

# **The Sixteenth World Congress of Jewish Studies**

**Jerusalem, July 28 – August 1, 2013**

## **הכינוס לעולמי ה-16 למדעי יהדות**

**כ"א-כ"ה אב, תשע"ג**

## **Music Sessions and Events**

**Coordinated and Produced by the Jewish Music Research Centre,  
Hebrew University of Jerusalem**

**In cooperation with  
The American Society for Jewish Music**

## **תכנית המושבים והאירועים בנושא מוסיקה**

**ריכוז והפקה: המרכז לחקר המוסיקה היהודית, האוניברסיטה העברית בירושלים  
בשיתוף עם האגודה האמריקאית למוסיקה היהודית**

**Notice: All sessions and events take place in hall 2715 unless otherwise specified**

**Music Program Coordinators: Elia Meron and Edwin Seroussi**

**Administration: Sari Salis**

## Monday 29.7.13

### 11:00-13:00: Ashkenaz at the Synagogue, Stage and Home

Chair : Ruth Hachon

Boaz Tarsi, Jewish Theological Seminary of America

#### **Cross-Repertory Motifs in the Liturgical Music of Ashkenazi Tradition**

Of the few models for unpacking the liturgical music of Ashkenazi tradition almost all rely on one definition or another of “mode.” Regardless of the vast spectrum of the fundamental constituent concepts of these “modes” almost all models since ca. the 1930’s include some kind of a motivic element. Such motivic elements, therefore, are in part, a determining factor in defining each such mode.

My proposition here is that regardless of what system one may use to categorize such modes, there are several motifs or motif types that would be found throughout the repertoire regardless of the specific mode in point. These motifs appear in different categories of musical conduct as well as textual, time, and occasion contexts. I call them cross-repertory motifs. My presentation offers a few concrete examples of these motifs, as well as an initial attempt to explore their different functions, and at times, the different modal or tonal characteristics.

Naomi Cohn Zentner, Hebrew University of Jerusalem

#### **Shifting Musical Patterns: *Zemirot Shabbat* in Religious Zionist Families in Israel**

*Zemirot Shabbat*, the songs sung at the home between the courses of the Sabbath meals, have a unique quality in that they are both sacred and profane, both liturgy and folksong. *Zemirot*, which are the weekly soundtrack of the family meals on Shabbat, can be used to trace a family's search for their musical and social identity. In this lecture, based on my research of Ashkenazi Religious Zionist families, I examine the ways in which melodies of the family repertory of *Zemirot* have changed since the older members of the extended family immigrated to Israel from pre-holocaust Europe, until today. The dismissal of religious practices by European immigrants who arrived in Israel is a well-researched process, however the reconfiguration of religious practices by religious Zionists in Israel is a new field of research which is only now being explored musically.

One of the phenomena apparent in the repertory of the generation born in the 1920s and 1930s was the replacement of complex liturgical-style European melodies of *Zemirot* with simple dance tunes which were more upbeat. One of the causes of this turnover was the religious Zionist youth movements, popular at this time among religious Israeli youth. In these movements communal singing was encouraged, resulting in the choice of catchy simple tunes for *Zemirot* as well as other religious and Zionist songs performed in these settings.

Surprisingly, new melodies, composed with Zionist musical characteristics in mind, namely the incorporation of oriental features, did not gain popular appeal. The melodies which were popular for *Zemirot* in Israel between the 1930s and 1970s were traditional Ashkenazi melodies after all, but mainly those which were set to European folk dance melodies. However, although the melodies were retained, other elements pertaining to their performance practice diverged significantly from their performance in European families before the holocaust.

After 1967 there was a burgeoning of religious Zionist yeshivot (Talmudic colleges) in which singing in general and specifically singing around the Sabbath table was seen as crucial to the yeshiva's spiritual atmosphere. The melodies learnt through the Yeshivot, which were later brought home by the young students, added to and often replaced the older family tunes for *Zemirot*. The musical material mediated through the yeshivot comprised of traditional Hassidic *niggunim* as well as newly composed neo-Hassidic pop tunes, gracefully segueing from the neo-Hassidic hit parade to the Sabbath table. This insertion of a new layer of musical material in the family repertory of *Zemirot* was a reactionary act but

at core it was not different from the reaction their parents and grandparents had against the older Liturgical style of *Zemirot* prevalent in pre-holocaust Europe.

By analyzing the different patterns of transmission I hope to add a new perspective on the way religious musical culture in Israel is shaped by institutions such as youth movements and Yeshivot. The role of the family as the main resource of cultural and religious tradition in the home has paled in comparison to peer leadership in Youth movements or charismatic Rabbis in the Yeshivot. Research of *Zemirot* can expand our knowledge of the cultural and religious identity of families within the Religious Zionist sector.

Amalia Kedem

### The Consolidation of an Ashkenazi-Israeli Identity Through Synagogue Music

עמליה קדם

#### גיבושה של זהות אשכנזית ישראלית דרך המוסיקה של בית הכנסת

המציאות הישראלית מפגישה, לעתים בעל כרחם, יהודים מקהילות וממוצאים שונים. יש השמחים לקחת חלק ביצירת זהותם החדשה כישראלים ויש המבכרים לשמר ככל האפשר את תרבותם ומנהגיהם הייחודיים. בבית הכנסת האשכנזי נפגשים מתפללים בעלי מוצא גיאוגרפי ותרבותי מגוון (מרוסיה ועד ארה"ב דרך אירופה וילידי הארץ) ובעלי מסורות, השונות זו מזו לא רק במנגינות כי אם גם בסידור התפילה עצמו ובחלק מן הנוסחאות הטכסטואליות והפיוטים. קיומה של כל תפילה בנסיבות אלה מחייב בחירה מודעת בין האפשרויות הטכסטואליות והמוסיקליות הקיימות או מציאת פשרה ביניהן. מחקר עומק בתוך בית הכנסת מראה, שלבחירות של חברי הקהילה - בין שהם בעלי תפקידים, בעלי תפילה או קהל - יש משמעות מעבר לתוצאה האקוסטית המידית. הבחירות בנוסח "אשכנז" או "ספרד" (חסידים), בהגיית העברית בהברה אשכנזית או ספרדית, בנוסחאות מוסיקליות ובמנגינות מסוימות, בסגנון השירה (חזן או קהל), וכן הלאה - כל הבחירות הללו מגדירות השתייכות ומבטאות זהות והזדהות עם גוונים שונים בתוך הספקטרום האשכנזי והדתי.

ההרצאה מבוססת על עבודת הדוקטורט שהושלמה בקיץ 2011 ובה יוצגו ממצאים מתוך המחקר, שנעשה על בית הכנסת "אהל נחמה" בירושלים. בית הכנסת נוסד בראשית שנות השישים במרכז ירושלים ופועל שם מאז ועד ימינו. חבריו רואים בו בית כנסת ישראלי מאד, המבטא את זהותו זאת דרך מילות התפילה ואופייה. מאידך, הם נוטים לשמר את המנגינות המסורתיות, האירופאיות, ובמידה רבה יחסית גם משהו מסגנון התפילה האירופי המהודר. בחינת התוכן המוסיקלי וסגנון ביצועו בקהילה עוזרת להבין את הפרדוקס הפנימי הזה.

Amit Klein

### Is There Such a Thing as Contemporary *Hazanut*?

In this paper I will argue that the answer to the question in the title is positive: there is contemporary Ashkenazi *Hazanut* composition, it is distinctive in character, and it stems from, and is connected to, the environment and era in which it is created.

In the first part of this paper I will explain the conceptual and stylistic constraints that a genre worthy of the title contemporary *Hazanut* needs to satisfy. I will demonstrate how, while some contemporary genres fall short of these requirements, an emerging compositional trend may be aptly described as contemporary *Hazanut*. I will describe the characteristic features of contemporary cantorial art (the compositions of Cantors Motsen, Zim, Rand, Sobol and others) and will explain why compositions in this genre are different from traditional *Hazanut* compositions on one hand, but continuous with them, on the other hand, in a way which warrants describing them as *Hazanut*.

In the second part of the paper I will try to explain the recent emergence of the new trend. I will argue that changes in popular taste and a sense of exhaustion of the old compositional style have driven cantors to find new ways of composition, ones which reflect and correspond with deep cultural and theological changes concerning modern Jewish identity. While the Golden Age of *Hazanut* in the first decades of the 20<sup>th</sup> Century reflected the consciousness and theological credo of Jews in the *Galut*, contemporary *Hazanut* reflects the state of mind and beliefs of the generation that sees itself as the generation of redemption, *Geula*.

## 13:45-14:45: An Encounter with Jewish Art Music in Russia – Lecture followed by Concert

Rita Flamemboim

“I write works for posterity” – The Composer Mikhail (Moses) Milner and his Works

ריטה פלומנבוים

“אני כותב יצירות לעיזבון שלי” - המלחין מיכאיל (מוזס) מילנר ויצירתו

מתוך רישומים האוטוביוגרפיים של מיכאיל (מוזס) מילנר:

“ודאי שואלים אתם, איזה קומפוזיטור הוא, מילנר בעצמו? ואני אענה לכם במספר מילים בלשון המתחכמת של חבריי, אני כותב יצירות לעיזבון שלי, מכוון שבימי חיי אין מבצעים או מוצאים לאור את יצירותיי.”

גורלו הטרגי של מיכאיל (מוזס) מילנר מהווה דוגמא לגורלו הטיפוסי של האמן היהודי בשדה התרבות הסובייטית. בתחילת המחקר, הפליא אותי חוסר מידע על מ' מילנר במספר מקורות מוזיקולוגיים החשובים. אך, בהמשך התברר, שזו הייתה למעשה, מדיניות סובייטית מכוונת למחוק ולהשכיח את מ' מילנר ויצירתו מדפי תולדות המוזיקה. גם מילנר חש בזאת, על-פי אחד המכתבים למיכאיל גנסין משנת 1926, בו שואל מילנר המיואש: “האם השירים יצאו לאור? או שגם להם מחכה הגורל שפקד את יצירותיי האחרות?”

מיכאיל מילנר היה הראשון ליצור בשפה מוסיקלית המבוססת על המקורות טעמי המקרא בקריאת התורה ועל השירים והניגונים חסידים. בדומה לחמישייה הרוסית, יצר מילנר מנגינה מקורית שלו ברוח יהודית ולעתים רחוקות השתמש במנגינה מקורית מתוך אוצרות הפולקלור המוסיקלי היהודי. לכן גם קראו לו “מוסורגסקי היהודי”. את השכלתו הראשונה קיבל מילנר בחדר וניסיונותיו המוזיקליים הראשונים היו בהשתתפותו במקהלת בנים בניצוחו של החזנים המפורסמים זיידל רובנר ומ' קורצקי. בזכות קול האלט הנהדר שלו, היה מילנר בן-לוויה לחזן זיידל רובנר ובמשך שנתיים ליווה אותו במסעותיו בכל רחבי רוסיה. רשימת יצירותיו של מילנר שלא בוצעו ולא יצאו לאור כוללת שלוש אופרות: אשמדאי או שמיים בוערים (1923), אנשל או הדרך החדשה (1932), ויוסף פלאביוס (1943).

האופרה הראשונה של מילנר 'די הימלען ברענץ' (שמיים בוערים) נכתבה על פי פואמה אשמדאי מאת ש.אנ-סקי, ליברית של האופרה נכתב ע"י מילנר עצמו ועיבודו הספרותי נעשה ע"י סופר מ.ריבסמן. נושא האופרה עוסק במאבק בין ההשכלה לבין החסידות במאה ה-19. זאת הייתה האופרה הראשונה בשפה הידיית ברוסיה. האופרה הועלתה לראשונה מעל בימת התיאטרון הדרמטי בפטרבורג (סט. פטרבורג) בשנת 1923, בניצוחו של מיכאיל מילנר עצמו. המוזיקה העשירה בניגונים עממים, צוות מבצעים וזמרים מקצוענים, הבימוי המעניין והמיוחד של הבמאי ו' רפפורט והתפאורה הצבעונית והציורית של ו' שציקו גרמו לקהל הצופים עניין רב ומיוחד. אופרה הוצגה שלוש פעמים בלבד וזאת משום שנאסרה על ידי שלטונות בולשביקים בטענה שהאופרה לאומנית, אפופה מסתורין ומיסטיקה ואינה מתאימה לאידאליים של המהפכה הסובייטית.

### Live performance of selected works by Mikhail (Moses) Milner

Rita Flomenboim, production, musical and artistic director

Ella Saposnik, piano

Maria Kowalsky, soprano

### 15:00-17:00: Jews and Music in the 19th Century: Expanding the Picture

Chair: Edwin Seroussi

The 19th century marks a period of dramatic change and development in the relationship between Jews and music: from the religious philosophies of music associated with the Haskalah, to the emergence of Jewish identity discourses among art music composers and compositions, to the foundational discussions about the theoretical field of “Jewish music.” The papers in this panel will attempt to expand our understanding of this complex and multifaceted era through re-explorations of existing archival resources, inquiries into the ways Jewish scholars mediated separate professional and religious

identities, and broader considerations of eastern Europe and the United States in musical liberalization thus far heavily characterized as central European.

The first two papers will highlight materials in the collections at Cincinnati's Hebrew Union College. Mark Kligman's analysis of various style elements in the manuscripts of Isaac Offenbach and other early 19th century cantors will offer new perspectives on the ways liturgical singing related to the contemporary art music practices. Steven Cahn will explore liturgical compositions of Salomon Jadassohn (1831-1902) from the Birnbaum Collection in light of Jadassohn's celebrated career as a Leipzig-based music theorist and conductor. The second two papers expand the conversation eastward and westward. Halina Goldberg's paper provides insight into discourses on Jewish liturgical and musical reform in Warsaw, drawing heavily on the early/mid-19th century publication *Izraelita*. Judah Cohen, meanwhile, will emphasize the significant dialogue the United States played in 19th century liturgical reform, as manifested in the four-volume compendium *Zimrath Yah* (1871-1886). Drawing upon the momentum of recent scholarship on the era, these presentations collectively argue that a more complex and heterogeneous presentation of musical activity during this period provides critical reflections upon the broader picture of "Jewish music" as we have come to know it today.

Mark Kligman

### **The Musical Style of Early Synagogue Music from Manuscripts of Israel Lovy**

Mark Kligman's analysis of various style elements in the manuscripts of Israel Lovy and other early 19th century cantors will offer new perspectives on the ways liturgical singing related to the contemporary art music practices.

Steven J. Cahn

### **From the Birnbaum Collection: Mid-Nineteenth-Century Choral Music of Salomon Jadassohn, Composer and Theorist**

In 1865, Salomon Jadassohn (1831-1902) conducted the choir of the synagogue in Leipzig amid an active career as a composer, theorist and pianist. His success as a composer and conductor was a factor in his appointment in 1871 as teacher of harmony, counterpoint, composition and piano at the Leipzig Conservatory. In 1893, he was named royal professor. Among his students were musicians of the highest rank: Grieg, Busoni, George Chadwick, Delius, Karg-Elert and Felix Weingartner.

As a composition student of the progressive, Hegelian music theorist and composer Moritz Hauptmann, a piano student of Liszt's and eventually a faculty member of the conservatory founded by Felix Mendelssohn, Jadassohn was exposed to all the trends and controversies that defined the mid-nineteenth century epitomized by the polemics concerning Brahms and Wagner.

This study is intended to consider mid-century harmonic practice in the Jewish sacred compositions of Jadassohn. Works to be discussed are those by S. Jadassohn found in the Birnbaum Collection, which include:

#### **Choral**

*Psalm 24*, Op. 29. "*Des Herren ist die Erde*" Mixed choir, 2 horns, 3 trombones.

Regensburg: Boessenecker.

*Der 13te Psalm*, Op. 43. "*Herr, Herr, wie lange*." S, A, organ. Leipzig: Siegel.

*Hymnus*, Op. 45. "*Gott ist gross und almighty*." Men's chorus, with 2 horns, 3 trombones. Leipzig: Siegel

*Lied zur Todtenfeier*. Text: "Wenn der Stifter der Geschlechter." Mixed choir a 4.

Colophon: "*für den Gottesdienst im Jüdischen Tempel zu Leipzig komponiert von S. Jadassohn.*"

#### **Piano**

*Kol Nidrei: Nach alten hebräischen Melodien*. Piano. Leipzig: Otto Forberg.

Halina Goldberg

**“On the Wings of the Beautiful Towards the Radiant Spheres of the Infinite”: Maskilic Views on Liturgical Music in 19th-Century Warsaw**

Halina Goldberg’s paper provides insight into discourses on Jewish liturgical and musical reform in Warsaw, drawing heavily on the early/mid-19th century publication *Izraelita*.

Judah M. Cohen

**Zimrath Yah: Nineteenth Century Jewish Musical Reform as a Transatlantic Conversation**

In my lecture, I explore the role the United States played in shaping the transnational relationship between Jews and music in the modern age through perhaps the most significant American example of Jewish liturgical activity: *Zimrath Yah*, a four-volume compendium of Jewish liturgical music published between 1871 and 1886, edited and distributed chiefly by cantors Samuel Welsch of New York City and Alois Kaiser of Baltimore. Although largely unknown today, *Zimrath Yah* constituted a major effort to forge a national synagogue-based musical repertoire in the early days of American Jewish institutionalization. Capturing the same spirit that led to the creation of the Union of American Hebrew Congregations, the compendium reflected a maturing central European Jewish population in America that attempted to stand alongside its more developed European siblings. *Zimrath Yah* was ultimately a transitional effort, giving way to more unified paradigms in the decades to come. Yet its extensive engagement with both the creators and styles of European synagogue music *Zimrath Yah* argues for new attention to the Jewish musical world of 19<sup>th</sup> century America, and its connections with the debates taking place in Europe.

## **Tuesday 30.7.13**

**11:00-12:30: Paul Ben Haim: New Documentation**

Chair: Yosef Goldenberg

Malcolm Miller

**Letters from the Front: Paul Frankenger (Ben-Haim’s) early unpublished correspondence with Otto E. Crusius (1892-1965)**

My recent discovery of a pair of letters written by Paul Frankenger (later Ben-Haim) to Otto E. Crusius (1892-1965), the German vocal composer, in August 1917 provides a fascinating window into the composer's early ideas on song style and in particular folk-song. In his recently republished biography of Ben-Haim, Jehoash Hirshberg quotes from a letter of 1937 in which Crusius praises Frankenger for his deep identification with his art, as shown in the oratorio *Joram*, notably the shared destiny of forging a new life. The two letters I explore were written two decades earlier, sent from the front in Flanders, where the twenty year-old Frankenger was serving during WWI. They speak admiringly of Crusius' music, of the relationship of composed and folk music, and creativity in general, with a musical example in Frankenger's hand. In that folk song became central to Ben-Haim's compositional style, the letters provide valuable evidence of his stylistic development. It is the aim of my paper to introduce the letters, present them in German and English/Hebrew translation, and set them into the context of the relationship between the composers, and Ben-Haim’s life and oeuvre.

Liran Gurkiewicz

### **Paul Ben-Haim and the Aesthetics of Israeli Music**

The development of a new 'Israeli' musical style in British Mandate Palestine (Israel) in the 1930s gave rise to different questions as to its nature and the different approaches that coalesced and simultaneously coexisted. Aestheticians and composers alike attempted to identify these approaches.

This paper will focus on Paul Ben-Haim's unpublished contributions to these debates.

The Ben-Haim archive in the National Library holds several written lectures by the composer. Relying on these, I will touch upon Ben-Haim's views on issues such as the different approaches and 'schools' in Israeli music, as well as the question of style and characteristics as Ben-Haim identifies it.

Emphasis will be given to the question of quotations and borrowings from Israeli folk music, and their role in art music. I will attempt a comparative analysis of Ben-Haim's views at different periods in his life, and especially his reaction to changes in Israeli music in the 1960s.

This paper will thereby address new aspects in Ben-Haim's thought and aesthetic, revealing unexplored archival material which is of central importance to the understanding of a pivotal figure in Israeli art music.

### **13:45-14:45: Yehezkel Braun: An Assessment at Ninety – Lecture Followed by Concert**

Jehoash Hirshberg and Rotem Luz

#### **"I write that which I hear" – Yehezkel Braun's Creative World**

Yehezkel Braun started his compositional activity in the 1950s, at the height of the stormy ideological controversy about the required nature of the emerging Israeli music. It was headed by his teacher, Alexander Uriah Boskovich, who created the concept of the composer as the *Sheliah Tzibur* [representative or leader of the congregation/public] of a national collective, and demanded Israeli composers to turn to Arabic music and to the rhythms of the Hebrew language as sources of inspiration. At the same time Israel was affected by musical life in Western and Central Europe which was largely dominated by the young avant-garde, especially Stockhausen and Boulez. The latter stated that whoever did not write serial music was "irrelevant" and young composers were frequently faced with the statement "nowadays one does not write like that" whenever they dared to write tonal music. In this pressing reality young Braun demonstrated special courage when he rebelled against collectivism and defined his individual way. He stated: "I write for players and for instruments, but I do not use them to express ideas. Two things led me to despair: thinking about music and thinking what to write and writing while thinking. They caused me terrible suffering. One day I said to myself: the hell with all that, I will write that which I hear. My sole principle is to think in sounds, not in concepts, not in ideas." The paper will analyze the realization of this principle in three of his representative works: Ornamentations for the Scroll of Ruth, Music for a Double Trio, and the Piano Concerto.

Jehoash Hirshberg and Rotem Luz are currently completing the monograph Yehezkel Braun, his Life and Works (in Hebrew), to be published by the Israel Music Institute.

### **Live performance of selected works by Yehezkel Braun**

**Tanya Magram**, soprano

**Rotem Luz**, piano

**Lior Eitan**, flute

**Tamar Narkis-Meltzer**, oboe

**Mikhal Musak**, French horn

**Shira Eliasaf**, clarinet

## 15:00-16:30: The Israeli Soundscape: Past and Present

Chair: Gila Flam

Natan Shahar

“Russian Songs” as “Hebrew Songs”

נתן שחר

“השירים הרוסיים” כחלק מ”הזמר העברי”

“שיר רוסי” בזמר העברי הוא שיר שתמלילו העברי מושר בלחן רוסי (שמחברו - לעיתים מזוהה ולעיתים לא), ואילו תמלילו העברי, לעיתים מתורגם, לעיתים כתוב ברוח התמליל המקורי, ולעיתים חסר כל קשר לתמליל הרוסי המקורי.

מאז ראשיתו רוקם הזמר העברי סיפור אהבה עם השירים הרוסיים. לחנים רוסיים רבים שזורים בתוך הזמר העברי מאז העליה הציונית הראשונה, מבלי יכולת להיפרד. בסיפוח השירים הרוסיים ניתן להבחין ב-3 גלים עיקריים. הגל הראשון כולל שירים כגון: “חושו אחים חושו”, “תחזקנה”, “היתה צעירה בכנרת”, “סתו מאפיל”, ועוד. שירים אלה משובצים בזמר העברי מאז ראשית התהוותו. אולם “שירים רוסיים” אלה ועוד רבים כמוהם מזוהים אצלנו קודם כל כ”שירי ראשונים”, ורק לאחר מכן כ”שירים רוסיים”. אלה שירי הגל הרוסי הראשון, אך לא באלה אעסוק.

שירים כגון: “דוגית נוסעת”, “לי כל גל נושא מזכרת”, “עלי דון”, “פרשי בודיוני”, “וניה” “צבעונים”, “קטיושה”, “רוח מבדרת” ועוד עשרות ומאות שירים, אלה שירי הגל השני ובהם תעסוק הרצאתי.

מן הראוי לציין כי תופעה מעין זו, כאשר קבוצת אוכלוסין אחת, מאמצת ביוזעין ובכוונה חלק מרפרטואר מוסיקלי של קבוצת אוכלוסין אחרת, המצויה במרחק של אלפי קילומטר, כאשר ללחנים המאומצים מותאמים תמלילים בשפת המאמצים, אם כתרגומים ואם כנוסחים עבריים, היא תופעה יוצאת דופן, אשר טרם נחקרה אצלנו לעומק. (אין הדבר דומה לקליטת שיר-להיט מתרבות אחרת, כפי שהדבר נעשה היום). עד כמה עמוק נמצאים השירים הרוסיים בתודעה התרבותית – ישראלית ניתן להמחיש בעזרת כמה דוגמאות שלוקטו באופן מקרי.

בהמשך תעסוק ההרצאה במספר נקודות כגון: מי היו המאמצים העיקריים של ה”שירים הרוסיים”; מה היו דרכי האימוץ; הסיבות העיקריות לאימוץ השירים הרוסיים; הסברים קצרים על ייחודם של ה”שירים הרוסיים” (מלודיה ותמליל); הצגת תוצאות מחקר-שדה קטן על השירים הרוסיים בזמר העברי;

Merav Meron

The “Road Songs” of Shem Tov Levy

מרב מירון

שירי הדרך של שם טוב לוי

בראיון שערך עמו מבקר המוסיקה בן שלו לפני מספר שנים מעיד המלחין שם טוב לוי כי “יש לי משיכה לשירי דרך פילוסופיים...שירים שבהם יש אדם שנמצא בדרך וקורים לו דברים שמקנים לו חוכמה מסוימת. אפשר לראות את זה לאורך הקריירה שלי.” לוי עצמו מציין בהקשר זה את “בדרך הגדולה” מאת אלתרמן (אשר הולחן על ידו תחת הכותרת “ענבלים”), ומלבדו ניתן לכלול שירים ידועים נוספים כגון “בלילות הסתיו” למילותיו של דוד פוגל, “שירי סוף הדרך” למילותיה של לאה גולדברג, “צער הלילה” ו”שובי לביתך” – שניהם מאת דליה רביקוביץ’. בהרצאה אבחן את דרכי עיצובו של לוי את דמותו של ההלך והמרחבים בהם הוא עובר. כפי שאנסה להראות, פרשנותו המוסיקלית של לוי את הטקסט מוסיפה לשירים רובד משמעני נוסף, ואינה מסתפקת בשיקוף גרידא של הכתוב. מתוך כך אבקש לטעון כי יש בהלחנתם של שירי משוררים אלה (אשר, בניגוד לפזמונים, לא יועדו מלכתחילה להלחנה) משום ערך מוסף בדמות מיקומם במרחב וזמן אודיטוריים (שכן בממדים אלה מתרחש מסעו של ההלך), המעניק לכתוב נקודת התייחסות פרשנית נוספת.

Abigail Wood

Sounds of prayer, sounds of conflict: Sharing sonic space at the Western Wall

The Western Wall in the Old City of Jerusalem is at once a visual icon, a religious site and a physical symbol of Jewish-Israeli identity. Within this one space, however, the plaza and prayer areas serve as a canvas for the expression of a wide range of Jewish practices. On a daily basis, many individuals and groups jostle for space, each bringing local customs to a shared physical environment.



Discussions of contested space at the Western Wall have often focused on physical topography: the size of the women's prayer area; the provision of prayer spaces for non-Orthodox groups. Here, however, I turn to the *sounds* of the plaza to explore the expression and limits of shared space at this central site. In the articulation of sounded prayers, divergent identities come to the fore: the televised Yom haZikaron ceremony represents the nation, but the cantor is Ashkenazi; the participants of a bar mitzvah bring Kurdish music from their home; the spontaneous songs of young yeshiva students contend with a more "traditional" candle-lighting service at Chanukah; a male worshipper shouts from behind the *mechitza* at women who raise their voices in song. Further, the audible sounds of church bells and the voice of the muezzin at the Al-Aqsa mosque serve as a constant reminder that the wall is located in a yet more conflicted social and physical environment, exposing the acoustic porousness of this enclosed physical space.

## Wednesday 31.7.13

### 9:00-10:30: Schonberg in the Intersections of Modernity

Chair: Francesco Spagnolo

Klara Moricz

#### "The Presentness of the Past or Looking at Pre-Holocaust European Jewish History with its Side Shadows"

In 1955 Theodor Adorno made a striking parallel between Arnold Schoenberg's expressionist opera *Erwartung* (1909) and his Holocaust memorial *A Survivor from Warsaw* (1948) by reinterpreting the early work from the perspective of the Holocaust. In the *Survivor*, he wrote, "the sounds of *Erwartung*, the shocks of the *Music for the Film*, of 'impending danger, anxiety, catastrophe,' finally meet what *they had always prophesied*." In Adorno's equation the *Survivor* elevates the Expressionist pieces by letting them "foreshadow" the Holocaust, which, by casting its shadow back, transforms the earlier works' expressions of personal anxiety into a prophetic vision of future horrors affecting not only the individual but also all mankind.

Adorno's interpretation of Schoenberg's music relies on two related narrative strategies used to recount past events, described by Gary Saul Morson as backshadowing and foreshadowing in his book *Narrative and Freedom*. Relying on Morson's detailed study I investigate the impact of these narrative strategies on our historical perception of pre-Holocaust time, a perception that tends to reduce the present to a mere preface to an already known future. Morson warns that by relying on such perspective we lose what he calls the side shadows of history that can assure that the past retains the force of a one-time present.

To illustrate how backshadowing can distort the past, I compare the historical documents of Schoenberg's contribution to Rudolf Seiden's 1924 Zionist project *Pro Zion!* to its narrative transformation in Schoenberg biographies. Schoenberg's short statement for *Pro Zion* is frequently quoted as proof not only of his Zionist sympathies but also of his strong Jewish identity. Yet to present the *Pro Zion* episode in Schoenberg's biography as a crucial step in the composer's reaffirmation of his Jewish identity an important detail of the story has to be removed, which, when reestablished, questions the accepted narrative of Schoenberg's Jewish identity in the early 1920. Although acknowledging the side shadow provided by the *Pro Zion* episode might damage one particular narrative line, it brings Schoenberg's life into sharper focus. I am convinced that truly understanding pre-Holocaust European Jewish history is possible only if we allow such side shadows to influence our perception of the past.

Yoel Greenberg,

**The Dance around the Golden Calf: Schoenberg's *Moses und Aron* as a Polemic against Anti-Semitism**

Schoenberg's unfinished opera masterpiece, *Moses und Aron*, is a Janus-faced work, "both a Judaic epic and an allegory of the problem of modernist communication with the public," in the words of Joseph Kerman. Indeed, the majority of commentaries on this opera fall roughly into one of these two categories. As a Jewish epic, the opera is seen as the composer's response to his encounters with anti-Semitism during the 1920's, and as the beginning of an inner process which culminated in his re-conversion to Judaism a decade later. This research seeks to problematize this view by revealing the manner in which the central symbols of the opera, particularly that of the Golden Calf, played a central part in anti-Semitic propaganda in fin de siècle politics, art and literature, representing the attributed Jewish traits of materialism and opportunism. This suggests a more subversive and polemic undercurrent latent within the "Jewish epic" side of the opera. Rather than representing a retreat to Judaism following disillusionment with the prospects of true emancipation, the opera is shown to tackle anti-Semitism head on, by a re-interpretation of some of the most common anti-Semitic symbols of the time. In this way, the opera's allegoric message on the boundaries of representation within art becomes a Jewish cultural legacy, replacing the anti-Semitic attributes associated at the time with the symbols within the opera.

David Schaum

**Arnold Schoenberg: Crises of Faith and Art**

The music world knows of Arnold Schoenberg as a master innovator of the 20th Century. Some might even call him a Musical Moshe, leading the world out of Germanic Expressionist bondage and into the Land of Milk and Serialism. He certainly would have seen it that way. No one living in Europe at the Turn of the Century would have expected the advancement of Western Music to stem from the laboratories of the Second Viennese School, least of all from a Jew. While classical music entered a transformative state, so did Arnold Schoenberg. By examining his works, *Die biblische Weg* (1926), *Kol Nidre op. 39*, and *A Survivor from Warsaw op. 46*, this paper aims to investigate how Schoenberg's relationship with his faith in Pre-War Europe and Post-War America affected his relationship with his art. Each individual work describes many facets of Schoenberg's connection with Judaism -- political, religious and cultural. Throughout his life, Schoenberg's inherent "Jewishness" was a catalyst in the future of music. Not only was he an inventor and an artist, he was a philosopher and a *maggid*.

**11:00-12:30: Representations of Israeliness and Jewishness in Modern Music**

Chair: Jehoash Hirschberg

Yosef Goldenberg

**"Israeli" Moments in Foreign Music**

This study analyzes and interprets certain moments in non-Israeli music that strike the ear as having an "Israeli sound". Such passages challenge the identity of Israeli music. The "Mediterranean school" seems to be based on idioms common in Western folklorism (Hovhaness, Vaughan Williams, some 19<sup>th</sup> century music as conceived by Dahlhaus), neo-Classicism (Jindrich Feld, Hindemith, Stravinsky), social realism (Myaskovsky), Mediterranean non-Israeli music (Nin), and in popular music, folk-rock (Nick Kershaw).

Foreign pieces that include "Israeli" moments lack most probably any relation to Israeli music, although they might share with it general stylistic goals. Some Jewish, non-Israeli pieces (Milhaud's *Sacred Service*, a Yemenite movement by Achron), are probably influenced by the same sources that formed the basis of the Israeli Mediterranean style.

Typical Israeli music remains distinctive in the specific combination of its elements, e.g., prominent use of Dorian sixth and Mixolydian seventh but exclusion of other folkloristic icons (blue notes, nonfunctional chromatic coloration), and adding mildly modern elements (chords based on fourths),

specific rhythms and melodic curves (anapest in duple meter, double neighbours). Most folkloristic- and neo-Classical music, including passages prior to- and following the "Israeli" moments, does not sound Israeli.

The selection of repertoire that is unaffected by historical context contributes to our understanding of musical "Israeliness".

Timothy David Freeze

### **Becoming Klezmer: Stylistic Reference and the Posthumous Reception of Mahler's First Symphony**

A recurring theme of the reception of Mahler's works has been the Jewish characteristics of his musical style. A prominent role in this discussion has been given to the third movement of the First Symphony (1889), and especially to the funeral march's contrasting material, described by Mahler as a "band of Bohemian street musicians" in the symphony's Hamburg program of 1893. This paper examines the emergence of the view—predominant in modern scholarship—that Mahler based this material on the sounds of Klezmer music. In fact, the symphony's reception history and contemporary musical context cast significant doubt on this connection.

Despite the anti-Semitic reception of Mahler's music during his lifetime and the appropriation of it by later Zionist writers like Max Brod, it was not until around 1980—a century of after the symphony's première—that commentators began to argue that Mahler drew stylistically on the sounds of Jewish secular music in this passage of the First Symphony. The "discovery" only came on the heels of the Klezmer revival in America and scored a very capable and public proponent in Leonard Bernstein. His television program on Mahler appeared some ten years before the idea began to appear in the musicological literature.

The musical evidence of a Klezmer heritage is too general and indirect to be strongly maintained. The melodic, harmonic, rhythmic, and orchestral traits that supposedly constitute the connection can, however, be found in a repertory of popular music that Mahler certainly knew: Viennese operetta. In this genre, the same "Klezmer" traits were not uniquely associated with Jewish characters or topics, but rather general exoticisms capable of signifying a range of Austro-Hungarian Others. Although scholars appeal to seemingly compelling musical and expressive connections, their arguments seem to be even more strongly conditioned by a desire to hear in the First Symphony a reflection of Mahler's Jewish identity.

Ronit Seter

### **Of Ideological Stereotypes, Biases, and Israelism in Steve Reich's *Tehillim***

Steve Reich's oeuvre has been discussed at length especially from the perspectives of minimalism and Americanism (Keith Potter, Kyle Gann). The notion of Jewish identity in his music and especially its paradoxes, however, has only recently gained scholarly attention, most notably in Amy Wlodarski's work on his *Different Trains* (JAMS, 2010). Inspired by the tension between the compositional ingenuity of Bloch and Schoenberg and their racist ideologies, which also informs Klára Móricz's *Jewish Identities*, my study focuses on the tension between the original music and the essentialist ideology of Reich's *Tehillim* (1981).

*Tehillim* is considered an innovative masterpiece of American music, yet the essentialist ideology behind the work is as old as Abraham Zvi Idelsohn's *Hebräisch-orientalischer Melodienschatz* (1914-1932). In 1976-77, Reich studied traditional cantillation in Israel. Following Idelsohn's belief in the authenticity of Mizrahi cantillation and especially the tradition of Yemenite Jews, which assumed to be the most ancient with possible ties to the music of the Temple—Reich studied the cantillation of the first five verses of Genesis from informants of four 'edot (Jewish communities), from Yemen, Kurdistan, Cochin (South India), and Baghdad (interview with the author, March 2007, Jerusalem). As a new *ba'al teshuva* in the mid-1970s, Reich also studied Hebrew and especially its modern, Sephardi accent and prosody.

Consequently, *Tehillim*'s ideological underpinnings are shared with those who invented the tradition of Israeli art music. Following the same biases, Reich favored Mizrahi-inspired approach to the melodic

structure (although we know that Ashkenazi tradition of cantillation is no less influenced by Western tradition than Mizrahi is by Arab); he studied the prosody of Psalms, as recited in modern Hebrew (following the belief that Sephardi accent is “more authentically Jewish” than Ashkenazi); and he preferred *voce naturale, senza vibrato* over operatic voice (again, “more authentic”) and lively, quasi-syncopated, taleae-based rhythms. Finally, Reich entitled his work as *Tehillim*, not Psalms (Chichester or other).

“Repetitive, pulse-driven figures have remained a characteristic,” as Paul Griffiths notes on Reich’s style in his Grove entry. While this is certainly true, I also contend that stereotypical assumptions on the “essence” of Jewish music still prevail in his late music, “but so have the slips and leaps of a lively mind.”

### **13:45-14:45: Composer, Cellist and Researcher Joachim Stutschewsky (1891-1982): Jewish Music and Nation Building – A Commented Concert**

**Racheli Galay**, cello

**Karin Wagner** (Vienna), piano

### **15:00-16:30: Jewish Composers and Researchers in Context from the Renaissance to Our Days**

Chair: Eliyahu Schleifer

Don Harrán

#### **“Nuove musiche,” or the “New Music” of Allegro Porto, a Little Known Early Seventeenth-Century Jewish Composer**

“Nuove musiche” was the title of Allegro Porto’s first extant music collection (1619). Though Porto is not unfamiliar to the literature (entries under his name can be found in various encyclopedias), his status as an early modern Jewish composer and his connection to the “new music” of the *seconda pratica* (the second, or “modern” mode of composition) have not received attention. The problem lies in the scarcity of biographical information about Porto and the incomplete state of his works. Only three of his six music collections have survived, and none of the three are complete: one or more of the voice parts are missing, which makes it impossible to judge any of the works in their entirety. Yet the texts are all there and some of them are unusual in their forms and content; and the music, though fragmentary, reveals a composer of considerable talent and imagination. I will address the various problems in reconstructing Porto’s biography and assess his works in relation to the collections of Salamone Rossi *ebreo* and to those of the “new music,” so named or conceived, by Giulio Caccini, Claudio Monteverdi, and other leading early modern composers who identified with the *seconda pratica*.

Karin Wagner

#### **Hugo Kauder's Unexpressed Philosophical Concept - Schelling's Transcendence, Nietzsche's Visions and Buber's Israel**

Hugo Kauder (1888-1972), born near Prague, composer, instrumentalist, theoretician, pedagogue and music-philosopher, came to Vienna in 1905, left Austria after the November 1938 pogrom and reached New York via the Netherlands and England in 1940; in 1938 also Tel Aviv has been one of his aimed haven (parts of Kauder's estate are kept at the Israel National Library, Jerusalem). Highly engaged in the crisis-discourse in Vienna's post-war period of the beginning twenties, Kauder drafted his philosophical ideas under the influence of Friedrich Schelling and Friedrich Nietzsche, of speculations about music-teleology, mysticism and cosmology. Corresponding with the German philosopher Rudolf Pannwitz, with Karl Wolfskehl and Erich von Kahler, Kauder also pointed out his Jewishness – much more a mind-set than actively lived Jewish Identity. What was a system of transcendental and natural

philosophy combined with Christian ideas before, muted to a complex syncretism also reflecting Jewish topics. Kauder did not precise his ideas in a concept – they are found as the theoretical framework of his music related educational books as well as widespread in his essays and letters.

Francesco Spagnolo

**On the Politics of Musicology: Israel Adler and Jewish Music Research in Post-War Europe**

In this paper, I will consider both the biography and the research of Israeli musicologist Israel Adler, with a particular focus on his life and musicological pursuit in Europe after the Second World War and the establishment of the State of Israel. This dual approach aims at understanding the inter-relations between ideology and political action on one hand, and scientific results in the field of musicology on the other.

Israel Adler (Berlin 1925-Jerusalem 2009), whose work was instrumental in establishing major Israeli musical institutions, such as the Music Department and Sound Archives (NSA) of the former Jewish National and University Library (NJUL) and the Jewish Music Research Center (JMRC) in 1964. Prior to that date, the bulk of his research was carried out in Europe. Based in Paris, France, where he was stationed after WW2 as a shaliach (envoy) of the newly founded State of Israel, specifically devoted to Holocaust survivor youths, worked in the Hebrew manuscript section of the Bibliothèque Nationale, and was a student at the Conservatoire National de Musique, at the Ecole Pratique des Hautes Études and at the Sorbonne.

In the course of over fifteen years, Israel Adler researched the materials for his dissertation (devoted to the rise what he termed “musique savante” among the Jewish communities of Italy, France and Holland in the early-modern period). He also collected hundreds of primary sources found in Jewish communal archives across Western Europe—some of which, like those of many an Italian Jewish communal archive, were transported to the JNUL in the 1960s. Concurrently, Adler forged important bonds with academics and Jewish communal leaders. The paradigm established in those years, encompassing research activities, collecting efforts on behalf of Israeli institutions, and political activism in the Diaspora, will shape Adler's activities—and those of the institutions he established—for the decades to come, well past his formal retirement in 1994.

## Thursday 1.8.13

### 11:00-12:30: Yiddish and Ladino Voices: Past and Present

Chair: Susana Weich-Shahak

Michael Lukin

**“Ver veys dray”: the Image of the Universe in Yiddish Serial Folksong**

Yiddish serial folksongs such as *Ver veys dray* [who knows one] (a paraphrase on the liturgical poem *Echad mi yodea*) comprise one of the central traditional repertoires among Eastern European Jews. The folk-aesthetics, often based upon a detailed description of the structure of the universe, forms in these songs both text and melody. On these two levels, textual and musical, there is a series of images that are anchored in dichotomies such as high-low, sacred-profane.

The texts may integrate components from written traditions, such as an acrostic according to the Hebrew alphabet or words from *Loshn-koydesh* [the Sacred Tongue], or elements from oral traditions, such as parodies or secular expressions. The melody form in these songs is also based on the merging of elements from various musical genres, a merging whose significance requires special attention.

From this perspective one of the widest spread patterns of the serial songs' melody form – here called the triple pattern – is at the center of the discussion.

This structured pattern is unique in that it incorporates a three-part form in traditional musical contexts that are blatantly different one from the other: the first part is comprised of motives that are used for learning sacred texts; the second part – of those used for game songs; and the third – of those from dance songs. Each part is anchored in a different musical context: the study tunes represent the realm of the exalted and of the private domain, while the dance motives are associated with the popular culture. This type of triple pattern exists in many of the Yiddish serial folksongs, both paraliturgical and secular. Its wide distribution suggests a comprehensive historic-cultural interpretation, based on musical, philological and folkloristic analysis.

Gila Flam

**"Raisins and Almonds"; A Yiddish song as a Metaphor of Yiddish Folk Culture  
In the 21<sup>st</sup> century**

Yiddish folk song was a lyrical and musical form of expression of the daily life of Jews in Eastern Europe. The folk song of the 19<sup>th</sup> century and later on the popular song of the 20<sup>th</sup> century were performed by women and men who sang about their life, historical events and for Jewish celebrations outside the synagogue. These songs survived from 19<sup>th</sup> century (and maybe earlier) to the present and received new meanings.

Following the model of a recent research conducted and published by Edwin Seroussi on a Ladino song, I would like to understand the construction of songs as cultural artifacts possessing an aura that transcends their musical-poetic structure to make them survive as traditional folk-songs in the perplexing contemporary world.

This paper presents one case study, the story of the Yiddish song titled "Rozhinkes mit mandlen" [Raisins and Almonds] a popular lullaby based on a Yiddish folk song titled "Unter dem kinds vigele" [Under the child's cradle] or "Unter Yankel's vigele" [Under Yankel's cradle] which was sung, published in several anthologies and recorded since the beginning of the 20<sup>th</sup> century until today.

The paper will interpret the multiple narratives found in interviews, song anthologies, jacket notes to records and CD's, songsters, internet sites, sing along meetings, radio programs and so on. Most of the sources were found at the Music Department of the National Library of Israel. Looking at a song as an artifact will bring us to understand the complexity of a Yiddish culture (or better defined as an imagined Yiddish culture) and Yiddish music in modern times.

Marion M. Maeder

**The History of Judeo-Spanish Song from a Theoretical Perspective**

This lecture relates the history of Judeo-Spanish song to theoretical models of recollection, memory and music identity from Jan Assmann, Maurice Halbwachs, Philip Bohlman and Mark Slobin among others.

The discussion is based on the findings that Judeo-Spanish song in the Diaspora is an expression of religious as well as ethnic boundary. A variety of repertoires are built by Sephardic families and communities through processes of transmission, adoption, creation, and recreation of music and text within a distinct social realm.

In Israel, changes in music, text, and performance are accelerated and modified by the public broadcast service. In addition, since the middle of the 20<sup>th</sup> century, *Kol Israel* – "Voice of Israel" transfers songs, which had been passed on traditionally within Sephardic families and communities, as a transformed repertoire into the Levantine. Through this process, a shift occurs in function and agents. Thus, it becomes clear how an ethnic group or "community" as Bohlman and Slobin put it: "... can use music both to raise and to lower ethnic boundaries". (1986:1)

**14:00-14:45: Afternoon Concert**  
**Yiddish Songs**  
**Sharon Berenstein, piano and vocals**

**15:30-16:30: Final Concert**  
**Ensemble Tefilalt**  
**Program to be announced**

**19:00: Closing Ceremony - National Library of Israel**