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MARC LAVRY
A PROMINENT FIGURE IN THE BIRTH OF ISRAELI MUSIC

FREDDA RAKUSIN MENDELSON

Thesis Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
New York, New York

January 29, 1996

Advisors: Mr. Mark Kligman, Ms. Joyce Rosenzweig

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This thesis is dedicated with a daughter's love to Ruth Rakusin, who always knew I could do it.

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INTRODUCTION

I chose the topic of Marc Lavry after seeing only a few pieces of his music. Claire Berman, a pianist and organist in Long Island, had once given me a copy of Lavry's "At Moledet" for a concert, and not only did I enjoy singing this beautiful song, but I felt that the audience enjoyed hearing something special, a real look into the birth of Israeli music.

To sing about the early years of Palestine, the desert, the camels on the winding path, the bells ringing in the distance - is to put oneself back into a time period when the pioneers endured struggle after struggle with hope and love of the land that they fought for. This is hard to imagine on a visit to Israel in 1996, with all the modern and technological advancements. But it is the melody and the passion of this song which sparked in me an interest to find more songs of Marc Lavry and information about the man behind the music.

From the outset I was told that his music would be difficult to find. My brother-in-law, Cantor Solomon Mendelson, brought back discouraging news about the inaccessibility of Lavry's music after his January 1995 trip to Israel. I had read in Alice Tischler's A Descriptive Bibliography of Art Music by Israeli Composers that most of the music is not catalogued and is no longer published. I still hoped that I could uncover enough material about Marc

Lavry. I began by asking friends and colleagues if they had any of the music. Ida Ruth Meisels was kind enough to send me some beautiful songs and she told me to go to the Gratz College Library in Philadelphia where she had just sent the music of her late husband, Cantor Saul Meisels. Dr. Marsha Edelman and the Gratz staff were very helpful in this regard. Cantor Murray Simon sent me the Lavry Sacred Service. It had been published by the Sacred Music Press of HUC and actually was one of very few Lavry selections in our own library. Cantor Roslyn Barak sent me the program notes from the premiere of this very service at her temple, Temple Emanuel of San Francisco. Cantor David Tilman sent me a songbook published in honor of Marc Lavry's sixtieth birthday which was of enormous help. I finally compiled more than enough music through these sources and the J.T.S. Library.

My original feelings of discouragement changed to encouragement when I found out that so many of my colleagues did know of Marc Lavry and had at least one piece of his music. Everyone knew "Kinneret" and "Emek," and as I did my research, I realized why. The lyrical melodies had remained in people's minds even if they hadn't performed them in years.

Although there was no book written about Lavry, I found information in Dr. Jehoshua Hirshberg's books, Paul Ben-Haim His Life and Works and Music in the Jewish Community of

Palestine. His article about Marc Lavry in The Blackwell Companion to Jewish Culture was also informative. He was very helpful on the phone and immediately gave me the number of Efrat Lavry Aklad, Marc Lavry's daughter, a harpist in Israel. Through phone calls and faxes, I was able to get to know her and gain priceless information. She regretted, as do I, that her mother, who is now ill, had not written a book about her famous father.

I would like to thank Cantor David Lefkowitz for searching the files of Park Avenue Synagogue to find correspondence between Marc Lavry and Cantor David Putterman. We unfortunately never found exactly what we were looking for, but it is clear that Lavry was one of the many composers which he commissioned in the 1950's.

I was so happy to finally meet Dr. Eli Schleifer again, and I appreciate the time he was able to give me during his recent New York stay. Shoshana Shoshan was kind enough to invite me into her home and share with me some of her personal experiences as a singer in Israel, performing the songs of Marc Lavry. He had helped her at the beginning of her career and when she met him years later in the Untied States, he was very pleased to learn that she still sang his songs on her concerts. "Kinneret" and "Sh'chora ani" are the two Lavry songs which appear on the recital album she gave me, on which she sings gloriously.

In the following pages I shall investigate the life and

accomplishments of Marc Lavry as well as some of the other composers who made up the "Mediterranean School of Composition," most notably Paul Ben-Haim. Lavry and Ben-Haim were musicians struggling to make a living in Israel at the same time. They both wanted to be recognized internationally and found different degrees of success. In the 1940's and 1950's especially the music which represented Israel to the world was mainly composed by these two men. If Ben-Haim appealed more to the sophisticated concert-goer, then Lavry appealed more to the folk singer and the worker in the kibbutz. There is a place for both styles, however, and both men's music was heard in the concert halls of the world stage. The influence of the singer Bracha Zephira and her goal to blend east with west changed the music of Marc Lavry, Ben-Haim, and the other European-born composers who emigrated to Palestine in the 1930's.

Finally, I have tried to show Marc Lavry's style through the analysis of several of his important works. It is this style which places him solidly in the time period of the birth of Israeli music, perhaps as its quintessential composer.

Chapter One
BIOGRAPHY

Marc Lavritzki was born on December 22, 1903 in Riga, Lithuania to Sarah and Hirsch Lavritzki (or Levine). He was introduced to music at the age of three when he was taken to an outdoor band concert. He was fascinated with the conductor's baton and thought that the music was actually coming from it. Upon arriving home he turned a kitchen knife into a baton and became scarred for life as a result.¹

This experience did not dim his love for music in future years. "He was introduced by his mother (who played the piano) to classical music, by his father to Hasidic song, and by his uncle to cantillation and liturgical music."² All four children, two boys and two girls, took piano lessons but Marc and one of his sisters showed the most talent.

He was enrolled in the Riga Music Conservatory as a young boy, studying piano with Hans Schmidt. He had already written several compositions (Polka, Quartet, and others), and had done orchestral arrangements for some of his musician friends by the time he was twelve. His teacher, Herr Schmidt, was so impressed with the earliest works that he saved them all and gave them to him when he graduated. Herr Schmidt encouraged him to enter the Leipzig Conservatory instead of finishing his general high school

¹Phone interview with Efrat Lavry Aklad, (Haifa) November 19, 1995.

²Concise Encyclopedia of Jewish Music, (1975), s.v. "Lavry, Marc."

education, but his parents, especially his father, were not eager for their first-born son to take up music as a career. He graduated from the Riga Music Conservatory at age fifteen and then began to study architecture at the Oldenburg Academy. He chose this field because he felt it was closely related to the arts. He considered the time in Oldenburg well spent. Not only was it a good foundation for the next four years at the Leipzig Conservatory, but he was able to keep up his musical interests by forming a choir of fellow students.

אבל אינני מצטער על השנים שעברתי באקדמיה לארכיטקטורה באולדנברג.
דברים רבים, כגון: תולדות האמנות, הביאו לי תועלת, מלבד זאת לא
בזבזתי זמני לריק, וארגנתי באולדנברג תזמורת סטודנטים, עליה נצחתי.
הדיפלומה של האקדמיה פתחה לפני שערי הקונסרבטוריון בלייפציג.
כאן התעניין בי במיוחד פרופסור טייכמולר, אצלו השתלמתי
בנגינה בפסנתר. נוסף למדתי קומפוזיציה אצל הפרופסורים
גרבר וגריינר. ניצוח למדתי מחוץ לקונסרבטוריון אצל ג. שרכן.

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In Leipzig he studied piano, composition and conducting with Hermann Scherchen and Paul Graener. His teacher, Professor Teichmuller, helped him secure an engagement in 1924 conducting opera and ballet in Saarbruecken.

Lavritzki moved to Berlin in 1926 where he was invited by Rudolf von Laban to be the musical director and conductor for his prestigious Laban Ballet Ensemble. For the next four years, Lavritzki conducted and composed music for the ballet while traveling throughout Germany and the cities of Europe. His Berlin years helped complete his training since

³Marc Lavry, Tazlil, 8, (1968), 74.

the city was known as an international center for music. He taught at the Stern Conservatory while studying composition with Bruno Walter and Alexander Glazinov. In 1929 he was invited to conduct the Berlin Town Symphony. He also conducted ballet and theatre music and wrote music for four movies produced by the Universal Film Studio in Finland, including one with Otto Preminger. In April 1932, Marc Lavry⁴ conducted his last concert with the Berlin Symphony "which dispersed soon after."⁵

The Nazi rise to power and the election of Hitler as Chancellor caused him to leave Berlin in April 1933. Lavry returned home to Riga where he conducted opera and symphony for a short time. During an interview for a Jewish newspaper in Riga, he met a beautiful young journalist named Helena Mazoh. "He was completely smitten by her and knew immediately that he wanted to marry her."⁶

He soon found that the growth of anti-semitism had reached his homeland which "was the target of a Fascist coup."⁷ He was not from a very religious family but this now "aroused in him an awareness of his Jewishness that had

⁴During his European years he shortened his name to Lavry according to Jehoash Hirshberg, Music in the Jewish Community of Palestine (1880-1948) (Oxford: Clarendon Press, 1995), 160.

⁵J. Hirshberg, Music in the Jewish Community, 160.

⁶Phone interview with E. L. Aklad, November 20, 1995.

⁷Concise Encyclopedia of Jewish Music, s.v. "Lavry, Marc."

been dormant."⁸ He expressed his feelings at this time through his first symphonic poem, Ahasverus, The Eternal Jew (1934).

Marc Lavry and his new bride, Helena, left Riga in 1934.

Lavry was no Zionist and he hesitated between Palestine, Russia and the United States. Like Ben-Haim two years earlier, Lavry secured a tourist visa and went to Palestine as his first station for preliminary exploration.⁹

Lavry wrote in program notes from 1946 that when he and Helena left Riga, they felt their only choice as Jews was to go to Palestine.¹⁰

The Lavry's made aliyah in 1935, settling in Tel Aviv. Palestine became not only their physical home but their spiritual homeland as well. The unique land and its diverse people gave Marc Lavry the impetus to create music inspired by the sounds around him. His rigid European training combined with these new sounds to create an Israeli style which appealed to the masses. He adjusted quickly to the new land and the new music, and was inspired by the people around him. "He immediately changed his style because of the landscape and the rhythm of life there. He was not a

⁸J. Hirshberg, "Lavry, Marc," in The Blackwell Companion to Jewish Culture.

⁹J. Hirshberg, Music in the Jewish Community, 160, from his interview with Helena Lavry, April 9, 1986.

¹⁰M. Lavry, Tazlil, 8, 74.

Zionist but he fell in love with the country. He felt like he was a part of Israel; he joined the Haganah, and like everyone else at the time, he was proud to do whatever was needed. He broadcast the national anthem on the underground radio station from a laundry truck alternating signals with another car so as not to alert the British."¹¹ He felt that both he and his music were a part of Israel. He was completely comfortable calling himself an 'Israeli composer' rather than a 'European composer' soon after emigrating.

איני רוצה להכנס לויכוח, האם קיים סגנון ארצישראלי במוזיקה או לא.
אני מכנה את עצמי קומפוזיטור ארצישראלי, כי אני שייך לארץ ושואף
לשיר אותה, גם את זו הצעירה הנבנית והנאבקת, וגם את זו העתיקה
התנ"כית, הרומנטית, והיא כה רחוקה וכה קרובה.

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Life upon arriving in Palestine, however exciting and hopeful, presented problems to all the immigrants in immediately earning a living as they had done in pre-Nazi Europe. The problems were even more so during times of war. Lavry found any kind of musical work that he could, whether accompanying singers, dancers or instrumentalists, composing, or playing in movie theatres like the Matatay in Tel Aviv. If it was impossible to be paid in cash he would play for food for Helena and himself. Being a journalist, it was more difficult for Helena to earn money using the Hebrew language. She contributed articles to her newspaper

¹¹Phone interview with E. Lavry Aklad, November 19, 1995.

¹²M. Lavry, Tazlil, 8, 74.

in Riga for a while, until the Lithuanians took over and it was impossible to keep in contact.¹³

Lavry's most popular work was one of his earliest, the symphonic poem Emek (1937). It was one of his greatest works, heard "practically every week, loved by everyone, even overdone."¹⁴ It is "a jubilant hymn on the radiant sun of the country, the mystical sky of its nights, the enthusiasm of the haluzim . . . crowned by a violent Hora."¹⁵ It was so well-known that it became a signature piece for Jewish music all over the world. Leonard Bernstein conducted Emek in concerts given by the Israel Philharmonic Orchestra during its first United States tour. The work was written as a song for choir and orchestra, from the poetry of Raphael Eliaz (1905-1974) in 1936 and was developed into a symphonic poem the next year.

Lavry returned home to Riga in 1937 upon the death of his father. His inability to find work in Europe and the recognition that there was anti-semitism in Riga as well, led him to believe that it was dangerous for a Jew to stay there. He begged his mother, brother, sisters, aunts, and uncles to leave Riga and emigrate to Palestine. They didn't want to leave their homes and tragically were all killed,

¹³Phone interview, E. Lavry Aklad, December 15, 1995.

¹⁴Interview with Dr. Eliyahu Schleifer, HUC (N.Y.) November 21, 1995.

¹⁵Arthur Holde, Jews in Music, (New York: Philosophical Library, 1959), 317.

along with Helena's family, in the Holocaust. It was not until the 1950's that he found out that his brother Philip was still alive. Philip had been sent to Siberia and heard a radio broadcast with a piece by Marc Lavry. He knew this had to be his brother Marc, although his own name was still Lavritzki. Some letters were written between the two but - sadly they never saw each other again. The Sinai Campaign of 1956 made it impossible for Lavry to leave Palestine and his brother died soon afterwards.¹⁶

Lavry's need to express musically both the grief of losing his family in the Holocaust as well as the fate of the Jewish people was heard in Tragic Symphony (1945), which he dedicated to the heroes of the Warsaw ghetto. Writing this work was a cathartic experience for him. According to Helena, the shock of the Holocaust to her husband was really never erased. "...I cannot escape the horrible dreams..." he said.¹⁷ But as years went by, the daily life of the haluzim mixed with the struggles with the Arabs as well as the British, and finally the dream of Jewish statehood coming to fruition allowed him to dedicate his life to Israeli issues which he incorporated into his music.¹⁸ To this end, he earned the title of "one of the founders of the

¹⁶Phone interview, E. L. Aklad, November 20, 1995.

¹⁷M. Lavry, Tazlil, 8, (1968), 76.

¹⁸Helena Lavry, Tazlil, 9 (1969), 174.

national school of modern Israeli music."¹⁹

Shir Ha-shirim (1940) earned Lavry one of numerous musical prizes, and had the distinction of being the first Hebrew oratorio. For soloists, mixed choir, and orchestra, it was first performed by the Palestine Symphony Orchestra. The text from "Song of Songs" which was arranged into four scenes by Max Brod (1894-1968), directly quoted Jewish cantillation as part of its musical language. With a clear musical structure throughout, it used open fifths, florid patterns, grace notes, and the lowered 7th; all characteristics often found in his music.

In 1943, he wrote the symphonic poem Stalingrad. It was performed on various tours of the Palestine Symphony, including Alexandria, Cairo, Moscow, and at the United Nations in New York. The year 1945 saw the production of the first Hebrew opera, Lavry's Dan ha-Shomer (Dan the Guard). Max Brod wrote the libretto based on the book by playwright Shin Shalom. It had a contemporary Israeli theme about kibbutz life with its social and political problems, and is not only a folk opera, but also has the romantic qualities of Italian and Russian opera, with its arias and recitatives. This work has a mixture of European and Palestinian elements. It was performed often, first by the Palestine Folk Opera, which Lavry conducted from 1941 to 1947. Also in 1947, he was awarded a distinguished prize in

¹⁹J. Hirshberg, "Lavry, Marc," in Blackwell.

music at the Paris Festival.

The cantata Alei D'vai (Leaves of Sorrow), written in 1951 for choir, solo and orchestra, was dedicated to the Israeli soldiers and expressed the touching but beautiful words of poet Reuven Avinoam (1905-1974), who was a father grieving the death of his precious son killed in battle.

Lavry was invited in 1949 by the national radio station Kol Zion la-Gola (The Voice of Zion to the Diaspora) to direct the music department, so he and Helena moved with their children to Jerusalem where they lived until 1958. The World Zionist Organization had formed this station to serve listeners abroad. Ironically it is the very station on which Lavry's brother heard his music being played. It was part of the Israel Broadcasting Service, Kol Yisrael ("The Voice of Israel"). Lavry organized and conducted the "Kol Yisrael Choir" and the "Kol Yisrael Orchestra," which gave him the opportunity to create new works and arrangements, besides conducting works by other Jewish composers on the Israeli scene. He composed a large volume of music which was performed and often recorded, thus adding to his popularity.

In 1951 and 1952, he made his first visits to the United States. He was able to study broadcasting and recording techniques there and conducted the Chicago Symphony Orchestra on tour. The associations he made with synagogues and cantors led to several new works and

arrangements. Cantor David Putterman of Park Avenue Synagogue in New York City, was responsible for many great commissions by the finest Jewish composers of that era, i.e., Milhaud, Bloch, Ben-Haim, Lavry, to name but a few. This tradition which began in 1943, still continues today. Lavry was commissioned to write "Ma Tovv" for cantor and choir which was premiered at Park Avenue Synagogue in 1949. Cantor Reuben Rinder of Temple Emanuel (San Francisco) commissioned Lavry to write the Sabbath Eve Sacred Service (1954). The first performance was conducted by Lavry in San Francisco and this work was subsequently published by Sacred Music Press (Hebrew Union College) in 1962. The world premiere of his oratorio, Queen Esther (1959), which was commissioned by Cantor Josef Cycowski and Temple Beth Israel of San Francisco was held at the War Memorial Opera House there and also broadcast on television with Lavry conducting. Helena Lavry wrote the libretto based upon the biblical story. This work was written while his daughter, Efrat, was majoring in harp at San Francisco State College. Lavry secured a job teaching a summer music course at Hebrew Union College in Los Angeles that year in order to be close by. He wrote arrangements of many of his choral works to be performed by students there and he often wrote harp accompaniments which were played by Efrat. Another commission was created by Cantor Saul Meisels of The Temple on the Heights (Cleveland), who chose sixteen different

Israeli composers in 1962 to each write part of a Sabbath Service entitled Shabbat Mitzion. For this service, Lavry wrote a beautiful Mizmor Shir L'yom Ha-Shabbat for cantor, mixed choir and organ.

The Lavry family moved to Haifa in 1962 where Marc Lavry was named an 'honorary citizen' until his untimely death from a heart attack in 1967. He took an active role in the struggles for survival in Eretz Yisrael from the early days when he first emigrated, through the birth of the new state of Israel, and onward until he died a few months before the Six Day War.

His music fought battles for him, inspiring, soothing wounds, and creating a feeling of pride in the land and the people. His versions of Hora (1938, 1939) for piano and string quartet, for orchestra, and for choir, as well as sections of hora in other works, including Emek, captured the exciting frenzy and spirit of a strong and proud people. He chose inspirational texts and set them appropriately with his beautiful music; i.e. "At Moledet" ("You, My Homeland") (1938) - poem by Lea Goldberg; "Ze'ad Shimshon" ("March, Samson") (1948) - poem by Avigdor Hammeiri; "Ayn Davar K'Yerushalayim" ("There is Nothing Like Jerusalem"), (1947) "Chalamti Chalom" ("I Dreamed a Dream") (1949) - poem of Shin Shalom; and "Kitatenu ba-laila tzo'edet" ("Our Platoon Marches in the Night") (1956) - poem by Avraham Broides, which had the distinction of being the first marching song

of the Israeli army.

Lavry's last known opus number was 349. Included in his substantial and prolific body of works are four symphonies, five symphonic poems, two operas, two cantatas, two piano concerti, concerti for harp, violin and even harmonica, a large body of choral and solo vocal music, a complete Friday evening service and other synagogue music, music for ballet, theatre, and movies. Besides the movies he had orchestrated in Finland, he wrote the music for several movies in Israel. In 1961, David Wolper asked him to create the music for a television documentary entitled, "Let My People Go," which was filmed partly in Los Angeles. His most widely performed works were the First (Tragic) Symphony (1945), the Second (Liberation) Symphony (1951) inspired by the Israeli War of Independence, the opera Dan ha-Shomer, the oratorio Shir Hashirim, Emek, and Hora.

The versatility of Lavry lent his music to be written in every possible form. When a melody worked well for him, he applied it to other musical forms; i.e., Emek was written in at least four different versions: a cappella chorus, chorus with piano or orchestra, symphonic poem, and solo voice with piano. He wrote Hora for choir and orchestra and a version of it for almost every instrument. Violinist Matiyahu Braun of the New York Philharmonic remembers the excitement of playing the violin Hora as a boy in Israel with Marc Lavry in the audience. "It became the most

popular symbol of a reviving Israel. But by the late 1950's and early 1960's, it had been used everywhere and so much so that it was overdone."²⁰ He used the hora in many of his works besides Emek, i.e., the original 1939 Hora, a hora section in Israeli Dances (1947) and in the song Hora for mixed choir from a poem of Avinoam among others. The hora represented one of the distinct characteristics of Israeli music.

Lavry's mastery of the folk style made him popular in Israel as well as abroad. His melodies were for the most part simple, tuneful and easily accessible to the people, which was his main goal, (i.e. "Kinneret," "Shir ha-Emek").

There are two well-known singers among others, who were noted for singing the music of Lavry. One is the Russian tenor, Avraham Wilkomirski, who was performing in Israel during the height of Lavry's popularity. He appeared on many of the recordings and radio shows, and often programmed Lavry songs into his recital repertoire. He strove to reach the audience with simplicity and beauty, and preferred using the music of Marc Lavry over that of Ben-Haim and others, whom he felt wrote in a more esoteric style.²¹

Noted singer and teacher Shoshana Shoshan met Marc

²⁰Conversation with Matiyahu Braun, HUC (N.Y.), November 20, 1995.

²¹Conversation with Barry Serota, noted lecturer and expert in the field of Jewish knowledge, HUC (N.Y.), October 31, 1995.

Lavry when she was a young girl in Israel and her teacher set up an audition with him at the Israeli National Opera. Lavry immediately recognized her exquisite talent and conducted her debut with the opera company, first in a small role, and then in her first major role (Olympia in Tales of Hoffman).

Miss Shoshan recalled him as being friendly, well-liked and respected as a wonderful colleague to work with. She found the artistic director of the opera, Edithe de Philippe, however, a very difficult person. (Mr. Lavry later left the opera company for the very same reason). For example, she was furious with Miss Shoshan's great reviews for her debut, while Mr. Lavry was very happy for her. He worked with Shoshana Shoshan often and had her in mind when he composed several of his songs for soprano and orchestra. She also recorded for him and sang many of his songs on her recital programs. She remembers fondly how he would write new versions of some of his lower songs like the Five Childrens Songs especially for her and he would create high coloratura passages on a napkin while eating dinner in a restaurant. When she moved to New York and wanted to audition for The Juilliard School of Music, he gave her a tape of one of her performances on the radio to bring with her. Years later when she saw Lavry again in New York, she told him about the success she had always had in America and on world tours whenever she sang his songs. He was very

pleased to know this and was especially happy that she sang his "Kinneret" on a program entitled "Music for a Spring Night" on ABC-TV.

Miss Shoshan loves the music of Lavry, and feels that it was 'under-appreciated.' She describes the cultural scene in the 1950's, of which Lavry was a major part, as 'magnificent.' There was a high level of classical music which was presented on tours of the kibbutzim. Mozart, Bach, Beethoven were programmed alongside the Israeli composers like Lavry, Edel, Ben-Haim. Her opinion of the decline in popularity of Lavry's style in the 1960's was that the younger modern composers were jealous of his success.²²

(Lavry) was a spokesman for the ideological trend which emphasized the importance of a popular, easily accessible musical style as a prerequisite for the formation of a new national style. He claimed that he endeavored to write for the audience and wanted to be understood by his listeners, and he stressed the centrality of melody as the predominating factor in his music.²³

There was no doubt that his clean musical structure was influenced by his early European musical training, but he successfully incorporated this with sounds he heard in Eretz Yisrael. He would wear his father's tallit and go to

²²From a phone interview October 30, 1995 and an interview at the home of Shoshana Shoshan, November 15, 1995.

²³J. Hirshberg, "Lavry, Marc," in Blackwell.

different synagogues for the High Holy Days to record various ethnic traditions. He was fascinated with the sounds and the rhythms.²⁴

He was also influenced by the grand 'national' opera style and the beautiful sweeping operatic melodies which he heard as a young conductor. At the same time, he used "contrasting Eastern European Jewish tunes. . . with Yemenite and Arabic songs."²⁵ His music signified "Israeli music" both in Israel and around the world. When one hears Hora, Emek, or "Hanita", a song originally from Dan ha-Shomer, he hears the distinct "Israeli" qualities such as the diatonic, modal and Oriental melodies, the eastern Ashkenazic, Near Eastern elements, and folk-like tunes associated with the "Mediterranean style," which will be discussed in Chapter Three.

²⁴phone interview, E. L. Aklad, December 15, 1995.

²⁵J. Hirshberg, "Lavry, Marc," in Blackwell.

Chapter Two

LAVRY'S MUSICAL STYLE

Irene Heskes has divided the origins of Israeli music into three categories: Eastern European - including Yiddish, Judeo-Slavic, Hasidic, and liturgical roots; Central European - composers trained within classical surroundings; and Mediterranean - a blend of ethnic music from the area.²⁶ Marc Lavry fits into each of these categories. He was born in Eastern Europe and was influenced by the Yiddish, Judeo-Slavic, Hasidic, and liturgical sounds of his youth. He was trained with the great Central European teachers and composers and began his career there. Upon arriving in Palestine he was influenced by the Mediterranean sounds and the ethnic music of the area.

If distinctions remain that set Israel's composers apart, it is likely because of the richness of ingathered ethnic melodic resources available to them . . . a blending of eastern and western influences, a natural expression of those musicians who are of oriental-Near East descent rather than of European origins. It has been a fashion of Israeli artistry to embrace and incorporate the varied melodic sounds of the area in a conscious effort to make musical statements about the land and its people. As a result, a great measure of the composition genre has bordered on folk expression and music. Some composers and performers actively espoused this approach for several professional reasons. After all, the music produced was surprisingly effective in performance, and a number of those works were successfully integrated into international repertoires for concert programs and recordings."²⁷

In describing the "Israeli style" of music, one finds

²⁶Irene Heskes, Passport to Jewish Music, (Westport, Connecticut and London: Greenwood Press, 1944), 247.

²⁷Ibid.

the following: national spirit, ethnicity through modes and maqāmoth (melodic patterns, quarter tones and Near East tone elements), improvisation, Jewish traditional liturgical style, Arabic-Judaic-Oriental formulas, text linked to folklore, landscape, history, and the Bible, and a combination of western musical techniques with the non-Western freedom.²⁸

He was influenced by the European style of national opera. Melody is the most important factor and here he uses Puccini-like operatic patterns.

Fig. 1 "Shir ahava"



Another major influence was Prokofiev.²⁹ One is reminded of Peter and the Wolf, with its folk-like melodies.

Fig. 2 "Sirati"



²⁸I. Heskes, Passport to Jewish Music, (Westport, Connecticut and London: Greenwood Press, 1944), 247.

²⁹Phone interview with E. Lavry Aklad, November 29, 1995.

When asked to compare Lavry and Prokofiev, Dr. Eliyahu Schleifer said: "Lavry was influenced by Prokofiev's conception of harmony. Lavry is tonal but also modal like Prokofiev. Lavry uses various modulation tricks but Prokofiev is much richer, with a special flare for harmony."³⁰ Schleifer also thinks Lavry was influenced by contemporary Americans like Aaron Copland and Roy Harris. He points out "their simplicity and description of American rural life which compares to Lavry's simplicity and description of Palestine" (later Israel).³¹

Fig. 3 "At Moledet"



In 1952, while on tour in the United States, Lavry gave an interview to the New York Times about the state of music in Israel and mentioned the composers who were influencing the Israelis. "Mr. Lavry asserted that the influence of the German atonalists, particularly Schoenberg and Hindemith, is waning in Israel. More admired at present . . . is the idiom of Debussy and Ravel, and Stravinsky's

³⁰Interview with Dr. E. Schleifer, HUD (N.Y.), November 20, 1995.

³¹Ibid.

instrumentation."³²

While the music of Lavry cannot be mistaken for Debussy, Ravel, or Stravinsky, there are some similarities and obvious places in Lavry's music where he is inspired by their music. Debussy was a fine orchestrator and perhaps this is what Lavry tried to emulate as he also excelled in orchestrating. One might think that Lavry dabbles in impressionism as did Debussy by using expanded sixth, seventh, and ninth chords. ("Kinneret," p. 56 bar 22-24, 43-46). (See "Sh'chora ani," p. 62, bar 11, 16). Stravinsky uses an ostinato bass in repetitive patterns as in Lavry's "Bo'a dodi" below.

Fig. 4



The syncopated frenzy of The Firebird is imitated in Lavry's Hora which starts piano and slow and gets louder and faster as it progresses.

³²"Israeli Musician, on Tour of U.S., Reports On a Shortage of Concert Halls in Nation," New York Times, Nov. 20, 1952, from Clippings File of the N.Y. Public Library for the Performing Arts, Music Research Division.

Fig. 5 "Hora"



Lavry took the sounds of Jewish cantillation (see "Sh'chora ani," p. 61, bar 5-6, 18-19, 22-23) and of the Eastern European melodies like those he heard as a boy (fig. 6) and incorporated them into his music.

Fig. 6 "Sher/Jewish Wedding Dance"



Upon emigrating to Palestine, he heard Yemenite and Arabic tunes as well as Jewish songs and dances like the Hora (see p. 66 and "Emek," p. 86), combining all of these sounds in his music.

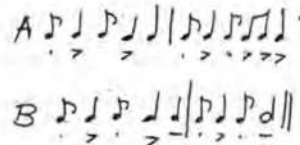
Fig. 7
"Yemenite Dance"

"He developed the Israeli 'hora' and made it into a national emblem which appeared in most of his own

compositions and became associated with Israeli music in general."³³

The Hora, the most well-known Israeli folk dance, gets its roots from the Hasidic niggun of Rumania, Bulgaria, Yugoslavia, and Russia, and was brought to Palestine as early as 1904. The dance was characterized by feet stamping and kicking while the rhythm accelerates. The typical rhythmic patterns are:

Fig. 8



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Lavry uses favorite musical tricks often such as triads with added sixths, sevenths, and ninths (see "Kinneret," p. 55, bar 14, 17, 19, 22), open fifths (see "Sh'chora ani," p. 61, bar 1, 5, 19, 20, 21) and descending chromatic notes (see "Sh'chora ani, p. 62, bar 20-21).

Each European composer who emigrated to Palestine brought with him his own musical style which had been developed in the country of his birth and the great European music centers where they were trained. They mixed their European styles with the unique oriental atmosphere of the Palestinian music to create "Israeli" music.

³³J. Hirshberg, "Lavry, Marc," in Blackwell.

³⁴Encyclopaedia Judaica s.v. "Horah."

While most of the artists from the West had to pass through a long experimental phase, the composers from the East were more quick in adapting themselves to their new environment: the religious, social and ideological climate of their youth was closer to the views and ways of their new community . . . Marc Lavry . . . negotiated the transition into the Oriental atmosphere in a short time - thanks to the fact that he spent his formative years in Eastern Europe. Adaptable and versatile, he soon turned the flow of artistic inspiration, emanating from the land and its people, to artistic benefit, and his total achievement as a composer, conductor, pianist and organizer has now made him one of Israel's leading musicians."³⁵

Marc Lavry was a "productive and skillful composer. . .

(a) sound, practical, and well-trained musician."³⁶

³⁵Arthur Holde, Jews in Music, (New York: Philosophical Library, 1959), 202.

³⁶Aron Marko Rothmuller, The Music of the Jews, (New York: H.S. Barnes and Co., Inc., 1960), 104.

Chapter Three

THE MEDITERRANEAN SCHOOL OF COMPOSITION

The late 1920's in Palestine saw the establishment of a professional elite consisting of conductors and composers as well as critics and performers. This was a period that saw the "formation of the institutional infrastructure of professional music education, music stores and libraries, and relentless music criticism. . . persistent musical activity expanded the musical audiences and gained international recognition of the Yishuv as a viable community of music consumers worthy of attention and support.³⁷ It was a time of "constant wavering between grand visions and bitter reality. . . (institutions formed and collapsed because of). . . political deterioration and economic crisis."³⁸

It was not until the 1920's and the 1930's that the daily struggle of building the country permitted the time to hear art music. The songs were practical in nature; folk songs and songs for communal singing; before this time structures were not even built that could hold concerts. During the 1930's, Tel Aviv and Jerusalem became centers for music while important musical activity continued in the kibbutzim.

The 1930's saw a renewed immigration of Europeans escaping the Nazi regime. There were twenty immigrant composers, all well-trained and successful in their music

³⁷J. Hirshberg, Music in the Jewish Community, 109.

³⁸Ibid.

careers, who arrived in Palestine between 1931 and 1938 for this reason. A solid base for musical culture was established in the Middle East with ". . .the arrival of the sophisticated urban immigrants from Central Europe. . ."39 These composers all studied "the geographical and historical situation of Israeli music between East and West and (worked). . .toward a natural synthesis."40

Prominent among this group of immigrant composers were Marc Lavry, Oedoen Partos, Alexander Uria Boscovich, Menahem Avidom, and Paul Ben-Haim. They each settled in Palestine around the same time. Each had his own story and his own compositional style which resulted in different amounts of success, but there were also similarities.

They did not come because they were devout Zionists; they were forced to find a safe environment to live as Jews. They had studied with the great masters of Europe and had dreams of being known not only in Europe but internationally. Most had successful careers with many accomplishments already, but met with limited opportunity upon their arrival in Palestine. Some made large fortunes while others, like composer Joel Engel, who died penniless and unable to reach his goals, did not. These composers were thrown into the struggle of the pioneers, which

³⁹J. Hirshberg, Music in the Jewish Community, 109.

⁴⁰Peter Gradenwitz, Music and Musicians in Israel, (Tel Aviv: Israeli Music Publications Limited, 1978), 110.

produced unity among the Jewish people. They began to love the land. Their music, with its unique rhythms and melodic freedom, was as passionate as the poetry which they set.⁴¹

Alexander Urias Boscovich was a music critic and educator as well as a musician. It was he that first called the special style of these and other European-born colleagues the "Mediterranean School." According to his theory,

"a composer should consider himself a spokesman and representative of the collective. His way of writing must be determined by the dialectics of the place and time in which he operates; that is, the musical language of the Jewish composers in eastern Europe cannot suit the reality of life in Palestine. . .the music should reflect the oriental and Mediterranean atmosphere and sounds."⁴²

This theory was supported by musician, author, and critic Max Brod, who wrote the libretto for Lavry's Dan ha-Shomer. He called the "eastern Mediterranean" style one with "sonorities derived from Arabic music, dance tunes, Arabic modes, harmonies which resulted from heterophonically doubled melodic lines, and avoidance of subjective, romantic, and personal expression."⁴³ The term "Mediterranean" alluded to Nietzsche's 1888 essay in which he

⁴¹Excerpts from a lecture-recital entitled "Songs of the Mediterranean" given by Prof. Mark Kligman, Cantor Benjie-Ellen Schiller, and Ms. Joyce Rosenzweig, HUC (N.Y.), December 10, 1995.

⁴²J. Hirschberg, "Music in Israel," in Blackwell.

⁴³Ibid.

compared Bizet's opera Carmen with the operas of Wagner. He said "Il faut méditerraniser la musique: . . .to return to nature, health, good spirits, youth, virtue."⁴⁴

The opposite approach was taken by Erich Walter Sternberg who supported the "right of the composer to express his personal world, and the need to maintain contact and accept inspiration from progressive trends in European music like Arnold Schoenberg and others."⁴⁵

These composers were inspired by the songs, rhythms, and scales of folk singers like Bracha Zephira, Asnat Halevi, and Sara Levi, as well as the unique timbres of the Middle Eastern instruments which could be duplicated with flute, cymbals, drum, and bells. The folk traditions of the Yemenite Jew were especially appealing to these composers who were hearing the sounds for the first time.

Although not a formal school of composition like "The Five" (Russian composers Cui, Balakirev, Borodin, Rimski-Korsakov, Mussorgsky), "Les Six" (French composers Durey, Tailleferre, Auric, Honegger, Milhaud, Poulenc), the Hungarian School of Bartók and Kodály, and the Stravinsky

⁴⁴Ulrich Weisstein, The Essence of Opera (New York: W. W. Norton and Co., 1969), 233-234, quoted in Joshua Jacobson, Choral Compositions in the "Eastern Mediterranean" Style, (Ann Arbor: University Microfilm International, 1984) (D.M.A.), 105.

⁴⁵J. Jacobson, Choral Compositions, 105.

School,⁴⁶ the term "Mediterranean School," as expressed by Boscovich, still links these composers together because of the majority of their music. It is the simple melodic line which represents the land of Palestine, surrounded by desert, which can be heard over and over again. ". . . (They were influenced by) the landscape, the sun, the climate, the speech. . . the tremendous will to build up the country, and the indomitable optimism of its people."⁴⁷

However, each of these composers except Boscovich thought that this style was too ethnic and too local and didn't really want to be associated with it. They had their own unique styles which they used in folk songs, art songs, choral, and symphonic works. They wanted to be known as "Israeli composers" and hoped their achievements would make them "twentieth century composers" on a level with all the great twentieth century musicians. They dreamt of their music being played on the great opera and symphony hall stages of the world. Ben-Haim especially, was not happy being labeled a "Mediterranean composer." He was interested in being a first-rate composer, only touching upon the "Mediterranean sound."⁴⁸

Boscovich believed the sad, oppressive sounds of

⁴⁶Professor M. Kligman, B. Schiller, J. Rosenzweig, Lecture-Recital, HUC (N.Y.), December 10, 1995.

⁴⁷A. Rothmuller, Music of the Jews, 105.

⁴⁸Interview with Dr. E. Schleifer, HUC (N.Y.), November 20, 1995.

Eastern European Jewry should be abandoned because it "symbolized the Galut and the low state of the Jews. . . Now that Palestine is our homeland, the music should reflect a beginning of a new life for the Jewish people."⁴⁹ The sounds could be Sephardic and Yemenite. Cantillation, which was thought to be genuinely Jewish and not part of the Galut, was permitted to penetrate the sound.⁵⁰

The "Mediterranean style" had its heyday in the 1940's. It started declining in the 1950's, with a rapid decline in the 1960's because "Israel was open to new sounds and influences from other places."⁵¹ By the 1960's, this style was considered too primitive and narrow. The composers travelled and became more cosmopolitan; they had already been introduced to the French chanson, but now they were hearing dodecaphonic, electronic music, and the sounds coming out of America.

ALEXANDER URIA BOSCOVICH

Alexander Uria Boscovich (1907-1964) was born into an Orthodox family in Cluj. Transylvania. He studied music in Budapest, at the Vienna Academy, in Paris with Dukas and Boulanger, and conducted opera in Transylvania. His travels to the villages of the Carpathian Mountains first peaked his

⁴⁹Interview with Dr. E. Schleifer, HUC (N.Y.), November 20, 1995.

⁵⁰Ibid.

⁵¹Ibid.

interest in collecting and studying Jewish folk songs. One of his earliest pieces was the orchestral suite Chansons Populaires Juives (1937) in which he showed his interest in Eastern-European Jewish music. On a program note he commented:

In this material I have tried to distil the essence of Jewish melodies. The musical material of the songs in this Suite is drawn entirely from Eastern-European Jewish folk songs. I have not tried to arrange these songs in the individualistic-romantic way which characterized, for instance, the time of Liszt who transferred songs by Schubert and others into another world of ideas and feelings quite foreign to the atmosphere of the original songs. I have tried as far as possible to keep to the spirit of the original folk songs which are the expression of an entire people - and I might call this way of arrangement, . . . a collectivistic one, an attitude which has also been taken by such masters as Bartók and Kodály. I have changed nothing in the melodic structure of the songs and used orchestral colour and thematic elaboration only as a medium to express the different psychological contents of the poems."⁵²

It was this piece which helped secure him a visa to Palestine. After the Fascist takeover which caused him to lose his conducting job with the Cluj Opera, he sent the orchestration to the conductor Issay Dobrowen, who decided to program the piece "as the first premiere of a Jewish composition by the newly founded ensemble (Palestine Orchestra)."⁵³ It was performed shortly after his emigration to Palestine in 1938.

⁵²p. Gradenwitz, Music and Musicians, 90.

⁵³J. Hirshberg, Music in the Jewish Community, 165.

Also at this time he and his friend, the stage director Y. Daniel, produced Offenbach's Tales of Hoffman. While his love of opera continued, he soon became inspired by the melodies of the Mediterranean lands, including the sounds of Bracha Zephira. His setting of the "Adonai ro'i" ("Twenty-third Psalm"), (1943) was written for her, as were three additional songs.

Both his Violin Concerto (1942) and the lighter Semitic Suite (1947) won music prizes, including the prestigious Joel Engel Award. Semitic Suite included three dances and was written in versions for piano solo as well as for orchestra. His most characteristic work, Concerto for Oboe and Orchestra (1943, revised in 1950), is a virtuosic display for oboe; its "Near-Eastern melismatic character conjures up the world of an endless desert coloured only by slowly moving caravans. . . ."54

He wrote the piano pieces Album for the Young (1948) and several vocal compositions, as well as some music for the theatre in the 1950's.

"He lived a period of depression in which he mainly devoted his time to teaching as well as study; he analyzed the music of contemporary Western composers and read philosophic treatises of Eastern and Western thinkers and mystics. When he started composing again, he had left his folkloristic leanings far behind."55

His last period of writing included Canto di Ma'alot

54p. Gradenwitz, Music and Musicians, 92.

55Ibid.

(1960) (Song of Degrees), his cantata Bat Israel, (1960) Concerto da camera (1962) for violin and chamber orchestra, performed by Miriam Fried with the Israel Philharmonic, and Ornaments (1964) for flute and orchestra. The orchestral texture of these works "seems not always convincing (but) biblical psalmody in Near-Eastern-style influenced the shaping of melodic themes, rhythmical organization, and melismatic writing."⁵⁶

Boscovich was one of the first to capture the oriental and Mediterranean atmosphere in his music. Like Ben-Haim, he sometimes used the harpsichord to create an exotic sound. His works featured modern orchestration and full instrumentation as he adapted the rhythms to bring the Hebrew language alive. But his importance lies not only in his music. His ability as a critic, a writer on musical issues, and a major advocate for the Israeli composer, is well-documented.

OEDOEN PARTOS

Oedoen Partos (1907-1977) was born in Budapest. He studied violin with Jenoe Hubay and composition with Zoltán Kodály, and played with orchestras in Lucerne, Berlin, and Budapest before becoming first chair of the viola section of the Palestine Orchestra in 1938. He remained the solo violist when it became the "Israel Philharmonic Orchestra" in 1951, and continued in this position until 1956.

⁵⁶p. Gradenwitz, Music and Musicians, 92.

Although he did not create a large quantity of works, his writing was of "consistently high quality."⁵⁷ His most noteworthy works were the string quartet, Concertino (1934), written before emigrating to Palestine, and showing the influence of Bartók and Kodály; Yiskor (Memorial Service) (1946) for viola and piano or string orchestra, dedicated to the victims of World War Two, and for which he was awarded the Joel Engel Prize, and Fantasy on a Yemenite Theme (1958) for mixed choir and orchestra. The extra music that he did not use in one of his two violin concertos produced two other pieces: his Second Viola Concerto entitled Chezyonot (Visions) (1958), and the Yemenite tune "Kivrat Adama" for flute, piano, and strings, which was performed by Michael Taube and the Ramat Gan Orchestra. He wrote Concerto for Viola and Orchestra (1957) based on this same Yemenite theme. The premiere of Ein Gev (1951), his first symphony, was conducted by Leonard Bernstein in Jerusalem. This piece "brings to life the landscape, character, and history of the country."⁵⁸ Dedicated to the settlement on Lake Kinneret, it was awarded the Israel Prize in 1954.

As conductor and teacher, he was able to indulge in his passion for ethnic music. Like Lavry, he arranged folk songs of the Jews of Yemen, Persia, and Spain and he encouraged their performance. The influence of Bracha

⁵⁷A. Holde, Jews in Music, 147.

⁵⁸Ibid.

Zephira and oriental folk song was evident in Four Israeli Melodies for violin and piano, and Choral Fantasia for orchestra.

Partos became director of the Tel Aviv Music Academy in 1951. He continued to make time for composing in the 1950's and wrote Oriental Ballad (1955), a "synthesis of oriental and occidental music elements and techniques."⁵⁹ His Quintet for flute and strings, (Magamat) (1958), linked "... the concepts of dodecaphonic organization and maqam style."⁶⁰

In the 1960's, Partos incorporated Western dodecaphonic and serial techniques with the earlier Near-Eastern forms. He wrote Demuyot (Figures) (1960) which was premiered by the Israel Philharmonic conducted by Antal Dorati. Also in 1960 came Tehilim (Psalms) for string quartet and Agada (Legend) for piano, viola, and percussion which was premiered at the London Festival of the International Society for Contemporary Music in 1962; both pieces were based on a twelve note series. In 1960, Partos wrote Iltur (Improvisation) for twelve harps and in 1965 Niggun and Improvisation for solo harp. The late 1960's produced Nebulae for wind quartet (1966) and Concertino (1969) for flute and piano.

In the 1970's, Partos wrote Shiluwim (Combinations)

⁵⁹p. Gradenwitz, Music and Musicians, 87.

⁶⁰Ibid, 88.

(1970) for viola and chamber orchestra, Metamorphoses (1971) for solo piano, Music for Chamber Orchestra (1972), and a few vocal works, including the cantata Bat Israel, from the words of Chaim Nachman Bialik, and Rabat Tseraruni for a cappella chorus.

MENAHM AVIDOM

Menahem Avidom (1907-1995) was born Mendel Mahler-Kalkstein in Stanislavow, Poland. He emigrated to Palestine in 1925, but left in 1928 to study in Paris and Egypt. In 1933, his symphonic picture Stitch was performed in Alexandria. He returned to Tel Aviv in 1935 where he composed and taught composition.

The early works of Avidom were inspired by the music of France, but his style soon began to show the effects of living in Palestine. His Symphony No. 1 (Folk Symphony) (1945) was written to be performed by almost any type of orchestra. It was both simple to play and easy to listen to and showed, like Lavry's music, the desire to reach the people. It was performed in Paris, Zurich, Munich, Prague, Rome, Buenos Aires, Scandinavia, and New York City. Also in 1945, Avidom composed chamber music in the Middle-Eastern style; for example String Quartet and Yemenite Songs for voice and strings.

In 1948 the birth of the State of Israel was the inspiration for Symphony No. 2 (David), which was chosen by Serge Koussevitzky for the 1950 Israel Philharmonic's United

States tour. His Mediterranean Sinfonietta (1951) used a combination of Latin-American as well as Eastern-Mediterranean qualities, and was first performed in 1952 at a Paris concert of the French Radio Orchestra. Avidom was recognized as a successful stage composer with the production of his opera Be'Khol Dor Vador (In All Generations) (1953); with a libretto by Lea Goldberg. In this major work, he traces the exiles of the Jews from Egypt and Spain, as well as the destruction of European Jewry. Symphony No. 4 (1955) was premiered in Sofia, Bulgaria in 1956. Avidom also became the Director-General of Israel's Performing Rights Society, ACUM, that year.

In a lighter vein were Fifth Symphony (1957) (The Song of Eilat, a symphonic song cycle for low voice and orchestra with piano vocal editions in Hebrew, English, and German; and the Sixth Symphony (1958). The Seventh Symphony (1961) (The Philharmonic) was written for the twenty-fifth anniversary of the Israel Philharmonic, while Festival Symphony (1966) was composed for the Israel Festival that year.

Some of the later compositions were based on a twelve tone series but with certain freedoms; i.e. Symphony No. 9 (1968) (Symphonie Variée) for chamber orchestra, and Enigma (1962), a dodecaphonic work based on a cantillation motive, for wind quintet, percussion, and piano. Also in 1962 came Suite 1962 on the Name of B.A.C.H., for small orchestra of

woodwinds, piano, vibraphone, xylophone, gong, and strings.

Some of Avidom's works for young pianists include First Pieces for Miriam, (1952), Little Ballet for Daniela, (1956) and the Yemenite Wedding Suite (1972) which combined French and Mediterranean styles.

His opera output included the large work Alexandra (1955) as well as chamber works such as Ha-preida (The Farewell) (1969), libretto by Dalia Hertz; and Bigdei ha-Melech ha-Chadashim (The Emperor's New Clothes) (1975), text by Hans Christian Anderson, adapted by Michael Ohad for the Israel Festival.

Along with the ballet The Pearl and the Coral for Sara Levy-Tana'i and the Inbal Dance Theatre, he also wrote several vocal works. His cycle of Five Psalms for low voice accompanied by two clarinets and percussion was based on Psalms XLVIII, CXLIX, CXVII, I, and CXLVIII.

In the 1980's, Avidom write the one act opera Ha-chet ha-rishon (The First Sin) (1980), Triptych (1984) for piano, Bach'iana (1984) for piano, cello with piano, or string quartet, and Children's Ballet (1985), among others.

PAUL BEN-HAIM

"Of all the European-born composers, Paul (Frankenburger) Ben-Haim most completely fitted the role of an Israeli composer, and his works have entered into the international concert repertoire of soloists and

orchestras."⁶¹ This seems to be the consensus of most of the sources I have checked. They have formed this opinion based on his sophisticated writing style and creativity. But there are many similarities to the other composers of this period, and most often to Marc Lavry. They were colleagues who were popular at the same time and both admired and respected each other's talent. Like Lavry, he came to the East looking for freedom and work. He still "(maintained) his ties to the western tradition in which he had been educated, while absorbing inspiration from folk and traditional music, sonorities of Arabic music, heterophonic techniques, the sound of the Hebrew language, and the Eastern Mediterranean ideology."⁶²

Paul Frankenger (1897-1984) had graduated from the Munich Academy of Music and was an accomplished pianist, composer, and conductor in Europe. He had worked in places such as Munich, Salzburg, Regensburg, and Augsburg. His European years produced many wonderful compositions including String Quintet (1919), Quartet in c minor for piano and strings (1920), Psalm Twenty-Two (around 1920), which showed the influence and respect for Bach, Two Liturgical Arias for soprano and organ (around 1925), Three Motets for Mixed Choir (1928), Psalm 126 (1929) for eight male voices, and Joram (1933), an oratorio known as one of

⁶¹I. Heskes, Passports, 248.

⁶²J. Hirshberg, "Music in Israel," in Blackwell.

his greatest works, but sadly not performed until 1979.

In 1933, Frankenburger lost his job conducting at the Augsburg Opera due to anti-semitism. He had been the assistant conductor under Bruno Walter. At this point in his life, although not a Zionist, he felt there was "no other option but Palestine."⁶³ The adjustment was difficult since he had been working in some of the finest music centers in the world and now found himself in a country which was only just beginning to develop musically. In order to fulfill himself as a musician, he anticipated taking annual two month trips to Europe,⁶⁴ which soon became impossible because of the volatile political situation.

He came to Palestine on a visa which only permitted him to visit. His friends urged him to give piano concerts to support himself, but since his visa did not allow him to work, they suggested that he change his name so as not to reveal his identity to the authorities. He chose the name Ben-Haim because his father was Haim; thus Paul Frankenburger became Paul Ben-Haim.

In the early 1930's, he still wrote in the Germanic style to which he was accustomed. But the land and the oriental sounds soon inspired him as well as Lavry and the other European-born composers to incorporate some of these

⁶³M. Kligman, B. Schiller, J. Rosenzweig, ,Lecture-Recital, "Songs of the Mediterranean," December 10, 1995.

⁶⁴Ibid.

ethnic qualities into their music. Ben-Haim was fascinated by the music of Bracha Zephira and began to accompany her with his own arrangements. He was attracted to her Yemenite songs and dances, and the exotic, oriental, and eastern sounds, as were Lavry and the others. But Ben-Haim was also inspired by the artistic perfection of Bach, the folk qualities of Mahler, and the innovative harmonic techniques of Debussy.⁶⁵

When in the 1940's composers and writers - Max Brod most prominent among them - began speaking of an "Eastern Mediterranean School" of music, it was obvious that Ben-Haim was regarded as the earliest and foremost creator of a musical style, the melismatic melodies, the intricate rhythms and the characteristic colouring of which had come to reflect the very special atmosphere of the Land of Israel - its geographical region and its spiritual leanings - as well as the unique blend of heritage and innovation that is also found in other countries bordering the Eastern Mediterranean Sea - such as Greece and Turkey.⁶⁶

Ben-Haim's influence extended to the younger generation of composers who learned from him. His works were recorded and played on radio and television, as well as by symphonies around the world. Like Lavry, he was a prolific composer and his music earned him recognition and many awards. He won the Israeli State Prize and wrote his First Symphony (1939-1940) which was actually the very first symphonic work played by the Palestine Orchestra. For this he was awarded

⁶⁵M. Kligman, B. Schiller, J. Rosenzweig, Lecture-Recital, "Songs of the Mediterranean," December 10, 1995.

⁶⁶P. Gradenwitz, Music and Musicians, 64-65.

the Joel Engel Prize (1945) which had just been created and was split that year between Ben-Haim and Mordechai Seter (for Sabbath Cantata). As did Lavry, he experimented with the Bedouin sound in his Variations on a Hebrew Melody (1939) for piano, violin, and cello and in his Quintet (1942) for clarinet and strings. The beautiful Yizkor (1942) for violin and orchestra became a standard in the repertoire of Jasha Heifetz.

Ben-Haim said that his Concerto for Strings (1947) was written to explore "all the manifold technical and musical possibilities of the noblest of instruments."⁶⁷ It was first performed in Jerusalem in honor of his fiftieth birthday by the radio orchestra of Kol Yisrael and was subsequently recorded by the M.G.M. String Orchestra and the Royal Philharmonic Orchestra.

Much of his piano music was published and was "acclaimed by pianists and listeners alike as unique contributions to the modern keyboard repertoire."⁶⁸ Some of these works included Sonatina (1946), Melody with Variations (1950), Sonata (1953), Music for the Piano (1957) and the more advanced version in 1967.

In the suite From Israel (1951), "he (created) the atmosphere of microtonal singing and playing by moving around certain important melodic notes and by embroidering

⁶⁷P. Gradenwitz, Music and Musicians, 68.

⁶⁸Ibid, 69.

his motives melodically."⁶⁹ The orchestration features many changes in colour, an "unorthodox distribution of instruments (with) a variety of percussion"⁷⁰ and the use of harp and harpsichord producing an exotic effect. From Israel was recorded by United Artists and by the Gadna Symphony Orchestra led by Leopold Stokowski.

For its 1951 tour, the Israel Philharmonic chose the following selections to represent Israeli music to the world: Lavry's Emek, the second movement of Ben-Haim's First Symphony (called Psalms), Partos' Song of Praise, and Avidom's Mediterranean Sinfonietta.⁷¹

In 1952, Ben-Haim began a long friendship with Yehudi Menuhin. His Violin Sonata was written for him and soon became integrated into the solo violin repertoire. It is Hebraic in character and features a final movement hora. "Songs Without Words," inspired by Ravel and Mendelssohn, were also written in 1952 for high voice and piano. The idea began with two love songs of the Saloniki Jews, whose melody was remembered by Bracha Zephira. This became his most well-known vocal piece and was later adapted for various instruments and orchestra.

In 1953, Ben-Haim was commissioned by the Serge

⁶⁹P. Gradenwitz, Music and Musicians, 66.

⁷⁰Ibid.

⁷¹J. Hirshberg, Ben-Haim His Life and Works, (Jerusalem: Israeli Music Publications Limited, 1990), 264.

Koussevitzky Foundation to write the symphony The Sweet Psalmist of Israel at the same time Darius Milhaud and Armand Lunel were commissioned to compose the opera David. Ben-Haim's work is scored for full orchestra (except trombones and tuba), using harp and harpsichord for the solo instruments. In 1957 Sweet Psalmist received the Israel State Prize and was performed in Europe and America, along with being recorded by Leonard Bernstein and the New York Philharmonic in 1962.

Many of his choral works were written in the 1950's and 1960's, such as A Book of Verses (after Omar Khayyam), Psalm CXXI ("I Will Lift up Mine Eyes"), Roni Akara ("Sing, O Barren"), Isaiah LXII, which won the First Prize at the Zimriah in 1958, and the Liturgical Cantata (1950) for chorus and orchestra, performed at the Israel Festival, which received the Joel Engel Prize (1953) and marked the beginning of a successful career for Ben-Haim in America. Parts of this cantata had been commissioned by Park Avenue Synagogue in New York and were later reworked into an entire cantata.

In the 1960's, he wrote Dance and Invocation commissioned by the Israel Philharmonic, Capriccio for Piano and Orchestra, commissioned by the Israeli Composer's Fund for the Israel Philharmonic, Concerto for Violoncello and Orchestra (1962) commissioned by the New York cellist Richard Kay, and regarded as an important new addition to

the cello repertoire, Symphonic Metamorphosis on a Bach Chorale (1967), inspired by the 18th century Bach chorale and commissioned by the Israel Broadcast Service, Sonata per Stromenti a Corde, (1967) for strings, two mandolins, guitar, harpsichord, and harp, Three Psalms (1962) for soloists, choir, and orchestra, commissioned by Temple Emanuel of San Francisco, in honor of Cantor Reuben Rinder's fiftieth anniversary there, and Hymn from the Desert (1963), for soprano and baritone soloists with choir and orchestra, commissioned by the America - Israel Cultural Foundation for the 20th anniversary of the Tel Aviv Choir, to name but a few.

Ben-Haim was an innovator of art music and his accompaniments reflect his technical pianistic ability. Especially popular with singers on the concert stage were his solo vocal pieces "Yehe Shulchancha Aruch Tamid" ("Keep the Table Ever Ready"), "Kolot Balaila" ("Voices in the Night"), "Le Temunat Ima" ("To Mother's Picture"), and "Adonai Ro'i" ("Psalm Twenty-Three"), for contralto and organ or strings, recorded by the Jerusalem Symphony with Lukas Foss conducting. Other important songs were "Lift Up Your Heads" (1961) for soprano solo accompanied by eight instruments, written for the Berlin Festival; "Arabic Song" (1961) for voice and piano; Myrtle Blossoms from Eden (1965) for soprano, contralto and piano or chamber orchestra; and the song cycle Kochav Nafal (1960) (A Star Fell Down), from

the poetry of the twenty year old soldier Matti Katz, who died defending the Syrian-Israeli border in 1964.

In thinking about the European composers like Ben-Haim, Lavry, and the others who were born in the West and emigrated to the East, one is immediately drawn to the famous statement by Paul Ben-Haim in 1961, which really could have been written just as easily by Marc Lavry:

I am of the West by birth and education, but I stem from the East and live in the East. I regard this as a great blessing indeed, and it makes me feel grateful. The problem of synthesis of East and West occupies musicians all over the world. If we - thanks to our living in a country that forms a bridge between East and West - can provide a modest contribution to such a synthesis in music, we shall be very happy.⁷²

⁷²p. Gradenwitz, Paul Ben-Haim (Tel Aviv: Israeli Music Publications, 1967), 4, from Joshua Jacobson's thesis Choral Compositions in the Eastern Mediterranean Style.

Chapter Four

THE INFLUENCE OF BRACHA ZEPHIRA

In his capacity as Director of the Samuel Rubin, Israel Academy of Music in Tel Aviv, Oedoen Partos wrote in a 1965 letter:

I first heard of her (Bracha Zephira) in connection with the Folklore of the Near East after I came to Eretz Israel in 1939. This was an overwhelming experience, which served as an inspiration to me and all my fellow musicians and composers in the country. These works constituted a turning point in the history of Israeli music... Mrs. Bracha Zephira has a . . . place of honour as the founder of Israeli musical folklore. Whenever I have occasion to mention my own works, I cannot refrain from stressing the great qualities of the singer Bracha Zephira. And many of my fellow-composers in this country are of the same opinion.⁷³

Bracha Zephira was born in Jerusalem in 1913 to parents from Sana, in Yemen. At age three, she was orphaned and lived with her uncle for a while before being sent to an orphanage in Yemen-Moshe. Here she met Sephardim, many from Saloniki, and learned the Ladino dialect and songs. "A musically alert child, she absorbed many of the traditional tunes she heard around her."⁷⁴ Her vocal talent was discovered while living at the children's village near Zichron Yaacov. She was sent to Berlin to study with Jessner and Reinhardt. There she also met the brilliant pianist Nahum Nardi with whom she concertized in Israel and throughout Europe; their collaboration led to a brief marriage.

⁷³Reprinted in Bracha Zephira, Kolot Rabbim, (Ramat Gan: Massada, 1978), Introduction.

⁷⁴J. Hirshberg, "Zephira, Bracha," in Blackwell.

Her with work Nardi "was the beginning of the exposure of western audiences to traditional eastern music, previously heard only in its own context."⁷⁵ She ended the eight year personal and professional relationship with Nardi in 1939 and began to form musical bonds with other composers who had recently emigrated to Palestine from Europe. "She served as a welcome mediation between their purely western training and the Jewish ethnic traditions, which they could not approach directly."⁷⁶ Thus began her work with Paul Ben-Haim, Oedoen Partos, Marc Lavry, and others, inspiring them with the sounds that she was so familiar with. She would sing to the composers not only the folk material which she collected, but also her original settings. They would provide the arrangements for voice and various instruments.

These melodies which she remembered and collected were the songs of the Yemenite, Persian, Sephardic, and Turkish Jews living in Palestine. While working with these composers, she supervised every detail and insisted on "the absolutely faithful transliteration of the originals."⁷⁷ For this reason she would only work with European composers who knew the Hebrew language. Without knowing the language or the traditions, it was impossible to set her songs. The

⁷⁵J. Hirshberg, "Zephira, Bracha," in Blackwell.

⁷⁶Ibid.

⁷⁷Max Brod, Israel's Music, (Tel Aviv: Sefer Press, 1951), reprinted in B. Zephira, Kolot Rabbim, Introduction.

spirit and the rhythm of these songs were hard to explain, especially to someone who was not a mature musician. Even though the Middle Eastern music was strange to Western ears, she thought these composers would be able to overcome the differences in an easier way than they did. The rhythms, rests, and tones themselves were hard to write down but they tried to understand what Ms. Zephira wanted and they were able to bring some of the Middle Eastern sounds to the Western ear. In order to duplicate the authentic sounds, she asked the strings to play without vibrato and other instruments to play in unusual ways. She told the percussion section to use only their hands as the Middle Easterners did. The songs were accompanied by string quartet or flute, clarinet, and harp, and occasionally piano.

The composers were definitely inspired by these sounds and thought they were accurately portraying them on the music page even when she knew they were not. Ms. Zephira recognized the complexity of the project and did not always correct the mistakes. But she was a perfectionist and always strove for authenticity. She recognized the dedication of the composers involved and hoped that they would become more educated in her style. Instead of asking them to change any more she tried to:

"adjust herself to fit the composers mold. She trained her voice. . .and tried to copy the Western singer. . .during time the ability of the composers developed in the eastern style. . .then

the State of Israel was created and Israel's relationship with other countries brought Israel to the world stage. . . (this) fulfilled the dreams of the composers who wanted to export their music."⁷⁸

She began to take her songs to concert stages throughout the world; places like Paris, London, New York, South America, Morocco, and Tunisia. With her unique deep alto voice, she sang the classical vocal repertoire as well as her own compositions, crediting the composers who had written the arrangements.

She worked the closest with Ben-Haim, who was her accompanist for over nine years and wrote sixty songs for her. Lavry, Boscovich, Partos and Avidom among others, incorporated her melodies into their compositions (i.e. Marc Lavry's First Piano Concerto, and Paul Ben-Haim's First Symphony).

Everything that Bracha Zephira did reflected her goal towards a synthesis of east and west. She wrote:

Here in Israel, amid this melting-pot of communities, of cultures, at a time when the new life of our nation is gaining shape, it might seem that the rich traditions of our songs have lost the urgency of life. The songs are scattered piecemeal, like an ancient Yemenite bracelet worked in intricate designs that has been torn to pieces by profit-hungry merchants who pick out and sell this part or that, or blend it with current pieces of jewelry to give the impression that the modern has been interwoven with the exotically Oriental, so as to please this or that arbiter of fashion: in this way, the culture of the generations is lost, together with its craft, its symbols and its values. I considered it my duty

⁷⁸B. Zephira, Kolot Rabbim, Introduction.

to collect these tunes, which represent but a small portion of the treasury of traditional song cherished by the communities I have known. These songs, gathered from the folk singers of the communities themselves, will now enrich the heritage of our whole nation.⁷⁹

⁷⁹B. Zephira, Kolot Rabbim, Introduction.

Chapter Five
ANALYSIS OF LAVRY MUSIC

ANALYSIS OF "KINNERET"

I will discuss "Kinneret," one of Lavry's most famous songs. The music (voice and piano) is included, however, I shall also refer to the orchestral accompaniment. The song is beautiful, quite melodic, and popular-sounding. It paints a realistic tone picture of the Kinneret, with the waves in the accompaniment. The rocking of the waves in the left hand eighth notes in a $\frac{3}{4}$ rhythm against the $\frac{9}{8}$ pattern of eighth notes produces an interesting yet unsteady rhythmic pattern. The modality is subtle. The introduction in bar 1-2 is not a clear G major but has a D7 chord appoggiatura. Bar 1-2 spells out a G9 chord in the bass part. Bar 1-3 are in G major with the lowered 7 in bar 3. Bar 4 has a grace note and the accompaniment is an exact repetition of 1-2. The oboe plays the melody in bar 1-4, 7-8, and 10. In bar 9 the violins play in 6ths. In bar 12, there is an improvisatory feeling with the flute against the two eighth note pattern rocking bass. Bar 11-14 has the flute playing an impressionistic melisma. Note the pattern of six sixteenth notes and then seven. The flute pattern spells a g minor 6th arpeggio. Bar 15 is one of the first examples of interesting harmonic patterns of g minor: g - b flat - d - e (with a 6th) to D7. Bar 16 begins the 2nd theme in g minor. Bar 17 uses a triangle in the accompaniment. There is a two bar phrase in 16-17 repeated by the same two bar phrase in 18-19 ending on the 3rd in the

melody with a g minor 7 chord in the accompaniment and a surprise leading tone (F sharp) to B flat M. Bar 20 starts in B flat M with an added 6th chord based on C9 (C E G B flat D). There are rich harmonies in bar 22 with 6th, 7th, and 9th chords. The phrase in bar 22-23 ends with the g minor added 6th chord in bar 23 with an appoggiatura A natural just before it. The accompaniment in bars 20-24 switches from $\frac{9}{8}$ to $\frac{3}{4}$ in the eighth notes. Bar 24-25 are transitional measures which are reminiscent of the popular sounds throughout the entire piece. Bar 26 is an exact repetition of bar 1-2 (the introduction); also 4-5. In bar 28, the oboe accompanies and flute plays the melisma in bar 31 like bar 11-14. The pattern in major is in the voice part of bar 31-32 while the minor pattern is bar 33-34, making the melody an interesting color pattern mixing major and minor. Bar 34 ends on D7 (V) and goes to g m in bar 35. In bar 35, the violin plays the melody an octave higher than the voice which did the same pattern in 16-17. It is answered by a varied end of the phrase, this time emphasizing the word "Kinneret." The violin melody is in bar 37, answered by the voice in 38. Voice and violin are together on the melody line in bar 39-40, which are like bars 20-21. Bar 41 has a ritard on the g dim. 7 chord; then an F9 chord. These are "movie music" sounds (the chords in bars 43-44) with the C7, ending in E flat 9th in bar 45 with an e half dim. and ending on G.

The text to "Kinneret" is by Avigdor Hammeiri and David Shimoni. It tells about the beautiful Lake of Galilee. The ancient legend says that when the world was created, all the lakes presented themselves to God and God chose the Lake of Galilee for Himself because of its beauty. The text reads: The blue sky attracts the heights. My secret draws to the depths of every sadness and happiness fulfilled. The waves swim and reflect into love to bring happiness as if singing together. The Eternal God is alive in the depths of the ocean. Under the sky we live and die. You are every Wonder above the earth.

KINERET

MUSIC BY MARC LAVRY OP. 89
 LYRICS BY AVIGDOR HAMEIRI

Andantino J. = 69

כִּנֶּרֶת

מוסיקה: מרק לברי 89
 מילים: אביגדור המאירי

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ה'תש"ו

G9 spelled out rhythmic in bass

interesting pattern

oboe

appoggiatura

Rocking of the waves

against

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cr. rit. dim. pp

(2) (2)

ANALYSIS OF "SH'CHORA ANI"

In the soprano aria "Sh'chora ani" from Shir ha-Shirim, Lavry uses a modal scale based on a lowered 6 and 7; i.e. bar 1 - 2, D nat. and C nat. It is Debussyesque in its flute-like melismas and 6,7 and 9th chords. It is oriental in color and free in structure rather than being classically structured into 4 measure phrases. Note the piano introduction which is five bars long and the tempo which changes from $\frac{4}{4}$ to $\frac{2}{4}$ to $\frac{3}{4}$. It attempts at impressionism through the melismas and chordal patterns. As the viola begins one of the Bedouin-like oriental melodies, there are already open 5ths in the piano part, (with 2nds added) in an ascending pattern, with the absence of the 3rd. Bar 1-2 is one 2 measure phrase; bar 3-5 is a 3 measure phrase so as not to be a classical structure. The voice sings in bar 5-6 the melody of mercha tipcha munach etnachta (High Holiday trope). Bar 6 brings us to E Major for 1 bar before the modal quality (lowered 6,7) is back in bar 7. Flute accompanies an octave higher in bar 6, and plays in 5ths with the voice in bar 7. The voice repeats the original viola theme of bar 1-2 in bar 5-7. There is a harp-like arpeggio accompaniment in bar 6-8. Bar 8 is a modified rhythmic repetition of the theme, copied in the flute. Bar 9 in the voice is exactly the same as bar 4 in the viola except in bar 10 the phrase ends on G Major with a grace note (d nat) before it. The rhythmic pattern changes with a

⁵
4 bar 11. Bar 11 in the voice is very Debussyesque and far from E major with e half dim. 7th and C9. The melisma of the flute in bar 12 is the same as bar 7. A new vocal theme accompanied by the same theme in the orchestra appears in bar 13-14; the voice is doubled by clarinet. Bar 15 (strings) has a g minor or 6th chord. Harp plays the accompaniment in 15-16. There is an F9 chord bar 16 with the voice resolving in a G 6 chord in 17. This F9 to G cadence (VII-I) is typical and states the new key for the rest of the song. The accompaniment pattern of 17 (in the bass part) is used for 1 bar here but appears in other Lavry songs, i.e. "At Moledet." The florid pattern based on fifths is played by the flute in bar 17. Bar 18 is a key change, centering around G, where it remains. The voice sings and the violin imitates in an et nactha Haftarah cantillation pattern in 18-19. Bar 18 uses the triplet pattern for the first time. There are open 5ths descending in whole steps in bars 20-21 and 30-31 (a Debussyesque whole tone scale). Another et nactha pattern is in 22-23. In 22, the voice sings the triplet and the flute repeats. In 23, the voice starts and the clarinet repeats. Bar 26-27 are haftarah cantillation - mercha, tipcha, sof passuk; ending on the phrase in bar 27 with a G6 chord. The last 5 measure phrase features string tremolos on open 5ths and 6th (bar 28) and 7th, minor 6 in bar 29 with open parallel 5ths in bar 30-31, producing an ending which is not a Western sound.

While the flute alternates with the voice in 28-30. The difference is the Arabic sounding grace note in the voice.

Text: I am dark yet comely, maidens of Jerusalem; dark as the tents of Kedar, comely as the curtains of Solomon. Do not stare at me because I am dark, for the sun has tanned me; my mother's sons were angry with me, they made me keeper of the vineyards; I did not look after my own vineyard.

SH'CHORE ANI

I AM BLACK AND COMELY
FROM THE ORATORIO, SONG OF SONGS

שְׁחוֹרָה אֲנִי
סוֹתָר הַמְּדִינָה, שִׁיר הַשִּׁירִים

הַמוֹסִיקָה: מָרֵק לָבִרִי
MUSIC BY MARC LAVRY

Andante

modal scale
based on low 6
and low 7

3 4 5

SHULANITH שׁוֹלֵמִית

יְהִי שְׁמֵךְ

SHE CHO

High Holiday
contillation

6 7 8

מִי אֲנִי וְעַתָּה מִי אֲנִי
מי אני ועתה מי אני

RA A-NI VE-NA - - VA SHECHO RA A-NI VE

GM

c9

triad with
7th

Debussyesque pattern

9 10 11

ני וְהָ בֵּית יְהוָה

NI VEH BE NOT YE'RU'AH

11

c9

12 13 14

לֹא יְהוָה לִי מִתְעַדֵּי כִי

LA YEH MO'LEI KE DARR KI RI OT SHE'LO MO

clarinet

pp

15 16 F9 17 Gb

יְהוָה יְהוָה אֱלֹהֵינוּ

SHE'CHO'DA A NI

יְהוָה יְהוָה

YE'RU'AH NI

strings

pp

18 E+nachta
contillation
(Semplice)

19 expanded 7th

20

יְהוָה יְהוָה אֱלֹהֵינוּ

AL TIR U NI

יְהוָה יְהוָה אֱלֹהֵינוּ

SHE'RU'AH NI SHE'DURECHET

יְהוָה יְהוָה אֱלֹהֵינוּ

SHE'SHE'RU'AH TIR NI NI

Et nachta cantillation

21 22 23 24

שִׁיר מִשָּׁה בְּנֵי יִמִּי נֹתֵם עַל שִׁיר מִשָּׁה בְּנֵי יִמִּי נֹתֵם עַל

SHA - MESH BENI I MI Nute ME - CHA RU VI clirning SA - MU NI NOTE CA

FP

HaTonah cantillation

25 26 27

עַל שִׁיר מִשָּׁה בְּנֵי יִמִּי נֹתֵם עַל שִׁיר מִשָּׁה בְּנֵי יִמִּי נֹתֵם עַל

ET ME - CHA RU VI K'AR - MI SHE - LI LO NA - TIR - TI

dim

50

28 29 30 31 32

grace note

grace note

32

Debussyesque whole tone
scale

וְהָיָה כִּי יִשְׁמַע ה' אֶת הַקּוֹל
וְהָיָה כִּי יִשְׁמַע ה' אֶת הַקּוֹל
וְהָיָה כִּי יִשְׁמַע ה' אֶת הַקּוֹל
וְהָיָה כִּי יִשְׁמַע ה' אֶת הַקּוֹל
וְהָיָה כִּי יִשְׁמַע ה' אֶת הַקּוֹל

ANALYSIS OF "HORA"

"Hora" starts piano at the beginning, gradually works up into a frenzy of fortissimo excitement and ends with a quiet pianissimo that is still exciting. It is written in a d dorian modal scale with raised 6 and 7. The key signature has an F sharp possibly to show the minor. The scale is D E F natural, G A B C natural D. The introduction acts like a wind up in a rhythmic accumulation that is effective because of the spacing of the rests. The only notes in the first twelve measures are patterns of D and A (perfect 5th pattern). The tempo is very fast. Bar 12-19 is the opening statement in the soprano. Bass I only sings D on the off beat from 12-19. Bar 18-19, TI and BI have an ascending, descending modal scale by $\frac{1}{2}$ steps. There are no thirds yet; all open 6th. A, T II, B II sing the 5th below (D) with the same pattern. Bar 18 and 19 are also effective because of the crescendo up and decrescendo down. The rhythmic variation (B) at bar 21 disguises the beat with its syncopation. (A drum or tof accompanies at this point on one of the Lavry recordings I heard). In bar 21-24 the notes G or D (the 5th) are repeated in each measure until 27-28 where there is another pattern of 5ths ascending chromatically by $\frac{1}{2}$ steps; except bar 27 has the 3rd added in T II and B I. Note in 27 and 28 the internal harmonies of F major and the flat 7 in G major. Bar 31 begins the 2nd theme, again syncopated, in S (31-38). S, A, T, T sing on

the second half of each beat, B II sings on the beat, and B I sings a legato counter melody in half and quarter notes. Bar 12-19 and 31-38 are 8 measure phrases. In Bar 37-38, all the parts sing the same rhythm (2 quarter notes). In bar 39, B I and B II repeat the theme without the rests. Bar 43-46 uses the technique of hemiola; S descending while A ascends. Both themes occur at the same time in bar 47. Bar 47-54 is an 8 bar phrase variation of the theme. B I and B II sing a new melody for the first time based on 18-19. Bar 57-60 is a different variation sung fortissimo but at bar 61 a full triad, D, F sharp, A going to a minor 7 is sung between all the parts back and forth in an oom-pa, oom-pa rhythm (sung pianissimo). Bar 65-67 is a new way of finishing the last 4 bars of the phrase. Bar 68 repeats the B I, B II vocal part from bar 47. In bar 74-75, all parts join in on quarter notes. In bar 76, A takes the melody; in 76-77, there is a slightly different melody. Bar 76-81 is one phrase but this time the conclusion is different. S repeats bar 81 in bar 82, imitated by A (5th below), T I, T II augmented in bar 85, and B I, B II the same. Bar 86-87 are tied. There is a rest for all in 88 and the very end is 2 rhythmic figures in bar 89-90 off the beat, and pianissimo on G and B in a modal VII - I.

The words Hora nirkoda, Hora nirkod (dancing the Hora) are taken from the text of Reuven Avinoam. These are the only words throughout the 8 pages wit occasional ah's instead of words.

46 Introductory

d dorian
modal scale

modal scale

הזרה

[illegible][illegible]

14 15 16 17 18 19

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

ascending, descending
modal scale

5th below

20 21 22 23 24

Syncope

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

נהו-רה קד-ינ
HO-RA HO-RA NIR-KOD

47 *fff* 48 49 50 51 52

HO - RA HO - RA HO - RA HO - RA HO - RA HO - RA
 HO - RA HO - RA HO - RA HO - RA HO - RA HO - RA
 HO - RA HO - RA HO - RA HO - RA HO - RA HO - RA
 HO - RA HO - RA HO - RA HO - RA HO - RA
 HO - RA HO - RA HO - RA HO - RA HO - RA
 HO - RA HO - RA HO - RA HO - RA HO - RA

53 54 55 56 57 58

HO - RA HO - RA HO - RA HO - RA HO - RA HO - RA
 HO - RA HO - RA HO - RA HO - RA HO - RA HO - RA
 HO - RA HO - RA HO - RA HO - RA HO - RA HO - RA
 HO - RA HO - RA HO - RA HO - RA HO - RA
 HO - RA HO - RA HO - RA HO - RA HO - RA
 HO - RA HO - RA HO - RA HO - RA HO - RA

[illegible]

ANALYSIS OF "MA TOVU"

Ma Tovv for Cantor, SATB and organ or piano seems to be E major at the beginning. Bar 2 in the bass is a modified sequence of the soprano line in bar 1. The bass copies the rhythm in bar 2 of the alto in bar 1 fugally. Bar 2 uses the lowered 7th (G nat.). There is a descending line by $\frac{1}{2}$ steps in the alto till bar 4. Bar 3 has a c minor chord with added 6th. Bar 5 is E major with the moving part in the middle voice. In the alto, the treble lines repeats the pattern like in 1-2. In bar 7, the Cantor's strong E major is a repetition of the introductory pattern in bars 1-2. In bars 6-8, the accompaniment holds the chord while the voice sings the melody. Bar 10 is E major. Bar 9-10 are sequences of 7-8. In bar 9, there is a French VI built on F which resolves to E major in 10. In bar 10 the bass vocal line is followed modified fugally by the alto (B, E) in 11, S, E, B) in bar 12 and T (B, E) in 13. The Cantor, bass, alto, and tenor start the pattern with quarter notes but Sop. starts it with an eighth note. In bar 13 the cadence is IV-I (a minor chord, 2nd inv. to I). Bar 16 (theme II) begins in A major (IV). The bass line descends in the accompaniment and is copied by the treble descending line shifting the modulation beginning in bar 16 to A major. Bar 19 has a raised 6th in the accompaniment. In bar 20 the bass moves down in parallel 5ths ending on F sharp major (the V of the next key). Bar 24 changes to B major. The

treble line descends chromatically; like 15 which ends on E major (the V of A - the new key). Bar 24 changes to B major. The treble line descends chromatically; like 15 which ends on E major (the V of A - the new key). In 26-27, there is mostly open 5ths and 4ths. In bars 27-30 the Cantor sings the same note while the harmony changes. Bar 28 uses I ⁴ 6 in the key of E Major. This anticipates E major but there is a low 7th (the d nat. on the third beat). Bar 29 repeats the pattern from the beginning. Bar 31 has a lowered 7th in the Cantor's part. Bar 32 is in E major; the treble line plays the figure form 1, 2, 7, 11, 12, 13. In bar 33-34, the bass holds the I chord while Cantor sings the main pattern with a high G sharp climax. Bars 35-36 have a flat II chord (F nat. A C) and a pattern in the accompaniment from the introductory bars. Bar 37 has a low 7th (for Cantor) as the bass repeats the main figure. There is a new melody for the Cantor in bar 39 as the harmony shifts to c minor (ppp). Bar 40 is an imitation of the voice part in 39, a short new theme for the Cantor. Bar 43-44 is a stretto section repeating the pattern from the beginning. Bar 46 has the low 7th, the raised 6th, and ends ppp instead of a loud climax, producing a sense of awe in God's presence.

"Ma Tovv" is from the Shabbat morning liturgy.

Text: How lovely are your dwelling tents, O Jacob, your dwelling-places, O Israel. In Your abundant loving

kindness, O God, let me enter Your house, reverently to worship in Your holy temple. Lord, I love Your house, the place where Your glory dwells. So I would worship with humility, I would seek blessing in the presence of God, my Maker. To You, then, Lord, does my prayer go forth. May this be a time of joy and favor. In Your great love, O God, answer me with Your saving truth.

MA TOVU

מה טובו

מה טובו אלהינו
 ומה טובו אלהינו
 ומה טובו אלהינו
 ומה טובו אלהינו
 ומה טובו אלהינו
 ומה טובו אלהינו
 ומה טובו אלהינו
 ומה טובו אלהינו
 ומה טובו אלהינו
 ומה טובו אלהינו

MARC LAVRY
 מרק לברי
 OR 218
 (1948)

Andante (א-נ-ד-א-נ-ט-ה) 2 3

SOLO
 SOLO
 SOLO
 SOLO

lowered 7th
 cm6
 CM

modified sequence

4 5 6 7 8

EM

[illegible]

30

23

BM

24

25

chle

A - DO'NU

A - NAV'IT ME'OR BEI - TE - CHA

de - ye - 2 Fe - Cha

pp

pp

descending chromatic line

26

27

28

U' ME' NOM AISH'NAV KYO' DE'CHA

VA' A' NI

ESH' TA' CHA' VE

open 5ths

4ths

I 4

low 7th

Handwritten musical score for "The Rose Tree" in G major. The score includes vocal staves and piano accompaniment. Key markings include:

- Measures 29-31:** Vocal melody with lyrics "The Rose Tree" and piano accompaniment. Dynamics include *f* (forte).
- Measures 32-34:** Vocal melody with lyrics "The Rose Tree" and piano accompaniment. Dynamics include *ppp* (pianissimo) and *pp* (piano).
- Measures 35-37:** Vocal melody with lyrics "The Rose Tree" and piano accompaniment. Dynamics include *pp* (piano) and *ppp* (pianissimo).
- Measures 38-40:** Vocal melody with lyrics "The Rose Tree" and piano accompaniment. Dynamics include *pp* (piano) and *ppp* (pianissimo).

 The score is written in G major (one sharp) and 4/4 time. The piano part includes chords and arpeggios, with some measures marked *ppp* and *pp*. The vocal part includes lyrics in English and Russian.

40 41 42 43

Stretto Section →

imitate Cantor *f* *mp* 7

pp *pp* *pp*

44 45 46 47

pp *pp* *pp*

ANALYSIS OF "EMEK"

This famous song creates a picture of the beautiful valley of the Emek; the joy and excitement as well as the struggles of the haluzim. Young lovers are compared poetically to the love for Eretz Yisrael. The two bar introduction has an accompaniment of open fifths while the top part plays a preview of the opening theme with its Oriental sounding grace notes. It opens in A major. The orchestration in bar 1 has the winds playing the open fifths and the sigh-like thirds. The last eighth note in the second and fourth beat of bar 1 and the second eighth note of each beat in bar 2 are played by the bells. The same syncopated, pulsating rhythm that Lavry has used before in his accompaniments, i.e. "At Moledet," is used in bars 3-9. The voice in bar 3 copies the accompaniment in bar 1. Bars 3-6 and 7-10 are similar four bar phrases. In bar 5, there starts a modulation to f sharp minor in bar 6: g sharp minor then directly to f sharp minor. The repetitive starting and stopping of the melody evokes a picture of the plowing of the fields. In bars 3-5, there is a descending bass line in the accompaniment. In bar 6, there is a modal V7 chord (the V of F sharp minor) cadencing with the I chord. Bar 7 is in major again presenting the original melody of the voice part. Bars 8-10 feature a flute obligato in the orchestration which is not notated in the piano-vocal music. The B section which just jumps into the key of E major with

no modulation, begins at measure 11, accelerating little by little until the faster tempo at bar 15. The triads of measures 11-14 move stepwise in a quasi-whole tone scale. Bars 13-14 are exact repetitions of bars 11-12. There is a repeated use of the grace note in bars 11-14 as well as 15-27. Bar 15 uses open E chords with the fifth playing syncopated rhythms on the second eighth note of each beat. The notes in the right hand piano part of bars 16 and 18 are ascending and descending patterns of parallel octaves with a fifth; they spell out a modal Magein Avot scale, typical non-Western harmonies that Lavry uses. The rhythm in the left hand of the piano part changes from dotted half note to half note in various repetitive patterns from bars 11-22 until a very effective rit. and change to piano in bar 22. The vivo section (bar 24) is a development of section B and the fastest part of the song so far. It is a rapid hora section that reminds the listener of the song "Hora" also included in Chapter Five. The rhythmic and melodic patterns are also similar to those that have been seen before. The furioso section at bar 28 is faster still and is also exciting because of the grace notes in the bass part. Bars 28-31 are almost an exact repetition of bars 15-18 except this time the rhythm on the beat is even more intense. Note the grand pause before bar 32 and the maestoso two bar ending (with another short pause before bar 33 on a recording conducted by Lavry) before bar 33 and the triplet

figure in the timpani at bar 32. The harmony of these two closing bars is modal : E M, D M (low. 7), E M.

Text by Raphael Eliaz: A sheet of blue steel are the heavens, a fiery furnace is my heart, today I'll burn all that remains of night in the flames of my suffering. (Refrain - The hand ploughs, the blood whirls madly, the rainbow hues went up in flame; light, light, light, all the Emek's drunk tonight). Mt. Gilboa kisses Mt. Tabor, the hand ploughs, the heart will reap, who can constrain the sickle's sweep of the rainbow? You are agony-seared like the earth but in your eyes is a sea of joy. Your soul reaches out endlessly, a springtime storm has stirred it to a frenzy. And in the storm we two shall fly, arm interlocked with arm, so closely bound together are our arms, there are no other arms that could be so close.

SHIR HAEMEK

שיר העמק

(רפאל אליעז)
(RAPHAEL ELIAZ)

Introduction

A section

סורק לבדי
OP. 45 MARC LAVRY

1 Andante (♩=58) 2 3

Oriental grooves

open 5ths Winds

לה קו
PLA'DA KCHU'LA

4 5 6 *trademark accompaniment*

fz m

יִם - ט' - ש' - נ' - הִם
HEM HA'SHA'NA - YIM

שֶׁן - שָׁן
KIV'SHAN

דֹם - אֶ
A'DOM

זִי - ל' - נָא - וִי
HU' L' NA - VI

gtr m VII *fz m* *modal*

7 8 9

שֵׁן - שָׁן
NAF'SHI

יִם - נ' - עִי - נָא
CHEU VAT EI'NA - YIM

שֵׁן - שָׁן
K' SET

זִי - ל' - נָא - וִי
GU' FI

86

f#

B section

relative
minor

poco p' poco accelerando e cresc.

3

10

ET MACH'O - VI HA - YAD CHO' RE'SHET HA - DAM GO' ESH

11

12

poco a poco accel. cresc.

13

TSIV - EF HA' KE'SHET A - LU BA' ESH OR OR OR OR

14

15

Allegro (♩ = 182)

16

like Magein Avot scale 17

18

parallel motion

KOL HA' K'NER HUSHI' NOR HA' GIL - BO - A MIT NA' SHEKIM HA'TA' VOR

19

20

21

22

dim.

rit.

p

HA' YAD CHORESHET HA' - LEVIN' TZOR MA' GAL HA' KE'SHET MI YA'A TZOR

87

(Development of B section)

43 *a tempo* 24 *Vivo* (♩ = 160) 25

pp

MI MA-TSAR LA LA LA LA LA LA LA LA

a tempo *pp*

26 27

LA LA LA LA LA LA LA LA

28 (Furioso) 29 30

OR OR OR OR KOL HA-E-MEK HU SHI-KOR HAI-GIL-SO-A

31 32 *Maestoso* (♩ = 90) 33

ff

MIT-NA-SHER IM HA-PA-KOR

EM DM-MEK-EM

timpani

EXCERPT FROM EMEK, THE SYMPHONIC POEM (PAGES 2-3)

The twelve minute symphonic poem Emek is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, percussion, and strings. In bar 1 of the included music, the horn plays major triads in parallel motion. In bar 3, the flute anticipates the theme; strings accompany the winds by playing pizzicato in bar 3-5. Bar 7 in the bassoon is an augmentation of the anticipated melody. The melody then begins at letter G in the clarinet (bars 11-14). The oboe picks it up in bar 15 with an accompanying violin obligato until bar 17. In this short passage, we can already see the trademark Lavry style: the same triads moving stepwise and the characteristic grace notes that adorn the piano-vocal score and anticipate the coming melody. The strings accompany the winds and brass both in florid patterns (bars 15-17) and quiet pizzicato effects (bars 3-10). The pulsating accompanying rhythm of the piano at "At Moledet" is not found in these opening bars of the original orchestral version.

[illegible]

Handwritten musical score for "The Rose Tree". The score is written in 6/8 time and G major (one sharp). The title "The Rose Tree" is written at the top. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hrns.), and Strings (Strs.). The melody is written in G major and 6/8 time, with a key signature of one sharp (F#). The score is divided into measures 1 through 12, with a "1/2 A theme" section starting at measure 10. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score for measures 13 through 17. The staves are labeled on the left: Fl (Flute), Ob (Oboe), Cl (Clarinet), Fg (Fagott), Cor 1 (Corni 1), Cor 2 (Corni 2), Trp (Trumpet), Trom (Trombone), Psa (Piano), and Kb (Kontrabaß). The measures are numbered 13, 14, 15, 16, and 17 at the top. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *sf*.

Handwritten musical score for measures 18 through 22. The staves are labeled on the left: Hk (Horn) and Kb (Kontrabaß). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *sf*.

Handwritten musical score for measures 23 through 27. The staves are labeled on the left: Fl (Flute), Ob (Oboe), Cl (Clarinet), Fg (Fagott), Cor 1 (Corni 1), Cor 2 (Corni 2), Trp (Trumpet), Trom (Trombone), Psa (Piano), and Kb (Kontrabaß). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *sf*.

CONCLUSION

Through my research, I have found a wealth of music written by Marc Lavry, a man who truly represents the birth of Israeli music. His melodies and harmonic structures describe in music the atmosphere of Palestine and of a young Israel like no other composer.

The singers Shoshana Shoshan and Avraham Wilkomirski were there at a time of Lavry's greatest popularity. They enjoyed singing these songs and saw first-hand how much the audience enjoyed listening to them. The applause was as much for the music as for their performance.

Gradenwitz wrote that "Eastern-Mediterranean music in a lighter vein is most successfully represented in the work of Marc Lavry."⁸⁰ It was important to Lavry for his music to be popular with the public. If it was seen as "lighter" that is due to the wealth of folk material he used while still incorporating his knowledge as a classical European-trained composer. Some say that Lavry was over-shadowed by the music of Ben-Haim, but if this is true, it is because of stylistic differences between the two men. While Ben-Haim was concerned with being a contemporary composer, following all the latest trends, whether radical or not, Lavry was more concerned with the nationalistic spirit, built from the energy of the land and the spirit of its hopeful people.

Lavry's popular appeal assured that his music was

⁸⁰p. Gradenwitz, Music and Musicians, 63.

played in some of the great concert halls with the world's greatest conductors. The birth of the State of Israel was an event which brought attention to the arts there and the world audience was ready to enjoy "Israeli music."

Lavry had already seen a decline in the popularity of his music by the time of his death. He would be saddened to know that it is rarely played in 1996. For that matter neither is the music of Ben-Haim or the other composers I have mentioned. But there still is a place for so much of it; it is up to musicians, the Jewish ones in particular, to recognize this music as part of our heritage and ensure that these compositions are performed.

Unfortunately the average American Jew hardly knows the music of Lavry today. The young people are not familiar with art music at all, much less Israeli music. However, adults who appreciate classical music would certainly enjoy hearing Lavry's beautiful melodies. Among Israelis, the modern ones enjoy Axel Rose and Boys II Men, while the religious Jews listen to Mordecai Ben David. The naïve enthusiasm and passion for building Eretz Yisrael is passé today. But the emotion which can be heard in this music and in its heartfelt text crosses all borders and all differences in beliefs. Perhaps these sounds could fill a void which exists in the country today, a country which needs to find a spiritual unity once more.

The legacy of Marc Lavry lies in his music, which

continues today to be discovered and enjoyed. His own family is very musical, although daughter Efrat is the only musician. His name lives on through his children Efrat, Dan, and Varda, and the grandchildren, Orie Marc, Rinat, Gil, Marc, Jessica, and Marc. Efrat, who knows the music of her father probably better than anyone, truly believes that although his music is rarely performed anymore, "his time will come again."⁸¹ I for one, hope that the exotic sounds of this music will soon soar from the concert halls of the world. The year of "Jerusalem 3000," 1996, is the perfect time to remember Marc Lavry, to perform and listen to his music, and be inspired by its message.

⁸¹Phone interview with E. Lavry Aklad, November 19, 1995.

Chart One

IMPORTANT DATES IN THE DEVELOPMENT OF ISRAELI MUSIC

- 1910 - Tel Aviv founded; music schools begin.
- 1921 - Jerusalem Musical Society started by cellist Thelma Yellin-Bentwich and her sister, violinist Margery Bentwich.
- 1921 - Hebrew Musical Association formed to produce concerts; opera scenes staged.
- 1922 - The first concert performance of an opera - Faust.
- 1923 - Palestine Opera founded by Mordecai Golinkin in Tel Aviv; it produced 17 operas in four seasons.
- 1924 - Joel Engel emigrates to Palestine; some hoped he would immediately make the country a center for the publishing of Jewish music.
- 1925 - Engel becomes director of the Ohel Theatre.
- 1925 - Hebrew Music Society formed by Hopenko, Golinkin, Abilea, and Rosowsky.
- 1927 - Palestine Opera collapses.
- 1929 - Palestine Orchestra started by violinist Bronislaw Huberman; as more musicians are fired from European orchestras it becomes a 'rescue operation'; concerts are held in an outdoor structure on the Tel Aviv beach.
- 1929 - Hanigun, a choral society, is founded by David Schorr.
- 1929 - Universal Society for Promotion of Jewish Music founded.
- 1930 - There were 20 professional choruses and several community orchestras; also a string orchestra in Haifa.
- 1930 - Jerusalem String Quartet, the first professional chamber music ensemble is established and holds concerts in private homes.
- 1930 - The Saturday Evening Pops - created by Thelma Yellin; it boasted lower ticket prices but only lasted two years.
- 1933 - Palestine Conservatory of Music began; it later closes; the Society for the Advancement of Music in Palestine - based in New York starts; and later fails.
- 1934 - Several orchestras unify to form the Symphonic-Philharmonic Union: they played classical Romantic repertoire.
- 1936 - Palestine Philharmonic Orchestra is founded by violinist Bronislaw Huberman.
- 1936 - Jerusalem Radio began headed by Karl Salomon; with English, Hebrew and Arabic languages.
- 1936 - Arturo Toscanini conducts the Palestine Orchestra.

- 1941 - Palestine Peoples Opera (sometimes called Palestine Folk Opera) is founded by Georg Singer, Lav Mirski, Mordecai Golinkin, Wolfgang Friedlander, Marc Lavry; they open with Die Fledermaus.
- 1941 - Tel Aviv Philharmonic Choir is established.
- 1945 - Joel Engel Prize awarded in Tel Aviv to Jewish musicians for the first time.
- 1945 - Ministry for Education and Culture creates special department for music.
- 1951 - Palestine Orchestra renamed the Israel Philharmonic with 44 of its original members still playing.
- 1950's - International Society for Contemporary Music founded.
- 1950 - Establishment of the Music Department in the Ministry of Culture and Education.
- 1952 - First International Choral Festival started.
- 1955 - Israel National Choir and Rinat Choirs were started.
- 1957 - Israeli Composer's Fund established in Jerusalem. National Art Council formed for commissions, recordings, and chamber operas produced for the Israel Festival.

Chart Two

THE MUSIC OF MARK LAVRY*

A. Instrumental Works

- | | |
|---|---|
| 1. <u>Romantic Suite</u> , op. 1 | 1918 Performed as ballet 1927, Saarbruecken. |
| 2. <u>Chassidic Dance</u> , op. 22 | 1930 First perform: 1930, Berlin. |
| 3. <u>Fantastische Suite</u> , op. 9 | 1930 First perform: 1930, Berlin Symphony Orchestra. |
| 4. <u>Jewish Suite</u> | 1931 First perform: 1931, Berlin. |
| 5. <u>Variations on a Latvian Folk song</u> , op. 11 | 1931 First perform: 1931 Berlin Symphony Orchestra. |
| 6. <u>Prelude for String Orchestra</u> | 1933 First perform: 1933, Riga, Latvia. |
| 7. <u>Ahasversus, the Eternal Jew</u> | 1934 Symphonic poem, first perform: 1934, Riga Broadcasting Orchestra. |
| 8. <u>Al nahar'ot Bavel (On the Banks of Babylon)</u> | 1936 String orchestra; his first Israel work. |
| 9. <u>Emek</u> | 1937 Symphonic poem; Pub: Paris; First perform: 1947, Palestine Symphony. |
| 10. <u>The Adventures of Benjamin III</u> | 1938 Small orchestra; First: 1938 Jerusalem; originally for play - "Masaot Benjamin ha-shlishi" by Mendele Mokher Sforim. |
| 11. <u>Concerto for Violin and Orchestra</u> | 1939 First: 1939, Jerusalem Piano and string quartet; recording. |
| 12. <u>Hora</u> | 1939 Piano and string quartet; recording. |

*From information compiled by Alice Tischler in A Descriptive Bibliography of Art Music by Israeli Composers, (incomplete list).

13. Hora 1939 Orchestra, First: 1939, Palestine Symphony Orchestra.
14. Stalingrad, op. 78 1943 Symphonic poem, First: 1943, Alexandria, Palestine Symphony; Cairo, and United Nations, N.Y.
15. Concerto for Piano and Orchestra No. 1 1945 First: 1946, Palestine Symphony; also Paris.
16. Tragic Symphony (No. 1) 1945 First: 1954, Kol Yisrael studio; dedicated to heroes of Warsaw ghetto.
17. Concerto for Piano and Orchestra No. 2 1947 First: 1947, Palestine Symphony Orchestra.
18. Israeli Dances, op. 204 1947 Orchestra; 6 movements (Shepherd's Dance, Monotonous, Guards, Yemenite Dance, Hora, Debka); Pub.; First Perform: 1947, Kol Yisrael; also Detroit and N.Y.
19. From Dan to Beersheba, op. 206 1947 Concert overture; pub.
20. Kukiah, op. 186 1947 Variations on Palestinian folk song; pub: Paris; First: 1946, Palestine Symphony.
21. Symphony No. 3 1950's Unfinished.
22. Concertino for Mouth Organ and Chamber Orchestra 1952 Also for flute and chamber orchestra; First: 1952, Tel Aviv.
23. Jerusalem 1953 Symphonic poem; First: Kol Yisrael studio.
24. Concerto for Viola and Orchestra 1953 First: 1953, Kol Yisrael.

25. Country Dances from Israel 1954 Suite: (Opening, Procession, Mountain Folk, The Amorous Shepherd, The Amorous Shepherdess, Polka, Peasant's Dance, In the Valley, Debka, Hora, Finale); Pub; First: 1973, U.S.
26. Negev 1954 Symphonic poem; pub; First: 1954, Beersheba, dedicated to Ben Gurion.
27. Israeliana, op. 258 1955 Orchestra; pub; also violin and orchestra; perform Jerusalem, N.Y.
28. Symphony No. 4 1957 First: 1958.
29. Suite concertante for Flute, Harp, and Viola, op. 348 1959 Shepherds, Prayer, Dance First: 1963, San Francisco.
30. Pictures from Jerusalem 1960 Pub; First: 1967, Kol Yisrael; commission by Israel Philharmonic.
31. Daliat el Karmel (Daliat on the Karmel) 1961 Druze dance rhapsody, First: Kol Yisrael Orchestra.
32. Concerto for Flute and Orchestra 1965 First: 1965, Kol Yisrael studio.
33. Capriccio in the Sun 1967
34. Concerto for Harp and Orchestra 1967 First: 1968, Efrat Lavry, soloist.

(Solo Instruments)

1. Four Pieces, op. 236
1950 Violin and piano, Efrat, Dani, Mama (lullaby), Varda; pub.; perform: N.Y.
2. Dance of the Shepherds
1951 Piano pub.
3. Three Jewish Dances
1951 Violin and piano or other instruments; Sher, Yemenite Wedding, Hora; 4 records.
4. Five Country Dances
1952 Children's pieces, piano; (Procession, Mountain Folk, The Amorous Shepherd, The Shepherdess, Polka) pub; 1973, U.S.
5. Polka
1952 Piano, from Five Country Dances.
6. Israeliana I, op. 258
1955 Piano, same as orchestra.
7. Three Pieces for Harp
1959 David's Psalm, Yemenite Dance, Debka; First: 1963, San Francisco.
8. Five Lyrical Pieces
196- Harp; (Marche grotesque, Chant d'amour, Melodie orientale, Berceuse, Chanson orientale), pub; perform: Israel.

(Incidental Music)

1. Menahem Mendel
1940 For theater production; Perform: 1939, Ohel Theatre; Tel Aviv; 1940 - written as 5 movement suite.

B. Vocal Works
(Songs)

1. Seven Songs
"I Was Given a Child"
op. 48
"At Moledet" (You,
My Homeland) op. 77
1937-48 Voice and piano.
1937 Text-Shaul
Tchernichovsky.
1938 Text-Lea Goldberg.

- "My Boat" op. 50 1937 Text-Asaf Halevi
 "The Bundle of Tzror" op. 137 1940 Text-Song of Songs
 "Shepherd's Song" op. 208 1947
 "March, Samson" op. 214 1948
 "How Good They Are" op. 218 1948
2. Songs 1942 Voice and piano.
 "To My Country" op. 148 Text-Rahel
 "On the Way" op. 149 Rahel
3. Songs for Children 1946 Five songs for voice and piano; texts: Shmuel Bass, Ella Wilensky, Miriam Yelen-Stekelis; pub. 1950.
4. Songs 1947 SATB, unaccompanied
 "Emek" op. 40, no. 3 Text: Raphael Eliaz
 "My Boat" op. 50
 "From Dan to Beersheba" op. 2, no. 1
 "Yemenite Dance," op. 206, no. 2 Text: Keuven Avinoam.
 "Hora" Text: David Shimoni
 "No, This Is My Land" op. 208a
 "There is Nothing Like Jerusalem" op. 209
5. "Song of the Negev," op. 201 1949 Voice and piano. Text - Arie Yechieli.
6. "Chalamti chalom" ("I've Dreamed Only a Dream") op. 220 1949 Voice and piano. Text - Shin Shalom.
7. "Bo'a dodi" ("Come, Beloved") op. 222 1949 Voice and piano. Text - Raphael Eliaz.
8. "Zemer" op. 225, no. 1 1949 Voice and Piano, Avraham Shlonsky.
 1949 Text: Avraham Shlonsky.
9. "Ro'eh Tzon" ("Shepherd's Flock") 1949 Text: Raphael Eliaz voice and orchestra.
10. "Song of the Emek" op. 45 1949 Voice and piano.
11. "Kinneret" op. 89

- 1951 Voice and orchestra.
 Texts-Avigdor Hammeiri,
 David Shimoni. First
 orchestra perform: 1951.
12. Songs
 "Songs of the Emek:
 "From Dan to Beersheba"
 "This is My Land"
13. "Shir Ahava" ("Love
 Song") op. 231
14. "The Maccabiah March"
 op. 234
15. "Hora" op. 243, no. 1
16. "Zichron Wine Song"
17. "Kumi tze'i" ("Rise
 and Come Forth")
18. Songs
 "Here is How One
 Dances in Israel"
 "Who Are We"
 "Our Platoon Marches
 in the Night"
 "If I Forget Thee,
 O Jerusalem"
19. "Ken Yovdu" ("So
 Perish All thine
 Enemies O Lord")
20. "Pitchu li sha'arei
 tzedek" ("Open to Me
 the Gates of
 Righteousness")
21. "Land of the Carmel"
22. Collection of Songs
- 1949 Voice and piano.
- 1950 Voice and piano. Text -
 M.Y. Ben Gavriel.
- 1950 Voice and piano. Text -
 Avraham Broides.
- 1952 Voice and piano. Text -
 Reuven Avinoam.
- SATB and soloist,
 unaccompanied.
- 1956 Voice and piano. Text -
 Chaim Nachman Bialik.
- 1956 Voice and piano.
 Text - Avraham Broides.
 Text - Avraham Broides.
 Text - Avraham Broides.
 Text - Psalm 137.
- 1958 SATB, unaccompanied.
 Text - Judges 5:31.
- 1958 SATB, unaccompanied.
 Text - Psalm 118.
- 1962 Voice and piano.
 Text - Jeremiah 11:7.
- 1963-64 Voice and piano; some
 choral, pub. in honor of
 Lavry's 60th birthday.

23. "Ima" ("Mother") 1964 Alto, harp, strings.
Text - Ya'acov Orland;
First: 1964, Los Angeles.
24. Selected Songs 1964
"I Was Given a Child" Text - Tchernikovsky.
"Song of Love" Yehuda ibn Gavirol.
"This is good For Me" Avraham Broides.
"The Cave of Tishbi" Shmuel Huppert.
"Mother, Mother" Ya'acov Orland.
"Today is the Sabbath" Michael Deshe.
"Song of Eilat" Michael Deshe.
"Emek" Sh. Shalom.
"Hanita" Y. Heftman.
"Hora" Zerubavel Gil'ad.
"March Samson"
"The Declaration"
"Tiller of the Soil:"
"Dance"
"How Good They Are"
25. "Im eshkacheikh,
Yerushalayim"
"If I Forget Thee, O
Jerusalem"
Soprano and piano trio;
Text - Psalm 137, many
broadcasts on Israel
Radio.
- (Cantatas, Oratorios,
Large Choral)
1. Song of Songs (Shir
ha-Shirim) 1940 Oratorio for SATB, and
soprano, tenor, baritone,
bass soloists and
orchestra. Text -
arranged by Max Brod from
Song of Songs. First:
1940, Palestine Symphony.
2. Dan ha-Shomer (Dan the
Guard) 1945 Opera. Text - Sh.
Shalom, lib. by Max Brod;
First: 1945 Palestine
Folk Opera.
3. Alei D'vai (Leaves of
Sorrow) op. 238 1951 Cantata for SATB, solo,
orchestra. Text - Reuven
Avinoam; pub; First:
1953, Kol Yisrael studio.
4. Liberation (Symphony
No. 2) (Tashach) 1951 SATB, solo, orchestra;
First: 1952, Kol Yisrael
studio.

5. Sacred Service
 - 1954 SATB, cantor, organ or orchestra. Text - Liturgy pub; First: 1955, San Francisco, Temple Emanuel.
6. "Kitatenu ba'laila tzo 'edet" "Our Platoon Marches in the Night"
 - 1956 Choir and orchestra, also voice and piano. Text - Broides.
7. Tamar and Judah
 - 1958 Opera, libretto-Louis Israel Newman, based on his play "The Woman at the Wall."
8. Queen Esther
 - 1959 Oratorio for 3 choirs, soloists, orchestra. Text - Helena Lavry, from the biblical story; First: 1960, San Francisco commission by Temple Beth Israel, San Francisco.
9. Gideon
 - 1962 Oratorio. Text - Hayim Hefer, First: Haifa Music Festival, 1962, commission by municipality of Haifa.
10. Al mordot ha'Carmel
 - 1963 Symphonic poem for SATB, alto soloist, orchestra. Text -Shmuel Huppert; First: 1963 Haifa Symphony.
11. Eikh Naflu Giborim
 (How Are the Mighty Fallen)
 - Cantata for Baritone and piano.
12. Orit Mesaperet
 (Orit Tells)
 - Cantata for children. Text - Michael Deshe.

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January 3, 1996.

LECTURE

Kligman, Professor Mark, Schiller, Cantor Benjie-Ellen,
Rosenzweig, Ms. Joyce, Recital entitled "Songs of the
Mediterranean," December 10, 1995.

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