

NEWS

the Jerusalem Academy of Music and Dance



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'The School of Structure' in Memory of Viktor Ullmann

"For me, Theresienstadt is an educational process of the understanding of form in art. In the past, when we were unaware of the burden and pressures of material life, as the wonders of technology and modern life's luxuries concealed them, it was easy to create beautiful forms. Here, where there is the need to use forms in order to surpass material problems, even in daily life, when everything of an artistic character is the absolute reversal of the environment of our lives, we understand that one must rise above material issues by using form... All I wish to emphasize is that Theresienstadt has helped me in my musical creativeness, that it has not blocked me; and that there is no doubt whatsoever that we did not 'sit and weep by the rivers of Babylon'; and that our passion for art has been as intense as our passion for life." (**Viktor Ullmann, from his last interview, recorded in the cultural journal of the Terezin Camp.**)



Commemorating 120 years of the birth of Jewish composer Viktor Ullmann, who perished in the Holocaust, the Jerusalem Academy of Music and Dance directed a special project in memory of the composer in December, 2018. It was supported by the past President of the Austrian Republic, Dr. Heinz Fischer,

Governor of the State of Carinthia, Dr. Peter Keiser, and Chairman of the first parliament of the State of Carinthia, Mr. Reinhardt Rohr. Initiating the project were Zvi Semel, senior lecturer in the Academy's Vocal Department and Herbert Gantschacher, an Austrian theatre and opera director, both being specialists in Ullmann's works.

Within the project commemorating Ullmann, master classes were held by three professors from the Mozarteum University Salzburg: Annelie Gahl - Professor of Violin and Chamber Music, Thérèse Lindquist - Professor of Voice and Wolfgang Pillinger - Professor of Composition. All specialists in Ullmann's music, they held master

classes for students of the Vocal Division, the Strings Division, in chamber music and for the Faculty of Cross-Disciplinary Music. Many students took part in the master classes, and the objective of this project was fully achieved - the study, research and the performance of vocal- and chamber works of Viktor Ullmann. The guest professors were most impressed by the level of interest and readiness of the Academy students.



Zvi Semel leads a seminar at V. Ullmann

The annual meeting of the
2018-2019 International Board
of Governors

will take place on May 26th, 27th and 28th 2019
Keep the date!



In his lecture "The School of Structure - Viktor Ullmann and Paul Wittgenstein - Theresienstadt Stronghold", Herbert Gantschacher introduced "Witness and Victim of the Apocalypse", the travelling exhibition he has assembled. Mr. Zvi Semel spoke on "Art in the Shadow of Terror - artistic activity at the Terezin Ghetto"; and Prof. Michael Wolpe's lecture "Inasmuch as his blood flows in my blood" focused on Ullmann's works in the years he was active in the Terezin Ghetto. The final evening of the project included a concert in which the students gave impressive and moving performances of Ullmann songs and some other Lieder, also performing some of his complex chamber works - a string quartet and a string trio with voice.



Viktor Josef Israel Ullmann was born January 1st 1898 in Těšín, Bohemia. Following in the steps of his father, an Austrian army officer, he fought as an Austrian army soldier in World War I, partly in the State of Carinthia, that is nowadays taking part in producing this project. After the war, as a student in Vienna, Ullmann was a pupil and friend of Arnold Schoenberg, who recommended him for the position of conductor and house-composer of the New German Theatre of Prague. Ullmann was also involved in education and music criticism, he was known as a journalist and music programmer for radio, being much involved in the life of the social intelligentsia. Among other things, he organized discussion evenings on modernism in music, where his verbal fluency and personal charm captured the hearts of many admirers. All of this activity was cut short when, in September 1942, Ullmann was exiled to Theresienstadt.

Also here, Ullmann took charge of cultural life. He was a member of the "Prisoners' Committee for Enhancing Leisure Time", which organized daily lectures, opera performances and theatrical productions, exhibitions, chess- and football games in the ghetto. He established the "Studio of New Music", which performed modern works and premiered works written in the camp, organized rehearsals for concerts and wrote critiques for the culture magazine. He composed prolifically, some of the works reflecting the return to his spiritual Jewish roots. Among others, he arranged Hebrew and Yiddish songs for boys' choir and in his Sonata No.7 for piano he included variations on the song "Her blood flows in mine" by Rachel the Poetess and Yehuda Sharett. His best-known work was "The Emperor of Atlantis or - Death's Refusal", a chamber opera written as an allegory for the horrors of war and the Nazis, composed by him to the libretto of another prisoner of the camp, Peter Kien (1919-1944). A representation of the SS visiting a rehearsal of the opera workshop cancelled the performance because of the work's satirical allegory and all the workshop staff and producers were immediately sent to Auschwitz. On his way to the train, Ullmann wanted to take all his works and his diary with him to the death camp but, at the last moment, he changed his mind and left them in the hands of a friend, who managed to preserve them for future generations. Ullmann was murdered in the gas chambers on October 18th 1944.



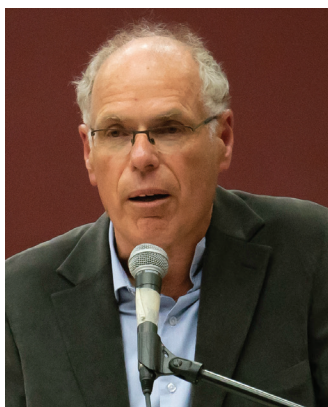
Prof. Lindquist with JAMD faculty Anat Efraty, Zvi Semel, Dr. Ido Ariel and Prof. Leef

Personnel Changes in Leadership and Administration of Senior Staff

In deep appreciation, the Academy is taking leave of **Mr. Micha Tal**, who is retiring after more than 30 years as the Academy's Director-General and Vice-President; the Academy wishes him years of good health and continued activity.

At the meeting of the governing council that took place in honour of the conclusion of his appointment, Mr. Micha Tal said: "Throughout more than 30 years of my work here, in which the

Academy was my second home, I have assisted the extensive work of four Academy presidents and heads of the High School and Conservatory. Major milestones of my work have been moving the Academy from Rehavia to the Givat Ram campus only some six months following my appointment to the post as Director-General; the building of the High School and Conservatory and the construction of the Academy's additional new wing.



Mr. Micha Tal



Mr. Uri Neumann

When I started my appointment, the Academy had some 400 students; since then, it has developed and expanded beyond recognition, having double the number of students today. This expansion has largely necessitated a change in the Academy's organizational structure as an institute of higher learning. In the course of this prolonged developmental process, I assisted the Academy's professional echelon in the transition to the restructuring of faculties and in the establishing of the Faculty of Cross-Disciplinary Music, the opening of new departments and new curricula, involving the absorption of new teachers, many of them from among immigrants from the former Soviet Union, and also the intake of students arriving in Israel in the waves of immigration of the 1990s.

One of the most important tasks presented to me has been nurturing continuing connections with bodies supporting the Academy and its daughter institutions, and also the many projects we initiated - organizations like the Council for Higher Education and the Committee for Planning and Budgeting, the Ministries of Education and Culture, the Jerusalem Municipality, the Jerusalem Foundation, the America-Israel Cultural Foundation and many more. And, no less important has been the forming and furthering of close and direct connections with many donors, connections that have resulted in large and meaningful donations. Especially worth noting is the personal connection of many years with members of the Nazarian Family. This warm, personal relationship is also a part of their familial integration with the Academy. And, towards the end of my work, I also finalized the financial foundation for the beginning of the building of the new wing, whose construction is intended to be starting in the near future. I am concluding my work with the profound feeling that I have many dear co-workers and friends at this institution, people who are surely friends for life."

The Academy welcomes and wishes much success to **Mr. Uri Neumann** on his appointment as Director-General of the Academy. He was selected by public tender to which more than 200 candidates applied. With his joining the Academy's administration, Mr. Neumann said: "At the beginning of November 2018, I took on the appointment as Director-General of the Academy, where I found an institution of committed workers,

fascinating agendas and many projects for the future. I sincerely hope that, together with co-workers of the administration personnel and members of the academic senior staff, we will continue to further the Academy's work and see it advance well. I wish us all success."

Congratulations and best wishes for success go to **Prof. Michael Klinghoffer** on his appointment as the Academy's Vice-president for Academic Matters, following his past roles as Head of the Strings Division, Dean of Students and Dean of the Faculty of Performing Arts.

With his undertaking of the new role, Prof. Klinghoffer wrote the following in the Academy Handbook: "I wish to thank the Academy's administration for its trust in selecting me for the role of Vice-President for Academic Matters. It is of importance to me to further the high standard of study programs and to continue developing more advanced degrees as well as developing new master's courses. In addition to the doctoral program in Composition in collaboration with the Hebrew University, awaiting final approval from the Council for Higher Education, we intend examining the possibility of establishing a third degree program (DMA) in Performance. Furthermore, we will continue developing international activity, presently undergoing expansion. The Academy receives requests from leading overseas institutions for cooperation on different levels, from one-off projects to cooperative programs stretching over a number of years, to faculty- and student exchange programs. Most of the collaborative programs involve all faculties, this indicating the Academy's worldwide reputation for high standards. Together with nurturing excellence and the uncompromising emphasis on the quality of study processes, on preserving artistic values and on improving the compatibility of study programs with our times, we are committed to continuing and raising the Academy's presence and contribution to all levels of the population through the training of graduates who are creative, educated artists, people of educational- and leader skills."



Prof. Michael Klinghoffer

“Finishing Line”

Festival of master’s graduates - Dance Faculty, 2018

In Chanukah of 2019, the Academy’s Dance Faculty held its “Finishing Line” Festival 2018, in which works of 14 graduates of the fourth masters study program in dance were presented:

Lior Tavori, Ido Talmor, Adi Rollings, Hanita Mitrani, Nirit Amrani, Michal Blank, Naama Arbei, Shiri Katz, Irit Livne, Michal Eroes, Sivan Peled, Avia Salomon and Roni Heller.

The works reflected a wide range of content and emotion - loss and mourning, vulnerability, ritualism, a glimpse of the lone person and a glimpse of community, movement as the source of memory, these being alongside questions of language, proportion and shape.



Scholarship Evening of the Younes and Soraya Nazarian Chamber Music Program for Outsdaning Students

The **Ima Foundation**, the Israeli branch of the Nazarian Family Foundation, is continuing to donate USD 60,000 a year, with the Academy matching the amount, enabling the granting of some 40 annual study scholarships to students of the Younis and Soraya Nazarian Chamber Music Excellence Program. Arriving especially from Los Angeles for the scholarship ceremony at the end of December 2018 were Mr. Younis Nazarian, Honorary Chairman of the international board of governors and Mrs. Soraya Nazarian, together with their daughter, Dr. Sharon Nazarian, who serves as president of the family foundation. They were received most enthusiastically by scholarship recipients, faculty members and the audience filling the Navon Hall to capacity.



Scholarship recipients with (R. to L.) Adv. Amina Harris, Adv. Yair Green, Soraya Nazarian, Dr. Sharon S. Nazarian, Ima Foundation CEO Esther Bazak - Landes, Dana Glickman Dotan and Prof. Leef

Chairman of the Board of Directors Adv. Amina Harris, Adv. Yair Green, Chairman of the Governing Council and Prof. Yinam Leef, JAMD President, gave speeches, emphasizing the Nazarian Family's dedication and generosity and the importance of their contribution, enabling students to take part in this major project of the Academy. The scholarships were awarded by Nazarian family members, Dean of Students Prof. Bella Brover-Lubovsky and Ima Foundation CEO Ms. Esther Barak Landes. At the festive concert, the outstanding students performed movements from Mozart chamber works - the Quintet for Winds and Piano and a Piano Trio - and from Brahms' Sonata for two pianos.



The passing of Mr. Avraham Afik, member of the Academy's Board of Governors and one of our dearest supporters and friends

Prof. Neta Pulvermacher, Dean of the Dance Faculty, remembers Avraham Afik:



I first met Mr. Avraham Afik in October 2013, close to my appointment as Dean of the Dance Faculty. One day, I was informed that an elderly gentleman was waiting at the Academy entrance, wishing to meet with the Dean of the Dance Faculty. I introduced myself to Avraham and invited him

and his daughter Osnat into my office. Avraham immediately informed me that he wished to be involved with elevating the Dance Faculty to heights of excellence, and was willing to give a meaningful sum for this project. He explained that having attended events at the Academy and seeing dancers practising in any available space of the building had touched his heart and that he wanted to invest in a faculty that, in his humble opinion, did not receive enough attention or financing. I was deeply moved to hear what he had to say, thanked him with all my heart for his choice to donate to the Dance Faculty and requested to hear more about him and his connection to the Academy. In the course of our lengthy conversation, I learned that Avraham, who had been a businessman in later life, was actually a painter, an artist in essence, as he told me much about his life and of his wonderful family.

From that day on, Mr. Afik and his family became partners in the life of the Dance Faculty, much like family. Together we pondered and planned the renovation of the new dance hall, turning it into a small and sophisticated performance hall that would meet all the performance- and special program needs of the Dance Faculty. Together with our building experts, we drew up plans and a time schedule to put the plans into practice; indeed, within

one summer, the hall had undergone renovation. In October 2014, on the first day of the academic year, the Afik Hall opened for full use and, since then, umpteen performances and educational events have taken place there.

However, Avraham did not stop at this one donation, but offered help in filling the hall with content, and so the "Afike Machol" (Dance Channels) program came into existence, enabling the faculty to invite guest artists to the Choreography Program and Dance Ensemble. And, above all, as of 2014, Avraham and his daughters, Dahlia and Osnat, have been donating two annual study scholarships to outstanding students whose finances are limited. Indeed, the family's donations and assistance to the faculty have continued incessantly; for example, in their help for the production of the final performance of fourth year students at the First Station and, recently, in the sisters' generous donation to send our ensemble to an international conference in Paris in June 2019.

Avraham's generosity was expressed not only through his advice and financial support; it also shone through in his friendship and warmth. He enjoyed taking part in the faculty's activities as an involved and encouraging observer, frequently attending rehearsals, his eyes gleaming as he observed the creative process and the dancers' progress from close up. His face always lit up and his comments were always inspiring. In March 2018, we held a special rehearsal of "Body, Dance, Place" at "HaMiffal", in Hamaaravim St., Jerusalem in honour of Avraham and his family. Avraham's health had deteriorated and he was brought along in a wheelchair, but his eyes were gleaming and it was our pleasure to perform for him.

Avraham, we do miss you. You will always be in our heart and spirit. Special thanks to you and your family for your contribution and your continued support of the Dance Faculty. May your memory be for a blessing.

The Academy High School Opens Elementary Grades The Luria School of Music and Dance

After some years of heading the Academy High School, Tal Davara and his deputy, Ilana Uritzky have been discussing the need to start high-quality music- and dance education for children of pre-high school age. Last year, they began forming a plan to open an elementary school in the style of the Academy High School and involved Emanuel Zilberman - Director of Elementary Education, Jerusalem Council of Education - in the idea. A connection was made between the Luria Elementary School, a school undergoing some difficulties and in need of new energy, and the Academy High School; this year, the plan became a reality. Finances were procured from the Municipality to cover the enriched study program and staff for music- and dance studies for elementary-aged children, as well as for school administration. And, right now, the first half of the school year is drawing to a close at the **Luria School for Music and Dance**, located on the corner of Palmach and Tchernichovsky Streets, and run by Principal Ilana Uritzky. There was much concern prior to the opening of the school year as to whether the school would accept the changes happily. Would the pupils want to learn music and dance, despite the fact that they had not chosen to focus on those subjects?

The answers are now clear, where Grade 1 pupils are taking concentrated music and dance courses, entire Grades 2 and 3 are practicing happily group violin lessons twice a week; Grade 3 pupils learn the recorder; twice a week, selected Grade 4 to 6 pupils receive twice a week lessons on various wind instruments; pupils from all grades sing in the school choir; all grades are taking dance lessons of different styles; pupils seen as especially gifted receive an extra two hours of ballet tuition; and a dance group made up of the more talented pupils interested in extra training has been established.

In order to enable pupils to experience the wealth of studies their music- and dance teachers can offer - all of them specialists in teaching these arts to young children, staff-members of the



Academy High School - the many and diverse lessons have been offered to all children of the school equally, free of charge and taking place during school time. This arrangement is a means of avoiding financial strain on the parents and should enable the children to learn to love the world of music and dance as young artists and as audience. Indeed, after just a few months of work, it has become clear that the pupils are keen for artistic enrichment, not missing any opportunity to take part in activities and proving that they are interested to deepen and widen their knowledge and experience in these fields.

Besides music and dance, the school places emphasis on a high standard of learning in basic school subjects - language, mathematics, English, science, Bible, physical training, etc. At the small, intimate Luria School, each pupil receives personal attention, with a study plan suited to his/her own ability; and on completing grade 6, the school's graduates will be given preference in the selective process for the Jerusalem Academy of Music and Dance High School.

The school also provides training programs for JAMD students, is a venue for the High School students' personal obligation project, also hosting a concert series and performances of the Academy Conservatory.

The principals of the elementary- and High School are formulating many plans for the future - to broaden musical knowledge and teach more instruments, for the enrichment of pupils in more dance styles, to strengthen ties with the Academy High School and to accept many more pupils to the school.



The Conservatory of the Jerusalem Academy of Music and Dance is undergoing change, broadening its horizons and revising programs

The Academy of Music and Dance Conservatory opened the 2018-2019 school year with fresh and diversifying energy under its new director Barak Yevin, former director of the Mevaseret Zion "Musikon". He is taking over from Ms. Lea Agmon, who gave nine productive years to directing the Conservatory. Taking on the position, Mr. Yevin has expressed that his ambition is "that the Conservatory should expand and become a prominent and meaningful centre in Jerusalem's musical life, as a model for other similar institutions that lead in Israel and abroad the educational view of music as a means of connection between cultures and between people, making for a better society in the future."



As part of its new agenda, the Conservatory is currently carrying out many new projects that are broadening the scope of its activities and the fabric of its connections and involvement with Jerusalem's musical life. Parallel to opening the Luria School of

Music and Dance, in cooperation with the Academy High School, the Conservatory has opened the Cramim Experimental School. At present, the school, which is evolving at Beit HaKerem, consists of Grade 1, in which each child learns violin or 'cello as an integral part of the study syllabus; an extra grade will be added with each new school year.

Another exciting project of the Conservatory is the establishment of a special Department of Oriental Music at the Dunia School in the Katamonim neighbourhood. Pupils of the school wishing to play oriental music on authentic instruments have been able to do so at the Conservatory as of this school year.

Another department of the Conservatory has opened up in East Jerusalem, in the building of the Avda Arts School. There, with the help of generous scholarships, children from Arab neighbourhoods of the city can study under the guidance of the finest of the Conservatory's staff members.

And, as of the beginning of the school year, many concerts and conferences have taken place around Jerusalem, with participation of Conservatory pupils, who have been enriching school children around Jerusalem with musical knowledge, familiarity with musical instruments and acquaintance with various musical styles. At the end of December 2018, the first concert of the Conservatory's prestigious series "Teachers and Students Playing Together" took place. The concert, which was a great success, constituted a splendid representation of the mutual challenge of teachers and pupils playing together as an exceptional, multi-age musical undertaking. At the end of 2018, Dani Dvorkin, a piano pupil of Ms. Svetlana Grinstein, took third place in the Young Artists Competition.



The Joshua Tuttnauer Ankor Choir on a non-stop rush of festivities

Leonard Berbstein's birthday celebration with the IPO followed by Christmas Choirs Encounters in Germany

The Joshua Tuttnauer Ankor Choir, conducted by Dafna Ben Yohanan, opened its 2018-2019 season with tens of new singers and some new staff, the latter including students from the Jerusalem Academy of Music and Dance – the choir's pianist Alex Shapirov and assistant conductor Maayan Bar-Sever. All are engaged in intensive and exciting preparation for a series of festive events which began with the Israel Philharmonic Orchestra's concerts in a number of Israeli locations commemorating 100 years of Leonard Bernstein's birth. The Ankor Choir singers joined the Jerusalem Academy of Music and Dance's Chamber Choir (conductor: Stanley Sperber), the Gary Bertini Choir (conductor: Ronen Borshevsky), soprano Chen Reiss and actor-narrator Itay Tiran in a performance of Bernstein's Symphony No.3 "Kaddish", conducted by Ilan Volkov. These concerts, opening with a documentary on Maestro Bernstein's life and work, were the high point of the fascinating and exciting events dedicated to the great composer and conductor, all of which received praise from critics and the large audiences attending.

Immediately following the Bernstein festivities, the choir left for a Christmas concert tour and meeting with twin youth choirs in Germany. For some six years, the Joshua Tuttnauer Ankor Choir has been in close and productive contact with the **Landesgymnasium für Musik**, a music high school in Wernigerode, Germany. Throughout the association, which was initiated by Ms. Jutta Dick of the Mendelssohn Centre and Ms. Debby Ben David, former cultural **attaché** of the Israeli Embassy in Berlin, the meetings of the Ankor Choir and the Wernigerode Girls' Choir have taken place alternatively between Israel and Germany. The choirs work in joint rehearsals, also performing together in concerts.

Last year, Dr. Reiner Haseloff, Prime Minister of the State of Saxony-Anhalt, visited in Israel. He was to have arrived together with the Wernigerode school's Mixed Choir but, due to the American Embassy's move to Jerusalem that same week, the German choir's trip ended up being cancelled. So, Dr. Haseloff

came to Israel alone to make his personal acquaintance with Israelis involved in the program, visiting the High School, the Conservatory and the Academy, the result being that he sent the Ankor Choir an invitation to appear at the festive Christmas concert at St. Mary's Church, Berlin together with the Wernigerode Mixed Choir. Three more concerts took place during the German tour - a concert at the parliament building of the City of Magdeburg region together with the Gymnasium Girls' Choir, another concert with the Wernigerode Mixed Choir - this was recorded for radio and broadcast on Christmas Eve - and then another concert with both of the school's younger choirs in a different church in the town. All the concerts were enthusiastically received, getting rave reviews.



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