Twenty Israeli Composers
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Published by Wayne State University Press

Fleisher, Robert and Shulamit Ran.
Twenty Israeli Composers: Voices of a Culture.

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NOTES

INTRODUCTION

1. Alexander L. Ringer, "Musical Composition in Modern Israel," in Contemporary Music in Europe: A Comprehensive Survey, ed. Paul Henry Lang and Nathan Broder (1963; reprint, New York: Norton, 1968), 282-97. The imperfect term "art music" (also called "serious" and "classical" music) may be unfamiliar even to many who enjoy one or more of its various repertories. The definition found in Webster's Third New International Dictionary—"music composed by the trained musician as contrasted with folk music and often with popular music"—serves in the present instance to denote professional musicians schooled in the art of musical composition through both private instruction and in conservatory environments, whose musical ideas are conveyed through notated scores which are interpreted by performers and conductors. The unprecedented cross-pollinations characterizing our musical world in the twentieth century have lessened the potency of such designations as "art," "folk," "traditional," or "popular" music, but terminology is less important here than the range of experience, aesthetics, objectives, and techniques which serve to unite the diverse creative musical artists profiled in this volume and distinguish them from other communities of musicians.


3. In this book I use "Israel" in references to the modern state of Israel, which won its independence in 1948. In references to this region prior to Israeli statehood I use "Palestine," the political designation of the British mandate that succeeded Ottoman rule following World War I. Composers interviewed in this book employ the designation "Palestine" in the same context as above, but also use "Israel" and the symbolic, biblical designation "Eretz Israel" ("the land of Israel") in references to both periods.
4. For reasons to be discussed, the tradition of Israeli art-music composition is generally regarded to begin with the mass immigration, or *aliyah* ("ascent," or "rising up") to Palestine of Central Europeans who fled Nazism between 1933 and 1939. Western art music, however, was performed in Palestine more than a century ago, and the first community "orchestra," consisting of twenty-five to thirty performers (mostly woodwinds, with a few violins), was formed in 1895. Depending on the occasion, concerts of the Rishon LeZion Orchestra mixed "light classics" with anthems, folk songs, or religious songs of different ethnic populations. See Jehoash Hirshberg, *Music in the Jewish Community of Palestine, 1880–1948: A Social History* (New York: Oxford University Press, 1995), 25. Reviewed by this writer in *Middle East Journal* 50, no. 3 (Summer 1996): 437–38.


6. Bernard Holland, review of *Agadot*, by Stephen Horenstein, *New York Times*, 18 June 1991. It would be interesting to learn where Mr. Holland would locate the "visceral center" of modern America, and which composer he would credit for turning it into "important music."


8. According to Jehoash Hirshberg, in *Music in the Jewish Community*, the term *Yishuv* ("settlement") refers to the "autonomous Jewish community in Palestine from 1840 to the establishment of the State of Israel in 1948" (2). Hirshberg also distinguishes between the Old *Yishuv* and New *Yishuv*, the former denoting the religious, mostly Sephardic, population and "traditional way of life" established in Palestine before World War I, the latter referring to the more nationalistic and secular European immigrant population, arriving in a series of immigration waves, or *aliyahs*.


Notes to Pages 23–27


14. The word “sabra” denotes a fruit with a rough, prickly exterior, but which is tender and juicy within—a metaphor for the “typical” Israeli.

15. “Sephardic” in the strict sense refers to descendants of Jews expelled from Spain in 1492, who were dispersed throughout Europe, Africa, and the Middle East. The term is also used to refer to “oriental” Jews (mizrahim) who have lived in Arabic regions, only some of whom are descended from families once living in Spain. For a discussion of some of the complexities involved in such designations identifying sectors of Israel’s population, and their ramifications concerning definitions of culture, see Virginia R. Dominguez, People as Subject, People as Object: Selfhood and Peoplehood in Contemporary Israel (Madison: University of Wisconsin Press, 1989), 6–8, 101–7.


17. Four composers’ interviews were omitted, for different reasons: one refused to permit his remarks to be published; another never responded to my requests to secure his permission; a third never provided a corrected draft; and a fourth abandoned an attempt to edit his remarks, which he considered insufficiently clear.

18. These include the Sinai War in 1956, the Six-Day War in 1967, the 1973 Yom Kippur War, Israel’s invasion of Lebanon in 1982, and the 1991 Gulf War.

19. Some writers divide the population of modern Israel into four generations: “The first generation was firmly based on its European roots; the second generation was rooted in its experiences in Erez Israel, especially those connected with aliyah and the kibbutz movement; the third generation, emerging around the 1948 War of Independence, was dominated by the sabra with his newly found self-confidence; while the fourth generation (or the second sabra generation) has been the most universalistic and outward looking, seeing Israeli culture as one expression of contemporary world culture” (Geoffrey Wigoder, “Israel, State of [Cultural Life]: Music and Dance,” Encyclopaedia Judaica, 2d ed., 1971). I have encountered no specific references to four generations of composers in Israel. The designations of first and second generation composers, used in this book, are commonly employed among Israeli composers. Some Israelis would refer to the second- and third-generation composers instead as those of the “middle generation” and “younger generation.”

20. The occasion of these interviews was that of my first visit to Israel, and as
noted elsewhere, my first meeting with each of the composers. In this respect (i.e., as a non-Israeli and a first-time visitor), my "outsider" status was clear, and the composers I interviewed tended not to assume that I had direct knowledge of many things Israeli. Indeed, after reviewing a draft of this manuscript, Noa Guy characterized it as "a very balanced and comprehensive survey that only an objective, knowledgeable outsider could give" (letter to the author, 22 August 1995). On the other hand, given my status as an American composer and educator of Jewish ancestry, there were many instances that suggested that I was considered an "insider." Such presumptions led some composers to assume that I was more informed than I was concerning aspects of Jewish history, literature, or religion.

21. The last one of these core questions almost consistently failed to yield direct responses. However, since many composers reframed this question as an invitation to comment on contemporary Israeli music in general, it elicited some interesting perspectives and analyses concerning the musical culture of which these composers are a part.

22. I also respected the expressed wishes of some composers to delete remarks that, on reflection, they felt would be inappropriate to publish.


24. I stipulate "Jewish and Israeli" in this context for the simple reason that while Israel is the only nation in which Jews are in the majority (82 percent, according to official population statistics for 1987), its population also includes Moslems (13.9 percent) and Christians (2.3 percent), as well as "Druze and others" (1.7 percent) (Domínguez, People as Subject, 196). Indeed, earlier publications concerning contemporary music in Israel discussed the work of Habib Touma (b. 1934), an Arab Israeli who resettled in Germany in the 1960s (see Ringer, "Musical Composition," 296–97, and Zvi Keren, Contemporary Israeli Music: Its Sources and Stylistic Development [Ramat Gan: Bar Ilan University Press, 1980], 25, 89). Touma studied with Alexander U. Boskovitch in Israel, and with Stockhausen, Messiaen, and other composers in Europe. Also a musicologist, he has contributed to the study of Arabic musical theory, and is the author of The Music of the Arabs (Portland, Ore.: Amadeus, 1996). See Peter Gradenwitz, "Touma, Habib," in New Grove Dictionary of Music and Musicians, 1980.

25. Hirshberg, Music in the Jewish Community, vi.


27. A relatively recent phenomenon in Israeli popular culture, "cassette" music includes "traditional ethnic music" of a "liturgical or semi-liturgical" nature and musika mizrahit ("Eastern music"), "a form of oriental (eastern) Jewish popular music, incorporating Arabic, Kurdish, Greek, Yemenite, Turkish, etc., 'colouration' in a standardized format based mainly on western music" (Pamela Squires-Kidron, "Multi-Coloured Musicians," Ariel 73 [1988]: 63).

28. As the immigrant composer Karel Salomon (b. 1897, Germany; imm. 1933; d. 1974) observed: "European music is exotic to young Israelis; Oriental music is not exotic to young Israelis" (Keren, Contemporary Israeli Music, 81).

29. Though few Israeli composers have consistently employed the twelve-tone, or "dodecaphonic," method of composition developed by the twentieth-century composer Arnold Schoenberg (1874–1951) and extended by his pupils Anton
Notes to Pages 30–31

Webern (1883–1945) and Alban Berg (1885–1935), the impact and influence of this compositional approach, and of post-Schoenbergian "serialism"—the application of Schoenberg's pitch-based method to other musical "parameters" (including durations, dynamics, register, articulation, and instrumentation)—is evident in the frequency with which related concepts or terms are cited by composers in these interviews. The method employed by Schoenberg and his followers begins with the composition of a "series," or "row," which arranges all twelve tones of the chromatic scale in a particular fashion, and serves to unify the melodic and harmonic vocabulary of a single work. Up to forty-eight (though generally far fewer) variants, or forms, of the tone row are then selected and used by the composer, these made possible by its twelve potential transpositions and four basic dispositions (original, inversion, retrograde, retrograde-inversion).

30. See Keren, Contemporary Israeli Music, 12–15.

31. Ben-Zion Orgad noted in 1959 that in Israel choral works outnumbered those of any other genre (Keren, Contemporary Israeli Music, 78). The emphasis on solo string writing has been attributed by Ringer to the influence of "Near-Eastern monophonic and heterophonic music" ("Musical Composition," 294).

32. Tsippi Fleischer informed me of a cycle of compositions in which she is setting to music texts in a variety of ancient Semitic languages (letter to the author, December 1995).


35. See Ringer, "Musical Composition," 286, and Keren, Contemporary Israeli Music, 18. The designation "oriental" bears a multiplicity of meanings, informed by demographic and ethnic perspective. Edward W. Said is quite right in noting that Americans tend not to associate the Middle East with this term (Orientalism [New York: Random House, Pantheon, 1978; reprinted, with a new afterword, New York: Random House, Vintage, 1994], p. 1). During my visit to Israel in 1986, I was at first surprised to hear Israelis refer to their region as the "Orient." For Israeli composers, the broad range of meanings of the term "oriental" encompasses music, customs, or influences ranging from mizrachi (Middle Eastern) to Arabic to Sephardic to Asian. Israeli composers and scholars seem to use the term inclusively, in references to music and culture associated with Jewish and Arabic (including Muslim and Christian) populations. Among artists, one tends to find interest in the theory, techniques, or styles of other traditions or cultures less often conjoined to presumptions of the superiority of one in relation to the "other." This should perhaps not be surprising toward the end of a century that has seen an unprecedented degree of cross-cultural collaboration and reciprocal influence.

36. Works by some of the composers in this book have been the subject of doctoral dissertations and articles written both in and outside of Israel.

38. The membership of the Israel Composers' League has been approximately 160 for the past two decades. See Gideon Lefen, "Israeli Art Music: How Often Is It Performed?" IMI News 1995, no. 1: 8.

39. Of those listed, all except Lakner, Seroussi, and Weidberg are included in Tischler, Bibliography, which also includes many Israeli composers no longer living. Concerning Lakner, see Alfred Zimmerlin, "Audio-Visual Time Structures (AVTS) by Yehoshua Lakner," IMI News 1994, no. 2: 5-8. The only American-born composer in Tischler's book is Joan Franks Williams, who, according to Noa Guy, has since returned to the United States. While in Israel she was a program director for the Israel Broadcasting Authority and a tireless organizer of contemporary music concerts and festivals.

40. Information presented in the individual introductions and updates has either been provided by the composers themselves or appeared in the IMI News or other sources.

41. See Eric Hobshawm and Terence Ranger, eds., The Invention of Tradition (Cambridge: Cambridge University Press, 1983); Bohlman, afterword to Israeli Folk Music, 41-44; and Hirshberg, Music in the Jewish Community, 146-56.

42. Both under Ottoman rule and, subsequently, under British control, Jewish society in Palestine was largely autonomous, particularly in matters of culture and education (Hirshberg, Music in the Jewish Community, v). European Jewish immigrants to Palestine, beginning with the first nationalistic immigration, or aliyah, of 1882, joined two other Jewish populations in Palestine. One demographic group, "in which mystical religious practices had sustained Judaism," predated and survived the four centuries of Ottoman rule that ended with World War I. The "oriental" community included both Jews who had lived in Muslim lands and Sephardim whose Spanish ancestral roots were severed by their expulsion in 1492 (Bohlman, afterword to Israeli Folk Music, 45).

43. Though the name ACUM (Agudat Compositorim Umehabrim) has been in use since 1934, the organization was officially inaugurated two years later (Hirshberg, Music in the Jewish Community, 170).

44. The trilingual programming of the Palestine Broadcasting Service, established by the British-mandate administration, helped to acquaint speakers of Hebrew, English, and Arabic with the musical traditions of each community (Peter Gradenwitz, The Music of Israel: Its Rise and Growth through Five Thousand Years [New York: Norton, 1949], 262). A second edition, revised and expanded, was published in 1996 by Amadeus Press (Portland, Oregon), with the subtitle From the Biblical Era to Modern Times. According to Hirshberg, some of the institutions and resources that have contributed to the development of modern Israeli culture were initially viewed with skepticism and fear. By the time sound film reached British-mandate Palestine, three years after its unveiling in New York in 1927, many working musicians who performed in the growing number of cinemas were convinced, as were their British counterparts, that the "Atlantic deluge" would signal the end of their employment. Similarly, the establishment in 1936 of the Palestine Broadcasting Service by the mandate administration was seen by many musicians as a threat, rather than a boost, to their future careers (Music in the Jewish Community, 63–64).
45. Due to its affiliation with the Israel Broadcasting Authority, the abbreviation IBA is sometimes added as a suffix to the name of the Jerusalem Symphony Orchestra, a practice not observed in this book.


47. In IMI News 1993, no. 1: 15. This initiative of the ICL stemmed from the dissatisfaction of many Israeli composers with existing publishing opportunities.

48. See William Y. Elias, IMI Comprehensive List of Works, A to Z, 1961–1989 (Tel Aviv: Israel Music Institute, 1989), a catalog listing 1,400 works by 160 composers, musicologists, and librettists, selected from 6,000 submitted during the first 27 years of its operation. IMI director Paul Landau noted that while financial circumstances necessitate the rejection of two-thirds of the scores it receives, the organization publishes approximately fifty works annually (“Enough Said,” IMI News 1992, nos. 2–3: 25).

49. Elias, IMI Comprehensive List, 3. The IMIC is a member organization of the International Music Information Centres network and is affiliated with the International Association of Music Libraries, Archives and Documentation Centres (IAML).

50. In addition to the publication of works by Israeli composers, the IMP has published Schubert’s “Tov l’hodos,” Schoenberg’s “De profundis,” and works by Grieg, Britten, Milhaud, Hovhaness, and A. W. Binder. According to Olya Silberman, the IMP published approximately five hundred scores in its first twenty years (“Positive and Negative Aspects in the Integration of Israeli Works into the Local Musical Scene,” in Bar-Am, ed., Twenty Years of Israeli Music, 67).

51. Since its founding in 1920, the Histadrut has been a potent force in labor relations, education, and culture. Through its cultural center, Merkaz LeTarbut, Hebrew-language folk songs for schoolchildren and choral works for kibbutz and community choirs have been published and disseminated. The cultural center is now known as Culture and Education Enterprises.

52. One writer notes that “undue importance attributed to publication, though it encourages Israeli composers to develop a productive relationship with the world outside, is but another symptom of alienation from the milieu” (Elie Yarden, “The Israeli Composer and His Milieu,” Perspectives of New Music 4, no. 2 [Spring–Summer 1966]: 135).

53. In IMI News 1990, no. 4: 11. Nineteen recordings in this series had been issued as of 1996, and several new compact disks were in preparation. The America-Israel Cultural Foundation recently joined this cooperative enterprise.

54. Partos (b. 1907, Hungary; imm. 1938; d. 1977), a pupil of Kodály, was principal violist of the Palestine Orchestra, a member of the Israel Quartet, and later director of the Academy of Music in Tel Aviv. For a biography of the composer (in Hebrew), see Avner Bahat, Oedoen Partos: His Life and Works (Tel Aviv: Am Oved, 1984). The first comprehensive biography of an Israeli composer (first published in Hebrew in 1983) is Jehoash Hirshberg’s Paul Ben-Haim: His Life and Works, trans. Nathan Friedgut, ed. Bathja Bayer (Jerusalem: Israeli Music Publications, 1990), reviewed by this writer in Notes 49, no. 3 (March 1993): 1045–47. Ben-Haim (b. 1897,
Munich; imm. 1933; d. 1984), born Paul Frankenburger, adopted the Hebraized last name (meaning “son of Haim”) shortly after his arrival in Palestine as opportunities to perform as a pianist arose, and his tourist visa explicitly prohibited employment (101–5). Menahem Avidom (originally Mendel Mahler-Kalkstein, b. 1908, Galicia; imm. 1925; d. 1995) was for many years chairman of the ICL. Representative works by all three composers are listed in Tischler, Bibliography.

55. Until composers’ groups persuaded governmental authorities to support creative work in music, this prize was awarded annually only to writers.

56. Several articles concerning the late Recha Freier (1892–1984) and the six Testimonium festivals that occurred between 1968 and 1983 appear in the double issue of IMI News 1991, no. 4/1992, no. 1: 1–11. There have been no further Testimonium festivals since Recha Freier’s death in 1984.

57. The international choral festival, Zimriya, was established in 1952; the seventeenth Zimriya took place in Jerusalem, 7–17 August 1995. The International Harp Contest has been held in Israel every three years since its founding in 1959.


59. According to a recent article, Musica Nova devotes approximately 40 percent of its programming to this repertoire, while the more recently established Music Now is unique in its apparently total dedication to contemporary Israeli works (Lefen, “Israeli Art Music,” 9).

60. Ibid., 10.

61. Founded in 1988, the latter orchestra is supported by the municipality for which it is named (it is also known as the Israel Symphony Orchestra, Rishon LeZion). Two developments were announced for the 1995–96 season: the replacement of composer Noam Sheriff as music director by Asher Fish (IMI News 1995, no. 1: 18) and the merger of the orchestra with the Tel Aviv Symphony Orchestra (IMI News 1995, no. 2: 23).


63. Olya Silberman stated in 1966 that in addition to having given “little encouragement to Israeli composition,” the IPO “has had little to do with present-day music” and has devoted insufficient attention to music by Jewish composers (“The Philharmonic Orchestra and Israeli Composition,” Sixth Annual Conference—Israeli Music Week: December 19, 1965–January 1, 1966 [Tel Aviv: League of Composers in Israel, 1966], 86). Elsewhere (“Positive and Negative Aspects,” 69–70) Silberman noted that the IPO “took years to perform all of the ten works it had commissioned for its world tour.” Between its founding in 1936 as the Palestine Orchestra (renamed in 1948), and 1947, only 4.1 percent of the repertoire of the IPO was devoted to composers living within the country (Hirshberg, Music in the Jewish Community, 137). According to information collected in 1981, the IPO performed fewer Israeli works (between 3 and 4 percent of the total programming) in the two prior seasons than any of the six other orchestras studied (see Lefen, “Israeli Art Music,” 9).
64. Ben-Haim's work was only performed in the United States (Ephraim Mittelmann, Israel Philharmonic Orchestra archivist, letter to the author, 7 October 1991).

65. The IPO, in association with the IMI, announced in 1995 a competition for a symphonic work to be performed in conjunction with the orchestra's sixtieth anniversary (IMI News 1995, no. 2: 23).


67. For a synopsis of Israel's complex legalistic struggles with this definition, see Dominguez, People as Subject, 169–78.

68. Eric Salzman, Twentieth-Century Music: An Introduction, 3d ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1988), 90. As Salzman notes, the composer was "born in Switzerland, studied in Belgium, lived in Paris and—after 1916—in the United States." His music reflected elements associated with Debussy, Strauss, Mahler, Honegger, and Kodály, and he "was a strong eclectic with an extremely various and uneven production that remains difficult to pigeonhole."

69. Hirshberg, Music in The Jewish Community, 230. Halel also took a strong position against the sound-film, the advent of which had become clear in the Palestine of the 1930s, with significant economic ramifications for working musicians.


71. Bohlman, afterword to Israeli Folk Music, 54.


73. Ibid.

74. Ibid. While the authors acknowledge that "casting East and West in monolithic terms usually tends, of course, toward oversimplifications," they stress that such conceptualizations represent "a cultural consciousness that pervades Israeli life" with "political, social, religious, and artistic" ramifications (5).

75. See Hermann Swet, "By Way of Introduction," in Musica Hebraica (Jerusalem: World Centre for Jewish Music in Palestine, 1938), 1–2; see also Max Brod, Israel's Music, trans. Toni Volcani (Tel Aviv: WIZO Zionist Education Department/Sefer Press Ltd., 1951), 5.


77. In Jehoash Hirshberg, "Alexander U. Boskovitch and the Quest for an Israeli National Musical Style," in Modern Jews and Their Musical Agendas, ed. Ezra Mendelsohn (New York: Oxford University Press, 1993), 96. Alexander (Sandor) Uriyah Boskovitch (1907–64), whose name appears frequently in this book, was a pupil of Nadia Boulanger and Paul Dukas. Boskovitch (also Boscovich and Boskovitch) immigrated to Palestine in 1938 and was among the founders of the Tel Aviv Music Academy. His late works evince his developing sense of affinities between European serial procedures of composition and the modal (maqâm) basis of traditional Middle

78. Brod, *Israel's Music*, 8. Brod acknowledged "degrees of 'Jewishness'" in works by non-Jewish composers—citing, for example, the "profound understanding which gives rise to the 'Samuel Goldenberg and Schmyle' [sic] episode of Moussorgsky's 'Pictures at an Exhibition' with its deep insights into the conflicting aspects of Jewish folk character" (9–10).

79. Ibid., 43. It may be viewed by some as ironic that, considering Brod's promotion of the Eastern Mediterranean movement, he also remarked: "May Heaven guard us from one thing: nationalistic Kitsch" (62).

80. Mark Slobin, "Ten Paradoxes and Four Dilemmas," 22.


82. Ibid., 34.


87. This designation was coined by the immigrant composer A. U. Boskovitch, based on Nietzsche's distinction between "southern" and "northern" music, as exemplified, respectively, by the music of Bizet and Wagner (Don Harrán, "Israel, Art Music," in *New Grove Dictionary of Music and Musicians*, 1980). Eastern Mediterraneanism's focus on "oriental" (i.e., Middle Eastern) musical traditions has thus been compared to the "Western Mediterraneanism" of Bizet's *Carmen*, and to works by Debussy and Ravel similarly inspired by the music of Spain (Keren, *Contemporary Israeli Music*, 71). Peter Gradenwitz formalized this term in the 1950s when he distinguished composers of "Eastern Mediterraneanism" from those of the "Eastern European School" and the "Central European School" ( *Music and Musicians in Israel* [Tel Aviv: Israeli Music Publications, 1959]). Gradenwitz also listed composers of "The Younger Generation" (including profiles of Mordecai Seter, Haim Alexander, and Ben-Zion Orgad) and "Composers in Search of New Ways" (which included Abel Ehrlich). In most of the interviews included in the present volume, composers prefer the term "Mediterranean" to "Eastern Mediterranean."

88. Yohanan Boehm, "Music in Modern Erez Israel," *Encyclopaedia Judaica*, 2d ed., 1971. Boehm served as music editor and critic for the *Jerusalem Post* for thirty years, until his death in August 1986. Shortly before, he received the "Distinguished Citizen of Jerusalem" award honoring his many years of devoted service to the municipal youth bands, which he founded in 1939 (Tischler, *Bibliography*, 46). It was my pleasure to meet Mr. Boehm at a concert in the Old City of Jerusalem which included a performance of one of his works.
Notes to Pages 39–46

91. Ibid., 241.
92. Ibid., 236.
93. Ibid., 242.
94. Yarden, “Milieu,” 137.
95. My decision to interview Stephen Horenstein (b. 1949), a composer who immigrated to Israel from the United States six years earlier in 1980, was questioned by another musician who did not regard Mr. Horenstein as an Israeli composer.
98. Ibid., 20.
99. Ibid., 20. Zehavi added that while studying in the United States, “my awareness of this environmental influence and its absence in my life now have become a major problem that I have to handle.”

PART I: THE FIRST GENERATION

2. Ibid.
3. Hirshberg, Music in the Jewish Community, 146. The kibbutz (“assembly” or “gathering”), the most widely known social institution of modern Israel, is largely the creation of Eastern European immigrants, who have always constituted a majority population in these settlements. But whereas music in the urban community of Central European immigrants in Israel has continued to thrive, musical life in the communal-agricultural kibbutzim has tended to decline since Israel achieved independence (Bohlman, “The Land Where Two Streams Flow,” 159–61).
5. Harrán, “Israel, Art Music.”
6. Hirshberg, Music in the Jewish Community, 147.
7. Ibid., 146.


15. Shiloah, *Jewish Musical Traditions*, 231. Shiloah recounts the similar experience of the acclaimed Yemenite dancer-choreographer (and Israel Prize winner) Sara Levi-Tanai, founder and director of the dance group Inbal, established in 1949. According to Shiloah, Levi-Tanai was tremendously successful until her previously traditional (if stylized) dances yielded to a more “sophisticated form,” albeit one still based on these traditions.

16. Ibid.

17. Bohlman, afterword to *Israeli Folk Music*, 47.

18. Ringer, “Musical Composition,” 283. As Ringer notes, the orthodox Jewish religious community enforced severe limitations on musical expression, which continues to this day. See also Hirshberg, *Music in the Jewish Community*, 9–10.


23. Wigoder, “Israel, State of (Cultural Life).”


25. Ibid.


29. Harrán, “Israel, Art Music.”

30. Keren, *Contemporary Israeli Music*, 75; among those Israeli composers against “self conscious nationalism in art,” Keren cites Tal, Sadai, Jonel Patin, Sternberg, Alexander, and Artur Gelbrun, who, he states, don’t “try” to write Israeli music: “They allow themselves to be influenced by musical folklore, but do not feel compelled to use either the style or specific melodies.”

31. Ibid., 74. Keren cites as an example of archaism the massechet (“web” or “texture”), a musical form rooted in the collectivism of kibbutz life. The term “American Wave” was coined by musicologist H. Wiley Hitchcock.

32. Bohlman, afterword to *Israeli Folk Music*, 47.


320
34. Ibid.
37. This is Hirshberg's description of the opening cello passage from "The Mountains of Judea," the first of Two Landscape Pictures for cello and piano composed by Ben-Haim in 1938 (Hirshberg, Paul Ben-Haim, 159).
38. Werner, "Pioneers of Israeli Art," 15. French language and culture were also potent factors in the emerging society of Palestine, owing to the influence of such figures as the Baron Edmond de Rothschild (1845–1934), a French-Jewish banker and philanthropist who financially supported Jewish settlements (see Hirshberg, Music in the Jewish Community, 23–30). From the beginning of this century, Palestine's music and visual arts communities were by no means isolated from one another. Bezalel (founded in 1906) was one of several schools where the influential musician and scholar A. Z. Idelsohn was a teacher (ibid., 12). A concert in Jerusalem sponsored by the Violin of Zion Society (founded in 1904) featured a "virtuoso performance by four students of Bezalel art school who competed in drawing and painting to the rhythm of rapid piano-playing" (ibid., 32).
39. See Hirshberg, Paul Ben-Haim, 149–59. Hirshberg distinguishes between musical influences, dominated by the impressionism of Ravel and Debussy, and extramusical influences, especially acclimation to the Hebrew language and its ramifications for rhythmic and phrase organization (152–53). Among the musical influences on Eastern Mediterraneanism frequently attributed to French impressionist composers is the parallel motion of melodic lines, especially in fourths and fifths. This phenomenon has, however, also been described in the liturgical services of Yemenite Jews by Uri Sharvit in "Jewish Musical Culture—Past and Present," World of Music 37, no. 1 (1995): 3.
40. Ben-Haim's "impressionistic" Variations on a Hebrew Theme (1939), a piano trio he composed six years after settling in Palestine, is based on a melody of Arabic origin "which occupies a special place in the Israeli repertoire" (Hirshberg, Paul Ben-Haim, 155).
41. Elaine Brody, Paris: The Musical Kaleidoscope, 1870–1925 (New York: George Braziller, 1987), 68. This perspective is evident in Victor Hugo's preface to Orientales (1828), his collection of lyrics inspired by themes of the visionary East: "Spain is still the Orient, it's half African and Africa is half asiatic" (69). One of the texts from Orientales, "Adieux de l'hôtesse arabe," was set by Bizet, whose opera Carmen (1873–74) initiated a fruitful repertory of music by French composers, inspired by images and echoes of Spain. As Brody notes (79–92), the Paris Expositions Universelles of 1867 and 1889 were influential in bringing art and artifacts of this broadly conceived "oriental" world to the attention of the French.
42. In Ringer, "Composers' Round Table," 237. After 1936, Arabic music could be heard daily on the radio (Palestine Broadcasting Service). As in the exposure of immigrant composers to oriental Jewish musical styles, certain individuals also promoted the awareness of Arabic music and culture within the Jewish community. See Hirshberg, Music in the Jewish Community, 198–203.
NOTES TO PAGES 52–58


47. Stefan Wolpe criticized the artificiality of “the country's musical mannerisms,” expressing puzzlement with “those idealists who believe that a national style should be deliberately created along the lines of a chemical formula” (“Music, Old and New, in Palestine,” Modern Music 16, no. 3 [March–April 1939]: 158).

48. Perhaps at the other end of the spectrum from Wolpe was the musician and theorist Mordecai Sandberg, who rejected Western musical and technological influences. The founder of the Institute for Contemporary Music in 1927, he published articles promoting the use of microtones and discouraging performances of Western music. Although Sandberg’s views “led to no viable musical results,” his ideas continued to influence later critical and journalistic writings (Hirshberg, “Emergence,” 5).


51. Ibid., 206–7.

52. Keren, Contemporary Israeli Music, 92.


CHAPTER 1: HANOCH JACOBY

1. Jacoby was a member of the IPO from 1958 until 1974. The late Allan D. Cisco, whose photograph of Jacoby appears in this chapter, was a cellist with the IPO from 1965 until 1972 and a close friend of the composer. This photograph previously appeared on the cover page of the IPO Newsletter 45 (June 1990).


3. Ibid., 201.

4. Ibid.

5. The last work of Jacoby’s listed in Tischler’s bibliography is Mutatio No. 2, a chamber composition for nine instruments, composed in 1977.


7. Born in Hungary, Hauser immigrated to Palestine in 1932 and founded the Palestine Music Conservatory the following year. Within months, he recognized and realized the potential of the institution, whose promise of both employment and study for European Jews facilitated the rescue of many from Germany and Poland. The enrollment (including Arabs, European Christians, and Jews, and students from Egypt, Syria, and Turkey) and faculty rapidly expanded. So too did the curricular offerings, which included instruction in eurythmics, guitar, recorder, teacher training, and Arabic music as well as dance and drama. By 1944 the Conservatory had spawned academies for advanced students in Jerusalem and Tel Aviv. Jacoby served as director of the Jerusalem Music Academy from 1954 to 1958, and as principal violist with the Kol Israel Orchestra for over twenty years, before joining the IPO. See Hirshberg,
Notes to Pages 59–78


8. Hanoch Jacoby, Mutatio No. 1 for Symphony Orchestra (Tel Aviv: Israel Music Institute, 1975). The catalog number is IMI 6665.

9. See chap. 3.

10. Jacoby interrupted his text here to say, “That I learned later only.”

11. The term “homophony” normally connotes a musical texture of melody and accompaniment, whereas “monophony” describes a one-voice or unison texture of pure melody, unaccompanied and uncombined with other (vocal or instrumental) parts.

12. Reprinted with permission of the Israel Philharmonic Orchestra, which performed Mutatio on nine subscription concerts in Tel Aviv, Haifa, and Jerusalem between 28 December 1980 and 8 January 1981, Charles Dutoit conducting (Ephraim Mittelmann, letter to the author, 28 November 1995). The original text has been edited slightly, for clarity.

13. After authorizing publication, Jacoby subsequently stipulated that portions of a previously published interview be incorporated into the text of his remarks. The preceding passage enclosed in curly brackets, slightly edited, appeared in Uri E. Toepplitz, “The Progressive Reactionary,” Israel Philharmonic Orchestra program booklet, 18 March 1972 (used with permission). A flutist and member of the IPO from its start in 1936, Toepplitz is also the author of The History of the Israel Philharmonic Orchestra Researched and Remembered (Tel Aviv: Sifriat Poalim, 1992); in Hebrew.


CHAPTER 2: JOSEF TAL


7. Tal's birthplace, Pinne, near Posen, was an eastern province of Germany rather than a part of Europe that became East Germany.


10. See IMI News 1995, no. 2: 1–8 for several related articles, including Josef Tal, “The Opera in the Life of the Composer.” Josef is the fifth operatic collaboration between Tal and librettist Israel Eliraz, with whom he has created several additional works.


323
CHAPTER 3: HAIM ALEXANDER

1. The unpublished collection of Jewish and oriental songs, "deciphered" by Alexander at the Hebrew University during the years 1969–73, is in the possession of the IMI (letter to the author, 3 November 1995).


3. After authorizing publication, Haim Alexander stipulated that portions of a previously published interview be incorporated into the text. The passages enclosed in curly brackets, slightly edited, originally appeared in Wolpe, "Profile," and are reprinted with permission of Music in Time.

4. In a footnote, Wolpe explains that "Yekke" is "German for jacket, signifying the formal dress worn by the immigrants from Germany even at the height of the Middle Eastern summer." For further ramifications of this term see Bohlman, "The Land Where Two Streams Flow," 19–21.

5. The Deutscher Akademisher Austauschdienst (German Academic Exchange Service) provides grants to individuals wishing to study in Germany.

6. Haim Alexander, Improvisation am Klavier (Mainz: B. Schott's Söhne, 1986), a two-volume text with two accompanying cassettes; the catalog number is ED 7536.

7. Pelleg (originally Pollack; 1910–68) was a noted harpsichordist, pianist, writer, lecturer, educator, and composer who counted among his teachers Alexander von Zemlinsky.


CHAPTER 4: ABEL EHRlich


2. In the excerpt reproduced in this chapter, the last pitch in measure 12 is played three-quarters of a tone lower than G-natural; the first two pitches in measure 14 and the first pitch in measure 15 are all lowered a quarter tone.


4. Ibid. Shaked also notes that Ehrlich was one of the founders of the Jerusalem Academy of Music, among the first teachers at the Academy of Music in Tel Aviv, and a senior lecturer at the Oranim Seminary for Music Teachers (1).

5. Ibid., 2.


7. Philip Bohlman notes that "bashrav" traditionally connotes a kind of suite form in Turkish and Arabic classical music.

8. Simha Arom is an ethnomusicologist based in Paris.

9. The organizations referred to here are the International Society for Contemporary Music (ISCM) and the Israel Composers' League (ICL).
10. Ehrlich's reference is to the defacement and burning of bus stop shelters by orthodox Israeli Jews, in 1986, angered by their posted advertisements displaying attractive young women in bathing suits.

11. The program included world premieres of two works composed by Ehrlich in 1986: *Death of Dan Pagis*, for piano, performed by Prof. William Goldenberg of the School of Music faculty; and *The Dream about Strange Terrors*, for two flutes, performed by graduate students Betsy Brightbill and Deanna Mathews. Mr. Ehrlich’s wife, Lea, also attended.

15. In *IMI News* 1995, no. 1: 18. A special Hebrew issue of the *IMI News* devoted to Ehrlich and distributed to the audience at this concert is expected to be issued in an English translation.

**CHAPTER 5: MORDECAI SETER**

1. William Y. Elias has written: "Seeing himself as an artist who writes according to his spiritual impulse, Seter has refused to accept commissions (including an opera, incidental music, orchestral music and educational works) since the mid-1960s, as he found himself drawn only to the writing of chamber music" ("Seter, Mordecai," in *New Grove Dictionary of Music and Musicians*, 1980).


3. See Ido Abravaya, “In Memoriam Mordecai Seter,” *IMI News* 1994, no. 3–4: 24–25. A comprehensive list of Seter’s compositions is available from the IMI, which also produced a special Hebrew edition of the *IMI News* in conjunction with a memorial concert held in March 1995, arranged jointly by the Tel Aviv Rubin Academy and the Feher Jewish Music Centre, Beth Hatefutsoth, Museum of the Jewish Diaspora. It is expected that the memorial issue will also be made available in English translation.

6. Quoted in ibid., 5.

8. Joachim Stutschewsky (b. Ukraine, 1891; imm. 1938; d. Israel, 1982) was a composer and cellist who collaborated with Hermann Swet and Salli Levi in directing the activities of the World Centre for Jewish Music in Palestine. Founder of the Society for the Development of Jewish Music in Vienna and member of the Kolisch (later Vienna String) Quartet, Stutschewsky became director of music in the cultural section of the Jewish National Council in Palestine until 1948. He collected and edited Hasidic melodies and incorporated many of these in his works.

9. The reference is to A. Z. Idelsohn’s *Thesaurus*. The influential Jewish music scholar died in August 1938.

10. Emanuel Amiran-Pougatchov (1909–93), who supervised the Music Education Department of the Ministry of Culture from 1949 to 1975, was a prolific musicologist.
composer of songs written mostly prior to statehood but known to most Israelis. See Alex Doron, "In Memoriam Emanuel Amiran," IMI News 1994, no. 1: 17–18.


12. Mordecai Seter, Jerusalem, Symphony for Mixed Choir, Brass, and Strings (Tel Aviv: Israel Music Institute, 1970). Seter’s three-movement work (based on texts from Lamentations, Isaiah, and Psalm 137) is scored for SATB choir, brass, and strings. I am unable to reconcile the composer’s stated inspiration (the Six-Day War, which began in June 1967) with the completion date of December 1966 cited in the score; Seter revised this work in 1979. The mode upon which this work is based, constructed of the four pentachords illustrated in ex. 4, is described by the composer as including all twelve tones of the chromatic scale, “as well as some enharmonics (G sharp–A flat, etc.), which are functionally independent” (163). This mode is used without transposition, according to Keren, Contemporary Israeli Music, 90.

13. I believe Mr. Seter’s reference was again to the score of Jerusalem.

PART II: THE SECOND GENERATION

2. Joseph Cohen, Voices of Israel, 1.
8. Keren, Contemporary Israeli Music, 89.
9. I am thankful to Alex Wasserman for suggesting this point. Though parallels have previously been cited between composers of the Eastern Mediterranean movement and those of the “American Wave,” who were their contemporaries, the second-generation Israeli composers (despite many claims to their immunity from such concerns) were also searching for ways to represent their time and place in music. It is thus not unreasonable to suggest that just as American composers learned to write “American music” in France, Israel’s first two generations of composers sought similar guidance from mentors in the United States and Germany, where universities and summer courses exposed them to composers and trends from many other countries.
11. Ibid. Peter Gradenwitz has cited several works exemplary of the Mediterranean style. In the Song of Praise (Concerto for Viola and Orchestra, No. 1, 1949) by Partos, “the way of scoring and combining orchestral colours” reflects “the instrumental playing of oriental musicians”; the orchestration, as well as “melodic and rhythmic invention” in the second movement of Ben-Haim’s Piano Concerto (1949), achieves “a true Mediterranean atmosphere.” The concerto’s last movement
Notes to Pages 123–135

is described as “a typical oriental dance, with the movement gaining in momentum and tempo towards the end and concluding in frenetic ecstasy.” Boskovitch's Oboe Concerto (1942; rev. 1960) and Semitic Suite (1945–60) are also cited (Gradenwitz, “Israeli Composers—A Link between Orient and Occident,” 70–71).

13. Ibid., 81. Keren observed that younger Israeli composers also looked beyond indigenous Middle Eastern traditions to Asian musical cultures for inspiration and influence (82).
14. Ibid., 102. Except for the final chapter (“After 1960,” added in 1973), this doctoral thesis was completed nearly two decades prior to its publication.
17. Keren, Contemporary Israeli Music, 84.
22. Holde, Jews in Music, 346. The author was describing the broad range of common experiences that he felt would come to characterize Israel’s new music.

CHAPTER 6: BEN-ZION ORGAD

1. The IMI compiled a catalog of Orgad’s works in 1981 as part of its “Mini-Monograph” series.
7. During the 1991 Gulf War, Orgad was in New York City for a premiere of his Filigrees No. 1 (1989–90) for clarinet and string quartet at the Mannes College of Music. Shortly thereafter, at Northern Illinois University, guest pianist Nadia Nehama Weintraub performed the composer's Seven Variations on C (1961), and the NIU Wind Ensemble, conducted by Stephen Squires, performed his Two Movements for Wind Orchestra (Elul and Sheva), completed in 1985.
8. In IMI News, passim.
9. This program also featured works by Tzvi Avni and Josef Tal. Avni and Orgad offered remarks concerning their works.
CHAPTER 7: TZVI AVNI

1. The IMI compiled a catalog of Avni's works in 1978 as part of its "Mini-Monograph" series.

2. In his Harmonielehre (Theory of Harmony), originally published in 1911, the composer Arnold Schoenberg lamented the historical neglect of tone color (or timbre) as a compositional tool. He employed the term *Klangfarbenmelodie* ("tone color melody") to suggest a technique by which composers could control the linear development of timbre in ways comparable to the manner in which the tones of a melody or the chords in a harmonic progression normally succeed one another in tonal music.

3. A controversial Hasidic leader active in the Ukraine, Nachman of Bratzlav (1772–1811) was "the foremost narrator of Tales which Hassidism has produced" (Hirshberg, Paul Ben-Haim, 335).

4. Tzvi Avni, *Epitaph* (Piano Sonata No. 2) (Tel Aviv: Israel Music Institute, 1984). The catalog number is IMI 6287. This one-movement work, inspired by "The Story of the Seven Beggars," was composed during the years 1974–79 and received the ACUM Publication Prize in 1981 (p. 4). It is also examined in Aviva Espiedra, "A Critical Study of Four Piano Sonatas by Israeli Composers, 1950–1979," (Ph.D. diss., Peabody Institute of the Johns Hopkins University, 1992).

5. Avni's *Capriccio* for piano was performed at Northern Illinois University in April 1987 by Prof. William Koehler.

6. Zubin Mehta conducted an IPO performance of Avni's *Desert Scenes* (1987–91)—which, the composer noted, has "nothing to do with the war—it's the Biblical desert" (letter to the author, 22 March 1992). According to Benjamin Bar-Am, Desert Scenes "signifies a remarkable old-new development in Israeli music. There is a clear rebuttal of eccentric, cosmopolitan modernism in favor of a re-discovery of our Near-Eastern, regional and ancient Jewish roots. The symphony can almost be labelled 'neo-Mediterranean,' harking back to our music of the 1940s, the 1950s and the early 1960s, with its pastoral, landscape-inspired and dance-like connotations" (Jerusalem Post, 31 October 1991; in IMI News 1991, no. 4/1992, no. 1: 18).

7. This program also featured works by Ben-Zion Orgad and Josef Tal. Avni and Orgad also offered remarks concerning their works.

8. In Boston, where Avni was a guest lecturer at Northeastern University during his 1993–94 sabbatical leave, performances included his *Psalm Canticles* for choir a cappella, *Leda and the Swan* for soprano and clarinet, and *Three Songs from Song of Songs*. Avni visited the Northern Illinois University School of Music in April 1994, where Prof. William Koehler again performed his *Capriccio* for piano and graduate student Karen Cardon performed his *Elegy* for violoncello. In May 1995, "An Afternoon with Tzvi Avni" was presented at the Bruno Walter Auditorium at Lincoln Center in New York, which included performances of works composed by Avni between 1957 and 1995.

CHAPTER 8: AMI MAAYANI

1. Interview with Uri Toeplitz, in a 1969 IPO program booklet in conjunction with the orchestra's performance of Maayani's *Regalim*. Used with permission.
Notes to Pages 151–163

6. The shamisen and the koto are two of the most common instruments of traditional Japanese music. The shamisen has three strings and is roughly comparable to the Western banjo; the koto is a thirteen-string zither.
7. Maayani served for many years as chairman of the Israeli Composers' League.
8. Ruth Maayani, the composer's sister, is a harpist who frequently performs his work. She and flutist Betsy Brightbill performed Maayani's Arabesque No. 2 (1973) at Northern Illinois University in April 1987.
11. Letter to the author, 15 October 1995. Maayani noted that the promotional booklet accompanying his letter lists his complete output—“all of it, as I stop[ped] writing music before this book was issued!”

PART III: THE THIRD GENERATION

1. Avni, “Currents,” 26. Avni also describes other elements of change in Israeli musical culture: “Folk songs have developed in a way indicating the change in atmosphere which has taken place. Herdsmen's songs and pastorality are passé, paean to prowess have gone the way of the recitals of immigration, brave defense and homeland, and even of the search for an authentic Israeli style. The songs popular here during the last two decades have come closer to the various international streams in the entertainment genre, with themes ranging from romance to protest in the spirit of today, just as they are being written everywhere else. Alongside these flourish what are called ‘cassette tracks,’ produced by popular singers reared in Mediterranean orientalism with strains of Greek, Turkish and Arab music” (27–28).
2. The generational groups of composers included in this book portray a process of continually increased exposure to "outside" influence. Among the first-generation composers, Alexander, Ehrlich, and Tal traveled to summer courses in Germany. The second-generation composers attended summer courses but also spent a couple of years in the United States, where Orgad earned a master's degree. Among the third-generation composers, several (Ben-Shabetai, Leef, Permont, and Zehavi) earned
doctorates in the United States, while Betty Olivero followed her graduate study at Yale with a summer at Tanglewood and four years of apprenticeship with Luciano Berio in Italy.

3. Israeli composers of Shulamit Ran's generation professionally active outside of Israel include Jan Radzynski (b. 1950, Poland), now teaching at Ohio State University, Ofer Ben-Amots (b. 1955, Israel), teaching at Colorado College, Amnon Wolman (b. 1955, Israel), a computer music composer teaching at Northwestern University, and Chaya Czernowin (b. 1957, Israel), who joined the music faculty of the University of California at San Diego in 1997, as well as Betty Olivero and Gabriel Iranyi. Other composers, once professionally active in Israel, who resettled in the United States and Europe include Herbert Brün, Issachar Miron, Roman Haubenstock-Ramati, Peter Jona Korn, Yehoshua Lakner, and Peter Feuchtwanger (Keren, *Contemporary Israeli Music*, 100).


5. Haim Permont's interview appears in chap. 16. Works “encompassing all the possible musical styles and sounds” are produced by some of the younger composers, according to Maayani (“The Music of Israel,” 17).


10. Ibid., 5.

11. Ibid., 6.


**Chapter 9: Aharon Harlap**

1. For a list of compositions by Harlap, see Tischler, *Bibliography*, 122–24.

2. One who observes the traditions of the Jewish Sabbath, or the day of rest. Among these conventions are the prohibitions against cooking and driving.

3. “Nami” is a nickname, referring to Yinam Leef, whose interview appears in chap. 17.

4. Mary Even-Or was born in 1939 and died in 1989.


**Chapter 10: Arik Shapira**

1. Shapira's reference is to the influential French composer Olivier Messiaen (1908–92), whose music is known for its eclectic palette of birdsong, Indian rhythms,
symmetrical "modes of limited transposition," and the influence of Christian mysticism. Messiaen visited Israel in 1983 to accept the Wolff Foundation Prize (shared with Vladimir Horowitz and Josef Tal) and to attend a concert of the Jerusalem Symphony Orchestra devoted to his works. He returned shortly before his death for performances of his *Turangalîla Symphony* by the Israel Philharmonic Orchestra, conducted by Zubin Mehta. See André Hajdu, "In Memoriam Olivier Messiaen: Messiaen as a Teacher," and Gilah Yaron, "Olivier Messiaen: A Personal Memoir," *IMI News* 1992, no. 4: 9-10.


3. Arik Shapira, *Off Piano* (1984). This work was performed by Israeli pianist Michal Tal at Northern Illinois University in April 1987. The program note Shapira submitted for that "New Music from Israel" concert reads: "In this piece I tried to find a new piano sound—restrained, hermit-like, obsessive, anti-virtuoso, and above all a piano piece in which the pianist is deeply involved in—in brief: off piano."


5. The first performance was in April 1991 in a Music Now concert in Tel Aviv; see *IMI News* 1991, no. 2: 10.

6. The first performance of this work, by the Rishon LeZion Symphony Orchestra, is listed under the title *Jingle 83* (*IMI News* 1990, no. 4: 5).

7. The first performance of this work, listed as *The Mad Man of Culture*, was in July 1991 in Tel Aviv (*IMI News* 1991, no. 3: 9).


9. "Arguments of the Jury" (Prof. Shay Burstyn, Chairman; Dr. David Alexander; Joseph Mar-Haim; Roni Somek; Rema Samsonov), in *IMI News* 1994, no. 2: 18.

10. It was reported that when Shapira was awarded the Prime Minister's Prize in 1986, then Prime Minister Yitzhak Shamir refused to shake his hand due to the criticism of contemporary Zionism in his work *Upon Thy Ruins Ophra* (*IMI News* 1994, no. 2: 20).


17. Ibid., 2.


NOTES TO PAGES 198–225

CHAPTER 11: DANIEL GALAY

2. In IMI News, passim.

CHAPTER 12: TSIPPI FLEISCHER

4. Fleischer's Lamentation (1985) is published by Peer Musikverlag (Hamburg). Fleisher received the Marc Lavry Award for this work from the Haifa municipality in 1990. It was commissioned by the International Women's Music Festival, Beer Sheva, where it was premiered on 23 June 1986.
5. Lasker-Schuler (1869–1945) immigrated to Palestine in the 1930s.
6. From Else Lasker-Schuler, Sämtliche Gedichte. Copyright 1984 by Kosel Verlag (München). All rights reserved by Suhrkamp Verlag (Frankfurt am Main). Used with permission.
8. English translation by Gila Abrahamson; used with permission.

CHAPTER 13: GABRIEL IRANYI

1. For a list of compositions by Iranyi, see Tischler, Bibliography, 130–32.
2. Iranyi's remark responds to a review by Eli Karev (n.p., 1986).
3. Bloch is director of the Group for New Music and a member of the musicology faculty at Tel Aviv University. He is married to the mezzo-soprano Emilie Berendsen, who is also devoted to the performance of contemporary and Israeli music.
4. The term denotes a secret archival storeroom in a synagogue; the genizah of Cairo contained an important collection of Hebrew manuscripts which was discovered in 1896.
CHAPTER 14: STEPHEN HORENSTEIN

2. This composition, originally titled Arbres de joi, was selected to represent Israel in the 1987 International Harp Congress, held in Vienna (ibid.).
4. The orchestral work commissioned for the Testimonium festival is still in progress according to Horenstein, who hoped “to have it finished by 1997.” Horenstein also reported that he was “finishing a string quartet commissioned by the late Shalhevit Freier and Dr. Tzipora H. Jochsberger, based on Jewish thematic material.” Shalhevet Freier was the daughter of Recha Freier. Letter to the author, 23 December 1995.
5. A bamboo flute common in traditional Japanese music.
9. Horenstein wrote in 1995: “I am currently working on a series of pieces exploring interaction between computer and performer. My latest work for saxophone and interactive MIDI environment is entitled Angels and Ladders. I am now working on a similar work for saxophone, multi-percussion and computer” (e-mail letter to the author, 6 November 1995).

CHAPTER 15: NOA GUY

1. Information provided by the composer.
2. Ms. Guy later provided the following additional remarks concerning this work: “The text is from ‘The Scroll of Fire’ by Bialik. The subject is ancient—the destruction of the temple, of which the eternal flame is saved and hope and love were kept alive. This subject is ancient and actual and might be interpreted in essence as the destiny of the Jewish people. I start the piece with a roar of electronic music, but when the voices enter, they are treated in strict counterpoint technique—the new against the old. It ends with a very thin hopeful sound that goes upward” (letter to the author, 22 August 1995). Chaim Nachman Bialik (1873–1934) settled in Palestine in 1924, by which time, according to Jehoash Hirshberg, he was regarded as “the greatest living Jewish poet” (Music in the Jewish Community, 68).
3. Ms. Guy later provided the following additional remarks concerning this work: “The text is a ‘panorama’ of the Book of Job. I took roughly a sentence from each chapter of the book and managed to re-create the story in a ‘shorter’ version. This enabled me to concentrate on the atmosphere in the music” (letter to the author, 22 August 1995). This work received the European Broadcasting Union Prize in 1986.
5. The Forbidden Fruit was commissioned by Roger Bobo of the Los Angeles Philharmonic, and At the Evening Tide was commissioned by the Israel Broadcasting Authority; both works employ texts by the composer.
NOTES TO PAGES 245–276

7. Information provided by the composer.

CHAPTER 16: HAIM PERMONT

2. The prize sponsored a recording of this work, for later release, performed by alto Mira Zakai, the Kibbutz Artzi Choir, and the Tel Aviv Symphony, Avner Itai conducting.

CHAPTER 17: YINAM LEEF

1. Liner notes, Yinam Leef, Symphony No. 1/Violin Concerto (Jerusalem Symphony Orchestra, IBA), Music in Israel (MII-CD-16). This was the first instance, since the inception of the award in 1983, in which more than one composer was named a recipient, a practice that has since continued.

CHAPTER 18: BETTY OLIVERO

1. The composer provided a summary of her family history: “My mother was born in Greece—Thessaloniki, to a Sephardic Jewish family that immigrated to Greece back in 1492. My father was born in north of Greece, in a town called Comotini where there was a quite important Sephardic community that arrived there also after 1492. My father’s family immigrated to Israel in 1932. My mother’s family, unfortunately were deported by the Germans, probably to Auschwitz, and never came back (grandparents, parents, and a six-year-old brother). My mother and her other brother managed to escape on time to Athens, and shortly after the war was over she immigrated to Israel” (letter to the author, 5 January 1996).
3. Olivero’s reference is to her Cantes Amargos (Songs of Bitterness). Another work commissioned by the Maggio Musicale festival is the composer’s Pan for five flutists (1984–88).
4. Betty Olivero, Cantes Amargos (Songs of Bitterness): Three Ladino Romances for Female Voice and Chamber Orchestra (Tel Aviv: Israel Music Institute, 1983). The catalog number is IMI 6401.
5. During a performance by the Jewish music ensemble Voice of the Turtle (2 December 1995, Fermilab, Batavia, Illinois), director Judith Wachs explained the reference to keys found in many Ladino poems and songs: when they were expelled from Spain, many Jewish families retained the large door keys, which they were certain they would again need upon their return.
Notes to Pages 279–299


CHAPTER 19: ARI BEN-SHABETAI

1. This work is scored for soprano, English horn, French horn, double bass, and harp.
2. This movement is the last of Ben-Haim’s Five Pieces for Piano, op. 34 (1943), premiered by the composer on the Palestine Broadcasting Service on 17 April 1944 (Hirshberg, Paul Ben-Haim, 408).
3. In IMI News, passim. Conductors of these performances included Zubin Mehta, Hans Graf, and Gary Bertini. The performances were the outcome of a composition contest sponsored by the Israel Philharmonic Orchestra and the IMI, in which Ben-Shabetai was awarded first prize.
4. In a program note accompanying recent performances of the work, Ben-Shabetai explained: “I decided to attempt, in my own way, to pick up where Scriabin left off and to continue his ideas about the representation of tonal and harmonic sonorities by means of color timbres and shades (chroma in Greek), and about the use of extended chromaticism” (Ari Ben-Shabetai, program note, Stagebill [New York: Lincoln Center, February 1995], 19). The dual meaning of Ben-Shabetai’s title is reflected in his titles of the three movements: “Magenta,” “Aquamarine,” and “White Light.”
5. The Pittsburgh premiere performances, conducted by Kirk Muspratt, were on 8–10 December 1995. A performance in Jerusalem, conducted by Lorin Maazel, took place on 13 February 1996.

CHAPTER 20: ODED ZEHAVI

1. Information provided by the composer.
2. According to Tzvi Avni (letter to the author, June 1995), this is incorrect.
3. Oliver Messiaen’s work for piano was composed in 1944.
4. Oliver Messiaen’s monumental Catalogue d’oiseaux, for piano, was composed in 1958.
5. The Austrian-born music critic, scholar, and educator Hans Keller (1919–1985) was affiliated with the BBC music division for two decades.
6. His works have been performed in New York at the Merkin Concert Hall, the Brooklyn Academy of Music, and most recently, at the Greenwich House Music School. While at the University of Pennsylvania, Zehavi won the Helen Weiss Award for his composition Wire (1986), a setting of the poem “Strange Brightness” by Haya Shenhav. Premiered at the Annenberg Center in Philadelphia in December 1986, Wire was also included in the “New Music from Israel” concert at Northern Illinois University in April 1987, in a performance conducted by H. Stephen Wright and featuring the composer as pianist. The work was also performed during the 1987 Israel Festival.
7. The appointment of Ukrainian immigrant composer Mark Kopytman to a similar post with the Rehovot Chamber Orchestra was noted in the IMI News 1993, no. 4: 27.

335
CONCLUSION


2. Writing to Joachim Stutschewsky in 1929, the Russian-immigrant pianist and educator David Schor lamented that the country had become “a centre of attraction” for European performers, rather than a “centrifugal force” that would “send its own artists, especially musicians, to the world” (Hirshberg, Music in the Jewish Community, 107).


5. This is reflected, for example, in the content of Ariel, a quarterly journal of the arts in Israel published since 1962, which includes occasional music reviews and articles but primarily focuses on literature and the visual arts.


15. Bohlman, afterword to Israeli Folk Music, 54.


17. Keren, Contemporary Israeli Music, 81. Twelve years later, in 1973, Keren stated that despite all attempts by Israeli composers to create such a synthesis, “the overall sound of their music in unmistakably Western” (107).

18. In IMI News 1994, no. 2: 19. Another street was to be named for Israeli cellist and music educator Thelma Yellin.