

## **Welcome from the Conference Director, Malcolm Miller**

It gives me great pleasure to welcome you to the conference 'Art Musics of Israel: Identities, Ideologies, Influences', an exciting initiative presented by the JMI and IMR in association with SOAS. I hope you will enjoy the richly varied programme of academic and musical presentations in an action-packed four-day event!

The first ever UK-based international conference on this topic is timely, following a string of major JMI Jewish music conferences that have made an impact on the discipline. The first three, at City University (1993, 1997) and SOAS (2000), were the first of their kind in the UK, organised by Dr Alexander Knapp, the first Joe Loss JMI Fellow and Lecturer in Jewish Music. Three further events were organised by the JMI Forum for Suppressed Music (now the ICSM) on the themes of 'Entartete Musik' (2000), 'Continental Britons' (2002) and 'Music, Exile and Oppression' (2008), the last of these organised in conjunction with the IMR.

The tradition of creative interplay between scholarship and performance in those events continues in the current conference, building on the achievements of the Forum for Israeli Music's 'Musical Dialogue' days at the South Bank (2004, 2008) featuring premieres of Israeli music, and inspiring performances by Arabic and Jewish Israeli artists. Similarly, our conference highlights the pluralism of confluent traditions and cross-cultural dialogue whilst interrogating the regional and international contexts of music in Israel through a scholarly microscope.

My thanks are due to all those involved in the remarkable co-production which this conference represents. A special vote of thanks is due to the IMR Director Professor John Irving and IMR management team of Valerie James and Chris Barenberg, who have directed the operational aspects throughout with flair, and for their academic hosting of the event. Thanks also to Professor Paul Webley and SOAS for their participation and use of concert venue. I am grateful to the International Academic Board for helping to shape a fascinating programme. I have benefited throughout this project from the encouragement and energetic support of Geraldine Auerbach MBE, Director of the JMI. My profound thanks to Geraldine, Yvonne Glass and all at JMI whose efforts, along with those of many others, have helped transform a simple idea into a dynamic reality.

Finally I am grateful to the host of distinguished guest speakers, scholars, composers, musicologists, performers and other leading musical personalities, who have come to share their expertise, ideas and enjoyment within a public forum. Their presentations and concerts offer a unique opportunity to enrich our knowledge and understanding of the historical, aesthetic contexts of the diverse, and still unfamiliar repertoires of music in Israel. The event as a whole, and publications which result, promise to make a significant contribution to the discipline of musicology as also to the academic values of primary research, open discussion, and critical debate.

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### **The Institute of Musical Research**

The IMR was founded in 2006 and has quickly established itself as an important and highly valued national resource promoting and facilitating music research of all kinds in the UK. It is based in the School of Advanced Study at the University of London's Senate House complex in the heart of cultural Bloomsbury.

The IMR has a broad remit, engaging with individuals and with research groups and infrastructures nested within UK Higher Education institutions. Independent researchers (especially these days, practitioner-researchers) are a vital and growing part of its work, principally through the centre for 18th-century performance practice research, DeNOTE which offers seminars, workshops and recitals throughout the UK as well as in London bringing academics and performers together in creative fusion.

Our work takes various forms, including hosting conferences, study days and occasional lecture–recitals; a programme of cutting–edge research seminars (on Thursday afternoons); a series of postgraduate research training days (on Mondays); liaising with subject associations such as the Royal Musical Association and the Society for Music Analysis, and with other national resources such as the British Library; producing a twice–yearly Newsletter; hosting Visiting Fellows from the UK and overseas; involvement in online research databases such as RILM; coordination of research network funding bids; and much more besides! All branches of music research fall within our brief (including historical, analytical, textual and archival, scientific branches of ‘systematic musicology’, ethnomusicology, music iconography, popular music, and practice–based research of all kinds).

# Programme

## Monday 28 March

- 9.00 – 9.45**      **Registration and Coffee** (Chancellor's Hall)
- 9.45 – 11.20**      **Session 1: Official Opening** (Chancellor's Hall)  
Chair: Geraldine Auerbach MBE (Director, JMI)
- John Irving (Director, IMR)  
Paul Webley (Director, SOAS)  
Malcolm Miller (Conference Director)
- 10.20 – 11.20      Michael Wolpe (Jerusalem Academy of Music and Dance)  
Music in Israel: An Overview
- 11.20 – 11.40**      **Coffee** (outside Chancellor's Hall)
- 11.40 – 12.40**      **Session 2: Keynote Address I** (Chancellor's Hall)  
Chair: Owen Wright
- Amnon Shiloah (Hebrew University, Jerusalem)  
Music Symbol of Identity: Interrelation between Western and  
Eastern Art Musics in Israel
- 12.40 – 13.25**      **Lunch** (Room G22/26, Ground floor Senate House)
- 13.30 – 14.25**      **Lunchtime concert** (Chancellor's Hall) programme on p.55  
Oud music from the Arab and Jewish traditions  
Yair Dalal and Emad Dalal
- 14.30 – 15.35**      **Session 3: Arab Jewish Musical Encounters I**  
(Chancellor's Hall)  
Chair: Alexander Knapp
- 14.30 – 15.00      Rajmil Fischman (Keele University), The Tree of Knowledge Still  
Bears Fruit
- 15.05 – 15.35      Abigail Wood (SOAS), (Re)hearing Jerusalem: Sound, Aesthetics  
and Conflict in the Old City
- 15.35 – 15.55**      **Tea** (outside Chancellor's Hall)

- 15.55 – 16.30      Session 4: Arab Jewish Musical Encounters 2**  
(Chancellor’s Hall)  
Chair: Malcolm Miller
- Tsippi Fleischer, ‘Daniel in the Den of Lions’: The Blending of Religions and Cultures of the Middle East – in the Mind of a Contemporary Israeli Composer
- 16.30 – 16.45      Break**
- 16.45 – 17.45      Round Table I: Crossing Cultures: Musical Encounters**  
(Chancellor’s Hall)  
Chair: Norman Lebrecht with Yair Dalal, Emad Dalal, Michael Wolpe, Moshe Morad
- 17.45 – 18.45      Supper (Brunei Suite, SOAS)**
- 19.00 – 21.00      Session 5: Opera Screening (Chancellor’s Hall)**  
Chair: Malcolm Miller
- Haim Permont, Opera *Dear Son of Mine*  
Introduction, film and discussion

## Tuesday 29 March

- 9.00 – 9.30      Late registration (Chancellor’s Hall)**  
Senate House café open

- 9.30 – 11.10      Parallel Sessions**

<b>Session 6: Heritage, Identities and Post Modernism</b> (Chancellor’s Hall) Chair: Ronit Seter	<b>Session 7: Popular Musics Including Rock and Song</b> (Room G22/26) Chair: Abigail Wood
Uri Golomb (Israel), ‘Eclecticism is our musical language’: Dialogues of Conflict and Reconciliation in Josef Bardanashvili’s Second Symphony	Alon Schab (Trinity College, Dublin), Israeli and British ‘Progressive Rock’ Movements – a Comparative Study
Martin Iddon (University of Leeds), Earth/water: On Elements of and in Chaya Czernowin’s Recent Music	Sarah Hankins (Harvard University), ‘Lo Shomim Be’Galgalatz’: Marginal Musics and Identities in Tel Aviv’s Nightclubs
Max Stern (Israel Composer’s League), The Bible in Israeli Art Music – a Personal Odyssey	Efrat Barth (Hebrew University, Jerusalem), West meets East: The Influence of the Encounter with the East on Early Hebrew Song Composers (1920-1960)

- 11.10 – 11.30**      **Coffee** (outside Chancellor's Hall)
- 11.30 – 13.10**      **Session 8: Styles and Polystyles** (Chancellor's Hall)  
Chair: Malcolm Miller
- 11.30 – 12.00      Oded Zehavi (University of Haifa), They Say 'There's a Country':  
Three Israeli Violin Concerti in Search of the Promised Land –  
Ben-Haim, Sherriff and Zehavi
- 12.05 – 13.05      Keynote Address 2  
André Hajdu (Bar-Ilan University), Radical Jewish Music?  
Haoman Hai Ensemble, Aims and Praxis
- 13.10 – 13.45**      **Lunch** (Room G22/26)
- 13.50 – 14.25**      **Lunchtime concert** (Chancellor's Hall) programme on p.58  
Rotem Luz (piano)
- 14.30 – 15.35**      **Session 9: National Identities I** (Chancellor's Hall)  
Chair: Jehoash Hirshberg
- 14.30 – 15.00      Yosef Goldenberg (Hebrew University, Jerusalem),  
Popular Nationalism in Israeli Art Music: A Study of Style
- 15.05 – 15.35      Judah Matras (Hebrew University, Jerusalem) and Edward H.  
Stanford (McGraw-Hill), From Sociology of Israeli Musics: A  
Sociology of Musical Meanings?
- 15.35 – 16.00**      **Tea** (outside Chancellor's Hall)
- 16.00 – 17.40**      **Session 10: National Identities 2** (Chancellor's Hall)  
Chair: Arnold Whittall
- 16.00 – 16.30      Ronit Seter (Hebrew University, Jerusalem), Israelism
- 16.35 – 17.40      **Round Table 2: Music and Modernity: National  
Identities, International Perspectives**  
Amnon Shiloah, Jehoash Hirshberg, Ronit Seter and André Hajdu
- 17.45 – 18.45**      **Supper** (Brunei Suite, SOAS)
- 19.00 – 21.00**      **Concert** (Brunei Gallery Lecture Theatre, SOAS) programme  
on p.58  
André Hajdu and Ha'Oman Hai

## Wednesday 30 March

**9.00 – 9.30**      **Late registration** (Chancellor's Hall)  
Senate House café open

**9.30 – 11.10**      Parallel Sessions

<p><b>Session 11: Shifting Identities</b> (Chancellor's Hall) Chair: Shirli Gilbert</p>	<p><b>Session 12: European Heritage I</b> (Room G22/26) Chair: Erik Levi</p>
<p>Galia Arieli (Hebrew University, Jerusalem), Reflection of the Holocaust in Israeli Art Music</p> <p>Carmel Raz (Yale University), Arrangements of <i>Shirei Eretz Israel</i> as Expressions of the Shifting Politics of Israeli Identity</p> <p>Annemie Stimie (University of Stellenbosch), The Unspoken Cultural Alliance: Israel, Afrikaner Nationalism and Jeanne Zaidel-Rudolph's <i>Masada</i></p>	<p>Liran Gurkiewicz (Bar-Ilan University), Paul Ben-Haim: The Oratorio <i>Joram</i> and the Jewish Identity of a Composer</p> <p>Avior Byron (Hebrew University, Jerusalem), Huberman as Beethoven: Musical Performance and Israeli Identity</p> <p>Irit Youngerman (Hebrew University, Jerusalem), Orientalism, Identity, and Music: Central European Composers in the Jewish Yishuv and Early State of Israel and their Idea of the East</p>

**11.10 – 11.30**      **Coffee** (outside Chancellor's Hall and outside G22/26)

**11.30 – 13.10**      Parallel Sessions

<p><b>Session 13: Piano Plus: Mediterranean Accents</b> (Chancellor's Hall) Chair: Abigail Wood</p>	<p><b>Session 14: European Heritage 2: Cabaret and Cantorial</b> (Room G22/26) Chair: Michael Wolpe</p>
<p>Rotem Luz (Hebrew University, Jerusalem), Yehezkel Braun's 1957 Piano Sonata</p> <p>Daniel Galay (Beit Frankfurt Music Center, Tel Aviv), The Ashkenazi Heritage: A Challenge for Israeli Musicians</p> <p>Gila Goldstein ( Boston University), Mediterranean or not Mediterranean, that is the Question: Paul Ben-Haim's Piano Concerto of 1949</p>	<p>Rebecca Fletcher (Association for Jewish Theater, USA), Tel Aviv Cabaret</p> <p>Na'ama Ramot (Hebrew University of Jerusalem), A Broom that will Sweep Everything Away: The Cabaret Scene in the Yishuv in Eretz Israel (to be read by Jehoash Hirshberg)</p> <p>Amit Klein (Bar-Ilan University), 'How shall we sing the Lord's song?' (Ps. 137, 4) From the <i>Shtiebel</i> to Young Israel: Musical Currents in Jewish Liturgy in the 20<sup>th</sup> century</p>

- 13.10 – 13.45**      **Lunch** (Room G22/26)
- 13.50 – 14.40**      **Lunchtime concert** (Chancellor's Hall) programme on p.58  
 Jeanne Zaidel Rudolf, *Masada*  
 Regent String Quartet with Francesca Carpos (bassoon)  
 Gila Goldstein (piano)
- 14.45 – 15.45**      **Session 15: Keynote Address 3** (Chancellor's Hall)  
 Chair: Clive Marks
- Jehoash Hirshberg (Hebrew University, Jerusalem)  
 How East is East? European Orientalism, Ethnicity, and Arabic  
 Elements in Israeli Music
- 15.45 – 16.05**      **Tea** (outside Chancellor's Hall)
- 16.05 – 18.15**      **Session 16: European Heritage 3: Middle Eastern  
 Influences** (Chancellor's Hall)  
 Chair: Alexander Knapp
- 16.05 – 16.35      Dalia Atlas (Haifa Technion), Young Israeli Composers in the  
 Footsteps of Ernest Bloch - Bloch's Legacy on Israeli Composers
- 16.40 – 17.10      Malcolm Miller (IMR, Open University in London, JMI),  
 Confrontations and Contrasts: Musical Mediation of East and  
 West in Piano Trios by Composers in Israel
- 17.15 – 18.15      **Round Table 3: Composers in Conversation –  
 Challenges and Visions**  
 Haim Permont, Emad Dalal, Oded Zehavi, Tsippi Fleischer
- 18.15 – 20.00**      **Break**
- 20.00**                **Optional Conference Dinner** (Brunei Suite, SOAS)  
 Cabaret music by Rebecca Joy Fletcher  
 Oud music by Emad Dalal

## Thursday 31 March

- 9.00 – 9.30**      **Late registration** (Chancellor's Hall)  
Senate House café open
- 9.30 – 11.10**      **Session 17: Memory and Identity** (Chancellor's Hall)  
Chair: Michael Wolpe
- 9.30 – 10.00      Yulia Kreinin (Hebrew University, Jerusalem), Recalling Imaginary  
Music: Jewish Memory in Mark Kopytman's Works
- 10.05 – 10.35      Anat Rubinstein (Hebrew University, Jerusalem), The Modern  
Israeli Experience of Memory and Bereavement: *October Sun* by  
Mark Kopytman and *My Dear Son of Mine* by Haim Permont as  
Case Studies
- 10.40 – 11.10      Menachem Zur with Amit Dolberg (Jerusalem Academy of Music  
and Dance), Remembering Josef Tal (1910-2008): Musical Syntax  
in Tal's Concerto no.6 for Piano & Electronics
- 11.10 – 11.30**      **Coffee** (outside Chancellor's Hall)
- 11.30 – 13.00**      **Session 18: Crossing Boundaries I** (Chancellor's Hall)  
Chair: Jehoash Hirshberg
- 11.30 – 12.00      Tal Soker (Tel Aviv University), The Eastern Mediterranean  
Movement and the Challenge of Statehood: Politics, Ethnicity,  
and National Identity in Israeli Art Music
- 12.00 – 13.00      **Keynote Address 4**  
Arnold Whittall (King's College London), Keeping One's  
Distance: Arnold Schoenberg and Israel, Then and Now.
- 13.10 – 13.45**      **Lunch** (Room G22/26)
- 13.50 – 14.25**      **Israeli Art Song Recital** (Chancellor's Hall) see p.59  
Ela Zingerevich (Mezzo-Soprano)  
accompanied by Michael Wolpe
- 14.30 – 15.00**      **Session 19: Crossing Boundaries 2** (Chancellor's Hall)  
Chair: Alexander Knapp
- Neil Levin (JTS, New York) Stefan Wolpe and Jewish National  
Identity: The Imprint of Modern Israel on an Emigré German-  
Jewish Composer

**15.05 – 15.25** Malcolm Miller (IMR, Open University in London, JMI)  
Tribute to Bracha Zephira (1910-1990): Benjamin Frankel and  
the London Recordings

**15.25 – 15.45** **Tea** (outside Chancellor's Hall)

**15.45 – 16.40** **Round Table 4: Reception and Dissemination of Israeli  
Music – publishing, recording and broadcasting**  
(Chancellor's Hall)  
Rodney Greenberg, Gerald Kingsley, Neil Levin, Sally Groves

**16.40 – 17.00** **Concluding Discussion** (Chancellor's Hall)  
Chair: Malcolm Miller

**19.15 – 21.45** **Concert** (Purcell Room, Southbank Centre)  
programme on p.59  
Meitar Ensemble  
Gila Goldstein (piano)  
Helix Percussion Duo – Competition prize winners

To join the musicians at a post-concert dinner at Sofra,  
32 Tavistock Street WC2 please notify the JMI help desk at the  
conference

## Abstracts and Biographies

The abstracts and biographies are arranged in alphabetical order of participant's surname. In the case of joint presentations, all the details appear under the first-named speaker.

**Galia Duchin Arieli (Hebrew University, Jerusalem) session 11**

### Reflection of the Holocaust in Israeli Art Music

My paper aims to investigate the ways in which Israeli composers grapple with the topic of the Holocaust in their works. Are there deep elements that provide the key to efforts to cope with the memory of the Holocaust in musical materials? Are there 'compositional code words' that are unique to the subject of the Holocaust as there are in poetry? Is it possible to characterize the musical syntax as one would the artistic syntax? And, furthermore, how do Israeli composers relate to the expression of the Holocaust in music? Were they at first reluctant to touch it, only later experiencing a change in attitude, like that of the visual artists of the artistic establishment? Or, perhaps, like in poetry and prose literature, the artistic expression was there throughout the entire period, presenting itself in different ways.

I analyze four instrumental compositions of leading Israeli composers, Abel Ehrlich, Yinan Leef, Yehezkel Braun and Leon Schidlowksy, written between 1962 and 2001. In each case I describe the background for the creation of the work, its special structure, and the degree to which it shapes the image of the Holocaust through the 'purifying crucible of music'. The specific choice of instrumental compositions is an attempt to avoid the obstacle of an overly direct message, intrinsic to compositions with text, which could lead into the trap of Holocaust trivialization.

In each of the four compositions, the Jewish *niggun* appears literally or fragmented into sounds: seconds of various sorts, as in extracts from Jewish prayers; trills and glissandos as sounds representing suffering, sadness, and the lilt of the Yiddish language. The other element shared by all these compositions is the resounding 'open-ended' conclusion – leaving an unanswered question. One more element common to all of my case-studies is their deliberate avoidance of concrete programmatic writing. This avoidance can be interpreted as the composers' way of circumventing the dangers of banalisation and kitsch. These compositional tools are shared by all four composers, each using them in his own way.

**Galia Duchin Arieli** is a PH.D research student in Musicology at the Hebrew University, Jerusalem. Her areas of research relate to music and society, and her thesis deals with the 'Reflection of the Holocaust in Israeli art music, visual art and poetry'. Her research, under the supervision of Professor Judith Cohen from Tel Aviv University, was highly commended and is to be published in the IMI, the magazine of the Israel Music Institute and in Tav+ magazine for Music, Art and society. Her recent research papers were presented at the annual conference of the

Israeli Composer's Society in July 2010 and at the multidisciplinary conference about the Holocaust at Haifa University in November 2010.

### **Dalia Atlas (Haifa Technion) session 16**

#### **Young Israeli Composers in the Footsteps of Ernest Bloch - Bloch's Legacy on Israeli Composers**

Abstract to follow

**Dalia Atlas**, born in Haifa Israel, graduated from the Music Academy of Jerusalem, and studied conducting with the most distinguished Maestros abroad. She was the first woman conductor to win seven International Competitions for Conducting, and was offered invitations to conduct major international orchestras. She has conducted 82 orchestras in concerts, festivals and recordings, radio and TV in 29 countries, among them the Israel Philharmonic, Royal Philharmonic, Philharmonia, Helsinki Philharmonic, Stockholm Philharmonic, Czech Radio Orchestra, Berliner Simphoniker, and others. Her discography includes more than twenty CD's, particularly of unusual repertoires. At the Technion, Haifa, she was Music Director, Principal Conductor and Professor of Music, and has been a guest professor at MIT.

During the Gulf War, Dalia Atlas formed a new orchestra consisting of new immigrants from Russia – the Atlas Camerata Orchestra, with whom she has toured and recorded. For that orchestra she dedicated and recorded her orchestral arrangement of Schubert's String Quintet, Op. 163, broadcast worldwide to critical praise. She pursued her philanthropic ideals by traveling voluntarily all over the country for 25 years with her orchestras Pro Musica Orchestra, Israel and Atlas Camerata, promoting music education for children.

Her research into the music of Ernest Bloch resulted in her recording 25 neglected orchestral works for ASV and Naxos. Founder of The Ernest Bloch Society in Israel, and Honorary Vice President of the Ernest Bloch International Society, London, UK, Dalia Atlas is much in demand conducting Bloch's music at international festivals. She was honoured by the mayor of Haifa with the title of a Distinguished Citizen of Haifa.

### **Geraldine Auerbach MBE session 1**

**Geraldine Auerbach** is the Director of the Jewish Music Institute at SOAS, University of London, which facilitates the study and performance of music of Jewish connection for the benefit of all. She was founder director of London's pioneering month-long biennial Jewish Music Festival which ran from 1984 to 2000 with many new commissions and premières performed by high quality local, imported and also

pecially created ensembles. Highlights were Ernest Bloch's *Sacred Service* in York Minster and St Paul's Cathedral, a Day of Jewish Culture in the Millennium Dome and 'Simcha on the Square' a Jewish culture celebration in Trafalgar Square in association with the Mayor of London. She initiated a record label for historic or unrecorded Jewish music and established Jewish Music Distribution - to supply the trade and the public by mail order. With Professor Malcolm Troup, she established the first full-time Jewish music lectureship at City University in 1991. This moved to SOAS in 1999 where she has developed, in association with the Department of Music, conferences, annual summer schools and practical training programmes in Klezmer, Yiddish song and dance. She has developed workshops and conventions for cantorial and choral practitioners and programmes of education, performance and information in other branches of Jewish music. She has established a library of Jewish music, with a catalogue accessible via the informative JMI website [www.jmi.org.uk](http://www.jmi.org.uk). Born in Kimberley, South Africa she came to the UK in 1962 and was appointed MBE in the year 2000 for her services to music and an Hon Fellowship was conferred on her by SOAS in July 2008.

**Efrat Barth (Hebrew University, Jerusalem) session 7**

### **West meets East: The Influence of the Encounter with the East on Early Hebrew Song Composers (1920-1960)**

‘The great turning point in our life requires new ways of expression: new language, new pronunciation, and new sounds. And just as in language our faces turn towards the historical past, thus we shall open our ears also in the music to hear the orient sounds as close to our heart, and as capable to emphasize our insights’.

(Menashe Ravina, *Folk Songs in the Land of Israel*, 1942)

These words express more than all the feelings of a major part of the Jewish composers in the land of Israel, during the years before the state of Israel was established. When western composers first came into the land, they encountered oriental figures surrounding them everywhere: from the caravans walking in the sands, to the Arabic sounds heard in the streets. The composers felt the desire to consider this new environment and fascinating culture in their songs. According to Menashe Ravina cited above and others, this musical culture had ancient roots related to Jewish heritage, thus it illustrates the musical authenticity to which we must aspire to. Others thought we must stick to the musical European legacy, and they held onto it like a lifeline to overcome the hard life in Israel. A third group of composers combined the past and the present in their works, in a way that east and west were integrated together through musical elements, such as melody, harmony, rhythm, and arrangement.

This paper, based on my dissertation, will focus on the Hebrew-song genre, covering various kinds of orientalist influences upon European and Russian composers. We

are able to see that western composers embedded oriental musical elements such as modality, rhythm, microtonal intervals, melismas, and typical genres in their works. Nevertheless, in the Israeli framework, these elements received a new shape, suitable to the Hebrew song. Eventually, in the large corpus of song writing, a new genre of songs was created which integrated oriental and western musical elements.

**Efrat Barth** is a PhD student in musicology, at the Hebrew University of Jerusalem. Efrat has studied her bachelor's degree in psychology and musicology, and completed her master's degree in musicology with honours. The title of her master's thesis was 'The dramatic lieder of Robert Schumann: genre distribution and text-music relationship'. Her PhD dissertation deals with the Hebrew songs that were written under the influence of Arab music between the years 1920 and 1960. Recently, Efrat has organized a conference at the Hebrew University that dealt with popular music in Israel. In addition to her academic activities, Efrat has taught music in elementary school, as well as high-school, and has also given several popular talks on the Hebrew song.

**Avior Byron (The Hebrew University of Jerusalem)** session 12  
<http://www.bymusic.org> and <http://aviorbyron.extendr.com>

### **Huberman as Beethoven: Musical Performance and Israeli Identity**

The violinist Bronislaw Huberman is considered to be one of the greatest violinists in music history. Although his playing is controversial, there were few who did not recognize his greatness as a performer. There is very little academic research on Huberman and his playing. In this paper I will present materials from Huberman's archive that were not discussed in the literature. I claim that people from different countries and periods conceptualized Huberman's playing as something that is more than just playing. His performances and interpretations were considered to represent things that are transcendent or even metaphysical. The paper will analyze how important cultural figures, music critics and common listeners, perceived the technique of Huberman, his behaviour on stage, his physical appearance, and how he interpreted the scores that he played. The presentation will include listening to historical recordings by Huberman.

**Dr Avior Byron** is a musicologist, blogger and composer. Byron published in journals such as *Music Theory Online* and is currently working on a book on Schoenberg's writings on aesthetics and interpretation in performance (Oxford University Press). His current research is on the violinist Bronislaw Huberman, the reception of his performances and recording analysis. Byron graduated with a BA degree from Tel Aviv University in Musicology and Orchestra Conducting, and later received his PhD in Music at Royal Holloway Collage, University of London. His thesis, under the supervision of Prof. John Rink, was entitled 'Schoenberg as Performer: An Aesthetics in Practice'. Byron's interests concern the theory and

analysis of various aspects of musical performance and interpretation: recordings, aesthetic writings, reception, history, cultural studies and philosophy. He has a special interest in avant garde music of the twentieth century, especially that of Arnold Schoenberg. He plans to do research on twentieth-century interpretations of music from other periods, and to discuss issues of Jewish and Israeli identity in music.

During 2004 - 2008 he lectured in the Bar-Ilan University in Israel.

Byron is a member of the Israel Musicological Society where he founded and manages the Society's google communication group. He is a member in the Research Performance Group Israel (RPGI). He is the founder of the international LinkedIn Musicology Research group that has over 250 members.

### **Emad Dalal** lunchtime concert I; round table I

**Emad Dalal** is a performer and composer of Arab music who lives in the town Kafar Yasif in Israel. He is a graduate of the Rubin Academy of music in Jerusalem and has currently finished his MA studies in Bar Ilan University. He is a lecturer in the music department of Zefat Academic College, musical director of the Andalusian ensemble of the Galilee and head of the Tarshiha music school. Mr Dalal performs all over the world and is a regular participant in Israeli television programmes. Many of his activities are aimed to promote Arab-Jewish collaborations.

### **Yair Dalal** lunchtime concert I; round table I

**Yair Dalal**, born in 1955 is a composer, violinist, oud player and singer, a prolific musician who plays an important role in shaping the global world music scene. Over the last decade he has released 11 albums, covering wide and varied cultural territory, authentically representing Israel's cultures and fusing them through music. For a fuller biography see p.55

### **Rajmil Fischman (Keele University) session 3**

#### **The Tree of Knowledge Still Bears Fruit**

I will discuss issues of cross-fertilization and the political approach adopted in my musical composition *Ets Ha'Daat* (The Tree of Knowledge). This work, composed for the Israeli ensemble *Meitar* and premiered during the festival commemorating the centenary of Tel Aviv, provides a contemporary interpretation of the expulsion of Adam and Eve from the Garden of Eden in the context of the Middle East conflict. In this sense, it considers 'knowledge' not only as acquisition of information (e.g.

acknowledgement of 'nakedness'), but also as comprehension (e.g. understanding the significance and implication of nakedness), which triggers ethical mechanisms that demand action (e.g. covering nakedness with garments). Finally, once knowledge has affected human beings in this way, it changes their conception of life and the world, which will never be the same (e.g. they are expelled from paradise). This process has repeated itself throughout history: in the specific case of conflicts, we might discover that deepening our knowledge may question the consensus of who is right or wrong. Furthermore, in common with prolonged struggles, the original agents in the Israeli-Palestinian conflict are long gone and a legacy is left to generations of human beings who were born into the conflict but did not cause it. It is at this point when the most striking issue reveals itself to be the suffering caused to all parties involved. The text and music of *Ets HaDa'at* attempt to reflect these issues, integrating traditional musical materials with contemporary art music and electronics, in parallel to the amalgamation of the biblical subject with present reality. For instance, it includes citations of a version of the prayer *El Maleh Rachamim*, which mourns symbolically for the humanistic spirit of Judaism often forgotten amidst the heat of the conflict.

**Rajmil Fischman** (b. Lima, Peru, 1956) is Professor of Composition at Keele University, where he established the MA/MSc in Digital Music Technology and the Computer Music Laboratory. He attended the National Conservatory of Lima, the Rubin Academy, Tel Aviv and York University, UK (DPhil, 1991), studying composition with Abel Ehrlich, John Paynter and Richard Orton. He also obtained a BSc in Electrical Engineering from the Israel Institute of Technology (1980). He was artistic director and principal conductor of the Keele Philharmonic Society (1990-1995), Director of Music (1998-2000), and Music Technology Programme Director (2001-4) at Keele University. Fischman's main research activities focus on instrumental and electroacoustic composition, electroacoustic music theory and music software development. His compositions receive international performances.

**Tsippi Fleischer** session 4  
<http://www.tsippi-fleischer.com>

### **'Daniel in the Den of Lions': The Blending of Religions and Cultures of the Middle East – in the Mind of a Contemporary Israeli Composer**

[video art with English captions]

In this work (after the Biblical story, sung in Coptic), Sound and Visual Art are combined as a language of modern art in which universal meanings are reflected: beauty, cruelty, jealousy, mercy – and the Middle East is revealed as the source of ancient cultures by focusing on its three monotheistic religions. The musical ensemble consists of men's chorus with soloist (Daniel) and string quintet (two violins, viola, cello, double-bass), all recorded on digital tape. The language is Coptic, as the composer was initially inspired by a limestone tablet of Daniel in the lions' den in the Coptic Museum of Cairo. The sound of the language itself is musical and the

authentic melodies of the Coptic community influenced the vocal style. The instrumental part with its descriptive effects and dissonances combine with the vocal aspect to make for a unified aesthetic.

The pages of the score are used as a visual element; their strong colours on the black gowns of the chorus and the changes in staging create a dramatic development in accordance with the music. Visual elements photographed in Egypt enrich the work as an integral part of its style. The production crew lived through unusual experiences during the filming in Egypt – both in Cairo and in monasteries of the Western desert, as well as during the filming of the musical ensemble in Israel. This type of art created in our region – crossing borders, religions and periods of time with confidence as it does – reflects the deep truth of the ability of the peoples of this area to live together in harmony.

**Tsippi Fleischer** was born in Haifa, Israel, in 1946. She studied music, linguistics and many other subjects in Israel and abroad, and toured the globe extensively, but remained a resident of Haifa all her life. She grew up in a Jewish-Arab environment, and the ambience of co-existence characterizing the city of Haifa flows naturally into her creative oeuvre.

In her works, she combines the knowledge of the indigenous cultures of her homeland with the firm foundation of knowledge of Western culture which she absorbed during her studies. Over the years, her aspiration for cultural synthesis has intensified, incorporating elements from diverse cultures across the globe, and even reviving moribund languages. She also makes creative use of electronic music, on its own or in combination with live performance. In several of her works, old texts and traditional materials are combined and modified through the creative use of new, innovative technologies.

Her academic degrees include: BMus in theory, composition and conducting (Rubin Academy of Music, Jerusalem); BA in Hebrew Language, Arabic Language, Literature and History of the Middle East (Tel Aviv University); Music Teacher's Diploma (Levinsky College of Education, Tel Aviv); MA in Music Education (NYU); MA in Semitic Linguistics (Tel Aviv University); and PhD in Musicology (Bar Ilan University, Israel).

Tsippi Fleischer's compositions include five symphonies, three operas (and other stage works), instrumental and chamber music, many art songs and choral compositions (ranging from works for unaccompanied choir to oratorios and cantatas for choir and orchestra), and several electronic works – including both purely-electronic compositions and works combining electronics and live performance.

Fleischer is very active in music education. She has trained many generations of young musicians who have since become well known in their own right; served as a lecturer in several institutions, most prominently the Levinsky College of Education;

and her textbook on the Harmonization of Songs has become a required textbook in the educational system. She is one of the most active contributors to the ideology of the correlation between composition and music education in Israel, advocating the synthesis between East and West. This also demonstrates her profound pacifistic ideology.

Her involvement in Hebrew Song began while she was still an adolescent, studying in Haifa's Reali School, and it remains one of her most significant fields of interest. At present, she is deeply involved in the summary of her research and its preparation for publication in the context of a number of textbooks and monographs. Amongst the many prizes awarded to Fleischer in Israel and abroad are: the ACUM Prize (Israel Composers and Publishers) for her life's work; the Prime Minister's Prize on the occasion of Israel's 50th anniversary; the UNESCO-Paris (Rostrum) Prize for Composition for 'The Gown of Night' and 'In the Mountains of Armenia'; Israel's Public Council for Culture and Art Prize for her Oratorio 1492-1992; Foremost Career-Woman of Israel for 1993 in the Field of Music awarded by Globes; the ACUM Prize for 'Like Two Branches'; awards and prizes of the governments of Finland and the United States, and of the Brahms Gesellschaft (Germany) and the Canadian Electro-Acoustic Community.

**Rebecca Joy Fletcher (Association for Jewish Theater, USA) session 14**  
[www.RebeccaJoyFletcher.com](http://www.RebeccaJoyFletcher.com)

### **Tel Aviv Cabaret**

This paper explores transformations to the satiric cabaret song as it was re-invented in 1930's Tel Aviv. I argue that beginning with *Hakumkum*, and followed by *Hametateh*, *Li La Lo* and smaller ventures, the cabarets of Tel Aviv not only contributed to diversity in Israeli music and launched the careers of numerous performers but helped to foster a sense of national identity. The cabaret's to-the-minute satiric songs, written by leading poets and composers, helped to nurture a culture of democratic dissent, to foster comfort through irony between various ethnic minorities, and to teach audiences the value of communal laughter as a manifestation of national strength. Because Weimar Berlin's literary and political cabarets were considered by many the standard for excellence, I also contrast Tel Aviv cabaret's satiric songbook — its choice of subject matter, musical styles, and motifs — with that of Weimar Berlin. Though the majority of Berlin's cabaret artists were Jews who were invested in their fledgling democracy, they were obviously not engaged in the same type of nation-building as were the artists of Tel Aviv. At once insiders and outsiders, Berlin's creators of cabaret employed satiric song to different ends than did those artists of the 'first modern Hebrew city'. My paper will be amplified by performed musical examples — including selections from little-known, archival Tel Aviv cabaret songs — as I consider how the boundaries of satire become altered when the building of a nation is at stake.

**Rebecca Joy Fletcher** is a playwright, an actress, an ordained cantor, and a scholar and performer of international Jewish cabaret. Her show *KLEYNKUNST!*, produced by the National Yiddish Theater, was a 2007 off-Broadway hit. In 2008 Rebecca lectured and performed as part of Hebrew University's international symposium 'Politics in Musical Theater' and she subsequently returned to Israel on a research grant to study Tel Aviv's early cabarets. A 2009 grant brought her to Poland for a research residency and series of public performances at the State Yiddish Theater in Warsaw. Rebecca's theatrical cabaret, *Cities of Light*, premiered in New York City for the 2009 *Festival of Jewish Theater and Ideas*. It has since been produced in other U.S. cities and again in NYC, opening for select performances of the off-Broadway hit *Circumcise Me*. In late 2009, Los Angeles' West Coast Jewish Theater produced the workshop of Rebecca's new musical, *Nightingale in Warsaw*. She holds a Masters degree in sacred music and is a frequent scholar-in-residence at synagogues. She is also a vice president of the Association for Jewish Theater and a proud member of NYC's award-winning *Kabarett Kollektiv*, Chicago Dramatists, the Dramatists Guild, the American Conference of Cantors, and the Cantors Assembly.

**Daniel Galay (Beit Frankfurt Music Center, Tel Aviv) session 13**

### **The Ashkenazi Heritage - a Challenge for Israeli Musicians**

Daniel Galay, composer and cultural activist, has been seeking for many years for a continuity between Jewish musical Traditions from the Diaspora and musical life in modern Israel, and has taken an existentialistic-individual approach in order to arrive at social, educational and artistic conclusions. In the article published in TAV + ( No 9, Spring 2007, the author defines his identity as Ashkenazi-Israeli, provoking in this way a polemic with his fellow colleagues composers and educators, that according to the ruling Zionist conceptions, built their Israeli identities denying, in most of the cases, their historical European, Sephardic and Oriental roots. He defends a new position that strives to combine between Ashkenazi, Israeli and Contemporary identities. He explains that such a point of view, from one side, does not exclude an openness to other ethno-historical heritages in the Middle East (Jewish and non-Jewish), and from the other side it can reactivate the creative sources of Israeli musicians and cultural life in an era of Globalization.

In contrast to composers who disconnect their biographies and vital experiences from their social and political postures, he rejects the idea of becoming part of the Middle East on the price of renouncing one's own Jewish identity. He explains also the impossible situation and deep difficulties that music educators in Israel have to cope with, because they are, on the one hand, drawn to present the Classical Musical Heritage, and from the other, feel compelled to erase their personal roots and identification with their Jewish European background.

**Daniel Galay** is a prolific composer and pianist with a special interest in Yiddish folk culture, and the preservation of Ashkenaz Identity. Galay was born in 1945 in Argentina and immigrated to Israel in 1965. His Master of Arts degree from the University of Chicago (1979), after previous degrees in Piano, Theory and Composition from the National Conservatory in Buenos Aires and the Tel Aviv University, Rubin Music Academy. His works for orchestra, theatre, ballet and chamber media have received wide international recognition, including music composed for Yiddish folktales, poems of Perets Markish, Avrom Sutskever and Uri Tzvi Grinberg, and chamber operas to his own libretti. His Klezmer Tunes with a classical touch have been performed by Giora Feidman and other leading artists. Professor Michele Gingras (Miami University of Ohio) has recorded them on CD while Professor Gregory Barret has made arrangements for Wind Orchestra. In the Duo Galay with his daughter Racheli, cellist, he has given programmes of Jewish, Contemporary and Classical music across the world.

He is currently Director of the 'Beit Frankfurt' music center in Tel Aviv, where he has developed advanced methods of music education based on Improvisation. For several years he has been Chairman of Leyvik House, the Association of Yiddish writers and Journalists in Israel, attracting new generations to Jewish Culture and Literature. His plays, poetry and articles are published in books and different publications in Israel and abroad. He is a Member of the Editorial Board of 'Naye Vegn' and the H.Leyvik Publishing House. He was awarded the Prime Minister's Prize for Composers in 2009.

### **Shirli Gilbert session 11**

**Shirli Gilbert** is Karten Lecturer in Jewish/ non-Jewish relations at the University of Southampton. She obtained her Ph.D. in Modern History and Masters in Musicology at the University of Oxford. Her research is currently focused in two principal areas: Holocaust memory in apartheid and post-apartheid South Africa, and cultural life amongst Jewish Displaced Persons (1945-1948). Her book *Music in the Holocaust: Confronting Life in the Nazi Ghettos and Camps* (Oxford University Press, 2005) was a finalist for the 2005 National Jewish Book Award.

### **Yosef Goldenberg (Hebrew University, Jerusalem; Jerusalem Academy of Music and Dance) session 9**

#### **Popular Nationalism in Israeli Art Music: A Study of Style**

Popular nationalism is a specific category of nationalism Hirshberg finds in Israeli art music, represented in works by Marc Lavry and Yehezkel Braun. The present study suggests further ramifications of this category, with special emphasis on early art

songs. This type of music is essentially distinct from truly popular and folk songs, despite certain overlappings. Important features of this style include:

1. Independent piano or orchestral accompaniment. The accompaniment is usually written in full by the composer— even in a popular romance such as *Laila Laila* by Ze'ira. Other songs received artistic arrangements (e.g. Shabetai Petrushka's arrangement of Nissan Cohen Melamed's *Lean Tanud Ha'Elem*.)
2. Melodies that are based on modality, but almost always deviate from a single diatonic modal collection, often by means of exact transposition that results in chromatic environments (Mark Lavri, *Shir ha-Shirim*; Menachem Avidom, themes of *Symphonie Populaire*).
3. Mild but numerous and freely handled dissonances in the accompaniment, (Alexander, *Six Israeli Dances*), even in works by composers such as Emmanuel Amiran, whose main output is in folk songs. More dissonant settings, such as Baruch Kobias's songs to poems by Rachel, might stand outside the 'popular nationalism' substyle.
4. Performance by singers with operatic vocal trainings such as Avraham Wilkomirski and Rema Samsonov. In singing folk-like art songs they practiced a singing style with especially clear pronunciation and lack of extended vibrato.

It is intriguing to locate these Israeli traditions in a global context. The Israeli case seems related to certain types of neo-Classicism. Certain moments in Israeli popular nationalism recall moments in works by composers as diverse as Myaskovsky, Milhaud, Hindemith, Vaughan Williams, and of course Bartok. A deeper understanding must await a better knowledge of neo-Classicism and extended tonality in general, perhaps after Anthony Pople.

**Dr Yosef Goldenberg** teaches at the Hebrew University of Jerusalem and at Jerusalem Academy of Music and Dance, where he also serves as head librarian. His areas of research include theory of tonal music as well as Israeli art and folk music. He is author of *Prolongation of Seventh Chords in Tonal Music* (Edwin Mellen Press, 2008), based on his PhD, and published in theory journals (*Theory and Practice, Journal of Music Theory, Music Theory Online, Journal of Schenkerian Studies*). On Israeli music he published mainly in Hebrew, but see "Classical Music and the Hebrew Song Repertoire" in *Min-Ad* ([http://www.biu.ac.il/hu/mu/min-ad05/en/Goldenberg\\_En.pdf](http://www.biu.ac.il/hu/mu/min-ad05/en/Goldenberg_En.pdf)).

**Gila Goldstein (Boston University)** lunchtime concert 3; session 13  
[www.gilagoldstein.com](http://www.gilagoldstein.com)

### **Mediterranean or not Mediterranean, that is the Question: Paul Ben-Haim's Piano Concerto of 1949**

Pianist **Gila Goldstein** has performed throughout the world as a soloist and collaborative pianist. Her most notable performances included the Jerusalem

Symphony Orchestra, the Philippine Philharmonic Orchestra, Orquesta Da Camera in Mexico City and Lincoln Symphony Orchestra in Nebraska among others, as well as recitals and concerts at Lincoln Center in New York City, South Bank Center in London, Konzerthaus in Berlin, Musée de Louvre in Paris, Progetto Martha Argerich in Lugano, Beijing Concert Hall in China, Roy Thomson Hall in Toronto, Kennedy Center in Washington DC, Old First Church in San Francisco, Gardner Museum in Boston, Dame Myra Hess concert series in Chicago, Henry Crown Hall in Jerusalem and the Tel Aviv Museum.

Ms. Goldstein, a native of Israel who has resided in New York City for over two decades, is a member of the piano faculty at Boston University's School of Music and its Tanglewood Summer Program. She is an alumna of the Manhattan School of Music and the Tel Aviv University's Academy of Music, where she studied with Nina Svetlanova and Victor Derevianko.

A Board member of the American Liszt Society and the Founder-President of its New York Chapter, Ms. Goldstein is a frequent guest performer at the ALS annual festivals and at the Great Romantics International Festival in Canada.

A champion of the music of Israeli composer Paul Ben-Haim, Ms. Goldstein has recorded two volumes of his entire piano and chamber works on the Centaur label, recordings which have received critical acclaim worldwide.

## **Uri Golomb session 6**

### **'Eclecticism is our musical language': Dialogues of Conflict and Reconciliation in Josef Bardanashvili's Second Symphony**

The music of Georgian-born Israeli composer Josef Bardanashvili (b. 1948) draws on a breadth of sources and inspirations, both musical and extra-musical. The composer explicitly believes that all styles and sources of inspiration are available to composers and could potentially serve their purposes. 'The use of various musical languages in one work', he wrote in 2002, 'still leads to an organic outcome, as eclecticism is our musical language'. Accordingly, Bardanashvili does not pursue stylistic purity and has no fear of anachronism. On the contrary: he presents, alternately or simultaneously, materials with diverse geographical, historical and stylistic resonances. These musical and cultural allusions interact with each other, sometimes changing their own character and identity in the process. The composer described one of his works – *Dialogue* for cello and orchestra – as a representation of 'two worlds [that] exist within me: the world of tradition in which I was raised and which still surrounds me, and my personal world as a creative artist'. Similar inner dialogues can be found in many of his works, creating complex and fascinating combinations of different cultural and musical worlds. This diversity sometimes results in powerful conflicts

and contradictions, yet many of his works are also imbued with a vital sense of dramatic coherence and even spiritual conciliation.

A powerful illustration of this can be found in his *Symphony No. 2 (The Way To...)* (2001). This intense, driven work is woven around quotations from four different works (listed in the order of their appearance): Shostakovich's *Symphony No. 8* (third movement); Mozart's *Symphony No. 40* (first movement); Schoenberg's *Der Jakobleiter*; and 'Abschied', the final song in Mahler's *Das Lied von der Erde*. Bardanashvili combines these heterogeneous borrowed materials with his own original themes, forging them into a compelling single-movement work.

**Dr Uri Golomb** studied musicology at Tel Aviv University, King's College London and Cambridge University. He completed his doctoral dissertation on recordings of Bach's B-minor Mass at Cambridge University, under the supervision of Professor John Butt and Dr Geoffrey Webber, in 2005. In 2010, he was awarded a British Academy Visiting Fellowship, to support a research project on the performance of Bach's vocal music in the age of recordings, under the guidance of Prof. Nicholas Cook (Cambridge University). Dr Golomb has been the Executive Editor of *IMI News*, and other publications of the Israel Music Institute, since 2005.

#### **Rodney Greenberg** round table 4

**Rodney Greenberg** graduated with honours at the Music Faculty of Manchester University, specialising in piano and composition. Joining BBC Radio as a Studio Manager, he became a Music Producer then moved into TV Music. Since 1980 he has been a freelance Producer/Director for the BBC and in Europe, America and Israel.

He has made over 300 programmes. He was TV Proms Executive Producer, directed the Last Night eight times, and still directs Proms: 2010 marked his 40th consecutive year. He was also Executive Producer of the BBC2 *Masterclass* series, making over 40 programmes. He won First Prize at the 1976 Budapest International TV Music Directors Competition, and Emmy Awards for NBC telecasts in New York.

He has collaborated with many celebrated Jewish musicians including Isaac Stern, who invited him to train TV directors at the Jerusalem Music Centre and to make BBC2 masterclasses there with Alfred Brendel and at the Mann Auditorium with Zubin Mehta and the Israel Philharmonic.

His 1998 biography of George Gershwin, published by Phaidon, is now in paperback. He contributes to the *Jewish Chronicle* and his audio-visual musical presentations are performed in the UK and (this October) in Santa Monica. He is a guest speaker on music cruises for Noble Caledonia.

## **Sally Groves** round table 4

**Sally Groves** is a Director of Schott & Co. Ltd., where she is the London Head of Contemporary Music for Schott Music International. She has been responsible for building and promoting the Music of Our Time catalogue for the past twenty-eight years. The distinguished roster of composers includes Dutilleux, Goehr, Henze, Ligeti, Penderecki, Tippett, Martland and Turnage. She is also Chair of the trustees of the British Music Information Centre, a director of the Bournemouth Symphony Orchestra and Birmingham Contemporary Music Group and a Governor of the Royal Northern College of Music. She also serves on the North Music Trust.

## **Liran Gurkiewicz** session 12

### **Paul Ben-Haim: The Oratorio *Joram* and the Jewish Identity of a Composer**

As a representative of the first generation of Israeli music, Paul Ben-Haim is often credited with the consolidation of a unique Israeli style, distinct from the music he wrote prior to his immigration from Nazi Germany to British-mandate Palestine in 1933. The composer himself, however, insisted on several occasions that he did not change his musical style after immigrating.

The last large-scale work that Ben-Haim wrote in Germany was the oratorio *Joram*, (1931-1933). This work clearly reveals Ben-Haim's ambition to write music with distinctive Jewish content and identity, through the use of specific motifs, themes and compositional techniques which Ben-Haim perceived as directly related to Jewish music and culture.

In this paper, I will discuss some of the means by which Ben-Haim projected his Jewish identity in *Joram*, and place them against the backdrop of the composer's clearly-expressed aesthetics and ideology, both at the time of composition and in later years. A comparison of *Joram* with later works (focusing on his Symphony No. 1) will further reveal that many of Ben-Haim's distinct compositional techniques – often attributed to the impact of his immigration to Israel – are already apparent in his German years, reflecting his aspiration to create distinct Jewish music in Germany.

This paper touches upon the wider issue of Jewish and Oriental elements in the music of Ben-Haim's German period, and its relationship with his Israeli music. Beyond its importance in facilitating a fuller understanding of the development of an important, indeed pivotal composer, it can shed new light on the history of Israeli music in general, and its origins and its identity.

**Liran Gurkiewicz** holds a BA and MA degrees in musicology from Tel Aviv University. He is currently a PhD student at Bar-Ilan University, researching the music and stylistic development of Paul Ben-Haim under Dr Michael Wolpe's supervision. He is also a freelance journalist writing music reviews for Ynet, the website of the Israeli daily newspaper *Yedioth Ahronot*.

**André Hajdu (Bar-Ilan University)** keynote address 2

### **Radical Jewish Music? Ha'Oman Hai Ensemble: Aims and Praxis**

**Members:** who we are; some words about each member and his back ground and how he came to be part of the ensemble; what is his personal contribution.

**History:** how the group was formed and what are the main stages of its evolution; the different shows we've performed: their creation and reception.

**Main characteristics:** why each member has to play all the roles: player singer actor and arranger. Why the traditional material took the shape of a show for the stage. Why we attach such an importance to the way we perform it both musically and theatrically. What is the outcome of the fact that the group was constituted by a composer above his seventies and a bunch of youngsters in their twenties. What is the importance of the fact that part of them are observing Jews and others not.

**Materials:** from where comes our repertoire, what is our approach to it; in what sense we respect the authenticity of the songs and what sense we try to give a new meaning to it. What is radical in our approach.

**Context:** what is the place of our ensemble and its production in the social cultural context of Israeli society? Who is our audience?

**Aims:** what is the necessity in trying to bridge musical, social, cultural, and spiritual gaps against which we work? Is there a chance to change something against so many forces?

**André Hajdu:** A world renowned composer, teacher and researcher, Hajdu was born in Budapest, Hungary in 1932. He studied music with Zoltan Kodaly, Darius Milhaud, and Olivier Messiaen. He has been a resident of Jerusalem since 1966. His musical compositions are performed worldwide. He has taught music at the Tel Aviv Academy of music and served as the head of the music department in Bar-Ilan University. In 1997 Professor Hajdu was awarded the Israel prize in music for his achievements in composition, education and research.

**Sarah Hankins (Harvard University)** session 7

### **'Lo Shomim Be'Galgalatz': Marginal Musics and Identities In Tel Aviv's Nightclubs**

The Jewish state, founded by a cadre of like-minded individuals and sustained in part by institutional conceptions of unity and insularity, has privileged European musical traditions as a key element of Israeli cultural identity. Yet Israel is one of the most ethnically diverse states in the region, and a wide array of 'alternative' musical genres reflects the identities, passions and pain of Israel's minorities and marginalized social groups. Such genres, which range from Ethiopian fusion, Russian hip-hop and Filipino social music to electro-acoustic composition, queer dance, and politically-oriented rock opera, have yet to be fully incorporated into academic conceptions of Israel's national musical culture or given significant airtime on national radio, but they thrive within the nightclubs and concert venues of Israel's city that never sleeps.

Drawing on participant observation in Tel Aviv's clubs as well as interviews with performers, deejays and managers, this paper examines the ways in which alternative genres sound out discontent among individuals who do not sit squarely within broader formulations of what it means to be Israeli, and the ways this music is heard or ignored by Israel's 'mainstream' listening audiences. Special attention is paid to the structures of social interaction among club-goers of different ethnicities and the role of sonic 'remix' in transforming the nightclub into a space of discursive possibility.

**Sarah Hankins** is a PhD student in ethnomusicology at Harvard University. Formerly a member of the US Foreign Service, she served in Tel Aviv and throughout Latin America before turning her attention to global pop, diaspora musics, and the interface between traditional musics and digital audio technology. Hankins has done fieldwork and research among the Gullah community of Charleston, queer stage performers in Boston, and Israel's alternative musicians. Her article 'So Contagious: Hybridity and Sub-Cultural Exchange in Hip Hop's Use of Indian Samples' will be published in the Fall 2011 issue of *Black Music Research Journal*.

**Jehoash Hirshberg (Hebrew University, Jerusalem)** keynote address 3;  
session 9; session 18

### **How East is East? European Orientalism, Ethnicity, and Arabic Elements in Israeli Music**

The history of art music in Israel began with the immigration wave of 1931-39, which brought more than thirty professionally accomplished composers from central and eastern Europe to Palestine, then under British Mandate. The amazingly large repertory created in the Jewish community of Palestine and later in the State of

Israel, featured a diversity of ideological trends, placed on an imaginary line connecting two ideological poles:

1. The 'Vision of the East'. The composers were moved by internal motivation as well as external national ideology to reject their hostile European past and turn to the East as a source of inspiration.
- 2) The 'Heritage of the West'. Facing the trauma of displacement under dismal conditions, the immigrant composers were reluctant to part with the heritage of the West within which they had been trained.

The 'Vision of the East' belonged to the category defined by Kripke as a 'possible world, [which] is given by the descriptive condition we associate with it.... "Possible worlds" are *stipulated*, not *discovered*...'. The 'possible worlds' were realized in a variety of ways and techniques, ranging from European Orientalism to attempts to find ways to the traditions of Eastern Jewish communities through mediators, such as Bracha Zefira, efforts to comprehend the theory and practice of Arabic music, and since the 1990's, collaboration with Arabic musicians, as well as the recent infusion of Moslem elements arriving with immigrants from central Asia.

**Jehoash Hirshberg**, Professor Emeritus, Hebrew University, Jerusalem. Jehoash Hirshberg was born in Tel Aviv, and received his PhD in Musicology (1971) from The University of Pennsylvania, Philadelphia, with a dissertation on Fourteenth Century Music in France . From 1971 until his retirement was a professor at the Musicology Department of the Hebrew University, Jerusalem. His research fields cover 14<sup>th</sup> century music, the Italian solo concerto at the time of Vivaldi, including a book co-authored with Professor Simon McVeigh (Boydell Press, London, 2004)), and recently Italian Opera in the decade of national unification, 1860-70. In the field of the history and sociology of Israeli art music he published the book *Music in the Jewish Community of Palestine 1880-1948* (Oxford University Press, 1995), a monograph on Paul Ben Haim (a revised version, IMI 2010), and co-authored, with Herzl Shmueli, a monograph on Alexander U. Boskovich. He is currently working with Rotem Luz on a monograph on the composer Yehezkel Braun.

**Martin Iddon (University of Leeds) session 6**

**Earth/water: On elements of and in Chaya Czernowin's recent music**

To describe Chaya Czernowin's music as elemental may seem so obvious as to be superfluous. In the most superficial sense, two of her most imposingly monumental pieces, *Adama* ('earth', in Hebrew), *Maim* ('water'), invoke elements in their titles, literally expressed. To take these as elements, though, means too to take them as elementary, in the sense suggested by elementary particles: as primal and genetic. Czernowin's opera *Adama* already suggests precisely this sort of rubbing up against one another of elements. *Adama* is interleaved with Mozart's incomplete *Zaide*; no attempt is made to 'come to terms' with the unsurprisingly radical distinctions in

their respective musical languages, while the plots of each intersect around loves forbidden by cultural and religious divides. Though in *Adama* the attention is drawn to these strata by the juxtaposition of two distinct musical worlds, in *Maim* this stratification of elements takes a central role but exclusively in the topics of Czernowin's own musical language. These superpositions of elemental strata have been fundamental to her music in the past ten years.

Though Czernowin talks of dialectics between these forms of material, there is little hope of resolving the differences between these states. In *Maim*, though always expressed differently, they are different forms of the 'same' element: there are no dividing lines to tear down between identical things. At the same time, their instantiations within the piece, the specific states in which elements are presented, make them incompatible, their distinctions irreconcilable. Though Czernowin is clear that such physical gestures are 'demonstrating clear natural laws', such as that of gravity, the material which is subject to these laws, this stolen, dissenting water, is hardly a natural element, certainly not one which is recognisable. The plants growing in such soil, then, are bruised and blistered; they are fed only by water which is, by turns, strange and misremembered.

**Martin Iddon** is a composer and musicologist. He joined the staff at Leeds in December 2009, having previously lectured at University College Cork and Lancaster University. He studied composition and musicology at the Universities of Durham and Cambridge, and has also studied composition privately with Steve Martland, Chaya Czernowin, and Steven Kazuo Takasugi. At some point in between, he also taught school children about composing music with computers and, somewhat incongruously, worked as a headhunter in the fast-moving consumer goods (FMCG) industry. His musicological research has largely focussed on post-war music in Germany and the United States of America. As a composer he has worked with numerous ensembles and performers, across Europe and North America, including Ensemble SurPlus, Ensemble Modelo62, Either/Or, ekmeles, Richard Craig, Rei Nakamura, and Jon Hepfer, and his music has been broadcast on BBC Radio 3.

### **John Irving** session I

**John Irving** is Director of The Institute of Musical Research, School of Advanced Study, University of London. He is on secondment from the University of Bristol, where he is Professor of Music History and Performance Practice. He has published five books on Mozart and his current research focuses on historical performance practice. John is also a fortepianist, a Vice President of The Royal Musical Association and a Trustee of The Horniman Museum, London.

## **Gerald Kingsley** round table 4

**Gerald Kingsley**, as a young pianist, studied with Edwin Fischer at the Lucerne Conservatory of Music. He was a Director of the music publishing firm Josef Weinberger Limited, and headed their Promotion Department with particular emphasis on orchestral performances and the licensing of Musicals in the Scandinavian countries.

## **Amit Klein (Bar-Ilan University, Tel Aviv; The Hebrew University, Jerusalem)** session 14

### **‘How shall we sing the Lord's song?’ (Ps. 137, 4) From the *Shtiebel* to Young Israel: Musical Currents in Jewish Liturgy in the 20<sup>th</sup> century**

The Jewish Ashkenazi synagogue music has undergone a dramatic change over the past decades. Two contrasting ends of the 20<sup>th</sup> century are the so-called ‘Golden Age of Cantorate’ on the one hand, and the modern *Carlebach Nusach*, on the other. The first decades of the 20<sup>th</sup> century culminate a 200-year legacy of cantorial development which provided the most fantastic, elaborative and virtuosic cantorial recitatives. By contrast, the last decades of the 20<sup>th</sup> century have witnessed the rising of modern sounds in the form of the developed, systemized and inspiring Carlebach musical framework. While the Carlebach framework is based on modern, ‘western’, popular music (rather than the traditional, ‘oriental’, *Nusach*), its popularity in synagogues continues to soar.

These two distinct musical frameworks, as I explain in the paper, are not merely an offshoot of the ever-changing artistic cultural taste; they rather reflect deep cultural and theological changes influenced by modern Zionist thought and represent different ways to reach spiritual arousal. The cantorial art, based on a solo performance of high professionalism, applies a highly sophisticated musical mechanism that builds up – through harmonic and melodic intensification – a musical crescendo that culminates with a spiritual burst at the end of the musical recitative.

The Carlebach way, on the other hand, produces emotional excitement differently. Based on congregational singing of simple monotonic tunes, it makes use of plain musical features such as repetition, increased intensity and accelerating tempo, and in a kind of meditative way, produces ecstatic, uplifting and devotional music.

The cantorial music with its emotional intensity originates from, and is (still) associated with, the *Galut* and is musically mourning the existential state of the persecuted Jewish minority. This agonizing passion promotes the role of the prayer as a functional means for seeking physical and spiritual salvation. The modern Israeli-Jewish worshiper, however, is proud and self-confident. Based on Rav Kook’s Zionist philosophy, he views the prayer differently, as a contemplative means of worship, and

as a way for interacting with, and experiencing, the divine God. This warrants a different musical approach, one that corresponds with the notions of 'joy' and 'dveykut' from the Hassidic movement's philosophy, and applies different expressive mechanisms to achieve its goal.

**Amit Klein** teaches music at Bar-Ilan University and is a Research Fellow at the Jewish Music Research Centre at the Hebrew University, Jerusalem. His research interests include Cantorial and Jewish music, performance practice and computer music applications. Amit was recently awarded PhD (summa cum-laude) from the Music Department of Bar-Ilan University. His publications include 'The Musical Supplication in the Ashkenazic Golden Age of Chazonus' (awarded 'Best Paper by a Young Scholar' by the Israel Musicological Society, forthcoming) and 'Harmonizing Theory with Creativity: Cantor Leib Glantz's Musical Agenda' in J. Glantz, (Ed.) 2008. *The Man who Spoke to God* (with E. Seroussi and E. Schleifer). Presented papers on various topics at the 2010 Israel Musicological Society annual conference, the *Renanot* 51<sup>st</sup> annual Jewish music convention, and the 7<sup>th</sup> European Music Therapy Congress, among other conferences and music festivals.

**Alex Knapp** session 3; session 16; session 19; round table 3

**Alex Knapp** is a composer, pianist, musicologist and ethnomusicologist. He graduated from Selwyn College, Cambridge, with MA, MusB, and PhD degrees in music, and has also been awarded ARCM, LRAM and HonARAM diplomas. Ever since the late 1960s, he has published and lectured in the UK, USA, many parts of Western and Eastern Europe, Eastern Siberia and China, on Ernest Bloch and on Jewish musics. Alex's set of *Four Sephardi Songs* was published in New York in 1992, and his *Elegy for String Orchestra* in Jerusalem in 1997. In 1998, his anthology of essays on Jewish music was published in Beijing under the title *Youtai Yinyue Lunwenji*. He has contributed entries on Jewish art music to *The New Grove Dictionary of Music and Musicians (Second Edition)*, and has been appointed to positions at Wolfson College, Cambridge, and at London's Goldsmiths' College, Royal College of Music, City University, and SOAS.

**Yulia Kreinin (Hebrew University, Jerusalem)** session 17

### **Recalling Imaginary Music: Jewish Memory in Mark Kopytman's Works**

According to Alfred Schnittke, a composer should be able to remember music not composed. 'In my mind, this is a world of illusion, unlimited and endless. It has a sphere of shadow – which is not written down in notes, and which has no traces. And there is an area no longer that of the shadow, but of actual being – that which has remained.'

In this context, one of Kopytman's works, *About an Old Tune* (1977) for violin, viola, cello, and piano, seems to be most representative. The title of the piece itself – not 'an old tune' but 'about an old tune' – hints at the process of searching for a forgotten Jewish melody, of rebuilding an imaginary, quasi-authentic 'old tune' from a mosaic of small details, to be fully presented only at the end.

While in *About an Old Tune* the paradoxical structure of 'variations and theme' was purposeful, in *Memory* – for singer and orchestra – the 'theme' of the variations came to the composer quite unexpectedly, from an external source. Kopytman had already finished his score when he overheard a Yemenite song performed by famed Yemenite singer Gila Bashari. He was so impressed by the kinship between the intonations and modes of this song with those of his completed score that he decided to include it in his *Memory* instead of the trombone solo melody which had already been written.

In both pieces, the compositional process apparently had no connection with authentic folk material. 'Recollection' or post-compositional 'implantation' of a folk tune testifies to the many-faceted Jewish musical elements in the 'sounding cloud' that existed in Kopytman's imagination, before he composed both pieces. Therefore, as Kopytman put it, his task was only to open a window into this 'shadow' (Schnittke) world.

**Dr Yulia (Julia) Kreinin (Krejina)** graduated from the Moscow Conservatory, and holds PhD from the Russian Art Research Institute (Moscow), where she worked in 1979-1993 as a senior research fellow. Dr Kreinin has lived in Israel since 1994 and since 1996 has been a lecturer at the Department of Musicology of the Hebrew University of Jerusalem. Her principal area of research is into the various national traditions present in 20<sup>th</sup> century European music (including Polish, German, Hungarian, Russian and Israeli), with special attention as to how this music has enriched each nation's unique identity.

Dr Kreinin has published two monographs (*Max Reger: His Life and Work*, Moscow, 1991; *The Music of Mark Kopytman: Echoes of Imaginary Lines*, Berlin, 2008) and two collections of essays (*György Ligeti: His Work and Personality*, Moscow, 1993, *Mark Kopytman: Voices of Memories*, Tel Aviv, 2004) as well as numerous articles on 20<sup>th</sup> century music in Russian, English, German and Hebrew.

## **Norman Lebrecht** round table I

**Norman Lebrecht** is a prolific and cultural commentator and an award-winning novelist. He has written twelve books about music, which have been translated into 18 languages. The most recent *Why Mahler?* (Faber, 2010), a new interpretation of the most influential composer of modern times.

Norman Lebrecht's first novel *The Song of Names* won a Whitbread Award in 2003. His second, *The Game of Opposites*, was published by Pantheon Books. A third is in preparation.

A collection of Lebrecht essays will be published this year in China, the first such anthology by any western cultural writer. A Lebrecht conversation appears monthly in *The Strad*, magazine of the strings professions. The Lebrecht Interview will return in July 2011 on BBC Radio 3 and there will be further editions of *The Record Doctor* in New York on WNYC. Other works in progress include a stage play and various radio and television documentaries.

### **Erik Levi session 12**

**Erik Levi** is Reader in Music and Director of Performance at Royal Holloway, University of London. Author of the books *Music in the Third Reich* (1994) and *Mozart and the Nazis* (2010) and numerous articles and book chapters on musical life in 20th-century Germany, he is also an active performer who has made over 30 recordings for BBC Radio 3 and also writes regularly for the *BBC Music Magazine*.

### **Neil W. Levin (Jewish Theological Seminary, New York) session 19**

#### **Stefan Wolpe and Jewish National Identity: The Imprint of Modern Israel on an Emigre German-Jewish Composer**

Stefan Wolpe (1902-1972) was one of a number of 20<sup>th</sup>-century artists who were Jews by birth with neither religious nor Jewish secular family affiliations, but for whom the Zionist awakening became the inadvertent midwife of Jewish historical-spiritual identity. A culturally German Jew, ultimately an American Émigré, and - as this paper will demonstrate - always at heart partly Israeli after his sojourn in Palestine in the 1930s, he was one of the most iconic yet transgressive and eclectic representatives figures of modernism.

Prior to his emigration to Palestine as a refugee from the Third Reich, Wolpe had had little if any exposure either to Judaism or to any secular Jewish convictions such as Zionism. The national perspectives and aspirations of Zionism would have found little sympathy within the framework for the universalist, antinationalist, and extreme leftist leaning with which he has aligned himself in his native Berlin. His realization of Jewish identity, musically and personally, came only after his arrival in the *y'shuv*. His earlier commitments in Weimar Germany to social and economic ideals of the left found resonance in the non-religious collective orientation of the kibbutz movement, in the pervasive optimism of the settlers, and in their desiderata of a new social

order, based on rethought values. At first he was traumatized by feelings of exile; and he was uninterested in the Zionist political activity. As this paper will demonstrate, however, he nonetheless responded profoundly to the geography, cultural directions, and local musics. Unlike many immigrant composers in the y'shuv, he rejected the notion of adapting regional folklore to European concert music models along the lines of the so-called Mediterranean style. Rather - still the 'rebel' - he sought an alternative to European modernism in his attraction to the aggregate regional melos of the Near East, which came to include both Arabic elements and, eventually, the songs and song types of the *halutzim*.

Wolpe came to Palestine already convinced that modern art was not only an abstract aesthetic high ground, but also potentially a vehicle for transforming and moulding both the individual and society along progressive lines. A veteran of several extreme left-wing organizations in Berlin (including the communist affiliated and Marxist-Leninist imbued *Die Truppe*, for which he composed and directed much music,) he had been a committed universalist-internationalist before exposure to the Jewish-national sensibilities in Palestine. In this paper, I will argue, with the support of musical illustrations, that - while he did retain the *humanistic* dimensions of the left in Palestine - he underwent an artistically and spiritually based transformation. This included his adoption of Jewish national sympathies and a permanently revised national-cultural Jewish identity, which manifested itself in much of his music. Thereafter, he always considered both the land and the state of Israel his spiritual ancestral homeland.

The effect of Wolpe's Palestine experience was irreversible. In much of the music he wrote both there and in America, he struggled to reconcile his acquired Jewish national affinities with his persistent universal outlook. During his post-1938 American years, he continued to refer artistically and programmatically to his new Jewish national and spiritual identity. This will be underscored with excerpts from his ballet about Moses, *The Man from Midian*, with its encoded references to Hebrew Palestinian folk music sources. Examples from other works, such as his *Zamach Suite*, his *Four pieces for Mixed Chorus* (in Hebrew), and his *From the Palestinian Notebook*, will also be invoked to reinforce the thesis that Wolpe's musical language continued to reveal the imprint of a Jewish artistic and national identity for which the experience of modern Israel can rightly claim credit.

**Neil W. Levin** is a Professor of Jewish Music at the Jewish Theological Seminary in New York, on whose faculty he has served since 1982; and he is Artistic Director and Editor-in-Chief of the Milken Archive of Jewish Music, a post he has held since 1992.

He received his Bachelors and Masters degrees from Columbia University, while studying piano at the Juilliard School; and he received his Ph.D. from the Jewish Theological Seminary, which a dissertation on the historical melos of the German Synagogue.

Dr Levin is the musical director of the internationally renowned male-voice Jewish chorus, Schola Hebraeica, which he founded in 1987. From 1990 to 1998 he was Editor of the Jewish musicological journal, *Musica Judaica*; and in 1998 he was appointed Vice-President of the International Association of Jewish Music Institutions, based in Paris. His publications include *Songs of the American Jewish Experience*, a book surveying the American Jewish experience as reflected in popular and folk song expressions; *Z'mirot Anthology*, a book devoted to the historical study of the Sabbath table song tradition; and numerous articles in journals and anthologies. For the Milken Archive, he has directed the recording of more than 100 CDs, devoted to the sacred and secular musical repertoire of American Jewry, 50 of which have been released on the NAXOS label - and for which he has written all the accompanying booklets comprising historical and musicological essays as well as programmatic annotations.

### **Rotem Luz (Hebrew University, Jerusalem) session 13**

#### **Yehezkel Braun's 1957 Piano Sonata**

Yehezkel Braun's first piano sonata was composed for the Israeli pianist Malka Mevorach in 1957 and has received countless performances ever since. Its first movement is a classical sonata form. The sonata is composed in extended tonality including modal elements and artificial modes. The two main expositional themes are reversed at the recapitulation. The paper is a part of my PhD research. It deals with the connection between sonata form in the 20<sup>th</sup> century with its diversity of harmonic styles, and musical tension. The hypothesis of the research is that the continuous musical tension in a sonata form piece has common traits in 18<sup>th</sup> century music that are mostly created by tonal harmony. It is assumed that the musical tension in 20<sup>th</sup> century sonata form pieces remains basically the same. There are different tensional causes when tonal harmony is not the major factor anymore. In a rare interview, the composer, also my father, remembers bar by bar his own compositional thoughts while composing the piece 53 years ago. The tensional idea how to build the climactic process within a non tonal context at the end of the development section is fascinating. The interview is an extended monologue of the composer, remembering the past and commenting on his music in the present.

Braun wrote that he thinks in sounds while composing. At the same interview he talked about his first musical influences – Beethoven, Bach, Stravinsky and Bartók. His music is Israeli because he grew up in this country. Nevertheless, he feels that to try and find Israeli markers in the first movement of his 1957 piano sonata as in many other pieces he composed since, is legitimate and might be very interesting, but misses his own individual process as a composer.

**Rotem Luz**, pianist, teacher and composer, was born in Israel in 1959. She began to play the piano in 1965, pursuing her studies at the Rubin Academy in Tel Aviv from 1981; she received her MMus degree summa cum laude in 1996. Rotem composed

her Piano Sonata in 1991 and recorded it for radio, performing many of her works in the USA in 2000. Since 1983 she has taught music and directed cultural projects, currently at the Zefat College, and has pursued doctoral research, since 2006, at the Hebrew University in Jerusalem with Professor Emeritus Jehoshua Hershberg and Dr Roni Granot as advisors. Her thesis deals with the Sonata form in the 20<sup>th</sup> century and its connection with continuous musical tension. Since 2009 she has made recordings with Lior Eitan and Uzi Shalev, of the Israel Philharmonic Orchestra.

### **Clive M Marks OBE** session 15

**Clive M Marks OBE Hon D.Phil** has been lecturing on music for over fifty years. He was, perhaps, one of the first to lecture on music in Nazi Germany to a Jewish audience way back in 1965, when the subject was little known. Subsequently, he lectured in Israel and the USA on the period between 1933 and 1945. He chaired the London College of Music for fifteen years, overseeing its survival and eventual move into what is now Thames Valley University, where he was a long serving governor and was awarded an Honorary Doctorate and Fellowship for services to music. For many years he was a director of Britain's oldest music publishing firm, Novello and Co., when he specialised in contemporary music. Up until now he has been a trustee of Trinity College of Music and the London Philharmonic Orchestra. In central China, he was awarded an honorary professorship and has lectured in Israel and the UK on *Music in twentieth century China and the part played by the Jews*. Clive Marks is currently devoting his time, together with Dr Shirli Gilbert, to World ORT's educational internet project for collecting and presenting all the music within the death camps, ghettos, displaced and internment camps, as well as the songs of the partisans, during World War II. In his non-musical capacity, he is an active Vice Chairman of the Council of Christians and Jews, a founder of the Jewish Association for Business Ethics, President of the London Jewish Cultural Centre (and formerly a chairman of Jew's College). He has recently retired after fifty years from practice as a chartered accountant.

### **Judah Matras (Hebrew University, Jerusalem) and Edward H. Stanford (McGraw-Hill)** session 9

#### **From Sociology of Israeli Musics: a Sociology of Musical Meanings?**

In this paper we inquire about study of a *sociology of musical meanings* which can be derived from the sociology of Israeli musics. In an earlier paper, Matras (2010) considers what a *sociology* of Israeli musics should encompass and indicates some of its questions and hypotheses. He suggested a list of categories of musics currently performed and heard in Israel and, adopted the strategy advanced by Peter J. Martin in his recent book, *Music and the sociological gaze. Art worlds and cultural production*

(2006) for pursuing the sociology of musics in Israel by study of a) their 'art worlds', and b) their functions and 'affordances'. Western Art Music (WAM), because of its prestige among European immigrants and their embourgeoisied offspring in Israel, and *Songs of the Land of Israel* ('SLI'), because of its Zionist symbols and folksong-like qualities, were both privileged musics, promoted and subsidized in earlier decades. Recent 'commodification' and marketing of musics has led to emergence of Israeli (Hebrew) Rock and Hebrew Middle Eastern or 'Mediterranean' Rock (= 'Musiqat Mizrahit') as the dominant musics in Israel.

In this paper we review the 'affordance' features of the Israeli musics studied and consider the ways in which they may lead to a *sociology of musical meanings*. A 'sociology of musical meanings' will seek 1) to classify musical meanings and analyze their *variations* as related to social settings and conditions; and 2) to analyze social organizational implications of their variations. We analyze musical meanings gleaned from affordances of popular musics reported by a national sample (N=1278) of Israeli respondents in a 1990 survey of cultural activity. In addition we explore variations in 'meanings' imputed to a *single* Mahler symphony by samples a) of writers of concert program notes and b) critics and biographers i) within and ii) outside of Israel.

**Judah Matras** is Professor Emeritus of Sociology at the Hebrew University of Jerusalem, at Carleton University, Ottawa, at the University of Haifa, has degrees in Statistics (B.Sc.) and in Sociology (M.A. and Ph.D.) from the University of Chicago, has had Visiting Professor appointments at the University of Chicago, at University of Wisconsin, Madison, at University of Washington, Seattle, at Harvard University, and at Nuffield College, Oxford. Although most of his career research, publications, and teaching were devoted to social stratification and mobility, population studies, and social gerontology, in later teaching years at the University of Haifa he taught courses and seminars in the Sociology of Music. He has presented a number of research papers in this field alone (2010, and forthcoming, 2011, above) and together with co-author, Stanford (2004; 2005; and 2007 above) and is currently working together with co-author Stanford on an introductory text on the Sociology of Musics.

**Edward H. Stanford** is President, McGraw-Hill Higher Education and President, ESL Publishing, the McGraw-Hill Companies, previously Editor, Sociology, Prentice-Hall, Inc., Managing Editor, Social Sciences, Prentice-Hall, Inc., Director ESL and President, College Division, Prentice-Hall Inc., and President, St. Martin's Press and a recognized authority on copyright law and conventions. He performs regularly as a (non-professional) trombonist in orchestras and ensembles. He has co-authored three previous papers with Matras on the Sociology of Musics (2004; 2005; and 2007, above) and is currently working together with Matras on an introductory text on the Sociology of Musics.

**Malcolm Miller (Conference Director, IMR, Open University in London, JMI)** session 1; session 4; session 5; session 8; session 16; session 19; concluding discussion

### **Cultures and Contrasts of East and West: The symbiosis of Middle-eastern and European elements in piano trios by composers in Israel over four generations.**

Originally a genre stemming from the Western European concert tradition in the 18<sup>th</sup> century, the Piano Trio has evolved in modern Israel to adapt to cross-cultural idioms and identities, with a remarkably rich repertoire extending to over fifty published works. In this paper I explore how the stylistic development of the piano trio in Israel over seventy years reflects shifting national identities, from the 'melting pot', yet pluralistic, aesthetic of the immigrant generation of the 1930s-40s to a more heterogeneous diversity in the 21<sup>st</sup> century.

My musical discussion begins with a comparison of the *Variations on a Hebrew Melody* (1939) by Paul Ben-Haim with more modernist trios by Partos and Seter. Their approach contrasts with the stylistic synthesis of second generation composers such as Maayani and Braun, one of whose trios includes the addition of a Persian Santur. More radical fusions are explored by third generation composers, for whom a middle-eastern soundscape is a part of their musical habitat. Several, like Tsippi Fleischer, Menachem Wiesenberg and Michael Wolpe, have created innovative textures by incorporating the Oud within the trio texture. Younger composers have continued to explore such cross-cultural symbiosis, suggesting that it remains a potent aesthetic topos relevant to the concerns of contemporary postmodernism in a wider international arena.

### **Tribute to Bracha Zephira (1910-1990): Benjamin Frankel and the London Recordings**

In his *Musical Times* review of a London Symphony Orchestra concert of Israeli Music in the Royal Albert Hall, in 1950, the eminent critic Arthur Jacobs reflected that 'More often one could discern the "eastern" idioms shared - as the London recitals of such singers as Bracha Zefira have demonstrated - both by Arab peoples and by Oriental Jews'. Those 'London Recitals' had included a Wigmore Hall programme on 22 January 1949, in aid of 'Children in Palestine', in which Bracha Zefira was accompanied by the distinguished pianist Paul Hamburger, and harpist Marie Goossens. Alongside Hebrew folk songs in arrangements by Ben Haim, Partos and other composers of the pioneer generation whom Zefira had inspired, were two new arrangements by the British composer Benjamin Frankel (1906-73). One of those was recorded shortly after the concert, on a Columbia 78rpm accompanied by pianist Sydney Crook, together with a Ben-Haim song. This short paper will discuss the recording in the context of the unpublished manuscripts of Frankel's folk song arrangements, made specifically for Bracha Zefira, following meetings with her in 1948.

A significant connection was Sir Jacob Epstein, who made bronze sculptures of both Zefira and Frankel, and was a patron of the concerts. The sketches represent fascinating documents of Frankel's creative process, of his interest in early Hebrew art song, and of an early 'British Israeli musical dialogue'; together with the London recording, the songs also document Zefira's influence extending well beyond Israel, into an international arena.

**Malcolm Miller** (Conference Director) is a musicologist and pianist, currently Associate Lecturer at the Open University, a tutor at the City Literary Institute and Associate Fellow at the IMR. He is Director of Research of the Forum for Israeli Music of the Jewish Music Institute, SOAS, and recipient of a JMI Millennium Award for his project 'Piano Music by Composers in Israel'. He received his PhD at King's College, London, with a study of Wagner's *Wesendonck Lieder*, and is Editor of *Arietta*, Journal of the Beethoven Piano Society of Europe. His chapter on Beethoven's 'Razumovsky' Quartets appears in *Beethoven's String Quartets* (University of Illinois Press, 2005). He is Assistant Editor of *Piano Journal* (EPTA) and contributor to publications including the *New Grove Dictionary of Music II*, *MGG*, *The Routledge Companion to Modern Jewish Culture*, and journals including *Musica Judaica*, *19<sup>th</sup> Century Music Review*, *Music and Letters*, *Tempo*, *Musical Opinion*, *Jewish Renaissance*, *Piano*, *International Piano* and the e-journals *Music and Vision Daily* and *Classical Source*.

### **Moshe Morad** round table I

**Moshe Morad** is an International 'World Music' expert and consultant to record labels, media, film & TV, new media, commercial companies, advertising agencies, festivals, events and organizations. He has contributed to Israel Radio and BBC Radio 3 'World Routes' programmes. A music graduate of Tel Aviv University, he is currently pursuing doctoral research at SOAS, on music from Cuba, where he gained his MA in 2003. He is also a Lecturer in Latin American music, World Music, ethnomusicology, music industry and the music business. Moshe Morad **has** compiled and produced over 30 CDs in various genres, many of which achieved gold and platinum status. From 2003-6 he was a consultant to several artist agencies and a UK Global Marketing Director for the EMI 'Hemisphere' world music label, and has worked with labels including NMC Music Ltd, Israel. From 1984-1990 he was a Presenter of Israel's most popular music TV chart show 'Lahit Barosh', and published articles in many newspapers and magazines.

## **Haim Permont** session 5; round table 3

**Haim Permont** is a graduate of the Academy of Music and Dance in Jerusalem, Israel and The University of Pennsylvania in Philadelphia, USA. Studying composition with Mark Kopytman in Israel and with Richard Wernick and George Crumb in the US, his works include music for all genre and media including symphonic, chamber, vocal music for mixed and children's choirs, vocal music for soloists and orchestra, concerti, opera, music for the theatre and cinema and multi-media works. Permont's music was premiered and performed by orchestras, ensembles and choirs in Israel and throughout Europe, the US, Australia, South America and the Far East. Since 1985, after completing his PhD studies in the US he joined the faculty of the Academy of Music and Dance in Jerusalem where he works as a professor of Composition.

## **Dr Na'ama Ramot (Hebrew University, Jerusalem)** session 14

### **'A Broom that will sweep everything away': The Cabaret Scene in the Yishuv in Eretz Israel**

The phenomenon of the Israeli cabaret is closely linked with the foundation of the State of Israel. Between the 1920s and 1950s, there evolved in Israel a unique and diverse arena of theatres and theatrical companies, variously known as 'cabarets', 'light stage' or 'satirical theatre'. Among these were Ha-qumqum (The Kettle), modeled on the Hungarian cabaret of Budapest; cabaret-cafes like Semadar, Af-Al-Pi (Nevertheless) and the All The Spirits company (a pun on the Hebrew expression 'Lekol Haruchot' – used in the sense of 'to hell with it'). Alongside these short-lived attempts, two revue theatres – Li-La-Lo and Ha-matate (The Broom) – established a more permanent position in the Yishuv's cultural life. The small stage absorbed immigrants, among them Holocaust survivors, and employed some of the towering creative figures in the Yishuv, the poets and writers Hameiri, Shlonsky, Lea Goldberg and Alterman; composer-pianists Moshe Wilensky and Nahum Nardi; the actor Rafael Klatchkin and the Romanian comedienne Jetta Lucca; the singers Yossef Goland and Jenny Lubitsh, who represented the European *femme fatale* in contrast to Shoshana Damari, who represented the 'authentic', pseudo-Yemenite style.

The impact of the small stage on the Yishuv's cultural life is particularly evident in the realm of the Eretz-Israeli folksong. The prolific collaboration between Alterman, Wilensky and Damari yielded some of Israel's most enduring popular songs, and national folk-songs. The development of the popular musical theatre was strongly linked with the development of Tel Aviv as the first Hebrew metropolis and to the rise of the bourgeois class in the wake of the fourth and fifth 'aliyot' (waves of Jewish immigration to Israel), which brought to the Yishuv the components of a modern city's leisure culture.

Several dualities characterized the small stage in Israel. On the one hand, it was rooted in the tradition of the European cabaret; on the other hand, it aspired to serve as the platform for original Hebrew creativity. The need to create a new, local and topical repertoire stood in contrast to the possibility of using familiar, readily-available materials. Similarly, the satirical theatre's ambition to express the Zionist vision and appeal to a wide audience conflicted with its obligation to provide sharp criticism, to be targeted as much against the Yishuv and its leadership as against the British Mandate government. In the context of the history of cabaret, the Yishuv scene reflected the tension between the initial tendency towards the literary intellectual cabaret and the format of a large revue theater. Articles and reviews published in the local press at the time reflect these conflicts. The *Kleinkunst* scene changed radically with the foundation of the State, and virtually ceased to exist in its pre-State forms. This discussion is based primarily on archival research at the Theatre Archives at the Hebrew University Jerusalem and at Tel Aviv University.

**Dr Na'ama Ramot** is an adjunct lecturer at the department of Musicology and Theatre Studies at the Hebrew University. She received her BA in Musicology, Philosophy, and Theatre at the Hebrew University, and wrote her M.A. and Ph.D. in Musicology, also at the Hebrew University. Her dissertation, completed in 2008 (summa cum laude) under the supervision of Professor Jehoshua Hirshberg, was entitled *The Making of Opera in Italy 1860 – 1870: Stylistic Properties and Functioning in the Social-Political Environment of the Emerging Unified Italy*. Her teaching experience and research interests include the history of Western music; music in performing arts – opera, operetta, musical, Cabaret, music and dance; Jewish music, theory and ear training; and music appreciation. She has participated in several archival projects, among them the reception of the Viennese conductor Robert Stolz and the Israeli Philharmonic, supported by the Center for Austria Studies. She also studied at depth the history of the Israeli cabaret theater 'Li-La-Lo'. Her postdoctoral research on opera in the decade of Italian unification is sponsored by the Israel Science Foundation.

**Carmel Raz (Yale University)** session I I

[www.carmelraz.com](http://www.carmelraz.com)

### **Songs of a Land: Arrangements of *Shirei Eretz Israel* as Expressions of the Shifting Politics of Israeli Identity**

Almost a century since the establishment of the genre, *Shirei Eretz Israel* (Songs of the Land of Israel, a canonical group of songs in Hebrew composed in Israel between 1920 and 1960) remain a powerful force in the production of Israeli national identity. As such, arrangements of these songs have become a mode of promoting or subverting the prevailing Zionist narrative, the latter case exemplified by Israel Borochoy and Omer Avital's *Debka Fantasia*, a performance led by *Mizrahi* musicians,

who 're-orientalize' classic examples of the canon of *Shirei Eretz Israel* through the use of non-Western instruments, *maqam*, and Arabic texts.

In this paper, I analyze five art music arrangements of the Israeli song, *At Adama* ('You, Earth'), each created approximately a decade apart, as expressions of the shifting politics of representation in Israel. I demonstrate a musical response to social trends such as nationalism, nostalgia, and post-Zionism through the analyses of transcriptions as well as an examination of surrounding materials such as liner notes, photographs, performer biographies and interviews, and performance history.

I give particular emphasis to a renewed interest in the song's Bedouin origins, as expressed by the *Zemereshet* website, an organization dedicated to the research of *Shirei Eretz Israel*. I argue that through preserving and presenting traditional Bedouin melodies in the Arabic-language version, both *Zemereshet* and *Debka Fantasia* express developments in present-day cultural politics in Israel, in particular the influence of the *Mizrahi Democratic Rainbow* movement and the 'New Mizrahim'.

**Carmel Raz** is a graduate student in Music Theory at Yale University, where her interests include theories of rhythm and meter, music cognition, and the encounter between Western and non-Western music. She holds a Masters degree in composition from the University of Chicago, and a degree in violin performance from the Hochschule für Musik Hanns Eisler in Berlin, Germany. In parallel to her academic life she is a professional violinist and composer, and has been featured as a chamber musician at Carnegie Hall, the Concertgebouw, and the Kennedy Center. Her works have been performed internationally by ensembles including the Arditti, Pacifica, and Molinari Quartet, as well as the Kammerakademie Potsdam, the Orkest de Ereprijs, and the Millennium Chamber Players.

**Anat Rubinstein (The Hebrew University, Jerusalem) session 17**

### **The Modern Israeli Experience of Memory and Bereavement: *October Sun* by Mark Kopytman and *My Dear Son of Mine* by Haim Permont as Case Studies**

Two very different musical pieces, *October Sun* by Mark Kopytman (1974, to a poem by Yehuda Amichai), and the chamber opera *My Dear Son of Mine* (premier, June 2000) by Haim Permont (libretto: Thalma Alyagon-Rose), revolve around the same issue of bereavement as a personal and collective trauma. Significantly, both composers cite the same naïve and cheerful children's song 'The Almond Tree Is Blooming', traditionally sung by children during Tu Bishvat – the Festival of Trees, as an indication of place and time of the described events. However, through the compositional methods based on conscious estrangement of the song, the tragic context of both compositions is quite obvious. Kopytman created an aleatorical loop using fragments of the song interspersed as a background to the vocal part. Permont

and Alyagon-Rose, on the other hand, posed the festival of trees in the centre of the plot: the fallen son was born on Tu Bishvat, the bereaved mother celebrates her dead son's birthday while singing a distorted version of the song. In addition, the various manifestations of the Jewish High Holidays, including the Shofar (The Ram's Horn), the hints to Biblical Akeda (Sacrificing Isaac) and the heavy shadow cast by the Yom Kippur War (The 1973 War, The War of Atonement Day) are also heard in these compositions and constitute additional symbolical strata. The juxtaposition of different event symbols opens additional perspectives which mutually intensify the implicit significance of each one of them. I intend to look into the common elements which connect these events via the above mentioned compositions, in order to find out what underlies this intertextuality, and demonstrate the way concrete national traumas are transformed into ideological and social beliefs, which, in their turn, find musical expression.

**Anat Rubinstein** was born in 1977 in Israel. After gaining a Bachelor's degree in Nursing, and working as a registered nurse at the Hadassah Medical Center in Jerusalem for more than ten years, Anat turned to Musicology studies at The Hebrew University where she is currently pursuing graduate studies towards the MA degree. As a participant in a seminar on Israeli art music with Professor Jehoash Hirshberg, Anat worked on the music of Mark Kopytman, with the help and advice of Dr Julia Kreinin, and developed a research interest in the aesthetic, ideological, national and theological perspectives which encompass all forms of music in Israel.

**Alon Schab (Trinity College Dublin) session 7**

### **Israeli and British 'Progressive Rock' Movements – a Comparative Study**

The rise and decline of the Israeli progressive rock (henceforth prog) movement were largely contemporaneous with and heavily influenced by those of its British counterpart. However, a detailed comparison of the two may reveal not only the patterns in which ideas and techniques that were developed in Britain were transposed to the Israeli rock scene, but also several profound differences which stem from the unique cultural treasures from which prog musicians in each country drew inspiration, and differences in their reception process. The British prog movement thrived from the late 1960s to the early 80s and offered young audiences a mixture of aggressive rock sound with lyrics that were intellectually challenging (often far-removed from the everyday subjects characterizing main-stream rock), sophisticated arrangement and scoring, and an imaginative approach to musical form, ranging from song fragments to thirty-minute instrumental works. These, triggered by the classical background and artistic aspirations of many prog musicians, on the one hand attracted groups of devout enthusiastic fans, and on the other hand situated the genre on shaky grounds in terms of commercial potential. Eventually, genres today which can be seen as the offspring of prog are still relatively marginal in that sense. Behind what appeared to be an imitation of that foreign style, Israeli prog

musicians in the 70s (Shlomo Gronich, Shem-Tov Levy, Yoni Rechter, Danny Sanderson and others), created, perhaps unknowingly, a local style of song writing whose influence extended far beyond the mid 1980s, which saw the waning of the 'classical' period of prog. My study will show how, while filtering out several characteristic of the British prog style, while showing preference to distinctive lyrical genres, local modes and rhythms, and through involvement in other fields in the music industry (music for children, TV documentary soundtracks), the influence exerted by Israeli prog musicians on the local colour of Israeli rock today is far greater than the weight of prog remnants of today's British mainstream rock.

**Alon Schab** is a musicologist, composer and recorder player was born in Haifa and studied in the music departments of 'Reut' Junior High and 'Wizo' High School. He later studied the recorder with Drora Bruck and Naomi Rogel and music theory with Dr Ruth Apel and Professor Yizhak Sadaï. He graduated from the Jerusalem Academy of Music and Dance with a BMus in composition and recorder performance and an MMus in composition (with Professor Michael Melzer and Professor Haim Permont). During his years in the academy Alon won several awards in composition, including scholarships from the America-Israel Cultural Foundation and the Head of the Academy Prize (2004/5) of the Jerusalem Academy. As an Ussher Fellow of Trinity College Dublin, he wrote his dissertation in musicology under Dr Martin Adams on the subject of 'Compositional Technique in Purcell's Early Instrumental Works'. His research interests include music history 1550–1750, source studies and early music printing, analysis, music of Ashkenazi Jews in the 19<sup>th</sup> century, Israeli popular song and progressive rock. At night Alon writes songs and plays the bass guitar in rock and folk bands.

## **Ronit Seter (Hebrew University, Jerusalem) session 10**

### **Israelism**

The concept of Israelism in music may be defined as Israeli interpretations of national and cultural signifiers, and in particular, Israel's versions of orientalism, folklorism, and multiculturalism in its music. This analysis of identity in Israeli art music explores three main arguments. First, as a product of cultural Zionism, Israelism has emerged both under the influence of—and through opposition to—the 1908 St. Petersburg Society for Jewish Folk Music. Second, resisting a clear definition, Israelism assumed diametrically opposed characteristics in the works of composers who shared very little in their musical styles, whether Joachim Stutschewsky or Mordecai Seter, André Hajdu or Betty Olivero, Chaya Czernowin or Benjamin Yusupov. Hence, instead of an essentialist approach resulting in a taxonomic description of Israelism, I propose a multivalent analysis of ideologies and receptions. Third, Israelism has crystallized not only in the music of the 'Israeli Five' (Ben-Haim, Boskovich, Partos, Tal, and Seter) and their followers, it has also emerged in work of foreign composers outside Israel,

most notably in a few but outstanding staples of American music such as Bernstein's *Chichester Psalms* and Steve Reich's *Tehillim*.

The theme of national and cultural identity are key to this study, which utilizes well-established theories on nationalism and orientalism as they apply to Israeli music, including criticism of essentialism in definitions of Israeli versus Jewish music (from Bartók, 1929 and Schoenberg, 1932, to Amnon Shiloah, 1992, Jehoash Hirshberg, 1995, Richard Taruskin, 2001, Arnold Whittall, 2003, Charles Wilson, 2004, Klára Móricz, 2008, Philip Bohlman 2008, Edwin Seroussi, 2009, and Ralph Locke, 2009). The exploration of Israelism *abroad*, in the works of expatriates and non-Israelis, however, is a novel and necessary addition to this scholarship. This paper attempts to illuminate the national threads that link different composers, local and non-local alike. It will also highlight those composers (again, local or non-local), who have presented themselves as anti-nationalists, but nonetheless project Israelism in their music—despite their self-proclaimed political opposition against writing 'Israeli music'.

The brief case studies that support this paper include: Stutschewsky, as a follower of the St Petersburg Society of Jewish Folk Music, in his 1953 *Kol Nidre*; Seter, representing the Troika (Partos, Boskovich, and Seter, who followed the Bartók-Kodály school), in his 1961 *Midnight Vigil*; André Hajdu, who studied with Kodály and who emulated his colleagues Ligeti and Kurtág, in his 1973/2007 *The Floating Tower (Mishnayot)* and 1974 *Truath Melech*; Betty Olivero, influenced by both Hajdu and Berio, her teachers, in her monumental 1996 *Bakashot*; Yusupov, continuing the Schnittke-Gubaidulina tradition in his 2003 *Viola Tango Rock Concerto*; Czernowin, who studied with Ehrlich, Seter, and Ferneyhough, in her 2006 *Zaide-Adama*; and Reich's 1981 *Tehillim*. These compositions exemplify the social and ideological melting pot, or rather, multicultural tossed-salad, that is Israel.

**Dr Ronit Seter** studies twentieth-century music and specializes in Israeli art music. She earned her PhD at Cornell University in 2004, and served on the faculties of the Peabody Conservatory, George Washington University, Hebrew University of Jerusalem, and American University (DC). Dr Seter has published entries on Israeli composers in *Die Musik in Geschichte und Gegenwart*, *Jewish Women (Encyclopedia)*, *Encyclopedia Judaica*, and most notably on composers Bar-Am, Czernowin, Galinne, Natra, Olivero, Schidlowsky, Radzynski, Seroussi, Seter, Shapira, Weidberg, and Zehavi in *Grove Music Online*. She has presented her work in many colloquia and international conferences, including a webcast on Israeli art music at the Library of Congress (2009; online). Living in the Washington DC area, she serves as a Council Member of the American Musicological Society, and a scholar at the Jewish Music Research Centre, Hebrew University of Jerusalem. Her book in progress on nationalism in Israeli art music is under review for publication.

**Amnon Shiloah** keynote address I

## **Music as Symbol of Identity: Interrelation between Western and Eastern Art Musics in Israel**

As a witness of the prevailing national effervescence of ideology in arts, letters and music shortly after the creation of the state of Israel, I have observed that the supporters of the ideology of oriental influence usually referred in their arguments to a kind of a multifaceted and amorphous Orient and to a synthesis of East and West in music hardly attainable.

In April 1953, the late poet T. Carmi, then editor of the literary magazine *Massa*, suggested that I, as the music critic of the magazine, should examine the subject matter by interviewing leading composers and other specialists about the foregoing controversy. A set of four general questions were presented identically to ten leading composers, a musicologist and a conductor. This was followed by observations on the interviewee's answers, with particular attention to the eventual synthesis between Oriental foundations and European compositional technique.

Afterward I pass to a special exploration of the following key questions: what was the opinion and attitude of people belonging to Oriental communities? Did they agree with the prevailing ideology? Did they adhere to it passively or actively? Did they reject it or were they simply indifferent and continue to cultivate their own tradition? I started by cautiously emitting two assumptions. One is about the Jewish identity of oriental music, particularly the liturgical, that often is qualified as being Arab. The second assumption concerns the opinion denying the rank and quality of art to all musical types practiced among Oriental Jewish communities and by extension the musical culture of the non-Jewish neighbours. A prevailing concept maintained that most of the music transmitted orally is nothing more than a kind of refined folklore.

It was against this background that a broad-based ethnic movement sprang up in the 1980s. This movement, which embodied a spirit of reaction against what was considered as Western ethnocentrism, manifested a strong refutation of the melting-pot ideology and envisaged a return to roots. One of its expressions has been to combat prevailing opinions and the 'non-art' assumptions. The major argument used in refuting these denigrations referred to the *baqqashot* (Supplications) still practised at the time of the ethnicity movement.

In Arabic writings are many references dealing with the criteria of artistic excellence and a clear distinction between art and folk music. I refer to a couple of such definitions. On the other hand a substantial discussion is devoted to the great Jewish-Iraqi musician, Ezra Aharon, considered by his contemporaries as a representative of a perfect oriental musician.

Concerning the notion of music as symbol of identity I explain why, of all the components of a culture, music should be used to symbolize a person's identity with a group.

All in all, however far we go in our search we will not be able to get rid of the sound and style of performing in which we were primarily attuned. That is why people, in their desire to go back to their roots, have chosen as a symbol of identity the type of music closest in spirit to the musical world in which they felt most comfortable.

**Amnon Shiloah**, PhD, is Emeritus Professor of the department of Musicology, Hebrew University of Jerusalem. Born in Argentina 1928 to parents of Syrian origin he studied music and flute in Jerusalem and Paris. He earned a master's degree at the Hebrew University (Hebrew and Arabic Literature and Biblical Studies) and was awarded a PhD in Musicology and Oriental Studies from the Sorbonne in Paris.

His research interests involve history and theory of Arab and Jewish near-eastern musical traditions and medieval writings. His numerous publications include *Music Subjects in the Zohar* (1977) text and indices; two volumes of *The Theory of Music in Arabic Writings* published in the framework of the RISM *Jewish Musical Traditions* (1992) (also in French tr.); *The Dimension of Music in Islamic and Jewish Culture* (1993); *Music in the World of Islam* (1995) (also in Hebrew, Arabic and French translation); *Music and its Virtues in Islamic and Judaic writings* (2007); he has contributed a chapter to the *New Cambridge History of Islam* (2010).

**Tal Soker (Tel Aviv University)** session 18

### **The Eastern Mediterranean Movement and the Challenge of Statehood: Politics, Ethnicity, and National Identity in Israeli Art Music**

The Eastern Mediterranean Movement has long been defined as one of the major streams of Israeli art music. The Movement began before the establishment of the state of Israel and grew during its first decades. Scholars have sought to explain the differences between its first and second generations by examining the renewed contact with musical centres in Europe and the USA following the War of Independence in 1949. However, this view has overlooked the particular political conditions and ideological forces in which composers associated with the movement had operated. While before the war many artists and intellectuals in Palestine maintained a concept of primordial nationality that drew on a common ethnic origin of the nation, after the war, with the age of statehood during the 1950s, Ben Gurion introduced his policy of stateism (*Mamlachtyut*), which adopted the melting-pot idea of nationality. This paper argues that the two generations correspond with these two ideological phases, and that it was this ideological shift in Israeli politics, rather than a mere internal evolutionary development, that initiated a turning point in Israeli art music. By comparing Boskovich's seminal essay of 1953 'The Problems of the National Music of Israel' with the aesthetics of later composers, focusing on these

composer's attitudes toward ethnicity, national identity, the orient, religion, and the Diaspora, I explore the tacit relationships between changes in the political paradigms and aesthetics of Israeli art music.

**Tal Soker** (1982) obtained a BA in musicology from the Tel Aviv University in 2006 and is currently completing his PhD thesis on Carl Philipp Emanuel Bach's concertos and eighteenth-century northern German music theory and aesthetics under the supervision of Professor Dorit Tanay at the Tel Aviv University. He is the recipient of the Dan David Prize Doctoral Scholarship (2007), the Dr. phil. Fritz Wiedemann Scholarship of the Herzog August Bibliothek in Wolfenbüttel (2008), and a DAAD-Research-Fellowship at the Humboldt University of Berlin (2009-10). In his dissertation he explores the rivalry between musical court establishments and the burgeoning Berliner salon society and its effect on the development of the Berliner instrumental concerto. His broader research interests include music analysis and hermeneutics, the study of music in its intellectual and social contexts, and Israeli art music.

**Max Stern (Israel Composers' League) session 6**

### **The Bible in Israeli Art Music – a Personal Odyssey**

If we take the Bible as just another book, then its stories and promises may be reduced to literature. But if we see it for what it is, the heirloom and peculiar treasure of the Jewish People - then it behooves us to integrate its character into our being, beaconing us to build a new world from its pages, and renewed a culture from its message of faith. The great inheritance of the Zionist experiment is the opportunity now, in Israel, today to pick up the discarded thread of history, embrace the age old doctrine and truth, and endow it with new life, dignity, and stature in works of art. It is a prerogative, a privilege, perhaps even an obligation.

The Bible is my way of identifying with and connecting to the Israeli experience. My feelings are involved in its narrative, prophecies and poetry. Too often, however, on many levels, I have witnessed its reception reduced to a kind of complicated verbal litany of archaic words and phrases, two dimensional sentences when read from the printed page, demanding clarification and interpretation, seeking meaning through conundrum. Behind it all is a texture, a quality of intent, and an emotional depth that hardly ever comes to the surface. It is this quality of experience that I have sought to uncover, understand, and give musical voice.

**Max Stern** (b. 1947 USA/ 1976 Israel) is a pioneer figure in Israel's musical life and has created a rich genre of biblical compositions blending East and West with contemporary idioms. He won the Lieberson Prize of the Israel Composers League (1990), received an award from the Japanese Society for Contemporary Music for

Children Contest (1991), and special mention at the Epicmusic composition prize (2004). He was recognized for his contribution to the development of musical life in the Negev by the Histadrut Federation of Labor (2003). His works on thirteen CDs have been performed and broadcast in Europe, Asia, USA and Israel. Educated at the Eastman School of Music, Yale University, and the University of Colorado, he is founding professor of music at the Ariel University Centre, music critic for *The Jerusalem Post*, and is currently completing a book on *Bible & Music*.

## **Annemie Stimie (University of Stellenbosch) session 11**

### **The Unspoken Cultural alliance: Israel, Afrikaner Nationalism and Jeanne Zaidel-Rudolph's *Masada***

In 1948 the state of Israel was created and South Africa, newly under Afrikaner nationalist rule after D.F. Malan's 1948 election victory, was one of the first countries officially to acknowledge the new state. Despite the initial anti-Semitic posturing of Malan's party, an improbable alliance developed between these two states who shared a common enemy in the old British Empire, a mythical and ideological investment in the Old Testament as a text of nationhood (compare the Exodus and the 1938 Great Trek) and later (especially after 1967) an increasing pariah status that could link to the military and strategic agreements between the countries. Israelis and Afrikaners developed 'a close identity of aspirations', as Shimon Perez said in 1974, which found expression in an aggressive form of Zionism and Apartheid respectively.

It is a curious case of serendipity therefore that the first female composer who received a doctorate in South Africa and later became a professor in composition at the University of the Witwatersrand in Johannesburg, was a Jewish woman born in 1948. Described by the Afrikaner conductor Anton Hartman as the 'Joodse boeremeisie' (Jewish Boer girl), Jeanne Zaidel-Rudolph went on to study with György Ligeti before returning to South Africa in 1975. Zaidel-Rudolph has composed many works for which her ideas were drawn from Jewish mysticism and the Kabbalah. These works include the *Sefirot Symphony* and *At the End of the Rainbow*. However, it is her work *Masada* for bassoon and string quartet that postulates a musical connection between the nationalisms of South Africa and Israel. Commissioned by the Afrikaans University of Potchefstroom in 1989, on the cusp of momentous political changes that were sweeping the world and would also engulf South Africa, *Masada* draws on an ideology of apocalypse that Afrikaner nationalism and Zionism shared. Departing from a reading of Zaidel-Rudolph's *Masada*, this paper will probe the affinities between Afrikaner and Israeli national identity at a critical historical juncture. It will posit the music of this South African composer as a peculiar instance of an art music in Africa inspired by Israel.

**Annemie Stimie** is currently concluding her master's degree at the University of Stellenbosch. Her research interests include Afrikaans music historiography and Jewish identity in South Africa. She is also the secretary of the South African Society for Research in Music.

### **Paul Webley** session I

**Professor Paul Webley** has been Professor of Economic Psychology and Director of the School of Oriental and African Studies, London, since August 2006 and is currently also Deputy Vice-Chancellor of the University of London. He was elected an Academician of the Academy of Social Sciences in 2010.

Professor Webley's general academic aim has been to explore the contribution that psychology can make to our understanding of problems that have traditionally been seen as the concern solely of economics. He has written a number of books (notably *Tax evasion: an experimental approach* and *Children's saving*, and most recently *The Economic Psychology of Everyday Life* which has been translated into Italian and Korean). His current research focuses on children's economic behaviour and tax compliance.

**Arnold Whittall (King's College, London)** session 10; round table 2; keynote address 4

### **'Keeping one's Distance': Arnold Schoenberg and Israel, Then and Now**

When the Israeli Academy of Music elected Arnold Schoenberg as its Honorary President in April 1951, just three months before his death, he responded with the uncompromising declaration that 'for more than four decades my dearest wish has been to see the establishment of a separate, independent state of Israel. And indeed more than that: to become a citizen of that State and to reside there'.

Much has been written about Schoenberg and Jewishness (e.g. Ringer 1990, Schiller 2003, Móricz 2008), often alongside discussion of the tensions in the music he composed in Vienna, Berlin and Los Angeles between such conflicting yet complementary entities as conservatism and radicalism. Displacement and exile, those conditions fundamental to life in the first half of the twentieth century, have often been seen as prompting an essentially melancholic sense of alienation in works of art that parallels the physical and psychological states of being obliged to remain separate from stability and security.

Circumstances ensured that Schoenberg remained physically separate from Palestine and Israel, and cast doubt on his relevance to the evolution of music and musical life

in Israel since his death. Yet it is possible to explore the dynamics of distancing and displacement in ways which contemplate Schoenberg's own continuing significance for the creation and comprehension of art music. Such exploration can also touch on the possibility that art music in Israel might be connected to and contrasted with Schoenberg's typically extravagant hope that Israeli musicians might 'set the world an example of the old kind that can make our souls function again as they must if mankind is to evolve any higher'.

**Arnold Whittall** is Professor Emeritus of Music Theory and Analysis at King's College, London. He has also held appointments at Nottingham, Cardiff and Yale universities. He is best known for his seminal study *Music since the First World War* (1977), which was revised as *Musical Composition in the Twentieth Century* (Oxford University Press, 1999). His book *The Music of Britten and Tippett* was published by CUP in 1982, the year he became the first Professor of Music Theory and Analysis at a British university. Later in that decade he collaborated with Jonathan Dunsby on *Music Analysis in Theory and Practice* (Faber Music, 1988). Arnold Whittall has also written extensively on Wagner and other aspects of nineteenth century music. His London University lectures to mark the turn of the millennium became *Exploring Twentieth-Century Music: Tradition and Innovation* (CUP, 2003), and his most recent book is *Introduction to Serialism* (Cambridge, 2008). He is currently at work on a book about *British Music After Britten*.

**Michael Wolpe** session 1; round table 1; session 14; session 17

**Dr Michael Wolpe**, an Israeli composer, born in 1960 Tel Aviv, has been a member of Kibbutz Sde-Boker for the last 30 years. He studied composition in the Jerusalem Academy of Music and Dance, and in Cambridge University in England. He is also a graduate of the Hebrew University of Jerusalem, where he wrote his PhD about the British Symphony during the mid-twentieth century. Dr Wolpe is presently the head of the composition and conducting department in the Jerusalem Academy of Music and Dance and also teaches in several schools in Jerusalem and southern Israel.

Wolpe is the Musical Director of two Festivals which are dedicated to original Israeli music: 'Sounds in the Desert' and the Israeli Music Celebration. Wolpe's compositions encompass a wide variety of genres: symphonic, vocal, chamber, and dramatic. He also writes music for holidays and special events on his kibbutz. Among his recent works are a cycle of six symphonic poems based on Mediterranean material, a series of concerts for various solo folk instruments and orchestra, and a broad composition for a big chamber ensemble. Wolpe has been awarded several prizes, including The Composers' Union Prize and the Prime Minister's Prize' and The ACUM (artistic rights union) Honorary Prize for his whole artistic activity. He has released several CDs of his music, among them his cello concerto, which has been highly acclaimed also in Israel and in Europe.

**Abigail Wood, SOAS** session 3; session 7; session 13

### **(Re)hearing Jerusalem: Sound, Aesthetics and Conflict in the Old City**

Sound is grounded in the real, and offers us a means to look at how a city is experienced, as a physical, sensory environment. Yet sound also opens up aesthetic and affective space. Academic discussions of Jerusalem's old city have tended to focus on the structural, often grounded in visual metaphors (four quarters, iconic views). Nevertheless, *listening* to – rather than looking at, or writing about – the city offers new perspectives on this complicated, conflicted, enticing space. Based on a year of fieldwork in Jerusalem, I will share some thoughts about sound, aesthetics and conflict in the Old City. By performing music in the city, by citing poetry or by pronouncing aesthetic judgements on the soundscape, inhabitants and visitors alike create spaces that contest everyday life, invoking instead the transcendental quality of music or the analogical capacity of poetry. This aesthetic realm can challenge the conventional ways in which Jerusalem is narrated. However, the power of sound deserves fine interrogation: aesthetic narratives also carry power – and will a performance piece involving 100 triangle players really create a space for new discourse?

**Abigail Wood** is Joe Loss Lecturer in Jewish Music at SOAS, University of London. Her published work focuses on contemporary Yiddish song, and on song in an immigrant Russian community in Jerusalem. She is currently working on a major research project looking at sound and music in public spaces in the Old City of Jerusalem.

**Owen Wright** keynote address I

**Owen Wright** is currently Professor of Musicology of the Middle East at SOAS, University of London. His research interests focus on the textual sources for the history of music in the Middle East.

**Irit Youngerman (Hebrew University, Jerusalem)** session 12

### **Orientalism, Identity, and Music: Central European Composers in the Jewish Yishuv and Early State of Israel and their Idea of the East**

The notion that 'the East' was the most suitable source for a new, national musical idiom had an overwhelming prevalence in the Jewish Yishuv and later, in the early years of the State of Israel. During that period many composers, the majority of whom were Central European émigrés, attempted to incorporate Eastern elements in their works. Such attitudes may certainly be considered under the broad category

of Orientalism. However, in discussing Orientalism's influence on Jewish composers, one must take into consideration the special situation of European Jews, whom Johann Gottfried von Herder called the 'Asiatics of Europe'. Historically, Jews living in Europe were on both sides of the East-West dichotomy, Orientalized at the same time as Orientalizers. Israeli composers' complex attitude towards the Orient is thus by no means new: during the nineteenth and early twentieth century, European Jews experienced the double-edged allure of Orientalism as a source of self-identity on the one hand, and a cause for exclusion and prejudice on the other. When émigré composers in the Yishuv attempted to construct a new Jewish and Israeli musical identity, the reestablished connection to the East, the experience of the physical aspects of the country, and the encounter with non-European Jews reinforced the East as a source of identity. At the same time, Orientalism revealed not only its potential for identity, but also the inherent, internalized anti-Semitic prejudice that went along with it, and which became part of the process of identity formation.

**Irit Youngerman** is a doctoral candidate at the Hebrew University, Jerusalem, currently working on a dissertation titled 'In Search of a New Identity: The First Generation of German-Born Israeli Composers'. She was a doctoral fellow at the *Franz Rosenzweig Minerva Center* and won prizes by the Leo Baeck Institute and Yad Ben-Zvi Institute. Irit holds a Masters Degree in music theory from the University of Cincinnati College Conservatory of Music. Her publications include the article 'Immigration, Identity, and Change: Émigré Composers of the Nazi Period and Their Perceptions of Stylistic Transformation in their Creative Work'. *Naharaim Zeitschrift Für Deutsch-Jüdische Literatur Und Kulturgeschichte*. (Berlin: de Gruyter, 2009: 117-137).

**Oded Zehavi (Department of Music, University of Haifa)** session 8; round table 3  
[www.freewebs.com/odedzehavi](http://www.freewebs.com/odedzehavi)

### **'They say There's a Country': Three Israeli Violin Concerti in Search of the Promised Land**

Paul Ben-Haim (1897-1984): Violin Concerto, 1960

Noam Sheriff (b. 1935): Violin Concerto, 1986

Oded Zehavi (b. 1961): Violin Concerto, 1998

On March 30th 1998, the London Philharmonic Orchestra, with violinist Michael Guttman and conductor David Shallon recorded what turned to be a very interesting and interrelated collection of three Israeli violin concerti. Paul Ben-Haim wrote his concerto in 1960, a year before Oded Zehavi (the composer of the newest piece on this recording) was born. Noam Sheriff, one of Ben-Haim's most prominent students, a reputable composer in his own right as well as conductor and founder of the Israel Symphony Orchestra at Rishon Lezion (which premiered Zehavi's *War Requiem* in 1989), is featured in this collection as well.

In my talk I will discuss the 'Israeli' nature of this otherwise European form, the possible 'Jewish' aspects in the musical style of these pieces and will ask whether a developing tradition (or School) of Israeli violin concerti can be observed by comparing the compositional arc of the three pieces. Can one recognize a change in the traditional analysis of Israeli music by listening to these pieces? By considering the three concerti, can one better understand the evolution of the so-called Middle Eastern School of Composition through the perspective of three generations? There will be a comparison (in layman's terms) of the slow movements of the concerti and the possible transition to and from utopian 'orientalism' (or ethnicity) will also be examined.

**Oded Zehavi** has in recent years emerged as a major voice in a new generation of Israeli composers. He has received commissions and performances from renowned conductors, musicians and ensembles such as Zubin Mehta, Valery Gergiev, Leonard Slatkin, Antonio Pappano, Marek Janowsky, and David Robertson, as well as the London Philharmonic, Kirov Opera Orchestra, Israel Philharmonic, Chanticleer, director Robert Woodruff, Concertante Chamber Players, Rivka Golani, and soloists of the Vienna Philharmonic. His music has been featured in many of the world's great concert halls, including premieres of orchestral and chamber music at Vienna's Festspielhaus and Musikverein, Dusseldorf Tonhalle and Kolner Philharmonie as well as Carnegie Hall, Lincoln Center's Alice Tully Hall, Merkin Concert Hall, Bargemusic and Banff Music Centre. Recordings of his music can be found on a variety of labels including the premiere recording of his *Concerto for violin and orchestra* with Michael Guttman and the London Philharmonic for ASV Records, London.

Mr Zehavi's compositions have been supported by numerous grants, awards and prizes from organizations such as the National Endowment for the Arts (USA), Barlow Foundation (USA), Annenberg Trust (USA), America-Israel Cultural Foundation as well as the Israel Ministry of Culture (Prime Minister's Prize for Composition), City of Tel Aviv-Jaffa (Engel Prize), Israel Discount Bank, and the Israeli Society of Composers and Music Publishers (ACUM). He recently completed a residency as a research fellow on the shofar and its musical and biblical references at the Frankel Institute of Judaic Studies at the University of Michigan.

Mr Zehavi is a founding member and former Chair of the Music Department at the University of Haifa since 1995, where his academic and pedagogical interests include systems of analysis, ear training, history and analysis of opera, folk music, orchestration, and recording studio techniques of production. He is in demand as a public speaker and concert lecturer in both English and Hebrew on a variety of musical topics ranging from Bach and Haydn to John Cage. He holds advanced degrees in music from the Jerusalem Rubin Academy of Music, University of Pennsylvania (where he studied with George Crumb) and State University of New York at Stony Brook.

In addition to composing over 100 works for solo instruments, lied, chamber ensembles, choir and symphony orchestra, Mr Zehavi is an avid arranger and

composer of music for theatre, dance, feature film, documentaries and pop. He has written musical soundtracks for the BBC, ABC and Canal Plus, and over 100 of his arrangements of folk music can be found in the archives of the Israel Broadcasting Authority (IBA).

**Menachem Zur) with Amit Dolberg (Jerusalem Academy of Music and Dance) session 17**

**‘Remembering Josef Tal (1910-2009): Musical Syntax in Tal's Concerto no.6 for Piano & Electronics**

The session will explain the form of Tal's Concerto no.6 for Piano and Electronics. Professor Menachem Zur will explain the syntactical meaning of the motives and section and Amit Dolberg will perform it.

**Menachem Zur** was born in Israel in 1942. He has composed over 100 works, including chamber, vocal, symphonic and electronic music, and one full-scale opera. In 2001 he was awarded the ACUM (Israeli ASCAP) prize for life-achievements. He was awarded twice the Prime minister's prize for composition. Other prizes in the past include a Guggenheim Fellowship in 1981, and many other commissions and awards. Most of his works have been published in the USA and in Israel. His orchestral works have received numerous performances by the Israel Philharmonic Orchestra and the Jerusalem Symphony Orchestra.

Menachem Zur is a professor at the Jerusalem Academy of Music and Dance. He has taught at Queens College, CUNY, and New York University. During the years 1992-4 and 2000-3 he served as the chairperson of the Israel League of Composers. He is a graduate of The Jerusalem Academy of Music and Dance, and studied in the United States at the Mannes College of Music, Sarah Lawrence College, and Columbia University, where he was awarded a D.M.A. in Composition in 1976. <http://www.artpro.co.il/condcomp/MenachemZur.html>

**Amit Dolberg** is the founder and director of the International Chamber Music Ensemble 'Meitar' and a member of the Israel Contemporary Players Ensemble. One of the foremost performers of Israeli contemporary music, he has numerous works composed for him and played extensively in Israel, Europe, and the USA. He frequently broadcasts contemporary repertoire on the Israeli Radio, and also won first prize for the best performance of a romantic piece at the Tel Hai Festival 2004. Mr Dolberg has been a recipient of the America-Israel Cultural Foundation Scholarship, the Anglo-Jewish Association Scholarship, and the Arkin Scholarship. He studied with Professor Georg Sava in Berlin, with Professor Jonathan Zak and Professor Emanuel Krasovski in Tel Aviv. Following a BMus degree at the Buchmann Mehta School of Music and BA in musicology from the Tel Aviv University, Dolberg received his MA following studies with Professor Ronan Ohora at the Guildhall School of Music and Drama in London. He has participated in master classes with

Pnina Salzman, Murray Perahia, Pascal Roge, Claus Helwig, John O'Connor, Sauntrud Speidel, Orsola Opens, and Arie Vardi. He recently joined the faculty of the Jerusalem Academy of Music and Dance and the Israeli Conservatory, Shtriker-Tel Aviv. Since 2010 Dolberg has been the artistic director of the Hateiva studio for contemporary music in Tel Aviv.

## **Concert and Film Programme Notes and Performer Biographies**

### **Lunchtime Recital I – Monday 28 March**

Yair Dalal and Emad Dalal introduce and perform music for Oud from Jewish and Arabic traditions.

#### **Yair Dalal**

[www.yairdalal.com](http://www.yairdalal.com)

Yair Dalal, born in 1955 is a composer, violinist, oud player and singer, a prolific musician who plays an important role in shaping the global world music scene. Over the last decade he has released 11 albums, covering wide and varied cultural territory, authentically representing Israel's cultures and fusing them through music.

Much of Dalal's work reflects his extensive musical skills in both classical and Arabic music and also reflects a strong affinity he has for the desert and its habitants. Dalal's family came to Israel from Baghdad and his Iraqi roots are embedded in his musical work. Whether working on his own, or with his Alol ensemble, Dalal creates new Middle Eastern music by interweaving the traditions of Iraqi and Jewish Arabic music with a range of influences originating from such diverse cultural milieus as the Balkans to India. The evocative compositions comprise a unique and colorful sound.

Apart from creating music, Dalal devotes his time to preserving musical heritages from becoming extinct – the Babylonian musical heritage and the music of the Beduim (the Sinai desert nomads). During the past years he has played in concerts worldwide, collaborated with top musicians from all over the world, from different disciplines, including: celebrated western classical conductor and Maestro Zubin Mehta, Jordi Savall and Hesperion XXI, L. Shankar, Hamza El Din, Omar Faruk Tekbilek, Michel Bismuth, Ken Zuckerman, Alam Khan, Jim Santi, Armand Amar, Shlomo Mintz, Maurice El Medioni, Mustafa Raza, Cihat Askin, Nagati Chelik, Ensemble Kaboul, Adel Salameh, Morwan Abado, The Oslo Philharmonic Orchestra, Kamerata Jerusalem Orchestra, Melmo symphonic orchestra and many more.

Dalal participates and lectures in various music educational institute in Israel and worldwide, such as 'Keshet Eilon'-Violin workshops, ISME-Music Education, European Network for Traditional Music and Dance, Mendecino Middle East Music Camp USA. Dalal is also the initiator of Mediterranean Musical Dialogue in Israel.

Besides his musical endeavors, Dalal is also a peace activist, devoting much of his time and energy to helping to remove ideological barriers between different cultures and, in particular between Jews and Arabs. Dalal performed at the Nobel Peace Prize gala concert in 1994 honoring the Israeli Prime Minister Yitzhak Rabin, Foreign Minister Shimon Peres and Palestinian Chairman Yasser Arafat.

Dalal has won several Israeli awards acknowledging his music and his contribution to Israeli music and was also nominated in 2000 for a Grammy as part of Jordi Savall's ensemble and by BBC world music rewards 2003 for his musical achievements as best musician from the middle east.

## **Emad Dalal**

Emad Dalal is a performer and composer of Arab music who lives in the town Kafar Yasif in Israel. He is a graduate of the Rubin Academy of Music in Jerusalem and has currently finished his MA studies in Bar Ilan University. He is a lecturer in the music department of Zefat Academic College, musical director of the Andalusian ensemble of the Galilee and head of Tarshiha music school. Mr Dalal performs all over the world and is a regular participant in the Israeli television programmes. Many of his activities are aimed to promote Arab-Jewish collaborations.

## **Opera Screening – Monday 28 March Haim Permont (Jerusalem Academy of Music and Dance)**

*Dear Son of Mine* is one of the very first ISRAELI operas composed in the 20-21<sup>st</sup> century. There are several more excellent operas composed in Israel during recent years, but not many of them deal with difficult, sensitive and controversial modern ISRAELI issues such as bereavement and Arab – Israeli relations. The opera is sung in a modern, everyday spoken Hebrew – a language that many people here thought (until quite recently) unsuitable for serious music. The issue of bereavement, especially, became most relevant both in Israeli as well as in some European lives, with the recent wars in Lebanon, in Yugoslavia, and elsewhere. Hence the opera's subject matter has both a "local" Israeli and a "universal" relevance. The matter of one's personal as well as national identity, together with the eternal subject of love – both possible and impossible – make this opera communicative and relevant to audiences in Israel as well as in Europe and abroad.

The opera won a competition sponsored by the New Israeli Opera and the Israeli Music Institute for the creation of a new and original Israeli opera. For the project I collaborated with the writer and poet Mrs. Talma Alyagon-Rose who, after wrote the libretto following long and vigorous research.

Synopsis:

The bereaved mother, *Rachel*, stricken with grief, is portrayed in the opera as being on the verge of insanity. Therefore, she sings the "Prologue" and the "Epilogue", which is a song of "transfiguration". During the second scene, her grief is expressed in her aria "Zokher" (*Do You Remember*). *Yigal*, the bereaved father, her husband, sings in the first scene the aria "Ani Kam Baboker" (*I Get Up in the Morning*) where his sorrow, the loss of faith and detachment from life is expressed. This is intensified during the third scene, where he sees his dead son, Asaf, while being alone in the orchard. His "monologue" "Asaf, Asaf" is devoted to the expression of his eternal

grief, of the collapse of his relationship with his wife, Asaf's mother, of his longing to his son, and of the consolation he finds in his friendship with his Arab worker, *Taher*. *Taher*, the Arab worker, is an Israeli Arab and does not represent any arch-type of the Arab minority who lives among us. He does not sing or speak in Arabic – but two of his Arias (“The Song of the Orange Grove” and “She is There, Behind the Door”) have some mid-eastern “flavor” to them. His other “arias”, such as “Come with me”, are in a dramatic, expressive singing, according to the opera's general style.

Yigal's lover, *Debbie*, is a new immigrant from one of the English-speaking countries. As a new immigrant, she is not familiar with the local mentality, and can not, among other things, distinguish between Arabs and non-Arabs. Therefore, when *Taher* tells her that his name is Asaf, she believes him, and naively believes in their mutual future as a couple. Debbie sings two arias during the fourth scene: “Hush Little Baby” and “Ma Ratsiti Elohim” (“God, What Did I Want”).

In the next scene, *Taher*, *Debbie* and her 8-year Daughter meet in the Orange-Grove. As they embrace, Yigal appears and angrily tells *Debbie* that “assaf” is no other than his Arab Worker *Taher*, and that *Debbie* has no future living with an Arab in this country. In fury, Yigal raises his hand to slap *Taher*. *Taher*, avoiding Yigal's slap, snatches away the hand-gun Yigal always carries on his hip, and after delivering his recitative about how “You Israelis always look upon us as dangerous murderers – while I always was like a son to you” – sings an aria to *Debbie* “Boyi 'Iti” (“Come With Me”). At the end of his aria, *Taher* tries to shoot himself. Yigal jumps towards him. They struggle. A shot is heard. At that very moment, *Lee*, *Debbie*'s 8-year old daughter is running into the scene, chasing some rolling orange – and is hit. Everything freezes. The only sound which is heard is Yigal's crying “*Taher*, my *Taher*, what have we done!?!?... *Rachel* walks onto the stage and sings the final aria “Haben Yakir Li” (*Dear Son of Mine*).

**Haim Permont** is a graduate of the Academy of Music and Dance in Jerusalem, Israel and The University of Pennsylvania in Philadelphia, USA. Studying composition with Mark Kopytman in Israel and with Richard Wernick and George Crumb in the US, his works include music for all genre and media including symphonic, chamber, vocal music for mixed and children's choirs, vocal music for soloists and orchestra, concerti, opera, music for the theatre and cinema and multi-media works. Permont's music was premiered and performed by orchestras, ensembles and choirs in Israel and throughout Europe, the US, Australia, South America and the Far East. Since 1985, after completing his PhD studies in the US he joined the faculty of the Academy of Music and Dance in Jerusalem where he works as a professor of Composition.

## **Lunchtime Recital 2 – Tuesday 29 March**

Rotem Luz, piano

Yehezkel Braun – Sonata for Piano (1957); Sonata no.2 (extracts); Rotem Luz (Y. Braun's daughter) – Piano Sonata (1991)

**Rotem Luz**, pianist, teacher and composer, was born in Israel in 1959. She began to play the piano in 1965, pursuing her studies at the Rubin Academy in Tel Aviv from 1981; she received her MMus degree summa cum laude in 1996. Rotem composed her Piano Sonata in 1991 and recorded it for radio, performing many of her works in the USA in 2000. Since 1983 she has taught music and directed cultural projects, currently at the Zefat College, and has pursued doctoral research, since 2006, at the Hebrew University in Jerusalem with Professor Emeritus Jehoash Hirshberg and Dr Roni Granot as advisors. Her thesis deals with the Sonata form in the 20<sup>th</sup> century and its connection with continuous musical tension. Since 2009 she has made recordings with Lior Eitan and Uzi Shalev, members of the Israel Philharmonic Orchestra.

## **Concert - Brunei Gallery, SOAS, 7pm, Tuesday 29 March**

Ha'Oman Hai Ensemble, Director André Hajdu

Programme features 'The Quill of the Soul' and 'Raza D'Shabbat'

**Professor André Hajdu**, winner of The Israel Prize for musical life achievement (1997), has gathered a group of young and daring musicians – mostly prior students of his own – to create the musical phenomenon known as 'Ha'Oman Hai Ensemble'. Together, this group made up entirely of active composers / musicians / performers, explore and experiment ancient Jewish melodies and texts, combining them into new and modern musical expressions. The result challenges traditional definitions of Jewish identity, Jewish culture and Jewish music, providing a rich and always unexpected adventure for listeners around the world.

Recordings of the ensemble's notable successes include two current album releases: '*Writing from Within*' ('Kulmus HaNefesh') produced and released by Hebrew University's Jewish Music Research Center (2009) and '*Tafillat*' produced by John Zorn released under Zorn's prestigious *Tzadik* label in New York. (2009)

## **Lunchtime Recital 3 – Wednesday 30 March**

Regent Quartet (Caryn Cohen, Emma Martin, violins; Sarah Turner, viola; Helen Godbolt, cello) with Francesca Carpos, bassoon – perform *Masada* by Jeanne Zaidel-Rudolph.

Gila Goldstein, piano

Paul Ben-Haim (1897-1984): Chamsin (Desert Wind, 1950); Music for Piano (1967)

Ami Maayani (b.1936): Fantasy and Fugue in Arabian Maqamat (2000)

### **Lunchtime Recital 4 – Thursday 31 March**

Ela Zingerevich-Mezzo Soprano; Michael Wolpe, piano

A lecture concert surveying the evolution of " Ha-Shir ha-Eretz Yisraeli"- the Israeli Art Song, through the works of Vilenski, Argov, Nardi , Zehavi, Shemer and others.

**Ela Zingerevich** holds a Bachelor's degree from the Jerusalem Academy of Music and Dance and a Masters degree from the City University of New York. Her versatile repertoire extends from Opera and Oratorio via Jazz and Folk to Israeli and Jewish music. Ms Zingerevich has appeared with the Hartford Symphony, the Israel Philharmonic and the Jerusalem Symphony in performances that have been featured on national television. Her Jerusalem Music Center recital was broadcast live on Israeli radio. She served in the Israeli Defence Forces as an Outstanding Musician and was a regular soloist with the Israeli Defence Forces Chamber Orchestra. She is a recipient of both the America-Israel Cultural Foundation and the Israel Vocal Arts Institute Scholarships for Young Artists.

An avid recitalist and chamber musician, she has performed to critical acclaim in Israel, Italy, Belgium, Hong Kong and the United States. Ms. Zingerevich served as the Cantorial Soloist of the Rodef Shalom Congregation in Pittsburgh. Currently Ms. Zingerevich serves as the Director of Music at West London Synagogue.

### **Soundscapes of Israel**

#### **Concert – Purcell Room, South Bank Centre on Thursday 31 March**

Helix Duo

Gila Goldstein

Meitar Chamber Ensemble

Part I:

Adi Morag: Octabones (2 marimbas) (1999)

Helix Duo - Catherine Ring and Louise Morgan

Lior Navok: Periscopes (extract ) – dedicated to Gila Goldstein. World Première

Gila Goldstein (piano)

‘Meet the composers ‘ with Malcolm Miller

Menachem Wiesenberg: ‘Like Clay in the Potters Hand’

Meitar Ensemble (cello and piano)

Part 2:

Meitar Chamber Ensemble

Hana Ajjasvili: Points and Lines in Space (flute, clarinet, bassoon, violin, cello and piano)

Ruben Seroussi: Jazz (À Propos de Matisse) (1992) (violin, cello and piano)

Assaf Noy: So I can Climb Back (flute, clarinet, violin, cello and piano)

Part 3:

Meitar Chamber Ensemble

Michael Wolpe: Present Continuous (violin, clarinet, bassoon and piano)

Hilat Ben Knaz: In a Chromatic Mood (clarinet, bassoon, violin, cello, piano)

Menachem Zur: Free Sex-tet (flute, clarinet, bassoon, violin, cello and piano)