



Department of Music

The History of JAZZ

in the 20th Century

Book Launch and Jazz Conference

Wednesday & Thursday, March 21 & 22, 2018

at the School of the Arts, University of Haifa

&

The Open University of Israel

Conference Coordinator: Dr. Dan Cahn

Producer: Ms. Vered Levison

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Program

University of Haifa

Wednesday, March 21, 2018

14:15-14:30, Dr. Hecht Arts Center, Room 207

Greetings

Prof. Yuval Shaked, Head of the School of the Arts, University of Haifa

14:30-15:45, Dr. Hecht Arts Center, Room 207

Keynote Lecture

Chair: Dr. Yael Sela Teichler, Head of the Music Program, the Open University of Israel

Dr. Wolfram Knauer, Director of the Jazzinstitut Darmstadt (Germany):

Space is the Place – About the Interconnectedness between Space and Sound in Improvised Music

15:45-16:15

Break

16:15-17:45, Dr. Hecht Arts Center, Room 207

Panel

Jazz Education and Networking

Chair: Dr. Abigail Wood, Head of the Department of Music, University of Haifa

Dr. Dahn Cahn, the Open University of Israel; University of Haifa:

A Historical Perspective on the Learning of Jazz as a Function of Social and Technological Changes

Guri Agmon, Co-Founder, Head of Harmony & Ear Training Departments, Rimon School of Music; the Jerusalem Academy of Music and Dance:

A Personal Perspective on Founding the Rimon School of Music and on its Role in the Israeli Jazz Scene

Dr. Tal Feder, Oranim Ocademic College, Zefat Academic College:

"Jamming Together" – Professional Social Networks of Jazz Musicians

17:45-18:30, Dr. Hecht Arts Center, Floor 2

Visit to the Photo Exhibition

Peter Vit – Photos of Jazz Artists

18:30-19:00

Break

Dan Cahn Trio with Guest Artists – Jazz with Latin influences

Dan Cahn, piano; Tal Feder, double bass; Gilad Dobrecky, percussion

Michael Tkachenko, saxophone; Shai Cohen, flute; Darwish Salem Darwish, 'ud; Briele Scott, steel pan

The Open University of Israel

Thursday, March 22, 2018

16:15-16:30, Neuderfer Hall

Greetings

Prof. Sarah Guri Rosenblit, Vice-President, the Open University of Israel

16:30-18:00, Neuderfer Hall

Panel

Political and Literary Manifestations of Jazz

Chair: Dr. Dan Cahn, the Open University of Israel; University of Haifa

Dr. Wolfram Knauer, Director of the Jazzinstitut Darmstadt (Germany):

From Gospel to "Black Lives Matter" – Reflections on the Subversive Power of Music

Dr. Keren Omry, Department of English Language and Literature, University of Haifa:

Jazz in African American Literature

18:00-18:15

Break

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Jazz in Israel

Chair: Prof. Yuval Shaked, Head of the School of the Arts, University of Haifa

Dr. Alona Sagee, Givat Washington Academic Collge of Education:

Jazz in Israel – Historical, Musicological, and Socio-Cultural Aspects

Dan Gottfried, Founder of the Jazz Program, the Jerusalem Academy of Music and Dance; Initiator of the Red Sea Jazz Festival:

Notes on Jazz Activities in Israel During the Last Quarter of the Twentieth Century

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Yossi Zwecker – Swing & Shoot

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20:30-21:45, Neuderfer Hall

Jazz Concert

From Slave Songs, Ragtime and Blues, to Swing and Bop

Chen Levy, vocals; Dror Bar-Yisrael, saxophone & clarinet; Jonathan Kozlovsky, trumpet; Dan Cahn, piano; Assaf Hakimi, double bass; Gasper Bertoncej, drums

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Space is the Place – About the Interconnectedness between Space and Sound in Improvised Music

Music is a temporal art form. Yet music – and jazz more than many other musical genres – is also an art form using space. Jazz history has often been (mis)understood as a history of master recordings, connected with biographical and at best analytical knowledge of how and why these recordings came about. Apart from the fact that many more occurrences than those captured by a microphone constitute what we perceive as jazz, apart from the fact that the communication between musicians has only recently moved to the focus of jazz research, one major aspect of the production of music often is being neglected: the space needed to let an instrument re-sound. In a presentation covering different periods of jazz history Wolfram Knauer looks at the space musicians play in and discovers what the space we hear can tell us about performance traditions and how its perception is being shaped by our own listening experiences. He asks about the influence of space on sound as well as how sound can actually reshape space.

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Dr. Dahn Cahn, the Open University of Israel; University of Haifa:

A Historical Perspective on the Learning of Jazz as a Function of Social and Technological Changes

Historically playing jazz was learned on the street. The knowledge was acquired from hearing, studying and playing with musicians that were in the immediate vicinity, listening to recorded music that was available, and participating in local jam sessions. Beginning in the late 1940's the learning of jazz moved from the street and into academic institutions. A structured methodological way of teaching jazz developed thereby streamlining what was once an individual and idiosyncratic process. A possible change in the way jazz is learned today occurred with the creation of the YouTube video-sharing website (2005). This website has made available almost all jazz recordings as well as transcribed solos

and jazz teaching videos. The outcome of this technology is such that today anyone no matter where he lives can learn jazz and develop a personal style as a result of an intuitive process of learning.

Guri Agmon, Co-Founder, Head of Harmony & Ear Training Departments, Rimon School of Music; the Jerusalem Academy of Music and Dance:

A Personal Perspective on Founding the Rimon School of Music and on its Role in the Israeli Jazz Scene

1. Israeli jazz in the eyes of a young music student (1966-1972)
 - a. Using your ears (rather than eyes)
 - b. The Scene is Bar-Barim
 - c. My first jazz teachers
2. Thoughts about launching jazz education in Israel (1975-1982)
 - a. Berklee as a model?
 - b. Jazz in the Galilee
3. The Rimon concept and its first manifestation (1985-1986)
 - a. The four founders
 - b. Weekly meetings at Café Ditzah
 - c. Some innovative courses
4. The first twelve years
 - a. Some great students
 - b. Dave Liebman and the IASJ
 - c. The Berklee connection
5. Going on
 - a. Competition can only do you good
 - b. The quest for B. Mus. In jazz

Dr. Tal Feder, Oranim Ocademic College, Zefat Academic College:

"Jamming Together" – Professional Social Networks of Jazz Musicians

Jazz musicians form professional networks in the contemporary music scene which are a reflection of the idiosyncratic characteristics of jazz music. The musical operation within the collective world of standards playing and established jazz musical structures allow for a frequent formation of ad-hoc ensembles, interchangeability of single musicians, and contrasting hierarchies of musical importance and employability according to the instrument played. I compare the professional networks that emerge from such conditions to other professional networks of musicians in classical and rock music in order to show how differences between the three are dependent on the musical material and conventions of each genre. I further discuss the implications of the shape of the jazz musicians' networks for the precarity of their profession.

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Dan Cahn Trio with Guest Artists – Jazz with Latin influences

Dan Cahn, piano; Tal Feder, double bass; Gilad Dobrecky, percussion

Michael Tkachenko, saxophone; Shai Cohen, flute; Darwish Salem Darwish, 'ud; Briele Scott, steel pan

One note samba – Antonio Carlos Jobim

Perdido – Juan Tizol

St Thomas – Sonny Rollins

Chucho – Paquito D'Rivera

Eastern Sounds – Dan Cahn

Manbar – Dan Cahn

Passe – Dan Cahn

Armando's Rhumba – Chick Corea

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16:15-16:30, Neuderfer Hall

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Political and Literary Manifestations of Jazz

Chair: Dr. Dan Cahn, the Open University of Israel; University of Haifa

Dr. Wolfram Knauer, Director of the Jazzinstitut Darmstadt (Germany):

From Gospel to "Black Lives Matter" – Reflections on the Subversive Power of Music

Since the end of World War II music was recognized as a political instrument – first by the US State Department which sent jazz musicians all over the world as an example for a democratic society, then by the civil rights movement which focused mostly on the peace messages of folk music. Jazz had been a political music - or been used by politics - before. Wolfram Knauer looks at different examples from jazz history in which musicians either made political statements or in which their music was used as a political instrument. He discusses examples from early jazz, the use of jazz as a propaganda instrument during Nazi-Germany, the US civil rights movement and current discourses such as the Black Lives Matter movement. It's a serious subject dealing with oppression and racism but also with optimism and the healing force of music, and which allows a cultural comparison of how people deal with the dark sides of history or today in order to turn them into something positive.

Dr. Keren Omry, Department of English Language and Literature, University of Haifa:

Jazz in African American Literature

Since its inception, jazz has both mediated blackness and been mediated by it, each explaining, defining, or redefining, the other. As scholars of jazz aesthetics have revealed moreover, literature – in particular, that literature which portrays, theorizes, or represents blackness – has so often tapped into that world of music, as a way of articulating the slippery and dynamic processes of identity-making. Using musical models from the earliest days of jazz, this talk will show how writers as diverse as James Baldwin, Ralph Ellison, Langston Hughes, Zora Neale Hurston, Toni Morrison, and Ishmael Reed have relied on the elements of jazz to articulate blackness.

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Dr. Alona Sagee, Givat Washington Academic College of Education:

Jazz in Israel – Historical, Musicological, and Socio-Cultural Aspects

This paper reveals the early manifestations of jazz in Israel, thus describing its emergence in the mid 1930s with the development of the popular music scene of the "Yishuv" by Central-European immigrants, in which jazz-like and Swing music was played as

part of its internationally oriented repertory, dominant in the musical life of Tel Aviv from 1930-1950. Following investigation is directed at the subsequent chain of events, occurring particularly during the 1960s, where further European and Anglo-Saxon immigrants, reinforced by Israeli-born musicians enhanced the activity and public awareness of jazz in Israel, hence winding up the process of the establishment of jazz in Israel in the 1970s. This process involved a relatively small number of musicians, who set the stage for the upcoming proliferation of Israeli jazz musicians. A portrayal of the major features of the jazz scene in Israel in the following decades includes the development of education, growing array of performances and festivals, on-going flow of recordings, international accomplishments and heading toward the formation of an "Israeli Jazz" style.

Dan Gottfried, Founder of the Jazz Program, the Jerusalem Academy of Music and Dance; Initiator of the Red Sea Jazz Festival:

Notes on Jazz Activities in Israel During the Last Quarter of the Twentieth Century

The rapid development of Jazz Education activities in Israel during the last quarter of the 20th Century:

- The establishment of the Jazz Studies Department in the Rubin Academy of Music and Dance in Jerusalem (1980) and the role of the department in the advancement of Jazz studies in Israel
- The Red Sea Jazz Festival (established in 1987) and its influence on the development of the general public interest in Jazz and its role as a launching platform of Israeli young and emerging talents
- The Jazz Concerts Series in the Tel Aviv Museum of Art and at the Tel Aviv Opera House 1992-2007

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Biographies

Guri Agmon



Recipient of the Prime Minister Award for Jazz Composition in 2015. For many years has played saxophone in the Israel Philharmonic Orchestra and in the Jerusalem Symphony Orchestra. Has appeared as a soloist with the Israel Camerata Orchestra (Jerusalem) and has played with most of the symphony and chamber orchestras in Israel. Holds a B. Mus. degree in composition from Berklee College of Music and an M. Mus. degree in composition from the Jerusalem Music Academy – both with honors. One of the founders of the Rimon School of Music and a former Academic Director of the school. Now serves as the head of the Jazz Harmony and Ear Training departments at the school. Member of the founding team of the Cross-Disciplinary Music program at the Jerusalem Music Academy and a former Head of the program. Now serves as Senior Lecturer at the Academy. Big Band conductor.

Dan Cahn



Dan Cahn coordinates the jazz history course at the Open University and is the musical director of the jazz concert series at the Open University Campus in Raanana. He lectures in the fields of jazz history, world music and psychology of music, and teaches jazz improvisation at the University of Haifa, the Technion, Reut School of Arts in Haifa and Tichon Hamoshava in Zichron Yaakov.

His book *The History of Jazz in the 20th Century* was published by the Open University Press (2017). Dan is an active pianist and his compositions have been recorded on the CD's *Figment* (1997) and *Toreadore* (2008).

Tal Feder



Dr. Tal Feder (Oranim academic college, Zefat academic college) is a sociologist and musician. His main research interests are cultural policy, sociology of art and culture and research methodology. He is an active double bass player in the jazz, ethnic and contemporary music scenes in Israel.

Dan Gottfried



Dan Gottfried is the President of the Israeli Musicians' Union and the General Manager of EILAM, the Israeli Musicians' Collecting Society. He is a lawyer and a graduate of the Jerusalem University in economics and business administration. Dan has an experience of over 50 year in copyright issues in the national and the international levels and between 1990-1996 served as the official Israeli delegate to WIPO (World International Property Organization) and took part in the discussions leading to the 1996 WPPT (WIPO performances and phonograms Treaty).

Dan is a renowned Jazz pianist who has performed around the globe and is performing extensively with his trio. In 1980 he established the Jazz Studies Department of the Jerusalem Rubin Academy of Music and Dance. In 1987 The Red Sea Jazz Festival and in 2001 the Jazz at The Opera Concert Series.

Wolfram Knauer



Photo: Johanna Hilbig

Wolfram Knauer is the director of the Jazzinstitut Darmstadt since its inception in 1990. He has published several books, among them critical studies of Louis Armstrong (2010), Charlie Parker (2014) and Duke Ellington (2017). He has taught at several schools and universities and was appointed the first non-American Louis Armstrong Professor of Jazz Studies at the Center for Jazz Studies, Columbia University, New York, for spring 2008.

Keren Omry



Keren Omry is Assistant Professor of American Studies at the Dept. of English Language & Literature at the University of Haifa. Her book, *Cross-Rhythms: Jazz Aesthetics in African-American Literature*, was published with Continuum in 2008, and she has since continued to publish on music and literature. In addition, she works on the Contemporary, teaching and writing on science fiction, hip hop aesthetics, James Bond, and other dimensions of popular culture.

Alona Sagee



Alona Sagee holds B.A., M.A. and Ph.D. degrees in musicology from Bar-Ilan University. Her Ph.D. dissertation, "The Influence of Modal Jazz on the Music of John Coltrane and Miles Davis: 1958-1967," was the first Ph.D. in Israel in the field of jazz. Alona is a performing jazz pianist. She studied piano, theory and composition with her father, Prof. Zvi Keren and has performed along Israel's top jazz musicians. She served as advisor for the "Jazz History" course and for the "Popular Music and Culture" course of the Open University, and served on committees of the Prime Minister's award for jazz composers. She serves as adjudicator in music theory and performance for the Ministry of Education. Her articles on Miles Davis and Bessie Smith were published in major journals, and in 2014 she published the first exhaustive article devoted to the establishment of jazz in Israel. For over twenty years she taught performance and historical courses in jazz at the Music Department of Bar-Ilan University. Presently she teaches music history, music theory and jazz performance courses at the Music Department of Givat Washington College of Education.

Peter Vit



63-years old, born in the Czech Republic. Lived 11 years in North Bohemia and then immigrated to Israel. Pharmacist in profession. Got his first camera at the age of 10 and since than stills camera was an inseparable, part of his life. His other love is music. In recent years decided to combine both passions and started to document mainly the local Jazz scene. Trying to catch moments expressing the emotions of musicians during live performances. 4-5 nights a week after completing his day job duties, he wanders around Tel Aviv's venues with his cameras and lenses. His works were and are being displayed in several exhibitions in Israel.

Yossi Zwecker



Yossi Zwecker, born in 1965 in Hadera, is the house photographer of the Israeli opera and the Tel Aviv Performing Arts Center who specializes in all forms of stage photography. For over two decades he has documented the works of leading theaters, dance companies and schools of arts and cinema in Israel.