

ACTIVITY REPORT 2025



INSTITUT EUROPÉEN
DES MUSIQUES JUIVES

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1 ■ OVERVIEW

Founded in 2006 by the Fondation du Judaïsme Français, the Yuval association, and the Fondation Henriette Halphen under the auspices of the FJF, the Centre Français des Musiques Juives—renamed the “Institut Européen des Musiques Juives” in 2012—has become, in 19 years, Europe’s leading center for preserving and disseminating Jewish music, both through the scale of its collections (several tens of thousands of audio documents, scores, videos, photographs, and miscellaneous archives), the reach of its website (more than 65,000 unique visitors per year consulting over 400,000 pages and online documents), and the success of its events (classes, lectures, concerts...).



Collecting, preserving, digitizing, and bringing Jewish music to a wide audience: this has been the IEMJ’s daily work since its founding. This foundational work could not take place without the institutions and patrons who have supported us for so many years.

In this regard, we would like to thank the Fondation du Judaïsme Français, chaired by Ariel Goldman and directed by Paule-Henriette Lévy; the Fondation Henriette Halphen under the auspices of the Fondation du Judaïsme Français and its benefactor Isabelle Friedman; the Institut Alain de Rothschild, its President Eric de Rothschild, and its director Ron Azogui; the Fondation pour la Mémoire de la Shoah, especially Philippe Allouche, Gabrielle Rochmann, and Isabelle Cohen; and the Fondation Rothschild Hanadiv Europe, especially Béatrice Rosenberg.

We would also like to thank the entire IEMJ team (Léa Couderc, Jacqueline Roten, Ephraïm Kahn, Rimona Paul, and Hervé Roten) and its 9 volunteers (Jacques Arnold, Rosette Azoulay, Gilles Beddok, Danielle Benhaïem, Gad Cherbit, Gianni Diena, Natan Feigeles, Chantal Knippel, and Philippe Vibert-Guigue), without whom we could not carry out this work. Finally, our thanks go to Laure Schnapper, president of the IEMJ, and Philippe Vibert-Guigue, treasurer of the IEMJ, for their trust and renewed commitment every year.

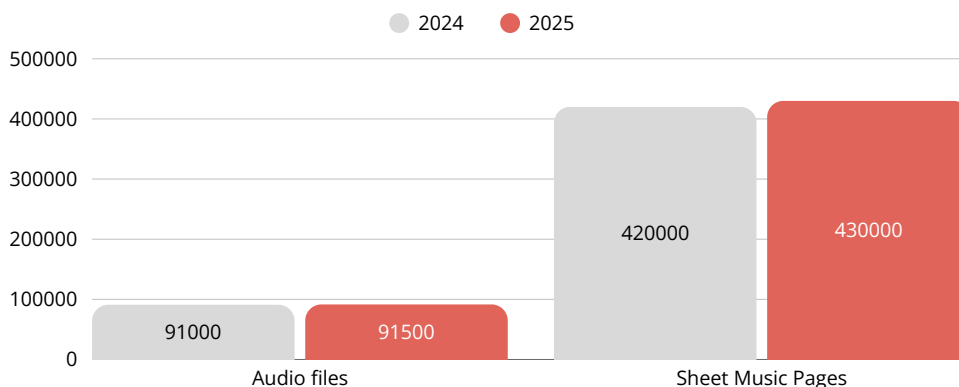
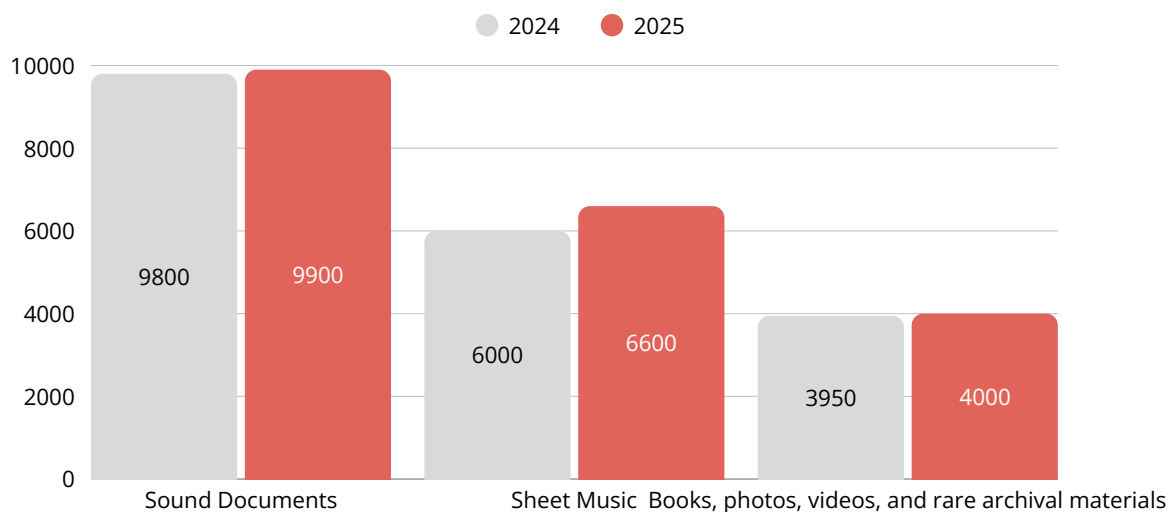
2 ■ WORK ON THE COLLECTIONS

In 2025, work on the collections continued with the archiving, digitization, cataloging, and online publication of 900 new documents (cassettes, records, magnetic tapes, minidisks, video, books, scores, and archives), now accessible through the Rachel catalog.

In December 2025, the IEMJ collections catalog listed more than 9,900 audio documents (91,500 sound files), 6,600 scores (430,000 pages), and more than 4,000 books, photographs, videos, and rare archives.



KEY FIGURES



Among the collections processed this year, the following should be mentioned:

■ The Belfort synagogue collection

In early March 2025, Michel Cazeaux donated about **twenty collections of liturgical scores** from the Belfort synagogue to the IEMJ.



These volumes are unique manuscripts—some dating from the building’s inauguration in 1857—many of which are unfortunately in poor condition. Processing this collection, which also includes several records, takes considerable time because of its fragility (cleaning and repackaging are required before scanning is possible). To date, nearly half of this unique collection has already been processed.

■ The Albert Klein collection

Albert Klein served as cantor at the Vincennes synagogue from 1960 to 1990, before spending the rest of his life in Israel. His collection, consisting of 115 audio recordings—primarily of Ashkenazi liturgy—was donated to the IEMJ by his grandson, Yoram Furth, through Jacques Arnold.

■ The Michel Heymann collection

In December 2022, Michel Heymann, a retired cantor at the Great Synagogue of Luxembourg and one of the last practitioners of the Rhine Valley liturgy, donated his entire archive to the IEMJ; the collection chronicles his 50-year career in Strasbourg, Colmar, Haguenau, and Luxembourg.

This substantial and valuable collection currently contains **530 documents**, including numerous audio recordings and handwritten musical scores from the cantors and masters of Michel Heymann.

In 2024 and 2025, 422 documents were processed, including 162 sound documents (33-rpm records, audio cassettes, CDs), 239 scores—many of them manuscripts dating from the period when Alsace was German (1870–0918)—and 21 videos.



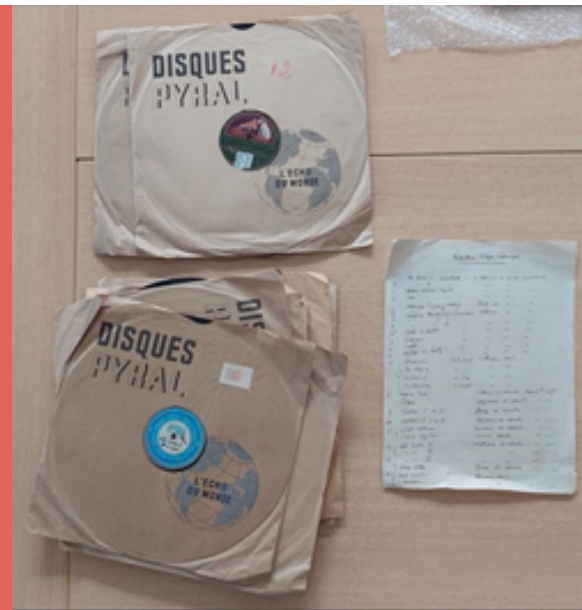
■ The Samuel and Simon Behr collection

Samuel Behr (1846–1886) was an officiating minister in Lauterbourg and then in Lunéville. He authored an important collection of liturgical songs published in Lunéville in 1882. His son Simon Behr (1877–1958) was a member of the Lunéville community's board of directors from 1906 to 1910, when he settled in Nancy. In 1920, he was elected president of the Association culturelle israélite de Nancy, a position he held until 1956. During his tenure, he brought exemplary brilliance, dignity, and musical quality to synagogue worship events.

Simon Behr tirelessly passed on the liturgical melodies used in Lorraine to officiating ministers. Indeed, at the end of his tenure, he was the one who hired the young André Stora, who spent his entire career as a cantor in Nancy.

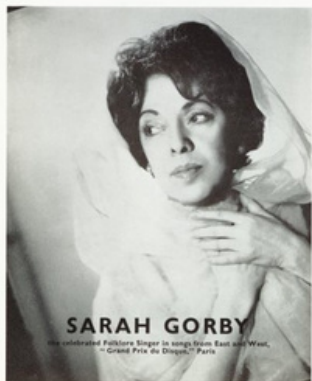
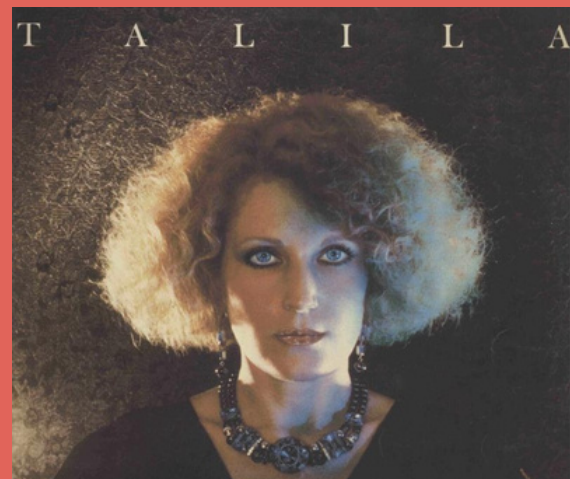


Given by Bernard Job, the **Samuel and Simon Behr collection** contains 20 documents, including the famous collection of religious songs from the Lunéville synagogue (1882), a repertoire of music played by the 13th Territorial Infantry Regiment during World War I, and 18 Pyral and 78 rpm records recorded between 1930 and 1956 by Lorraine officiants, notably Eugène Fettman, cantor of the Ingwiller community.



■ The Talila and Sarah Gorby collections

Following the death of her husband Teddy Lasry in May 2024, the great Yiddish singer **Talila** donated nearly **460 sheet music scores and records** to the IEMJ in September 2024. This collection, which also contains numerous sheet music pieces by **Sarah Gorby**—some of which are handwritten and extremely rare—provides an invaluable insight into the history of Yiddish song in France before and after the war.



Sarah Gorby (Gorbevitsh was her real name) was born around the turn of the 20th century in Kishinev (Russia). At age 17, she went to study music in Jassy (Romania). After a stay in Rome, she moved with her husband Joseph Goldstein to Paris in the 1920s, where she regularly performed as a singer under the name Sarah Goldstein. In the 1930s, Sarah Gorby regularly toured Latin America, then the United States beginning in December 1935. In 1940, she fled to Haiti with her husband.

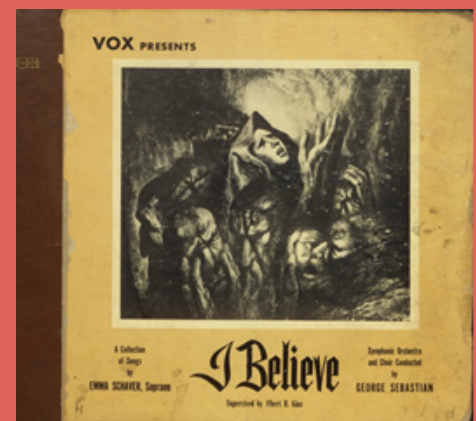
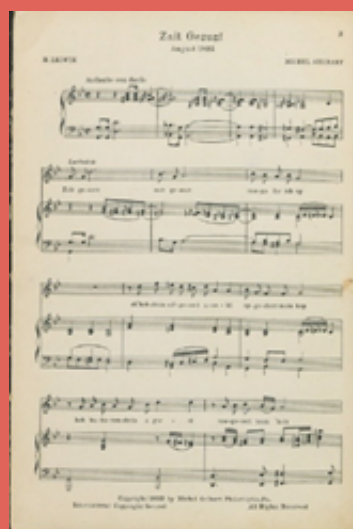
BEN URI ART SOCIETY
at the ALLIED ART CIRCLE,
46, GREEN STREET, W.1
WEDNESDAY, 29th NOVEMBER at 8.30 p.m.

There she continued her singing career and performed several times in the United States between 1944 and 1947, before returning to Europe in 1948 for a concert tour featuring Yiddish songs in camps for displaced persons.

Sarah Gorby returned to Paris in 1949, the year in which she recorded several tracks for the Elesdisc label. After her husband, Joseph Goldstein, died in Haiti in 1950, she settled permanently in Paris. And even though she spent several months each year abroad (in South America, South Africa, and Israel), she remained there until her death in 1980. In the meantime, she trained the singers of the 1970s Yiddish revival: Talila, Violette Smazjer, Ben Zimet, Jacques Grober...

To these collections should be added 104 audio, written, or graphic documents donated by various individuals.

Consult the collections of [Guy Attal](#), [Sandrine Keroul](#), [Gianni Diena](#), [Lucien Khalfa](#), [Isaak Loberan](#), [Yannick Danguin-Leconte](#), [Jakub Stefek](#), [Jean-Christophe Rosaz](#), [François Meimoun](#) and [Claude Bitter](#).



3 ■ MUSIC PUBLISHING

In 2025, the IEMJ published twelve new scores by Serge Kaufmann:

- *Ahava, Lyric song for solo violin*
- *L'avenir foudroyé, Oratorio for dramatic soprano, narrator, and strings*
- *Cantando, Recitative for 5 cellos*
- *Matsevah, Elegiac song for viola and string orchestra*
- *Tchelane, for cello ensemble*
- *Tekhina, Supplication for trumpet and string orchestra*
- *Cantabile, 3 songs for cello, string orchestra, and harpsichord*
- *Con affetto, 3 pieces for string orchestra*
- *Contrastes for trumpet, organ, strings, and percussion*
- *Et si un jour, Song-Cantata for choir, solo soprano, and string orchestra*
- *Tikva, Song for solo cello*
- *Un matin à Varsovie, Oratorio for soprano, narrator, cello, and 13 instruments*

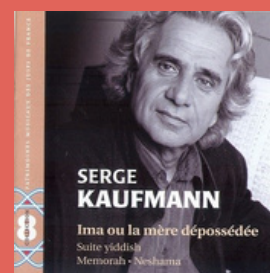
Ten of these twelve scores—many of which run over 20 minutes—are written for chamber-music ensembles or orchestra, sometimes including a narrator and/or choir.



As a result, preparing the material took a long time, because these scores for large ensembles require editing not only the conductor's part (called the "Conductor"), but also the separate parts for the choir and each instrument (up to 16 different parts, for example, for the oratorio *Un matin à Varsovie*, inspired by the infamous photograph of the little boy in the Warsaw Ghetto).



This work completes the publication of Serge Kaufmann's works, to whom the IEMJ also devoted the 2009 CD *Ima ou la mère dépossédée*.



At the end of 2025, the IEMJ publications catalog contained 117 references (91 score collections and 26 single CDs, two double CDs, and a 6-disc box set).

For reference, CDs and scores are distributed through our online store or via the Buda Musique label for the *Patrimoines Musicaux des Juifs de France* collection. Our productions are also available in the bookstores of France's main Jewish museums (MAHJ, Shoah Memorial, Cercil...) and through the purchasing platforms of media libraries and national museums. Since 2017, the wholesaler Socadisc has distributed our CDs through the physical retail networks that still exist (Fnac, Espace culturel Leclerc, etc.). Finally, our partner Absilone Technologies handles digital sales of our productions across all digital platforms (iTunes, Deezer, Spotify, Qobuz, Amazon...) worldwide.

In 2025, the IEMJ sold 475 CDs from its collections for revenue of €3,854. For comparison, 628 CDs were sold in 2024. The relative decline in CD sales was mainly due to the absence of a new CD release in 2025. It was partly offset by digital sales, streaming, and neighboring rights, which generated an additional €622. Total CD sales revenue therefore amounted to €4,476.

It should be noted that, in addition to its own productions, the IEMJ also sells CDs, DVDs, and scores from other publishers through its online store. Sales of these items increased the IEMJ's revenue by an additional €276.

The score market, meanwhile, remained generally stable. Fifty scores were sold between January and early December 2025 for revenue of €495.

In conclusion, total revenue from IEMJ publications in 2025 amounted to €4,971.

4 ■ EVENTS

**(concerts, symposium, workshops,
classes...)**

In 2025, the IEMJ organized or co-organized seven events:

- March 6, 2025: Lecture and visit to the IEMJ for students in the L1 Seminar—INALCO—Judeo-Spanish, led by Zeljko Jovanovic, to present the IEMJ and its principal missions in the fields of research, archiving, and dissemination of Jewish music.



- April 23, 2025: Poetic and musical commemoration of Yom Hashoah, organized by the Association Bilbilikos & Groupe Orchestral Le Paradoxe

- June 25, 2025: Concert Dans les salons de musique parisiens – Jewish patrons, musicians, and composers of the late 19th century (June 25, 2025), preceded by a presentation by Laure Schnapper, held in partnership with the FSJU and the Archives Nationales at the Hôtel de Soubise (Paris 3e) as part of the 20th Festival des Cultures Juives. With Benjamin Alunni (voice), David Bismuth (piano), and Sarah Iancu (cello).



- July 2–7, 2025: Festival Européen des Chorales Juives – Paris
Communications, recording, and archiving partnership for the seven concerts of the Festival Européen des Chorales Juives (City Halls of the 3e, 15e, and 16e arrondissements, Salle Gaveau, Copernic Synagogue, and American Church...) bringing together 230 choristers from 8 different countries



- September 23, 2025: Introductory course on Jewish music by Hervé Roten for Master's students at Université Paris IV Sorbonne.
- December 7, 2025: Lecture by Hervé Roten, A la découverte des musiques juives, for the association Les amis de la synagogue de Cavaillon.
- December 15, 2025: Les lundis de Wiesel, a lecture by Hervé Roten on Les traditions musicales de Hanouka.



Outside these events, the IEMJ continued its partnership with JEM (formerly ULIF-Copernic) around its 2025 music season, organized by Bruno Fraitag, Vice President of JEM and an IEMJ board member.

Concert program for JEM's 2025 season

- Ilan Zajtman – Copernic's major piano recitals (March 16, 2025)
- Shalom – A concert for peace (March 30, 2025)
- Baby concert for Hanukkah (December 14, 2025)



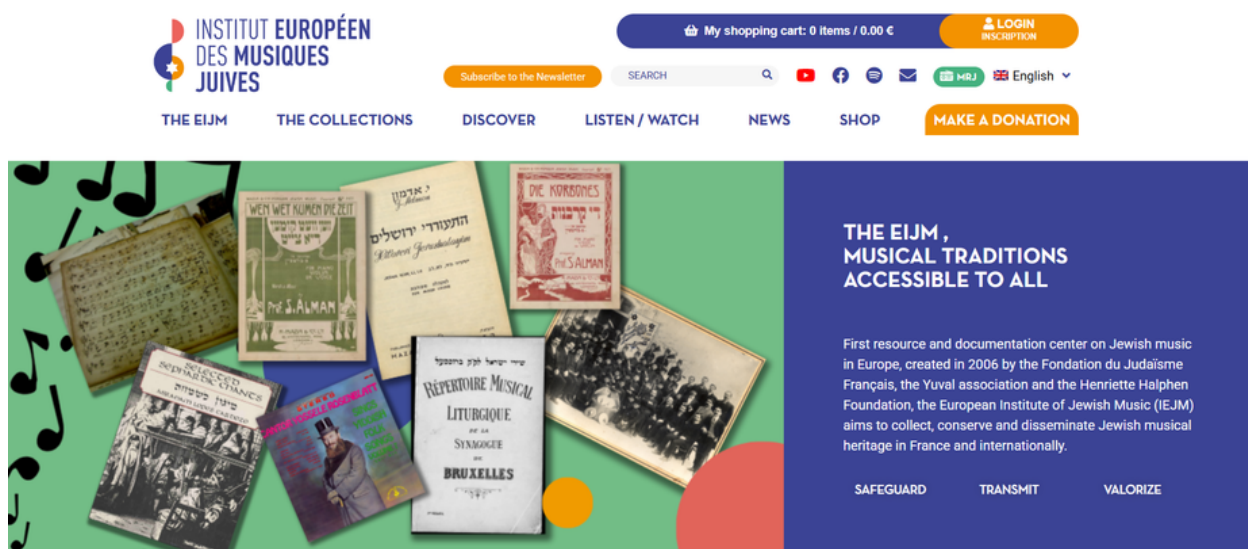
5 ■ HIGHLIGHTING AND PROMOTING THE COLLECTIONS

The Institut Européen des Musiques Juives is the only organization in Europe that collects, digitizes, and disseminates Jewish musical heritage in all its forms and for all audiences.

Accordingly, the IEMJ is regularly approached by institutions and individuals to provide musical excerpts, images (photographs, concert posters, record sleeves...), writings (correspondence from musicians, composers, cantors...), and scores intended in particular for choral repertoires, cantor training, or the production of concerts and recordings (see, notably, the various partnerships with the Chandos label [CD Alberto Hemsí], the Hortus label (Les Musiciens et la Grande Guerre and Voix étouffées – Missing Voices collections), the SPOT.ON ART Foundation, and the 33 rpm record devoted to David Eisenstadt, as well as the Piyyoutim workshops [Kehilot Sharot]) or concerts connected with commemorating the Shoah [Association Bilbilikos].

Finally, we should mention the regular collaborations with the MAHJ and the AIU, including the digitization of audio cassettes from the collection of the eminent Jewish educator Rachel Gordin.

6 ■ WEBSITE, SOCIAL MEDIA, AND COMMUNICATIONS



The IEMJ website, available in 5 languages (French, English, Spanish, Italian, and German), attracts many visitors from around the world. Rich in content and well indexed by the major search engines, it provides access to thousands of online documents (music playlists, videos, scores, images, background articles...).

In 2025, the Institut Européen des Musiques Juives (IEMJ) welcomed more than 150 unique visitors per day (55,000 different visitors) to its website, who viewed 361,000 pages. Visitors come from all over the world. France accounts for 40% of visits, the USA 11%, Germany 8.5%, Italy 7%, Spain 4%, Israel 4%, and Switzerland 2.5%. The remaining 23% are spread around the world, particularly Canada, the United Kingdom, and Central and South America, where Spanish is the primary language.



As of December 31, 2025, the IEMJ website contained more than 7,500 articles in 5 languages and more than 13,000 media documents (images, audio, films, scores...) available online.

New articles are posted every week. A **French-language newsletter** is sent every one to two weeks to more than **5,000 recipients**, and an **English-language newsletter** is sent each month to nearly **700 people**.

Finally, we are present on **social media** (YouTube, Facebook, Instagram).

Our **YouTube channel**, which has 2,400 subscribers, currently contains 404 music videos that have been viewed thousands of times.



The Institute's Facebook page is growing (1,700 followers).



A public group (629 members) connected to this page was created to enable interaction among members and the association.



Instagram, created in 2023, now has 806 followers.



Finally, we should mention the publication in **L'Arche Magazine** of five articles by Hervé Roten, Michèle Tauber, and Sylwia Jakubczyk-Ślęczka on Jewish music (Music in Israel; Jewish Cuisine and Music; Leopold Kozłowski, the Last Klezmer Musician of Galicia; Leila Mourad, a Star Among the Stars; Shalom Berlinski, the Voice of Fervor).



Browse a selection of articles about the IEMJ on our website

7 ■ GRANTS AND DONATIONS

In 2025, the IEMJ received grants from the Fondation du Judaïsme Français, the Association Yuval, the Fondation Rothschild – Institut Alain de Rothschild, the Fondation Rothschild Hanadiv Europe, the Fondation pour la Mémoire de la Shoah, the Fondation Irène et Jacques Darmon, and the Fondation Henriette Halphen under the auspices of the FJF, as well as several other donations and membership dues totaling €21,794.

Income and expenses are detailed in the 2025 financial report.

8 ■ 2026 ACTIVITY PLAN

■ Archiving, digitization, cataloging, and online publication of the IEMJ collections

We currently have nearly 600 documents awaiting processing, including dozens of videos of liturgical concerts and official ceremonies that bear witness to the musical life of Jewish communities in France. We have also received about one hundred records (primarily 78 rpm), collections of Yiddish songs, and other archives from the collections of Centre Medem and Bernard Vaisbrot. In the field of Eastern music, two major collections remain to be processed: the Naguila collection devoted to the music of the Jews of Constantine (Algeria), and the collection of Tunisian singer and hazzan Acher Mizrahi (1890–1967), deposited by one of his grandsons. Finally, various collections representing approximately 200 documents remain to be processed, including records (some painted!), scores, photographs, books, concert programs, and assorted archives (letters, telegrams, etc.).

With solid expertise and the appropriate equipment, the IEMJ is able to process this material. But this work of preserving Jewish musical heritage comes at a cost. For reference, processing the music collections (archiving, digitization, splitting audio tracks and excerpts, cataloging, and posting them online in the Rachel collective catalog) requires substantial material resources (playback equipment, scanner, computer storage and maintenance...) and significant human resources (for example, each audio document requires at least 3 hours of work before it can be made available online. This ratio can be even higher for processing video documents such as magnetic tape, VHS, or Betacam).

■ CD and score publishing

- **Publication of the CD *Mélodies hébraïques, vol. 3*** (scheduled for release in late September or early October 2026) in the Classiques collection

Performed by Sarah Iancu on cello and David Bismuth on piano, this CD will feature works by Fernand Halphen, Maurice Ravel, Louis Aubert, Reynaldo Hahn, Kurt Weil, Vladimir Dyck, and Léon Algazi—the latter two composers having founded the Mizmor collection, dedicated to Jewish music, published by Salabert. The album will also highlight several Sephardic-inspired compositions (by Alberto Hemsí, Joachim Stutschewsky, and Paul Ben-Haïm), Yiddish melodies, and several works related to the Holocaust, including two deeply moving songs by Ilse Weber composed in the Terezin camp.

- **Publication of 15 new scores** (scheduled between May and December 2026):

- 2 scores by Mario Castelnuovo-Tedesco (1895 – 1968) : *Three Sephardic Songs* (1. Version for voice & piano/harp, 2. Version for voice & orchestra)
- 13 scores by Hélios Azoulay, including *La Réverie de Mengele* (String Quartet & String Orchestra), No. 78707, for Narrator and String Quartet (based on the unpublished diary of a Buchenwald deportee); *Kfir*, Lullaby for Clarinet, Violin, and Cello (commissioned by the Jewish community of Rouen, premiered at the Burnt Synagogue in Rouen on October 7, 2024); *Souvenez-vous toujours*, Duo for Violin and Cello; *Neshama* or *Le petit ballon rouge*, for Voice, Clarinet, two Violins, and Cello (commissioned by the Former Bobigny Deportation Station, premiered at the memorial's inauguration); *La Marseillaise*, for clarinet, two violins, and cello (in the klezmer style), (commissioned by the Former Bobigny Deportation Station, premiered at the Memorial's inauguration); *Les bégaiements de l'Exode*, a duet for violin and viola; *Le 30 mai 1431*, based on a fragment by Viktor Ullmann composed in Terezin (premiered at the Shoah Memorial) (voice & string quartet or voice & string orchestra or string quartet or string orchestra)...

■ Organization of events (concerts, workshops, lectures...)

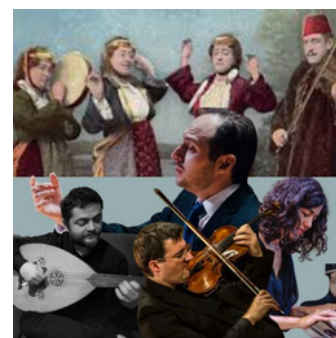
- January 6 to February 3, 2026: 5 introductory workshops on the piyutim of Moroccan Jews, led by Ariel Danan in partnership with Kehilot Sharot France
- April 10, 2026: Concert for Peace, in partnership with the IEMJ, organized by the Association Asie – Femmes d'Avenir and Taklit Productions, under the

patronage of Guila Clara Kessous, UNESCO Artist for Peace, featuring the Paris Orchestra Choir, the Lille National Orchestra, and the Asian Women's Choir. Program: Darius Milhaud, *Ani Maanim*—*Cantate hébraïque* based on a text by Elie Wiesel, *Songs from Lebanon and Iran*; Wolfgang Amadeus Mozart's *Mass in C Major*.

- June 23, 2026: Ciné-concert Hommage au Golden Age – the contribution of Jewish artists to Hollywood cinema, held in partnership with the FSJU at Espace Rachi – Guy de Rothschild as part of the 21st Festival des Cultures Juives. With Isabelle Durin, violin, and Michael Ertzscheid, piano



- June 25, 2026: Concert: From folk songs to 20th-century Sephardic melodies, held in partnership with the FSJU and Aki Estamos at Espace Rachi – Guy de Rothschild as part of the 21st Festival des Cultures Juives. With Ian Pomerantz, voice and doumbek (drum), Juliette Sabbah, piano, Renato Kamhi, violin, and Nicolas Chabot, oud



- October 18, 2026: IEMJ 20th-anniversary gala concert at Salle Cortot. The program will be an initiatory journey through Jewish music across space and time!

■ Development of the website and other media

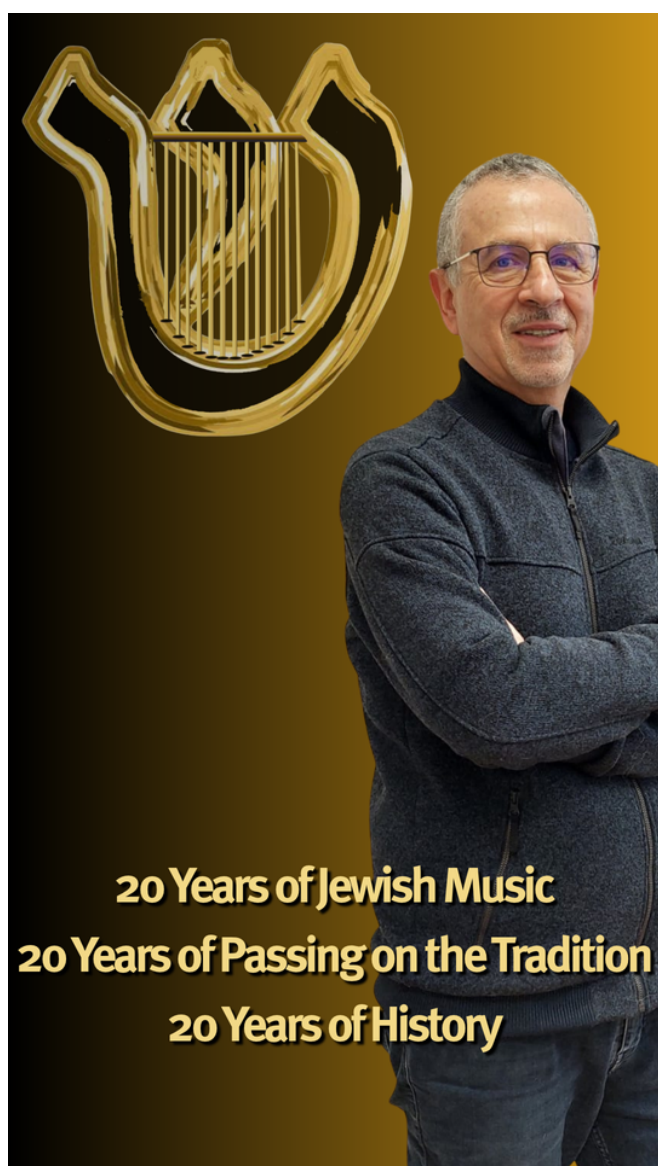
We will continue enriching the IEMJ website by publishing new articles available in 5 languages (French, English, German, Italian, and Spanish). Nearly 30 new articles have been posted since the beginning of 2026. The increasingly frequent use of video should be noted, with filmed interviews of musicians, cantors, and other emblematic figures of Jewish music in France (see, for example, the Parcours de vie videos on our YouTube channel).

As for social media, we are strongly developing our YouTube channel and regularly posting new content on Facebook, Instagram, and LinkedIn. Finally, we continue to send a French-language newsletter regularly and an English-language newsletter each month.

This increased visibility continues to generate more requests for collaboration and partnership, which we handle to the best of our ability. We are increasingly asked to provide sound for films, assemble concert programs, and assist with the production of CDs or shows...

REVIEW AND FUTURE OUTLOOK

2025 was a very productive year, with seven events (concerts, workshops, classes, lectures...), the enrichment of our collections (900 new documents), the publication of twelve scores, collaboration with several artists and labels on concerts and recordings, and the addition to our website of dozens of new articles (playlists, background articles, biographies, filmed concerts...) in French, English, German, Spanish, and Italian.



Hervé Roten
Director

In 2026, the IEMJ will celebrate twenty years of existence. Twenty years that have established our institution in the French landscape and around the world. The work we do is unique. We collect, preserve, and share—online and in real life—the traces of a plural and deeply distinctive heritage.

This is all the more important in this troubling period, when the web and social media spread many untruths about Jews and Judaism, far removed from scientific study and tangible documents. In this regard, the rigorous documentation and online publication work carried out by the IEMJ is fundamental. It attests to the plurality of Judaism, its culture, and its contribution to the societies in which Jews have integrated. It is more important than ever to continue this work.



INSTITUT EUROPÉEN DES MUSIQUES JUIVES



CONTACT

Institut Européen des Musiques Juives (IEMJ)

29 rue Marcel Duchamp – 75013 PARIS

Phone: **+33 (0)1 45 82 20 52**

Email: **contact@iemj.org**