Twenty Israeli Composers
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This book and its author have received generous individual and institutional support, without which this publication would surely never have been possible. These acknowledgments can only begin to reflect the extent of these contributions and my gratitude.

First and foremost, I am indebted to twenty Israeli composers, who permitted a visitor whom they never met before 1986 to ask them many questions about their lives, their thoughts, and their music. It has been my privilege to be entrusted with each of their contributions to this volume, which together provide a rare view of Israeli culture and society. If in our first meetings these composers more than satisfied my interest to become better acquainted with contemporary Israeli music, their correspondence, and gifts of recordings, as well as of published and unpublished scores have further enhanced my appreciation of its breadth and variety. In addition, it has been possible to continue this process through subsequent meetings in the United States, including the visits of several composers to Northern Illinois University (NIU). I am also grateful for the kind assistance of Alice Jacoby and Dina Seter.

Among those whose contributions to the study of Israeli art music are cited in this book, two individuals, whom I have been privileged to know for many years, figure prominently. Alexander L. Ringer is Professor Emeritus of musicology at the University of Illinois, where
University of Chicago ethnomusicologist Philip V. Bohlman and I were graduate student colleagues. The writings of these two scholars concerning Israeli music evince great insight, and as critical, “outsider” perspectives, their objectivity lends these contributions special value. I am indebted to them both, not only for their important scholarship in this area, but also for their generous assistance, encouragement, and advice. Indeed, perhaps more than any other, Philip Bohlman has influenced the evolution of this book, from the initial project proposal stages to its publication. One stream of this influence has been the elegance and breadth of his own prolific scholarship; the other, his unwavering faith in the potential contribution of this book to an area of study that has been immeasurably enriched by his own eloquent writings.

Many others have provided valuable assistance, information, and suggestions. The helpful staff and many stimulating guests at Mishkenot Sha'ananim in Jerusalem, where I spent nearly seven weeks, made it an ideal base for my activities while in Israel. For several days I also enjoyed the hospitality of the nearby St. Andrew's Hospice, affiliated with the Church of Scotland. Yehudit (Jackie) Rudolph and Helena Flusfeder were two of the most amiable and helpful companions one could hope to encounter far from one's home. Professor Amnon Shiloah, of the Hebrew University, was a very gracious host, consultant, and an informative tour guide in and around Jerusalem.

David Beveridge read portions of an early draft and offered incisive and helpful criticism. Judith McCulloh at the University of Illinois Press provided much useful information and advice concerning copyrights and authorizations. Daniel Kazez subsequently provided many worthwhile suggestions which have strengthened the book in innumerable ways. Tzvi Avni and Noa Guy, two composers included in this volume, were uniquely qualified and kind enough to identify many details requiring modification or correction. Ari Ben-Shabetai and Yinam Leef, also in this book, provided information concerning other composers and the new Israeli Music Center. Alex Wasserman, a gifted young Israeli composer who once studied with Abel Ehrlich and was later my student at NIU, has been a very helpful consultant whose input I have sought on a number of occasions. Amnon Wolman at Northwestern University provided information concerning performances of Israeli works that he arranged in Chicago. Angela Cline translated an article about composer Tsippi Fleischer by Amnon Shiloah, from the original French. My cousin David
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Ephraim Mittelmann, archivist for the Israel Philharmonic Orchestra (IPO), provided permission to include Hanoch Jacoby's photograph and program note, as well as other valuable information and assistance. Avi Shoshani, general secretary of the IPO, granted permission to reprint passages of a previously published interview that Mr. Jacoby gave to Uri Toeplitz. Dr. Toeplitz, a chronicler and former member of the IPO, generously provided articles concerning several composers, previously included in IPO program booklets, and authorized the use of excerpts from the aforementioned interview. Dr. Gila Flam, Director of the National Music Library and National Sound Archives of the Jewish National and University Library, provided
detailed information concerning the Israeli Music Center's recorded anthology of Israeli piano music, of which she is the producer. The photographs of each composer are used with the kind permission of the photographers acknowledged, as well as with the courtesy of other named individuals and organizations. Peggy Woznicki-Doherty at the Pittsburgh Symphony kindly relayed the photo of Ari Ben-Shabetai.

Shulamit Ran is among the most acclaimed living composers today. Trained as a pianist in her native Israel, she premiered her own *Capriccio* for piano and orchestra with the New York Philharmonic, conducted by Leonard Bernstein, at the age of fourteen. After attending the Mannes College of Music in New York, Ran studied with Ralph Shapey at the University of Chicago, where she has been a member of the music faculty since 1973. A recipient of many honors, including the Pulitzer Prize and Kennedy Center Friedheim Award, Professor Ran has also served as composer-in-residence with both the Chicago Symphony Orchestra and the Lyric Opera of Chicago. A vigorous proponent of contemporary Israeli music and arts, it was Shulamit Ran who first urged publication of these interviews in the present form. Her eloquent foreword to this volume is deeply appreciated.

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This book is dedicated to my mother, Doris, and to the memory of my father, Maurice Fleisher. Doris Fleisher has actively supported this effort in innumerable ways, and served in a variety of roles, including research assistant, editor, host, and, always, as a much valued advisor.

Finally, I am truly thankful for the encouragement, interest, patience, and assistance of my wife, Darsha Primich, throughout the many stages of this book's evolution.