



June 2015 - May 2016

Issue no.11

THE YOUNG SYMPHONY ORCHESTRA JERUSALEM-WEIMAR CROWNS THE CELEBRATIONS FOR 50 YEARS OF ISRAELI-GERMAN DIPLOMATIC RELATIONS

The joint Symphony Orchestra of the Jerusalem Academy of Music and Dance and the University of Music Franz Liszt Weimar was established in 2011 with the aim of giving new life to outstanding forgotten works of Jewish composers and to works that were written under totalitarian regimes. This year, the orchestra went on concert tours of Germany and Israel, crowning the events celebrating 50 years since diplomatic relations between Germany and Israel were established. This was the third season of encounters between music students from both cities, who, in the words of Prof. Yinam Leef, President of the Academy "share joint and enduring values". He adds that "wherever a culture and cultural values are not sufficient to maintain and sustain a humane society, it will always be the long-standing mission of the younger generation to reinvent these values and to cast within them renewed meaning. This year, with the 50th anniversary of diplomatic relations of Germany and Israel, this message has grown in strength".

A substantial focus of the concert tour was the Israeli premiere of "Links.Matamorphosis", a work by Israeli composer and JAMD faculty member Ziv Cojocarú specially written for the Young Symphony Orchestra Jerusalem-Weimar. The program also included Kurt Weill's Symphony No.2, Shostakovich's Cello Concerto No.1 and Tchaikovsky's "Romeo and Juliet". Maestro Michael Sanderling conducted the orchestra once again; the soloist was renowned young cellist Alexey Stadler.

On the German concert tour, the orchestra opened the annual Young Euro Classic Festival in the Berlin Konzerthaus on August 6th with great success,

reaping glowing critiques in the local press. The orchestra also appeared in the Weimar Hall, in the Chorin Summer Musical Festival and in the Wolfsburg Congress Park. Following that, the Israeli tour took place from October 21st to 25th, with concerts in Rishon LeZion, Jerusalem and Tel Aviv. The gala Jerusalem concert opened with the screening of greetings of Israeli President Reuven Rivlin. Warm wishes were sent from Israeli Minister of Education Naftali Bennett and German Federal Foreign Minister Dr. Frank-Walter Steinmeier. In addition, Thuringian Minister President Bodo Ramelow honored the Tel Aviv concert with his presence.



INTERNATIONAL COOPERATIVE PROJECTS

JAMD & European Union's Erasmus+ Cooperation Agreements

The Jerusalem Academy of Music and Dance has cooperative agreements with several institutions overseas. This year, for the first time, the Academy was invited to partake in two cooperation grants of the European Union's Erasmus+ Project, which enable institutions outside the Union to benefit from cooperation budgets within the framework of an agreement with a European institution. The "mobility" category offers a specific budget to fund faculty and student exchanges. The agreements signed are with two outstanding Hungarian institutions: in the field of music, an agreement was signed with the Franz Liszt Academy, Budapest; this is another step in the fruitful relationship our Academy has with this excellent school, and in the field of dance, with the Budapest Contemporary Dance Academy.

The Jerusalem-Budapest Chamber Music Project

In February 2016, a collaborative chamber music project of the Jerusalem Academy of Music and Dance and the Franz Liszt Academy of Music, Budapest, took place in Budapest and with great success. 18 participants, coached by faculty members from both academies, held an intensive week of rehearsals and the program studied was performed at two concerts – one in the splendid synagogue in Gyor, Hungary, and the second in the historic, refurbished concert hall of the Budapest Academy in the presence of the President of Hungary and his wife.



In their greeting messages at this concert, President of the Budapest Academy Dr. Andrea Vigh and Jerusalem Academy President Prof. Yinam Leef emphasized the initiative, involvement and support of Mr. Ilan Mor, Israel's Ambassador in Hungary, in this important project.

Tutoring Jerusalem Academy faculty members were violist Zvi Carmeli and pianist Yaron Rosenthal. In addition, Prof. Lihay Bendayan went to Budapest to hold violin master classes for the students. The Hungarian team included violinist Marta Abraham, clarinetist Zsolt Szatmári and conductor Barnabas Dukai.

The Jerusalem - Hamburg Composition Project

In 2015, a joint project of the Academy and the Hamburg University of Music and Theater was created. This project was part of the celebrations of 50 years of Israeli-German diplomatic relations, and its activity began in February 2015. Three composition students from the Academy – **Eteri Kourbanov, Yoav Levi** and **Udi Perlman**, and three student from the Hamburg University – **Benjamin Helmer, Aigerim Seilova** and **Yu-Ze He**, were enlisted to write six miniatures for soloist and chamber orchestra. The students' teachers also took part; they guided the students from both schools via the Internet. The six works were played at concerts in Hamburg and in Beer Sheva by the Israel Sinfonietta Beer Sheva in conjunction with the "Philharmonia of the Nations", both of which are under the artistic direction of Maestro Justus Frantz. The concerts were conducted by young outstanding Israeli conductor Yoel Gamzou.



NOTABLE EVENTS

Damairuz

During the 2015-2016 academic year, the Damairuz Project took place – a stirring concert of arrangements of songs of two of the giants of Hebrew and Arabic song, Fairuz and Shoshana Damari. Three concerts were held: the first at the Academy, the second at the Jerusalem Theatre in the framework of the 2015 Jerusalem Arts Week and the third, in late July 2015, at the Ben Gurion Center, Sde Boker.

In this joint undertaking of teachers and students from a number of departments and courses at the Academy, Arab and Jewish students of orchestral instruments, from the Oriental Music Department, from the Faculty of Cross-Disciplinary Music, students of the Cross-Disciplinary Vocal Department, students of Arabic vocal music and students of orchestral conducting came together to create and perform the arrangements.

Prof. Michael Wolpe initiated and directed the project. The arrangements were written for a western-oriental orchestra and ten singers. Rafi Kadishson supervised the composition students, Sami Khsheibun supervised the singers for the performance of the Fairouz songs and Vered Dekel supervised the singers of the Shoshana Damari songs. The concerts were conducted by conducting students of the Academy.

The “Consort Con Moto” Orchestra was established as one of the creative activities of the Academy’s Department of Music Theory, Composition and Conducting. This unique project, which integrates western and oriental instruments, gives expression to the spirit of shared creativity that characterizes the Jerusalem Academy. The “Consort con Moto” Orchestra’s work, as well as the Damairuz Project, were made possible thanks to a generous grant from the Sir Jack Lyons Charitable Fund (through the Jerusalem Foundation) and the personal involvement of its Chairman of the Trustees Mr. David Lyons, who recently joined the JAMD International Board of Governors.



OPERA PRODUCTIONS AT THE ACADEMY

Dan the Watchman– the first Hebrew opera

In May 2015, “Dan the Watchman” by Marc Lavry was given its first full production since its premiere 70 years ago. The opera, presented in the National Library of Israel in Jerusalem, was under the artistic direction of Prof. Michael Klinghoffer who conducted the opera. Ari Teperberg stage-directed the production, which featured singers from the Vocal Department of the Jerusalem Academy of Music and Dance, the Ankor Choir, the Jerusalem Oratorio Choir and musicians from the Jerusalem Academy Conservatory Orchestra.

The opera, written in the years 1940-1943 by Marc Lavry to a libretto of Max Brod, which was based on “Shots Over the Kibbutz”, a play written by Sh. Shalom, was staged on the initiative and funding of the Marc Lavry Heritage Society, and was also supported by the National Library of Israel in Jerusalem. The storyline confronts the universal conflict created by the romantic triangle, with the socio-ideological tensions of the period of the process leading up to the establishment of the State of Israel.

The Academy induced significant educational and artistic meaning in this production by bringing together singers from the Academy’s Vocal Department and Grade 4-10 pupils of the Academy Conservatory. Through the process of the yearlong intensive and innovative work, the young instrumentalists became deeply acquainted with a work representative of the period when concert music was being consolidated in Israel, as well as with the reality of the time. They also had their first experience at being part of a musical-theatrical work – a full opera – and of the challenge of playing a complex musical, orchestral score, of an unusual style that was expressively demanding. The pedagogical work, carried out by Prof. Klinghoffer, gave the opera performance an important dimension in as it provided this younger generation of pupils with a connection to our cultural roots in Israel.





La jolie parfumeuse - The Pretty Perfume Seller

A new production of Jacques Offenbach's opera (libretto: Hector Crémieux, Ernest Blum) was staged at the Jerusalem Academy of Music and Dance in February this year. Taking part were soloists and an ensemble from the Academy's Vocal Department under the baton and direction of Yuval Zorn, with staging by Miriam Singer.

Dr. Uri Brener accompanied on the piano. Musical numbers were sung in the original French, with dialogues performed in Hebrew, which had been translated by Dr. Ido Ariel, head of the Academy's Vocal Department. "La jolie parfumeuse" came about as a kind of operatic joke, in which a powerful statement on the fate of women of the time is inferred. In the Academy production, the plot, dealing with the aspirations of women for equal-rights marriage, was moved from the mid-19th century to the 1960s, when the status of women and men was changing unrecognizably in a silent revolution.

THE "CLASSICS FROM A DIFFERENT ANGLE" SERIES

The "Classics from a Different Angle" series is the 17th season of the Jerusalem Academy of Music and Dance's concert-encounters. These encounters mark birthdays of important composers and research different musical forms and periods in the history of music. The series Artistic Director is Dr. Ron Regev.

"Gershwin and Ravel"

In November 2015, the first meeting of the series, "Gershwin and Ravel", dealt with the fathers of jazz. Series coordinator Dr. Ron Regev, who also lectured, explains: "It seems that is a gaping chasm between Maurice Ravel, the French Impressionist and George Gershwin, one of the fathers of jazz. The truth is that, between the two, there existed mutual appreciation and, while Gershwin's work included impressionistic elements, Ravel was trying to integrate jazzy moments in some of his works. In the concert, fascinating similarities and differences between Impressionism and jazz were presented". Violinist Gilad Hildesheim and pianist Revital Hachamoff played

works of Gershwin – "Rhapsody in Blue" (piano version) and a selection of songs arranged for violin and piano. They also performed Ravel's Sonata for Violin and Piano.

"Motets"

The fourth meeting took place in February 2016. It focused on the motet, "through which" says series coordinator Dr. Ron Regev, "composers convey the greatest complexity of the relationship between words and melody and in different combinations of voices". Musicologist Prof. Jehoash Hirshberg lectured on the subject; the Academy Chamber Choir, conducted by Prof. Stanley Sperber, took part, as did organist David Shemer, cellist and percussion players. The program included motets of Heinrich Schütz, Bach, Brahms, Penderecki and Israeli composers Andre Hajdu (Premier), Aharon Harlap and Yehezkel Braun.



Dr. Ron Regev - Artistic Director



THE DANCE FACULTY

Finish Line

For the first time, a festival marking the conclusion of the M.Dance degree course took place in December 2015 at the Jerusalem Academy of Music and Dance. The graduates, whose work was shown at the festival, were members of the second M.Dance course of the Academy, the only institution in Israel that offers this degree course. 15 choreographers were introduced to the audience in conversations between the artists, Academy teachers and the audience over a cup of coffee. The M.Dance graduates' works presented a variety of approaches to the contemporary dance space, while revealing their different artistic and creative worlds. Also, fascinating dialogues were formed between the plastic arts, dance and video art, opera and children's toys, while breaking down the traditional barriers which separate the artist and his work from the audience. The festival also constitutes a springboard for the young artists to continue on their way, artists who are bound to leave their personal artistic mark on their environment.



"Moving into the Sabbath" – a series of dance events and activity for the whole family

A joint initiative of the Jerusalem Academy of Music and Dance and the Machol Shalem Dance House, "Moving into the Sabbath" was established in January 2016, with a series of dance events and movement activities for the family. In four sessions taking place on Friday afternoons, parents and children are invited to "move into the Sabbath", where they are exposed to the world of dance. The series is suited to children from age 4 and enables the family to spend quality time together as the week ends.

Each session offers movement activities suitable to all age groups which demonstrate the notions of movement and dance and the enjoyment they embody. The whole show includes a variety of works by contemporary choreographers, also those of dancers of the Dance Faculty. At the first session, the audience enjoyed the Academy Ensemble's performance of "The Hill" by Roy Assaf. In "Solo", a fascinating work by Gefen Liberman, she turned her body into surprising objects, such as a motorcycle.

Winter Performance

At the end of January, a special performance by dancers of the Dance Faculty took place at the Jaffa port. The program presented original choreographic works of undergraduate and graduate students, an original choreographic work by Dean of the Academy Dance Faculty Neta Pulvermacher as well as works selected from those presented at the Gertrud Kraus Choreography Competition. All the proceeds from this event went to support the Dance Faculty's special projects.

Israeli Dance Conference at the Academy: Story of the Body – Dance, Narrative and Expression

In April 2016, at the start of the Passover vacation, the Israeli Society for Dance Research held a conference at the Jerusalem Academy of Music and Dance in collaboration with the Academy's M.Dance Program. The conference – Story of the Body: Dance, Narrative, Expression – was a combination of lectures on various theoretical subjects regarding dance research, such as the history and aesthetics of dance, dance concepts and the connections between dance and other arts. There were also performances of works choreographed by graduates of the Academy's M.Dance program and other bodies from the field of dance in Israel.



THE MENDI RODAN SYMPHONY ORCHESTRA

Northern Wind

In May 2015, under the auspices of the Finnish Embassy in Israel, and in the framework of the Israel Festival, a festive concert took place to mark 150 years of the birth of Finnish composer Jan Sibelius. Taking part in the concert were the Mendi Rodan Symphony Orchestra, the Jerusalem Academy Chamber Choir and the Jerusalem Conservatory Hassadna youth

wind Orchestra ; they were conducted by Prof. Stanley Sperber and Prof. Eitan Globerson. Guest artists from Finland took part in the two Sibelius works that formed the main part of the concert – in “Snöfrid”, a work for narrator, choir and orchestra (narrator: Susanne Milner) and in the Violin Concerto (violinist Petteri Iivonen). Other works in the concert were Grieg’s “Peer Gynt” Suite and the Tchaikovsky 1812 Overture.



“Fantastic Winter” – the opening concert of the Jerusalem Academy of Music and Dance’s Symphony Orchestra

In January, the Academy’s Mendi Rodan Symphony Orchestra, conducted by Prof. Eitan Globerson, opened its 2015-2016 concert season with “Fantastic Winter” in the hall of Jerusalem International YMCA. The program included the Overture to Mozart’s “Don Giovanni” and a selection of arias from well-loved operas of Mozart, Verdi and Puccini, in which members of the Israeli Opera’s Meitar Studio took part. Also performed was Berlioz’ “Fantastic Symphony”, which, in the words of Prof. Globerson, “presents a challenging task to any symphony orchestra, representing the wide spectrum of the various modes of playing of all orchestral instruments”.

“Spring Flowers”

In early April, the Mendi Rodan Symphony Orchestra presented its second concert this season, in which prize-winners of the Sharon Tavor Pinz Competition for Soloists took part. Under the baton of Gerardo Edelstein, pianist Philip Solomnick and flutist Ilan Dor played a selection of works by Mussorgsky, De Falla, Ibert and Tchaikovsky.

THE CHAMBER CHOIR OF THE JERUSALEM ACADEMY OF MUSIC AND DANCE

The choir on an exciting concert tour of Germany

The Academy Chamber Choir, conducted by Prof. Stanley Sperber, received a high professional honor when selected to represent Israel at the musical events directed by the German Choral Association to mark 50 years of Israeli-German diplomatic relations.

In November 2015, the choir went on the concert tour of Germany to take part in the musical events marking 50 years of German-Israeli relations. In the course of the tour, the choir performed at a concert in a church at Mörlenbach for the ceremony marking Chrystal Night, an event in which the city mayor took part. The program included parts of Ernest Bloch’s “Sacred Service” as well as artistic arrangements of Hanna Szenes and David Zehavi’s “Walking to Caesarea”, the Spanish romance “Tranquillity” and a Yiddish song “Below the Ruins”. Following that, the choir gave concerts in churches in Miltenberg and Alzenau together with the German choir of the Bavarian County of Aschaffenburg, and with an orchestra made up of players from throughout Europe with ten student string players from the Jerusalem Academy. Concert programs included significant works of Jewish concert repertoire, among them Penderecki’s “De profundis” from

the symphony “Seven Gates of Jerusalem”, Korngold’s “Passover Psalm” and Mendelssohn’s setting of Psalm 42 “As the Hart Pants”. The tour concluded with a concert in a Munich church together with the Munich Vocal Ensemble. Throughout the tour, the choir members, Prof. Stanley Sperber and Vice-President and Director General of the Academy Micha Tal, who had joined them, were shown much friendship and appreciation on the part of the hosts, the large audiences attending concerts and critics who praised the choir. Singing with the other German choirs and players was very moving for all present.



THE FACULTY OF CROSS-DISCIPLINARY MUSIC

The “Ereviatar” Project

In June 2015, the “Ereviatar” Project was held. This tribute to Eviatar Banai’s first album was initiated by students of the faculty who took songs from Banai’s debut album, creating various artistic arrangements of them and participating actively in their performance.

Room for the Weak – Rock Cabaret

In July 2015, the Cross-Disciplinary Vocal Department held a rock concert, with 2nd year students from the Performing Arts Vocal Department also taking part. They were supervised by Nadav Vikinski and Noam Ben



GUESTS AT THE ACADEMY

Visiting artists to the Faculty of the Performing Arts

- **Pianist Oxana Yablonskaya – Professor Emeritus, the Juilliard School of Music, New York**
Recital of works by Schumann, Beethoven, Mozart and Chopin – November 2015
- **Boris Begelman – violinist and conductor, of the most prominent Baroque performers of Europe’s younger generation**
Master class and recital – November 2015
- **Prof. Gilead Mishory – University of Music, Freiburg, Germany**
Piano master class – November 2015
- **Prof. David Dolan – Head of the Centre for Creative Performance and Classical Improvisation, Guildhall School of Music and Drama, London**
Master class in analysis and interpretation through improvisation – December 2015
- **Prof. Michael Wladkowski – L’École Normale de Musique de Paris**
Piano master class – February 2016
- **Alon Wallis – physiotherapist, expert in treatment of stage artists**
Lecture and workshop – March 2016
- **Gili Rinot – musicologist and master of classical clarinet performance**
Master class – March 2016

Visiting artists to the Faculty of Composition, Conducting and Music Education

- **Prof. Matthew Greenbaum – Temple University, Philadelphia**
Forum for theorists – December 2015
- **Maestro Omer Meir Wellber**
Master class for conductors – January 2016

- **Prof. Elmar Lampson – President of the University of Music and Theatre, Hamburg, Germany**
Presentation of his works, open rehearsal and performance, lecture and master class – February 2016

Visiting artists to the Dance Faculty

- **Choreographer Anat Grigorio**
Meeting with the visiting artist for the entire faculty – November 2015
- **Choreographer Tami Leibovitz**
Project of visiting choreographer for the Movement Department

Visiting artists to the Faculty of Cross-Disciplinary Music

- **Mamelo Gaitanopoulos**
Lecture on the music of Miles Davis – June 2015
- **Jess Korn, tenor saxophone**
Master class – June 2015
- **Ofer Ganor, guitarist**
Workshop on the subject of the art of performing “standards” – June 2015
- **Avishai Cohen, trumpeter**
Workshop – June 2015
- **Joe Magnarelli – trumpeter**
Master class – November 2015
- **David Sánchez – saxophonist**
Master class – December 2015
In cooperation with the Jerusalem Jazz Festival

NEW APPOINTMENTS AND PROMOTIONS

As of October 1st 2015, **Prof. Lihay Bendayan** is appointed to Dean of the Faculty of Performing Arts, replacing Prof. Eitan Globerson, who completed his term and is taking a sabbatical. Replacing Prof. Bendayan as Head of the Strings Department is **Prof. Zvi Plesser**, who also heads the Nazarian Chamber Music Program.

As of October 1st 2015, **Ms. Nira Trifon** has taken over the position of Head of the Dance Department, replacing Mr. Mate Moray, who requested to be relieved of his duties due to his appointment as Artistic Director of the Israeli Ballet. The Academy expresses its gratitude to Mr. Moray and wishes him success in his new, prestigious position.

Promotions of Senior Academic Faculty:

Prof. Vladimir Scolnic promoted to Professor
Dr. Bella Brover-Lubovsky promoted to Associate Professor
Dr. Irina Berkovich promoted to Associate Professor
Dr. Karel Volniansky promoted to Senior Lecturer
Dr. Ron Regev promoted to Senior Lecturer

Ms. Nira Trifon promoted to Senior Teacher
Ms. Revital Hachamoff promoted to Lecturer
Mr. Ziv Cojocar promoted to Lecturer
Mr. Yaron Rosenthal promoted to Lecturer

THE ACADEMY CONGRATULATES

Winners of the Academy President's Prize and the Dean's Prizes:

Enosh Kofler violin – on winning the Academy President's Prize

Philip Solomonick piano – on winning the Dean of the Faculty of Performing Arts' Prize

Matan Gover orchestral conducting – on winning the Dean of Faculty of Composition, Conducting and Music Education's Prize

Avior Rokah jazz trumpet – on winning the Dean of Cross-Disciplinary Faculty's Prize

Neta Nevo and Guy Bernstein – on winning the Dean of Dance Faculty's Prize

Yishai Bernovich – on winning the Dean of Students' Prize

Winners of the Mark Kopytman Composition Competition:

1st Prize: **Ido Romano**

2nd Prize: **Matan Yona**

3rd Prize: **Shahaf Dar, Omer Barash**

Winners of the Dina Turgeman Chamber Music Competition:

1st Prize:

Hanan Levin violin, **Gabriel Churaki** violin, **Johana Vahermagi** viola, **William Weil** cello, **Daniel Neyman** piano

Tutor: Prof. Zvi Plesser

2nd Prize:

Noa Sarid violin, **Shulamit Sarid** cello, **Benjamin Goodman** piano

Tutor: Prof. Zvi Plesser

3rd Prize - two ensembles:

Avital Mazor violin, **Freddie Julius** cello, **Daniel Neyman** piano

Tutor: Prof. Zvi Plesser

Tamar Grinstein violin, **Eyal Hyman** cello, **Alon Petrillin** piano

Tutor: Mr. Yaron Rosenthal

Winners of the David Gritz String Competition:

1st Prize: **William Weil** cello

2nd Prize: **Shulamit Sarid** cello

3rd Prize: **Shaul Kofler** violin

Winners of the Ada Brodsky Art Song Competition:

1st Prize: **Rinatya Nessim**

2nd Prize: **Noa Hope**

3rd Prize: **Tom Ben Ishai**

Prize for the performance of Yehezkel Braun songs - **Rinatya Nessim**

Winners of the Jazz Ensemble Competition:

1st Prize: **Anna Tabachnikov**-singer, **Tomer Bar**-piano, **David Hai**

Michaeli-double bass, **Roy Ben Yosef**-drums

2nd Prize: The Open Mind Trio: **Moshe Elmakayis**-piano, **Zohar**

Argaman-double bass, **Amir Bar Akiva**-drums

3rd Prize: **Nir Armon**-saxophone, **Moshe Elmakayis**-piano, **Doron**

Zilberbuch guitar, **Michael Edwards**-double bass, **Avichai Katzav** drums

Winners of the Interpretation Competition of the Cross-Disciplinary Vocal Department:

1st Prize: **Gal Reis Chesterman**

2nd Prize: **Yair Epstein, Daniel Zamir**

Honourable mention for arrangement written for the competition:
Rotem Asulin

Winners of the 37th Gertrud Kraus Choreography Competition:

1st Prize: **Or Ashkenazi**

2nd Prize: **Ayelet Avidan**

3rd Prize: **Neta Nevo**

Honourable mention: **Lilach Orenstein**

Prize-winners of the Music Composition for Dance Competition:

1st Prize: **Uri Kochavi**

2nd Prize: **Amit Biton**

Honourable mention: **Amir Yatzkan**

Honourable mention: **Naomi Attar**

Winners of the countrywide Ariane Yerushalmi-Eldor Classical Guitar Competitions:

Seniors Competition to age 32

1st Prize: **Yuval Teeny**

2nd Prize: **Ori ben Amos**

3rd Prize: **Bar Gottfried**

Competition ages 16-20

1st Prize: **Noga Nakash**

2nd Prize: **Guy Hirschberger**

3rd Prize: **Barel Mizrahi**

Competition ages 14-16

1st Prize: **Yahli Bari**

2nd Prize: **Aviv Bar Natan**

3rd Prize: **Roy Zaig**

The Academy congratulates all the winners on their achievements!

NEWS FROM THE ACADEMY CONSERVATORY OF MUSIC AND DANCE

In the framework as the Edward Aldwell International Centre for Piano Performance, the Conservatory hosted Prof. Victor Rosenbaum (Mannes School of Music, New York), Prof. Jerome Lowenthal (Juilliard School of Music, New York) and Prof. Boris Petrushansky (Imola Piano Academy, Italy).

Elad Navon and Roy Karni (clarinet), students of Ilya Schwarz, won prizes in the "Noshfim" Competition, Kfar Saba 2016.



Tom Zalmanov, a student of Ms. Lea Agmon, gave a piano recital on February 7th in Geneva, Switzerland. He also appeared as soloist with the Jerusalem Symphony Orchestra IBA in the festive concert on the eve of the 2016 Independence Day, under the baton of Frédéric Chaslin.

Student of Mila Feldman, Solomon Markman (violin), under the auspices of the Israeli Embassy, gave three recitals on a tour of Japan in 2015. In 2016 he appeared in recitals in Sofia, Bulgaria.

In March of this year, three piano soloists - Adi Harush, Annabel Golod and Vania Gurtksaya - appeared in the "Bach in Jerusalem Festival" (artistic director: David Shemer), performing works of Bach at the Eden-Tamir Music Centre and at the Jerusalem Music Centre, Mishkenot Sha'ananim.

Taking place in the Springer Auditorium of the Israel Museum, the "Sounds from the Neighbors" series has been continuing throughout the year. Promoting excellence, the series presents chamber music and various solo concerts as performed by pupils of the Conservatory.

NEWS FROM THE ACADEMY HIGH SCHOOL OF MUSIC AND DANCE

In October 2015 a large student delegation of the High School went to Poland. In the various memorial ceremonies of the trip, the high school pupils were professional in their presentation of musical pieces, making for a moving experience for pupils attending from other schools. On the festivals of Chanukah and Purim, Grade 7 pupils went into some of Jerusalem's retirement homes to play music and entertain the senior citizens living there.

At the end of January 2016, the High School's tradition Winter Festival took place, involving all music students. There were concerts at the school's Navon Hall, the Jazz Department held a concert at the Yellow Submarine and the final concert took place in the Wise Auditorium, Giv'at Ram. The pupils performed a rich and varied repertoire for chamber ensemble, choir and orchestra.

Prior to New Year, the High School Dance Department went to the Jerusalem Mahane Yehuda Market to perform "Love and Friendship", which highlighted costume design and dance accompanied by music.

Within the framework of the Spring Festival in early April, students of the Dance Department gave performances at the Jerusalem Theatre and the Suzanne Dellal Center for Dance and Theatre. The shows were especially impressive in variety, design and performance level.



In early May 2016, "Musical Memory", a project initiated by Grade 11 student Chen Perry in her studies at LEAD - Youth Leadership Training reached completion. In the course of the project, all the Grade 11 pupils met in small groups with Holocaust survivors who told them about their lives before World War II, also presenting them with the children's songs with which they had grown up. For two months, the Grade 11 students worked at creating performance arrangements of the songs, the project one of cooperation with the International School for Holocaust Studies of Yad Vashem. The songs were performed before pupils of six Jerusalem schools, as well as at a gala concert performed for survivors, guests and families. At the performances, a film made by Yad Vashem staff who followed the project was screened. Booklets were distributed telling the stories of the survivors, with the songs and pictures taken throughout the work.



A NEW ALBUM BY THE JOSHUA TUTTNAUER CHOIR - ANKOR

The Joshua Tuttbauer Choir - Ankor, conducted by Dafna Ben Yohanan, recorded a new album in the Academy of Music and Dance's new recording studio, which is run by Avi Elbaz. The CD includes Israeli works written by the finest of our composers, most of them teachers at the Academy. The choir members, aged 10 to 17, handled the challenging task admirably in five days of hard and concentrated choral work, and with their usual professionalism, presenting perfect and moving performances of works by Aharon Harlap, Haim Permont and Daniel Fine, and a work by Oded Zehavi, written especially for the choir - an atypical work of an Israeli composer contending with a Christian liturgical text. The album concludes with Benjamin Britten's "Ceremony of Carols" with harp accompaniment and a special arrangement by Dafna Ben Yohanan of "Over the Summit of Mt. Scopus" (lyrics: Avigdor Hameiri) to a folk melody copied by Stanislaw Moniuszko, a song that has become one of the choir's "hits".



HONORARY AWARDS ON BEHALF OF THE ACADEMY'S

In an impressive and festive ceremony, the Academy bestowed honorary Awards on behalf of the 2015 International Board of Directors. The title of Honorary Trustee was bestowed on the State of Israel's 9th President Mr. Shimon Peres. Titles of Honorary Fellow were conferred on Yair Vardi, conductors Frédéric Chaslin and Uri Segal and on composer Yoni Rechter. The Academy inscribed Dr. Gershon Stern, Prof. Veronika Cohen, Prof. Shmuel Magen and Prof. Mark Kopytman z"l in its Golden Book.



Shimon Peres, 9th President of the State of Israel, was pronounced Honorary Trustee for his vision and multifariousness, a man of word and sword, who has done much for the security of the State of Israel, and for the support and promotion of the country's image as a creative, science-oriented, cultured and humane society reaching out for innovation, progress and peace.



Maestro Frédéric Chaslin was elected Honorary Fellow for his impressive achievements on the international stage, for his excellence as a conductor, pianist and composer, for his inspired leadership of the Jerusalem Symphony Orchestra IBA and for his dedication to the Jerusalem Academy of Music and Dance, its teachers and students.



The Academy has inscribed pianist, lecturer, vocal coach, conductor and musical director Dr. Gershon Stern in the Academy's Golden Book for his comprehensive educational work – as vocal coach, teacher of score-reading vocal literature and diction for singers, as a tutor for piano accompaniment and supervisor of various voice workshops. Dr. Stern served as Head of the Vocal Department; he was one of the most appreciated and admired teachers in the department. With great dedication to his students, he nurtured generations of singers who then enjoyed much professional success performing in Israel and further afield, making a substantial contribution to the image and prestige of the Vocal Department of the Academy.



The title of Honorary Fellow was conferred on Uri Segal for his high artistic standards and impressive achievements on the international stage, for his performance of Israeli works worldwide, for his meaningful contribution to Israel's cultural life and for his dedication to the education of generations of young musicians.



Yoni Rechter received the title of Honorary Fellow for his meaningful contribution to the repertoire of Hebrew song, for his unique excellence in the writing of the tens of songs that have become inalienable assets, have formed his own personal expression, for his love of the Hebrew language and for his ability to voice it in sounds and for his inspiration in instilling high musical values in young artists.



Mr. Yair Vardi received the title of Honorary Fellow for his contribution to the Jerusalem Academy of Music and Dance as Head of the School of Dance, for his development of the Suzanne Dellal Center as a home of dance in Israel, and for his contribution of making Israeli dance an ambassador of Israeli culture.

INTERNATIONAL BOARD OF DIRECTORS, 2015

Musician, educator and researcher Prof. Veronika Cohen has been inscribed in the Golden Book for her long and significant contribution to the Academy as an admired teacher, as the founder of the course for music teachers and serving as its head for over a generation, for spending a number of terms as Dean of The Faculty and for developing a number of innovative study courses, the first of their kind in Israel. Her contribution is especially important in the development of the Masters' degree curriculum in Music Education, and for consolidating and formulating the new curriculum for instrumental teaching. Prof. Cohen was also involved in leading the process of creating the academic Oriental Music Department and, by integrating students of the department into the Department of Music Education, she has brought about a fundamental change in music education in the Israeli Arab sector. In her work, Prof. Cohen has made an important and substantial contribution to the progress and development of the Academy and to the strengthening of its international name.



Cellist and educator Prof. Shmuel Magen has been inscribed in the Academy's Golden Book. A respected teacher of cello and chamber music and one of Israel's most prominent musicians and educators in the playing of string instruments, he has enjoyed great success in teaching generations of cellists who have gone on to international careers. Prof. Magen has held master classes and taught many summer courses in Europe, the USA and Australia. At the Academy he has served as Dean of the Faculty of Performing Arts, Dean of Students and as Head of the Strings Department. He initiated "Sounds in the Valley", the Academy's international summer course taking place at Kibbutz Mizra and, in the course of the many years he directed it, has developed it into a festival attracting a very large number of students and artists from Israel and overseas. With his dedication and artistry, Prof. Magen has contributed to the Academy's development and advancement and to strengthening and promoting its reputation.



Composition teacher Prof. Mark Kopytman z"l, one of Israel's most prominent composers, has been inscribed in the Golden Book. He was a person of the mind and aesthetics, of refined artistic ideals, who integrated in his compositions the uniqueness of the modern, universal musical language with his profound interest in Jewish musical sources. At the Academy, he served as Head of the Department of Composition, Dean of the Academy and Deputy Head of the Academy. Prof. Kopytman was a gifted teacher of composition, inspiring his students, providing them with sophisticated compositional techniques and encouraging each to express himself in his own personal voices. Today, as teachers and composers, many of his students occupy key positions in the world of music. The Academy pays tribute to Prof. Kopytman's contribution to the Academy's senior faculty, his students and to his vast achievements in promoting and enhancing the Academy's reputation in Israel and the outside world.



FUNDS AND SCHOLARSHIPS

The Ezra Jack Keats Foundation

This year we will mark 100 years of the birth of American writer and illustrator Ezra Jack Keats. Keats wrote and illustrated many children's books that were translated into more than 20 languages, winning him prizes worldwide. For many years the Ezra Jack Keats Foundation has been offering two scholarships annually to the Academy and Conservatory. In June, the scholarships will be awarded to outstanding students at the conclusion of a concert in which they will perform.

Sherover Foundation Scholarships

In recent years the Gabriel Sherover Foundation has been offering scholarships to Academy students, as well as helping the Joshua Tuttnauer Ankor Choir to provide scholarships to pupils with vocal ability who, for financial reasons, are unable to develop their artistic talent. Vice-President and Director General of the Academy Micha Tal points out that the contribution from the Gabriel Sherover Foundation enables the Academy to increase the number of scholarships available, constituting an important stage in the Academy's plan to assist gifted students of limited financial means.

INTERVIEW WITH ALEXANDER TAMIR

Professor Tamir, the Jerusalem Academy of Music and Dance congratulates you warmly and is proud to celebrate your 85th birthday with you. For almost six decades you have been an active partner in the educational work with generations of young, Israeli musicians – in teaching, in creating performance environments for them, judging competitions and, of course, in the personal example of your own creative career. Today, you must certainly possess a comprehensive picture of developments in music education at the Academy and in Israel in general for the duration of this period, as well as ideas and queries as to the way ahead.

As someone who studied at the Academy and is still teaching there today, how do you see your own artistic development in comparison with that of today's young musicians?

Surprising as it may seem, and in contrary to all the criticism claiming that we have not invested enough in our young people and that they are lacking in culture, culturally speaking, the state of affairs of culture in Israel is outstanding when it comes to young people and to music education. And today in the world outside, Israelis are in key positions as soloists, conductors and music educationists. When I started out, prior to the establishment of the State of Israel, conservatories already existed in Tel Aviv and Jerusalem, in which Israel's finest teachers were giving of their best. I studied with Rivka Burstein-Arber and Eliyahu Rudiakov. At that time, however, there was no higher institution of music. In the 1950s, Yocheved Dostrovsky had the vision to convert the Conservatory into an academic institution, this affiliated with the high school and conservatory; the institution's recognition of talent and concept of assistance with scholarships have existed from the outset. From the moment Bracha Eden and I showed some talent at the Academy, we were already playing with the Kol Israel Orchestra.

And when a society becomes more heterogeneous, such are the students (although Israeli-Yemenite Eliahu Inbal was already on the scene as a conductor then). We never dreamed there would be Arabs learning classical music at Israeli institutions. Talent has not changed but acceptance into the system is much improved now. In those days, the main part of music studies for performers was the private practical lesson. Theoretical studies, chamber music and composition were carried out on a smaller scale. Today, all this is expanding, with the help of good people who have established exemplary educational institutions in Tel Aviv and Jerusalem.

There are some negative developments and these exist worldwide: there exists a lack of discipline and we do not know how to cope with it. All over the world there is a lenient attitude towards young people and this is especially prevalent in Israel. Why is this so critical? In order to become a genuine performer, self-discipline is the essence without which even the best teacher cannot further a student. A student entering an institution must respect it. That is how it is at institutions of higher learning in Europe and the USA. There, quantity produces quality and demand. But today we also have many gifted young people here.

In what additional ways can we train our students for the future?

When I was Dean of the Academy, and it was all of one faculty, Mendi Rodan and I shared the dream of introducing jazz studies on a high level. That was

our own "cross-disciplinary" development. Today everybody is now saying that we must introduce subjects relevant to the music industry – instrument building and tuning, concert production and publicity, film music. And Michael Wolpe enriches the students with Israeli folklore material, which they arrange, these works then being performed by Israeli orchestras. In the four hands piano course, a female composition student from the Faculty of Cross-disciplinary Music is working with me on a jazz arrangement of Schumann's "Scenes from Childhood" for two pianos. Thus I can say that, in general, we are going in the right direction.

But what has been lacking on the part of all Israeli ministers of education and culture and leaders of academic learning of several generations has been the wisdom to see the importance of culture as a part of the highest realm of academic teaching. Till today, we are still having problems offering a doctoral degree, something that goes without saying in academies outside of Israel.

And do you have more dreams for the future?

There is one important idea which I have not managed to get across – that there should be courses on different levels and for different kinds of ability. For my whole life I have been dreaming of running a program for the training of those wanting to teach instruments, alongside the excellent course created by Veronika Cohen for teaching school music. We could carry out this idea easily with the help of the Conservatory: from the moment it

becomes clear that a specific instrumentalist does not have the ability to become a soloist, but that he is gifted and could become an excellent teacher, we could give him the tools, broaden his pedagogical- and methodical studies and supply him with pupils who will pay lower fees; he would be an "assistant teacher" under the guidance of one of the Conservatory's senior teachers. In that way we would be able to award him a Diploma of Instrumental Teaching.

And, in a bigger way, I dream of changing the Academy's name and mission to the "Academy of Stage Arts". To the existing dance and vocal studies, the only addition would

need to be theatre (it already exists in the Opera Department) as an integral part of the students' program.

Here it is important to point out your personal contribution to the education of young people, the crowning glory of which is the project of the Eden-Tamir Music Center, a unique program for the promoting of performing artists at the start of their careers.

This idea is not the only one of its kind in the world. What perhaps is unique to us is offering the stage to anyone who is gifted, to young people from all music education institutions. At the Eden-Tamir Music Center, performances are recorded live, with the young artists then receiving discs, these, as a result, raising motivation immeasurably and widening the scope of activity. This project is now called "Excellence – the Future Generation" and there is yet another dream – an idea put forward by Yossi Kaufman, manager of the Voice of Music, IBA. Together with the Jerusalem Municipality, he has begun planning a kind of "cultural package", bringing along school children as audiences at these concerts...

We wish to conclude this interview with heartfelt thanks for your vision, one incessantly recreating itself, producing splendid educational activity for all possible instruments, its integration with your personal artistic activity a rare and outstanding phenomenon.

