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SUNDAY DECEMBER 3, 2006 AT 3:00PM

MASTER OF CEREMONIES
EUGENIA ZUKERMAN

KING SOLOMON AWARD
JEROME L. STERN

AVIV AWARD
DINA RECANATI

at Frederick P. Rose Hall,
Home of Jazz at Lincoln Center,
Broadway at 60th Street,
New York City

For Information Call: (212) 557-1600

courtesy of Vidal

Newsletter
Fall 2006

A LETTER FROM MIRIAM FRIED ON THE IMPORTANCE OF THE AICF

“...The America-Israel Cultural Foundation played an important role in my life as a violinist since 1956. No less than the scholarships I received, which gave me financial and spiritual support, I still remember the day, when I was 13 years old and went to Tel-Aviv to pick up the violin that was lent to me by the Foundation. It was the first Italian violin I played, and I shall never forget my excitement when I tried it for the first time.

I am sure that just as in the past, the activities of the America-Israel Cultural Foundation will continue to encourage many children and youngsters to make an effort to exhaust their talent in art and music.” - Miriam Fried, world renowned violinist and founder of the AICF’s Teachers Coaching Project.
From the Desk of the Executive Director - David Homan

As a classical composer, I found myself producing concerts to make a living in New York, working both as an artist and an arts administrator. I’ve had the privilege to hone my skills while working at the JCC Thurnauer School of Music and the Creative Capital Foundation, among others. Mrs. Stern invited me to help run the AICF Gala Fundraiser at Carnegie Hall in 2003. My “Jewish grandmother” Abby Belkin had introduced us, and three years (and three Galas) later I was invited to become the Executive Director of the AICF.

I was excited about my first trip to Israel this July, excited about meeting the wonderful artists that we support. I could not have imagined that on my second day, Israel would be attacked. I was concerned, my mother was upset, and my father was frantic. In one way, it wasn’t the best of circumstances for my first visit, but on the other hand, it made me see that what I was doing was really important work. If there’s one thing I’ve learned, it’s that the greatest achievements come from teamwork. I know that if we really want to strengthen the AICF and to raise its visibility, we need your help!

We would love to hear your ideas and suggestions. Tell me what you think we should do to make the AICF and the artistic dreams and culture of Israel continue forever. The office phone is 212-557-1600 and my email david@aicf.org. The culture of Israel is important to me, as I know it is to you.

David Homan

Special Thanks to Herman Yigal, Founder of Herman Yigal Visual Communication, for contributing the design for our new logo.
YIGALH@NETVISION.NET.IL
**THE CHAIR ON VISITING ISRAEL - VERA STERN**

No matter what, each one of us, from time to time, has the urge to visit Israel. When I learned that Yo-Yo Ma was going to be honored in Tel-Aviv on May 21, I decided to make travel plans. From the moment I arrived, my six weeks were filled with exciting events and performances, visits with friends and relatives, a new production of “Giulio Cesare in Egitto” conducted by my son, David Stern, at the Israeli Opera in Tel-Aviv—AICF activities which are always close to my heart.

Gideon, Meira and Netta were busy with audition schedules which were at their peak in the summertime.

In short, life was filled with sharing Israel’s cultural scene. When I left on June 27, the situation was peaceful and hopeful. A few days later, events changed and we became glued to the television for the latest news. Supporting our friends meant calling. Most of the time they were not at home. Where were they? At concerts, at auditions, at the ballet. Their schedule did not change in spite of constant threat.

KOL HAKAVOD, all honor, to all for their strength and love for their country.

Vera Stern

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**STATEMENT FROM THE PRESIDENT – BILL SCHWARTZ**

During this year of terrible events in Israel, AICF scholarship students volunteered to travel to the North and entertain both troops and citizens. These young artists put themselves in harms way in order to nourish the souls of those under siege. We are proud of their efforts and salute their selfless generosity.

Each year over two thousand gifted young musicians, dancers, actors, artists, filmmakers, and architects compete for AICF scholarships. Every applicant is given an opportunity to present his or her work before a panel of qualified jurors. The energy, talent, and intensity of these students is boundless.

For many years the AICF has helped Israel maintain its standing as a world leader in the performing arts. This year is a critical year for Israel and our AICF supporters. We cannot let these gifted artists down as they prepare to become cultural ambassadors for this wonderful country. I invite you to join me in this project. By providing scholarships for study in Israel and abroad, each one of the AICF’s supporters has the opportunity to nourish a great talent.

Come and experience the wonder of our AICF scholars at our Annual Gala Concert. Please join us at the Frederick P. Rose Hall, the home of Jazz at Lincoln Center on Sunday, December 3rd, 2006 @ 3:00 PM.

With all best Wishes,

Bill Schwartz
THIS IS A STORY ABOUT MEMORY, STOLEN MEMORY.

I have been living out of Israel, for the last three years. Through writing and illustrating a story, I wanted to deal with some questions that I had, regarding home, memory and immigration. As a starting point for this project, I wrote a questionnaire and handed it out to 100 people. My questions were:

1. Where do you come from?
2. Where do you feel is your real home?
3. What is your strongest memory from your home/childhood?
4. Are you planning on going back to where you came from?

After receiving the answers, I wrote a story. It is about a voyage of a girl from her own memory, into 3 other memories; a Korean, an American and a Japanese woman. The memories were based on the questionnaire they filled in. At the end, the search leads her back to her own memory.

Since it is a picture book, the images are a crucial part of the project. I built 3 D sets and figures out of various materials, and then incorporated it them with drawings and paper cuts. These are excerpts from the first six pages.

AN EXCERPT FROM ‘THE MEMORY TREE’

“Once upon a time, on a particularly crowded cactus tree, a child was born in a cotton ball crate. A member of the warm but prickly cactus community, life was hard because of a heavy, huge bag they all had to carry together. The child knew she lost something. Since she did not remember what it was, she went on a journey to find it.

Along the way, she stumbled into a leafless tree with three drawers. Being curious and somewhat nosy, she opened each of the drawers, each drawer consisted of some other girl’s childhood memory. She put some memory fragments in her pockets, but did not find what she had lost.

Pockets full of memories, frustrated and sad, she sat on the tree top. All of a sudden she found one last drawer that unveiled one last memory and what she was looking for...”
AICF Gala Performers
Featuring the music of Bardanashvili, Chopin, Schumann, Shostakovich, Prokofiev, Puccini, and Weber

THE ISRAEL CONTEMPORARY STRING QUARTET

The ICSQ has become one of Israel's most meritorious and influential ensembles, having performed in scores of concerts and festivals in Israel, Europe, Asia, and the USA. In addition to frequent collaborations with dance, theatre, and video artists, many of Israel's prominent composers have dedicated their music to the quartet.

Since the ICSQ's 2002 debut, the quartet has received many grants and awards, among them are the 2004 Grand Prix at the Eighth International Contemporary Chamber Music Competition and the 2003 Israel's Minister of Culture and Education's Award for outstanding performance in Israel. Featured on several of Israel's most prominent radio broadcasts, the quartet has been assisted by the AICF since its debut.

AVIV COMPETITIONS WINNERS GAL JAMES, MORAN KATZ, AND RAN DANK

The AVIV Competitions are for Young Israeli Musicians (21 to 29) who are ready for a professional career. We are honored to have three competition winners performing for us: Gal James, soprano, Moran Katz, clarinet, and Ran Dank, piano. All three already have tremendous careers, and have been awarded prestigious abroad scholarships from the AICF in addition to support from the AICF for their study in Israel. Their performances together, and with the Israel Contemporary String Quartet, promises to be a wonderful program.

Winner of the 2006 Doris and Mori Arkin Prize for voice, Gal James has sung in Europe and Israel, including major orchestras in Israel.

Clarinetist Moran Katz has toured extensively throughout the US, Europe, and East Asia, and is the recent winner of the 2006 Francois Schapira First Prize for Woodwinds.

Ran Dank, recent winner of the Gina Bachauer Prize at Juilliard, won the 2002 Aviv Competitions for both the Rafi Guralnik Prize for Piano and the Best Performance of an Israel Work, and is an accomplished soloist in Israel and abroad.

“It is hard to exaggerate the Quartet’s role and its capability to become in Israel what the Kronos Quartet has been in the USA — a veritable powerhouse of musical creativity, authentic and daring.” (Noam Ben-Ze’ev, "Haaretz," Hebrew daily newspaper, August 9, 2004)

IN THE SPOTLIGHT...

SHARON EYAL, dancer and choreographer, was born in Jerusalem in 1971. She studied dance in Jerusalem and Tel-Aviv. At the age of 17 she joined the Batsheva Dance Company where she performed works by Ohad Naharin, the Artistic Director of the Company, and numerous well-known international choreographers. Eyal began to create her own works in 2000. Sharon Eyal received the AICF's scholarships in the years 1986-89.
Art Collector Jerome L. Stern has long been a supporter of Israeli Culture. The AICF has been fortunate to have his support, including involvement in our campaign for the building of the Israel Museum, and serving as a Member of the Board of Directors. He has supported the Israel Museum, Bar Ilan University, the Israel Tennis Center, and the Jerusalem Studio School, as well as working directly with Natan Sharansky on visits to Leningrad and Moscow to help Russian Jews immigrate to Israel.

A retired venture capitalist with a large family, Jerome tried to instill a strong sense of Jewish and Israeli life in his family as the proud father of 5, with 11 grandchildren. He is the owner of what may be the only private art museum in the Hamptons, where he also helped found the Hampton Synagogue.

Jerome’s association with the AICF dates back to his chance encounter with Meira Geyra on his first visit to Israel. On the final Friday of a trip in the mid-50s, Jerome and his former wife Jane Stern Lebell (who is an AICF Board member and ardent supporter) decided to go shopping in Tel Aviv, and stopped to ask a woman in the ‘Maskit’ Crafts Center where they could eat. The woman looked at her watch, told them there weren’t too many places open, but . . . she would take them. Thus began a long-time friendship with Meira, who took them to Jaffa to eat, and then off to a night-club. They found they had much in common. Through this connection with Meira, Jerome became involved with the America-Israel Cultural Foundation. It is an honor to present Jerome Stern with the King Solomon Award recognizing his role as an important philanthropist for Israeli Culture.

RECIPIENTS SAY...

The Irene & Jared Drescher Scholarship

“I would like to thank you again for awarding me a scholarship which enabled me to take ballet lessons in 2005-2006. I am dancing and practicing every day for 5-6 hours. I am working hard and very seriously. I danced in the course at the Royal Academy of Dance in London, with the Israel Ballet Company, and at SUNY Purchase University in New York. I was awarded gold medals and certificates of commendations with distinction. I am 16 years old. Thank you so much.”

-Chen Drory, dance

The Chazan Family Scholarship

“My name is Vicky Gelman, I am nine years old. I live in Tiberius. I have been studying the violin 3 1/2 years with Irena Etigon. In 2004 I received the third prize in the International Contest for Young Musicians in Lithuania. I would like to tell you “TODA RABA” for your support.”

-Vicky Gelman, violin

Presenting the King Solomon Award to Jerome Stern is his long-time friend Karl Katz, previous Director of the Jewish Museum in New York and advisor on the founding of the Museum of Photography in New York for Jacqueline Kennedy.
Dina Recanati’s images emerge from experience and memory, both personal and collective, as a homage to ancient cultures, to earth and time. While her art is often a combination of painting and of the sculptural, the three-dimensional is conditioned by prevailing esthetics. It is never solely about formal issues and strategies but always rooted in metaphor.

Born in Cairo, Egypt, she left Egypt for Great Britain in 1946, and then two years later for New York, which was to become her home. Dina studied at the Art Students League in New York with Jose de Creeft for four years as she began her career as an artist.

She has since gone on to exhibit worldwide, with permanent pieces in the Israel Museum (Jerusalem), Tel Aviv Museum, Ben Gurion Airport, Tel Aviv University, The Jewish Museum (New York), Grey Gallery Collection, New York University, and the Israel Embassy (Washington) among others.

Thanks!

The Ralph Tornberg Scholarship

“Currently I’m in my 4th year of film school at the Hamidrasha School of Art. In the past few years I’ve written, directed, and edited short films, fiction, and documentaries. Your contribution helped me, and I hope will continue to help feed the love I have for movies and be the wings of inspiration... Thank you for your support.”

-Einat Erez, filmmaking

The Helena Rubinstein Foundation Scholarship

“My name is Eran Atzmon. I am a student in my third year in the Kibbutzim College of Education, and studying stage design. The scholarship enabled me to keep creating during my studies, and fulfill my dream of becoming a stage designer. I see you as partners on the road I took and for that I can’t thank you enough. In appreciation,”

-Eran Atzmon, stage design

Her notable commissioned works include: Gate (bronze), Ministry of Transportation, Israel; Gates (special edition), America-Israel Cultural Foundation, New York; Israel Chancellery, Washington, DC; President’s Garden Collection, Jerusalem; Beit Ariella Public Library of Tel Aviv; Weizmann Institute of Science, Rehovot, Israel.

The AICF applauds Mrs. Recanati, who, with her husband Raphael, was instrumental in creating our former Culture House, which became an important landmark in New York City and gave the AICF a new lease on life. It is an honor to present the Aviv Award for achievement in the arts to Dina Recanati.

Presenting the Aviv Award to Dina Recanati is Rivka Saker, Chairman of Sotheby Israel.
It has been a short while since the second Lebanon war has ended under a UN cease-fire resolution. I sit at my desk in Tel Aviv with no idea of what my life, the lives of those we love, and life here in general will be like by the time these lines are printed and circulated. Since the war began, we have seen escalating tensions and tremendous loss with 150 Israeli civilians and soldiers killed and many more wounded and displaced. That’s on our side. Let’s not forget the thousands of innocent people killed and wounded in Lebanon and all of those who have lost their homes. The feeling is that Israel is once more fighting for its actual survival, for its place here in the Middle East.

During these thirty-three days of fighting, I was astonished to once again realize an unusual phenomenon: while the terror-incited war in Lebanon was unfolding in the North, and while one-third of Israelis were living in bomb shelters, here in Tel Aviv our life was moving on as usual. Yes, with anxiety and great concern, but almost normally, even as far as culture is concerned. The Suzanne Dellal Center in Tel Aviv presented dance performances every evening as part of their annual “Glowing Summer” series, taking on a special significance for those who attended. Theatre performances and concerts were taking place too, as were the different international music workshops held annually in the summer. As most of the workshops take place in the northern part of the country, they had to be relocated. Enormous efforts were made to find suitable sites: Keshet Eilon, a violin workshop headed by Shlomo Mintz, was transferred to the Beit Berl College near Kfar Saba. One of the honored guests was the admirable Ida Haendel, who taught two fabulous master classes in addition to a special recital followed by a public discussion with Shlomo Mintz. The Tel Hai International Piano Master Classes were transferred from Kfar Blum in the Upper Galilee to the college in Sde Boker in the Negev. The International Summer Master Classes in Emek Jezreel, organized by the Jerusalem Academy, were transferred to a school near Kfar Saba. One workshop that was almost not affected at all was the International Vocal Arts Institute - summer operaworkshop - led by Joan Dorneman. It began on July 10, before the war started, and none of the teachers or students (80!) left.

All the abovementioned workshops were supported by the AICF. The funds are allocated to the workshops with the purpose of relieving AICF scholarship recipients from the (sometimes high) workshop fees.

We at the AICF are more committed now than ever to carry on our mission to nurture new Israeli talent. In 2005/6 we granted scholarships to over 1,100 students of all artistic mediums, supported a variety of workshops, and initiated many projects in all artistic fields for young and beginner artists.

We are also very proud of the fact that during these weeks of war, scores of actors and musicians, many of them AICF scholarship recipients, traveled to the North to perform for the soldiers (when they had a break away from the front), for the civilians living in the shelters, and the wounded soldiers and civilians in the hospitals. It is clear that the benefits of the AICF’s support are far-reaching, and that we have played a large role in helping Israel’s cultural activities maintain an atmosphere of “business as usual.”

At the AICF, “business as usual” in the summer means holding scholarship auditions. When the first missiles fell on Haifa, auditions for students of old-music instruments were held at the academy in Tel Aviv. Through these war-filled weeks, we were intensively busy with concurrent auditions taking place 4-5 days a week; the film and TV students in the screening rooms in our front offices, and at the same time, with students of music and the visual arts in the different schools in Tel Aviv, Jerusalem and other locations. Each discipline and each category within a discipline has a separate set of three experts as examiners. This year we received over 2,300 scholarship applications, our largest number ever. By the beginning of the fall, we shall have all of this summed up and translated into individual scholarships and an overall budget.

Despite the efforts of Israelis to continue with life as normal, the attacks have taken a toll much larger than imagined. In addition to the loss of life, the suffering of wounded people, and the destruction of homes and businesses, there has been a tremendous economic price.

The Israeli government has already decided on an across-the-board cut of its budget to cover the costs of the war. This means another reduction in the budgets for education and culture; budgets that have been decreasing considerably in recent years because of the policy of privatization adopted by the government. As is, the government and municipalities do not allocate nearly enough funds to support the arts. Unlike the arts and culture in the United States, which are funded mostly by private and corporate sponsors who receive considerable tax benefits and share a traditional awareness for “giving back” to the community, Israel’s central and local governments bare the primary responsibility to maintain cultural institutions and endeavors. Many of the most acclaimed Israeli cultural institutions are working on an ever-growing deficit and are in danger of shutting down. We have seen some Knesset members, who understand this disparity, try to pass a bill to ensure that a fixed percentage (one, or even half a percent) of the State budget go to arts and culture. Unfortunately, in our present circumstance this act will hardly find any priority.
When I look at some of the ongoing questions to which we at the AICF are expected to provide answers, I am burdened with one very important subject—that of creating better conditions for the return of Israeli artists who live abroad to make Israel their home and the center of their professional activity. One of the biggest obstacles is the low salaries and honorariums paid to artists and teachers in Israel, not only in comparison to what they are accustomed to receiving abroad, but even in comparison to many other professions here in Israel. There is no reason why an orchestra musician should not earn a salary similar to that of a university professor; both have studied for many years before they reached their positions. The same is true for dancers, actors and, of course, the teachers of the arts. Over and over again we hear from Israeli artists who have a steady position abroad with a good level of income, that they find it hard to move back to Israel, especially if they already have families. What can they expect to find here? If they are lucky - a low-paid, often insecure position in an artistic organization (orchestra, dance or theatre company). Even then, they will have to work at more than one job in order to make ends meet. What is indeed required is a major change in the approach of the policy makers in Israel, a completely different level of budgets for culture.

In the past, for similar reasons that I mapped out above, a partial solution has been implemented in the sciences. Special grants were provided to academic institutions to enable them to absorb young returning scientists, securing them decent salaries and laboratories for a period of five years. Some similar project should take place in the arts, for returning musicians and dancers in the first place. The AICF should be in a position to initiate or join in on such new programs. At the moment we are actually doing something in this direction by supporting the Jerusalem and Tel Aviv music academies in absorbing returning teachers, but the scope is very limited. The subject is much wider and certainly requires a joint effort of several foundations and institutions. The time for this is now, before we lose even more of our great talents to companies, orchestras and teaching institutions abroad. This should become one of our major challenges for the near future.

Gideon Paz
August 19, 2006

Gideon Paz is Executive Director of the AICF in Israel. Through his varied activities over the years he is one of the most knowledgeable and fervent supporters of Israeli arts.

Artic is an exhibition and catalog that features young artists who have been awarded scholarships by the AICF’s Sharett Scholarship Program for 2005/6. This year’s scholarships in the visual arts have been awarded mainly in the fields of visual communication, design and architecture, so the exhibit reflects student work in these fields. We would like to recognize Doron Solomons and Gilad Ophir, recipients of the Janet and George Jaffin Award for Excellence in the Visual Arts, and young artist Erez Israeli, who has been awarded the Rafael and Hadassah Klachkin Prize for Art.

Our hearty congratulations to all of the young artists who are continuing their studies, as well as the new graduates who are leaving the academies to seek their place in the Israeli and international art worlds. A close look at the wide spectrum of works by the Artic 8 exhibitors demonstrates that Israel has a huge pool of highly skilled, professional, and creative artistic talent that the AICF is proud to have had a part in. And of course, special thanks to Artistic Director Meira Geyra, and to our jury—Professor Michael Levin, Igal Zalmona, and Rivka Saker.
**Our Chapters in DC and Los Angeles are Good Examples of Our National Effort to Support Israeli Culture. Each Event Renews Our Pride of Connection with Israel and How AICF Truly Nurtures the Scholarship Recipients While Providing a Life Line to the Performing Arts.**

**Washington, DC**

The Washington Chapter has had a whirlwind 2006 and it’s still not over! On March 19th, The Rafi Malkiel Jazz Quintet enchanted the guests attending our Patron Luncheon at Woodmont Country Club. On April 23rd Vivian Pollock hosted a magnificent Scholarship Event, which featured a musical by the extremely talented Ariel Quartet and sculpture by AICF artist, Boaz Vaadia. Anita Reiner arranged a fabulous Art Tour on May 2nd, and AICF Film Director Eitan Fox’s film “Song of the Siren” was featured at our May 21st brunch. On June 15th, we honored Orit Naor, outgoing Cultural Attaché to the Embassy of Israel. Orit, an accomplished flutist, performed with abroad scholarship recipients Limor Ilan, soprano and Nadav Lev, guitarist. She spoke with great passion about how ten years of AICF scholarships impacted her life, as a young student in Israel.

Our season’s opening concert at the Embassy of Israel on September 13th featured Guy Mannheim, tenor, Shiril-Lee Weiss, soprano, and Natalie Tenenbaum, piano. We have an exciting joint event with Washington Hebrew Congregation on October 23rd, featuring The Espirit Trio in a program of “Passion, Love and Israeli Spirit.” Another spectacular Art Tour is also being arranged by Amira Chadwick, preceding the New York Gala.

**Los Angeles, CA**

The AICF Los Angeles Chapter, led by three co-presidents and a very active and dedicated Board, presented three dynamic events in 2005; two musical programs and one film showing. The major annual fund raising event for 2006 was a luxurious Garden Party and Dinner (generously underwritten by Marilyn Zeiring) held in June at her home in Beverly Hills. The musical performance also featured the talented duo of current abroad scholarship recipients: Limor Ilan, soprano and Nadav Lev, guitarist and composer. It was a memorable and successful event.

Next for 2006, the Chapter has scheduled a musical program and dinner on October 29, featuring two outstanding AICF Scholarship recipients: Tibi Cziger, clarinet and Michal Korman, cello. The Board anticipates a large turnout at the California Yacht Club. The first event of 2007 will feature clarinetist Shirley Brill and pianist Jonathan Aner.

**We are Building Chapters Throughout the US. Please Contact Us If You Know of Anyone Interested in Getting Involved in Our Existing Chapters in DC, LA, or Cincinnati, or to Strengthen Our Presence in Places Such as Chicago, Boston, Philadelphia, San Diego, and South Florida.**
About the AICF

Did you know there were 1,121 scholarship recipients in the academic year 2005/2006!? 

The America-Israel Cultural Foundation

The AICF fosters, nurtures, and sustains the arts and culture in Israel with special emphasis on the development of young artists. Since its establishment in 1939, the AICF has played a vital role in the encouragement of Israeli cultural institutions and Israeli artists. Through fundraising activities in the United States, the AICF is able to grant over 1,100 study scholarships annually through its Sharett Scholarship Program, fund workshops and master classes in the arts and the development of Israel’s art schools, and facilitate a wide range of other activities and programs supporting Israel’s cultural life.

We remain the leading private funder of artistic study in Israel, providing $2.3M of support annually. With recognition from all the State’s great leaders including David Ben Gurion, Golda Meir, Levi Eshkol, and most notably, Moshe Sharett, for whom our scholarship program is named, we have aided in the preservation and evolution of Israel’s cultural soul.

Many scholarship recipients have become distinguished in their field, including: Itzhak Perlman, violinist; Ohad Naharin, choreographer; Michal Rovner, photographer; Nir Bergman, filmmaker; and Shulamit Ran, Pulitzer Prize winning composer.

In memory of Arnold Newman who took this historical photo at the Gala Concert at Carnegie Hall, December 2, 1985

Becoming A Partner

Contribute to the Annual Campaign: Any amount makes you a participant in our work.

Underwrite individual scholarships: Through our Sharett Scholarship Program, a gift of $1,800 funds one art student for one academic year. Donors are given the opportunity to name scholarships in the disciplines of their choice and receive information about each student they support.

Create an Endowment Fund: Given in amounts of $25,000 and above, special endowments can be created as designated by the donor for specific scholarships or programs consistent with our work.

Make a Bequest, Leave a Legacy, Honor a Loved One: By including the AICF as your beneficiary, you can create an enduring memorial for yourself or for someone whose memory you wish to honor.

Donate a Musical Instrument: Donations to our Instrument Bank help young artists reach new levels of musicianship.

For more information about how to get involved please email or call us at: info@aicf.org (212) 557-1600

In Memoriam

Sadly we note the passing of these loyal friends of AICF

Claudine Belmont Ursula Merkin
Sol Bojarsky Tova Moss
Andrea M. Bronfman Paul C. Neville
Adrea Carter Arnold Newman
Irma Colen Hannah Noether
Fred Cowan Arthur N. Reich
Stanley Flinkman Seymour A. Rosenthal
A. Stanley Gluck Andrea and Jerome Sachs
Amy B. Goldstein Max Sittenfeld
Melvin J. Guthman John H. Slade
Charlotte Karlen Anne-Marie Steinberg
Erna S. Karsberg Eli Strum
Renee Kay
Leonard Mautner Ralph Tornberg (of Ventura, FL)

We mourn the passing of Toby Nussbaum, our ardent and loyal Board Member. We miss her.
The AICF presented its first of many events at Makor on Sept 7 featuring The Three Cohens performing live jazz as a trio, and a sextet with their rhythm section. The group’s crafty compositions and warm connected vibe left the audience inspired and smiling.

Join The Esprit Trio on October 18 at the JCC in Manhattan for Passion, Love and Israeli Spirit, a program of romantic, classical, and Israeli songs. The concert is part of the series, “America-Israel Cultural Foundation at the JCC, 67 Years of Nurturing Israeli Arts,” co-sponsored by the Consulate General of Israel-Office of Cultural Affairs.

Join internationally-acclaimed pianist Joseph Kalichstein and his student Ran Dank on February 6, 2007 at The JCC in Manhattan for a program of performance and conversation titled, Mastering the Heart of Performance. Witness an intense musical relationship between student and teacher, and get an in-depth look into the musical choices performers make.