

Performing the *Jewish Archive*

Out of the Shadows

Rediscovering Jewish music and theatre

FESTIVAL PROGRAMME

Cape Town & Stellenbosch
September 2017



WELCOME	2
Out of the Shadows Exhibition	3
Festival Opening Concert	4
Singing the Songs of Zion: 150 Years of Synagogue Music in the Cape	5
<i>Sunday 10 September, 16:30, Gardens Synagogue, Cape Town</i>	
A Memorial and a Celebration: Out of the Shadows opening reception	6
<i>Sunday 10 September, 19:00, Cape Town Holocaust Centre</i>	
New songs from the Jewish Archive: Looking forward through the past	8
<i>Tuesday 12 September, 13:10, Fisser Hall, Stellenbosch</i>	
<i>Friday 15 September, 13:10, Baxter Concert Hall, Cape Town</i>	
Looking forward through the past: A symposium	14
<i>Tuesday 12 September, 15:00, Jannasch Hall, Stellenbosch</i>	
<i>Wednesday 13 September, 13:10, Kaplan Centre, University of Cape Town</i>	
A Comedy of Us Jews	16
<i>Tuesday 12 September, 20:00, Jewish Museum, Cape Town</i>	
Prinz Bettliiegend	18
<i>Wednesday 13 September, 20:00, Theatre Arts Admin Collective, Methodist Church Hall, Cape Town</i>	
<i>Friday 15 September, 20:15, Drostdy Theatre, Stellenbosch</i>	
Walter, Werner and Wilhelm's far-distant spring: expressionist voices from Vienna, Frankfurt and Berlin	20
<i>Thursday 14 September, 13:10, Baxter Concert Hall, Cape Town</i>	
Cape Town Philharmonic Orchestra conducted by Conrad van Alphen: Wilhelm Grosz "Serenade"	22
<i>Thursday 14 September, 20:00, City Hall, Cape Town</i>	
Fractured Lives: Music of the Holocaust	24
<i>Saturday 16 September, 20:00, Endler Hall, Stellenbosch</i>	
Red Riding Hood	26
<i>Sunday 17 September, 11:00, Hugo Lambrechts Auditorium, Cape Town</i>	
Journeys in Jewish Choral Music	28
<i>Sunday 17 September, 15:00, Erin Hall, Cape Town</i>	
Musicians' biographies	31
Performing the Jewish Archive Team biographies	40
Acknowledgements	44

2 CITIES, 9 VENUES, 14 PERFORMANCES, 11 WORLD PREMIERES!

It's a real privilege to introduce the international festival **Out of the Shadows: Rediscovering Jewish Music and Theatre**, taking place in Cape Town and Stellenbosch from 10th to 17th September 2017. This is the last of five major festivals spanning the globe. Performing to nearly 10,000 people in total, these have taken place in Madison (US), Leeds/York (UK), Prague, Pilsen and Terezín (Czech Republic), and Sydney (Australia).

These festivals fall under the auspices of the UK Arts & Humanities Research Council project *Performing the Jewish Archive* (www.ptja.leeds.ac.uk), a collaboration between the Universities of Leeds, York, Wisconsin–Madison and Sydney, alongside 25 partner organisations around the world.

We're delighted to welcome some of the leading contemporary performers in South Africa and beyond, including the Cape Philharmonic Orchestra conducted by Conrad van Alphen, Aviva Pelham, Michelle Maxwell, Matthew Reid, the Cape Soloists Choir, Kensington Chorale, and many, many more besides.

We hope that you will take the opportunity to view our travelling project exhibition, which will be housed at the Cape Town Holocaust Centre and also displayed at each of our performances during the festival. The exhibition offers insight into some of the personalities and stories that underpin the researchers' work, and explains some of the background to the project and festivals.

Our major partners in South Africa include the Universities of Cape Town (South African College of Music, Kaplan Centre for Jewish Music) and Stellenbosch (Konservatorium, Department of Drama); the South African Holocaust & Genocide Foundation and the South African Jewish Museum; Cape Town Hebrew Congregation and Green & Sea Point Hebrew Congregation. We are extremely grateful for their support and collaboration, without which the festival simply could not take place.

The 12-strong *Performing the Jewish Archive* project team seek out and recover artefacts from the vast but largely hidden accumulation of Jewish music and theatre that was forgotten or thought lost because of the Holocaust, whether directly or indirectly. The team retell the stories of those who created these pieces, bring them to life in performance, and test how audiences and performers alike respond.

Out of the Shadows promises to be a memorable, poignant and sometimes challenging week of events, celebrating the lives and achievements of Jewish artists in times of both adversity and freedom. We look forward to welcoming you throughout the festival.

Dr Stephen Muir, Associate Professor of Music, University of Leeds
Principal Investigator, *Performing the Jewish Archive*



OUT OF THE SHADOWS EXHIBITION

Our travelling exhibition complements our Festival performances, giving an insight into the work of our research team. It tells the stories of Jewish artists and their works of art brought out of the shadows of the archive.

By engaging with the exhibition, you—our audiences—can become part of those stories. We challenge you to think through the questions we ask ourselves:

- How does reading stories and seeing performances help us understand the musicians and writers who created them?
- How does knowing these stories affect our experiences?
- What about stories never completed, artworks lost forever?
Can we understand them more through performance?
- How can we honour fragmented stories, mourn such human and artistic losses?
- Can empathy help us understand these artists' experiences?

We look forward to hearing your responses!

Out of the Shadows exhibition on display at the Prague Conservatory, 22 September 2016.
Photo: Steve Muir



The exhibition will be on display in the Cape Town Holocaust Centre, and at all the performances during the festival.

FESTIVAL OPENING CONCERT

Singing the Songs of Zion: 150 Years of Synagogue Music in the Cape

Sunday 10 September 16:30, Gardens Synagogue

Programme

- Walter Wurzburger (1914–95)** String Quartet No 1
1st movement - allegro
2nd movement - slow
The movements will be performed in reverse order for this concert
- Froim Spektor (1888–1948)** Habeit Mischomayim ureh (Look upon us from Heaven)
Cantors **Choni Goldman & Ivor Joffe**
- Cantor Ivor Joffe and the Marais Road Shul Choir** Musical Selection from the Yamim Nora'im
- Ivor Joffe** Uvnei Yerushalayim
- Josima Feldschuh (1929–43)** Szemiranie Strumyka (Strumica's Mystery) Op. 3
Suite Orientalna Op.4
Taniec I
Taniec II
Taniec III
Mazurek No. 4 Op. 8
Kujawiak Op. 13
Notturmo Op. 16
- Josef Gottbeter (1877–1942)** Ono Adonoi (Oh Lord, deliver us)
- Dowid Ajzensztadt (1890–1942)** Talmudic Intermezzo for String Quartet
(2nd movt. of Passover Cantata Chad Gadya)
- Cantor Choni Goldman and the Gardens Shul Choir**
- Kenny Braude** Havu
- Shlomo Carlebach (1925-94)** Oseh shalom - Ein kelokenu
(arr. Choni Goldman)

Performers

- Cantors **Ivor Joffe and Choni Goldman**
Choir of the Green and Sea Point Hebrew Congregation ('Marais Road' synagogue)
Choir of the Cape Town Hebrew Congregation ('Gardens' synagogue)
- Petrus de Beer** (violin 1) **Colette Brand** (cello)
David Bester (violin 2) **Shirley Greek** (piano)
Lynn Rudolph (viola) **Pieter Grobler** (piano)

Singing the Songs of Zion

Since the inauguration of the first Synagogue in Cape Town's Company Gardens in 1863, Chazzan (Cantor) and Choir have been integral elements of the Cape community's cultural identity. Similarly, a choir and highly skilled Chazzan have been inseparable from the life of the Green and Sea Point Synagogue from the community's origins in 1926.

Today's concert celebrates 150 years of synagogue music in the Cape, and in particular introduces recently-rediscovered musical treasures, by **Froim Spektor** and **Josef Gottbeter**. These pieces are supplemented by more familiar favourites from the Shabbat and High Holy Days traditions, charting the music's development and evolution into contemporary culture.

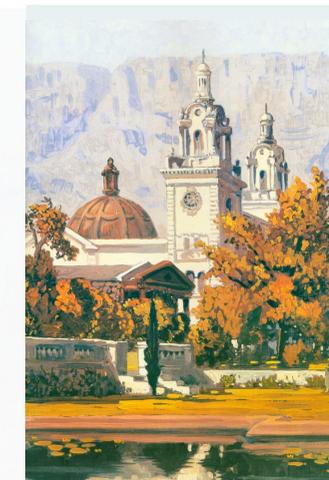
Spektor and Gottbeter had worked together in Rostov-on-Don, Southern Russia, at the city's Grand Choral Synagogue. Spektor arrived in Cape Town with his young family in 1928, having been appointed Cantor at the New Hebrew Congregation (Roeland Street synagogue), a post he held until 1934. By stark contrast, Gottbeter's fate was tragic. After the German attack on Russia in 1941, he was evacuated to Kislovodsk in 1942 with his wife and daughter, where they were almost certainly murdered by the Nazis.

Both the rediscovered choral pieces were composed before the war, but ended up in Cape Town. More about the stories of Spektor, Gottbeter and other émigré cantor-composers, along with their remarkable musical archives, can be read in connection with the festival's final concert, **Journeys in Jewish Choral Music** (Sunday 17 September, 3.00pm, Erin Hall, Rondebosch), in which more of their music can also be heard.

Music for String Quartet by Walter Wurzburger and Dowid Ajzensztadt, and for piano by Josima Feldschuh (known as the 'Prodigy of the Warsaw Ghetto') complement the choral works by way of previewing some of the concerts later during the festival. For more information on these important figures, see **Walter, Werner and Wilhelm's far-distant spring** (Thursday 14 September, 13:10, Baxter Concert Hall) and **Fractured Lives: Music of the Holocaust** (Saturday 16 September, 20:00, Endler Hall, Stellenbosch)

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The Kawai grand piano used for this concert is proudly sponsored by Ian Burgess-Simpson Pianos, the largest piano specialist in South Africa. Attending to all your piano needs from new and second hand sales, authentically rebuilt vintage Steinways to tuning and servicing.
www.ianburgess-simpson.com



Painting by Nils Anderson – synagogues in Cape Town's Company Gardens.
(By permission of Cape Town Hebrew Congregation)



Froim Spektor (1888 - 1948)

A Memorial and a Celebration: Out of the Shadows opening reception

Sunday 10 September 18:30, Cape Town Holocaust Centre

Please note that this event is by invitation only

Programme

Welcome
Stephen Muir, Richard Freedman

A brief introduction to *Performing the Jewish Archive*:
Stephen Muir and the PtJA team

A Comedy of Us Jews (extract)
Aviva Pelham

The *Out of the Shadows* travelling exhibition
Stephen Muir

Reminiscences of Jewish music in Warsaw
Miriam Litcherman

Prinz Bettliegend (extract)
Lisa Peschel

Welcome!

Out of the Shadows is both a memorial to, and a celebration of the artistry of Jewish musical and theatrical artists under conditions of repression, exile, or internment. We welcome you to our opening reception, which features preview performances from some of the illustrious performers who will appear later in the week as part of the festival.

We are also honoured to be joined by distinguished members of the Cape Town and Stellenbosch communities to launch the festival and welcome all our audiences and performers alike.

Special guest

Miriam Lichterman lived through the cruelties of the Warsaw Ghetto and Nazi concentration camps including Majdanek, Auschwitz and Ravensbruck; she survived one of the 'death marches' from Auschwitz to Germany, and endured a further journey on foot across Germany, eventually crossing a river by raft into her native Poland. Since 1948 she has lived in South Africa. In a fascinating and moving conversation, Mrs Lichterman will recall the musical life of Jewish Warsaw before, during and after the ghetto years, and the community's cultural spark that persisted despite the tragedies of war.

Photos by David Goldman



New Songs from the Jewish Archive: Looking forward through the past

New compositions by students of **Hendrik Hofmeyr** and **Hans Roosenschoon**.
Featuring Minette du Toit Pearce and Jolene McClelland

Tuesday 12 September 13:10, Fismer Hall, Stellenbosch Konservatorium

Friday 15 September 13:10, Baxter Concert Hall, Cape Town

Programme

Conrad Asman Schlimme Zeit (Bad Time)

Kelsey K. Müller Strauss Cabarets

Jesse Dreyer Among people

Carlie Schoonees Denkmal für die ermordeten Juden Europas
(Memorial to the Murdered Jews of Europe)

Interval

Natali Frenz Ek en jy (Me and you)

Leonore Bredekamp Brocken: Fragments/Morsels: Stories of hope and defiance from the Holocaust:
Cooking with the mouth/The singing train

Michael James Graham Die letzte Zigarette (The last cigarette)

Matthew Pratt Bad Time

Performers

Farida Bacharova (violin)

Peter Martens (cello)

Sulayman Human (piano)

Daniel Prozesky (clarinet)

Minette du Toit-Pearce (mezzo soprano)

Jolene McClelland (soprano)

Out of the Shadows focuses predominantly on Jewish culture rescued from the shadows of past loss and suppression. But the project is also motivated by a desire to stimulate new compositions and theatrical works that draw upon that rich heritage, looking forward through the past, creating a new Jewish cultural archive for the future.

Building on the discoveries of the *Performing the Jewish Archive* team, some of the finest student composers from the South African College of Music and Stellenbosch Konservatorium present newly-composed vocal works based on research emerging from the project. Overseen by composers Hendrik Hofmeyr and Hans Roosenschoon, these fresh creations add a new layer to our understanding of the legacy of the Holocaust for current and future generations, both Jewish and non-Jewish. Suffering may be specific and individual, but reflection and the desire to learn from history must be universal; the current global political and societal climate, dangerously redolent of the ‘Schlimme Zeit’ that both opens and concludes this concert, surely renders this message as vital to humanity now as it has ever been.

© Dr Stephen Muir

Prof. Hendrik Hofmeyr

“*Performing the Jewish Archive has created a wonderful opportunity for young South African composers to explore and interact with the rich and multi-layered cultural legacy left to us by the victims of one of humankind’s greatest tragedies. I am sure the concerts will help to raise awareness of this legacy, and will help to remind us that even the most terrible persecution cannot crush the human spirit.*”

Prof. Hans Roosenschoon

“*Let our mindfulness and being in the world never be silenced again by inhumane annihilation. Let us listen to others ...*”



Abstract colour composition,
unknown artist, Terezín 1943–44
(courtesy of The Jewish Museum in Prague)

New songs from the Jewish Archive: Notes from the composers

Conrad Asman

Schlimme Zeit is a homage to those who lost their lives during the Holocaust. The poem is by Leo Strauss, whose work often deals with man's subjugation to time and death. The opening atmosphere suggests the terror and suffering of World War II. The background pulse—constant despite the changing metre—suggests the regular and relentless passage of time. The announcement of the death of time concludes the work, as the texture swells to an abrupt close.

Conrad Asman (b.1996) grew up in Johannesburg, starting musical training at an early age. He currently studies at the South African College of Music, University of Cape Town, where he won the Cone of Composition in 2015. In the same year he won joint first prize of the KZNPO Composition Competition. In 2016, he attended classes at the Curtis Institute of Music, and is currently the *Polyphonos Young Composer* laureate. Asman made his Carnegie Hall debut this year with the Cape Town Youth Choir with *On a Night*, which was also awarded the Stefans Grové National Choral Composition Prize.

Leonore Bredekamp

Brocken: Fragments/Morsels: Stories of hope and defiance from the Holocaust: Cooking with the mouth/ The singing train

12-year-old Eva Schulzova's poem recalls women at Terezín deflecting their hunger by reminiscing about cooking. Handwritten recipes sewn together by Mina Pachter reach her daughter 25 years later in New York, to become the book *In Memory's Kitchen* by Cara De Silva. 'Dies Irae' from Verdi's *Requiem* refers to the performance of the work given in Terezín to a delegation from the International Red Cross, part of a propaganda campaign to dupe the outside world regarding conditions in the camps and ghettos. The central theme is the Modzitzer *niggun* (Hasidic song) spontaneously sung by rabbi R. Azriel-David Fastag in a train *en route* to Auschwitz: 'I believe in perfect faith in the coming of the Messiah, and though he tarries, I await him, every day, to come.'

Leonore Bredekamp holds a joint position as lecturer at the University of Stellenbosch's Music and Drama departments, lecturing Music Technology and Cabaret. She holds a BA Music degree and Master's degree in Modern Foreign Languages: Technology Enhanced Learning from Stellenbosch University, and is currently pursuing further study in Music. She is also musical director of *Prinz Bettliegend*, a cabaret from Terezín, that will be performed through a collaboration of the two departments as part of the **Out of the Shadows** festival. A keen bass guitarist, she loves taking part in theatre productions or ensemble playing across musical genres.

Jesse Dreyer

Among people was written for the 2017 *Performing the Jewish Archive* collaboration between the Universities of Stellenbosch and Cape Town. The work deals with three categories of experience during WWI based on different circumstances identified in archived material and other raw documentation: the possible experiences of citizens who were not persecuted; those of people living in the Ghettos; and those of inmates held in concentration camps. Material was drawn from a satirical song written and sung by Aleksander Kulisiewicz, a Polish political prisoner, whilst in Sachsenhausen concentration camp between 1940 and 1943.

Jesse Dreyer is a fourth-year BMus student at the University of Stellenbosch, specializing in Composition under the guidance of Hans Roosenchoon. Jesse has had eleven compositions performed since 2015 and has also been involved in external ventures such as the creation of animations in collaboration with The Animation School in Cape Town, one of which won a Gold World Medal at the 2017 New York Festival. Since 2016, Jesse has been a member of KOMPOS, a student initiative aimed at providing performance opportunities for the works of student composers.

Natali Frenz

Ek en Jy is my response, as a South African of the current generation, to Jewish music that I have studied; to the memorials and museums that I saw on my recent trip to Europe; to intensive discussions regarding the role of archives in the representation of history; to walking on the Dachau concentration camp grounds. This song is part of the process of dealing with all that I have seen: the rage, the disbelief, the burning sorrow, and the understanding that I can never begin to imagine the depth and scale of the pain inflicted upon the Jewish nation.

Natali Frenz was born in Pretoria in 1995. She started piano after moving to the Western Cape in 2005, later taking up clarinet under the tuition of Suretha Theron. She has been writing songs since 2004, and spent many years gaining experience in ensemble setting. As a pupil at El Shaddai Christian School, Natali achieved the highest mark in South Africa for Cambridge AS-Level Music (2012) and distinction for Cambridge A-Level Music (2013). Since then, several of her compositions have been selected for performance at various events; she studies composition under Hans Roosenchoon at the University of Stellenbosch, and receiving tuition from Doctor Antoni Schonken and Arthur Feder.

Kelsey K. Müller

Whilst not wishing to reveal much about *Strauss Cabarets*, in order to preserve the work's integrity, I will say, however, that the text I used had already been set to music, but that I did not listen to it in order to distance myself from any musical context associated with the words. I also attempted to highlight the positivity of the text in a way that slightly hides the negative. This makes the work hopeful and optimistic with a dark undertone. We cannot escape negativity, but we can also find the positive as well.

Kelsey K Müller (b. 1993) graduated with BMus specialising in Composition in December 2015 at the University of Stellenbosch. She is currently studying for her Masters in Composition under the tutelage of Hans Roosenschoon. Her interest in a variety of genres of music has had a large influence on her composition style. Five works have been performed under the guidance of KOMPOS, an organization that creates opportunities for student works to be performed. She has won two SAMRO bursaries for 2015 and 2017. Kelsey has also had a work selected for the Horizons Choir Project 2016.

Michael James Graham

Die Letzte Zigarette comprises a series of dramatic and tonal shifts, reflected by changes in compositional style and character throughout the piece, varying from Romantic musical ideas to more stark and jarring dissonances to express the underlying emotional weight of the seemingly simple text.

Michael James Graham was born in Pretoria, South Africa in 1992. He studied at the University of Cape Town, obtaining his BMus (2014) and MMus (2017) in Composition (both with distinction) under Hendrik Hofmeyr and Martin Watt, writing a dissertation analysing the two 'cello concertos of Einojuhani Rautavaara for the latter degree. He has attended masterclasses with Jeanne Zaidel-Rudolph in Cape Town, and more recently with Krzysztof Penderecki and Sven-David Sandström at the Aurora Chamber Music Festival in Stockholm, where his work *Monologue* was also premiered.

Matthew Pratt

The theme of Leo Strauss's poem *Schlimme Zeit* is one of melancholic apathy in the face of the dreary routine of life in the concentration camp. This is reflected in the repetitive chordal figures, and unchanging, rather dissonant harmonic language. The vocal part makes use of various techniques, including *Sprechgesang*, *Sprechstimme* and whispering, which add to the sense of expressionist distress in the piece. The remaining instruments mostly punctuate what is being stated in the vocal part, with some decorations and interjections. The piece comes to an end as the poet is liberated from his boredom, 'as the clock strikes the time, and kills it.'

Matthew Pratt is completing his final year at the South African College of Music, University of Cape Town, where he has studied composition with Martin Watt and Hendrik Hofmeyr, piano with François du Toit and Albie van Schalkwyk, and musicology with Rebekka Sandmeier and Morné Bezuidenhout. His training in piano began at age three, and his first composition was completed at age eleven. In June 2017, he participated in a composition masterclass with Jeanne Zaidel-Rudolph, a prominent figure among South African composers. He has been awarded several scholarships, and appears on the Dean's Merit List regularly.

Carlie Schoonees

Denkmal für die ermordeten Juden Europas (Memorial to the Murdered Jews of Europe) in the centre of Berlin honours the Jewish victims of the Holocaust. The memorial, designed by Peter Eisenman, consists of 2,711 large concrete blocks, or stelae, that reach a height of up to 4.7 metres. The daunting stelae are arranged in a grid pattern on an uneven area covering 19,000 square metres. Visitors are reminded of a cemetery and a labyrinth as it is easy to get disorientated whilst walking through the memorial. However, some tourists are completely untouched by what this memorial represents. Photos and selfies of people doing yoga, juggling and jumping from block to block have appeared on Facebook, Instagram, Tinder and Grindr, with captions like "Jumping on dead Jews @ Holocaust Memorial". In response to this, Berlin-based Israeli artist Shahak Shapira launched a project named "Yolocaust" in which he photoshopped the people in these photos into photographs of the actual Holocaust victims, recreating the original setting.

Carlie Schoonees, currently a fourth year BMus student, started her studies at the University of Stellenbosch with viola and singing lessons with Louis van der Watt and Lauren Dasappa respectively. In 2015 she commenced her studies in Composition under Hans Roosenschoon, Arthur Feder and Antoni Schonken. She has had ten works premiered since 2015.

Looking forward through the past: A symposium

Chair: Dr Stephen Muir (University of Leeds)

Special Guest: Prof Jeanne Zaidel-Rudolph (University of the Witwatersrand)

Tuesday 12 September 15:00, Jannasch Hall, Stellenbosch Konservatorium

Wednesday 13 September 13:10, Kaplan Centre for Jewish Studies, University of Cape Town

Looking forward through the past, caring for the future

The UK Arts and Humanities Research Council places the concept of 'looking forward through the past' as central to its research theme *Care for the Future*, under which *Performing the Jewish Archive* (and consequently the *Out of the Shadows* festival) is funded.

In these two symposia, which sit between the two performances of **New songs from the Jewish Archive** (see p. 8), we react and respond to the practical, ethical and human questions that surround the use of materials from archives, both Jewish and more widely, for the purpose of creating new works of art. As they grapple with the echoes of a traumatic history and project them into the present and future in a series of newly-composed vocal works, our seven composers from the Universities of Cape Town and Stellenbosch confront these issues face on.

Our attention in the first symposium (which follows shortly after the first performance of **New Songs**, in Stellenbosch) focuses on these and other questions:

- How does examining the past, whether through music or otherwise, inform our actions in the present and the future?
- Can we ever learn from the past in order to care for the future, or are we destined to repeat the mistakes of humanity forever?
- How do we preserve and re-animate the past through music when so much evidence is lost, forgotten or fragmented?
- Should we even attempt to do so? Can our interpretation and communication of the past ever be 'authentic'?
- Are we compelled to show respect/care/deference to the archival materials, or do we have free reign to do as we please?

The second symposium reflects further upon the first performances of **New Songs**, and will be guided by that experience and the ideas emerging from the first symposium. Our deliberations may coalesce around the morality of earning an income from the exploitation of such archives, our responsibility towards survivors and (increasingly) the custodians of their archives, and the notion of creating a new type of archive that addresses these questions.



A Comedy of Us Jews

Produced by Aviva Pelham and featuring Matthew Reid on clarinet

Tuesday 12 September 20:00, Jewish Museum, Cape Town

Director:	Aviva Pelham
Original script:	Jac Weinstein
Translation from Yiddish and Finnish:	Simo Muir
Script adaptation:	Aviva Pelham (based on an adaptation by Lisa Peschel and Simo Muir, and song adaptations by Cheryl Coons)
Music:	Trad., Saul Chaplin/Samuel Steinberg, Charles Trenet
Song arrangements and musical direction:	Mathew Reid
Design:	Michael Mitchell
Stage Manager:	Kieran McGregor
Cast:	Nicholas Ellenbogen, Michele Maxwell, Ronnie Chorn, Vanessa Brierley
Musicians:	Nicky Jansen, Matthew Reid, Petri Salonen

Special thanks to Yvonne Westerlund and the heirs of Jac Weinstein for their kind permission to perform the piece, Boris Rubanovitsch for his information about the original performance, Helen Beer for her assistance with translating the original Yiddish script, director Mark France and the student cast of the first English-language performance at the University of York, and Bret Werb, Ilya Levinson and Stephen Muir for their advice and expertise with regard to the music.

The one-act play *A Comedy of Us Jews* (*A komedye vegn undz yidelekh*) was written in Yiddish by Helsinki-born Jac Weinstein (1883–1976) in the autumn of 1940, during the period of ‘Interim Peace’. Finland had signed a peace agreement in Moscow after the so-called ‘Winter War’ against the Soviet Union, but the country was preparing for further conflict. Weinstein’s play satirizes the Jewish clothing trade, which had been struck severely by shortage of supply and heavy rationing.

The work was performed by the Jewish Dramatic Society under Weinstein’s own direction at the upmarket Balder Hall, a well-esteemed venue in the centre of Helsinki. It is likely that this one-act play was part of longer revue with several couplet songs and shorter sketches, all tied together by punchy lines from a Master of Ceremonies.

At the time, most Helsinki Jews were engaged in the clothing business as merchants of readymade clothes. The streets of Helsinki contained dozens of small clothing shops of the type that Weinstein depicts in his play, often with the shop owner’s name on the facade. During the war, the shortage of supplies made it difficult to run a business; shops were selling whatever they could lay their hands on, and rationing made the situation even worse. Even if there was something to sell, customers may have had insufficient points on their ration cards to buy it. The heavy concentration in one business sector placed the Jewish community in an very vulnerable economic situation.

Though on the surface a light-hearted comedy, the play reminds the viewer of the occupation of Paris by the Nazis in summer 1940. In June 1941, half a year after the performance of *A Comedy of Us Jews*, Finland joined Nazi Germany in the war against the Soviet Union. During this so-called Continuation War, which lasted until autumn 1944, Finnish Jews found themselves in a highly peculiar situation: fighting as brothers-in-arms with their worst enemies, the Nazis.

© Simo Muir



A Jewish clothing store in Helsinki
(Courtesy of Finnish Jewish Archives/
National Archives of Finland)

Prinz Bettliegend

University of Stellenbosch Drama Department in collaboration with
University of Stellenbosch Music Department

Wednesday 13 September 20:00, Theatre Arts Admin Collective, Methodist Church
Hall, Observatory, Cape Town

Friday 15 September 20:15, Drostdy Theatre, Stellenbosch

Based on a musical revue from the Terezín (Theresienstadt) Ghetto by Josef Lustig (libretto)
and František Kovanic (lyrics), set to prewar music by composers Jaroslav Ježek and Peter Jirge.

Cast: Anya-Larissa Botha
Mirella Bradshaw
Anke Cullinan
Angelique Koelman
Tina le Fleur
Jodecee Solomons
Devonecia Swartz
Breyten Treunicht
Conradie van Heerden

Director: Amelda Brand

Writing team: Mercy Kannemeyer, Malan Steyn

Musical Director: Leonore Bredekamp

Band Facilitator: Felicia Lesch

Stage manager: Miranda Joubert

Technical team: Jan-Laubsher van der Merwe, Lulu Kieser, Kaitlin Caine

Set design: Elana-Marie Snyman

Lighting design: Albert Snyman

Costume design: Elrina Marais & Mareleen Theron

Sound: Pierre-Arnold Theron

Plot outline: Lisa Peschel, Ian Maxwell

Researcher, dramaturge and translator (Czech–English): Lisa Peschel

Original musical charts prepared by Dr Kevin Hunt, Sydney Conservatorium of Music, The University of Sydney

Rescuing a lost Prince

The musical revue *Prinz Bettliegend*, created at Stellenbosch University, was inspired by an original script written by Czech–Jewish prisoners in the Terezín (Theresienstadt) ghetto. The few surviving Terezín actors remembered the brilliant lyrics, set to beloved jazz melodies from 1930s Prague, and in their testimony described certain vivid moments of the plot. From these fragments a team of researchers, musicians and theatre artists has devised a performance that captures the prisoners' astonishingly irreverent sense of humour, while acknowledging the gravity of their fate.

Terezín was a transit camp—a place where the Nazis gathered the Jews of Central Europe before sending them on to the death and labour camps in the east. In spite of harsh living conditions, the prisoners initiated a stunningly diverse and active cultural life. A survivor explained why most of the original scripts written in the ghetto were comedies: 'I don't know if anyone today, especially youth, can imagine what laughter meant in a Nazi concentration camp. In spite of all the harassment, dirt, ugliness and horror, or rather exactly because of them, we all sought stimulus through which it would be possible to live and draw hope....'

Prinz Bettliegend is a satirical fairy tale, written as a humorous critique of favouritism and corruption in the ghetto. It explores the plight of the Prince who, when he arrives in the ghetto, is stricken by a mysterious illness. Once he is officially declared *bettliegend* (bedridden) he no longer has to work—but what about those who must labour, or suffer even worse fates, in his place? With this performance we celebrate the young artists who, in the final months of their lives, helped each other bear their fate with dignity—and with humour.

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With special thanks to:

The researchers and Terezín survivors who preserved the songs and fragments of the plot: Zdenka Ehrlich-Fantlová, Luděk Eliáš, Jiří Štefl (né Spitz), Evžen Foltýn (né Feurstein), Eva Šormová, Joseph Bor (né Bondy), Ludmila Vrkočová, Marta Fantlová-Neumannová.

The Sydney team that created the first post-war performance in August 2017 and their advisor, Terezín survivor Edith Sheldon.



The original Terezín poster for Prinz Bettliegend.
Courtesy of the Terezín Memorial, Herrmann Collection,
© Zuzana Dvořáková

Walter, Werner and Wilhelm's far-distant spring: expressionist voices from Vienna, Frankfurt and Berlin

Thursday 14 September 13:10, Baxter Concert Hall

Programme

Wilhelm Grosz (1894–1939) *Fünf Gedichte aus dem Japanische Frühling* (soprano/mezzo and piano) Op 3

Walter Wurzburger (1914–1995) *Vereinsamt* (soprano/mezzo and piano)

Walter Wurzburger *String Quartet No 1* (world premiere)

- i. Allegro
- ii. Slow
- iii. [no tempo]
- iv. Allegretto

Walter Wurzburger Piece for Clarinet and Piano

Werner Baer (1914-1992) Pam for Clarinet and Piano

Wilhelm Grosz *String Quartet in D Major*, Op. 4 (world premiere, movements 1 and 2)

- i. Sehr ruhig, mit größtem Ausdruck
- ii. So schnell als möglich
- iii. Intermezzo

Performers

Petrus de Beer (violin 1)

David Bester (violin 2)

Karin Gaertner (viola)

Peter Martens (cello)

Jolene McClelland (mezzo soprano)

José Dias (piano)

Daniel Prozesky (clarinet)



Walter Wurzburger (1935).
Photo courtesy Wurzburger family



Werner Baer OBE, photographed
by Max Dupain.
Photo courtesy Australian National
Portrait Gallery



Dr. Wilhelm Grosz.
Photo courtesy Wilhelm Grosz archive

This concert presents music by three composers whose lives were inexorably altered by displacement, flight and reinvention in new lands.

Wilhelm Grosz spent formative compositional years writing works in a quasi-Mahlerian idiom. Five Songs from Japanese Springtime and his String Quartet come from this period. The composer moved to Berlin in 1927 before fleeing back to Vienna in 1933 and later to the United Kingdom. His string quartet was only rediscovered recently, last year.

Walter Wurzburger came from a musical family in Frankfurt, and studied jazz with Mátyás Seiber. He worked in big bands around Western Europe, before moving to Singapore in early 1939, continuing as a saxophonist and accordionist. In 1940 he was detained along with all German nationals (regardless of racial categorisation), and forcibly removed to a detention camp in the town of Tatura in rural Australia. It was here that Wurzburger began composing seriously, his first work being *Vereinsamt* (poetry by Nietzsche). His *Piece for Clarinet and Piano* was written in 1946, during studies at the Melba Conservatorium of Music. In 1951, Walter Wurzburger travelled to the United Kingdom, and never returned to Australia. He settled in Kingston, founded an orchestra, established a family and continued to study, teach and compose music.

Werner Baer, a native Berliner, was on the path to opera conducting until the Nazi rise to power. From 1933 he worked as musical director of the cabaret for the Jüdischer Kulturbund (the only permitted organisation for Jews to perform), and also organist and choirmaster for Levetzowstraße Synagogue. In late 1938 he and his wife fled to Singapore, where their daughter was born. In the same manner as Walter Wurzburger, the Baer family were deported to Australia. Baer became a significant musical presence in the life of Sydney, founding choirs and societies, working in sacred and secular contexts as a performer, and also Assistant Director of Music (NSW) for the Australian Broadcasting Commission. *Pam for clarinet and piano* is a setting that displays Baer's characteristic whimsy and fondness for cabaret style, combined with a love and respect for German musical tradition.

© Joseph Toltz

Cape Town Philharmonic Orchestra

Cape Town Philharmonic Orchestra under the direction of Conrad van Alphen

Thursday 14 September 20:00, City Hall, Cape Town

Programme

Wilhelm Grosz (1894–1939) *Serenade für grosses Orchester*

Robert Schumann (1810–56) *Cello Concerto in A minor Op 129*
Alexey Stadler (cello solo)

Interval

Richard Strauss (1864–1949) *Also Sprach Zarathustra Op 30*

This performance of the Grosz Serenade forms part of the Cape Philharmonic Spring Symphony Season. Full programme details for the Schumann and Strauss works, which fall outside the scope of the Performing the Jewish Archive research project, can be found in the dedicated Cape Philharmonic programme for the evening.



Conrad van Alphen
(Photo L. Fortuin)



Photograph from 1922
Salzburg Festival of New Music
(the beginnings of the ISCM).
Courtesy Arnold Schönberg Center, Vienna

Composers here are as follows:

1. Karl Weigl; 2. Karl Alwin;
3. Wilhelm Grosz; 4. Arthur Bliss;
5. Paul Hindemith; 6. Rudolf Reti;
7. (Dame) Ethel Smythe; 8. Paul Pisk;
9. Willem Pijper; 10. Egon Lustgarten;
11. Egon Wellesz; 12. Anton von Webern;
13. Karl Horwitz; 14. Hugo Kauder

Serenade für grosses Orchester

Wilhelm Grosz began instruction at the Vienna Music Academy, studying piano under Richard Robert, and compositional theory with Richard Heaberger, Robert Fuchs and Franz Schreker. He won the Zusner Prize at the Academy in 1917, and works were performed by the Vienna Philharmonic under Felix Weingartner. Recent evidence suggests that *Serenade* received its premiere with the Staatskapelle Dresden in 1921. Following graduation in 1920, Grosz began work as chorus master for the Mannheim National Theatre.

Serenade is one of the works of the early period, where interest is still firmly typical of the late Romantic idiom, through the use of large and unusual orchestration and complex harmonic relations. At this time Grosz wrote *Lieder* for piano and orchestra, violin and piano sonatas, solo works for piano and a piano concerto. He wrote music for the stage from 1921, with settings for two of Franz Werfel's plays, and found success with the premiere of his one-act opera *Sganarell* (after Molière). In 1924 the feared critic Julius Korngold (father of composer Erich Wolfgang Korngold) wrote that 'in comparison with all of these other would-be Mahlerians, Wilhelm Grosz rises far above and is already much more established.'

Grosz changed direction after attending the 1922 Festival of Chamber Music in Salzburg, and committed the rest of his compositional career to exploring complex rhythms and popular contemporary art forms, particularly jazz and dance. In 1927 he moved to Berlin to take up post as artistic director of Ultraphon Recording Company. Here the composer wrote a song cycle with the poetry of Langston Hughes, two ballets and a burlesque, and began to write movie scores. In 1933 he fled back to Vienna, and moved to London a year later, where he adopted pseudonyms and wrote some of the most popular hits of the 1930s: *Isle of Capri*, *Harbor Lights*, *Red Sails in the Sunset* and a dozen others. In 1939 he travelled to the United States to negotiate a contract with Warner Studios. Stranded by the war and separated from his young daughter, the strain of these factors induced a fatal heart attack in December that year.

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Concert poster of Josima Feldschuh
Rachel Auerbach Collection, Yad Vashem



Viktor Ullmann

Fractured Lives: Music of the Holocaust

Music for piano and voice by **Josima Feldschuh** and **Viktor Ullmann**

Saturday 16 September 20:00, Endler Hall, Stellenbosch

Programme

Selected Piano Compositions by Josima Feldschuh (1929–43)

Szemiranie Strumyka (Strumica's Mystery) Op. 3

Suite Orientalna Op.4

Taniec I

Taniec II

Taniec III

Mazurek No. 4 Op. 8

Kujawiak Op. 13

Notturmo Op. 16

Compositions by Viktor Ullmann (1898–1944)

Piano Sonata 5, Opus 45

i. Allegro con brio

ii. Andante - Più Adagio - Rubando, ma tranquillo - Tempo 1

So spät ist es, so späte ... Was werden wird, ich weiss es nicht

Es dauert nicht mehr lange, mir wird so bange— und seh in der Tapete das klagende Gesicht. 'Vor dem Schlaf.' Karl Kraus)

iii. Toccatina

iv. Serenade: Comodo - Più allegro

v. Finale: fugato

Drei jiddische Lieder (Brezulinka) für Singstimme und Klavier

i. 'Berjoskele'

ii. 'Margarithelech'

iii. 'A Mejdle in die Johren'

Immer inmitten (Solo-Kantate nach Gedichten von Hans Günther Adler für Mezzo-Sopran und Klavier)

i. 'Immer inmitten'

ii. 'Vor der Ewigkeit'

Fünf Liebeslieder von Ricarda Huch Op. 26

i. 'Wo hast du all die Schönheit hergenommen'

ii. 'Am Klavier'

iii. 'Sturmlied'

iv. 'Wenn je ein Schönes mir zu bilden glückte'

v. 'O schöne Hand...'

Performers

Lauren Dasappa (soprano)

Minette du Toit Pearce (mezzo soprano)

Pieter Grobler (piano)

This performance of Josima Feldschuh's music forms part of the Endler Concert Series. Full programme details for the Ullmann works, which, while related, fall outside the scope of the Performing the Jewish Archive research project, can be found in the dedicated Endler Concert Series for the evening.

Josima Feldschuh

The musical life and work of Josima Feldschuh (1929–1943), a pianist and composer renowned as the 'Prodigy of the Warsaw Ghetto', provides us with a portrait of a brilliant adolescent musical artist. Josima was the daughter and only child of Dr Reuven and P'nina (Perla) Feldschuh Ben-Shem; along with thousands of other Jewish Poles, they were incarcerated in the Warsaw Ghetto, living at 66 Leszno Street with Feldschuh's cousin, the writer Rachel Auerbach (Auerbach survived the war, emigrated to Israel, and was one of the founders of Yad Vashem). Josima's family were highly educated: her mother was a musicologist and pianist; as well as being a rabbinical scholar who spoke at least five languages, her father was a psychologist, having studied with Freud.

Dr. Feldschuh left an 800-page diary detailing life in the Warsaw Ghetto. It is currently being translated in its entirety, but portions have been translated already, including passages describing Feldschuh's 'intense, painful descriptions of his desperate desire to allow his young daughter Josima ... to live' (Sarah Wildman, 2013):

January 1942: There's talk recently of the vandals murdering the children, and the blood of all the fathers hardens in their veins as they listen to such whispers... I returned home and I am all shaken. My child is sleeping, I am looking at her. My eye deceives me and I don't see her. She disappears, the bed grows empty. I was frightened. I bent over and held her so forcefully that she woke up, quizzical and afraid. She calmed down as she saw me, and her face radiated with a lovely smile. She sent me a kiss by air, turned over to her side, and fell asleep. Inside of me fritters a demon of fear (Ben-Shem, c. 1942, as cited in Wildman, 2013)

Josima and her family managed somehow to escape the Grossaktionen (round-ups) of July–September 1942 and went into hiding in the Ghetto. At some point prior to the Ghetto uprising on April 19, 1943, the family were smuggled out to the Aryan side and hidden in the Warsaw suburbs. By this time Josima was very ill from tuberculosis and died on April 21, 1943; her mother committed suicide soon thereafter. Reuven survived, fought in the Ghetto Uprising, and eventually emigrated to Israel, later starting a new family.

For over 70 years, Josima Feldschuh's musical notebook lay undisturbed in the Rachel Auerbach Collection housed at the Yad Vashem Archives. The notebook contains a complete index of 17 piano compositions copied out in the neat handwriting of the 11-year-old prodigy. Thanks to musicologist Dr. Bret Werb of the United States Holocaust Memorial Museum who is responsible for bringing Josima's work to our attention, the entire corpus of her artistic work has received its world premieres under the auspices of *Performing the Jewish Archive*. The pieces performed this evening comprise exemplars of Josima's compositional work, a style that evokes Chopin and that of the legendary Varsovian pianist, Władysław Szpilman. Tonight, Josima Feldschuh's unique musical voice speaks once more.

© Teri Dobbs

Manuscript map of the Warsaw Ghetto (November 1940)
Militär-Geographischer Stadtplan Warschau. Yad Vashem

Red Riding Hood: A Children's Opera

Music by **Wilhelm Grosz**

Libretto by **Rose Fyleman**

Sunday 17 September 11:00, Hugo Lambrechts Auditorium, Parow

Choir director: Lizl Gaffley

Cast: *Cast members drawn from the Kensington Chorale Girls Choir*

Red Riding Hood	Miche Hess	Fairy Queen	Jaihne Magerman
The Wolf	Keyla Gaffley	Finnikin	Leila Pillay
Granny	Caitlin Edwards	Minnikin	Kayla Pretorius
Fluff, a rabbit	Zita Buys	Pinnikin	Khairunnisaa Solomons
Nipoff	Shayna Mc Cannel	Winnikin	Alashia Vlotman
Buff	Danica Lawrence	Fairies	Kayla Daniels
Wuff	Michaela Davids		Erin Raman
Puff	Zahra Barnes		Lee-zann Malgas
Rabbits	Neve Arends		Cassidy Gordon
	Jessica Frances	Robin	Jessica King
Forester Jack	Caitlin C	Cricket	Jessica King
Forester Jim	Zoe Hoffman	Chorus	Kenmere Primary School Choir
Forester Joe	Sokhana		
Other foresters	Venechia Oliver		
	Cagney Williams		
	Zoe Morrissen		

String Quartet

David Bester (Violin 1)

Bonolo Kgaile (Violin 2)

Lynn Rudolph (Viola)

Colette Brand (Cello)

Red Riding Hood

Red Riding Hood is a small children's operetta written by **Wilhelm Grosz**, in partnership with the English children's author, **Rose Fyleman**. Grosz was a successful composer, performer and producer in Berlin, until the rise of the Nazis forced him to flee back to his native Vienna in 1933. Concern about the darkening clouds in Germany convinced him to move his family to London. Life in the UK was incredibly difficult for refugee musicians, with the British Musician's Union placing a ban on foreign composers and performers. Recognising the talent Grosz possessed for lyrical settings and popular tunes, the recording company Peter Maurice (later EMI) agreed for him to adopt pseudonyms: Hugh Williams, André Milos and Will Grant. Together with the lyricist Jimmy Kennedy, the pair would write two dozen hugely successful hits, the most well-known being *Isle of Capri*, *Red Sails in the Sunset*, and *Harbour Lights*.

Grosz completed piano sketches for *Red Riding Hood* in 1938 and (under his pen name, Will Grant) submitted them to Oxford Music on the advice of Rose Fyleman. In 1939 Grosz and his wife accepted an invitation from Warner Bros studios to go to Hollywood. He had just begun work on the score to the movie *Santa Fe Trail* when war broke out, and the couple were stranded in the United States, separated from their 9-year-old daughter Eva (who had remained in the UK with her grandmother). This situation placed a terrible strain on the composer's already precarious health, and he died on 10 December 1939.

Ten years after Grosz's death, the work was published. The orchestration was completed by Roy Douglas, and a broadcast performance was organised on the BBC on January 29, 1950, in association with The Hogarth Puppets. In an era where fairy tales were conscripted into the politics of the 1930s, Rose Fyleman and Wilhelm Grosz's score removes the fangs embedded in the Red Riding Hood tale. A scripted pantomime with a boisterous, catchy and memorable score containing beautiful songs, there are quips against Walt Disney in a newly imagined plot, which sees bunnies and fairies working with foresters against the wily Wolf.

© Joseph Toltz



Little Red Riding Hood, by Millicent Sowerby (illustrator). *Grimm's Fairy Tales* (1909).



Lara Winsbury as Red Riding Hood, *Out of the Shadows* Festival, Sydney Conservatorium of Music, 6 August 2017. Photo by David Goldman

Journeys in Jewish Choral Music

Sunday 17 September 15:00, Erin Hall, Rondebosch

David Rubin (1827–1922)	Adoshem moloch (Our God is King)
Simon Parmet (1897–1969)	Eyli, eyli (My God, my God)
Morris Katzin (1902–74)	Kaddish (May His great name be exalted)
David Nowakowsky (1848–1921)	Elokenu. V'taher libeinu (Our God. Purify our hearts)
Froim Spektor (1888–1948) & Josef Gottbeter (1877–1942)	Min hammeitzar korosi yoh (I called upon the Lord in distress)

Interval

Josef Gottbeter	Mogeyn Ovos (Shield of our forefathers)
Froim Spektor	Habet mischamajim ureh (Look upon us from Heaven)
Baruch Gutmann (1863–1950)	Jisgadal (Magnified and Sanctified)
Josef Gottbeter	Ono Adoshem (Oh Lord, deliver us!)
Dowid Ajzensztadt (1880–1942)	Passover Cantata Chad Gadya (One Little Goat)
	i. Allegro scherzando
	ii. Talmudic Intermezzo
	iii. Largo
	iv. Andante Maestoso

Performers

The Cape Soloists Choir

Stephen Muir (conductor)

Antoinette Blyth, Elsabe Richter (Soprano 1)

Rachelle la Grange, Madri Gerber (Soprano 2)

Rebekka Marshall, Philna Badenhorst (Alto 1)

Ruthette du Toit, Marcelle Steinmetz (Alto 2)

Willem Bester, Jamie Heneke (Tenor 1)

Xander Kritzinger, Kyle Rother (Tenor 2)

Patrick Cordery, Keaton Manwaring (Bass 1)

Loekie la Grange, Timothy Visser (Bass 2)

String Quartet

David Bester (Violin 1)

Bonolo Kgaile (Violin 2)

Lynn Rudolph (Viola)

Colette Brand (Cello)

A red folder and a dusty luggage trunk

Froim Spektor was 'Oberkantor' of the grand Choral Synagogue in Rostov-on Don, Southern Russia from 1915. In 1928, he travelled to South Africa to take up the post of Cantor at the New Hebrew Congregation in Roeland Street, Cape Town. Now in the possession of his granddaughter in Cape Town, Spektor's manuscript folder (pictured) contains a treasure trove of his own compositions and previously unknown works (or works considered lost) by other significant Jewish composers.

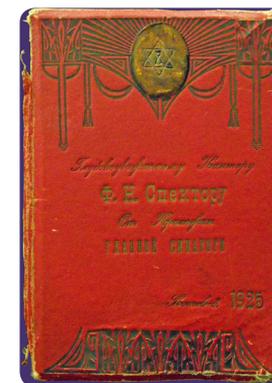
Most importantly for today's concert, Spektor preserved music by his close friend Dowid Ajzensztadt (1890–1942), who knew Spektor as a young man in Rostov-on-Don. Ajzensztadt became renowned as choirmaster of the extraordinary 100-strong choir of the Tłomackie Street Synagogue in Warsaw, with whom he conducted the premiere of *Chad gadya* in 1931. Inscriptions on the manuscript's front cover tantalisingly hint at the broader illustrious musical connections (Alexander Glazunov, for example) that these hitherto little appreciated figures may have enjoyed.

Tragically, Ajzensztadt did not survive the Holocaust. Initially he was a key figure in the Warsaw Ghetto's cultural life from 1940. In 1942, however, Ajzensztadt and his wife were placed in one line for the train to the extermination camp at Treblinka, and their daughter Maryisa (known as 'the Nightingale of the Ghetto') in another. Unable to bear the separation, Maryisa attempted to run to her parents, but was shot and killed by an SS officer. The composer and his wife are believed to have been shot immediately afterwards.

Whilst Spektor preserved works of others in his archive, Morris Katzin ironically helped to preserve a great deal of Spektor's music (and, indeed, Gottbeter's) in his own collection, which resides in a dusty packing trunk in a Cape Town garage. Katzin arrived in South Africa from Riga (modern-day Latvia), settling first in Johannesburg, and later becoming Cantor of the Sea Point Synagogue, Cape Town. Katzin's journey to Africa included a concert tour that took in several European countries, ending up at the Paris Opéra, where he was engaged to sing alongside the great Russian bass Fyodor Chaliapin in a number of operas.

Katzin's own setting of the High Holydays Kaddish prayer is a cantorial tour de force typical of its kind, almost certainly composed for his own use. Long florid passages for unaccompanied cantor alternate with chordal interjections from the choir to create a gently celebratory setting.

By contrast, the interpretation of the 'Holiness of the day' section of the Amidah ('Standing Prayer') for Mincha (afternoon service) of Shabbat—*Elokenu. Vetaher libeinu* (Our God. Purify our hearts)—by David Nowakowsky sustains the choral texture for longer passages throughout. Nowakowsky had studied at the Berdychiv Conservatory, and later became Professor of Theory at the People's Conservatory of Odessa. Such expertise is evident in the subtle handling of choral textures and tender harmonic language of *Elokenu*, hallmarks of Nowakowsky's style refined over his remarkable 50-year tenure as choirmaster at Odessa's Brody Synagogue.



Morris Katzin
(courtesy of Shirley Greek)

The Prague Tradition

Jisgadal by **Baruch Gutmann**, Cantor at Prague's Pinkas Synagogue, is a setting of the Chatzi kaddish [Half kaddish] prayer, one of the few Jewish prayers recited in Aramaic rather than Hebrew. It serves as a point of punctuation between sections of the synagogue service, a recurring reminder of the holiness of the Almighty. Concise and hymn-like in nature, Gutmann's setting perfectly captures the devotional nature of the text.

Moravian-born David Rubin initially studied violin at the Prague Conservatory, but by age 19 was recognised as a theatre orchestra conductor, before becoming Konzertmeister of the Prague Estates Theatre in 1861. Appointed as choir master at the Prague Reform Temple in 1869, and director of a School for Cantors that he founded in 1882, At one time his music collection could be found in nearly every Reform synagogue the world over. *Adoshem moloch* (Psalm 93) is one of Rubin's most exuberant unaccompanied choral pieces, an appropriate celebration of the commencement of Shabbat during the Friday night Kabbalat shabbat synagogue service.

© Stephen Muir



Simon Parmet - Photo courtesy Finnish Jewish Archives/National Archives of Finland.

St Petersburg to Helsinki

Simon Parmet (earlier Pergament; 1897–1969) was a Finnish conductor and composer. Born in Helsinki, he studied piano under Alexander Glazunov at the St. Petersburg Conservatory from 1914. During the Russian Revolution he returned to Helsinki where he established Jewish Choir Association (*Judiska Sångföreningen – Juutalainen Laulukouoro*) together with his colleagues. Parmet arranged several dozens of traditional East-European Yiddish folksongs for the choir he conducted. He also composed original music, including the choral piece *Eyli, Eyli* (My God, my God), marked as opus 5, from 1919. *Eyli, Eyli* echoes the psalm 'My God, why have you forsaken us?', a meditation upon the massacres of Jews during the Civil War in Ukraine.

© Simo Muir

Special thanks to Rabbi Stewart Serwator, Leora Braude, the Spektor family in the UK and Australia, Shirley Greek, Milton Shain, Veronica Belling, Martha Stellmacher, the Jewish Museum in Prague. Thanks also to the Juutalainen Laulukouoro (Helsinki Jewish Choir Association) for permission to perform works by Simon Parmet from their archives.

OUT OF THE SHADOWS' FESTIVAL ARTISTS

The Cape Philharmonic Orchestra is the oldest orchestra in Africa, having been founded in 1914 by the Cape Town City Council. It has a national and international reputation for excellence thanks to the high quality of its performances and the artists such as pianists Paul Lewis and Peter Donohoe, violinists Sarah Chang and Joshua Bell, and singer Johan Botha who perform with it. Versatile, the CPO accompanies Cape Town Opera, Cape Town City Ballet, musicals, plays pops, rock and family concerts as well as concerts tailored for schools. This all adds up to a staggering 169 performances year. The orchestra vast youth education and development programme includes two acclaimed youth orchestras, a music academy and the grassroots training project, Masidlale which trains children from township communities.



The Cape Soloists' Choir was formed in 2013 under the conductor, Jaco Dippenaar. It is a professional choir of solo singers all with ensemble or choral experience, currently directed by Antoinette Blyth. The choir has performed an all-Norwegian program, which they toured to Port Elizabeth and Pietermaritzburg. They have been the conference choir for two international conducting conferences in Pietermaritzberg and in Cape Town respectively. The Cape Soloists' Choir performed the Bach St John's Passion in collaboration with Camerata Tinta Barocca orchestra and Kåre Hanken conducting in 2016, where most of the soloists came out of the choir. The choir has performed several of the JS Bach motets and a variety of modern compositions in various different languages. The Cape Soloists' Choir is dependent on external funding for concerts. If you would like to book the choir, please contact us on capesoloistschoirofsa@gmail.com

The Kensington Chorale Girls Choir was established in 2007 by Ms Lizl Gaffley. The ages of the girls are from 12 to 19 years. They are from across the Cape Metropole. During their short period of existence, they have managed to win the Ladies Section of the Suidoosterfees, organized by Die Rapport and Artscape in February 2008. On 27th June 2009 the choir won the ANIMATO National Finals and achieved the award for Best Girls Youth Choir in South Africa. On 4 July 2009 they performed with the South African Youth Choir and The Tygerberg Children's Choir as part of a Mass Choir in the St George's Cathedral, with Bishop Desmond Tutu as guest speaker. At the ANIMATO Choral Competition finals in 2012 they were crowned best youth choir and best girl's choir in South Africa.



Farida Bacharova

Whilst based in Russia and on international tours, **Farida Bacharova** appeared as a soloist for ballets and as a symphonic soloist in many of the world's major halls working with conductors such as Yehudi Menuhin, Vladimir Ashkenasy and Seiji Ozawa. A highlight of her orchestral career was a joint concert with the New York Philharmonic, under the baton of Zubin Metha. Farida moved to South Africa in 1995 and joined the Cape Town Symphony Orchestra. Today she is an Associate Professor at UCT's South African College of Music, as head of Strings and Orchestral studies, as well as Guest Leader of the Cape Philharmonic Orchestra. In March 2016 Farida performed Mendelssohn Violin Concerto with Kwa-Zulu Natal Philharmonic Orchestra under the baton of James Ross. Farida maintains an active schedule as a chamber musician with the Cape Town Trio and the Bacharova Quartet, as well as various other ensembles.





David Bester

David Bester currently lectures at Nelson Mandela University in Port Elizabeth. He holds a BMus and MMus (cum laude) from the University of Stellenbosch and a MMus (cum laude) from the Royal Conservatoire of Antwerp. His teachers include Alissa Margulis and Suzanne Martens and his playing and teaching styles was influenced from lessons with Pavel Vernikov, Ivry Gitlis, Pinchas Zukerman and Ilya Gringolts. David's studies was made possible by generous grants from the Oppenheimer Memorial Trust, National Arts Council of South Africa, the Dutch Consulate in Antwerp, the SAMRO, Graham Beck, and Mabel Quick foundations. As soloist, David has performed with the Stellenbosch Camerata, the Cape Town, KwaZulu Natal, and Gauteng Philharmonic Orchestras and he enjoys working with the Chamber Orchestra of Namur and the Amici Quartet.



Amelda Brand

Amelda Brand received the degrees BDrama in Performance and MDrama in Community Based Theatre at Stellenbosch University, where she is currently lecturer in Applied Theatre. She also holds a Masters in Drama Therapy from Concordia University, Montreal. Amelda is an HPCSA registered drama therapist and has worked as theatre practitioner for more than 20 years. Interests, background training and practice include puppet theatre, clowning and drama workshop processes.



Colette Brand

Colette Brand (22) is a final year BMus student at Stellenbosch, studying cello with Dr. Peter Martens. She has performed at concerto festivals with numerous orchestras including the Cape Philharmonic and Johannesburg Philharmonic Orchestras. In 2013 Colette took part in the Cremona International Music Academy and Competition in Italy. She toured Italy, performing as soloist with the La Via Dei Concerti orchestra in 2015. Most recently she attended the Kuhmo Chamber Music Festival in Finland receiving master classes from Lauri Kankkuhnen and Julian Arp. She has also had masterclasses with Alexander Buzlov, David Cohen and Thomas Carroll. Colette wishes to continue her studies in Europe in 2018.



Leonore Bredekamp

Leonore Bredekamp has a joint position as lecturer at Stellenbosch University's Music and Drama departments, lecturing Music Technology, Film Music and Cabaret. She holds a BA Music degree and Master's degree in Modern Foreign Languages: *Technology Enhanced Learning* from Stellenbosch University and is currently pursuing postgraduate studies in Music. She has been involved in musical theatre productions for the last three decades as musical director or playing bass guitar in the orchestra.

Vanessa Brierly

Vanessa Brierly trained at Elmhurst Theatre School in Surrey and The London Studio Centre. Theatre credits both here and in Europe include *Sister Act*, *Showboat* Purse in *Starlight Express*, Myrtle in *The Great Gatsby*, world stadium tours of *La Luna* and *Harem* with Sarah Brightman, as her featured dancer and backing singer performing at venues such as Madison Square Garden, Radio City, MGM, Wembley and The Royal Albert Hall. She played Cha Cha in *Grease*, Connie in *Saturday Night Fever*, *Gaudi The Musical*, *We Will Rock You*, *Chicago*, Velma in *Hairspray*, and various pantomimes at Windsor theatre Royal. TV and film credits include Beaver Falls, Doomsday, The Diamond Hunters, The Governess, and The Graham Norton show. She is voice artist and dialogue coach having worked on *Outlander*, *Black Sails*, *24 hours to live*, *Origins*, *Labyrinth*, and *Young Leonardo* and also choreographs for commercials, theatre productions and events.

Ronnie Chorn

An insurance broker by profession, **Ronnie Chorn's** love of music, theatre and Yiddishkeit have led him to perform in various productions – including *Oliver*. He is the choir master of the Milnerton Hebrew Congregation and a teacher of trop for both adults and Bar Mitzvah boys. Born in Stellenbosch, Ronnie is married and has 3 children and 13 grandchildren and is thrilled to be part of this musical comedy.



Petrus de Beer

Petrus de Beer is a classically trained violinist (MMus RSAMD) who resides in Paarl, South Africa. He worked for the Cape Philharmonic Orchestra as a principal player and taught at various top music schools. Currently he freelances in various combinations and styles, ranging from Classical, Blues and Jazz. He has made numerous recordings for Television, radio, CD and DVD. He taught at the University of Stellenbosch (violin and viola). Mr De Beer is a member of the US Camerata and various other groups. Other Artists he collaborated and recorded with are: David Kramer, Arno Carstens, Zanne Stapelberg and Albert Frost. He recently performed in the band World `Cafe (with Schalk Joubert and Stanislav Angelov) a unique version of Vivaldi's 4 Seasons to a sold out audience at the Klein Karoo Klassique. They have just released the long awaited CD with great success.



Lauren Dasappa

Durban born soprano, **Lauren Dasappa** has performed numerous operatic roles including as Papagena in Mozart's *Die Zauberflöte*, Gretel in Humperdick's *Hansel and Gretel*, and Zerlina, Despina and Susanna from Mozart's trilogy. Lauren appears frequently with the KZN Philharmonic Orchestra and hence has performed at major international and nationwide events. Dasappa does not limit herself to classical music, having won a Theatre award for Best Supporting Actress for her role as the Fairy Godmother in the musical *Cinderella*. Dasappa conducts vocal workshops, coaches vocal ensembles and soloists for major productions and currently lectures in Classical Voice at Stellenbosch University. In 2016, Lauren performed a lecture recital on South African Song at the *Hochschule für Musik* in Nürnberg and also conducted voice Master Classes. In addition she performed a Baroque concert in Keidrich with Elisabeth Scholl.



José Dias

Portuguese-born pianist, **José Dias** performs regularly in festivals such as Aardklop, KKNK, NAF and Woordfees. International performances have taken him to Portugal, Mozambique, Israel, Switzerland, Belgium, Austria, the Netherlands and Germany, including performances in historic halls such as the Berliner Philharmonie, Münchner Philharmonie and Beethovenhalle in Bonn. He was the musical director of CTO's internationally acclaimed touring production *African Angels*, as well as Biblioteek Productions' *Amore*, *Waansin* and *Poskantoor*. He also wrote for and took musical direction of *Piekniek* by Mpande, a modern day reimagining of the seminal Afrikaans protest cabaret *Piekniek* by Dingaan. He was co-creator of the RISE concert series, in collaboration with the Cape Philharmonic Orchestra—a platform for the display of young SA talent. He has premiered several works by composers such as Hendrik Hofmeyr, Alexander Johnson and Braam du Toit. José Dias is currently a part-time lecturer at the UCT College of Music.



Minette du Toit-Pearce

Minette du Toit-Pearce began singing lessons in 1993 with Magdalena Oosthuizen. In 2009, having already won numerous local accolades, she was a finalist in the Kohn Foundation Wigmore Hall International Song Competition in London. She attended several summer schools such as Ticino Musica in Lugano and AIMS in Graz, receiving lessons from Barbara Bonney, Michelle Crider and Michelle Breedt. She regularly performs as a soloist in Oratorio and is an accomplished singer of lieder both locally and abroad. Minette has been nominated for three KykNET Fiësta awards for her contribution to classical music at arts festivals. In 2015 she travelled to France to perform with Ilse Schumann, the South African born pianist based in Vienna. She is a senior lecturer in voice as well as the head of the Singing Department at Stellenbosch University.

Nicholas Ellenbogen

Nicholas Ellenbogen has been doing his theatre work for close to fifty years around the world and in the shady corners of Africa and Asia. He has worked under trees and on the back of trucks or on the wide stages of opera houses. He has built 9 theatres with his own hands and his wife Liz's help, and the help of others. He has written 160 plus plays that have all been produced. He has won awards for design, direction, music, film direction, playwriting and acting. He has won awards from the Duke of Edinburgh, the American Congress, even the South African government. His best is acting in Cape Town, in musical theatre, with old friends.



Karin Gaertner

Karin Gaertner studied viola both in Cape Town and in Salzburg and took part in various master classes in Europe whilst working there. She has a B.Sc (Mathematics) from UCT and a Performer's Diploma from the conservatoire "Claudio Monteverdi" in Bolzano, Italy. Orchestral experience includes many years in the former CT Symphony Orchestra and principal violist of the former CT Philharmonic Orchestra as well as 5 years as ad-hoc member of both the "Orchestra del teatro lirico di Cagliari" (Sardinia, Italy) and the "Orchestra Haydn" (Bolzano, Italy). She is currently a regular member of the "Amici" string quartet, the "Palm Strings" quartet and the "Michaelis Players".



Lizl Gaffley

Lizl Gaffley has been involved in choral conducting for the past 25 years and currently has 5 full time choirs and 2 part time choirs: Kenmere Primary School Junior Choir, Kenmere Primary Senior Choir, Kensington Chorale Girls' Choir (Regional Choir), Kensington High School Choir and Manhattan Malay Voice Choir. She also specialises in Malay choral singing. Annually, these choirs participate in choral competitions and have done exceptionally well over the past years. She has been a presenter at various workshops for CASA, ATKV, South African Choral Society, The International Federation for Choral Music in collaboration with the Stellenbosch University Choral Symposium, Ihlombe, as well as Choral Workshops for "ATKV, Rapport, Suidoosterfees".



Choni Goldman

A diverse range of musical styles complements Cantor **Choni Goldman's** smooth and soulful voice. His relaxed, comfortable stage presence infuses his music, whether on the Bimah or the stage. Choni grew up in the Sydenham Shul, Johannesburg, famous for its choral music. At Sydenham he was a child soloist and sang duets with Oshy Tugendhaft. At age 11, he appeared in concert with Chassidic pop star Mordechai Ben David. He was choirmaster of the Pretoria Shul for three years. He has served as Chazzan in synagogues in Philadelphia, Melbourne & California. Currently he is resident Chazzan of the Cape Town Hebrew Congregation (Gardens Shul). In 2007 Choni was vocal harmony arranger for and toured the USA with grammy-nominated American reggae/pop artist Matisyahu. His first solo concert 'Choni G Unplugged', a sell-out at the Joburg Theatre, was greeted with both critical and public acclaim. Having won the International 'Jewish Star' Singing Competition in New York in March 2012, Choni is now working on his much anticipated debut album.

Shirley Greek

Shirley Greek (née Katzin) is the holder of six licentiates in music and a fellowship from Trinity College, London. She has been a soloist with the Cape Town Symphony Orchestra under the baton of, among others, David Tidboald, Derek Hudson, George Tintner, Alberta Bolet and Henri Arends, and has done many recitals for SABC. Shirley is not only a performer and teacher, but also accompanies, arranges and composes music. She was musical director of the musical shows for Herzlia (primary, middle and high) schools for over twenty years.



Pieter Grobler

Pieter Grobler, is a Senior Lecturer in Piano and Chair of the Music Department at Stellenbosch University. Grobler completed his postgraduate studies with Joseph Banowetz at the University of North Texas in the USA. Undergraduate studies were with Joseph Stanford at the University of Pretoria. His training was further enriched through studies with Polish pianist, Adam Wodnicki, and master classes from amongst others Andrzej Jasinski, Pascal Rogé Leonard Hokanson, and Niel Immelman. In addition to his activities as soloist, his interest in Art Song led to work with Dr. Elvia Puccinelli and Harold Heiberg at the University of North Texas. Performing highlights include a solo performance and live broadcast in the *Dame Myra Hess Memorial Concert Series* in Chicago, USA, and two recent South African tours with the German-Canadian violinist, Annette-Barbara Vogel, and the US cellist, Ben Capps.

Nicky Jansen

Nicky Jansen has a Bachelor of Music degree from Stellenbosch University. She is a multi-instrumentalist in various genres ranging from classical to jazz and pop; and regularly performs in musical theatre productions. Nicky has had the opportunity to perform and collaborate with some of South Africa's finest musicians across a range of musical platforms. Nicky is the Head of College Music at Reddam House Constantia. As well as being a published author Nicky also composes, and has written a selection of TV commercial jingles.



Cantor Ivor Joffe

Cantor Ivor Joffe was born and educated in Cape Town, South Africa and has served as Cantor and Choirmaster to the United Orthodox Hebrew Congregation (Schoonder Street Shul) in Cape Town, The North Eastern Jewish War Memorial Centre, Mizrachi Shul and Leibler Yavneh College in Melbourne, Australia. Ivor feels privileged to have served as Cantor to the Green & Sea Point Hebrew Congregation for 16 years B”H and is often requested to represent the Cape Town Jewish Community at communal ceremonies and events throughout the year. Ivor is the Coordinator of the Jewish Music Programme for United Herzlia Schools which includes enhancing Tefilah through Music, directing Vocal Ensembles and Choirs as well as coaching students for various Performances. Ivor and his students have won many awards both locally and internationally. In 2016 Ivor was awarded the Cape Town Jewish Community Services Award by the Jewish Care Cape in recognition of his valuable contribution to Jewish Music in South Africa. An accomplished solo artist and musical director/arranger, Ivor has performed at many Concerts, Simchas and Communal Events in South Africa and Australia as well as Jewish Music Festivals in Israel, England and the USA. Ivor often collaborates with other artists and is delighted to have been invited to perform as part of the Jewish Music Archive Project Festival at the Opening Concert this evening.



Bonolo Kgaile

Bonolo Kgaile (22) has been playing the violin since the age of 10. She is currently enrolled at the University of Cape Town, South African College of Music where she is studying under the tutelage of Professor Farida Bacharova. She was part of the Bochabela String Orchestra from 2006–2013 and tours with this orchestra regularly. In 2010 Bonolo was the recipient of the National Sanlam Competition overall prize, currently known as the Hubert van der Spuy Competition. She has toured South Africa with the Zurich Chamber Orchestra in 2013 and 2015. Bonolo wishes to pursue a career in chamber music.



Sulayman Human

Sulayman Human won prizes at several local competitions whilst at school and at university. He has received masterclasses from international pianists such as André Watts, Anton Nel, Antonio Pompa-Baldi, Ilya Friedberg, Aviram Reichert, Leslie Howard and Marina Lomazov. Human is an active chamber musician, performing frequently with fellow students and professionals. He has played with Cape Town Philharmonic Orchestra, University of Stellenbosch Symphony Orchestra and Kwa-Zulu Natal Philharmonic Orchestra at their respective concerto festivals. In 2015 he performed Chopin F minor Piano Concerto with Gérard Korsten conducting the Gauteng Philharmonic Orchestra. Paul Boekkooi describes Human's playing as possessing a "thorough level of technical perfection and touch" and "equilibrium between refined sound quality and emotional depth is reached in an exceptional framework of expressivity".

Issy Kulber

Issy Kulber was born in Port Elizabeth on the 16th May 1953. Both his parents came from Eastern Europe. His father came from Lithuania and his mother from Poland. He is married with two children and has one grand-daughter. He grew up in a very traditional Jewish home where Yiddish was mostly spoken. As a result he has always researched our Jewish roots with particular interest in the Holocaust era. He played an important role in two school productions (both of which had Jewish themes) as funds raisers while his children attended school, one at King David Linksfield, the other at Herzlia Constantia. He works in the financial services industry predominantly as a short term insurance broker and enjoys being on stage performing.

Roxy Levy

Roxy Levy studied Drama at UCT, obtained her Fellowship in Dance through IDTA (London) and her Aerobics instructor certificate through ETA. For over 20 years she ran a private ballet and aerobics studio. Roxy has been involved in directing musicals for schools for many years: *Annie, Joseph, Oklahoma, Pinocchio, Peter Pan, Cinderella* and *The Jungle Book* to name but a few. She has choreographed a number of musicals for the Gilbert and Sullivan society at Artscape receiving awards for *Fiddler on the Roof, The Wizard of Oz, Oklahoma* and *The King and I*. She has also co ordinate many events including the entertainment section of the handover of the national emblem of arms for Parliament. At present Roxy teaches dance and drama as a subject to Grade 12 learners from various schools as well as doing freelance teaching and choreography for local Cape Town studios. She also adjudicates and examines dance throughout the country. Roxy has worked with Aviva Pelham on many fundraising events including the annual Amy Biehl Gala.



Dr Peter Martens

Peter Martens (cellist) studied with Dalena Roux before studying with Heidi Litschauer at the Mozarteum in Salzburg. He currently holds the position of Director of the Stellenbosch International Chamber Music Festival. He is a member of the *Amici String Quartet*, enjoys chamber music with amongst others, Leon Bosch (double bass), David Juritz (violin), Benjamin Schmid (violin) and Leslie Howard (piano), and has performed with the *Brodsky String Quartet* in London. Concerto engagements have resulted in collaborations with fine conductors including Victor Yampolsky, Bernard Gueller, Douglas Boyd, Wolfram Christ, Nicholas Cleobury and Jonas Alber. He has participated in festivals in Russia, Holland, Salzburg, Zimbabwe, Mozambique and Portugal as well as having performed in the U.K. and U.S.A. He has recorded Allan Stephenson's cello concerto for Meridian Records with the Cape Town Philharmonic as well as the Beethoven Cello Sonatas with pianist Luis Magalhães and the Bach Cello Suites for Two Pianists Records.



Michele Maxwell

Michele Maxwell studied music and drama at UCT, beginning her career in 1973 at Cape Town's legendary The Space Theatre. Since then she has worked extensively in 'straight' theatre, musical theatre, television, cabaret and film. She also teaches privately. She was based in London UK for most of the 1980's, touring to Ireland, Holland, Belgium, Germany, Sweden, Australia, Canada, Israel and Finland with either acting or singer/pianist work and appearing in two West End productions. Relevant to being part of this worthy commemorative festival, she was the narrator with the Transvaal Philharmonic Orchestra in Michael Tilton Thomas's *From The Diary Of Anne Frank*.



Jolene McClelland

Jolene McClelland debuted Vienna in 2005 with the lead role of Cain's Lamb, in the renowned Israeli composer, Tsippi Fleischer's opera, Cane and Abel. This launched a flourishing career of Contemporary Opera roles in a variety of European theatres including collaborations with Neue Oper Wien, Carinthischer Festspiele, and Volksoper Wien. She also specialized in Mozartian roles, performing amongst others, the roles of Cherubino, Dorabella, and Zweite Dame in Vienna, Germany and on tours with the Badenstadttheater Ensemble in Japan. Jolene represents Austria in diplomatic circles with the Johann Strauss Ensemble still to present day. Recently, she performed the World premiere of Hendrik Hofmeyr's Song Cycle *Hemp van Vlam* setting renowned South African poet Sheila Cussons' poetry to music. Jolene currently lectures in voice at Stellenbosch University.



Daniel Prozesky

Daniel Prozesky obtained his BMus in 2011, with distinction from the Lausanne Conservatory in Switzerland as well as a Professional Diploma in Performance in 2010 under renowned Swiss clarinetist Frédéric Rapin. He has been principal clarinet of the Cape Town Philharmonic Orchestra since 2015 and is also an ardent chamber musician, performing throughout South Africa. Since 2015 he has tutored and performed at the Stellenbosch International Chamber Music Festival. Daniel is also a qualified Mechanical Engineer and freelances as a designer in Cape Town.



Matthew Reid

Matthew Reid studied clarinet performance at the University of Cape Town, the Royal College of Music in London, and the National Centre for Orchestral Studies at Goldsmiths College in Greenwich. He won the SASOL Music Prize and the Oude Meester Wind Prize in 1986 and played in the CAPAB orchestra for two years. He was the musical director for Cape Town's annual Yiddish Song Festival for eleven years, and founded Playing with Fire in the year 2000. His involvement with Jewish Klezmer music led to his involvement in Aviva Pelham's Santa's Story, which has given performances in South Africa (2012–2017), Germany (2014), Finland and England (2013) and New York (2015).



Lynn Rudolph

Lynn Rudolph is currently 21 years of age and is in her fourth year of a BMus degree. In 2015 she performed with the National Youth Orchestra as co-leader for the Rite of Spring. During this year, she also received a shared prize for the Mabel Quick US Vrouevereniging for the best second year instrumentalist. In 2016 she was invited to the Unisa scholarship competition and received the Hennie Joubert award. In 2016 and 2017 Lynn received two prizes at the Stellenbosch Eisteddfod for the best violinist/violist in the open class category and the Louis Van der Watt prize for the best violist. Lynn has also attended the Xenia Chamber music course in Italy, Turin in July 2017.



Aviva Pelham

Multi award winning **Aviva Pelham** is one of Cape Town's most popular singers, having starred in countless roles in opera, operetta, musicals and concert. She has performed in London, Paris, Helsinki, Cologne, New York and Tel Aviv and on international cruise liners and has been featured extensively on radio, TV as well as CDs, working with renowned conductors. She is passionate about mentoring young talent and has directed countless fundraisers for worthy projects. Aviva will perform her one woman show, Santa's Story, at Theatre on the Bay, 10 - 14 October before touring to Australia.



Petri Salonen

Petri Salonen graduated from the Tampere Conservatory in Finland, with the Post-Graduate Diploma in Violin, having also studied in Moscow with Professor Valery Klimov. He has performed extensively as soloist and chamber musician both in Finland and South Africa, and played in many recordings remarkable for their stylistic diversity. He was the leader of the CAPAB String Quartet, has recorded with the Schwietering String Quartet, was a member of the Michaelis Chamber Players and is a member of the Cavatina Quartet. As orchestral leader, he has performed a wide-ranging repertoire of opera, ballet and symphonic works, as well as leading the Australian touring production of *Les Miserables*, the *Phantom of the Opera* and many others.

Performing the Jewish Archive Team



Dr Stephen Muir

Dr Stephen Muir is Associate Professor in Music at the University of Leeds, and Principal Investigator for the *Performing the Jewish Archive* project. He has worked as a professional percussionist, conductor, and tenor soloist throughout the UK, and is Assistant Director of the Clothworkers Consort of Leeds. His research focuses on Jewish liturgical music, particularly in South Africa and Russia.



Dr Nick Barraclough

Dr Nick Barraclough is a co-investigator on the *Performing the Jewish Archive* project and a Senior Lecturer in Psychology at the University of York. He investigates how audience members respond to different performances. This research includes conducting experiments using machine learning algorithms to process facial expression information, and administering questionnaires and psychological tests. Nick graduated from the University of Edinburgh with a BSc in Neuroscience and later received his PhD from the University of Nottingham.



Libby Clark

Libby Clark is the project manager for *Performing the Jewish Archive* project. She works alongside the research team and is responsible for overall planning and oversight of the project and its day-to-day management. She manages the logistical coordination of the project, including educational projects and international performance festivals and is responsible for coordinating a programme of project evaluation. Outside of work she is a keen amateur singer, singing soprano with the Clothworkers Consort of Leeds and she has been delighted to contribute to a number of choral performances at project events and festivals.



Dr Helen Finch

Dr Helen Finch is Director of Student Education for the School of Languages, Cultures and Societies at the University of Leeds and a co-investigator on the *Performing the Jewish Archive* project. She is currently working on a book project entitled Holocaust Literature in German: Canon, Witness, Remediation and is also a co-investigator on a series of projects linking researchers in the UK and South Africa working on trauma, reconciliation and reparation in the aftermath of German Nazism and Afrikaner nationalism.

Performing the Jewish Archive Team



Dr Teryl Dobbs

Dr Teryl Dobbs is an associate professor and Chair, Music Education, in the School of Music and Department of Curriculum and Instruction at the University of Wisconsin–Madison. She is an affiliate of the Mosse–Weinstein Center for Jewish Studies, the Arts Institute, and the Disability Studies Initiative. She presents her research nationally and internationally and publishes in journals that include the *Philosophy of Music Education Review* and *The Bulletin of the Council for Research in Music Education*.



Emma Dolby

Emma Dolby is an undergraduate research scholar for *Performing the Jewish Archive* as part of the Undergraduate Research and Leadership Scholarship at the University of Leeds. Emma is collaborating with the team to create an exhibition to be taken to the festivals hosted by the project, including the research and design of the exhibition. Emma is an undergraduate BA Music student at the University of Leeds and will be working with the project as part of a scholarship for 3 years.



Stefan Fairlamb

Stefan Fairlamb has just completed his first short film as director and his first feature film as director is currently in post-production. Stefan began his career as an editor and has worked on award-winning short films, features and documentaries which have screened at major film festivals. He also currently works as a Film/Photography Instructor at Leeds University and is part of the Film Crew on *Performing The Jewish Archive*.



Dr David Fligg

Dr David Fligg is Project Consultant for *Performing the Jewish Archive*. His main research focus is the life and music of Gideon Klein, whose critical biography he is currently writing. Much of his work is centred on archival research at the Jewish Museum, Prague. David is also a Tutor in Academic Studies at Manchester's Royal Northern College of Music, and Visiting Professor at Chester University's Faculty of Arts and Media. He is the author of *A Concise Guide to Orchestral Music* (Mel Bay).

Performing the Jewish Archive Team



Charl van Heyningen

Charl van Heyningen started a singing career at an early age, started singing tuition with Prof Werner Nel in his matric year, and later studied at the Musikhochschule in Munich, Germany under the world-renowned singing teacher, Prof. Hanno Blaschke. He performed in various oratorios and concerts and made his operatic debut at the age of 21. He subsequently sang leading roles as lyric baritone in operas. Today Charl is South Africa's foremost classical music impresario who regularly brings the cream of the world's performers to South Africa, such as Joshua Bell, Bryn Terfel and many more. Charl continuously adds value to the South African arts scene as arts administrator, producer, entertainment consultant, commercial voice-over artist, presenter of corporate training videos and publicist. He is a specialist in choral events and staged a highly successful summit for the American Academy of Achievement in St George's Cathedral, Cape Town in 2009 and will be filling the same role in October 2017 in London, England. He is currently chairperson of the world renowned Tygerberg Children's Choir.



Dr Peter Martens

Dr Peter Martens (cellist) studied with Dalena Roux before studying with Heidi Litschauer at the Mozarteum in Salzburg. He currently holds the position of Director of the Stellenbosch International Chamber Music Festival. He is a member of the Amici String Quartet, enjoys chamber music with amongst others, Leon Bosch (double bass), David Juritz (violin), Benjamin Schmid (violin) and Leslie Howard (piano), and has performed with the Brodsky String Quartet in London. Concerto engagements have resulted in collaborations with a number of fine conductors including Victor Yampolsky, Bernard Gueller, Douglas Boyd, Wolfram Christ, Nicholas Cleobury and Jonas Alber. He has participated in festivals in Russia, Holland, Salzburg, Zimbabwe, Mozambique and Portugal as well as having performed in the U.K. and U.S.A. He has recorded Allan Stephenson's cello concerto for Meridian Records with the Cape Town Philharmonic as well as the Beethoven Cello Sonatas with pianist Luis Magalhães and the Bach Cello Suites for TwoPianists Records.



Dr Simo Muir

Dr Simo Muir is a postdoctoral research fellow funded by *Performing the Jewish Archive*, University of Leeds, United Kingdom. Whereas Dr Muir investigated Yiddish language and culture in Helsinki, Finland, for his dissertation, his current research focuses on post-war memory politics and early Holocaust remembrance in Finland and how that manifests itself in the performing arts. For the *Performing the Jewish Archive* grant, Dr Muir is investigating recently discovered Yiddish theatre and choral pieces from Helsinki that deal with anti-semitism and the Shoah, which date from the 1930s and the immediate post-war era.

Performing the Jewish Archive Team



Dr Lisa Peschel

Dr Lisa Peschel is a lecturer in the Department of Theatre, Film and Television at the University of York, United Kingdom. Her articles on theatrical performance in the Terezín/Theresienstadt ghetto have appeared in forums such as Theatre Survey, Theatre Topics, and Holocaust and Genocide Studies and in Czech, German and Israeli journals. Dr Peschel recently published an edited volume of newly discovered works, *Performing Captivity, Performing Escape: Cabarets and Plays from the Terezín/Theresienstadt Ghetto*.



Thomas Rosser

Thomas Rosser is an independent filmmaker with a broad range of experience across the industry. He has recently completed work on crowdfunded project 'After The Sea', a short film that aims to contribute to the evolving conversation on mental health, and is about to enter pre-production on two documentary film projects.



Olivia Thomas

Olivia Thomas is a University of Leeds alumna, and came to film making more by good luck than good judgement. In between selling her soul on TV commercials she can be found on everything from feature films to live event videography. It is by way of the latter that she comes to *Performing the Jewish Archive*.



Dr Joseph Toltz

Dr Joseph Toltz is a Research Fellow at the University of Sydney. His area of expertise is the nexus between music and memory in Jewish Holocaust survivors. A former fellow at the United States Holocaust Memorial Museum, he is working with the Cummings Center for the History of Psychology (University of Akron) on a project involving the 1946 field recordings of David Boder, co-authoring a book with Dr Anna Boucher on the first published collection of Holocaust songs, editing works and working with the family archive of the composer Wilhelm Grosz, and preparing a study on oral history interviews of Terezín survivors (collected by Professor David Bloch).

Acknowledgements and special thanks

The PtJA team are deeply grateful to everyone who has helped make this festival possible. It has taken a huge number of people, pulling together towards a common goal. With apologies for any omissions, our sincere thanks go to everyone who has had a hand, however large or small, in facilitating these performances and the research that underpins them:

Richard Freedman, Choni Goldberg, Ivor Joffe, Phillip Badash, David Gordon, Solly Berger, Adam Mendelssohn, Janine Blumberg, Gillian Lindner, Morne Bezuidenhout, Linda Bester, Santie de Jongh, Leora Braude, The Spektor family in the UK and Australia, Shirley Greek, Stewart Serwator, Jeanne Zaidel-Rudolph, Milton Shain, Veronica Belling, Martha Stellmacher, The Jewish Museum in Prague, Juutalainen Lauluoro (Helsinki Jewish Choir Association), Louis Heyneman (CEO), Sergei Burdukov (Artistic Executive) & Daniel Neal (librarian) - Cape Town Philharmonic Orchestra, Bennie Rabinowitz, Hendrik Hofmeyr, Hans Roosenschoon, Ian Burgess-Simpson Pianos, Miriam Lichterman, Fiona Grayer (Endler Concert Series), Brent Reynolds (Production Administrator), Justine Sibomana, Sally Smith, Jurina Boyes, Kerry Friedman, Berniece Friedman and Robyn Cohen.

Members of the *Performing the Jewish Archive* team based in Leeds, York, Madison and Sydney would like to extend their heartfelt thanks and gratitude to Peter Martens and Charl van Heyningen, without whose unending hard work and good humour this festival could never have taken place.

Lastly, our thanks goes to the families and friends of all those people whose music and theatre we have been privileged to research and perform, for without their generous contributions this festival truly could not have taken place.

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