



INTERNATIONAL CONCERT SERIES

JANUARY-JUNE 2014

Friday 14 March 2014, 1:05pm

**'Songs from a forgotten world':
Jewish choral music, old and new**

School of Music Choir
directed by **Stephen Muir**

Programme £1

 concerts.leeds.ac.uk

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PROGRAMME

Salomone Rossi (c.1570–1630)

Salomone Rossi

Gregory Rose

Harp: Jack Rush

Piano: Charlie Calver

Louis Lewandowski (1821–94)

Organ: Charlie Calver

Gideon Klein (1919–45)

Tenor solo: Alex Chisholm-Loxley

Froim Spektor (1888–1948)

Dovid Ajzensztadt (1890–1942)

Violin I: Lorna Williamson

Violin II: Sophie Emptage

Viola: Georgia Davies

'Cello: Sam Brown

Motet for double chorus 'Adon Olam'

[Master of the Universe]

'Al Naharot Bavel'

[By the waters of Babylon]

'Sha'alu Shlom Yerushalayim'

[Pray for the peace of Jerusalem]

i. 'Al Naharot Bavel'

[By the waters of Babylon]

ii. 'Afafuni khivlet mavet'

[The snares of death]

iii. 'Rotze Adoshem et yereav'

[But the Lord's delight]

iv. 'Yismakh Yisrael'

[Let Israel rejoice]

v. 'Samakhti'

[I was glad]

vi. 'Sha'alu shlom Yerushalayim'

[O pray for the peace of Jerusalem]

vii. 'Harninu le'elohim'

[Sing we merrily]

'Enosh k'hatsir yomov'

[As for man, his days are as grass]

'První hřich' [The original sin]

'V'shomru'

[The children of Israel shall keep the Sabbath]

Passover Cantata *Chad Gadya*

[One little goat]

i. Allegro scherando

ii. Talmudic Intermezzo

iii. Largo

iv. Andante Maestoso

TRANSLATIONS

(Programme notes below)

Salomone Rossi, *Adon Olam*

Origin uncertain, 10th–11th century

He is Lord of the universe, who reigned ere any creature yet was formed:

At the time when all things were made by his desire, then was his name proclaimed King.

And after all things shall have had an end, he alone, the dreaded one, shall reign;
Who was, who is, and who will be in glory.

And he is One, and there is no second to compare to him, to consort with him:

Without beginning, without end: to him belong strength and dominion.

And he is my God—my Redeemer liveth—and a rock in my travail in time of distress;

And he is my banner and my refuge, the portion of my cup on the day when I call.

Into his hand I commend my spirit, when I sleep and when I wake;

And with my spirit, my body also: the Lord is with me, and I will not fear.

(Translation from the Authorized Daily Prayer Book by Simeon Singer, 1890)

Salomone Rossi, *Al Naharot Bavel*

Psalm 137

By the waters of Babylon, there we sat down, yea, we wept, when we remembered Zion.

Upon the willows in the midst thereof we hanged up our harps.

For there they that led us captive asked of us words of song, and our tormentors asked of us mirth: 'Sing us one of the songs of Zion.'

How shall we sing the Lord's song in a foreign land?

If I forget thee, O Jerusalem, let my right hand forget her cunning.

Let my tongue cleave to the roof of my mouth, if I remember thee not; if I set not Jerusalem above my chiefest joy.

Remember, O Lord, against the children of Edom the day of Jerusalem; who said: 'Rase it, rase it, even to the foundation thereof.'

O daughter of Babylon, that art to be destroyed; happy shall he be, that repayeth thee as thou hast served us.

Happy shall he be, that taketh and dasheth thy little ones against the rock.

(Translation adapted from www.mechon-mamre.org)

Gregory Rose, *Sha'alu Shlom Yerushalayim*

i. Psalm 137: 1–6

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Upon the willows in the midst thereof we hanged up our harps.

For there they that led us captive asked of us words of song, and our tormentors asked of us mirth: 'Sing us one of the songs of Zion.'

How shall we sing the Lord's song in a foreign land?

If I forget thee, O Jerusalem, let my right hand forget her cunning.

Let my tongue cleave to the roof of my mouth, if I remember thee not;

if I set not Jerusalem above my chiefest joy.

ii. Psalm 116: 3–4; psalm 69: 1–3

The snares of death compassed me about: and the pains of hell gat hold of me.
I shall find trouble and heaviness, and will call upon the Name of the Lord: O Lord, I beseech thee, deliver my soul.

Save me, O God: for the waters are come in, even unto my Soul.

I stick fast in the deep mire, where no ground is: I am come into deep waters, so that the floods run over me.

I am weary of crying; my throat is dry: my sight faileth me for waiting so long upon my God.

iii. Psalm 147: 11–14; Psalm 73: 1; Psalm 135: 21

But the Lord's delight is in them that fear him: and put their trust in his mercy.

Praise the Lord, O Jerusalem: praise thy God, O Zion.

For he hath made fast the bars of thy gates: and blessed thy children within thee.

He maketh peace in thy borders: and filleth thee with the flour of wheat.

Truly God is loving unto Israel: even unto such as are of a clean heart.

Praised be the Lord our of Zion: who dwelleth at Jerusalem.

iv. Psalm 149: 2–3

Let Israel rejoice in him that made him: and the children of Zion be joyful in their king.

Let them praise his Name in the dance: let them sing praises unto him with tabret and harp.

v. Psalm 122: 1–3

I was glad when they said unto me: we will go into the house of the Lord.

Our feet shall stand in thy gates: O Jerusalem.

Jerusalem is built as a city: that is at unity in itself.

vi. Psalm 122: 6–7

O pray for the peace of Jerusalem: they shall prosper that love thee.

Peace be within thy walls: and plenteousness within thy palaces.

vii. Psalm 81: 1–4

Sing we merrily unto God our strength: make a cheerful noise unto the God of Jacob.

Take the psalm, bring hither the tabret: the merry harp with the lute.

Blow the trumpet in the new moon: even the time appointed, and upon our solemn feast-day.

For this was made a statute for Israel: and a law of the God of Jacob.

(Translations courtesy of Gregory Rose)

Louis Lewandowski, *Enosh*

Psalm 103: 15–17; Psalm 16: 9–11

As for man, his days are as grass; as a flower of the field, so he flourisheth.

For the wind passeth over it, and it is gone; and the place thereof knoweth it no more.

But the Lord's mercy is from everlasting to everlasting upon them that fear Him, and His righteousness unto children's children;

Therefore my heart is glad, and my glory rejoiceth; my flesh also dwelleth in safety;
For Thou wilt not abandon my soul to the nether-world; neither wilt Thou suffer Thy
godly one to see the pit.

Thou makest me to know the path of life; in Thy presence is fullness of joy, in Thy
right hand bliss for evermore.

(Translation adapted from www.mechon-mamre.org)

Gideon Klein, *První hřích*

Adapted from folk poetry

The Good Lord entered, entered Eden
Adam followed on bended knee,
When into the centre they came
The Good Lord spoke, said this unto Adam:

Eve she took it, and took a bite,
Sharing it with her mate Adam.
Eat, my Adam, eat the apple,
To help us find the sweetest bliss.

‘From all the trees collect the fruit,
But only from one take nothing,
Standing in the heart of Eden,
With the blue flower as its blossom.’

This is the way they both did sin,
From Eden out they were driven.
The Good Lord gave them each a rake
And sent them off to the vineyard:

The devil set to work, with his serpent,
Tempting Eve along with Adam.
Plucked the apple, very sharply
Placing it in Eve’s fair hand.

(Translation Richard Howard)

‘Away and dig the ground
Work hard to earn your daily bread.’
Before they brought their harvest home,
Tears, bitter tears they both did shed.

Froim Spektor, *V’shomru*

Exodus 31: 16–17

The children of Israel shall keep the Sabbath, and observe it throughout their
generations as an everlasting covenant. It is a sign between Me and the children of
Israel forever; for in six days the Lord made the heaven and earth, and on the
seventh day He ceased from work and rested.

(Translation adapted from biblicalheritage.org/music/vshamru.htm)

Dovid Ajzensztadt, Passover Cantata *Chad Gadya*

I. Allegro Scherzando

One little goat, one little goat: Which my father bought for two zuzim.

The cat came, and ate the goat, which my father bought for two zuzim.

The dog came, and bit the cat....

The stick came, and beat the dog....

The fire came, and burned the stick....

The water came, and extinguished the fire....

The ox came, and drank the water....

II. Talmudic Intermezzo

Instrumental. Annotation in Ajzensztadt's hand:

'This tells us that the Jewish slaughterer is not a murderer without feelings of mercy in his heart. And therefore it is expressed in this way. I hope that you will understand everything.'

III: Largo

The slaughterer came, and killed the ox....

The angel of death came, and slew the slaughterer....

IV: Andante Maestoso

Then came the Holy One, Blessed be He, and smote the angel of death....

(Translation adapted from www.chabad.org)

PROGRAMME NOTES

Salamone Rossi (c.1570–1630) gained a reputation as a fine violinist during his youth, earning him an appointment as a musician in the court of the powerful Gonzaga family in Mantua, northern Italy. The high esteem in which he was held is evident in that he received ducal exemption, in 1606, from wearing the yellow 'Jew badge' required of other Jews at the time. At the Mantuan court he almost certainly encountered such distinguished composers as Monteverdi and Gastoldi, providing an environment in which he could develop a substantial body of serious and light-hearted madrigals (including some of the first examples of continuo madrigals), and a boldly innovative collection of instrumental works representing something of a transitional style between late Renaissance and Baroque trio sonata styles.



Perhaps Rossi's most striking contribution as a composer, however, is his landmark collection *Ha-Shirim asher li-Shlomo* (literally, "The Songs that Are of Solomon" - evidently a play on his own name, since the biblical *Song of Solomon* is absent from the collection), probably the first printed publication of music with Hebrew texts. Encouraged by the radical scriptural commentator Rabbi Leon of Modena, Rossi composed 33 concerted settings of texts from the Jewish liturgy for use in the synagogue, including the renditions of '**Adon olam**' [Master of the Universe] and '**Al Naharot Bavel**' [By the Waters of Babylon] performed today, which are clearly indebted to the single- and double-choir motets of the Gabriellis.

'Adon olam' is among the most familiar hymns of Jewish liturgy, though its origins are unknown. It is sung to a multitude of different tunes in nearly every service, and concludes many. In 'Al Naharot Bavel' (Psalm 137) Rossi expresses the text through striking harmonic shifts and almost madrigalian word painting, ending with a defiantly angry portrayal of the psalmist's words 'Happy shall he be, that taketh and dasheth thy little ones against the rock.'

The invasion of Mantua by Ferdinando II in 1630 resulted in the expulsion of almost 2,000 Jews from the city, an event in which Rossi likely perished along with his

sister Europa, who was probably the first professional female Jewish opera singer. It would be another 200 years until serious published choral music for the synagogue would appear, this time among the musical reforms wrought in the wake of the 19th-century 'Haskalah' (Enlightenment) by composers Salomon Sulzer (1804–90) in Vienna and Louis Lewandowski (1821–94) in Berlin.

Gregory Rose studied with two former pupils of Schoenberg, Hans Jelinek (Vienna Music Academy) and Egon Wellesz (Oxford), and his father, Bernard Rose. He has composed orchestral, instrumental and choral music, including many liturgical pieces. His *Missa Sancta Pauli Apostoli* won one of the 2006 British Composer Awards and several of his pieces have been published and broadcast. His most ambitious project, a music-theatre piece called *Danse macabre*, was premiered in Tallinn, Estonia in 2011 and received its UK premiere



on May 18th 2013 at St John at Waterloo. Last year saw the premieres of *Garden of the Gods* (recorder and piano), *Avebury Stone Circles* and *Missa Sancti Vedasti* (soprano and hand bells). Premieres this year include *Heaven Haven* (for the Harwich Festival), *Wesleyan Soliloquy 1* (horn – Texas, USA), *The Melodic Thread* (tuba and harp – Texas) and *RED PLANET* (instrumental ensemble). Future projects include two new song cycles, commissioned by Suré Eloff: *Dancing in Sun-split Clouds* (soprano and flute) and *Song of Songs* (soprano and harp). As a conductor, Rose has worked with orchestras, ensembles and choirs throughout Eastern and Western Europe and the Far East, particularly in romantic and contemporary repertoires. He has conducted many operas and has worked closely with composers such as Stockhausen, Cage and Steve Reich and has appeared in festivals throughout Europe, including two BBC Promenade concerts with Singcircle. He has arranged and conducted for Diana Ross, Linda Ronstadt, Madness and Sasha & Shawna. He is a professor of conducting at Trinity Laban Conservatoire of Music & Dance. Of ***Sha'alu Shlom Yerushalayim*** [Pray for the Peace of Jerusalem] he writes:

'In the mid 1990s I had the pleasure of appearing as guest conductor with 'Ankor' Children's Choir of Jerusalem. This substantial new work was directly inspired by this visit and working with young musicians, with whom the hope for the future lies. The texts I have used for this piece are entirely from the Psalms of David, using transliterated versions of the original Hebrew. All the Psalms, except in Movement 2, are directly concerned with 'Jerusalem', 'Zion' and 'Israel' and the nature of the moods of the 7 movements modulates from the gloomy mood of 'By the waters of Bablyon' and 'The snares of death encompass me round about' to the optimism of peace and celebration. The harp was the obvious choice for an accompanying instrument because of its association with David and its use in Jewish music over the centuries, and it is mentioned several times in these Psalms.'



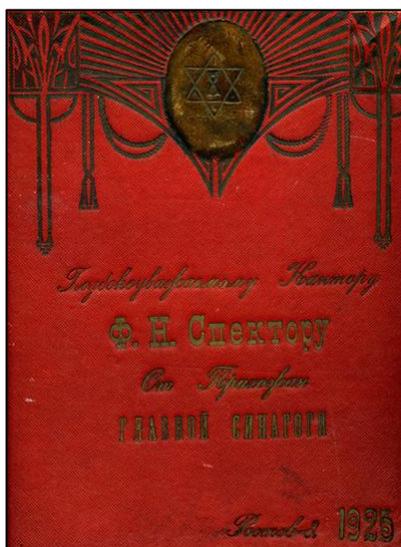
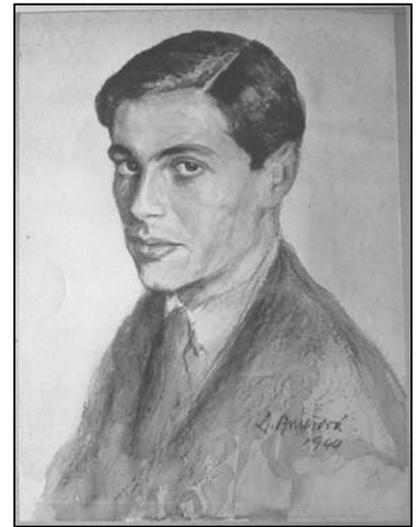
No other composer exerted more influence over synagogue music in the modern world than **Louis Lewandowski** (1821–94). Born in Wreschen, Poland (then Prussia), at the age of 15 he became the first Jew to be admitted to the Berlin Academy's school of composition after the intervention of Felix Mendelssohn. In 1840 he became choirmaster of the Berlin Heidereutergasse synagogue, and in 1866 received the honorific title 'Royal Musical Director', and a new appointment at Berlin's newly-built 3000-seat Neue Synagogue. The Neue Synagogue was a bastion for the progressive religious practices advocated by some during

the 'Haskalah' (Enlightenment), including the use of the organ and the introduction of mixed choirs based on Lutheran Christian models. It was here that he composed all of his synagogue music, primarily in two large collections that blend traditional Jewish liturgical melodies with the textural and harmonic idioms of 19th-century German choral music, especially that of Lewandowski's advocate Mendelssohn: *Kol Rinnah u-Tefillah* (The Sound of Supplication and Prayer, 1871), for cantor, and especially *Todah ve-Zimrah* (Thanks and Song, 1882), a setting of the entire liturgical cycle for mixed chorus, solo, and organ that forever transformed musical expression in mainstream Jewish religious life.

'**Enosh k'hatsir yomov**' [As for man, his days are as grass], from the latter collection, was composed for use on the holiest day of the Jewish liturgical calendar, Yom Kippur (The Day of Atonement). The first section, describing the fleetingness of mortal life and humanity's inadequacies before God, is among Lewandowski's most performed works in concerts, despite appearing but once during the liturgical year; it's sombre mood and gently chromatic harmonies capture the nature of the text perfectly, as does the more upbeat tone of the second section, a song of hope for the mercy of God often used at burial services.

In contrast to the other Jewish composers in this programme, the Czech pianist and composer **Gideon Klein** (1919–45) wrote little for the synagogue, despite being raised in Přerov, Moravia, in a family steeped in Jewish tradition. Early piano lessons with the head of the local conservatory led on to admittance to the Prague Conservatory and Charles University in 1938. The Nazi occupation of Czechoslovakia in March 1939 resulted in the closure of the conservatory and other institutions of higher education, curtailing Klein's education. The occupation also prevented Klein's acceptance of a scholarship to study at the Royal Academy of Music in London. Despite these setbacks, the composer rapidly became renowned in Prague musical circles as a prodigious pianist, and his earliest works of note date from this period, including songs, a wind octet, large-scale string quartets, and some experimental string works that feature the use of quarter tones.

In 1941 a large proportion of Prague's cultural elite, and most of its Jewish population, was incarcerated in the former military garrison town of Terezín (Theresienstadt in German) around 40 miles north-west of Prague. Despite appalling conditions, for various complex reasons – including, but not restricted to, the desire on the part of the Nazi regime to have a 'show camp' to fool the outside world – a rich cultural life developed in Terezín for a few brief years before most of its inhabitants (Klein included) were deported to Auschwitz and murdered. Klein's 'Terezín works' show a natural progression from his earlier music, with two stylistic leanings in evidence: a fascination with Czech folk culture, and a close affinity with the composers of the Second Viennese School, reflecting his earlier exposure to the music of both Arnold Schönberg and Leoš Janáček. Among the works composed in Terezín is a fine collection of pieces for male chorus. Most are short settings of Czech folk poetry, but *První hřích* [The original sin], performed today, is an extended work retelling the story of Adam and Eve. The setting is densely chromatic, though essentially tonal, with a ruthless harmonic logic that recalls late Mahler. It is also rhythmically complex, the simple triple meter often disruptively transected by a quadruplet rendition of the text 'and with Adam', perhaps underscoring the latter's equal complicity with Eve in the 'original sin' of eating the forbidden fruit. The tortured nature of the setting evokes the human crisis at the heart of the text, with the faltering closing utterance 'bitter tears they both did shed' petering to nothing with considerable effect.



The final two works in today's concert represent some of the first practical outcomes of an ongoing international research project **Music, Memory and Migration in the Post-Holocaust Jewish Experience: Renewal and Transformation** (www.mmm.leeds.ac.uk), led by Dr Stephen Muir of the School of Music at Leeds, with collaborators from Leeds College of Music, the Royal Northern College of Music, the Universities of York, Cape Town, New York and Sydney, the United States Holocaust Memorial Museum in Washington DC, and the South African Holocaust and Genocide Foundation. Facilitated by the Worldwide Universities Network, the project seeks out works created or thought lost during the Holocaust, exploring the impact of migration and displacement, and stimulating new creative work based upon these experiences.

During a visit in 2013 to Cape Town, South Africa (funded by the British Academy), Dr Muir chanced upon the manuscript folder (pictured above left) of **Froim Spektor** (1888–1948), a distinguished Russian cantor–composer from Rostov-on-Don, South Russia. Spektor was 'Über-Kantor' of the grand Choral Synagogue in Rostov, gaining the position in 1915 against fierce international competition. In

1927 he responded to an advertisement placed in the Yiddish press by the committee of the New Hebrew Congregation in Cape Town, and took up the position of Cantor at that synagogue in 1928, travelling to South Africa via England with his young family. Now in the possession of his granddaughter in Cape Town, Spektor's manuscript folder contains some correspondence and a number of his own compositions, including a simple but highly effective setting of the Sabbath prayer 'V'shomru' [The children of Israel shall keep the Sabbath], performed at today's concert by permission of the composer's family, and in the presence of his youngest son Isidore.



Spektor's folder also contains previously unknown works (or works considered lost) by other significant Jewish composers, most importantly Dawid Nowakowsky (1848–1921, cantor of the Odessa Synagogue for 50 years, and Professor of Theory and Harmony at the Odessa Conservatory), and **Dovid Ajzensztadt** (1890–1942), who knew Spektor as a young man in Rostov-on-Don. Ajzensztadt later became famous as choirmaster of the extraordinary 100-strong choir of the

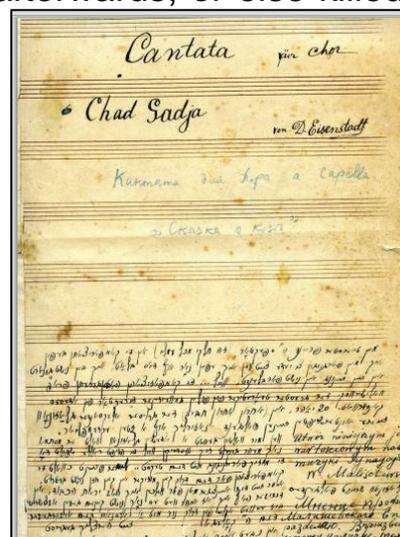


Tłomackie Street Synagogue in Warsaw (the synagogue, pictured later in this programme, was destroyed during the war). His subsequent story is less fortunate than his friend Spektor's. Forced into the Warsaw Ghetto in 1940, he was initially a key figure in the ghetto's cultural life, helping to establish the Jewish Symphony Orchestra, and performing regularly with his soprano daughter, Maryisa, popularly known as 'the Nightingale of the Ghetto.' In 1942, however, the ghetto was liquidated, and most inhabitants sent by train to the extermination camp at Treblinka. According to an eyewitness, Ajzensztadt and his wife were placed in one line, and their

daughter in another. Unable to bear the separation, Maryisa attempted to run to her parents, but was shot and killed by an SS Officer. The fate of the composer and his wife are uncertain, but they were either shot immediately afterwards, or else killed at Treblinka.

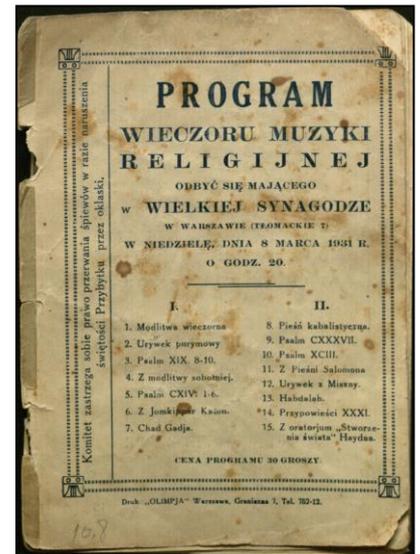
Only six works by Ajzensztadt were thought to have survived the war until the emergence of Spektor's folder. The cantata for choir and orchestra on the Passover song **Chad Gadya** was, however, reported by the musician Issachar Fater in his memoirs of Polish music between the wars:

'Creations based on the *Chad Gadya* tale have taken on the most varied musical garb, from primitive folk song to complex musical compositions. The most significant known to me was composed by the Warsaw conductor Dovid Ajzensztadt. It is a musical poem for choir and



orchestra, constructed on the model of a classical sonata in four parts. The first section, a congenial narrative, is entitled “Allegro scherzando.” The second, “Andantino,” is intertwined with talmudic intonational motifs and anticipates a coming storm. The third movement, “Largo,” launches the war between the Slaughterer and the Angel of Death. This “sharp-sounding” episode awakens unease and dread, unpleasantness, apprehension and horror. The concluding “Andante maestoso” depicts the ultimate victory of justice over authority; it is an ode to the master of the universe. The composition was performed by the choir of the Great Synagogue in Warsaw on Tłomackie Street at its annual concert under the direction of the composer, Dovid Ajzensztadt.’

The concert that Fater describes (8 March 1931) must have been a grand affair. According to the programme (pictured right), it featured two other works by Ajzensztadt, alongside music by Lewandowski, Rimsky-Korsakov, Handel, Haydn, Schubert, and Nowakowski. The manuscript of *Chad Gadya* in Spektor’s folder is evidently a very early version (possibly Ajzensztadt’s earliest complete draft), and is a setting for a cappella chorus. However, an annotation in Yiddish on the front cover (above) indicates that Ajzensztadt was already drafting a piano accompaniment, and Fater mentions an orchestra in his review. Sadly, the final version remains lost; the orchestra is today represented by a string quartet.



The manuscript of *Chad Gadya* links its composer and Spektor far more intimately than has previously been understood, and opens up a small window onto the interconnected world of early 20th-century East European Jewish synagogue composition. Written on the front cover of the manuscript is a letter from Ajzensztadt to Spektor. Not only does it clearly indicate the respect in which he held the older Russian Cantor, it also offers a tantalising hint at the rather more illustrious and well-known non-Jewish musical connections that these hitherto little appreciated figures may have had:

‘My dearest friend, Mr Spektor, this is part of the whole work. I derive such pleasure from this composition. I don’t think I am deluded, because the piece has been praised by Prof. Maliszewski (the great Polish musicologist and Director of the Odessa Conservatory), and by the great Alexander Glazunov. Their signatures will naturally follow on a second copy. But you are the only man whom I truly respect. I beg of you – send me your opinion! With hearty greetings, Your best friend Dovid Ajzensztadt.’

SCHOOL OF MUSIC CHOIR

Joschka Althoff, Stephen Beattie, Tommaso Cagnoni, Charles Calver, Chrystalla Charalampous, Alexander Chisholm-Loxley, Hannah Conway, Eve Daniels, Michael Deakin, Hannah Elkins, Rebecca Ellis, Tim Gillies, Imogen Halsey, Samantha Harrington, Kyle Harrison-Pope, Tasha-Marie Hawthorn, Juliette Ivie, Ashley Jacobs, Charlotte Kane, Anna Kemball, Melissa Kirby, Matthew Lazenby, Sophie Macrae, Laura Marks, Johanna Marx, Paul Massey, Clive McClelland, Hannah McCluskey, Hollie Mediana, Olga Morozova, Charlotte Morris, Jasmine Munns, Rebecca Muress, Marilena Papantoniou, Natalie Popkin, James Reynolds, Philippa Ridgway, Amber Ruxton, Roxanne Scott, Lauren Storey, Alexander Vass, Lucy Wagstaffe, Eleanor Watts, Alexander Weston, Lorraine Wild, Anna Woodroffe, Hellana Wruk.

BIOGRAPHIES



Stephen Muir is Senior Lecturer in Music at the University of Leeds. His research focuses on the music of Russia and Eastern Europe, and Jewish musics, particularly in South Africa. Recent publications include *Wagner in Russia, Poland and the Czech Lands* (Ashgate, 2013), a chapter on Cape Town's synagogue choirs for the volume *The Globalization of Musics in Transit: Music Migration and Tourism* (Routledge, 2013), and a study of Hasidic and Mitnagdic musical expression in 18th-century Poland-Lithuania (*Journal of Synagogue Music*, 2013). He is Principle Investigator for the international research project

'Music, Memory and Migration in the Post-Holocaust Jewish Experience' (mmm.leeds.ac.uk). As a performer he has extensive professional experience as a singer, conductor and percussionist with groups as diverse as Birmingham Contemporary Music Group and Leeds Baroque. He is Assistant Director of The Clothworkers Consort of Leeds (ccl.leeds.ac.uk), and as a tenor soloist he is proud to be represented by the Davies Music agency (daviesmusic.com).

ACKNOWLEDGEMENTS

The British Academy, The Worldwide Universities Network, Leora and Nina Braude, Rabbi Stuart Serwator, Isadore Spektor, Bret Werb, Milton Shain, Janine Blumberg, Veronica Belling, Leila Bloch, Mzo Tutuka and colleagues at the Jewish Digital Archive Project at the South African Jewish Museum, Louise Heery, Clive McClelland, Paul Massey.

The Concert Series is online!

For news, reviews, competitions, exclusive ticket deals, audio clips, photos and lots more - like us on Facebook, follow us on Twitter, connect with us on SoundCloud, visit our website and sign up to our e-newsletter mailing list.

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DATES FOR YOUR DIARY

Friday 21 March 6:00pm
The Band Project

After its success last year, the band ensemble project is continuing for a second year, led by Jiannis Pavlidis, (Berklee and Leeds College of Music). Jiannis has performed in Sweden, USA, Serbia, Greece, Cyprus and England, with numerous appearances in live music venues, on Greek national television and international festivals. He will be directing student groups who will showcase their work at this exciting event.

Admission Free - light refreshments available from 5:30pm
Clothworkers Centenary Concert Hall

Sunday 23 March 3:00pm
Pulcinella, and Other Chamber Works School of Music Philharmonia
directed by **Simon Baines**

The University of Leeds School of Music Philharmonia presents a programme of twentieth century music for chamber orchestra. The concert features Stravinsky's Pulcinella suite for chamber orchestra and solo string quintet, alongside other well- and lesser-known repertoire from the period.

Tickets: £13 adults, **£10** concessions, **FREE** students and children under 16
Clothworkers Centenary Concert Hall

Tuesday 25 March 7:30pm
Discord

This exciting program by the Brussels based ensemble Discord will feature new pieces for horn, guitar, violin, bass, keyboards and electronics by Alexander Sigman, Stefan Beyer, Hikari Kiyama and Michael Baldwin.

Admission Free - light refreshments available from 7:00pm
Clothworkers Centenary Concert Hall

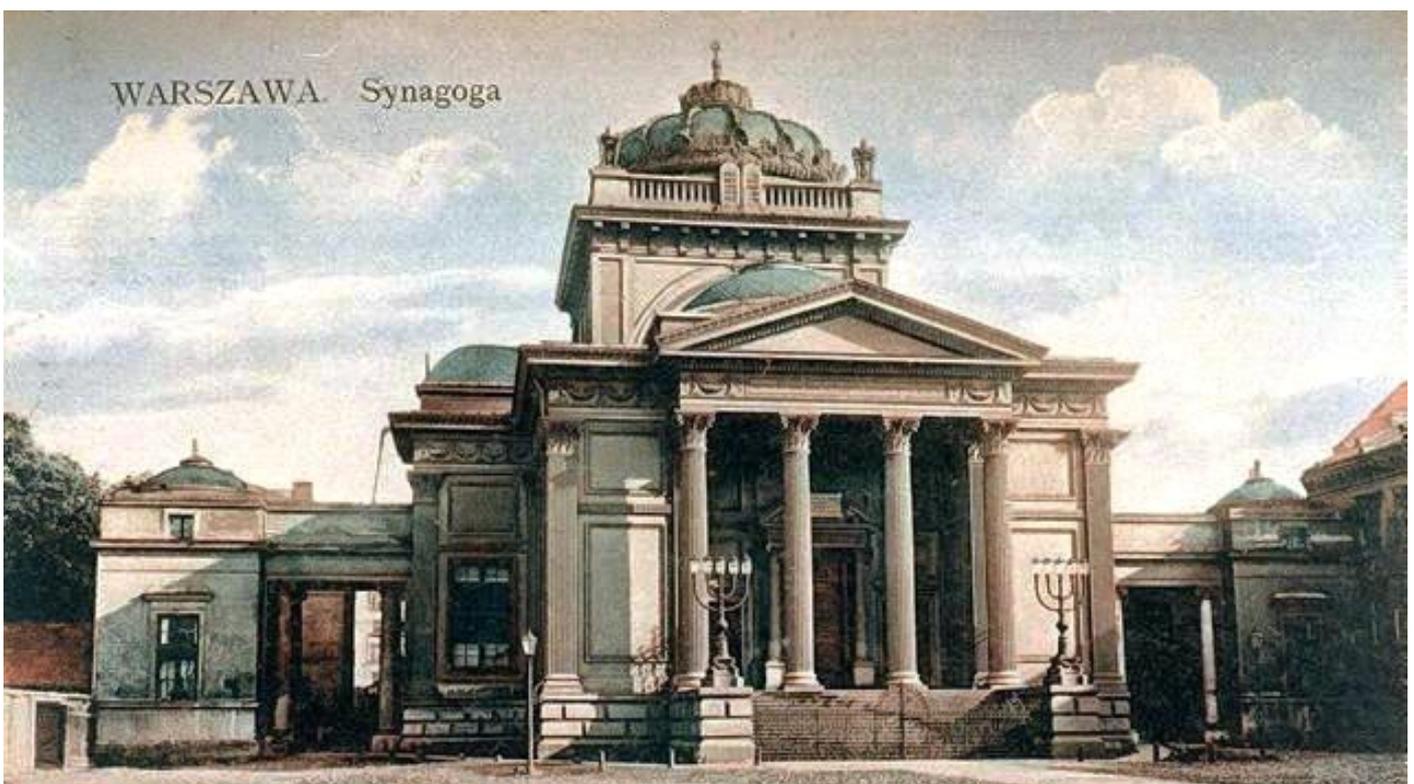
Friday 28 March 1:05pm
Yuanfan Yang (piano)

16 year old Yuanfan Yang returns to Leeds to give a performance of works by composers including Beethoven, Chopin, Rachmaninoff and Yuanfan Yang. After achieving his diploma at the young age of 10, in 2008 Yuanfan Yang started studying at Chetham's School of music with Dr Murray McLachlan. In 2012 he was a BBC Young Musician of the Year finalist.

'I'm speechless! He's incredible at what he does, and it was from those first notes that I thought "wow"...

Milos Karadaglic on Yuanfan's BBC Young Musician Final performance

Admission Free - light refreshments available from 12:30pm
Clothworkers Centenary Concert Hall



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