

KLEZMER MUSIC

Miriam Oldenburg in solo accordion and later [Klez is More](#) band
from Stockholm, Sweden

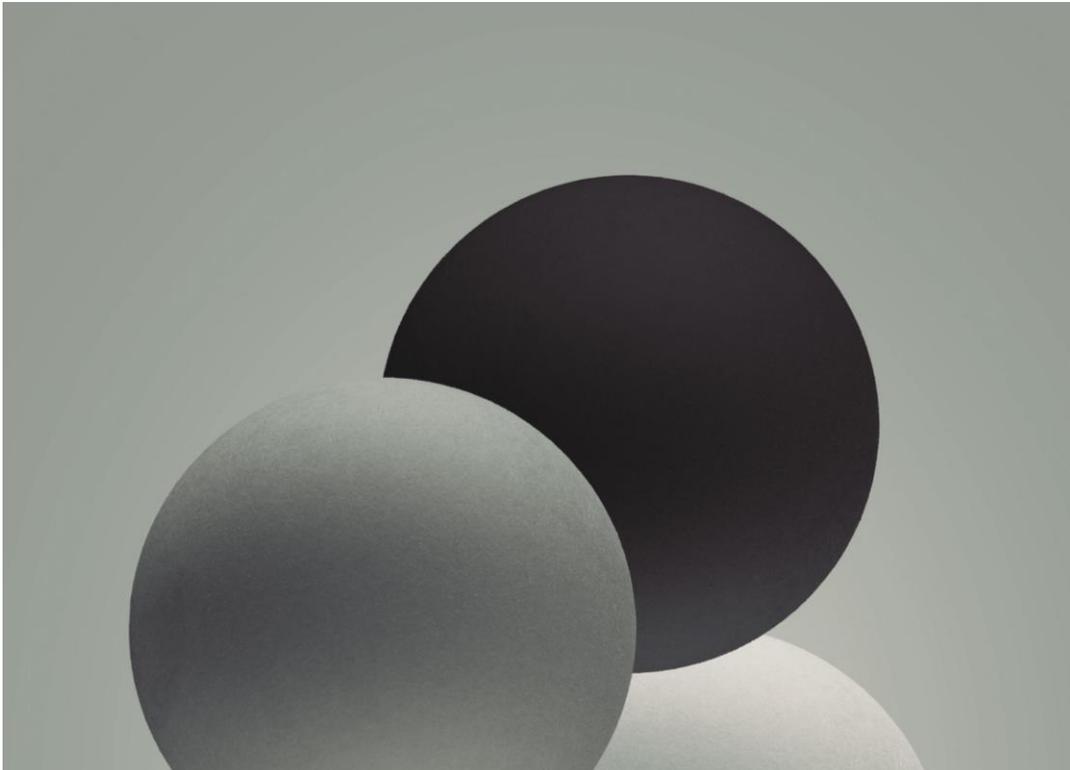


Photo taken by Peter Bothén



Miriam Oldenburg

Miriam Oldenburg, accordionist and pianist, is a frequent engaged musician and accompanist, mostly in the genres of klezmer, world music and cabaret. As a klezmer musician, she has performed with many of the most established Swedish klezmer bands and Yiddish singers. Her background is classic piano.

Miriam is educated at Malmö College of Music and Stockholm Music pedagogue Institute (SMI). She was the leader of Stockholm Yiddish Choir 1996-2009 and chair of the Swedish Klezmer Association 2006-2009.

[More...](#)

What is Klezmer Music?

Klezmer is an instrumental musical tradition of the Ashkenazi Jews of Central and Eastern Europe. The essential elements of the tradition include dance tunes, ritual melodies, and virtuosic improvisations played for listening; these would have been played at weddings and other social functions.

The musical genre incorporated elements of many other musical genres including Ottoman (especially Greek and Romanian) music, Baroque music, German and Slavic folk dances, and religious Jewish music. ...

The term klezmer comes from a combination of Hebrew words: *klei*, meaning "tools, utensils or instruments of" and *zemer*, "melody"; leading to *k'lei zemer*, literally "instruments of music" or "musical instruments"

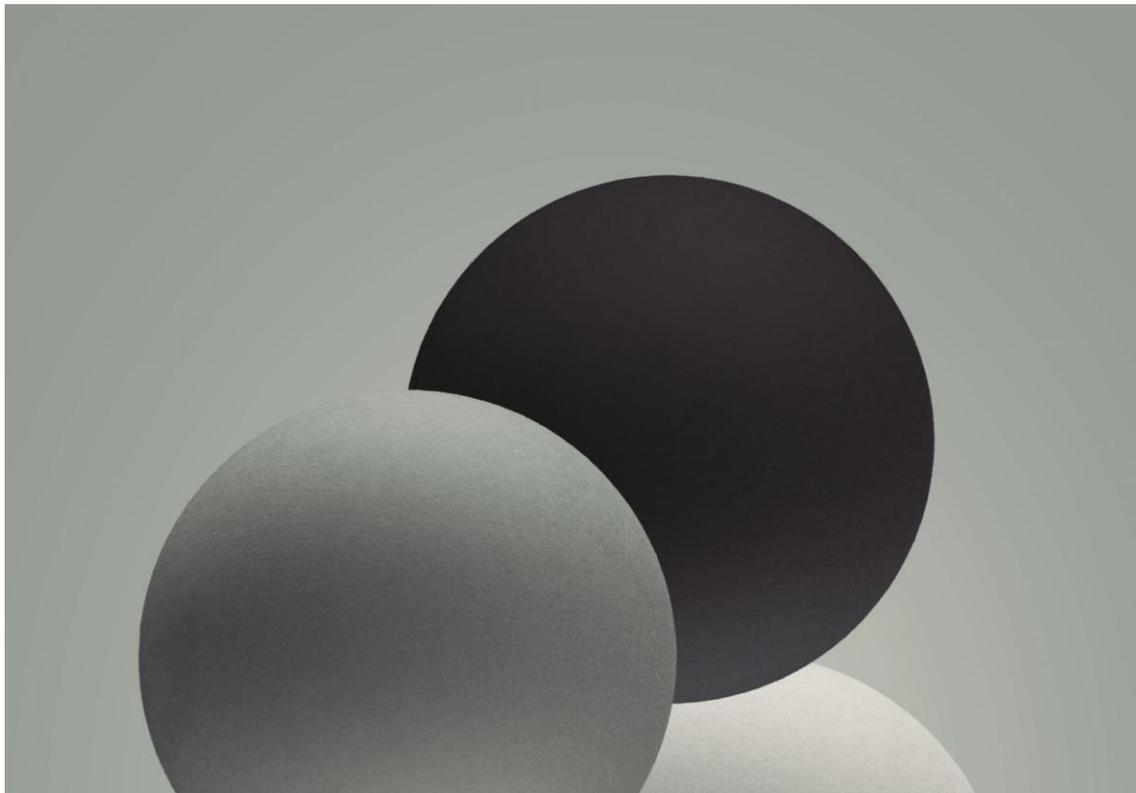
Originally, klezmer referred to musical instruments, and was later extended to refer, as a pejorative, to musicians themselves. From the 16th to 18th centuries, it replaced older terms such as *leyts* (clown). It was not until the late 20th century that the word came to identify a musical genre. Early 20th century recordings and writings most often refer to the style as "Yiddish" music, although it is also sometimes called Freilech music (Yiddish, literally "Happy music").

More here: <https://en.wikipedia.org/wiki/Klezmer>

Soliloque sur KM'21, Rino et d'autres collègues

Prof. Dr. Fabien Lévy, Leipzig, Germany

Composer





Fabien Lévy

Fabien Lévy studied composition with [Gérard Grisey](#) at the Paris Conservatoire. He was resident at the [Villa Medici](#) / French academy in Rome and in Berlin with the DAAD [Artist Program](#). His works, published by [Billaudot](#) and [Ricordi Germany](#), have been performed by the Ensemble Recherche, the neue Vocalsolisten Stuttgart, the Ensemble Modern of Frankfurt, the Argento Ensemble, the Tokyo Philharmonic Orchestra or the Berlin Radio Symphony orchestra (among others). He won the 2004 Förderpreis from the [Ernst von Siemens Förderpreis](#) Foundation for music. He taught at the Hochschule für Musik Hanns-Eisler in Berlin (Germany), was 2006-2012 Assistant Professor of Composition at Columbia University in New York (USA), 2012-2017 senior professor for composition at the [Hochschule für Musik Detmold](#) in Germany, and is starting Oct. 2017 senior professor for composition at the [Hochschule für Musik und Theater "Felix Mendelssohn-Bartholdy" in Leipzig](#).

[More...](#)

What is Soliloque?

SOLILOQUE sur [X, X, X, et X] is not an actual work, but more a meta-score that the computer generates in real-time from the analysis and extracts of other pieces played during the concert. This means that the generated work is different for every concert, not only because the materials constituting this mosaic originate from the sonorities retained from other pieces, but also because the organization of the mosaic is itself transformed according to the analysis of the samples.

More here: <https://www.fabienlevy.net/compositions-2/soliloque-sur-x-x-x-et-x-en/>

TAKEYABU

Ms. Rino Murakami, Leipzig, Germany

Vocal performer



Rino Murakami

Ms. Rino Murakami (b. 1995, Tokyo) received her bachelor's degree in composition from Tokyo University of the Arts, and is currently pursuing her master's degree with Prof. Fabien Lévy at Hochschule für Musik und Theater Leipzig.

Her current work focuses mainly on exploring the rhythm and physicality of words/languages in a musical context.

In addition to composition, she has also studied piano, voice, koto, and kotsuzumi (traditional Japanese instruments). Murakami strives to incorporate a variety of techniques that transcend musical genres into her pieces.

As a vocal performer, she has also been involved in performances of her own pieces and those of other composers.

Another important activity of Murakami is concert planning. She is a member of "contemporain," a concert planning group in Tokyo, and has created opportunities to introduce contemporary music to a wide audience. The group won the 2018 Sogakudo Best Project Award for its project "The Color of Music, the Shape of Music - Does Contemporary music Dream of Spectacles?"

She is a DAAD scholarship recipient for 2020/21.



What is takeyabu?

This is a solo vocal performance. It will not be improvisational, but rather a collage of various texts in different voices and languages such as English, German, French and Japanese in parts. In some cases, the words themselves will be broken down into phonetic units, while in other cases, some short texts will be read out loud, so the performance will partially have an atmosphere kinds of a reading performance.

I was temporarily calling this project "takeyabu" firstly, which I decided to use as the title.

Takeyabu means bamboo grove in Japanese, a word used in both well-known palindrome and tongue twister, which everyone in Japan knows. In this performance, I will attempt to express the process of perceiving the play on texts themselves through sound, and eventually converging into a single impression, in a collage-like time structure where the mass of sound sometimes has meaning and sometimes is discrete. This is sometimes expressed mainly through a musical approach, and sometimes through an approach closer to recitation. I would like to try to blur the boundaries between the two in this performance.