M'ARBA KANFOT HA-ARETZ:
The Vocal Music of Yehezkel Braun

Ilana Silberstein Wolpert

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CHAPTER 1

INTRODUCTION

Sociological upheaval always makes for fascinating study, especially that social upheaval experienced by a country to which the vicissitudes of history push masses of immigrants within a relatively short period of time. What happens, for instance, to codes of human behavior in such a place during such a transitional experience? How do the individual immigrants, coming from many different cultures, forge commonalities so that they can lead a satisfying national life together? The Yishuv in Eretz Yisrael began posing such questions with an urgency unparalleled in the history of the Jewish homeland at the end of the 19th century, a period which was beginning to see a return--one that would increase in ever greater proportions during the early 20th century--of Jews to that homeland.

In this study I would like to explore one aspect of the Israeli experience described above, and to attempt to answer a more specific question regarding it: what kind of music was created as a result of the arrival in the Land of Israel of so many diverse Jews from all over the world? Was there a way in which many different musical elements could come together to help establish a new Israeli national music that would in turn reflect the fruits of this new Jewish experiment in political and cultural rebirth? Since the scope of this study is not one that will allow for a complete sweep of the many creative responses of scores of Eastern and Central European and other Jewish composers and folk artists who were contributing to the musical scene in the early State, I have chosen to focus on one of them: Yehezkel Braun. Braun has been dubbed by Israeli music critic

Nathan Mishori "an Israeli composer of his generation"[1] and he is, in fact, a composer who, not only according to the assessment of others but by his own admission as well, has gathered together Jewish musical ideas from many different communities, ethnic groups--or "tribes" as he calls them--that were making music in Israel during his formative years there (the 1920's and 30's), and has incorporated them into his own original synthesis which is *Eretz-Israeli* to its very core. Yehezkel Braun fits perfectly into the description of modern Israeli composers that emerges in these observations by Robert Fleisher,[2] a composer and musicologist who has researched many of them:

> The culture of modern Israel in the broadest sense, with its native *sabras* and immigrants from the world over, is an intricate fabric of national and ethnic origins, languages and dialects, customs and traditions--a heterogeneous culture of cultures. . . As inhabitants of the Middle East, their sonic and cultural environment is a rich amalgam of influences from different times and places. The admixture found in contemporary Israeli music combines the old and the new--from the biblical cantillation of the synagogue and the modal and improvisational technique of the Arabic *maqam* and *taqsim*, to the twelve-tone compositional method of Arnold Schoenberg and his followers, to works employing electronic sound synthesis, digital processing, and multimedia.

Tsvi Keren[3], who has written a study of contemporary Israeli composers and the many influences that have shaped their work, also lends support to the idea that Braun was living and composing in a milieu that invited and nurtured a blending of diverse Jewish ethnic voices into one's composition:

> In Israel, the folk songs of the Diaspora were (and continue to be) nurtured by successive waves of immigrants who came to settle there. The Israeli composer is thus surrounded by the folk music of Jews from many parts of the world. He hears folk tunes on the street, in the cafes, at weddings and other celebrations via the radio and on gramophone records.

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[1] Mishori, p. 12.
[2] Fleisher, pp. 1-2.
[3] Keren, p. 40.

> In addition, each composer has his own recollections of folk music from the land of his origin, or (if he was born in Israel) from the land of his parents' origin. It is no wonder, therefore, that the folk music of the various Diaspora communities have found their way into numerous Israeli works.

Beyond the influence of the Diapora folksong influences, Keren discusses how modern Israeli composers have incorporated the music of the Orient, Biblical cantillation and synagogue song, the rhythms of the Hebrew language, and European music into their work. Braun is a composer whom Keren, aside from one or two examples, regrettably leaves out of his discussion, but it is nonetheless clear from his study that Braun, along with Mordecai Seter, Paul Ben Haim, Marc Lavry, Noam Sheriff, and many others, has been working within a well-defined Israeli world of acknowledged Jewish influences from different parts of the world which came together in Israel.

In the first chapter of this study I will present some observations from Yehezkel Braun himself regarding his work, and discuss his artistic vision. In the second and third chapters, respectively, I will contextualize Braun by first tracing the development of that stylistic school of Israeli art music known as Eastern Mediterranean, and then by offering some commentary by other composers who have or are contributing to this musical world. Finally, I will analyze some representative examples of Braun's compositions which show the influence of the different Jewish "voices" which have spoken to the composer and made their way into his works.

CHAPTER 2

YEHEZKEL BRAUN: AN ISRAELI COMPOSER

Braun, in a personal interview, explains how arriving in Palestine from Breslau, Germany in 1924 at age 2 and growing up in that particular environment affected his sensibilities:

> I grew up in the Land of Israel in the early 20's, so that actually the first sounds I heard were primarily traditional Jewish melodies in the synagogue and in the neighborhood and in my home, and in the coffeehouses I heard Arabic music. There were no Hebrew recordings at that time at all. At home there were a few classical recordings, mostly Puccini. It was completely natural: not the same situation as that of composers who came here from abroad and were influenced. It's just that I grew up within it.[4]

In a similar interview with Braun conducted by composer and critic Oded Zehavi, Braun also explains that his family was on very good terms with the Yemenite families living in Sha'arayim nearby the Braun's home, and from them he heard Yemenite melodies. He mentions, too, the German lullabies sung to him by his mother, which he later learned were actually the works of Haydn, Schubert, and others. In school, he tells Zehavi, he was first exposed to Hebrew material by composers such as Karchevsky and Engel. He goes on:

> Even before I began to play the violin and before I became aware of European music (besides the "Mediterraneanized Puccini"), I was deeply into the melodies of the Land of Israel that were at large. This was my world and to this day I feel close to it. Only later did I come to know the song of the Sephardi synagogue, and I liked it very much. *Kol Yerushalayim* [the Voice of Jerusalem] was broadcasting then Nisan Cohen-Melamed reading with the Sephardic-Jerusalem pronunciation, and

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[4] Yehezkel Braun, interview with author, tape recording, Ramat Aviv, Israel, July 27, 1997.

> Radio Ramallah broadcast the song of the *muezzin*, which I also liked very much.[5]

It is interesting to note how Braun sets himself apart from the Jewish immigrant composers who had preceded him. Nathan Mishori picks up on this distinction:

> The generation of the founding fathers of Israeli music--Paul Ben-Haim, Alexander U. Boskovich, Oedoen Partos and others--immigrated to Israel in the 30's and deliberately set about becoming part of the local scene which they found exciting and exotic, exchanging some of their Western-Christian musical traditions for Eastern melos and rhythms which they found among the various Jewish and Arab communities. . . The music of Yehezkel Braun is the living proof that the local landscape, Oriental melos, the Hebrew language, the tongue of the Bible, the Hebrew poets and the musical tradition of the Western world were mother's milk to [the younger] composers. Braun's generation had been spared the need to search for its identity.[6]

The idea of imbibing musical "nourishment" as does a child its mother's milk is one that is heavily stressed by the composer himself, who time and again denies any conscious or deliberate thought process that selects Yemenite, Arabic, Chassidic, or other motifs for composing purposes. Repeatedly he insists that he has "no considerations during the process of writing music, no verbal considerations; my thoughts are in sounds, not concepts."[7] In the program notes that accompany his CD entitled Yehezkel Braun: Choral Works published by Beit Hatfutsot,[8] Braun offers an ample characterization of his work. However, he summarizes these observations with the following:

> Finally, I must remark that all this is an attempt at post factum rationalizations. Indeed, when I was younger, I amused myself with a

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[5] Yehezkel Braun, "*Pituach Ishi.*" Interview by Oded Zehavi, in IMI News, 91/4-92/1, p. 3.

[6] Mishori, p. 12.

[7] Yehezkel Braun, interview with author, tape recording, Ramat Aviv, Israel, July 27, 1997.

[8] Yehezkel Braun, Choral Works, Israel Kibbutz Choir (Tel-Aviv: Beit Hatfutsot, 1997), compact disk.

> systematic exploration of melodic, rhythmic, and harmonic possibilities. Maybe this was my private school, where I taught myself certain techniques that I believed would be useful to my own needs, but I hardly ever employed my findings in actual composition, and they were quickly forgotten, at least consciously. When I compose, I grope my way by instinct, rather than by any sort of logical, verbal process. I do my best to obey the inner necessity of the music which is gradually taking shape before my eyes. I do not do it. It just happens. At least, this is how I feel in my happiest moments of composing.

Braun's comments here are in keeping with those of an unnamed young Israeli composer quoted by Amnon Shiloah in an article he wrote for IMI News in 1993. "I was born in Jerusalem," explains this composer. "From the acoustic perspective, this city for me is full of different sounds: Eastern melody, Sephardic synagogue chant, Eastern European *niggunim*. To me none of them is exotic. I do not see them as 'sources' for quotation or analysis; they are an inseparable part of my experience."[9] This composer, whose above words are quoted in another source as well, turns out to have a name after all: he is Oded Zehavi, a third-generation Israeli composer.[10]

On the other hand, Braun admits to having been inspired by the musical idioms of different cultures from childhood. He begins the same program notes that accompany his CD with this autobiographical observation:

> My father was an East European Jew. My mother was German. I grew up in Eretz Israel and have lived here since my earliest years. My childhood spanned the decade between the mid-20's and mid-30's, in a country that was just emerging from the almost medieval milieu of the Ottoman Empire. I mention these autobiographical facts because they are relevant to the character of my music. My early musical background included primarily traditional Jewish and Arabic melodies, with just a sprinkling of Western classical and popular music. Consequently, my first love was, and still is, melody, pure and naked, particularly as sung by the human voice. Moreover, my relatively late encounter with Western music

[9] Shiloah, "Eastern Sources," p. 4.
[10] Smoira-Cohn, pp. 25-6.

> left me free to perceive and understand melody on its own terms, unfettered by the distorting concepts of Western major-minor tonality with its rigidly fixed system of dominant-tonic and leading tone functions.

Braun acknowledges, of course, having made ample use of Yemenite, Eastern European, Sephardic, and other Jewish melodies in his work as an arranger. He also acknowledges the impact his studies of Gregorian chant--and its relationship to Jewish liturgical chant--has had on his composition. But whether use of the sounds of different cultures on Braun's part is conscious or not, they have been heard and cited by his listeners. Even the entry of Braun in The New Grove Dictionary of Music and Musicians points to this rich source of influence on the composer: "An early attraction to Jewish folk music, the traditional music of Eastern Jewry and Arabic music has continued and, together with Western Jewry traditions, these sources have remained at the root of [Braun's] melodic invention."[11] "In the music of other composers of Braun's generation," writes Nathan Mishori, "but in particular in the music he writes there exist, side by side, the influences of modern international idiom and deep ties with the musical past: the music of the various Jewish communities."[12] Mishori goes on to observe that these ties to the past have been strengthened by Braun's studies of Gregorian chant whose sources are in the ancient rites of the Temple.

Another important influence on Braun's work has been language itself, primarily the Hebrew language which is native to him. Again from his CD program notes:

> Practically all my vocal compositions are settings of Hebrew texts. Many characteristics of this music emanate from the characteristics of language. In general, words are the wellspring of my vocal music: they condition the melody, rhythm and harmony by their phonetic and rhythmic

[11] New Grove Dictionary of Music and Musicians, p. 219.
[12] Mishori, p. 12.

structure and by their meaning.

Braun cites the merits and detractions of setting music to a language like Hebrew, and sees them all as positive sources of inspiration and challenge.[13] The fact that the *shva-na* allows for flexibility, lending itself to being shrunken or extended, opens up possibilities for him as a composer, he explains, as do the long and short vowels which turn Hebrew into a language rich in compositional potential. On the other hand, a problem for Braun arises from the fact that so many Hebrew words end in a consonant. He takes, however, a healthy position on it and perceives it as just another compositional consideration. In his own words:

> I begin to analyze the Braun ethos actually from the language itself, because from an early age I already had an inclination to be amused by the sound and rhythm of the Hebrew language as it is expressed in the poetic sections of the Bible, and I am convinced that this has had a determinative influence on both my sound images and on the rhythmic and metric structures I have adopted in my compositional language.[14]

Braun mentions that he finds the interplay between the long and short units of Biblical verse interesting. "In Biblical verse," he says,

> there is a clear structure delineating the two parallel halves of the verse, in which each half gets three or four stresses. In spite of this, from the musical perspective there is no parallel schematic here, because a verse has no set meter. Having to deal with such a plastic framework is one of the challenges I love. The Biblical verse constitutes a closed unit. I have never felt the need to write a long melody, so the field of the verse is comfortable for me.[15]

Interesting to note is that Braun's love of the Hebrew language has been extended

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[13] Yehezkel Braun, "*Pituach Ishi.*" Interview by Oded Zehavi, in IMI News, 91/4-92/1, p. 3.
[14] Ibid., p. 3.
[15] Ibid.

to a love for poetry in general, and a wish to express that love in some of his own original text-writing set to his own music. He has composed a song cycle to his original Hebrew text entitled "Early Morning Mists," which he insists is "most certainly *Eretz-Israeli* in its character," but which draws its inspiration from Japanese Haiku.[16] "This song cycle," writes Braun on the front cover of the score,

> is the result of many years of the study of Haiku poetry. The outstanding feature of those poems is their extreme brevity: in a Haiku poem there are three lines of five, seven, and five syllables. This poetic form was first known in Japan in the 17th century and has lost none of its vitality to this day. I do not know Japanese, but I have tried to enter into the spirit of this particular form of poetry by reading its translation in various languages and also by attempting to write Haiku poems in Hebrew myself. I have no ambitions as a poet. My preoccupation with words, whatever their origin, is an integral part of my work with rhythm and sounds.[17]

In Yehezkel Braun, then, we have the creative work of an Israeli very much in touch with the many different Jewish sounds he heard as a child growing up in the 1920's and 30's amidst the amazing chorus of diverse voices in the Old Yishuv, but one who also makes use of the Western techniques of counterpoint and harmony, and whose deep love of words inspires him to create musical contexts for them. "Words cannot do what music does," says Braun, "and music cannot say what words say. But they can stand facing each other and support one another."[18]

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[16] Yehezkel Braun, interview with author, tape recording, Ramat Aviv, Israel, July 27, 1997.
[17] Yehezkel Braun, "Early Morning Mists," (Tel-Aviv: Israel Music Institute, 1989).
[18] Yehezkel Braun, interview with author, tape recording, Ramat Aviv, Israel, July 27, 1997.

CHAPTER 3

YEHEZKEL BRAUN AND THE SECOND GENERATION OF ISRAELI COMPOSITION

Surprisingly, Braun is not among the composers interviewed by Robert Fleisher in his study entitled Twenty Israeli Composers: Voices of a Culture, a glaring absence. However, Fleisher's otherwise excellent work offers a valuable context into which to place Braun firmly in time and in terms of his artistic vision and approach. According to Fleisher, the modern period of Israeli art music composition divides into three generations: the first (c. 1920-1940), the second (1940-1960), and the third (1960-present). Looking closely at the first two of these periods will help us understand where Yehezkel Braun and his composition fit into the larger world of Israeli art music.

The composition period of the first generation grew out of the art music brought to Palestine by musicians arriving from Eastern and Central Europe between the two world wars. Coming from countries where a "Jewish style" could be traced to Hebrew cantillation, ghetto folksong and Slavic folklore, as well as having been influenced by composers associated with the Society for Jewish Folk Music founded in St. Petersburg in 1908, the Eastern European composers engaged in a significant creative activity around the folk song in Palestine, "sowing the seeds," as Fleisher puts it, of the Israeli music to come. However, it was the arrival of the composers from Central Europe, the German-speaking immigrants responsible for establishing Israel's cultural and political

institutions, who "caused [the seeds] to germinate."[19] Between 1904 and 1913, the period of the Second Aliya, group singing in the collective settlements was encouraged, the first community orchestras founded, music stores opened and music schools established.[20] According to Amnon Shiloah: "In the twenties, when the first Hebrew town, Tel-Aviv, was no more than a tiny, sandy site, several Western-style musical institutions came into being. These included conservatories, choirs, instrumental ensembles, and even an opera." [21]

The two immigrant groups forming the root system of what would later become Israel's art music tradition did not share an artistic approach, and the 1930's saw much conflict between them. For the Eastern European, Yiddish folk song was paramount in musical importance, whereas absolute music was the focus of the Central Europeans. It was not, however, that the two groups had nothing in common: the Eastern Europeans had been trained mostly in Germany and France, and so were not unfamiliar with the influences which would soon come to dominate the music scene in Palestine. Moreover, all composers coming from Europe experienced the social pressures imposed on them by the Yishuv to create a new set of cultural symbols which would serve to unify the inhabitants of the Jewish homeland. The challenge to these composers was, on the one hand, to tie the community to the past by way of evoking a vision of return to and resettlement of the biblical Eretz Israel, and on the other, to charge forward in the pursuit of fulfilling dreams of a better society in the old-new land. At the same time, a third

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[19] Fleisher, p. 45.
[20] Hirshberg, pp. 24-42.
[21] Shiloah, Jewish Musical Traditions, p. 229.

common denominator between the Eastern and Central European groups was the inevitable sense of being overwhelmed by change; all had been uprooted and transplanted, and felt the need to re-establish a sense of their own identity in a country which was itself struggling to define its character.

"Although Eastern European immigrant composers," writes Robert Fleisher, "were soon eclipsed by their Central European counterparts, the musical tradition of the former group continued to influence the development of Israeli music."[22] Many in the new state, however, opposed Eastern European songs, seeing them as a symbol of the Diaspora and, accordingly, as unsuitable elements for feeding into a new Israeli musical tradition. Controversies arose in no small number about what this shape ought to be. "At one extreme," writes Amnon Shiloah, "were those who favored the fashioning of a unique new style which would represent the new reality of society, its experiences and aspirations. . . In this camp were people who held that the East should furnish the inspiration for the new style."[23] The other camp comprised those who opposed forcing a marriage between art and ideology, and who favored Western music as the model for the new national Israeli style. They insisted that "universal cultural norms could be expressed in Hebrew,"[24] offering examples such as Handel's oratorios on biblical themes. Yet another view arose to fuel the controversy, held by those who "demanded the expression of a national ethos by means of overtly Jewish melodies, meaning for the most part liturgical tunes or hassidic *niggunim.*"[25] Indeed, an example had been set in Russia

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[22] Fleisher, p. 45.
[23] Shiloah, "Eastern Sources," p. 1.
[24] Ibid.
[25] Ibid., p. 2.

for creating a national Jewish music based on its parallel in the music of that particular culture, which had been shaped by Mikhail Ivanovich Glinka.

But the school of proponents of the East as the only authentic inspiration for an Israeli Jewish musical style held firm. They felt strongly that Eastern European music was an expression of an exile from which they wished to distance themselves. In the words of Israeli music critic Menashe Rabinowitz (later Rabina):

> The Jew is a man of the East, and the sounds of the East are close to his heart. Despite all his Western education and sophistication, he is a son of the East, and the foundations of Eastern music—its melodies and rhythms—are the foundations of his music. While Western music turned to a path rich in harmonic interest, Eastern music underwent a restriction and concentration of melodic vocabulary. Depth, not breadth, is its definitive quality. . . Rhythm plays an honoured part in Eastern music. In Western music, however, its importance is downplayed; it remains undeveloped. . .Eastern music is more sincere; the human voice, being more natural, more concrete, is more important to it than musical instruments. It is the Jews from the East who introduced the essence of Eastern music to the music of the world. They thus destroy it in order to expand it. . . Every Jewish composer—Meyerbeer, Mendelssohn, Rubinstein, Offenbach, Mahler, Schoenberg, Korngold and many others. . .has instinctively devoted himself to melody and rhythm. . . Although they all took the outward form of their works from the European environment in which they lived, the content, the mode of expression and the musical foundations of their works make them men of the East, Jews.[26]

While people like Rabinowitz were unequivocal in their sentiments regarding the East as the true source of inspiration for the new music of Israel, they were not always clear as to which rules and principles of Eastern musical composition might form the guidelines for creating this style. The appearance of Abraham Zvi Idelsohn in Israel heralded the beginnings of a clearer picture of just exactly what Eastern Jewish music was. Idelsohn spent two decades recording and transcribing the various local musical

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[26] Ibid., p. 2.

traditions, and then published his findings in over one hundred essays.[27] "In general terms," writes Shiloah,

> Idelsohn believed that the Eastern Jews' musical tradition preserved elements of the ancient music of Israel before the dispersion, and that the tradition continued to draw nourishment from the same sources despite the vicissitudes of time. It is easy to assume that this led many commentators to the conclusion that the authentic tradition of Eastern or Sephardic Jewry might be used as a source of inspiration for the new compositional style.[28]

An enormous romanticization of the East, with all its attendant vagaries, soon overtook musicians in the Palestine of the 1920's and 30's. In particular, the music and culture of the Yemenite Jews became the focus of much attention and a source of great fascination.

Amnon Shiloah discusses at length the profound effect on Israel's composers—all of them Western-born and/or trained—of the Yemenite singer Bracha Zefira, who rose to great popularity in the 1930's. She was able to unite her own Yemenite music with that of other ethnic groups in Palestine, and in so doing helped to create a new kind of Yishuv musical style. She was both praised for her collaborations with composers like Nahum Nardi, Paul Ben-Haim, Oedoen Partos, and Marc Lavry, and criticized for "selling out" by allowing her native sound and style to become tainted through Westernization. Those who applauded her efforts advocated forging a synthesis of different Jewish folk styles, which they believed were in any case Yemenite in origin, and those who were disappointed in her felt that in seeking this synthesis, Zefira was abandoning the authentic Jewish musical tradition. It was clear that the philosophy of this latter constituency was

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[27] Ibid., p. 2.
[28] Ibid.

"Eastern equals ancient equals Yemenite."[29]

Along these lines, then, many composers delved into and derived creative impulse from the dances of the region—the *hora* and the *debka*, for example—which greatly influenced the art music composed by the so-called Eastern Mediterranean composers Paul Ben-Haim, Marc Lavry, and Menahem Avidom, all of whom came from Europe and thrilled to the sights and sounds of the "exotic" Middle East. The three above-mentioned "forefathers" of Israeli art music established an artistic vision which influenced many first- and second-generation composers, and which still influences some third-generation composers. We shall come to these first- and second-generation groups shortly.

Despite the appeal of Jewish melodies and subjects as a basis for the Eastern Mediterranean composers, it is important to note that they differed from their Eastern European predecessors in that they were of an essentially secular mindset. According to Alexander Ringer, "Their compositions were in no way specifically religious, let alone liturgically conceived,"[30] and therefore, contemporary Israeli art music grows more out of the Central European immigrant community's emphasis on nationalistic rather than spiritual concerns.

A problem faced by immigrant composers during this gestational period of the 1930's was the artistic one of whether to be progressive or conservative. Stefan Wolpe, a Jewish student of Anton Webern, found himself in the awkward and painful position of being rejected by those calling for "an amalgamated Jewish-oriental style."[31] Adhering to

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[29] Ibid., p. 2.
[30] Ringer, p. 283.
[31] Fleisher, p. 48.

the Viennese 12-tone method of composition, Wolpe was seen as betraying some sort of historical Jewish mission. A composer in Israel was supposed to find a way to express the optimism of a new Jewish life in a "new" Jewish homeland, and also to convey a sense of its landscapes, its climate, its social atmosphere, and so on---a tall order for immigrants newly arrived in the locale, who did not know one another and hardly recognized themselves any longer. Some, like Wolpe, felt angered and alienated when the artistic approaches they had brought with them were not accepted, and left the country. The challenge to composers to help build and/or reflect this new Israeli society through their work meant basing it within Jewish traditions and the Hebrew language while still allowing it to relate to a universal context. "Through the 1930's and 1940's," says Fleisher, "the response of local critics and journalists to each premiere was based, aesthetically and politically, on the extent to which new works were felt to satisfy the still unclear goals of the new style."[32] Philip Bohlman describes the response of the Central Europeans to this challenge as follows: "It was, perhaps, the most important quality of [their] contribution that it could tolerate and then foster diversity, instead of clinging to shaky notions of which music was or was not Israeli."[33]

A word of explanation regarding the "Eastern Mediterranean" school is necessary, as it will be argued here that Braun has certainly been influenced by and has composed in the style made prominent by Paul Ben-Haim, Alexander Uri Boskovich, Marc Lavry, and others of the class of founding fathers of Israeli art music. First-generation composers to adopt this style, such as Hanoch Jacoby and Haim Alexander, were born five to fifteen

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[32] Ibid., p. 48.
[33] Bohlman, p. 184.

years before Braun, and second-generation composers who continued to work within it (e.g., Ben-Zion Orgad, Tsvi Avni, and Ami Ma'ayani) were born five to fifteen years later; this locates Braun right between the two groups, and in this way he fits into the stylistic system of composers seeking to synthesize Western music with elements of the East. Braun also bridges these two groups of Eastern Mediterranean composers in another way: while the members of the earlier generation were born in Europe and at least one member of the second generation is a *sabra*, Braun himself is a bit of both, having been born in Germany but having been brought to Israel at the age of two.

Joshua Jacobson has researched the Eastern Mediterranean style in his doctoral dissertation entitled Choral Compositions in the "Eastern Mediterranean" Style, completed in 1984. Here is what he has to say about its birth as a school of musical composition in the late 1930's and into the 1940's:

> With the establishment of competent performing ensembles, there was now an opportunity for serious composition in the Jewish settlements. Like the creators of the communal songs, many of the serious composers tried to turn their backs (at least in part) on the musical developments in Europe and on the European Jewish melos. Instead they sought their inspiration in the melodies of the Middle East, ancient and modern. Furthermore, so as not to depart too radically from the pioneer ideals, they eschewed the avant garde and endeavored to make their compositions readily accessible to singers and audience alike. By the early 1940's a new self-conscious nationalistic style had emerged, which was soon dubbed the "Eastern Mediterranean" school.[34]

The term "Mediterranean," according to Jacobson, was coined in the 1940's by Israeli music critics who were eager to find a characterizing credo for a musical style that was distinctly national and regional, and they saw Eretz Yisrael as being very much a part of

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[34] Jacobson, p. 9.

the Mediterranean area. They became enthusiastic over an essay written by Friederich Nietzche in 1888 in which he compared Bizet's Carmen with the operas of Wagner, seeing the former as the sign of a positive future and the latter as something to be left behind.[35] The following excerpt from Nietzche's essay established for them the foundation of the "Mediterranean" style they were seeking to define and to be defined by:

> . . .what it has above all else is that which belongs to sub-tropical zones—that dryness of atmosphere, that *limpidezza* of the air. Here in every respect the climate is altered. Here another kind of sensuality, another kind of sensitiveness, and another kind of cheerfulness make their appeal. This music [Carmen] is gay, but not in a French or German way. Its gaiety is African. . . I envy Bizet for having had the courage of this sensitiveness, which hitherto in the cultured music of Europe has found no means of expression—of this southern, tawny, sunburnt sensitiveness. . . What a joy the golden afternoon of its happiness is to us! *Il faut Mediterraniser la musique*: and I have reasons for this principle. The return to nature, health, good spirits, youth, virtue.[36]

The qualities perceived and analyzed above by Nietzche in the music of Bizet were also present in the music of French composer Claude Debussy. Robert Fleisher cites the influence of this Western European composer on the composers who made their way to Israel:

> Debussy's absorption of Asian and Spanish musical characteristics, his excavations of musical antiquity, and his rejection of Wagner and Germanic culture naturally exerted a magnetic appeal for the immigrant composers who fled from Nazism. . . Many characteristics of musical impressionism—modality and diatonicism, quartal harmony, asymmetry of phrase and meter, intervallic and chordal parallelism—became defining traits in the music of Ben-Haim and other Eastern Mediterranean composers. . . Indeed, in their adoption of French impressionism, itself an amalgamation of diverse regional and global inspirations and influences, these mostly German immigrant composers imported to the region traits that in some cases had previously travelled

[35] Ibid., p. 10.
[36] Levy, pp. 233-234.

from Spain to France.[37]

Fleisher goes on to cite Elaine Brody, who observes that French composers at the end of the century viewed Spain as part of the "oriental" world, which in their minds implied the Near East, North Africa, the Far East, Russia and Spain. Brody suggests that this perspective on the part of French composers and artists might be traceable to the influences of the past Arab presence in Spain.

Jacobson maintains that the Eastern Mediterranean school is characterized by the nature of the texts, scales, melodies, rhythm, harmonization, form and timbre used by composers within this idiom.[38] Texts, for instance, are most often taken from the Bible, and Hebrew used exclusively, but rarely are the works liturgical. "Their music," writes Jacobson, speaking of Ben-Haim, Seter, Braun, and Avni in particular, "transcends the synagogue; rather it deals with concepts of national redemption that were a daily obsession with the secularized Zionist settlers."[39] He goes on to mention that only a few exceptions to this rule exist, found in some liturgical works commissioned Israeli composers by American synagogues. Although Jacobson does not cite it, one such example is Braun's Evening Service for the Sabbath. Jacobson also mentions that certain musical implications are inherent in the structure of Hebrew biblical poetry, such as the antiphonal effect caused by the "rhyming" not of terminal syllables but of ideas contained in the two halves of a line. In *Shlosha Pirkei Hallel* by Braun, for instance, male and female choirs each sing alternating half-verses. Such musical devices grow out of the

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[37] Fleisher, p.18.
[38] Jacobson, p. 11.
[39] Ibid., p. 12.

very nature of the Hebrew text used characteristically by Eastern Mediterranean composers.

Scales used by composers of the Eastern Mediterranean school are those encountered in the folk music of the Middle East. These include di-, tri-, and pentatonic scales; modes which correspond to the ecclesiastical dorian, aeolian, mixolydian, phrygian, and lydian; and chromatic scales of various configurations.[40] Jacobson emphasizes that these modes are not used as mere color or decoration, but are "the very building blocks of a new nationalistic mode of expression, fully integrated within their musical language."[41] Ben-Zion Orgad, a second-generation Israeli composer writing very much in this tradition, and one who was an avid pupil of Ben-Haim, sums up the influence on his own work of both the kinds of texts and scales Jacobson describes:

> There is an enormous influence of cantillation in my music, in the Vigil in Jerusalem, too, I think. The biblical cantillation has an enormous influence, it's part of my musical language. It's mainly a melody influence that can be traced in the harmonic structures, leaning on certain kinds of modal structures. . .
>
> I draw rhythms from the essence of Hebrew. Yes, and some other qualities that must have been influenced, let's say, by the biblical cantillation of the different types we have; they are different yet connected to the same words, the same language, to a similar way of pronunciation. It's not only microtones and ornamentation. It's also very definite melodic structures and very definite accentuations and stresses: phonemic structures that have a definite meaning. I can't hear it from the outside. I'm part of it.[42]

Orgad goes on to mention that a friend of his leads guided tours in Jerusalem which she calls "sound tours." Her tourists are taken to hear the Muslims, then the Jews, then the

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[40] Ibid., p. 21.
[41] Ibid., p. 21.
[42] Fleisher, pp. 131-2.

Christians at prayer, to listen to the various ethnic and liturgical musics. At the end of the tour she takes them, still in the Old City, onto a rooftop at three in the morning, where she plays them Orgad's Vigil in Jerusalem. "I receive," he writes, "reports that the sounds of my music intermingle quite naturally with cocks' crows, church bells, as well as with resoundings of previous experiences. A sensation quite gratifying for me."[43]

"Primitivism," according to Jacobson, is one of the hallmarks of the Eastern Mediterranean style. The most primitive of the Near-Eastern scales is the two- or three-step scale, basically a monotone, occasionally decorated with a step above or below, as is evident in many Semitic-Oriental chants. Two hallmarks of the chromatic forms used in this type of music are the interval of the augmented second and the melodic motion of two consecutive half-steps.

The motives used to form melodies that characterize Eastern Mediterranean compositions are often fragments of extant folksongs, either quoting a folk source consciously, or being integrated into the composer's inner melos. Jacobson discovers in the music of Braun, Seter, Ben-Haim, and Avni motives traceable to the biblical chants (as mentioned by Orgad), use of certain ornaments frequently encountered in folk performance practice (such as the quick turn, or grace note), certain melodic cadence formulas, like the lowered leading tone rising to the tonic, and a generalized form of melodic progression, like the tetrachordal nature of Hebrew melodies, in which a large number of motives outline a tetrachord or prominently feature the leap of a fourth away from the tonic.[44]

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[43] Ibid., pp. 134-5.
[44] Jacobson, p. 73.

Jacobson goes on to discuss texture in the Eastern Mediterranean compositional style, and the problems encountered by a composer trying to integrate folk melodies with Western composition form: the imposition of polyphony on a body of monophonic music whose nature may be incongruous with Western harmony. One solution these composers have found is to have the choir sing in unison or in octaves;[45] another is to use some of the simplest polyphonic devices used by folk musicians in the Middle East: heterophony, parallel part-singing, drones, canons.[46]

The most characteristic feature of harmonic structure in Eastern Mediterranean music is the lack of a scale degree one half step below the tonic; the leading tone is often replaced either by a "subtonic" note a whole step down, or is omitted altogether.[47] When harmonizing modal melodies, these composers frequently use either the minor dominant or the major subtonic triad to the tonic. Cadences in the dorian mode are often plagal, highlighting both the tetrachordal nature of the melody, and the characteristic major sub-dominant triad.[48] In final chords the third is often omitted to create a more "primitive" open-fifth sound, or is raised to create a major triad.[49]

Rhythmic usage in the Eastern Mediterranean compositions tend to fall into two categories. Long narrative texts, especially those of a sacred nature, are delivered in free recitative style with no fixed meter, usually as solos.[50] On the other hand, there is also a highly rhythmic style characteristic of the dance music and songs set to texts with a

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[45] Ibid., p. 108.
[46] Ibid., p. 114.
[47] Ibid., p. 135.
[48] Ibid., p. 142.
[49] Ibid., p. 149.
[50] Ibid., p. 135.

regular metric flow, which are in some cases manifested in a simple rhythmic pattern repeated hypnotically ad infinitum.[51] Braun's composition Psalm 98 displays both of these rhythmic tendencies.

It is interesting to compare Yehezkel Braun to other Israeli composers who adhere in varying degrees to the Eastern Mediterranean school of composition. Braun shows similarities to the composer Haim Alexander, a first-generation Eastern Mediterranean composer seven years Braun's senior. Alexander, a native of Germany and an immigrant to Palestine at age 21, found himself torn between the Wolpe school on the one hand and the Lavry-Ben-Haim school on the other, between dodecaphonic music and the modal, Mediterranean tendency, respectively.[52] He ended up studying with Hanoch Jacoby, and adopted a personal modal style, as has Braun. Here is what Alexander has written about his own work:

> The accent of the Hebrew words inspired me. . .to write not only modal but also according to the Hebrew accent. And this inspired me also in the instrumental music. For instance, one of my works, called Six Israeli Dances, for piano, which is my best-known work, was inspired by these elements. Aaron Copland, who heard it in '45, said to me, "This is a good experiment to be called Israeli music."[53]

Alexander goes on to describe the music he wrote between 1945 and 1958 when, according to him, "the Mediterranean style ruled":

> I wrote not only on Bible texts but also a work called Arza—that means "homeland." This is a symphonic overture. And then I wrote another symphonic overture, and both of these have a connection to something I thought then to be Israeli music. If I look at it now, I would say it is a little Russian and a little Mediterranean. The style of my choral works of

[51] Ibid., p. 168.
[52] Fleisher, p. 84.
[53] Ibid., p. 87.

> that period is purely modal.[54]

Like Jacoby, Seter, and most of the other artistic descendants of Ben-Haim, Alexander too resisted succumbing to the Eastern Mediterranean school altogether lest it become a cliche.

Perhaps even closer to Braun himself in terms of the first-generation of Israeli composers and their respective sojourns into the Eastern Mediterranean style established by Ben-Haim is Hanoch Jacoby, who was born in 1909 but who himself names Braun as a peer, at least artistically speaking:

> First of all, I tried out the folklore. Then I started to write my own folklore. . . I searched for Eastern oriental material. I was very interested in religious music and dance music, but mostly religious, cantillation. Also Arabic music, but mostly Yemenite, Iraq, Kurdistan. And one of my compositions, *Mutatio*, is a model.[55]

Jacoby emphasizes that though he was influenced by Ben-Haim and Boskovich, he was always under the impression that he came to their style a little late, and therefore never felt really a part of it. Rather, he did his own revision of it. He goes on to describe a project in which he undertook to add Western ideas (i.e., counterpoint) to some traditional Jewish melodies he found in a collection put together by Haim Alexander. Jacoby explains that *Mutatio* looks at the Jewish past; in it he compares two versions of a medieval prayer for the new year, one from the Kurd tradition and the other from the Baghdad tradition, and finds that essentially they have the same melodic structure outline. "This idea inspired me," he says, "to the conception of a composition in three variation

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[54] Ibid., p. 88.
[55] Ibid., pp. 88-9.

forms based on an unknown theme."[56] The unknown theme would be his own creation. According to Jacoby, *Mutatio* does more than just look at the Jewish past, and herein lies the key to the kind of synthesis of East and West in which Braun engages. *Mutatio*, says Jacoby, also looks back to sources in the history of European polyphonic writing. All Near Eastern music is essentially one-line music, pure homophony, or heterophony, while polyphony has played an important role in European music for the last eight hundred years. Israel is geographically and historically the ideal place to combine and unite the two contrasting principles in music. Polyphonic treatment, especially the use of free imitative counterpoint, adds news dimensions and depth to the expressive oriental, melodic line.[57]

Again, while Jacoby maintains that he never completely felt a part of what Ben-Haim, Avidom, and Boskovich were doing, he does feel that he has an artistic heir in Braun: "Maybe in the following generation, Yehezkel Braun is somebody who is going a little bit the way I tried."[58] By this I believe Jacoby means that Braun shares his enthusiasm for the "oriental" (i.e., Near Eastern) melody, and then clothes it in Western musical garb. Regarding his arrangement of an existing melody Braun says: "I give it a kind of clothing, a choral setting, a voice and piano setting, so that it can be presented in the concert hall."[59] Braun, like Jacoby, has taken traditional Jewish melodies and arranged them in Western harmonizations while attempting to preserve their original

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[56] Ibid., p. 61.
[57] Ibid.
[58] Ibid., p. 63.
[59] Yehezkel Braun, interview with author, tape recording, Ramat Aviv, Israel, July 27, 1997.

ethnic flavor. Two collections of this kind of work have been published under the titles *Niggunim* (1987) and Fifteen Passover Songs (1981), both published by Israel Music Institute.

The fact that Jacoby felt alone in his generation, in his own words, and locates Braun, his successor to some extent, in the next, invites a discussion of those composers dubbed "second-generation" by Robert Fleisher, who have been sympathetic to the Eastern Mediterranean style and whom we might label as Braun's peers. We have already looked at Ben-Zion Orgad, but Tsvi Avni (1927-) and Ami Ma'ayani (1936-) are also worthy of note in this vein. Avni's earlier works, those composed before his study of electronic music in the U.S. caused him to steer away from the spirit of Eastern Mediterraneanism, "are modal, neoclassical, and emphasize quartal harmonies. . . ."[60] The stylistic basis of these early works may be found in the music of Ben-Haim, Seter, and Bartok. In Avni's own words:

> I enjoyed. . .very much working with Ben-Haim, which we did mostly in orchestration. I studied with him, also, a bit of piano, and I showed him compositions and so on. Actually, I would say Mordecai Seter was the man who influenced me most in the way of thinking and the way of facing the problems of music. Ben-Haim was much more impressionistic, and my early works were influenced by more or less impressionistic music—let's say, somewhere between Bartok and Ravel and Debussy and Ben-Haim. And later I came under the influence of Seter. This was the group—Seter, Boskovich, and Partos—who were more in the radical direction of Israeli music.[61]

Something Avni has said about the character of Jewish music also ties him to Braun, who himself speaks of his great love for "melody, pure and naked." "In a way," writes Avni,

> I think that Jews have a special need for melody, more than for harmony.

[60] Fleisher, p. 137.
[61] Ibid., p. 139.

> Take, for instance, Schoenberg, who spoke about Klangfarbenmelodie [tone color melody], and he was the first to do it. In my mind everything was going in the direction of Webern in Schoenberg's music. But then he came to a certain point where he saw that he needed melody. And that's why, I think, he had also this obsession of going on with the classical tradition and keeping the classical forms. I think melody was very important for him and he couldn't do away with it.[62]

As Avni goes on to discuss one of his piano sonatas, Epitaph, he speaks again of the Jewish elements in it, and these come back to the issue of melody. A Jewish melody, he says, "has a nature of a confession or speaking, a kind of rhetoric quality."[63] He writes:

> Summing up, I believe that there is something really intrinsic, basically Jewish, in compositions of many people who are of Jewish origin. Maybe it can be learned, maybe it can be also "reproduced," like Shostakovich took Jewish elements and motives and so on. Speaking about myself, I've always felt this kind of Jewish rhetoric in the music I compose. Maybe it's in the melody and in some general "gestures" in which I express myself. You "speak" with your music sometimes. . . .[64]

While Braun denies, as do many native Israeli composers, any interest in what specific elements characterize Jewish music, he admits that there is something that one imbibes or absorbs as a composer growing up in Israel that comes through, unconsciously, in one's music. "I grew up in this country," is his insistent response to questions regarding what is "Jewish" about his music, "in Israel, as a Jew, among Jews; I went to synagogue as a child, also afterwards; when I was a child, my parents kept the traditions more, after a while less. I never had problems with it, there was never a need for me to think about it."[65] What does interest him, he reiterates, is the fact that Israel

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[62] Ibid., p. 140.
[63] Ibid., p. 144.
[64] Ibid., p. 147.
[65] Yehezkel Braun, interview with author, tape recording, Ramat Aviv, Israel, July 27, 1997.

served as a meeting place for the Eastern European Jews who came over with their treasury of folk songs and helped to create, on the basis of these, and with help from Arabic and Oriental Jewish traditions, a large group of new songs to which it is possible to apply the label "Israeli."

Another second-generation composer, Ami Ma'ayani, is said to be the one of his class most indebted to the Eastern Mediterranean style of his teacher Paul Ben-Haim.[66] Acknowledging Ben-Haim's own debt to French Impressionism, Ma'ayani once identified himself as part of the French school. Laya Harbater Silber says of Ma'ayani's vocal music:

> He makes use of Near Eastern elements such as the formal, modal, and rhythmic aspects of Arabic music, coupled with classical European forms and French impressionistic orchestration. His use of variation, ornamentation, and short passages or fragments of melody, clearly associated him with the composers of the East. He often develops a recurring rhythmic unit, employing occasional alternations according to the Arabic folk tradition. Although he does not clearly state Arabic *maqamat*. . .he creates sound which may be closely associated with their tetrachordal structure. Other progressions of semitones create the microtonal impressions so often heard in Oriental music.[67]

Ma'ayani states vigorously his interest in the pursuit of a resolution to the East-West clash in the musical composition of his region:

> The Western culture really maintained the individuality of the great composers. They have the traditional and strong use of forms, harmony, very rigid. You can work as an individual and then break away from it, you build your own style. What we call Eastern is a culture that goes from generation to generation. It is more a static kind, there is not much development. The individual is not important, it's more oriented toward a folklore that goes with the people. They don't use the rigid forms of the Western school—sonata form or lied form—everything is more improvisational and fantasy-like. They have flexible things, and they

[66] Fleisher, p. 151.
[67] Silber, p. 64.

> don't use harmonic functions, the major aspects of the Western school. They work in modes and there is no leading tone, it's not minor or major. There is no traditional school. The music is of the primitive tribes, it's not that much developed. There are beautiful tunes, beautiful rhythmic patterns. But there is nothing like what we would call a classical tradition developed, mainly because of lacking the individual focus, where the individual creates something. . .So this is a real clash. . . Many people say that you cannot bring those things in [to a synthesis of musical traditions], and I'm not talking about the colors of microtone or oriental color, or what we call the European color. . .I don't know if I resolve it. The problem is—and I represent it in a few of my works—if someone can actually take an oriental theme, for example, and treat it in sonata form. It's against the structure or the essence of the Eastern tune, it cannot function with the harmonic tradition. Well, it might go better with a modal theme, or there are many other things to do, maybe in a contrapuntal way using pure fourths and fifths.[68]

At least one work Ma'ayani has produced displays an attempt to resolve the problem he describes above. In his Symphony No. 4 (Sinfonietta on Popular Hebraic Themes), each movement is based on a different Jewish folklore—the first movement on the Yemenite, the second on the Sephardic, the third on the Eastern European, and the fourth on the Persian.[69]

What Ma'ayani has done in Symphony No. 4 calls up an interesting parallel with some of the work Braun has done. For example, Braun's *Niggunim* for mixed choir, published in 1987, has four sections: Psalm 42, which follows the melody of Rabbi Nahman of Bratslav; Psalm 29, Jerusalem version; a *slichot* song , the Agadir version from Morocco; and *Avraham Avinu*, the Jewish Bablylonian version. Four Traditional Shabbat Songs, published in 1978, comprises *Adon Olam*, based on a traditional tune from the island of Djerba off the coast of Tunisia, *Lecha Dodi*, based on a traditional

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[68] Fleisher, p. 155.
[69] Ibid., p. 156.

Yemenite melody, *Dror Yikra* based on three traditional melodies of different Eastern communities, and *Shalom Aleichem*, based on a Hassidic tune. Braun has also collected and arranged fifteen Passover songs from different Jewish communities in *Hamisha Asar Shirei Pesach*, published in 1981. In all these works, Braun has brought various Jewish musical traditions to the concert hall by setting them for mixed choir, and in so doing has brought East and West together musically.

CHAPTER 4

AN ANALYSIS OF REPRESENTATIVE EXAMPLES OF YEHEZKEL BRAUN'S MUSIC

Let us now examine several representative examples of Braun's music, one a set of Sephardic romances to show the influence from that Jewish Diaspora community; next, a large setting of one of the Psalms, to show the blend of Eastern European cantorial influence and the Eastern Mediterranean style; and lastly, a Western-style choral setting of a non-Western Hasidic *niggun*. These works reflect some of the soundscapes that have served this Israeli composer as inspiration for approximately half of a very prolific century.

One of the musical strains making its way into the compositional style of many Israeli composers of Braun's generation is the Sephardic melody. Examples are Tsvi Avni's *Odecha Ki Anitani* (Variations on a Sephardic Tune); Betty Olivero's *Cantigas Sepharadies* and *Juego de siempre*; Haim Permont's *Romanza* for Guitar Solo; and Oded Zehavi's *Juego de Siempre* (The Never-Ending Game): Jewish-Spanish Traditional Songs.[70] Yehezkel Braun, too, has also demonstrated in his work an interest in the Judeo-Spanish musical tradition. We now turn to an analysis of how Braun pairs an essentially monophonic form with some Western harmonic technique in such pieces as Seven Sephardic Romances, published in 1968 by Israel Music Institute.

"The repertoire of romances (ballads) and Judeo-Spanish (Ladino) songs," writes

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[70] Fleisher, pp. 338-352.

Amnon Shiloah, "is undoubtedly among the richest, oldest, and most complex of all Jewish musical literature."[71] He goes on to describe the genre in detail:

> This repertoire as we know it today is a mosaic of sacred and profane, Jewish and non-Jewish, old and new. The oldest and most basic component is the ballad, a lyrical epic that developed in Castille during the tenth, eleventh, and twelfth centuries. These were songs extolling the heroes of the Spanish aristocracy, glorious tales of knightly valor, courage, and honor. As time passed, the aristocratic circles allowed the ballads to fall into disuse and they were transformed into folk songs telling of love, jealousy, and faithlessness. As folk songs, they were built on sixteen-syllable lines subdivided into two parts of eight syllables each. The lines ended in an assonance, but despite the difference in consonants, a similarity of vowel sounds produces the effect of a corresponding sound. Each poem was divided into a series of successive lines ending in a similar sound and called coplas (stanzas); these were distinguished from one another by a change of assonants.[72]

According to Shiloah, this tradition, forming primarily in Spain, moved on with the Jews to their various places of settlement after the expulsion in 1492, and its incredible longevity bears witness to the profound devotion of the Spanish Jews to their secular folk music.

In general, the Spanish ballad or romance can be defined in terms of the following characteristics. All ballads are sung monophonically and without accompaniment. Where there is accompaniment, it is harmonic for the Western tradition and heterophonic for the Eastern tradition. The strophic form and quatrain division prevail for all melodic stanzas, as does the principle of varied repetition. The range of the melody remains generally within the octave, dynamics are constant after the melodic stanza is established, and the performer does not engage tremolo in the performance. Susana Shahak

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[71] Shiloah, Jewish Musical Traditions, p. 189.
[72] Ibid., pp. 189-90.

contextualizes the nature of the content of the romance in the commentary that accompanies her recording Sephardi Songs from the Balkans:[73]

> The romance is a narrative epic or lyrical song, deriving from popular or traditional sources, and intended to be sung. It revolves round a scene, dramatic situation or legend, usually derived from medieval epics and knightly tales of battles and faithful or disloyal wives. The Spanish romance is analogous to the ballads of other European countries such as England or France. It arose, according to the hypothesis of Menendez Pidal. . .in the second half of the thirteenth century and reached its full development in the second half of the fourteenth. It is mentioned as a literary form at the time of Ferdinand and Isabella. . .The exiled Jews brought the Spanish romance with them and continued to sing it in countries under Turkish rule. They went on composing new romances in Turkey and the Balkans, sometimes on themes similar to those of the originals, and sometimes on Jewish themes. This typically Jewish creation was made possible by these communities' style of living, in autonomous groups which encouraged the preservation of the Spanish language and the traditions associated with it. Further waves of immigration of Jews and Marranos from Spain to the Ottoman Empire also strengthened the preservation of the link with Spain and its culture. While the romances are remote in content from Jewish experience, they were preserved by the women, sometimes because of the narrative and sometimes also because of a passage that expressed their feelings or their personal situation. . .Romances were sung on festive occasions, but also served as love songs sung by girls, as laments, or, especially, as lullabies sung by mothers to their babies and also learnt by older children as they listened.

In examining a few of the pieces making up Braun's collection Seven Sephardic Romances, we see significant parallels to the devices mentioned by composers like Tsvi Avni and others as being characteristic of the East-West synthesis approach favored by Eastern Mediterranean composers of Israel, such as quartal harmony and the preeminence of modality.

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[73] Shahak, Susana. *Sephardi Songs from the Balkans*, The Hebrew University of Jerusalem Jewish Music Research Centre and the National Sound Archives at the Jewish National and University Library, Jerusalem, 1980. LP sound recording.

The set of romances begins simply (see appendix 1). "*Don Amadi*" is tonal and basically diatonic with occasional chromatic alterations, either for color (mm. 15 and 30 with the B♮) or to indicate a dominant seventh of the following chord (mm. 5, 20, 35). In measures 5-7, 20-22, and 35-37 there is a hint of quartal harmony in the right hand where the notes move in fourths. "*Don Amadi*" is an example of one of the knightly tales mentioned by Susana Shahak in her description of the Spanish romance. A faithful wife sits in a forest, waiting to see if her lost husband might return. As a knight approaches her, she questions him: "Have you see my husband *Amadi*?" This is as far as Braun's choice of text takes us. "*Don Amadi*" is, like its six counterparts in Seven Sephardic Romances, quite popular and can be found in many different collections of Spanish romances in several different musical and/or textual versions. Some of these other versions contain more of the story: in one, for example, the knight asks the lady how much she'd pay him to bring *Amadi* to her; she offers the three doubloons *Amadi* left her; and the knight turns out himself to be her husband—apparently gone long enough that she hasn't recognized him. But in Braun's arrangement, he allows just enough text for the lady to ask her question, but does not give us the text in which it is answered. Musically, too, throughout this piece and through all of the others, the composer likes to set up an expectation on the part of the listener and then veer off to unexpected places. The introduction to "*Don Amadi*" begins on A (which would be the third of the F scale we expect to be in), moves through the ii^6 and V^7 (leaving out the fifth of the chord) in measures 2 and 4, then in measure 5, instead of landing on a simple F chord for solid grounding in the key, he puts an E^b on the bottom and keeps us suspended and unsure of

where we will end up. When he cadences on F in measure 7, he is still not quite finished with the introduction. The last two measures (7 and 8) before the melody begins move through a I^{6}_{4}-V-I-IV-V-I^{6} progression which prolongs suspense. In fact, the root of the chord is still missing from the measure in which the melody begins. Perhaps this is in accordance with the question posed in the melody (begun on the fifth) by the lady, which is never answered. With the forest being addressed in measure 9, the accompaniment's eighth notes form an ascending pattern in contrast with the descending pattern of the eighth notes in the left hand leading up to the question. Just before the lady poses the actual question to the forest, more suspense is created with the addition of two accidentals in the accompaniment (C# and $B^{\natural}$). The question itself repeats the melody of the introduction one octave down, but this time the section ends on an F; again the fifth is left out. As the melody changes to something we haven't heard before (m. 25), Braun calls a sudden halt to the moving eighth note accompaniment pattern, but then restores it in measure 27, where he brings back the melody of measures 11-24 exactly to complete the piece. The question asked of the forest equals the one asked of the knight, despite the fact that with the appearance of the knight the lady experiences a little hope (expressed by the melody change in measure 25). The questions to the knight posed in measures 27-38 are phrased musically to the same tune as the question posed to the forest (mm. 16-25), and none of the questions meet with answers.

In "*Esta Rachel La Estimoza*" we have the same melody (the original Spanish element) repeated exactly four and a half times, with Braun attaching a different accompaniment each time. The text describes a woman of high moral character who knows that jewels and other gifts from a would-be lover do not always stand for integrity.

The verses do not really come to an end musically; Braun keeps a forward motion toward the end of each one which propels it right into the next one, with its new "costume" of a different accompaniment. The melody looks as if it might be in A^b, but the presence of many G^b's seems to imply D^b, causing an ambiguity quite characteristic of Braun. The end of verse one and verse two argue well for A^b, but verse three ends on $a^b m$. Verse four ends up in the air, while verse five (actually half a verse serving as a coda) starts in E^b but ends up sounding like E^b is the dominant of A^b. As in "*Don Amadi*," the melody is basically diatonic with a few accidentals thrown in implying a dominant seventh of the following chord. There is a rhythmic ostinato in the left hand—a bass-intermediate-top note pattern ending on a chord—and the right hand is frequently sustaining a pattern that gives the piece its Spanish "*Habanera*" rhythm (♩. 𝅘𝅥𝅯 ♩ ♩). Here, too, Braun outlines fourths, especially prominently in the first verse and in the first part of the second verse. As is the case in most Sephardic melodies, "*Don Amadi*" and "*Esta Rachel*" are both very stepwise, with no huge skips. "*Esta Rachel*" leaves us with a note of expectation, a sense of not having been given closure; it is at this very point in the piece that the narrative shifts from third person (a voice telling us about Rachel) to first person, where Rachel herself announces that she returned all the expensive gifts to the man wooing her, because "I was a married woman." It's a surprise ending, leaving us feeling, indeed, a little suspended.

"*Nani, Nani*" is the ironic song of an embittered wife and mother who loves her sleeping baby and wishes him well, but resents her disloyal husband and refuses to let him into the house. It is part lullaby and part tirade. Two characteristics somehow work together to allow for this unexpected combination: beautiful, lyrical melismas that end

on an unexpected accidental that upsets the feeling of balance and flow, and these juxtaposed to sets of resolute marching eighth notes. The piece has a Jewish-oriental (D *Ahava Raba*) feel to it. The vocal movement is basically stepwise with characteristic ornamentation, little melismas serving as melodic fill-in notes rather than jumps. Braun is writing modally: the key signature says B^{b}, gm, or D *Ahava Raba*, with D figuring prominently in spite of ending on low G (m. 38). The little "extra" following the decidedly final G in that same measure, however, consists of $F^{\#}$ and A, giving D back some of it power. In measures 22 and 23 there is some quartal harmony in the right hand (E^{b} A D) moving in parallel fashion. Again, as is the case right from the beginning, there is a prevailing rhythmic pattern here in the left hand (♪♩ ♪ ♪ ♪ ♪) which acts as a base off of which the melismas float.

"*Durme, Durme*" is very short, a lullaby sung by a mother to her child, a plea that he sleep soundly, without anxiety or sorrow. There is no irony or anger here. The mother calls her infant, alternatively, "my child" or "my soul," giving the piece a simplicity that yet possesses a deep poignancy which is reflected in the dark, rich melody and its haunting accompaniment. There is a five measure introduction, followed by three phrases: (a) is an open phrase, followed by (b), another open phrase, and (b1) closes the piece, forming a period. What looks on the surface, however, to be a very simple piece in form and melody turns out to be quite complex harmonically. The key signature implies either G^{b} or e^{b}m; however, the five measures leading up to the melody line skirt around the tonality, only coming to rest in e^{b}m with the entrance of the vocal line. Braun begins on the lowered second of e^{b}m and descends through e^{b}m, d^{b}m, c^{b}m, b^{b}m, and a^{b}m until finally resolving into e^{b}m in the first measure of the melody itself. He maintains

throughout the piece a bit of the tension set up in the introduction by returning to the $F^{\flat}$ in the accompaniment in measure 10, and by using again the $C^{\natural}$ in measure 13 and the $D^{\natural}$ in measure 14. There is also the $A^{\natural}$ in the last two measures which appeared in the introduction. The melody makes two upward gestures (measures 7 and 10), then falls quietly to the resolution and tranquillity one would expect of a melody intended to lull a child to sleep. The accompaniment, accordingly, provides the steady, rocking motion of a cradle moving back and forth in its constant pattern of eighth notes arpeggiating the chords. One instruction—*molto tranquillo*—is given at the beginning of the introduction to designate the mood, and then it is clear that the "p" marking measure 6 (beginning of melody) is to be maintained throughout. Again, this is in keeping with the listener's expectations of a lullaby.

The four other pieces in Seven Sephardic Romances also show Braun's respect for the Spanish melody, leaving it in its original form to be sung by one single voice, but adding rich and interesting accompaniments. Yehezkel Braun has, like many other first-generation Israeli composers, also demonstrated an attraction to the music of the oriental Jewish communities. He has collaborated with Bracha Zefira ("*Shirat Hayam,*" 1958), and has written his own arrangements of traditional Yemenite melodies. Among these are "*Mahmad Levavi*"(1950) and "*Lecha Dodi*" (1978).[74] His interest in the Eastern melos goes beyond the Yemenite alone; in fact, in a discussion with the author on whether or not he agreed that Yemenite music is in fact the "authentic" Jewish music, Braun responded that he did not know that this was the case, but that in any event he

[74] The three pieces mentioned here were all published by Israel Music Institute.

himself did not think he was more inspired by this particular Jewish musical influence than by any other.[75] He has ventured into the melodies of other Jewish communities of the East (we mentioned earlier such works as *Niggunim*, Four Traditional Shabbat Songs, and *Hamisha Asar Shirei Pesach*).

Let us now turn to Psalm 98, a large work published by Israel Music Institute in 1961, that contains within it the elements of Eastern Mediterranean style spoken of by Joshua Jacobson and others that is so characteristic of Yehezkel Braun: the modal playfulness, the love of the Hebrew accent, and the Biblical text, the attraction to both the cantorial recitative and the folkdance rhythms of the Middle East, and an ability to impose Western harmony on a basic melodic idea.

Psalm 98 divides into four large sections: A, B, B1, A1 (see appendix 2). Section A gives us an introduction, the material of which will be returned to several times throughout the piece, moving us through subsections a, a1, b, c, repetition of the introductory material, and finally a1 again. What is most interesting about the introductory section is its elusiveness in terms of modality. While it is clear that we are in some sort of "A" place, the absence of G# makes it impossible to feel that we are in A Major; the presence of F# and C# do not permit the feeling of minor. Therefore, I have dubbed the key of the introduction to the piece "A-Modal." This harmonic ambiguity seems to be appropriate to the text, since the text has given us only one word so far: "*mizmor*" (a song). We are in a tentative, expectant, waiting mood, simply waiting for more text: What song? A song for or by whom? When we come to the cantor's solo, we

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[75] Yehezkel Braun, interview with author, tape recording, Ramat Aviv, Israel, July 27, 1997.

get more ground underneath us: "*Shiru l'adonai shir chadash*"—sing to Adonai a new song. The choir at this point joins the cantor by repeating the word "*mizmor*" with the same accompaniment as in the beginning. The cantor's line then repeats, but adds more text and more information with an upward gesture: we should sing to God a new song, for God has done wonders. The choir repeats this addition to the text, somewhat subduing it (perhaps to express awe?) by moving downward in pitch. The cantor then lifts the melody up again as he/she relates how God's strong right arm has saving power, and then brings it to rest as God's holiness is mentioned, and the choir returns us to the "waiting place" of "*mizmor.*" This time the choir begins to move us upward in parallel thirds to a brand new subsection which will be sung by the cantor as a complete solo; even the accompaniment drops away in subsection (c). The melody outlines em here, and the tempo changes, allowing the cantor freedom and motion as he/she sings; there is a sense of Friday evening *chazzanut* here, too, a little taste of *Magein Avot* as the cantor sings of God's making known to the other nations the divine justice, lovingkindness, and faithfulness which are Israel's inheritance. At this point the choir once again presents the "*mizmor*" waiting section, followed by an (a1) subsection in which the cantor and choir join together in what has up to till now been the cantor's solo line with the words "*Hariu l'adonai chol ha-aretz*" (sing to Adonai all the earth). The accompaniment moves us harmonically through a modal cadence back to "Modal-A," ending on an A^9 chord. This is very final-sounding, the clear closure of a large section on all levels.

What we see immediately at this point is a set of changes. As the B section begins, the cantor starts alone, in the brand new and unequivocal key of D Major. The time signature reads $\frac{2}{4}$, a departure from the C we have been in up till now. The

mood is to be "joyful, yet not too fast," and very quickly the cantor's "call"—"Burst out, rejoice, and sing!"—will be picked up and sung again, together with the cantor, in four parts (soprano singing along with the cantor's line). It would seem that the entire A section, in its expectant, somewhat vague modal way, may have actually been serving as a "pick-up" to this B section, the A pitch serving as the dominant of the D scale forming the foundation of the key we have been led into here in a huge V-I cadence from Section A to Section B. The accelerated tempo, the a capella voices joining as if in answer to a priestly call perhaps, and the mf to f dynamic markings clearly delineate this section, full of words of joy and of letting go in order to praise God. The major key also plays its part in establishing the sense of joy and praise. As is characteristic of Braun, however, in measure 69 it seems he cannot resist playing with modalities a little; we see the C♮ -- perhaps a taste of *Adonai Malach* with its lowered seventh--and also the F♮ in measure 72. The choir here has been reduced to a three-part women's section, rather appropriately as the harp (a lighter-voiced instrument) is mentioned in the text. But in measure 75, as the "*pitzchu veran 'nu*" text returns, so does the SATB section we have heard before. As subsection (c) begins, we have a dominant rising to tonic movement in the accompaniment, and a voice part imitation--something new--occurring with the choir. Basses and tenors establish the heavier sound-image of trumpets with the word "*bachatzotzrot*," and are imitated by the altos. This is all unaccompanied. The sopranos join in, introducing the rising sound of the shofar—perfect for the clear, higher voice. The other voices then join the sopranos in "sounding the shofar"; as they finish, the accompaniment comes back, this time descending, as it ascended earlier, from the subdominant to the tonic, and the trumpet-and-shofar voice imitation occurs again.

Suddenly the cantor gives us his/her own shofar call: "*Hariu*!" moving from B to E, and we realize we are in a new subsection and in a new key, E Major. The cantor and choir sing "*Hariu*" responsorially and "*Hariu lifney melech Adonai*" in harmony ending on B, cadencing on V of the new key.

As if all of this were not exciting enough, Braun soon shows us that the modulation into the new key, one step up, was for the purpose of driving forward the sense of excitement and joy. The entire B section is now repeated, beginning at measure 99, in E Major, with some variations and additions. The B1 section is accompanied, and at measure 109 a new accompaniment pattern is set up to mirror the text. As we hear the words "*Yiram hayam um'lo-o*" sung over and over in four parts, the accompaniment mimics the sound of waves crashing and breaking against one another in broken and rolling arpeggiated chords. The voice parts also roll and crest in rising harmonies that become denser as the altos split into two parts. Things begin to calm down at measure 118 with the *ritardando* there, the return of the accompaniment to stacked chords, and a slight reduction in the harmony as the altos return to a single line part. It is as if a slowing down is in order now as we move away from roaring, tumultuous waves and back toward "*tevel v'yoshvey vah*," the earth and its inhabitants. With the tempo marking *meno mosso* at measure 120, the dynamic marking asks for piano in the choir, while the cantor continues at mf into a brief sojourn (four measures) in the relative minor (c#m): "*N'harot yim'cha'u chaf*" (rivers will clap hands). Then there is a return to E Major, cadencing on the dominant: "*Yachad harim y'ranenu*" (together with mountains they will rejoice). There is no accompaniment underneath this text, only the sopranos and altos repeating, in a stretched out and elliptical fashion, the words "*neharot yeranenu*,"

with the tenors and basses joining in later with just "*yeranenu.*" The mood is quiet and pensive here; p is the dynamic marking. The images are large (rivers, mountains), but the sense is that Braun wants a capacious rather than a frantic feeling, a desire for space rather than for movement. Rivers and mountains take up large amounts of space, but it is hard to imagine them, even when engaged in metaphorical hand-clapping and rejoicing, moving tumultuously as would the sea.

In the return to subsection (a), we stay in E Major and repeat the "*pitzchu*" section, beginning with the cantor solo (unaccompanied), which is then joined gradually by the sopranos and the altos (a1), the latter in two parts, and then the tenors and the basses in a variation not heard before (a11) along with the accompaniment. So there is a feeling of increasing action and sound as finally all four parts plus cantor return to (a), building and building up to a four-bar transition at measure 152 which takes the whole piece back to a repetition of the A section of the psalm, back to "Modal A" and the waiting place of "*mizmor.*" It is a majestic slowing down and return, and there is the sense, conveyed through both words and music, that we, who sing to God and praise God, are not the same people we were at the very beginning of the piece. The "*mizmor*" section here at the conclusion is no longer a vague, slightly tense waiting place, but rather a reassuring place of repose. We have undergone a profound experience (in two major keys!) of dancing and singing and playing instruments in joy in order to exalt God, whose might and power are our salvation. To emphasize this sense of affirmation of our relationship with God, Braun brings back the cantor solo calling upon us to sing to God a new song. Why? Because God has come to judge the world in justice and in fairness. When the choir completes the piece with the "*mizmor*" section yet again, we are in the

modal place of repose, but it is a repose of certainty, of knowledge, of reassurance. The piece finishes very quietly (pp) on a modal IV-I cadence in E Major. About this Yehezkel Braun comments: "E major is something very bright, almost ecstatic. Quiet, yes [at the end of Psalm 98] but it makes no difference. The color of E major for me is a very bright color, a symbol of morning, blue skies."[76]

Finally, a word about Braun's use of elements of Hasidic music in his work. The composer has put together a collection he calls *Niggunim*, working what is essentially a non-Western tradition (as he does in the Sephardic romances, the fifteen Passover songs, and the Yemenite melodies) into a Western setting. *Niggunim* is a choral composition; clearly, choral writing is an important part of Braun's work. His *niggunim* are artistic and make use of the two styles that characterize this Hasidic genre: the *deveykuth* (deeply emotional melody) and the *lebedig* (joyous melody). The religious philosophy to which Hasidic Jews adhere regulates their lives to a significant degree, and one of the important aspects of the philosophy is that it encourages the composition and performance of special, sacred but non-liturgical melodies called *niggunim*, because it is these melodies which are seen as being most conducive to awakening the soul and leading it to the *devekuth* experience. According to Ellen Koskoff:

> *Nigunim* [sic] are usually performed in the home, synagogue, or other meeting place in addition to the daily and special prayers which form the Orthodox liturgy. Traditionally, *nigunim* have been used to help achieve *devekuth* because they are felt to contain the potential to arouse two essential emotional states, *simha* ("joy") and *hitlahavut* ("enthusiasm"), which lie dormant in the Hasid.[77]

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[76] Yehezkel Braun, interview with author, tape recording, Ramat Aviv, Israel, July 27, 1997.

[77] Koskoff, p. 155.

The attitude of the Hasidim to God is reflected in this joy and enthusiasm, lending significant purpose and joy to his or her service to God and a sense of hope and fulfillment to life. The two types of melody lead to these states in different ways: a *lebedig niggun*, for instance, may lead to the outward joy of fulfilling God's commandments, while a *devekuth niggun* would evoke a quieter, deeper internal joy that accompanies an individual's quest for divine knowledge. The use of the *niggun* reflects the conviction held by the Hasidim that words and melodies possess different degrees of power for arousing spiritual feelings in human beings. Melody, they claim, has a higher power than words, so the *niggunim* are textless and are performed with syllables devoid of any verbal sense.

Ellen Koskoff points out that

> the most important aspect of contemporary *nigun* composition is the composer's link to past generations. Connections with the past can be made. . .either through original compositions which reflect the parent tradition associated with the past, or through the process of borrowing and transformation, which is itself considered very traditional. When a melody is newly composed, it resembles other *nigunim* in the standard repertoire. This is the case because certain musical characteristics have gradually become associated with "true" *nigunim* and are assumed to be representative of the "old" style.[78]

Koskoff points to four general musical characteristics found in all *niggunim* belonging to the traditional repertoire: repetition at all structural levels, ornamentation, extensive use of vocables (nonsense syllables), and four-phrase and four-sectional structure.[79] She goes on to describe the specific characteristics of the *devekuth niggun*: use of *Ahavah Rabbah* and natural minor modes, the occasional use of uneven phrase lengths, expansion of

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[78] Ibid., p. 159.
[79] Ibid.

intervals and rise in pitch level as the *niggun* progresses, and extensive use of ornamentation and irregular tempi in solo performance. These characteristics, she claims, "are regarded by the Lubavitcher Hasid as being expressive of the deeply yearning emotions which accompany the search for *devekuth.*"[80] The musical characteristics of the *lebedig* melody relate to the joy of fulfillment: frequent use of the harmonic minor or major modes, regularly recurring rhythmic patterns, more consistent use of even phrase length, and little ornamentation and more regular tempi in solo as well as in group performance.[81] In Braun's collection of *niggunim*, Psalm 42 (Rabbi Nahman of Bratzlav Version) is an example of a *devekuth* melody, with its more dissonant sound and use of chromaticism. Psalm 29, on the other hand, is lively, more in the style of the *lebedig* melody.

Braun's piece "*Royz, Royz*" (appendix 3) affords us an excellent example of how he takes a Hasidic melody and gives it a Western choral setting. The composer says that what typifies the music of the Hasidim is that they took from all the peoples around them, from all the "*balagan*," as he puts it, but always put their own stamp on it. When asked just what it was they did that constituted "their own stamp," his response was as follows:

> To try and define clear lines is impossible. It's in the way they sing. I have a cassette here given to me by a friend of the music of Modsitz. In Modsitz, a shtetl in Poland, there was a large Polish army camp. And the Hasidim there heard the marches of the army and the band, and liked them very much, and themselves began singing the songs in the form of *niggunim*.[82]

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[80] Ibid., p. 159.
[81] Ibid., p. 160.
[82] Yehezkel Braun, interview with author, tape recording, Ramat Aviv, Israel, July 27, 1997.

Ellen Koskoff elaborates on Braun's observations. Musical borrowing, she stresses, was prevalent among the Hasidim and an important aspect of their musical self-definition:

> Traditionally, Lubavitchers have borrowed melodies from the Jewish and non-Jewish peasant communities which surrounded them in Eastern Europe and Russia. These tunes, regarded as having been originally composed by "non-law keepers" (non-Lubavitchers), were transformed by Lubavitchers through various degrees of manipulation and were frequently incorporated into the existing *nigun* repertoire. . .
>
> It is important to stress that Lubavitchers consider borrowing as a legitimate form of *nigun* composition for, in their view, the new *nigun* which results from their transformation bears no spiritual resemblance to the original melody which was its source. They regard these tunes as being trapped in a mundane (non-Lubavitcher) setting, seeing it as their responsibility to free the captive traces of *simhah* and *hitlahavut* perceived in the tune. By borrowing and transforming the tune, Lubavitchers feel that they have elevated it to the purer spiritual level associated with Habad philosophy and may now use it in an appropriate way to help them achieve *devekuth*.[83]

The melody of "*Royz, Royz*," says Braun, apparently finds its source in a Ukrainian love song. It was adopted and given a Yiddish text (i.e., "liberated" or transformed) by the Rabbi of Rimanow. The addition of a text puts the piece at a distance from being a true, wordless *niggun*. Braun's choral setting preserves, however, the deep and yearning emotions which accompany the search for *devekuth*. That a search is taking place is quite obvious from the text, which repeatedly poses the question: "Rose, rose, how far are you?" One can see how this might symbolize the Hasid's sense of being far from the *devekuth* being sought. Following this first question is another that asks, in different words, the same thing: "Woods, woods, how big are you?" There is still the sense of being far away from a goal, separated from it by obstacles. And then, the most important

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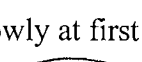
[83] Koskoff, p. 157.

questions of all: "*Sh'chineh, sh'chineh* (divine spirit), how far are you,/*Golus, golus* (exile), how long are you?" The rose is a metaphor for the desired object—unification with the divine—while the woods represent the obstacle (the Diaspora) keeping the Jew far from the goal. The piece is in f minor, and makes use of uneven phrase lengths and irregular tempi (the time signature shifts between $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ eleven times throughout the piece), so some of the *devekuth niggun's* musical characteristics are present. While there is no expansion of intervals or rise in pitch level as the melody progresses, there is an intensification in the dynamics and mood markings from "pp" to "ff" and back to "pp" at the end, and from "*adagio mistico*" at the beginning to "*stringendo*," building "*poco a poco*" with a crescendo to "*agitato*," and then, following a diminuendo, backing down to the original tempo and "*mesto*," bringing the piece to its very quiet close, and to a return to the "mystery" of the beginning by ending on the V chord.

The first two questions to the rose and to the woods are posed very simply, in unison, at the beginning of the piece by just the soprano and tenor (mm. 1-5). The sentiment expressed in these questions is deepened by the alto and bass, also singing in unison (mm. 5-8): "Rose, if only you weren't so far away; woods, if only you weren't so big." The third and fourth questions occur in this same pattern, respectively (mm. 9-13), but this time the soprano and tenor ask the third question in unison in measures 9-11; the alto and bass follow them with the fourth question, with the four parts (two and two) overlapping and forming harmony on a iv chord. Measure 12 introduces a polyphonic section in which all four voices express the sentiment of despair, becoming more forceful with the "mf" marking at measure 14 and breaking into heterophony: the soprano and alto in unison, the tenor and bass filling out the harmony: "If only the *sh'chineh* weren't

so far away, if only the diaspora weren't so long." At measure 18, we return to polyphony, with the voice entrances forming an imitation, at the lowered fifth, a full beat apart and marked "pp"; at measure 20, a little less quietly ("p"), they are a half a beat apart. At measure 21 the composer asks for "*stringendo*," and the voice parts become faster and louder, creating more excitement while the text reduces simply to the word "rose" beginning in measure 22, with all four parts contrapuntally imitating one another again three times, beginning each time with the soprano. There is an intensity to this section; one voice has no time to finish its question before another one enters. The one word "rose" is repeated over and over, beginning at measure 22 with "mf"; it is stated more or less slowly at first with the rhythmic pattern  , the second time accelerating to  , all the while building in volume; this produces more intensity and focus until, at the end of measure 27, the voice parts form homophony again, with the soprano and tenor singing identical rhythms and the alto and bass singing a slightly different rhythm and moving in sevenths. At measure 27 the score is marked "*agitato*" and "ff" as the question to the rose is posed once more, and things appear to be moving to a climax; at measure 30 all voices come together on the iv chord, and then on the last beat of the measure the question to the woods is posed again in all four voice parts, identically in the soprano and tenor, with the alto and bass each doing a separate melody and rhythmic pattern of its own. At measure 33 the alto, tenor, and bass lines dissolve into the vowel "oo" (from the second syllable of the word "*bistu*") in a moving line to provide a kind of accompaniment for the soprano who has the tune and the text; at measure 35 we return to homophony again. All parts cadence very quietly ("pp") in f minor on the first beat of measure 37. Directly thereafter, the alto begins a pattern of

rhythmic imitation, followed by the tenor. The soprano comes back in at the end of measure 39, while the tenor and alto continue with their rhythmic imitation. Measure 44 returns us to homophony before the *fermata*; the bass comes in and sings in unison with the soprano on the melody, with the alto and tenor providing the harmony. In measure 45 the soprano line cadences in f minor; the alto, tenor and bass lead down to a D^b chord, making it sound as if the piece will continue, which it does after a short break (at the breath mark). At measure 46 the bass provides a C pedal tone over which the other parts do a contrapuntal imitation beginning with the tenor. The piece ends by posing the rose question one last time, leaving it unanswered and musically unresolved, landing on the dominant (cm) chord.

In conclusion, we see in Yehezkel Braun an Israeli composer falling roughly between the first- and second-generation composers who claim an artistic kinship with Paul Ben-Haim, Mark Lavry, Menahem Avidom, and Alexander Uri Boskovich, the "founding fathers" of Israeli art music and, more particularly, art music of the Eastern Mediterranean school. Typifying this style of composition is a tendency to imitate folk music by preserving simplicity, utilizing the modes of Semitic-Oriental folk music while ignoring the mainstay of Western tonal music--the major scale. The music is not atonal, but tends to be modal. Rhythmically Braun, like the other composers trying to wed a non-Western tradition with Western arrangements, likes to imitate either the free flow of recitative or the regular dance rhythms of the Middle East or those of Biblical poetry. Moreover, because choral singing became popular in the 1940's and 1950's, as it represented the spirit of the Jewish people working together in pursuit of a common political and cultural goal, Yehezkel Braun's choral composition represents the eagerness

on the part of the composers of the time "to express through music the nationalistic sentiments of the Zionist ideology"[84] in the new Mediterranean style: a text based on a Biblical passage and set to a melody that reflected the bright, warm climate and sunny beige and blue landscape and seascape of the region, as alluded to by Nietzche and quoted earlier in this paper, in its scales and rhythms. Braun, however, like many of his counterparts, has found it possible to blend the "new" Eastern elements with Western ones; in exploring ways of effecting this blend, he has contributed to the musical synthesis of East and West which to many has become a metaphor for the modern State of Israel, as Josh Jacobson eloquently describes it:

> . . .a people striving to catch up with the present and move into the future while retaining and revitalizing the roots of the past; a people enjoying the technology and culture of the West, but at the same time, trying to re-enter the world of the East; linguists and artists, politicians and philosophers struggling to bridge East and West, past and present.[85]

Yehezkel Braun, an Israeli composer who has lived through the birth of the modern nation, who has absorbed the many voices of its musical communities, and who is very interested in writing an "Israeli" art music which unites these voices at the same time it preserves their distinctions, represents one member of a group of artists who found, as in the following description by Amnon Shiloah, a comfortable compositional niche. Shiloah maintains that in writing original tunes, and I add, in composing arrangements for existing ones, "composers often avoided major and minor scales and connotations of conventional harmony. Instead, they made ample use of medieval musical modes such as the Dorian, Phrygian and Mixolydian, even using the Oriental *Hidjaz* mode that offers a

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[84] Jacobson, p. 110.
[85] Ibid., p. 253.

similarity to the *ahavah rabbah* mode found frequently in Ashkenazic ritual prayer and Hasidic music; this endowed their work with a certain affinity to old Mediterranean music."[86]

Before we take leave of this composer, perhaps it is would be fitting to present the reader with these words of Yehezkel Braun himself, excerpted from an interview with him conducted by Israeli composer Oded Zehavi:

> As opposed to Ben-Haim, who arrived from Germany an accomplished composer, but who, despite all his wonderful ability to internalize the Eastern style, has always adhered in full to Western harmony, to German harmony if you will, I have always been a modal composer, so much so that at the height of the Eastern Mediterranean period in music I suffered from feelings of inferiority, because I thought that my music wasn't Mediterranean enough. . . .[87]

Braun is an Israeli who feels keenly an obligation to represent the spirit of his country in his music. Early in his life Braun became a member of the Hashomer Hatsair youth movement, a leftist Zionist organization, and upon graduating from the Herzliya High School he joined the Mishmar Ha'Emek Kibbutz. While he was trying to live up to his Zionist and socialist ideals through a literal return to the land, he tried to preserve his lifelong connection with music as well. In 1947 the kibbutz sent him to study choir conducting; he met and began studying with Alexander Uri Boskovich during this period and, ultimately, felt forced to choose between music and kibbutz life. He chose music, leaving the kibbutz in 1951 to attend the Tel-Aviv Academy of Music. According to Nathan Mishori, this choice has only intensified Braun's determination to serve his

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[86] Shiloah, Jewish Musical Traditions, p. 231.
[87] Yehezkel Braun. "*Pituach Ishi.*" Interview with Oded Zehavi, in IMI News, 91/4-92/1, p. 4.

country through his work as a composer:

> There is a character trait that is specifically Braun's and which makes him different from all others: throughout his life you may detect a deep-seated desire to make personal amends for the ideals he had seemingly abandoned. Thus he is tireless in his efforts and willingness to serve society in every way and manner at his disposal. From the early days of his career and up to the present day, anyone who has some musical need knows only too well that Yehezkel Braun will be there, ever ready and willing to help them out, giving generously of his best at the highest professional and artistic level. They also know that whatever he may give them will not fail to delight both performers and audiences.[88]

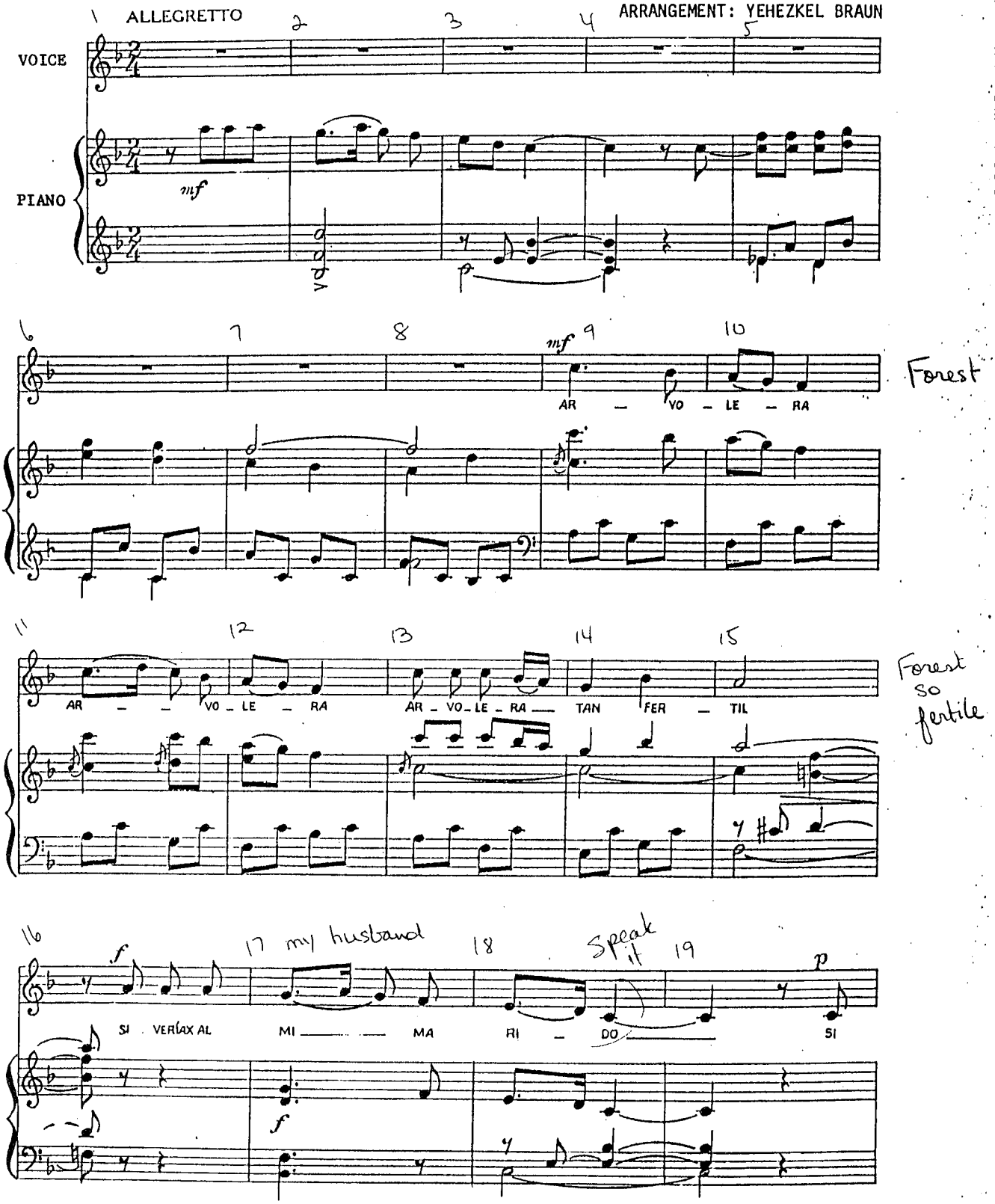
[88] Mishori, p. 12.

SEVEN SEPHARDIC ROMANCES שבע רומוסות ספרדיות

I. DON AMADI

עיבוד: יחזקאל בראון

ARRANGEMENT: YEHEZKEL BRAUN



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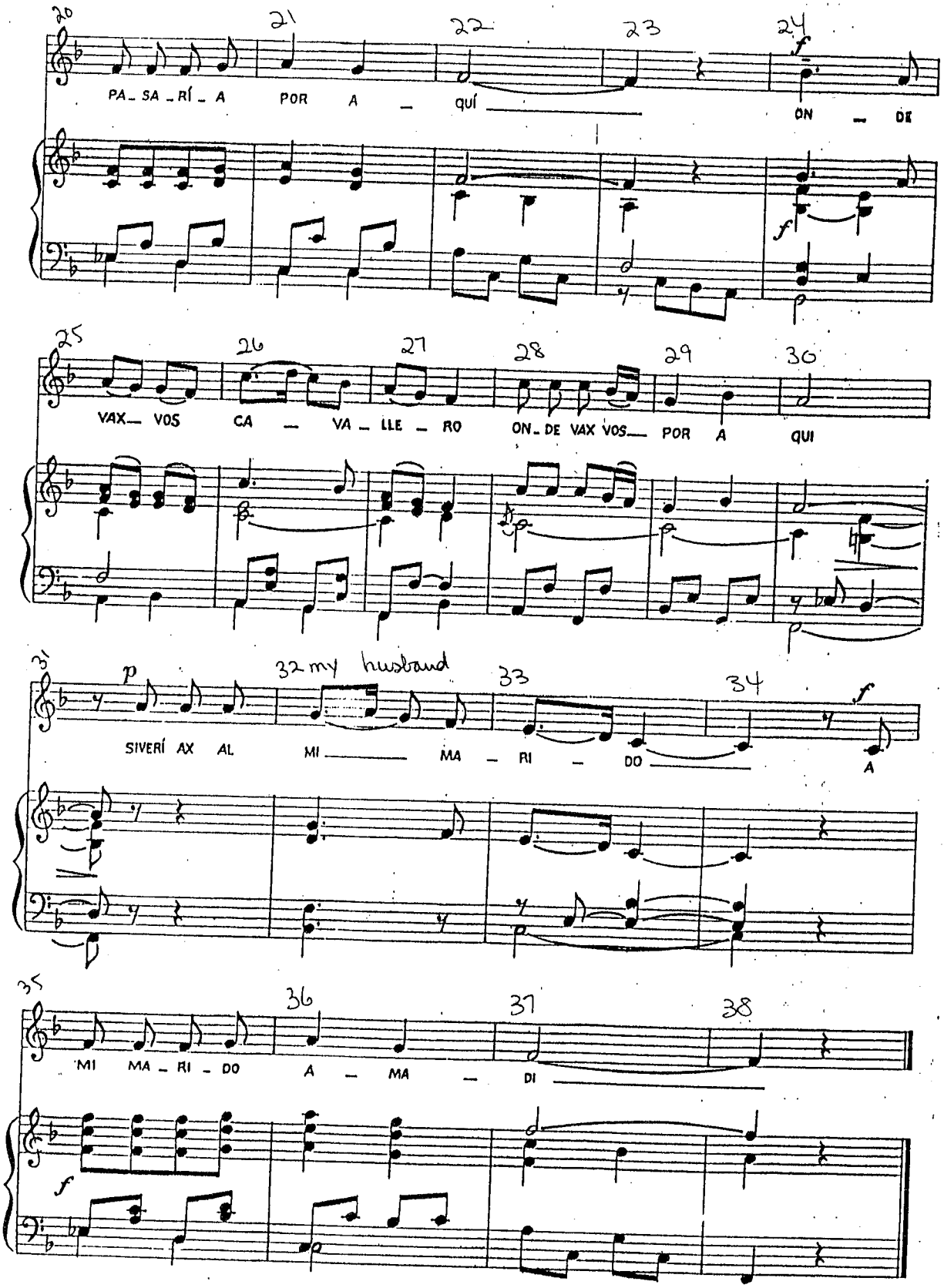
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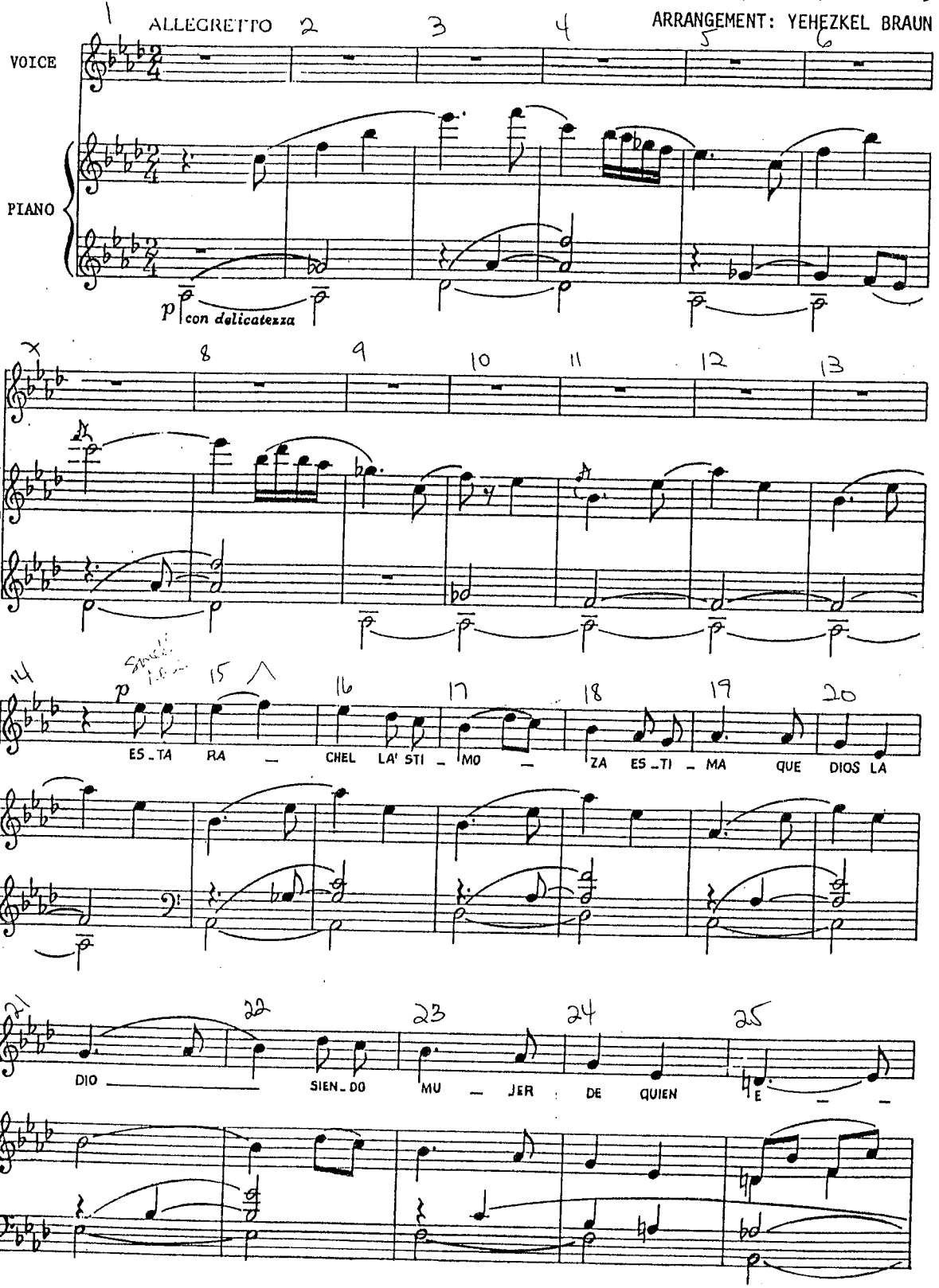
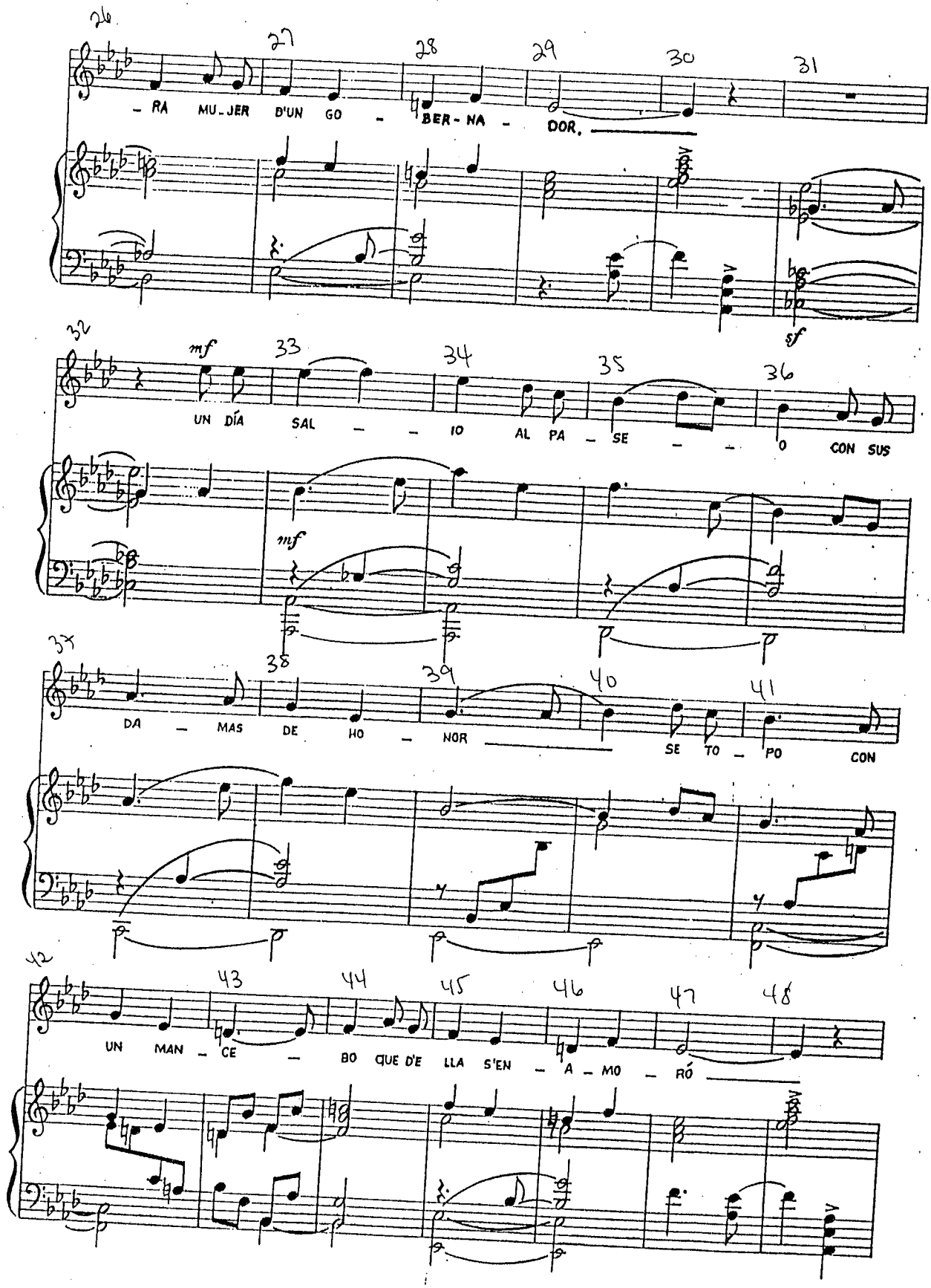
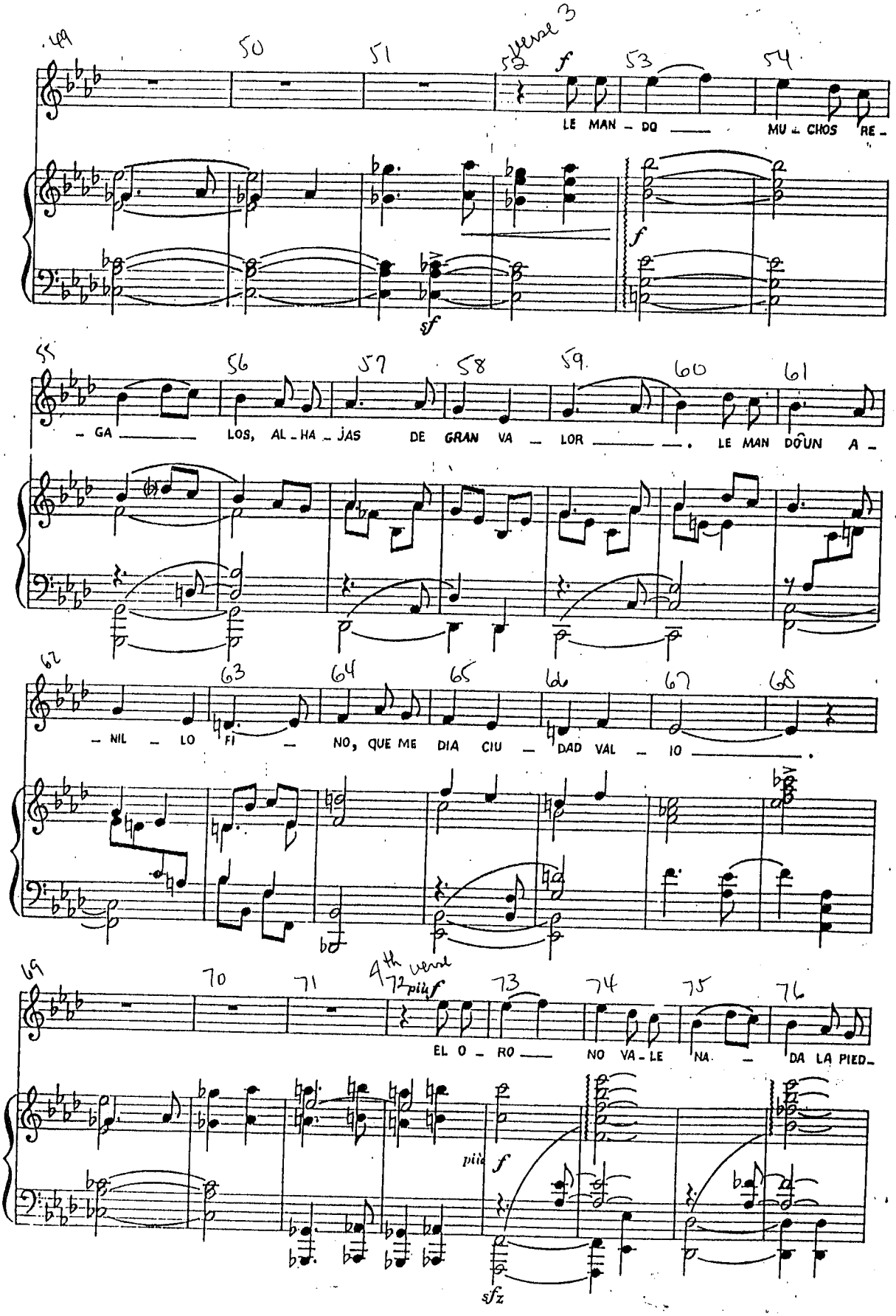
II. ESTA RACHEL LA ESTIMOZA

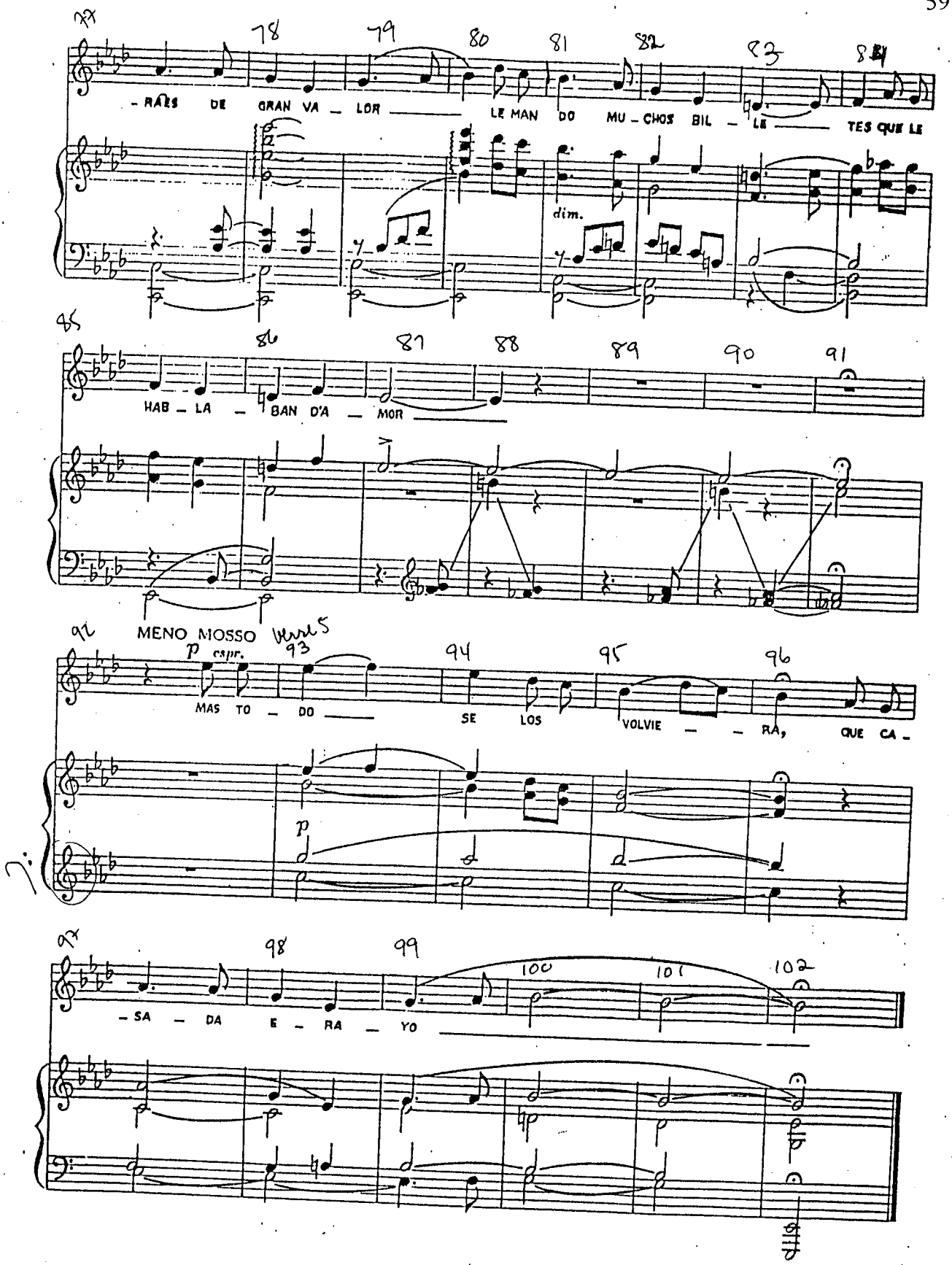
עיבוד: יחזקאל בראון

ARRANGEMENT: YEHEZKEL BRAUN




26
27
28
29
30
31
– RA MU_JER D'UN GO – BER – NA – DOR,
sf
32
mf
33
34
35
36
UN DÍA SAL – – IO AL PA – SE – – O CON SUS
mf
37
38
39
40
41
DA – MAS DE HO – NOR SE TO – PO CON
42
43
44
45
46
47
48
UN MAN – CE – BO QUE D'E LLA S'EN – A – MO – RÓ

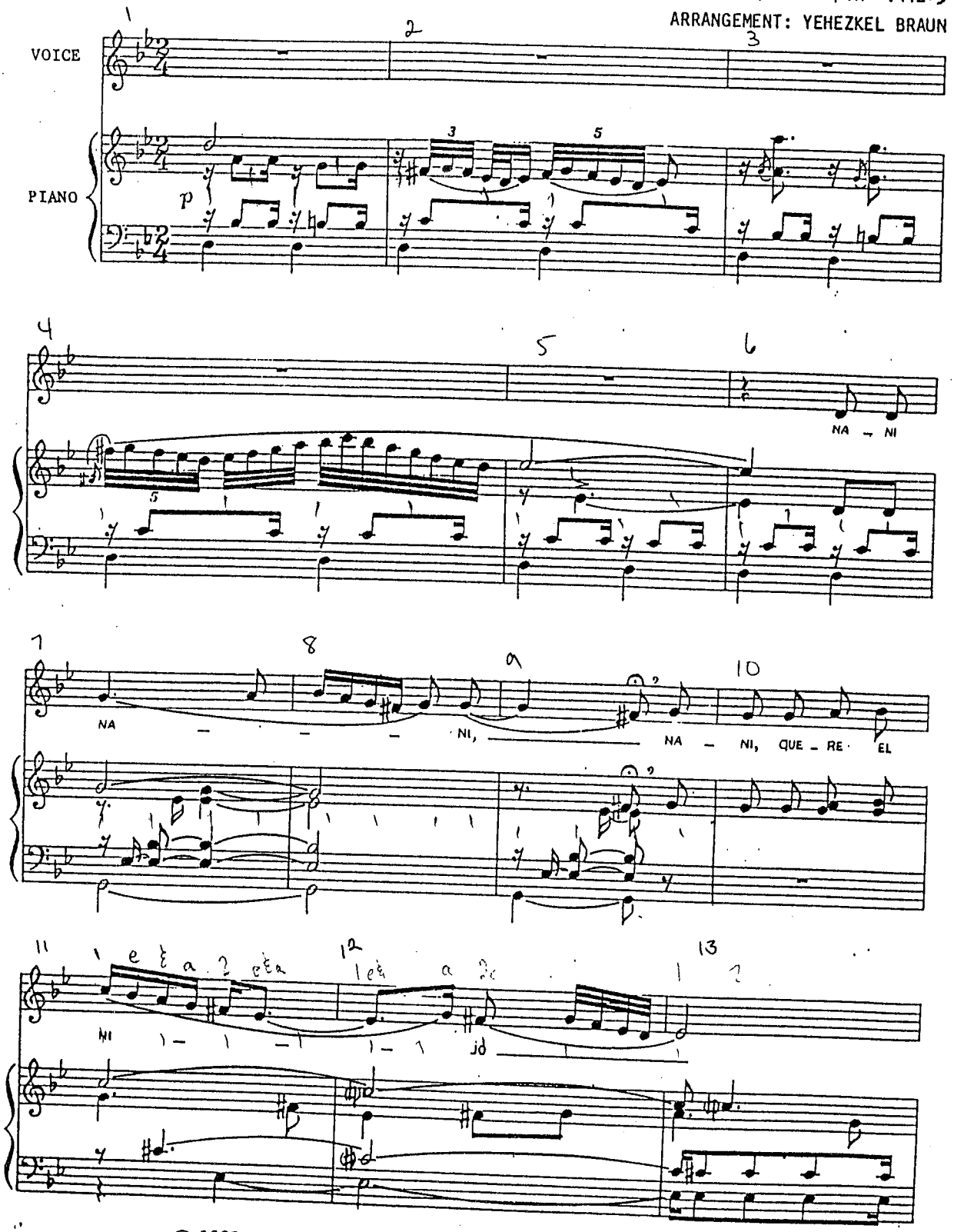

49
50
51
52
3rd verse
f
53
54
LE MAN - DO
MU - CHOS RE -
sf
55
56
57
58
59
60
61
- GA
LOS, AL - HA - JAS
DE GRAN VA - LOR
LE MAN DO UN A -
62
63
64
65
66
67
68
- NIL - LO FI - NO, QUE ME DIA CIU - DAD VAL - IO
69
70
71
4th verse
72 più f
73
74
75
76
EL O - RO
NO VA - LE
NA - DA LA PIED -
più f
sfz

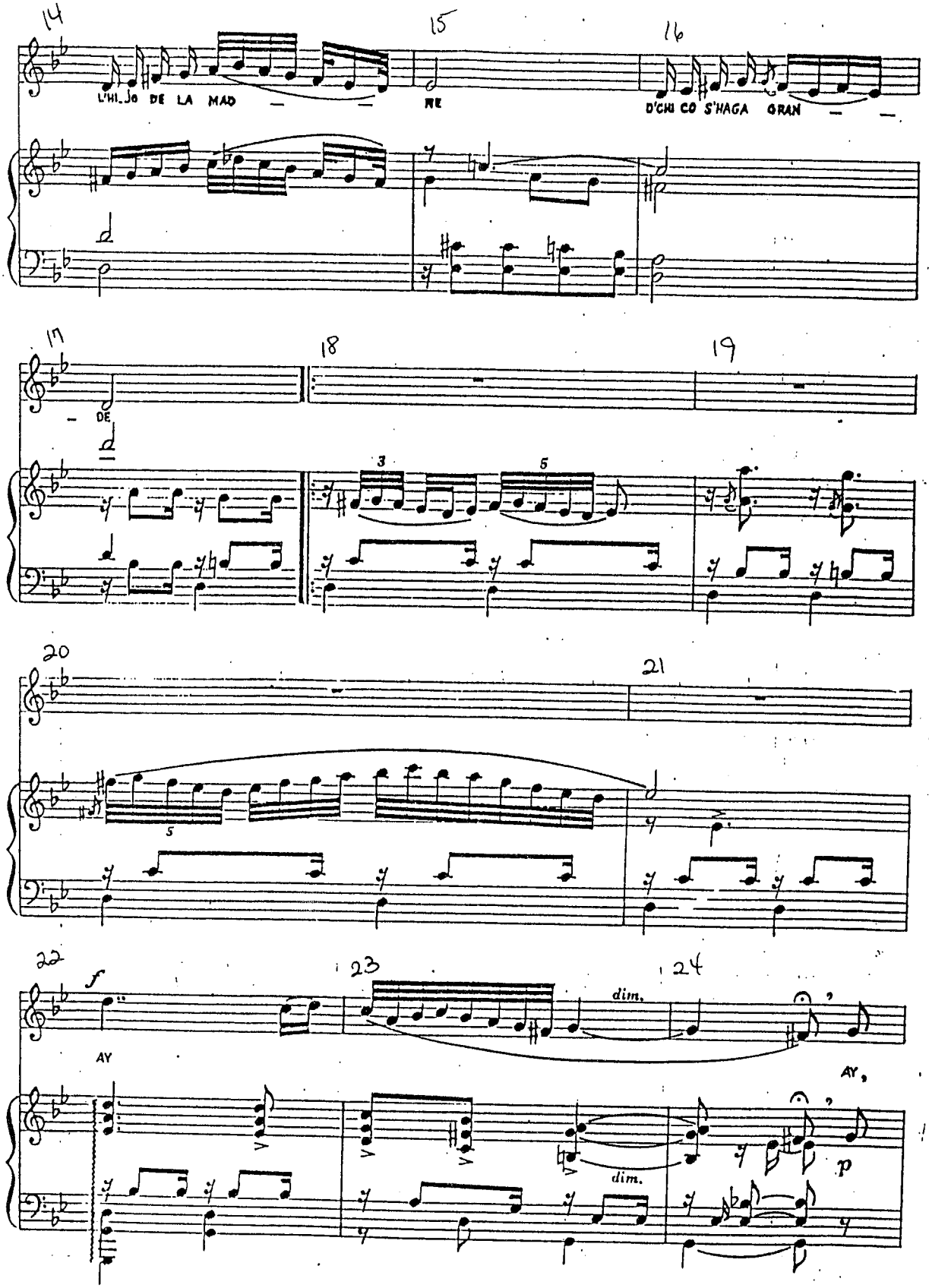

- RAS DE GRAN VA - LOR
LE MAN DO MU - CHOS BIL - LE TES QUE LE
dim.
HAB - LA - BAN D'A - MOR
MENO MOSSO
p espr.
MAS TO - DO
SE LOS VOLVIE - - RA, QUE CA -
p
- SA - DA E - RA - YO

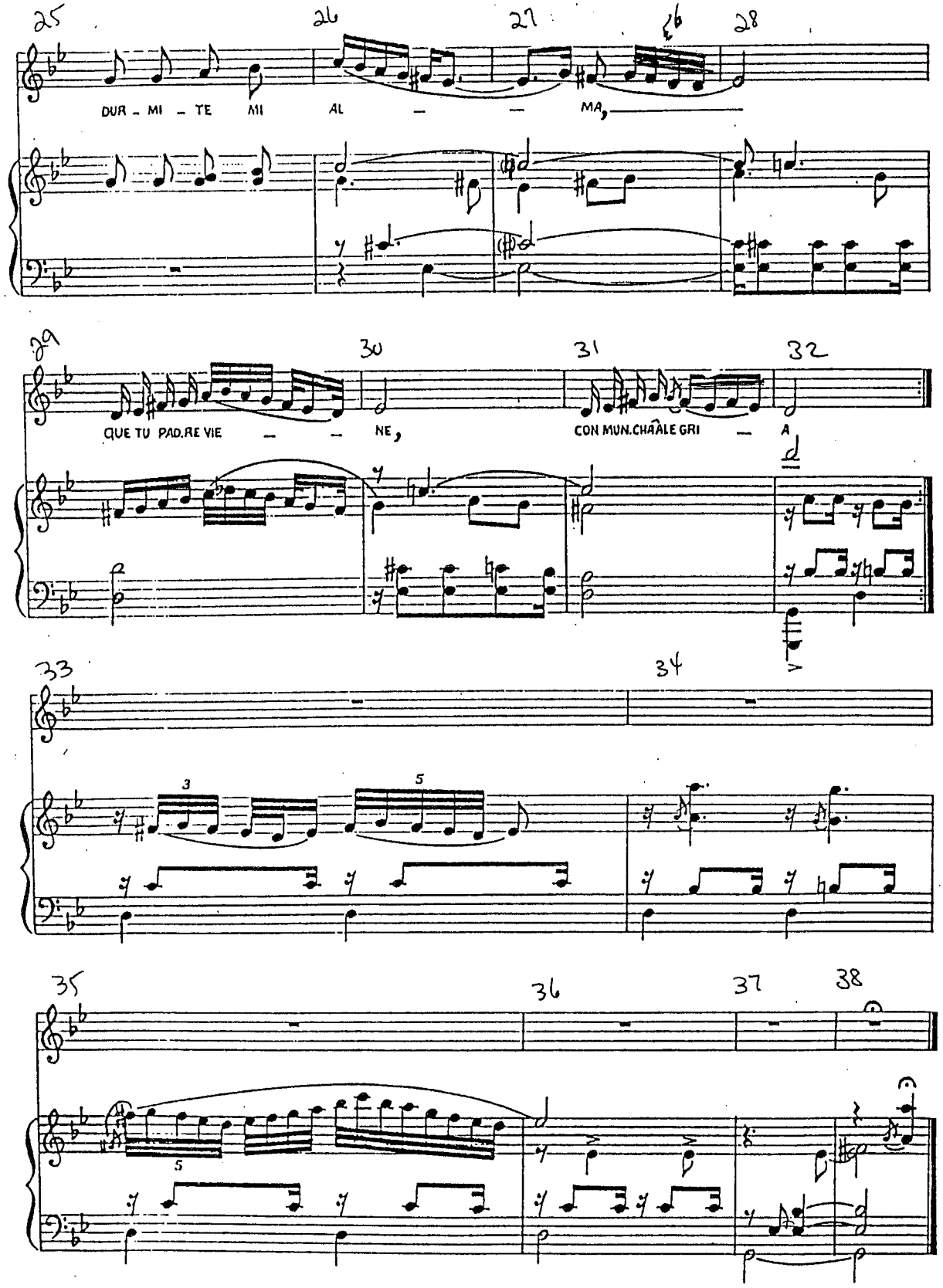
III. NANI, NANI

עיבוד: יחזקאל בראון

ARRANGEMENT: YEHEZKEL BRAUN



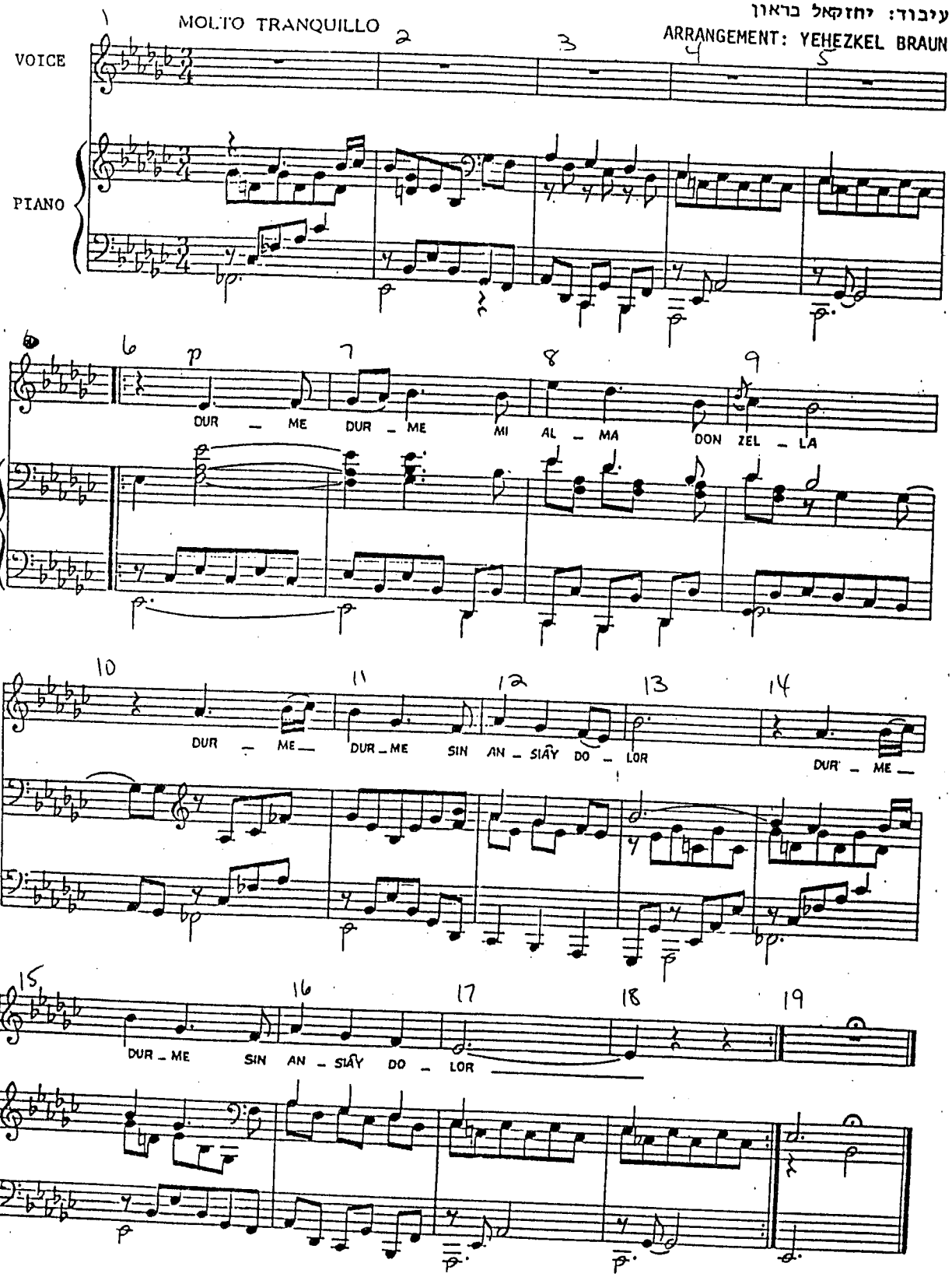

14
15
16
L'HI_JO DE LA MAD
RE
D'CHI CO S'HAGA GRAN
17
18
19
DE
20
21
22
23
24
f
AY
dim.
AY,
dim.
p


25
26
27
28
DUR - MI - TE MI AL - - MA,
29
30
31
32
QUE TU PAD.RE VIE - - NE, CON MUN.CHÂÂLE GRI - A
33
34
35
36
37
38

IV. DURME, DURME

עיבוד: יחזקאל בראון

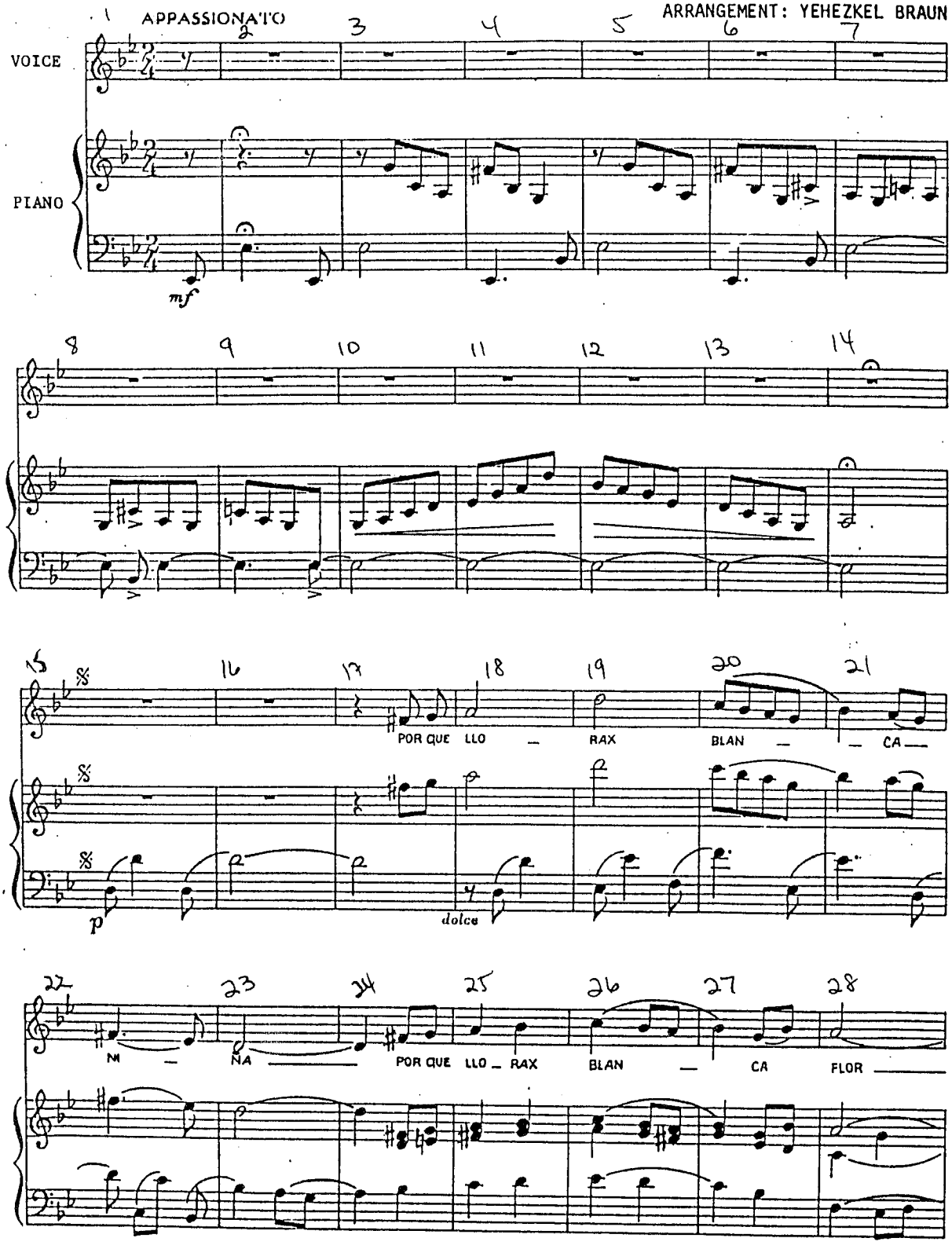
ARRANGEMENT: YEHEZKEL BRAUN

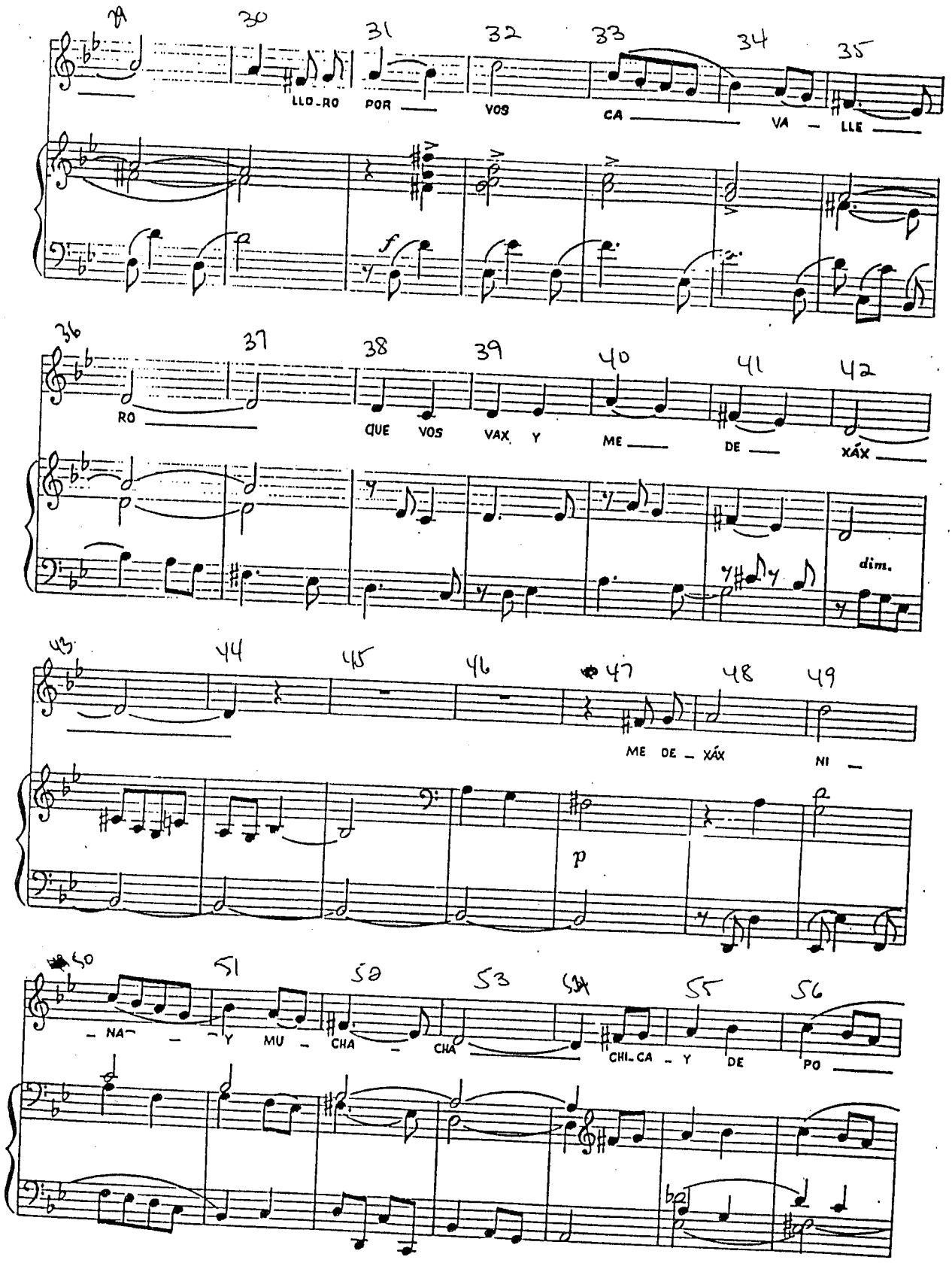


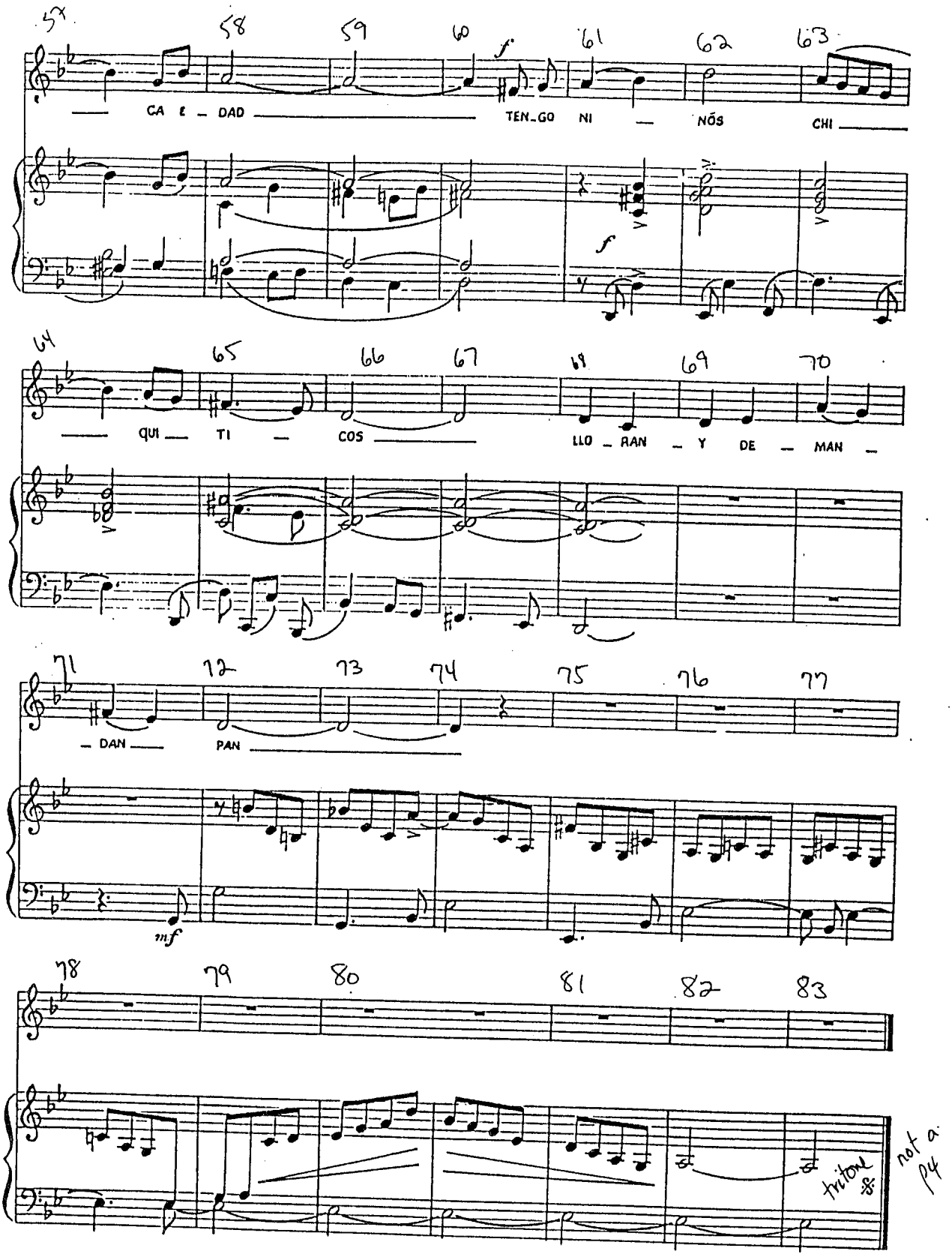
V. POR QUE LLORAX BLANCA NIÑA

עיבוד: יחזקאל בראון

ARRANGEMENT: YEHEZKEL BRAUN



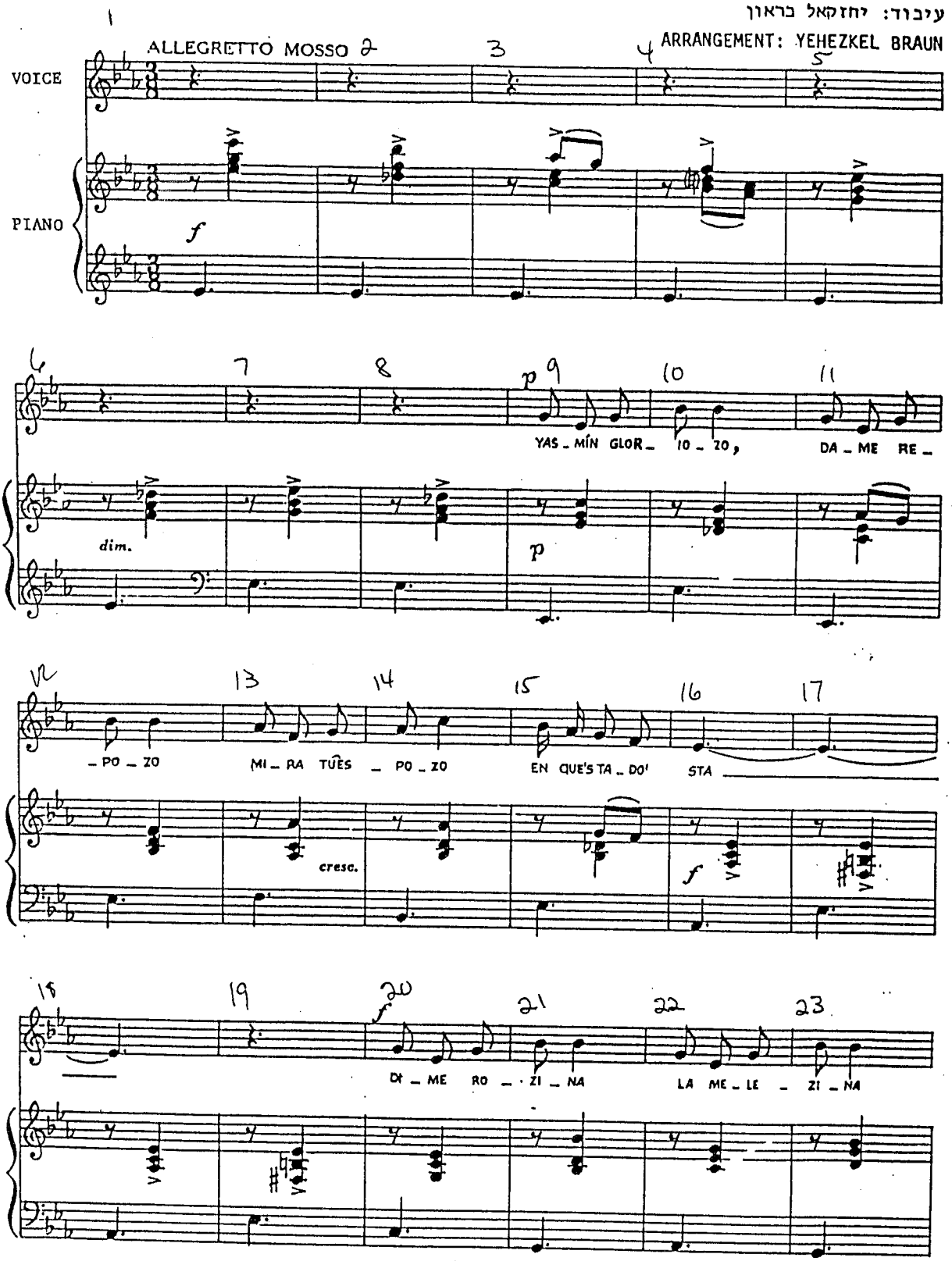

A
30
31
32
33
34
35
LLO-RO
POR
VOS
CA
VA
LLE
36
37
38
39
40
41
42
RO
QUE
VOS
VAX
Y
ME
DE
XÁX
dim.
43
44
45
46
47
48
49
ME
DE
XÁX
NI
p
50
51
52
53
54
55
56
NA
Y
MU
CHA
CHA
CHI-CA
Y
DE
PO

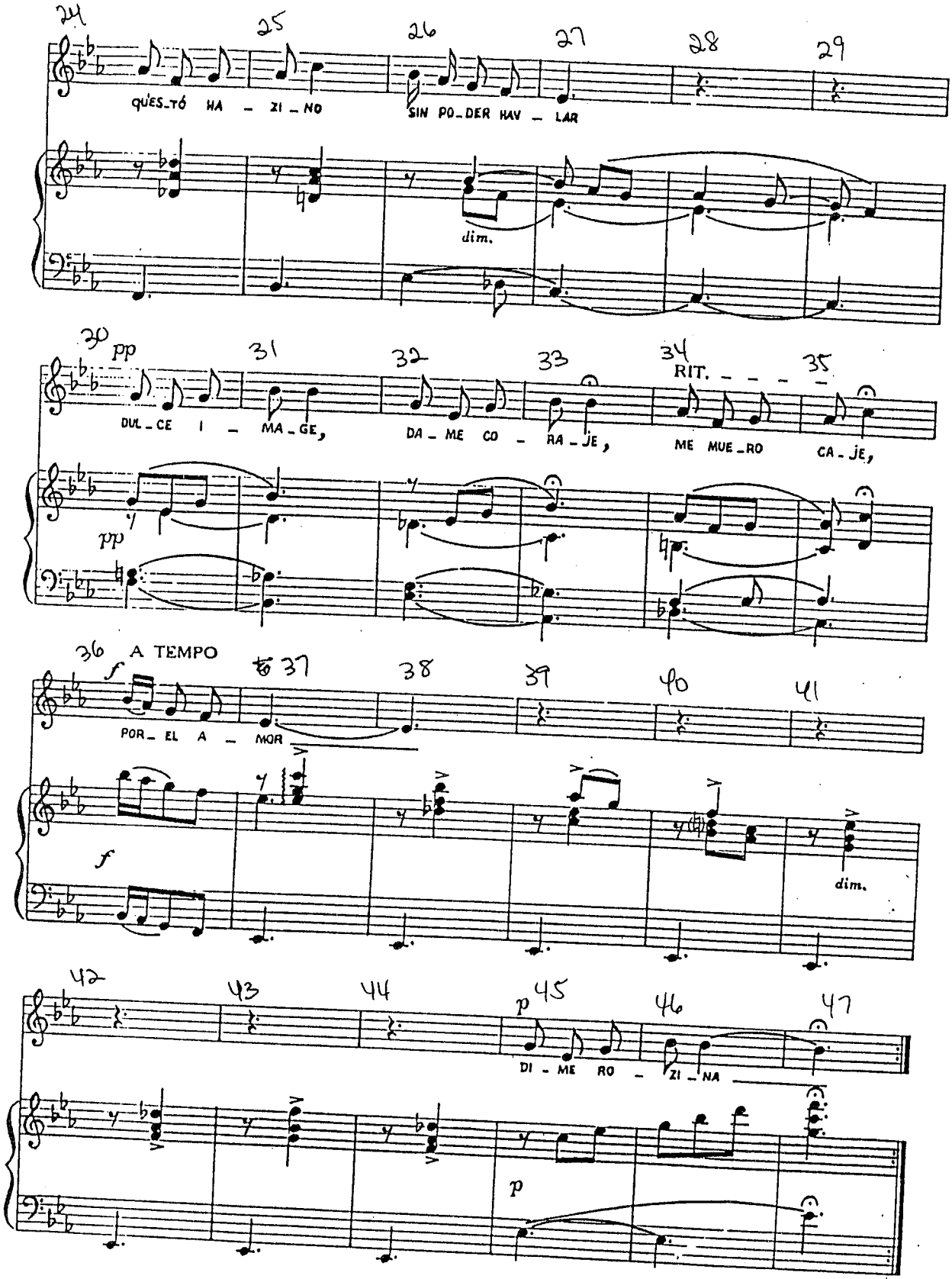


VI. DIME ROZINA

עיבוד: יחזקאל בראון

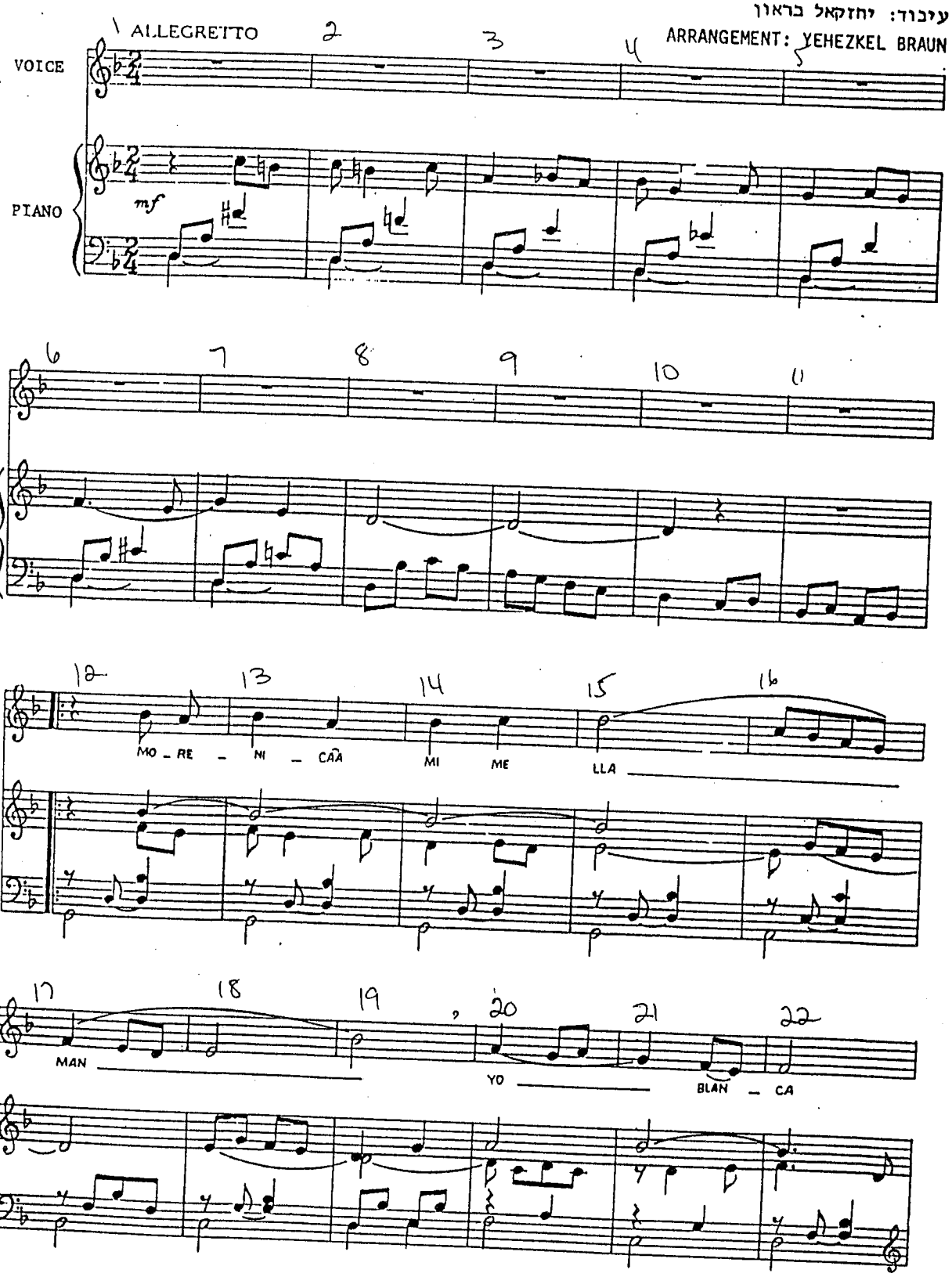
ARRANGEMENT: YEHEZKEL BRAUN

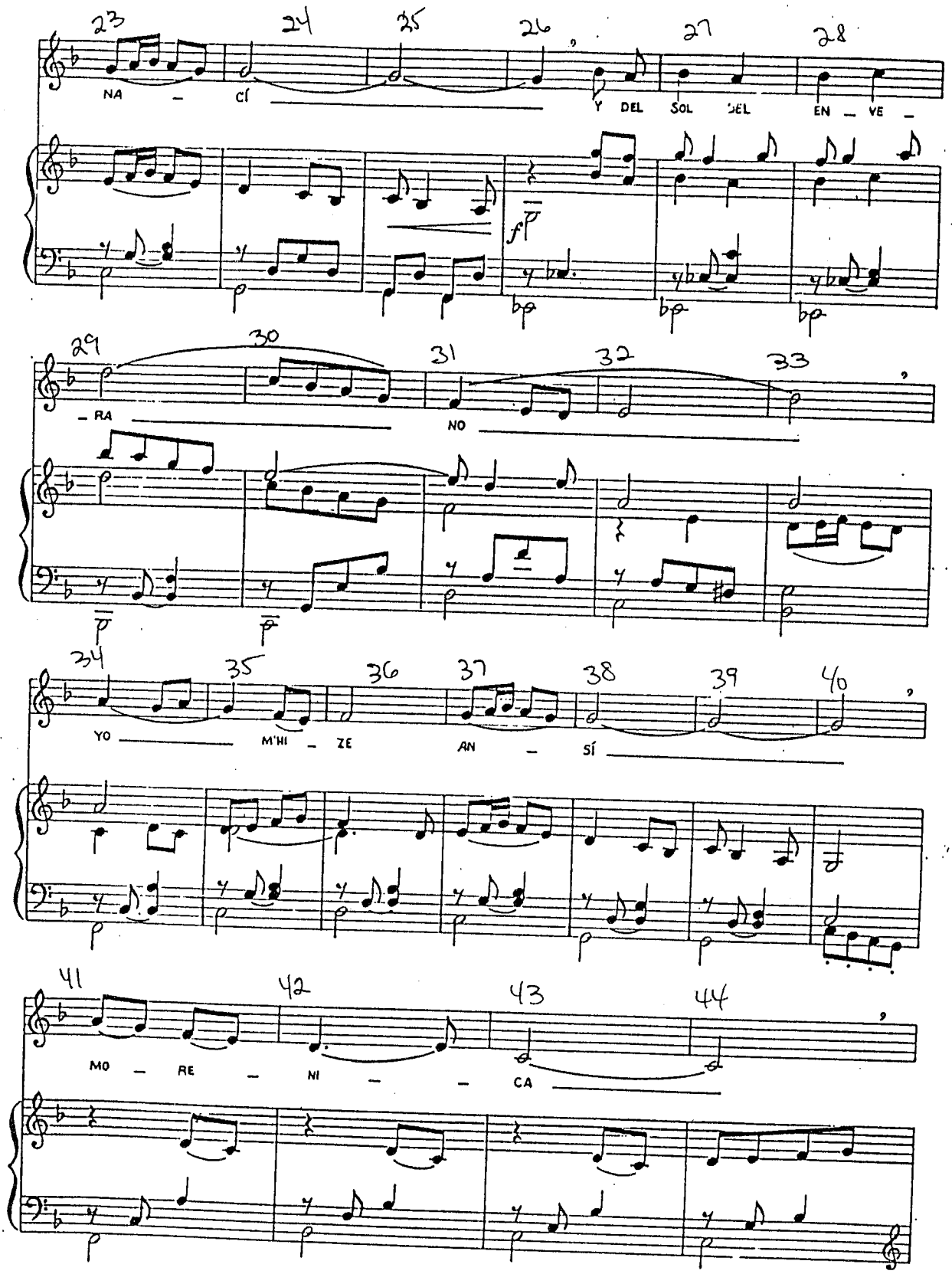


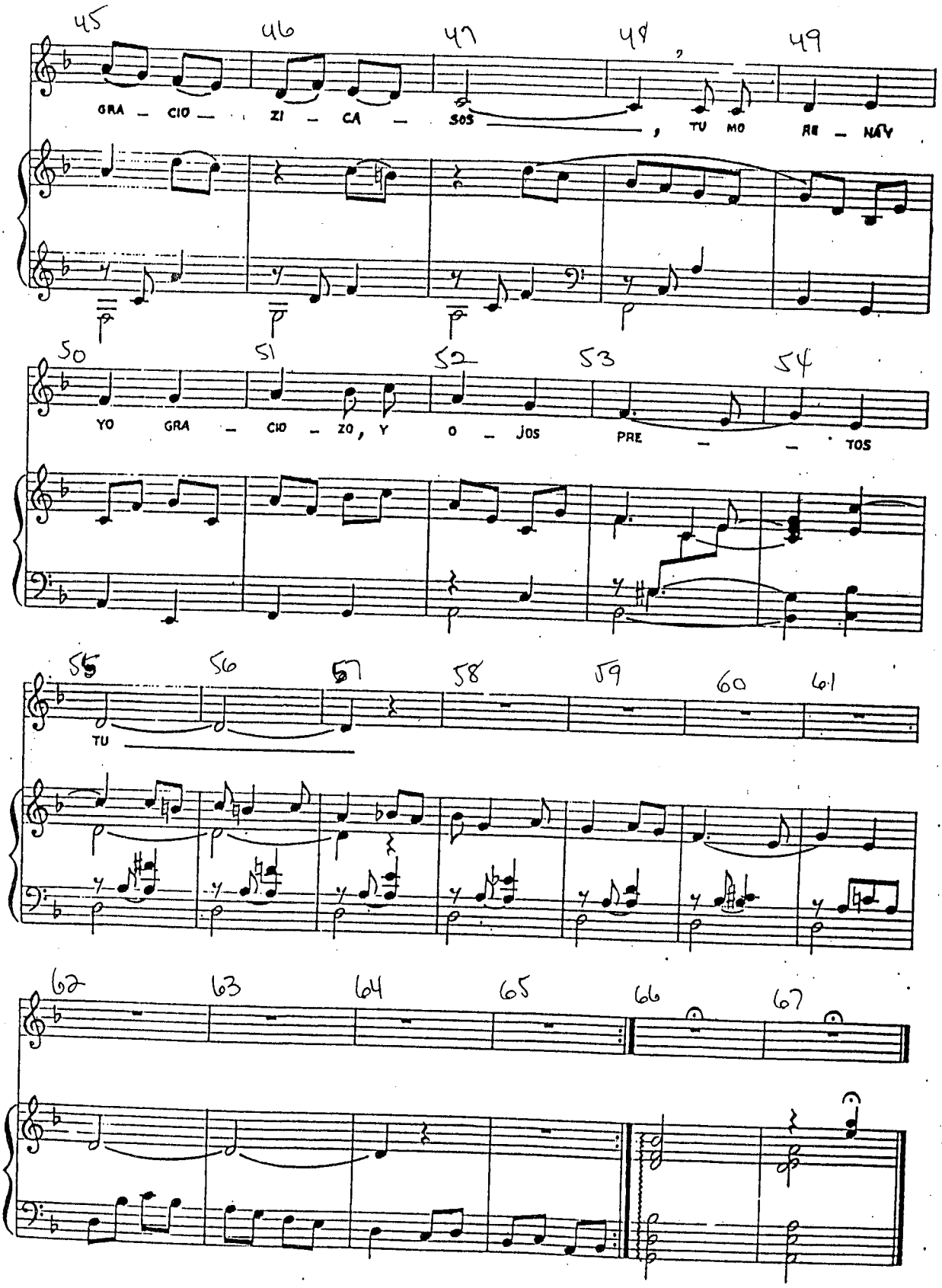

24
25
26
27
28
29
QUÉS_TÓ HA _ ZI _ NO
SIN PO_DER HAV _ LAR
dim.
30
pp
31
32
33
34
RIT.
35
DUL _ CE I _ MA _ GE,
DA _ ME CO _ RA _ JE,
ME MUE _ RO
CA _ JE,
pp
36
A TEMPO
37
38
39
40
41
f
POR _ EL A _ MOR
f
dim.
42
43
44
p
45
46
47
DI _ ME RO _ ZI _ NA
p

VII. MORENICA A MI ME LLAMAN

עיבוד: יחזקאל בראון
ARRANGEMENT: YEHEZKEL BRAUN




23 24 25 26 27 28
NA – CÍ Y DEL SOL DEL EN – VE –
29 30 31 32 33
– RA NO
34 35 36 37 38 39 40
YO M'HI – ZE AN – SÍ
41 42 43 44
MO – RE – NI – – CA


45
46
47
48
49
GRA – CIO – ZI – CA – SOS , TU MO RE – NAV
50
51
52
53
54
YO GRA – CIO – ZO, Y O – JOS PRE – – TOS
55
56
57
58
59
60
61
TU
62
63
64
65
66
67

SEVEN SEPHARDIC ROMANCES

Musical Chart for "*Don Amadi*" (I)

Sections	A (Intro.)	B	A	B1	A
Measures	1-8	9-15	16-23	24-30	31-end
Key	leading to F (m.8)	"	"	"	"
Vocals	-	solo	solo	solo	Solo
Dynamics	-	mf	f		
Time Signature	2 4	2 4	2 4	2 4	2 4
Pedal					
Cadences	m.8 V-I	?	m.23 V-I	?	m.34 ii^6-V m.38 V-I

Musical Chart for "*Esta Rachel La Estimoza*" (II)

Sections	Intro.	A	A1	AA11	A111	Coda
Measures	1-13	15-31	32-51	52-71	72-91	92-102
Key	A^b but remains a bit ambiguous because of the G^b's	(modal - G^b's arise because of prevalence of quartal harmony)				
Vocals		solo	"	"	"	"
Dynamics		p	mf	f	piu f	Meno mosso p, espr.
Time Signature	2 4	2 4	2 4	2 4	2 4	2 4
Pedal	A^b emphasized (esp. mm. 9-14) but inconsistent					
Cadences	does not cadence because of quartal nature					

Musical Chart for "*Nani, Nani*" (III)

Section	A (Intro.)	A1	A1	A1
Measures	1-16	17-31a	32a-31b	32b-38
Key	D Ahava Raba	"	"	"
Vocals	solo (mm.6-17)	solo (mm.22-32)		
Dynamics	p (m. 1-23)	dim. (m. 23 end) p (m. 24-end)		
Time Signature	2 4	"	"	"
Pedal	D, G, E^b I II^6 II	harmonies are based on D & E^b	Ahava Raba = D Major - tonic; chord on 2^{nd} is major	
Cadences				

Structure: 3 4 4 (2+2) (asymmetry of phrase)

3 bar phrase, then 4 bar phrase

second time: 4 bar phrase = 2 + 2

relationship between *Ahava Raba* and minor on fourth degree (D. *Ahava Raba* and gm harmonic)

Musical Chart for "*Durme, Durme*" (IV)

Sections	Introduction	A	one measure ending
Measures	1-5	6-18	19
Key	leading to e^bm	e^bm	e^bm
Vocals		solo	solo
Dynamics	p (molto tranquillo)	p	P
Time Signature	3 4	3 4	3 4
Pedal		E^b (mm. 6-7)	
Cadences	IV(m.4)-VI (m.5)	i of melody's second measure mm. 12-13: VI	

Form: Intro.

Melody: a(mm. 6-9) b(mm. 10-13) b1 (mm. 13-18)
open open closed
period

Musical Chart for "*Por Que Llorax Blanca Nina*' (V)

Section	Intro.	A*	A	A	Repetition of Intro.
Measures	1-17	18-30	31-47	48-74	72-83 (end)
Key	D Ahava Raba				
Vocals		solo	solo	solo	
Dynamics	mf (m.1); p (m. 15)		dim. (m. 42); p (m. 47)	f (m. 61); mf (m. 71)	
Time Signature	2 4	"	"	"	
Pedal	E^b (mm. 1-14; 76-83) D (mm. 15-18) B^b (mm. 43-47)				
Cadences					

*A = a a1 a b

Musical Chart for "*Dime Rozina*" (VI)

Section	Intro	A	A	A1
Measures	1-8	9-19	20-29	30-47
Key	E^b			
Vocals		solo	solo	solo
Dynamics	f (m. 1); dim. (m.6); p (m. 9)	crescendo (m. 13); f (m. 16)	diminuendo (m. 26)	pp (m.30); f (m. 36); dim. (m.41); p. (m. 45)
Pedal				
Cadences				

Musical Chart for "*Morenica a Mi Me Llaman*" (VII)

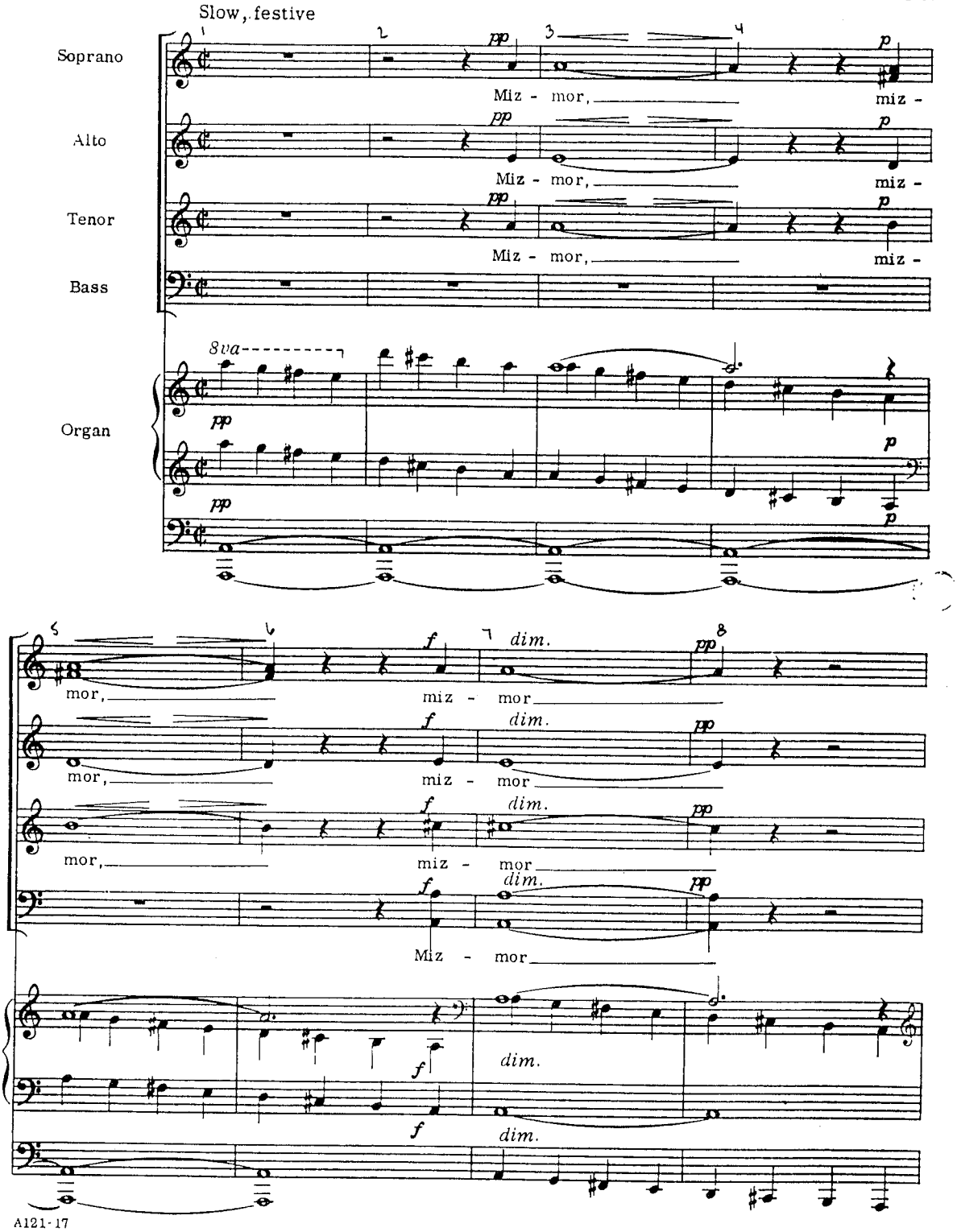
Section	Intro.	A	A	B
Measures	1-12	13-26	27-40	41-57
Key	maybe g dorian?			
Vocals		solo	solo	solo
Dynamics	mf (m. 1)			
Time Signature	2 4			
Pedal				
Cadences				

Intro: 1-12	A a = 13-19 b = 20-26 a = 27-33 b = 34-40	B a = 41-44 a = 45-48 b = 49-55	Repeat of Intro. (Coda) 56-65	mm.66-67= cadence

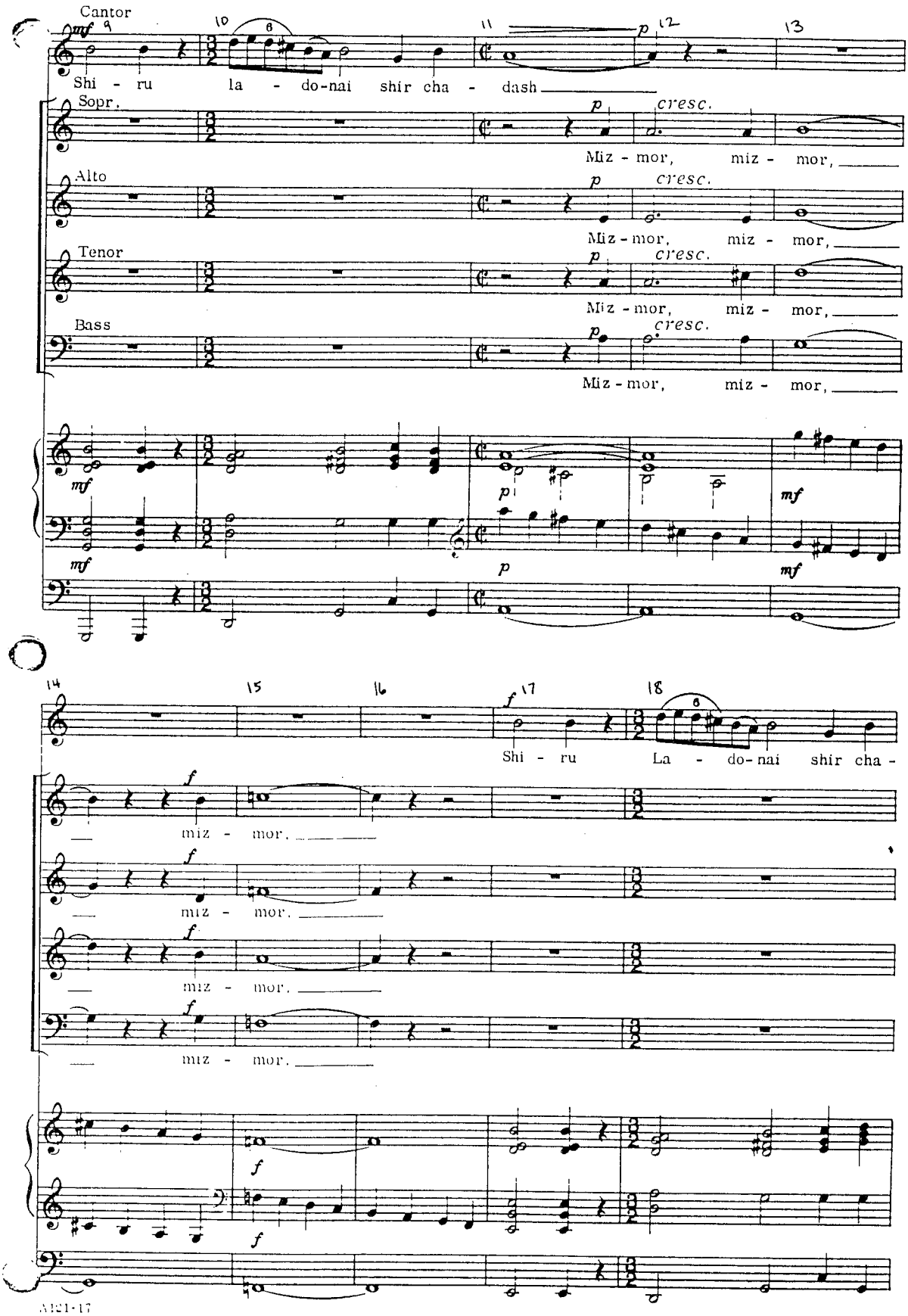
PSALM XCVIII

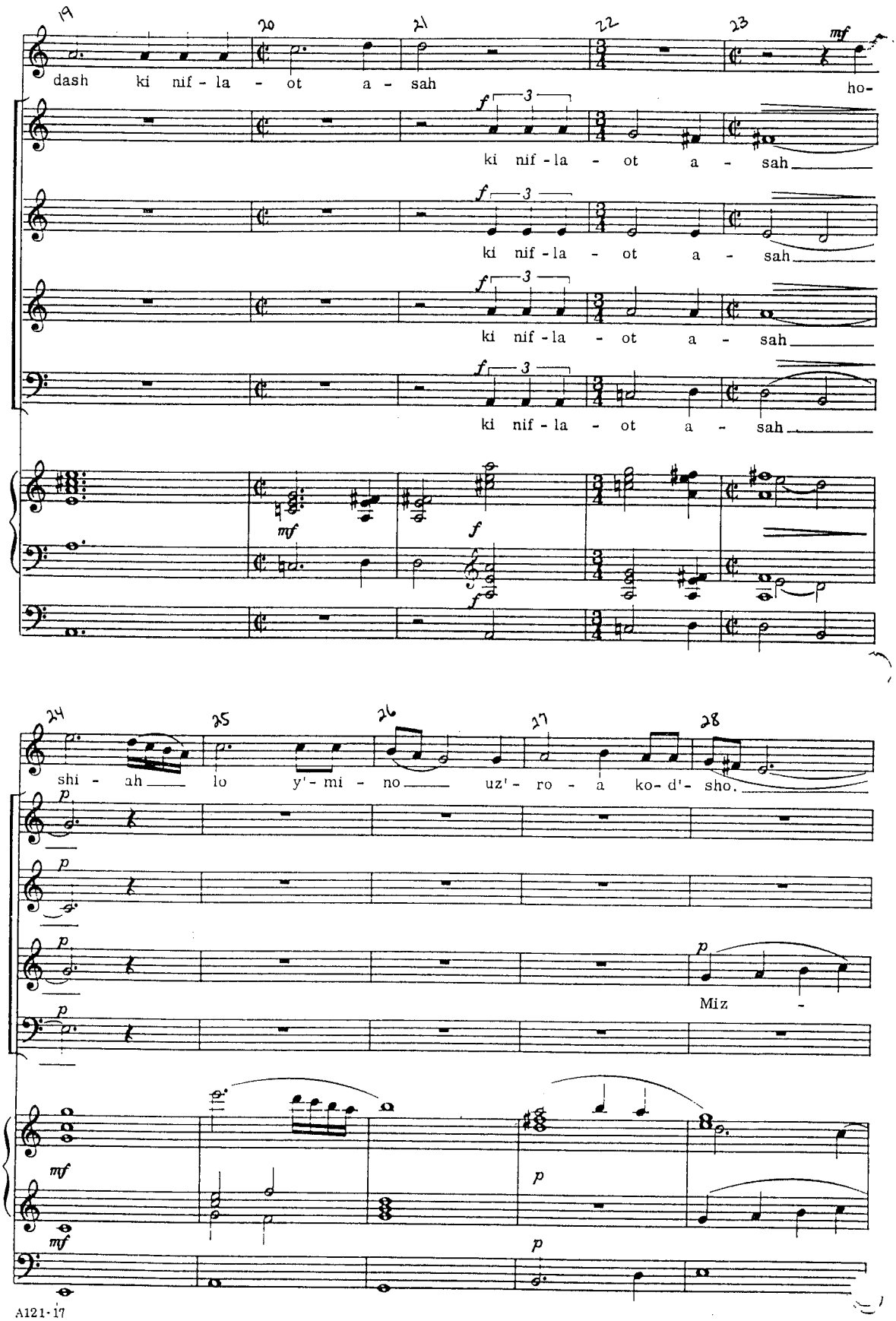
From "SHABBAT MITZION"–Israel Sabbath Service
For Cantor (Tenor or Baritone) and Mixed Voices (S. A. T. B.)
With Organ Accompaniment

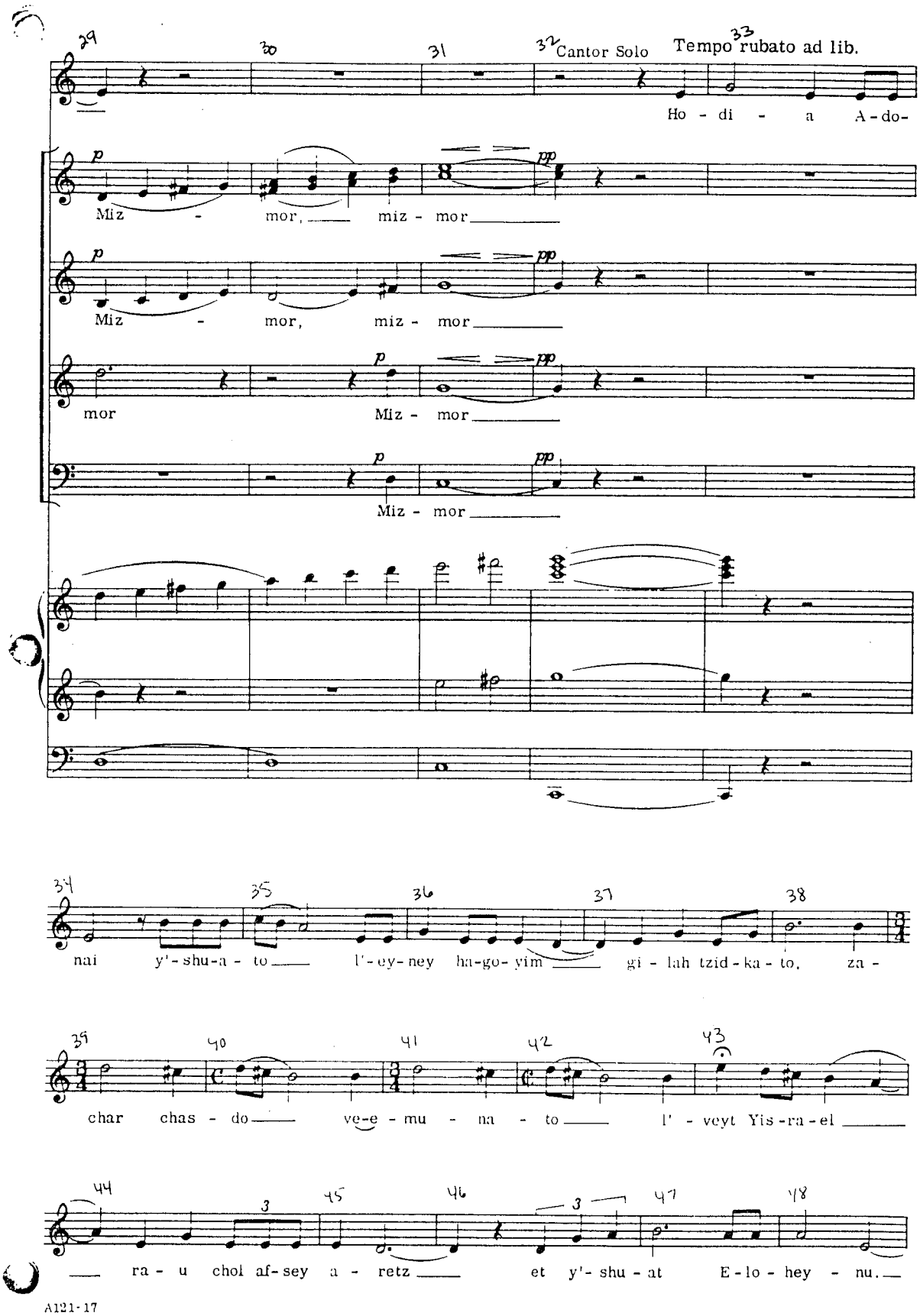
YEHEZKIEL BRAUN



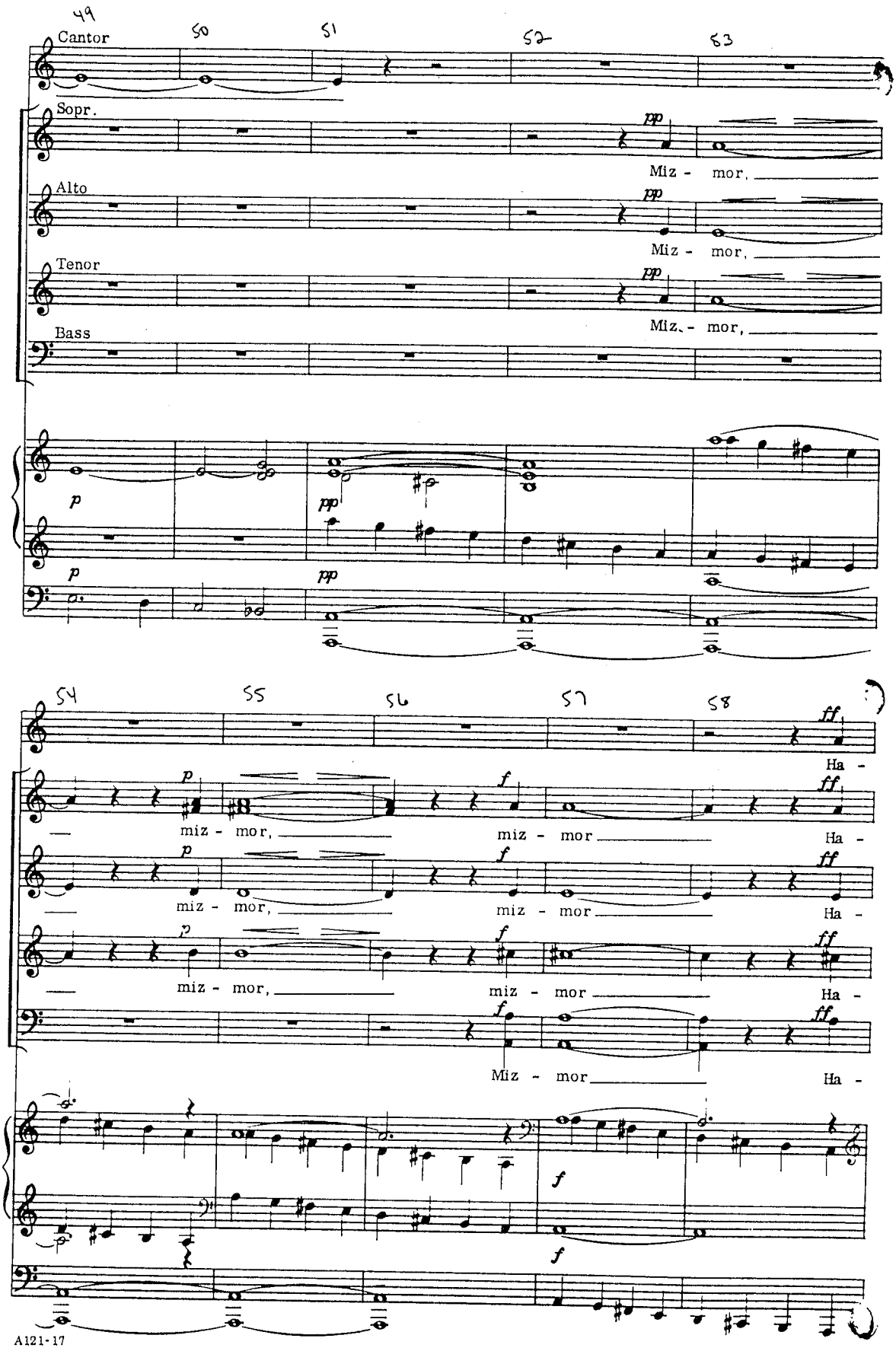
A121-17

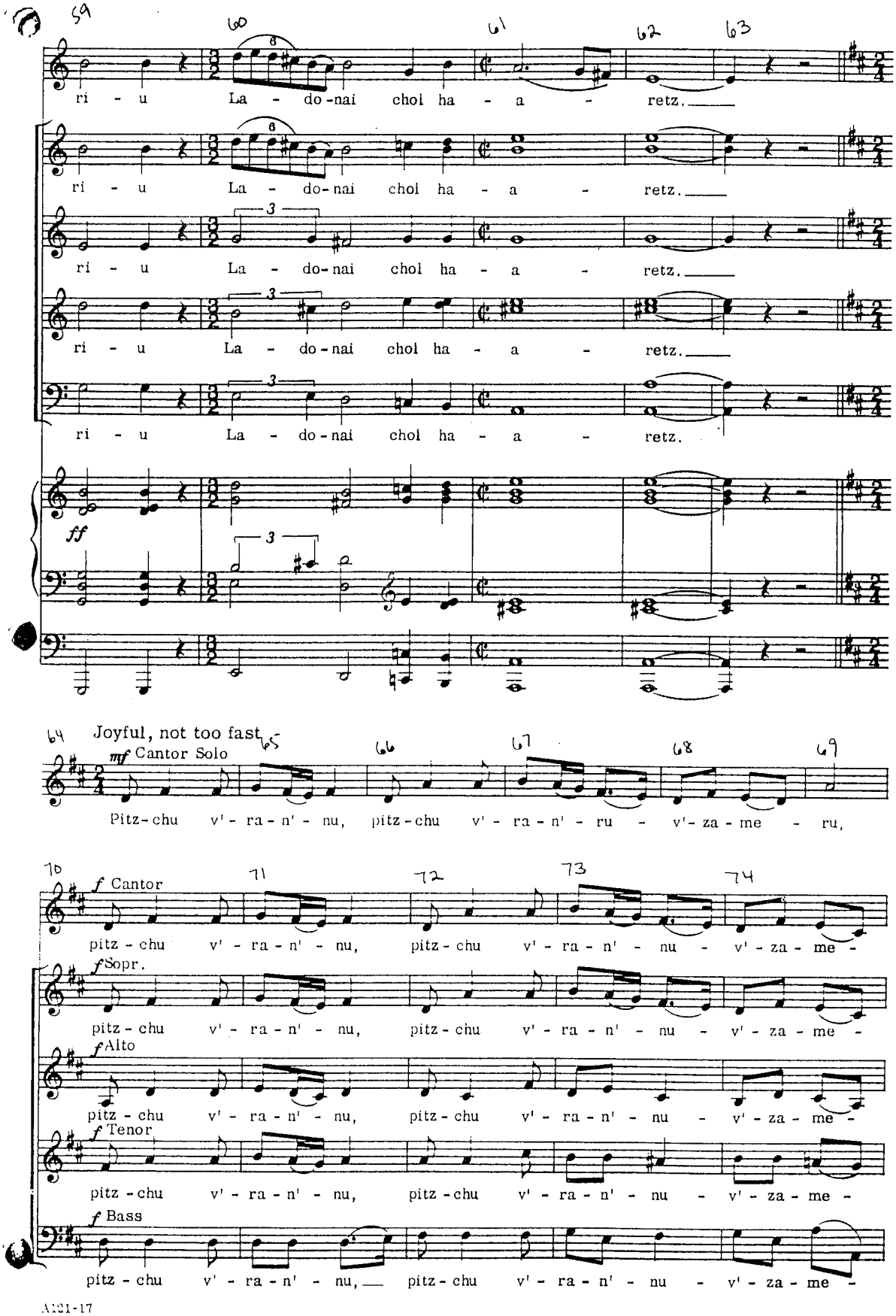

Cantor
mf
Shi - ru la - do-nai shir cha - dash
Sopr.
p
cresc.
Miz - mor, miz - mor,
Alto
Tenor
Bass
mf
p
f
Shi - ru La - do-nai shir cha -
miz - mor,

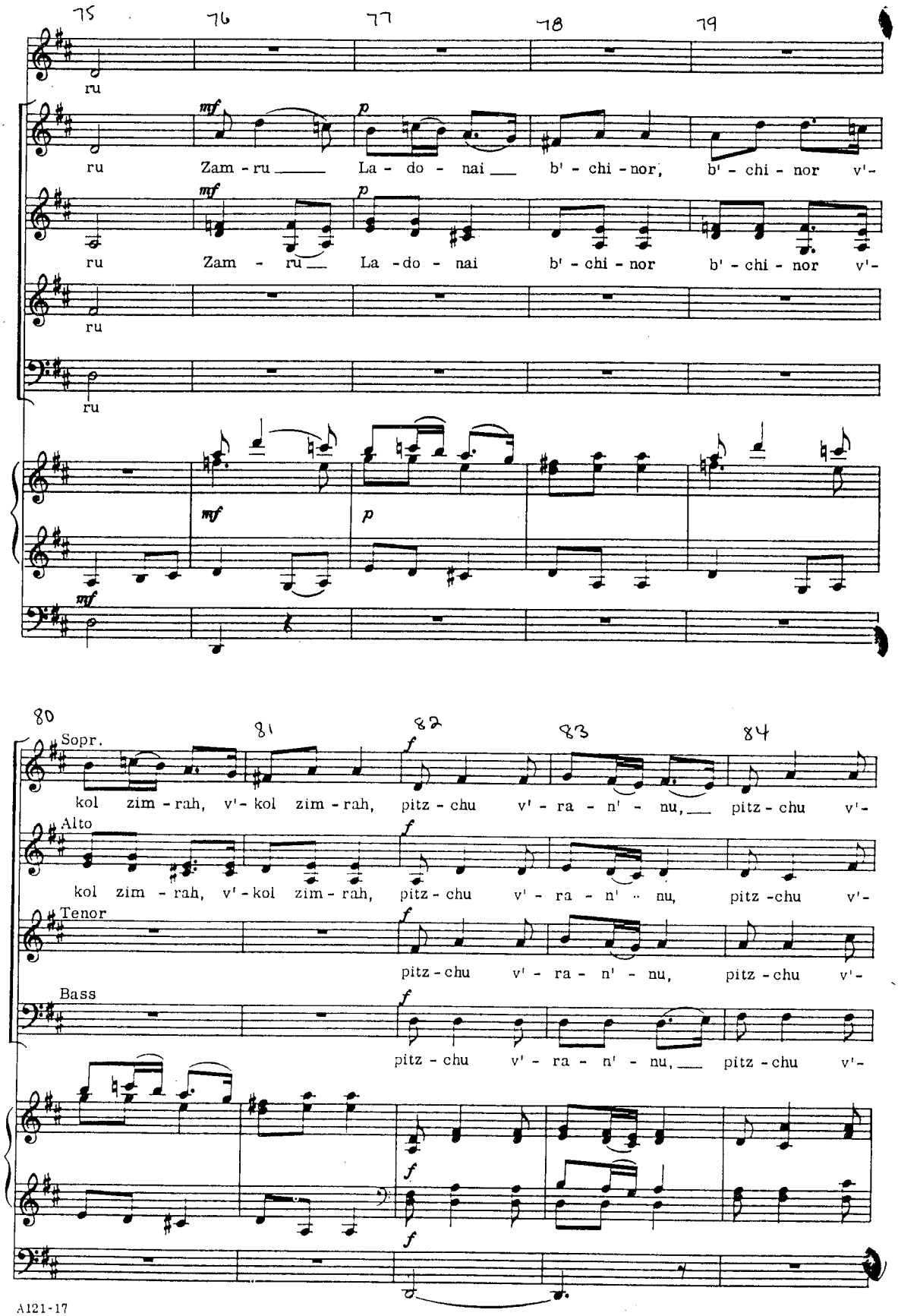

19
20
21
22
23
dash ki nif - la - ot a - sah
mf
ho-
f
3
ki nif - la - ot a - sah
ki nif - la - ot a - sah
ki nif - la - ot a - sah
mf
f
24
25
26
27
28
shi - ah lo y'- mi - no uz'- ro - a ko- d'- sho.
p
Miz -
mf
p

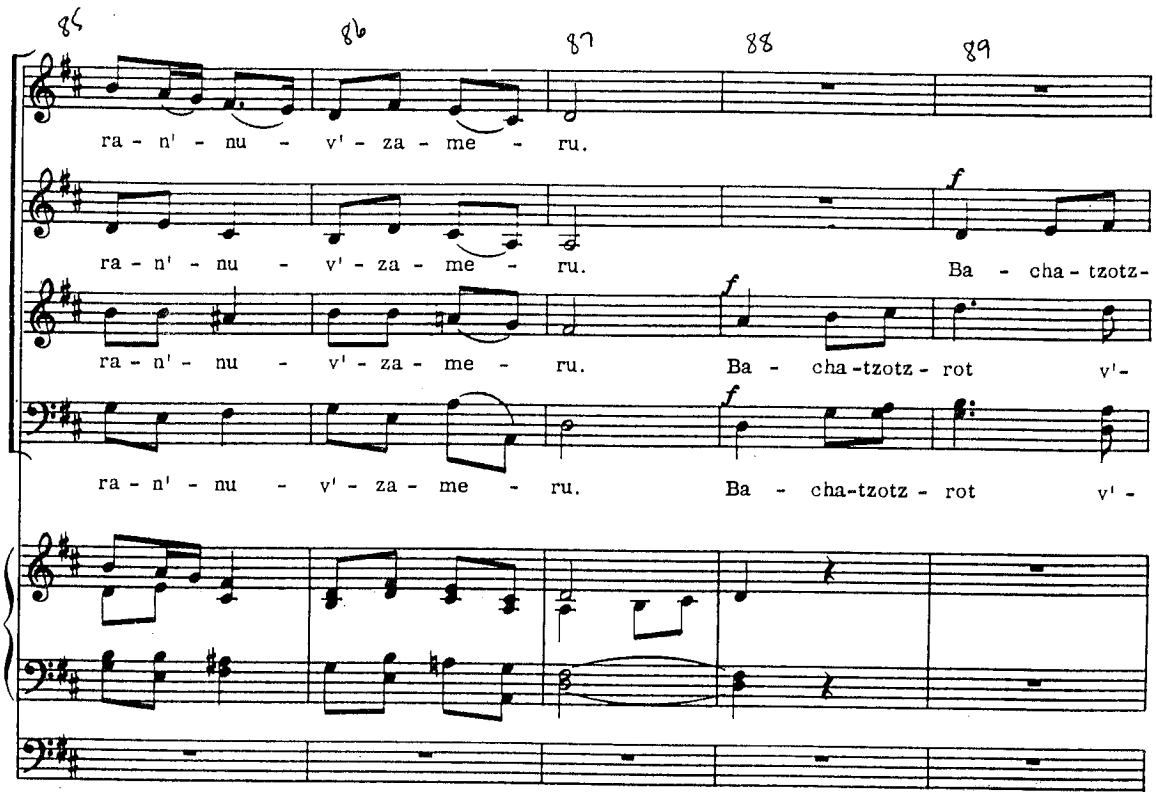

29
30
31
32
Cantor Solo
33
Tempo rubato ad lib.
Ho - di - a A-do-
p
pp
Miz - mor, miz - mor
Miz - mor, miz - mor
mor Miz - mor
Miz - mor
34
35
36
37
38
nai y'-shu-a - to l'-ey-ney ha-go-yim gi - lah tzid-ka - to, za -
39
40
41
42
43
char chas - do ve-e - mu - na - to l' - veyt Yis-ra-el
44
45
46
47
48
ra - u chol af-sey a - retz et y'- shu - at E-lo - hey - nu.

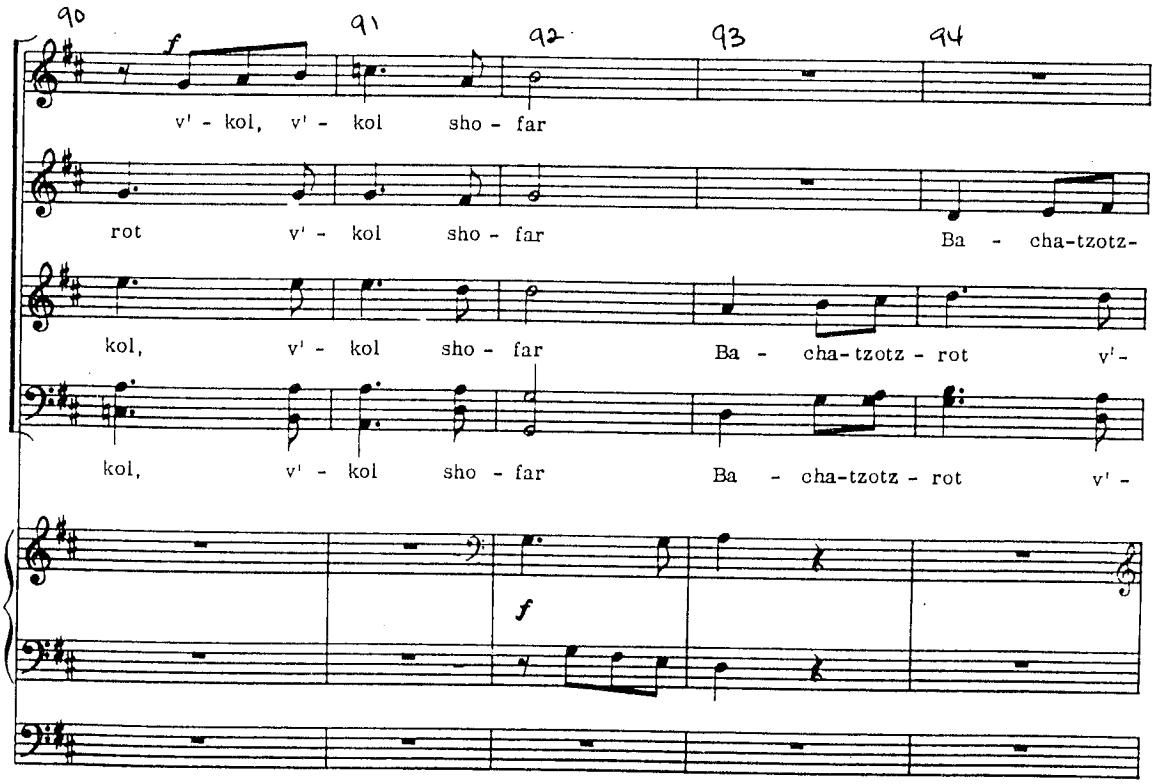
A121-17

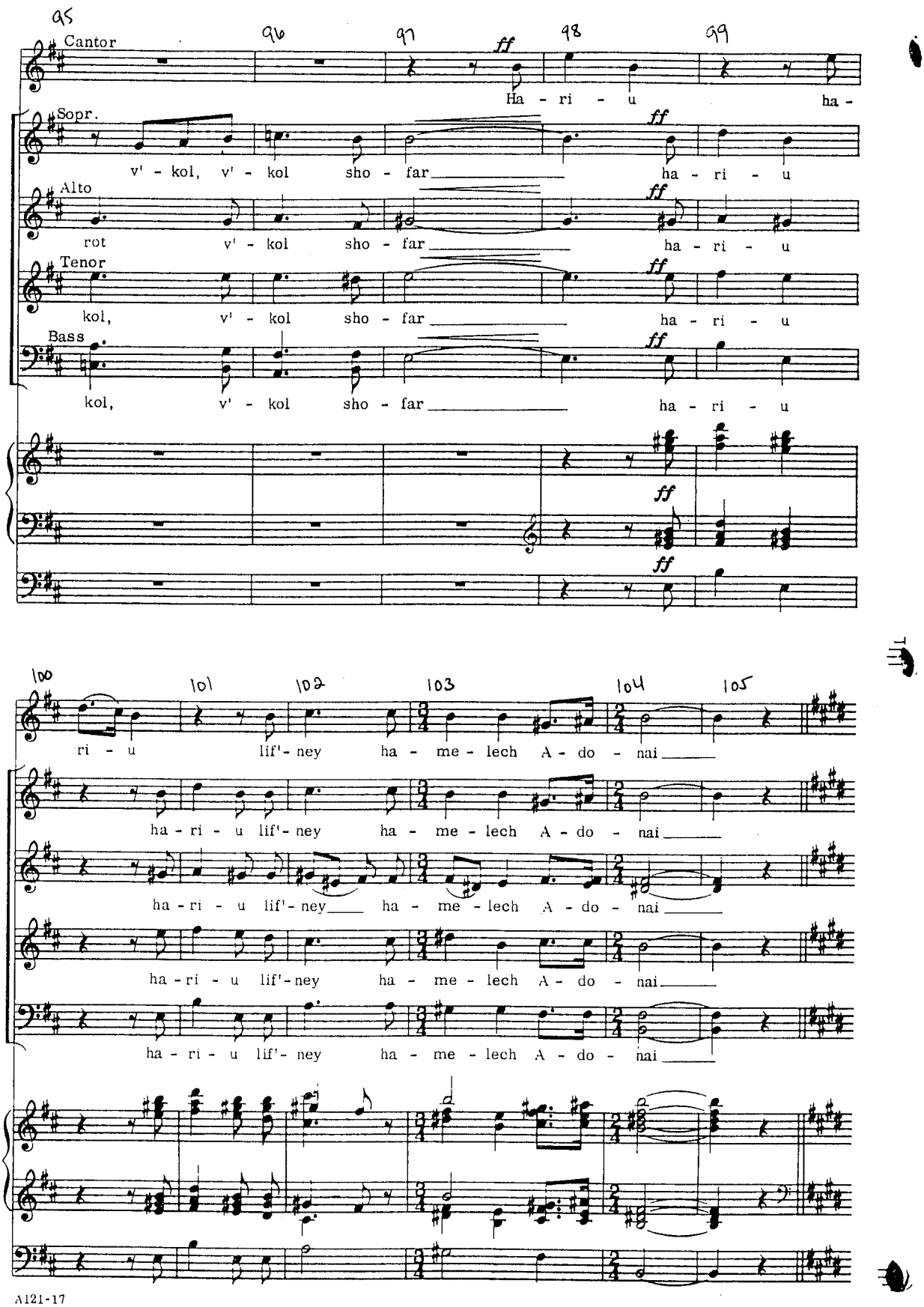

49
50
51
52
53
Cantor
Sopr.
Alto
Tenor
Bass
pp
Miz - mor,
p
54
55
56
57
58
ff
Ha -
miz - mor,
f
Miz - mor
A121-17

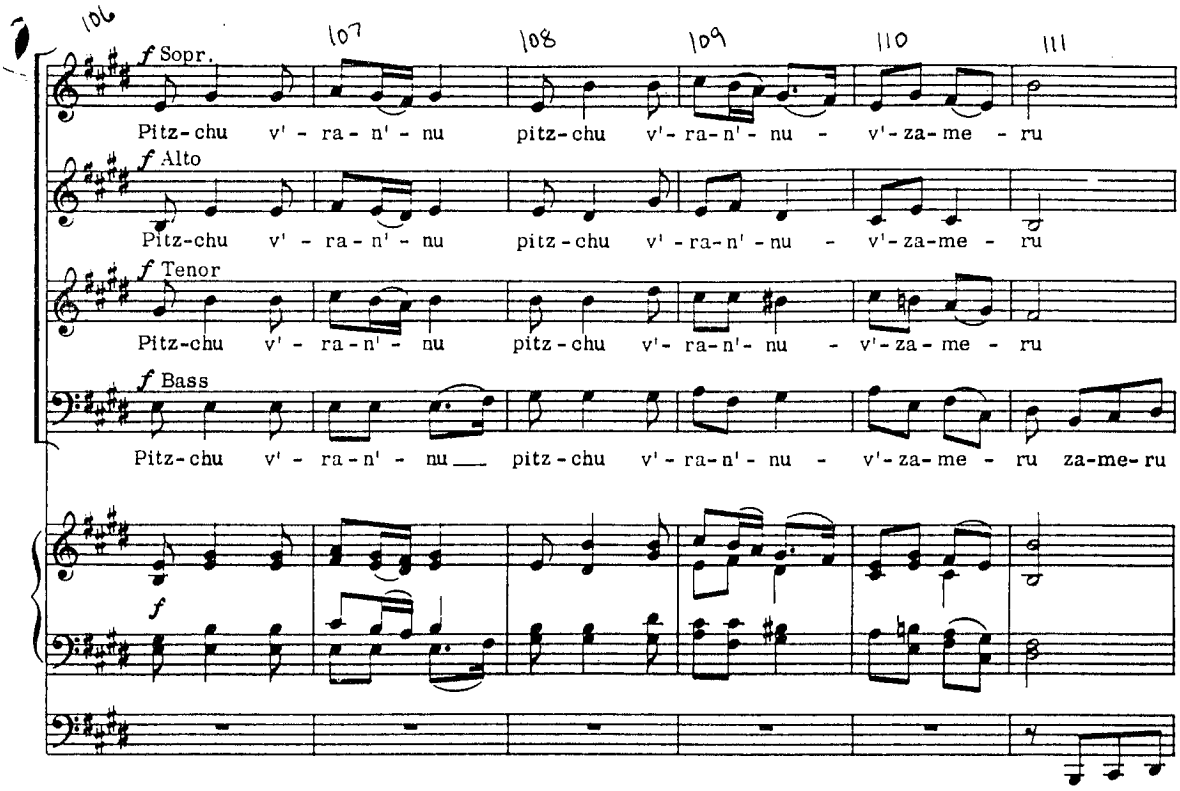

59
60
61
62
63
ri - u La - do-nai chol ha - a - retz.
ri - u La - do-nai chol ha - a - retz.
ri - u La - do-nai chol ha - a - retz.
ri - u La - do-nai chol ha - a - retz.
ri - u La - do-nai chol ha - a - retz.
ff
64
Joyful, not too fast
mf Cantor Solo
65
66
67
68
69
Pitz-chu v'-ra-n'-nu, pitz-chu v'-ra-n'-ru - v'-za-me - ru,
70
f Cantor
71
72
73
74
pitz-chu v'-ra-n'-nu, pitz-chu v'-ra-n'-nu - v'-za-me -
f Sopr.
pitz-chu v'-ra-n'-nu, pitz-chu v'-ra-n'-nu - v'-za-me -
f Alto
pitz-chu v'-ra-n'-nu, pitz-chu v'-ra-n'-nu - v'-za-me -
f Tenor
pitz-chu v'-ra-n'-nu, pitz-chu v'-ra-n'-nu - v'-za-me -
f Bass
pitz-chu v'-ra-n'-nu, pitz-chu v'-ra-n'-nu - v'-za-me -

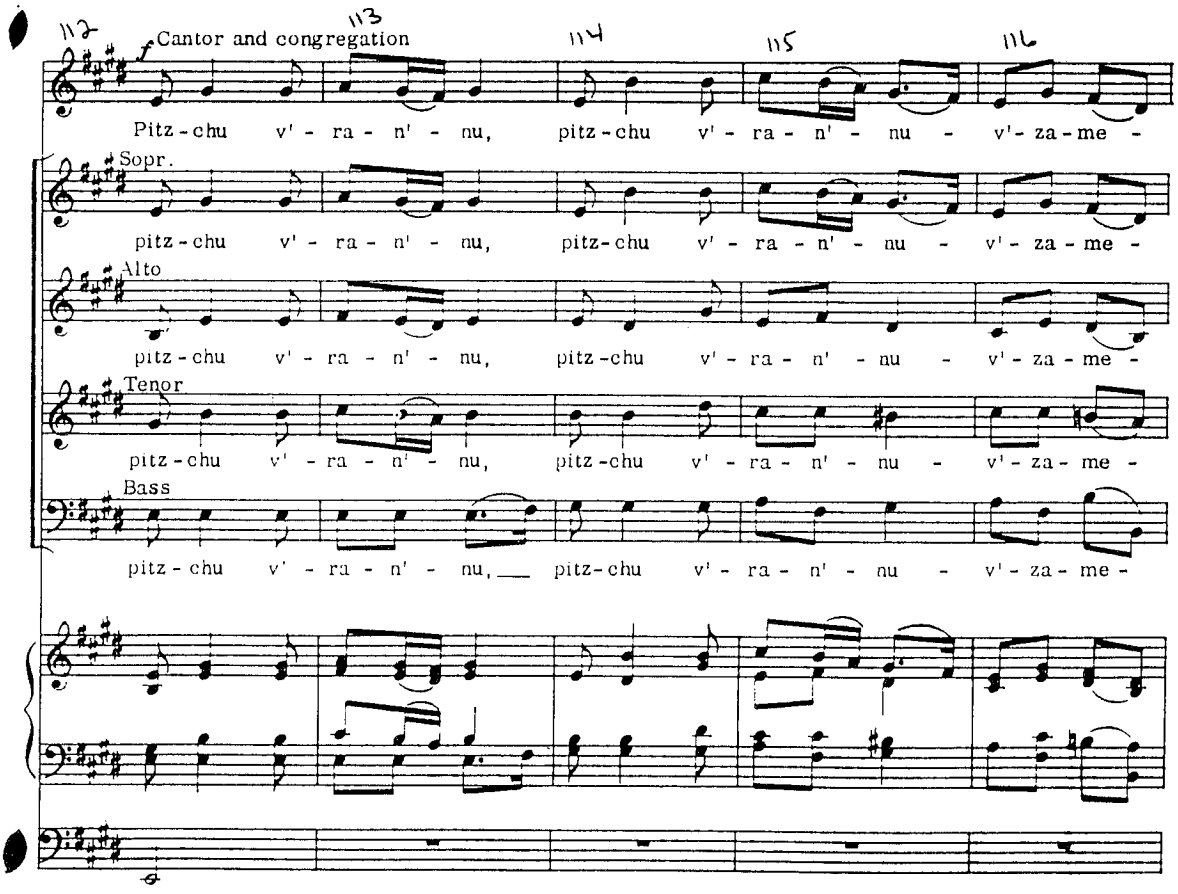

75
76
77
78
79
ru
ru
Zam - ru ___ La - do - nai ___ b' - chi - nor, b' - chi - nor v'-
ru
Zam - ru ___ La - do - nai b' - chi - nor b' - chi - nor v'-
ru
ru
mf
p
mf
p
mf
80
81
82
83
84
Sopr.
kol zim - rah, v' - kol zim - rah, pitz - chu v' - ra - n' - nu, ___ pitz - chu v'-
Alto
kol zim - rah, v' - kol zim - rah, pitz - chu v' - ra - n' - nu, pitz - chu v'-
Tenor
pitz - chu v' - ra - n' - nu, pitz - chu v'-
Bass
pitz - chu v' - ra - n' - nu, ___ pitz - chu v'-
f
f
f
f
A121-17

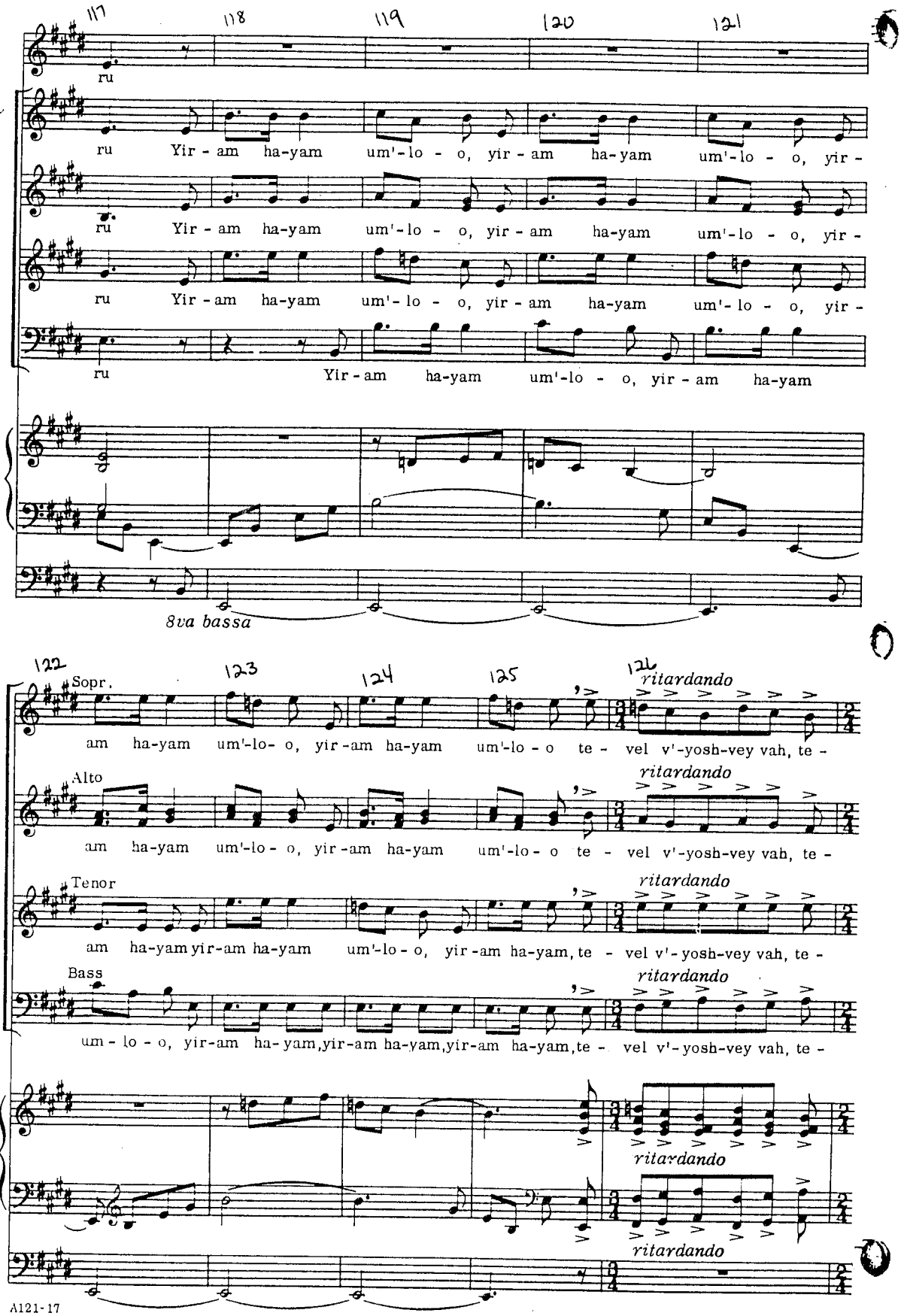

85
86
87
88
89
ra - n' - nu - v' - za - me - ru.
ra - n' - nu - v' - za - me - ru.
Ba - cha - tzotz -
ra - n' - nu - v' - za - me - ru.
Ba - cha - tzotz - rot
v' -
ra - n' - nu - v' - za - me - ru.
Ba - cha - tzotz - rot
v' -

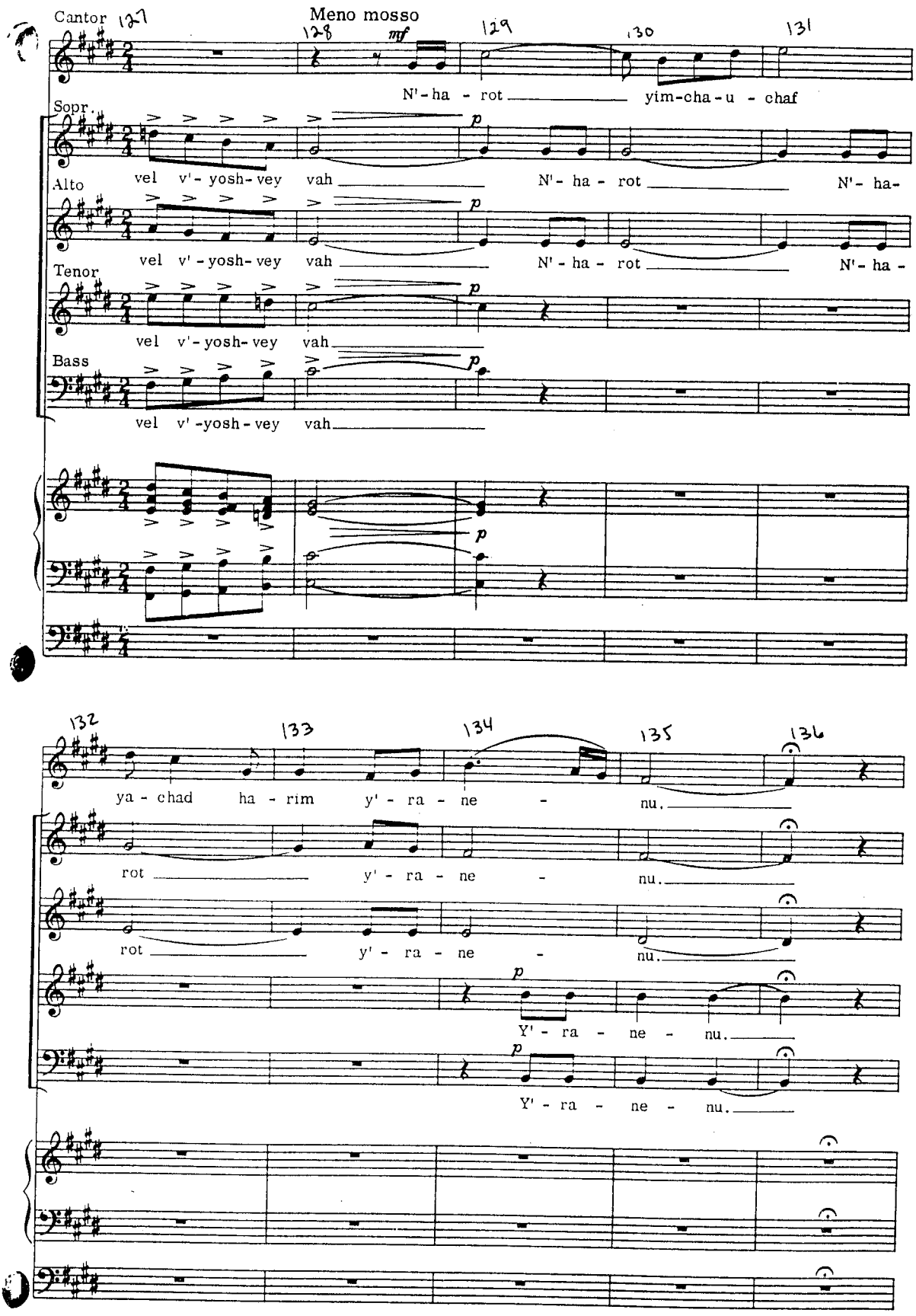

90
91
92
93
94
v' - kol, v' - kol sho - far
rot v' - kol sho - far
Ba - cha - tzotz -
kol, v' - kol sho - far
Ba - cha - tzotz - rot
v' -
kol, v' - kol sho - far
Ba - cha - tzotz - rot
v' -

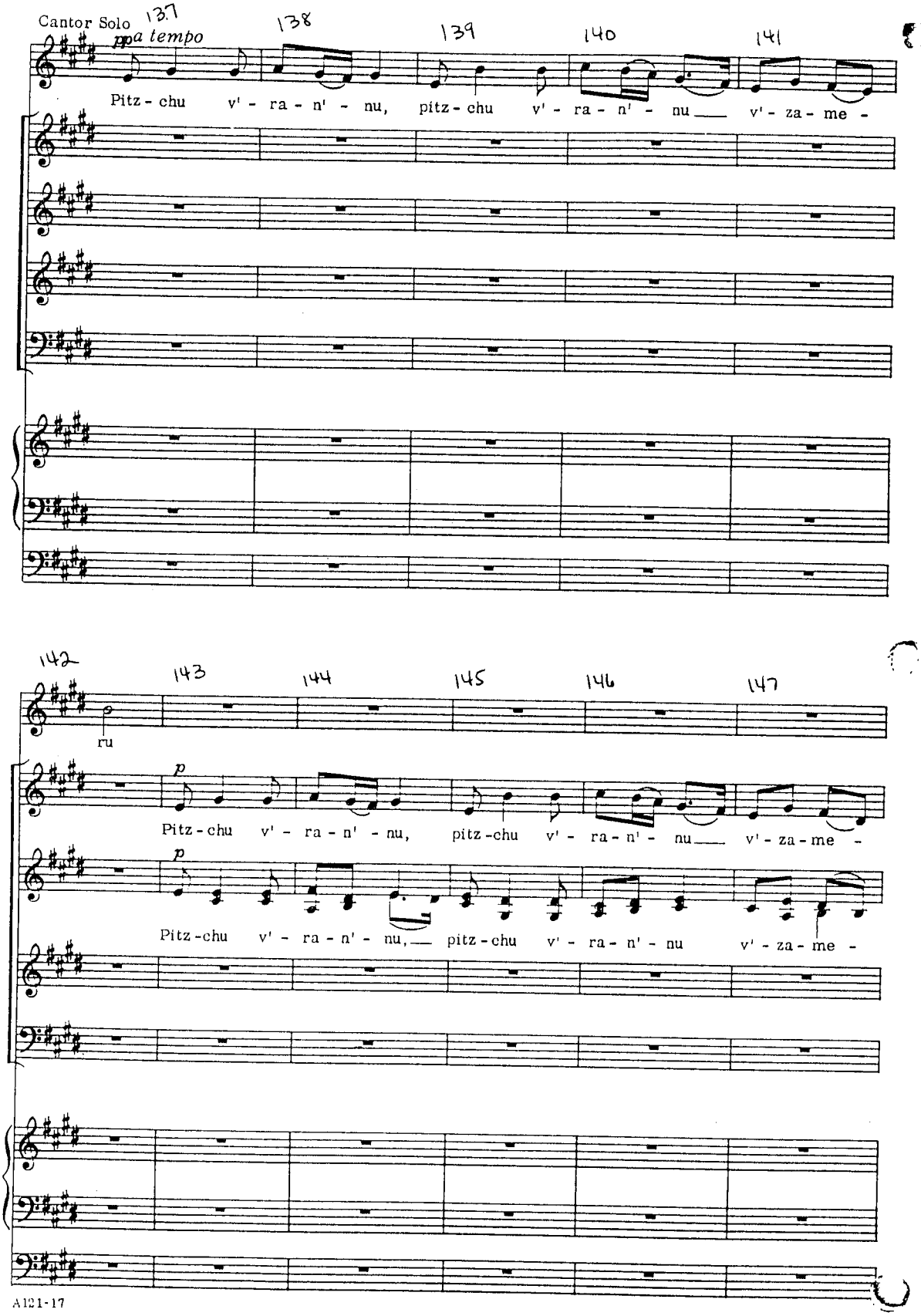

95
96
97
98
99
Cantor
Sopr.
Alto
Tenor
Bass
ff
Ha - ri - u ha -
v' - kol, v' - kol sho - far ha - ri - u
rot v' - kol sho - far ha - ri - u
kol, v' - kol sho - far ha - ri - u
kol, v' - kol sho - far ha - ri - u
100
101
102
103
104
105
ri - u lif'- ney ha - me - lech A - do - nai
ha - ri - u lif'- ney ha - me - lech A - do - nai
ha - ri - u lif'- ney ha - me - lech A - do - nai
ha - ri - u lif'- ney ha - me - lech A - do - nai
ha - ri - u lif'- ney ha - me - lech A - do - nai

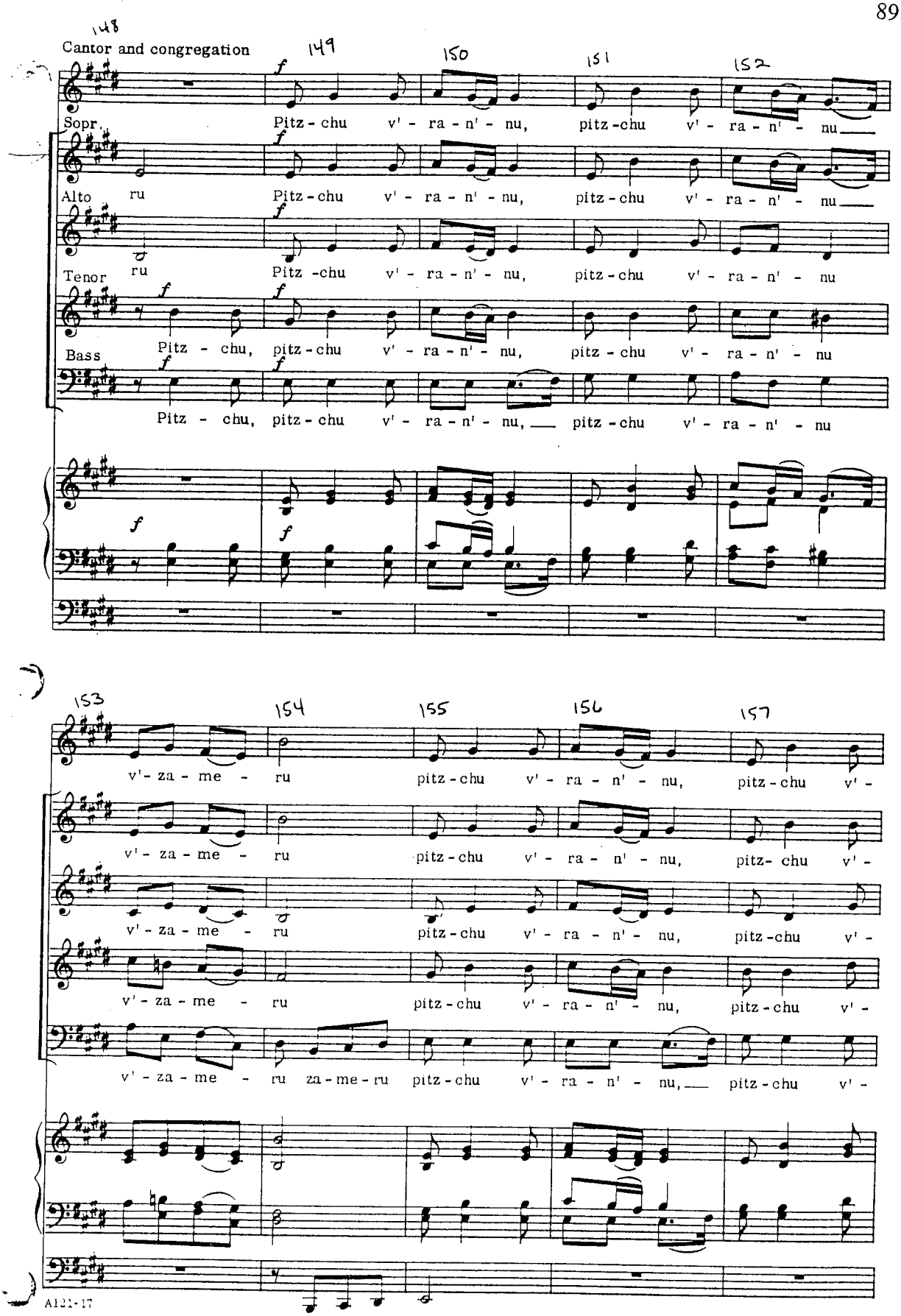

106
107
108
109
110
111
f Sopr.
Pitz-chu v'-ra-n'-nu pitz-chu v'-ra-n'-nu - v'-za-me - ru
f Alto
Pitz-chu v'-ra-n'-nu pitz-chu v'-ra-n'-nu - v'-za-me - ru
f Tenor
Pitz-chu v'-ra-n'-nu pitz-chu v'-ra-n'-nu - v'-za-me - ru
f Bass
Pitz-chu v'-ra-n'-nu pitz-chu v'-ra-n'-nu - v'-za-me - ru za-me-ru
f

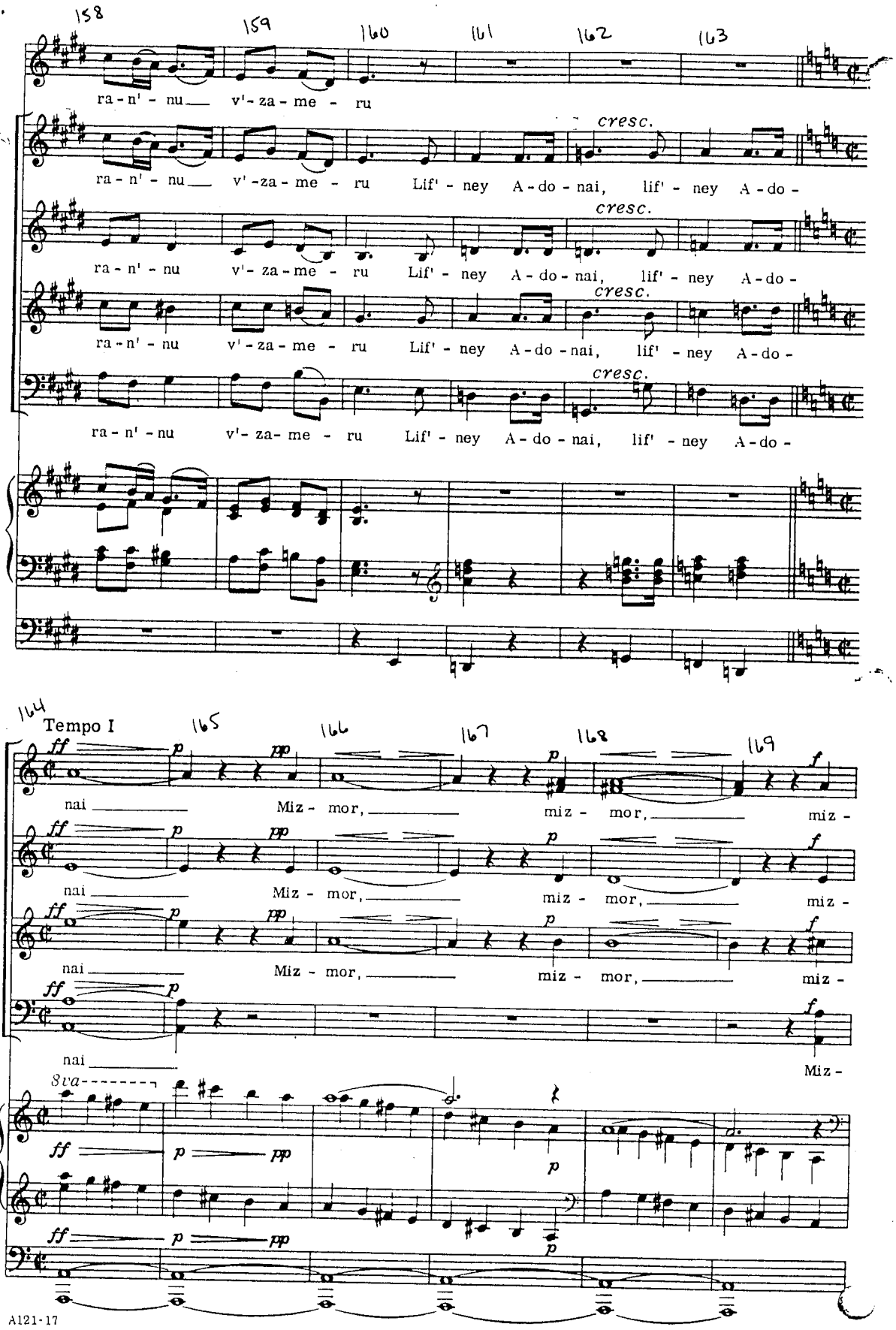

112
113
114
115
116
f Cantor and congregation
Pitz-chu v'-ra-n'-nu, pitz-chu v'-ra-n'-nu - v'-za-me -
Sopr.
pitz-chu v'-ra-n'-nu, pitz-chu v'-ra-n'-nu - v'-za-me -
Alto
pitz-chu v'-ra-n'-nu, pitz-chu v'-ra-n'-nu - v'-za-me -
Tenor
pitz-chu v'-ra-n'-nu, pitz-chu v'-ra-n'-nu - v'-za-me -
Bass
pitz-chu v'-ra-n'-nu, pitz-chu v'-ra-n'-nu - v'-za-me -

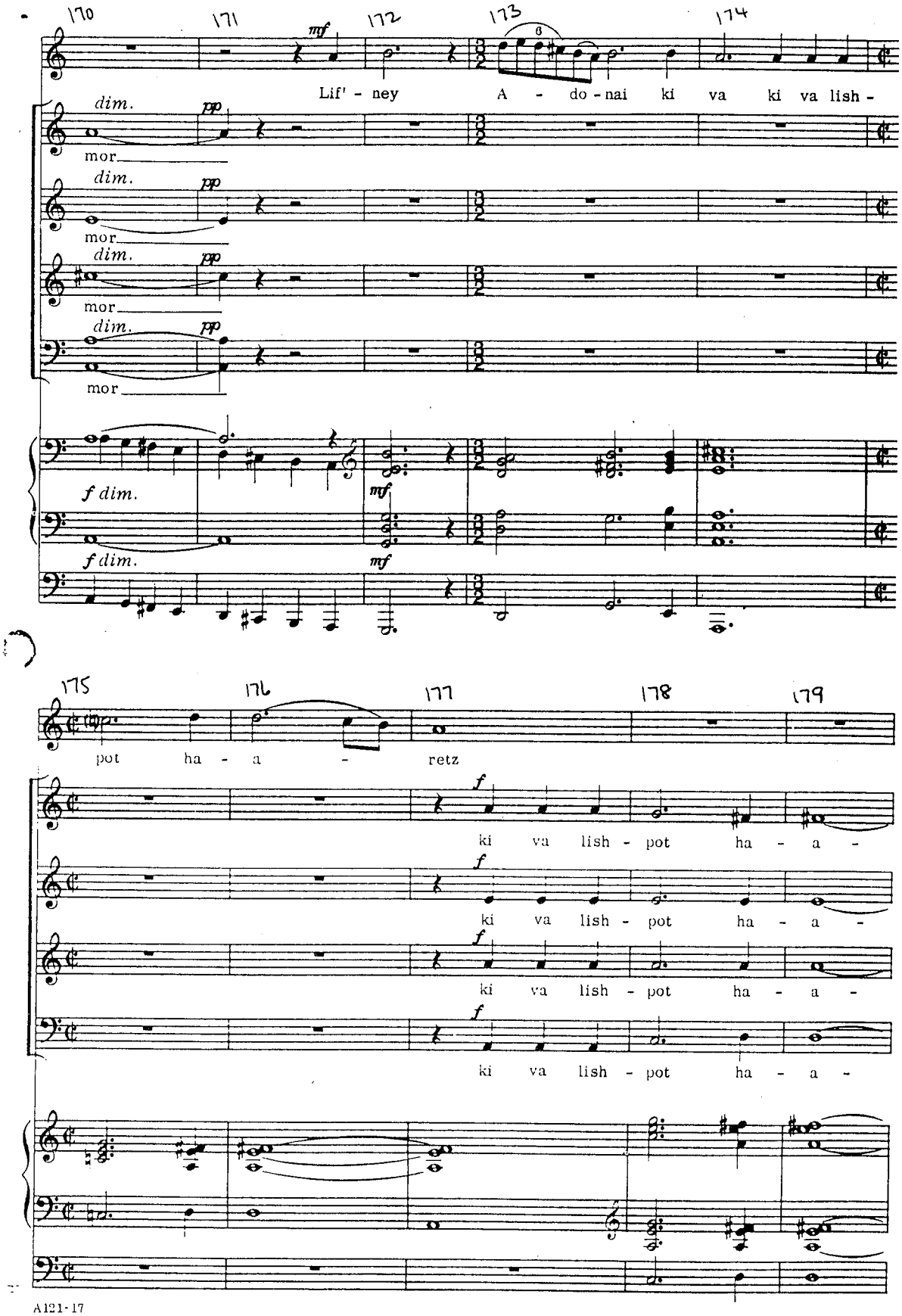

117
118
119
120
121
ru
ru Yir - am ha-yam um'-lo - o, yir - am ha-yam um'-lo - o, yir -
ru Yir - am ha-yam um'- lo - o, yir - am ha-yam um'- lo - o, yir -
ru Yir - am ha-yam um'-lo - o, yir - am ha-yam
8va bassa
122
123
124
125
126
Sopr.
am ha-yam um'-lo- o, yir-am ha-yam um'-lo - o te - vel v'-yosh-vey vah, te -
ritardando
Alto
am ha-yam um'-lo - o, yir-am ha-yam um'-lo - o te - vel v'-yosh-vey vah, te -
Tenor
am ha-yam yir-am ha-yam um'-lo - o, yir-am ha-yam, te - vel v'-yosh-vey vah, te -
Bass
um - lo - o, yir-am ha-yam, yir-am ha-yam, yir-am ha-yam, te - vel v'-yosh-vey vah, te -
A121-17


Cantor
127
Meno mosso
128
mf
129
130
131
N'-ha - rot yim-cha-u - chaf
Sopr.
p
Alto
vel v'- yosh- vey vah N'- ha - rot N'- ha-
p
Tenor
vel v'- yosh- vey vah N'- ha - rot N'- ha -
p
Bass
vel v'-yosh-vey vah
p
132
133
134
135
136
ya - chad ha - rim y' - ra - ne - nu.
rot y' - ra - ne - nu.
rot y' - ra - ne - nu.
p
Y' - ra - ne - nu.
p
Y' - ra - ne - nu.

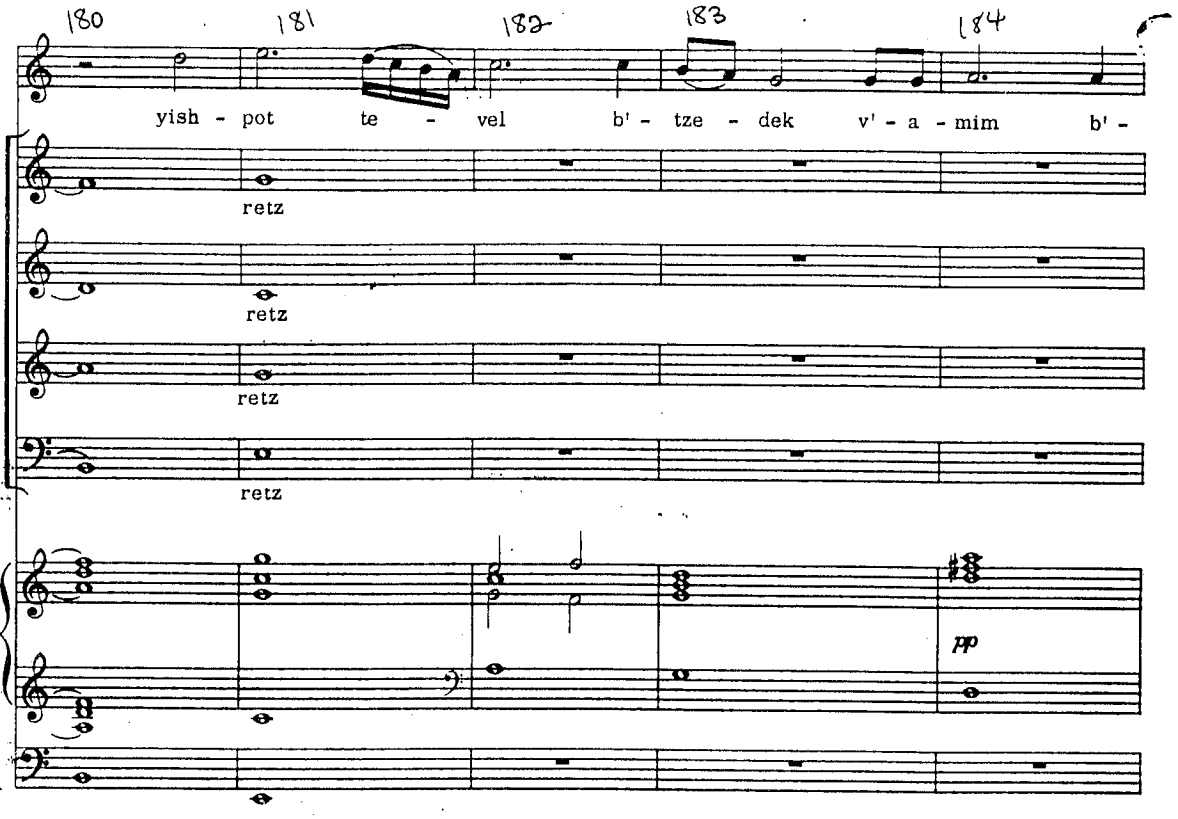

Cantor Solo
137
138
139
140
141
pp a tempo
Pitz - chu v' - ra - n' - nu, pitz - chu v' - ra - n' - nu v' - za - me -
142
143
144
145
146
147
ru
p
Pitz - chu v' - ra - n' - nu, pitz - chu v' - ra - n' - nu v' - za - me -
p
Pitz - chu v' - ra - n' - nu, pitz - chu v' - ra - n' - nu v' - za - me -

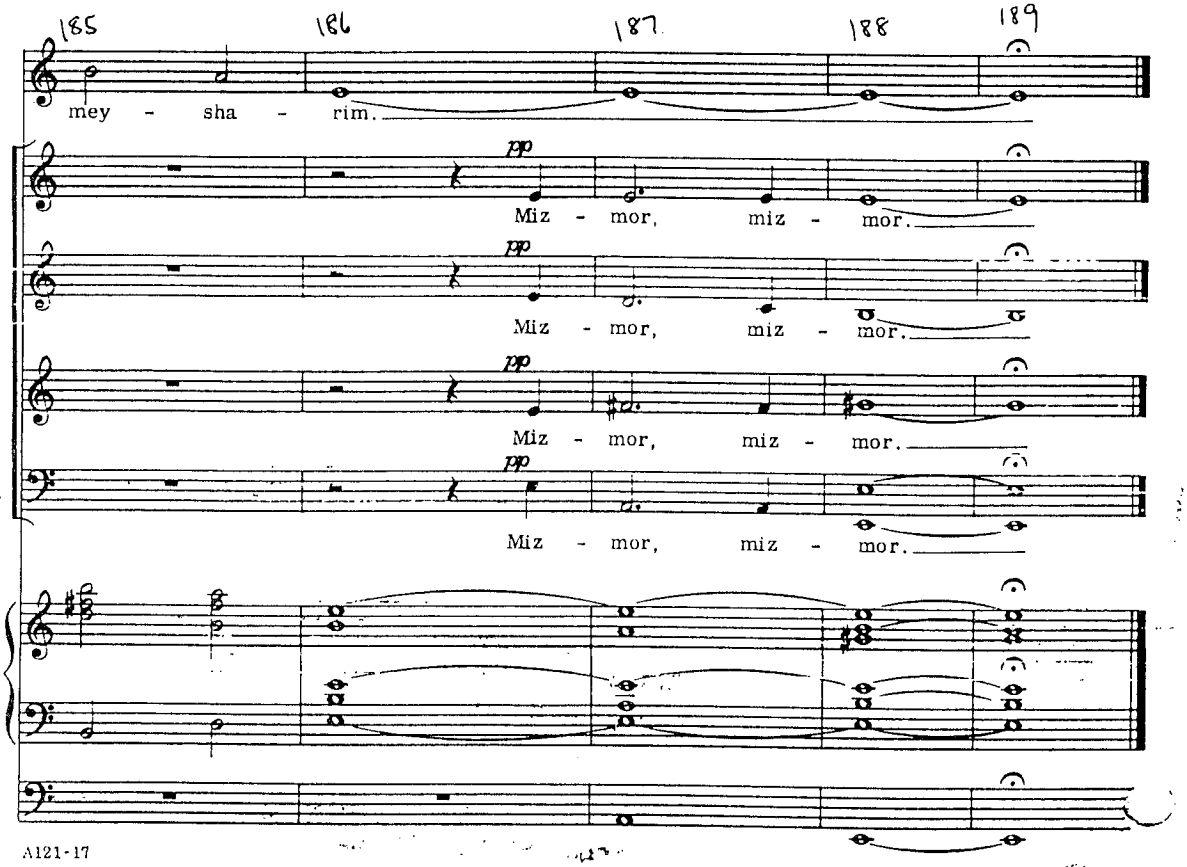

148
Cantor and congregation
149
150
151
152
Sopr.
Pitz - chu v' - ra - n' - nu, pitz - chu v' - ra - n' - nu
Alto ru Pitz - chu v' - ra - n' - nu, pitz - chu v' - ra - n' - nu
Tenor ru Pitz - chu v' - ra - n' - nu, pitz - chu v' - ra - n' - nu
Bass Pitz - chu, pitz - chu v' - ra - n' - nu, pitz - chu v' - ra - n' - nu
Pitz - chu, pitz - chu v' - ra - n' - nu, pitz - chu v' - ra - n' - nu
153
154
155
156
157
v' - za - me - ru pitz - chu v' - ra - n' - nu, pitz - chu v' -
v' - za - me - ru pitz - chu v' - ra - n' - nu, pitz - chu v' -
v' - za - me - ru pitz - chu v' - ra - n' - nu, pitz - chu v' -
v' - za - me - ru za - me - ru pitz - chu v' - ra - n' - nu, pitz - chu v' -


158
159
160
161
162
163
ra - n' - nu v' - za - me - ru
cresc.
Lif' - ney A - do - nai, lif' - ney A - do -
164
Tempo I
165
166
167
168
169
ff
p
pp
f
nai
Miz - mor,
miz - mor,
miz -
8va
A121-17


170
171
172
173
174
mf
Lif' - ney
A - do - nai ki va ki va lish -
dim.
pp
mor
dim.
pp
mor
dim.
pp
mor
dim.
pp
mor
f dim.
mf
f dim.
mf
175
176
177
178
179
pot ha - a -
retz
f
ki va lish - pot ha - a -
f
ki va lish - pot ha - a -
f
ki va lish - pot ha - a -
f
ki va lish - pot ha - a -

A121-17


180
181
182
183
184
yish - pot te - vel b' - tze - dek v' - a - mim b' -
retz
retz
retz
retz
pp


185
186
187
188
189
mey - sha - rim.
pp
Miz - mor, miz - mor.
pp
Miz - mor, miz - mor.
pp
Miz - mor, miz - mor.
pp
Miz - mor, miz - mor.

PSALM 98

Sections: A (mm. 1-56)
Subsections: Introduction (mm. 1-8)
a (mm. 9-16)
a1 (mm. 10-14a - solo; 14b-17 - choir)
b (mm. 14b-25a)
c (mm. 25b-43)
Introduction - repeated (mm. 44-51a)
a1 (mm. 51b-56)

	Intro.	a	a1	b	c	Intro. (rep.)	a1
Key	[A modal]	"	"	"	em	[A modal]	"
Vocals	choral	cant./choir	"	"	cantor	choir	cant./choir
Dynamics	pp-p-f-pp	mf-p-f	f-p	mf-p-pp	pp	pp-p-f	ff
Time Sig.	¢	¢	3/2	3/2, 3/4, ¢	¢	¢	¢
Pedal	[I] mm.1-6	vii (m. 9) i (mm.11-12) vii (mm.. 13-14) vi (mm. 15-16)	v (m.7)	no pedal	"	[I] mm. 43-48	vii (m. 52); [I] mm. 54-56
Final Cadence	--	--	--	v-I	(magein avot) iv-i	--	v-IV-III-v-I (I is now V of new key for B section)

Section: B (mm. 57-98)
Subsections: a (mm. 57-62)
a1 (mm. 63-68)
b (mm. 69-74)
a1 (mm. 75-79)
c (mm. 80-86)
c1 (mm. 87-90a)
d (mm. 90b-98)

	a	a1	b	a1	c	c1	D
Key	D	D	[D]	D	[D]	D-E	E
Vocals	cantor a cap.	cantor/ choir SATB- a cap.	SAT acc.	SATB acc.	SATB acc. (imit.)	SATB a cap. (imit.)	Cantor/SATB acc.
Dynamics	mf	F	mf	f	f	f	Ff
Time Sig.							
Pedal	no pedal	"	"	I mm. 74-75	no pedal	"	VI (mm. 98-99)
Final Cadence	--	V-I	ii-V-I-V-iv-[I]	V7-I	I-iv	E: V-I	I^6-V/V (ends on B - dom. in E major)

Section: B1 (mm. 99-155)
Subsections: a (mm. 99-104)
a1 (mm. 104-109a)
e (mm. 109b-119)
a (mm. 129-134)
a1 (mm. 135-140)
a11 (mm. 141-146)
a1 (mm. 147-151a)
4-bar transition (mm. 151b-155)

	a	a1	e	f	a	a1	a11	a1	4-bar
Key	E	E	E	c#m (mm. 120-3)	E	E	E	E	return to modal [A] thru rep. of intro.
Vocals	SATB acc.	cantor/ SATB acc.	SATB acc.	cantor/ SA/ SATB	cantor	SA then TB	cantor/ SATB acc.	"	SATB
Dynamics	f	F	f	mf	pp-p	p	F	f	cresc. - ff-p
Time sig.		'	'	'	'	'	'	'	'
Pedal	no ped.	"	I (mm. 110-117)	no ped.	"	'	'	'	[I] mm. 156-161
Final Cad.				I-V	V-I	VII-I	IV-I-VII-VI-V	V-I	modal [A]: iv-[I]

Section: A1 (mm. 162-181)
Subsections: Introduction (mm. 156-163a)
a11 (mm. 163b-171 cantor line)
(mm. 163b-173 choir)
b11 (mm. 172-181)

	Introduction (rep.)	a11	b11
Key	[A] modal	"	"
Vocals	SAT/SATB	cantor acc/then SATB acc.	cantor acc/then SATB acc.
Dynamics	pp-p-pp	mf-f	f-pp
Time Sig.	C	C	C
Pedal	[I] mm. 156-161	--	--
Final Cadence	--	I^6-IV7-ii 7-V	v-II-[I]modal-IV-I (E:I)

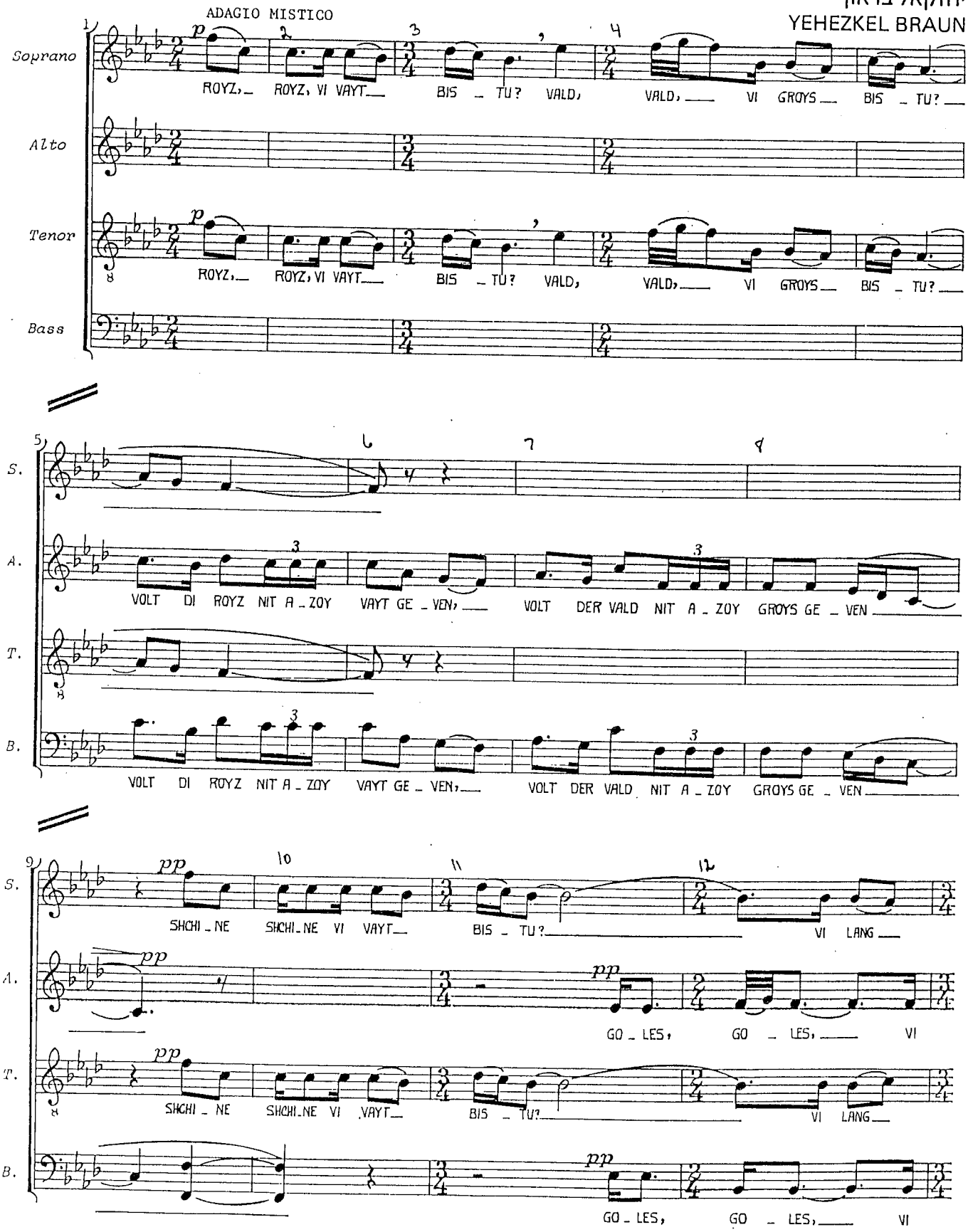
ROYZ, ROYZ, VI VAIT BISTU? (ROSE, ROSE, HOW FAR ARE YOU?)

רויז, רויז, ווי וייט ה, מה רחוקה את ?)

ARR. FOR MIXED CHOIR A CAPPELLA (1980) עיבוד למקהלה מעורבת בלי ליווי

TEXT AND MELODY: THE RABBI OF RIMANOW מלים ומנגינה: הרב מרימנוב

יחזקאל בראון
YEHEZKEL BRAUN



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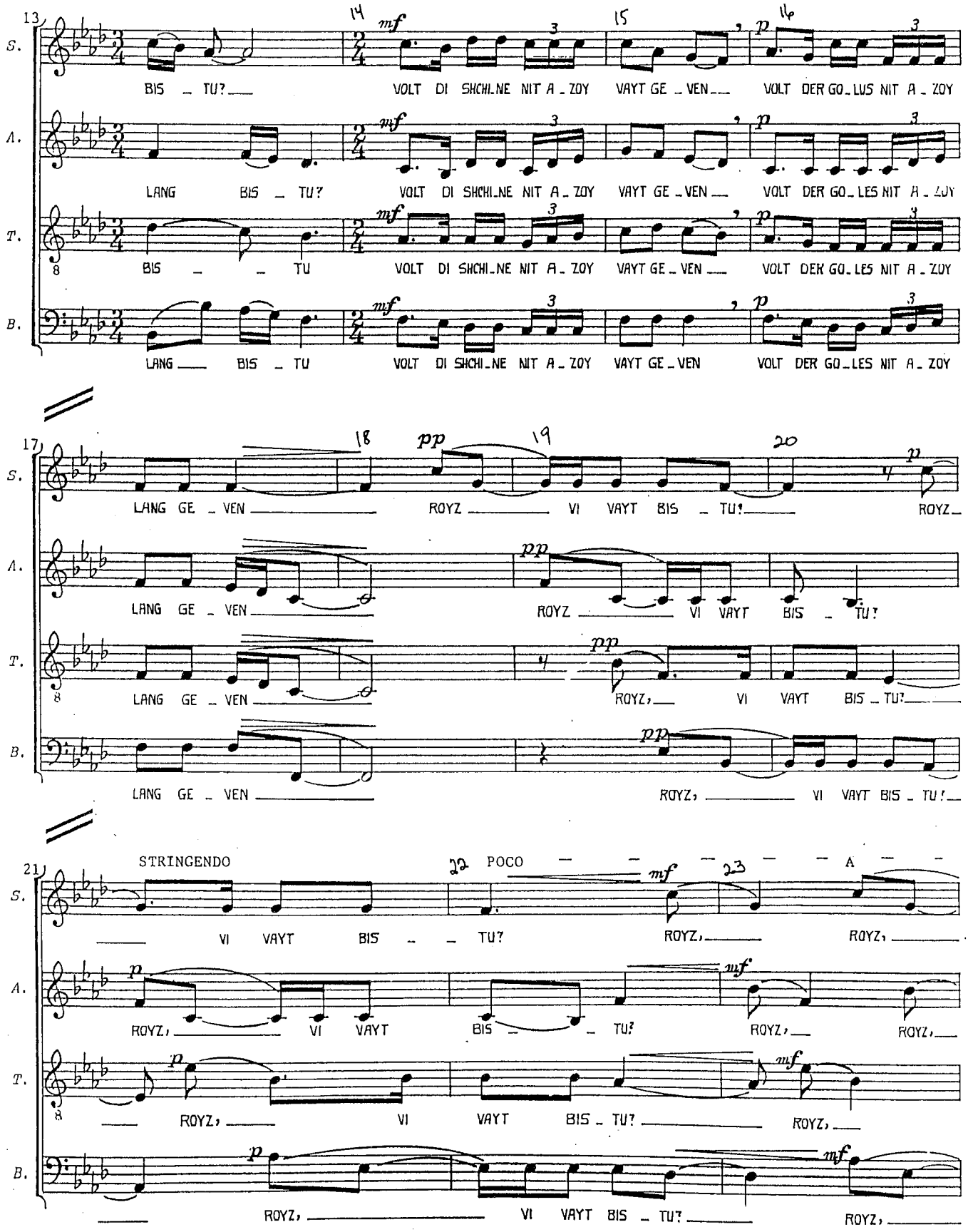
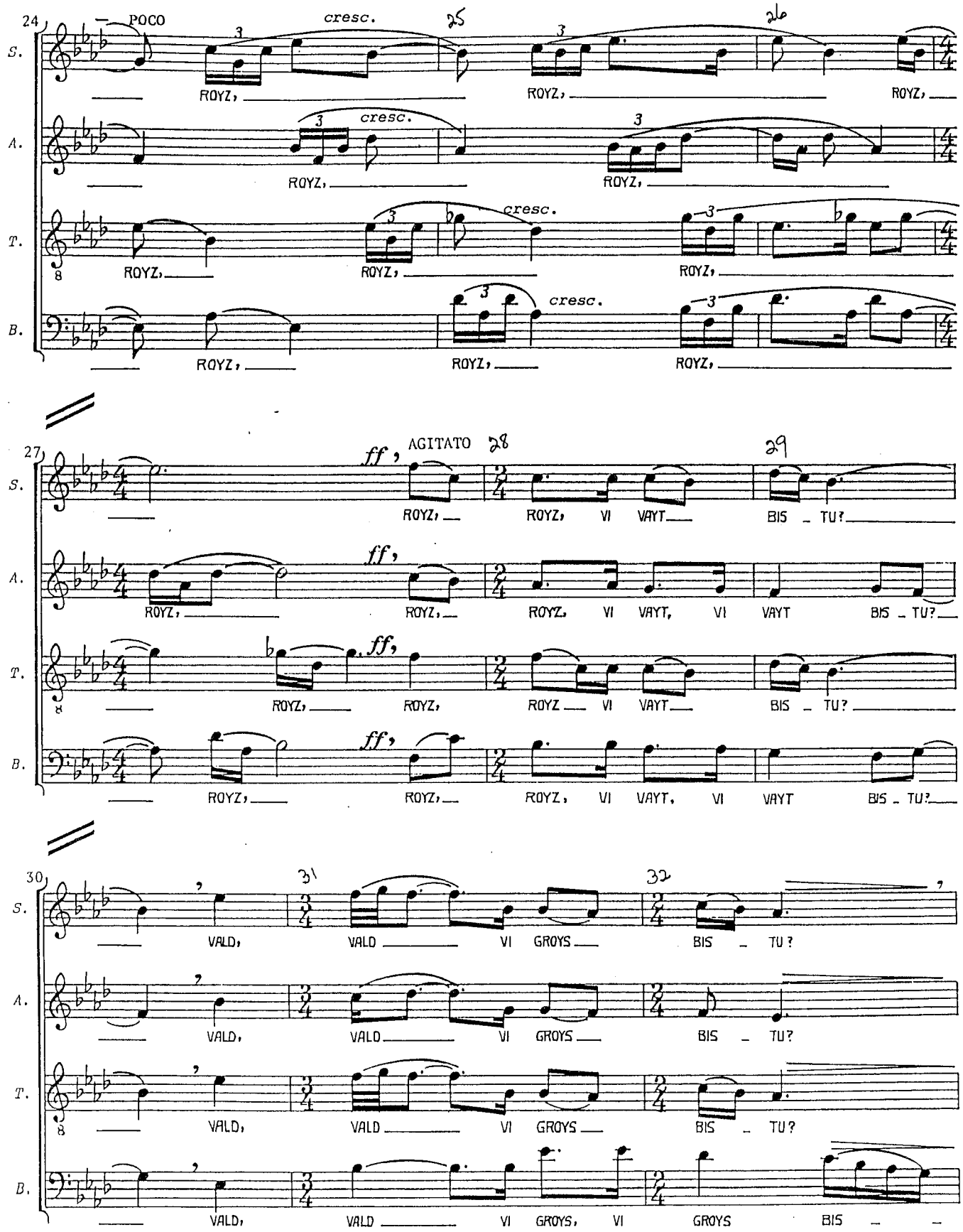
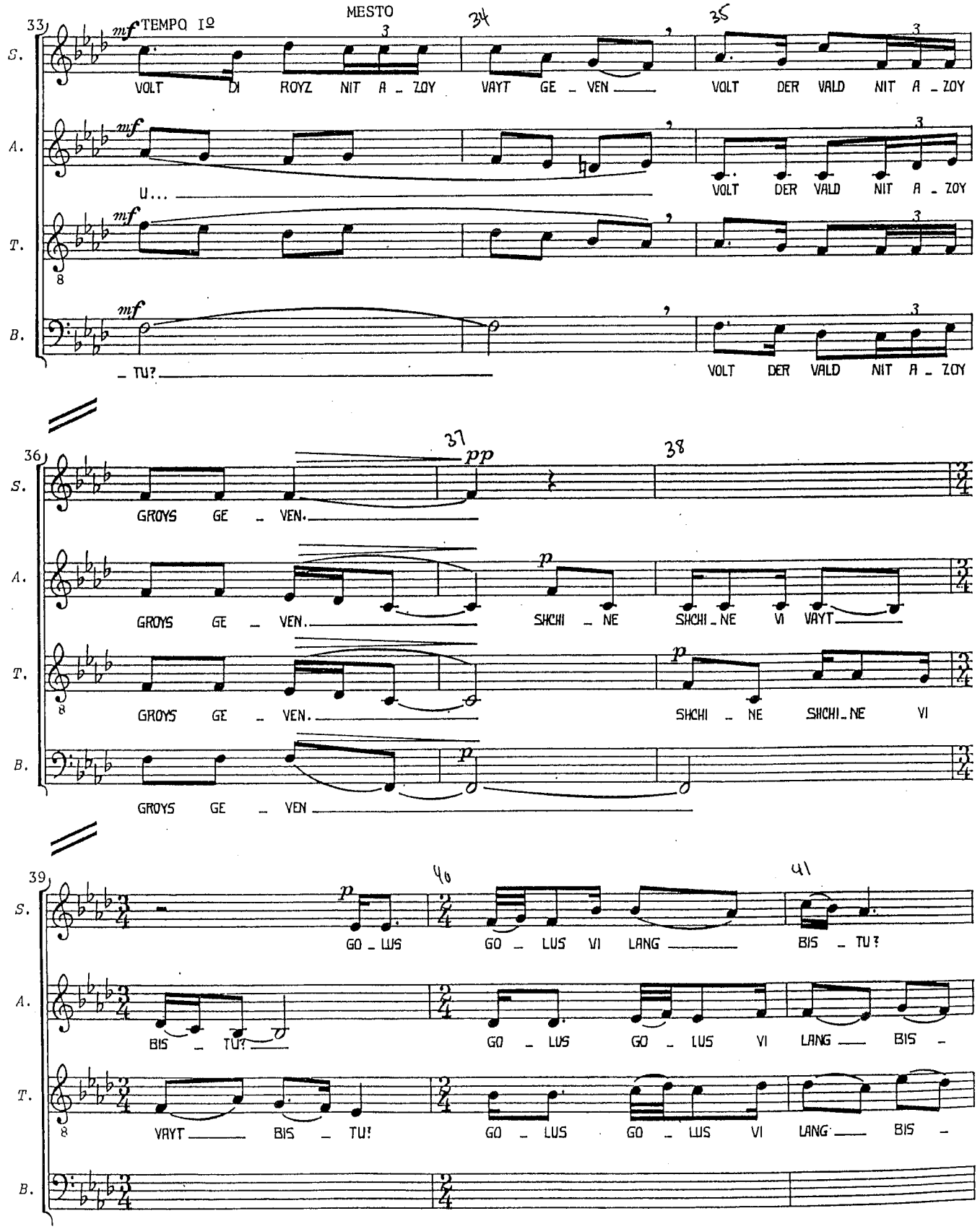
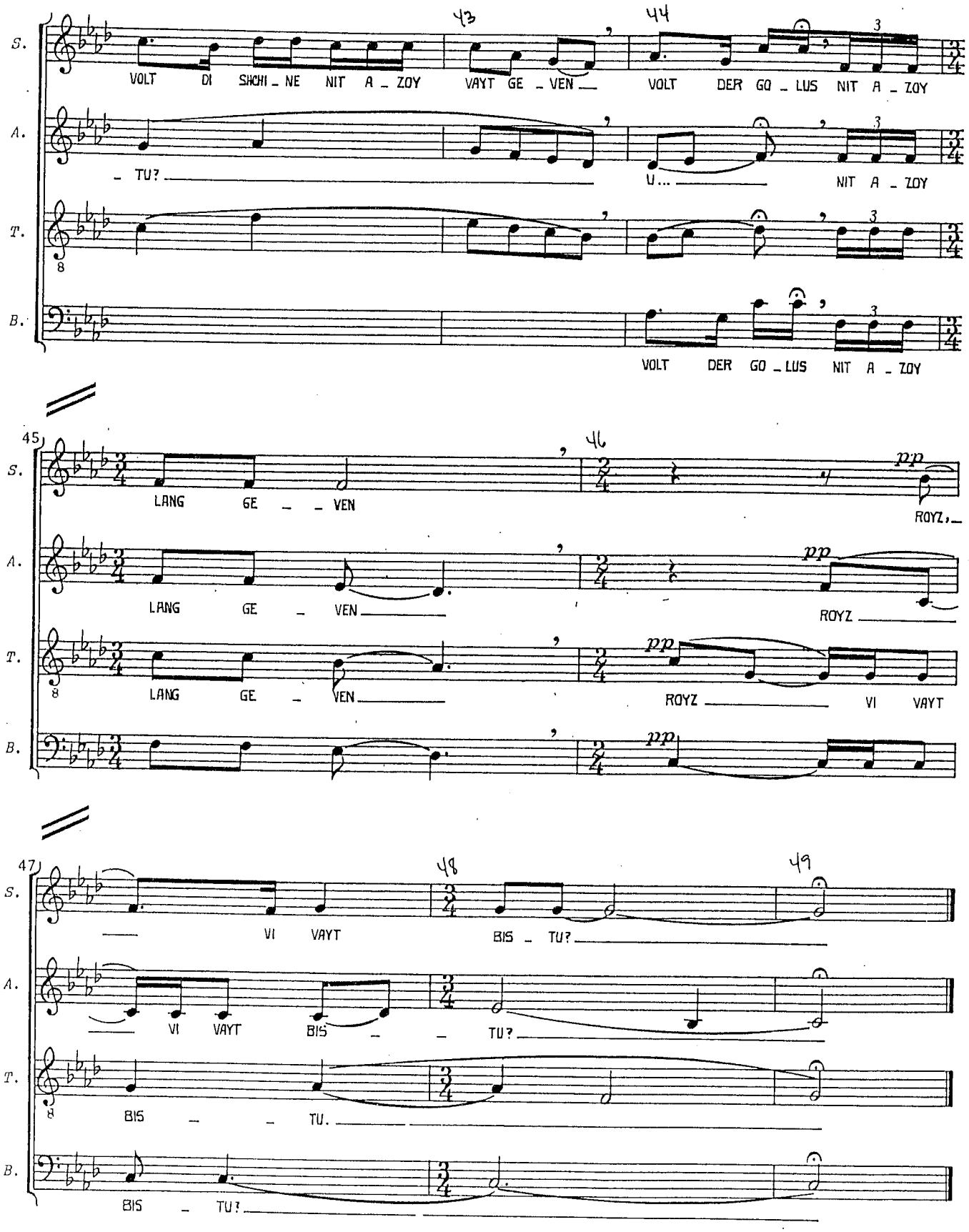

13
14
15
16
S.
A.
T.
B.
mf
p
BIS _ TU?
VOLT DI SHCHI_NE NIT A_ZOY
VAYT GE_VEN
VOLT DER GO_LES NIT A_ZOY
LANG
BIS _ TU
17
18
19
20
pp
LANG GE_VEN
ROYZ
VI VAYT BIS _ TU?
21
STRINGENDO
22 POCO
23
A
VI VAYT BIS _ TU?
ROYZ,


24
POCO
cresc.
25
26
S.
A.
T.
B.
ROYZ,
27
ff, AGITATO
28
29
ROYZ, VI VAYT BIS TU?
ff,
30
31
32
VALD, VALD VI GROYS BIS TU?
VALD, VALD VI GROYS, VI GROYS BIS


33
MESTO
mf TEMPO I°
34
35
S.
VOLT DI ROYZ NIT A _ ZOY
VAYT GE _ VEN
VOLT DER VALD NIT A _ ZOY
A.
U...
VOLT DER VALD NIT A _ ZOY
T.
B.
_ TU?
VOLT DER VALD NIT A _ ZOY
36
37
38
pp
GROYS GE _ VEN.
p
SHCHI _ NE
SHCHI _ NE VI VAYT
SHCHI _ NE SHCHI _ NE VI
GROYS GE _ VEN
39
40
41
GO _ LUS
GO _ LUS VI LANG
BIS _ TU?
BIS _ TU?
GO _ LUS GO _ LUS VI LANG BIS -
VAYT BIS _ TU!
GO _ LUS GO _ LUS VI LANG BIS -



Dur: ca. 2'30"

Printed in Israel
May 1991

IMI 6317

APPENDIX 4

INTERVIEW WITH YEHEZKEL BRAUN 7/27/97

IW: From two articles, one that is actually an interview with Oded Zahavi, the other by Nathan Mishori, I learned that you were very much influenced by the different sounds that were part of your surroundings during the time you were growing up: the songs of the Yemenite women, the call of the *Muezzin*. . .

YB: Yes, yes. More than that. I grew up in the Land of Israel in the early 20's, so that actually the first sounds I heard were primarily traditional Jewish melodies in the synagogue and in the neighborhood and in my home, and in the coffeehouses I heard Arabic music. There were no Hebrew recordings at that time at all. At home there were a few classical recordings, mostly Puccini. It was completely natural: not the same situation as that of composers who came here from abroad and were influenced. No. It's just that I grew up within it. These are the deepest layers.

IW: So Arabic music, Yemenite folk songs, these you heard in the environment.

YB: There is no such thing as Yemenite folk songs. There are traditions of songs. There are the songs of the women, and the songs of the men, two different things.

IW: Yes. I'm somewhat familiar with those categories. It was also said that there were Chasidic *niggunim* in your home, sung by your father and lullabies in German that your mother would sing.

YB: Yes.

IW: All right. A few very general questions. I would very much like to know from you which sounds you liked the most from among all the music and songs you heard. I think what I'm asking is what influenced you the most powerfully.

YB: I can't answer that. Everything.

IW: Do you use melodies, or motives, or other musical ideas deliberately, consciously, or does your work emerge unconsciously, as if it's simply a part of you?

YB: Yes, like that. Just like that. What does happen, though, as you know, is that I arrange, or I have arranged, for choir, traditional songs. But this is a whole song, with its words, with its melody, and I give it a kind of clothing, a choral setting, a voice and piano setting, so that it can be presented in the concert hall.

IW: And I have read that you leave the melody alone. . .

YB: Absolutely.

IW: You don't change notes. . .

YB: I change as little as possible, and also try to add as little as possible.

IW: So you don't ever take into consideration the "Yemenite-ness: or the "Arab-ness" or "Chasidic-ness" of a melody when you arrange it?

YB: Again, a question that is hard for me to answer, since I don't think at all. I go into the text, I go into the melody, it becomes a part of me, and then I can begin working.

IW: It's not a matter of certain motives. . ..

YB: I have no considerations, during the process of arranging [writing] music, no verbal considerations; my thoughts are in sounds, not in concepts.

IW: We at the School of Sacred Music are very interested in analyzing certain motives. For instance, when we discuss the traditional music of Ashkenazic synagogue, we talk of modes. . .

YB: Modes and motives are not the same thing.

IW: Yes, two different things. But we talk of something identifiable, a pattern of notes. . .

YB I see what you're getting at—what is called "*nusach.*"

IW: Yes. What I'm interested in knowing is whether there isn't something parallel to that in the song of the Yemenites, or of the Sephardim. . . .

YB: Yes, of course there is. With the Sephardim especially, since the music of the Sephardic synagogue has been heavily influenced by Islamic music from Morocco and from the Middle East. In Islamic music there is a whole system of modes.

IW: *Maqamat*?

YB: Yes. The Sephardic chazzanim are aware of the *maqamat*, of the theory. But this is not the case with the Yemenites. They have a tradition; they are not aware of what they're doing, nor are they interested. What interests them is sticking closely to the tradition. On this issue they are sticklers. For instance, in the Yemenite community anyone can go up to the Torah, not just a *shaliach tsibur*, but everyone, and not only for a Bar Mitzvah. Everyone equally. They have no chazzan. If a Yemenite makes even the slightest mistake in the text or in

pronunciation, or in what we call *nusach*. . . .

IW: The rising and falling of the lines. . .

YB: Then whoever's next to him helps him, or he goes back to the beginning and says the verse over.

IW: Because all are knowledgeable. . .

YB: . . .and all keep careful watch. Everyone knows it very, very well from childhood, and tradition is kept very well.

IW: Do these little melodies enter into your works?

YB: Not consciously. Because, again, it's a part of me.

IW: I have recently read Jehoash Hirshberg's book. He poses for his readers in one of the chapters some very interesting questions that I know will be hard to answer, but I would be interested in hearing at least an attempt at an answer. Is Jewish ancestry a condition for labeling a composer Jewish?

YB: In my opinion, ancestry is not the important thing. What counts is the cultural background that the person grew up in. If he grew up in, or at least was exposed as a child to a Jewish cultural environment, and has really turned that Jewish culture into a part of himself, then that can be expressed in his music.

A good example is Andre Hadju, who came from an entirely assimilated family, who hardly even knew he was a Jew, and it didn't even interest him. When he fled Hungary in 1956 and got to Paris, he met Jews and for the first time, it occurred to him that he was a Jew. This was, in my opinion, a very late recognition.

IW: Never in his childhood did he hear Jewish music?

YB: I don't think so. I know that he came from an assimilated family. Maybe he heard it but. . .

IW: So as soon as he was among other Jews, and he heard the music, he felt connected to it.

YB: More than that. He really became a Jew. He studied Torah, Mishna, Talmud . . . he became a Jew.

IW: That's interesting. The other question was, can any work by a Jewish composer be considered Jewish music automatically, or are there Jewish components,

elements that have to be there in order to earn it that label? And if so, what are those elements, properties?

YB: The truth is that none of these questions interests me. I've never thought about it. Maybe for the same reason which was what we started with: I grew up in this country, in Israel, as a Jew among Jews. I went to synagogue as a child, also afterwards; when I was a child, my parents kept the traditions more, after a while less. I never had problems with it, there was never a need for me to think about it.

IW: Is the music of the Diaspora at all relevant to a national Israeli music?

YB: This question is very important to me. The Land of Israel is an ingathering of exiles (*kibbutz galuyot*), a place to which Jews came from all the other lands; each tribe, each exile, came with its own traditional culture from its own land. We haven't anything "new" here. There is, but also the Hebrew songs created during the last decades, since the second Aliya, and there have been many, a large group of songs created here in Israel. They weren't always written; there were composers who didn't know how to write notes, they just sang. I grew up on those songs, too. It's possible to say of those that they have an "Israeli" character.

IW: Maybe you could give me a few examples of songs of that type. "*Hanava Babanot*"—would that be one?

YB: "*Hanava Babanot*," certainly; songs of Admon—all the composers who came to Israel as pioneers in the 20's and 30's; they came from Eastern Europe and brought with them that particular Eastern European folk tradition, but here they were influenced not only by Arabic music but also by the music of the Jews of Eastern origin (*eydot hamizrach*). It was a. . ..

IW: It was like a meeting place.

YB: Yes, yes.

IW: This is what interests me.

YB: And in recent years, there has even been more and more of a trend to preserve the traditions of each culture, a tendency on the part of each ethnic group, each tribe, to preserve its own tradition.

IW: And you see this as a positive thing?

YB: Yes. I don't believe in the melting-pot theory. It will come on its own, yes? It will come, but in order for it to be a serious thing, it will be vital to preserve the roots.

IW: What is the role, or how great a role has Western music to play in the development of the desired national style?

YB: Again, this is an expression that doesn't interest me, the development of a desired national style. I don't know what would be desired and what would not be.

IW: So, again, you are not aware if and when something that might be called "Western" creeps into your music. You don't notice it.

YB: No. But of course there is [Western technique in my work]. First of all, I do use Western techniques, such as counterpoint—a lot. I use what might be called "harmony." The minute there is counterpoint, the minute there are three or four voice parts, there is harmony. Harmony is a Western phenomenon par excellence; in Eastern music there is no harmony—just melody and rhythm. Harmony doesn't exist.

IW: I read in an article by Amnon Shiloah that in the 30's people were relating to Yemenite music as "the authentic Jewish music." There was a trend here in Israel. . .

YB: To a certain extent and in certain circles. The big example is Bracha Zefira. Several composers who came from Europe with a European music education worked together with Bracha Zefira, and were very influenced by her.

IW: What I wanted to ask you is whether what he [Amnon Shiloah] is calling "authentic Jewish music" is for the most part Yemenite in origin.

YB: I don't know. The melodies of the Yemenites are thought to be the most ancient, preserved in a more pure form than the melodies of other Jewish ethnic groups. There is the belief that it's closer to the ancient music of the Jews before the destruction of the Second Temple. Whether this is true or not is impossible to know.

IW: But the idea got a lot of romantic press.

YB: Yes, indeed. Incidentally, I got to work also with Bracha Zefira a little, and arranged a piece for her: "*Shirat Hayam*." She asked me to do an arrangement for piano and male ensemble. It's on her recording that came out in Paris. I also wrote for her something original not based on traditional melodies on a Medieval text, *Meora*. It's for her with a quartet—flute, violin. . .

IW: It was your melody, written for her?

YB: Yes.

IW: You don't feel, then, that you are moved more strongly by this Yemenite influence than by other influences?

YB: Maybe—but I don't know. Incidentally, if we are speaking of influences, then I think I am influenced by the Gregorian chant of the Christians because I have found a relationship between—and I can prove it through research—between the modal system of Gregorian chant and our Biblical chant. [We break off here to discuss his publications on this subject.]

IW: Can we characterize, or define, a Yemenite property in music? What defines Yemenite music, what characterizes it as Yemenite? And the same for Arabic music?

YB: Very hard to answer, because it's a whole culture. The Arab culture is a very big one. What characterizes it [Arabic music] is this: the diatonic scales. All the babble about quarter tones is silly. It's simply not correct. They have no quarter tones. They have steps and half steps as we do. The scale is like ours—seven notes in an octave, not 12. It's almost not even chromatic. We have 12 half steps in Western music, but we don't always use them all—it depends on what kind of music. Also with them, there are not exactly 24—their division is not like ours—but the scale is one of seven notes. But: aside from whole and half steps, they have ¾ tones, something between a whole and half step. They have also, in addition to a minor and a major third, an intermediate third. Therefore, people think they have a quarter tone, but they don't sing quarter tones. These possibilities give use to several different kinds of thirds, and quite a number of *maqamat*. There is a whole theoretical system to Arabic music that characterizes it. Aside from this, their melodies are very melismatic, and the performer is very accurate in producing the ¾ tone, but for purposes of expression he wavers slightly, in tiny measures, even smaller than quarter tones, from the notes. Just as we use vibrato. It's more than vibrato with them. One has to hear it. For someone who grew up in the West, and never heard this music, it sounds out of tune. This listener is also always listening for major/minor, and he won't find it.

IW: When I listen to an Arabic radio station, does the music I hear conform to what you're talking about—even though it's popular?

YB: Yes. In popular Arabic music, today there are many factors influencing it—rock music—but it is still the folk music of the Arabs of *Eretz Yisrael*—the Palestinian Arabs. There aren't as many *maqamat*, it's much simpler—the most frequently occurring *maqam* being *Bayat*. It's a good example, because it is similar to what we call the phrygian mode—MI, right? But instead of MI-FA, it's MI and then something between F and F#. That's the ¾ tone. Only someone who grew up here and is familiar with Arabic music from listening to it from childhood is capable of hearing it and singing it.

IW: Well, singing it is another story. I have always liked it. . .

YB: Yes, for me it's hard to sing it.

IW: I know it would be challenging for me to sing it, but whenever I would hear it, I found it not only interesting, but appealing. I never sensed it as being "out of tune," just different, something to get used to. Now back to the Yemenites.

YB: With the Yemenites, it's a little different. They also have their own modes; they're not aware of it, it doesn't interest them. If you were to ask a Yemenite, "Excuse me, sir, what note did you just sing?" he wouldn't know what you were talking about, because they don't think about notes at all. They think in terms of rises and falls.

IW: Yes. I remember hearing a Yemenite once in the U.S. read the Torah, and the impression I got was that he was not following much of a pattern. It was just a rising and falling kind of thing.

YB: No, no. They have a pattern. For reading Torah they have a specific melody. The division into motives according to *ta'amim* (tropes) doesn't exist with them. They have tropes; they're familiar with the tropes, but they don't pay attention to them. The only trope they pay attention to is *zarka*. I don't know to this day exactly what they mean when they refer to *zarka*, but aside from this, Torah reading is very similar to Gregorian chant in this way: there are two halves of a verse. The melody is the same, but it changes according to the words every time the words have a different rhythm, a different number of syllables. "*Bereishit bara elokim et hashamayim v'et ha-aretz.*" At the beginning there's a rise, which is actually SO LA DO, the DO is the tenor, and the *sof pasuk* is DO LA. It's pentatonic. The TI appears also but always only in passing, never on its own. The RE is always the note of accentuation, the tropes revolve around the RE. The SO is always the upbeat, going to LA; never the downbeat. The skeleton is LA DO RE, sometimes MI acting as a trill. It's very, very economical. They have other songs that are broader in scope, but not by much. What is actually very rich is the songs of the women. Apparently that was influenced by Islamic singing. Because the women were more. . .

IW: Together? [What I meant, in Hebrew, was that they spent more time together, not that they were more organized and efficient or anything like that, as in American English slang "together".]

YB: I really don't know.

IW: Maybe in the marketplace?

YB: Maybe in the marketplace.

IW: It's hard to know.

YB: I am speaking of what I know. Even though this has a very special character; the women have magnificent melodies. [He sings here.] The words are always in Arabic—a Yemenite Jewish Arabic. Like our Yiddish. Now the men sing in the synagogue; the song of the synagogue is very economical.

IW: It's sort of stable, it doesn't move around a lot.

YB: Yes, because it simply functions to serve the words. In the home, on Sabbaths, on holidays, at weddings, Bar Mitzvahs, there is the song of the men; they sing from the Shabazi *diwan*. The *diwan* is the songbook. In it are many of the songs of Shalom Shabazi, their "poet laureate." There are also in it many of the songs of Spain, of Judah Halevi, Ibn Gvirol, and this is something special; as they sing, they also dance. It's a world of its own. The song of the men at home is richer than the song of the men in the synagogue.

What typifies—and I've never done research on it, and the research that I've read is overly technical and doesn't hit the target. They speak of tape recordings and scales. . .

IW: But it doesn't get to the heart of the matter.

YB: It just doesn't exist. I myself am unable to define the song of the Yemenites. I know which scales there are. . .[sings]. . .just the scale, the 7th, RE LA DO—maybe this is typical. Another typical thing is that there's always a feeling---well, not always, but often a feeling of pentatonic [sings]. It never returns to RE. There was here a Jewish ethnomusicologist once by the name of Menashe Rabinowitz—Ravina—who compiled a small anthology of Yemenite songs. Among others was this melody I just sang for you, but he gave it the predictable ending [sings] of returning to the tonic. He was searching for the tonic. I have heard this melody scores of times in the Yemenite synagogue, and they never return to the tonic. They have no sense of the tonic.

Another trait is that the melody revolves around two notes. For example, [sings]. We can call this SO: LA LA LA—SI LA SO LA SI LA DO SI LA SI SO LA. In other words, the melody rests for a long time on the SO, finally ending on LA. This is a structure that I find no parallel for in any other kind of music. Aside from a few isolated cases in the Gregorian chant.

IW: That's right! It does sound like Gregorian chant.

YB: Well, there aren't many cases of it, but it's there.

IW: Is it possible to call Yemenite song modal? It's not modality, is it?

YB: It's modal. It's like this, the whole issue of modality: whatever is not tonal is modal. Anything not in major/minor is modal. Without tonic-dominant-leading tone----modal! There are I don't know how many modes in the world.

IW: The music of the Native Americans sounds modal to me.

YB: Exactly. It's modal.

IW: Can we call modality "primitivism"? Josh Jacobson claims that one of the typifying traits of Eastern Mediterranean music is primitivism.

YB: Yes. Primitivism not in the way we usually understand it, but the notion of first, from the word "prime." First, before, ancient. But it's a big error to think that it means simple. Sometimes it's very, very not simple. I read a book once on primitive culture, several books, but I don't remember who said—maybe Boas the linguist who studied the languages of the Indians, an anthropologist and linguist, American—but he emphasized the fact that primitive culture may be highly sophisticated and complicated. So "primitive" in the sense of "coming before."

IW: Now, we have spoken about what typifies Arabic and Yemenite music. Can we speak similarly on a Hassidic quality?

YB: Yes. What typifies the music of the Hassidim is that they took from all the peoples around them, from all the *balagan*. Unbelievable. But they always put their own particular stamp on it.

IW: How did they do this?

YB: To try and define clear lines is impossible. It's in the way they sing. I have a cassette here given to me by a friend of the music of Modsitz. In Modsitz, a shtetl in Poland, there was a large Polish army camp. And the Chassidim there heard the marches of the army and the band, and liked them very much, and themselves began singing the songs in the form of *niggun*im.

IW: Is your song "*Royz, Royz*" based on something like that?

YB: "*Royz, Royz*" was apparently, according to sources, to the original story, a Ukrainian love song.

IW: Would you say it's a Hassidic song?

YB: It's a Hassidic song.

IW: When I spoke with Michal Schiff in Jerusalem she said that there had recently been a closing concert sponsored by the Center for Eastern Music and Culture, and she saw you there, and that you were acknowledged there. She asked me to inquire as to whether you have a personal connection with that organization.

YB: Yes. The connection is that the director of the Center, who was also its founder, Ami Shoshani, came to me two or three years ago and asked me about the idea. He asked for my guidance, advice, and in general wanted me to be more involved, with their choir, but I have no time for it.

IW: The concert presented popular Eastern music. . .

YB: Yes, of different nations. Arabic music, Bukharian music, Azerbaijan, Kafkaz, Uzbekistan; primarily the whole cycle of Islamic music. And also the traditional Jewish music of the ethnic groups of the East.

IW: She mentioned that Yehoram Gaon is also involved in this.

YB: Yehoram Gaon is more than involved. He actually, in his role at the Jerusalem Municipality, contributed the money. He contributed a lot. Not he personally, but the Jerusalem Municipality. The mayor was at the concert, too.

IW: I studied at the Ben Shemen Youth Village. . .

YB: AH! What age were you at the time?

IW: I was 16, it was 24 years ago. I was just there yesterday. Every time I come here I go there to check it out.

YB: Was that during the period of Chanan Eisenstadt?

IW: I think so. There was someone there. . .

YB: With one arm.

IW: Yes! I thought that was Chanan. . .

YB: Yes. He played the piano with one hand—but outstandingly.

IW: Yes. I remember him. I also remember that on Erev Shabbat all the kids would sing the Kiddush and the brachot in that [Eastern] style, which was different for me. I've always loved the sound of it, because I was so young and impressionable at the time. The music of the Sephardim: is it possible to characterize it, too? The popular stuff? Or is there an art music to discuss?

YB: No, art music none of these groups possesses.

IW: But we could talk about Israeli art music.

YB: Modern Israeli art music, yes. What I am writing is art music.

IW: But the Sephardic Jews. . ..

YB: The most important part—there are two important parts to the Sephardic Jewish tradition. The first is the music of the synagogue. The Sephardim have a very strong tradition, they have their own *nusach*—

IW: The *maqamat* we discussed earlier.

YB: Yes, for reading the Bible. *Maqam siga* for reading the Torah. It's just that each chazzan will do it a little more or a little less elaborately, according to his ability, and also according to the time. For the High Holidays it's more elaborate. And then there are certain parts of the Torah, for instance *Shirat Hayam*, which is full of extra trills. But it's always the same nucleus; for each trope there's a motive, then the chazzan adds his own decoration. The second part is the romances; just as with the Yemenites, these belong to the song of the women. They sing in Ladino.

IW: They take subjects like mother in law troubles, and giving birth.

YB: Yes, those, but there are also romances—love songs, ballads, from Medieval Spain. And this connects with the Sephardic folk music of the Christians, and on the other hand, with the music of the Spanish Moslem world. But also in Andalusia, the music of the gypsies, what's known as Flamenco. Garcia Lorca wrote about this, on the connection between the Andalusian tradition as the consequence of three influences, three roots: the Jewish, the Moslem, and the Christian. If we go into detail, we will find it overwhelmingly technical, the mode system of the Moslems. Again, it's a world unto itself. I often think of doing a small bit of research on it, but only for myself. I'm not a musicologist, nor do I wish to be. I am a composer.

IW: When you arranged the Seven Sephardic Romances, did you use these scales?

YB: They were given—it's not that I used them.

IW: Of course. It was an arrangement.

YB: An arrangement, yes. Just the piano part is my original contribution. My big role model was Manuel de Paya, seven Spanish folk songs—do you know them?

IW: No, but I'd read that that was your model.

YB: Yes, that was why I also made seven.

IW: Aside from all this, I completed an analysis, with much help, on Psalm 98. I wrote a little essay, and the professor asked a couple of questions at the end. All these red marks are his. He asked if you could remark on how the music helps us to understand the text in a new way.

YB: Not in a new way.

IW: The text is simply the text.

YB: The text is the text. I also try to allow the text to emerge in the clearest manner, that the pronunciation be the clearest it can be, and to somehow give the content of the text a kind of musical equivalent. It's not an interpretation; the music can't do what the words do, nor can the words say what the music says. But you can set one alongside the other—that's what I try to do.

IW: There are large sections that are repeated. . .

YB: Hmmm. [Looking at my essay.] I've never analyzed this. It would take time. OK, I'll depend on you to have done a good analysis.

IW: Is there any significance to those repeated sections? A similar textual significance that is repeated each time? Each time you come back to what I've called section A ("*Mizmor*"). . .

YB: The only reason, or at least the most important reason, for repetition—and there is repetition in all music, it's an important element—is variation. I don't know. Again I return to the same claim: I write music, I don't think. I think, but I think in sounds; therefore, when you ask me about my music, I have to check the music with the eyes of a teacher and analyze it. I've never analyzed it, not at the time of the writing, or ever.

IW: Are there methods you use here that also appear elsewhere in your work? For instance, the cycling through keys that occurs here. You seem to begin in. . .well, it's hard to know, because it's modal, but it's in some kind of A key.

YB: Let's speak generally: nothing I write, except for a really small song, is ever tonal in the sense of major or minor, so it's impossible to talk of modulation, but the center of gravity passes from sound to sound--it never stays the same sound. The tonic never stays in the same place; other sounds become the tonic, or a "supposed" tonic, a central tone, and this is a constant in my work.

IW: This is what we began to assume, that this was highly characteristic of your composition.

YB: Very characteristic. It's most apparent in my instrumental works, for orchestra, chamber music. There you'll see it all the time. It's never easy to identify, from one moment to another, in what key I am.

IW: I believe that at the end you are in E major.

YB: At the end I return to the beginning, don't I? Yes, E major. And where does it begin?

IW: In a sort of A.

YB: A.

IW: My professor attributes to this E major a lot of significance. He asks if there is some "hidden significance" to it.

YB: This might very well be, because for me, E major is something very bright, almost ecstatic.

IW: Despite the fact that it's pretty quiet here at the end.

YB: Quiet, yes, but it makes no difference. The color of E major for me is a very bright color, a symbol of morning, blue skies.

IW: Yes. There's the sense that we've arrived at a new place from where we were at the beginning.

YB: Yes. But the recurring chorus (*pizmon*) where the choir comes in, that is not a bright place.

IW: And the sections that are dancelike. . .

YB: Yes, yes. "*Pitzchu v'ranenu.*" I think that's also E major. E is the dominant of A. It makes sense, really, because often I finish not on the tonic but on the dominant.

IW: OK. Aside from this, I analyzed "*Durme, Durme*," not so terribly complicated. The professor took issue with my understanding of the introduction, however; there's a short section of chords, and I found I couldn't get oriented, which key was this introduction in, until I got to the melody itself.

YB: OK. This is an upper leading tone.

IW: The F^{b}?

YB: Yes. Going to E ^{b}. OK. This is very conventional chord movement,.

IW: This is a Neopolitan.

YB: Not exactly. No, not at all. There are two leading tones here, F ^{b} leads to E ^{b}, and D leads to D ^{b}. This is even in classical music, in Bach, too. Everyone. This is modal, not tonal. It's not exactly E ^{b} minor. E ^{b} minor [?] before the tonic becomes dominant, the B ^{b}. From here it goes to the subdominant, the median, the submedian, then tonic.

IW: But from there, then, it's clear that we're in E ^{b} minor right to the end.

YB: Yes.

IW: So what you wanted to do here is lead us to E ^{b} minor in an interesting way.

YB: Yes.

IW: [reading from analysis] "Piece begins on ambiguous chord; sounds like we're in A^{b} minor, very Romantic. . ."

YB: It's not ambiguous, not at all; it's very clear, but the first minute that we hear this, we don't know where we are.

IW: That's why I'm calling it ambiguous!

YB: Oh, in that sense, yes. Because actually, it could sound like a dominant 7, of B ^{bb}. But that's quite a stretch. What happens often in classical music, especially in Romantic music but also in classical, is that the beginning is not immediately on the tonic, but rather on something that leads to it.

[BREAK]

YB: In Psalm 98 I think I was influenced more by the Ashkenazic nusach, and a little by Lewandowsky. Not directly. Today that's what I think. And it's actually the traditional nusach of Poland. I took it from a very old book, published in the last century, of Baer, a German *chazzan*, well-known—Ashkenazi. He remarks there that this is his *chazzanut*, Ashkenazic, but there are a few *nusachs* that he points out especially: "This is Eastern European nusach, or *Nusach Polin*." Mine is one of them.

IW: That's wonderful. Because we sensed, in Psalm 98, a little *Magein Avot*.

YB: *Nusach Magein Avot.* Yes. Not exactly, but. . .

IW: No, not exactly, just the feel of it.

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