

# Illumination II

*ITALIAN-JEWISH MUSIC  
OF SOLACE AND HOPE*

## **ENSEMBLE NURIA**

**TRADITIONAL VOCALISTS: DAVID LAVI, KEREN KEDEM  
YAIR HAREL, FATHER ALBERTO PARI  
GUEST VOCALIST: YONATAN RAZEL**

**ARTISTIC DIRECTOR: AYELA SEIDELMAN**

**ORIGINAL ARRANGEMENTS: BARI MOSCOVITZ**



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## ILLUMINATION II

### Italian-Jewish Music of Solace and Hope

1- <b>Ki Lo Naeh</b> - Alessandria	03:14
2- <b>Lecha Dodi</b> (featuring Yonatan Razel) - Venezia/Ferrara (as notated by B. Marcello)	03:27
3- <b>Al Naharot Bavel</b> - Salamone Rossi / Alelai Li - Livorno	06:47
4- <b>Betzet Yisrael Mi-Mizrayim</b> - Venezia (as notated by B. Marcello)	03:23
5- <b>Barechu</b> - Salomone Rossi	02:43
6- <b>Avadim Hayinu/Schiavi fummo</b> - Bologna	03:20
7- <b>Kol Nidrei</b> - Firenze	07:20
8- <b>Eshtecha Ke-Gefen Poriya</b> - Roma	03:09
9- <b>Im Afes</b> - Roma	06:42
10- <b>Odecha Ki Anitani</b> - <i>featuring Shmuel Magen</i> (Venezia; as notated by B. Marcello)	02:38
11- <b>Birkat Ha-Kohanim</b> - Roma	03:51
12- <b>Adon Olam</b> - Salamone Rossi	03:14

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**Ensemble Nuria**  
(Formerly Ensemble Bet Hagat)  
**Artistic Director: Ayela Seidelman**  
Original Arrangements: Bari Moscovitz

Dedicated to the memory of the brilliant, beautiful and joyful Racheline Dayan Seidelman,  
my mother - always so full of love and life.

Recorded from November 2020 to August 2022 at: Bet Hagat Library and Main House;  
Ma'ayan House (EinKarem, Jerusalem, Israel); Studio Yuval Amit (Jerusalem)

Sound Engineer: Yuval Amit

Sound Editing and Mix: Yuval Amit, Ayela Seidelman

Mastering: Andrea Dandolo, Stradivarius Records

Transcriptions and Musical Arrangements: Bari Moscovitz

Musical Supervision and Executive Producer: Ayela Seidelman

Producer: Itamar Ben Moshe

Ensemble Nuria Social Media: Vanessa Gomez

Liner Notes: Ayela Seidelman

Cover Photo: Ellie Allegra Moscovitz *Embroidered Torah Ark Covering Mantova, 18th Century*;

Courtesy of the Nahon Museum of Italian Jewish Art (Jerusalem)

Liner notes: Ayela Seidelman

[www.ensemblenuria@gmail.com](http://www.ensemblenuria@gmail.com)

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## Ensemble Nuria

Guest Vocalist: Yonatan Razel

Guest Viola da Gamba: Shmuel Magen

Original Arrangements: Bari Moscovitz

Traditional Vocalists: David Lavi, Keren Kedem, Yair Harel, Father Alberto Pari (Italy)

Original Arrangements, Lute, Theorbo, Baroque Guitar: Bari Moscovitz

Baroque Violin: Refael Negri (Italy)

Jewish Violin: Daniel Hoffman

Bass Colascione: Ben Har-Ga'ash

Cello and Baroque Cello: Ayela Seidelman

Recorders, Viola da Gamba: Adi Silberberg

Clarinet: Mati Bobek

Baroque Bassoon: Richard Paley

Percussionists: Oded Geizhals (Germany/Israel), Abe Doron

Early Italian Percussion: Abe Doron

Early Italian Percussion, Ghironda: Michele Piccione (Italy)

Additional Vocals: Merav Ben David, Adi Amit

Assisted by the Ensemble Nuria Community Choir:

Keren, Nina and Shira Kedem;

Aviva, Renana and Elinour Dayan-Ever; Eilon and Arbel Bar-Siman Tov;

Keshet, Noga and Elul Margolis-Stein; Yochana Levi; Neta Geva;

Rabbi Maayan Turner; Rabbi Ezra Ende;

Libi, Ellie and Ofri Seidelman-Moscovitz;

Yuval Amit; Seth Nelson Levy; Ruth Mizrachi

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Musical Sources:

Recorded archival source material used in transcriptions:

Leo Levi collection and Jewish Music Research Center (Hebrew University of Jerusalem)

collections via: 'An Invitation to Piyut' website of the Jewish National Library

'Italian Jewish Musical Traditions' from the Leo Levi Collection (CD; Edited by Francesco Spagnolo) Rome/Jerusalem  
(Jewish Music Research Center-2001)

National Sound Archive, Israel National Library

The Online Thesaurus of Italian-Jewish Liturgical Music

Research/Liner Notes Sources:

Enrico Fubini; 'Musicisti Ebrei Nel Mondo Cristiano: La ricerca di una difficile identità'

Don Harran, 'Salamone Rossi: Jewish Musician in Renaissance Italy'; *Acta Musicologica* (1987) Joshua R.

Jacobson, 'Salamone Rossi Ebreo-Overview'; Zamir Chorale of Boston website

Edwin Seroussi, 'In search of Jewish Musical Antiquity in the 18th century Venetian Ghetto; Reconsidering the Hebrew  
Melodies in Benedetto Marcello's 'Estro Poetico-Armonico'; the *Jewish Quarterly Review* (2002).

'In the Footsteps of 'The Great Jewish Composer'; Oxford University Press (2004)

Francesco Spagnolo: 'Musiche in Contatto - Le tradizioni ebraiche in Italian - nelle registrazioni di Leo Levi'.

'Crossing the Sea of Song'; Min-Ad; *Israel Studies in Musicology Online* (2008-2009).

'Il Suono del Melting Pot'; Gabriele Mancuso Edition (2018).

'I-Tal-Yah': An Island of Divine Dew; *Italian Crossroads in Jewish Culture*; Addendum to Gallery Exhibit (2016).

'Bella e Perduta' (blog). Annie Sacerdoti; 'Guida all'Italia Ebraica', Guida Marsiglio (2003) Jewish Music Research Center  
Online, Hebrew University of Jerusalem Invitation to Piyut Website (for origins and explanations of piyyut texts)

The Online Thesaurus of Italian-Jewish Liturgical Music

**Special Thanks to:** Ye'ela Levi Zimmerman and Yochana Levi for their time and support in exploring their late father's work

The Nahon Museum of Italian Jewish Art, Jerusalem, for generous use of the image of their artifact

Libi, Ellie and Ofri Seidelman-Moscovitz, for their help, patience and groovy attitude towards their parent's work

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## ‘Illumination II: Italian-Jewish Music of Solace and Hope’

The second album from the acclaimed international (Italy-Israel) **Ensemble Nuria** began taking shape during the disorienting lockdowns of Covid-19, and was born into the devastating reality of the Hamas-Israel war. The album ‘Illumination II: Italian-Jewish Music of Solace and Hope’ is a testament to the resilience and relevance of Hebrew Liturgical Songs and Poems (known as *‘Piyyutim’*). Casting light on the enduring power of these works to sustain hope and offer comfort to those who encounter them, the work on this project spanned over 3 years, due to the impossibility of maintaining continuous work during the Covid pandemic. The process of preparing this album offered to those involved a way to reconnect with stability, community, creativity, joy and inspiration, despite challenging circumstances of life in Israel under the isolation of lockdown and war. Timeless melodies which were born in the ghettos of Rome, Venice, Mantova and Ferrara, these nearly vanished hidden treasures of haunting beauty are given a renewed voice in this album. Without doubt it is the uniquely poignant nature of the works themselves which allows listeners to experience the unabated power of this ancient music: The power to revive and to give solace and catharsis, to offer celebration, connection and community, just as the poets and musicians who created the words and melodies centuries ago intended. This nearly lost traditional music reveals itself here to be as powerful and communicative in our tumultuous 21st century world as when it was first sung in the Jewish communities of Italy, hundreds of years ago.

### **About Italian-Jewish music:**

‘Illumination II: Italian-Jewish Music of Solace and Hope’ presents Ensemble Nuria’s (formerly Ensemble Bet Hagat) second collection of traditional Italian-Jewish music, nearly lost to the world after the devastation of Italian Jewry during the Holocaust. As in our previous album, ‘Illumination: Early Italian-Jewish Spiritual Music’, many of the traditional Italian-Jewish *‘piyyutim’* recorded here are widely unfamiliar to the general public.

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The Italian-Israeli ethnomusicologist **Leo Levi** dedicated the decades following WWII to the task of recording the last remnants of Italian-Jewish synagogue music in 20 different Italian-Jewish communities. Thanks to his singularly prescient undertaking, Levi succeeded almost single handedly at preserving the treasure which is Italian-Jewish traditional music. Had he not sacrificed years of his life to attain these rare field recordings at the precise moment in history in which he did so, the community elders who had maintained these centuries-old musical traditions would certainly have been no longer, and thus nearly all traces of this extraordinary musical and cultural legacy would have vanished.

The Jewish and Christian Italian cultures of the Renaissance and Baroque period were at once separate and also intricately connected, and synagogue music itself has always adapted and reflected contemporary- ostensibly unrelated- melodies and styles. It was thus a natural step to present works from the early spiritual music of Jewish Italy (all whose texts were in use as early as 1600 and even before) seen through the prism of the prevalent musical styles of the same period in while Salamone Rossi and Benedetto Marcello's own important synagogue-based works were created: the Renaissance and Baroque periods. As specialists in early Italian music, this involved interpreting which contemporary styles of music predominant outside of the ghetto in Italy at that time were likely reflected in the Jewish works (which would themselves have been performed - during synagogue services - vocally only). The task of reviving these pieces and presenting them in the fuller context of the Italian culture that they inhabited was fascinating, as the works revealed themselves in their unique beauty and spirit.

The Italian Jewish community of the late Renaissance and Baroque was subdivided into four distinct groups, each of which maintained their own synagogue and identities within the general Jewish community. The Italyani and Bnei Romy were the original and most ancient of the Italian Jewish communities, descended in part from the exiles

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brought to Rome from the land of Israel after the destruction of Jerusalem in 70 CE. It is thought that given the antiquity of these communities' origins it is possible that the rites contained in their prayerbook are a direct remnant of the Jewish community of the land of Israel, prior to the exile to Rome. The Sephardim were descended from the communities of Spanish and Portugese Jews exiled during the Inquisition. The Ashkenazim were descended from German Jewish communities, exiled in the 15th century, who settled in Northern Italy. The fourth community, 'APAM' (for the Hebrew letters signifying Asti, Fossano and Moncalvo), settled in Northwestern Italy after being expelled from France in the late 14th Century.

The Renaissance Jewish Italian composer **Salamone Rossi** (1570-1630) was born in the northern Italian city of Mantova and died there during the Austrian sack of the Jewish Ghetto. Rossi was so esteemed as a musician during his lifetime that he was given the rare honor of being allowed to travel freely between the ghetto and the Gonzaga court in Mantova, being exempt from the need to wear the yellow star that other Mantovan Jews were required to stitch on their clothing. Rossi wrote in the polyphonic style of the time, and while he is known today for having greatly developed the Trio Sonata musical form in his secular work, he is perhaps most widely known for his 'Songs to Solomon' (a play on both his own name, and that of the biblical king), 32 settings of sacred

Hebrew language texts from Psalms. Rossi's music was considered controversial in his time by some in the Mantovan Jewish community, but at the same time he was hailed by prominent members of the community as a transcendent musical genius and his work remains breathtakingly beautiful and profoundly touching even today, 400 years since its original publication.

The Catholic composer **Benedetto Marcello** (1686-1739) was a member of the Venetian nobility and was fascinated by and attracted to the ancient musical traditions which he



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encountered in his frequent ethno-musicological visits to synagogues in the Venetian ghetto. The Jewish ghetto in Venice (which had the dubious distinction of being the first ghetto in the world, created in 1516) experienced some interaction with the non-Jewish Venetian culture. Marcello took to frequenting the nearby Venetian synagogues and transcribed 13 Hebrew language piyyutim and their melodies, incorporated into his groundbreaking 'L'Estro Poetico-Armonico'. In this way he thereby preserved numerous traditional Jewish piyyutim, which up til that moment had been passed on from generation to generation orally. Marcello introduced each piyyut with its original Hebrew words, and then elaborated on each piyyut with both Italian and Latin translations. Ensemble Nuria performs Marcello's transcriptions and elaborations with the original Hebrew text, instead of the Italian and Latin translations.

**All original arrangements by Bari Moscovitz**

**For full texts of piyyutim and English translations: [ensemblenuria.com](http://ensemblenuria.com)**

**\*Ki Lo Naeh`-featuring David Lavi and Keren Kedem.**

A piyyut for the spring festival of Pessach (Passover), from the community of Alessandria. This interpretation (transl- "He is worthy of our Praise") aims to reanimate the former sounds of celebration and singing from the synagogue of Alessandria, which has lain empty for years, with no remaining Jewish community to worship in it.

**With Abe Doron, percussion**

**`Al Neharot Bavel/ \*Allelai Li' - featuring Yair Harel, David Lavi, and Keren Kedem**

'Al Neharot Bavel' ('by the waters of Babylon') was written by the Mantovan Jewish composer Salamone Rossi (1570-1630) and published in Venezia in 1623 as part of the 'Songs to Solomon'. A poignant lament for the '9th of Av' fast day- the day dedicated to mourning the destruction of the Temple in Jerusalem and the concurrent division and devastation wreaked upon the citizens of biblical Jerusalem- Rossi's 'Al Neharot Bavel' lyrically hints at the sorrow and longing invoked by the ancient lyrics 'by the waters of

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Babylon, we lay down and wept’.

Ensemble Nuria’s interpretation connects Rossi’s 9th of Av lament with another traditional lament for the same fast day- ‘Allelai Li (Alas for Me)’- from the community of Livorno. Together each aching lament serve as a conduit for the cathartic sorrow, via different musical languages.

***With Abe Doron, percussion***

***‘Lecha Dodi’- featuring Yonatan Razel, lead voice, and David Lavi***

A lyrical piyyut to welcome Shabbat, this radiant melody for Lecha Dodi (transl:‘Come, my beloved’) is from the communities of Venezia and Ferrara and has existed as performed here for over 300 years (as partially notated by B.Marcello in L’Estro Poetico-Armonico, Venezia 1723).

***‘Betzet Yisrael Mi-Mizrayim’- featuring Yair Harel and Keren Kedem***

‘When Israel came forth out of Egypt’(translated) is a spirited Passover melody telling the story of the ancient Israelites’ departure from slavery in Egypt. Venezia (Ashkenazi; as notated by B. Marcello in L’Estro Poetico-Armonico’, Venezia 1723).

***With Michele Piccione, percussion***

***‘Barechu’- featuring David Lavi***

‘ Let Us Praise’ (translated)

Composed by Salamone Rossi - from ‘the Songs to Solomon’, published 1623

***\*‘Avadim Hayinu/Schiavi Fummo’- featuring Fr. Alberto Pari***

Sung in both Hebrew and Italian, this Passover piyyut (transl-‘We were Slaves’) from the Bologna community also recounts the miracle of redemption from enslavement in Egypt.

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**\*'Kol Nidrei'- featuring Yair Harel, Merav Ben David-Harel, Keren Kedem, and Fr. Alberto Pari**

This haunting and unique melody from the Firenze community for the 'Kol Nidrei' (transl-'All Vows') prayer is recited in the evening, at the beginning of the Yom Kippur (Day of Atonement) fast. It echoes typical elaborate Renaissance lyric forms, using recitatives, repetition of themes, and elaboration to monumentally convey the solemnity and intention of this powerful Yom Kippur prayer for forgiveness, repentance, clean slates and new beginnings.

**\*'Eshtecha Ke-Gefen Poriya'- featuring Keren Kedem, David Lavi, and Daniel Hoffman (Jewish Violin)**

From the Roman Jewish ghetto, a tender blessing for newlyweds, taken from Psalms (transl- 'May your wife be as the fruitful vine'). An evocative prayer for peace, with the word 'Shalom' repeated again and again.

**\*'Im Afes'- featuring Yair Harel**

This redemptive piyyut, (transl-'When hope is gone') with lyrics written a thousand years ago, recounts the initially harrowing yet ultimately affirming act of faith of the near sacrifice of his son, Isaac, by Abraham. The text offers hope even when all hope may seem blighted. With a melody from the Roman Jewish community, this interpretation incorporates the Ghironda (Hurdy-Gurdy), a folk instrument commonly used in medieval Italian Jewish communities.

**With Oded Geizhals - percussion and Michele Piccione - ghironda**

**'Odecha Ki Anitani'- featuring Keren Kedem and Shmuel Magen (Viola da Gamba)**

According to the musicologist Edwin Serioussi, the original melody of this piyyut (transl -'I will praise you for you answered me') can be traced to an early Ladino song and was passed by oral tradition from generation to generation in the Spanish Jewish community before their dispersion from Spain in 1492. In this incarnation - as the melody for a

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cheerful piyyut of thanksgiving - it was notated in 1723 by Marcello in the Sephardic synagogue in the Venetian ghetto. This serves as proof of the way in which existing melodies have been adopted over time for use in sacred music, and of the enduring resilience inherent in Jewish tradition.

**\*'Birkat Ha-Kohanim' - featuring David Lavi**

One of the most significant prayers in Jewish liturgy, Birkat Ha-Kohanim ('the Priestly Blessing') originated in the Temple in Jerusalem, where it was intoned by the hereditary priestly class (the Kohanim) to bless the general populace. This interpretation aims to democratize this mystical blessing, allowing both a woman (Ayela) and a non-religious Cohen (David) to use their own voices to bestow this electrifyingly potent blessing of peace and hope. This ancient melody from the Bnei Romy community- the oldest Jewish community in Italy, having arrived in Rome after the destruction of the 2nd temple in Jerusalem nearly 2000 years ago- is closed with an evocative echo of the most widely used ancient melody for the priestly blessing, still used today in Jewish communities worldwide.

*This piece is dedicated to Prof. Paul Katz, a modern (and hereditary) Kohen, who has offered the blessing of his own powers of artistry and inspiration over decades to students and audiences alike.*

**'Adon Olam'- featuring David Lavi and Keren Kedem, and the Ensemble Nuria Community Choir: Nina and Shira Kedem; Aviva, Renana and Elinour Dayan-Ever; Eilon and Arbel Bar Siman-Tov; Keshet, Noga and Elul Margolis-Stein; Yochana Levi, Neta Geva; Rabbi Maayan Turner; Rabbi Ezra Ende; Libi, Ellie and Ofri Seidelman-Moscovitz; Yuval Amit; Seth Nelson Levy; Ruth Mizrahi with Oded Geizhals-percussion**

Sung in modern-day synagogues to conclude the Shabbat (Sabbath) morning prayers, children of all ages are traditionally invited to lead the congregation in the singing of the piyyut Adon Olam (transl-'Lord of the world'). Composed by the Mantovan Jewish

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composer Salamone Rossi and published in Rossi's 'Songs to Solomon' in Venezia in 1623, this version of 'Adon Olam' was originally composed to be sung during worship at the synagogue. However, due to the complexity of the composition, Rossi's version of 'Adon Olam' has up until now remained unused in community singing in synagogues, accessible only for use by skilled professional synagogue choirs. Ensemble Nuria's arrangement of Rossi's 'Adon Olam' aims to facilitate its adoption by communities in their Shabbat worship, as it emphasizes the lead vocal part and thus makes the primary melody more accessible. It is our intention that in this way this rare and invaluable treasure - a sublime Renaissance version of 'Adon Olam', written for use in synagogue by one of history's most remarkable and uncommonly masterful Jewish composers - will become familiar to others and gradually given the singular place it deserves in the canon of melodies for Jewish worship. Following the centuries-old tradition, this arrangement allows the children in the choir to lift their voices in joyous song.





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### **About the group:**

Formerly known as Ensemble Bet Hagat, **Ensemble Nuria** is an international ensemble based in Ein Karem, Jerusalem. Founded by Ayela Seidelman, it is a modular ensemble focussing on the symbiosis of early Jewish music with the neighboring cultures surrounding and permeating it, and is devoted to celebrating and communicating respect and tolerance between diverse backgrounds, faiths and cultures. Inspired by the critically important work of the ethnomusicologist Leo Levi, it is proud to pioneer the revived performance of the nearly lost musical heritage of Italian Jewry and to revitalize traditional piyyutim with a pluralistic, contemporary voice.

Ensemble Nuria is defined by its' unique atmosphere of collegiality, as well as by its' multi-generational membership, spanning three generations of teachers and their students. The ensemble's debut album 'Illumination- Italian-Jewish Spiritual Music' was acclaimed internationally and was selected as one of the best albums of the year by the American Record Guide (2020). Ensemble Nuria promotes interactively enabling audiences to adopt the nearly-vanished piyyutim which have been brought to light, as well as to making early Italian Jewish music more accessible in contemporary Jewish community worship, thus ensuring that these cultural treasures are kept alive and relevant. The female-led Ensemble Bet Hagat is proud to present its' world premiere performances on period instruments, informed by in depth research of these hitherto nearly concealed musical traditions.

### **The artists and team:**

Born and raised in Canada, **Ayela Seidelman** moved to Israel at the age of 18. She received her BMus degree from the Jerusalem Academy of Music, where she studied with Shmuel Magen, and her MMus from Rice University, where she studied cello performance with Paul Katz, with a minor in Religious Studies. She was also a pupil of Zdenek Konicek, Janos Starker, and Ofra Harnoy. Ms. Seidelman studied Baroque cello and early music performance at the Istituto Vittadini in Pavia, Italy, and was a member



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of the Israel Camerata Orchestra. She has released groundbreaking recordings of early Jewish music on the Brilliant Classics and Stradivarius labels. Ayela was a longstanding faculty member at the Jerusalem Conservatory Hassadna, where she taught cello and chamber music for over a decade. She is founder, researcher and artistic director of Ensemble Nuria (formerly Ensemble Bet Hagat). Her main projects with Ensemble Nuria- focussing on reviving early Italian Jewish Music, and fostering intercultural dialogue and tolerance through Jerusalem's diverse sacred music- are supported by the Israeli Ministry of Culture and the Jerusalem Municipality. She enjoys nature, outings with her family, and wintery days, and feels privileged to be working on bringing to light nearly lost, beautiful music with exceptionally talented friends in Ensemble Nuria.

A graduate in composition from the Jerusalem Academy of Music and Dance, **Bari Moscovitz** also completed graduate studies at the Istituto Vittadini in Pavia, Italy where he specialized in lute, theorbo and early music with Massimo Lonardi. Dedicated to the performance of early music- specifically early Jewish music, Bari has released recordings as a soloist and chamber musician with Naxos, Brilliant Classics, Stradivarius and Ortav. In addition to his work as a performer and arranger, Bari heads the music department at Harel High School outside of Jerusalem, and teaches lute and history of music at the Magnificat Academy in Jerusalem's old city. Bari creates the original arrangements for all of Ensemble Nuria's repertoire, as well as performing on the lute, theorbo and baroque guitar with the group. Bari is a lifelong fan of Maccabi Haifa and father to 3 children and 2 dogs.

One of Israel's most dominant musical figures, **Yonatan Razel** is an American-Israeli pianist, conductor, composer and singer songwriter whose works have become an essential and beloved part of the Israeli soundtrack. Razel blends international and local influences such as the piyyutim of Jerusalem's Nahlaot and Mahane Yehuda, and collaborates with many top artists in Israel and abroad.

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Professor of cello, chamber music and cello pedagogy at the Jerusalem Academy of Music and Dance, **Shmuel Magen** is a graduate of the Paris conservatory under Paul Tortelier and Yale University under Aldo Parisot. Prof. Magen was the former principal cellist of prominent Israeli orchestras and appeared as soloist in Israel, France, Belgium, India and the USA. The pre-eminent pedagogical figure for cellists in Israel, Prof. Magen has mentored several generations of prominent Israeli cellists, and in the past two decades has branched into performance of Viola da Gamba.

**David Lavi** is a Jerusalem-based artist whose talents span singing, songwriting, acting, and music production. Recognized for his deep music interpretations and nuanced vocal performances, Lavi also applies his work acting in tv dramas, musicals, and behind the scenes, producing music for television and films. His work resonates with the rich cultural fabric of Jerusalem, where he continues to contribute his distinctive voice and vision.

**Yair Harel** is a world renowned Israeli performer, singer, artistic director, teacher, and community activist. He is a leader in the revival and contemporary interpretation of the ancient art of Piyyut, which has revolutionized the face of Israeli culture in the past decade. Founder and editor in chief of the 'Invitation to Piyyut' website and artistic director of 'the Piyyut Ensemble'.

Born and raised in Jerusalem, the vocalist **Keren Kedem** is a mother of three beautiful children, who began her musical path at age 6. Keren performed as a member of the renowned Ankor choir and as a soloist, and studied voice at both the high school and high Academy of Music and Dance in Jerusalem. Keren has also worked for many years in several of Jerusalem's foremost culinary institutions as a producer and director.



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The vocalist **Father Alberto Joan Pari** is an Italian Catholic Franciscan priest who has lived in Israel since 2007. He studied pedagogy in Italy and completed his studies in theology in Jerusalem. Fr Pari has a BA in Holy Scripture and biblical archeology and is also a singer, flutist, zither player, and teacher of Gregorian chant.

Director of the Magnificat Music School in Jerusalem's Old City and lover of the beauty of inter-religious dialogue.

Based in Milano, **Refael Negri** is a professor of modern and baroque violin at the Conservatorio Luca Marenzio in Brescia, Italy. Prof. Negri performs worldwide with Fabio Biondi's 'Europa Gallante' early music group, as well as with Ensemble Nuria, the Jerusalem Baroque Orchestra, and the Tel Aviv Soloists. Refael has performed on CD's released with EMI, Opus 111, Brilliant Classics, Stradivarius, and others.

**Daniel Hoffman** is a violinist, composer and documentary film producer, and is among the top players of the klezmer fiddle style. He is the co-founder of the US-based groups Davka, the Klez-X, and the Israeli group Trio Carpion. He also plays Turkish music and related traditions, and has performed with a dizzying array of performers from disparate genres, and plays Jewish Violin with Ensemble Nuria.

A graduate of the music department of Harel high school in Mevaseret Zion, the New-york based bass and bass-colascione player **Ben Har-Ga'ash** has played with some of Israel's greatest artists both on stage and in the studio. His uniquely diverse musical taste has allowed him to work with a wide range of artists and genres, from pop-rock to electronic jazz fusion, as well as early music with Ensemble Nuria. Currently a student at the Manhattan school of music, Ben continues to work as a session musician, music teacher, and music director.

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**Adi Silberberg** is a cross-genre creative musician in styles such as early music, world music, pop, rock, electronic music, avant-garde, and Jewish music. As a multi-instrumentalist he performs on instruments from the woodwind family, plucked and bowed string instruments, and different kinds of claviers. He's also considered to be one of Israel's leading recorder artists, and is active in research and teaching in different fields of music. Amongst his hobbies: acro-yoga and traveling.

The clarinetist **Mati Bobek** lives in the Judean Mountains near Jerusalem, where he raises a family and treats children and adults with Music Therapy. He received his BMus from the Mannes School of Music in Manhattan where he studied with David Krakauer. Mati believes that music has the power to connect and to strengthen the will.

**Richard Paley** is the principal bassoonist of the Jerusalem Symphony Orchestra, whose 40-year career encompasses a prolific range of preeminent orchestral, chamber music, and teaching positions. Richard is a founding member of Israel's premier contemporary music group, as well as a pioneer in early music performance in Israel. He is adjunct professor of bassoon and chamber music at the Buchmann-Mehta School of Music at Tel Aviv University, and is widely acclaimed as a devoted teacher of aspiring young musicians.

The Italian instrumentalist and ethnomusicologist **Michele Piccione** (here playing early Italian percussion and Ghironda/Hurdy-Gurdy) has united his joint passions of music and ethnographic research in the study of worldwide musical cultures and performance on over 30 traditional instruments from diverse parts of the world. Mr. Piccione has collaborated with the pre-eminent figures in the musical and cinematographic panorama, such as Ennio Morricone, Giuseppe Tornatore, Zohra Lajnef and others, and is active in musical and theatrical productions across Italy and Europe.

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Born and raised in Mexico, the percussionist **Abe Doron** is the founder of the 'Peimot Center for Drumming and Percussion' in Jerusalem. Abe is known to audiences worldwide as the percussionist of the renowned Irish 'Riverdance' group, having performed over 1200 venues worldwide with the show. He has performed and recorded with acclaimed artists worldwide, and enjoys giving workshops on drumming and percussion.

**Oded Geizhals** is a percussionist and a composer who divides his time between Israel and Germany. Oded completed his BMus at Tel Aviv University and two MMus degrees (in composition and percussion) from the Basel Academy of Music. He plays new, old, classical, Jazz and popular music and performs frequently throughout Europe and the U.S.

Recording talented musicians for more than 25 years, sound technician **Yuval Amit** is still trying to get the perfect mix but also, equally important, trying to create the perfect hummus and keeping a constant flow of 'dad-jokes' around the house.

Producer of diverse art and music events, **Itamar Ben Moshe** is owner of the 'Beit Ha-Ma'ayan', a unique venue for intimate cultural gatherings in the Ein Karem neighborhood of Jerusalem. Itamar also specializes in teaching breath therapy and workshops offering guidance through life processes.





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Embroidered Torah Ark Covering, Mantova, 18th century  
Courtesy of the Nahon Museum of Italian-Jewish Art (Jerusalem)  
Photo: Ellie Allegra Seidelman-Moscovitz