HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION
NEW YORK SCHOOL

FINAL THESIS APPROVAL FORM

AUTHOR: ELIZABETH KESSLER SACKS

TITLE: TZVI AVNI: A First Glance

Professor Judith Shatin, University of Virginia — January 16, 2007
SIGNATURE OF ADVISOR(S) — **Date**

1/16/07
SIGNATURE OF REGISTRAR — **Date**

....

ALL SIGNATURES MUST BE OBTAINED BEFORE YOUR THESIS WILL BE CONSIDERED ACCEPTED.

PLEASE TYPE OR PRINT ALL INFORMATION ON THIS FORM.

07-0124

TZVI AVNI:
A First Glance

In order to expose the wealth of what may be deemed Jewish-themed music present within Israel's art music tradition, this study engages in a close examination of one of Israel's most prominent composers – Tzvi Avni. By examining both the breadth and depth of this composer, this paper will help open the doors to the entirety of Israel's unknown musical corpus.

This paper offers a close musical analysis of a specific facet of Avni's work – his vocal and choral compositions – as an introduction to him and his milieu. Although far from a conclusive study, this examination of the musical language and structural elements found in Avni's compositions elucidates his techniques and intentions and provides an example of the rich musical activity occurring in Israel. Chapter One of this thesis places Avni in historical context through a brief synopsis of the history of Israeli art music. Chapter Two outlines Avni's personal story, relating the details of his biography and supplying a chronological analysis of Avni's musical language. In Chapter Three, the paper shifts to a horizontal investigation of Avni's works and highlights some of the recurring textural and structural aspects present in Avni's pieces. Finally, Chapter Four examines four of Avni's compositions in depth in order to discover how the various features discussed in chapters two and three combine to result in Avni's unique compositional style.

As a composer, scholar, and musician, Avni is one of the numerous musical personalities in Israel awaiting discovery by the general Jewish music world. Avni and his contemporaries in the Israeli art music scene represent the exciting possibility of an expansion of Jewish music and a renewed connection among Jewish musical communities all over the world.

TZVI AVNI:
A First Glance

ELIZABETH KESSLER SACKS

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

2007
Advisor: Professor Judith Shatin, William R. Kenan, Jr. Professor, Director of the Virginia Center for Computer Music, University of Virginia

~ Table of Contents ~

Acknowledgements *iii*

Introduction *1*

1. Avni in Context: The History of Israeli Music 3

2. Tzvi Avni: A Composer's Life and Musical Development 20

3. "Changing, But Still the Same": Distinguishing Characteristics of Avni's Style 30

4. Avni in Depth 48
    - 4a. *Three Songs from Song of Songs* 49
    - 4b. *Four Sabbath Songs* 70
    - 4c. *On Mercy* 85
    - 4d. *Beside the Depths of a River* 101

Conclusion *116*

Appendix A: Musical Examples *117*

Appendix B: Complete Annotated List of Avni's Vocal and Choral Compositions *180*

Sources Consulted *185*

~ Acknowledgements ~

Thank you to all of those who contributed their time and effort to this project:

Professor Eli Schleifer, *Hebrew Union College Jewish Institute of Religion, Jerusalem*

Dr. Jehoash Hirshberg, *Professor and Henry Salter Chair, Department of Musicology, Hebrew University, Jerusalem*

Mr. Paul Landau, *Director and Editor-in-Chief, Israel Music Institute*

Dr. Judith Shatin, *William R. Kenan, Jr. Professor, University of Virginia*

Tzvi Avni – *for generously donating his time and providing manuscripts of his unpublished work*

And, of course, Eli, for everything.

~ Introduction ~

In the realm of art music, the Israeli art music scene represents a fairly young and relatively unknown community. As with any art form within a particular society, Israel's musical tradition acts as a "document, a symptom of a period, of a culture and of a way of thinking."[1] Israel's recent past has been fundamentally consumed by questions of Jewish national identity and religious expression. As a result, "with far greater frequency than in other countries, ethnic tradition and literature is incorporated into Israel's music."[2] This largely untapped collection of music contains a tremendous amount of material.

This study engages in a close examination of one of Israel's most prominent composers – Tzvi Avni. By examining both the breadth and depth of this composer, this paper seeks to help open the doors to the entirety of Israel's unknown musical corpus. As a composer trained in Israel, with an eclectic career spanning fifty years thus far, Avni offers a particularly good lens through which to uncover Israel's art music. In many ways, Avni's compositional trajectory is demonstrative of the arc of Israel's art music in general – from the Eastern Mediterraneanism of the 1930s and 1940s, to the experimentalism and internationalism of the 1950s through the 1970s, and finally to the pluralism and individualism extending from 1980s to today.

This paper offers a close musical analysis of a specific facet of Avni's work – his vocal and choral compositions. Although far from a conclusive study, this examination of his musical language and structural elements elucidates his techniques and intentions and provides an example of the rich musical activity occurring in Israel. Chapter One of this thesis places Avni in historical context through a brief synopsis of the history of Israeli art music. Chapter Two outlines Avni's personal story, relating the details of his biography and supplying a chronological analysis of Avni's musical language. In Chapter Three, the paper shifts to a horizontal investigation of Avni's works and highlights some of the recurring textural and structural aspects present in Avni's pieces. Finally, Chapter Four examines four of Avni's compositions in depth in order to discover how the various features discussed in chapters two and three combine to result in Avni's unique compositional style.

---

[1] Tzvi Avni, "The Performer in the Age of Change," *Music in Time* 1983-84, 57.

[2] Alice Tischler, *A Descriptive Bibliography of Israeli Art Music* (Warren: Harmonic Park Press, 1988), xi.

As a composer, scholar, and musician, Avni is one of the numerous musical personalities in Israel awaiting discovery by the general Jewish music world. Avni and his contemporaries in the Israeli art music scene represent the exciting possibility of an expansion of Jewish music and a renewed connection among Jewish musical communities all over the world.

~ 1 ~

Avni in Context:

The History of Israeli Art Music

An examination of the Israeli art music scene today reveals a "musical scene characterized by pluralism and coexistence of contrasting stylistic and ideological trends."[1] As a result of its immigrant society, Israeli art music has always been a "combination of importation and invention."[2] The history of art music in Israel begins in the 1880s with the first nationally motivated immigration to Palestine[3]. From these initial years through those of early statehood, the art music world in Israel has continuously struggled with the concept of a national style. In fact, it is fair to say that any aspect of Israeli art music history until the late 1950s can be framed as either a commitment to or reaction against the notion of a universally-recognized Israeli national music. Alongside and intertwined within this constant struggle are general issues of the individual versus the collective – a "defining dialectic of Israeli culture"[4] - and a cautious flirtation with the music of Israel's direct surroundings, or "the East." In the words of renowned Israeli musicologist Yehoash Hirshberg, the music of Israel "simultaneously strives in three directions: the creation of genuine national identity, the assimilation into the processes of globalization, and a continued search for links with the east."[5]

---

[1] Jehoash Hirshberg, "Music and Musical Life in Israel," in *New Encyclopedia of Zionism and Israel,* 967.
[2] Peter Gradenwitz, *Music and Musicians in Israel* (Tel Aviv: Israeli Music Publications, 1977), 33.
[3] Jehoash Hirshberg, *Music in the Jewish Community of Palestine 1880-1948: A Social History* (New York: Oxford University Press), 2.
[4] Robert Fleisher, *Twenty Israeli Composers: Voices of a Culture* (Detroit: Wayne State University Press, 1997), 28.

During the earliest era of the pre-state period, this subject of a national musical style manifested itself in a conflict between Russian nationalism and German romanticism.[6] The first four waves of Zionist immigration – 1882-1903, 1904-1913, 1919-1923 and 1924-1926 - consisted mainly of large groups from Eastern Europe together with small numbers of the elite Jewish populations from Central and Western Europe. The founders and proponents of the new Hebrew society in Palestine quickly realized the benefits of music with its "potential for national unification above and beyond local boundaries."[7] The Russian and Polish immigrants brought a culture of nationally motivated music primarily of the folk song genre. As Hirshberg notes in his *Music in the Jewish Community of Palestine1880-1948:*

> Documentation of the period of the Second Aliah manifests the extensive practice of group-singing which supported the ideology of collective effort in all contexts of daily life.[8]

In 1895, Russian farmers of the settlement *Rishon Le 'Zion* created the first community orchestra.[9] These choruses and orchestras performed Russian and other Eastern European folk songs translated into Hebrew or rewritten with Hebrew words to reflect the current surroundings and the new melodies they produced were "molded by Slavic influences."[10]

---

[5] Jehoash Hirshberg, "The Vision of the East and the Heritage of the West: Ideological Pressures in the *Yishuv* Period and their Offshoots in Israeli Art Music during the Recent Decade" (unpublished article used by author of article during Israeli Art Music class at Hebrew Union College-Jewish Institute of Religion Jerusalem Campus, Spring 2006), 14.

[6] Amnon Shiloah, "Eastern Sources in Israeli Music," *Ariel* 88 (1992): 6.

[7] Hirshberg, *Music in the Jewish Community of Palestine,* 35.

[8] Ibid., 24.

[9] Ibid., 25.

Against this backdrop of translated Russian nationalism, the slowly growing community of Central European immigrants centered in Jerusalem fashioned a "direct continuation of Central and Western European culture,"[11] focused on the contemporary and classical music of their countries of origin. Despite their small populations, "it was the German colony in Jaffa and the European enclaves of Jerusalem which spurred the Jewish community to increase public musical activity,"[12] mainly because these individuals represented the elite of European Jewish society and therefore held the power and the funds to establish institutions. On November 1, 1910, Shulamit Ruppin established the first professional music conservatory in the country in Jaffa; in 1911, the school opened a Jerusalem branch.[13] Both branches relied entirely on the Western technique of music instruction.[14] Here too, though, the "pressure at the time for vocal music to use Hebrew and not European languages,"[15] led to public performances of famous arias translated into Hebrew.

Thus, while both the Eastern European and the Central/Western European musical tradition competed to be the new Hebrew music of Palestine, neither strayed from their previous musical idioms. Both genres quoted music verbatim from their homeland, merely replacing the original text with Hebrew. This practice enabled the music of this time to "satisf[y] both the inner needs of the individual migrant clinging to his home culture and the collective urge for national revival."[16] The idea of actual encounter with the music of the East – Jewish or otherwise – was not yet part of the collective conscience. Although some farmers did learn Arab folk songs and put Hebrew texts to these as well,[17] the reactions of the majority of Palestine's new inhabitants to Arab and Turkish music "ranged from an outright rejection to a polite tolerance."[18] One significant exception was the scholar, composer, and teacher Abraham Zvi Idelsohn. Through his ethnographic studies conducted from 1907-1921, Idelsohn became one of the first people to seriously consider the music of the Eastern Jewish communities.[19] With his study of Yemenite Jews in particular, Idelsohn "secured their heritage and traditions a special place in the eyes of music scholars for years to come."[20]

---

[10] Peter Gradenwitz, "Music in Israel," *Encyclopedia of Zionism and Israel*, 816.
[11] Hirshberg, *Music in the Jewish Community of Palestine*, 3.
[12] Ibid., 30.
[13] Ibid., 39-40.
[14] Hirshberg, "Musical Life in Israel," 967.
[15] Hirshberg, *Music in the Jewish Community of Palestine*, 34.

The onset of World War I "shattered" the "nascent institutionalization" of the music scene in Palestine.[21] The musical scene of the decade that followed was characterized by a "chasm between vision and illusion"[22] as a result of severe financial hardship in Palestine and a renewed clash between the Eastern Europeans and the Central and Western Europeans that laid the groundwork for the major ideological divide of the following two decades. In the early 1920s, an increase in "young professional instrumentalists who considered performance...their main vocation"[23] led to the establishment of many more musical organizations, such as a music school in Haifa in 1918[24], the Hebrew Musical Association in August 1921[25], the Union of Workers in Art in 1924[26], the Institute for New Music in 1927[27], and a Music Department at the Hebrew University in 1929[28]. All of these institutions struggled for money and two of the largest ventures failed completely: the Opera in Palestine, started by Mordecai Golinkin in 1923[29] and publicized to be a "'major tool' in the dissemination of the Hebrew language among the people,'"[30] collapsed in the late 1920s/early 1930s and the first serious symphony orchestra started by Max Lampel in 1926 crumpled a few years later.[31]

---

[16] Hirshberg, *Music in the Jewish Community of Palestine*, 47.
[17] Hirshberg, "Musical Life in Israel," 967.
[18] Hirshberg, *Music in the Jewish Community in Palestine*, 7.
[19] Hirshberg, "Musical Life in Israel," 968.
[20] Hirshberg, *Music in the Jewish Community in Palestine*, 14.
[21] Ibid., 47.
[22] Ibid., 52.
[23] Ibid., 60.
[24] Ibid., 56-7.

Despite this "constant wavering between grand visions and bitter reality,"[32] the 1920s also reawakened the debate between the Eastern European and Central and Western European ideas of music in Palestine. In terms of population and production of new material, the 1920s music scene was "almost exclusively dominated"[33] by nationalist Eastern European composers and scholars such as Joel Engel, Joel Weinberg, and Shlomo Rosowsky.[34] However, among these musicians and the smaller group of Central European musical leaders, the seeds of two inter-connected debates were raging: 1) Should composers universally commit to creating a new national style? 2) If so, by what method should that new style be fashioned? In his article, "Eastern Sources in Israeli Music," Amnon Shiloah elaborates the parameters of the first question:

> At one extreme were those who favoured the fashioning of a unique new style which would represent the new reality of society, its experiences and aspirations. They maintained that artists owed an obligation to the society of which they were a part; they should be

---

[25] Ibid., 69.
[26] Ibid., 60.
[27] Gradenwitz, "Music in Israel," *Encyclopedia of Zionism and Israel*, 816.
[28] Hirshberg, *Music in the Jewish Community of Palestine*, 86.
[29] Yohanan Boehm, "Music in Erez Yisrael," *Encyclopedia Judaica*, 669.
[30] Hirshberg, *Music in the Jewish Community of Palestine*, 67, quoting Mordecai Golinkin, *Temple of the Arts* (Tel Aviv: Ha-va'ad L'ma'an Binyan Ha-opera, 1927).
[31] Hirshberg, *Music in the Jewish Community of Palestine*, 97-8.
[32] Ibid., 108.
[33] Ibid., 86.
[34] Zvi Keren, *Contemporary Israeli Music: Its Sources and Styles* (Ramat-Gan: Bar Ilan University Press, 1980), 68.

> spokesmen, expressing its mores, growing pains and achievements. Consequently, criteria were established by which any work was to be evaluated. These criteria had nothing to do with musical or aesthetic standards but rather with the ideological work's suitability or unsuitability. In this camp were the people who held that the east should furnish the inspiration for the new style... [on the other side were people who argued that] artists should express their individuality without bowing to the external norms or ideological pressures. [35]

Among those who were committed to constructing a new national style, the argument over the musical manner in which that style should be molded divided along the Eastern European and Central and Western European musical cultures mentioned above. As musicologist Peter Gradenwitz explains:

> The older generations of musical immigrants thus used and elaborated what they found of Palestinian folksong in much the same way as they had done – and were continuing to do – with Eastern European Jewish folklore, while the West European composers tried to capture the singular characteristics of Near Eastern folklore by transcribing the music of Eretz Israel using modern Western musical techniques.[36]

In conclusion, although the 1920s in Palestine was host to very limited and conflicted ideals of art music, "the small community of musicians in Palestine triggered the process of a professional stratification and provided the infrastructure over which a massive musical scene was about to evolve in the next decade."[37]

The music scene of the 1930s-1940s in Palestine saw a major shift in the demographics of the musical population, a concentrated emphasis on the creation of a national style, and the real beginnings of original art music in Palestine. The fifth immigration wave to Palestine in 1930 brought in large numbers of Central Europeans and particularly Germans.[38] These Central European immigrants continued to flow into the *Yishuv* throughout the 1930s as the Nazis rose to power.[39] Most of the musicians who arrived in this wave were already trained musicians at the beginnings or middle of their career. While these musicians quickly felt "both an internal need and external pressures to react to the unique conditions in Palestine," they were also grappling with the "trauma of displacement," and therefore needed to "retain their links with their western heritage."[40] As a result, most of these composers spent their time "writing in several distinct stylistic tracks running parallel."[41] The music scene in Palestine eventually organized itself into three trends of music and composers: 1) Collective-Nationalism, 2) Individual Nationalism, and 3) Popular Nationalism.[42]

---

[35] Shiloah, "Eastern Sources," 5.

[36] Peter Gradenwitz, "Music in Israel," *Jewish Frontier 33, 2* (December 1966): 24.

[37] Hirshberg, *Music in the Jewish Community of Palestine,* 64.

[38] Ibid.

The Collective-Nationalistic attitude, advanced most strongly by Alexander Uria Boskovitch (1907-1964) who emigrated from Transylvania in 1938[43], claimed that music must be "dependent on the geographical or human environment where it originated," and that the composer was merely a "representative of the collective."[44] The Individual Nationalist stance was represented by Erich Walter Sternberg (1891-1974) and Josef Tal (1910 – present) and emphasized that through the freedom of the composer, a national style would emerge naturally.[45] Finally, the Popular Nationalist attitude was imparted by Marc Lavry (1903-1967), who believed that the new music of Palestine should be composed in a "simple and easily understood musical language," that would be good for public consumption.[46] As mentioned above, many composers, such as the Russian composer Mordecai Seter (1916-1994) who immigrated in 1926[47], and Odeon Partos (1907-1977), the Hungarian violinist/composer from the Bartok-Kodaly school who immigrated in 1938[48], participated in each of three styles. Even Paul Ben-Haim (1897-1984), generally considered to be the beacon of the Nationalist-Collective attitude, composed works that ranged in style from folksong to dense German Romanticism.[49]

---

[39] Keren, *Contemporary Israeli Music*, 69.
[40] Hirshberg, *Music in the Jewish Community of Palestine*, 267.
[41] Ibid.
[42] Hirshberg, "Vision of the East," 4-6.
[43] Peter Gradenwitz, *The Music of Israel: From the Biblical Era to Modern Times* (Portland: Amadeus Press, 1996), 363.
[44] Hirshberg, "Musical Life in Israel," 969.
[45] Ibid.
[46] Hirshberg, "Vision of the East," 6.

By far the most dominant of the three styles was National-Collectivism. This outlook birthed what became widely known as the Eastern-Mediterranean style, touted to be Palestine's unique contribution to world music and overwhelmingly in vogue during the 1930s and 1940s. Eastern Mediterraneanism grew from the "rejection of the harmonic-tonal concept of European music, mainly the German-Romantic."[50] The concept was a counterpart of the Western/European Mediterraneanism and Impressionism of Debussy, Ravel, Milhaud, De Falla, and Bizet.[51] Musically, the style consisted of the "melody of Sephardic and Yemenite Jews...synthesized with Arabic-Oriental rhythms and tone-colours and with vocal and instrumental combinations from the European impressionist art of the 20th century."[52] These tone-colours were expressed by "lucid polyrhythmical orchestration,"[53] neutral harmonies focusing on fourths, fifths, and major seconds, "modality and diatonicism, quartal harmony, asymmetry of phrase and meter, [and] intervallic and chordal parallelism."[54] Composers most often employed the Dorian, Phrygian, Mixolydian, and Aeolian modes with "the melody usually moving within a small orbit around a pivotal note, its progression generally diatonic, with few jumps."[55]

---

[47] Gradenwitz, *Music of Israel*, 368-9.
[48] Gradenwitz, *Music of Israel*, 357.
[49] Hirshberg, "Musical Life in Israel," 970.
[50] Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works*, ed. Bathja Bayer, trans. Nathan Friedgut (Jerusalem: Israel Music Publications, 1990), 240.
[51] Ibid.
[52] Benjamin Bar-Am, *20 Years of Israeli Music: Articles and Interviews* (Tel Aviv: National Council of Culture and Art, 1968), 29.
[53] Keren, *Contemporary Israeli Music*, 71.
[54] Fleisher, *Twenty Israeli Composers*, 52.

The dance and the march became the "dominant modes of expression," particularly the horra dance with its "short symmetrical phrases in common time, regularly repeated syncopated rhythms, square phrases...avoidance of leading tones, and simple diatonic harmony with open fifths substituting for major-minor triads."[56] These sound combinations were chosen for their "suggestion of spaciousness, wide landscape and clear atmosphere in contrast to the narrow alleys of ghetto life."[57] The composers sought to communicate a "pastoral atmosphere"[58] and a "hypnotic character"[59] using instrumentation such as oboe, clarinet, flute, tambourine, and tympani. Liturgical texts and synagogue music were considered too connected to the Diaspora and avoided at all costs, although many composers chose to set Biblical texts separated from their liturgical contexts.[60] In particular, most composers specifically avoided using the interval of the augmented second, as they associated this sound with "longing for the messiah and the Jewish homeland," a sentiment they deemed no longer necessary.[61] Despite all effort by composers to divorce themselves from the European tradition, most of the compositions written in this Eastern Mediterranean fashion were "entrenched in European

---

[55] Amnon Shiloah, *Jewish Musical Traditions* (Detroit: Wayne State University Press, 1992), 230.
[56] Hirshberg, *Music in the Jewish Community of Palestine*, 258.
[57] Hanoch Avenary, *Encounters of East and West in Music: Selected Writings* (Tel Aviv: Tel Aviv University Press, 1979), 99.
[58] Fleisher, *Twenty Israeli Composers*, 50.
[59] Max Brod, *Israel's Music* (Tel Aviv: Sefer, 1951), 57.
[60] Don Harran, "Israel: Art Music," in *New Grove Dictionary of Music and Musicians*, 357.
[61] Keren, *Contemporary Israeli Music*, 71.

Orientalism,"[62] and continued to "retain tonal traits, such as "implicit-dominant polarity."[63]

The one actual venture into the music of the East came with the work of Bracha Zephira (1910-1990), a young Yemenite singer who introduced authentic Yemenite culture to Palestine and was really the "first pioneer to attempt to build a bridge between the two cultural worlds."[64] Although Zephira collaborated closely with many of the period's leading composers, including Ben-Haim, Lavry, Partos, Menachem Avidom (1908-1995), and Hanoch Jacoby (1909-1990), the musical and personal obstacles of blending these two radically different traditions ultimately prevented Zephira and Eastern music from becoming a substantial part of the music scene in this time.[65]

Throughout the 1930s and 1940s, the general internal and external pressure to concoct at national musical style persisted. The nascent civilization was in "urgent need of a set of unifying cultural symbols, and the local composers were expected to form them."[66] Musicians were constantly judged by how "national" their music sounded[67], leading many later scholars to observe that in this time, "craftsmanship [was] less important that national enthusiasm clad in sounds."[68] A composer had to "prove his contribution to 'the people' and 'the homeland', to be one of the 'fighters of the tribe', the gunners and the pilots."[69] As a result, any suspected preference for the current contemporary European methods, such as the dodecaphonic technique, could be interpreted as "betraying one's historical mission."[70] One salient example of this phenomenon is the composer Stephan Wolpe (1902-1972), the brilliant German composer and teacher who arrived in Palestine in 1935. Although Wolpe developed a substantial following of students at the Jerusalem Music Academy, his work was immediately criticized for being "too reminiscent of Europe and not connected enough to land and nation."[71] As a result, Wolpe left Palestine for the United States in 1938, having spent only three years attempting to compose in Palestine.[72]

---

[62] Hirshberg, *Music in the Jewish Community of Palestine*, 256.
[63] Ibid., 268.
[64] Hirshberg, "Visions of the East," 3.
[65] Hirshberg, *Music in the Jewish Community of Palestine*, 203.
[66] Ibid., 146.
[67] Fleisher, *Twenty Israeli Composers*, 48.
[68] Gradenwitz, *Music of Israel*, 342.
[69] Joseph Peles, "Thought on Political Involvement in Music," *IMI News* 2002, no.2:5.

Alongside these various streams of musical creation and the obsession with a national style, the musical institutional life of Palestine flourished in 1930s and 1940s. In 1933, Emil Hauser founded the Palestine Conservatoire of Music, which eventually became the Jerusalem Rubin Academy of Music and Dance.[73] In 1936, three momentous events occurred that forever changed the music in Palestine in Israel: 1) Bronislaw Huberman founded the Palestine Symphony Orchestra, later to become the Israel Philharmonic Orchestra,[74] 2) The Palestine Broadcast service began, with music playing a central role in the broadcasting schedule,[75] and 3) ACUM – The Society of Authors, Composers, and Music Publishers, was officially inaugurated.[76] Golinkin revived the Palestine Opera Company in 1930s,[77] and in 1941, the Palestine Folk Opera was created.[78] The Conservatoire opened a branch in Tel Aviv in 1944[79], and in 1945, the first Music Teacher's Training School was opened in the same city.[80]

---

[70] Jehoash Hirshberg, "The Emergence of Israeli Art Music," *Aspects of Music in Israel* (Tel Aviv: Israel Music Institute, 1980), 6.
[71] Hirshberg, *Music in the Jewish Community of Palestine*, 179-80.
[72] Ibid., 176.
[73] Boehm, "Music in Modern Erez Yisrael," 673.
[74] Hirshberg, "Musical Life in Israel," 970.
[75] Hirshberg, *Music in the Jewish Community of Palestine*, 141.
[76] Ibid., 170.
[77] Ibid, 118.

Thus, the 1930s and 1940s in Palestine witnessed a surge in musical activity and a continuation of the quest for a national style, partially as a result of the influx of Central European musicians and composers at the beginning of the period. While the idea of Eastern Mediterraneanism clearly overshadowed the heterogeneous musical development of the time, Yehoash Hirshberg staunchly maintains that to label this concept as a school of composition is "totally misleading."[81] Hirshberg argues that "most…composers moved in more than a single trend at the same time,"[82] and that "the alleged Mediterranean style was thus nothing more than an aggregate of rhythmic, melodic, and harmonic patterns and types which were semiotically loaded through their recurrent use in some of the compositions of the 1930s and 1940s."[83] Regardless, the 1930s and 1940s set the foundation from which the musical scene would grow (and react against) in coming years of early statehood.

The declaration of statehood in 1948 ushered in a two-decade period that was characterized by both introspection and reconnection with the outside world. During the ten years immediately following the creation of the State of Israel, "regionalism was in ascendancy."[84] One of the ways this regionalism manifested was a "reawakening of Jewish awareness,"[85] as statehood motivated composers to search for "Jewish associations to Zion."[86] Composers embraced Jewish history, folklore and biblical sources as inspiration for all genres.[87] While the founding fathers reexamined their Jewish roots, the younger composers, known as the second generation, took the opportunity to seek musical education outside of Israel. From 1955 to the early 1960s, composers such as Avni and his contemporaries, such as Ben-Zion Orgad and Yehezkiel Braun, traveled to Europe and the United States, eager to expand their knowledge.[88] Upon their return in the early to mid-sixties, these figures rejected the naiveté of the Eastern Mediterranean style and instead introduced the new sounds and techniques they had discovered abroad.[89] As a result, the Israeli music scene became dominated by a sense of internationalism and experimentation.[90]

---

[78] Ibid., 119.
[79] Ibid, 174.
[80] Harran, "Israel: Art Music," 356.
[81] Hirshberg, "Visions of the East," 7.
[82] Ibid.
[83] Hirshberg, *Music in the Jewish Community of Palestine*, 272.
[84] Keren, *Contemporary Israeli Music*, 103.
[85] Joseph Peles, "The Many Faces of Israeli Music," *IMI News* 1996, no.1-2:6.

The newfound affinity for musical techniques from the outside world was not only instigated by the younger composers and their desire to travel, as Hirshberg notes in his article "The Vision of the East and the Heritage of the West: Ideological Pressures in the *Yishuv* Period and their Offshoots in Israeli Art Music in the Recent Decade":

> With all gates to the neighbouring Arab countries locked and sealed, and with hardly any cultural collaboration with the large minority of the Israeli Arabs, many of the Israeli composers adopted the Cosmopolitan attitude which dominated western music in the 1950s. This attitude involved the rejection of the search for a genuine Israeli style as provincial and the exploration of western innovations.[91]

This Cosmopolitan attitude was first adopted in Israel by the "Partos-Boscovitch-Mordecai Seter triumvirate who questioned the exotic-impressionistic approach of Ben-Haim and his followers," and in the mid-fifties began to introduce "more dissonant harmony, 'drier' texture, [and] heterophonic-polyphonic texture."[92] When the second generation composers arrived back from abroad, they expanded this budding cosmopolitanism, returning home "with flags marked by serialism, non-classical open forms, and electronic and concrete music, [and] a new understanding of the basic musical elements."[93] As the sixties continued, other composers experimented with sonorism, aleatorics, and graphic or proportional notation.[94] By 1968, Israeli composers and musicians considered the music scene in Israel to be contemporary with what was happening in the rest of the world. In a 1968 publication entitled *20 Years of Israeli Music*, the composer Benjamin Bar-Am (1923 – present) proudly declared "we lack for nothing."[95]

---

[86] Fleisher, *Twenty Israeli Composers*, 49.
[87] Ibid., 124.
[88] Nathan Mishori, "A Critic Looks at His Generation," *Aspects of Music in Israel* (Tel Aviv: Israel Music Institute, 1980), 18.
[89] Tzvi Avni, "Currents in Contemporary Israeli Music," *Ariel* 68 (1987): 86.
[90] Hirshberg, *Music in the Jewish Community of Palestine*, 8.
[91] Ibid., 6-7.

One particular facet of Israel's cosmopolitanism in the fifties and sixties was a desire to re-engage the music of the East on a more "authentic" level than Eastern Mediterraneanism and to subsequently incorporate these sounds into their contemporary musical language. During this decade, the concept of Israel as a harbinger of an East-West synthesis in music first began to form. In their search for a more "profound Orientalism,"[96] Israeli composers at this time "exploited the deep-rooted parallelism existing between the Western conception of tone-rows and the ancient tone and melody models known as *rāgas* in the Indian world and as *maqāmāt* in the Arab East."[97] Furthermore, many Israeli composers of vocal music began looking for a more Oriental vocal sound, rejecting the bel canto style.[98] Thus, as the Israeli music scene opened itself to new possibilities, composers continued to flirt with the sounds of the East and to struggle with Israel's unique contribution to the larger musical world.

---

[92] Avni, "Currents," 85.
[93] Mishori, "A Critic Looks," 18.
[94] Avni, "Currents," 87.
[95] Bar-Am, *20 Years of Israeli Music*, 26.
[96] Fleisher, *Twenty Israeli Composers*, 123.
[97] Gradenwitz, "Music in Israel," *Encyclopedia of Zionism and Israel*, 818.
[98] Keren, *Contemporary Israeli Music*, 23.

Just as in the thirties and forties, the growth and development in the Israeli music scene in the fifties and sixties spurred the creation of many new organizations and institutions. In 1949, the Israeli government created a music department in the Ministry of Education and Culture,[99] and the Israel Composer's League was established in 1953.[100] Two music publishing houses started during this period - Israel Music Publications, founded by Peter Gradenwitz in 1949[101], and Israel Music Institute, founded in 1961.[102] Lastly, the discipline of musicology officially started in Israel during this time period with the founding of an Israeli branch of the International Musicological Society in 1956[103] and the creation of Departments of Musicology at Hebrew University (1965), Tel Aviv University (1966), and Bar Ilan University (1970).[104] In the twenty years of this time period, Israel rapidly and thoroughly prepared itself to enter into future of music in conjunction with as opposed to lagging behind the rest of the musical world.

As Israel moved into the 1970s and 1980s, the music scene slowed from its frenzy of the past four decades. While in the beginning of the seventies composers such as Avni and Tal continued to produce experimental electronic music, by the middle of the decade many composers began to search on their own for the "'rehumanization' of music."[105] The seventies and eighties were thus marked by the "erosion of [the] collective ideologies,"[106] and the emergence of what Hirshberg has termed the National Individual Trend.[107] Under this trend, "every single composition has its own syntax or lack of it, method or lack of it; and these apply nearly always to the individual piece only."[108] This trend therefore yielded newfound pluralism and eclecticism in the art music of Israel,[109] and a "multi-coloured era of pluralism and poly-stylism in which each composer [was] free to choose his own personal expression."[110]

---

[99] Gradenwitz, *Music and Musicians in Israel*, 21.
[100] Bar-Am, *20 Years of Israeli Music*, 75.
[101] Boehm, "Music in Modern Erez Yisrael," 674.
[102] Fleisher, *Twenty Israeli Composers*, 34.
[103] Don Harran, "Musicology in Israel: Its Resources and Institutions," *Ariel* 27 (1970), 65.
[104] Mishori, "A Critic Looks," 27.
[105] Tzvi Avni, "Music in the Eighties: Onwards or Backwards?," *Music in Time* 1988-1989: 36.

In addition to the overall attitude of individualism, the music scene in Israel in the seventies and eighties also included two smaller trends: protest music and a renewal of Eastern European music. By the early 1980s, and particularly after the Yom Kippur War in 1973 and the Lebanon War in 1982, Israel's many military escapades had begun to take a toll on the country and its citizens. During this time of reflection, certain composers began to produce politically themed music, mainly from the left.[111] One such piece was *Songs of Memory*, by Michael Wolpe, based on a cycle of poems that criticize the controversial Lebanon War.[112] The revival of Eastern European focused music resulted from the immigration to Israel of many Soviet composers and musicians who were "rediscovering their heritage and...using Israel to communicate that heritage to the West."[113]

Aside from the general trend of individualism and the smaller strains of music mentioned above, the Israel art music scene of the seventies and eighties also experienced the familiar difficulty of affirming its relevance in a world dominated by popular music.

---

[106] Avni, "Currents," 88.
[107] Hirshberg, "Vision of the East," 13.
[108] Michal Smoira-Cohen, "Music Here and Now – What Does it Mean?," *Music in Time* 1988-1989: 31.
[109] Avni, "Music in the Eighties," 34.
[110] Jacob Gilboa, "Twilight in Music: Once, Today, and Tomorrow," *New Music in Israel* 1988-1990: 8-9.
[111] Peles, "Political Involvement," 5.
[112] Hirshberg, "Vision of the East," 10.
[113] Gilboa, "Twilight in Music," 3.

As is still the case in many countries, funding for contemporary music was scarce[114], and each year composers produced more compositions than there was the opportunity or the interest to perform.[115] These difficulties persist in the Israeli music world of today, and in some ways define the Israeli music scene of the 1990s to the present.

The current state of art music in Israel continues to resemble closely the pluralistic and individualistic character of the past few decades. Although certain scholars and composers worry that the art music scene "may prove to be a fragile bubble with only a short life span,"[116] the third generation composers, such as Tsippi Fleisher (1946 – present), Mark Kopytman (1929 – present), and Aaron Harlap (1941 – present) continue to produce new music regularly, each in his or her own style. While the eclecticism of the seventies and eighties is still a defining characteristic of the Israel music scene, "the environment of contemporary Israel music is still somewhat more conductive to conservative rather than to experimental aesthetics."[117]

The history of Israeli art music tells a story of a music world born in the search for a national style, raised in an era of experimentalism and internationalism, and matured at a time of individualism and pluralism. Many of the themes of the era of the founding fathers still resonate today – such as the encounter with Eastern music and the questions of national and individual identity, particularly as they relate to the State and to Judaism as a whole. It is in the context of this musical world that Avni studied and developed his unique compositional style.

---

[114] Ibid., 10.
[115] Avni, "Currents," 90.
[116] Oded Assaf, "Reaction," *IMI News* 1995, no.2:14.
[117] Fleisher, *Twenty Israeli Composers*, 43.

~ 2 ~

Tzvi Avni:

A Composer's Life and Musical Development

On April 26, 2001, the State of Israel bestowed the prestigious Israel Prize on composer Tzvi Avni, celebrating him as "one of the most prominent figures in Israeli musical life, who conveys in sounds the traditions of our past and the story of our last 50 years in the life of the people of Israel...."[1] Avni has often been praised for possessing a "serious and single-minded devotion to creativity,"[2] and many of his compositions are considered "milestones in the history of serious Israeli music."[3] He has been a steadfast presence in the Israeli music scene for over fifty years, and continues to refresh the music world with his compositions and to inspire the composers of today through his dedicated teaching.

Tzvi Avni was born on September 2, 1927 in Saarbrüken, Germany.[4] Originally named Tzvi Steinke[5], Avni and his family changed their surname when they immigrated to Palestine in 1935.[6] Soon after their arrival tragedy struck when, in 1938, Avni's father was kidnapped by Arabs and never found.[7] The rest of the family settled in Haifa where Avni showed an early interest in the arts. Initially attracted to both painting and music, he oscillated between the two, ultimately settling on music.

---

[1] "Awards and Anniversaries," *IMI News* 2001:1, 15.

[2] Michael Wolpe, "Dream of the Broken Mirror: The Orchestral Works of Tzvi Avni, Reflections," *IMI News* 2001:1, 2.

[3] Ibid.

[4] William Y. Elias, "Tzvi Avni," *New Grove Dictionary of Music and Musicians,* 1980 ed., 751.

[5] Fleisher, *Twenty Israeli Composers,* 137.

[6] Tischler, *A Descriptive Bibliography of Art Music*, 21.

[7] Fleisher, *Twenty Israeli Composers,* 138.

Avni describes himself as an "autodidact," explaining that he began experimenting with composition on his own at the age of fourteen.[8] As a young adult, Avni enrolled in the Israel Music Academy in Tel Aviv where he studied orchestration with Ben-Haim from 1953-1956[9], and theory with Abel Ehrlich[10]. During his first years of formal music study, Avni struggled to find the connection between the music technique he was learning in class and the act of composing. Reflecting on those early years, Avni recalls that he felt as if studying composition and harmony and actually composing were two parallel activities, not connected at all.[11] Later in his studies, Avni encountered Mordecai Seter, whom he describes as "the man who influenced me most in the way of thinking and the way of facing the problems of music."[12] Avni credits Seter as "the person who opened my eyes and ears to what is in that chorale that you are harmonizing, in a much wider sense than just to find the harmonies – to construct a composition from it…."[13] In 1958, Avni graduated from the Academy[14] and during the following four years contributed heavily to the Israeli art music scene.

The vocal works that Avni produced during these early years "followed the line of the so-called Mediterranean Style," discussed in Chapter One.[15] Pieces such as *Three Songs from Song of Songs* and *Three Little Night Songs* display the particular influence of Ben-Haim as Avni strove to "[absorb] eastern folk elements in an impressionist manner."[16] In addition to these art music songs, Avni also dabbled in the popular music sphere. In 1961, his song *Take Me Out to the Dance*, with lyrics written by his first wife Penina Avni (1934-1973), won first prize at the Israeli Song Festival.[17] Finally, in these initial years, Avni also contributed to the growing Jewish character of Israeli music with his choral piece *Four Sabbath Songs,* based on several traditional Babylonian Jewish melodies.

---

[8] Ibid.
[9] Avni, "Currents," 82.
[10] Fleisher, *Twenty Israeli Composers,* 139.
[11] Ibid., 138-9.
[12] Ibid., 139.
[13] Ibid.
[14] Elias, "Avni," 751.
[15] "Tzvi Avni," *IMI Composer Gallery,* Israel Music Institute, www.imi.org.il, July 7, 2006.
[16] Elias, "Avni," 751.

From 1962 - 1964, Avni left Israel to study in the United States. In the summer of 1963, he studied with Aaron Copland and Lukas Foss[18] at Tanglewood on a scholarship from Copland.[19] Advised by Edgard Varèse[20] to explore electronic music, Avni obtained a one-year scholarship (1963-64) to study at the Columbia-Princeton Electronic Music Center - with Vladimir Ussachevsky[21], founder of the Music Center and leading proponent of electronic music in America,.[22] Later in 1964, Avni also traveled to the University of Toronto to work with Murray Schafer[23], whose major focuses were "12-note serialism, indeterminacy, [and] the use of space and of mixed media...."[24]

Avni has cited this period in the United States as a formative one in his career. Speaking of this time in Robert Fleisher's book *Twenty Israeli Composers: Voices of a Culture,* Avni reminisces that "everything was boiling there – experiments, electronic music - ....”[25] In another interview, Avni explains his experience in the States in the following manner: “It was as if you left the world of musical values in which you grew up and from which you derived nourishment, and entered another world, a world of progressive musical thought.”[26] In the biography of Avni posted on his website, the composer relates that his works during and after this period of development became “more abstract and focused on sonorism and post-Webern developments though preserving some of his essential former characteristics.”[27] In 1964, Avni officially signaled the beginning of this new stage of composition and creation with the piece *Vocalise*, an electronic work that used the voice of Penina Avni and other electronic sounds.

---

[17] Issachar Miron, *A Profile of Israeli Music Today* (New York: National Jewish Music Council, 1964), 7.

[18] Pianist and composer, b. 1922, known for both his American Populist style and his avant garde works in the 1960s. For more information, see Chase, Gilbert. "Foss, Lukas," The New Grove Dictionary of Music and Musicians, vol. 6, Stanley Sadie, ed. London: Macmillan Press, Ltd., 1980, pp.727-728.

[19] Elias, "Avni," 751.

[20] French composer, b. 1882, d. 1965, immigrated to the United States in 1915. In the 1920s, Varese experimented with atonality and freer forms. He developed an interest in electronic music in the 1950s and spent the latter part of his life working at the Columbia-Princeton Electronic Music Center. For more information, see Paul Griffiths. "Varèse, Edgard," *The New Grove Dictionary of Music and Musicians,* 1980 ed., pp.529-534.

[21] Russian-born composer, b. 1911, d.1990. For more information, see Charles Wuorinen, "Ussachevsky, Vladimir (Alexis)," *The New Grove Dictionary of Music and Musicians,* 1980 ed., pp.477-478.

[22] Fleisher, *Twenty Israeli Composers,* 140.

[23] Elias, "Avni," 751.

[24] Canadian composer, b. 1933. For more information, see Udo Kasemets, "Schafer, R(aymond) Murray," *The New Grove Dictionary of Music and Musicians,* 1980 ed., pp.588-590.

In 1965, Avni returned to Israel and commenced four decades as an extremely prolific composer. Although initially excited by his electronic music experiences in the United States and eager to expand his horizons in that arena, he did not find the technology in Israel in the 1960s sophisticated enough to allow him that opportunity. Avni busied himself with composing other music – mainly choral and instrumental – that displayed his broadened soundscape and broader musical vocabulary. While some of these pieces, such as *While It Is Full* and *Canticles of Psalms*, continued to demonstrate a certain aspects of the Eastern-Mediterranean mindset, many others, such as *Meditations on a Drama* for chamber orchestra and *Prayer* for string orchestra, make use of “serialism, limited aleatoricism, clusters, and noise effects.”[28]

---

[25] Fleisher, *Twenty Israeli Composers*, 140.
[26] Keren, *Contemporary Israeli Music*, 84.
[27] “Avni,” *IMI Composers Gallery*, www.imi.org.il, July 9, 2006.
[28] Elias, “Avni,” 751.

In 1968, Avni participated in the first Testimonium, a fund and project founded in 1966 that was "dedicated to commemoration of historical motifs which epitomize the Jewish past: the suffering, yearning for redemption, the heroism and faith."[29] For this project, Avni composed two pieces for SATB choir and orchestra – *Destruction of the Temple* and *Jerusalem of the Heavens* – with texts drawn from the Apocrypha of Barukh and Kabbalistic sources, and compiled by Recha Freier.[30] Also during that year, Avni contributed a piece called *Five Pantomimes*, for orchestra, to the Composer's Workshop, a program held for first time during 1968 Israel Festival as a combined effort of the Festival, the Israel League of Composers, and the American-Israel Cultural Foundation. Six works were commissioned from six contemporary composers who then took part in a three-stage process. Stage one of the process involved closed rehearsals with the orchestra, the conductor, and the composer. Stage two consisted of a series of open rehearsals and meetings at which the composer presented the piece with the assistance of the orchestra and then facilitated a discussion with the audience and the musicians. Finally, stage three of the process culminated with a regular performance of the work.[31]

In the 1970s, Avni assisted in establishing an electronic music department at the Rubin Academy in Jerusalem.[32] In 1971, Avni became the head of the Electronic Music Studio at the Academy in addition to teaching theory and composition; he became a full professor in 1976.[33] The creation of the Electronic Music Studio allowed Avni to continue his work experimenting with sounds and music that included pre-recorded material. While Avni did produce some "radical electronic compositions"[34] during this period, such as *Of Elephants and Mosquitos* for synthesizer, *Retrospections* for cello, percussion, and magnetic tape, and *Synchromotrask: A Musical Hippopotamus* for soprano, magnetic tape, and a door, he also persisted in writing vocal, choral and - instrumental works that - developed his expanded musical language from the 1960s. According to Avni himself, his encounter with Jewish mysticism at this time affected his music and he felt that his works' "neo-tonal elements manifest themselves in a new synthesis."[35]

---

[29] Bar-Am, *20 Years of Israeli Music,* 49.
[30] Ibid.
[31] Ibid., 33.
[32] Gradenwitz, *Music of Israel,* 400.
[33] Elias, "Avni," 751.

At the beginning of the 1980s, Avni continued to work in the electronic medium composing works such as *A Monk Observes a Skull* for mezzo, cello, and tape, and *Five Variations for Mr. K* for percussion and tape. As the electronic and experimental music trend began to wane in Israel in the 1980s, Avni focused more on choral music, generating seven choral pieces. These choral works were based on texts ranging from Psalms, such as *Deep Calleth Unto Deep* for SATB, soprano, and orchestra, to Israeli poets, such as Yehuda Amichai in *The City Plays Hide and Seek* for female choir, to word-like sounds, such as *Upon the Loud Cymbals* for SATB. Throughout the 1990s, Avni continued to produce a plethora of compositions. Most of these works developed the synthesis of styles found in Avni's pieces of the late 1980s – a combination of his experiments with harmony in 1960s and 1970s and an emphasis on neo-tonal elements. In the mid nineties, Avni once again spent an extended period of time in the United States, serving as a guest lecturer at Northeastern University from 1993-1994.[36] He finished this sabbatical with an additional year in New York during which the program

---

[34] Ibid.
[35] "Avni," *IMI Composers Gallery*, www.imi.org.il, July 9, 2006.
[36] Fleisher, *Twenty Israeli Composers*, 328.

"An Afternoon with Tzvi Avni" was presented at the Bruno Walter Auditorium at Lincoln Center. This session included performances and discussions of Avni's works written between 1957 and 1995.[37]

In 2001, Avni's longstanding presence in the Israeli musical scene culminated in his receipt of the Israel Prize, as mentioned above. Throughout his career, Avni has been similarly recognized many times. In addition to the Israel Prize, Avni and his compositions have been awarded the Lieberson Prize (1970 – for *Out of the Depths* and 1988),[38] the Engel Prize in Original Composition (1973 – for *Holiday Metaphors*),[39] the ACUM Prize for life achievements (1986), the Küstermeier Prize of the German-Israel Friendship Association (1990), the Culture Prize of the Saarland (1998), and the Israel Prime Minister's Prize for life achievements (1998).[40]

Aside from his many achievements in composition, Avni has also consistently been active in the field of musicology and music research. Beginning in 1961, Avni was the director of the AMLI Central Music Library in Tel Aviv (now called The Felicja Blumental Music Center & Library) for fifteen years.[41] In the early sixties, Avni was also the director of the Folk Conservatory of Music in Lod, Israel.[42] In 1977, he edited a catalog of the works of Bronislaw Huberman, the famous Polish violinist who donated his archives to the State of Israel because of his great love for the country.[43] Avni has written several articles for music publications such as the periodicals *Ariel: The Israel Review of Arts and Letters* and *IMI News: A Publication of the Israel Music Institute.*

---

[37] Ibid.
[38] Tischler, *Descriptive Bibliography of Art Music,* 6.
[39] Elias, "Avni," 751.
[40] "Avni," *IMI Composers Gallery,* www.imi.org.il, July 9, 2006.
[41] Elias, "Avni," 751.
[42] Menashe Ravina, *Who is Who in ACUM,* (Tel Aviv: ACUM, Ltd., 1965), 9.
[43] Tzvi Avni, *Catalogue of the Bronislaw Huberman Archives* (Tel Aviv: Central Library of Tel Aviv, 1977), 2.

Furthermore, Avni has regularly contributed to and served as Editor-In-Chief of the periodicals *Music in Time: A Publication of the Jerusalem Rubin Academy of Music and Dance*, and *Guitite*,[44] a bi-monthly publication of Juenesses Musicales Israel, a non-profit organization dedicated to "enrich[ing] children, youth and adult audiences through high-quality music."[45]

Throughout his career, Avni has held many other administrative and artistic positions. In 1968, Avni became music advisor to the Bat Door Dance Company,[46] and he produced several pieces, such as *Requiem for Sounds* (1969), *I Shall Sing to Thee in the Valley of the Dead, My Beloved* (1971), *He and She* (1976), and *Genesis Reconsidered* (1978), that were specifically commissioned for the ballet. He has chaired various committees and organizations such as the Israel Composers' League, the Music Committee of the National Council for Culture and Art, the 1980 World Music Days in Israel, the 1989 and 1992 Juries of the Arthur Rubinstein International Piano Master Competition, and the Directory Board of Jeunesses Musicales Israel.[47]

Of all his positions, however, Avni is particularly committed to serving on the faculty of the Jerusalem Music Academy, where he continues to teach. When asked his profession, Avni identifies himself as both a composer and a teacher. [48] In a recent article exploring the pedagogies of the Jerusalem Music Academy, Avni expressed his views on the role of teacher and mentor:

> …as a teacher, I see my first task in encouraging the student towards self-discovery. The teacher's task is to direct the student's critical thinking, to develop his sense

---

[44] Elias, "Avni," 751.
[45] www.youth-music.org.il/english.htm, October 23, 2006.
[46] Elias, "Avni," 751.
[47] "Avni," *IMI Composers Gallery*, www.imi.org.il, Feb 6, 2006.
[48] Tzvi Avni, *Music in Time* 1992:3, 48.

> and taste towards the elements which he himself invents and to know how to control them... [Lastly,] the teacher's task should be to guide [the student] to [expressing himself by musical means] by supplying the necessary tools, and showing him the way towards achieving it in the manner best suited to his personality.[49]

In this manner, Avni classifies himself as a composer and teacher in the modern Israeli musical era; he is less concerned with directing his students to produce quintessential Israeli music and more concerned with developing each student as an individual composer.

As mentioned in the previous chapter, one of the critical aspects of being a composer in Israel is the constant consideration of national identity in connection with or as opposed to one's artistic expression. Commenting on this widespread phenomenon, Avni proposes his understanding of the reasoning behind it:

> Being an Israeli composer, it's a basic existential situation. To live here means to be a person who made a choice, yes? So, I chose to be here. If you choose something, you also ask yourself sometimes the reason – why do you choose something and what does it mean to you, after all?[50]

As a second generation composer, Avni is deemed as among the generation that "has no need to search after a suitable expression for the reality of the State of Israel," because "the climate in which they live and their way of thinking is their natural prerogative."[51] However, despite perhaps having a more integrated identity than the composers of the thirties and forties, Avni does often reflect on the meaning of being an Israeli composer. In an interview with musicologist Robert Fleisher, Avni elaborates his position:

---

[49] Alexander Haim, "The Teaching of Composition at the Rubin Academy of Music and Dance, Jerusalem," *IMI News* 1993:2-3, 7.

[50] Fleisher, *Twenty Israeli Composers,* 146.

[51] Bar-Am, *20 Years of Israeli Music,* 30.

> ...Israeli composers are more committed socially and culturally, in many ways, than in other places...That's what I claim, that everybody here is committed in some way – more, less. One is doing it in a simplistic way by using Hasidic or Middle Eastern melodies and reshaping them or arranging them. Another absorbs such elements more 'inner-ly,' in a more integrated way, or feels them subconsciously.[52]

Thus, while Avni does not think that he and his contemporaries necessarily strive to compose identifiably Israeli music, he certainly does believe his music to be Israeli and to reflect the particular surroundings of his life. In Avni's case, this reflection manifests itself in a musical corpus that not only tells the story of an individual, but also illuminates the adolescence and young-adulthood of a powerful and profound nation.

---

[52] Fleisher, *Twenty Israeli Composers*, 146.

~ 3 ~

"Changing, But Still the Same": Distinguishing Characteristics of Avni's Style

As discussed in the last chapter, Avni's musical language has continued to develop and mature throughout his compositional career. In this section, we turn from a linear analysis of Avni's work to a horizontal one, as we examine particular elements that Avni has consistently employed in the majority of his vocal and choral compositions. Avni himself takes pride in the notion that there are particular recurring aspects in many of his pieces. Speaking on this topic in a recent interview, Avni stated,

> ...the bigger joy I have is when I find also the connection with the other things I did, you see? When you find you are changing, but you are still the same.[1]

In comparing the majority of Avni's vocal and choral compositions, four components are noticeably present. These include 1) the use of successive voice entry and exit, 2) unison, 3) return of beginning thematic material, and 4) word-painting.

I. Successive Voice Entry and Exit

All of the twenty one choral pieces that Avni has composed over the past forty years contain examples of successive voice entry and exit. Avni uses this device in different variations, with the entry examples falling into five general categories and the exit examples falling into two.

A. Successive Entry

---

[1] Fleisher, *Twenty Israeli Composers,* 145.

The first category of successive entry is the consecutive entry of each voice with its own statement. Here, as they enter one after another, each voice carries a line completely distinct from the others. One example of this category is the opening of the piece *A Wind Has Blown*, composed in 2001 to a text by E.E. Cummings (see Appendix A, Example 1a). Here, the bass enters first, followed by the tenor, and then the soprano and alto together. While each voice enters on the pitch A (in different octaves), the voices then move their separate ways in m. 2 and beyond. Another example of this category coming at the beginning of a piece can be found in *A Clock in the Clouds,* composed in 1987 to a Yehuda Amihai poem (see Appendix A, example 1b). The three voices – soprano 1, soprano 2, and alto, in that order – again enter on the same pitch, here all D_4, and continue with their different phrases. In m.33 of *Halleluyah,* composed in 1993, Avni also has each of the voices enter consecutively with their own melodic line (see Appendix A, example 1c). In this example, however, while each of the voices starts on a different pitch level (in the entry pattern soprano, also, tenor, bass), the voices sing the same motif and same interval pattern for the first phrase. Finally, later in the piece *The City Plays Hide and Seek,* at mm.49-50, each of the voices enters on different pitches and move in different ways (See Appendix A, example 1d). While the soprano 1 and alto share the same text, the soprano 2 sings the opening words of the poem.

The second general category of successive entry is the consecutive entry of the same beginning motif. One example of this category in which the beginning motif is exactly the same in each voice part, is mm.44-9 of *All Time*, composed in 1997 to a poem by Amir Gilboa. Each of the three voices – soprano 1, soprano 2, alto, in that order – enter with the same motif for the first three and a half measures before departing into their own separate lines (see Appendix A, example 2a). A second example of this category can be found in the piece *Song of Degrees,* composed in 1986 to Psalm 120. In m.30 of the piece, the soprano and alto first enter together with the same beginning phrase and are then followed successively by the tenor and bass parts, respectively (see Appendix A, example 2b). Another way in which Avni manipulates the idea of successive entry of the same motif is by having one of the voices enter at a different pitch level. In mm.13-15 of the second movement of *Makhelorca*, composed in 1992 for the 10th Workshop of Children's Choirs, on texts from Federico Garcia Lorca's "Romancero Gitano"[2], while the alto and the first soprano have the same motif an octave apart, the second soprano enters with the same motif transposed a fourth higher (see Appendix A, example 2c). The transposition of the beginning motif by a fourth also occurs in the piece *Wind in the West*, composed in 1983 to a Japanese Haiku. In the middle of the piece[3], the voices enter with the same motif in the order tenor, bass, soprano, and alto (see Appendix A, example 2d). Here, Avni transposes the alto voice down a fourth as opposed the transposition up in the last example.

The third category of successive entry is the consecutive entry of the voices in which each voice sings one complete statement of the same phrase. Two examples of this category can be found in the aforementioned piece *The City Plays Hide and Seek.* In mm.34-47 of this work (see Appendix A, example 3a), the soprano 1 begins the statement and is then followed by the soprano two and the alto. Each voice sings the statement at the same pitch level and in the same rhythm, and all exit successively in mm.46-7 as a result. In mm.62-65 of the piece, Avni write an abridged repeat of this earlier section, with each of the voices again making one complete statement of the phrase (see Appendix A, example 3b). Avni provides a third example of this category in the work *All Time* at mm.57-60. Here again, as the voices enter from top to bottom (alto to soprano 1), all are on the same pitch level and sing the phrase once through in the same rhythm (see Appendix A, example 3c).

---

[2] "IMI Activities," *IMI News* 1993, no.1:6

[3] Because *Wind in the West* contains some improvisatory sections, the piece is not labeled with measure numbers.

The fourth category of successive entry involves each voice entering individually, each with one syllable of a word from the text. Only once all of the voices have entered is the word complete. One example of this category is in the piece *Three Madrigals*, composed in 1977 to poems of Lea Goldberg. In mm.44-5 of the first movement, entitled "Praises of the Night (A)," the four voices spell out the word "bahashecha," or "in the darkness" in the order tenor, alto, bass, soprano (see Appendix A, example 4a).[4] A second example of this kind can be found in the piece *Halleluyah* at both mm.1-2 and the repeat of that material in mm.51-2 (See Appendix A, example 4b, 4c). Here, the four voices spell the word "halleluyah" in the order alto, soprano, tenor, and bass.

The fifth category of successive entry examples found in Avni's compositions involve consecutive entry not of each voice individually, but of groups of the voices. Two examples of this type of entry are *Three Madrigals*, Movement II, mm.1-2, and mm.1-12 of *Upon the Loud Cymbals*, composed in 1981 to sonorous syllables (See Appendix A, examples 5a and 5b). In both examples, the bottom voices – bass and tenor – enter first followed by the two top voices – soprano and alto. A third example of groups of voices entering at different times is illustrated by the beginning of the piece *Song of Degrees*. In m.1, the alto enters first followed by the remaining three voices on beat 3 of the measure (see Appendix A, example 5c). Finally, a fourth example is in the piece *Thanksgiving,* composed in 1997 to a poem by Avraham Shlonsky. In the first two measure of *Thanksgiving*, the soprano and alto enter together. In m.3, soprano, alto, and bass enter together and are then followed by the tenor in the second half of the measure. In this way, Avni builds the entry of the voices, moving from two voices to three voices and finally to the full four (see Appendix A, example 5d).

---

[4] In the printed score published from Israel Music Institute, the soprano voice has the syllable "ha" underneath it instead of "cha," the last syllable of the word. The composer confirmed that this was a printing error.

B. Successive Exit

In addition to making repeated use of successive entry, Avni also frequently employs successive exit in his choral works. While most of Avni's compositions contain some instance of staggered endings, a particularly common gesture in Avni's pieces is for three of the voices to hold while the remaining voice makes a final florid move, usually comprised of eighth notes. The majority of the examples display the tenor or the alto making the move, although occasionally the soprano and bass do as well.

One example of this involving the tenor as the moving voice can be found in *Upon the Loud Cymbals*, mm.125-8 (see Appendix A, example 6a). Here, the soprano and alto end together in m.126 and the bass follows in m.127. Finally, after a moving figure, the tenor rests at the end of m.127. The piece *A Clock in the Clouds,* composed in 1985 to poems by Yehuda Shavit, demonstrates another example in mm.97-103 of the second movement, entitled, "The Observer Sees" (See Appendix A, example 6b). Here, the bass ends first, in m.99, followed by the tenor and the soprano in m.100. The alto makes one final statement in mm.100-101 before settling onto its final pitch. Lastly, mm. 24-6 of the third movement of *Three Madrigals* illustrate another example in which the alto is the last voice to rest (see Appendix A, example 6c). The soprano and tenor settle together on the first beat of m.25, followed by the bass on the third beat of the measure. The alto continues its triplet pattern through m.25, intoning its final pitch only on the first beat of m.26. Thus, this technique of successive entry and exit is a common characteristic of Avni's work. The resulting sense of constant motion and long, florid lines throughout each of the pieces is a defining aspect of Avni's compositional style.

II. Unison and Parallel Octaves

A second feature frequently included in Avni's works is the texture of unison and/or parallel octaves. Often used for the opening statement of a piece or for declamatory text passages, the unison contrasts with Avni's flowing polyphonic sections, creating an "impression [that] is alternately blunt and meditative."[5] Almost half of Avni's choral works begin in unison or with parallel octaves, which is perhaps related to Avni's general focus on melody and its harmonization. In Avni's choral compositions, his use of unison and parallel octaves falls into two streams – moments in which four or all voices are in unison and moments in which two voices are in unison. Each category then includes further subdivisions according to how Avni uses the unison in the context of the piece or the phrase.

A. Four-Voice Unison and Parallel Octaves

Within the four voice unison group, the first sub-category is examples of a complete unison statement. As mentioned above, Avni regularly begins his choral works with this type of unison. Examples of unisons and/or parallel octaves at the beginning of pieces include mm.1-10 of *Poems and Melodies,* composed in 1998 in memory of Yitzhak Rabin to a poem by Nathan Zach (see Appendix A, example 7a), mm.1-41 of *All Time* in which the choir sings the entire melody once-through in unison (see Appendix A, example 7b), and mm.1-5 of the third movement of *Makhelorca* (see Appendix A, example 7c)[6].

---

[5] Plavin, *Avni's and Kopytman's Sevenths*, 3.

In addition to this tendency towards four-voice unison beginnings, Avni also includes four-part unison statements in the middle of his pieces. Avni generally utilizes these sections in three ways. The first set of examples display moments of unison directly juxtaposed with Avni's signature flowing polyphony, i.e. unison statements that come immediately after polyphonic sections. These examples include mm.55-58 of Movement I of *Apropos Klee*, composed in 2000 to Psalm 118 in Latin and to other texts by Lea Goldberg and Avni himself (see Appendix A, example 8a) and mm.35-37 of Movement I of *Three Madrigals* (see Appendix A, example 8b). The second set of examples illustrates instances of unison statements that develop from sections in which Avni alternates between unison and harmony. These examples include mm.40-45 of Movement I of *Canticles of Psalms*, composed 1966 to various psalm texts (see Appendix A, example 8c); mm.32-41 of Movement II of *While It is Full*, composed in 1965 to poems of Avraham Shlonsky(see Appendix A, example 8d); and mm.84-88 of *Halleluyah* (see Appendix A, example 8e). In *Canticles of Psalms*, Avni plays with unison at the beginning of the soprano and alto statement in mm.29-30, at the beginning of the tenor and bass statement in mm.31-34, and in the soprano and alto voices again at mm.38-39. These brief suggestions of unison build to the four-part unison statement in mm.40-45. In *While it is Full* the development is even clearer. The top and bottom voices sing a repeated opening motif in parallel octaves in mm.25-26 and mm.28-29 before splitting into four parts. This section is then followed by a unison statement that uses the same opening motif in mm.32-41. And in *Halleluyah,* the voices alternate between parallel octaves and an A major chord realized in four parts all throughout mm.76-83 before moving to a completely unison statement in mm.84-88. Finally, the third set of examples portrays Avni's occasional use of unison to end a homophonic section. These examples include mm.23-25 of the third movement of *Makhelorca* (see Appendix A, example 8f) and mm.64-65 of *All Time.*

---

[6] This example contains one moment of harmony in the soprano 2 line in mm.3-4.

The third way in which Avni commonly uses four-voice unison in his works concerns a particular type of unison line. In several of his pieces, Avni includes a moving, four part unison line with a dynamic of *piano* or *pianissimo*, a tempo marking of *più mosso* or *poco presto*, and mood direction of *mysterioso.* These segments all follow a section that concludes with a *forte* held note or fermata. Examples of this texture can be found at mm.90-93 of *Deep Calleth After Deep*, Movement II (see Appendix A, example 9a); mm.21-23 of *Song of Degrees* (see Appendix A, example 9b); mm.49-51 of *Halleluyah* (see Appendix A, example 9c); and mm.100-105 of *Upon the Loud Cymbals* (see Appendix A, example 9d). These instances further highlight Avni's love of stark contrast in general and especially in connection with his use of unison.

Finally, the last sub-category of four-part unisons found in Avni's compositions involve segments in which Avni either begins the phrase in unison and ends with multiple parts or alternates between unison and two-voice or four-voice harmony. Examples in which the phrase begins in unison and results in two or four part harmony are mm.15-18 of Movement I of *Deep Calleth unto Deep*, which moves from parallel octaves on D to four-voice harmony on beat 3 of m.18 (see Appendix A, example 10a) and mm.1-12 of Movement II of *A Clock in the Clouds*, in which the four voices begin the piece with a melody in parallel octaves and move in m.8 from parallel octaves on D sharp to two-part harmony (see Appendix A, example 10b). In both of these examples and in all of the following examples of unison alternating with harmony, Avni breaks into parts following unison phrases of one repeated note, which serves to accent the split and the resulting harmony. Examples in which Avni oscillates between unison and two-voice harmony using a soprano/tenor, alto/bass split are mm.1-10 of *Wind in the West* (see Appendix A, example 10c) and mm.19-26 of *A Clock in the Clouds*, Movement I (see Appendix A, example 10d). In mm.6-11 of Movement III of *Makhelorca* and mm.7-12 of *Song of Degrees*, Avni moves between all of the voices in unison and three-part or four-part harmony, respectively (see Appendix A, examples 10e and 10f)[7].

B. Two-Voice Unison and Parallel Octaves

The second general category of unison found in Avni's pieces relates not to complete or four-part unisons, but to partial or two-voice unisons. Just as Avni's use of four-voice unison subdivided into various groupings, the examples of two-voice unisons are likewise separated into two subcategories – 1) Unisons and Parallel Octaves involving a soprano-tenor and alto-bass split and 2) Unisons and Parallel Octaves involving a soprano-alto and tenor-bass split. Each of these categories includes examples in which Avni uses this technique in both homophonic and polyphonic settings. One of Avni's pieces, in which he incorporates multiple examples of the first sub-category – parallel octaves between the soprano and tenor parts and between the alto and bass parts –, is *Upon the Loud Cymbals*. In this composition, the two instances in which Avni employs parallel octaves in this manner showcase a slightly different way to arrange this technique. In mm.34-41, the measures of parallel octaves between the soprano and tenor parts and between the alto and bass parts are punctuated by occasional measures of four voice unison (mm.35, 46) and the section ends by developing into four parts beginning in the second half of m.51 (see Appendix A, example 11a). In addition, for most of the section, the two groupings differ in their text – i.e. there is one set of syllables for the soprano and tenor and another set of syllables for the alto and bass. Thus, in this example, those parts singing the same notes also sing the same text. In mm.83-87 of the piece, however, when the same type of split occurs, with soprano and tenor singing one melody and the alto and bass singing another melody, the texts do not match in the same way (see Appendix A, example 11b). Here, the soprano and alto share a text and the tenor and bass share a text, despite that fact those two sets of voices do not sing the same melody. Other pieces in which this type of two-voice parallel octaves can be found include *Canticles of Psalms*, Movement I, mm.11-20 (see Appendix A, example 11c); *Wind in the West,* mm.11-16 (see Appendix A, example 11d); and *A Wind Has Blown*, mm.9-18 (see Appendix A, example 11e).

---

[7] In *Song of Degrees*, the first split is into two-part harmony, in m.8, followed by splits into four-parts in measures 10 and 11.

Finally, the second sub-category of two-voice unisons – examples in which the parallel octaves are between the soprano and alto and between the tenor and bass – also includes a variety of possible settings. *Canticles of Psalms,* Movement III, mm.30-35 illustrates this technique in an antiphonal arrangement in which each set of parts are in parallel octaves (see Appendix A, example 12a). *A Clock in the Clouds,* Movement II, mm.52-54 also demonstrates soprano-alto and tenor-bass in simultaneous parallel octaves, but in a homophonic setting (see Appendix A, example 12b), and *Thanksgiving*, mm.13-18 displays these two sets of parallel octaves in a polyphonic segment (see Appendix A, example 12c).[8] In *Three Madrigals*, Movement II, mm.1-9, instead of having two sets of parallel octaves, Avni writes the tenor and bass in parallel octaves against soprano and alto voices that each have their own line (see Appendix A, example 12d). Lastly, *Three Madrigals*, Movement II also includes examples in which Avni uses just two of the voices alone in parallel octaves, at mm.26-30 (soprano and alto) and mm.32-34 (tenor and bass) (see Appendix A, examples 12e and 12f, respectively). Thus, as the above examples show, unison and parallel octaves are a distinguishing feature of Avni's choral works.

C. Unison and Parallel Octaves in Avni's Works for Solo Voice

In addition to stressing the sound of unison and parallel octaves in his choral works, Avni also regularly features this aesthetic in his compositions for solo voice. In this set of pieces, Avni's preference for unison sound is reflected by the trend of the piano following the vocal line in unison or parallel octaves. Many of Avni's pieces display this trend by incorporating the notes of the vocal line within the harmonic accompaniment. *Three Ladino Songs,* a three-song cycle of arranged Ladino folksongs, which Avni composed in 1995, illustrates this tendency. In Movements I and III of this piece, the pieces of the vocal line are embedded within the piano accompaniment, particularly in mm.11, 14, 16, and 18 of Movement I, entitled "La Serena," and in mm.56-57, 62, and 72-73 of Movement III, entitled "Una matica de ruda" (See Appendix

---

[8] At m.16, beat 2 of this example, the tenor and bass differ for one beat.

A, examples 13a and 13b, respectively). Avni's two song cycles on poems of Mati Katz also display this type of enmeshed parallel octave sound - in mm. 7-8 of Movement II of *Reflection*, composed in 2004, and mm.13-14 of Movement II of *Besides the Depths of a River*, composed in 1978 (see Appendix A, examples 13c and 13d, respectively).

Other solo works by Avni portray the unison/parallel octave trend more outright, with the accompaniment providing only or almost only parallel octaves beneath the vocal line. Examples of this kind of unison include mm.13-14 of Movement II of *Three Little Night Songs,* composed in 1957 to Lea Goldberg poems (see Appendix A, example 13e); mm.36 of Movement II of *The Night Breathes Velvet,* composed in 1999 to poems by Christina Hasenklever-Zebaida (see Appendix A, example 13f); and mm.33-34 of Movement III of *Reflection* (see Appendix A, example 13g). The above examples clearly illustrate that Avni's fascination with unison and parallel octaves and their resulting sound quality is displayed not only in his choral compositions, but also in his works for solo voice. As in his choral pieces, the moments of unison in his solo works both provide contrast to and highlight Avni's otherwise dense or "dissonant harmonies" which the composer uses to "obtain more intense rhythmic effects."[9] Consequently, just as with successive entry and exit, this penchant for unison and the particular ways in which Avni contrasts the use of unison with contrapuntal sections can be labeled as a distinctive attribute of Avni's compositional style.

III. Return of Opening Thematic Material

The third common characteristic of Avni's choral and solo compositions relates to the overall structure of each piece. As early as 1968, Avni claimed to have "thrown off the bonds of definitions as regards form."[10] However, the material Avni composed both before and after that time exhibits a strong tendency by the composer to create a sense of return at the conclusion of almost all of his works. While most of Avni's pieces written after 1963 do not display the rigid forms of his earlier pieces, which are mainly set in the ABA and the ABAB format, much of the music does include some element of opening material arriving later in the piece as part of a conclusion statement. These "return" statements appear in several configurations.

---

[9] Keren, *Contemporary Israeli Music,* 75.

A. Return of Opening Material at the Same Pitch Level

The first category of return statements in Avni's work is comprised of pieces that include a return using the same pitches content as the opening material. The first sub-grouping within this category is comprised of examples in which the return consists of both the same pitch and the same words as the opening material. Although each of the return sections begins with material that matches the beginning of the piece, in each case Avni expands or slightly manipulates that material to enact the conclusion. Examples of this first return category include *Makhelorca*, Movement III, at m.32 (see Appendix A, example 14a and compare to opening material shown in examples 7c); *Wind in the West*, at page 10[11] (Appendix A, example 14b, compare to example 10c); and *Deep Calleth Unto Deep*, Movement I, at mm.99 (Appendix A, compare to example 10a).

The second sub-category of exact pitch return statements consists of pieces in which the opening theme returns at the same pitch level but with new text. Avni uses this technique in both his choral and solo pieces. Examples of this type of return in Avni's choral works include *Canticles of Psalms*, Movement I, mm.56-65 (Appendix A, example 15a); *Song of Degrees*, mm.49-53 (Appendix A, example 15b); and *Three Madrigals*, Movement II, mm.42-51 (Appendix A, example 15c). In the first example, Avni returns to the first statement of the opening melody, originally found in mm.1-10 and sung only by the soprano part, but here realized for all four voices (opening material included in example 15a). The second example also contains slight variations on the beginning material (compare to example 5c). While the alto still begins the staggered entry of the section, the soprano and bass then enter together followed by the tenor as opposed to the opening of the piece, where all three remaining voices enter simultaneously. In addition, while the lines of each voice are extremely close to their opening lines in terms of pitch content and rhythm, there are small changes mainly due to the difference in rhythm of the new text. As in the category above, after establishing the return of the opening, Avni then expands the section to result in the conclusion of the piece. In this example, Avni begins the new material in the middle of m.53. The third example, from *Three Madrigals*, is similar to the second in form. Mm. 42-51 relate to the opening ten measures of the piece (see example 12a), differing only in rhythm of text. Avni then expands this section to end the piece at m.57.

---

[10] Bar-Am, *Twenty Years of Israeli Music*, 57.

[11] In this example, the return of the opening theme is actually realized in two-part harmony throughout the section as opposed to the alternation of unison and two-part harmony found at the beginning of the piece. Aside from this difference, the structure and content of the concluding material beginning on p.10 is identical to the opening material up until the last two measures of the piece.

In his solo works, Avni continues the trend of establishing a sense of return with opening material but then ending the section differently. Examples of Avni's solo pieces that incorporate an exact pitch return with different words are *Deep Silence,* composed in 2003 to poems of Avraham Chalfi which were translated into Yiddish by Bracha Kopstein; *Besides the Depths of a River*, Movement IV; and *If This is a Man*, composed in 1998 to poems of Primo Levi which struggle with the Holocaust. In the first example, Avni repeats the singer's opening phrase in m.6 to different text in m.36 before concluding the piece in m.39 (see Appendix A, example 15d). In example two, mm.11-12 recall the singer's opening phrase in mm.1-2 (see Appendix A, example 15e). Lastly, in the third example, the singer's line in mm.37-39 echoes the opening statement of mm.1-2 (see Appendix A, example 15f). In each of these examples, while the vocal line returns to the opening material, the accompaniment sets the line in a new context. Thus, in these examples, Avni both suggests a return and implies a new beginning.

B. Return of Opening Material at a Different Pitch Level

The second manner in which Avni indicates a feeling of return in his compositions is by quoting the opening material but at a different pitch level. Examples of this category of return include *A Clock in the Clouds*, Movement II, mm.57-65 (see Appendix A, example 16a and compare to example 10b), and *Three Little Night Songs*, Movement II, mm.17-18 (see Appendix A, example 16b for both opening and closing material). In both cases, Avni reintroduces the opening words and melodic statement of the piece, but transposes the material – a minor third up in *A Clock in the Clouds* and a major third down in *Three Little Night Songs*. In the first example, the opening material begins in a new key, switches back to the original key at m.66, continues with the repeat through m.85, and then expands to new material through the end of the piece. In the second example, both the vocal line and the accompaniment match the interval pattern of the opening statement, with the right hand of the accompaniment realized an octave and a major third down from the original statement.

C. Suggestion of Opening Thematic Material

Lastly, while not all of Avni's pieces include an entire section illustrating an exact return to opening motifs, those that do not often contain hints or intimations of the opening material. One example of this category in Avni's choral works is the piece *Upon the Loud Cymbals.* At mm.106-107 of this work, the soprano and alto voices return to the theme and words that the tenor introduced in mm.1-2 of the piece (see Appendix A, example 17a and compare to opening material in example 5b). A second example of this category in a choral work can be found in the piece *Poems and Melodies.* At m.45, the alto part brings in the opening motif and continues to restate different variations of this motif until the end of the piece at m.55 (see Appendix A, example 17b and compare to example 7a). In Avni's solo works, examples of this type of return statement can be found in *Three Lyric Songs,* Movement III, and *The Night Breathes Velvet,* Movement II. In the first instance, Avni repeats the opening four pitches of the piece at both mm.15-6 and mm.32-3, with each repeat set to differing accompaniment (see Appendix A, example 17c). In "In the Desert," the second movement of *The Night Breathes Velvet,* mm.25-6 and mm.32-3 have the same general outline as the opening vocal line in mm.12-14 (see Appendix A, example 17d). Thus, as all of the above examples have shown, Avni clearly brings a strong sense of return to each of his pieces. This characteristic is perhaps a result of Avni's birth in the Eastern Mediterranean style, which frequently incorporated the practice in Eastern music of constantly returning to the same theme or motif but with slight variation and ornamentation.

IV. Word-Painting

Finally, a fourth feature of Avni's work is his recurrent use of word-painting. While this characteristic is not as ubiquitous as the other three discussed above, it relates to Avni's general practice of paying particular attention to the structure and meaning of the text he chooses to set. Examples of word-painting in Avni's choral pieces can be found in the works *Poems and Melodies, Clock in the Clouds* – Movements I and II, *Thanksgiving,* and *A Wind Has Blown.* In the first piece, at mm.40-42, Avni sets the word "in lines" in staggered, descending lines in each of the voices, highlighting the meaning of the phrase "when you walk in lines after me" (see Appendix A, example 18a). In the second piece, in Movement I at mm.8-12, Avni includes ascending and descending chromatic lines in the tenor and bass part to simulate to the word "wind" in the phrase "The leaf measures the wind" (see Appendix A, example 18b). Mm.1-7 of Movement II of *A Clock in the Clouds* slowly climbs in pitch for the phrase "When a mountain overflows/ It is poured into the sky." Furthermore, when the piece reaches the accented syllable of the word "sky," the soprano part reaches the highest pitch of the piece – E_4 - up to that point. Lastly in the third choral piece, Avni again emphasizes the word "wind" in m.39 with chromatic duples in each of the voices and later calls attention to the word "whirling," in m.62, by having each of the voices rock back and forth by a m2 (see Appendix A, example 18c for both instances).

In his solo works, Avni uses both the voice and the accompaniment to literally represent the words of the text. In Movement II of *Three Lyric Songs,* the only mellismatic phrase of the piece comes on the word "forever," in mm.32-34 (see Appendix A, example 18d). Another example of vocal word-painting can be found in the last phrase of *The Night Breathes Velvet,* Movement I. Here, at mm.49-50, Avni writes a descending sequence to illustrate the phrase "the light of a falling star" (see Appendix A, example 18e). In Movement I of *Three Lyric Songs,* Avni turns to the accompaniment to represent certain aspects of the text. At mm.15-16, under the words "my heart softly beats," Avni has the left hand of the piano repeatedly alternate quarter notes an octave apart in a pulse-like pattern (see Appendix A, example 18f). And in m.19, Avni writes a glissando in the piano part under the word "shimmers" in the phrase, "How shimmers the dew 'neath the sky" (see Appendix A, example 18g).

In conclusion, an examination of Avni's choral and solo voice compositions reveals certain tendencies with regard to structure and texture. Throughout his long career, Avni has repeatedly incorporated staggered voice entry/exit, unison/parallel octaves, returning thematic material, and word-painting. These features have become distinguishing characteristics of his work.

~ 4 ~

Avni in Depth

In this section, we explore four of Avni's pieces through an in depth musical analysis of each piece. By considering the musical language, text setting, and structural elements of each piece, these analyses provide a comprehensive understanding of the nuances of Avni's compositional style. In order to best represent the scope of Avni's compositional career, the pieces chosen vary in date and type – an early solo song cycle, an early choral song cycle, a later individual choral work, and one movement of a later solo song cycle. The titles and dates of the works are listed below. A full copy of each piece follows each musical analysis.

1) *Three Songs from Song of Songs* - 1957
2) *Four Sabbath Songs* – 1962
3) *On Mercy* – 1973
4) "Beside the Depths of a River," Movement III of *Beside the Depths of a River* - 1978

~ 4a ~

Three Songs from Song of Songs - 1957

Three Songs from Song of Songs, a three-movement song-cycle for voice and piano, is one of Avni's earliest pieces. Written in 1957, the piece uses short excerpts from the biblical book Song of Songs as the text for each of its three movements. The verses set are chapters 2:1, 5, 2:15, 13, and 4:1, 3-4, respectively. The open harmonies, modal basis, dance-like character, and choice of text all mark this piece as indicative of the Eastern Mediterranean style popular in Israel in the 1940s and promulgated chiefly by the composer Paul Ben-Haim. As mentioned before, Avni has repeatedly pointed to Ben-Haim as one of his early influences; *Three Songs* therefore seems to reflect an attempt by Avni to produce a composition reflecting the music of his early adult-hood.

The three pieces of the song-cycle alternate in character. All three contain qualities associated with folk song and dance, however the outer two are more lyrical and are indicated as allegretto (120 and 100, respectively) while the second is more declamatory and marked as allegro (152). The texts themselves also differ in character displaying the various themes of Song of Songs - love's powerful feelings, the fruitful abundance of the land, and the beauty of one's object of desire.

1. *Ani Havatzelet Hasharon* – I Am the Rose of Sharon

The first movement, entitled "*Ani Havatzelet Hasharon,*" consists of two main sections and a coda, ordered in the following manner - A A' B B Coda. Throughout the entire piece, the tonal center vacillates between C and F; however, section A more strongly emphasizes the C Aeolian mode (C-C on E flat major scale, raised 6th for decoration) while section B transitions to an F Dorian modality (F-F in an E flat major scale). The piano introduction of the movement opens with a strong statement of the C modality highlighted by the alternation of C and G chords in the first six measures. The upper hand essentially outlines the melody of section A. The introduction continues through the A' melody (with the left hand playing the melody and the right hand providing the accompaniment) and then lingers briefly on the F tonality (m.11) that dominates the B section, as if to foreshadow the second half of the piece. Finally, the piano brings the singer in by intoning a G to serve as a dominant to the singer's opening C.

The singer's entrance and following A section is a reiteration of the melody stated in the introduction. The singer stays in upper register and very close to the C_5 center, moving only from A_4 natural to E_5 flat. The melody itself is two parallel statements of same text with only slight melodic variation the second time. From here, the piece continues with the A' section, whose three measures provide gentle contrast to the previous material. Although this section utilizes the same text as segment before, Avni ceases to use the raised 6th decoration, and the harmony alternates between A flat and F. The register of the melody drops, focusing on the notes between F_4 and C_5. The structure of the melody is again bipartite. Each part begins with the same B_4 flat-G_4-A_4 flat melodic statement; however, while the end of the first part contains a descending motif, the end of the second part builds to B section. In measure 19, the second-half of the second part of section A', the singer literally climbs in pitch towards the upcoming opening of section B, essentially singing A_4 flat, B_4 flat, C_5. By the end of the measure, the C_5 acts more like a dominant of the F Dorian to follow. The *crescendo poco a poco* dynamic marking of the A' segment also indicate its function as gradual ascent to the climax of the piece.

The register and dynamics of measures 20-26, or section B, clearly mark this segment as the climax of this movement. The section begins with the highest note of piece so far – F_5 – which both signals the climax and strongly emphasizes the shift in modality to F Dorian. In addition, measure 20 contains the only *forte* dynamic marking of the piece, thus providing further contrast. The melody of section B returns to the upper register, focusing on the pitches B_4 flat to G_5, or more precisely B_4 flat to F_5 with G_5 used for ornamentation. Here again, the melody contains two phrases repeated almost exactly, differing in only the final note of the phrase (followed by a repeat of the entire section itself). The harmony fluctuates between F and C with a slight undertone of B flat major (coming at the end of the first half of the melody – m. 22 – and then again at the transition to the coda – m. 27).

The coda, comprised of the last six measure of the piece (mm. 27-32), ushers in a decrescendo to the finale of the movement. Avni again utilizes the lower register, focusing on the pitches F4-C5, and he indicates dynamic markings of Calmo, *un poco sostenuto,* and *piano.* This last segment includes a return of the opening text and another two-part melodic structure. As in the opening, each phrase of the melody begins with two repeated notes followed by a moving line. However, the melody in the coda is almost an inverted statement of the line at the beginning of the piece. In the coda, the melody line first climbs but then descends to finish (m.29 – F_4-G_4-A_4 flat-G_4-F_4) as opposed to opening where melody descends first and then climbs back up at the end of the phrase (m.15 – E_5 flat-D_5-C_5-B_4 flat-C_5-D_5). The harmony of the coda moves from B flat to F, with a brief feeling of suspension on G in m.29. The last phrase of the piano summarizes the harmonic move of coda, moving from B flat to 9-8 suspension (G) resting finally on F.

The above summary of the musical structure of the first movement of *Three Songs from Song of Songs* displays the melodic and harmonic language through which Avni expresses the text. By examining the accompaniment of this piece, one can also identify particular musical devices that Avni consistently uses to support his musical expression. *Ani Havatzelet HaSharon* is pervaded by octaves in the bass and chords above consisting of fifths and fourths. The decided absence of the third of chords (save for a few instances) resonates with the open feeling of the Eastern Mediterranean style. However, Avni also interjects 2nds in almost all of his chords, masking the otherwise straightforward tonality of the piece. Each measure of the accompaniment adheres to the same general pattern – an octave jump in the left hand followed by a chord in the right and then a moving line in either or both hands (see mm.20-27). Finally, throughout the piece Avni has the piano part follow the voice in a regular, repeating manner, with the melody almost always in either the right or left hand.

The piece represents the meaning of the specific text and the idea of the book of Song of Songs in general. The verses used here portray an ecstatic lover, a literally love-sick character (the last line of text reads, "For sick with love am I"). The structure of Avni's piece relates well to the various intense feelings of the text and is almost erotic in nature – a playful beginning, a crescendo, a burst of climax, and an ending calm. Avni also includes some word-painting, such as in m.22 where the singer seems to be panting as the words declare he is "faint/sick with love." Lastly, perhaps the overwhelming dualism suggests the obvious theme of lovers and pairs.

2. *Echezu Lanu Shualim* – Take Us the Foxes

The second movement, entitled "*Echezu Lanu Shualim,*" at first appears to contrast with the opening movement. Indeed, whereas the first movement stressed lyrical phrases, step-wise melodic lines, and a moving but not hectic pace, the second movement begins immediately with staccato chords, a fifth jump for the singer, and an allegro marking (♪ = 152). However, almost immediately after the introduction and entrance of the singer, the piece betrays a strikingly similarity to the first movement in style and content, albeit with a few differences.

The movement is arranged in A (A') B A form with the A section established in A Dorian. Again, the B section moves to focus on the fourth of the A section, in this case emphasizing a D tonality. The introduction to the piece (mm. 1-6) firmly states its A Dorian modality by moving in a I-VII-I progression. Here again we see octaves in the left hand, fifths in the right hand, and a decisive lack of thirds (with the exception of the D chord in mm.8-10). While the voice begins with a fifth jump, the forthcoming melody is entirely step-wise. The melody is comprised of two parts (mm.6-7, 8-9) and then a small after-thought (m.10). This melodic structure carries over into the A' section despite its differing pitch content (mm.11-12, 13-14, 15-16). Although the A segment of the second movement contains a wider pitch range than section A of movement one, both pieces use the A' section to restate the opening words in a lower register. Here, the first statement of the opening words uses pitches A_4 to G_5, while the second statement in the

A' section concentrates mainly on the pitches E_4 to C_5. Harmonically, the A section begins in A, moves briefly to D (mm.8-10) and then returns to A before the A' section. The A' segment also begins and ends in A, but shifts momentarily to the dominant E (mm.13-14) as opposed to D.

The B section of this movement has much less of a climactic moment than in movement one. The section does begin with a dynamic change to *mezzo-forte*, contrasting with the opening's *piano*, but the pitch register remains in the middle to lower range – from D_4 to D_5. In addition, the motion actually seems to slow down as the first two measures on section B contain mainly quarter notes and one half-note, as opposed to the opening's rush of eighth notes. Thus, while section B is certainly differentiated from section A, the piece lacks the climactic arc present in the first movement. The accompaniment of section B returns to Avni's tendency to follow the voice with the piano. This aspect of Avni's settings was absent from section A, perhaps to add additional contrast to the first movement.

The text of *Echezu Lanu Shualim* illustrates the Song of Songs theme of nature and the land. The rapid pace of the beginning of this piece portrays the sense of urgency expressed in the text relating to catching the foxes and other small animals that destroy the lands' natural produce. The lyrical quality of section B helps express the love of the fruit of the land, a central image in Song of Songs and midrashically linked to notion of Israel as a healthy and fruitful nation.

3. *Hinach Yafah Ra'ayati* – Behold, Thou Art Fair

The third and last movement of the *Song of Songs* cycle is by far the most substantial of the three. The piece is significantly longer than either of the previous two (60 measures as opposed to 32 and 21, respectively) and the tempo is set at a slightly more stately Allegretto (♪ = 100). Once again, Avni sets the text in modified rondo form using the structure A A' B A A. In a similar manner to the first movement, the B section of the piece is clearly the climax, emphasized through a change to the higher register and a brief shift to a new tonality (again focusing of the fourth degree of the A section). Avni also highlights the B section by appearing to slow piece at this point through longer, held notes, a technique reminiscent of the B section in movement two. Throughout the piece, Avni uses the words "*hinach yafah ra'ayati*" as a constant refrain in each section, analogous to the use of "*ani havatzelet hasharon*" in the first movement, although here most clearly stated as the words of the pronounced climax. The duality of the first two movements is also present here, although in a less strictly parallel nature. While Avni does divide each musical phrase into two halves, the more prominent features in this piece are the descending sequences and repeating arcs of ascent and decline.

The piece begins with a piano introduction that moves from G to F7 and then suggests B flat to C before finally settling in G. The harmony oscillates between G and C, utilizing the G Mixolydian mode and the C Mixolydian mode, as well as frequently adding the F sharp for decoration or stronger harmonic movement. The introduction ends with an arpeggio in m.5 that first clearly outlines the G triad and then delays a final statement of G until the first downbeat of the singer's entrance. As in the other two movements, Avni has both the piano and the singer enter on a *piano* dynamic marking (*mezzo piano* and *pianissimo*, respectively).

With the entrance of the singer, the A section ushers in a clear statement of G Mixolydian. The melody of this section is comprised of two statements that are themselves each divided into two phrases (statement 1 – mm.5-7 and mm.7-8; statement 2 – mm.8-10 and mm.10-13). The initial statement in mm. 5-7 immediately introduces the descending sequence motif which is prominent throughout the rest of the piece. The first half of the statement raises the melody from D_4 to C_5 and descends to G_4. The second phrase lowers the melody further back down to its starting point of D_4. Thus, this first statement emphasizes the upper and lower tetra-chords hovering around G_4. The accompaniment beneath the melody merely alternates between G and F. The second statement of section A again beings with an ascending melody – D_4 to A_4 in mm.8-10 – and then similarly falls through a descending sequence – C_5 to G_4 in mm.10-13. The harmony again rocks between G and F, briefly moves to E and A during the sequence, and then returns to F and finally G.

The piano then has a brief interlude that brings in the A' section in a C tonality. Similar to the A' sections in the previous two movements, the singer dips back down into the lower register and slowly climbs throughout the section to reach the shift to the upper register at the beginning of the B section. Here, however, we have an ascent and descent within the phrase before the final incline towards segment B. Like the A section, the A' segment also contains two statements with two phrases apiece. The first statement, consisting of mm.17-18 and mm.18-19, climbs from C_4 to A_4 (with a B_4 decoration). The second statement – mm.19-21 and mm.21-22 – moves downward in its first half from A_4

to E_4 (dipping to C_4 at one point) and then immediately rises once more back up to A_4. The harmony here emphasizes C and F and the short piano interlude that follows this section leads into the next section so that the B section once again makes a move to settle briefly on the fourth of the prevailing mode.

As mentioned above, the B section of this piece (mm. 24-34) comes with many of the familiar indications of climax found in the previous two movements. Measure 24 contains the first *forte* marking of the piece and the shift to the higher register in quite clear. The segment contains three statements, breaking down into mm.24-28, mm.29-31, and mm.31-34. Each of first two statements contains two phrases (statement 1 - mm.24-25 and mm.26-28; statement 2 – mm.29-30 and mm.30-31), while the third statement acts as a denouement to the B section. In the first statement, the phrases further subdivide into two sections each (mm.24 and mm.25; mm.26-27 and mm.27-28). The first section of each phrase contains the similar motif F5 sharp-G5-F5 sharp-E, although in a slightly different rhythmic pattern due to the Hebrew. The rhythm of this motif is reminiscent of the opening statement of the A section and therefore connects the sections despite their varying melodic and harmonic content. The first statement begins by suggesting a C tonality and a brief shift to the C Mixolydian mode before lingering on D at the end to provide a dominant for the strong return of G at the beginning of statement two. In statement two, the peak of section B and therefore the climax of the climax of the piece, we reach the highest pitch level for the singer of the entire cycle – A_5 – and the only *fortissimo* of the cycle. The harmony re-emphasizes the G Mixolydian with its simple I-VII-I progression. The third statement of the B section leads the singer out of high register back to G4 through a descending sequence once again utilizing the eighth note-two sixteenth notes rhythmical motif from the opening.

At this point in the piece, the piano enters with the same material from the introduction (mm.34-38) and therefore directs the return of the A section beginning at the end of m.38. This second A section (mm.38-49) is identical in melody, accompaniment, and dynamic as the opening. At m. 50, instead of continuing with the piano material that leads to the A' section, the accompaniment modifies itself to signal another repeat of the A section, this time using the melody without words. While the harmony of the accompaniment is the same for this final statement, the piano plays the chords an octave below, as if to signal that this repetition is distinct from the others. After the voice ends in m.55 with just the first statement of the A section, the piano continues with the second statement before finally coming to rest on an open G chord in m.59. In this way, the song ends by each successive layer peeling off – first the voice, then the piano melody line, and then finally just the harmonic base.

In addition to all of the similarities in structure, *"Hinakh Yafah Ra'ayati"* also contains many of the other musical aspects from the first two movements of the cycle. Octaves, fifths, and fourths abound in the accompaniment and although Avni uses thirds in this piece more frequently, many of the chords are still indicated only by degrees 1 and 5. Furthermore, Avni continues to use major and minor seconds here to mask the straightforward harmonic motion of the piece. The piano also regularly follows the melodic line of the singer, though less so than in the other two movements. Lastly, Avni does briefly employ some word-painting. In mm.10-13, for example, the downward sequence matches the text that reads, "Your hair is as a flock of goats streaming down from Mount Gilead." The overall effect of the piece corresponds well to both the sentiments expressed in Shir HaShirim and to the Eastern Mediterranean style in general. The open chords and flute-like piano lines invoke a pastoral, playful, simple atmosphere evocative both of the Biblical text itself and of Israelis' perceptions of the Middle East at the time in which this style was developed.

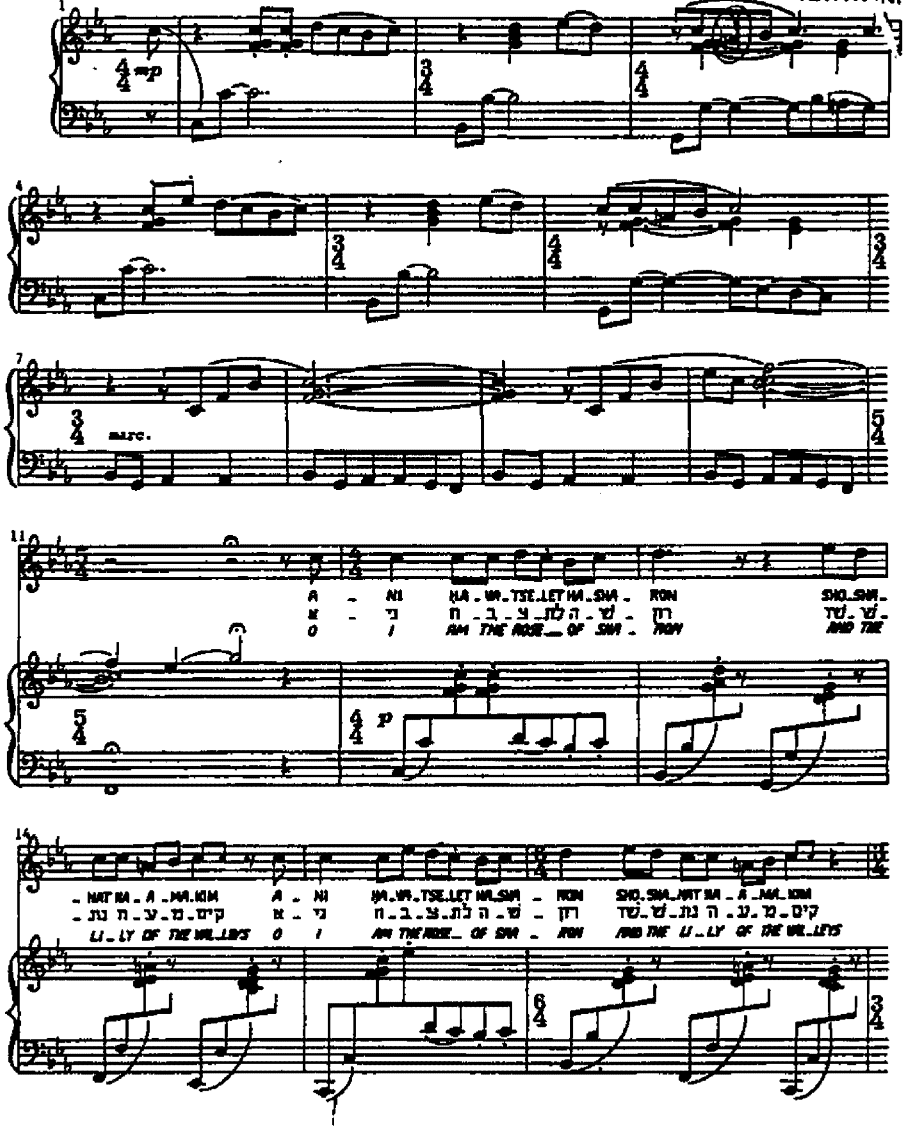
THREE SONGS FROM "SONG OF SONGS" שלושה שירים. מ"שיר השירים"

FOR SOPRANO (OR TENOR) AND PIANO (1987) לקו׳ .ל, לסופרן (או טנור) ולפסנתר (1987)
TEXT: SONG OF SONGS טקסט: שיר השירים

צבי אבני
TZVI AVNI

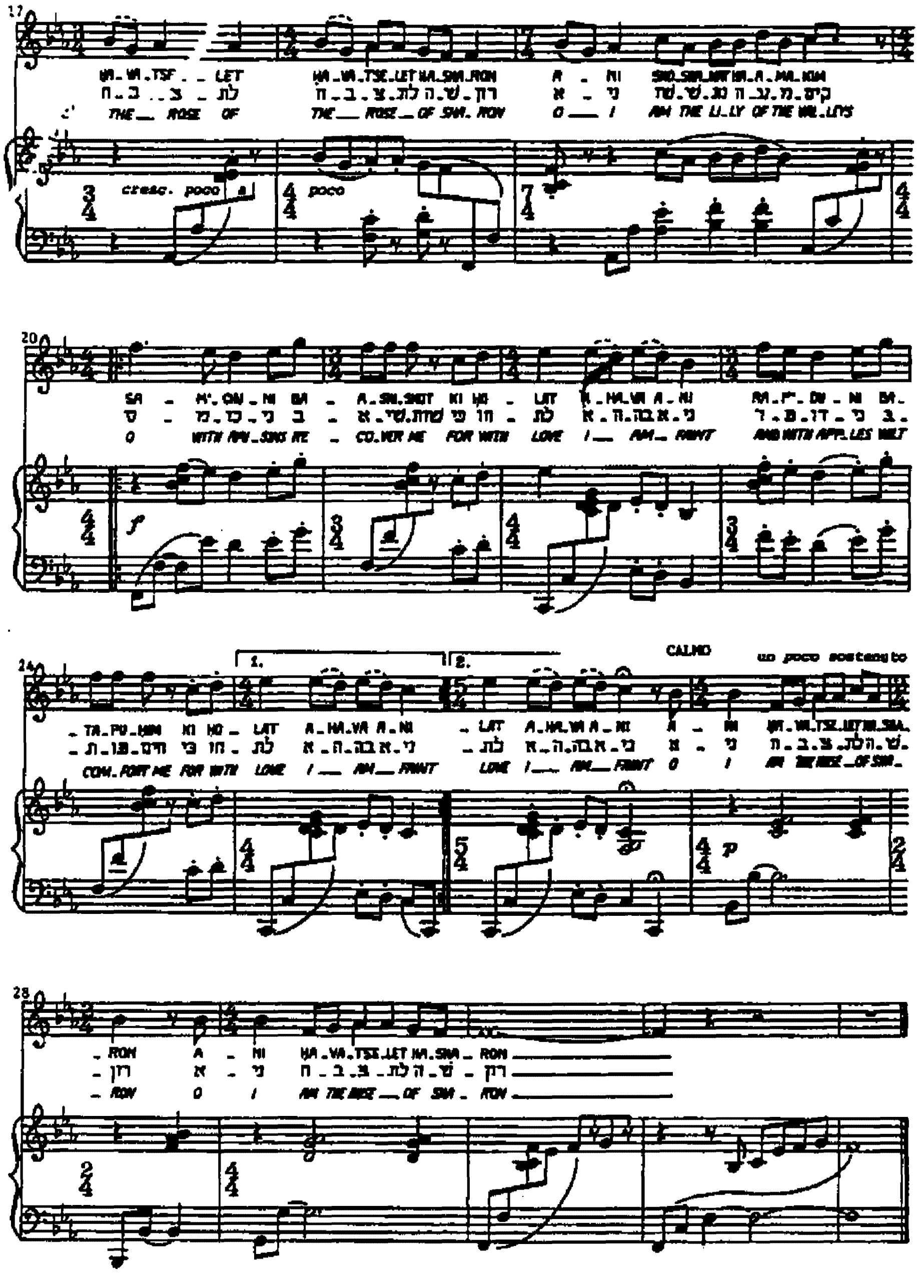
♩ = 120

1. I AM THE ROSE OF SHARON אני חבצלת השרון

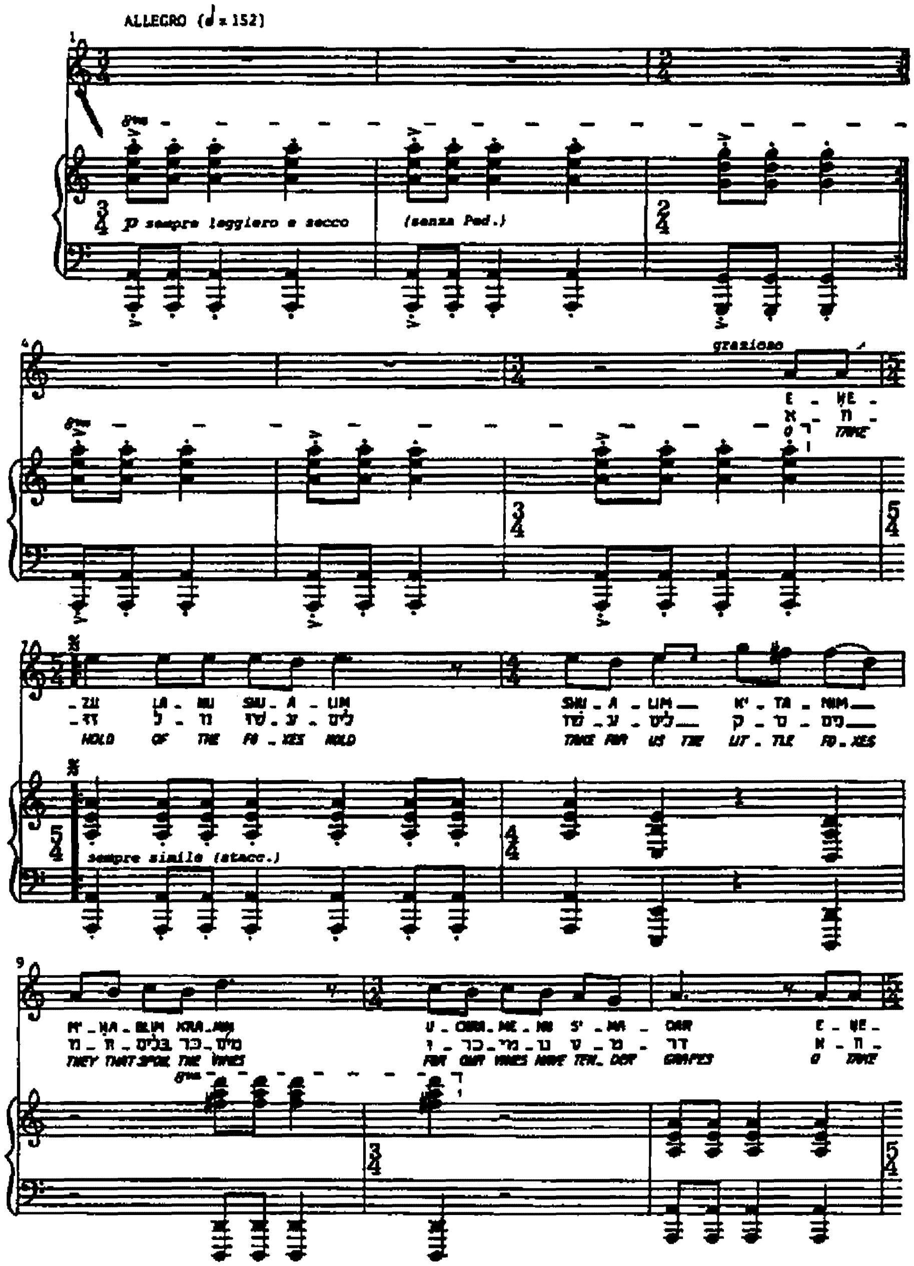


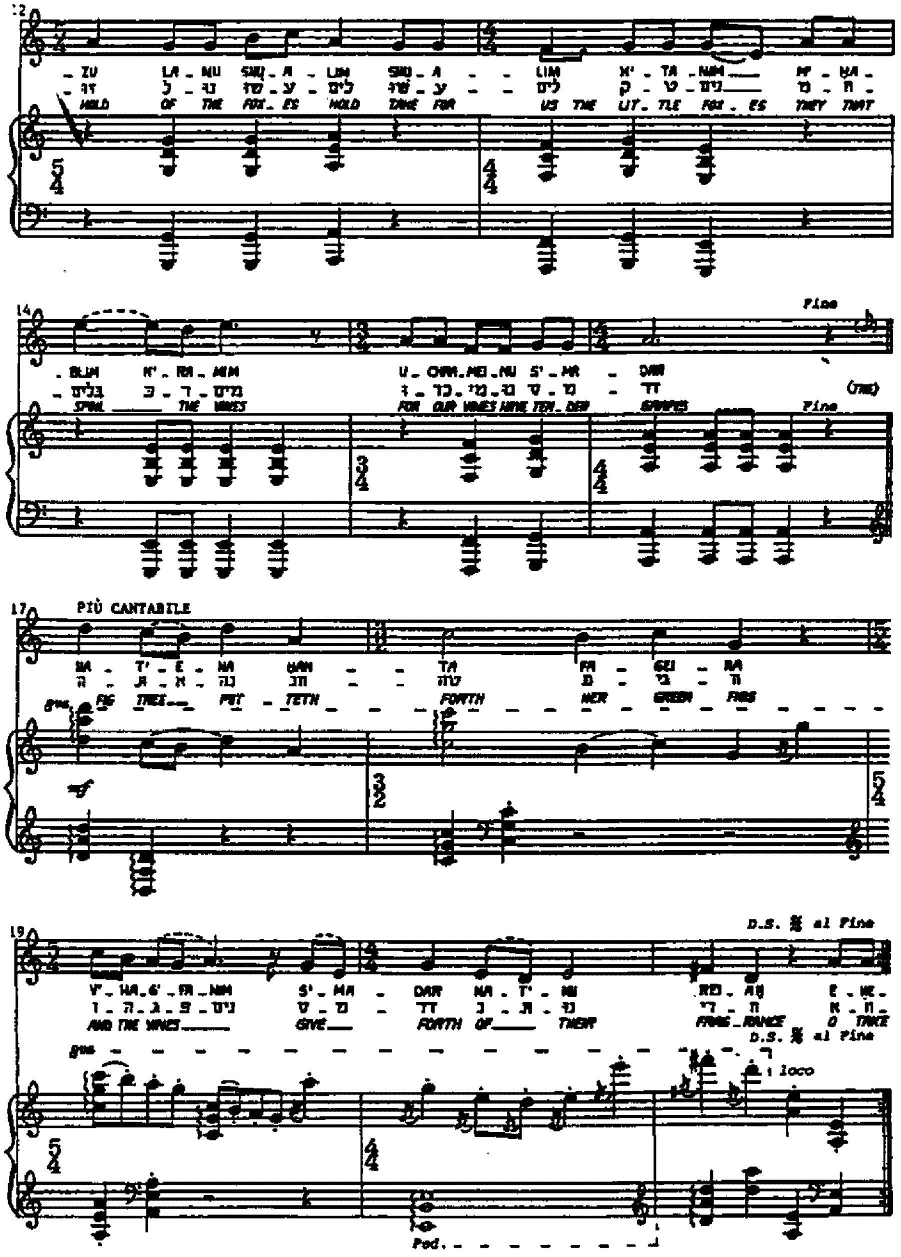
mp
marc.
p
A - NI HA - VA - TSE - LET HA - SHA - RON SHO - SHA -
א - ני ח - ב - צ - לת ה - ש - רון שו - ש -
O I AM THE ROSE OF SHA - RON AND THE
- NAT HA - A - MA - KIM A - NI HA - VA - TSE - LET HA - SHA - RON SHO - SHA - NAT HA - A - MA - KIM
- נת ה - ע - מ - קים א - ני ח - ב - צ - לת ה - ש - רון שו - ש - נת ה - ע - מ - קים
LI - LY OF THE VAL - LEYS O I AM THE ROSE OF SHA - RON AND THE LI - LY OF THE VAL - LEYS

© 1987 by Israel Music Institute (IMI), P.O.B. 51197, Tel Aviv, Israel
All Rights Reserved IMI 399 International Copyright Secured

17
HA_VA_TSE_LET
THE ROSE OF
HA_VA_TSE_LET HA_SHA_RON
THE ROSE OF SHA_RON
A_NI
O I
AM THE LI_LY OF THE VAL_LEYS
cresc. poco a poco
20
SA_MI_ONI BA_A_SHI_SHOT KI HO_LAT A_HA_VA A_NI
O WITH RAI_SINS RE_CO_VER ME FOR WITH LOVE I AM FAINT
AND WITH APP_LES WILT
f
24
COM_FORT ME FOR WITH LOVE I AM FAINT
LOVE I AM FAINT O I AM THE ROSE OF SHA_
1.
2.
CALMO
un poco sostenuto
p
28
RON A_NI HA_VA_TSE_LET HA_SHA_RON
RON O I AM THE ROSE OF SHA_RON

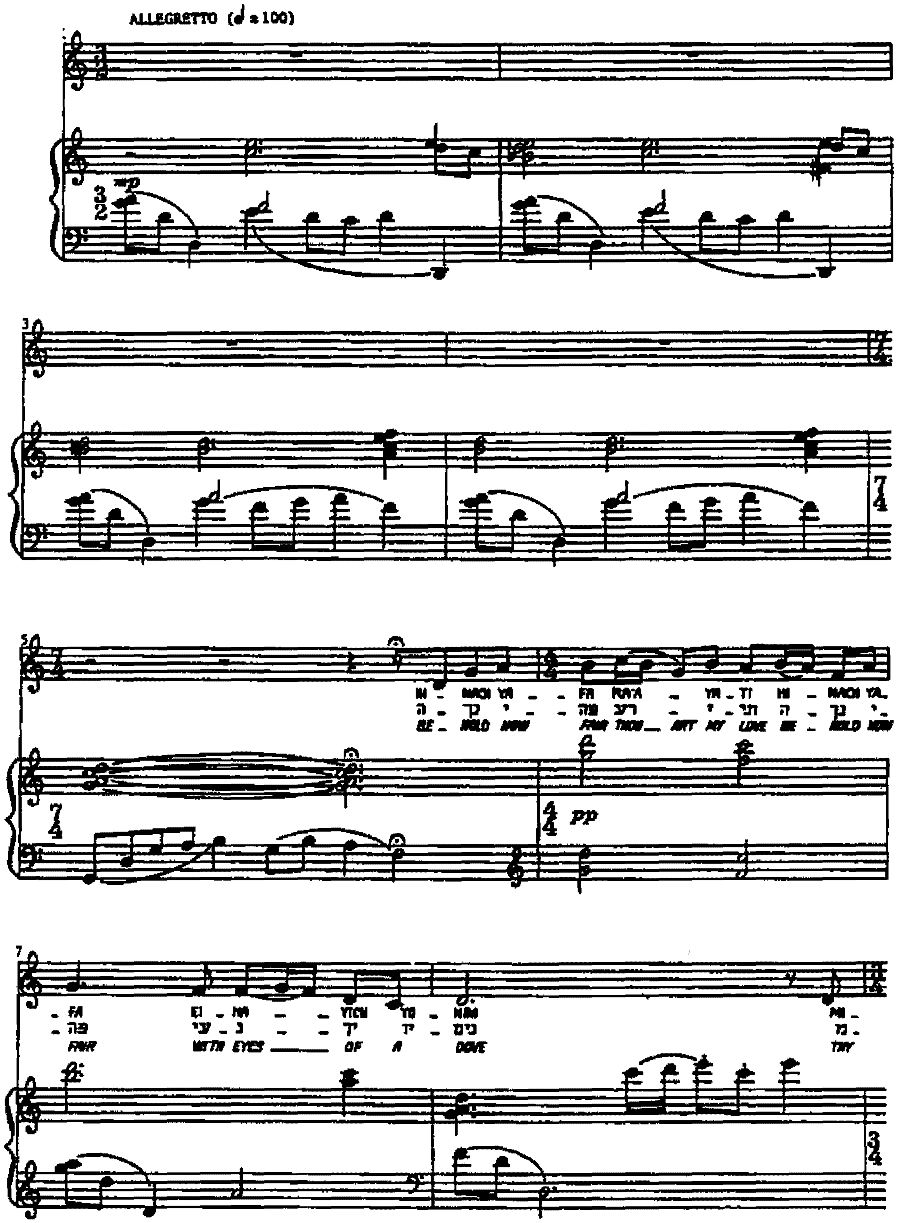
TAKE US THE FOXES אחזו לנו שועלים

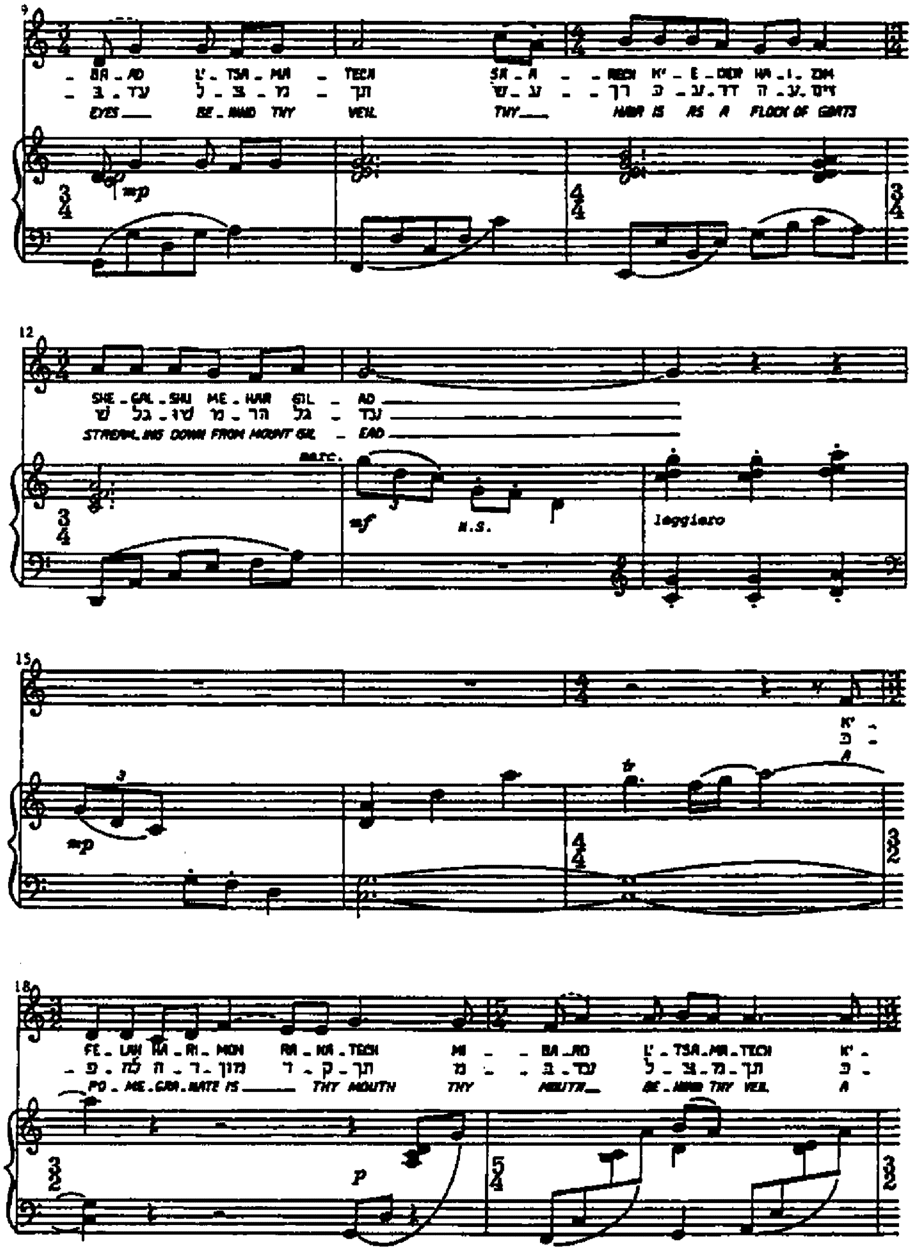

ALLEGRO (♩= 152)
p sempre leggiero e secco
(senza Pad.)
8va
grazioso
E - HE -
O TAKE
sempre simile (stacc.)
- ZU LA - NU SHU - A - LIM
HOLD OF THE FO - XES HOLD
SHU - A - LIM K' - TA - NIM
TAKE FOR US THE LIT - TLE FO - XES
M' - HA - BLIM KRA - MIM
THEY THAT SPOIL THE VINES
U - CHRA - ME - NU S' - MA - DAR
FOR OUR VINES HAVE TEN - DER GRAPES
E - HE -
O TAKE

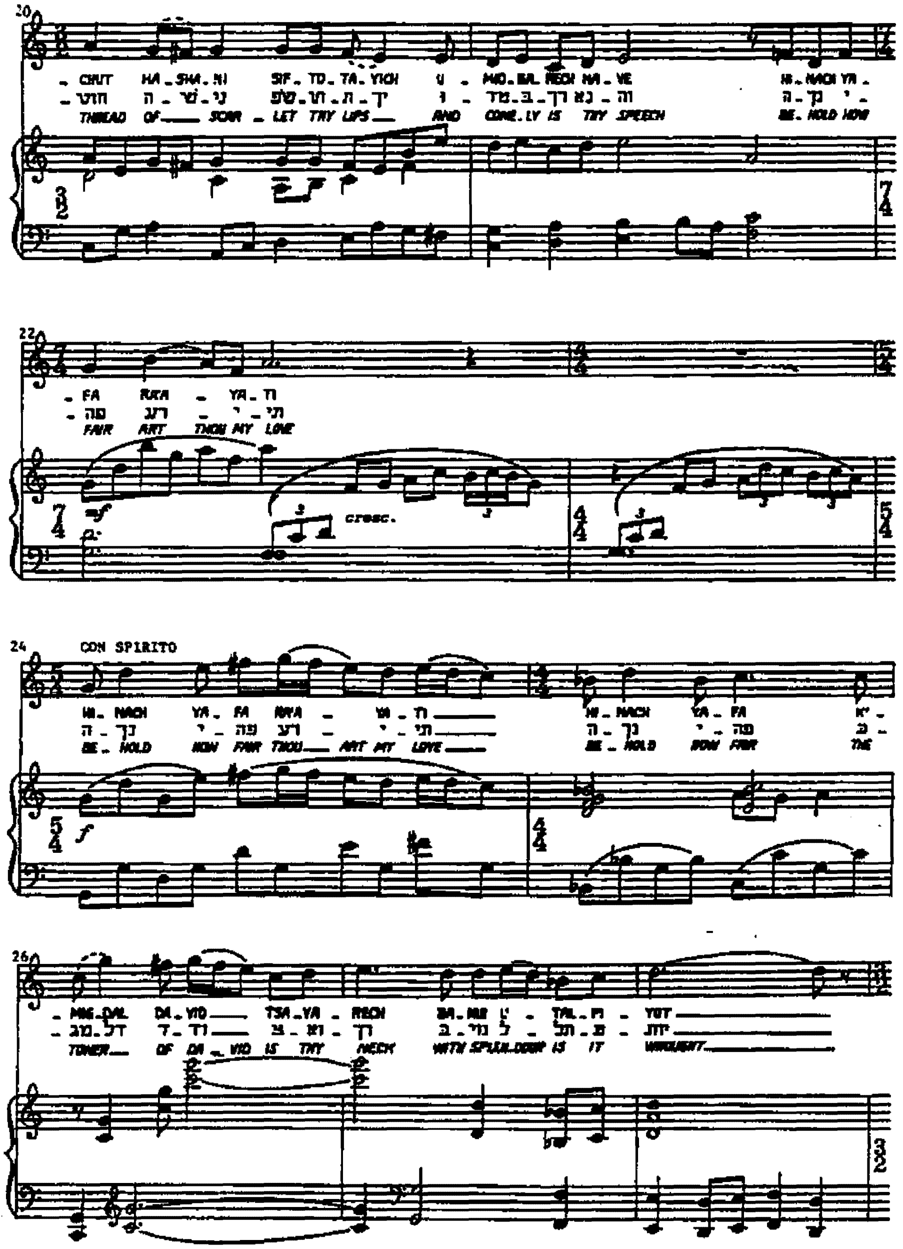

12
ZU LA-NU SHU-A-LIM SHU-A-LIM K'-TA-NIM M'-HA-
HOLD OF THE FOX-ES HOLD TAKE FOR US THE LIT-TLE FOX-ES THEY THAT
14
BLIM K'-RA-MIM U-CHRA-ME-NU S'-MA-DAR
SPOIL THE VINES FOR OUR VINES HAVE TEN-DER GRAPES
Fine
(THE)
Fine
17
PIÙ CANTABILE
HA-T'-E-NA HAN-TA FA-GE-HA
FIG TREE PUT-TETH FORTH HER GREEN FIGS
8va
mf
19
V'-HA-G'-FA-NIM S'-MA-DAR NA-T'-NU RE-AH E-HE-
AND THE VINES GIVE FORTH OF THEIR FRAG-RANCE O TAKE
D.S. 𝄋 al Fine
D.S. 𝄋 al Fine
8va
loco
Ped.

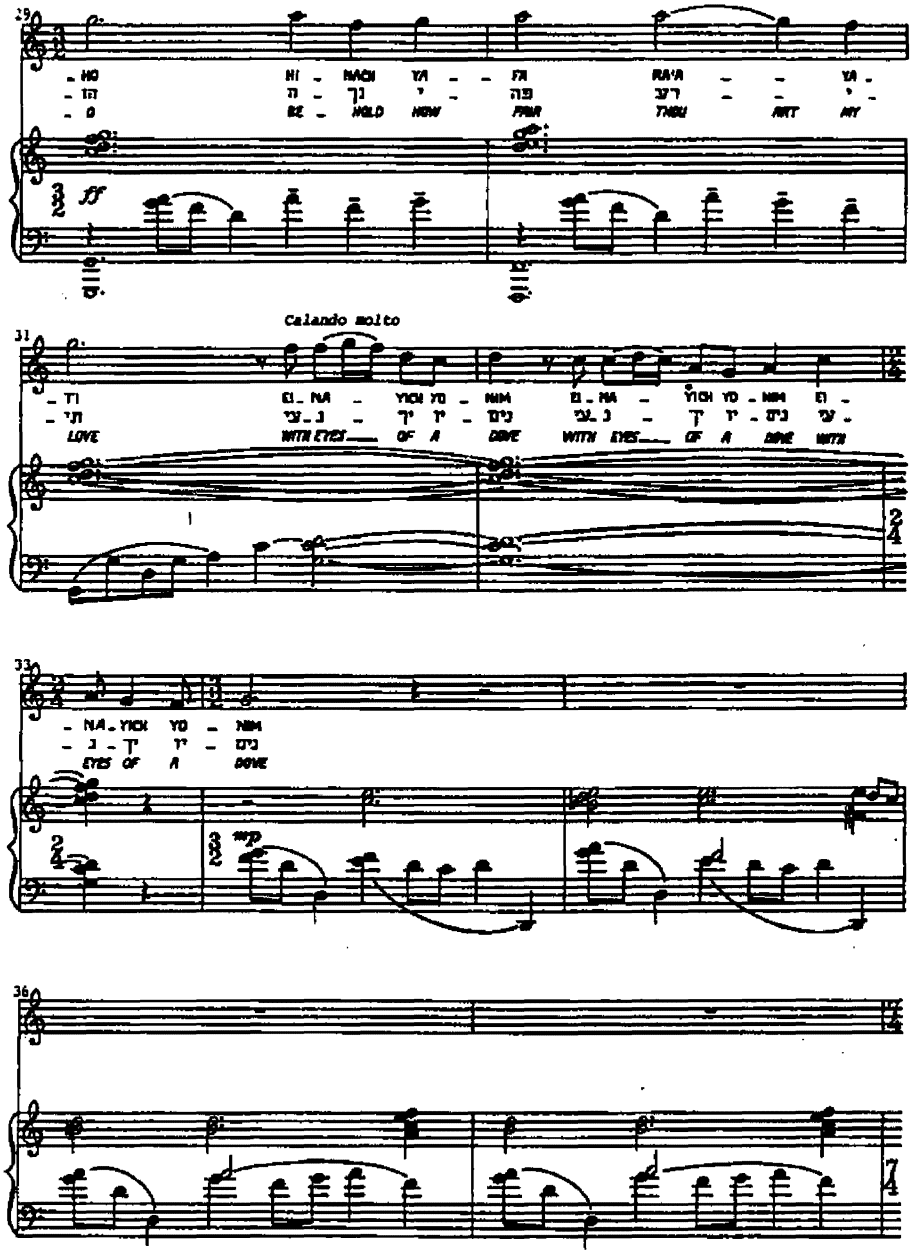
3.

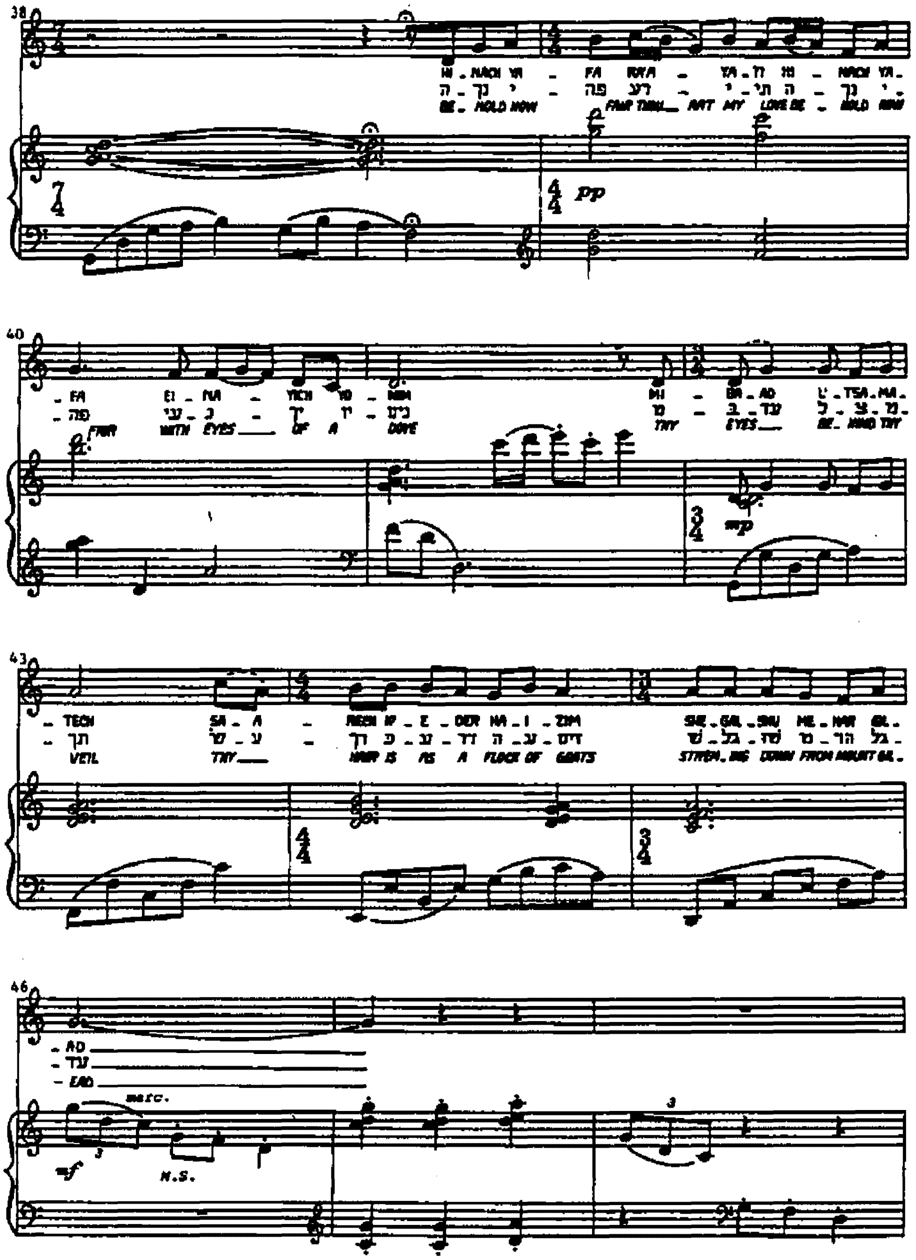
BEHOLD THOU ART FAIR הנך יפה רעייתי

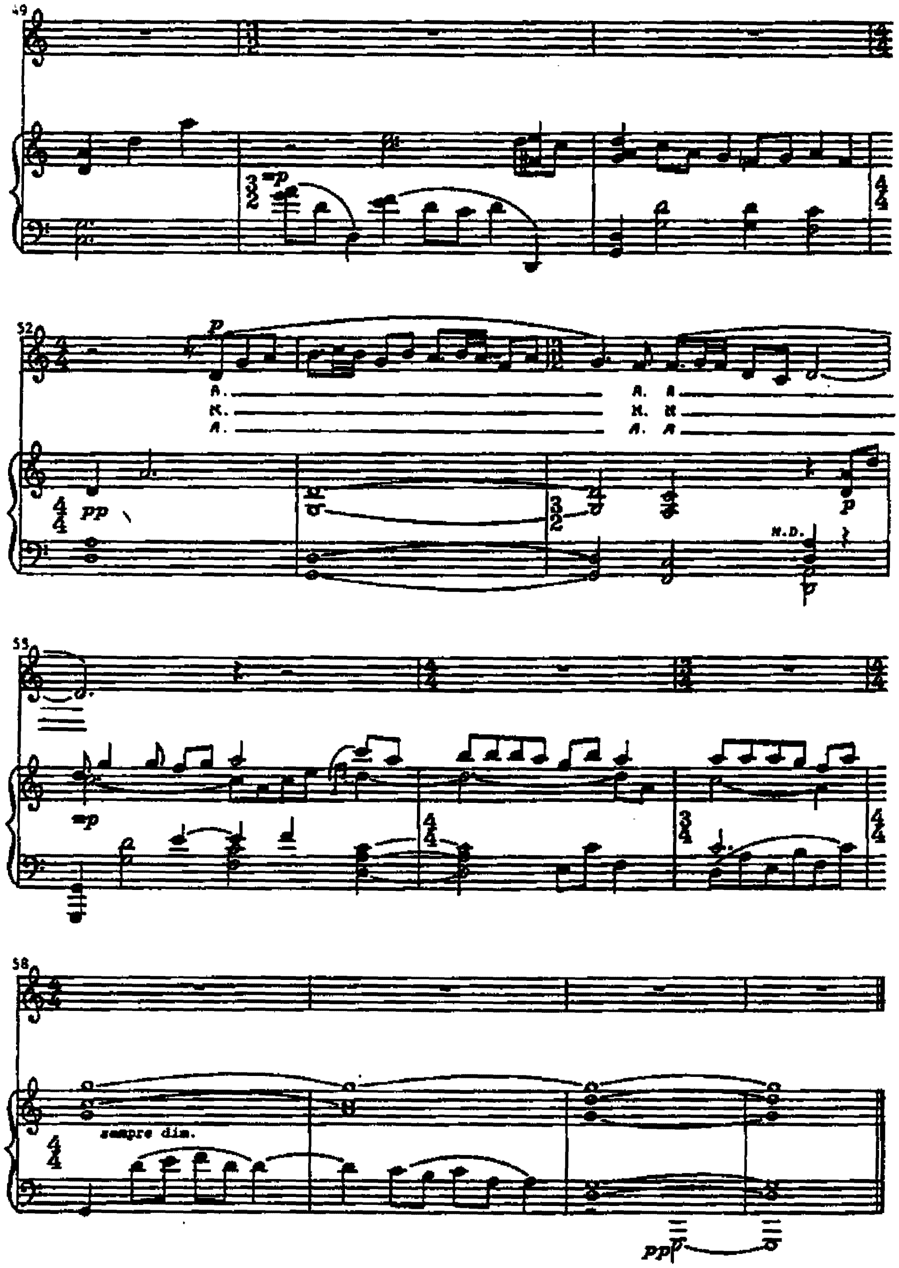

ALLEGRETTO (𝅗𝅥 = 100)
mp
pp
HI - NACH YA - - FA RA'YA - YA - TI HI - NACH YA-
ה - נך י - - פה רע - י - תי ה - נך י-
BE - HOLD NOW FAIR THOU - ART MY LOVE BE - HOLD NOW
- FA EI - NA - - YICH YO - NIM MI -
- פה עי - נ - - יך יו - נים מ -
FAIR WITH EYES OF A DOVE THY


9
- BA - AD L' - TSA - MA - TECH SA - A - - RECH K' - E - DER HA - I - ZIM
EYES___ BE - HIND THY VEIL THY___ HAIR IS AS A FLOCK OF GOATS
mp
12
SHE - GAL - SHU ME - HAR GIL - AD
STREAM - ING DOWN FROM MOUNT GIL - EAD
marc.
mf
M.S.
leggiero
15
mp
tr
K' -
A
18
FE - LAH HA - RI - MON RA - KA - TECH MI - - BA - AD L' - TSA - MA - TECH K' -
PO - ME - GRA - NATE IS___ THY MOUTH THY MOUTH__ BE - HIND THY VEIL A
p


20
CHUT HA-SHA-NI SIF-TO-TA-YICH U-MID-BA-RECH NA-VE HI-NACH YA-
THREAD OF SCAR-LET THY LIPS AND COME-LY IS THY SPEECH BE-HOLD HOW
22
FA RA-YA-TI
FAIR ART THOU MY LOVE
mf
cresc.
24
CON SPIRITO
HI-NACH YA-FA RA-YA-TI
BE-HOLD HOW FAIR THOU ART MY LOVE
f
HI-NACH YA-FA K'-
BE-HOLD HOW FAIR THE
26
MIG-DAL DA-VID TSA-VA-RECH BA-NUI L'-TAL-PI-YOT
TOWER OF DA-VID IS THY NECK WITH SPLEN-DOUR IS IT WROUGHT


29
- HO HI - NACH YA - - FA RA'A - - YA -
- הו ה - נך י - פה רע - - י -
- O BE - HOLD HOW FAIR THOU ART MY
ff
31
Calando molto
- TI EI - NA - YICH YO - NIM EI - NA - YICH YO - NIM EI -
- תי - נ - עי - יך יו - נים - נ - עי - יך יו - נים עי -
LOVE WITH EYES OF A DOVE WITH EYES OF A DOVE WITH
33
- NA - YICH YO - NIM
- נ - יך יו - נים
EYES OF A DOVE
mp
36


38
HI - NACH YA - FA RA'A - YA - TI HI - NACH YA -
BE - HOLD HOW FAIR THOU ART MY LOVE BE - HOLD HOW
pp
40
- FA EI - NA - YICH YO - NIM MI - BA - AD L' - TSA - MA -
- FAIR WITH EYES OF A DOVE THY EYES BE - HIND THY
mp
43
- TECH SA - A - REECH K' - E - DER HA - I - ZIM SHE - GAL - SHU ME - HAR GIL -
VEIL THY HAIR IS AS A FLOCK OF GOATS STREAM - ING DOWN FROM MOUNT GIL -
46
- AD
- EAD
marc.
mf
M.S.


49
=p
52
p
A.
K.
A.
A. A
K. K
A. A
pp
M.D.
p
55
=p
58
sempre dim.
pp

Dur.: ca. 7'00"

~ 4b ~

Four Sabbath Songs - 1962

Four Sabbath Songs is one of Avni's earliest compositions, composed in 1962 and first published by *Merkaz Letarbut Ul'chinuch* (Department of Culture and Education) in 1964.[1] The piece is a four-song cycle for unaccompanied choir and is an arrangement of three Babylonian Jewish folk tunes. The first and last songs of the cycle are two different arrangements of the same folksong. The cycle represents well the early period of Avni's work, with his focus on folk tunes and modal melodies, and already illustrates certain techniques and structures that would later become distinguishing characteristics of Avni's style. All four songs are basically homophonic arrangements, very chorale-like in texture with step-wise voice leading. The overall structure of each song follows the structure of the melody, either AABA (songs one and four) or ABAB (songs two and three).

The first song in the cycle, entitled *"Yom Hashabat,"* speaks of the holiness and restfulness of Shabbat and how all week the soul years for Shabbat to come. The melody is bipartite, symmetrical, and arranged AABA. The opening of the piece immediately displays two common Avni features – unison and staggered entry. The tenor and bass begin the melody in unison in mm.1-2, and the soprano and alto only enter in m.3, where the soprano takes over the melody and the other three voices harmonize below. Avni uses staggered entry and unison again for the repeat of section A (with different text) at mm.5-

---

[1] Tischler, *A Descriptive Bibliography*, 21.

6. The other two instances of staggered voices in this song occur at mm.11-12[2] and mm.14-16. In m.11-12, Avni brings in the last repeat of the A section successively, with each voice echoing the vacillating semi-tone of the melody but at different pitch levels. At mm.13-15, the end of the song, we see the common practice of Avni using one voice to restate the last phrase while the other three voices hold their ending notes.

The musical language of this song and its setting hovers between modal and tonal. While the A section has a strong feeling of A Lydian as a result of emphasis on A and the raised fourth (D sharp in mm.3-4, 7-8, 12-13), Avni's harmonization also hints at F sharp minor (see the end of m.5 and beat 3 of m.8) and A major (see end of m.7 and beat 4 of m.8) . The connection to A major is strengthened by the brief tonicization of its dominant E in m.9, although the blatant lack of a D# in the B chord of this measure weakens the tonicization slightly. The song seems to finally settle in F sharp minor as the ending measure of the song articulates an F sharp minor triad.

The second song of the cycle is entitled *"Ki Eshmra Shabat,"* and its text also stresses the holiness of Shabbat, highlighting it as an eternal link between God and the Jewish people. The structure of the melody is slightly asymmetrical, particularly in the B section beginning in m.9, when the meter changes between 4/4 and 3/4. In this movement, Avni repeats the entire melody twice giving the song the structure ABAB. The first statement of the melody uses only the soprano and alto parts, with the sopranos on the melody and altos harmonizing wordlessly below. The alto line fills in the spaces left by the holds in the soprano line to propel the song forward and give the illusion of constant motion. The second statement is fully realized in four parts and ventures slightly more into polyphony. While the sopranos continue with the melody in the same rhythm as the first statement, the lower voices each have their own musical statement of the text. The bass takes over the alto line from the first statement, and the alto has new musical line. Rhythmically, the altos and tenor are mainly in sync and the bass moves on its own. The three lower parts once again fill the spaces left by the melody – the bass in mm.17 and 21; the alto and tenor in mm.15 and 19). The last measure of the song illustrates another example of one voice repeating the ending motif while the other voices hold.

---

[2] In the 1971 version of this piece published by MLT, the measures on p.6 are incorrectly numbered (skipping one measure). I have corrected the mistake for ease of identification.

As he did in the last song, Avni plays with the different ways to harmonize this modal melody. The melody itself is elusive, never really settling in any one modality or tonality. The opening A section again suggests A Lydian, but Avni does not choose to use the D sharp in his harmonization. For the first statement, Avni seems to imply both an A major and an F sharp minor harmony below the melody line. This fluctuation continues in the second statement where Avni begins the repeat of the A section with an A chord (m.14) but sets the beginning of the second half of the A section to F sharp minor (m.18). The end of the piece rests not on either an A chord or an F sharp minor, but on the pitches E-A-E-B (built from bass to soprano). These open intervals as well as the unsettled feel of the end of the piece resonate with the Eastern Mediterranean style, highlighting the fact that the melody itself mimics the common Eastern folk melody practice of not returning to a tonic or "home" note.

The third song of the cycle is named *"Eli Eliyahu,"* referring to Elijah the prophet. The text of the song recalls the belief that the prophet Elijah will herald the coming of the Messiah and the Messianic age. Similar to the second song, this movement is structured in ABAB form as a result of a full repeat of the melody, harmonized differently. Staggered entry and unison once again appear. Avni begins both statements of the melody with successive entry in mm.1 and 9, and throughout the second statement of the melody, the tenor and bass sing the melody in union and parallel octaves. At mm.4 and 17, all four voices are in parallel octaves.

The melody of the song sits squarely in B Aeolian, or in the B natural minor scale. In the first statement, Avni begins by harmonizing the melody with an E major chord (mm.1-2) and then switches to a B minor harmonization at m.4, ending the statement with a B minor chord at m.8. For the second statement of melody, Avni places the melody in the tenor and bass voices (in parallel octaves, as mentioned above) and divides the women into three parts to harmonize the melody. In addition, Avni sets the melody in a canon between the men's and women's voices. The harmony of the second statement ventures a little farther than the close B minor harmony of the first statement, including a brief emphasis of D major in m.13. However, the harmony returns to B minor in m.15 and remains in that tonality through the end of the piece.

The fourth song in the cycle is a restatement of the first melody set at a different pitch level, harmonized in a different mode, and arranged differently for the four voices. Avni even indicates that the mood of this arrangement should be quite different from the melody's earlier rendition; while the first song is marked *moderato e semplice*, the fourth song is marked *maestoso*. All four voices sing throughout the homophonic arrangement. Avni again alternates which voice carries the melody, switching between soprano (mm.1-2, 5-6, and 9-14) and tenor (mm.3-4, 7-8). When the tenor sings the melody line, the other three voices recede into the background slightly by singing a repeated syllable as opposed to the text. Even more than the other songs in the cycle, the voice-leading consists mainly of step-wise contrasting motions, making this song the most chorale-like of the cycle.

As opposed to the Lydian arrangement of the melody in song one, the fourth song sets the melody in B Aeolian or natural minor. The A section wavers between ending the phrases in B minor or G major, and the B section once again briefly tonicizes the dominant of the key signature, or the dominant of the relative major (in this case A major, as a result of the D major signature). The higher register of the piece changes the quality of the melody from a gently arranged folk-tune to a more ornate performance piece.

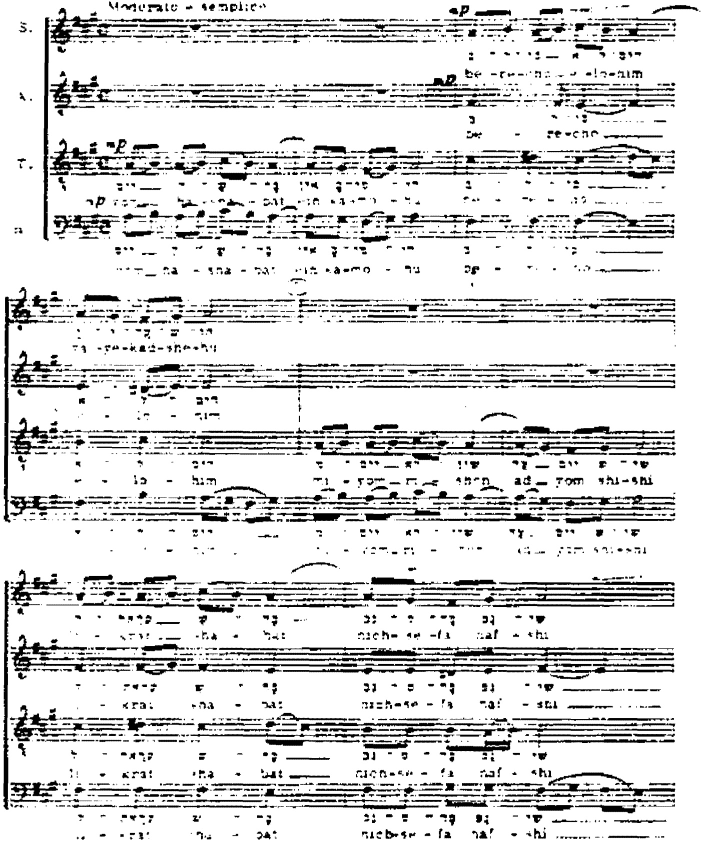
Considered as a cycle, Avni's *Four Sabbath Songs* fit together well. Avni sets the songs in such a way that there are various connections among all of the songs that result in a cohesive sound. Songs one, three, and four all feature their melodies in different voices, and each song plays with the question of how to harmonize a modal melody. In addition, the key and arrangement of each song helps lead into the following movement. At each transition, the opening pitch of the subsequent song can be found in the final chord of the song that has just ended. Thus, despite the different modes and keys, the cycle feels continuous. Finally, although this cycle is one of Avni's earliest pieces and the harmonic language closely matches the Eastern Mediterranean style, there are hints of Avni's later musical language. Sevenths abound throughout all four songs both passing (Movement I, m.14, beat 2) and accented (Movement II, m.18, beat 1; Movement III, m.6, beat 1; Movement IV, m.9, beat 4). Avni even includes occasional ninths – Movement II, m.6, beat 3 and Movement III, m.14, beat 1 (in passing). As a result of all of these elements, *Four Sabbath Songs* is both a solid illustration of Avni's early work and a useful indication of changes to come.

# PIYUTIM LESHABAT	פיוטים לשבת

## 1. YOM HASHABAT	א. יום השבת

TZVI AVNI	צבי אבני

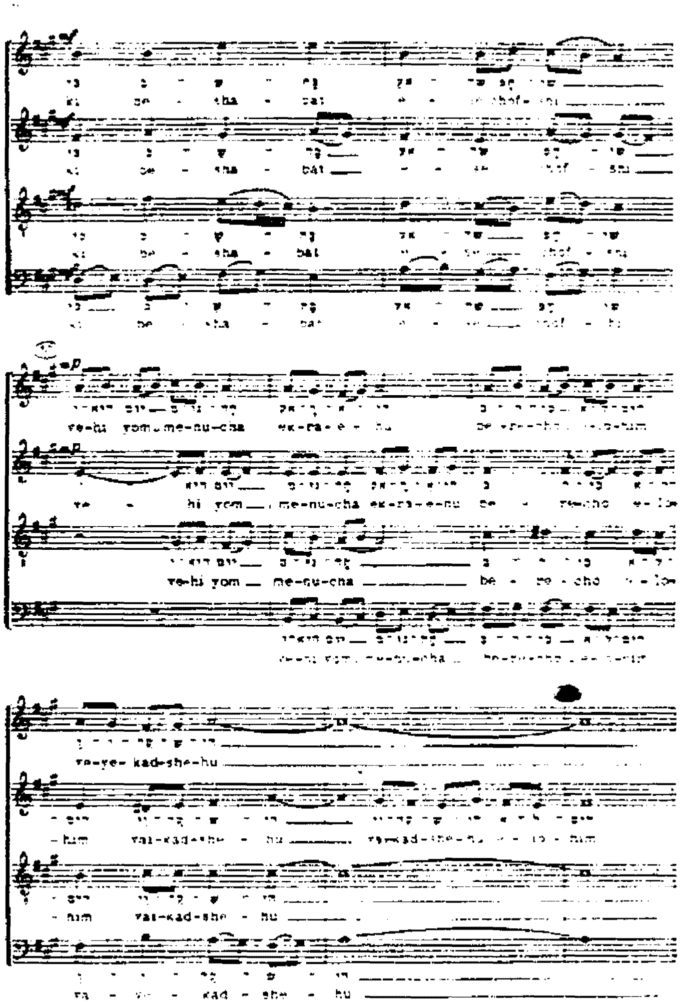
After Babylonian Jewish Tunes	ע"פ נעימות של יהודי בבל



Moderato - semplice
S.
A.
T.
B.
p
be-re-e-cho-e-lo-him
yom ha-sha-bat ein ka-mo-hu
ta-ye-kad-she-shu
mi-yom ri-shon ad yom shi-shi
li-krat sha-bat
nich-se-fa naf-shi

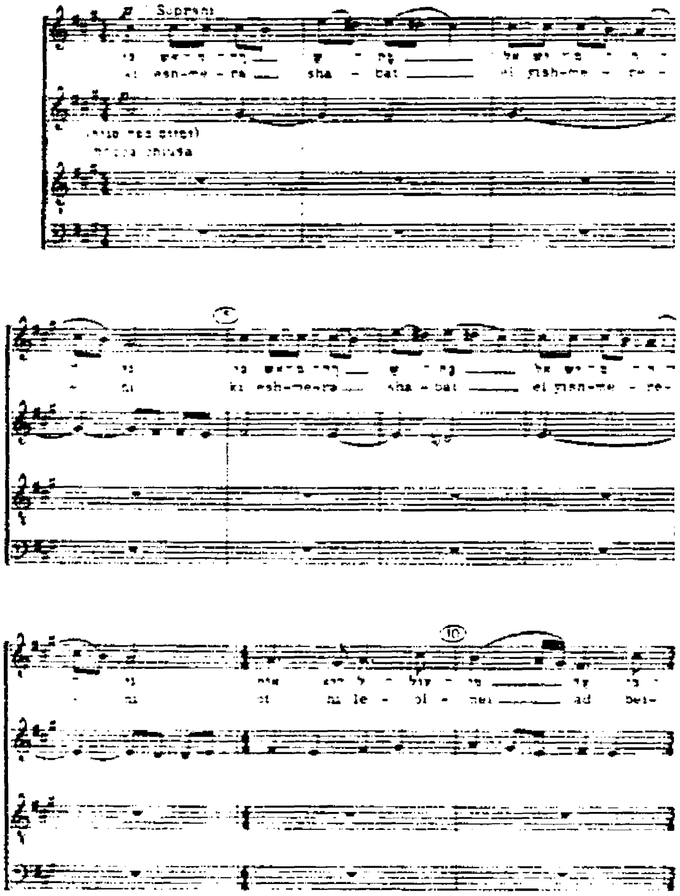
© [illegible] by Merkaz L'tarbut Ul'chinuch

M.L.L.208

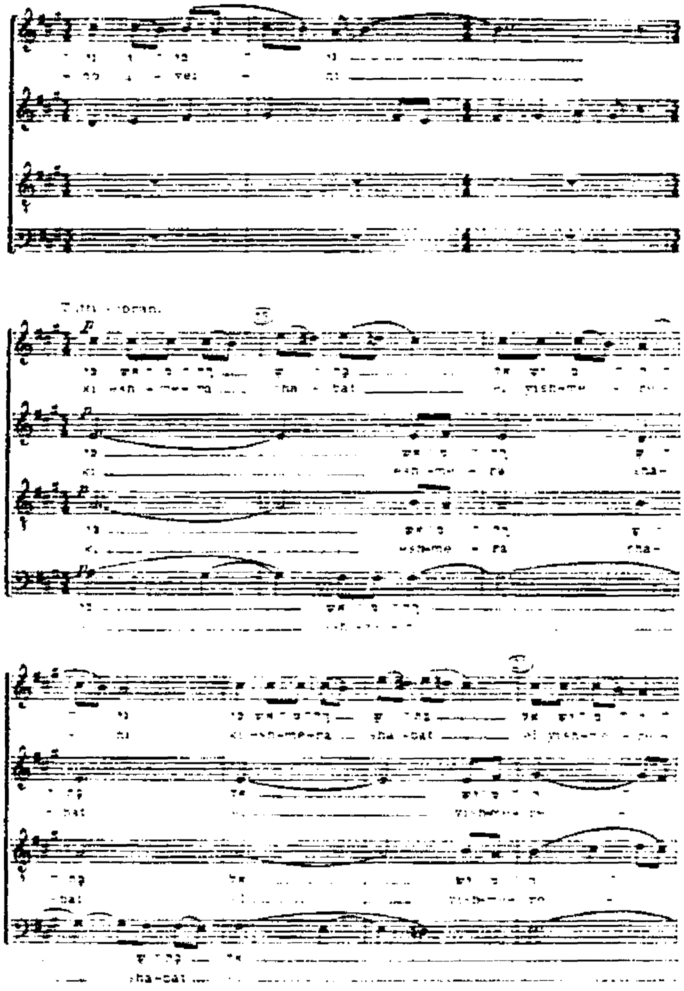
ki be - sha - bat ... shof - ni
ve-hi yom me-nu-cha ek-ra-e-hu be-re-cho e-lo-him
ve-ye-kad-she-hu
e-lo-him vai-kad-she-hu vay-kad-she-hu e-lo-him
va-ye-kad-she-hu

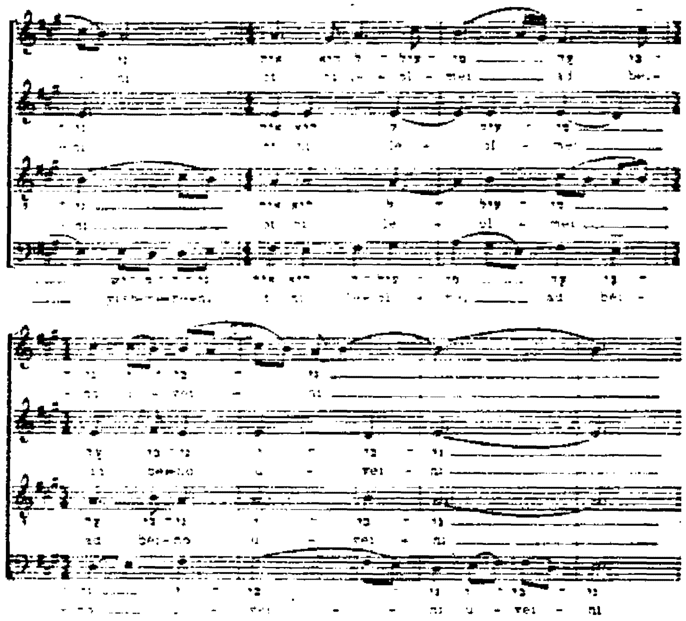
M.L.L.18

1. KI ESHMRA SHABAT כִּי אֶשְׁמְרָה שַׁבָּת

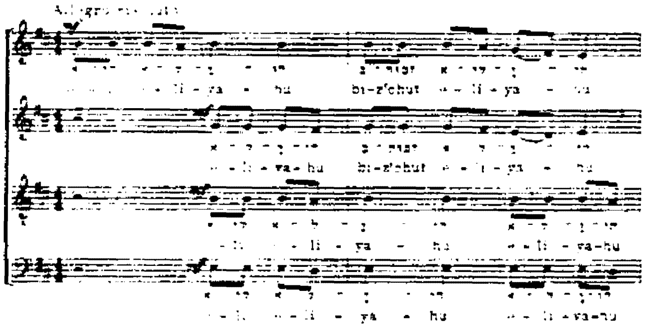


Dolce, molto espressivo
p
Soprano
ki esh-me-ra sha-bat el yish-me-re-
(with mouth closed)
bocca chiusa
5
ni
ki esh-me-ra sha-bat el yish-me-re-
10
ni
ot hi le-ol-mei ad bei-


Tutti soprani
p
ki
sha - bat
ki
sha-
sha-bat

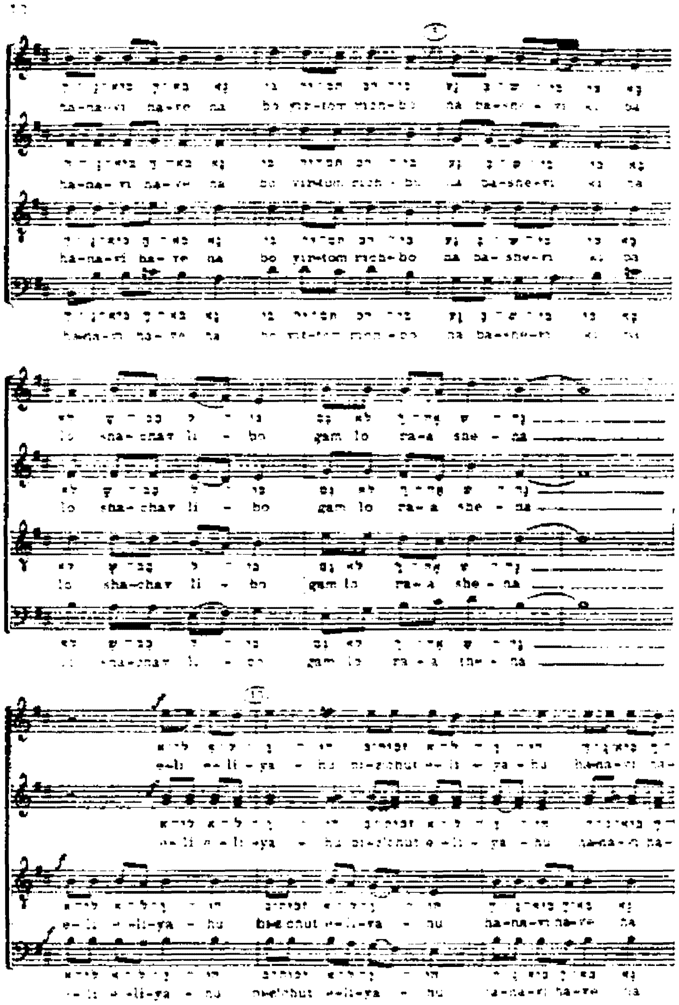


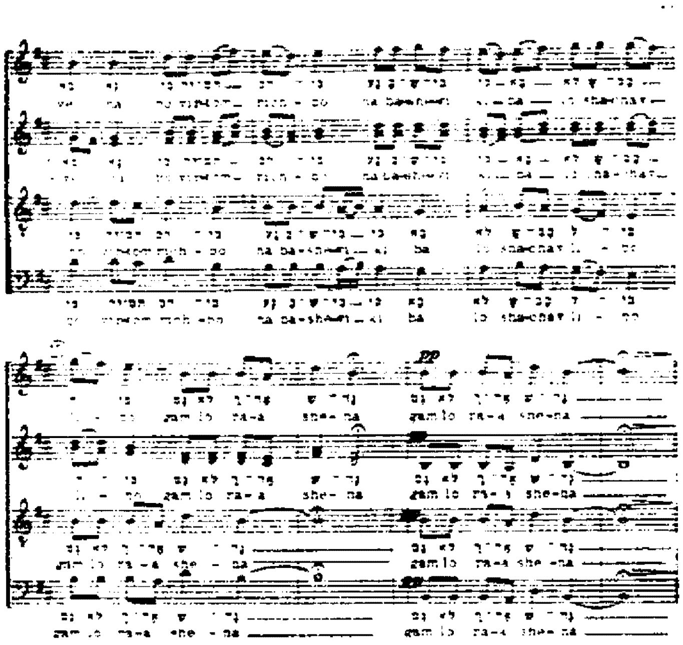
ELI ELIYAHU אלי אליהו



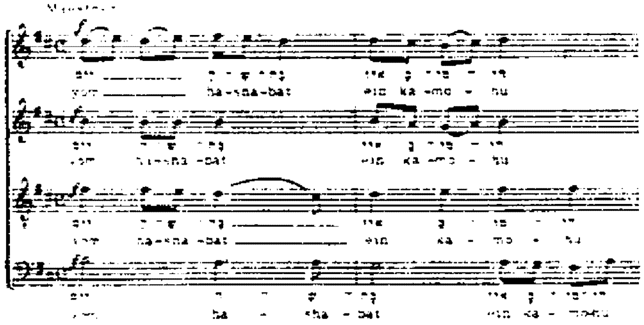
Allegro
bi-z'chut
li-ya-hu

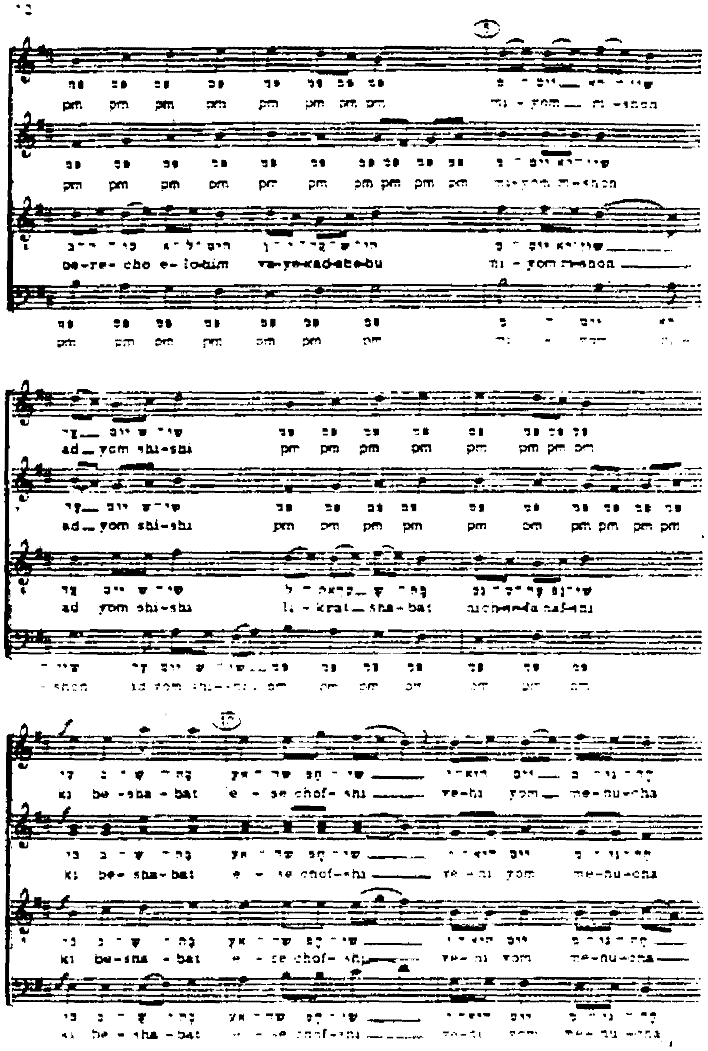
M...278

ha-na-ri ha-re na bo yir-tom rich-bo na ha-she-ri ki na
lo sha-chav li - bo gam lo ra-a she - na
e-li - e-li-ya - hu ba-a-chut e-li-ya - hu ha-na-ri ha-re na

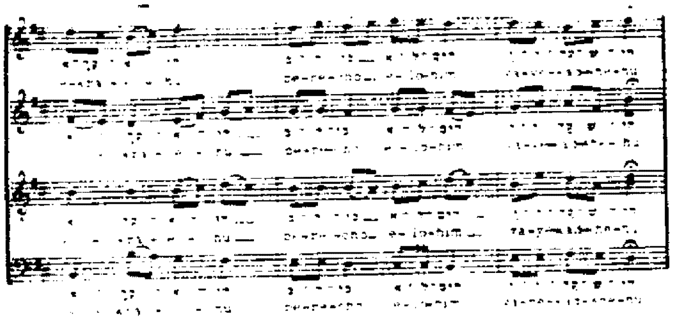

gam lo ra-a she-na
gam lo ra-a she-na
pp

4. YOM HASHABAT ד. יום השבת


yom ha-sha-bat
ein ka-mo-hu
ha - sha - bat
ein ka - mo-hu



pm pm pm pm pm pm pm pm
ni - yom — ri - shon
pm pm pm pm pm pm pm pm pm pm
ni - yom ri - shon
be-re- cho e- lo-him va-ye-kad-she-hu
ni - yom ri-shon
pm pm pm pm pm pm pm
ni - yom
ad — yom shi-shi
pm pm pm pm pm pm pm pm
ad — yom shi-shi
pm pm pm pm pm pm pm pm pm pm
ad yom shi-shi
li - krat — sha-bat
nich-na-sa naf-shi
- shon
ad yom shi-shi pm pm pm pm pm pm pm
ki be -sha - bat
e - se chof- shi — ve-hi yom — me-nu-cha
ki be- sha-bat
e - se chof-shi — ve - hi yom me-nu-cha
ki be-sha - bat
e - se chof- shi — ve- hi yom me-nu-cha —
ki be - sha - bat
e - se chof-shi — ve-hi yom me-nu-cha



4. **Yom Hashabat**	א.(ד **יום השבת**
Yom hashabat ein kamohu	יום השבת אין כמוהו
Berecho Elohim vaikadshehu.	ברכו אלהים ויקדשהו
Miyom rishon ad yom shishi	מיום ראשון עד יום ששי
Likrat shabat nichsefa nafshi.	לקראת שבת נכספה נפשי
Ki beshabat [illegible] nafshi	כי בשבת אעשר נפשי
Ve-hu yom menucha ekraehu	והוא יום מנוחה אקראהו
Berech Elohim vaikadshehu.	ברכו אלהים ויקדשהו.
Ki Eshmera Shabat	(ב **כי אשמרה שבת**
Ki eshmera shabat — el yishmereni	כי אשמרה שבת — אל ישמרני
Ot hi le'olmei ad — beino uveini.	אות היא לעולמי־עד — בינו וביני.
Eli eliyanu	(ג **אלי אליהו**
Eli eliyanu — bizchut eliyanu	אלי אליהו — בזכות אליהו
Hanavi have na.	הנביא הבא נא.
Bimherah yavo —	כי ימים יבואו —
Na, basheni, ki ba — lo shachav libo	נא, בשני, כי בא — לא שכב לבו
Gam lo ra'ah shena.	גם לא ראה שינה.

~ 4c ~

On Mercy - 1973

Avni's piece *On Mercy* for mixed choir a cappella was written in October 1973 and first performed in Tel Aviv in 1975 by the Israel National Choir "Rinat."[1] A reaction to both Israel's Yom Kippur War (Oct. 6 – Oct. 26, 1973) and the death of Avni's first wife, Penina, in that same year, the piece is full of dissonance and dark harmony. The text is the Yehuda Amihai poem *El Male Rachamim*, which uses the opening words of Judaism's prayer for a departed soul – *el male rachamim*-God, in whom mercy dwells– to question the very nature of God's mercy. The poem is angry and cynical, beginning and ending with the words, "God, in whom mercy dwells/Were it not for God in whom mercy dwells/Then well might mercy dwell in the world/Not just in him."[2] Avni's setting reflects the angst and chaos of Amihai's text through jarring dissonances of major and minor seconds and frequent chromatic motion.

Although the text and the overall effect of Avni's through-composed musical translation imply a sense of disorder, Avni's work is highly structured. Throughout, Avni uses voice entry/exit configurations, repeated interval groupings, pitch register, and regular rhythmic phrasing, to create a sense of cohesion. Furthermore, Avni uses these musical devices and other structural and textural elements, such as unison, individual voice movement, repeated words, and word painting to highlight particular textual aspects and effectively communicate the emotions behind the poem.

---

[1] Tzvi Avni, *On Mercy – For Mixed Choir A Cappella*, Text by Yehuda Amihai (Tel Aviv: Israel Music Institute, 1976).

[2] English translation by Gila Abrahamson. See citation in footnote 1.

Avni begins the piece with a staggered choral entrance in the pattern Tenor-Alto-Soprano/Bass (together). This voice-entry pattern repeats as a signal of the beginning of each new section. Examples of this can be found in m.34-5, m.55 (slightly different pattern – Tenor-Bass-Alto-Soprano), and m.64. This repeated successive entry divides the piece into four sections. The end of the piece also displays one of Avni's signature characteristics with regards to successive voice exits. At mm.79-80, after several repetitions of the ending phrase of text, the soprano, alto and bass all end their phrases and hold their ending notes while the tenor reiterates the phrase one last time. Avni frequently employs this particular arrangement at the conclusion of his pieces, as illustrated in Chapter Three.

In addition to staggered entry, the beginning of each section is also marked by a particular interval grouping, here reduced to the tetrachord 0157.[3] This interval grouping is only found at these points, strengthening its use as a section marker. The first two instances occur at the same pitch level, further emphasizing the tetrachord's role as a section marker. Although the subsequent repetitions of 0157 are at different pitch levels, in each case the tetrachord has moved by a minor third.

Avni also uses one other interval tetrachord to call attention to and mark various moments in the piece. At the end of the opening statement in m.6, the voices are arranged in the interval pattern 0358. This alignment also occurs in the piece at mm.27, 40, 47, 71(beat 3), and 80. In mm.27, 47, and 80, Avni uses 0358 for sustained chords at the ends of phrases to signal conclusion. In measures 40 and 71, this combination implies an important emphasis on the text. Measure 40 uses the familiar combination to restate the haunting words that "the world is void" (of mercy). At measure 71, Avni has reached the end of the penultimate section of the poem. In the text, Amihai repeats the haunting opening three lines of the poem to provide closure. Measure 71 sets the last phrase immediately before those lines begin to repeat themselves. The interval pattern based on 0358 comes in on the very end of the Hebrew phrase that leads into the repetition, highlighting that moment of return.

---

[3] The numbers refer to the interval space between the pitches intoned. At the beginning of sections one and two, this interval grouping is represented by the pitches D/E flat/G/A. At the beginning of section three, the pitches are F sharp/G/B/C sharp. The beginning of section four uses the pitches B flat/C flat/E flat/F.

These two tetrachords are themselves comprised of specific interval qualities that repeat throughout the piece. In the first tetrachord, the intervals are stacked in the order m2-M3-M2, while the second tetrachord reads m3-M2-m3. These small intervals – seconds and thirds – constantly repeat both vertically and horizontally. Nearly half of the tetrachords in the piece are built in a major or minor second and Avni rarely includes any intervals larger than a major third. Moreover, the 0157 tetrachord is translated by successive minor thirds in its third and fourth reiteration, as mentioned above. The lack of space in these repeated intervals bring a harsh and dissonant sound to *On Mercy* and are perhaps both a reflection of the bitter emotions emanating from the text and a direct refutation of the Eastern Mediterranean style and its focus on openness and transparency.

The pitch register of *On Mercy* moves in an arc-like form from the beginning to the end of the piece. The work begins in mid-range for all of the voices and then slowly climbs to m.39 with its repeated F_5 in the soprano part. The register then climbs further with the soprano descant reaching A5 and sitting in that upper register through the end of m.57. From mm.57-58, the whole piece commences a slow descent back to middle range, with all of the voices ending within one or two steps from their opening pitches. Thus, the registral movement of *On Mercy* frames the work and implies a sense of both movement and return. Finally, the rhythm of the piece adheres closely to the rhythm of the Hebrew. Most of the piece is comprised of short musical phrases that move at the beginning and then linger at the end of the line, reflecting Hebrew's common stress on the ultimate syllable. This ongoing regular phrasing not only gives the piece a sense of ongoing repeated patterns, but also creates an almost drone-like effect, evoking the sense of chant that relates to the mournful cry of the traditional prayer for the departed soul.

In addition to using the above musical elements to unify the musical expression of the piece, Avni also utilizes unison, individual voice movement, repeated words, and word painting to emphasize certain central themes and emotions of the text. One of the most striking aspects of *On Mercy* is Avni's periodic use of unison among the choir's voices. Because the various voices are often moving at different times or at contrasting pitch levels, the instances of unison in the piece are exceedingly noticeable. The choir sings in unison in four places – mm.8-10, mm.11-12, mm.58-59, and mm.74-75. At each of these moments of unison, Avni also follows a particular pattern in moving the voices out of the unison, highlighted as a distinguishing characteristic of Avni's style in Chapter Three. The choir begins the phrase in unison and then the upper and lower voices move into harmony in parallel octaves, i.e. the soprano and the tenor sing one set of pitches an octave apart and the alto and bass sing another set an octave apart. Measures 11-12 and 74-75 use this same structure on the same text, although the pitch content is not identical. The unison in these measures serves to emphasize the text in a rather stark manner, and it is telling that aside from the beginning and ending unisons which each stress the words "Were it not for God in whom mercy dwells/Then well might mercy dwell in the world," the only other text with which Avni uses this device is the line, "While my heart has raised heavy weights of pain."

Another textural device found in *On Mercy* that underscores certain textual moments is the assignment of specific phrases to only one voice part. The clearest example of this technique is the extended tenor solo from mm.24-39 during which the solo sings the text "For me, having carried the dead over the hills/There is but this to tell…" followed by the entire choir's entry on "That the world is void of mercy." Perhaps the continued prominence of the tenor voice is meant to evoke the notion of the loss of many young men in war, particularly given the time at which this piece was written, as mentioned above.

Yet another method through which Avni emphasizes particular sections of Amihai's text involves the repetition of certain words and phrases which are not repeated in the poem. The individual words and phrases that Avni chooses to reiterate moments are "mercy" (at any point that a phrase ends with this word), "God in whom mercy dwells" (sopranos and bases repeat this phrase from mm.19-24, altos and all but one tenor then join them for mm.24-31), "that the world is void of mercy," (mm.34-44) and the word "void" itself (mm.38-39), "not knowing which way to turn," (soprano solo repeats this phrase in mm.51-52), "heavy weights of pain" (mm.58-60), and "not just in him" (the ending phrase – mm.76-80). These repetitions seem to indicate that Avni considers the above phrases to be the major themes of the poem. With the exception of the repetition of the single word "void," Avni's musical treatment of each repetition of a particular phrase varies. In other words, though the words are repeating themselves, they do so to different pitches.

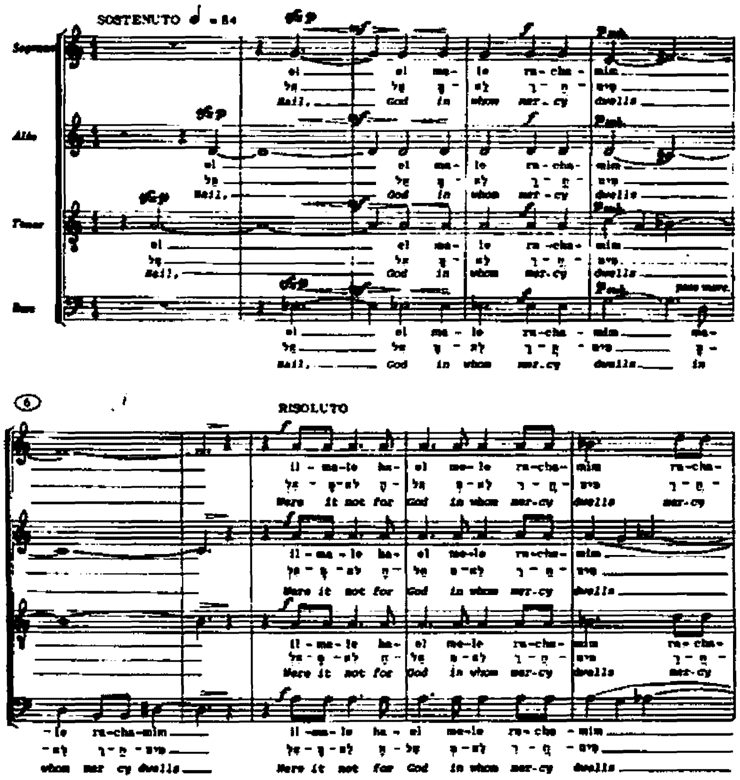
Finally, Avni does have several instances of direct word painting. In mm.25-3[illegible] in the tenor solo on the words "having carried the dead over the hills. over the hills." the melody descends and ascends in step-wise motion as if mimicking someone walking over hills. In m.57 at the word "raised" in the phrase, "While my heart has raised heavy weights of pain," all four voices are at one their highest notes in the piece (soprano – G_5, alto – E_5 flat, tenor – E_4, bass – C_4 sharp) and in addition, the soprano, alto, and bass parts all move upward on the two-syllable word. Lastly, in mm.67-70 at the words "Being forced to unravel knots against my will," each of the voices sings that phrase in a different rhythm, beginning and ending in separate places.

Avni's thoughtfully constructed composition of Amihai's poem portrays a composer very attuned to his text. Through his various musical cues, Avni at once elucidates both the text itself and the emotions present behind it. In addition, the sophisticated musical language, with its emphasis on dissonance, close intervals, and repeated tetrachords, displays Avni's growth as a composer from the earlier works.

ON MERCY על הרחמים

Music: Tz. AVNI
Text: Y. AMICHAI (English - O. Abrahamson)

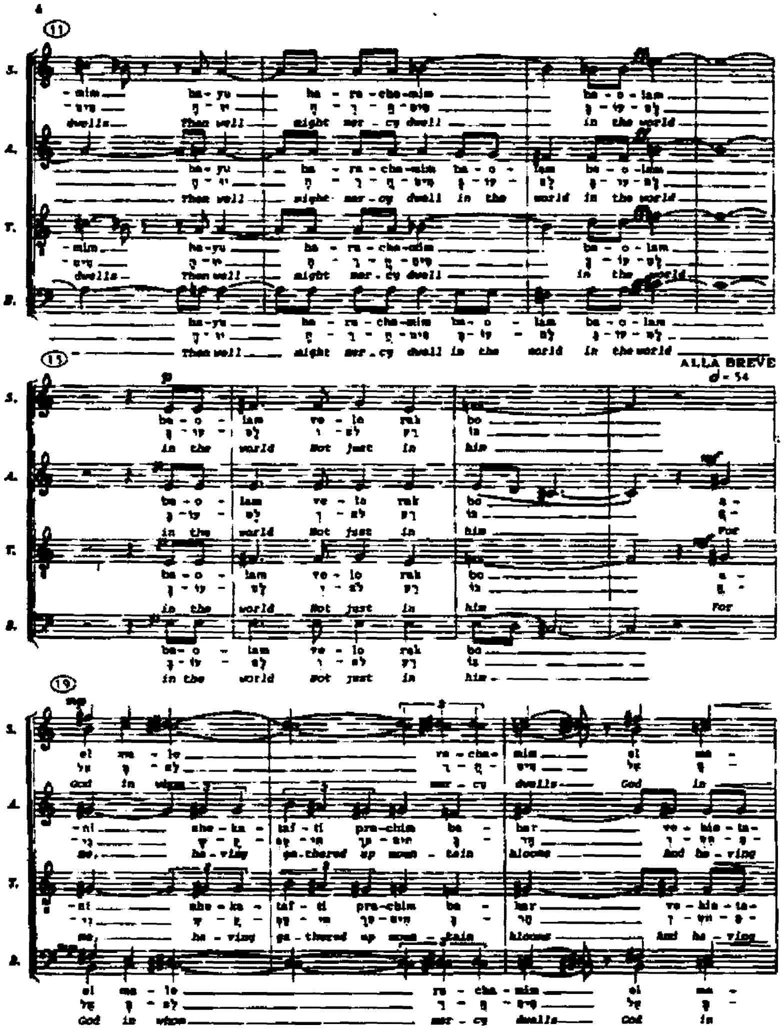
מוסיקה: צ. אבני
מילים: י. עמיחי

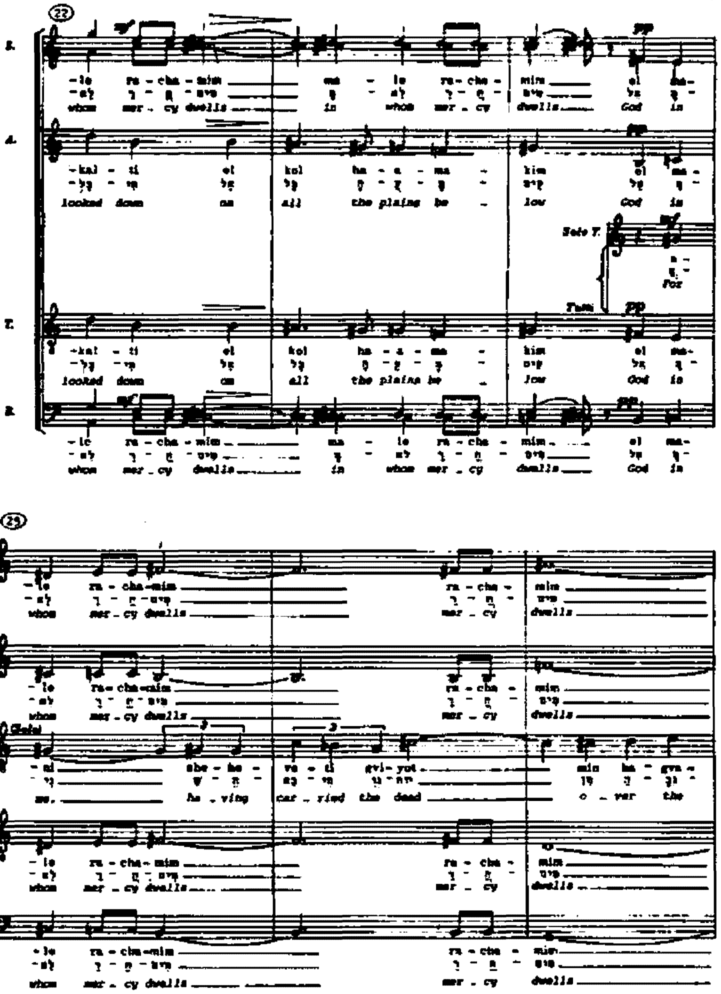

SOSTENUTO 𝅗𝅥 = 84
Soprano
Alto
Tenor
Bass
el — el me-le ra-cha-mim
Hail, God in whom mer-cy dwells
6
RISOLUTO
S.
A.
T.
B.
il-ma-le ha-el me-le ra-cha-mim
Were it not for God in whom mer-cy dwells

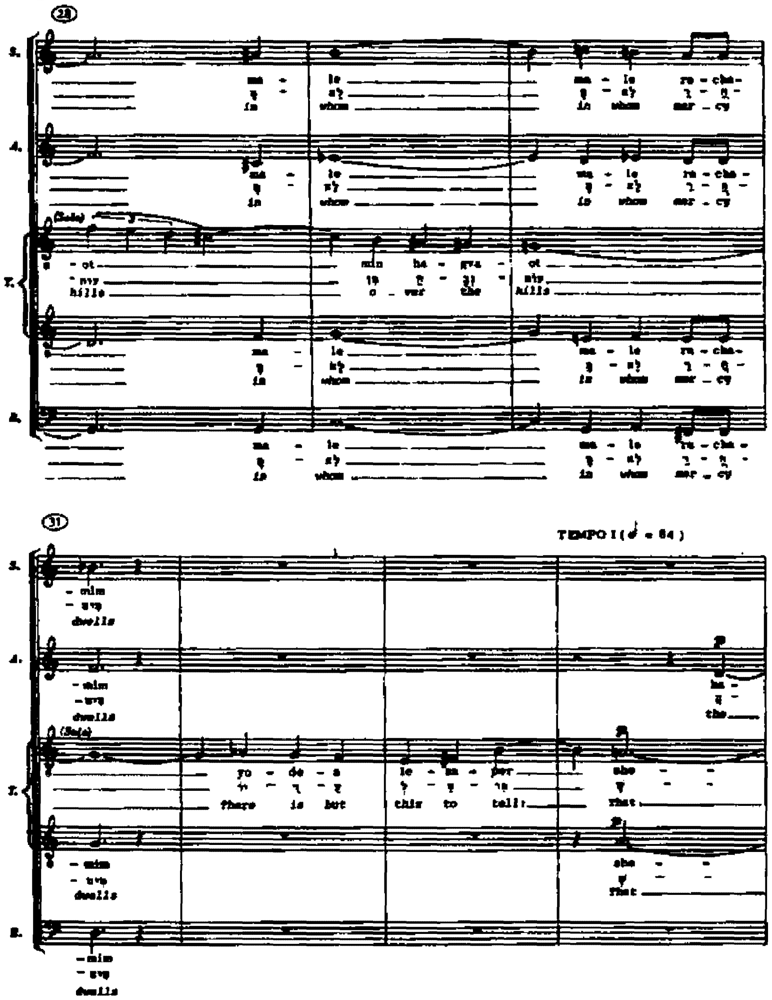
Dur. ca. 5'00"

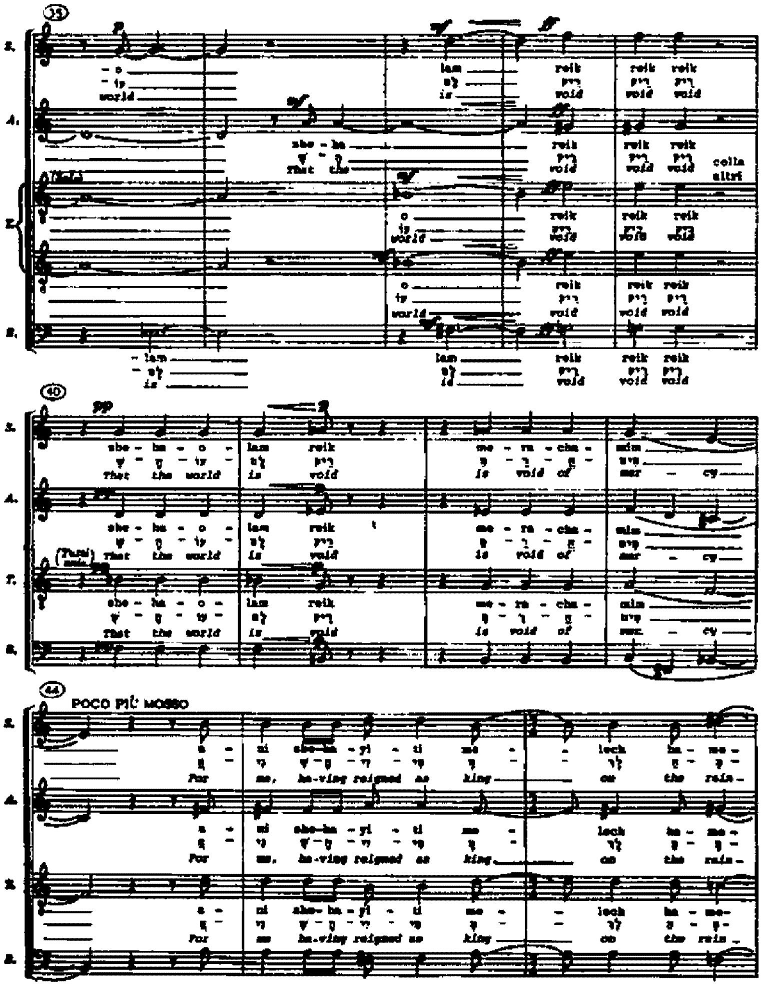
© 1976 by I. M. I. Israel Music Institute, P. O. B. 11253, Tel-Aviv, Israel.
All Rights Reserved International Copyright Secured.

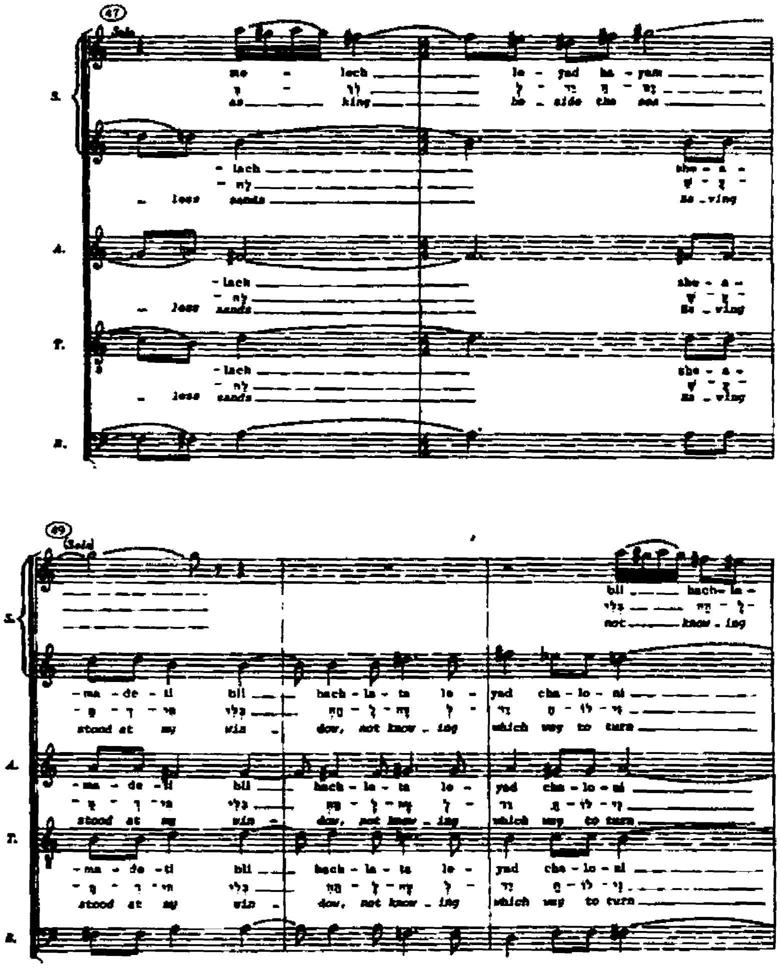
Printed in Israel
Apr. 1976

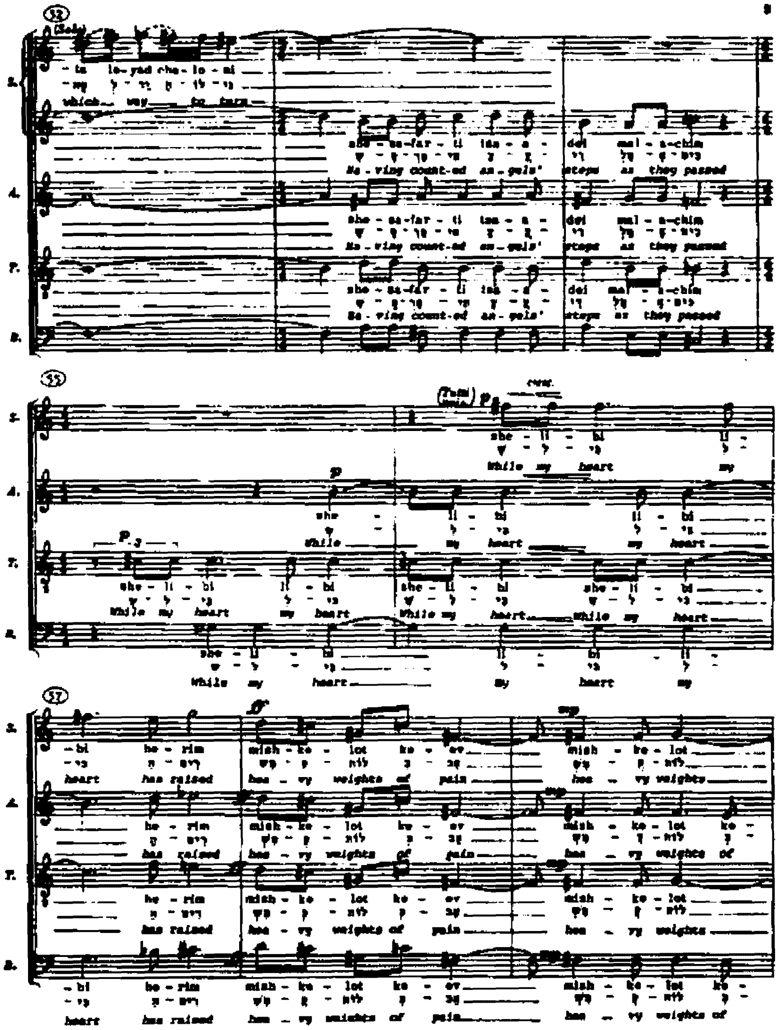

11
S.
A.
T.
B.
ha-yu ha-ra-cha-mim ba-o-lam
Then well might mer-cy dwell in the world
15
be-o-lam ve-lo rak bo
in the world not just in him
For
ALLA BREVE
𝅗𝅥 = 54
19
el me-lo ra-cha-mim el me-
God in whom mer-cy dwells God in
she-ka-taf-ti pra-chim be-har ve-his-ta-
ga-thered up moun-tain blooms And ha-ving

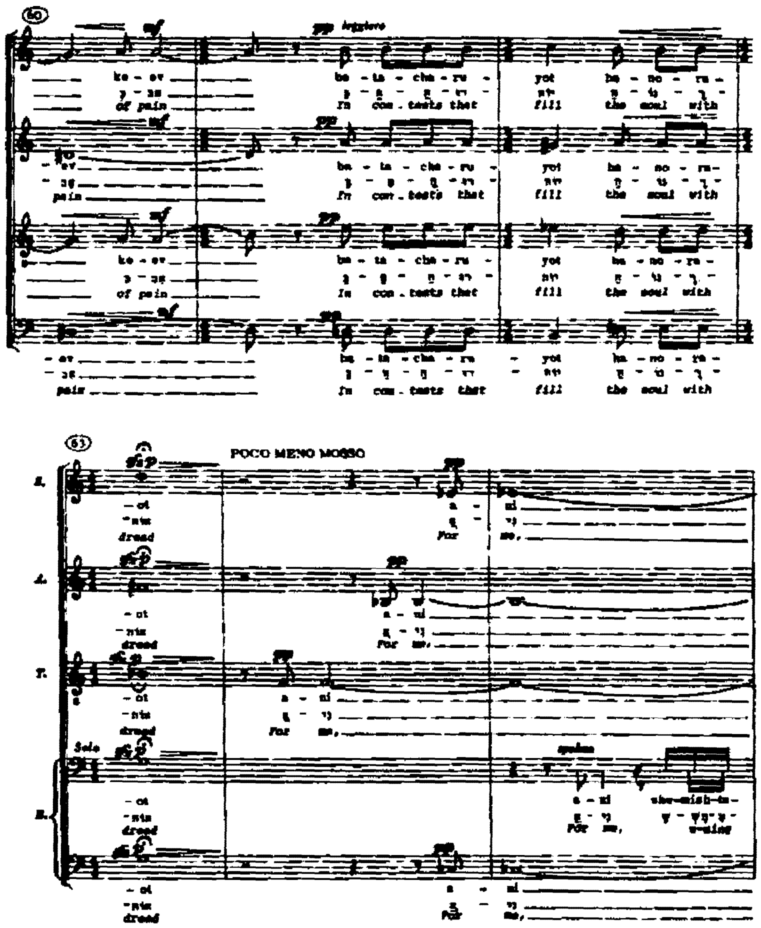

22
S.
-le ra-cha-mim ma-le ra-cha-mim el ma-
whom mer-cy dwells in whom mer-cy dwells God is
A.
-kal-ti el kol ha-a-ma-kim el ma-
looked down on all the plains be-low God is
Solo T.
a-
For
Tutti
T.
-kal-ti el kol ha-a-ma-kim el ma-
looked down on all the plains be-low God is
B.
-le ra-cha-mim ma-le ra-cha-mim el ma-
whom mer-cy dwells in whom mer-cy dwells God is
mf
pp
25
S.
-le ra-cha-mim ra-cha-mim
whom mer-cy dwells mer-cy dwells
A.
-le ra-cha-mim ra-cha-mim
whom mer-cy dwells mer-cy dwells
Solo
T.
-ni she-he-ve-ti gvi-yot min ha-gva-
me. ha-ving car-ried the dead o-ver the
3
-le ra-cha-mim ra-cha-mim
whom mer-cy dwells mer-cy dwells
B.
-le ra-cha-mim ra-cha-mim
whom mer-cy dwells mer-cy dwells

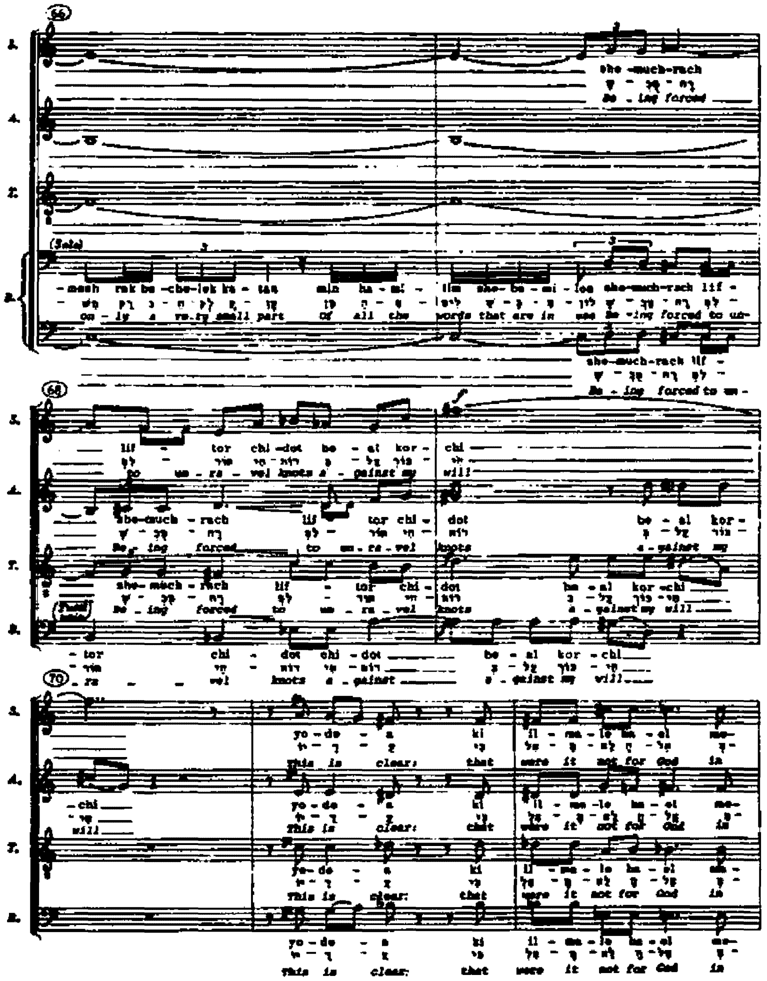

28
S.
A.
T.
B.
(Solo)
ma - le
in whom
ma - le ra - cha -
in whom mer - cy
- ot
hills
min ha - gva - ot
o - ver the hills
31
TEMPO I (♩ = 84)
- mim
dwells
yo - de - a le - sa - per
There is but this to tell:
she
That
ha -
the

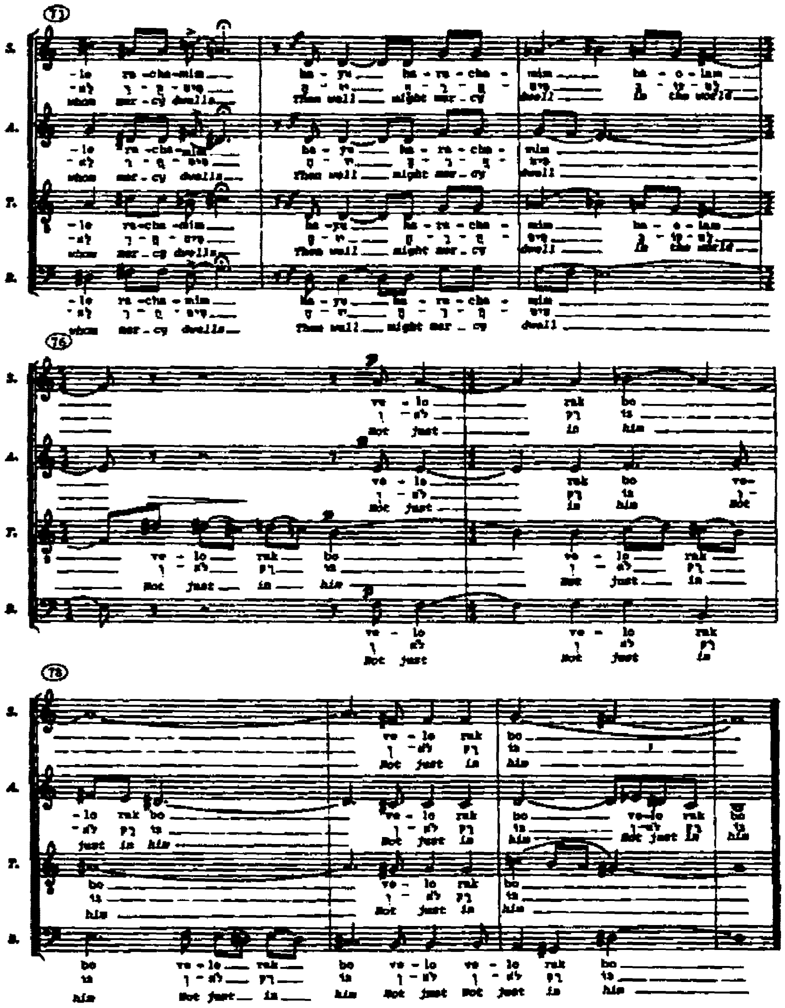

35
S.
A.
T.
B.
Soli
colla altri
-o -ly world lam is reik void reik reik void void
she-ha That the reik void reik reik void void
o ly world reik void reik reik void void
-lam is lam reik void reik reik void void
40
pp
she-ha-o-lam reik me-ra-cha-mim
That the world is void is void of mer-cy
Tutti
44
POCO PIÙ MOSSO
a-mi she-ha-yi-ti me-lech ha-me-
For me, ha-ving reigned as king on the rein-


47
Solo
S.
A.
T.
B.
me - lach le - yad ha - yam
as - king be - side the sea
- lach she - a -
- less sands As - ving
49
Solo
bli bach - le -
not know - ing
- ma - de - ti bli bach - la - ta le - yad cha - lo - mi
stood at my win - dow, not know - ing which way to turn


32
(Solo)
S.
A.
T.
B.
la le-yad cha-lo-mi
which way to turn
she-sa-far-ti ish-a-
del mal-a-chim
Ha-ving count-ed an-gels'
steps as they passed
35
(Tutti)
p
cresc.
she-li-bi
While my heart
my
37
ff
mp
he-rim
mish-ke-lot ke-ev
has raised
hea-vy weights of pain


60
S.
A.
T.
B.
mf
ppp leggiero
pp
ke - ev
of pain
ba - ta - cha - ru - yot ha - no - ra -
In con - tests that fill the soul with
63
POCO MENO MOSSO
sfp
- ot
dread
a - ni
For me,
Solo
spoken
she-mish-ta -
u-sing


66
S.
A.
T.
B.
(Solo)
she-much-rach
Be - ing forced
-mash rak be-che-lek ka-tan min ha-mi-lim she-be-mi-lon she-much-rach lif-
on-ly a ve-ry small part of all the words that are in use Be-ing forced to un-
68
lif - tor chi-dot be - al kor - chi
to un-ra-vel knots a-gainst my will
she-much-rach lif tor chi-dot be-al kor-
Be-ing forced to un-ra-vel knots a-gainst my
(Tutti)
-tor chi-dot chi-dot be-al kor-chi
-ra-vel knots a-gainst a-gainst my will
70
yo-de-a ki il-ma-le ha-el me-
This is clear: that were it not for God in
-chi
will


73
S.
A.
T.
B.
-le ra-cha-mim ha-yu ha-ra-cha-mim ha-o-lam
whom mer-cy dwells Then well might mer-cy dwell in the world
76
ve-lo rak bo
Not just in his
78
ve-lo rak bo
Not just in his

~ 4d ~

"Beside the Depths of a River," *Beside the Depths of a River,* Movement III - 1978

"Beside the Depths of a River" is the third movement and title song of Avni's four-song cycle, *Beside the Depths of a River*, for mezzo-soprano and piano. Composed between 1969 and 1976 (and only later published in 1978), the songs set the war-time poetry of Mati Katz, a young Israeli killed during a military operation in 1964[1]. The third movement is the longest of the cycle, and the text portrays a young man's solitary experience while on a military mission in Israel, focusing on themes such as the significance and history of the land, the ancient versus the modern, and the eternal passage of time. Throughout the piece, Avni uses both structural and harmonic elements to create a sense of cohesiveness. With regards to structure, repeated interval patterns in the melody line, a return of opening thematic material and three recurring melodic motifs in the accompaniment all serve to unify the movement as a whole. Harmonically, the music combines elements of Avni's early foray in Eastern Mediterraneanism, such as quartal harmony and parallel chord movement, with the more dissonant harmonies of composers such as Seter and Boskovich and with several contemporary sound techniques, such as extreme range, silent, and precise pitch tone clusters. Therefore, "Beside the Depths of a River," is an excellent example of the "synthesis of various elements"[2] for which the composer claimed to be seeking in early 1970s.

Structurally, the piece is divided into four sections – mm.7-18, 19-35, 36-45, and 45-57 – preceded by a piano introduction. Each section further subdivides into three statements (section two has four statements), all of which share a similar structure. Every vocal statement begins with a series of repeated notes followed by a semi-tone move either up or down and only then greater movement of some kind, as illustrated by mm.7-9. These repeated notes create a sense of both regularity and anticipation, as one is never sure in which direction the vocal line will go after the semi-tone. Furthermore, the first two sections display the same general interval pattern – 0-1-6-10 – in their first two phrases, translated up by a half step (the first section begins on A_4, the second begins on B_4 flat. As shown to be the case with many other Avni works, the last section returns to opening pitches of the piece. In mm.46-49, Avni invokes the pitch content and overall intervallic structure of mm.7-11, adjusted for the new Hebrew words and with one or two-note differences. A further suggestion of the opening material comes later, in mm.53-54, when the upper voice of the piano intones the same rhythm and interval pattern as the opening statement, transposed up a fifth.

---

[1] Tzvi Avni, *Beside the Depths of a River: A Song Cycle for Voice and Piano* (Tel Aviv: Israel, 1978), 3.
[2] Fleisher, *Twenty Israeli Composers,* 142.

In addition to this sense of return, "Beside the Depths of a River" also includes a series of repeated melodic and intervallic motifs that give the piece a sense of cohesion. The first motif is found mainly at the beginning of the piece and is comprised of a symmetrical interval arrangement of seven notes. The opening piano run in mm.1-2 contains seventeen notes in total divided into groups of different numbers of notes in the following configuration – 3, 7, 3, 4. The sub-group of seven notes is arranged in a symmetrical pattern with regards to its intervallic content. Beginning with the note B_3, the interval pattern is as follows – m2, M3, m3, m3, M3, m2. Shortly after this opening, m.6 presents another set of seven notes arranged in a symmetrical interval pattern, beginning on the note E_5 – P4, m2, TT, TT, m2, P4. The third place this theme of symmetry appears is in the piano run at m.16. Similar to the first run, this piano line begins with its notes arranged in a pattern of 3, 7, 3, 4; in contrast, the run continues on with another group of 7 notes rising upward. However, here again, the first sub-group of seven notes is assembled in a symmetrical pattern – TT, M2, m3, m3, M2, TT.

The second motif that recurs throughout the piece is a semitone with feathered beaming indicating repeated notes that are decelerating. The first example of this motif appears in m.3 of the song, and subsequent instances occur in mm.4-5, 17, 32, 33, 45, 55, and 56. The motif makes use of one of the contemporary techniques that the editor of this work introduces and explains in the opening notes of the published edition of this song cycle. The editor explains that the notation for this motif instructs the pianist to "repeat the last note, gradually decreasing speed within the indicated duration."[3] The motif arrives at connected pitch levels the piece, but returns to its opening pitches of E2-F2 in the two iterations in section four, enhancing the sense of return already established by the vocal line.

The third repeated motif of the piece is a short melodic phrase in which the intervals between the notes grow successively larger as the phrase continues. The first example of this motif is in m.4, and the motif reappears in various assorted formations in mm.10, 21, 18, 23, 34, 46, and 49. While the specific formation of the motif in mm.4, 21, and 23 are closely related in terms of pitch content and/or intervallic content, the other examples are not connected in this manner. Thus, these three returning motifs - the symmetrical arrangement of seven notes, the two pitches a semi-tone apart, and the melodic phrase involving increasingly larger intervals – together with the melody line's repeated structure throughout its four sections and return to opening pitch content in section four, unify the movement structurally and create a coherent whole.

---

[3] William Y. Elias, ed., "Editor's Note," *Beside the Depths of a River: A Song Cycle for Voice and Piano,* (Tel Aviv: Israel, 1978), 4.

The harmonic and musical language of the piece combines attributes of Avni's work up until that time with various contemporary techniques of the period. The overriding harmonic sense of "Beside the Depths of a River" focuses on a series of particular semitone intervals – D-E flat/E-F/F sharp-G/B-C. Avni frames the piece with the two sets of the repeated semitone motif on E-F, mentioned above (see mm.3-4 and mm.55-6). The pitch levels of the other statements of this specific motif are related to the E-F frame by either a semitone (D-E flat, F sharp-G) or a tritone (B-C) – both intervals that are repeatedly emphasized in the melodic and chord structure of the piece, as will be shown below. The F sharp-G statement of the motif also emphasizes the upper limit of the work, as the vocal line reaches its climax on that same interval in mm.29-30. The other pitches particularly stressed in the vocal line are A – the pitch level at which both section one and section four begin; G sharp – emphasized by its semitone relationship to A in both sections one and four and as the ending note of the first two phrases in section two (see mm.20, 23); B flat – the beginning pitch of section two; and C sharp – the lowest note of the vocal line (see mm.14, 38). Although the piece does not exhibit direct serial tendencies, it interesting to note that the pitches especially emphasized in the vocal line – G sharp, A, B flat, and C sharp – combined with the pitches of the repeated semitone motif complete a total chromatic row from E to E.

In addition to this harmonic framework, one of the most striking aspects of "Beside the Depths of a River" is the constant juxtaposition of fourths and tritones. Similar to many of Avni's early pieces, "Beside the Depths of a River" relies heavily on quartal harmony. Perfect fourth intervals abound in this piece and can be found in three main configurations – linear consecutive fourths, stacked fourths, and stacked adjacent fourths. The opening upper piano line immediately presents an example of consecutive fourths. In m.2 of the piece, the first three notes of the upper piano line read B flat-E flat-A flat – each separated by an interval of a fourth. Measure 27 supplies another example of a chain of consecutive fourths. The descending line of the upper hand of the piano contains four sets of descending fourth intervals – D_6-A_5, E_5 flat-B_4 flat-F_4, E_4 (natural)-B_3 (natural). The bottom line of the piano in that measure is comprised of a series of ascending fourths – E_2-A_2-D_3, A_2-D_3, F_2-B_2 flat.

While most of the beginning of the piece uses a linear accompaniment, when Avni increases the use of chords, many are based on, or wholly comprised of, perfect fourths. Measures 28 and 29 both contain examples of chords comprised of stacked fourths. At m. 28, beat 1, the upper hand of the piano has the figure A_3-D_4-G_4. At beat 4 of the measure, the right hand intones E_4-A_4-D_5. Measure 29, beat 3 shows a half noted chord made up of A_3-D_4-G_4, and m. 36 includes that same chord down an octave. In addition to these directly stacked fourths, Avni also creates chords from stacked adjacent fourths – chords that include two sets of fourths either a semitone or a whole tone apart. Measure 26, beat 1b illustrates an example of a chord made up of stacked adjacent fourths a whole tone apart – F_4 sharp-B_4/C_5 sharp-F_5 sharp. In measures 30 and 37, one can find multiple examples of stacked adjacent fourths a semitone apart. Measure 30, beat 2 reads C_3 sharp-F_3 sharp/G_3-C_4 natural and beat 4 reads E_2-A_2/B_2 flat-E_3 flat. Measure 37 uses the chord E_5-A_5/B_5 flat-E_6 flat.

Alongside this emphasis on perfect fourths, "Beside the Depths of a River" includes constant reiterations of the tritone interval, often directly following a fourth interval or in very close proximity. Avni regularly uses the tritone in the same way in which he uses the perfect fourth – linearly and stacked within chords. In both mm. 2 and 27, moments that prominently display consecutive fourths, Avni adds tritones as well. In the middle of the piano run of m.2, when the line dips back down to the lower treble clef, the notes read E_4 flat-A_4 flat-D_5 – a perfect fourth followed by a tritone. In the bottom line of m.27, the third triple of the measure contains the notes F_2-B_2 flat-E_3 natural – another perfect fourth followed by a tritone. The fourth triplet in the measure then repeats the tritone interval. With regards to stacked fourths plus tritones, the piece displays numerous examples of these types of chords. Beat 1 of m.28 contains a tritone on top of a fourth in left hand of the piano line – G_2-C_3-F_3 sharp. On beat 4 of that same measure, the left hand of the piano line consists of a tritone below an adjacently stacked fourth – G_2 sharp-D_3/E_3-A_3. The upper bass clef of both m.38, beats 1-2 and m.42, beats 1-2 include tritones stacked directly on top of fourths. Conversely, in the bass clef of m.38, beats 3-4, and in the treble clef of m.36, beat 1 and m.39, beats 1-2, Avni includes fourths stacked directly on top of tritones.

In this manner, Avni constantly provides direct contrast between the fourth and the tritone – intervals just a semi-tone apart. This juxtaposition highlights Avni's integration of the quartal harmony and open intervals of the Eastern Mediterranean style with the denser and more dissonant harmonies advocated by Seter, Boskovich, and Partos in the late fifties and sixties. The contrast of these two intervals might also relate to the themes of the text – notions of the ancient verses the modern and the question of the significance of history in the face of daily concerns, particularly military conquest.

"Beside the Depths of a River" also displays other techniques characteristic of Avni's early musical style. At several points in piece, the piano line follows the singer's part in parallel octaves. Measures 13-15 and 40-41 contain an example of the accompaniment supporting the singer with only parallel octaves (and then continuing by itself in parallel octaves for half a measure). In the second half of m.22, the piano echoes the singer's line in the midst of its other accompaniment (using B_5 natural to mirror the singer's C_5 flat). Avni also includes the impressionist technique of parallel chords so popular in the Eastern Mediterranean style of the 1940s and early 1950s. Measure 24 of the piece is comprised of a stacked fourth chord – G3-C4-F4 – that moves in parallel twice – each time by a semitone. In measure 52-3, the A2 flat-D3 flat-G3 flat chord on beat 3 in the upper bass clef also moves in parallel twice – once by a m3 and then again by a M6.

To all of this harmonic language of the early period of the composer's work, Avni adds many other aspects of his contemporary style. One of the new techniques that Avni employs is the concept of tone clusters. "Beside the Depths of a River" includes three types of tone clusters – extreme range chromatic clusters, silent chromatic clusters, and precise-pitch chromatic clusters. Avni uses either the extreme range chromatic clusters or the silent chromatic clusters as the bass of the piece throughout the entire movement. Examples of the extreme range chromatic clusters – or clusters that comprise about an octave[4] - can be found in mm.1, 9-12, and 31-36. The silent chromatic clusters, which are produced by quietly depressing the black and white keys[5], can be found in mm.2-6, and 16-18. Avni uses the precise-pitch chromatic clusters occasionally in the treble clef, usually immediately before the voice enters. Examples of these clusters can be found in mm.12 and 50. These chromatic clusters create an ominous sound as the backdrop to the piece, evoking both a sense of distance and space and the notion of noises far off in the distance. These sensations coincide well with the presumed setting of the piece – somewhere in the desert wilderness.

---

[4] Ibid.

The other new harmonic element clearly visible in this piece is an inclusion of and emphasis on other dissonant, chromatic intervals. The minor 9th, major 7th and minor 2nd innovations of Seter, Boskovich and Partos all feature prominently in this piece. Two examples of chords involving minor 9th intervals are m.19, beat 1b and in the bass clef at m.28, beat 3. Major 7ths also appear throughout the piece in various places – such as the bass clef line of m.7, beat 3 in the treble line at m.22, and the first beat of m.40. The minor 2nd appears in almost every measure in both the vocal line and the accompaniment. In nearly every iteration of the expanding interval motif mentioned above, the main part of the motif begins with a m2 interval (see m.4, m.18, or m.21 for examples). Most of the stacked adjacent chords mentioned above – both just with fourths and with fourths and tritones – contain a m2 between the two intervals. Finally, the ending vocal line moves only by semitone, as it moves once from E_3 to F_3 and back again (m.52). Thus, the minor 2nd, the major 7th and the minor 9th together with the tritone bring more dissonance into the harmonic language of this piece.

As a result of all of these combined elements, "Beside the Depths of a River" provides a very good picture of Avni the composer as a whole. The solid structure and repeated motifs help create a unified and coherent sound that presents a composer who does not use some of the more free-form techniques of his contemporaries. The harmonic language illustrates well the general description that "Avni's work...is built on shades of sevenths, but the tritone and minor second frequently fill the air...the octave (as unison and as an interval for parallel motion) also plays a central role. The impression is alternately blunt and meditative...."[6] Finally, the text represents well the type of texts that Avni usually chooses to set – poems dealing with the notions of abstract space and time. Thus, "Beside the Depths of a River" can be claimed as a characteristic example of Avni's work.

---

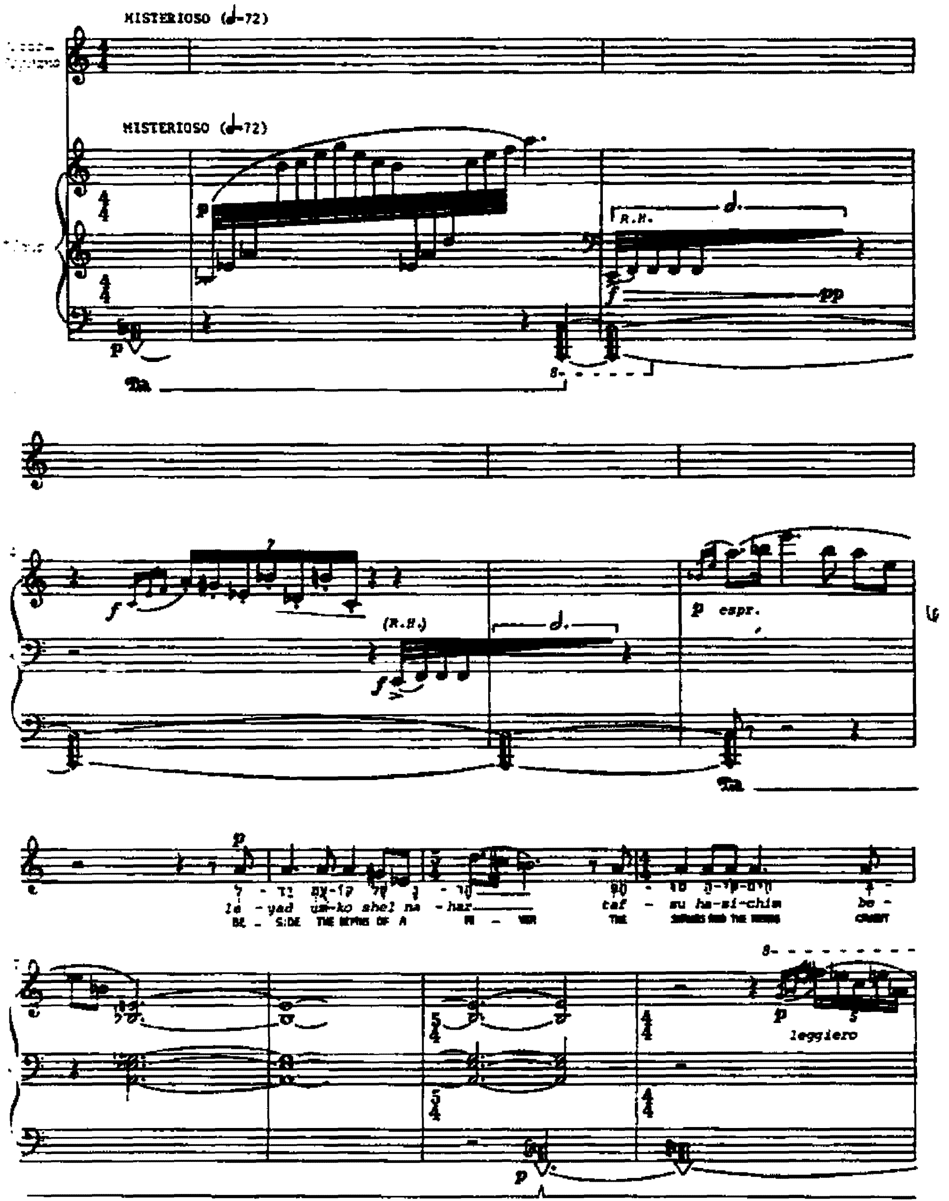
[5] Ibid.

---

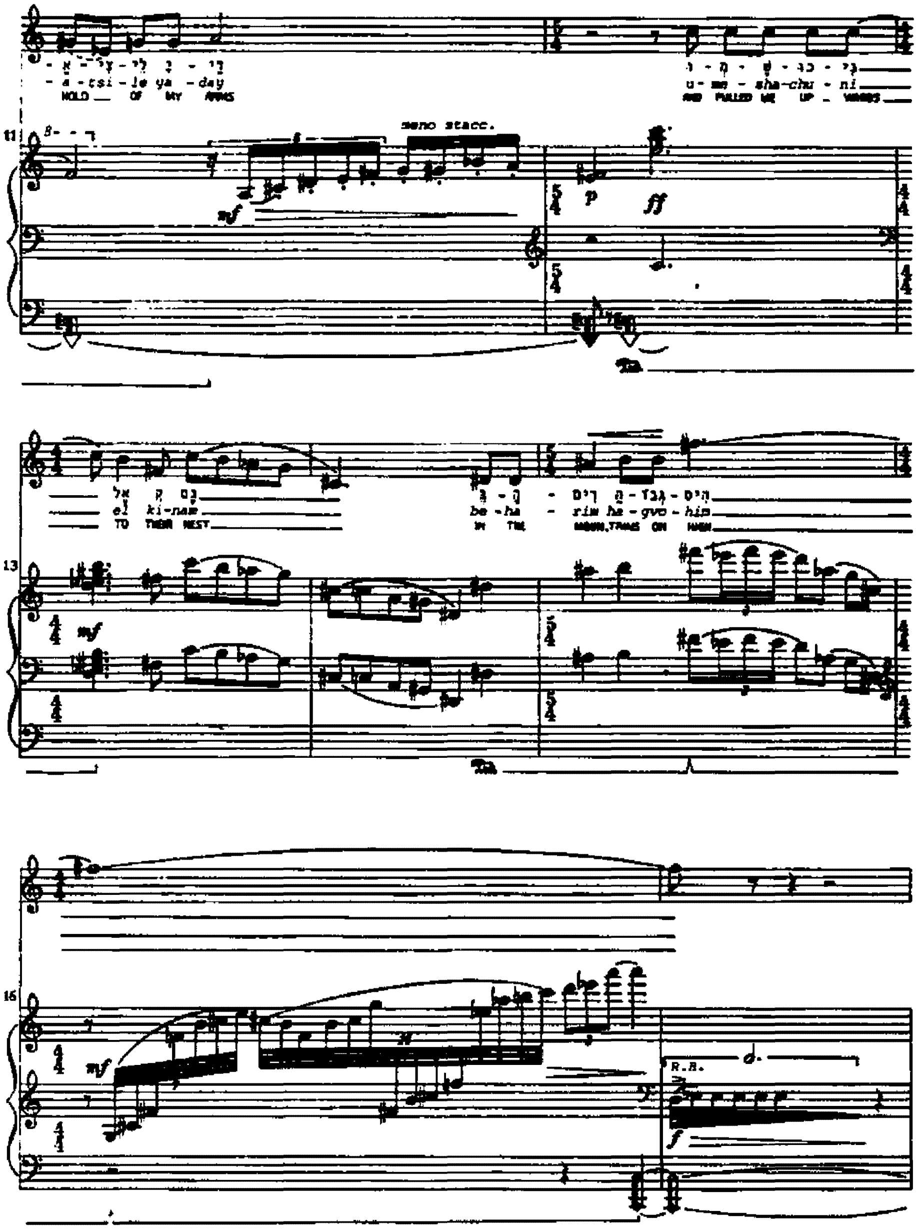
[6] Zecharia Plavin, "What's Behind Avni's and Kopytman's Sevenths?" *IMI News* 1995, no. 1:3.

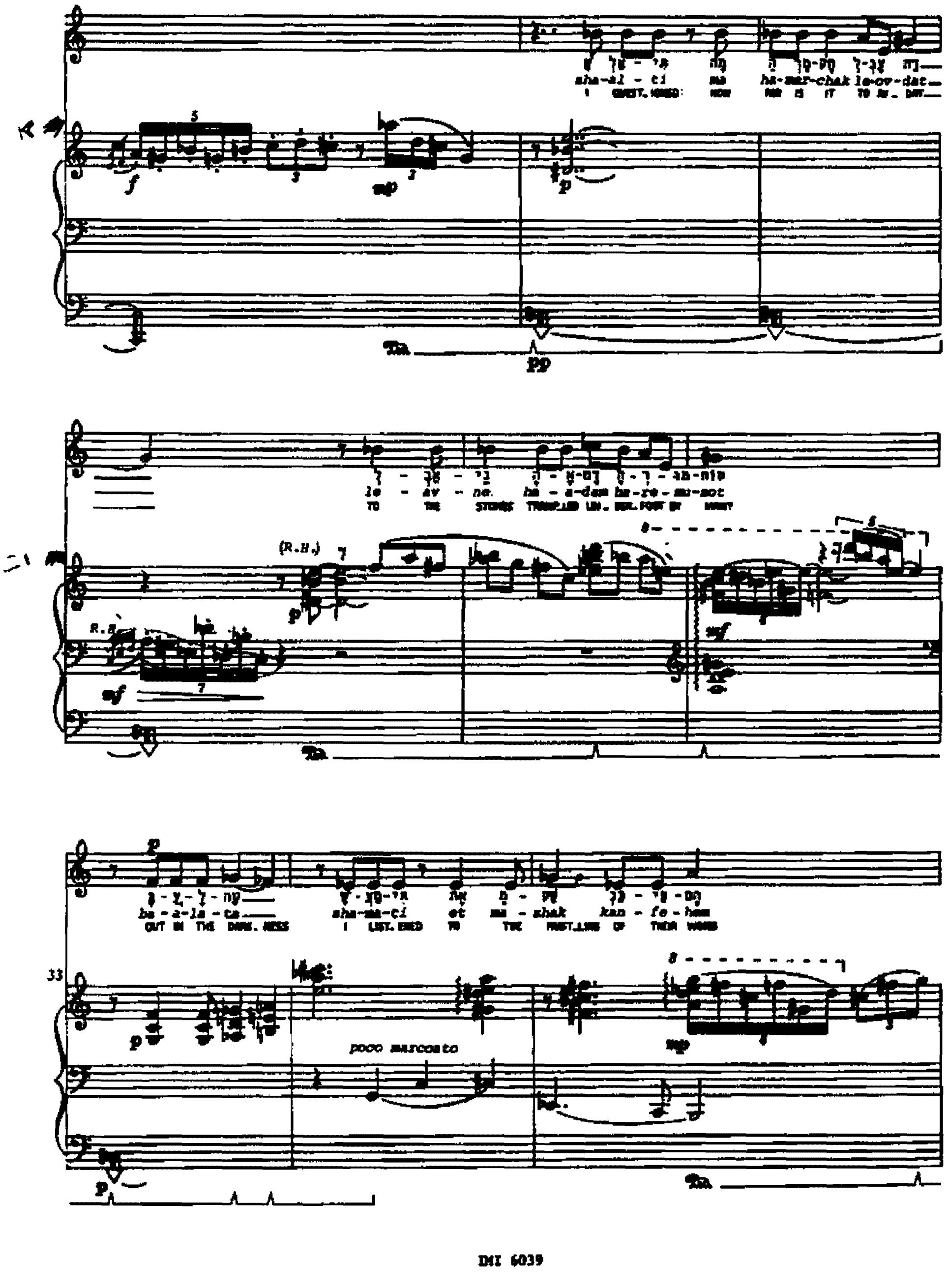
III

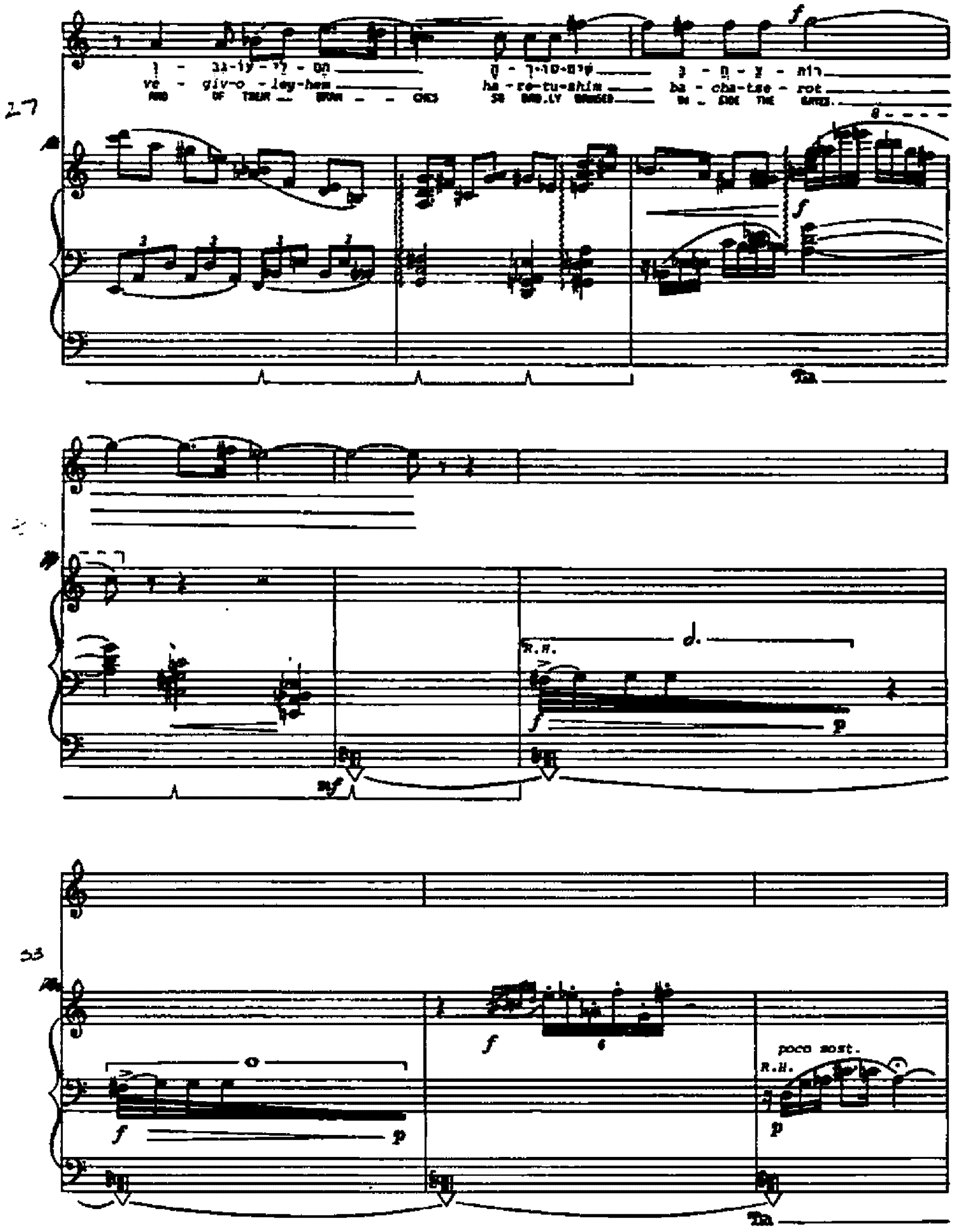
BESIDE THE DEPTS OF A RIVER   לְיַד עָמְקוֹ שֶׁל נָהָר

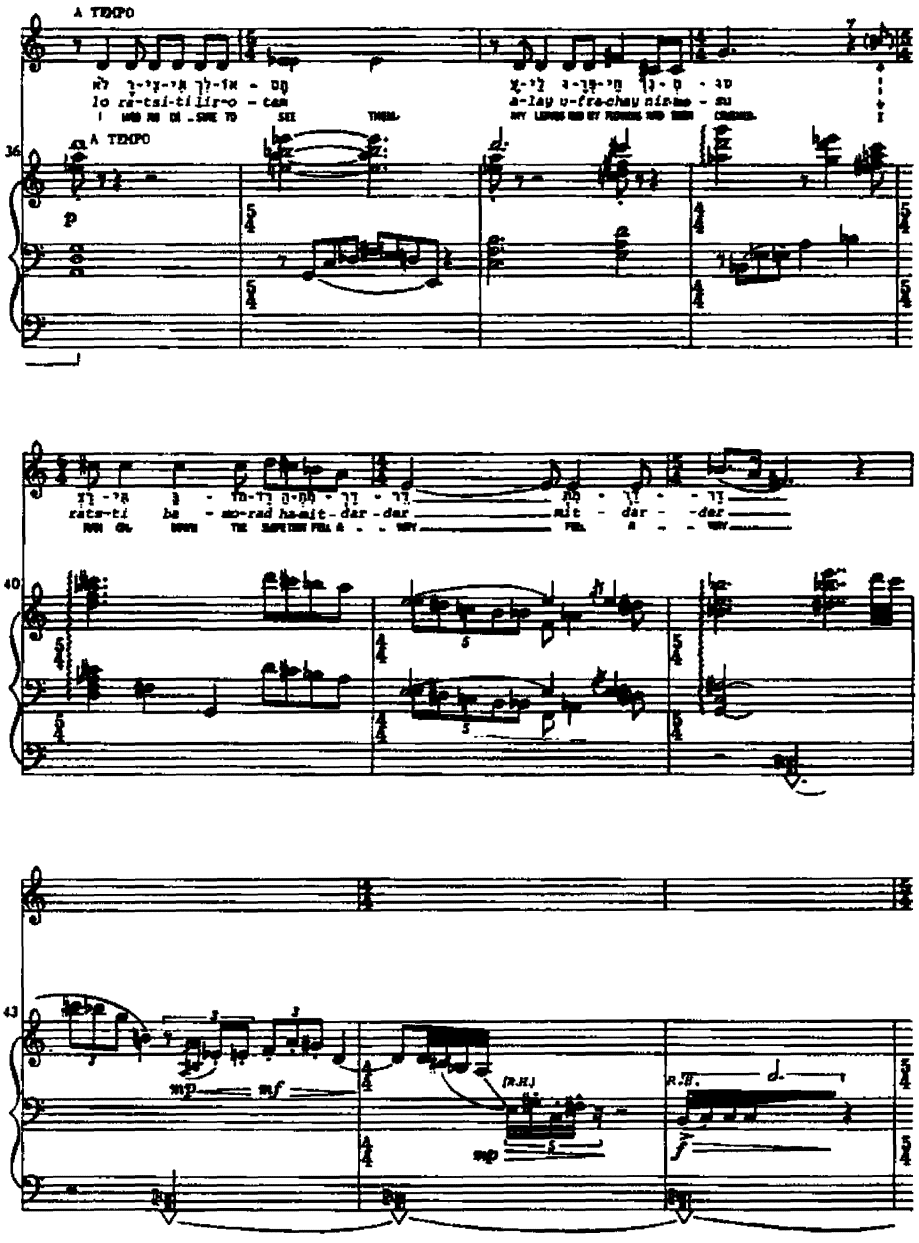

MISTERIOSO (♩=72)
MISTERIOSO (♩=72)
p
R.H.
f
pp
f
(R.H.)
f
p espr.
p
le -yad um-ko shel na -har
taf - su ha-si-chim be -
BE – SIDE
RI – VER
THE
8
p
leggiero
p

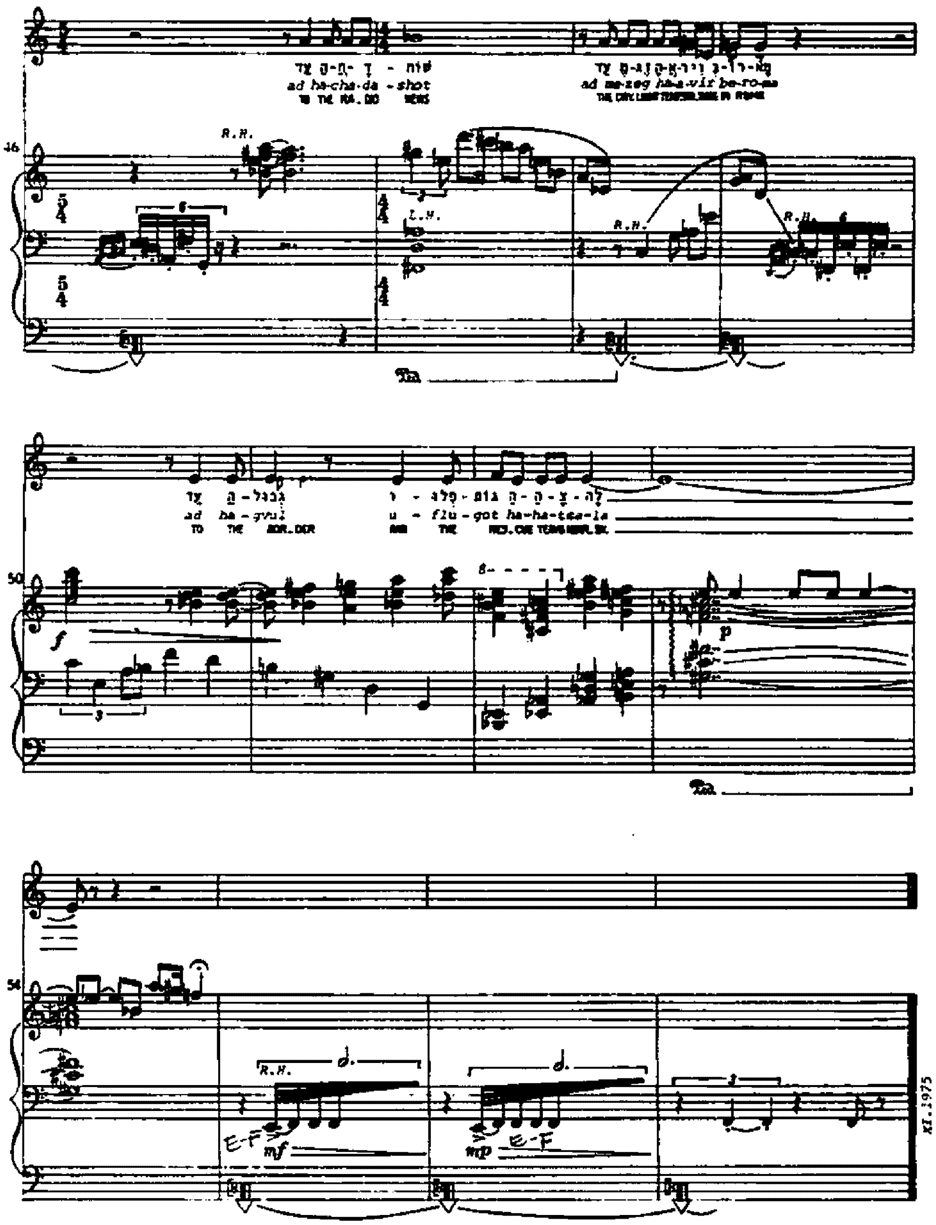
© 1978 by I. M. I. Israel Music Institute, P. O. B. 11253, Tel-Aviv, Israel.
All Rights Reserved   IMI 6039 International Copyright Secured.


- a - tsi - le ya - day
HOLD OF MY ARMS
u - me - sha-chu - ni
AND PULLED ME UP - WARDS
el ki-nam
TO THEIR NEST
be - ha - rim he - gvo - him
IN THE MOUN.TAINS ON HIGH
11
13
16
8
meno stacc.
mf
p
ff
f
R.H.


sha-al - ti ma ha-mer-chak le-ov-dat
I QUEST. IONED: HOW FAR IS IT TO AV. DAT
f
mp
p
Ped.
pp
le - av - ne. ha - a-dam ba-re - mu-soc
TO THE STONES TRAMPLED UN. DER.FOOT BY MANY
(R.H.)
R.H.
p
mf
8
ba - a-la - ta
OUT IN THE DARK. NESS
sha-ma-ti et ma - shak kan - fe - hem
I LIST.ENED TO THE RUSTLING OF THEIR WINGS
33
poco marcato
mp
p


27
ve - giv-o - ley-hem ha - re-tu-shim ba - cha-tse - rot
AND OF THEIR BRAN - - CHES SO BAD.LY BRUISED IN - SIDE THE GATES.
f
8
Ped.
mf
R.H.
f
p
33
f
6
poco sost.
R.H.
p
Ped.


A TEMPO
lo ra-tsi-ti lir-o - tam
a-lay u-fra-chay nir-mo - su
A TEMPO
36
p
40
rats-ti be - mo-rad ha-mit-dar-dar mit - dar - dar
43
mp
mf
(R.H.)
mp
R.H.
f


46
עד החדשות
ad ha-cha-da-shot
TO THE RA.DIO NEWS
עד מזג האויר ברומא
ad me-zeg ha-a-vir be-ro-ma
R.H.
L.H.
50
עד הגבול
ad ha-gvul
TO THE BOR.DER
ופלוגות ההצלה
u-flu-got ha-ha-tsa-la
f
p
54
R.H.
E-F
mf
mp
XI.1975

Dur.: ca. 3' 30"

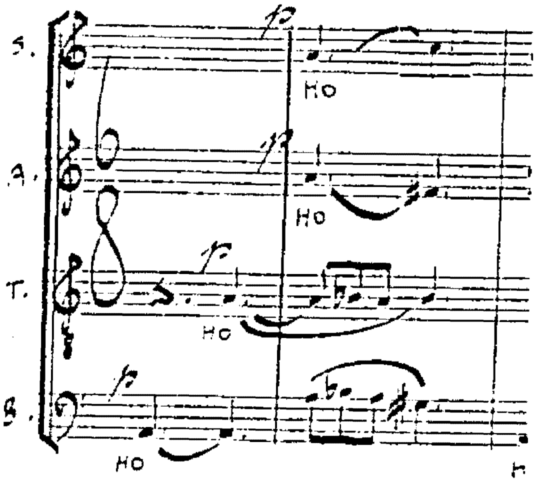
~ Conclusion ~

A close study of Avni's compositional career reveals the trajectory of a composer learning from and adapting to his surroundings yet also building a sense of his musical self-expression. His beginnings in the Eastern Mediterranean style with pieces such as *Three Songs from Song of Songs* and *Piyutim LeShabat* were a reflection of, and homage to, the founding fathers of Israeli art music in the 1930s and 1940s. Later in life, Avni became a leader in the new tonal language of the late 1960s, with works such as *While it is Full,* and in the electronic and experimental music of the early 1970s, producing pieces such as *On Mercy.* Alongside his compositional growth and development, Avni has also cultivated a set of recurring structural and textural devices, including staggered vocal entry and exit, returning thematic material, and the contrasting of unison and parallel octaves with polyphonic phrases. These characteristics, together with a particular focus on melody and lyricism and an ever-evolving musical language, all combine to create the unique style of Tzvi Avni.

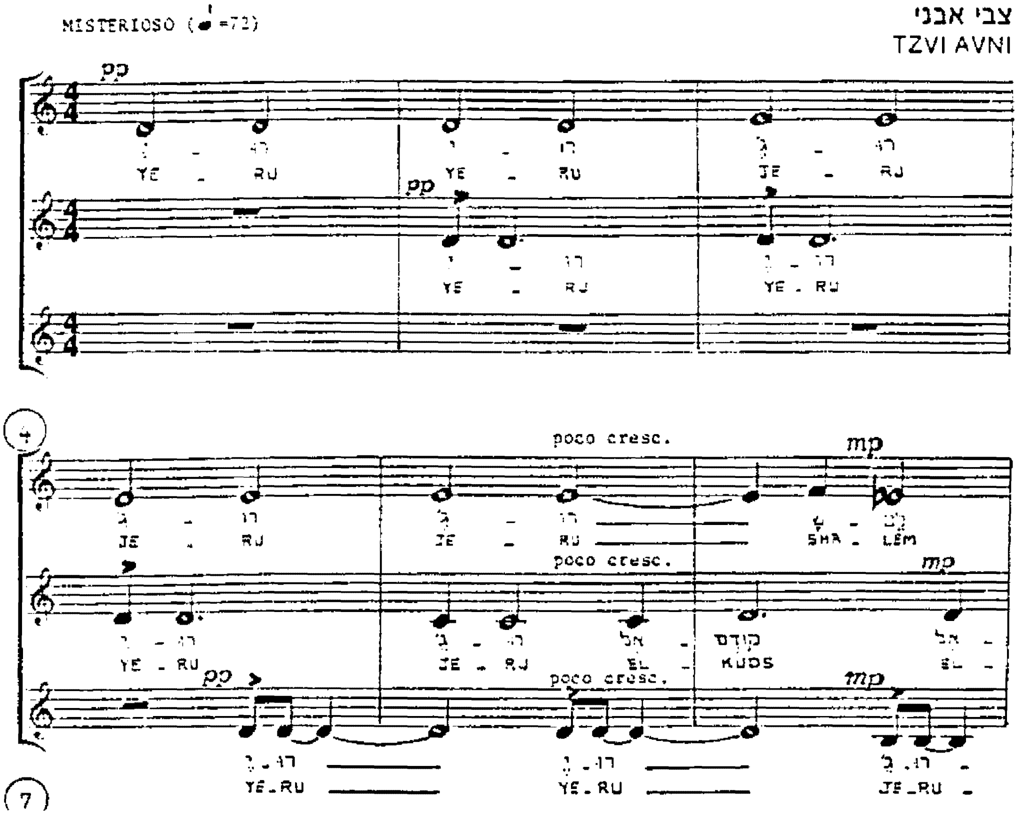
Avni's life-long commitment to music and to the Israeli music scene indicates that there is much more to be discovered about his work and about the larger world of Israeli art music. A study of Avni's instrumental works would add to the multi-faceted portrait of this composer, as would a consideration of his ongoing contributions to music scholarship, institutional leadership, and teaching. Furthermore, the question of Jewish and National identity with regard to Avni and all Israeli composers requires particular attention. As this small slice of Avni's life and works clearly illustrates, there is much more to be studied.

~ Appendix A ~

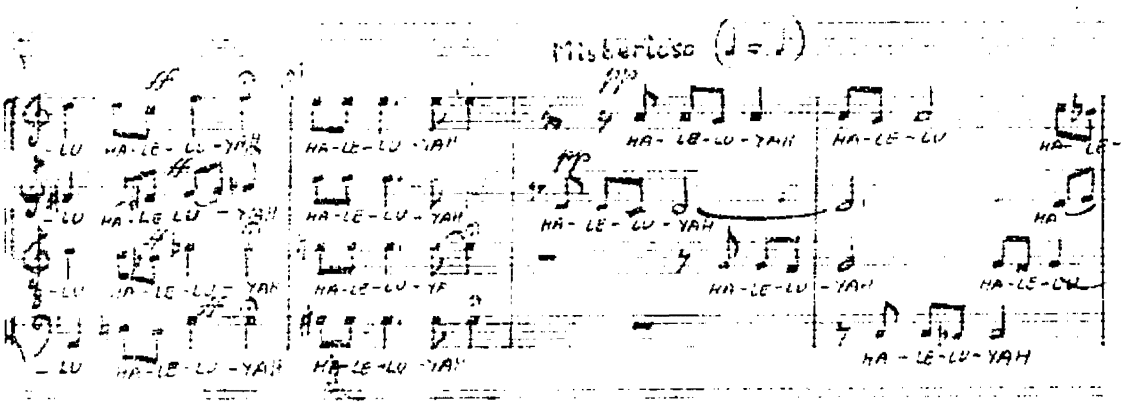
Example 1a – ***A Wind Has Blown,*** **mm.1-2**


S.
A.
T.
B.
fp
Ho
Ho
Ho
Ho
H

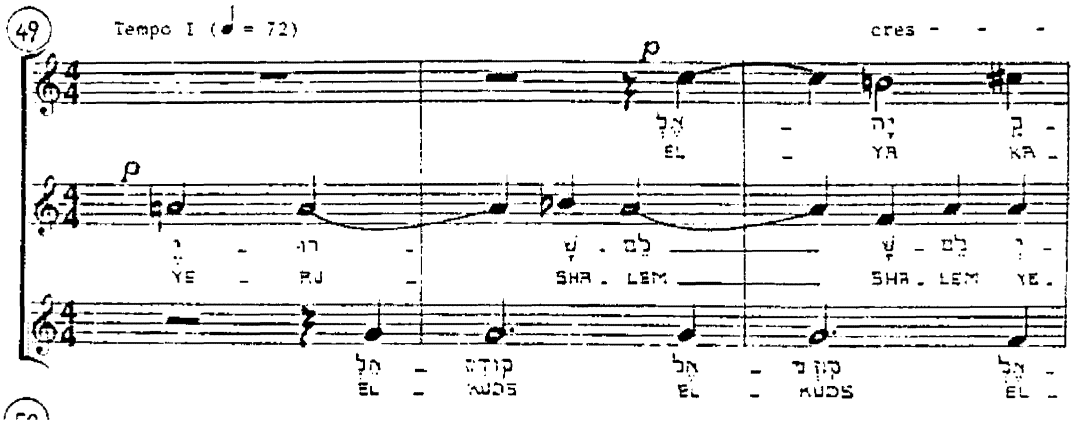
Example 1b – ***The City Plays Hide and Seek,*** **mm.1-4**


MISTERIOSO (♩=72)
צבי אבני
TZVI AVNI
pp
YE - RU
JE - RU
pp
YE - RU
YE - RU
4
poco cresc.
mp
JE - RU
JE - RU
SHA - LEM
poco cresc.
mp
YE - RU
JE - RU
EL -
KUDS
EL -
pp
poco cresc.
mp
YE - RU
YE - RU
JE - RU
7

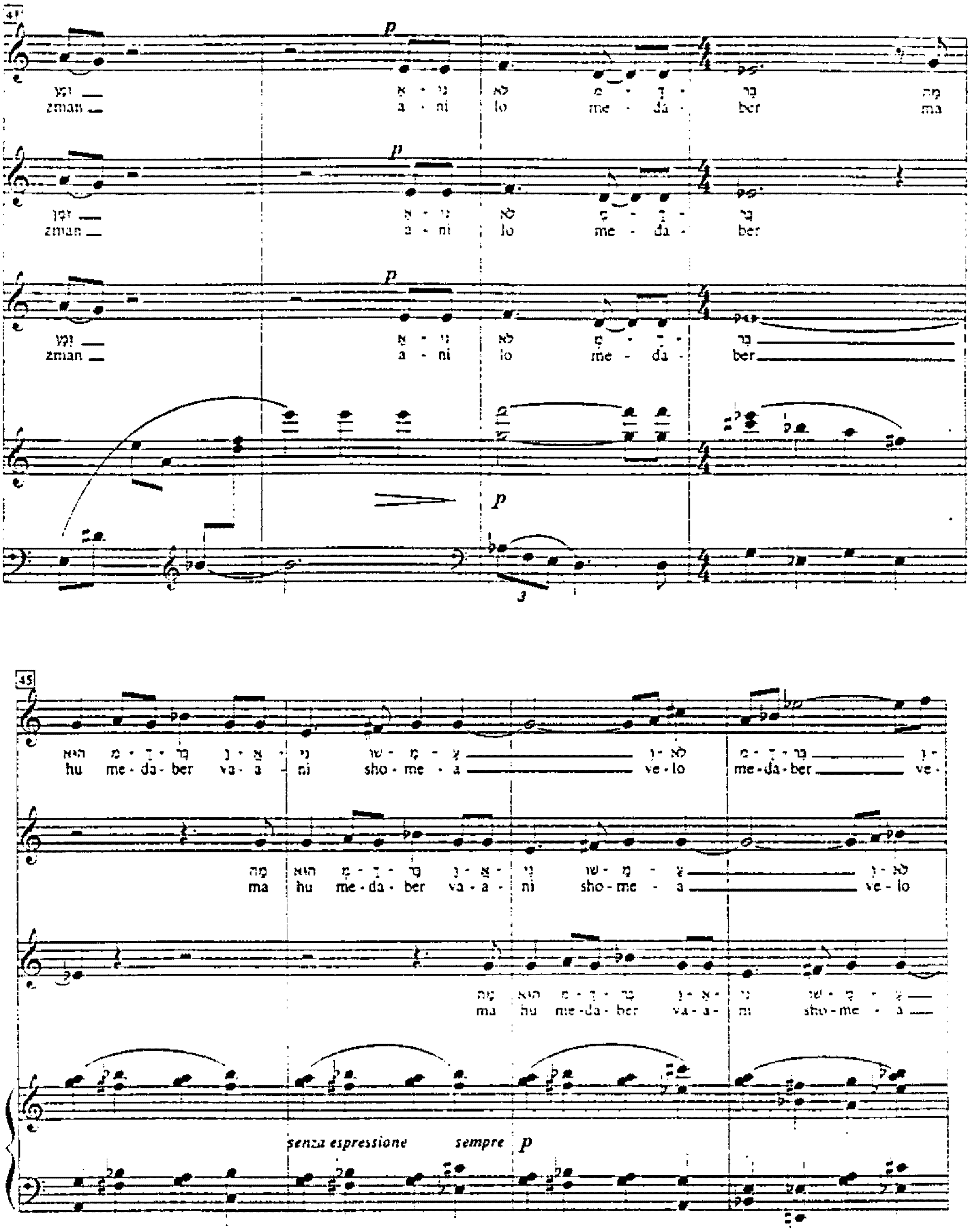
Example 1c – *Halleluya*, mm.33-4


Misterioso
ff
fp
LU
HA-LE-LU-YAH
HA-LE-LU-YAH
HA-LE-LU-YE
HA-LE-LU-YAH

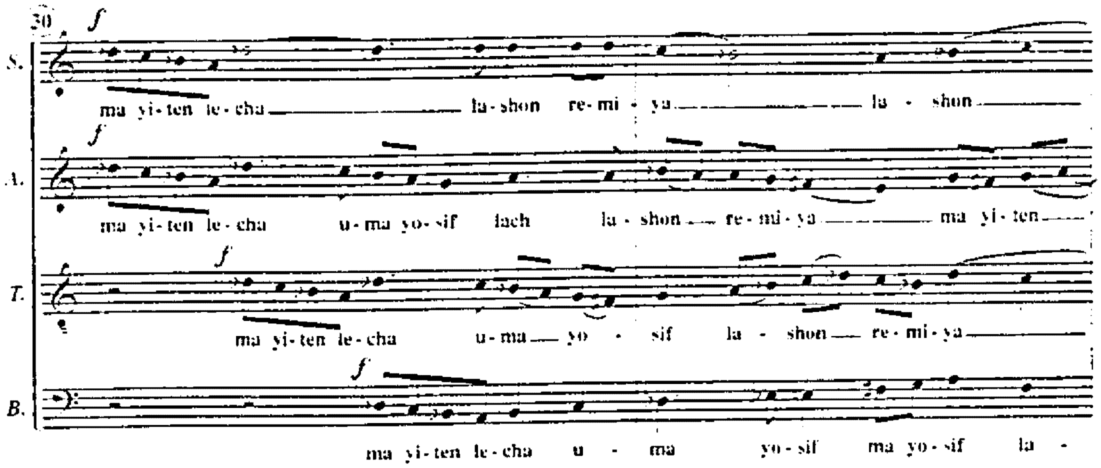
Example 1d – *The City Plays Hide and Seek*, mm.49-51


49
Tempo I (♩ = 72)
cres
p
EL
YA
KA
YE
RU
SHA
LEM
SHA
LEM
YE
EL
KUDS
EL
KUDS
EL

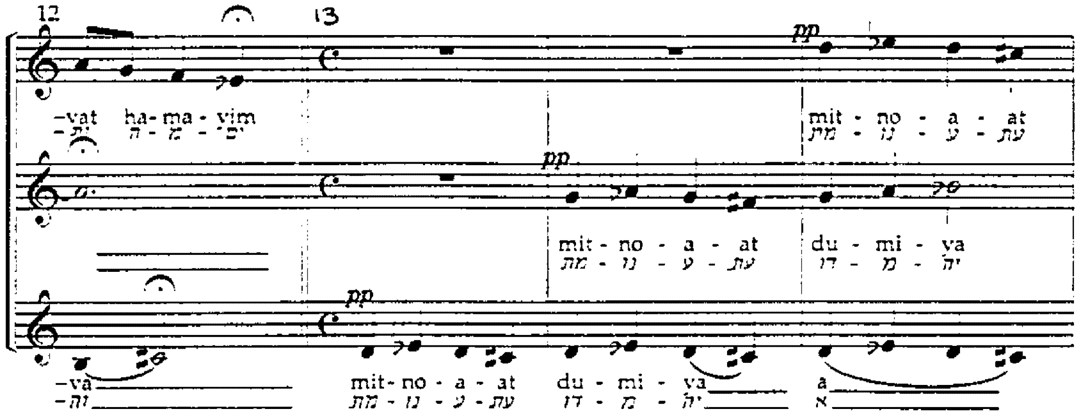
Example 2a – *Kol Hazman*, mm.44-8


44
p
זמן
zman
א - ני לא מ - ד - בר
a - ni lo me - da - ber
מה
ma
senza espressione
sempre p
45
מה הוא מ - ד - בר ו - א - ני שו - מ - ע ולא
ma hu me - da - ber va - a - ni sho - me - a ve - lo
מ - ד - בר
me - da - ber ve -

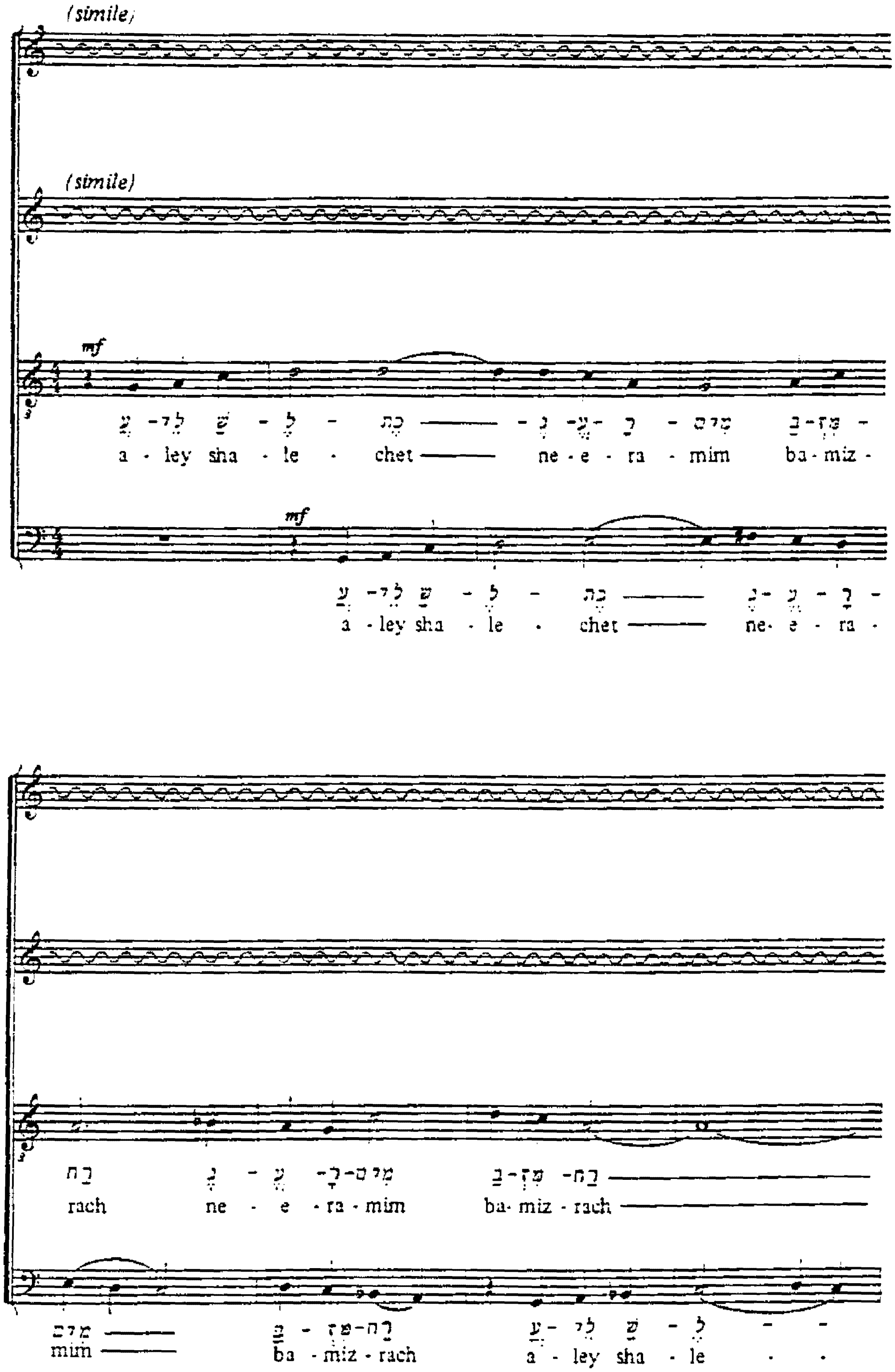
Example 2b – *Song of Degrees*, mm.30-31

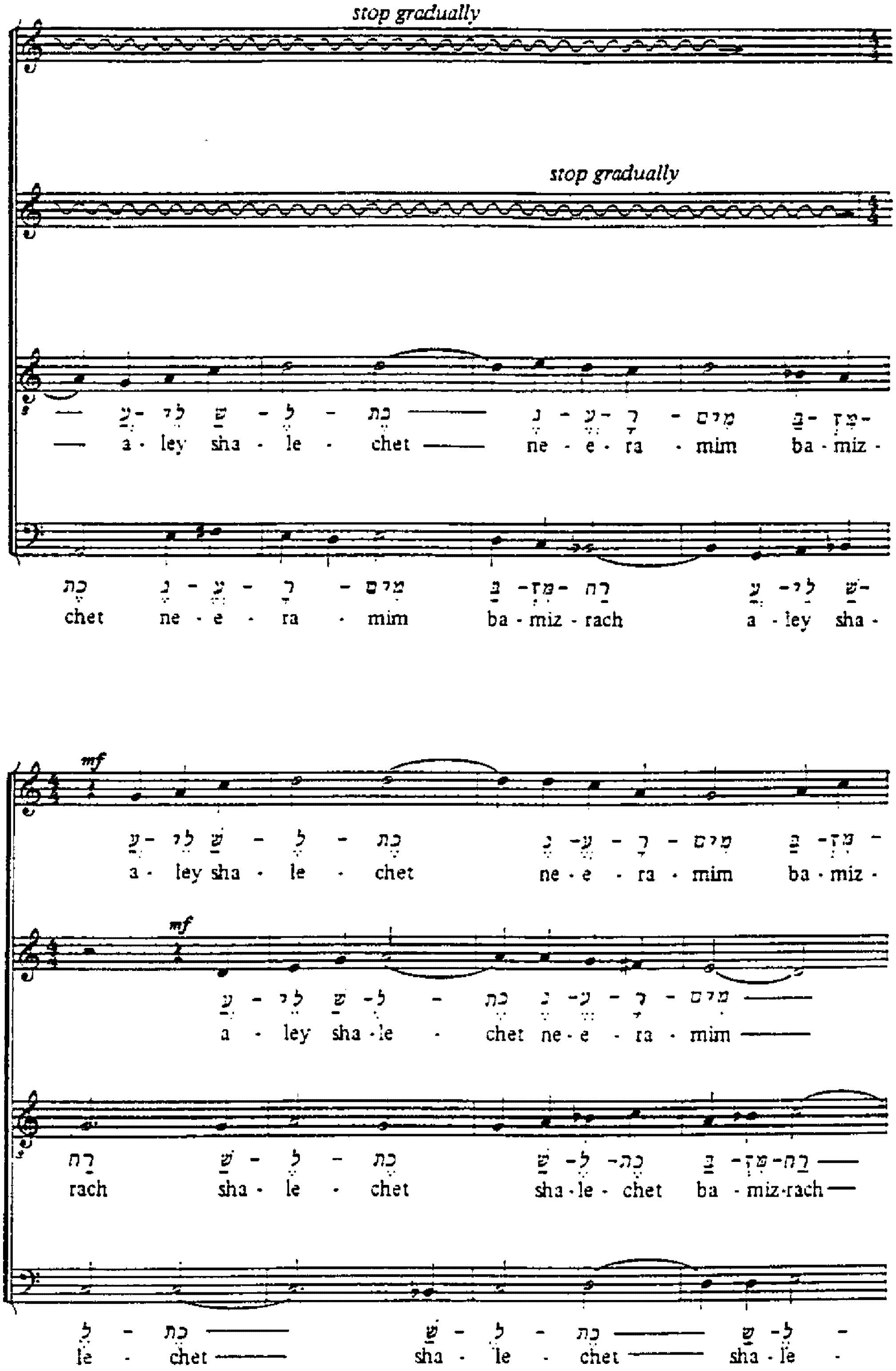

30
S.
A.
T.
B.
ma yi-ten le-cha la-shon re-mi-ya la-shon
ma yi-ten le-cha u-ma yo-sif lach la-shon re-mi-ya ma yi-ten
ma yi-ten le-cha u-ma yo-sif la-shon re-mi-ya
ma yi-ten le-cha u-ma yo-sif ma yo-sif la-

Example 2c – *Makhelorca*, Movement II, mm.13-5

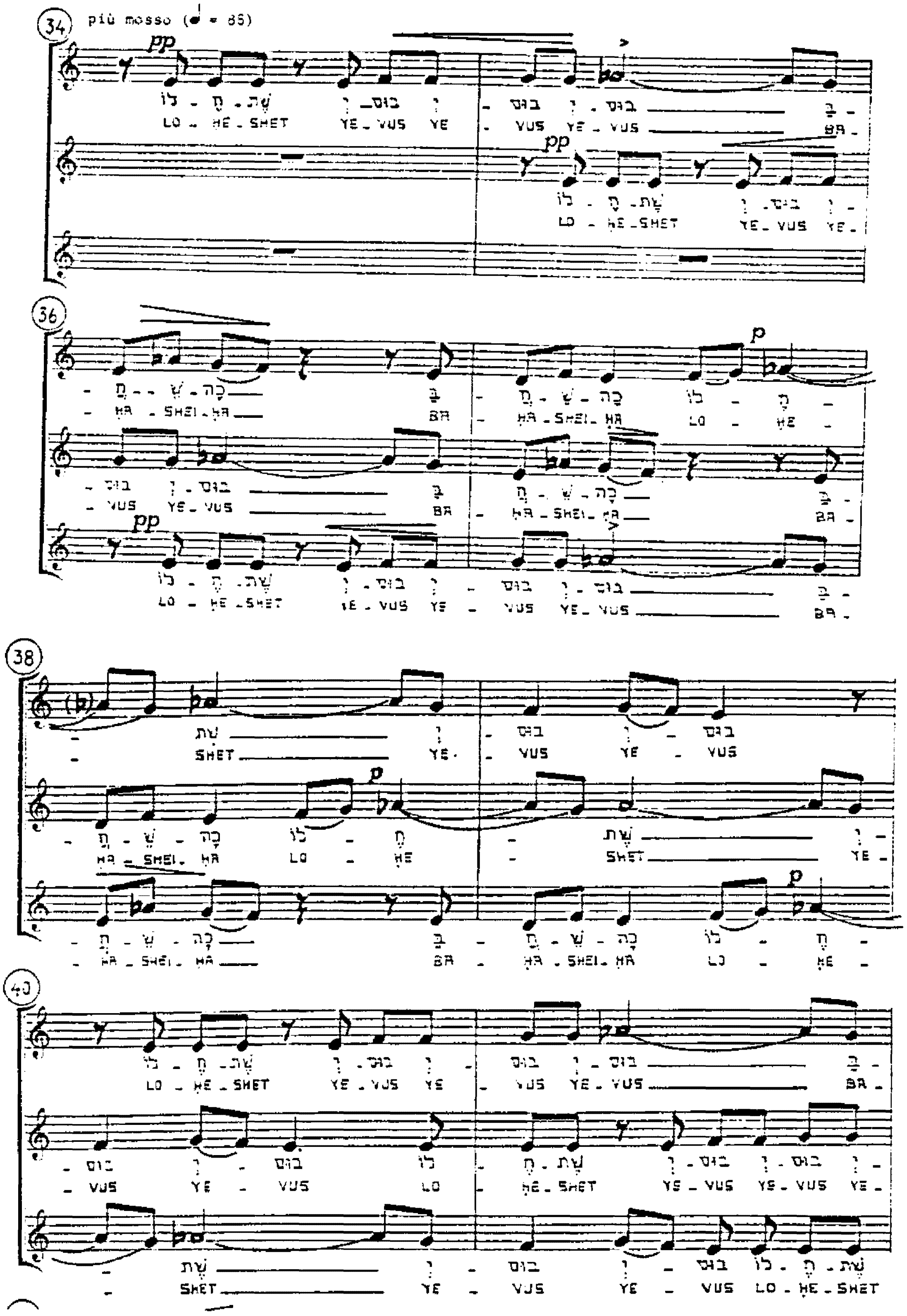

12
13
pp
-vat ha-ma-yim
mit-no-a-at
mit-no-a-at du-mi-ya
-va mit-no-a-at du-mi-ya a

Example 2d – *Wind in the West,* pp.6-7

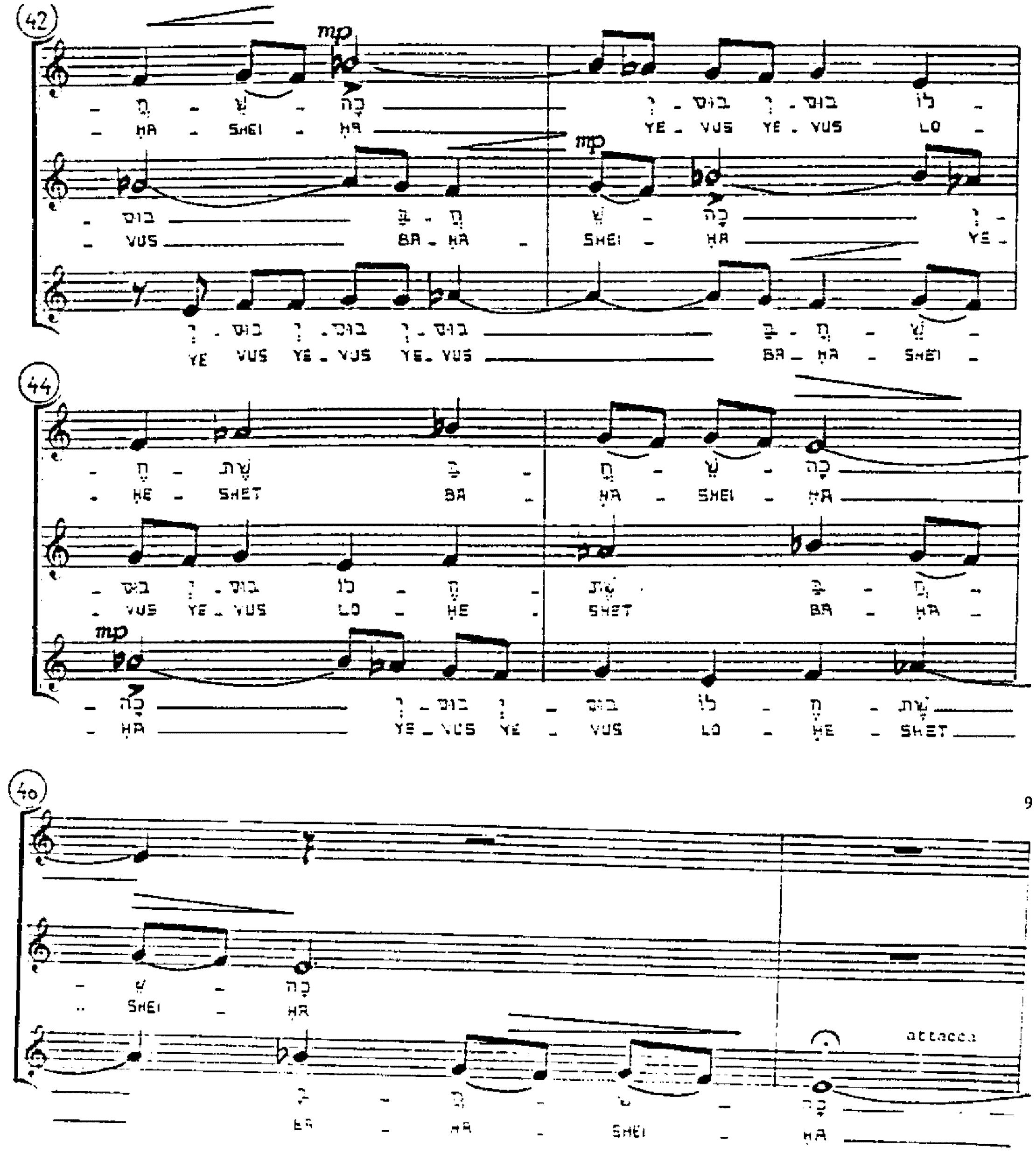

(simile)
(simile)
mf
a - ley sha - le - chet ne - e - ra - mim ba - miz -
mf
a - ley sha - le - chet ne- e - ra -
rach ne - e - ra - mim ba- miz - rach
mim ba - miz - rach a - ley sha - le - -


stop gradually
stop gradually
עֲ - לֵי שַׁ - לֶ - כֶת — נֶ - עֱ - רָ - מִים בַּ - מִּז -
— a - ley sha - le - chet — ne - e - ra - mim ba - miz -
כֶת נֶ - עֱ - רָ - מִים בַּ - מִּז - רָח עֲ - לֵי שַׁ -
chet ne - e - ra - mim ba - miz - rach a - ley sha -
mf
עֲ - לֵי שַׁ - לֶ - כֶת נֶ - עֱ - רָ - מִים בַּ - מִּז -
a - ley sha - le - chet ne - e - ra - mim ba - miz -
mf
עֲ - לֵי שַׁ - לֶ - כֶת נֶ - עֱ - רָ - מִים —
a - ley sha - le - chet ne - e - ra - mim —
רָח שַׁ - לֶ - כֶת שַׁ - לֶ - כֶת בַּ - מִּז - רָח —
rach sha - le - chet sha - le - chet ba - miz-rach —
לֶ - כֶת — שַׁ - לֶ - כֶת — שַׁ - לֶ -
le - chet — sha - le - chet — sha - le -

Example 3a – *The City Plays Hide and Seek*, mm.34-47

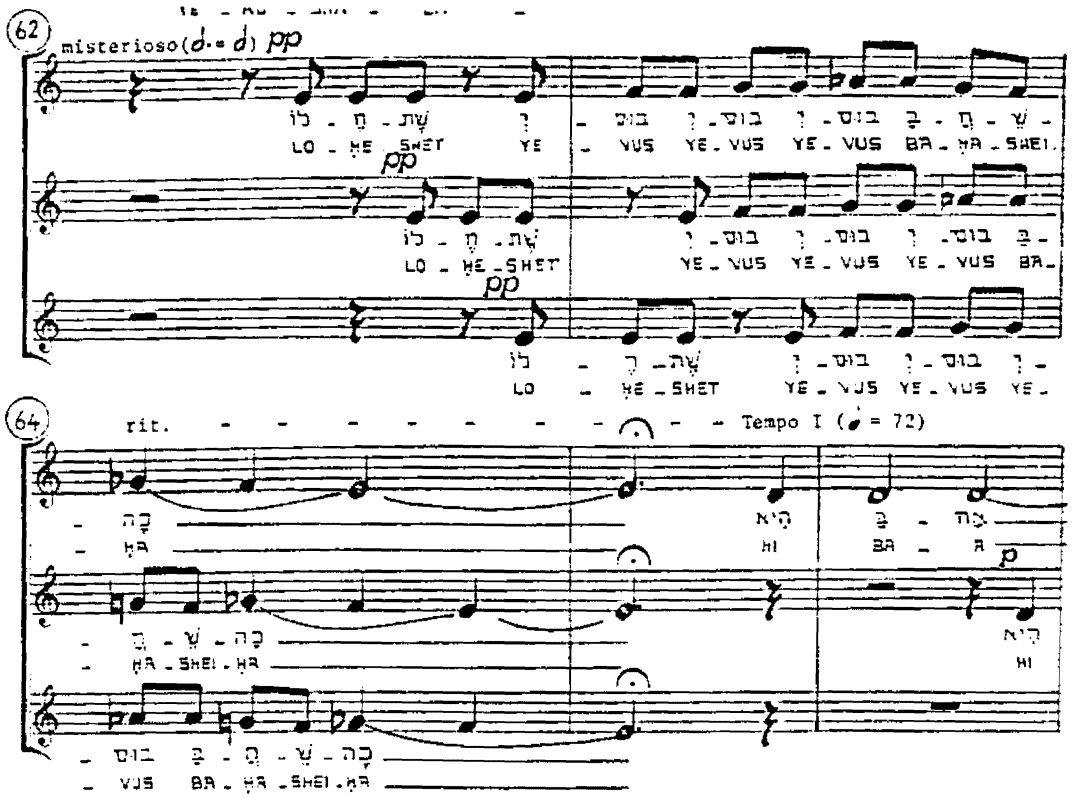


34
più mosso (♩ = 85)
pp
LO - HE - SHET YE - VUS YE - VUS YE - VUS BA -
pp
LO - HE - SHET YE - VUS YE -
36
- HA - SHEI - HA BA - HA - SHEI - HA LO - HE -
p
- VUS YE - VUS BA - HA - SHEI - HA BA -
pp
LO - HE - SHET YE - VUS YE - VUS YE - VUS BA -
38
- SHET YE - VUS YE - VUS
- HA - SHEI - HA LO - HE - SHET YE -
p
- HA - SHEI - HA BA - HA - SHEI - HA LO - HE -
40
LO - HE - SHET YE - VUS YE - VUS YE - VUS BA -
- VUS YE - VUS LO - HE - SHET YE - VUS YE - VUS YE -
- SHET YE - VUS YE - VUS LO - HE - SHET

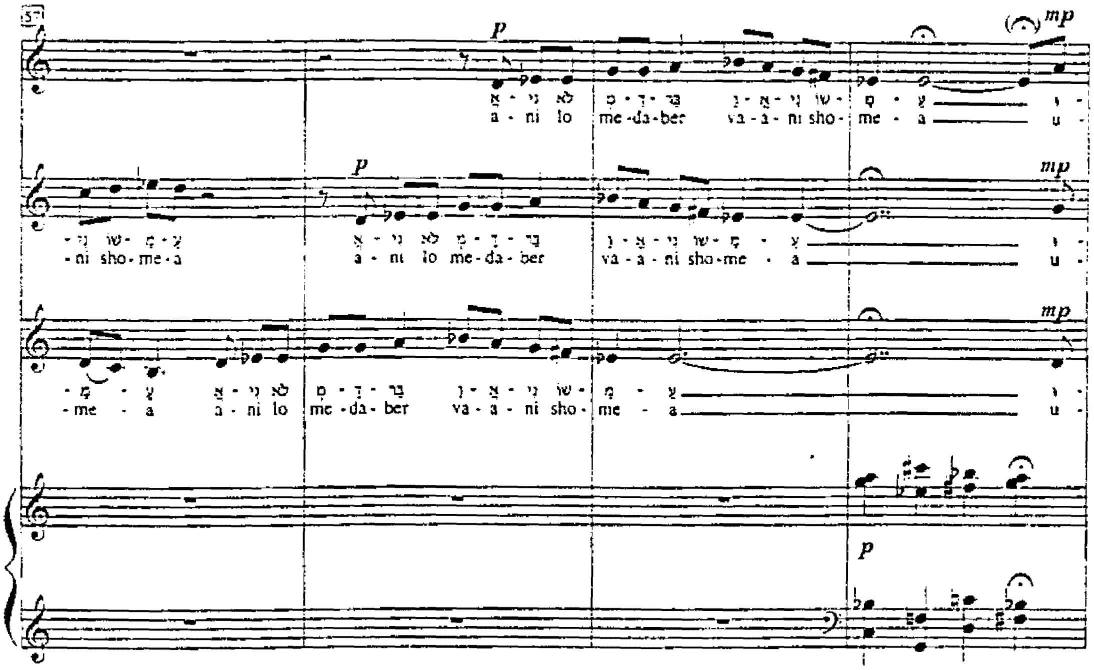


(42)
mp
HA - SHEI - HA
YE - VUS YE - VUS LO
mp
VUS BA - HA
SHEI - HA YE
YE VUS YE - VUS YE - VUS
BA - HA - SHEI
(44)
HE - SHET BA
HA - SHEI - HA
VUS YE - VUS LO - HE
SHET BA - HA
mp
HA YE - VUS YE - VUS LO - HE - SHET
(40)
9
SHEI - HA
attacca
BA - HA - SHEI - HA

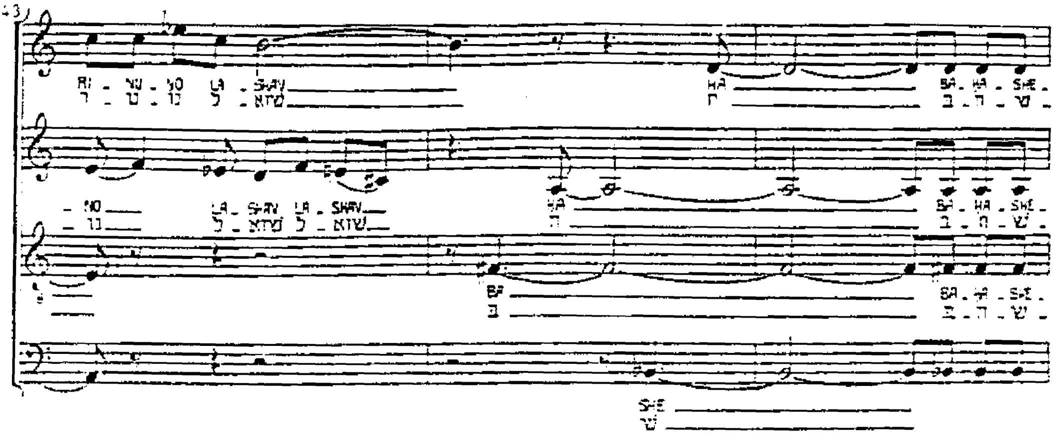
Example 3b – *The City Plays Hide and Seek,* mm.62-5


62
misterioso pp
LO - HE - SHET YE - VUS YE - VUS YE - VUS BA - HA - SHEI
pp
LO - HE - SHET YE - VUS YE - VUS YE - VUS BA -
pp
LO - HE - SHET YE - VUS YE - VUS YE -
64
rit.
Tempo I (♩ = 72)
HA HI BA - A
p
HA - SHEI - HA HI
VUS BA - HA - SHEI - HA

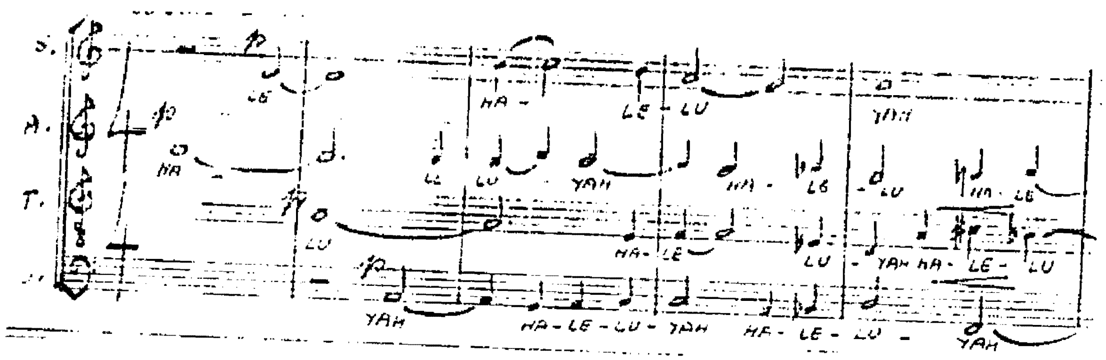
Example 3c – *Kol Hazman,* mm.57-60


57
p
mp
a - ni lo me - da - ber va - a - ni sho - me - a u -
p
mp
- ni sho - me - a a - ni lo me - da - ber va - a - ni sho - me - a u -
mp
- me - a a - ni lo me - da - ber va - a - ni sho - me - a u -
p

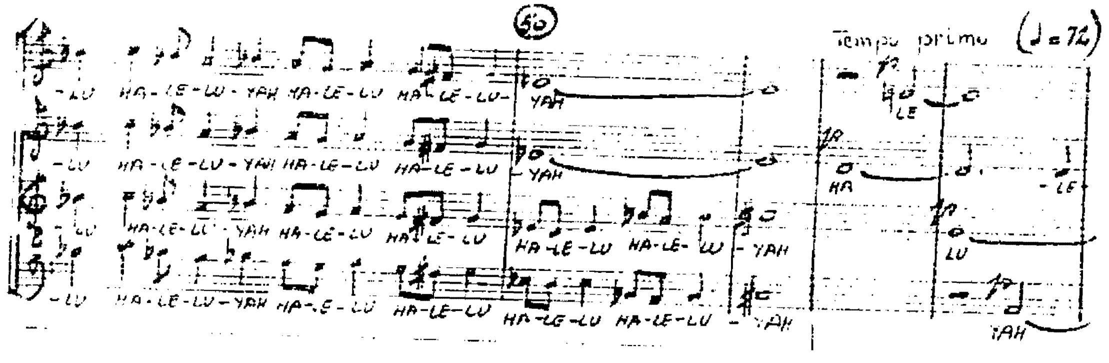
Example 4a – *Three Madrigals*, Movement I, "Praises of the Night (A)," mm.44-5


43
S.
A.
T.
B.
RI - NU - YO LA - SHAV
HA
SA - HA - SHE
- NO
LA - SHAV LA - SHAV
HA
SA - HA - SHE
BA
SA - HA - SHE
SHE

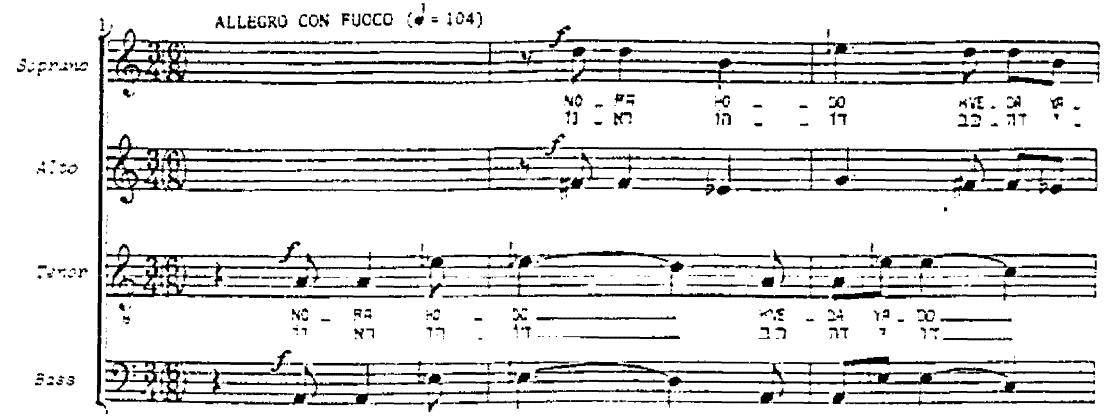
Example 4b – *Halleluya*, mm.1-5


S.
A.
T.
LE
HA - LE - LU
YAH
HA
LE - LU - YAH HA - LE
- LU HA - LE
LU
HA - LE LU
- YAH HA - LE - LU
YAH HA - LE - LU - YAH HA - LE - LU - YAH

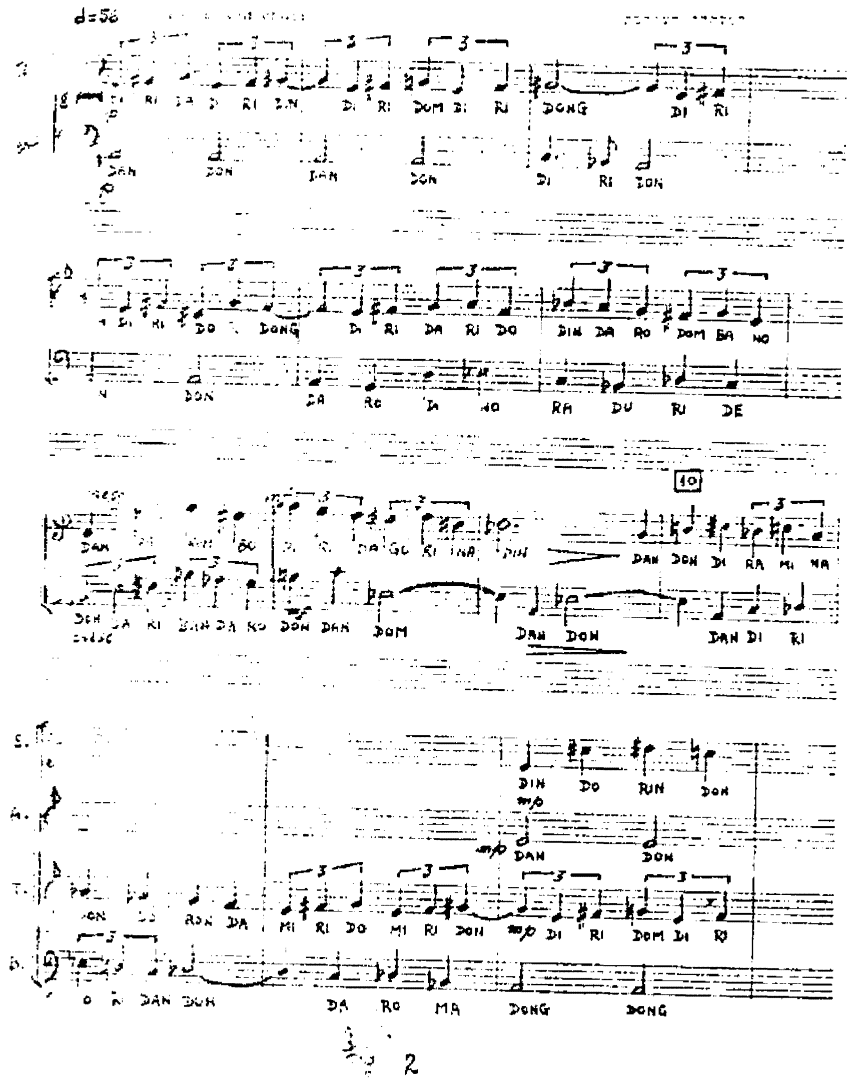
Example 4c – *Halleluya*, mm.51-2


50
Tempo primo (♩= 72)
- LU HA - LE - LU - YAH HA - LE - LU HA - LE - LU - YAH
LE
- LU HA - LE - LU - YAH HA - LE - LU HA - LE - LU - YAH
HA - LE
- LU HA - LE - LU - YAH HA - LE - LU HA - LE - LU HA - LE - LU HA - LE - LU - YAH
LU
- LU HA - LE - LU - YAH HA - LE - LU HA - LE - LU HA - LE - LU HA - LE - LU - YAH
YAH

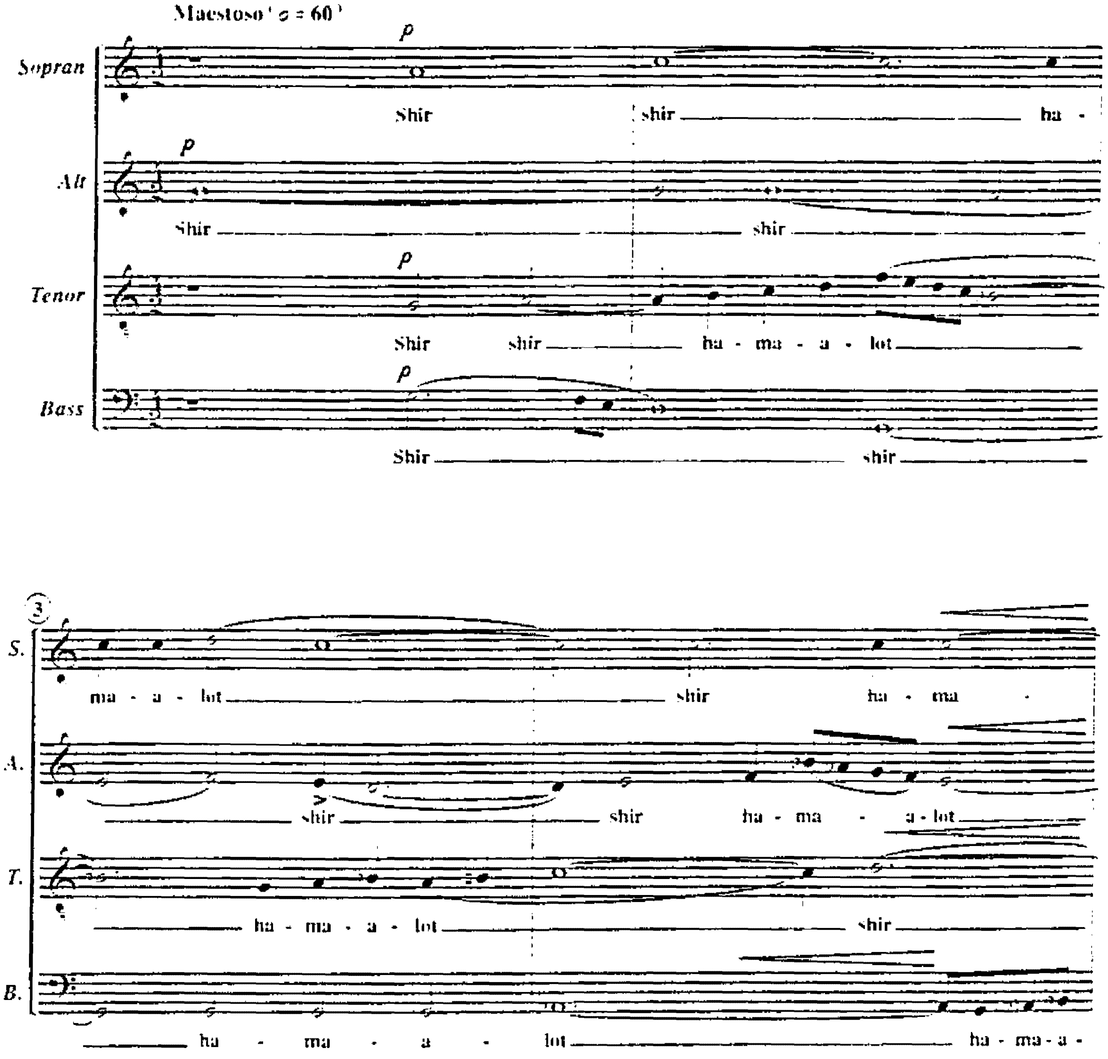
Example 5a – *Three Madrigals,* Movement II, "Praises of the Night (B)," mm.1-2


ALLEGRO CON FUCCO (♩ = 104)
Soprano
Alto
Tenor
Bass
f
NO - RA HO - - DO HVE - DA YA -
NO - RA HO - DO HVE - DA YA - DO

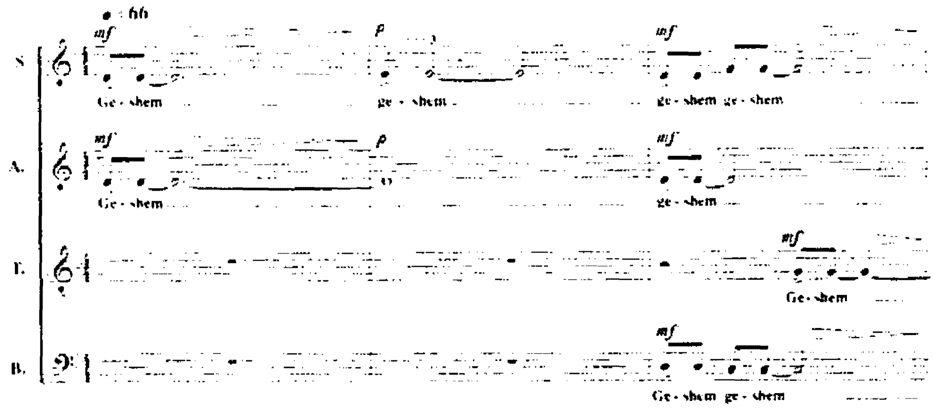
Example 5b – *Upon the Loud Cymbals,* mm.1-12


♩=56
DI RI DA DI RI DIN DI RI DOM DI RI DONG DI RI
DAN DON DAN DON DI RI DON
DI RI DO DONG DI RI DA RI DO DIN DA RO DOM BA NO
N DON DA RO DA NO RA DU RI DE
10
DAN DON DI RA MI NA
DAN DON DAN DI RI
S.
A.
T.
B.
DIN DO RUN DON
mp
DAN DON
DON DA RO DA MI RI DO MI RI DON DI RI DOM DI RI
DAN DON DA RO MA DONG DONG
2

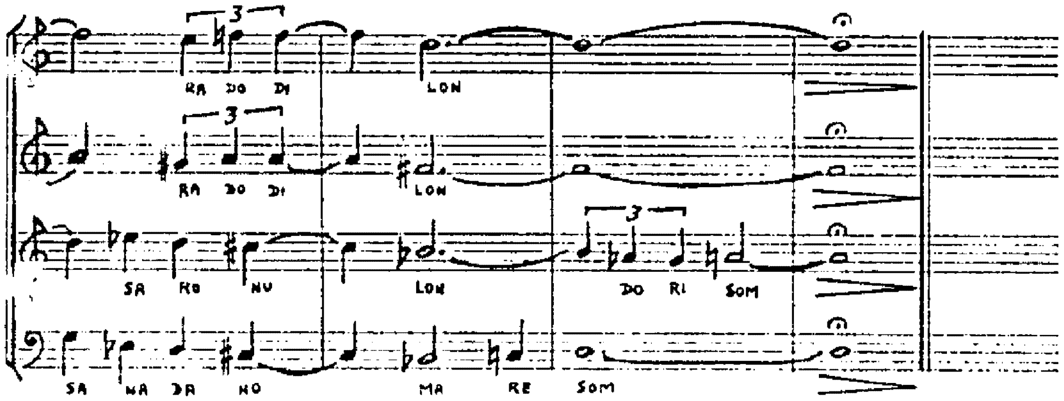
Example 5c – *Song of Degrees*, mm.1-4


Maestoso (𝅗 = 60)
Sopran
Alt
Tenor
Bass
p
Shir shir ha -
Shir shir
Shir shir ha - ma - a - lot
Shir shir
3
S.
A.
T.
B.
ma - a - lot shir ha - ma -
shir shir ha - ma - a - lot
ha - ma - a - lot shir
ha - ma - a - lot ha - ma - a -

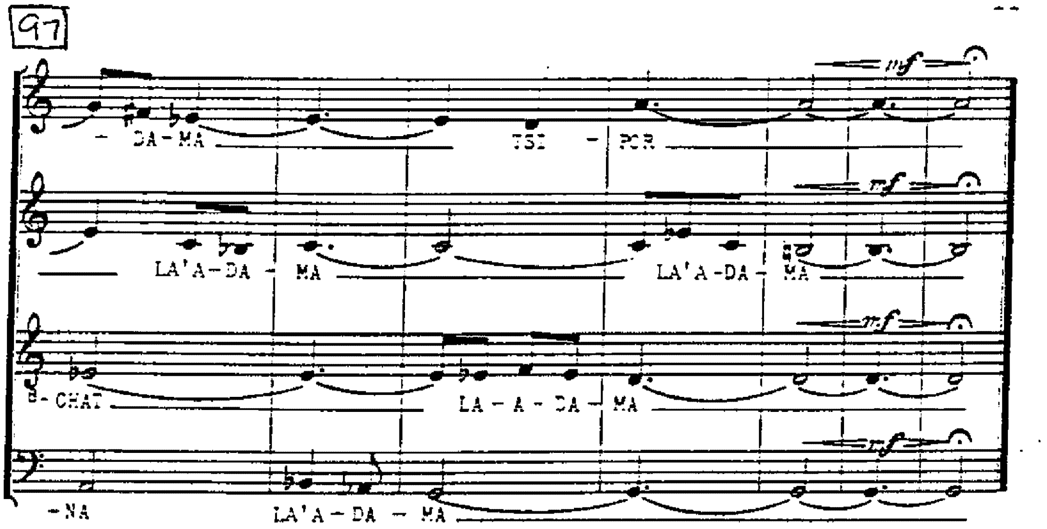
Example 5d – *Thanksgiving*, mm.1-3


♩ = 66
S
A.
T.
B.
mf
p
Ge - shem ge - shem ge - shem ge - shem
Ge - shem ge - shem
Ge - shem
Ge - shem ge - shem

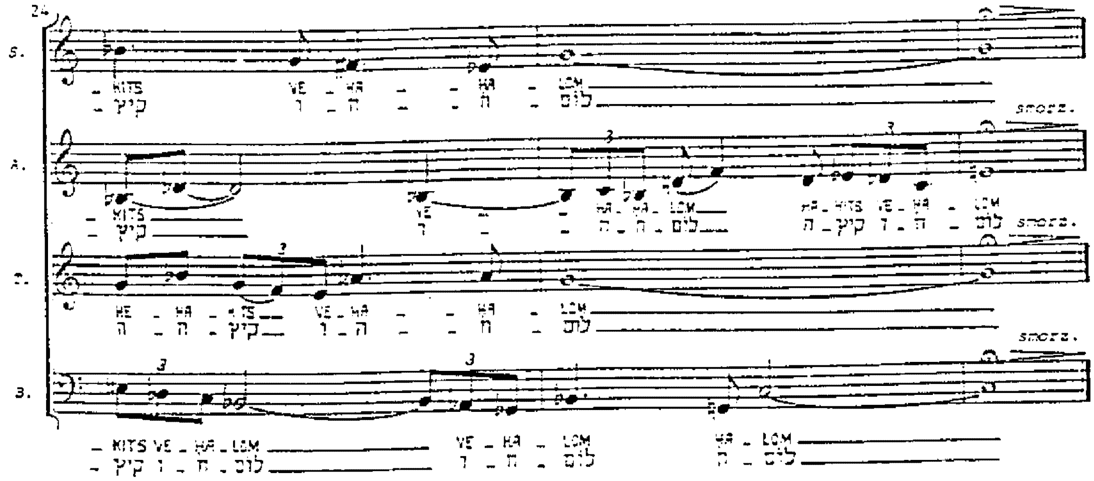
Example 6a – *Upon the Loud Cymbals,* mm.125-8


3
RA DO DI
LON
SA RO NU
LON
DO RI SOM
SA MA DA NO
MA RE SOM

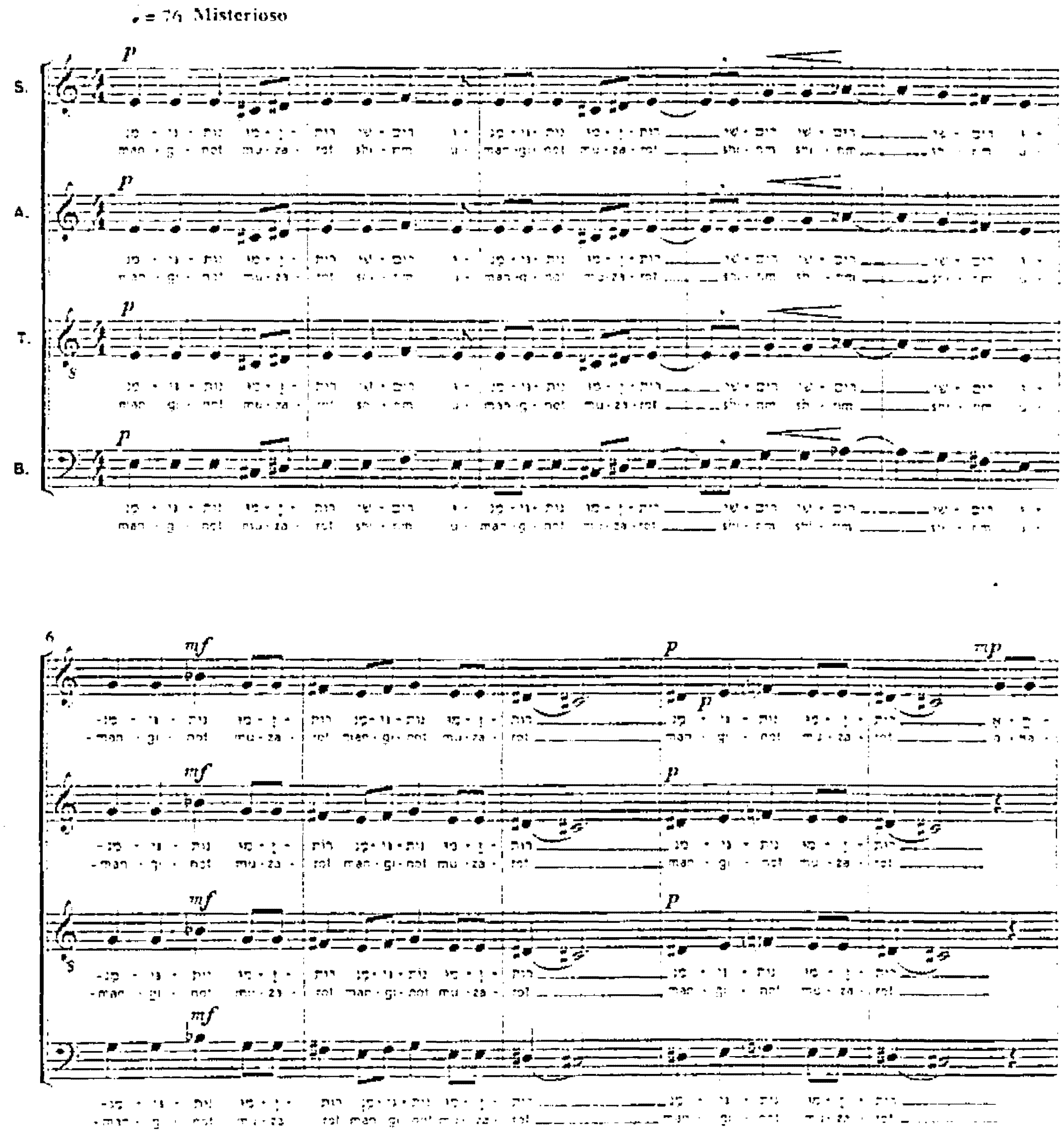
Example 6b – *A Clock in the Clouds,* Movement II, "The Observer Sees," mm.97-103


97
mf
- DA - MA
TSI - POR
LA'A-DA - MA
LA'A-DA - MA
B-CHAT
LA - A - DA - MA
-NA
LA'A - DA - MA

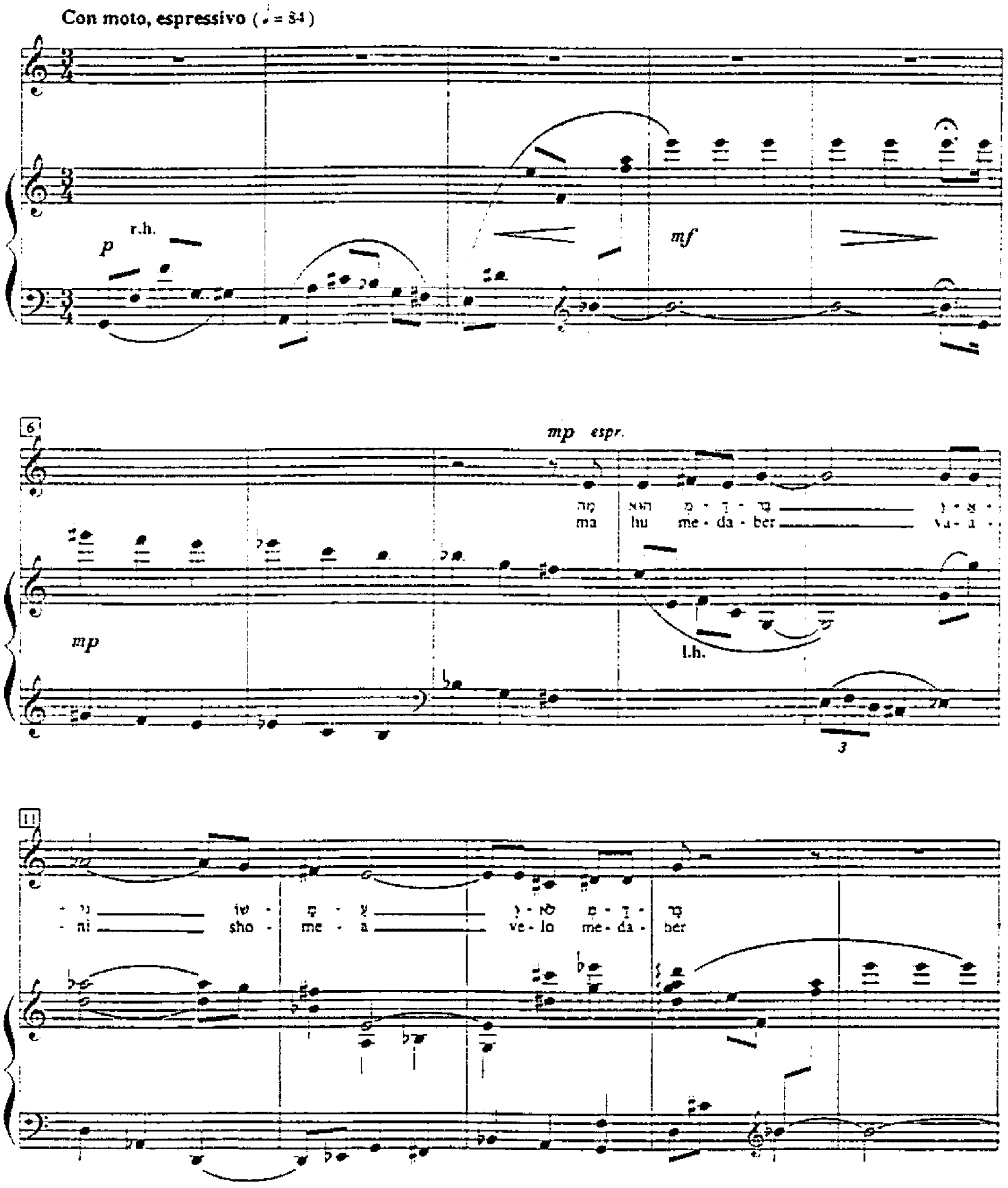
Example 6c – *Three Madrigals,* Movement III, "Praises of the Day," mm.24-6

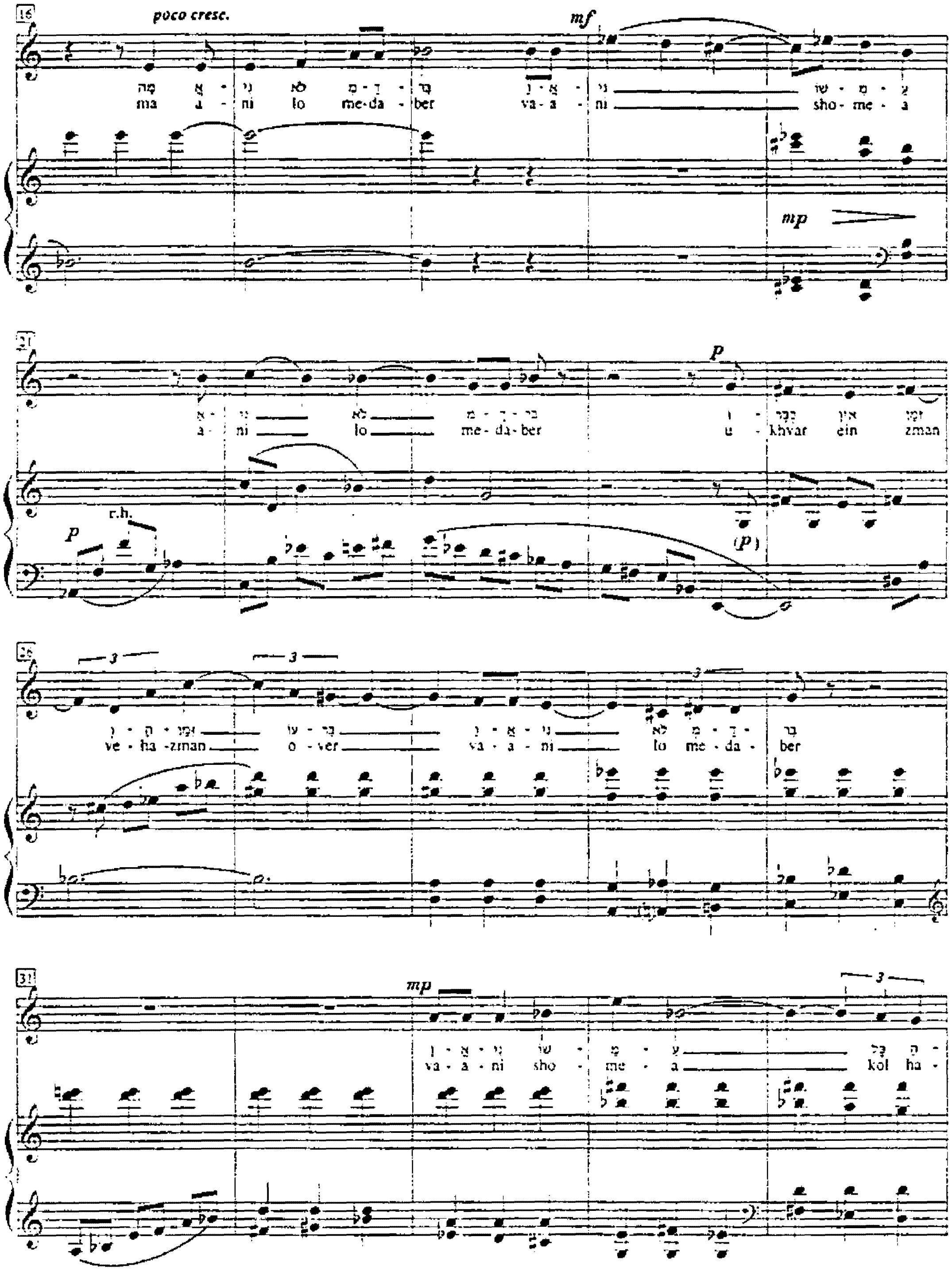

24
S.
A.
T.
B.
smorz.
KITS
VE HA
HA LOM
HE HA KITS
3

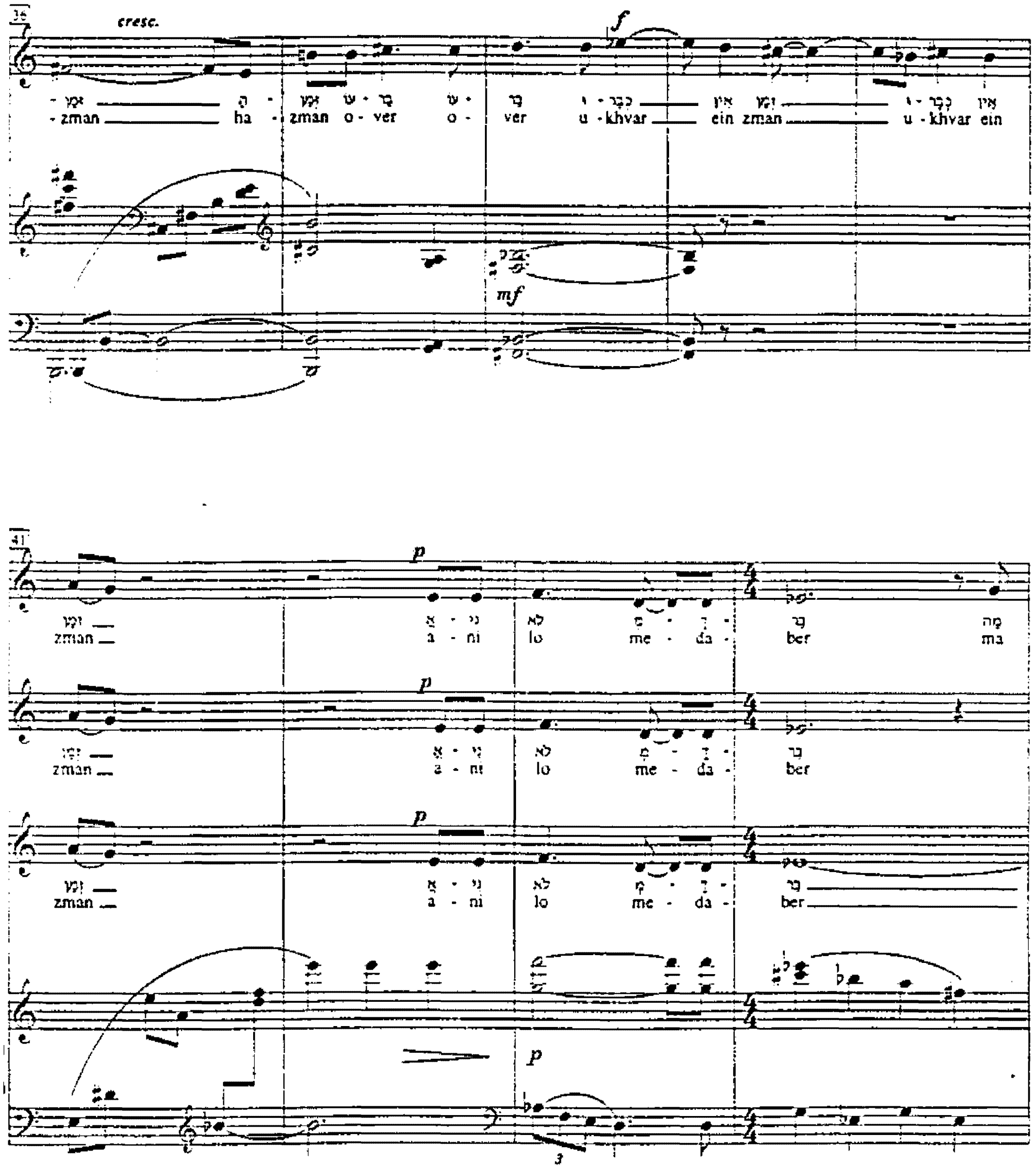
Example 7a – *Poems and Melodies*, mm.1-10


♩ = 76 Misterioso
S.
A.
T.
B.
p
mf
mp
6
man - gi - not mu - za - rot shi - rim u -

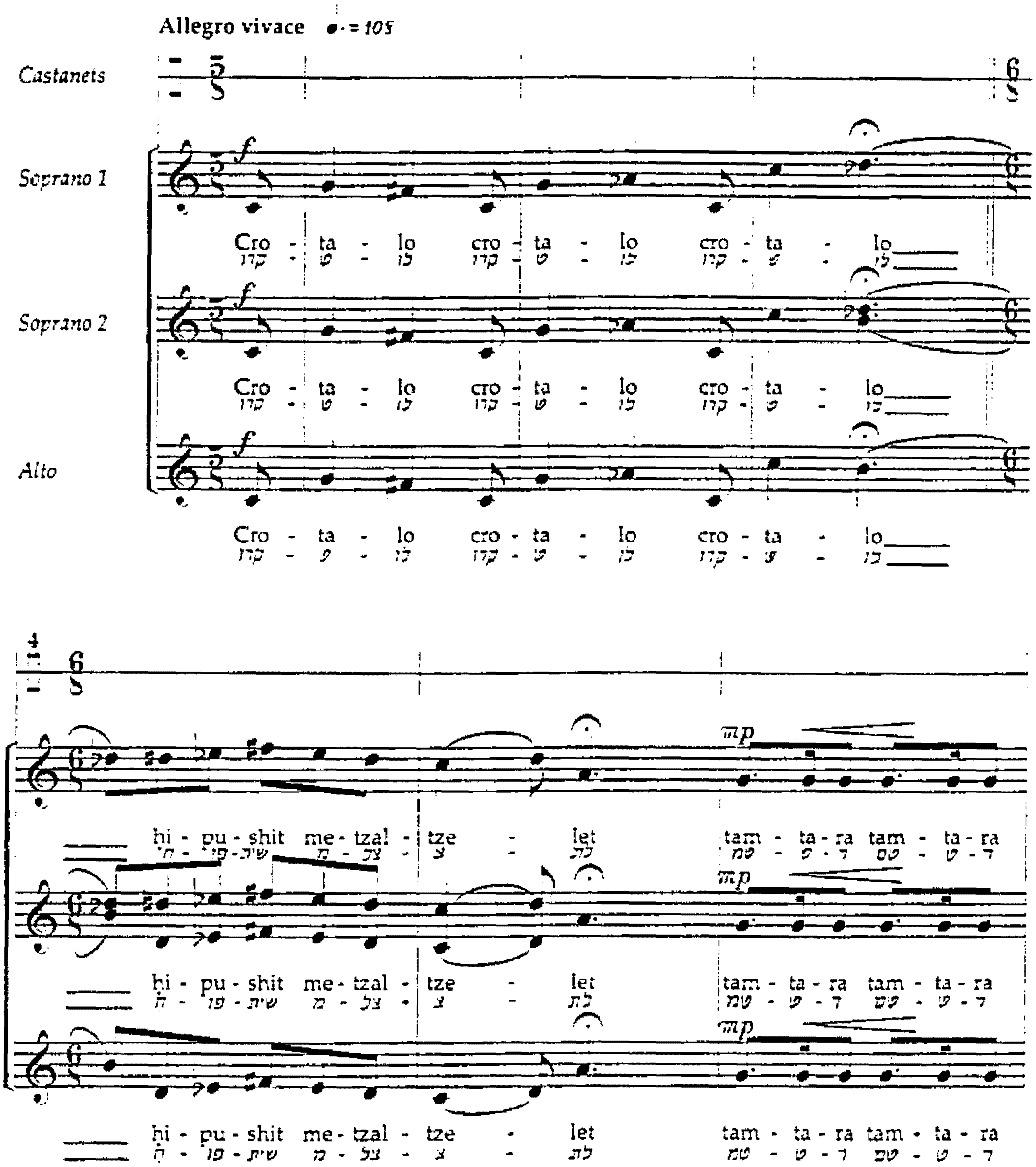
Example 7b – *Kol Hazman*, mm.1-41


Con moto, espressivo (♩. = 84)
p
r.h.
mf
6
mp
mp espr.
ma hu me - da - ber va - a -
l.h.
3
11
- ni sho - me - a ve - lo me - da - ber

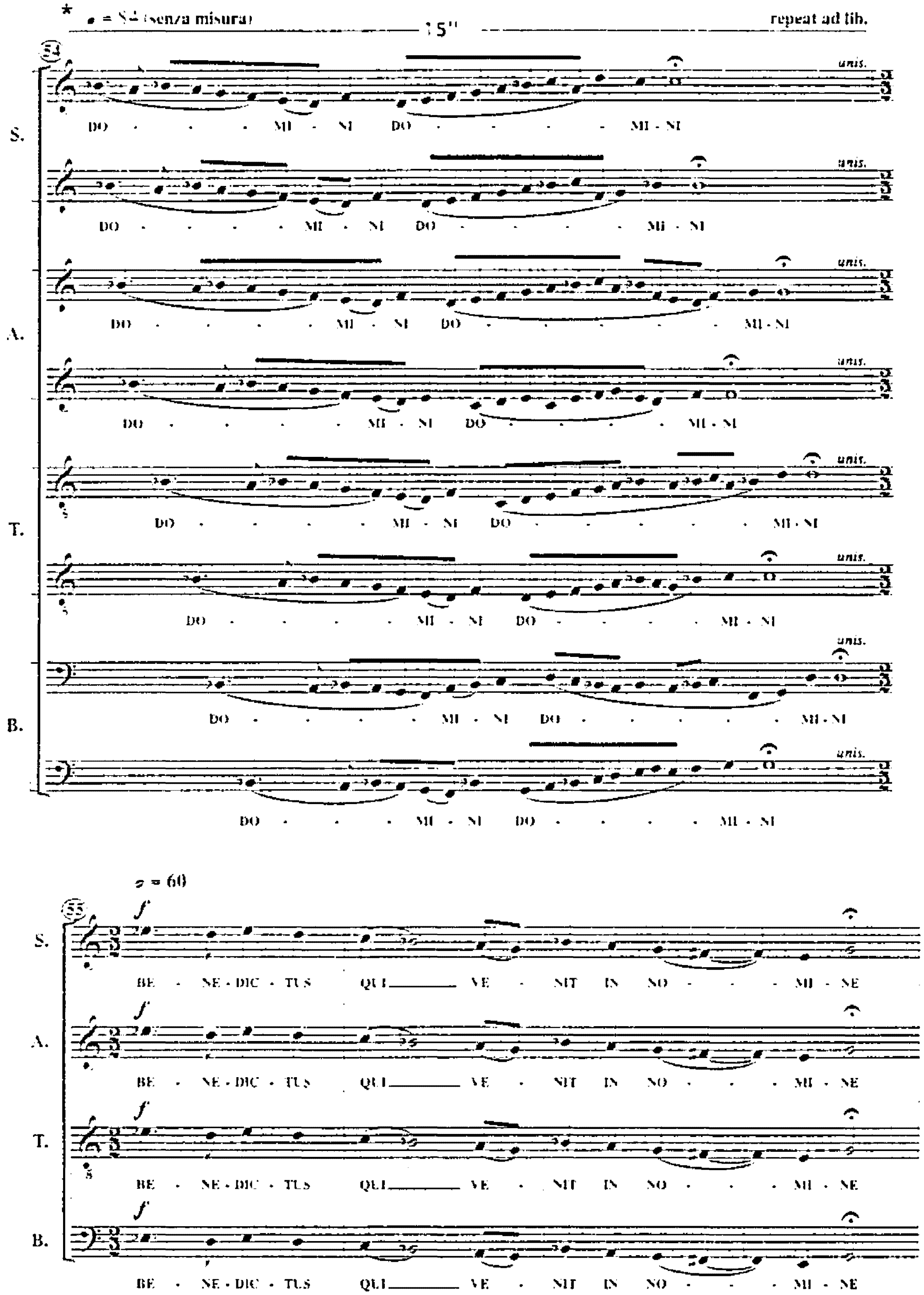

16
poco cresc.
mf
ma a - ni lo me-da - ber va - a - ni sho - me - a
mp
21
p
a - ni lo me - da - ber u - khvar ein zman
r.h.
p
(p)
26
3
ve - ha - zman o - ver va - a - ni lo me - da - ber
31
mp
va - a - ni sho - me - a kol ha -


36
cresc.
f
-zman ha-zman o-ver o-ver u-khvar ein zman u-khvar ein
mf
41
p
zman a-ni lo me-da-ber ma
zman a-ni lo me-da-ber
zman a-ni lo me-da-ber
p
3

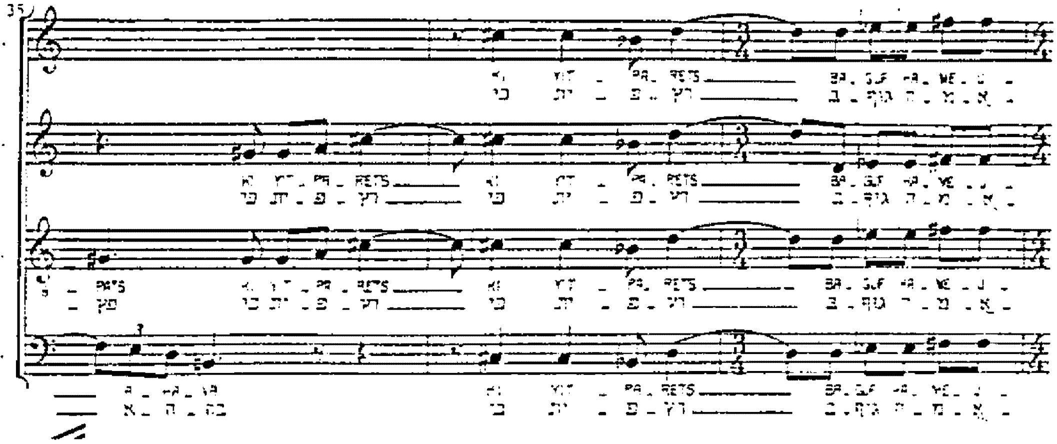
Example 7c – *Makhelorca*, Movement III, "Crotalo," mm.1-5


Allegro vivace ♩. = 105
Castanets
Soprano 1
Soprano 2
Alto
f
Cro - ta - lo cro - ta - lo cro - ta - lo
4
mp
hi - pu - shit me - tzal - tze - let
tam - ta - ra tam - ta - ra

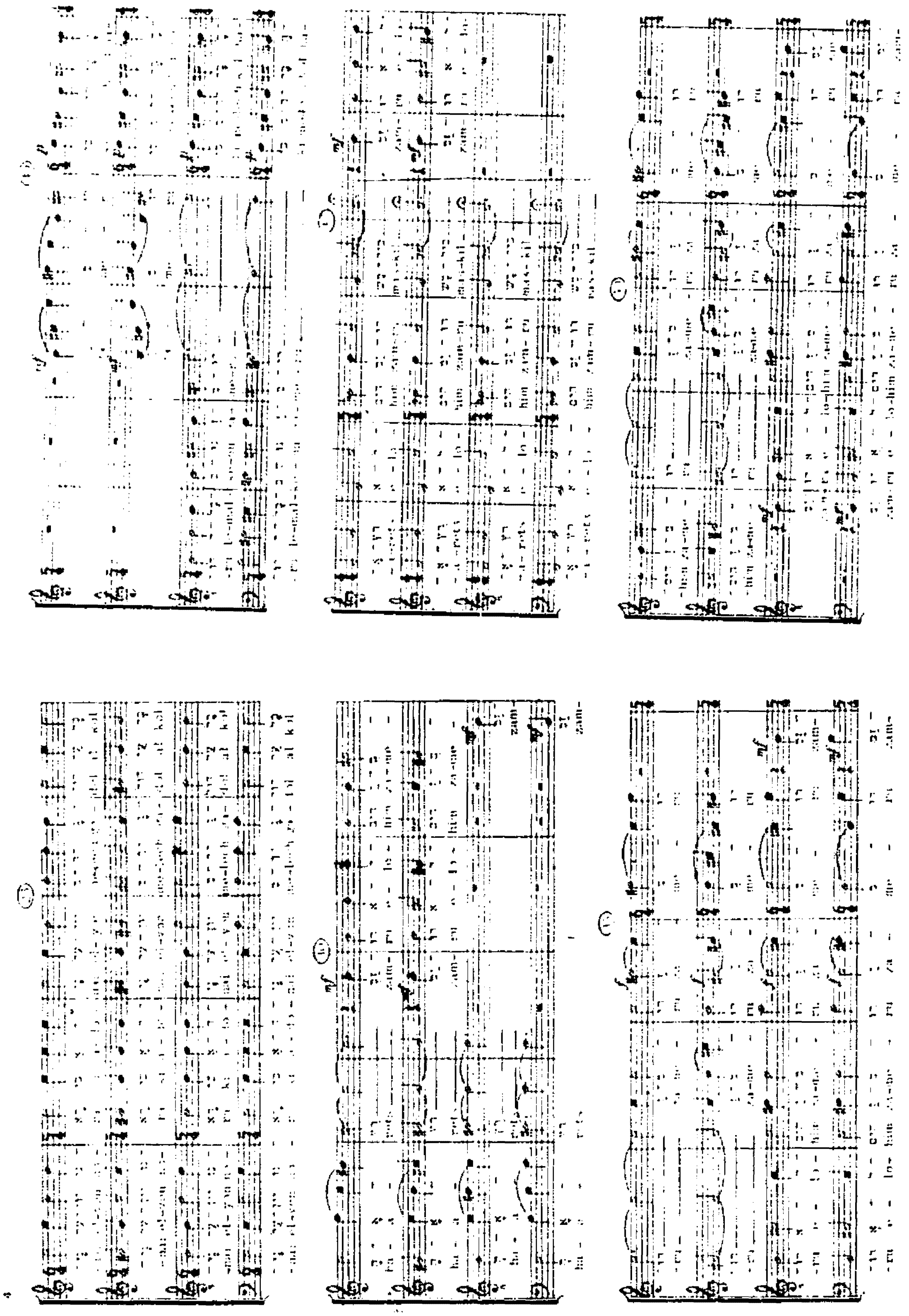
Example 8a – *Apropos Klee*, Movement I, "Benedictus," mm.54-8


*
♩ = 54 (senza misura)
15''
repeat ad lib.
54
S.
A.
T.
B.
unis.
DO - - - - MI - NI DO - - - - - MI - NI
♩ = 60
55
f
BE - NE - DIC - TUS QUI ___ VE - NIT IN NO - - - - MI - NE

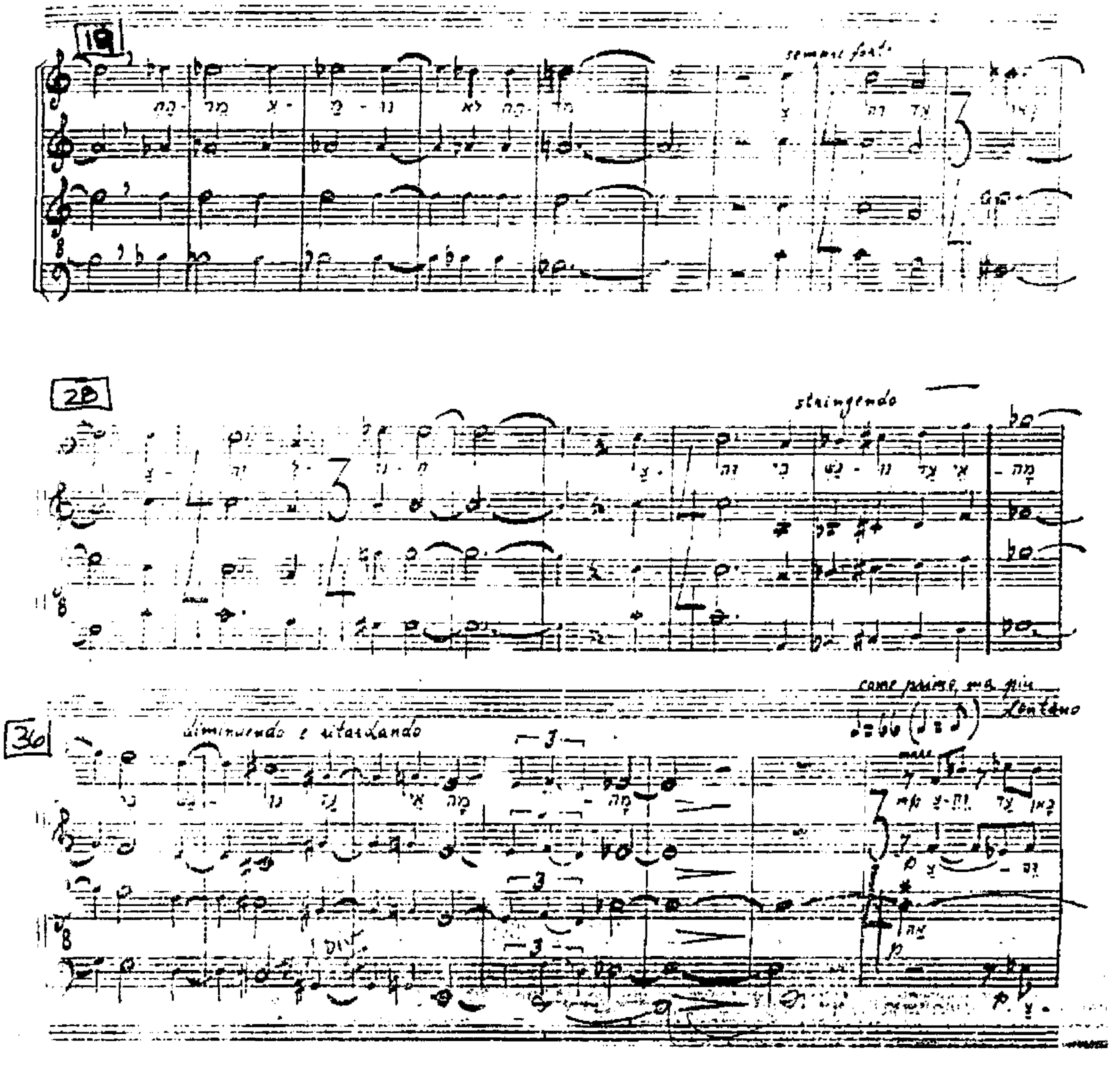
Example 8b – *Three Madrigals*, Movement I, "Praises of the Night (A)," mm.35-7


35
S.
A.
T.
B.
KI YIT - PA - RETS
BA - SUF HA - ME - U -

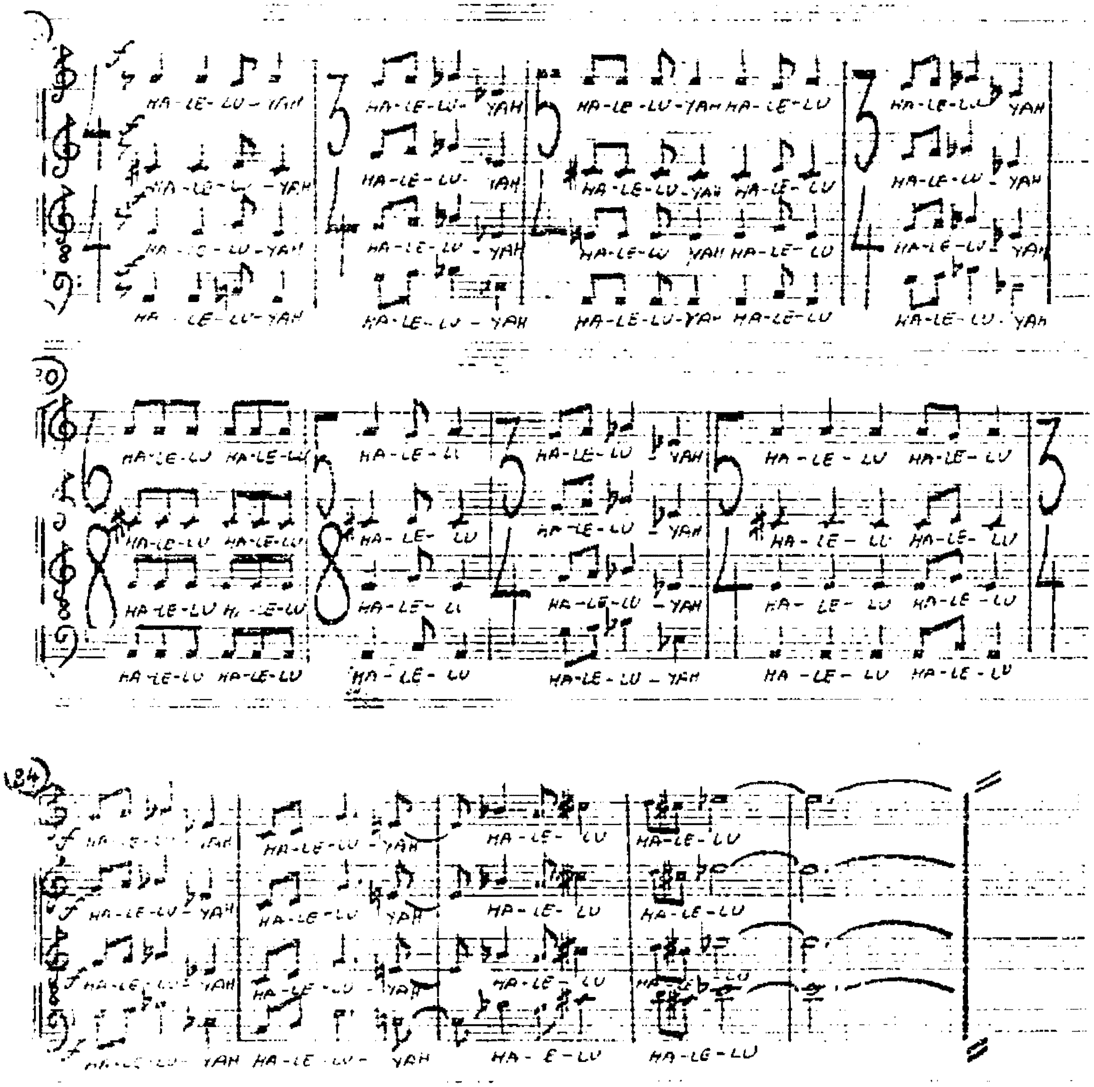
Example 8c – *Canticles of Psalms,* Movement I, mm.29-45



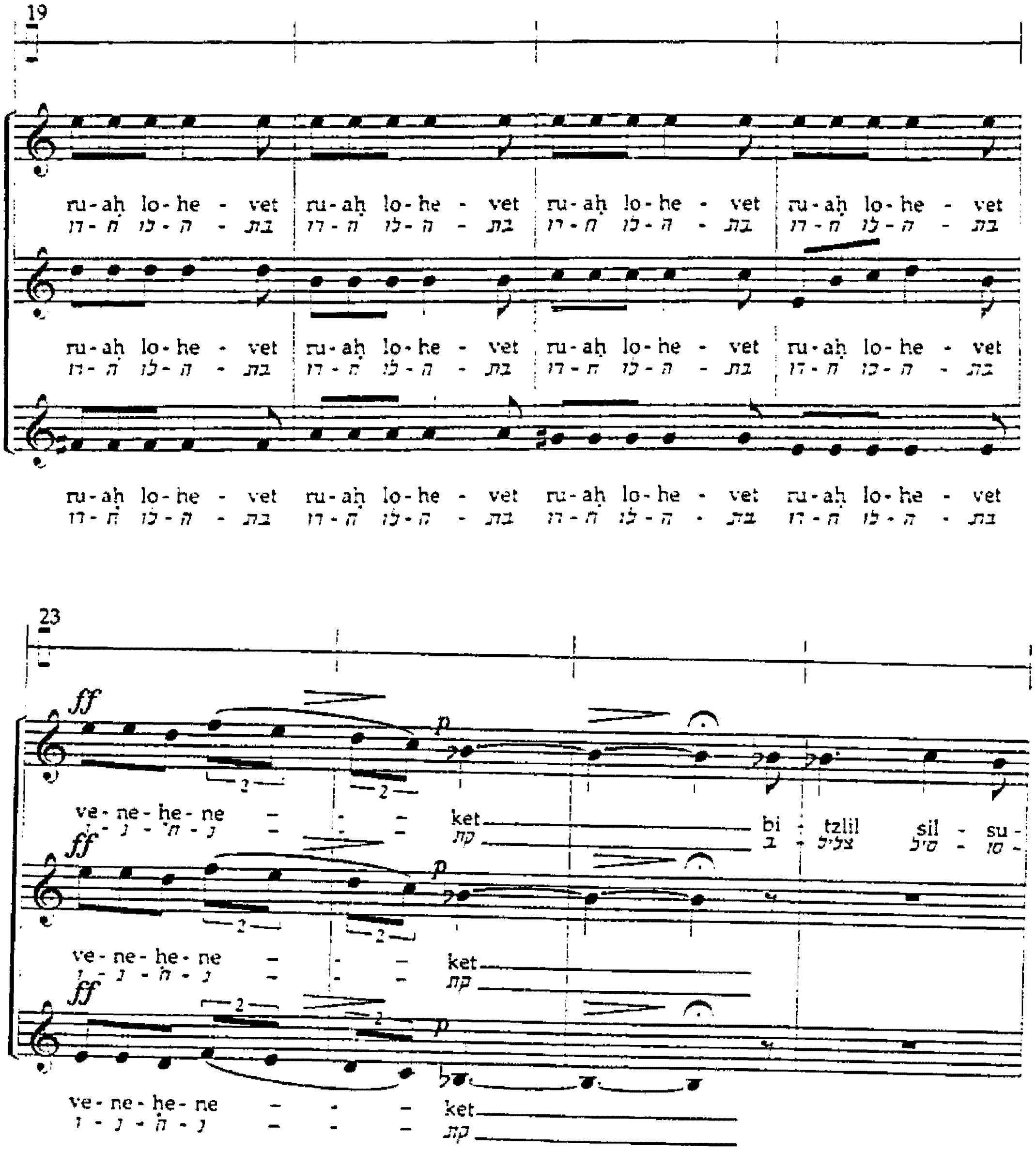
Example 8d – *Al Milet*, Movement II, "*Lo Tachmod,*" mm.25-41


19
sempre forte
28
stringendo
36
diminuendo e ritardando
come prima, ma più lontano

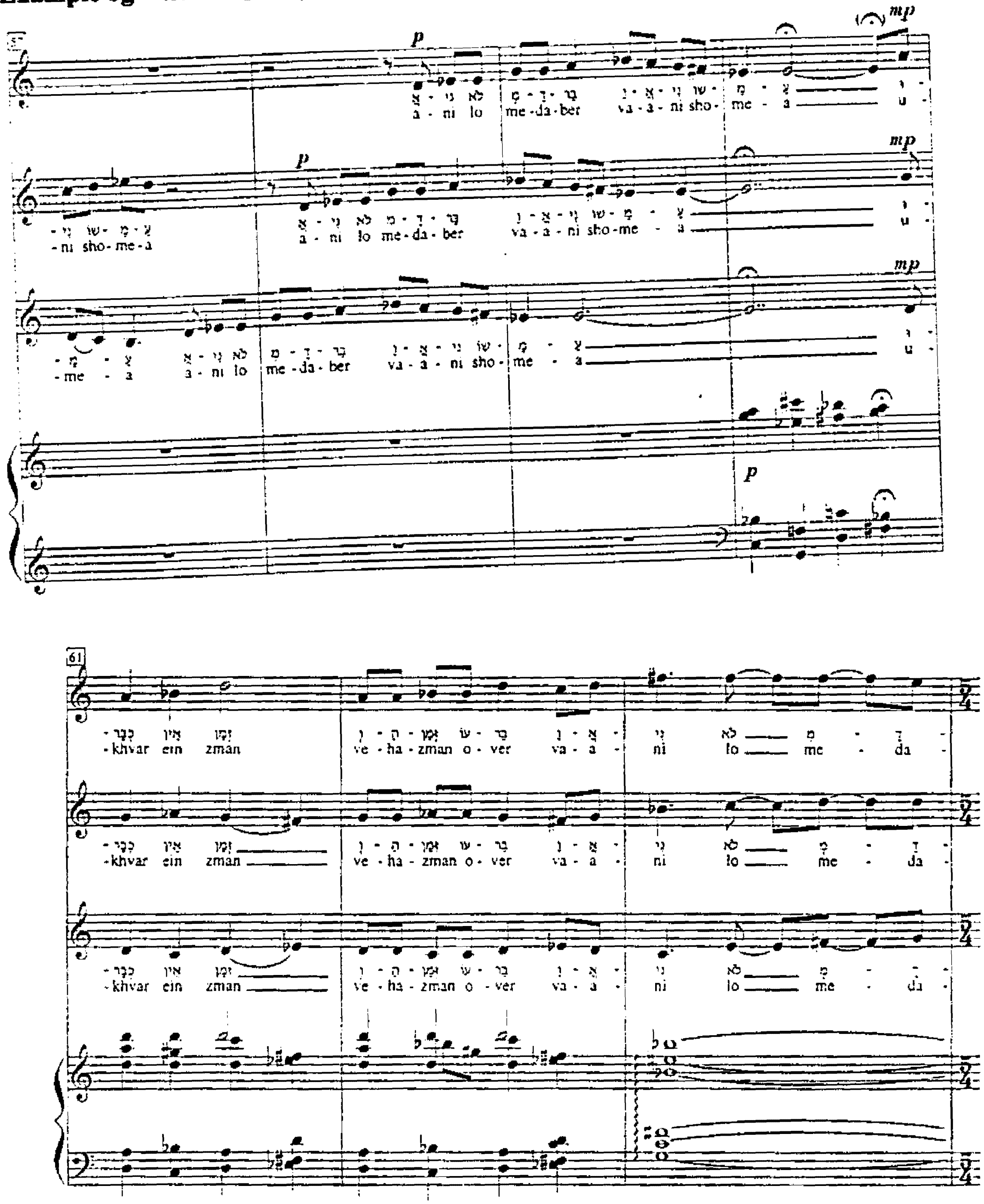
Example 8e – *Halleluya*, mm.76-88

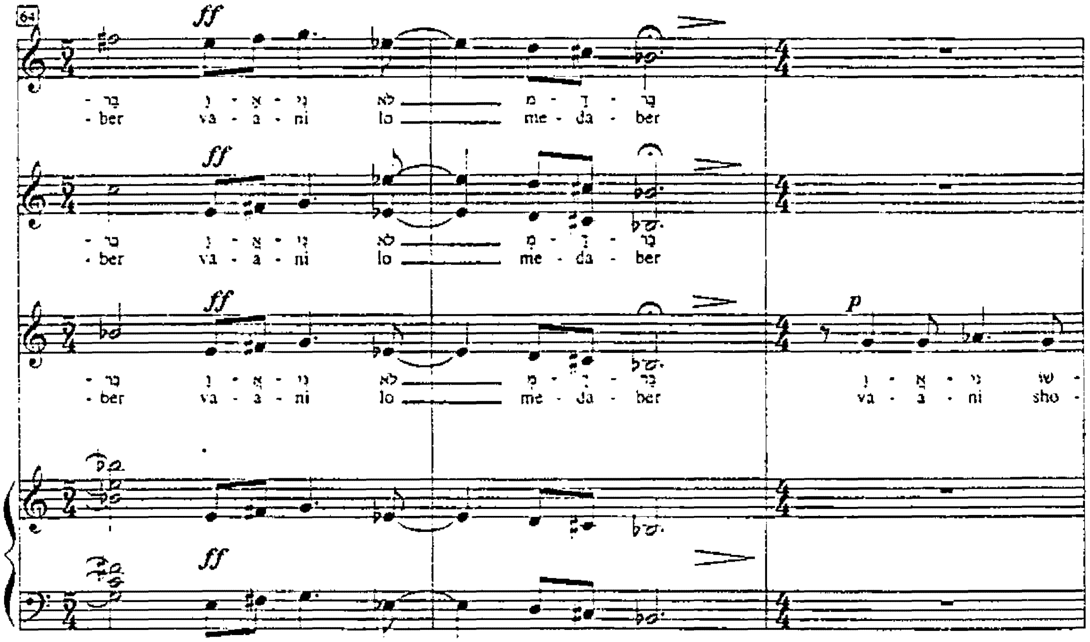

80
84
HA-LE-LU-YAH
HA-LE-LU-YAH HA-LE-LU
HA-LE-LU HA-LE-LU
HA-LE-LU
HA-LE-LU-YAH
HA-E-LU

Example 8f – *Makhelorca*, Movement III, mm.19-26

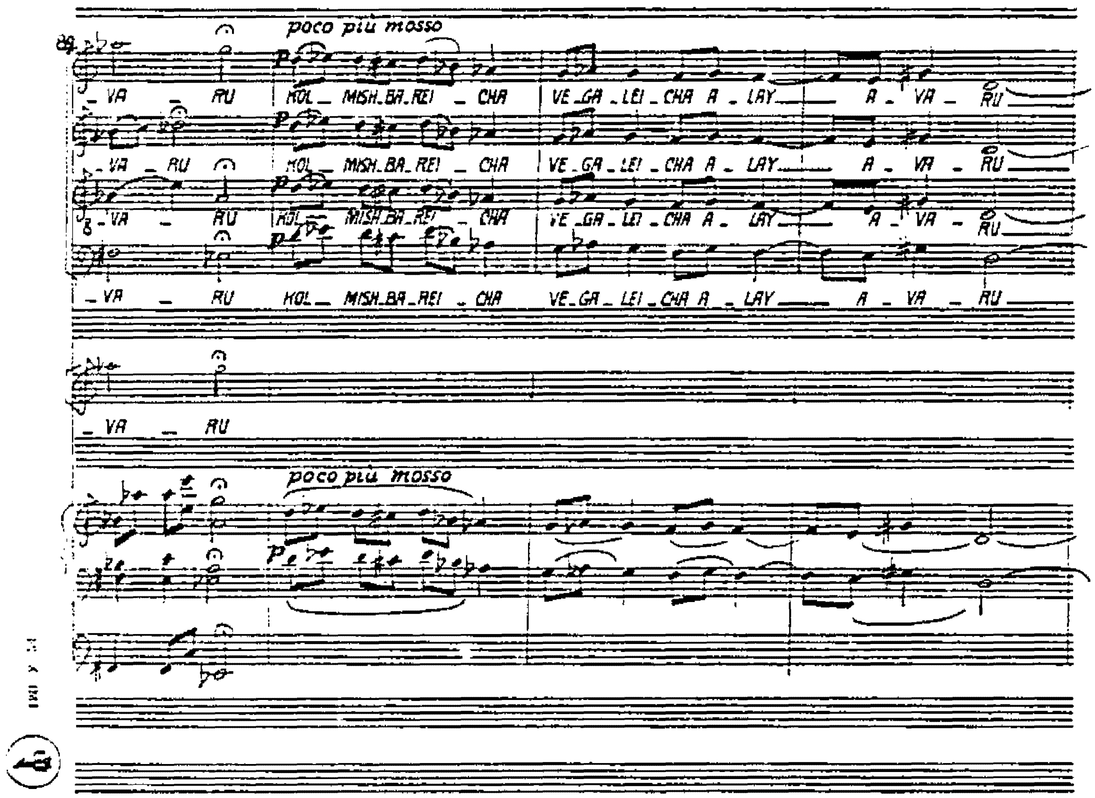

19
ru-ah lo-he - vet ru-ah lo-he - vet ru-ah lo-he - vet ru-ah lo-he - vet
ru-ah lo-he - vet ru-ah lo-he - vet ru-ah lo-he - vet ru-ah lo-he - vet
ru-ah lo-he - vet ru-ah lo-he - vet ru-ah lo-he - vet ru-ah lo-he - vet
23
ff
p
ve-ne-he-ne - - - ket bi tzlil sil - su -
ff
p
ve-ne-he-ne - - - ket
ff
p
ve-ne-he-ne - - - ket

Example 8g – *Kol Hazman*, mm.60-5

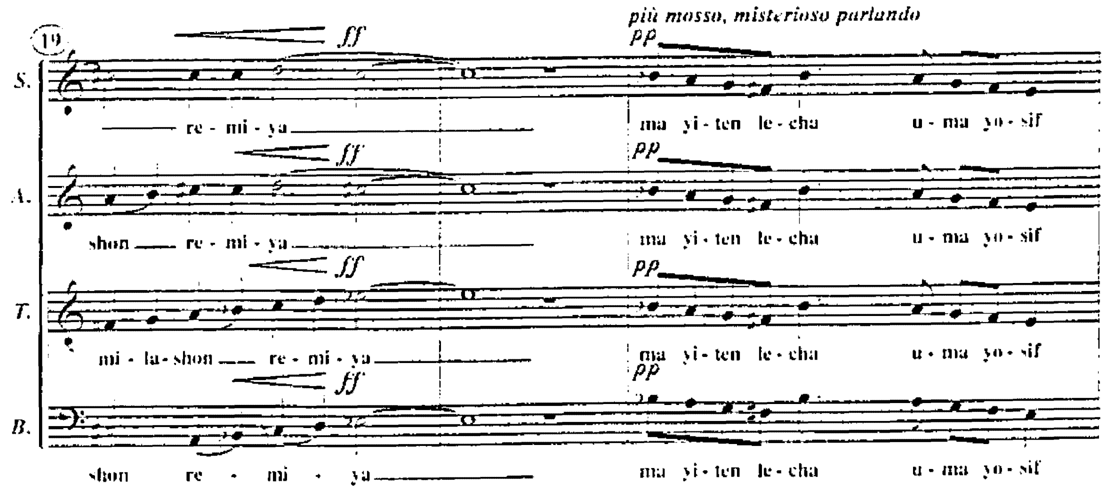

57
p
mp
a - ni lo me - da - ber va - a - ni sho - me - a u -
- ni sho - me - a
a - ni lo me - da - ber va - a - ni sho - me - a u -
- me - a a - ni lo me - da - ber va - a - ni sho - me - a u -
61
- khvar ein zman ve - ha - zman o - ver va - a - ni lo me - da -
- khvar ein zman ve - ha - zman o - ver va - a - ni lo me - da -
- khvar ein zman ve - ha - zman o - ver va - a - ni lo me - da -

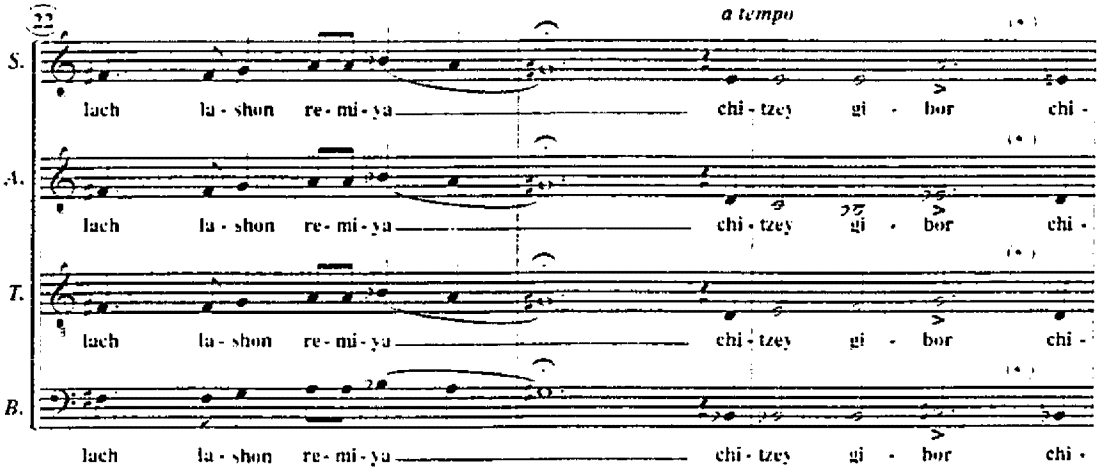

64
ff
- בר וַ - אֲ - נִי לֹא מְ - דַ - בֵּר
- ber va - a - ni lo me - da - ber
ff
- בר וַ - אֲ - נִי לֹא מְ - דַ - בֵּר
- ber va - a - ni lo me - da - ber
ff
p
- בר וַ - אֲ - נִי לֹא מְ - דַ - בֵּר וַ - אֲ - נִי שׁוֹ -
- ber va - a - ni lo me - da - ber va - a - ni sho -
ff

Example 9a – *Deep Calleth After Deep*, Movement II, mm.90-93

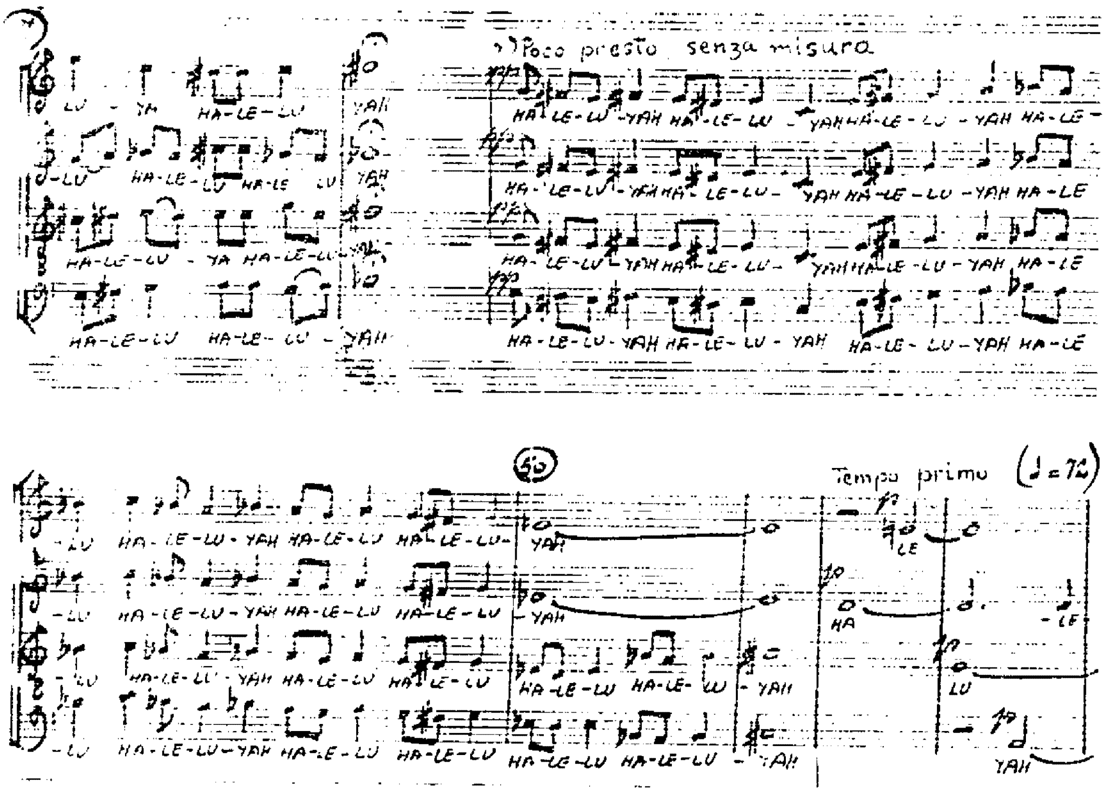

poco più mosso
VA – RU
KOL – MISH.BA.REI – CHA
VE.GA.LEI.CHA A – LAY – A – VA – RU
VA – RU
poco più mosso

Example 9b – *Song of Degrees*, mm.19-23

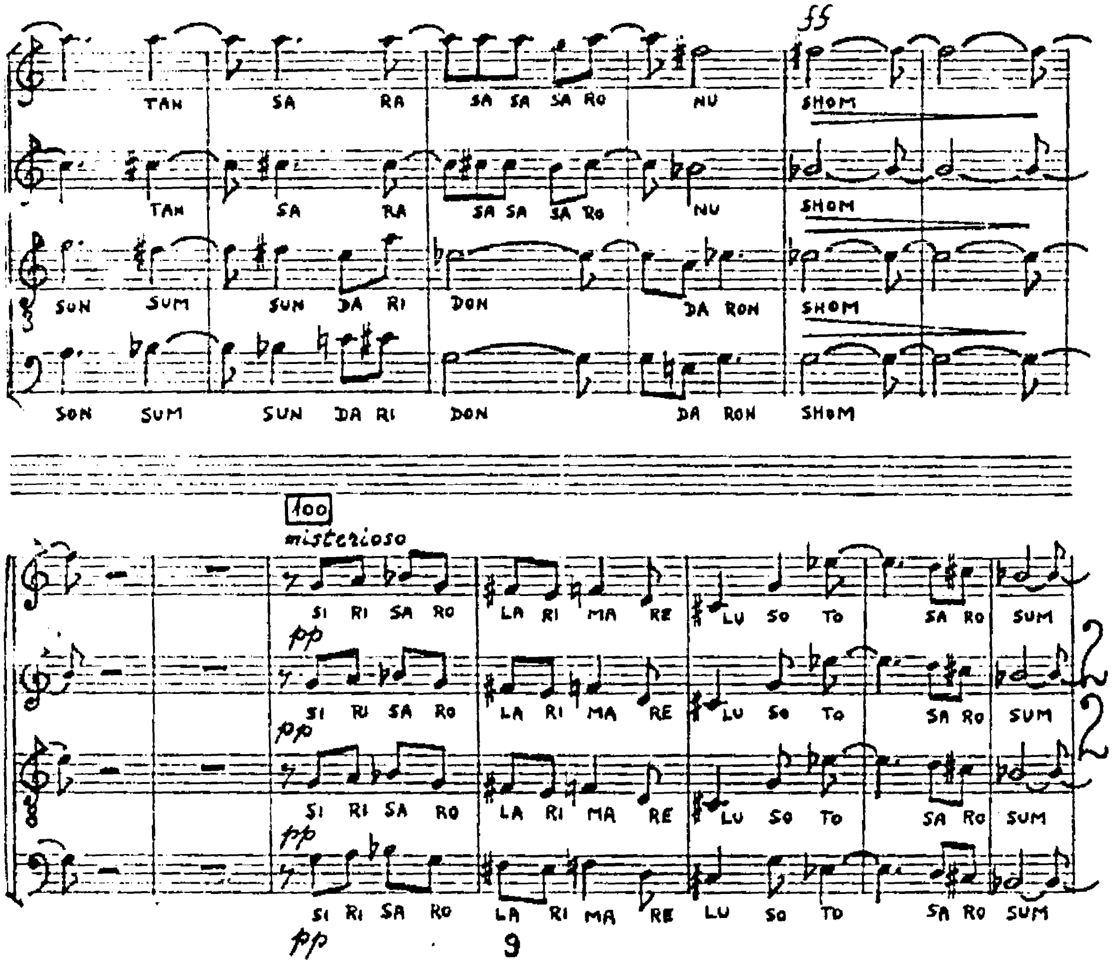

19
S.
A.
T.
B.
ff
più mosso, misterioso parlando
pp
re - mi - ya
shon re - mi - ya
mi - la - shon re - mi - ya
ma yi - ten le - cha u - ma yo - sif


22
a tempo
S.
lach la - shon re - mi - ya chi - tzey gi - bor chi -
A.
lach la - shon re - mi - ya chi - tzey gi - bor chi -
T.
lach la - shon re - mi - ya chi - tzey gi - bor chi -
B.
lach la - shon re - mi - ya chi - tzey gi - bor chi -

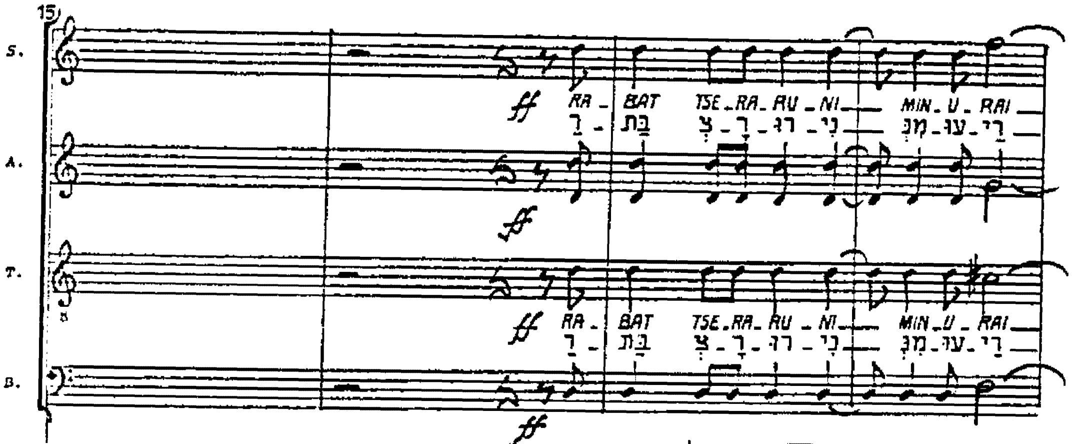
Example 9c – *Halleluya,* mm.47-51


Poco presto senza misura
HA - LE - LU - YAH HA - LE - LU - YAH HA - LE - LU - YAH HA - LE
50
Tempo primo (♩ = 72)
HA - LE - LU - YAH HA - LE - LU HA - LE - LU - YAH
HA - LE - LU HA - LE - LU - YAH
HA - LE LU

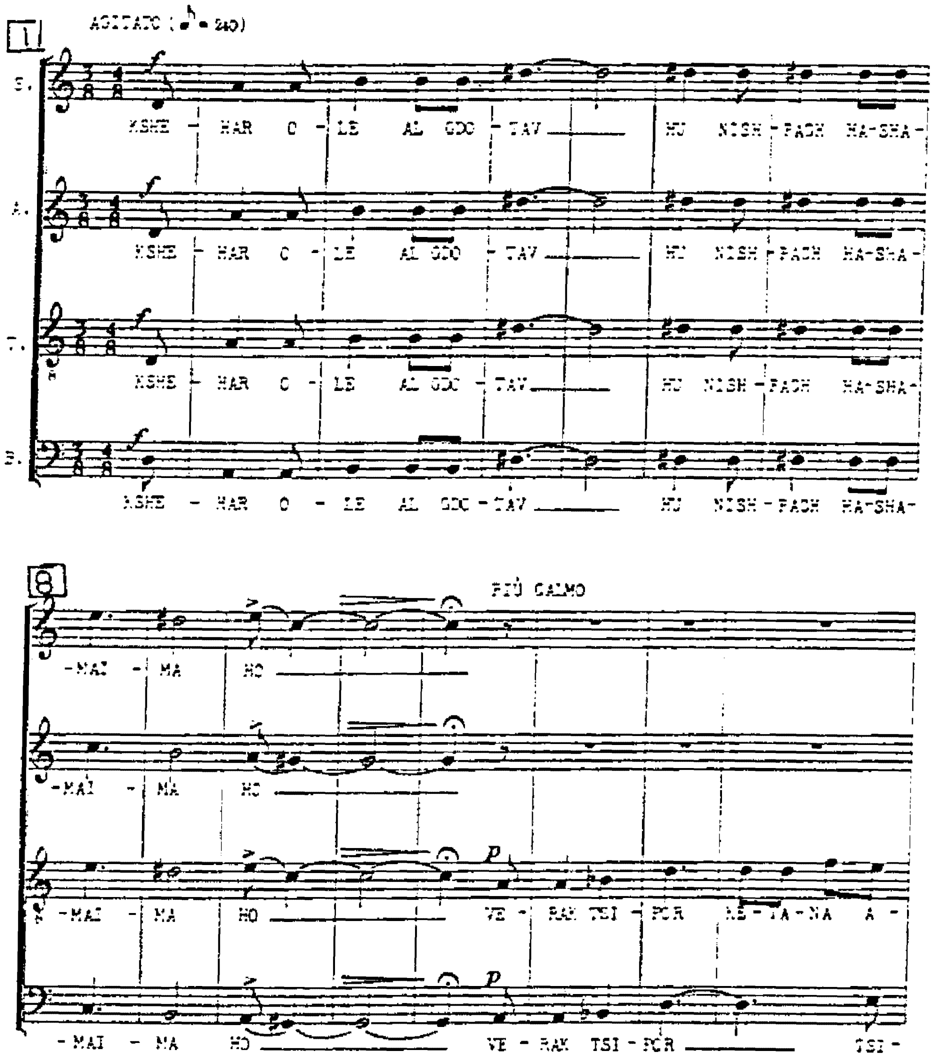
Example 9d – ***Upon the Loud Cymbals,*** **mm.96-104**


ff
TAN SA RA SA SA SA RO NU SHOM
TAN SA RA SA SA SA RO NU SHOM
SON SUM SUN DA RI DON DA RON SHOM
SON SUM SUN DA RI DON DA RON SHOM
100
misterioso
SI RI SA RO LA RI MA RE LU SO TO SA RO SUM
pp
SI RI SA RO LA RI MA RE LU SO TO SA RO SUM
pp
SI RI SA RO LA RI MA RE LU SO TO SA RO SUM
pp
SI RI SA RO LA RI MA RE LU SO TO SA RO SUM
pp
9

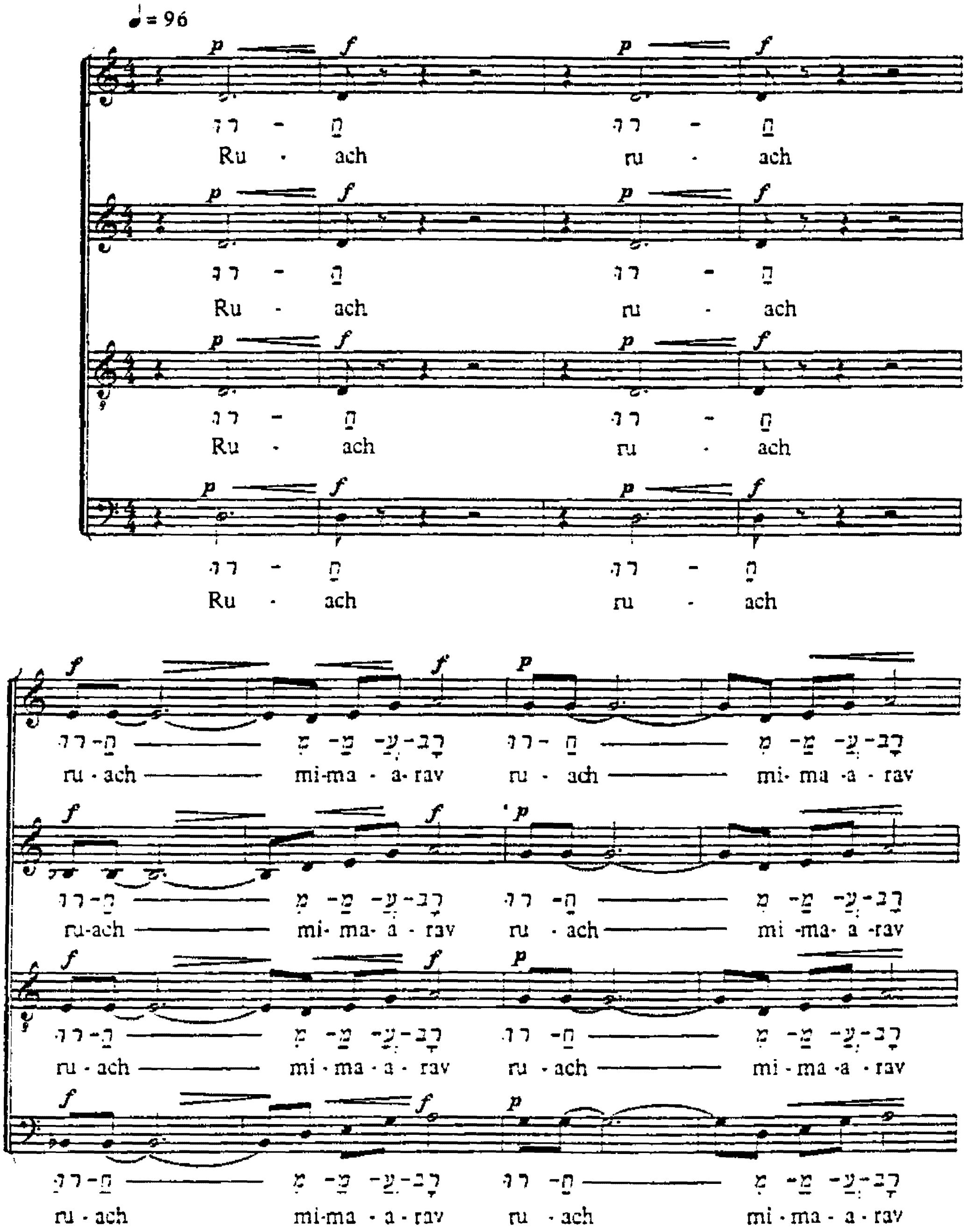
Example 10a – *Deep Calleth After Deep,* Movement I, mm.15-8


15
S.
A.
T.
B.
ff
RA - BAT TSE-RA-RU-NI — MIN-U-RAI —
RA - BAT TSE-RA-RU-NI — MIN-U-RAI —

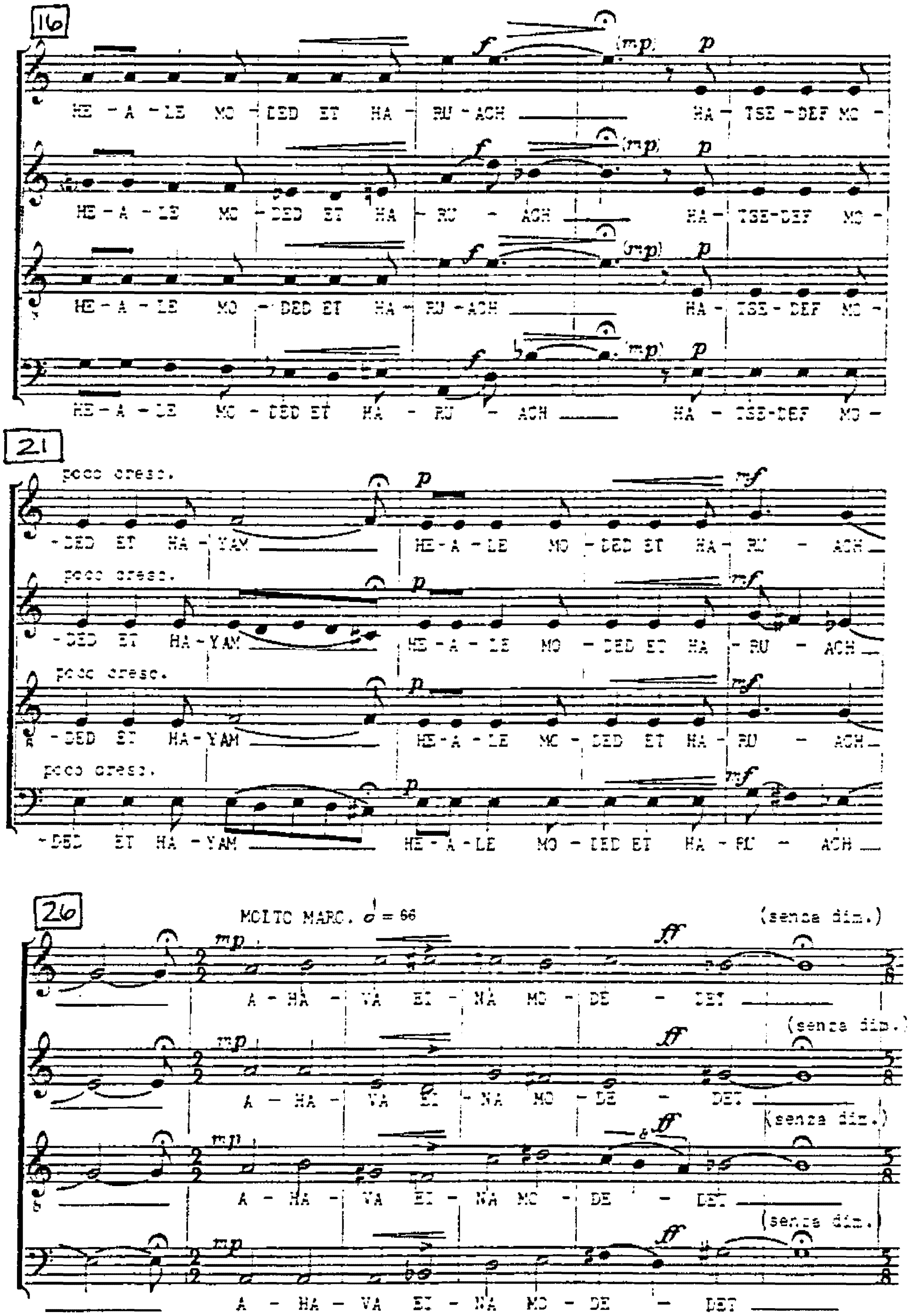
Example 10b – *A Clock in the Clouds,* Movement II, "The Observer Sees," mm.1-12


1
AGITATO (♪ = 240)
S.
A.
T.
B.
f
KSHE - HAR O - LE AL GDO - TAV — HU NISH - PACH HA-SHA-
8
PIÙ CALMO
-MAI - MA HO —
p
VE - RAK TSI - POR HE-TA-NA A -
VE - RAK TSI - POR — TSI -

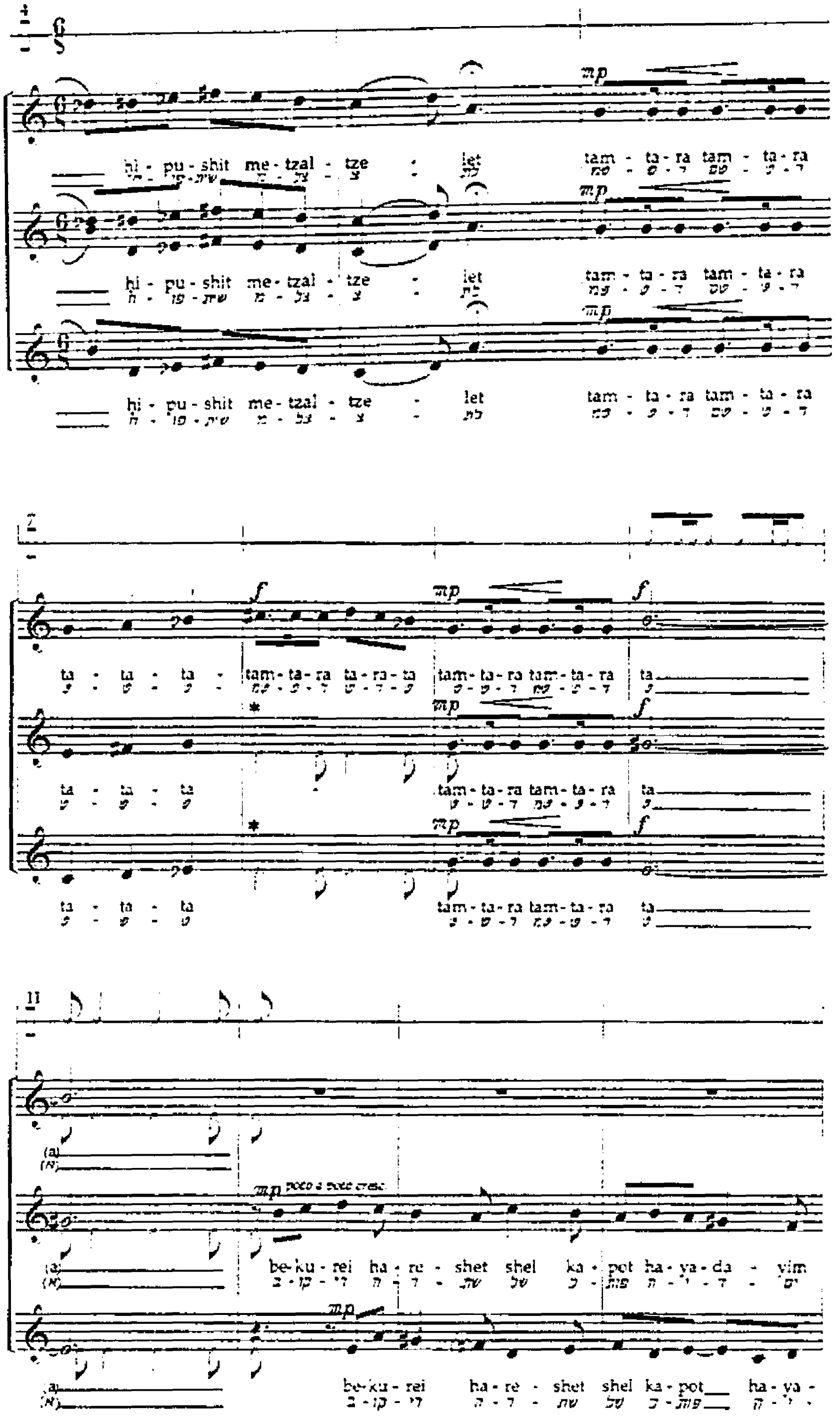
Example 10c – *Wind in the West,* mm.1-10


♩ = 96
p
f
רוּ - חַ
Ru - ach
ru - ach
רוּ - חַ
ru - ach
מִ - מַּ - עֲ - רָב
mi-ma - a - rav
ru - ach
mi - ma - a - rav

Example 10d – *A Clock in the Clouds*, Movement I, "A Saying," mm.19-26


16
f
(mp)
p
HE - A - LE MO - DED ET HA - RU - ACH HA - TSE - DEF MO -
21
poco cresc.
p
mf
- DED ET HA - YAM HE - A - LE MO - DED ET HA - RU - ACH
26
MOLTO MARC. 𝅗𝅥 = 66
(senza dim.)
mp
ff
A - HA - VA EI - NA MO - DE - DET

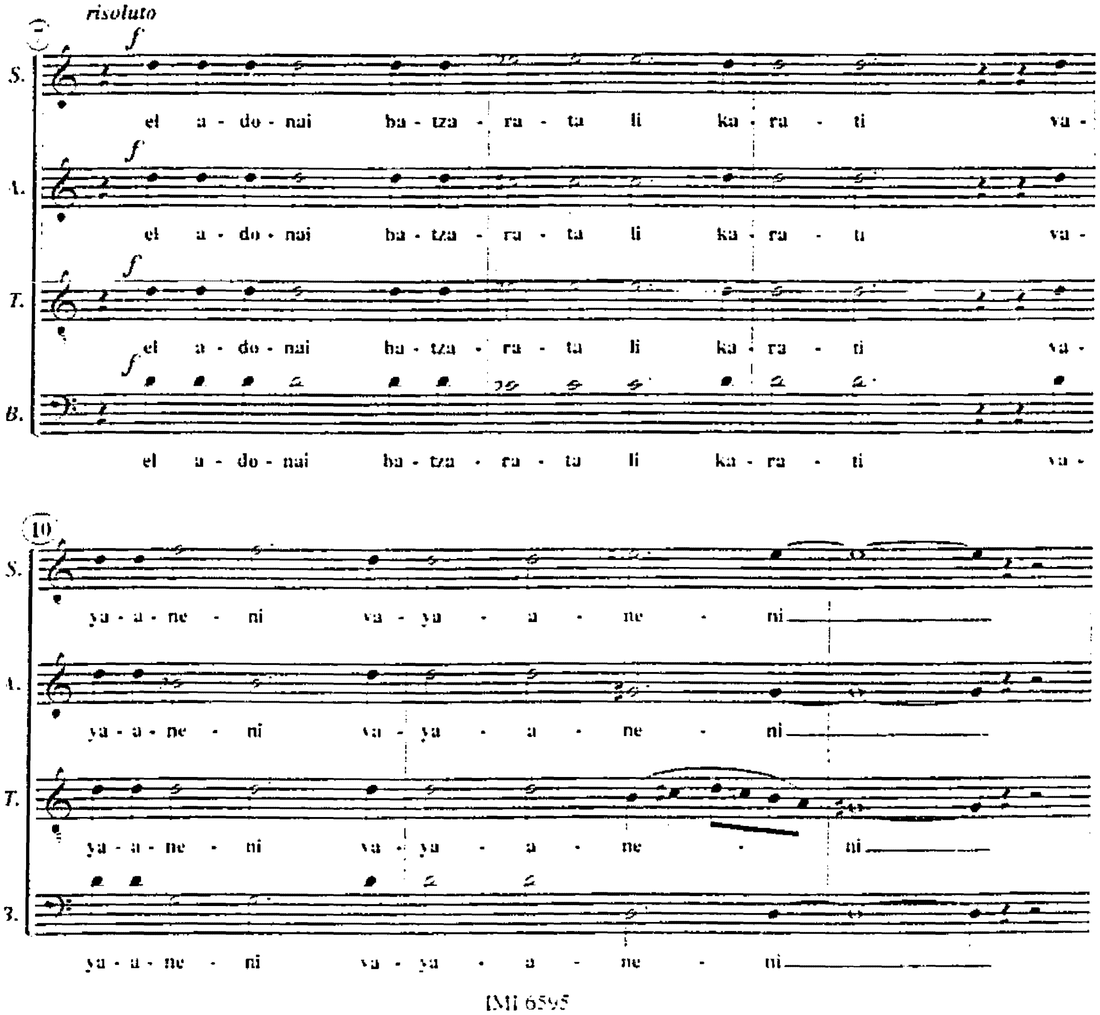
Example 10e – *Makhelorca*, Movement III, "Crotalo," mm.6-11



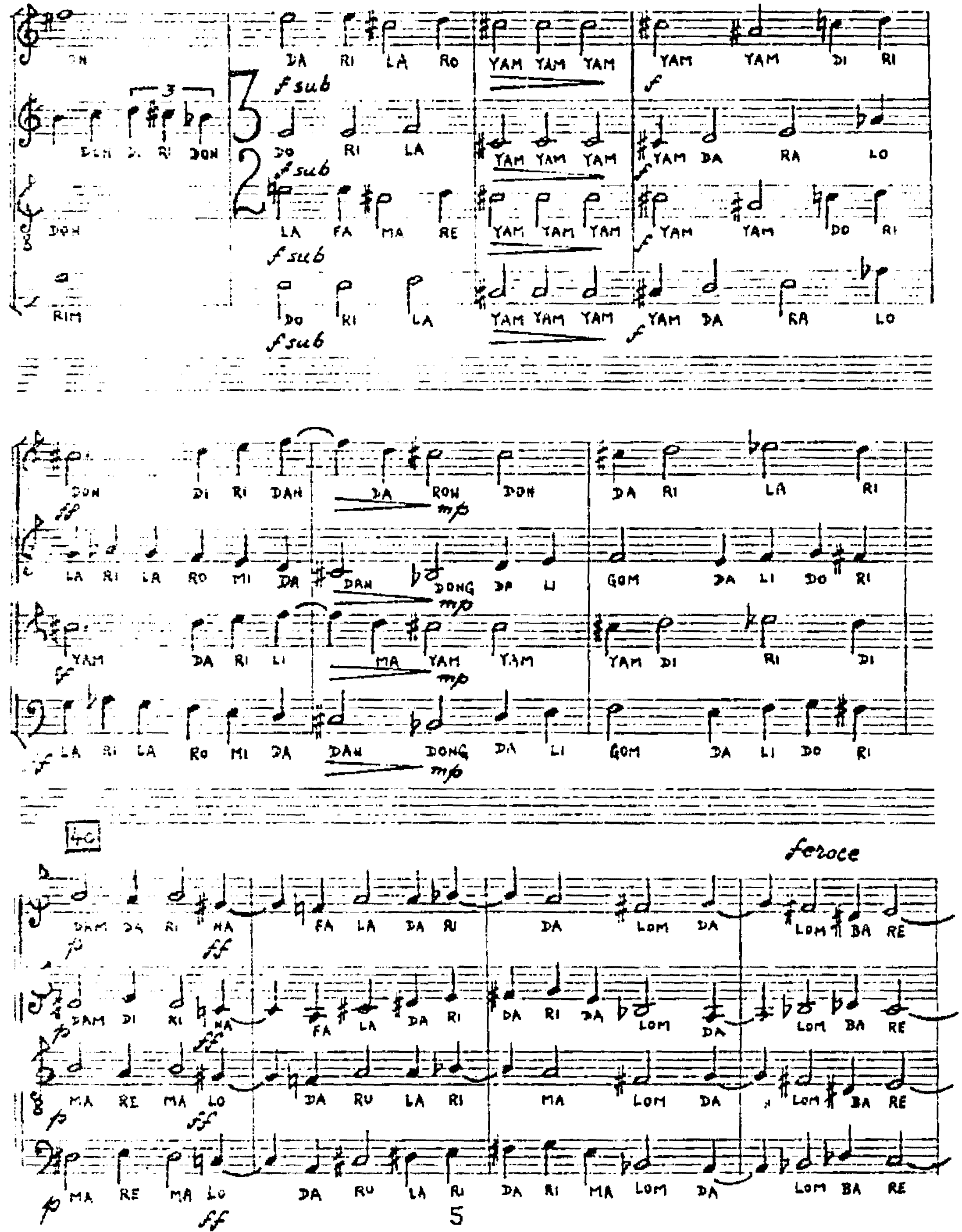
mp
hi - pu - shit me - tzal - tze - let
tam - ta - ra tam - ta - ra
f
ta - ta - ta -
tam- ta- ra ta - ra - ta
tam- ta- ra tam- ta- ra
ta
*
(a)
mp poco a poco cresc.
be-ku - rei ha - re - shet shel ka - pot ha - ya - da - yim
be-ku - rei ha - re - shet shel ka - pot ha - ya -

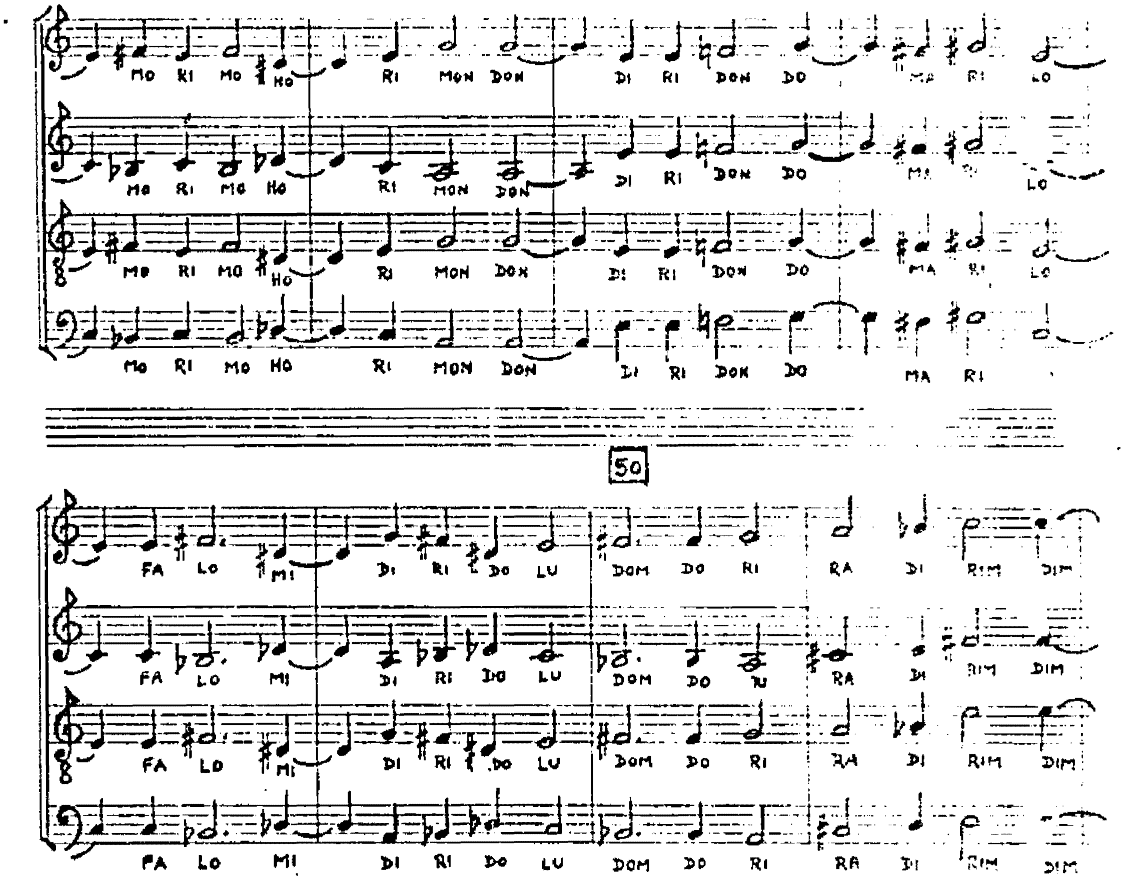
*– clapping

Example 10f – *Song of Degrees*, mm.7-12

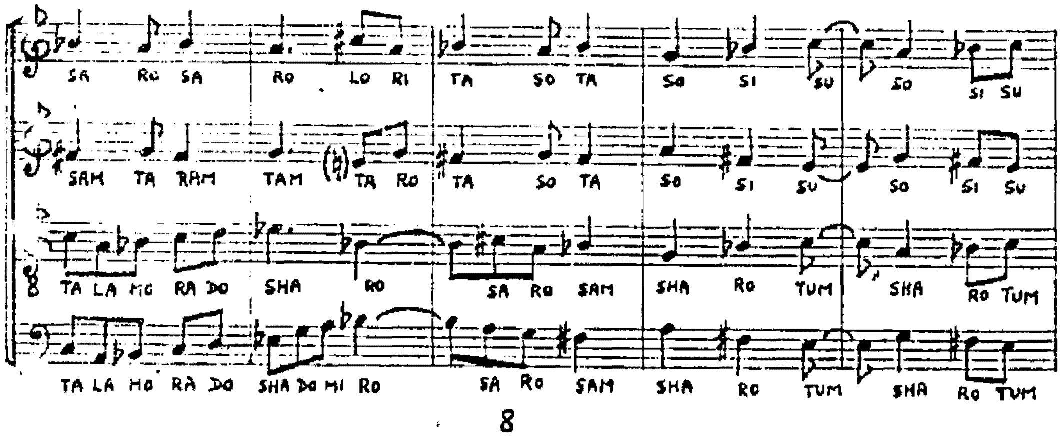

risoluto
S.
A.
T.
B.
f
el a - do - nai ba - tza - ra - ta li ka - ra - ti va -
10
ya - a - ne - ni va - ya - a - ne - ni
IMI 6595

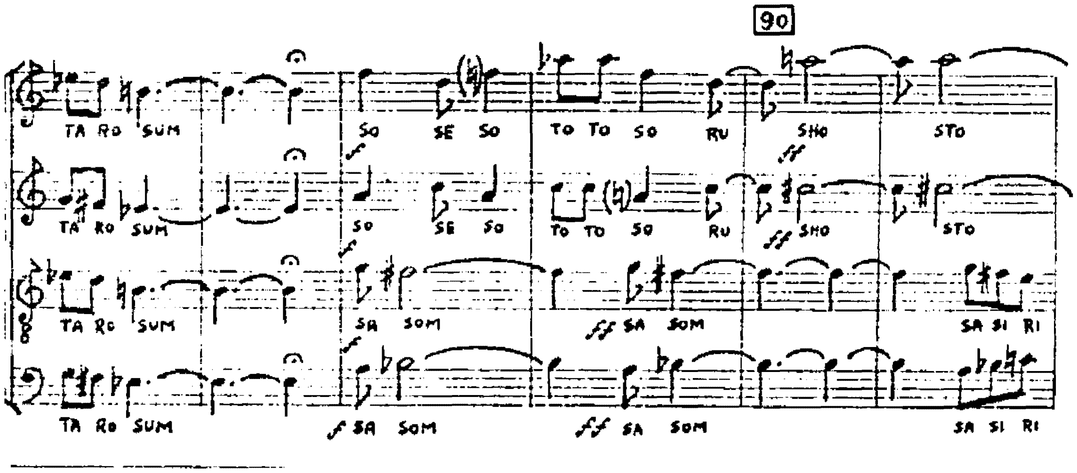
Example 11a – *Upon the Loud Cymbals*, mm.34-51


DON DA RI LA RO YAM YAM YAM YAM YAM DI RI
DON DI RI DON DO RI LA YAM YAM YAM YAM DA RA LO
DON LA FA MA RE YAM YAM YAM YAM YAM DO RI
RIM DO RI LA YAM YAM YAM YAM DA RA LO
f sub
f
DON DI RI DAN DA RON DON DA RI LA RI
LA RI LA RO MI DA DAN DONG DA LI GOM DA LI DO RI
YAM DA RI LI MA YAM YAM YAM DI RI DI
LA RI LA RO MI DA DAN DONG DA LI GOM DA LI DO RI
ff
mp
40
feroce
DAM DA RI NA FA LA DA RI DA LOM DA LOM BA RE
DAM DI RI NA FA LA DA RI DA RI DA LOM DA LOM BA RE
MA RE MA LO DA RU LA RI MA LOM DA LOM BA RE
MA RE MA LO DA RU LA RI DA RI MA LOM DA LOM BA RE
p
ff
5

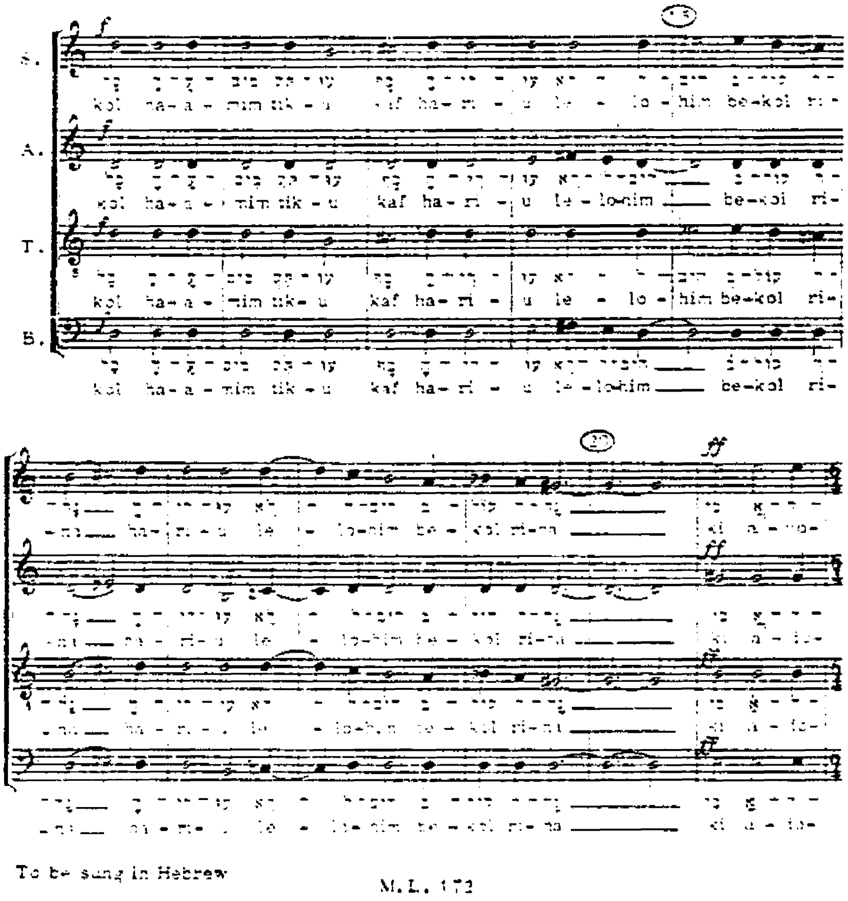

MO RI MO HO RI MON DON DI RI DON DO MA RI LO
MO RI MO HO RI MON DON DI RI DON DO MA RI LO
MO RI MO HO RI MON DON DI RI DON DO MA RI LO
MO RI MO HO RI MON DON DI RI DON DO MA RI
50
FA LO MI DI RI DO LU DOM DO RI RA DI RIM DIM
FA LO MI DI RI DO LU DOM DO RI RA DI RIM DIM
FA LO MI DI RI DO LU DOM DO RI RA DI RIM DIM
FA LO MI DI RI DO LU DOM DO RI RA DI RIM DIM

Example 11b – ***Upon the Loud Cymbals*****, mm.83-7**

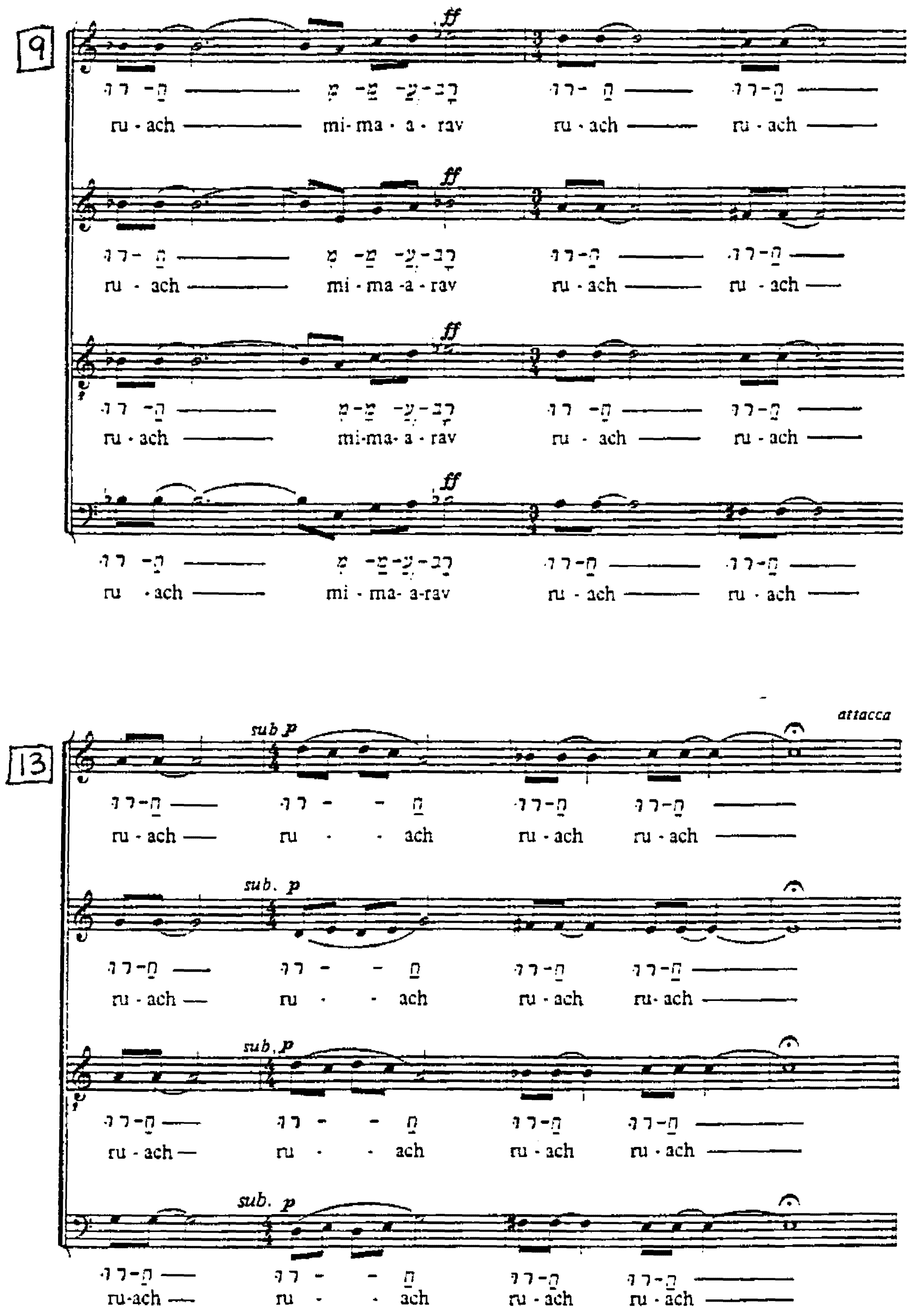

SA RO SA RO LO RI TA SO TA SO SI SU SO SI SU
SAM TA RAM TAM TA RO TA SO TA SO SI SU SO SI SU
TA LA MO RA DO SHA RO SA RO SAM SHA RO TUM SHA RO TUM
TA LA MO RA DO SHA DO MI RO SA RO SAM SHA RO TUM SHA RO TUM
8


90
TA RO SUM
SO SE SO TO TO SO RU SHO STO
SA SOM SA SOM SA SI RI
f
ff

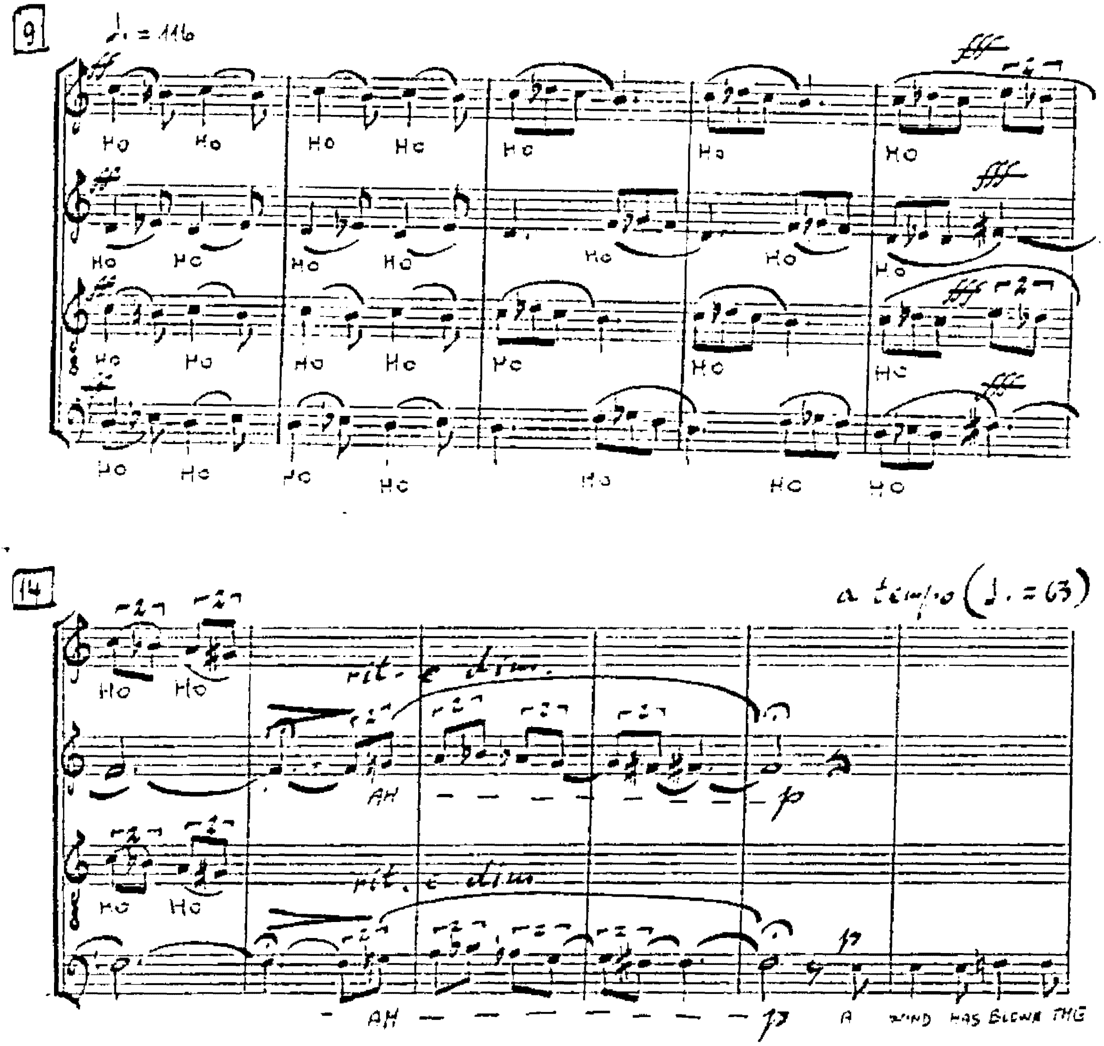
Example 11c – *Canticles of Psalms,* Movement I, mm.11-20


S.
A.
T.
B.
f
ff
kol ha-a-mim tik-u kaf ha-ri-u le-lo-him be-kol ri-
-na ha-ri-u le-lo-him be-kol ri-na ki a-do-
To be sung in Hebrew
M.L. 172

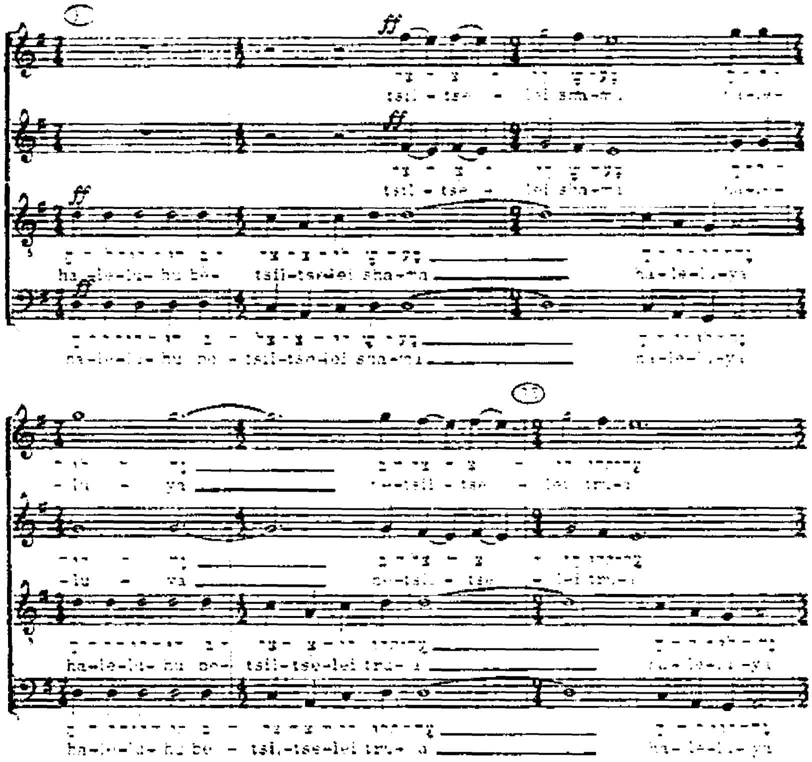
Example 11d – *Wind in the West*, mm.11-6


9
ff
ru - ach
mi - ma - a - rav
ru - ach
ru - ach
13
sub. p
ru - ach
ru - ach
ru - ach
ru - ach
attacca

Example 11e – *A Wind Has Blown,* mm.9-18

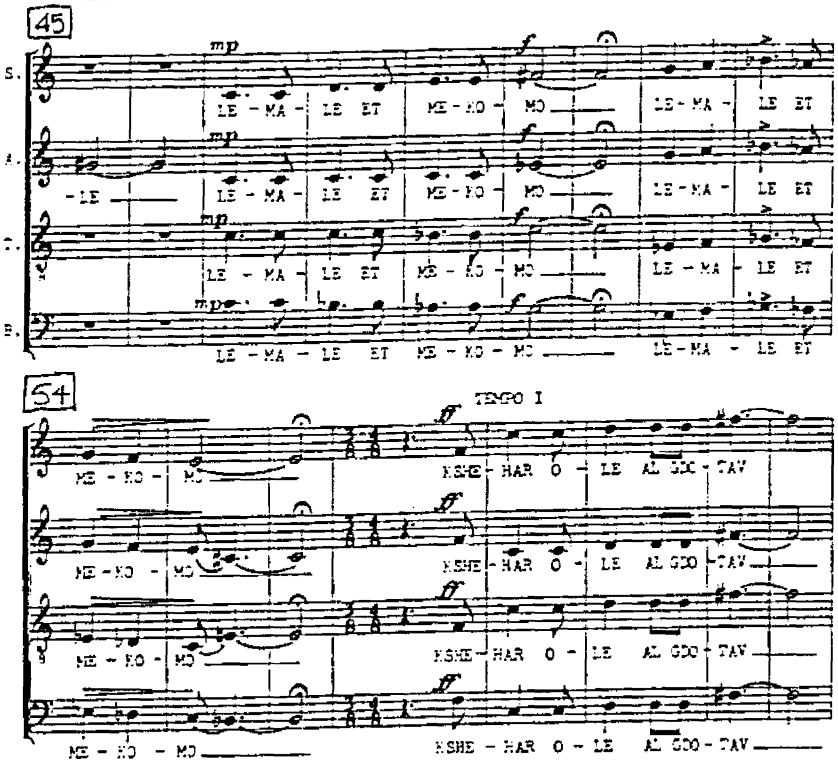

9
♩. = 116
fff
Ho
14
rit. e dim.
AH
p
a tempo (♩. = 63)
A wind has blown the

Example 12a – *Canticles of Psalms,* Movement III, mm.30-5



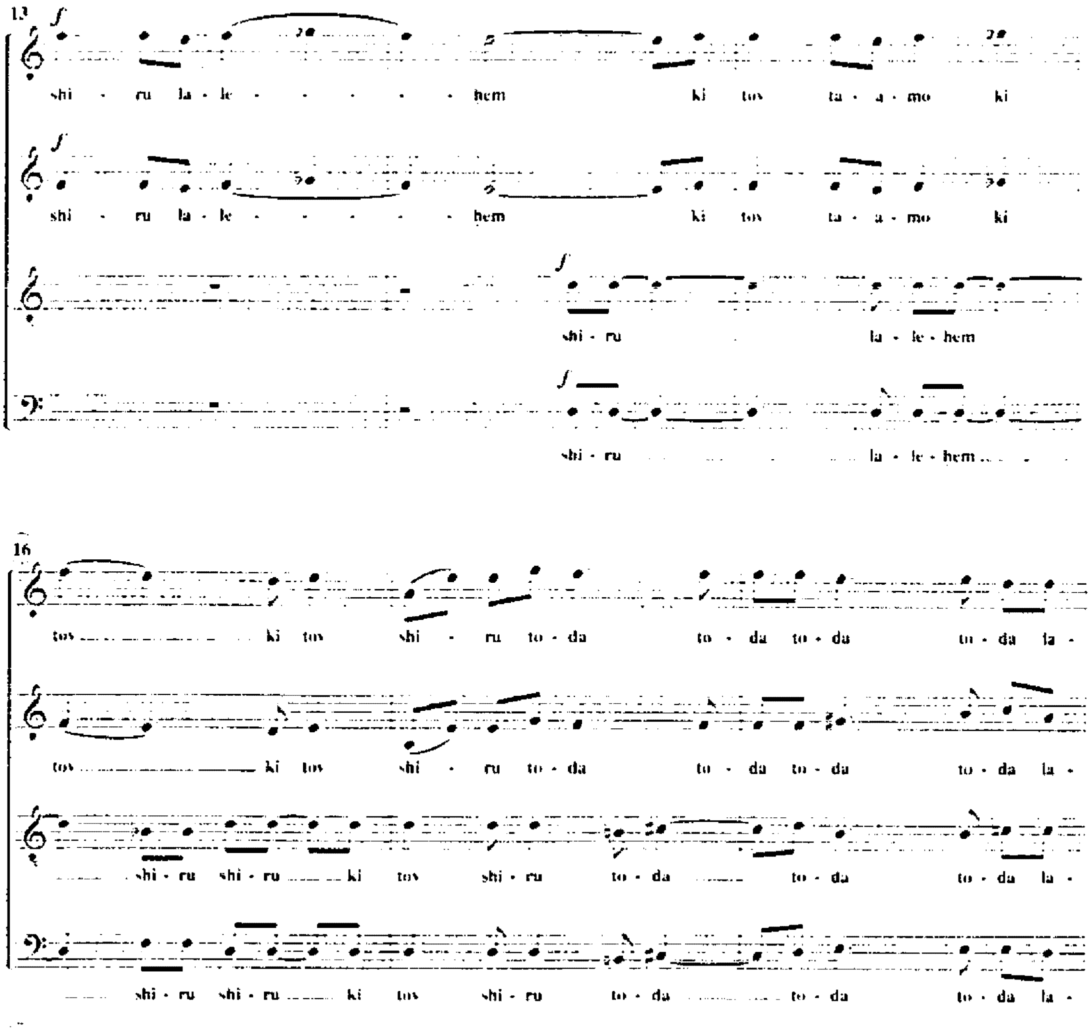
ff
ff
ff
ff
tsil - tse - lei sha-ma
ha-le-lu-hu be- tsil-tse-lei sha-ma
ha-le-lu-ya
ha-le-lu-hu be - tsil-tse-lei tru-a

Example 12b – *A Clock in the Clouds,* Movement II, "The Observer Sees," mm.52-4

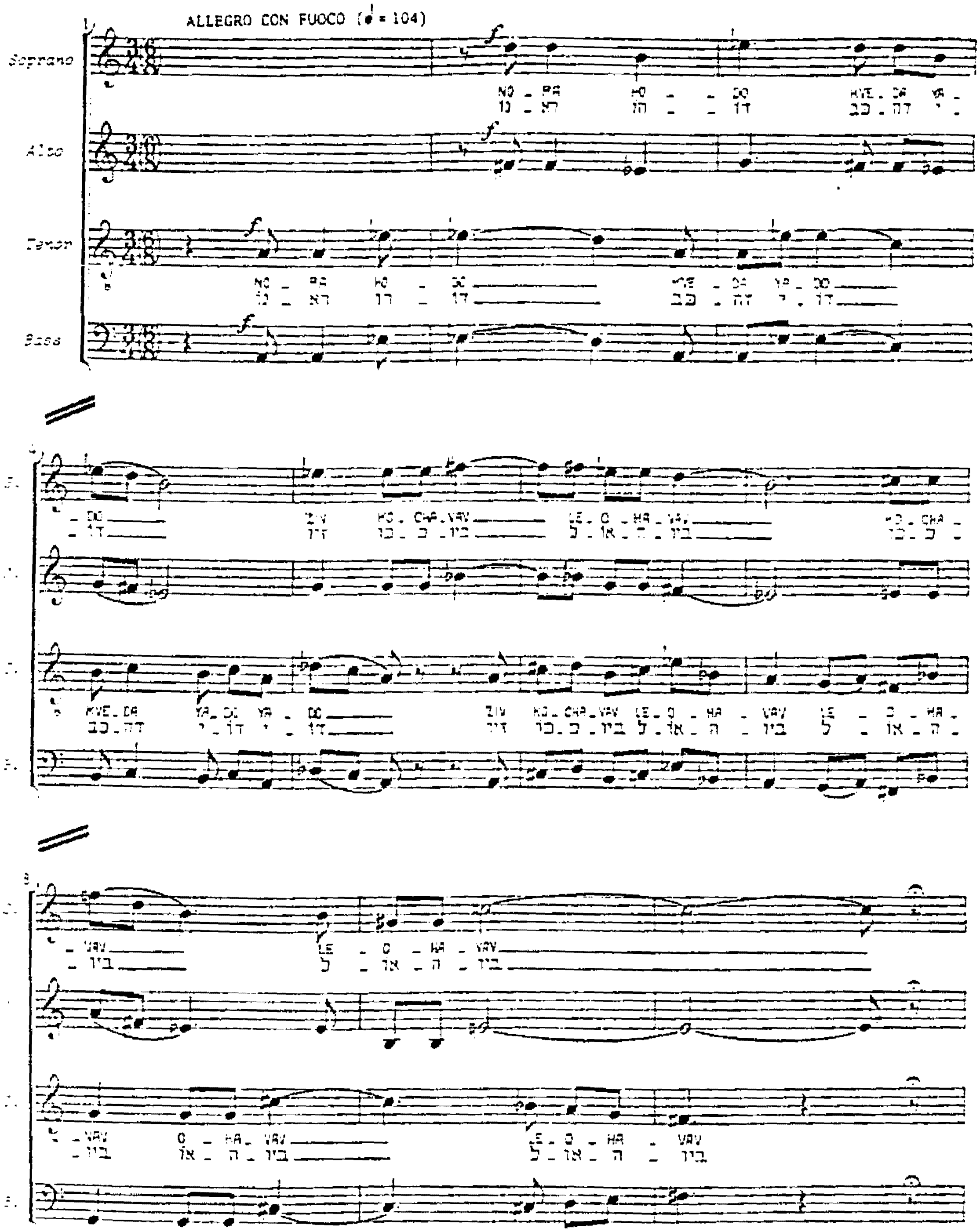


45
S.
A.
T.
B.
mp
f
LE - MA - LE ET ME - KO - MO
-LE
LE - MA - LE ET
54
TEMPO I
ff
ME - KO - MO
KSHE - HAR O - LE AL GDO - TAV

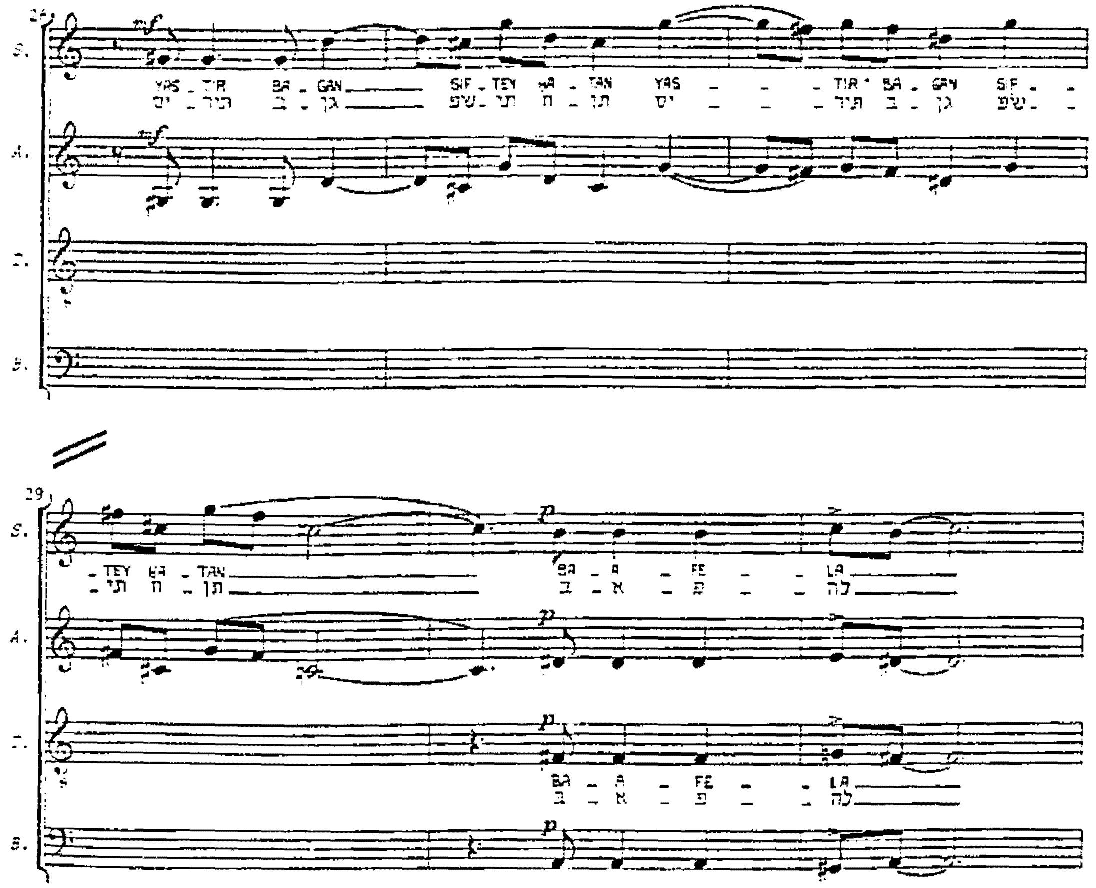
Example 12c – *Thanksgiving*, mm.13-8


13
16
f
shi - ru la - le - - - - - - hem ki tov ta - a - mo ki
shi - ru la - le - - - - - - hem ki tov ta - a - mo ki
shi - ru la - le - hem
shi - ru la - le - hem
tov ki tov shi - ru to - da to - da to - da to - da la -
tov ki tov shi - ru to - da to - da to - da to - da la -
shi - ru shi - ru ki tov shi - ru to - da to - da to - da la -
shi - ru shi - ru ki tov shi - ru to - da to - da to - da la -

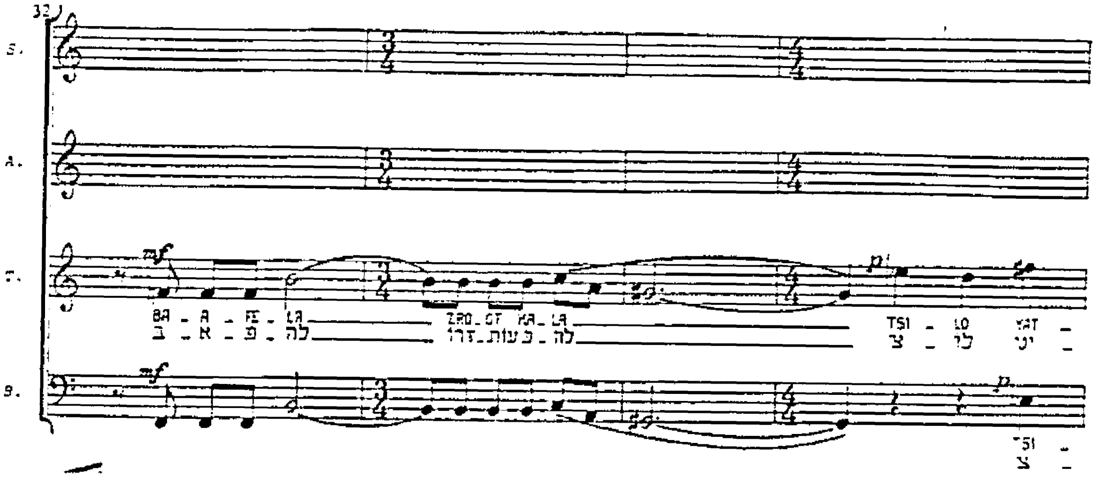
Example 12d – *Three Madrigals*, Movement II, "Praises of the Night (B)," mm.1-10


ALLEGRO CON FUOCO (♩ = 104)
Soprano
Alto
Tenor
Bass
f
NO _ RA HO _ _ DO HVE _ DA YA _
ZIV HO _ CHA _ VAV LE _ O _ HA _ VAV

Example 12e – *Three Madrigals*, Movement II, "Praises of the Night (B)," mm.26-30


26
S.
A.
T.
B.
mf
YAS - TIR BA - GAN SIF - TEY HA - TAN YAS - - - TIR BA - GAN SIF - -
29
- TEY HA - TAN
p
BA - A - FE - - LA
BA - A - FE - - LA

Example 12f – *Three Madrigals*, Movement II, "Praises of the Night (B)," mm.32-4


32
S.
A.
T.
B.
mf
p
BA - A - FE - LA ZRO - OT KA - LA TSI - LO YAT -
TSI -

Example 13a – *Three Ladino Songs*, Movement I, mm.1-19

2

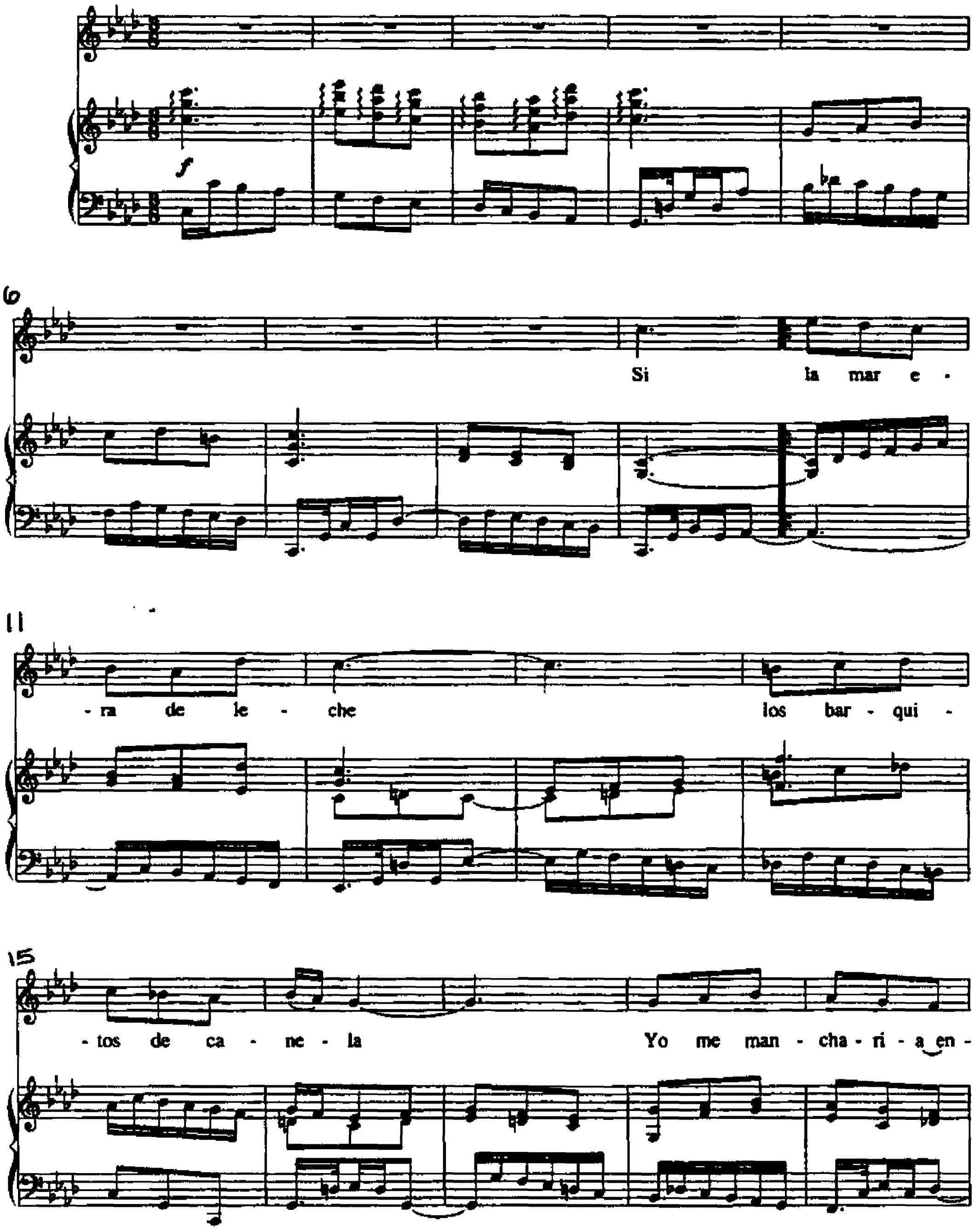
for Elsi Levy and Avi Albrecht

3 LADINO SONGS

La serena

Con passione (♪ = 108)

arr. Tzvi AVNI

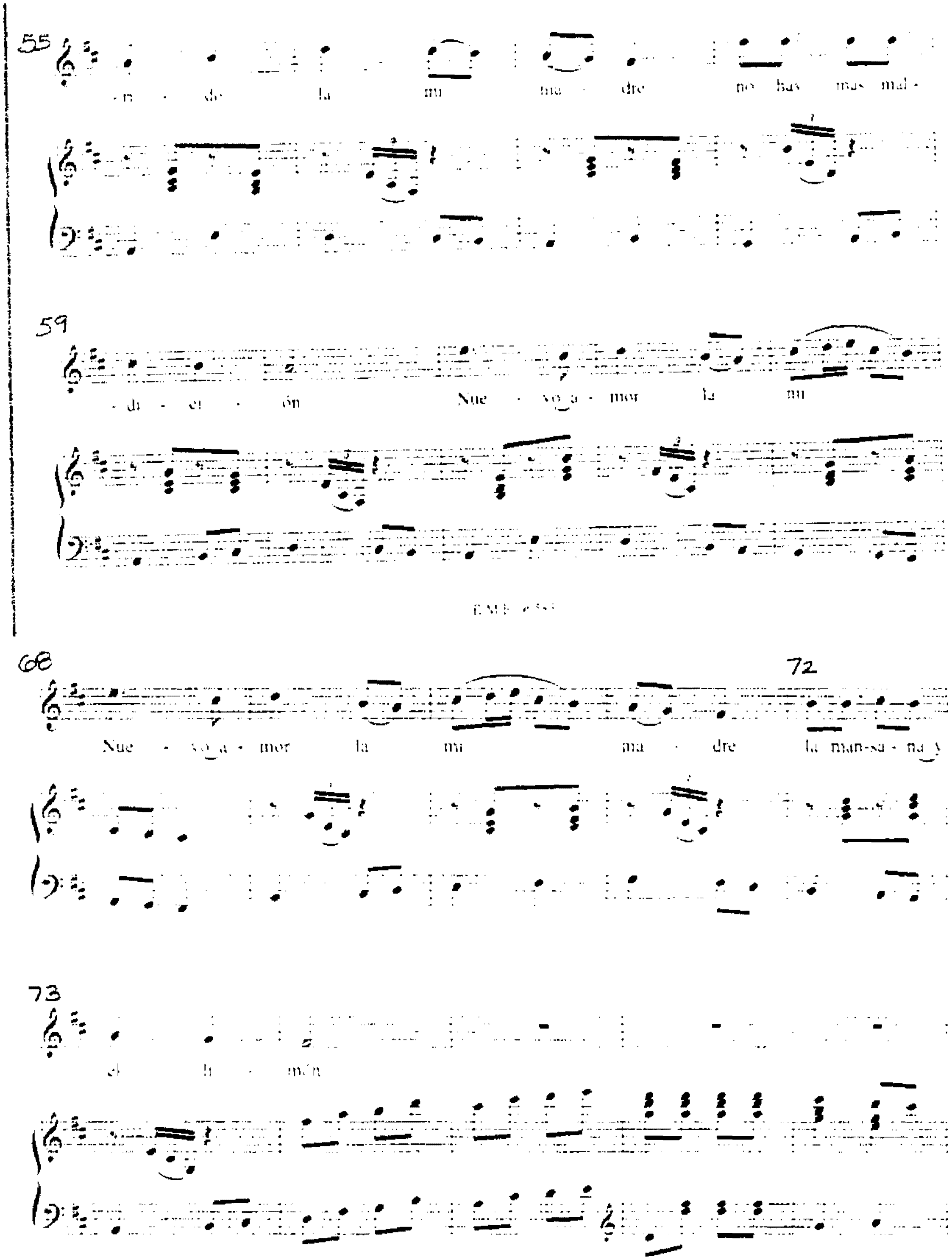

f
6
Si la mar e -
11
- ra de le - che los bar - qui -
15
- tos de ca - ne - la Yo me man - cha - ri - a en -

© 1996 by Editions Musicales Européennes
127, Rue Amelot - 75011 PARIS

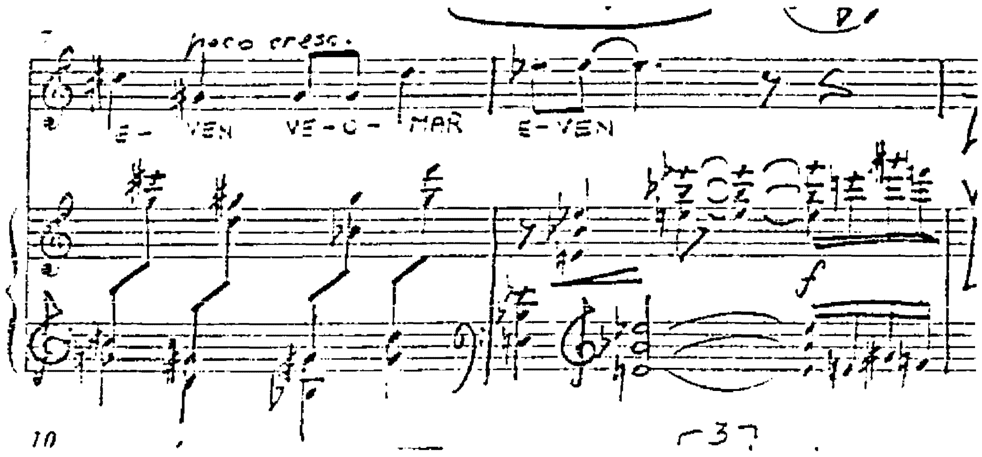
E.M.E. 96583

Tous droits réservés
pour tous pays

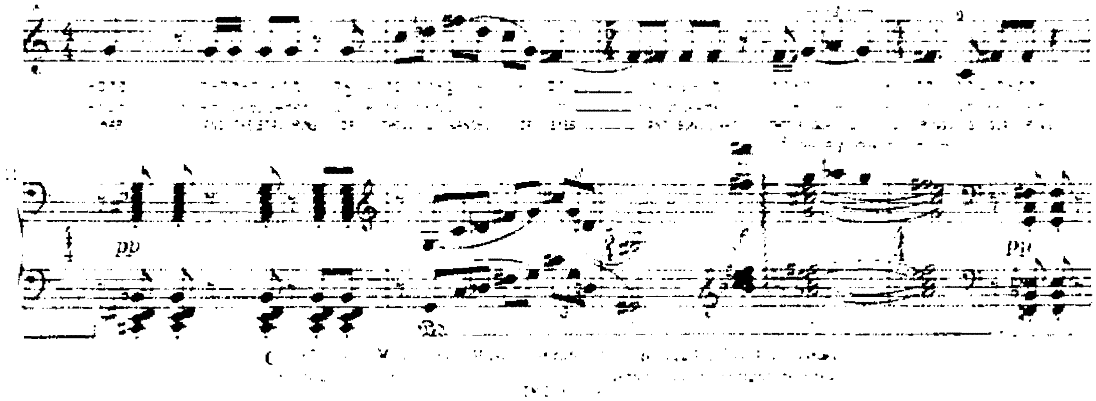
Example 13b – *Three Ladino Songs*, Movement III, mm.56-57, 62, and 72-73


55
-n - de la mi ma - dre no has mas mal -
59
- di - ci - ón Nue - vo a - mor la mi
68
72
Nue - vo a - mor la mi ma - dre la man-sa - na y
73
el li - món

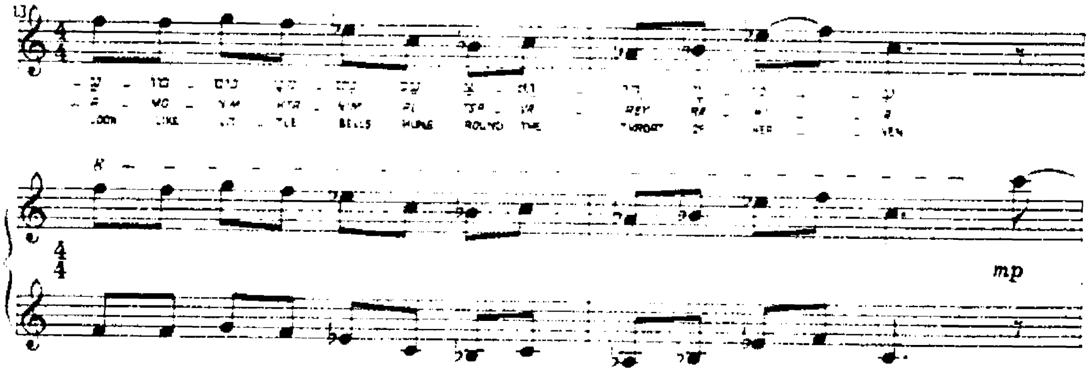
Example 13c – *Reflection,* Movement II, "Ba'aletet," mm.7-8


poco cresc.
E- VEN VE-C- MAR E-VEN
f
10
3

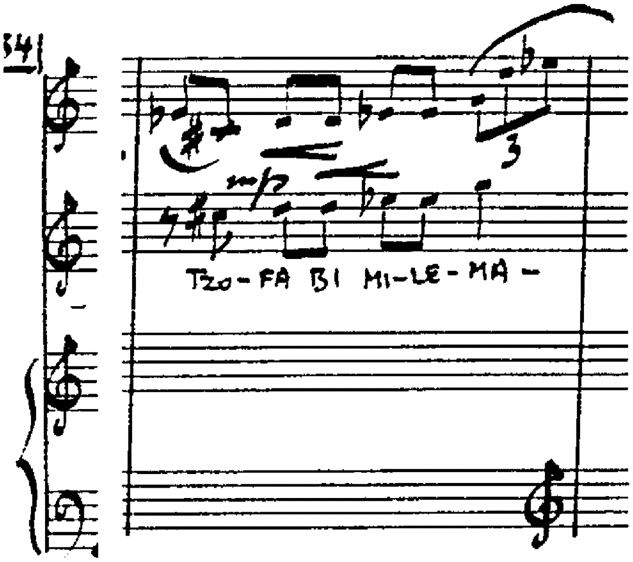
Example 13d – *Beside the Depths of a River,* Movement II, "To Dead Ground," mm.13-14



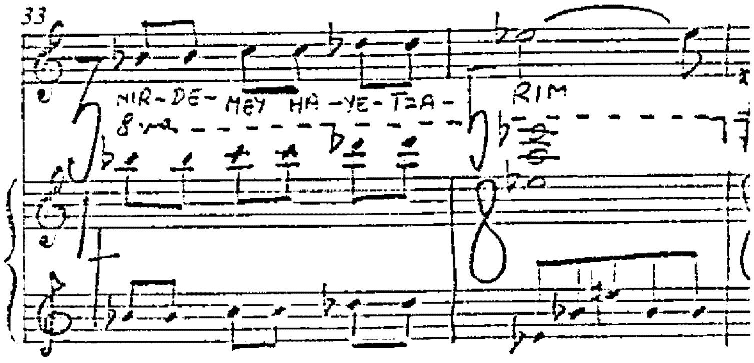
Example 13e – *Three Little Night Songs,* Movement II, "The Stars," mm.13-4


13
BELLS
HUNG
ROUND
THE
THROAT
VEN
8
mp

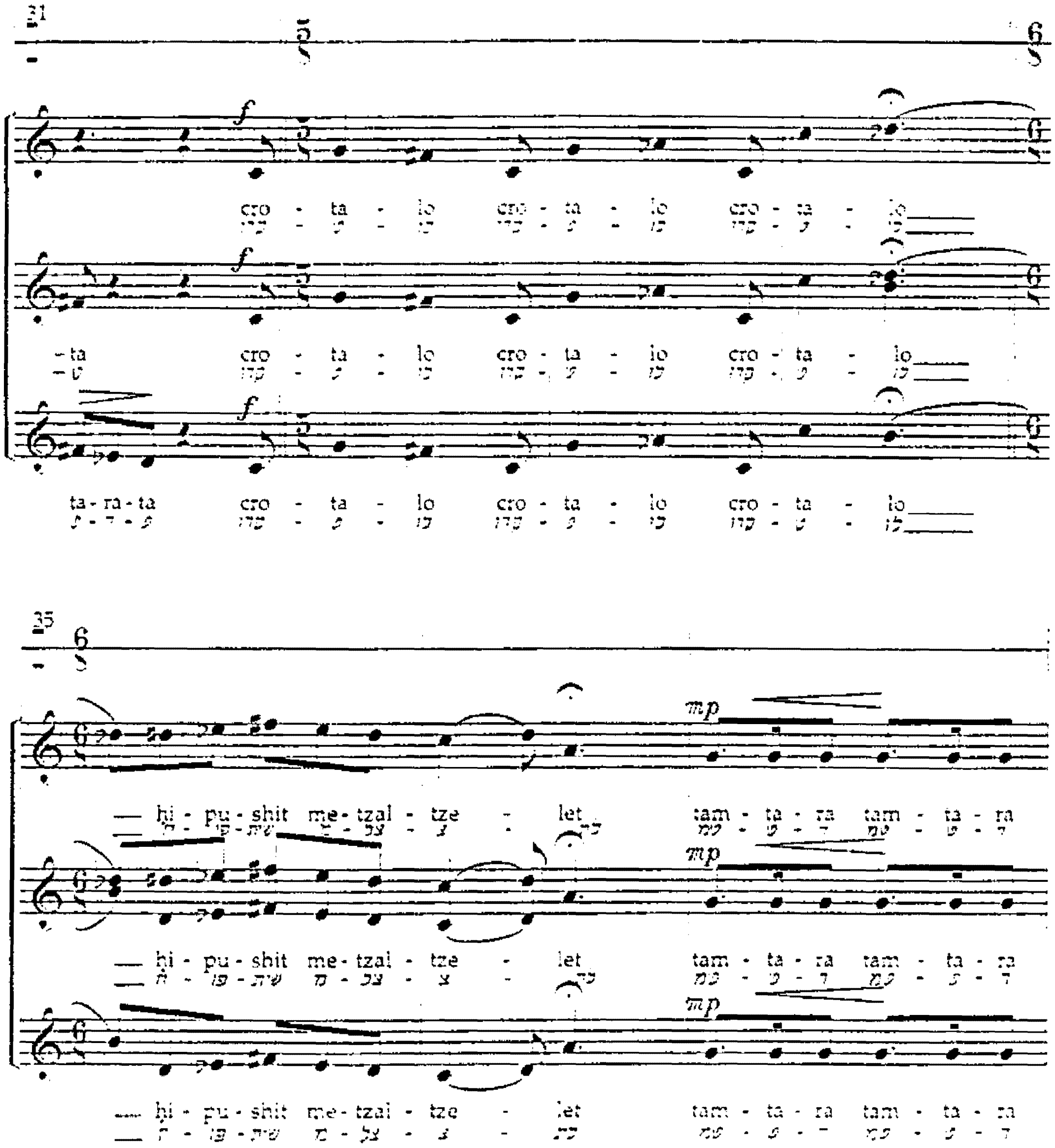
Example 13f – *The Night Breathes Velvet*, Movement II, "In the Desert," m.36

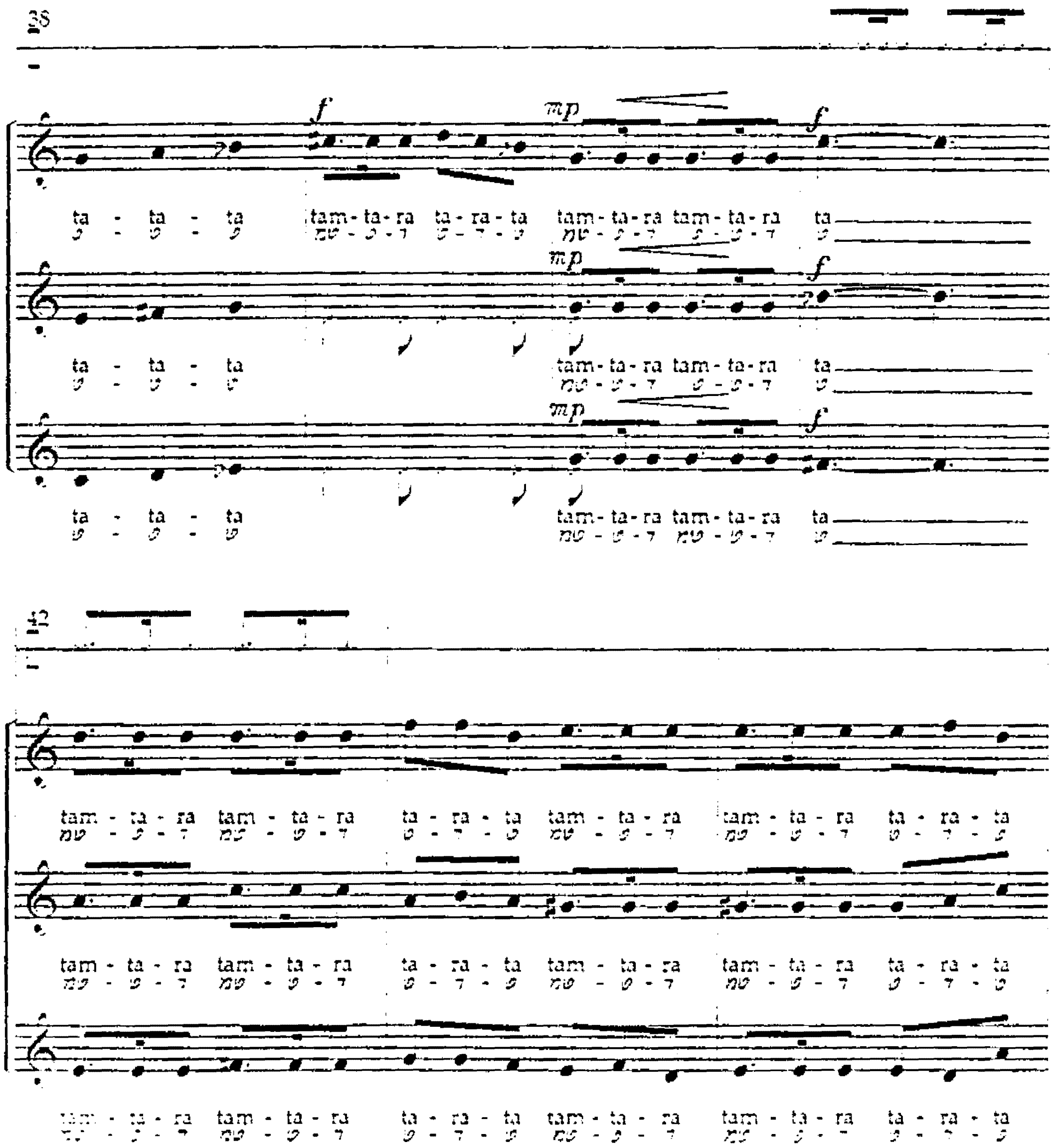

34
mp
TZO-FA BI MI-LE-MA-
3

Example 13g – *Reflection*, Movement III, "Reflection," mm.33-4

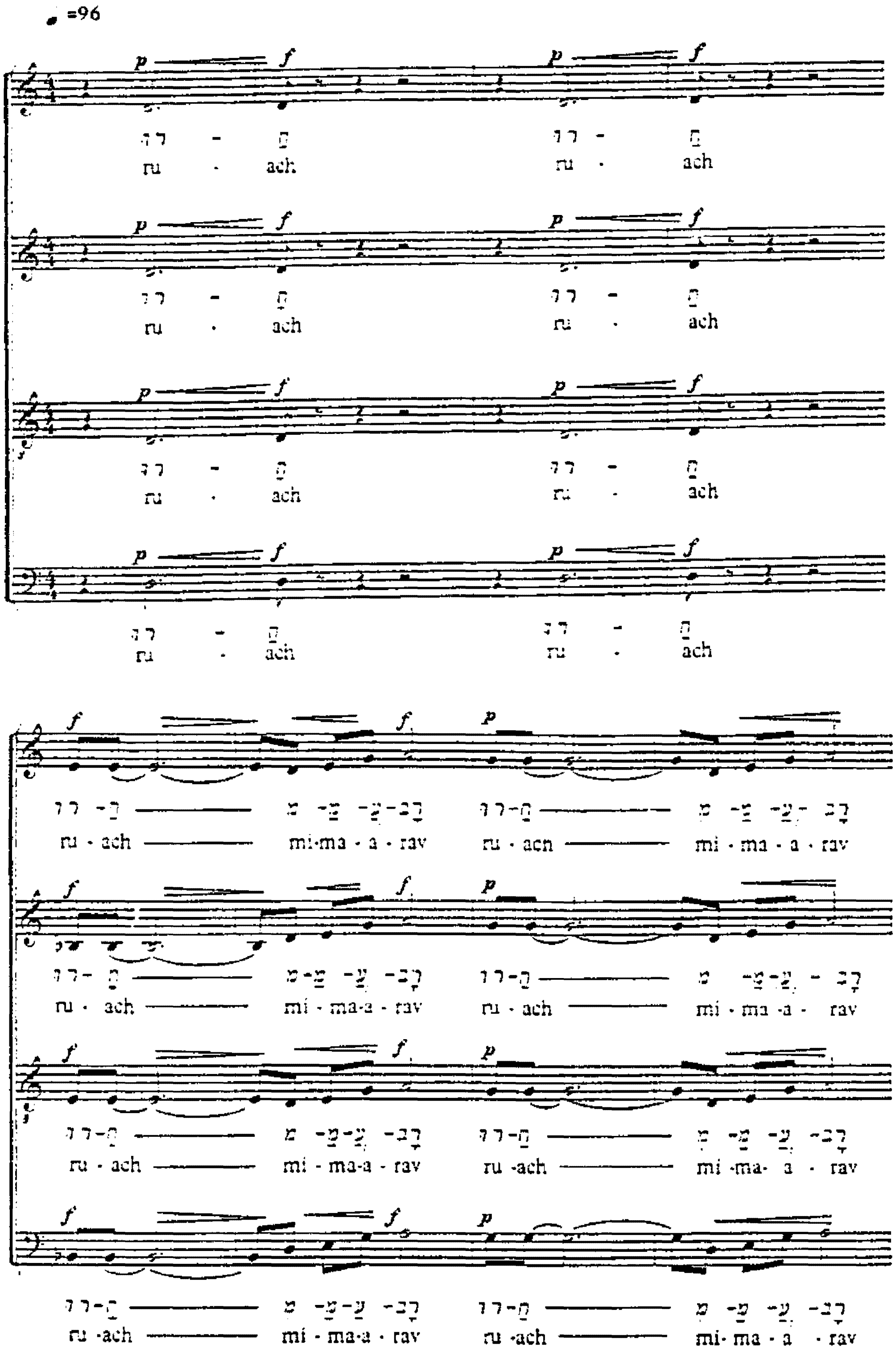

33
MIR-DE-MEY HA-YE-TZA-RIM
8va

Example 14a – *Makhelorca,* Movement III, mm.32-44

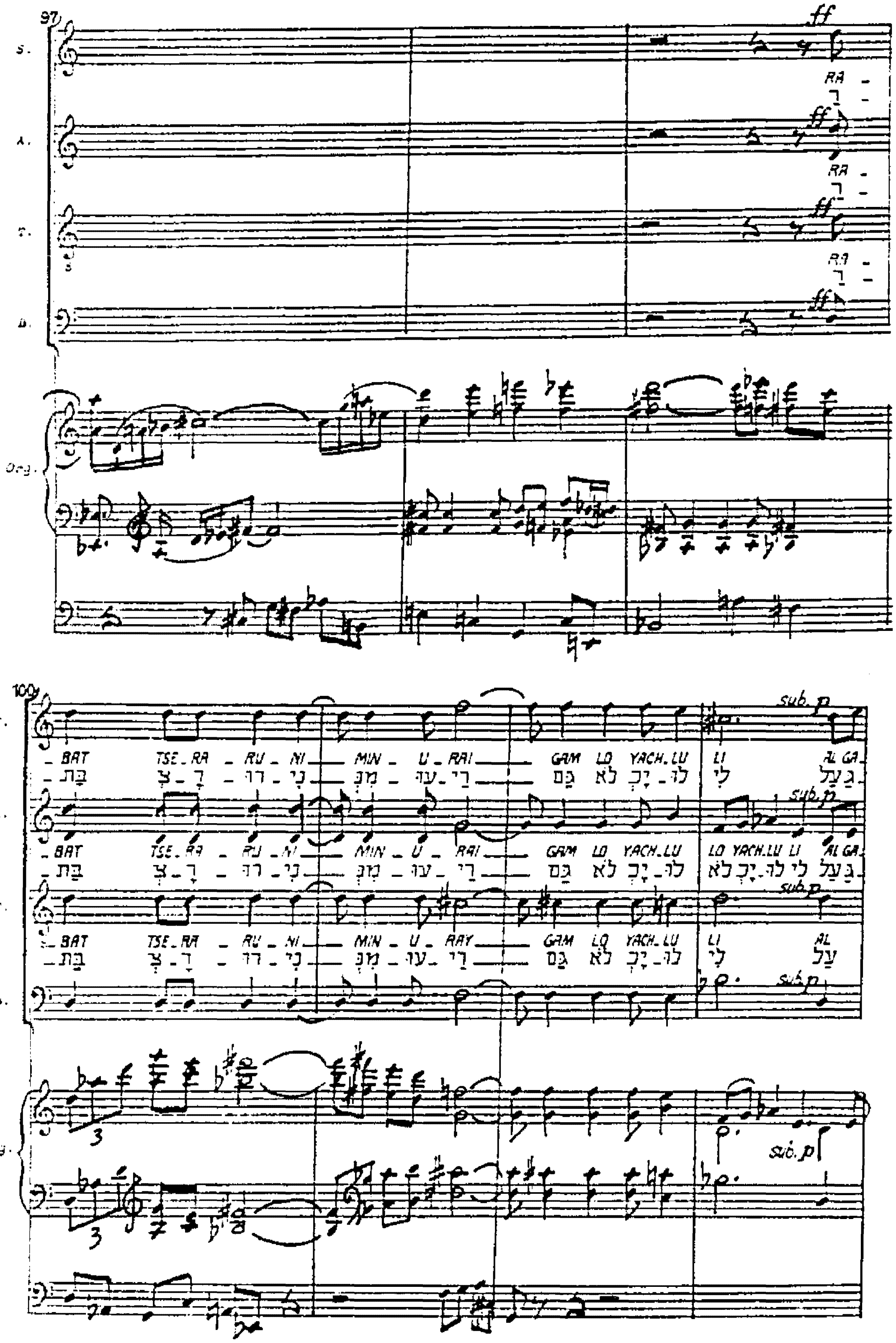

31
5/8
6/8
f
cro - ta - lo cro - ta - lo cro - ta - lo
- ta
ta - ra - ta
35
mp
hi - pu - shit me - tzal - tze - let
tam - ta - ra tam - ta - ra


38
f
mp
f
ta - ta - ta tam-ta-ra ta-ra-ta tam-ta-ra tam-ta-ra ta
mp
f
ta - ta - ta tam-ta-ra tam-ta-ra ta
mp
f
ta - ta - ta tam-ta-ra tam-ta-ra ta
42
tam - ta - ra tam - ta - ra ta - ra - ta tam - ta - ra tam - ta - ra ta - ra - ta
tam - ta - ra tam - ta - ra ta - ra - ta tam - ta - ra tam - ta - ra ta - ra - ta
tam - ta - ra tam - ta - ra ta - ra - ta tam - ta - ra tam - ta - ra ta - ra - ta

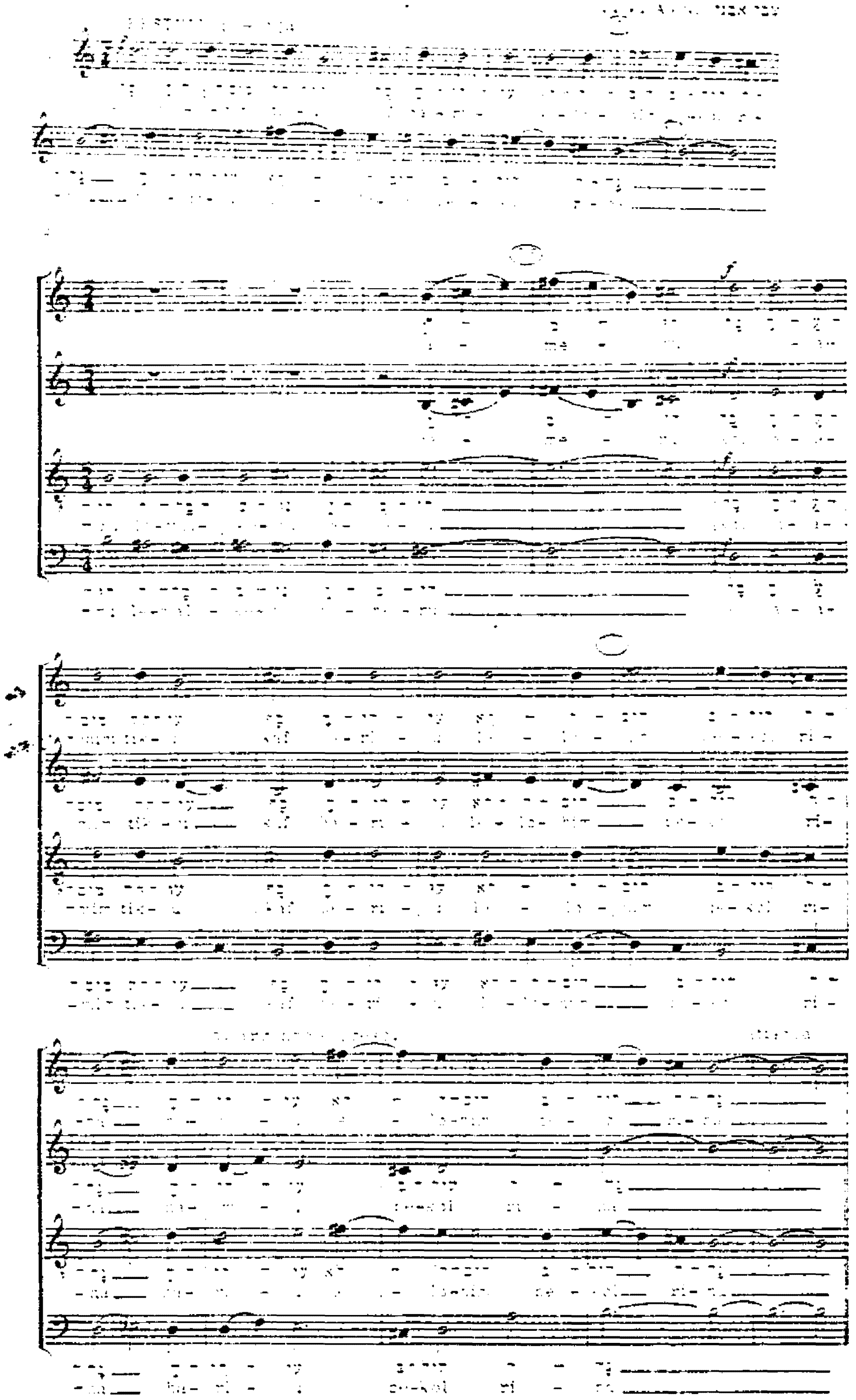
Example 14b – *Wind in the West,* mm.10-11


♩ =96
p
f
ru - ach
ru - ach
ru - ach mi-ma-a-rav
ru - ach mi-ma-a-rav

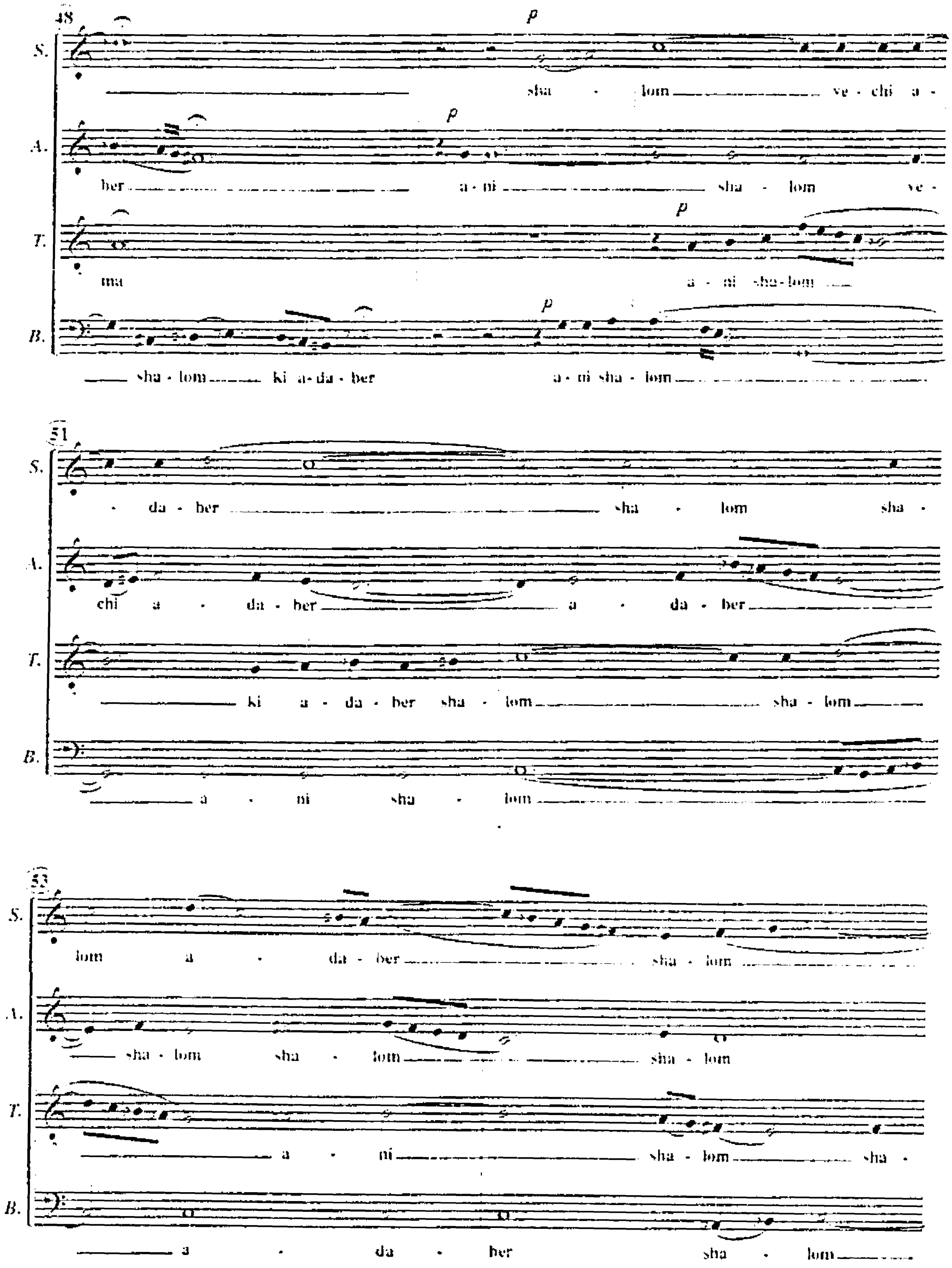
Example 14c – *Deep Calleth After Deep*, Movement I, mm.99-103


97
S.
A.
T.
B.
Org.
ff
RA
100
BAT TSE_RA _RU_NI MIN_U_RAI GAM LO YACH.LU LI AL GA
BAT TSE_RA _RU_NI MIN_U_RAI GAM LO YACH.LU LO YACH.LU LI AL GA
BAT TSE_RA _RU_NI MIN_U_RAY GAM LO YACH.LU LI AL
sub. p
3

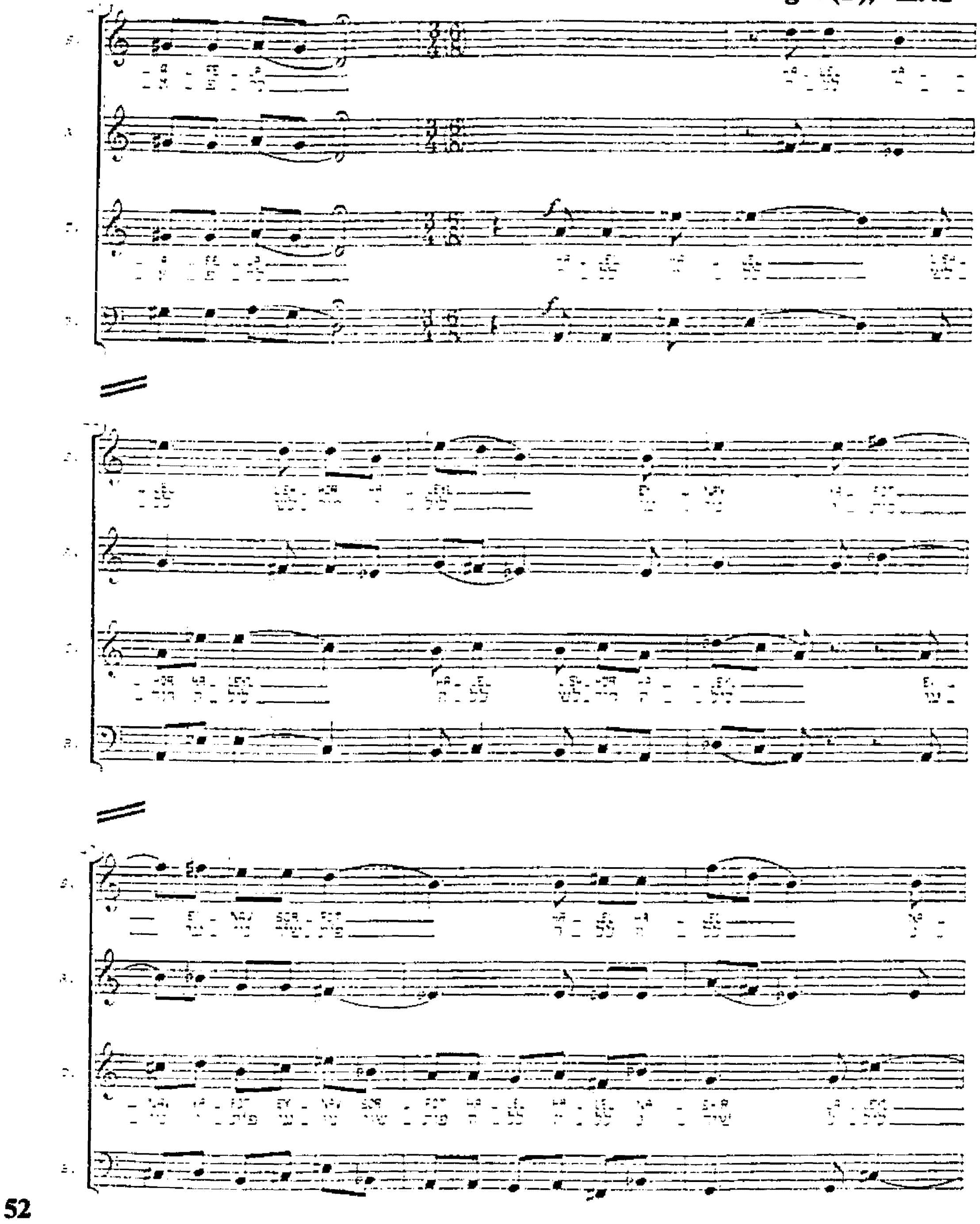
Example 15a – *Canticles of Psalms*, Movement I, mm.1-10, mm.56-65

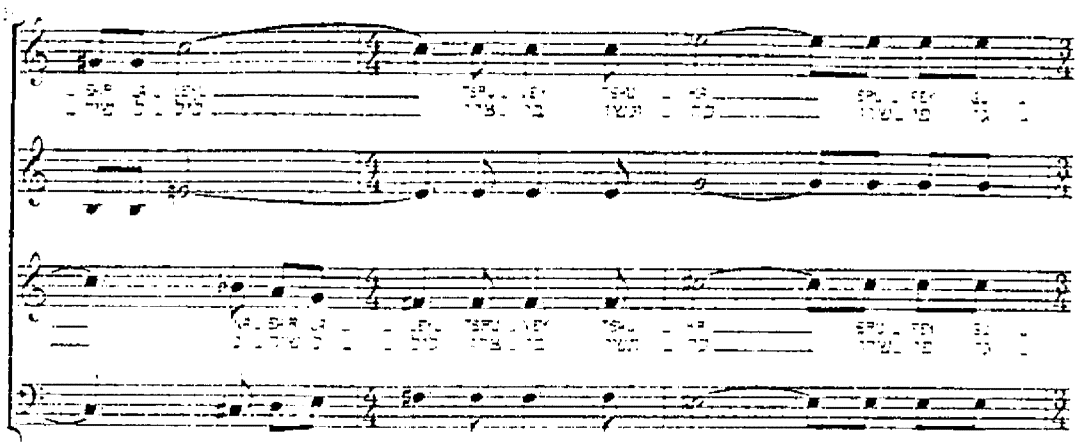


Example 15b – *Song of Degrees*, mm.49-53

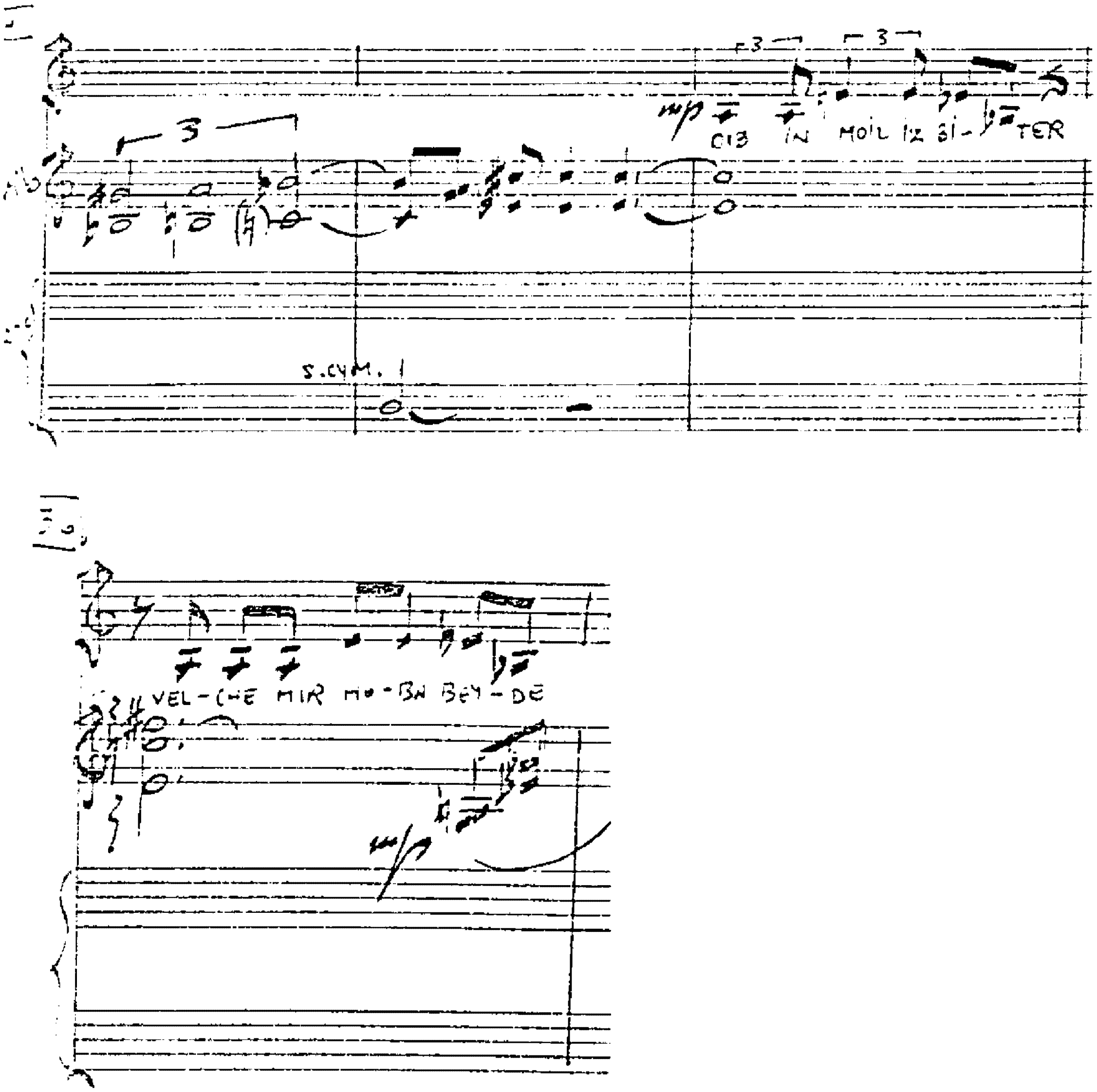

48
S.
A.
T.
B.
p
sha - lom ve - chi a -
ber a - ni sha - lom ve -
ma a - ni sha - lom
sha - lom ki a - da - ber a - ni sha - lom
51
da - ber sha - lom sha -
chi a - da - ber a - da - ber
ki a - da - ber sha - lom sha - lom
a - ni sha - lom
53
lom a - da - ber sha - lom
sha - lom sha - lom sha - lom
a - ni sha - lom sha -
a - da - ber sha - lom

Example 15c – *Three Madrigals*, Movement II, "Praises of the Night (B)," m.42-

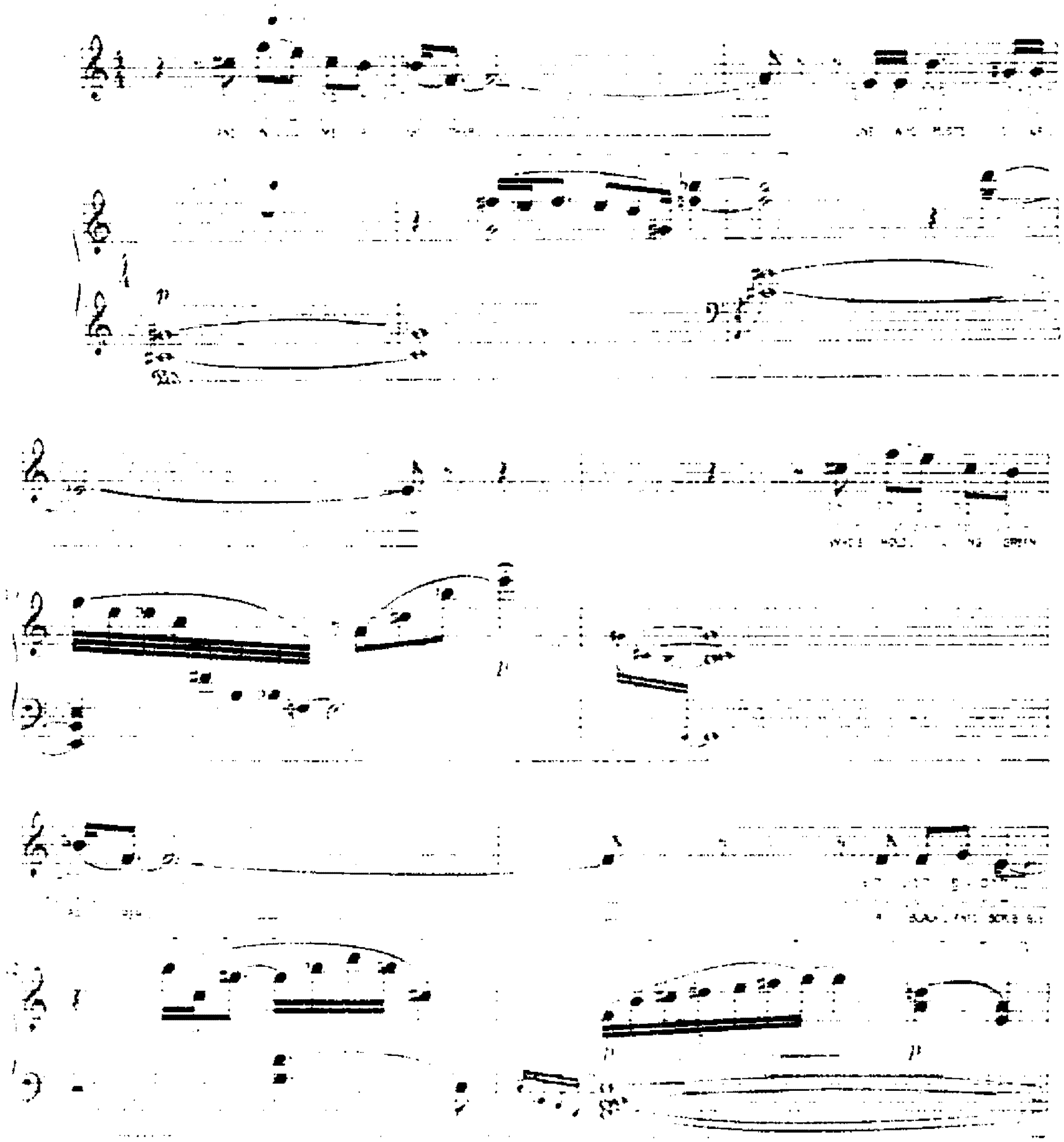




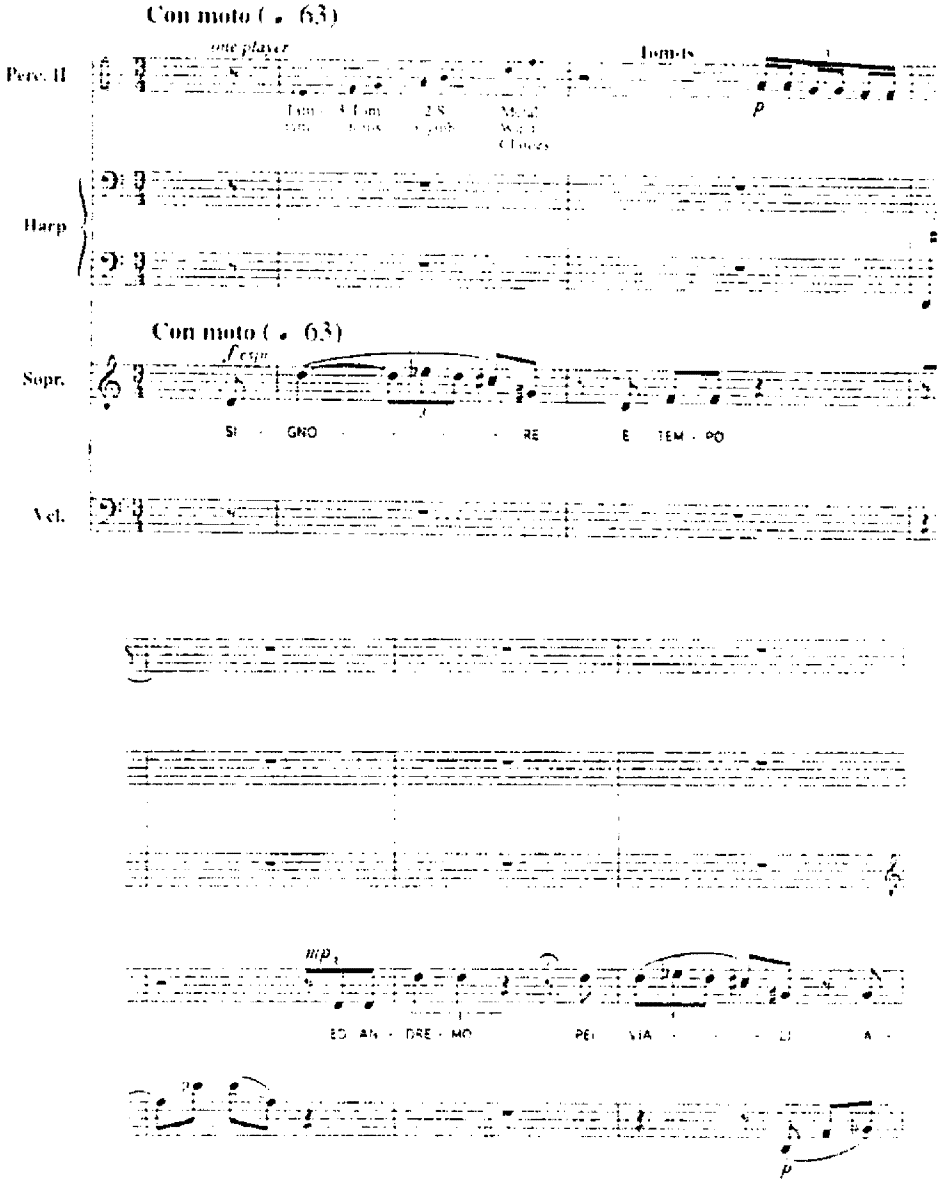
Example 15d – *Deep Silence,* Movement I, "If Your Mouth is Bitter," m.6, 36


3
mp
CIB IN MOIL IZ BI- TER
S.CYM. 1
VEL-CHE MIR MO-BN BEY-DE
mp

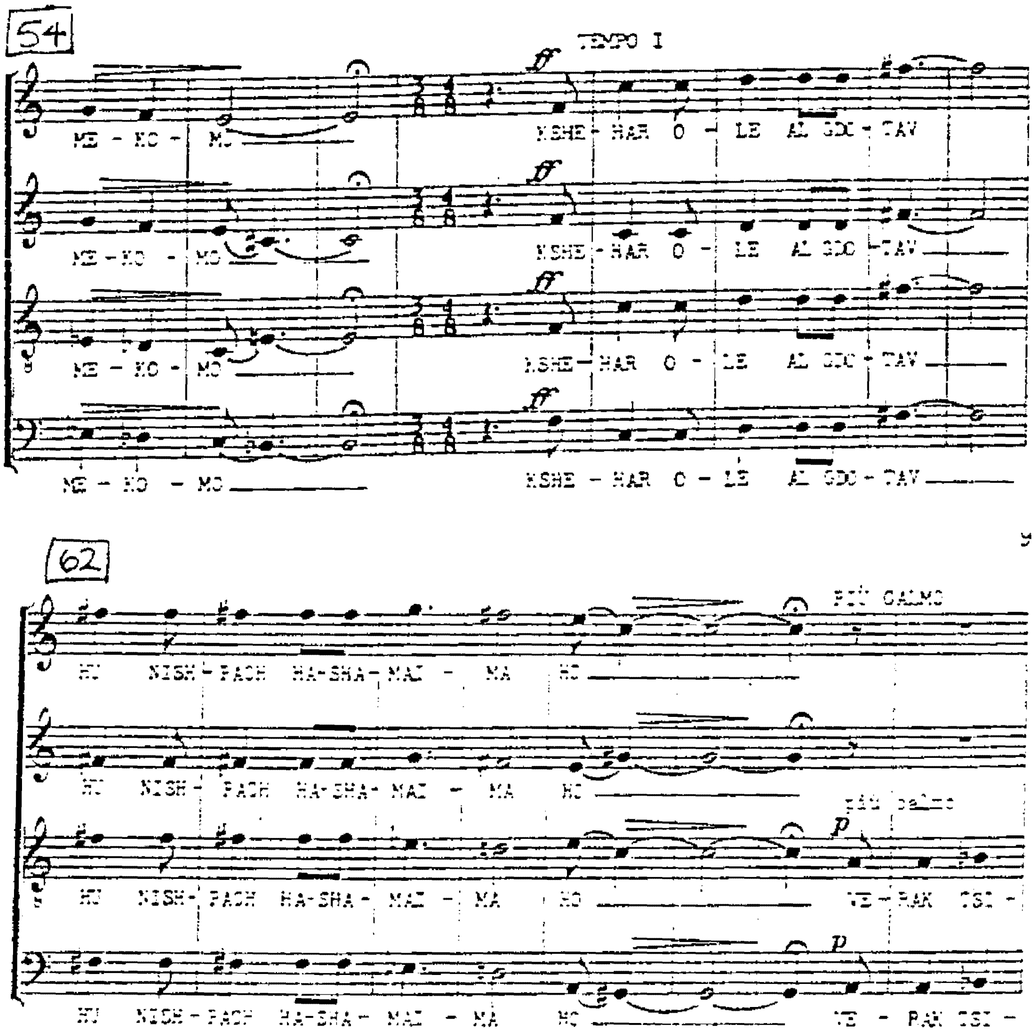
Example 15e – *Beside the Depths of a River*, Movement IV, "And in Me is Another," mm.1-2, 11-2



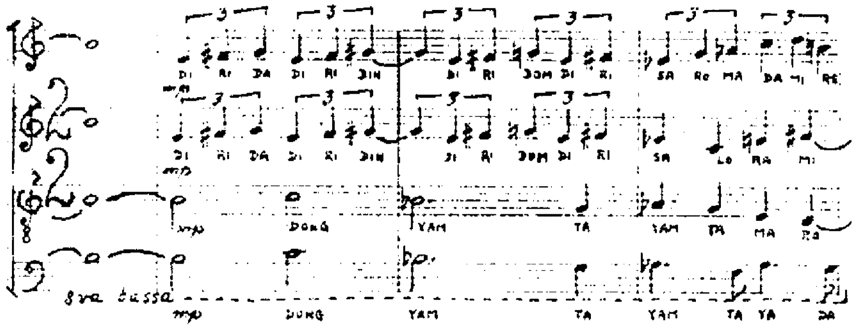
Example 15f – *If This is a Man*, Movement IV, "Da R.M. Rilke," mm.1-3, 37-9


Con moto (♩ 63)
Perc. II
one player
Tom-ts
p
Harp
Con moto (♩ 63)
Sopr.
f espr.
SI - GNO - - - - RE E TEM - PO
Vcl.
mp
ED AN - DRE - MO PEI VIA - - - - LI A -
p

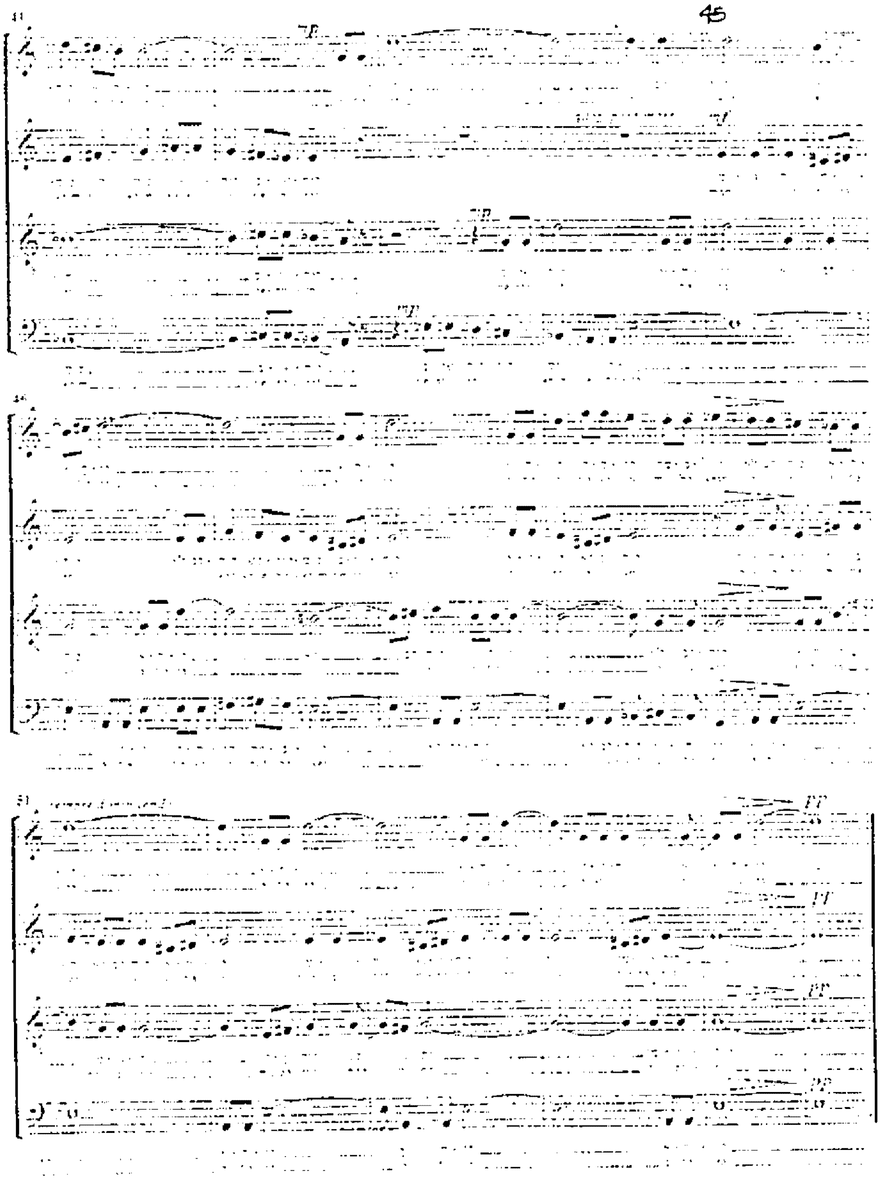
Example 16 – *A Clock in the Clouds*, Movement II, "The Observer Sees," mm.57-69


54
TEMPO I
ff
ME - KO - MO
KSHE - HAR O - LE AL GDO - TAV
62
PIU CALMO
più calmo
p
HU NISH - PACH HA-SHA - MAI - MA HO
VE - RAK TSI -

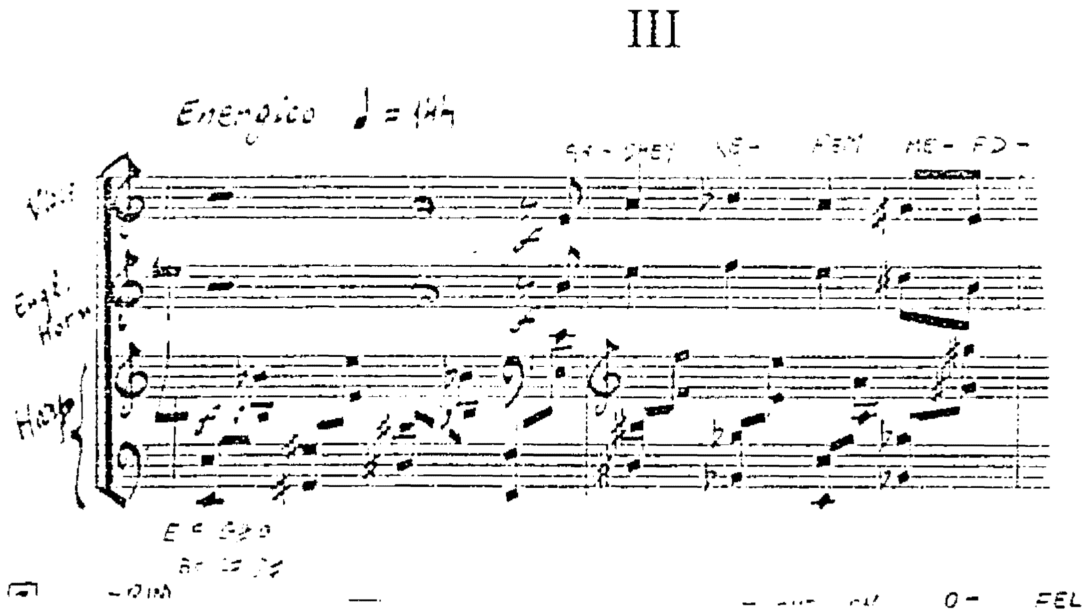
Example 17a – *Upon the Loud Cymbals*, mm.106-7


3
DI RI DA DI RI DIN DI RI DOM DI RI SA RE MA DA MI RE
mp
DI RI DA DI RI DIN DI RI DOM DI RI SA LO RA MI
mp
DONG YAM TA YAM TA MA RA
8va bassa
mp
DONG YAM TA YAM TA YA DA

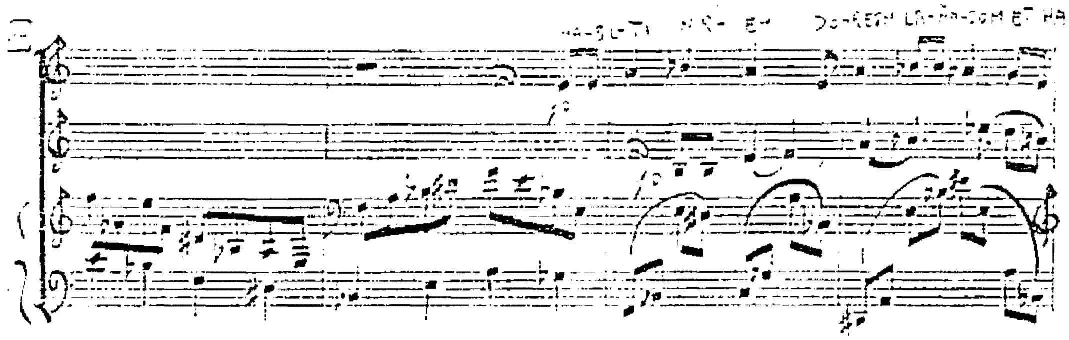
Example 17b – *Poems and Melodies*, mm.45-55


41
45
46
51
ff
ff
ff
ff

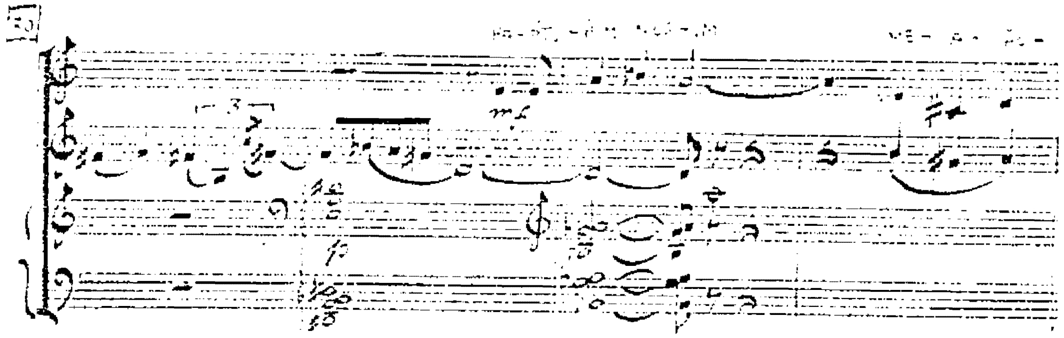
Example 17c – *Three Lyric Songs*, Movement III, mm.1-2; mm.15-6; mm.32-3


III
Energico ♩ = 144
Voice
Engl. Horn
Harp

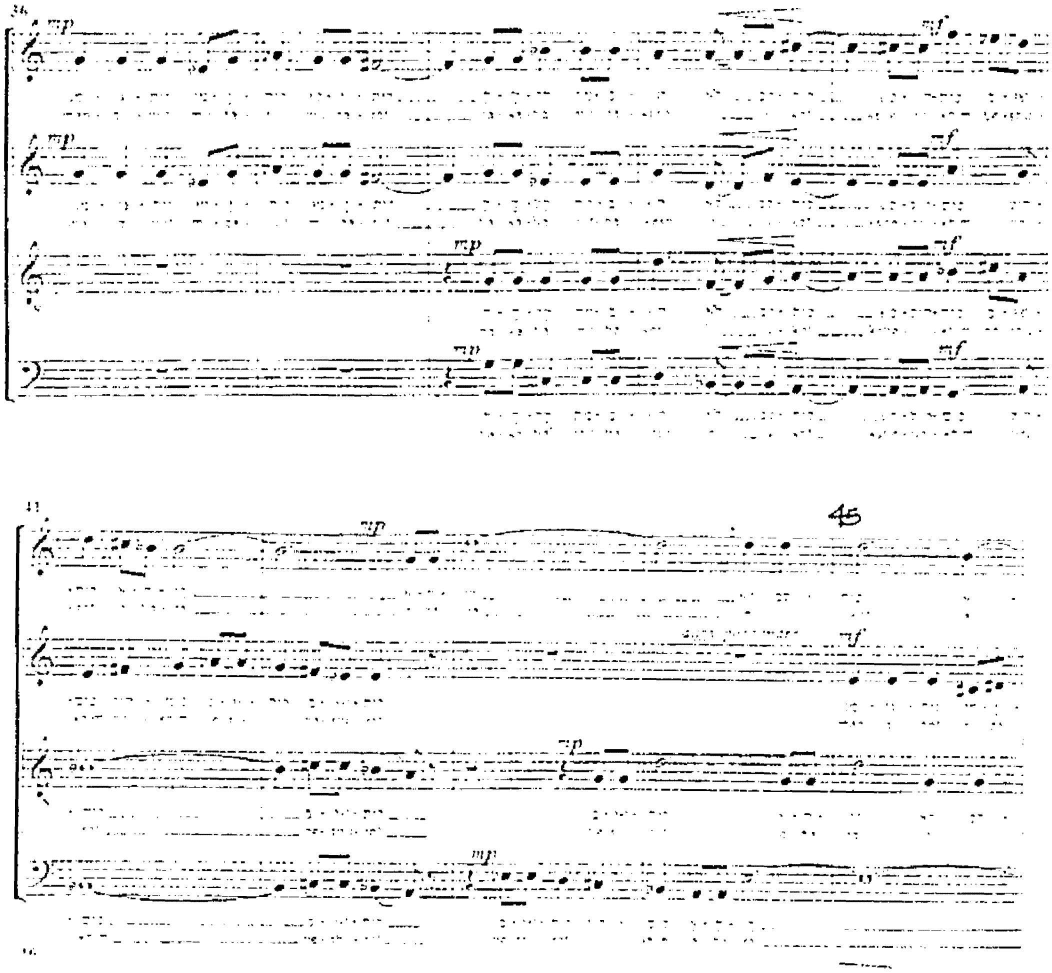
mm.15-6



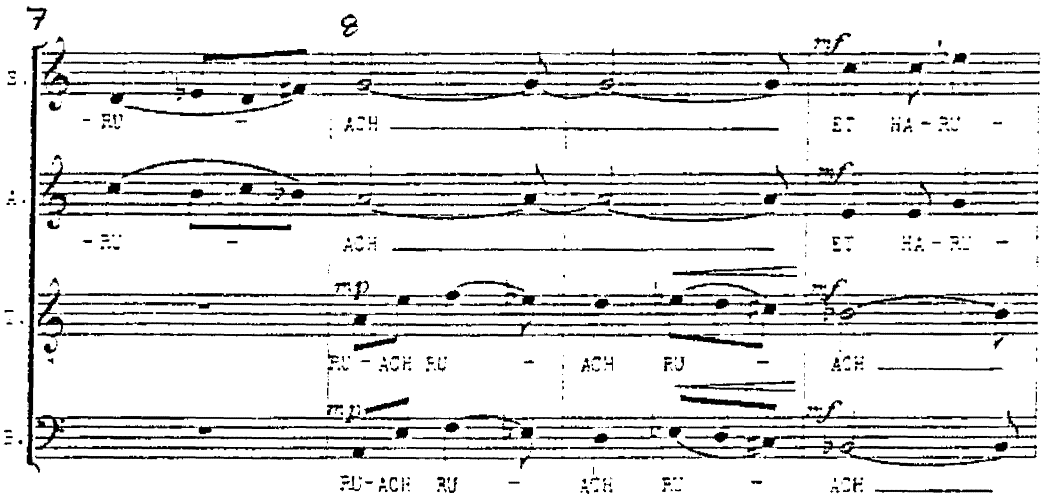
mm.32-3

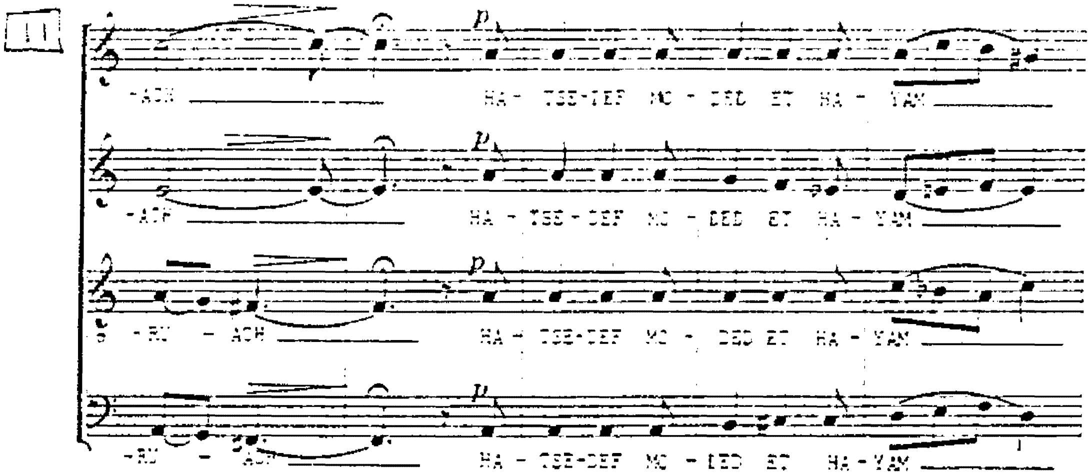


Example 18a – *Poems and Melodies*, mm.40-2

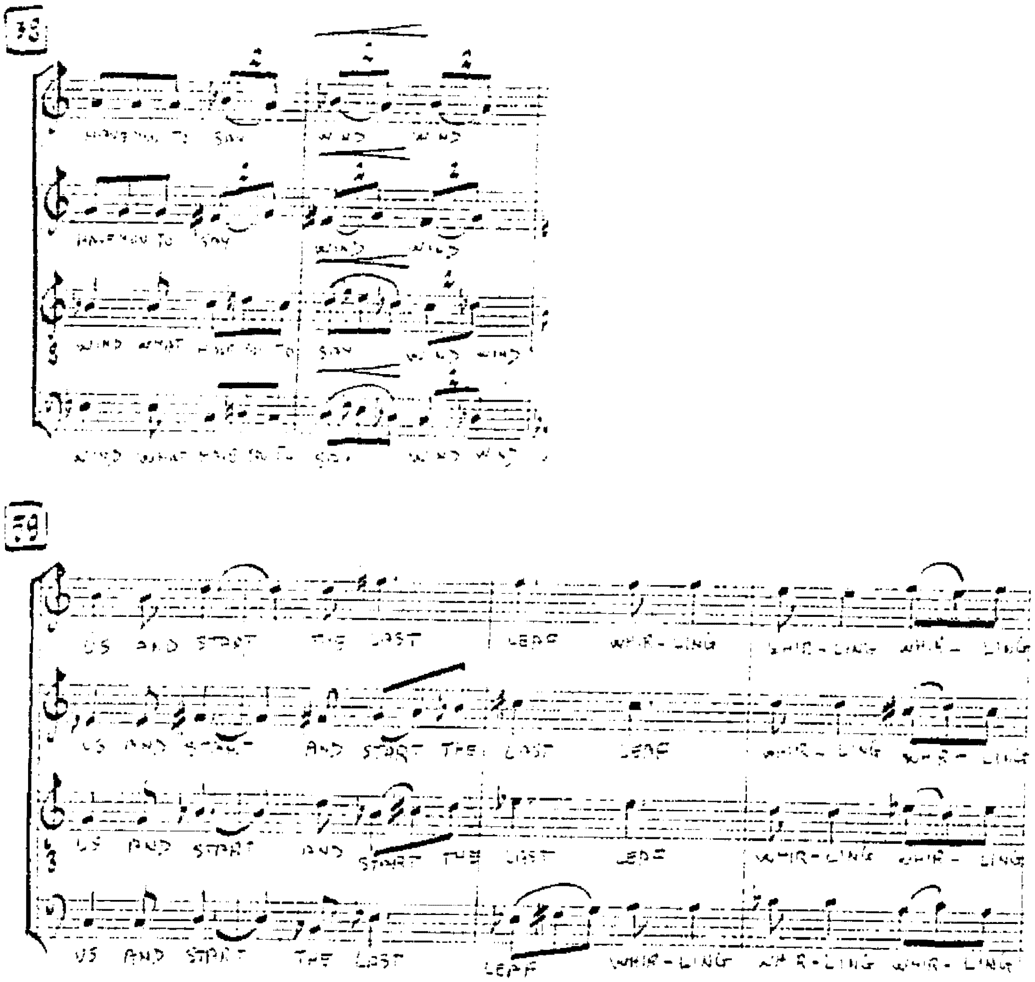


Example 18b – *A Clock in the Clouds*, Movement I, "A Saying," mm.8-12

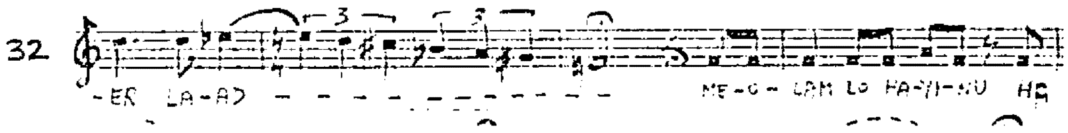

7
8
S.
A.
T.
B.
mp
mf
- RU
ACH
ET HA - RU -
RU - ACH RU -
ACH RU -
ACH


11
p
-ACH HA - TSE-DEF MO - DED ET HA - YAM
-ACH HA - TSE - DEF MO - DED ET HA - YAM
-RU - ACH HA - TSE-DEF MO - DED ET HA - YAM
-RU - ACH HA - TSE-DEF MO - DED ET HA - YAM

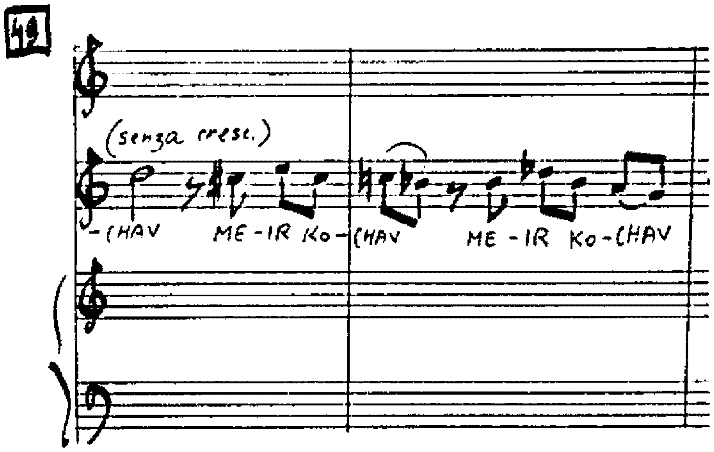
Example 18c – *A Wind Has Blown*, mm.39, 62


38
HAVING TO SAY WIND WIND
HAVING TO SAY WIND WIND
WIND WHAT HAVING TO SAY WIND WIND
WIND WHAT HAVING TO SAY WIND WIND
59
US AND START THE LAST LEAF WHIR-LING WHIR-LING WHIR- LING
US AND START AND START THE LAST LEAF WHIR-LING WHIR- LING
US AND START AND START THE LAST LEAF WHIR-LING WHIR- LING
US AND START THE LAST LEAF WHIR-LING WHIR-LING WHIR- LING

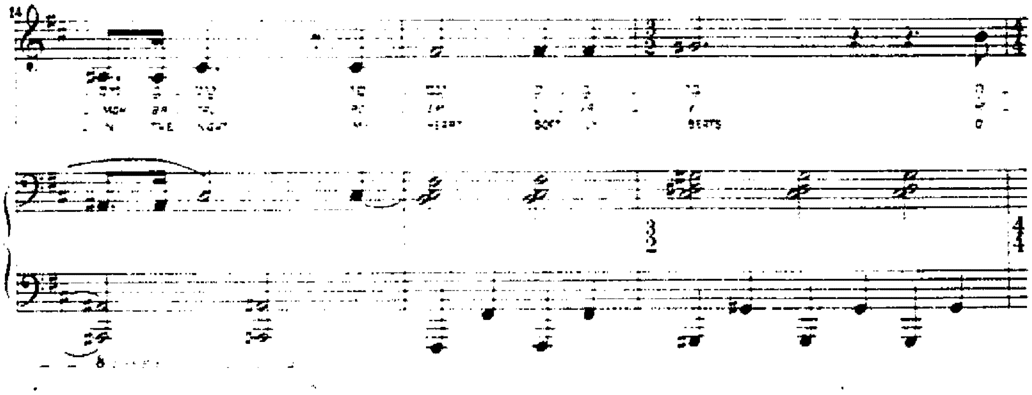
Example 18d – *Three Lyric Songs*, Movement II, mm.32-4


32
3
3
-ER LA-AD
ME-O-LAM LO HA-YI-NU HA

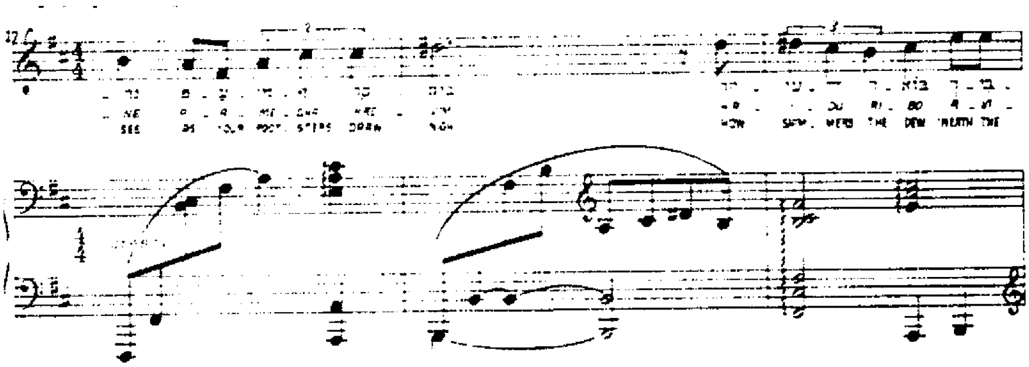
Example 18e – *The Night Breathes Velvet*, Movement I, "The Night Breathes Velvet," mm.49-50


49
(senza cresc.)
-CHAV ME-IR KO-CHAV ME-IR KO-CHAV

Example 18f – *Three Little Night Songs*, Movement I, "Night," mm.15-6



Example 18g – *Three Little Night Songs*, Movement I, "Night," m.19



~ Appendix B ~

Complete Annotated List of Avni's Solo Voice and Choral Compositions

***Three Songs from Song of Songs* (1957)** – Assorted verses from Song of Songs
Hebrew Title – *Sh'losha Shirim MeShir HaShirim*
Soprano/Mezzo and Piano
1. I Am The Lilly of the Sharon
2. Take Us The Foxes
3. How Fair Art Thou

Published – Israel Music Institute 1957

***Three Little Night Songs* (1957)** – Poems by Lea Goldberg
Hebrew Title – *Shlosha Shirei Layla ZeIrim*
Soprano/Tenor and Piano
1. Night
2. The Stars
3. Before Dawn

Published – Israel Music Institute 1957

***Take Me Out to the Dance* (1961)** – Text by Penina Avni
Hebrew Title – *Saeini B'machol*
Voice and Piano
First Place Israel Song Festival 1961
Published – Mills Music 1961

***Four Sabbath Songs* (1964)** – Traditional Babylonian Jewish Songs
Hebrew Title – *Piyutim LeShabat*
SATB A Cappella
1. *Yom Hashabat*
2. *Ki Eshmera*
3. *Eli Eliyahu*
4. *Yom Hashabat*

Published – Merkaz L'Chinuch V'Tarbut (MLT) 1964
*Note – Out of print – Score obtained for this study from Zamir Chorale of Boston, Joshua Jacobson, director

***While It is Full* (1965)** – Text by Avraham Shlonksy
Hebrew Title – *Al Milet*
SATB A Cappella
1. *Vadai*
2. *Lo Tachmod*
3. *Hoy Layla*
4. *Hodayah*

Unpublished – Score obtained from composer for this study

***Canticles of Psalms* (1966)** – Various Psalms
SATB A Cappella
1. *Kol Ha'amim Tiku*
2. *Y'feh Nof*
3. *Hallelu El B'Kodsho*
Published MLT 1966
*Note – Out of Print – Score obtained from composer for this study

***Destruction of the Temple* (1967)** – Apocrypha: The Vision of Barukh
SATB and Orchestra
Published Israel Music Institute 1967

***Jerusalem of the Heavens* (1968)** – Kabalistic Texts
Baritone, SATB and Orchestra
Published Israel Music Institute 1968

***On Mercy* (1973)** – Poem by Yehuda Amihai
Hebrew Title – *Al Harachamim*
SATB A Cappella
Published Israel Music Institute 1973

***Leda and the Swan* (1976)** – Text by Tzvi Avni; Sonorous Syllables Approximating Text
Hebrew Title – *Leda V'HaBarbur*
Soprano and Clarinet
Published Israel Music Institute 1976

***Beside the Depths of a River* (1978)** – Poems by Mati Katz
Hebrew Title – *L'yad Omko Shel Nahar*
Four Songs for Mezzo and Piano
1. A Star Fell Down
2. To Dead Ground
3. Beside the Depths of a River
4. And in Me is Another
Published Israel Music Institute 1978

***Three Madrigals* (1978)** – Poems by Lea Goldberg
Hebrew Title – *Shlosha Madrigalim*
SATB A Cappella
1. Praises of the Night (A)
2. Praises of the Night (B)
3. Praises of the Day
Published Israel Music Institute 1978

***Upon the Loud Cymbals* (1980/1)** – Vowel sounds like bells
Hebrew Title – *B'tziltzele Shama*

SATB A Cappella
Unpublished – Score obtained from composer for this study

***Teach Me My Lord* (1982)** – Poems by Lea Goldberg
Hebrew Title – *Lamdeini Elohai*
Women's Choir - SSA A Cappella
Unpublished – Partial score obtained from composer for this study

***Love Under a Different Sun* (1982)** – Primitive Poems by Tribal Persons of Old Cultures
Hebrew Title – *Ahava Tachat Shemesh Acheret*
Song Cycle for Mezzo, Flute, Violin, and Cello
Published Israel Music Institute 1982

***Wind in the West* (1984)** – Japanese Haiku Poetry
Hebrew Title – *Ruach MiMa'arav*
SATB A Cappella
Published Israel Music Institute 1984

***The City Plays Hide and City* (1986)** - Poem by Yehuda Amihai
Hebrew Title – *Hair Mesacheket M'chavuim*
Three-Part Women's or Children's Choir – SSA A Cappella
Published Israel Music Institute 1986

***A Clock in the Clouds* (1986)** – Poems by Yehuda Shavit
Hebrew Title – *Shaon B'anenim*
Three Songs for SATB A Cappella
1. A Saying
2. The Observer Sees
3. A Clock in the Clouds

Published Israel Music Institute 1986

***Song of Degrees* (1986)** – Psalm 120
Hebrew Title – *Shir Hama'a lot*
SATB A Cappella
Published Israel Music Institute 1986

***Deep Calleth Unto Deep* (1989)** – Psalms 129, 42, 117
Hebrew Title – *T'hom El T'hom*
Cantata for Soprano, SATB, and Organ
1. Psalm 129
2. Psalm 42
3. Psalm 117

Published Israel Music Institute 1989

***Three Lyric Songs* (1991)** – Poems by Paul Celan
Hebrew Title – *Shlosha Shirim Liri'im*

For Mezzo, English Horn, and Harp
Published Israel Music Institute 1991

Makhelorka **(1992)** – Text by F.G. Lorca
For Women's or Children's Choir, SSA A Cappella
1. El Grito
2. El Silencio
3. Crotalo
Published Israel Music Institute 1992

Halleluya **(1993)** – Text just the word "Halleluya"
SATB A Cappella
Unpublished – Score obtained from composer for this study

Three Ladino Songs **(1995)** – Ladino Folklore
Voice and Piano
1. La Serena
2. Durme Durme
3. Una Matica De Ruda
Published by Editions Musicales Europeennes 1996

All the Time **(1997)** – Poem by Amir Gilboa
Hebrew Title – *Kol Hazman*
Women's Choir, SSA and Piano
Published Israel Music Institute 1997

Thanksgiving **(1997)** - Poem by Avraham Shlonsky
Hebrew Title – *Hodaya*
SATB A Cappella
Published Israel Music Institute 1997

Poems and Melodies **(1998)** – Poem by Nathan Zach
Hebrew Title – *Shirim Umanginot*
SATB A Cappella
Published Israel Music Institute 1998

If This is a Man **(1998)** – Poems by Primo Levi
Hebrew Title – *Im Zehu HaAdam*
Original Title – *Se Questo È Un Uomo*
Five Songs for Soprano and Orchestra
1. Erano Cento
2. Il Tramonto di Fossoli
3. Dateci
4. Da R.M. Rilke
5. Cantare
Published Israel Music Institute 1998

***The Night Breathes Velvet* (1999)** – Poems by Christina Hassenklever-Zebeida
Hebrew Title – *Halayla Noshem K'tifa*
Three Songs for Soprano, Flute and Piano

1. The Night Breathes Velvet
2. In the Desert
3. Instrumental

Unpublished – Score obtained from composer for this study
*Note – Third song in cycle for flute and piano only

***Apropos Klee* (2000)** – Text based on paintings by Paul Klee, Psalm 118 (Latin), Avni, Lea Goldberg
Four Movements for SATB, Clarinet, Percussion and Piano

1. Benedictus
2. Fuge in Rot
3. Insula Dulcamara
4. Die Zwitscher-Maschine

Published Israel Music Institute 2000

***A Wind Has Blown* (2001)** – Poem by E.E. Cummings
Hebrew Title – *Nasa Haruach*
SATB A Cappella
Published Israel Music Institute 2001

***Feste Shtilkite* (2003)** – Poems by Avraham Chalfi; Translated to Yiddish by Bracha Kopshtein
Hebrew Title – *K'echad Hadom'mim*
Three Songs for Alto and Percussion

1. If Your Mouth is Bitter
2. Deep Silence
3. In a Coffee-House

Published Israel Music Institute 2003

***Reflection* (2004)** – Poems by Amir Gilboa
Hebrew Title – *Hishtakfut*
Three Songs for Soprano/Mezzo and Piano

1. *Gedolim Ma'ase Elohai*
2. *Ba'aletet*
3. *Hishtakfut*

Published Israel Music Institute 2004

~ Sources Consulted ~

Alexander, Haim. "The Teaching of Composition at the Rubin Academy of Music and Dance, Jerusalem." *IMI News* 1993, no.2-3:7-8.

Amiran, Emmanuel, Tzvi Avni, and Ami Maayani. *Joachim Stutchewsky: On His 85th Birthday.* Tel Aviv: AMLI Central Music Library, 1975.

Assaf, Oded. "Reaction." *IMI News* 1995, no.2:14.

Austin, William W. "Copland, Aaron". *New Grove Dictionary of Music and Musicians* 1980 ed. London: Macmillan Press, Ltd., 1980.

Avenary, Hanoch. *Encounters of East and West: A Collection of Selected Writings.* Tel Aviv: Tel Aviv University Press, 1979.

Avidom, Menachem. *Israel Music Weeks: Catalogue Series.* Tel Aviv: Israel Press Limited, 1970.

Avni, Tzvi. *Catalogue of the Bronislaw Huberman Archives.* Tel Aviv: Central Library of Tel Aviv, 1977.

________. "Currents in Contemporary Israeli Music." *Ariel* 68 (1987): 82-91.

________. "From All My Performers I Have Gained Wisdom." *Music in Time* 1994: 15-20.

________. "IMI Activities." *IMI News* 1993, no.1:6.

________. "Jane Manning on Contemporary Vocal Music: An Interview with Tzvi Avni." *Music in Time 1986-1987*: 54-60.

________. "Music in the Eighties - Onwards or Backwards?" *Music in Time* 1988-1989: 34-38.

________. *Music in Time* 1992-1993.

________. "The Performer in the Age of Change." *Music in Time* 1983-1984: 55.

________. "Testimonium Festivals – A Tribute." *IMI News* 91/4-92/1 (1992): 6.

________. "Yet the Sea is Not Full: Currents in Contemporary Israeli Music." *Music in Time* 1986-1987: 14-30.

Bar-Am, Benjamin. *20 Years of Israeli Music: Articles and Interviews.* Tel Aviv: National Council of Culture and Art, 1968.

________. Preface to *Aspects of Music in Israel.* Edited by Benjamin Bar-Am. Tel Aviv: Israel Music Institute, 1980.

Boehm, Yohanan. "Music in Israel: Composers, Critics, Audience." *Israel Music Weeks.* Tel Aviv: Israel Press, Ltd., 1969.

________. "Music in Modern Erez Yisrael." *Encyclopedia Judaica.* Jerusalem: Encyclopedia Judaica, 1972.

Bohlman, Phillip V. *The Land Where Two Streams Flow: Music in the German-Jewish Community of Israel.* Chicago: University of Illinois Press, 1989.

Brod, Max. *Israel's Music.* Tel Aviv: Sefer, 1951.

Chase, Gilbert. "Foss, Lukas." *New Grove Dictionary of Music and Musicians* 1980 ed. London: Macmillan Press, Ltd., 1980.

Cohen, Judith. *Proceedings of the World Jewish Congress on Jewish Music, Jerusalem 1978.* Jerusalem: Israel Ministry of Education and Culture, 1982.

Cohen, Yehuda. *The Heirs of the Psalmist: Israel's New Music* (in Hebrew). Tel Aviv: Am Oved Publishers, Ltd., 1980.

Elias, William Y. "Avni, Tzvi." *New Grove Dictionary of Music and Musicians,* 1980 ed. London: Macmillan Press, Ltd., 1980.

________. "Boskovitch, Alexander Uriah." *New Grove Dictionary of Music and Musicians,* 1980 ed. London: Macmillan Press, Ltd., 1980.

________. "Partos, Oedeon." *New Grove Dictionary of Music and Musicians,* 1980 ed. London: Macmillan Press, Ltd., 1980.

________. "Seter, Mordecai." *New Grove Dictionary of Music and Musicians,* 1980 ed. London: Macmillan Press, Ltd., 1980.

Ernst, Thomas. "Darmstadt." *New Grove Dictionary of Music and Musicians,* 1980 ed. London: Macmillan Press, Ltd., 1980.

Fleisher, Robert. *Twenty Israeli Composers: Voices of a Culture.* Detroit: Wayne State University Press, 1997.

Fromm, Herbert. *On Jewish Music: A Composer's View.* New York: Bloch, 1978.

Gerson-Kiwi, Edith, Shlomo Hofman, Israel J. Katz, and Eric Werner. "Jewish Music." *New Grove Dictionary of Music and Musicians,* 1980 ed. London: Macmillan Press, Ltd., 1980.

Gilboa, Jacob. "Twilight in Music – Once, Today and Tomorrow." *New Music in Israel* 1988-1990: 4-11.

Glatzer, Marshall. *Music of Israel Today.* New York: National Jewish Music Council, 1963.

Gradenwitz, Peter. "Israel's Music: A Colorful Panorama of Trends and Styles." *Ariel* 22 (1968): 68-75.

________. *Music and Musicians in Israel.* Tel Aviv: Israeli Music Publications, 1977.

________. "Music in Israel." *Jewish Frontier* 33, no.2 (December 1966): 24-28.

________. "Music in Israel." *Encyclopedia of Zionism and Israel.* New York: Herzl Press, 1971.

________. *Music of Israel: From the Biblical Era to Modern Times.* Portland: Amadeus Press, 1996.

Griffiths, Paul. "Avant Garde." *New Grove Dictionary of Music and Musicians,* 1980 ed. London: Macmillan Press, Ltd., 1980.

________. "Serialism." *New Grove Dictionary of Music and Musicians,* 1980 ed., London: Macmillan Press, Ltd., 1980.

________. "Varèse, Edgard." *New Grove Dictionary of Music and Musicians,* 1980 ed., London: Macmillan Press, Ltd., 1980.

Harran, Don. "Israel Art Music." *New Grove Dictionary of Music and Musicians,* 1980 ed., London: Macmillan Press, Ltd., 1980.

________. "Musicology in Israel: Its Resources and Institutions." *Ariel* 27 (1970): 59-66.

Heskes, Irene. *Resource Book of Jewish Music.* Westpost: Greenwood Press, 1985.

________. *Studies in Jewish Music: Collected Writings of A.W. Binder.* New York: Bloch, 1971.

Hirshberg, Jehoash. "Alexander Uriah Boskovich and the Quest for an Israeli National Music Style." *IMI News* 1997/2-1998/1: 2-5.

________. "The Emergence of Israeli Art Music." *Aspects of Music in Israel.* Edited by Benjamin Bar-Am. Tel Aviv: Israel Music Institute, 1980.

________. "Music and Musical Life in Israel." *New Encyclopedia of Zionism and Israel.* Teaneck: Farleigh Dickinson University Press, 1994.

________. *Music in the Jewish Community of Palestine 1880-1948: A Social History.* New York: Oxford University Press, 1995.

________. *Paul Ben-Haim: His Life and Works.* Translated by Nathan Friedgut. Edited by Bathja Bayer. Jerusalem: Israel Music Publications, 1990.

________. "The Vision of the East and Heritage of the West: Ideological Pressures in the *Yishuv* Period and their Offshoots in Israeli Art Music during the Recent Two Decades." Unpublished article used by author of article during Israeli Art Music class at Hebrew Union College-Jewish Institute of Religion Jerusalem Campus, Spring 2006.

________ and David Sagiv. "The 'Israeli' in Israeli Music: The Audience Responds." *Israel Studies in Musicology* 1 (1978): 48-63.

Howe, Herbert S., Jr. "Electronic Music." *New Grove Dictionary of Music and Musicians,* 1980 ed., London: Macmillan Press, Ltd., 1980.

Israel Composers League. *Bat-Kol: Israel Music Journal.* Tel Aviv: Israel Composers League, 1961.

Israel Music Institute. "Awards and Anniversaries." *IMI News* 2001, vol.1:15-16.

Jacobson, Joshua R. "Choral Compositions in the 'Eastern Mediterranean' Style." Ph.D. diss., University of Cincinnati, 1984.

Kasemets, Udo. "Schafer, R(aymond) Murray." *New Grove Dictionary of Music and Musicians,* 1980 ed., London: Macmillan Press, Ltd., 1980.

Keren, Zvi. *Contemporary Israeli Music: Its Sources and Styles.* Ramat-Gan: Bar-Ilan University Press, 1980.

________. *The Influence of the Hebrew Language on Contemporary Israeli Art Music.* London: University of London, 1962.

Lefen, Gideon. "Israeli Art Music: How Often is it Performed?" *IMI News* 1995, no.1: 8-15.

Maayani, Ami. "The Music of Israel 1983-1985." *New Music in Israel* 1983-1985: 13-17.

Miron, Issachar. *A Profile of Israeli Music Today.* New York: National Jewish Music Council, 1964.

Mishori, Nathan. "A Critic Looks at His Generation." *Aspects of Music in Israel.* Edited by Benjamin Bar-Am. Tel Aviv: Israel Music Institute, 1980.

Orgad, Ben-Zion. "Questions of Art and Faith." *Ariel* 39 (1975): 85-95.

Peles, Joseph. "The Many Faces of Israeli Music." *IMI News* 1996, no.1-2: 4-8.

________. "Thoughts on Political Involvement and Music." *IMI News* 2002, no.2: 4-6.

Plavin, Zecharia. "What's Behind Avni's and Kopytman's Sevenths?" *IMI News* 1995, no.1: 1-4.

Ravina, Menashe. *Who is Who in ACUM.* Tel Aviv: ACUM, Ltd., 1965.

Rosolio, David. *Music in Israel 1948-1958.* Jerusalem: Ahava, 1958.

Rothmueller, Aron Marko. *The Music of the Jews: An Historical Appreciation.* South Brunswick: Thomas Yoseloff, 1967.

Seroussi, Ruben. "Music and Politics." *IMI News* 2002, no.2: 6-7.

Shapira, Bat-Sheva. "About Cannons and Muses." *IMI News* 2002, no.2: 1-2.

Shiloah, Amnon. "Eastern Sources in Israeli Music." *Ariel* 88 (1992): 4-19.

________. *Jewish Musical Traditions.* Detroit: Wayne State University Press, 1992.

Smoira-Cohen, Michal. "Music Here and Now – What Does it Mean?" *Music in Time* 1988-1989: 17-33.

Soltes, Avraham. *Off the Willows.* New York: Bloch, 1970.

Stern, Max. "In Search of a Sacred Ethos." *New Music in Israel* 1985-1987: 16-20.

________. "The Israel Composers League." *New Music in Israel* 1988-1990: 12-17.

Targ, Max. *The AMLI Story: A Dream Come True.* Evanston: Schori Press, 1976.

Tischler, Alice. *A Descriptive Bibliography of Art Music by Israeli Composers.* Warren: Harmonie Park Press, 1988.

Toeplitz, Uri. "Thirty Years of Music." *Ariel* 14 (1966): 5-14.

Wigoder, Geoffrey. "Israel, State of: Cultural Life – Music and Dance." *Encyclopedia Judaica.* Jerusalem: Encyclopedia Judaica, 1972.

Wolpe, Michael. "Dream of the Broken Mirror: The Orchestral Works of Tzvi Avni, Reflections." *IMI News* 2000, no.1: 2-6.

Wuorinen, Charles. "Ussachevsky, Vladimir." *New Grove Dictionary of Music and Musicians,* 1980 ed., London: Macmillan Press, Ltd., 1980.

Zur, Menachem. Foreword to *New Music in Israel* 1991-1992: 3-4.

Interviews

Avni, Tzvi. Interview by author, 3 April, 2006, Jerusalem, Israel. Tape Recording. Jerusalem Rubin Academy of Music and Dance, Jerusalem.

Avni, Tzvi. Interview by author, 6 July, 2006, Jerusalem, Israel. Tape Recording. Jerusalem Rubin Academy of Music and Dance, Jerusalem.

Hirshberg, Jehoash. Interview by author, 23 July, 2006, Jerusalem, Israel. Tape Recording. Subject's apartment, Jerusalem.

Websites

Tzvi Avni Website. www.tzvi-avni.com. March 25, 2006.

Israel Music Institute. www.imi.org.il. July 9, 2006.

Jeunesses Musicales Israel. www.youth-music.org.il/english.htm. October 23, 2006.