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## GRAPEVINE

• By GREER FAY CASHMAN

■ **THOUGH BORN** in Germany, **Alice Shalvi**, innovative educator and pioneer of Israel's feminist movement, speaks English with a distinctly British accent. That's because she was only eight or nine years old when her family moved to England. However when she speaks Hebrew, her German origins come to the fore, and though her style is no less eloquent in Hebrew than it is in English, her Hebrew carries a distinct German accent.

This was obvious to many of her admirers last week, when she was one of the speakers at a pre-Jerusalem Day event at the First Station, jointly organized by the Ginot Ha'ir community center, which has a strong relationship with the management of the First Station, and the Schechter Institute, of which Shalvi is a much-beloved past president.

Shalvi, who came to Israel in 1949 complete with her British manners and customs, described the Jerusalem of that period in terms of its physical appearance, and examples of the characteristics and attitudes of people who lived in the capital. She spoke with the perfect balance of nostalgia, humor and enthusiastic Zionism – and the audience loved it.

Among other people in the program were singer-songwriter **Neshama Carlebach**, and singer, songwriter and multitalented instrumentalist **Josh Nelson**. Each of the two delivered a little patter between songs, speaking in a mix of Hebrew and English. Carlebach, who is very open to expressions of faith through music, has been appearing a lot with gospel singers, and it shows in her body language and the wonderful transformation of her voice – which now has a much broader range between the high and low notes.

Many of the people in the audience had come from being Jews in name only to practicing Judaism through her late father, Rabbi Shlomo Carlebach, known far and wide as the “singing rabbi.” For the first half of the program, Carlebach sang her own or Nelson's melodies, but most of the second half was devoted to new interpretations of her father's melodies, which were definitely recognizable, but had been given a different musical slant.