once more be head of KlezFest with a fantastic faculty of old favourites and new surprises and he will again lead a strand for professional and would-be professional klezmerim. Shura Lipovsky will lead the Jewish Song Summer School and we welcome back Lorin Sklamberg. There will be a strand for advanced singers. Ot Azoy! will feature the one and only Peysakh Fizman – and his frog! And Lorin will join us for Yiddish song at Ot Azoy! as well. See the JMI Website www.jmi.org.uk for details of faculty as they are confirmed and fees and to download the registration form.

KlezFest 2006

From top: Frank London
Dancing to She'Koyokh
Thomas and Barbra
KlezFest Jam
Pictures, Kristel Richards, Geraldine
Auerbach, Judy Obrart

Ot Azoy! – This is the Way

Leah Thorn, Performance Poet at first an unlikely candidate, came to realise why she needed to learn Yiddish

I arrived at Ot Azoy! on the Sunday morning to a warm welcome and a gentle session re-introducing me to the alef-beys. The 'Majer Marches On' concert that afternoon totally engaged me with its passion, and with the artists' enthusiasm and love for their Yiddish art forms.

In Monday's Beginners class, I became intrigued by the word 'pintele' and that became the beginning of my first Ot Azoy!-inspired poem. Words flowed after Shura's first singing class. Remembering shameful, humiliating feelings about singing, I went to the session with some trepidation and I sat uneasily through the relaxation exercises. Relax?

Yes. Shura led us in 'Unser Rebbenyu' and something inside of me let go. Suddenly, I heard the rich tone of my late father's voice as he expressed himself in Yiddish, a language he so loved to laugh and cry in. And I heard the yearning sob of my grandfather's speech. And I cried and I finally arrived. It was then I realised why I had come.

The teaching of Yiddish throughout the week was wonderful – caring, generous, challenging. I became absorbed and I hoarded words. By the end of the week I had two new poems, one in Yiddish and the other a mixture of English and Yiddish. I also gave a poem from kin'a hora a Yiddish Botox job, plumping it up and making it voluptuous.

My goal now is to let Yiddish colour my work as a writer. I intend to find a Yiddish class and, as Peysakh says, create a sive in which I can continue to make my relationship with Yiddish. I feel very privileged to have been part of the JMI Ot Azoy! community. And I'm delighted that I retrieved the flier from the recycling bag. Otherwise I'd never have known Ot Azoy! is My Thing.

Yiddish and Klezmer

Tales of a JMI Volunteer, Chapter 4

From the very start I knew I wanted to play some part in the Klezmer Summer School, as one of my post retirement pastimes is to learn to play the clarinet with klezmer very much in mind. JMI introduced me to probably the best klezmer clarinet teacher in the world – well in Brighton anyway – Merlin the magic no less.

I soon found out I would not be playing my clarinet at this year's Klezfest, so what was I to do? I had to get involved somehow to have an excuse for being there. The organisation was in the safe hands of Yvonne and Barbara so it had to be some other way. There was the small matter of the scholarship students (remember the purpose of the joke lunch?) many from Eastern Europe - who needed accommodating to save them and JMI cost. So I volunteered to arrange home hospitality.

It's quite difficult in August when so many of my friends and acquaintances are away (so if you are reading this and would like to have a friendly musician to stay for a week or two next August please contact me at JMI now). Fortunately I had the help of Russian born Polina (just happens to be Merlin's wife – you get lucky sometimes!) who was instrumental in many of them coming over, to act as liaison and of my friend Malcolm – a macher at Richmond synagogue, to find willing hosts. This year, Richmond Synagogue members came up trumps. To give them the chance of hearing the musicians they were accommodating – and raising some funds towards their fares, I was persuaded by Malcolm and Polina to become a virgin concert promoter. It was a huge success and Richmond is all set for accommodating and making a concert for their community again next year!

Others in this Newsletter are writing about the summer courses themselves but I have to say my own bit about them also. Geraldine suggested I attend Ot Azoy! – and though I wasn't looking for more work, I knuckled down and did learn some, but I was so bowled over by Shura Lipowsky's Yiddish Song teaching that I just had to attend the Song School the following week. No more rhapsodies now, but suffice it to say that some aspects of these two weeks were quite amazing and more uplifting spiritually than almost anything I have experienced in the last 40 years. (See page 20 for Chapter 5: Whatever Next?)



KlezFest 2006

From top: Sanne and Yves
Christian Dawid
Learning a Klezmer tune
Dancing by the Lake
Pictures, Kristel Richards, Geraldine
Auerbach, Judy Obrart

**Want to listen to or play some Klezmer?
Want to listen to or sing some Yiddish Songs?**

Noa Lachman has a vast range of songbooks and CDs and books about Klezmer and with klezmer tunes for all instruments.

See the Jewish Music Distribution website

www.jewishmusic-jmd.co.uk

or email orders@jewishmusic-jmd.co.uk

or telephone Noa on **0800 7811 686**.

(and you can also buy some beautiful jewellery and gifts from Noa).



Shura Lipovsky leading us in song

Recipe for a Musical Feast

The taste of Song School at Klezfest 2006

From Gill Cashdan's cookbook

Ingredients:

Rich preserves of Yiddish & Ladino & Hebrew songs
 Inspired & creative teachers
 Sympathetic instrumental accompanists
 Effervescent mix of singers, blending youthful freshness and mellow maturity
 Generous helpings of good will and enthusiasm

Method:

Unwrap and share out glorious melodies
 Sift in and taste the passion and pathos of each song
 Allow time for special flavours to develop
 Stir well to achieve harmonious mixture
 Present multi-layered 'group confection', not fully baked, but well worth tasting!

Even if this vital and joyous part of Klezfest was not quite so 'cut and dried' as the above recipe implies, it was a remarkable experience for the participants. There were so many wonderful songs, such varied teachers, each with their talent and skill. Shura and Polina and Fima and Karsten and Monika - each enabled us to share their treasury of songs and their unique way of presenting them.

Coming from a wide variety of backgrounds, with singing experience ranging from professional level to untried novices, participants brought their own cultural perspective to the fascinating, moving or humorous ballads, unknown to most of us, that we lifted from the printed page and gradually sang into rhythmic life. An additional challenge was the language element: the words we were singing were totally foreign to many of us, so finding the authentic pronunciation and emphasis led to some interesting debates. (I suspect that the extra syllables that crept in here and there showed that the 'agreed' version was not always adopted by everyone....!)

Of course, there were some constructive suggestions for improving the Song School, including providing different groups for different ability levels; offering follow-up to masterclasses and creating more opportunities for merging vocal and instrumental music-making.

But for this energised, first-time consumer of the Klezfest singing experience, it left a very good taste in the mouth. I'm looking forward to savouring the next banquet!

On the Way to Klezfest/Song School

Sharon Malyon is inspired to wax lyrical

I'm travelling to Song School
 My eyes are rather tired
 I'm on my way to Song School
 Any yet my mind is fired
 Sitting, swaying on the train
 Dancing debkas in my brain
 Holding holy lullabies
 Liltin in my inner eye

I'm travelling to Song School
 The air is fresh and clear
 I'm on my way to Song School
 With music drawing near
 Joyous jazzy klezmer tunes
 Reverberate around the rooms
 Haunting horas sing and sigh
 Freylachs fast sweep dancers by

I'm travelling to Song School
 The sun gives me a smile
 I'm on my way to Song School
 Excitement running wild
 Soulful songs to meet today
 Music is a way to pray
 Merry melodies to meet
 Klezfest Song School is a treat.



Students of all ages and backgrounds find joy in a common repertoire

Learn to Sing and Play Jewish!

If it's Tuesday it must be Klezmer -SOAS Thornhaugh Street, Russell Square WC1
 And if Thursday it's Song School - Central Synagogue, 40 Hallam St W1N 6NW

After the Jewish song and music summer schools, JMI does not hibernate but continues to provide opportunities in evening classes for singers and klezmer players to increase their repertoire and skill.

Starting in October, these classes are for people of all generations and backgrounds. Whether you are a professional performer, or someone who just does it for pleasure, there will surely be something new and exciting for you here.

The klezmer classes will focus on rhythm and dance. During this two-term course, Ilana Cravitz and guest tutors will look at the joyful music that would have accompanied traditional eastern European Jewish celebrations.

The Song School will be directed for the first time by Yiddish Singer Hilda Bronstein who will be teaching Yiddish Theatre music, folksongs and settings of poems by great Yiddish writers such as Mordechai Gebirtig and Itzik Manger. Monica Acosta, who specializes in Ladino music, will be teaching songs from the Judeo-Spanish repertoire and Israeli singer Ruti Halvani will teach a variety of songs in Hebrew from Israeli popular songs to traditional and art song.

Song School will accommodate both those who want to spend an enjoyable evening singing together in a friendly atmosphere and learning lots of new music, and also those who want to undertake a more detailed study of the individual stylistic qualities of the various genres, while perfecting their pronunciation of Yiddish, Ladino and Hebrew, and improving their performance techniques. For these singers, an optional 'masterclass' component will be included. Singers will be invited to participate in an 'End-of-Year' concert which will take place in March 2007 at Central Synagogue.

There is still time to join the classes even though they have started. If you are interested in singing ring Hilda Bronstein 07778 501215 and if you want to learn some Klezmer tunes, ring Ilana on 07714 945 971 or see the JMI Website www.jmi.org.uk for registration forms.

JMI International Centre for Suppressed Music (ICSM)

'Hitler tore a gaping hole in European Culture and the damage has still not been repaired'

Thus wrote Nick Kimberley in the Observer. The work of the ICSM goes some way to re-examine and reappraise the music that was being written in the early 20th century in the often tonal avant guard before it was torn asunder.

With our President Sir Simon Rattle being the Director of the Salzburg Easter Festival and some of this suppressed music being performed in the Kontapunkte series, our team mounted a conference at the University of Salzburg. Entitled Music and Resistance, this conference organised in partnership with that University and the Jewish Museum in Vienna heard papers from Australia, Austria, Israel, Germany and the UK. The proceedings will be published in the Jewish Museum Vienna's annual yearbook.

The organising committee and key speakers included ICSM members Dr Erik Levi of Royal Holloway University of London. Dr Peter Tregear, formerly University of Cambridge now Dean of the music college in Melbourne, Michael Haas, Music Curator, Jewish Museum, Vienna and Research Director of ICSM, Dr Jutta Raab Hansen, formerly a researcher at Hamburg University and Dr David Bloch of the Terezín Memorial Project, University of Tel Aviv

The composers featured in the concerts, performed by members of the Berliner Philharmoniker, were Pavel Haas, Karl Amadeus Hartmann, Gideon Klein, Hans Krása, Ernst Krenek, Darius Milhaud, Constantin Regamey, Erich Schmid, Erwin Schulhoff, Viktor Ullmann, Vladimir Vogel, Anton Webern and Stefan Wolpe.



Music and (Dis)-Placement Study Day 23 Feb '07

JMI International Centre for Suppressed Music joins with the Institute for Musical Research (IMR), University of London

Erik Levi and Florian Scheduling of the Department of Music at Royal Holloway University of London, who are also members of the JMI International Centre for Suppressed Music are organising a Study Day together with the newly established institute for advanced musical research. This conference on Music and (Dis)-placement will take place at Senate House University of London on Friday 23rd February 2007

Furthering the now broadly accepted notion of the connection of music and place, this study day proposes to explore interactions between music and (dis-)placement, with particular regard to composers, music theorists, musicologists, performers, publishers, audiences, and all other parties involved in the process that is connected with music(making).

The aim of the study day however, is to provide a platform for exchange which not only involves musicologists and ethnomusicologists, but also cultural and social historians; it aims to go beyond current debates in exile studies and invite any research into the interaction of music and (dis)-placement. In fact this interdisciplinary field of study interacts with such fields as cultural geography, ethnomusicology, politics, philosophy, sociology, psychology, and history.

We are delighted to announce that Professor Philip V. Bohlman (University of Chicago) will open the study day with a keynote paper. To end the day, he will also participate in a performance of Viktor Ullmann's *Liebe und Tod des Cornets Christoph Rilke*, composed in the Terezín concentration camp.

For more details of this Study day and how to attend, please refer to the website of the Institute of Musical Research www.music.sas.ac.uk

Suppressed music in deepest Yorkshire

Jutta Raab Hansen of the JMI International Centre for Suppressed Music, talks on 'Entartete Musik' at the Swaledale Festival, 6th June 2006

The theme for 2006 Swaledale Festival was 'The Artist in his Time, Place and Environment'. Just right for 'our' musicians, so I was delighted to respond to the invitation to ICSM to send a speaker. At the heart of the Festival programme was the complete cycle of the Shostakovich String Quartets to celebrate the composer's centenary (1906-1975). But as usual at such a festival, there was a variety of fare from workshops by a Bulgarian Choir and on Hindustani classical music, different types of brass bands, recitals for harp, saxophone, lute and cello and Mozart's Requiem right up to 'Eating the Peach: When Mozart met Mick Kelly', the history of Michael Kelly, a friend of Mozart's from Vienna, presented by Parabola and directed by the Director of the Festival, Philipp Parr himself. There was not only music; art in the pub and craft demonstrations brought you back to earth and the lovely Yorkshire landscape. The bleating sheep, the grass covered mountains, churches surrounded by small villages, narrow streets and the shining sun – all these gave the background to these events. I went to Darlington and Swaledale for the first time in my life, not knowing about such a lovely landscape and a festival far away from the noise of a city.

To speak about so-called 'Entartete Musik' – the music banned as degenerate by the Nazis was a big contrast to all that. It showed the difficult situation for musicians and composers whose music was no longer wanted in its time, place and environment and whose very lives were at stake.

I spoke about the process by which Jewish musicians together with some socialist and communist 'Aryan' colleagues were driven out of German musical life and out of the country. I posed the questions as to how the course of music was altered by these policies. I played examples and spoke about the music which the Nazis considered acceptable and how this was ordered or misused by the authorities. We reflected on for example: why the Nazis regarded Bruckner highly and how German composers and German musicologists within the country responded to the new ideology at the time? Was there any kind of musical resistance abroad? How could it work? The last chapter was about the tragedy of many murdered or exiled German and Austrian composers and musicians.

120 minutes was not a long time to speak about such a complex subject. The audience of about twenty people in St John's Church in Bellerby, listened very open-mindedly. The historical situation was best illustrated with music and we listened to songs sung by Marlene Dietrich, Richard Tauber, music by Schoenberg, Eisler, Nazi mass chanting, the Olympic Hymn 1936, speeches by Goebbels and Hitler, the Peat-Bog Soldiers Song from a German concentration camp and the original voice of Klaus Mann speaking about Richard Strauss when he, a German emigrant, author and US officer, visited the composer in his villa shortly after the war, only to name some items.

The concert that followed in which Shostakovich's String Quartet No 4, was played by the Rasumovsky Quartet in the same church, showed that suffering of musicians and manipulation of music still wasn't over when the war ended.



Suppressed Music Website

The new ICSM Online Journal was launched in August 2005, in response to the growing interest in the music affected by the policies of the Third Reich and other political interference with the natural growth of music and culture. The General Editor is Martin Anderson, publisher and journalist and the Editorial Board is made up of the most respected scholars and activists on the subject in the UK. Material is classified into fascinating articles, listings reviews and obituaries. The latest articles are on Marcel Tyberg – a lost victim reemerges; Alice Hertz. Sommer – a pianist from Prague who spent some years in Terezin and is still going strong at 102 and an article on Soviet composer Zaderatzky.

To submit an article contact JMI jewishmusic@jmi.org.uk www.jmi.org.uk

Nu? Musik! What is it?

Laoise Davidson outlines an important project she is spearheading to engage young musicians to explore their roots

Nu? Musik! is a new development within JMI which focuses on new and creative Jewish music making, encouraging young musicians to write, develop and perform modern music with Jewish roots and influences. The aim of the project is to support creativity, innovation, exploration and experimentation in Jewish Music while developing new audiences and widening appreciation for Jewish music. Nu? Musik! is a way that young Jews can relate to and explore Jewish culture in a language that is familiar and acceptable. It is envisaged that Nu? Musik! will assist in communicating and sharing Jewish cultural heritage with young people from different ethnic backgrounds.

Nu? Musik! Workshops

Workshops will be held regularly between January and May 2007 at various venues in London including SOAS, Central Synagogue, The Sternberg Centre and Edgware Reform Synagogue. Workshop leaders will include pioneers of new Jewish music in this country including Eran Baron Cohen, Sophie Solomon and Moshikop. Guest Workshop leaders will also include poet Leah Thorn and renegade alternative Jewish event makers, Jewdas. Where possible we will invite visiting musicians from overseas to give a workshop while they are here. Possible artists include Socalled, Idan Raichel and Matisyahu. The first workshop will feature an overview of Nu? Musik! by Laoise Davidson. Each subsequent workshop will focus on a different aspect of music making, including improvisation, making fusions work, roots-inspired lyric writing, arranging existing tunes and composing new music.

Nu? Musik! Jams

Based on the Nu? Musik! workshops, regular jams will be held in various venues around London offering young musicians the space and safety to try out new things, work with different musicians and generally experiment with music, lyrics, improvisation, and fusions of different Jewish and contemporary music styles.

Nu? Musik! Magazine

Nu? Musik! Magazine which has already seen 3 editions, will continue to provide articles, interviews, CD reviews and features about new Jewish Music from around the world. If you want to receive a magazine and know more about the workshops and jams contact Laoise Davidson on Tel +44 (0)20 7898 4307 Fax +44 (0)20 7898 4309 or email info@atjmi.org.uk (when emailing replace 'at' with @)

Pearls of Yiddish Song 1988 and Songs of Generations 1997

Published by the Education Department of the Workmen's Circle, New York
Hilda Bronstein was delighted at the invitation to review these two collections

I cannot imagine that anyone interested in Yiddish music would not already have these books and love them. The anthologies were compiled by Eleanor and Joseph Mlotek during the '80s and '90s and are full of treasures. Together they contain 240 Yiddish songs, complete with melody line and guitar chords. Lyrics are in Yiddish with both Hebrew letters and in transliteration. There are English translations of each song, and brief notes concerning the composer and lyricist with interesting background material. A transliteration guide provides an aid to pronunciation.

Best of all, however, are the songs themselves, some by the greatest composers, poets, and writer for the theatre – Abraham Goldfaden, Itzik Manger, Mordecai Gebirtig – others less known. The compilers have selected some wonderful pieces which, together, express the very soul of East European Jewry, and many of these songs are unobtainable anywhere else. So much of Jewish history resides in the lyrics – but not as in the dry factual account of the history books. When singing or hearing them we instantly relate to those other worlds where, to some, faith and piety were all, where people could be joyful even as they suffered in poverty, where immigrants struggled for survival in sweatshops of 'the Golden Land'. But don't imagine that these songs are all nostalgia and sentiment – although there is plenty of that. There is also resistance, anger, irony and humour in abundance. Moreover, some of the commentaries provide more than one version of the lyrics so that we get a sense of changing conditions over time. One example occurs in the lyrics of 'Hulyet, hulyet, beyze vintn!' (Howl, Howl Raging Winds!) written by Abraham Reisen and first written as a workers song in 1900. The message of pessimism, 'Winter will last long. Summer is far off', was changed by workers in 1904-5 to one of hope and resistance, 'Winter will not last long. Summer is not far off.'

Of course, the volumes contain songs which will not appeal to everyone, and some lyrics or sentiments will seem out-dated to us now. Moreover, there are, despite several new editions, very occasional errors in the transliterations and translations. But these are few and in the nature of most folk collections. Since each book contains over 100 songs there is plenty for everyone to choose from. These are indeed 'pearls' of Yiddish Song. If you are at all interested in Yiddish music, you should rush out and buy them now.

Available now from Jewish Music Distribution:
orders@jewishmusic-jmd.co.uk tel 0800 7811 686
Web: www.jewishmusic-jmd.co.uk

Making Light of it

Tales of another volunteer John S Hill



It's been nearly 12 years now since my wife Ruth read me an advertisement for a stage manager for JMI. I met Geraldine about a big event she was planning. When, on parting, I mentioned I was actually a lighting designer – she jumped for joy and said 'Forget the stage manager bit – please light St Paul's Cathedral for me!'

Talk about being thrown in at the deep end? But it was just up my street. I have been lighting shows since my youth club days. The real bug set in when I used to collect lighting equipment from Floral Street. Quite often the scene dock doors of the Royal Opera House next door were open and I would wander in and look around

with amazement at the array of lighting hanging above the stage. In the Royal Air Force I designed the lighting for many of the shows in their 'Astra' Cinemas. However, I cut my teeth, becoming lighting director at the Mountview Theatre Club in Crouch End. Now I do all the shows at the Magic Circle where I am also a member.

In St Paul's Cathedral I had all their fluorescent and sodium lights switched off in order to use my own lighting scheme for the concert in which the late Yehudi Menuhin conducted Bloch. Geraldine said it was magical and has encouraged me to do all the JMI shows ever since. I am proud to be the JMI 'Technical Services Manager' and have delivered lighting designs for magical nights at Bevis Marks Synagogue, Central Synagogue, Sadler's Wells, the Barbican and the South Bank including shows for Lucie Skeaping and The Burning Bush, Gregori Schechter's Klezmer Festival Band, Vanished Voices and Sons of Sepharad. I am so pleased to be able to join my two loves – theatre lighting and Jewish culture.

What to Listen for in Jewish Music by Charles Heller

Ecanthus Press, Toronto 2006

Victor Tunkel welcomes a quirky, amusing yet learned new book on Jewish music.



Recent years have seen the publication of several books broadly covering the field of Jewish music: Werner, Gradenwitz, Heskes, Sendrey, Edelman, Lemaire, Rubin & Baron, and others. This is a heartening development, showing the new appreciation of the importance and richness of the subject by leading musicologists and educators. Their approach has been broadly historical, putting emphasis on aspects according to their expertise or interest.

Heller's book is like none of these. It is a highly personal account taking us through every facet of the subject but taking us by surprise. He starts not with the oldest music but with the oldest chestnuts: who wrote Hatikvah? Where did Hava Nagila come from? What makes Kol Nidrei so special? And the 'eternal silly question': what is Jewish music? Only after this and similar ground-clearing ('kaddish', 'women', 'the music instinct') does Heller begin to unwrap the subject in a more customary sequence: psalms, cantillation, modes, etc. Even here, however, one never knows what will come on the next page; and this is one of the

book's most attractive features, its quirkiness, digressions into popular culture, impressive width of learning lightly and amusingly deployed.

Each chapter, though with cross-references, is really a self-contained topic. So one can open the book more or less anywhere and dip into chapters headed, for example 'Rabbis and Cantors', or 'Why didn't the Jews invent musical notation?' (I would answer that they did, and still use it), or 'The Synagogue Choir', or 'Nusah in the Twenty-First Century'. At the end of each are full notes and references, but it seems from the way these are set out and not keyed to the text that he wants the reader to read all the notes only after each chapter, as a sort of reminder.

Heller has some forthright, well-aimed barbs: 'The anti-musicality of the Rabbinate has had the effect not of minimising the use of music in the synagogue, but merely replacing good music with bad.' 'By the twentieth century hasidism...had become fossilizedHad its early leaders... returned to see how it had developed, they probably would have been horrified and gone off to start a new movement.' Of the Friday night 'Blues Service' introduced in some American synagogues he asks 'Do we go to synagogue to sing the blues?' (Though Kurt Weill's setting of Kiddush comes close to this.) He does well to recognise that 'One of the functions of a choir is to encourage congregational singing...'.

There are informative chapters on Judeo-Spanish and Klezmer music and he writes with special affection about Yiddish folk song. He tries hard to detect the Jewishness of Mahler, Bloch, Schoenberg, Bernstein, and Co. He does not pursue Mendelssohn, Meyerbeer or Offenbach.

A unique feature in a book of this kind is Heller's brave attempt to help the non-musically-educated reader to read the musical examples. This is done in a friendly way and may succeed up to a point. Indeed, the whole book is written in an easy and entertaining yet stimulating and thought-provoking style. It is worthy to be renamed 'What to Read in Jewish Music'.

To get this book (price £25 post free) for yourself –or for a friend for Chanukah! Contact Jewish Music Distribution: orders@jewishmusic-jmd.co.uk or tel 0800 7811 686

The Music of the Hebrew Bible and the Western Ashkenazic Chant Tradition by Victor Tunkel

Tymsder Publishing in association with the Jewish Music Institute, London, 2006.

Chazan Jaclyn Chernetz welcomes the leyners friend

Victor Tunkel has crafted an essential manual for leyners - those who read Torah and any other Biblical texts with the special cantillations in Synagogue services. It should be required reading for every Bar/Bat Mitzvah teacher!

There are many manuals on the market that have been generated from the USA, and also websites, that teach the music of the cantillation signs but they use Eastern European melodies that have prevailed within most Ashkenazic congregations in America, Israel and other countries. Therefore, this book is a long-awaited gem as it is devoted to the music of Western Ashkenazic chant used, in general, in British Synagogues.

Tunkel provides easy reference to all six musical systems, i.e. Torah for Sabbaths, Weekdays and Festivals; Torah for the High Holydays; Prophets; Esther (with some of its text-generated musical variants) read on Purim; Lamentations read on the 9th Av; and the chant for Song of Songs (Passover), Ruth (Pentecost) and Ecclesiastes (Tabernacles). He also provides answers to frequently asked questions on unusual cantillation sequences.

The effect of public Biblical reading may be musical but the real essence of the system is grammatical, parsing sentences and aiding correct pronunciation of the sacred texts. It is Tunkel's aim,

and to his credit, to bring this to the attention of his readers, notwithstanding the title of the book. How many people are taught without any knowledge of this most important function!

The system of Biblical cantillation signs was compiled by 7th - 10th century Tiberian grammarians known as Masoretes (Hebrew: masorah = tradition). Within this compact book we find fascinating examples to illustrate the history of the Masoretic grammatical system together with an account of the musical development of the Ashkenazic chants that express it. We read, for the first time, an absorbing history of William Wickes, the 19th century Christian scholar whose work is seminal for students of Biblical Hebrew grammar and musicology, and whose theory of 'continuous dichotomy' was largely accepted as the logic of the system. Not content to stop there, Tunkel also draws our attention to more recent scholars who bring to the fore a number of other theories which, he writes, 'is a tribute to [the system's] fascinating intricacy and to the ingenuity of its ancient creators'.

Victor Tunkel is well known as a British expert in the field of Jewish liturgical music. He is, in fact, a lecturer in law and we might anticipate this work to be as dry as dust. But this is not so. The book is captivating, clear and comprehensive, reflecting the author's love of his subject and delight with each of the cantillation symbols which he virtually treats as his friends.

To buy this book for £20 post free contact JMI Tel 020 8909 2445

JMI Concert Listings Autumn - Spring 2006/7



JMI www.jmi.org.uk 020 8909 2445

Monday afternoons, 2 - 3.30pm October - December

Music Appreciation

Weekly sessions with guests Laoise Davidson (JMI), Hannah Rosenfelder, Clive Marks, Alan Bilgora and Max Easterman. Explore the diverse and extraordinary world of Jewish music, from traditional Sephardic ballads to klezmer and Yiddish music of the Ashkenazi tradition, from cantorial singing to contemporary Israeli, from the rap of Matisyahu to the irrepressible Oi Va Voi, from the western classical tradition to the composers and musicians banned under the Nazis.

Ivy House, 94 - 96 North End Road, London, NW11 7SX
020 8457 5014 Fax: 020 8457 5027

£144 for 12 week term, £15 per session

Presented by London Jewish Cultural Centre in association with JMI

Saturday 11 November 2006 7.30pm

Cantor Joseph Malovany with the Shabbaton Choir

One of the most highly acclaimed cantors in the world in a rare performance with one of the foremost Jewish male choirs of London, perform selections of the finest choral and cantorial classics.

New West End Synagogue, St Petersburg Place, Bayswater Road, London, W2 4JT

£25 020 8420 6886

Presented by Norwood in association with JMI

Tuesday 14 November 7.30pm

Eva Meier in Concert

Eva Meier, Berlin cabaret style singer, performs music from Weil, Spoliansky and Brecht, conjuring up the heady days of pre-war Berlin. With accompanist Conor Linehan.

Ivy House, 94 - 96 North End Road, London, NW11 7SX
£15 020 8457 5014 Fax: 020 8457 5027

Presented by London Jewish Cultural Centre in association with JMI

Tuesday 12 December 7.30pm

The Music of the Prophets

**The Return of the Jews to England
Concert: Siena Ensemble**

Micheline Wandor has created a new work evoking 17th century London. The music, drawn from the compositions of John Hingeston, state organist and private musician to Oliver Cromwell from 1654-1658, will be performed by Micheline Wandor, instruments and speaker, Jennie Cassidy, voice, Richard Boothby and Susanna Pell, viols.

Ivy House, 94 - 96 North End Road, London, NW11 7SX
£12 020 8457 5014 Fax: 020 8457 5027

Presented by London Jewish Cultural Centre in association with the Jewish Music Institute.

Sunday 26 November 10.00am - 10.00pm

Borsht to Blighty

Queen Elizabeth Hall and Purcell Room, South Bank Centre
6 events to celebrate 350 years of Jewish music in Britain Sephardi, Ashkenazi and classical concerts as well as the 2006 Jewish Schools Choir Festival

And 'Borsht to Blighty' a cavalcade of songs from the Yiddish Theatre, via the East and West Ends of London to Broadway and Tin Pan Alley.

See pages 6 -7 for details of all six events

Presented by the Jewish Music Institute and Central Synagogue, Supported by the Jewish Chronicle

10.00am - 12.00 Riverside Room

350 years of British Jewish music

An illustrated talk by Dr Malcolm Miller, surveying the creativity of Jewish musicians and the music used for Jewish worship and celebration over the last 350 years.

£5

12.30pm - 1.45pm Purcell Room

Voices of Sepharad

Songs, Melodies and Memories of Jews from Spain
£10, £8

2.30pm - 4.00pm Queen Elizabeth Hall

Jewish Schools Choir Festival

All seats £5 (children £3)

5.30pm - 6.45pm Purcell Room

The King of Lampedusa

An appreciation in words and film
£10, £8

7.45pm - 9.45pm Purcell Room

The Song of Songs

New classical works, songs and excerpts from King Ahaz
£10, £8

8.00pm - 10.00pm Queen Elizabeth Hall

Borsht to Blighty

£27.50 (CDE), £22.50 (F), £17.50 (G)

08703 800 400 www.rfh.org.uk

Special Offer £2.50 off each ticket if booking more than one show (except Jewish Schools Choir Festival)

Jewish Radio is Back!

Listen to

JMI on Shalom Radio 101.4 FM Stereo

JMI will once more be broadcasting the Music Zone from 11am-12.00noon each Monday Tuesday and Thursday from 30 October to 23 November 2006.

Under the direction of JMI's **Laoise Davidson** you will hear many personalities presenting Jewish music from the shtetls in Eastern Europe to megatropolis America; from exotic regions of Spain and North Africa to unpretentious Bethnal Green; from the Synagogue to the Street, and from Cheder to the dance floor. There will be live music in the studio and lots of interesting guests so put it in your diary, set the alarm on your phone, don't miss a session...

Hear programmes about **Simcha on the Square**, **The King of Lampedusa**, **Sophie Solomon's** meteoric career, **Borsht to Blighty** and we play your **favourite Jewish music tracks**.

See JMI website www.jmi.org.uk for programme details.

Saturday 16 December 8.00pm Sunday 17 December 7.30pm

The Petition - A Kind of History

Written by Julia Pascal

Performed by The Lions Part, directed by Pamela Howard
A music /drama entertainment telling the story of the readmission of the Jews through a group of travelling players with instrumental and vocal music under the direction of Adam Musikant with members of the Spanish & Portuguese Congregation Choir Bevis Marks Synagogue, Bevis Marks, London EC3
£20 inc. programme, 020 7266 3682
www.sandp.org or www.sephardimusic.com
presented by the Sephardi Centre

17 December Doors open 7.15pm first dance 7.45pm

Chanukah Hopkele

An exuberant Yiddisher Barn Dance for the gantze mishpocha (whole family). Renowned dance leader Sue Foy from Budapest will lead the party showing all the steps to these elegant Eastern European line and circle dances. Live klezmer dance band featuring star guests Merlin Shepherd, clarinet and Polina Shepherd, accordion will get you up and moving to the Hopkele House Band with Ilana Cravitz on fiddle
Central Synagogue, 36 Hallam Street, W1N 6NW
£15 concessions £12 (£5 Children under 16)
Central Synagogue 020 7580 1355 Ilana 020 8985 3724
Part of Jewish Music at Central Autumn /Spring Series
Presented by JMI and Central Synagogue in association with Hopkele Productions

Sunday 28 January 2007 7.30pm

A Yiddishe Winterreise

Mark Glanville bass baritone

Alexander Knapp Piano

Premiere of a specially devised programme of songs from the Yiddish repertoire to replicate the emotional and physical journey through a bleak landscape undertaken by the hero of Schubert's original cycle. The specific context is the Holocaust; the performer, a former badkhn (wedding singer), is first heard a capella, singing a traditional Yiddish wedding song off-stage. He is in flight from his shtetl which has recently been destroyed together with his family. In the course of the cycle he reflects on his life, loves, work and religion there. Central to the performance will be a rendition of 'Der Lindenbaum' one of the best-loved songs of the Schubertian original, translated into Yiddish. The cycle will end with a Kaddish sung in Ashkenazic pronunciation. This concert will emphasise a paradox - the deep affection and respect so many Jews felt and still feel for the culture of the people who were ultimately to turn on them with such devastating consequences, a culture to which they have also made such an important contribution.

£15 concessions £12

020 7580 1355

Part of Jewish Music at Central Autumn /Spring Series

Presented by JMI and Central Synagogue

Wednesday 31 January

Convergence and Contrast:

Music of the Three Abrahamic Faiths

A concert in St Georges Chapel Windsor as part of a 3 day Consultations of academics and practitioners in the music of the three Abrahamic faiths. Cantor Steven Leas and the superb Choir of London who specialise in Jewish Choral Music and sing to a standard rarely heard before - in concert together with the Choir of St Georges Chapel Windsor and singers and dancers of the Islamic faith. To purchase tickets for this very special concert @ £20 each, send a cheque to JMI with your address, telephone and email or telephone Tel 020 8909 2445 Fax 020 8909 1030 with your credit card details. Booking is now open and tickets will go fast. If you would be interested in attending the 3 day Consultation and joining in the discussion and maybe presenting a 15 minute presentation on some aspects of the role of music in one of the faiths or the interaction between them - please contact JMI as above.

Sunday 11 March 2007

The Violin in Jewish Tradition 'Classical and Klezmer'

A day devoted to the violin in Jewish tradition includes a klezmer workshop for all instruments; a Hopkele - learning Eastern European line and circle dances to live Klezmer music and a pre concert talk and round table discussion by several eminent violinists. The concert in the evening highlights two aspects of the violin in Jewish life - klezmer and classical

12.30pm - 2.00pm

Klezmer Workshop Led by Ilana Cravitz,

Klezmer teacher at SOAS University of London. For all instruments and participants from both folk and classical backgrounds, all ages and at levels from equivalent of grade 5 and above. The class will learn Klezmer tunes, rhythms, ornaments and style. A chance to put your Klezmer ideas into practice £12 concession £8

2.45 - 4.15

Hopkele - A Yiddishe Barn Dance

An exuberant Yiddishe Hoedown for the gantze mishpocha (whole family). Renowned dance leader will show all the steps to these elegant Eastern European line and circle dances. Live klezmer music from the Hopkele House Band with Ilana Cravitz on fiddle and Julia Doyle on bass will get you up and moving to the rhythms and tunes. Presented in association with Hopkele Productions £12 concession £8

5.00pm - 6.45pm

Pre-concert talk & Round Table Discussion

Violinist, Paul de Keyser (son of Dame Fanny Waterman of Leeds Piano Competition fame) teases out what might have enabled so many violinists with Eastern European Jewish backgrounds to become virtuoso performers and teachers in the 20th century. Followed by a round table discussion with several eminent violinists chaired by Erich Gruenberg, Professor at the Royal Academy of Music. £5

7.30pm Concert

The Violin in Jewish Tradition 'Classical and Klezmer'

Sophie Solomon feisty klezmer violinist

Dora Schwarzberg dynamic and legendary classical violinist

The Yehudi Menuhin String Orchestra

Malcolm Singer conductor

This concert, designed to break down barriers between classical and folk traditions, highlights two aspects of the violin in Jewish life - klezmer and classical and premières two new works on Jewish themes for violin and string orchestra:

Menachem Wiesenberg Double Concerto for Classical and Klezmer violin commissioned by the Jewish Music Institute

Malcolm Singer Suite on Jewish themes for a number of young beginner violinists and string orchestra. Commissioned by the National Association of Youth Orchestras.

And other seminal Jewish works for violin

£20 concessions £17.50

Presented by the Jewish Music Institute in association with the ArtsDepot, 5 Nether Street, Tally Ho Corner, North Finchley, London N12 0GA

Nearest tubes West Finchley and Woodside Park

Buses 164 263 82 125 221 460

Presented by ArtsDepot in association with the Jewish Music Institute

Tuesday 13 March 2007 7.45pm

Classical and klezmer

A repeat of the concert at the Arts Depot featuring works breaking down the barriers between classical and traditional music

Menuhin Hall, Stoke d'Abernon, Cobham, Surrey KT11 3QQ

08700 842020

boxoffice@yehudimenuhinschool.co.uk

Whatever next?

Tales of a JMI Volunteer, Chapter 5

Well the 2006 events are behind us - so am I now idle? Hardly! JMI does so much (too much, I sometimes wonder?) and I have been drawn in to so many aspects of their wonderful work (too many, I sometimes wonder?).

I am already meeting with cantors about next year and looking for jokesters for the Joke Lunch. I spend my leisure hours listening to the dozens of CDs sent to JMI and responding to the senders. And there is the JMI project in Liverpool - the city that I grew up in (you will hear more about this in due course) and of course I am interested in that as well. So together with my clarinet practice, my Italian lessons and our visits to our house on the Italian lakes and trekking in the Himalayas my plate is very full - and my cup too. Well I suppose if I did not enjoy all this I could always retire.....

Hirsh Cashdan

JMI Special Projects Officer

You too could volunteer to work with JMI

JMI is blessed with some exemplary volunteers. Apart from Hirsh, we have the wonderful Barbara Rosenberg who looks after the administration of the summer schools in cantorial and klezmer music. And there is Betty Collick who is a Trustee and has had the welfare and progress of JMI in the forefront of all her many and varied

activities for so many years. And then there is John Hill who has been our amazing Technical Officer and Lighting Designer for nearly 12 years. And recently Ralph Schiller after his retirement joins Laoise Davidson in the library once a week and helps enormously. JMI would be so much the poorer without them.

If you have ability and energy and don't mind long distance calls, late night emails and the thrill of creating something Jewish that will change the lives of our next generation - why not offer to volunteer for JMI?

JMI has vacancies for

1. Project Managers
2. Newsletter editors
3. Marketing Director
4. Press Officer
5. Home Hospitality Officer
6. Drivers - pick up artists from airports etc
7. Library officers
8. Cataloguers
9. Arranging events for and looking after donors
10. Recruiting more donors
11. Helping at functions
12. And any number of other bits and pieces

Call to speak to JMI on Tel 020 8909 2445 Fax 020 8909 1030
e-mail jewishmusic@jmi.org.uk

JMI Directorate

Joint Presidents: Lady Solti, Leopold de Rothschild CBE
Senior Vice Presidents: Lady Lipworth and Jonathon Lyons
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JMI Forums and Focus Groups

International Centre for Suppressed Music

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International Forum for Yiddish Culture

Vice Presidents: Michael Grade CBE, The Lord Janner of Braunstone QC, Zalmen Mlotek, Director of Yiddish Theatre New York

Forum for Arab-Jewish Dialogue Through Music

Co-ordinators: Sara Manasseh, Adel Salameh, Daphna Sadeh

Forum for Israeli Music

Director: Dr Malcolm Miller

JMI Choral and Cantorial Music Section

Director: Stephen Glass. Patron: Cantor Naftali Herstik
Choral Co-ordinators: Vivienne Bellos, Dan Jacobs
Cantorial Co-ordinator: Stephen Leas
Supported by the Barry Weinberg Fund for Jewish Music

Jewish Song School

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