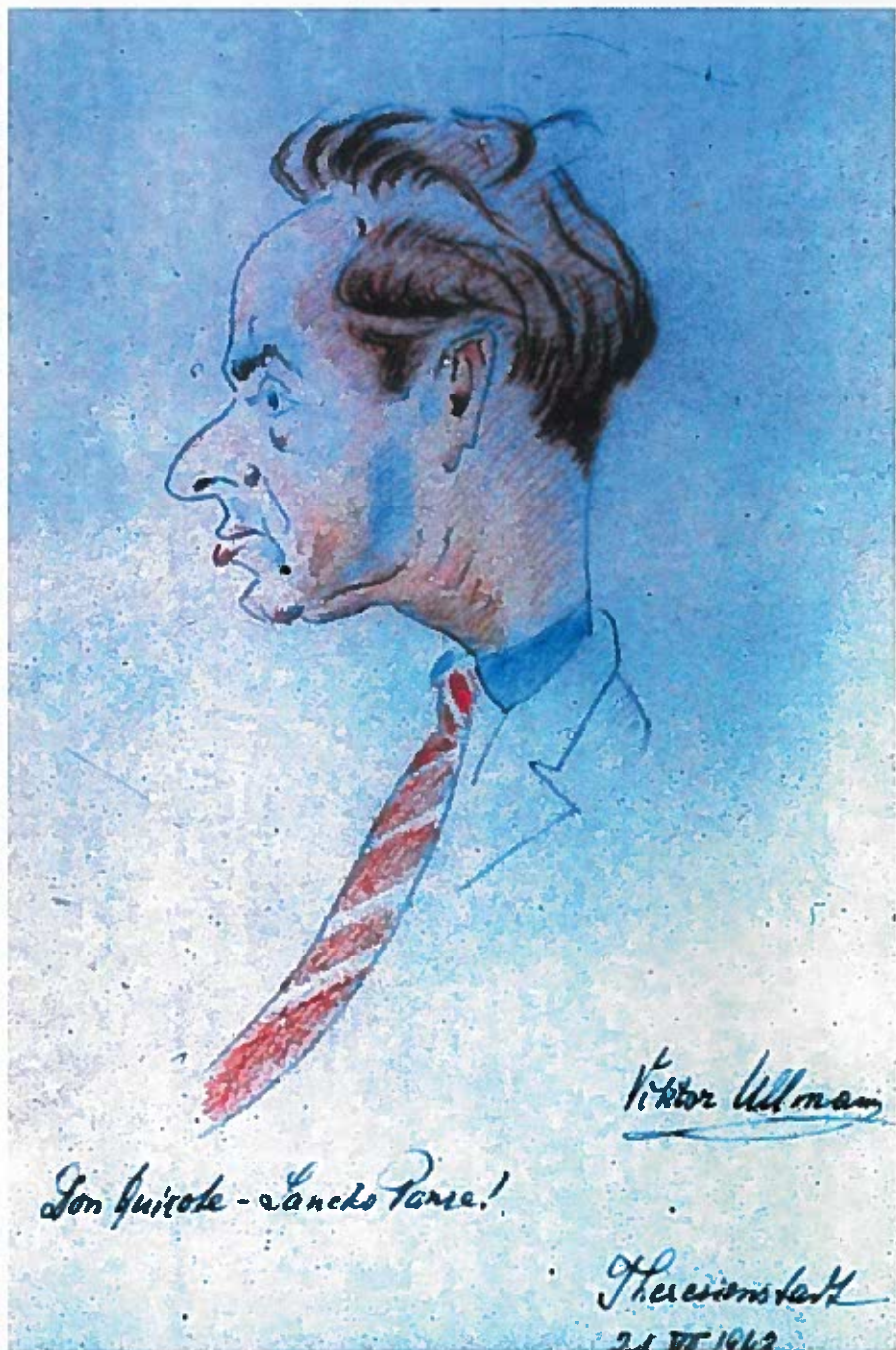


*Sopocani: Angel*  
Detail from the Hospitality of Abraham

**St. John's Smith Square, London SW1P 3HA**  
**Wednesday, 25th September 2002, at 7.30 pm.**

**Piano Jacqueline Cole**



kind permission of Yad Vashem



**Svetislav Bozic (1954)** teaches at Belgrade Music Academy. His work is focused on preservation and revival of two vital fields of musical tradition: spiritual and secular, both choral and symphony orchestra music. His music draws much of its inspiration from the various forms of Orthodox Chant, and therefore is rich and full of the atmosphere of the Liturgy, and faithful to the life of daily prayer which is the profound essence of Athonite Spirituality in the Serbian Orthodox Community.

Serbian Literary works, and particularly poetry, represent an important inspiration of Mr. Bozic's works.. This has led to the creation of musical pieces influenced by the lyrics of Stefan Lazarevic, Venclovic, Pavic, Nastasijevic, Crnjanski, Ducic, Medakovic and Bojic.

The music of Svetislav Bozic has been played throughout Europe, USA and especially in Russia, where his Liturgical works have been performed by the Sanct Peterburg choir and orchestra "Glinca" and Men's Choir Sanct Peterburg and by the Ukraine State Philharmonic Orchestra from Zaporozje.

### **List of works also includes:**

The Chants of Metohija for Piano and Orchestra (1998)

The Mosaic from Raska for Piano and Orchestra (1996)

Last love in Carigrad (Constantinople) Symphonic Poem of novel Milorad Pavic (1998)

Dance from Radoceło Symphonic Poem (1988)

Capadochian Vigil Symphonic Poem for Piano and Orchestra (1991)

Athos Lyric for Piano (1988)

Light Master's Dream - dedicated to the memory of Nikola Tesla for Two Pianos (1994)

Night in Cares for Solo Bass Trumpet, English Horn, and String Instruments, Lyrics D. Medakovic (1997)

**Byzantine Mozaic**, composed in 2001, and dedicated to the consecration of the Serbian Orthodox Church in Great Britain Jubilee Celebrations 1952 - 2002. Each work carries the name and reflects like a tone icon the daily life and service of nine of Serbia's Orthodox Monastic Communities.

### **Kalenich**

Founded by Despot Stefan, the son of Prince Lazar, in 1413, the monastery lies in thickly wooded 'brigand' country. 'Scribbled' all over the outside with Church Slavonic inscriptions, it is beautifully proportioned and has many lovely frescoes, most especially the dead Christ above the north side of the altar and the Marriage at Cana, above a window in the south apse.

### **Grachanitsa**

One of the only five monasteries remaining on Kosovo, it is now the bishop's seat. Associated with the defeat of the Serbs under Prince Lazar at the Battle of Kosovo nearby, it is a mad pile of cupolas, giving height to quite a small church. There are fine frescoes of the ruling Nemanychs, and an especially lovely portrayal of Elijah and the Raven to the south.

### **Mother of God Lyeviska**

Built by King Milutin, the fourth generation of the Nemanychs (on the foundations of a Byzantine church in the centre of Prizren), many of the frescoes are refreshingly cartoon-like in their treatment. Some are massive and haunting, though, sadly, flecked with white gouges where the Moslems pitted them to hold new plasterwork.

## Sopochani

A third generation Nemanych foundation, the monastery nestles in a natural amphitheatre west of Novi Pazar. Surrounded by Moslems, it is their holy place as well as that of the Christians. The frescoes are outstanding, graphic and well preserved and are, like Hamlet, 'full of quotations'.

## Hilandar

The Serbian monastery on Mount Athos, it was re-founded by St. Sava and his father, St. Simeon. Although the number of monks is now fairly small, the monastery's influence has always been great, both among the Serbs of northern Greece and in Serbia itself. Built in the classical Athonite church as the heart-in-the-centre style, the whole ensemble of buildings is compact and beautiful.

## Panteleimon

This lovely monastery, overlooking the sea and dedicated to the great healer, is the Russian monastery on the Holy Mountain. A particular claim to fame here in England is that it was home to St. Silouan and Fr. Sofrony, the latter the former abbot of the Monastery of St. John the Baptist in Essex, and the former his spiritual father.

## Zhicha

St Sava's foundation in the early 13th century, Zhicha is the 'royal monastery' and still has the seven doors used only by the rulers at their anointing. The Bishop's Palace and Great Refectory flank the gateway, and several smaller churches are dotted round the enclosure. Otherwise the monastic buildings are outside the walls, beneath the plateau. There is a famous, misty fresco of the Crucifixion in the south transept, and a large and thriving women's monastic community.

## Studenitsa

The most beautiful and complete monastic complex in Serbia, Studenitsa is exquisite. The Great Church of the Mother of God, founded by St. Simeon (Stefan Nemanja, the Great Zhupan) and the King's Church King Milutin stand together in the centre, and konaks (living accommodation), a museum and a refectory stand on the ancient walls. This is the 'Mother of the Monasteries of Serbia.'

## Gornyak

A tiny 14th-15th century monastery in Eastern Serbia, it has a hermitage in the rock above it, inhabited by a Gregory who was one of the disciples of St. Gregory of Sinai. The surroundings are picturesque and the frescoes modest.

*Mother Maria Rule*



*Sopocani - Archangel Michael as guardian of the Holy Trinity,  
St. Stephen's Chapel  
with kind permission of Susanna Bailey, Oxford.*



Pavel Haas 1899-1944  
Photo with kind permission of Olga Haasova- Smrckova.

To Pavel Haas

Your longing for a lost home,  
Your tormented heart's lament  
Now drifts into distance.

The searing flame of your songs  
Which once burned in Terezin,  
The torch you held out for comrades  
Dies silently down

Today I lay on your gravestone  
A little stone of remembrance  
So sharp that it will cut deep  
And lodge in the memory of those  
That lived on when you had gone,  
Now remembering none but themselves;

Rightly they inhabit the earth  
But you, forever, - the Heavens

## Pavel Haas suite opus 13 (1935)

Pavel Haas, born in 1899 in Holice, near Pardubice (Bohemia), perished at Auschwitz in 1944. Haas spent most of his life in Brno and in 1920-22 was a member of Janacek's master-class in composition at the Organ School which the older composer founded and directed in the Moravian capital. Haas was one of the most gifted of Janacek's students, but while gaining much from his teacher's unique pedagogical approach as well as the example of his music which he occasionally explained to his pupils, Haas did not try to imitate Janacek's works. Nevertheless, certain seeds, already sown in Haas's early music, were nourished by his exposure to Janacek's watchful eye, proclamation of his credo and setting of highest artistic standards. Haas's Opus 1, a setting of Moravian folk songs for soprano and orchestra, shows his own predilection for Janacek's affinity for this national heritage in both its general inspirational and specific value towards true and liberating musical development. At the same time Haas wrote *Fata Morgana*, a song cycle for tenor and piano quintet, based on poetry by Rabindranath Tagore. This extremely French-oriented work, with exquisite near impressionistic harmonic and instrumental colours did not remain as Haas's definite individual voice. Following his two years with Janacek, and in the wake of his master's passing in 1928, Haas wrote his *Wind Quintet*, basing the first movement on a song. "The Blackbird", he had composed while a member of Janacek's class. While the quintet appears to relate superficially to Janacek's wind sextet, *Mlady*, Haas's work is not imitative of it. Through the late 20s and 20s Haas wrote several instrumental and vocal compositions, including chamber and orchestral works, and one of the increasingly dominant features of his music became its anti-Fascist quotation of the Hussite and St. Wenceslaus chorales, culminating in a *Suite* (1939) for oboe and piano written after the German occupation of Czechoslovakia, as also in his similar use of the St. Wenceslas melody in several compositions written during his internment in the Terezin concentration camp from 1942 until his deportation to Auschwitz in October 1944.

Haas wrote little for piano solo, but his *Suite*, Op. 13 (1935) more than compensates for the lack of other works. He wrote it for the Brno pianist and pedagogue, Prof. Bernard Kaff, whose first-rate technique he had in mind from the outset. The suite was finished on November 2, 1935 and premiered by Kaff the following February 10, receiving an excellent review. It was equally successful when he repeated it in Brno in April. While the entire suite is unified by certain procedures such as polytonality, quartal harmonies, superimposed

fifths and a liberal use of dissonant coloration, each of its five movements is characterized by a particular expressive stance and quality of motoric-kinetic motion. At the same time the music is markedly lyric. The opening *Praeludium* is a brilliant toccata movement whose brittle, machine-like rhythmic patterns are only somewhat offset by slower and more sustained episodes. Built almost entirely from a three note cell, the movement, while rooted in the composer's predilection for clangorous bell-like textures, uncannily forecasts similar patterned repetitions and their variants in the early minimalism of Steve Reich, Philip Glass and Terry Riley.

The second movement, *Con molto espressione*, is a deeply felt lament, now chromatically melancholy, now whisperingly impressionistic ("zeffiroso"), rising to an impassioned climax whose superimposed fourths and tritones outline the stridency of major sevenths while approaching a culminating chord from which a single tone heralds a return to the opening and the entire process is repeated.

Movement three, *Danza* is a stylized synthesis of American popular and show music rhythms of the type used by Janoslav Jezek in his music composed for the Liberated Theatre in Prague during the 1930s. This music and genuine jazz was popular in Haas's Brno as well and as an experienced composer of film music he no doubt had ample opportunity to refine his own proficiency in it. The movement is a deft example of similar uses of these popular dance and ragtime idioms as can be found in so many other European composers of the period, including Stravinsky, Hindemith, Krenek and Irwin Schulhoff. *Danza* accelerates through accented repetitions of a semi-cluster to which the softest possible addition of the lowest keyboard E nevertheless secures a final tonal basis. The opening of the *Pastorale* conjures a strangely reverse *deja-vu*, as if Haas was here writing in a typically Mediterranean style which he might well have employed had he been able to flee the European Gehennom and continue his creative work in Palestine. In this movement, too, quicker reiterations of this initial melodic phrase are juxtaposed asymmetrically with a dance-like *ostinato*. The coda recalls Schumann's similar predilection for subdued and dreamy concluding thoughts. *Postludium* again combines elements of both toccata and dance to bring the suite to an exciting and convincing conclusion.

*Notes by David Bloch*

**Interval - 20 minutes**

## **Ludvig van Beethoven 1770-1829** **Beethoven Sonata opus 10, No.2 F maj.**

Beethoven had wanted to study with Mozart, but Mozart's early death now made this impossible. In November 1792, at the end of French Revolution, Beethoven, aged 22, prepared to depart for Vienna to study with Haydn. One of his well-wishers, Count Waldstein, wrote the encouraging words: 'At last you are going to Vienna to fulfil a long-delayed dream. Mozart's spirit is still mourning, grieving the death of its young ward. It has found refuge with the inexhaustible Haydn, but it is as yet idle, waiting for a new embodiment and new occupation. Through unremitting hard work you shall receive the spirit of Mozart from Haydn's hands'. Beethoven's mastery was certainly learnt from Haydn; the confident and witty handling of material. Five years later Beethoven had emerged as an extraordinarily competent composer, who was always developing a personal strength within the style he had inherited; and Haydn, as an old man with failing powers, lived to see Beethoven exceed his own abilities with the astonishing achievement of the six Op. 18 string quartets. The Sonata op. 10 no. 2 is the second of three piano sonatas dedicated to the 'Contessa von Browne' which were written, in the year 1797, when Beethoven was 27 years old. The Countess von Browne was the wife of the Count Browne-Camus to whom he had dedicated the three String Trios Op. 9 at the same time.

Wit is one of the most important elements of the classical style, and this sonata is perhaps the wittiest of its group of three. There is no slow movement as such but where a slow movement might have been, in the middle, there is a gentle dance-like movement which, however, has deep pathos, as Donald Tovey noted. He wrote: 'being purely lyric in form, practically a minuet and trio, it has none of the responsibilities of a slow movement with a large design'. Wit shows itself in the outer movements by deviations to the fairly distant key of D major. In the first movement this is done by making an, initially, false return to the opening subject, and in the last by providing a refreshing view of the cantabile melody which had closed the first half of this movement. This unexpected use of key changes provides contrast and perspective in the listening journey and, furthermore, makes an aural connection between the first and last movements.

*Jonathan Rutherford*



Otto Ungar "Terezin"  
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One of the Ghetto Swingers still frames from the propaganda film about Terezin, Theresienstadt - eine Dokumentarfilm aus den Siedlungsgeiel, previously, and erroneously, known as *Der Fuehrer shenkt den jueden eine Stadt*  
Picture with kind permission of Yad Vashem, Israel.

## Viktor Ullmann 1898-1944

### Sonata No. 7

Ullmann's series of piano sonatas reached a climax with the completion of his seventh on August 22, 1944. At the top of the title page of the manuscript is a dedication, in French, to his three children, Max, the elder, Johann Marcus, his younger brother and their sister, Felicia. While the two younger children were sent by children's transport to England, via Sweden, just before the war, Max was in Terezin with his mother and both ultimately perished in the gas chambers of Auschwitz. At the bottom of the title page, in German, is Ullmann's poignant note that he reserves the rights to performances of this work during his lifetime. From the manuscript it would appear that the second movement, indicated as I, was perhaps written first (the successive movements were inscribed II, III and IV respectively). The heading of the second movement is "Sonata No. 7" and subtitled, in parenthesis, "Theresienstadter Skizzenbuch", both then crossed out. While there is nothing tentative as might suit material entered in a sketch book, the sonata exceeds even its predecessor, the Fifth Sonata, in what seem clear autobiographical allusions. Both from his several published articles on the music of Gustav Mahler and the designation "In Memoriam Gustav Mahler" in the second movement of his Sonata No. 1 (1936), commemorating the 25th anniversary of his death, as well as the general ambience of the first movement of Sonata No. 5, as earlier remarked, it is not surprising that the first movement of the seventh is imbued with the spirit of Mahler. The movement is in D major and the opening theme is immediately suggestive of Mahler's *Lieder eines Fahrenden Gesellen*. The opening theme also hints at the principal subject in Ullmann's comic opera, based on Heinrich Kleist's *Der zerbrochene Krug* (The Broken Jug). As with the Fifth Sonata, No. 7 is clearly conceived as a symphony, both works having many indications for their orchestration. The range of instrumental coloration is very broad, from full climaxes to the delicacy and intimacy of string quartet, solo violin, and winds.

The second movement is a march. While still within the Mahlerian orbit, it expands upon that stylistic characterization with strident fanfares, powerful percussive articulation, and an almost frightening irony in contrast to the more Viennese atmosphere of the first movement. A clear

autobiographical association is indicated by the repeated quotation of a primary motive from Ullmann's *Der Sturz des Antichrist* (1935), an operatic setting of Albert Steffen's anthroposophical drama of the same title. The motive refers to the Regent in this work, the personification of Antichrist, of an uncompromising appetite for universal power not unlike the Kaiser in Ullmann's Terezin operatic allegory of the Third Reich, *Der Kaiser von Atlantis*.

The third movement is solidly centred in Ullmann's closeness to the Second Viennese School. Indeed, it is one of the few instances in which he makes some use of the dodecaphonic technique. Formally, this third movement is a palindrome, as was the second movement of his first sonata, in which the first and third sections, largely identical, are themselves constructed in their own mirror image. A series of eleven pitches unfolds, develops and retrogrades. The opening phrase of the movement, in rhythm and melodic contour, paraphrases the beginning of the slow movement from his Sonata, op. 39, for violin and piano. It also suggests a reminiscence of the "Liebestod" theme in Wagner's *Tristan and Isolde*.

For the fourth movement, Ullmann again writes a scherzo and trio. In marked contrast to the others, however, this one is more classical in form and significantly lighter in style. Here, too, an autobiographical element may provide a clue as to why this is so. One of Ullmann's chief duties as a member of Zemlinsky's conducting assistants at the New German Theatre in Prague from 1923 to 1926 was the preparation of choruses and solo singers for productions to be conducted by Alexander Zemlinsky (although Ullmann was entrusted with conducting many of these himself on occasion). In October 1923, Zemlinsky produced *Der Opernball*, a well-known and popular operetta composed in 1898 (Ullmann's year of birth) by the Austrian composer Richard Heuberger. In the trio of this scherzo Ullmann quotes a waltz motive from the Terzett of this work. The trio, in particular, radiates a nostalgic sentimentality, and while Ullmann once mentioned that he found no pleasure in these operettas, perhaps he felt a twinge of fondness nonetheless. The quote is in the left hand, near the end of the trio, and is echoed several times, which are admittedly hard to hear

without both a fleeting fondness for a faded memory, certainly for Ullmann himself, and the more so in view of the circumstances surrounding the composition of this sonata several months before his tragic death in an Auschwitz gas chamber.

The autobiographical element in Sonata No. 7 has been evident in evocations of Mahler, anthroposophy, the Second Viennese School and fin-de-siècle operetta. The final movement, perhaps surprisingly, is variations and a fugue on a Hebrew folk song, a fragment of which, repeating several notes, relates directly to motives in each of the preceding movements. This song was written in Berlin in 1932 by Yehuda Sharett. It is a setting of a poem by the Russian-Jewish poet Rachel, in which she imagines herself as namesake to the Biblical matriarch: "Behold, her blood flows in my blood, her voice sings in mine - Rachel, who tends Laban's flock, Rachel - mother of mothers." Widely sung by the pioneers settling the Land of Israel, Ullmann may well have heard it from members of Zionist youth movements in Terezin.

Sharett's song is typical of his deliberately archaic melodies, of limited range and asymmetrical rhythmic groupings. The first half of the theme, accompanied by a single, and somewhat chromatic bass line, is followed by eight variations. The theme is generally clearly preserved and the variations are more a succession of varied textural and harmonic settings, although its melodic phrases are increasingly transposed. With the following fugue, however, the minor mode becomes D major and the tempo increases to *Allegro giocoso energico*. Although the fugue theme is obviously related to Rachel, it momentarily parallels the Slovakian national anthem, *Nad tatrou sa blyska* (Lightning is over the Tatras).

Ullmann's apparent fear that this might be discovered by the Germans - the anthem was forbidden by the S.S. - is seen in his alteration of a single note in the manuscript (the performance restores original). Several additional quotations are introduced in the fugue: the 14th century Czech Hussite hymn, *Ktož jsu boží bojovníci* (Ye who are God's warriors), familiar even to non-Czech listeners from Smetana's use of it in the

Tabor movement of his *Ma Vlast*; J. Cruger's chorale, *Nun danket alle Gott* (Now thank we all our God); and the chromatic tones spelling B-A-C-H.

*Note by David Bloch, Director, Terezin Music Memorial Project. Used by permission of Koch International UK.*

## RACHEL

Melody: Yehuda Sharett;  
Poem: Rachel 1890-1931

Behold, her blood flows in my blood,  
Behold, her voice sings in mine -  
Rachel, who tends Laban's flock,  
Rachel - mother of mothers.

Therefore, the house is too confining for me  
And the city - foreign,  
Because her shawl  
Was blowing in the desert winds.

Therefore I will keep to my path  
With such confidence,  
Because my feet treasure  
The memories of olden times.

Rachel, the poet, was born in Russia to a wealthy family. She came to Palestine and lived in Kinneret by the Sea of Galilee. She was not accepted and eventually died poor and neglected in Tel-Aviv. She was in love with Shazar, later president of Israel, but could not marry him. There was a gap between her dream and the reality of her life here. In this poem she convinces herself by seeing herself as the Biblical Rachel. Yehuda Sharett's melody tries to express something of the narrow-ranged melodies he heard here in the 1930's. The song was widely sung by the pioneers settling the land of Israel.



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**Making Dialogue Make a Difference**

The Viktor Ullmann Foundation was established by Jacqueline Cole in 2002, and is now world-wide network. The purpose of the Viktor Ullmann Foundation is to remember and to celebrate the life, the courage & the genius of the Prager German Composer Viktor Ullmann (1898-1944) who alongside his fellow artists and musicians in Theresienstadt concentration camp 1941 - 1945, was murdered in Auschwitz in 1944. The Direction of the Foundation is to promote the music, visual arts and literary works of Viktor Ullmann and the Theresienstadt artists and musicians. This will be achieved through concerts, festivals, cabaret, opera, lectures and film.

#### In association with

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 Katherine Klinger - Winer Library, London.  
 Sonja Linden - 'Write to Life' Project, Medical Foundation for Victims of Torture.

'Strange Passenger' (The Viktor Ullmann Quarterly Review) will reflect Ullmann's multi-faceted life, and cultural and religious identities. The first 'Strange Passenger' will be published in October 2002 to include the following articles -

**Robert Kolben** - 'Der Kaiser von Atlantis' - an anthroposophical perspective  
**Michael Weiner** - Ullmann's Seventh Sonata - a legal analysis  
**Dr. Dushan Mihalek** - Holocaust Composer - Richard Schwarz 1897-194  
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**Ullmann galt Mitte der  
 zwanziger Jahre als  
 aufstrebender Komponist.**

**(Karikatur in der Zeitschrift  
 «Anbruch» 1925)**

*Kind permission Yad Vashem*

**Jacqueline Cole** Pianist and Painter, whose Art Exhibition Every Bush Is Burning is currently showing in the Footstool Gallery Restaurant of St John's Smith Square Crypt, was among the earliest generation of children to study at the Yehudi Menuhin School. Her teachers included, Marcel Gazelle, Marcel Ciampi, Yaltah Menuhin, Nadia Boulanger, and Vlado Perlemuter.

Between 1970 and 1975 she toured with the Menuhin School as a soloist as well as an accompanist in the United Kingdom, Holland, Switzerland, and the United States. In 1978 she obtained the Associate of Guildhall School of Music Performers Diploma while studying with James Gibb and also received a grant from the Worshipful Company of Musicians, which enabled her to stay for an extra year at the Guildhall studying piano with Norman Beedie and composition with Patrick Standford. In 1981 she obtained a Diploma in Music Therapy from the Nordoff Robbins Music Therapy Centre, and in 1983, an Interest Free Loan from the Countess of Munster enabled her to purchase a piano.

In 1986 Ms. Cole was awarded a French Government Scholarship and the Nadia and Lili Boulanger International Foundation Scholarship for the special project of working on Olivier Messiaen's piano repertoire with Yvonne Loriod Messiaen in Paris, between 1986 and 1987. In 1987 she entered the Conservatoire St. Maur-de-Fosses to learn the technique of the Ondes Martenot with Mme Jeanne Loriod.

She was then awarded a special bursary to go to the Centre Acanthes at Villeneuve les Avignon and selected as an active participant in Olivier Messiaen's Music Analysis Class. Also studying piano with Madame Yvonne Loriod, Roger Muraro, Pierre Laurent-Aimard and the Ondes Martenot with Mme Jeanne Loriod. She was one of four pianists chosen to perform in the final concert in the presence of the composer Olivier Messiaen. She has performed widely, in this country and abroad and has made a special study of Bach's Goldberg Variations which she has performed several times to critical acclaim. A CD of Jacqueline's recording of Bach's Goldberg Variations is available.

Her repertoire includes works of Medtner, Rachmaninov, Ives, Busoni, Shostakovich Prokofiev, Berthold Goldschmidt, Gideon Klein, Erwin Schulhoff and Leopold Spinner. She is currently preparing the complete Ullmann Piano Sonatas 1-7.

Jacqueline's future concert engagements include an invitation to go to Israel and Belgrade, and with Acantha Artists in association with Viktor Ullmann Foundation, performing the repertoire of Theresienstadt Composers in Recitals in London and Oxford.

#### **List of forthcoming Viktor Ullmann Foundation concerts**

**Saturday November 24 - Saturday November 30 2002 ISRAEL**

Research at Yad Vashem, Lochaemi Ha'Getaot (Ghetto Fighters' Kibbutz)

Concert and meetings with Dr. David Bloch (Director of the Terezin Music Memorial Project in Israel)

**Sunday December 1, 2002 (Venue to be arranged)**

**Pavel Haas (1899-1944) Remembrance Concert Viktor Ullmann Foundation Concert & Acantha Artists**

**Monday December 2, 2002 (Venue to be arranged)**

**Pavel Haas (1899-1944) Remembrance Concert Viktor Ullmann Foundation Concert & Acantha Artists.**

**Monday January 13, 2003 Tel Aviv University Israel**

**Johann Sebastian Bach - Goldberg Variations BWV988**

**Jacqueline Cole**

**Wednesday April 2, 2003 at 7.30pm Sheldonian Theatre Oxford**

**Viktor Ullmann Foundation Concert with Musicians from Israel and Yugoslavia  
Serbian Orthodox Liturgical Work and Viktor Ullmann's Variations.**



*Jacqueline Cole*



Petr Kien Self Portrait Terezin kind permission of Gina Tessler  
Librettist *Der Kaiser von Atlantis* Viktor Ullmann.

This Concert is dedicated to Pavel, Max, Felicia and Hank Ullmann

Jacqueline Cole would like to thank Clive Marks FCA Hon. FLCM., Hon. D. Phil  
(Thames Valley University) of the Lord Ashdown Charitable Settlement.