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COMBINING EAST AND WEST IN ISRAELI MUSIC

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

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Preface

I undertook this study to discuss various problems of the East-West synthesis of Israeli music and give various details in describing the process of such a synthesis. This Synthesis, deriving from the Westernization of the music of the *Yishuv*, underwent many transformations. Its result was the Orientalization of the contemporary music of Israel.

This work aims to discuss some influential factors in the development of Israeli music, from the influence of Western music in the *Yishuv* to the subsequent Orientalization of Israeli music. Such influences included the musical heritage of the artists of Russian, German and French origin and the Oriental, Sephardic (including Moroccan) and Yemenite influences when they came to *Eretz Israel*. This study includes their biographies, music analysis and description of the East-West synthesis in each case. In addition, it concentrates on the Near Eastern folk melodies of the singer Brakha Zefira and her knowledge of Oriental folk culture that catalyzed the individual histories of these composers and produced a new genre of East-West music in Palestine.

This work is written as a thesis in partial fulfillment of the degree of Master of Sacred Music degree of the School of Sacred Music at Hebrew Union College-Jewish Institute of Religion in New York, which gave me the opportunity to conduct the research derived from my personal experience of working as choral conductor in Israel. I have also the good fortune to access various bibliographical materials from the libraries of Hebrew Union College in Jerusalem and New York as well as from the library of Givat Ram University in Jerusalem during my research.

I would like to give my thanks and gratitude to Rabbi Martin A. Cohen, Professor of Jewish history at Hebrew Union College / Jewish Institute of Religion in New York, my thesis advisor, whose intelligence, generosity and love for Sephardic culture inspired me to proceed with such an ambiguous theme. His knowledge of the Sephardic world is a huge contribution to my study. It would be not have been possible to undertake such a complicated research without Rabbi Martin A. Cohen's guidance. His encouragement was the most heartening. It was an honor working with one of the most knowledgeable of the Sephardic world, Professor Martin A. Cohen, as well as taking his course on the Sephardic Experience, as an elective program at the Hebrew Union College in New York.

Special thanks to Mark Kligman, Professor of Jewish Musicology at Hebrew Union College-Jewish Institute of Religion, who helped me finding various bibliographical sources and encouraged me to undertake this project. His class on the Cantorate and especially its section of Sephardic music was very useful for this project.

Special thanks to Joyce Rosenzweig who helped me with the musical choices for my recital. Her willingness to cooperate in creating a musical program and her professionalism as the piano-virtuoso was essential and helped me through this work tremendously.

Introduction

It is hard to define Israeli music. Some composers suggest that the idea of Israeli music derived from the creation of state of Israel and its Zionistic roots. However, in spite of the fact that its national element is extremely important for Israel, it would be too narrow-minded to think about Israeli music as the basis for its collectivism and folk music. I would refer to Israeli music as a Jewish music, because, like all Jewish music, it bears a universal message of cultures from all over the world. It is thus a continuation of the idea of the melting pot which Israel represents and which, through its religious foundation has always unified Jews around the world through the centuries.

There are four dimensions of music prevalent in Israeli society: religious, historical, pluralistic and the synthesis of "oriental and occidental": The religious and historical is based on the ancient melodies and expressed in the language of faith. Then the pluralistic element and the synthesis of "oriental and occidental" which are expressed in music that incorporates influences of the other cultures. Such influence suggests a pluralistic interpretation of music. The notion that Israeli music includes everything mentioned above, combining East and West, where the "Oriental and Occidental" music becomes a synthesis of these cultures.

With regard to the concept of East and West, the perspective that has prevailed in Israeli society until current time, the West would mean the central Europe together with United States. The East will be the Oriental music (not Russian) or Mediterranean; it would be the Jews who came from Muslim countries. It is very interesting to note that the mentality of East and of West is quiet different. The Western culture has more of the

individual features of its composer's style. The traditional form and harmony structure prevails, however individual composer, while breaking away from the strong use of this structure, creates own style with a great development of its form and harmony. The East culture is more static – it associated much more with folklore and instead of the form structure of West there is more of improvisational style in much more flexible way. However, the style itself is less of the individual; it goes with people and transmits within oral tradition.

The new state of Israel with its challenges and its ethnically diverse population requires the unification of its cultures. According to Zvi Keren most of Israeli composers "have felt obliged to take some sort of definite stand with regard to what may be called an Israeli style" of music and this was bound with the idea of synthesis of musical elements from East and West.

However, Israeli characteristic of music is a changing thing. Israel of the forties and sixties is not Israel of today. The generations of composers in Israel and the idea of its synthesis of East-West in their music underwent many changes. Thus, the type of East-West synthesis in which Oriental music is Westernized leads to its opposite while the Western music is Orientalized. In my thesis I would like to discuss both influences and its musical examples that show such a synthesis of East-West in various styles.

Robert Fleisher in his book "Twenty composers" divides Israeli composers by its three generations according to the historical stages, including various *Alyiot* and political events within its time period:

The first generation of Israeli composers, which I will mostly focus in this paper is characterized by highly individualistic techniques, representatives of immigrant

composers such as Nahum Nardi, Mark Lavry and Paul Ben Haim, which music could be characterized as efforts to westernize oriental melodies, brought to them by Brakha Zefira, the catalyst of East -West synthesis. According to Herbert Fromm would be "to elaborate Oriental Folk material in European fashion has now been superseded by writing of original music which absorbs the experience of Oriental music in more independent ways".

The second generation is characterized as children of immigrants (Yehezkel Braun, Zvi Avni, Mark Kopitman) or born in Israel (Ami Maayani). This music internalized the sounds unique to the Eastern Mediterranean tradition and symbolized an optimism for crossroad between Western and Middle-Eastern music. Some composers of this generation even believed that *Maqam* could replace Western mode and improvisational forms of East could replace the formal structures of the West. These composers emerged in a Hebrew-speaking society with strong nationalistic qualities of statehood.

The third generation is the first generation born and raised in the independent state of Israel (Tsippi Fleisher, Haim Permont, Michael Visinberg, Betti Olivero, Michael Volpe). This generation is characterized by sensitivity to the richness of their Western musical heritage, from which they culled eclectically as they each developed their own distinctive, individual approach. According to Ami Maayani the synthesis of East and West of our time lacks the spirit of nationalism evident in the beginning of the development of Israeli music, rather this synthesis is becoming "the compelling aspect of new Israeli music...and effort to accomplish what might seem to be the impossible". According to Zvi Keren "The new Israeli composer is – or, soon will be – a natural

unselfconscious amalgamation of East and West in one and the same person".

The East and West, represents the ambiguity of modern Israel that combines ancient with modern, conservative and progressive, religious and secular, *Sabras* and immigrants and influenced by rainbow of languages spoken in Israel – all of its cultural and social concepts expressed in the synthesis of Western and Eastern music of modern Israel.

I would like to concentrate on the analysis of the music of a few composers of Israeli Mediterranean School in order to follow the different stages of process development of East-West synthesis. Paul Ben Haim would be a perfect representative of the beginning stage of such a synthesis. According to Joshuah Hirshberg "Ben Haim is the first European immigrant composer who set forth in new directions to constitute a style uniquely Israeli". The wild combination of Russian-German techniques with modal tunes as a stylization of folklore marked the beginning of this synthesis. Ben Haim's impressionistic variations on a Hebrew theme are based on a melody of Arabic origin. The continued interest of Israeli composers is reflected in such works as Arabic songs of Ben-Haim. His music combines modality and diatonism, quartal harmony and asymmetry of its meter, intervallic and chordal parallelism. Moreover the French school of impressionism is combined with the modal elements of the traditional music of the Middle East. However, Hirshberg notices the parallel motion of melodic lines, especially in fourths and fifths (French-Moroccan). Such parallels could be found also in other stylistic combinations used by other composers of Mediterranean school.

I will continue to illustrate the evolution of East-West synthesis through the musical analysis of Brakha Zefira, Nahum Nardi, Ben Haim, Mark Lavri, Yedidia

Admon, followed by analysis of music of Yehezkel Brawn and Michael Visinberg and finally of Avi Amzaleg and Shlomo Bar , the modern Sephardic representative of the East-West synthesis

The type of East-West synthesis in which oriental music is Westernized leads to its opposite while the Western music is Orientalized. It is important to see the development of such a synthesis from its both sides. The Western side above is much easier to define than its Eastern one. Since we do not know much about the Eastern side, I would like to start with my personal example of experiencing such a synthesis. A consideration of the combination of East and West in Israel cannot omit one of the biggest influences of Moroccan *Alyiah* to Israel, which included 300.000 Jews in 1948 and later on became the biggest Eastern community of Israel.

The Israeli musicians of today are living in close contact with their Arabic neighbors.One of the most perfect examples of such development of this synthesis is music of Avi Amzaleg and its unique Andalusian orchestra, which combines Western string orchestra instruments with the most exotic for European ear traditional Andalusian instruments. In 1998 during the liturgical festival in Jerusalem Theater this orchestra was performing Moroccan Liturgical Music together with Cantor Emil Zriah. I was the principal conductor of the chamber choir "Cantus", which performed mostly classical music with a few exceptions of folk songs. We were invited to join this mixed orchestra in order to create such a synthesis while making music and experience such a synthesis as a real one.

I am looking forward to continue this study in the future, concentrating especially on the East-West synthesis in contemporary Israeli music and its process of Orientalization.

History

The state of Israel is a new star in the firmament of nations, a minor fledgling born of the dust in the apocalyptic clashes of the nations of the European galaxy and their satellites in Africa and the Near East in the middle of the twentieth century. Non a little more than a half a century old, the State of Israel is still of its infancy and even as I write, fighting of the forces that would prevent or stunt its growth.

But Israel had survived and its promise is great.

Like all other newborns and like embryonic Israel mentioned by the Prophet Ezekiel (Chapter 16), the ancestry of the present day Israel is complex: Its location is Asian, its surroundings and its population are Near-Eastern and Mediterranean with their distinctive heritages and forms of culture. But its leadership, though changing remains politically and culturally European. This is result of the visions of its early Zionist dreamers and the cultural heritage that informed their lives and shaped their thoughts.

They came from the variety of places in Europe. As a whole they were a sensitive and learned people. They brought with them the learning of the Jewish and non-Jewish worlds with their mutual influences that had been accumulating for many centuries.

There always been a Jewish presence in *Eretz Israel*. According to Rabbi Benjamin of Tudela, a medieval Spanish Rabbi, traveler and explorer of the twelfth century, major figure in the history of geography and Jewish history:

> "To Nablus, the ancient Sh'khem on mount Ephraim, two parasangs. This place contains no Jewish inhabitants and is situated on the valley between mount Gerizim and mount 'Ebal. It is the abode of about one hundred Cuthaeans, who observe the Mosaic Law only, and called Samaritans. They have priests, descendants of Aharon the priest, of blessed memory, whom they call Aharonim. These do not

> intermarry with any other than priestly families; but they are priests only of their own law, who offer sacrifices and burnt offerings in their synagogue on mount Gerizim."[1]

Benjamin set out on his 13-year journey in 1160, in what began as a pilgrimage to the Holy Land. He took the "long road" stopping frequently, meeting people, visiting places, describing occupations and giving a demographic count of Jews in every town of the Holy Land.

Yet its population dwindled under conquest and oppression. It was considerable under Rome but dwindled as the Christianity took over *Eretz Israel.* It grew slightly under the Muslim *Umayyads* and was visibly greater in the time of the Latin Kingdom of Jerusalem. It flourished again as part of the Ottoman Empire with the refugees from the Iberian Peninsula in the fifteenth and sixteenth centuries and produced monumental works in Jewish Law, notably Joseph Caro's *Bet Yosef* and its derivative *Shulchan Aruch*, mysticism especially in Safed, and education, notably the voluminased Me'am Loez.

This was the bedrock upon which later Zionism was build. The foundation of Zionism was the result of the politics of central Europe in which Jews who were fully acculturated were suddenly ostracized and called inassimilable. The shock of particularly German Jews who had been acculturated completely and contributed so significantly to German culture, that they were not regarded as true Germans, lead many of them, in acceptance, to regard themselves with this label and to wish for a place of freedom and opportunity in a nation of their own where they could dwell as first class citizens.

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[1] The Itinerary of Rabbi Benjamin of Tudela. Translated and edited by A. Asher. Vol.I. "Hakesheth" Publishing Co. 927 Broadway, New York

The putative founder of Zionism was Theodore Hertzl. Its foundational work "*Der Judenstadt*", written in 1896, conceived of such a nation of Jews on a German model and in any place that would accommodate such a group found an opposition among those Jews who agreed that Jews were a nation. But insisted on founding the nation in *Eretz Israel* and were based on a vernacular that was a modern version of Hebrew. This group ultimately became dominant in Zionism.

Indeed the ideals inspired by first group of immigrants to go to *Eretz Israel* shortly after pogroms in Russia in 1881-1882. These people and their movement was known as *Hibbat Zion* and *Bilu* standing for *Beit Ya'kov Iekhu v Nelkha* and the groups that came with them were called the First *Aliyah*.

The first *Aliyah* (1882-1903) was the beginning of several waves of immigration to Israel, all called *Aliyot*. They were five such distinguishable waves prior to the Second World War. There were at least four that one can number thereafter. Each had its distinctive elements and each has made a contribution to the State of Israel.

The First *Aliya* people were mostly from Eastern Europe; though a small number also arrived from Yemen. Nearly 35,000 Jews came to Palestine during the First *Aliyah*, with some 15,000 establishing new rural settlements.

The second *Aliyah* (1904-1914) came in the wake of pogroms in Czarist Russia in the early twenties century and was composed largely by young people inspired by social ideals. These were the people who founded the national farms or *Kibbutzim* like *D'gania* (1909) and the first self - defense organization *HaShomer*. The *Ahuzat Bayit* neighborhood, established as a suburb of Jaffa, developed into Tel Aviv, the first modern all-Jewish city. The Hebrew language was revived as a spoken tongue, and Hebrew

literature and Hebrew newspapers were published. Political parties were founded and workers' agricultural organizations began to form. These pioneers laid the foundations that were to put the *Yishuv*, the Jewish community in *Eretz Yisrael* came to be called, on its course towards an independent state. In all, 40,000 Jews immigrated during this period.

The third *Aliah* (1919-1923), interrupted by First World War, was triggered by the October Revolution in Russia and the ensuing pogroms in Russia, Poland and Hungary, most members of the Third *Aliyah* were young *halutzim* (pioneers) from Eastern Europe, who despite quotas imposed on immigration by the British Mandatory nevertheless managed to swell the *Yishuv* to about 90,000 by the middle of the third decade of the twentieth century. The General Federation of Labor (*Histadrut*) was established, representative institutions for the *yishuv* were founded (the Elected Assembly and the National Council), and the *Haganah* (the Jewish defense organization) was formed. Approximately 40,000 Jews arrived in Palestine during the Third *Aliyah*; relatively few returned to their countries of origin.

The Fourth *Aliyah* (1924-1929) was triggered by the economic crisis which resulted in anti-Semitic policies in Poland along with the introduction of a stiff immigration policy in the United States in 1924. Most of these immigrants were middle class people who utilized their resources to establish small businesses and workshops. In their presence the old Jewish city of Tel Aviv began to grow dramatically. As the other towns that were developed through the aegis of these immigrants. In all, the Fourth Aliyah brought about 82,000 Jews to Palestine.

The Fifth *Aliyah* (1929-1939) resulted from the rise of Nazism in Germany and

brought to *Eretz Israel* a significant number of German Jews who were professionals as well as Eastern European Jews. About 174,000 Jews settled in the country during this time helping to build towns with all its new industrial activities including the construction of the Haifa port and numerous oil refineries. Throughout the country "stockade and tower" settlements were established in order to resist the growing threat of attacks on the Jewish population by the Arabs. By 1940, nearly 250,000 Jews had reached *Eretz Israel* and the population of the *yishuvs* had reached 450,000.

The next *Aliyah* took place during World War II (1939-1948) and immediately thereafter and was focused on the rescue of Jews from Nazi-occupied Europe. Because of the official "White Paper" quota on immigration the majority came as illegal immigrants. This immigration, called *Aliya Bet,* had arrived by land and by sea, from Europe and the Middle East, in contravention of the Mandatory Government's orders. The loss of contact with European countries, the hazards of maritime travel under wartime conditions, and the difficulty in obtaining vessels for transport of illegal immigrants placed severe constraints on *Aliyah Bet.* Several boatloads of immigrants who managed to reach Palestine were sent back by British authorities upholding the quota system. Many lost their lives at sea or in the Nazi inferno in Europe.

During the years 1944 - 1948, the Jews in Eastern Europe sought to leave that continent by any means. Emissaries from the *yishuv*, Jewish partisans and Zionist youth movements cooperated in establishing the *Beriha* (escape) organization, which helped nearly 200,000 Jews leave Europe, most of them settled in Palestine.

From the end of World War II until the establishment of Israel (1945-1948), the influx of immigrants was due largely to illegal immigration, because of the strict British punishing quota of 18,000 per year. Sixty-six illegal immigration sailings were organized during these years, but only a few were able to bring passengers ashore.

The number of immigrants during the entire Mandate period, legal and illegal was approximately 480,000, almost 90% of them from Europe. These people helped to expand the population of the *Yishuv* to 650,000 by the time of the proclamation of Israel's independence on May 14th, 1948.

With this proclamation and subsequent Law of Return every Jew had the automatic right to immigrate to Israel and become a citizen of its state. The independence of Israel opened the gates to a wave of some 687,000 immigrants, in fact doubling the population in just three years. Many of the immigrants were survivors of the Holocaust but increasing numbers began to arrive from Muslim countries such as Yemen, Libya, Egypt, Morocco, Algeria, Tunisia and alike. The immigrants from the Muslim countries came in large numbers. Between 1952 and 1964 came some two hundred and forty thousand North African Jews came from Israel. The others continued to come from Europe, especially Hungary, Rumania and Poland, Latin America and even from India. By the mid-1960's, Israel had established 448 new settlements and 25 new towns.

Israel's victory in the Six-Day War of June 1967 was followed by considerable immigration. Between 1967 and 1970 of 23,900 came from Western Europe and 17,900 from the United States and by the end of the 1970s, 140,000 from Soviet Union.

In the 1980's and 1990's Ethiopian Jews began to come, ultimately swelling Israel's numbers to 56,000. Since the collapse of Soviet Union in 1991 over one million Jews have immigrated to Israel from the former Soviet Union including Georgia, Moldava, Tajikistan, former Yugoslavia and Chechnya. Also, licentiate efforts during this period have at last managed to bring nearly all of the remnant of the Jewish communities of Syria and Yemen to safety in Israel.

Israel has continued to monitor the status of Jews in the former Soviet Union and the Arab countries and elsewhere around the world with the readiness to bring as many of the Jews as possible to *Eretz Israel*.

Through the ages we can see the ethnic composition of Jews in *Eretz Israel* varied with enormous internal differences. So the customs and practices including religious customs and traditions which they brought from their respective communities, but one thing provided the mere of their identity – their connection to one another as Jews . It has been always been true of the Jewish experience - from the Biblical Israelites to the Judeans of Pre-exilic, exilic and the post-exilic times; to the proto-Rabbis to the vast number of outsiders who came into our faith in the first century; to the Jews during the Muslim period, the period of the Crusades, the Iberian Peninsula, Northern Europe, the Ottoman Turks, the and finally to the British control of the Holy land.

Each of these areas in the past, but especially each of the modern *Aliyot* brought with it its distinctive culture. Even where this culture is dwindled, its influence is certainly remained. We can see it especially in the case of *Sephardim* who came over in large numbers during the time of the Ottoman Empire and have influenced greatly of all subsequent events in Israeli culture.

In contemporary colorful mosaic of modern Israel perhaps the greatest influence culturally has come from the numerically minoritarian but politically dominant Ashkenazim. Today the Ashkenazim have defined many dimensions of Israeli thoughts and culture as has been seen through the Aliyot. Even Modern Hebrew language was recreated according to the European model.

Within this Ashkenazic culture no strength has been more visible and perhaps more powerful than the influence of the musical traditions with which the Ashkenazim came. Taught in nineteen century atmospheres of modern music and influenced by non - Jewish modes and composers, the composers brought with them various aspects of religious and secular music of their own countries, where the wide spectrum of Schools of music were represented by non-Jewish modes and composers. Music has become unmistakably a stamp brought by the composers from the countries they came.

Cultural Life of *Yishuv*:

The Hebrew culture of the *Yishuv* period was developed by the various streams in Zionism under the influence of European nationalism and European cultural background.

Zionism was based almost completely on an ideology of immigration. The simultaneous emptying of the Diaspora and the 'filling up' of the old/new homeland was a brave, unique idea that almost everyone thought doomed to failure from the outset. The truth is, however, that Zionism – in this first phase – succeeded beyond the wildest dreams of its founding fathers. Israel now boasts the second largest Jewish population in the world (after the United States); according to demographic projections, it will not be many years until it becomes the largest center for Jewry. It is estimated that Jews from over a hundred different countries have made their home in modern Israel. This extraordinary success has come at a high price, however, as this essay will now show.

Zionism was a product of 19th and early 20th-century Europe: only the ideological ferment produced by the strange confluence of nationalistic and socialistic forces could have produced a movement so driven by idealism. Its earliest followers fervently believed that they possessed the blueprint for a better world for the Jews – in fact, for all humankind. The early generations of Zionists brought a passionate zealotry to the pursuit of their ideal – underpinned by a secularized version of Isaiah's "light unto the nations" – and to the attempt to turn an abstract set of principles into a real way of life. Without such fervor, such an impossible enterprise would undoubtedly have ground to a halt. It was the enthusiasm – indeed, the fanaticism – of the Zionist faithful that enabled

the young society to grow and develop. It was inevitable, however, that a society born of such passion should have an Achilles heel.

Together with this enthusiasm and drive came a narrowness of vision that was acceptable as long the vast majority of the population of the *Yishuv* shared the same ideals. There was an inner contradiction in Zionism, however. This modern, nationalist ideology had developed entirely out of a confluence of forces that existed only in Europe. At its heart lay the idea that Jews from all over the world must come to people the new society or State. When that began to happen, after the establishment of the State of Israel in 1948, the stage was set for deep conflict.

One of the first decisions of the young State was to open the doors to all Jewish immigration. The Jewish population doubled in the first four years of the country's existence, but most of the newcomers did not share the ideological assumptions upon which the State had been founded. The new immigrants of these early years came from two main sources. Many were Holocaust survivors, most of whom were broken and passive, with few demands on the State. They wanted a shelter and were generally grateful for whatever they found. Most of the other immigrants were very different, however. They came from the Arab world – North Africa and the Middle East; while they made few demands on the new society they were migrating to, they certainly had expectations. These Jews were predominantly religious, holding conservative ideas regarding the character of a Jewish State; their family structure and way of life were traditional. Their migration to the new State was mainly motivated by Messianism.

Given the passion and uncompromising certainty of the secular, European, Ashkenazi Zionist establishment regarding the character of the country that they intended

to build, their clash with the traditional Jews from the Eastern countries was inevitable. The full force of the backlash was not felt for a full generation, but when it did come, the Zionist establishment felt insulted: they considered the Eastern Jews ungrateful for the efforts that had been made to help them. They did not understand that their paternalistic outlook had itself insulted many of the immigrants and their children. The stage was set for confrontation.

This is not the place to detail the story of that confrontation, although it still fuels the political and social arena of Israel in some very deep-rooted ways. Suffice it to say that almost every substantial wave of immigration has suffered many of the same tensions, despite its unquestioned centrality in Zionist ideology. This conflict has arisen out of the feeling that the needs of each group were neither sufficiently understood and nor adequately attended to. The other main *Aliyah* – that of the Russian-speaking immigrants in the 1980s and 90s, (in addition to the smaller, but important, earlier Soviet immigration of the early 70s) caused further tensions. Many of the members of the earlier mass immigration wave of the 1950s felt resentment toward the newcomers for being offered benefits that had not been available to them at the time of their arrival.

These social tensions have found expression in Israeli creative culture. For decades, Israeli culture was a product of the Ashkenazi European society: most of the literature, music and art was created by Europeans. It is possible to point to a number of Eastern motifs in the early art of the country but generally it reflected the European idea of the East rather than a living acquaintance with the Jewish products of that region.

Early art and architecture in the country certainly represented 'the Orient'. Eastern-style arches and cupolas can still be seen adorning some of the early houses in

modern Tel Aviv. In those places where early *Bezalel* tiles continue to decorate the exteriors and interiors of the early houses, the so-called 'Hebrew Eastern' style still dominates, replete with palm trees and other symbols of the region. Much early Israeli painting exhibits the same influences.

An exception to this trend is evident in early Israeli music, both classical and popular. While a number of composers were influenced by their encounter with Yemenite Jewish culture in Palestine, incorporating rhythms and melodies from that culture into their music, this was not the general tendency. The Yemenites of the *Yishuv* were themselves an atypical story of Eastern immigration. There were Yemenite waves of Aliyah at the end of the 19th century and then again in the early 20th century. These early Eastern immigrants held an exotic attraction for some musicians and artists of the *Yishuv*.

Once the mass immigration of the post-State period began, however, attitudes began to change. Presented with the harsh, much less attractive reality of the misery of mass immigration, the exotic attraction tended to decrease. The European Jewish establishment looked down on the new immigrants and their culture. They believed that the Eastern culture of the East was backward and that the immigrants should relinquish it.

They did not expect the immigrants to replace their way of life and culture with those of Europe, but rather that they should transmogrify into model citizens of the new Hebrew nation and that their culture should be Hebrew culture. The reasoning was clear. The earlier Zionist immigrants had done just this: they spoke Hebrew rather than Yiddish and their way of life – far from being a copy of European Jewish life – was instead a rebellion against it. If they could thus transform themselves, so should the new Oriental immigrants, dropping in the process all vestiges of the 'Arabic' lifestyle that they had

brought with them.

In many ways, this was an unfair expectation – even in theory. While it is true that the Ashkenazi immigrants generally had transformed themselves into a new type of Jew, they had done so voluntarily, in keeping with their ideology. Moreover, the Hebrew culture that they had created was still a variation of European culture. Such demands on the new Eastern immigrants were thus doubly harsh, and the resentful immigrants were in no hurry to comply.

It was with the second generation that the cultural backlash began. Buoyed by the new ethnic pride that followed the temporary success of the Black Panther protest movement of the early 1970s, a number of poets, writers and musicians began to express a positive consciousness of their background. Rather than 'apologizing' for it, they began to proudly call themselves *Mizrakcim* ('Easterners' or 'Orientals'). This process has continued until the present day; indeed, the last thirty years have witnessed the coming-of-age of Oriental culture in Israel.

Some of the more significant names and developments of this period can be mentioned here. The first noteworthy voice was Erez Biton in the 1970s. With his poems of praise for the North African Jewish past and his sharp presentations of the alienation of the Oriental Jew in Israel, he foreshadowed a wave of later poets such as Roni Someck, Bracha Seri and Tikva Levi. In prose, Eli Amir, Sami Michael and Dan Bania Seri have enjoyed great success; a younger generation that includes such names as Ronit Matalon and Dorit Rabinyan is enjoying widespread popularity.

Rabinyan is a particularly interesting case. Along with Avi Shmuellian, she is a leading representative of a new kind of Israeli novelist: both have published novels

presenting the mystery of Jewish life in Arab lands – in these cases, Persia/Iran – in a fresh manner. Both of these writers have used a semi-surrealistic style in a way that elevates the subjects delightfully. Whether this will become a strong new trend in Israeli literature remains to be seen.

There has been a parallel tendency in music. Riding the wave of ethnic pride of the mid-1970s, a wave of musicians developed – e.g., Zohar Argov and Haim Moshe of the first generation – who created a genre of Oriental/Hebrew popular music that comprised a mix of Arabic and Greek musical motifs. While the critics initially looked down on this phenomenon, it proved extremely popular with the listening public. Others would follow, with singers like Zehava Ben and Eyal Golan at the forefront. Ofra Haza and Boaz Sharabi sang more mainstream, less overtly Oriental music to reach their audiences. Groups such as Ethnix and Tippex garnered great popularity with their mix of Oriental motifs, rhythms and instrumental sounds and Western musical styles. The extraordinarily talented group *HaBreira HaTiv'it* brought together musicians from widely differing musical backgrounds who produced a type of Eastern music that celebrated the experience of the North African Jews.

Then there was the phenomenon of a generation of musicians and singers (whatever their own ethnic backgrounds) who had grown up playing Israeli music with Western influence: regardless of each individual's ethnic background, these artists began to produce music that fused Eastern and Western motifs. Perhaps this was the most interesting of all the trends in Israeli music, in terms of its social commentary. Musicians such as Yehuda Poliker, Meir and Ehud Banai, Alon Olearchik and Etti Ankari produced authentically Israeli music in the sense that they drew their inspiration from Israeli

society as a cultural meeting-point.

Dance and cinema should also be mentioned. The Inbal dance company may be the best-known 'ethnic' dance company in Israel. Over the years, their repertoire has expanded from folkloristic motifs to free interpretations of ethnic motifs. They are not the only company, however, that now unashamedly draws on the East for artistic inspiration. The Israeli cinema has not produced a large number of serious films on ethnic issues. On the other hand, several light comedies and dramas with an ethnic slant have proved popular with some sectors of the public. In recent years, a few films such as *Schur* have started to explore issues of Eastern ethnicity although this can hardly be called a trend. The best drama so far about the ethnic tensions within Israel is the excellent TV film from 1986, *Lehem (Bread)*, which explores social conflict in a southern development town during a period of economic hardship.

The widespread popularity of all these forms combined truly can be called a cultural revolution. Like all real cultural revolutions, it has been underpinned by a number of socio-political changes, without which the innovations in cultural expression would not have occurred.

Musical Life in Israel:

Jews have settled in many parts of the globe and participated in the cultural life of all areas. In the field of music Jews often became famous, among them Salomone Rossi in seventeenth century Mantua; Felix Mendelssohn, Giacomo Meyerbeer, Gustav Mahler and Jacques Offenbach in nineteenth century Western Europe, or Anton Rubinstein in Russia. This was the case until the second half of the nineteenth century when the wave of European nationalism gripped the Jews and the Jewish national renaissance got under way. Like parallel movements all over Western Europe, Jewish nationalism early in its process fostered the revival of the language of Hebrew as its national tongue and promoted the collection, publication and arrangement of traditional folklore, within its folklore, music followed suit. This movement began in pre-revolutionary Russia but soon galvanized other Jewish communities.

The first great Jewish composer removed from the Eastern European national movement and opposed to its "folkloristic" elements was Ernest Bloch. He can be credited with the creation of a national school of Jewish music in which European styles were adapted for Jewish use particularly in *Eretz Israel* and laid the foundation for the new Israeli School of Music.

Jewish music has been written in many countries and many non- Jewish composers, among them Maurice Ravel, Arthur Honegger, Sergey Prokofiev and others, were attracted to Jewish folklore and Hebrew text including Biblical texts. Their efforts were aimed at including what they believed to be the "oriental" atmosphere of Palestine within the metrics of Western European music. Most of their compositions dealt

with traditional, indeed, mythological recollections of the glories of the Hebrew people and Jerusalem. Eastern European Jewish folklore with its dominating Slavonic elements grew around The Wailing Wall as a sorrowful symbol.

. Romantic composers turned to the collection and utilization of oriental tunes in order to provide an oriental coloring to their music. In reality such composers usually lacked a direct contact with the "Oriental" world and continued to view it with Western eyes. They also could not clearly distinguish between Near-Eastern, Central-Asian and the Far-Eastern. For them Oriental just meant something that was exotic.

In a similar way Claude Debussy was fascinated by exotic songs and dances from the Paris World Exhibition. Bela Bartok studied the folklore of the Balkan countries and Arabic Biskra; yet he knew only a fraction of the oriental lore. However, such exotic elements from their limited experiences in time became strongly incorporated elements in the personal style of these composers. Such search for a synthesis between East and West became a prominent feature in twentieth century music.

In the land of Israel, composers enjoyed immediate contact with the living Orient, of which the Western composers had only a second-hand knowledge. The Jews of the ancient oriental communities – Yemenite, Persian, Bukharian, Syrian, Greek, Moroccan and many other Sephardic communities - had preserved tunes and styles of singing and instrumentation that had not changed appreciably from time immemorial, perhaps even since the days of King Solomon's Temple.

The Near East offers manifold pictures of oriental communities and civilizations. Listening to a shepherd's tune or to a camel driver's song pushes the clock back for centuries and even millennia. Hearing them in their natural surroundings

inspires us with a realistic expression of the landscape, atmosphere and coloring of their soul.

It became the self-imposed mission of Israel's composers to create a bridge between East and West, between ancient and modern, just as their predecessors had done in ancient times and in medieval Europe.

The rebuilding and resettling of Palestine, begun in the 1880's, had brought with them elements that were predominantly Eastern European. However the adoption of Hebrew began to change the character of the *Yishuv*, and with immigration coming from very many different continents and countries in the 1920's and 30's new song repertoires and new styles were absorbed.

In the history of music many composers have been transplanted voluntarily or involuntarily to new environments. Flemish composers of the early sixteenth century sought the warmer and livelier musical atmosphere of Italy. Ludwig van Beethoven and Johannes Brahms exchanged their abode in north Germany for that of Vienna. The Hungarian born Franz Liszt felt at his best in the musical atmosphere of Paris which he later exchanged for Germany, while Frederic Chopin abandoned his native Poland for France as did Igor Stravinsky some eighty years later. The characteristic features of style and expression link the early works of these composers with their mature musical creations. These in turn revere the profound changes in musical outlook and style that were effected by their adoption of a new country.

For the great masters of European music a change in domicile and surroundings meant not only a new coloring of their works but a synthesis of various styles. But for Jewish composers who chose the Promised Land for their new

home the situation was slightly different. Not only did they come to a continent that lacked the civilization and cultural tradition of their upbringing but they soon acquired the feeling that they were called upon to contribute the upbuilding of their old-new country. Their previous backgrounds seemed curiously out of place in the new surroundings where acclimatization was imperative.

The earliest attempts at accommodation with the newly conquered world involved an arrangement and elaboration of folklore. Some of these efforts were doomed to failure as the composers applied the techniques of Western harmony and composition to tunes demanding quite a different treatment. They remained rooted in European tradition as did Camille Saint-Saens in spite of his exotic borrowings of oriental songs, or Giacomo Puccini when imitating Japanese coloring. The numerous compositions such as *Variations on a Palestinian Tune* or *Rhapsodies on Israeli Themes* were typically German, Russian or French in character. Their style was either late romantic or moderately modern.

It is difficult to define the meaning and character of the Near-Eastern or Eastern-Mediterranean atmosphere and even harder to trace their influences upon a musical work of art. A long time elapsed before the inherited notions of musical expression would change their ways and elicit a response to the new conditions of their surroundings. However, its influences would be coming not only from the echo of traditional folklore or instrumental color associated with the new music of Israel, but from the unique experience of a country constructed from scratch on a history-laden soil.

The older generation of artists for whom Palestine was the land of immigration and resettlement had to grow little by little to love its strange beauty and singular

attraction.

The musical life of Israel provides a colorful and multifaceted background to Israel's music. The establishment of its schools of music dates back to 1910 when the city of Tel-Aviv on the Mediterranean had just been founded. By the 1920's however there already were orchestras, chamber music organizations, choirs and even opera[2] for that urban center. The decisive date in country's musical development was the year of 1936 when Arturo Toscanini inaugurated the Palestine Orchestra[3] and when a broadcasting station was opened in Jerusalem. The founding of a first class symphonic ensemble attracted a number of outstanding musicians who settled in the country and stimulated the local composers who had until then rarely written large-scale works.

However, in its early years the Palestinian Orchestra, arguing that the public wanted the standard works only, showed little concern for local compositions. Only after 1948 when the Broadcasting Service was taken over by the State of Israel, did it establish the practice of offering as much local music as possible. But the philharmonic concerts were not the only inspiration. Small symphonic groups, folk dance orchestras based on characteristic Near-Eastern combinations and choirs burgeoned all over the country. The new festivals regained their ancient character of seasonal events with a living national meaning, and music, both choral and instrumental, played a large part in their celebrations. The new festival traditions exerted a great influence upon the creations of the Israeli composers.

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[2] In the year of 1923 the Palestine opera founded by Mordecai Golinkin in Tel-Aviv; it produced seventeen operas in four seasons.

[3] In the year of 1929 the Palestine orchestra started by violinist Bronislaw Huberman; as more musicians are fired from European orchestras it becomes a "rescue operation"; concerts are held in an outdoor structure on the Tel-Aviv beach.

The establishment of the Department of Music in the Ministry of Culture and Education in the second year of the State was another landmark in the development of Israel's musical life. The Department supported various musical institutions, distributed scholarships and maintained contacts abroad. Emanuel Amiran-Pugachov become an office inspector of Musical Education.

It was mostly the generation of composers born between 1890 and 1910 that did the thinking and experimenting leading to the Near-Eastern melody and orchestration.

In the field of the Meditereanism and Oriental influence, the composers seem to have overcome an initial, experimental stage of imitation of ancient Hebrew-Oriental-Arabic singing and instrumental performances produced in early Palestinian music. Certain stylistic elements typical of Near East became a part of composers' technique. However, their movement never strived towards Neo-Primitivism. They were less interested in the ancient heritage than in the rejuvenation of Western music by the technical means that retained its classical melodies and rhythmic force. Although the Eastern elements are obvious in their melodic invention, in rhythmic organization and in orchestral coloring, these composers succeeded in subordinating stylistic trends to genuine inspiration. In the 1930's two questions were ardently discussed: Is there a Palestinian music and what is the Israeli style? In this context the works produced in Israel can be only appreciated as inseparable from the creative efforts of its builders in Every sphere of civilization and culture.

> "The field of scholarly study of Israeli music in the broadest sense of the term (including the music of the *Yishuv*, the Jewish community in Palestine prior to 1948) has been proven to be extremely multi-faceted and complex. Israel represents an extreme case of a society of

> immigrants and refugees grouped together under extreme pressures and traumas, particularly the Holocaust. Music, as the most social and active art, has acted as a powerful social and psychological agent. Immigrants and refugees from Europe craved a Vision of the East and searched for a new musical style absorbing influences from the East—whether real or imaginary. At the same time, they brought along with them their cherished musical traditions which acted as a cushion to soften the trauma of resettlement. Conversely, the Jewish immigrants and refugees from the Middle East and the Magreb preserved their own traditions within compartmentalized communities while searching for the creation of a unifying Israeli style. Thus, all kinds of music in Israel represented the dialectic conflict which I have named The Vision of the East and the Heritage of the West.".[4]

Jewish Society in Israel is a composite of diverse populations, all of whom immigrated to the Jewish state from East and West. They make up the two major branches of Judaism; the Ashkenazim and the Sephardim. The latter includes the so called "Oriental" Jewish Communities who came mostly from Moslem lands in Asia and Africa. Each community brought the distinctive traditions and customs prevailing in its native land to the emerging Israeli society. Obviously the ethnic contributions of these communities enriched the musical life of Israel with their distinctive sounds and rhythms. In the bilateral division of the Jews into Sephardim and Ashkenazim, the Yemenites are usually classified with the former, though they are different in many respects. They might well be considered a third independent branch of Jewry, were it not for the paucity of their numbers. Nevertheless their impact on the fabric of the Israeli society and its cultural scene has been disproportionately great.

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[4] *Hirshberg, Jehoash* "Popular Music And National Cultures in Israel - Israel Studies - Volume 10, Number 2, Summer 2005, pp. 168-174 (From Indiana University Press)

The musical heritage of the East-West influences:

The musical Heritage of Europe: The artists of Russian, German and French origin.

Composers who were born and educated in Europe are carried along the traditions of the works of the European masters from Palestrina to Schoenberg. A roster of the teachers of composition with whom Israeli composers studied includes the names from Russian, German and French schools of music.

- In Russia, starting with the School of Anton Rubinstein, which included Pyotr Ilyich Tchaikovsky and Sergey Rachmaninov, famous school of "Five" (Alexander Borodin, Nikolai Rimski-Korsakov, Modest Mussorgsky, Mily Balakirev and Cesar Cui), Michael Ippolitov-Ivanov, Sergey Taneev, Pavel Chesnokov and Dmitrii Bortniansky , continuing with Alexander Glazunov and Igor Stravinsky, to Sergey Prokofiev, Dmitriy Shostakovich and Amram Khachaturian.

- In Germany and Austria, starting with Franz Schubert, Ludwig van Beethoven and Felix Mendelssohn continuing to Johannes Brahms to Paul Hindemith, Arnold Schoenberg, Alban Berg and Anton Webern.

- In France, starting with Claude Debussy, continuing with Henri Rabaud to the School of Les Six (Louis Durey, Germaine Tailleferre, Georges Auric, Arthur Honneger, Darius Milhaud and François Poulenc).

These names represent various trends in nineteenth and twentieth century music, and these trends are mirrored in Israeli works.

The transition from classical to modern method was expressed in preservations

of the general outlines of classical harmony, but at the same time featuring devices such as the sounds of perfect fourth and fifths, the use of the whole scale and harmonies, new juxtapositions of traditional chords and freer use of decorative notes in conjunction with traditional chord structures.

The effects of the personal styles of certain European composers are outstanding in Israeli music . Both from their replies and from the examination of their scores it would seem that such famous composers as I listed above have their adherents among the composers of *Yishuv*.

Russian example:

School of Anton Rubinstein:

Anton Rubinstein (1829 - 1894)

Anton Rubinstein was born into a Russian-Jewish family in the Republic of Moldova, which is in the south of the Russian Empire. He studied piano at an early age and began public performances at the age of nine. Rubinstein continued his study of music in Paris and in Berlin, where he enjoyed the support of Felix Mendelssohn-Bartoldi. He achieved a reputation as one of the greatest piano virtuosi and was regarded as a rival to Franz Liszt. At age nineteen he left his job in Vienna, after being hired by the family of the Tsar's brother in St. Petersburg, Russia. In 1862, with his brother Nikolai Rubinstein, he founded the St. Petersburg Conservatory, where students were Pyotr Ilich Tchaikovsky and Sergey Rachmaninov.

Rubinstein regarded music as an international language. His humorous self-definition, "To the Christians I am a Jew, to the Jews I am a Christian, to the Russians I am a German, to the Germans I am a Russian.", describes his place in the world. His ancestry was Russian, Jewish, and German, and his parents converted to Christianity because of the fear of anti-Semitism in the Russian Empire.

Anton Rubinstein made a triumphant eight-month tour of the United States in 1872-73. It was a sensational marathon of two hundred and fifteen piano recitals in many cities of the USA. Among his twenty operas *The Demon*, inspired by the Russian poet Mikhail Lermontov, stands out for its lavish score.

Rubinstein died in Peterhof, near St. Petersburg, and was buried there at the St.

Aleksander Nevsky cemetery, next to the tomb of Tchaikovsky. The street in St. Petersburg, where Rubinstein lived is now named after him.

Sergey Ivanovich Taneev (1856-1915)

Sergey Ivanovich Taneev was born in 1856 in Vladimir. His father was a government employee; he was an amateur musician, playing several musical instruments. His mother spent great efforts to educate her three sons. In his childhood Sergey met many writers, painters, and amateur musicians who gathered in their house. He started his musical studies at the age of five.

In 1866 Taneev's parents moved to Moscow, and Sergey became a student of the Moscow Conservatory, where he studied piano with Miroslav Langer. The young composer was mostly influenced by his studies in the classes of Nicolai Rubinstein (piano) and Peter Tchaikovsky (instrumentation and composition). In 1875 Taneev graduated from the Moscow Conservatory with its gold medal. He performed as a pianist in concerts and was the first performer of many piano pieces by Tchaikovsky. Taneev participated in performance with his own chamber music in Russia, Germany and Czech republic.

From 1878 Taneev started teaching piano and music theory in the Moscow Conservatory. In 1881 he became a professor, and from 1885 to1889 he was a director There in Nikolai Rubinstein's tradition. Taneev was a teacher of many musicologists, conductors, pianists, and composers Among his students were S.Rakhmaninov, A.Skryabin, N.Medtner, R.Gliere, K.Igumnov, G.Konyus, S.Vasilenko, A.Alexandrov, A.Goldenweiser, N.Myaskovsky and P. Chesnokov.

In 1905 Taneev spoke for the rights of students who went on strike. As a result of his conflict with the administration he had to retire from the Conservatory but he remained in the center of Moscow's musical life. He was one of the founders and activists of the People's Conservatory (1906), the Musical Scientific Society (1908), and many concert organizations and ensembles. He worked in Moscow's musical and ethnographic commission recording various folk songs of the Caucasian people.

Taneev was an outstanding Russian composer, pianist, teacher and scientist. He was one of the first composers to create Russian polyphonic music. He combined Russian song with musical traditions of the Western forms – fugue, cannon and others. Taneev died in 1915 in the village of Dyut'kovo near Zvenigirod and he was buried in Moscow.

Aleksandr Konstantinovich Glazunov (1865–1936)

Aleksandr Konstantinovich Glazunov was a Russian composer who served as director of the St. Petersburg Conservatory during 1906–30. He assisted his teacher, Rimsky-Korsakov, in the completion of Borodin's unfinished opera *Prince Igor.* Glazunov's early works reflect the spirit of Russian nationalism, but Western influences are discernible in his later works. He wrote eight symphonies, two piano concertos and a violin concerto, ballets, chamber music, and orchestral tone poems.

Sergei Vasilyevich Rachmaninov (1873-1943)

Sergei Vasilyevich Rachmaninov was born in Semyonovo in1873. He studied at the Moscow Conservatory (1885-92) under his cousin Ziloti piano, under Taneev and Arensky – composition, graduating with distinction as pianist and composer. The opera *Aleko*, given at the Bol'shoy in 1893, was his diploma piece). During the ensuing

years he composed piano pieces, including his famous c-sharp *Minor Prelude*, songs and orchestral works. Appearing in Moscow and London, he became conductor at the Bol'shoy, 1904-6. By this stage, and most particularly in the *Piano Concerto no.2*, the essentials of his art had been assembled: the command of the emotional gesture conceived as lyrical melody extended from small motifs, the broad sweep of his lines and forms, the predominant melancholy and nostalgia, the loyalty to the finer Russian Romanticism inherited from Tchaikovsky and his teachers. In 1909 he made his first American tour as a pianist, for which he wrote the *Piano Concerto no.3*.

Soon after the October Revolution he left Russia with his family for Scandinavia. In 1918 they arrived in New York, where he mainly lived thereafter, though he spent periods in Paris, Dresden and Switzerland. There was a period of creative silence until 1926 when he wrote the *Piano Concerto no.4*, followed by only a handful of works over the next fifteen years, even though all are on a large scale. During this period, however, he was active as a pianist on both sides of the Atlantic, though never again in Russia. Rachmaninov died in Beverley Hills in 1943. As a pianist, composer and conductor, he was famous for his precision, rhythmic drive, legato and clarity of texture and for the broad design of his performances.

Chesnokov Pavel Grigorievich (1877-1984)

Chesnokov Pavel Grigorievich studied at the Moscow Synodal School and at the Moscow Conservatory. He also studied composition with Taneev and Ippolitov-Ivanov. He gained early recognition as a teacher of music theory, conductor of church choirs, and chief conductor of the Russian Choral Society. He also served as professor of choral conducting at the Moscow Conservatory, chief conductor of the Moscow State Choir, and

choir director of the "Bol'shoy Theatre". He composed more than four hundred choral works, mostly sacred works for church performance. These are recognized for their clarity of harmony. His other work includes twenty songs, several stage works, and a book on the theory of choral performance, *Khor i upravleniye im* ("The Choir and its Direction") which was published in 1940.

Igor Stravinsky (1882-1971)

Igor Stravinsky was born in St. Petersburg, grew up in a musical atmosphere, and studied with Nikolai Rimsky-Korsakov. His first important opportunity came in 1909, when the impresario Sergei Diaghilev heard his music. Diaghilev was the director of the Russian Ballet, an extremely influential troupe which employed great painters as well as important dances, choreographers, and composers. Diaghilev first asked Stravinsky to orchestrate some piano pieces by Chopin as ballet music and then, in 1910, commissioned an original ballet, *The Firebird*, which was immensely successful. A year later (1911), Stravinsky's second ballet, *Petrushka*, was performed, and Stravinsky was hailed as a modern master. When his third ballet, *The Rites of Spring*, had its premiere in Paris in 1913, a riot erupted in the audience. Spectators were shocked and outraged by its pagan primitivism, harsh dissonance, percussiveness, and pounding rhythms, but it, too, was recognized as a masterpiece and influenced composers all over the world.

During World War I, Stravinsky sought refuge in Switzerland. After the armistice, he moved to France, where he lived until the onset of World War II. He then came to the United States. In the 1920s and 1930s he was an international celebrity, constantly touring in Europe and the United States, and his compositions, which had originally been

inspired by Russian folk music, became cooler and more objective. During his years in the United States, his young musical assistant, Robert Craft, familiarized him with the works of Schoenberg, Berg, and Webern. In the 1950's Stravinsky astonished his followers by adopting Schoenberg's twelve-tone system. In his seventies and eighties he was still touring and conducting his rich and intense late works.

Stravinsky's Music

Stravinsky's extensive output includes compositions of almost every kind, for voices, instruments, and the stage. His innovations in rhythm, harmony, and tone color had an enormous influence on twentieth-century music. His musical development shows dramatic changes of style. The three early ballets - *The Firebird* (1910), *Petrushka* (1911), and *The Rites of Spring* (1913) call for very large orchestras and draw upon Russian folklore and folk tunes. During World War I, he wrote for chamber groups, using unconventional combinations of instruments and incorporating ragtime rhythms and popular dances (an example: *The Soldier's Tale*, 1918). From about 1920 to 1951 he was inspired largely by eighteenth-century music: The ballet *Pulcinella* (1920) was based partly on the music of Giovanni Battista Pergolesi (1710-1736), and the opera *The Rake's Progress* (1951) was modeled on Mozart. His neoclassical works are far removed from the violence of the *Rites of Spring* and emphasize restraint, balance, and wit. But his shift to the twelve-tone system in the 1950s involved an even more dramatic change of approach, since until then all his music and had a clear tonal center. Inspired by Anton Webern (1883-1945), Stravinsky now wrote brief works in which melodic lines were "atomized" into short fragments in constantly changing tone colors and registers.

Despite such stylistic changes, however, all his music bears an unmistakable

Stravinsky sound. Their tonal colors are dry and clear; their beat is strong. Stravinsky's work abounds in changing and irregular meters, sometimes several at once. Ostinatos, repeated rhythmic or melodic patterns, are often unified sections of a piece. Stravinsky's treatment of musical form is also unique: rather than connecting themes with bridge passages, he makes abrupt shifts, but his music nevertheless sounds unified and continuous. The effectiveness of his rhythms, chords, and melodies often depends largely on his orchestration, in which highly contrasting tone colors are frequently combined. And his music has rich, novel harmonies: he makes even conventional chords sound unusual.

Stravinsky drew on a wide range of styles, from Russian folk songs to Baroque melodies, from Renaissance madrigals to tango rhythms. He sometimes used existing music to create original compositions, but more often the music is entirely his own, while vaguely suggesting a past style. He said, "I haven't understood a bar of music in my life, but I've felt it".

Even during his lifetime, Igor Stravinsky was a legendary figure. His once revolutionary work became a foundation of modern classics, and he influenced at least three generations of composers and other artists. Cultural giants like Pablo Picasso and T. S. Eliot were his friends. President John F. Kennedy honored him at a White House dinner in his eightieth year.

Sergey Prokofiev (1891-1953)

Born in 1891 in Sontsovka, Ukraine of the former Russian Empire, Sergei Sergeyevich Prokofiev is considered one of the greatest composers of the twentieth century. He was also an accomplished pianist and conductor. He attended the

St. Petersburg Conservatory from 1904 to 1914, winning the Anton Rubinstein prize for best student pianist when he graduated. Like other great composers he mastered a wide range of musical genres, including symphonies, concerti, film music, operas, ballets, and program pieces. At the time, his works were considered both ultra-modern and innovative. He traveled widely, spending many years in Paris and Ettal in the Bavarian Alps, and toured the United States five times. He gained wide renown and his music was both reviled and triumphed by the musical press of the time. He returned to his homeland permanently in 1936. He died in 1953 in Moscow.

Dimitri Shostakovich (1906-1975)

Born in St. Petersburg, in 1906, Shostakovich studied with his mother, a professional pianist, and then with Shteynberg at the Petrograd Conservatory (1919-25). His graduation piece was his Symphony no.1, which brought him early international attention. His creative development, however, was determined more by events at home. Like many Soviet composers of his generation, he tried to reconcile the musical revolutions of his time with the urge to give a voice to revolutionary socialism, most conspicuously in his next two symphonies, No.2 *To October* and No.3 *The First of May*, both with choral finales. At the same time he used what he knew of contemporary Western music to give a sharp grotesqueness and mechanical movement to his operatic satire *The Nose*, while expressing a similar keen irony in major works for the ballet (*The Age of Gold, The Bolt)* and the cinema (*New Babylon*). But the culminating achievement of these years was his second opera *Lady Macbeth of the Mtsensk District*, where high emotion and acid parody are brought together in a score of immense brilliance.

Lady Macbeth was received with acclaim in Russia, Western Europe and the USA, and might have seemed to confirm Shostakovich as essentially a dramatic Composer. By the time he was thirty, in 1936, he was known for two operas and three full-length ballets, besides numerous scores for the theatre and films, whereas only one purely orchestral symphony had been performed, and one string quartet. However, in that same year *Lady Macbeth* was fiercely attacked in Pravda (the news-paper of communistic party), and he set aside his completed *Symphony no.4*, no doubt fearing that its Mahlerian intensity and complexity would spur further criticism. Instead he began a new symphony, No.5, much more conventional in its form, and though there is a case for hearing the *finale* in the heroic style. This was received favorably, by the State and indeed by Shostakovich's international public, and seems to have turned him from the theatre to the concert hall. There were to be no more operas or ballets, excepting a comedy and a revision of *Lady Macbeth*; instead he devoted himself to symphonies, concertos, quartets and songs as well as heroic, exhortatory cantatas during the war years.

Of the next four symphonies, No.7 is an epic with an uplifting war-victory program (it was begun in besieged Leningrad), while the others display more openly a dichotomy between optimism and introspective doubt, expressed with varying shades of irony. It has been easy to explain this in terms of Shostakovich's position as a public artist in the USSR during the age of socialist realism, but the divisions and ironies in his music go back to his earliest works and seem inseparable from the very nature of his harmony, characterized by a severely weakened sense of key. Even so, his position in official Soviet music certainly was difficult. In 1948 he was condemned again, and for five years he wrote little besides patriotic cantatas and private music such as quartets, *The Twenty*

Four Preludes and Fugues constitute his outstanding piano work.

Stalin's death in 1953 opened the way to a less rigid aesthetic, and Shostakovich returned to the symphony triumphantly with No.10. Nos.11 and 12 are both programmed works on crucial years in revolutionary history (1905 and 1917), but then No.13 was his most outspokenly critical work, incorporating a setting of words that attack anti-Semitism. The last two symphonies and the last four quartets, as well as other chamber pieces and songs, belong to a late period of spare texture, slowness and gravity, often used explicitly in images of death: *Symphony No.14* is a song cycle on mortality, though No.15 remains more enigmatic in its open quotations from Rossini and Wagner.

Aram Ilyich Khachaturian (1903 -1978)

Biography

Aram Ilyich Khachaturian was born in Tbilisi, Georgia, a part of Imperial Russia, to a poor Armenian family. The influence of Armenian folk music is prominent in his work. In his youth, he was fascinated by the music he heard around him, but at first he did not study music or learn to read it. In 1921, he traveled to Moscow to join his brother, unable to speak a word of Russian. Although he had almost no musical education, Khachaturian showed such great talent that he was admitted to the Gnessin Institute where he studied cello under Michail Gnessin and entered a composition class in1925. In 1929, he transferred to the Moscow Conservatory where he studied under Nicolai Myaskovsky.

In the 1930s, he married the composer Nina Makarova, a fellow student from Myaskovsky's class. In 1951, he became professor at the Gnessin Musical and Pedagogical State Institute (Moscow) and the Moscow Conservatory.

He also held important posts at the Composers Union. which would later severely denounce some of his works as being "formalistic" music, along with those of Prokofiev and Shostakovich. Andrei Zhdanov, secretary of the Communist Party's Central Committee, delivered the so-called Zhdanov decree in 1948. The decree condemned Shostakovich, Prokofiev, Khachaturian, and other Soviet composers as "formalist" and "antipopular."

Khachaturian died in Moscow in the year of 1978, just short of his seventy-fifth birthday and was buried in Yerevan, Armenia.

All three accused composers were forced to apologize publicly. However these three composers became the so called "titans" of Soviet music, enjoying world-wide reputation as leading composers of the 20th century.

German and Austrian examples:

Felix Mendelssohn-Bartoldi (1809-1847)

Felix Mendelssohn was born in Hamburg, in 1809. He was the son of Leah Salomon, and Abraham Mendelssohn, a wealthy banker, and the grandson of Jewish philosopher Moses Mendelssohn. Being born in a family of well-to-do intellectuals certainly had it advantages, providing the ideal cultural environment for the artistic and precocious young Felix. In addition to receiving a good education, Felix and his family traveled around Europe.

While Moses Mendelssohn frowned upon German Jews but converting to Christianity in the hopes of gaining social acceptance outside their ghettos, that did not stop Felix Mendelssohn's parents from baptizing their four children, Fanny, Rebekah, Felix, and Paul, in the Lutheran Church, and from converting to the Lutheran faith themselves in 1816, when they moved from French occupied Hamburg to Berlin, hence the added surname Bartholdy. Oddly enough, Felix resisted the name change, and kept the last name of Mendelssohn.

The move to Berlin proved to be beneficial for young Felix, who had received prior musical instruction from his sister Fanny, as it was there he studied piano under Ludwig Berger and composition under Karl F. Zelter. Visiting friends of the family were also a positive influence on the Mendelssohn children, as most of them were intellectuals who were involved in the arts and other cultural activities. From a young age, Felix Mendelssohn showed the true talent of a prodigy, playing both the piano and the violin, painting, and being gifted in languages.

Felix traveled to Paris to study the works of Wolfgang Amadeus Mozart and Johann Sebastian Bach with his sister Fanny. Truly inspired by the masters, particularity Bach, he composed eleven symphonies, five operas, and many other pieces for the piano. This was only the beginning for the young musical genius, who impressed audiences and artists alike with his precocious talent.

Johannes Brahms (1833-1897)

Johannes Brahms was born in Hamburg, the son of a double-bass player and his older seamstress wife. Brahms attracted the attention of Schumann, to whom he was introduced by the violinist Joachim, and after Schumann's death he maintained a long friendship with his widow, the pianist Clara Schumann, whose advice he always valued. Brahms eventually settled in Vienna, where to some he seemed the awaited successor to Beethoven. His blend of classicism in form with a romantic harmonic idiom made him the champion of those opposed to the musical innovations of Wagner and Liszt. In Vienna he came to occupy a position similar to that once held by Beethoven, his gruff idiosyncrasies tolerated by those who valued his genius.

Piano Music

If all the chamber music of Brahms should be heard, the same may be said of the music for piano. Brahms showed a particular talent for the composition of variations, and this is aptly demonstrated in the famous *Variations on a Theme of Handel*, Op. 24, with which he made his name at first in Vienna, and the *Paganini Variations*, Op. 35 was based on the theme of the great violinist's *Caprice No. 24*. Other sets of variations show

similar skill, if not the depth and variety of these major examples of the art. *Four Ballades, Op. 10,* include one based on a real Scottish ballad, *Edward*, a story of parricide. *The Three Piano Sonatas*, Op. 1, 2 and 5, relatively early works, are less well known than the later *Piano Pieces, Op. 118* and 119, written in 1892, and the *Fantasias* of the same year, Op. 116. Music for four hands, piano duets, include the famous *Hungarian Dances*, often heard in orchestral arrangement.

Vocal and Choral Music

There is again great difficulty of choice when we approach the large number of songs written by Brahms, important additions to the repertoire of German *Lied* (art song). *The Liebeslieder Waltzes*, Op. 52, for vocal quartet and piano duet, are particularly delightful, while the solo songs include the moving *Four Serious Songs*, Op.121, reflecting preoccupations as his life drew to a close. *Wiegenlied* (Cradle Song), is one of a group of *Five Songs, Op. 49*; the charming *Vergebliches Ständchen* (Vain Serenade) appears in a later set of Five Romances and Songs, Op. 84, and there are two particularly wonderful songs for contralto, viola and piano, Gestillte Sehnsucht (Tranquil Yearning) and the Christmas *Geistliches Wiegenlied* (Spiritual Cradle-Song), based on the carol Josef, *Lieber Josef Mein, Op. 91* (Joseph dearest, Joseph mine). Major choral works by Brahms include the monumental *German Requiem, Op. 45*, a setting of biblical texts, the *Alto Rhapsody, Op. 53*, with a text derived from Goethe, and the *Schicksalslied* (Song of Destiny), Op. 54, a setting of Hölderlin.

Richard Strauss (1864-1949)

In the same way that Bach marked both the pinnacle and the end of the Baroque Era, Richard Strauss was the last of the great Romantics. Like his contemporary Gustav Mahler. He both followed and greatly extended the type of musical expression founded by composers such as Richard Wagner. where highly charged music was performed by enormous orchestras. He was very much a celebrity at the peak of his career as both composer and conductor and, though he faded from the limelight as younger composers explored new territories, he remained an inspiration to a new generation of musicians.

He was born in Munich in 1864, and like many great composers was clearly gifted from a very early age. His father, Franz Strauss, was one of the foremost horn players of the day, and Richard's talents were also recognized and encouraged by none other than Hans von Bulow, the first husband of Liszt's daughter Cosima, later to marry Wagner. Inspired initially by Berlioz and Brahms his first compositions were more classical in nature, before he moved in the direction of the more uninhibited romanticism of Liszt and Wagner. By his early twenties Richard had composed a considerable amount of music, but it was with his first tone poem *Don Juan* in 1889 that his career was to take an upward turn. Having written several tone poems to major acclaim, Strauss turned first to writing operas, and then to conducting, his longest lasting post being with the Berlin Philharmonic for 12 years. During this time his compositional output declined to near zero, but then in later life a last spurt of creativity resulted in a number of mature works seeming in part to return to a more classical form.

Gustav Mahler (1860-1911)

Gustav Mahler was born in 1860 in Bohemia and died on 18 May 1911 at age fifty. His father was an innkeeper, and Gustav was the second of 14 children, though many of his siblings died as children, and his musical gifted brother Otto committed suicide in 1895. In 1901 he married Alma Schindler and they had two daughters together, Anna and Maria. His early marriage seemed to be happy, and some love themes in his works depict Alma or his relationship with her. Strains began to show in their marriage after the tragic death of Maria, aged four, following by the completion of Mahler's *Kindertotenlieder*. On top of this he was diagnosed with a fatal heart condition and subject not just to musical criticism but also public expressions of anti-Semitism. Some years later, when Mahler's works were beginning to receive certain recognition, Alma had succumbed to alcoholism. At the sanatorium where she was treated she met and had an affair with Walter Gropius.

A life so full of tragic events clearly had a major influence on much of Mahler's output, though there is also much in his music which expresses joy and hope. Mahler has said that his music is about life, and there is clearly an autobiographical aspect to his works, where a "hero" struggles with the meaning of life, death, love and disappointment. However, Mahler withdrew any programmatic comments he had previously made about his compositions saying that they should be appreciated as pure music and this is indeed the best approach.

As a child, Mahler was exposed to many musical influences including military music in a local barracks, folk music of various forms at various events, local musicians

playing in his father's tavern and Jewish bands. Although his family was Jewish he was a chorister in a Catholic Church where he also learned piano from the choir master. He won prizes as a pianist and obtained a place in the Vienna Conservatory.

Although always interested in composing, and having composed a number of works before the age of twenty (most now lost), he pursued a successful career as a concert or opera conductor, including posts at Kassel, Prague, Budapest, Hamburg, Leipzig, Vienna, and latterly regular visits to New York. The hugely successful Vienna post, at the height of his conducting career, he secured by converting to Catholicism, and held for ten years. To the outside world, composing was a sideline. His works frequently being met with disbelief from critics and public alike. His success as a conductor was unquestioned and, in that occupation, he also had a reputation for being uncompromising. However, composing was his first love and he developed a routine for composing first at Steinbach during the summer, then at Carinthia at a retreat specially built for that purpose, and later at Tobalch in the Tyrol.

Arnold Schoenberg (1874-1951)

Few composers have presented as radically new an idea as Schoenberg did with what he called his "Method of Composing with Twelve Tones Related Only to Each Other." In it, he broke with a system of tonal organization that had developed over hundreds of years and had become a hallmark of Western music.

Schoenberg began his musical studies on violin at age eight. Although he had no compositional training, he began composing his own music. In 1895, he had began lessons with Alexander von Zemlinsky, only three years his elder. From 1901 to 1903 he held various conducting posts in Berlin. In 1904 he moved to Vienna, and there began

teaching (Alban Berg and Anton Webern were early pupils). In 1919 he founded a society for performance of new music, and in 1925 returned to Berlin to teach. In 1933 he was forced, as a Jew, to leave Berlin. Ironically, he had converted to Lutheranism in 1898, but after fleeing to Paris he renounced the Christian faith and returned to Judaism. In 1934 he immigrated to the United States and in 1936 began teaching at UCLA. He remained in Los Angeles until his death in 1951.

Schoenberg's early music was clearly marked by the style of the late nineteenth century, and influences of Brahms, Mahler, and others can be seen in pieces such as his *Verklärte Nacht*. But as his compositional style developed, it became more concise and contrapuntally intricate. At the same time, Schoenberg's chromaticism intensified to the point that any strong tonal focus disappeared. Such works as *Pierrot lunaire* (1913) are in a fully atonal style. The music of this period is also marked by a style that is referred to as expressionist, and Schoenberg had contact with, and a great deal of admiration for, the expressionist painters and writers, Schoenberg himself painted in an Expressionist style. These ideals can be seen in the dark and dreamlike atmosphere conveyed in *Pierrot lunaire*, based on the expressionist poetry of Albert Giraud. The kinds of internal conflicts we associate with Freud and his school of psychoanalysis are played out in exquisite musical detail.

From 1915 to 1923, Schoenberg produced relatively few works, in part due to wartime service. At the same time, he was working on his theoretical ideas of twelve-tone writing. Starting in 1923, with his *Suite for Piano*, he began writing in a fully twelve-tone musical language. Along with this came a return to more classical means of formal organization and larger works such as his *Variations for Orchestra* (1928). Although he

never abandoned these principles, he never extended them to other elements as his student Webern had. And after his move to the United States, he more freely blended tonal elements within his twelve-tone writing.

Paul Hindemith (1895 –1963)

Born in Hanau, Hindemith was taught the violin as a child. He entered the Hochsche Konservatorium in Frankfurt am Main where he studied conducting, composition and violin under Arnold Mendelssohn and Bernhard Sekles, supporting himself by playing in dance bands and musical-comedy outfits. He led the Frankfurt Opera orchestra from 1915 to 1923 and played in the Rebner string quartet in 1921 in which he played second violin, and later the viola. In 1929 he founded the Amar Quartet, playing viola, and extensively toured Europe.

In 1922, some of his pieces were heard in the International Society for Contemporary Music festival at Salzburg, which first brought him to the attention of an international audience. The following year he began to work as an organizer of the Donaueschingen Festival, where he programmed works by several avant garde composers, including Anton Webern and Arnold Schoenberg. From 1927 he taught composition at the Berliner Hochschule für Musik in Berlin and in the 1930s he made several visits to Ankara where he led the task of reorganizing Turkish music education. Towards the end of the 1930s, he made several tours of America as a viola and viola d'amore soloist.

Despite protests from the conductor Wilhelm Furtwängler, his music was condemned as "degenerate" by the Nazis, and in 1940 he emigrated to the USA. At the

same time that he was codifying his musical language, his teaching began to be affected by his theories. At this time he taught primarily at Yale University where he had such notable pupils as Lukas Foss, Norman Dello Joio, Harold Shapiro, and Ruth Schonthal. During this time he also held the Charles Eliot Norton Chair at Harvard, from which the book *A Composer's World* was derived. He became an American citizen in 1946, but returned to Europe in 1953, living in Zürich and teaching at the University there. Towards the end of his life he began to conduct more. He was awarded the Balzan Prize in 1962.

Hindemith died in Frankfurt am Main from acute pancreatitis.

French example

Claude Debussy (1862-1918)

Debussy's music is often associated with the contemporary impressionist movement in painting, and his approach shares some characteristics of this style. "The primary aim of French music," Claude Debussy wrote in 1904, "is to give pleasure." Debussy, more than anything, was interested in the sensuous quality of music. Even as a student he let his concept of sound override many of the rules he was so assiduously taught by his teachers (much to their consternation). From this he developed a style that was wholly his own, but that also owed much to a wide variety of disparate influences. He also was a passionate champion of a purely French style, and he proudly referred to himself as "Claude Debussy, *musicien français*."

Debussy was educated at the Paris Conservatory, and in 1885, he won the coveted Prix de Rome. His period in Rome, however, was not pleasant for Debussy and he longed to return to Paris. His early works show his desire to break the constraints of Western harmony and form (he especially disliked sonata-allegro form, which he came to see as overly Germanic and not fitting for a French composer). His *Prelude to "The Afternoon of a Faun"* departs from any sense of development, relying instead on a series of free repetitions and variations of the basic themes.

As a student and a young composer, Debussy was also an ardent Wagnerite, seeing in the German composer the future of music, specifically musical drama. He later turned away from Wagner, describing him as "a beautiful sunset mistaken for a dawn." Yet his one completed opera, *Pelléas et Mélisande*, owes much of its conception to this

influence, even if the musical language is markedly different. The other strong influences on Debussy at this time were the symbolist and decadent movements in poetry, with their concern for sound and abstract meaning. While *Pelléas* was his only opera, he worked on various subjects by Edgar Allan Poe, one of his favorite writers and a strong influence on the symbolist writers.

Debussy's interest in the exquisite and sensual also led him to an appreciation of the music of other cultures, and his use of various scales beyond the traditional major and minor ones shows the influence of Oriental and Russian music. A decisive influence was the Paris Exhibition of 1889, where he first encountered the music of the Indonesian gamelan orchestra. The different scales, as well as the floating qualities of form and rhythm, would find their way into his work, especially his piano music.

Late in his life, Debussy turned his interests to abstract forms, producing three remarkable sonatas (he had originally conceived of six for various instruments, with the final one planned for all the instruments of the previous five). In these works, Debussy's rich melodic and harmonic language found a new and intriguing expression. Sadly, this endeavor was cut short by the composer's death at the height of World War I. The conflict of German and French civilization was for him a violent reflection of the musical conflict he dealt with his entire life.

What Influences did they meet when they came to *Eretz Israel*?

Oriental, Sephardic (including Moroccan) and Yemenite influences.

Sephardic Music

Sephardic music is the distinctive music of the Sephardic Jews who are one of the three main ethnicities among Diaspora Jews, the others being the *Ashkenazi* and *Mizrakhi*. The term Sephardic Jews originally referred just to the Jews from the Iberian Peninsula, but it now applies to most Jews of the Mediterranean region as a whole, especially among these who have also lived among the *Mizrakhim* for centuries. The Iberian Jewish community, however, remains the center of a form of popular music referred to as Sephardic.

Sephardic music was born in medieval Spain, with *cancioneros*[5], being performed at the royal courts. Since then, it has picked up influences from across Spain, Morocco, Argentina, Turkey, Greece and various popular tunes from Spain and further abroad. There are three types of Sephardic songs: topical and entertainment, songs and spiritual or ceremonial. Lyrics can be in several languages, including Hebrew for religious songs, and Ladino.

The Sephardic repertoire of secular music is very well developed with many characteristics that are different from those of other Jewish traditions. Among the Jews of Iberian origin, many songs continue to circulate that were originally part of the medieval *Romancero* cycles. Some of these Sephardic songs preserve texts long lost among

[5] Collection of poetry post fifteenth century

contemporary Spanish speakers, while others preserve different variants of songs known from other sources.

The *romansas*, customarily sung by women, preserve tales of Spanish folk heroes, knights in shining armor, and star-crossed lovers. Often the only thing Jewish about them is that they are preserved only by Jews and are sung in *Djudezmo*, also called Judeo-Spanish or Ladino.

Ladino is a *Romansas* language, derived mainly from Castilian Spanish and Hebrew. The relationship of Ladino to Castilian Spanish is somewhat comparable to that of Yiddish to German. Speakers are currently almost exclusively Sephardic Jews, for example, in or from the Saloniki (Greece) and Istanbul (formerly Constantinople). Like Old Spanish, Ladino keeps the /ʃ/ and /ʒ/ palatal phonemes, both changed to [x] in modern Spanish. But unlike Old Spanish, it has an /x/ phoneme taken over from Hebrew. In some places it has also developed certain characteristic usages, such as *muestro* for *nuestro* (our). The structure is linguistically derived from Spanish, but it adds many terms from the Hebrew, Portuguese, French, Turkish, Greek and South Slavic languages depending on where the speakers resided.

The name "Ladino" is a variant of "Latin". The language is also called *Judæo-Spanish, Sefardi, Dzhudezmo, Judezmo*, and *Spanyol; Haquitía* (from the Arabic *haka* "tell") refers to the dialect of North Africa, especially Morocco.

> "The name *Dzhudezmo* is used by Jewish linguists, Judeo-*Espanyol* by Turkish Jews; Judeo-Spanish by Romance philologists; Ladino by laymen, especially in Israel; *Hakitia* by Moroccan Jews; *Spanyol* by some others"[6].

The derivation of the name "Ladino" is complicated. In pre-Expulsion Spain the

[6] Jewish Encyclopedia. www.jewishencyclopedia.com

word simply meant "vulgar tongue".

These musical traditions spread from Spain to Morocco (the Western Tradition) and several parts of the Ottoman Empire (the Eastern Tradition) including Greece, Jerusalem, the Balkans and Egypt. Sephardic music adapted to each of these locals, assimilating North African high-pitched, extended ululations; Balkan rhythms, for instance in 9/8 time; and the Turkish *Maqam* mode.

Its singers are traditionally mostly women, who sing while performing household tasks. These songs are usually unaccompanied. There is no harmony. Tambourines and other percussion instruments are sometimes used, especially in wedding songs. Men have added *oud* and *qanun* to the instrumentation, and more modern performers incorporate countless other imported instruments.

Sephardic music is really a complex of musics. Depending on how one interprets the term "*Sephardic*," it might refer to music of the Jews descended from those exiled from late fifteenth-century Spain and Portugal, or it may refer to the music of all Jews not categorized as *Ashkenazic*, even though such a large proportion of them would more accurately be designated *Mizrakhi* or Eastern Oriental.

The original sense of the word Sephardim denotes those Jews descended by blood or by culture from those who left Spain and Portugal (*Sefarad*) before or at the time of the Expulsions (1492 from Leon and Castile, 1496-1497 from Portugal, 1498 from Navarre), or even afterwards, leaving as New Christians and assuming Jewish identity where it was safer. In spite of the fact that many of these Sephardim became assimilated into environments in which their Hispanic language eventually was lost, in Syria or in Amsterdam for example, many others until recently did retain their language, including

in their stories and songs.

There is often a noticeable difference between the music of the Sephardic liturgy in Hebrew and that of the Judeo-Spanish folk songs. The liturgical music often sounds quite Middle Eastern, with microtones, many *melismas* (several notes per syllable), and a throaty singing voice. The folk songs, on the other hand, are sung in various styles, some of them distinctly Spanish and others quite similar to the folk music of the Balkans (Greece, Yugoslavia, Bulgaria, and Turkey). The folk music is generally more rhythmic and lyrical than the liturgical music. Though we do not know how Sephardim sang in medieval Iberia, we do know how they sing today and have a good idea of how they sang up to about a century ago. The first recordings are mostly of male singers; these men were usually trained in the Ottoman tradition as well as in synagogue singing. Much of their singing has instrumental accompaniment, though with traditional instruments. None of this is typical of women's singing, which traditionally takes place mostly in domestic contexts, and is *a cappella.*

Generally speaking, Judeo-Spanish singing can be divided into two main regions: Morocco and the former Ottoman lands, with several subdivisions, especially Greece. One major musical difference between the two main areas is the use of the *maqam* system in the Ottoman area, a complex system of melodic progressions and patterns, which cannot really be compared to the Western scale system and which contains micro-tonal intervals difficult to reproduce for those who have not grown up with them. The Moroccan songs occasionally use microtonal intervals, but to a much lesser degree. Vocal ornamentation in the Ottoman area tends to be more complex, though this distinction may have been somewhat exaggerated; many Moroccan Sephardic singers take justifiable

pride in their vocal ornamentation.

Harmony is not a traditional aspect of Sephardic singing. There are a few exceptions: Flory Jagoda recalls her family in pre-war Bosnia singing in thirds. Here she is referring more to songs from the late nineteenth century on than to the old ballads and wedding songs. Women have played the stronger role in singing these genres, and usually *a cappella*, while performing various domestic tasks, in the case of the romances, and accompanying themselves on frame drums for weddings (as do women in many Mediterranean cultures). When melody instruments are used -usually, though not always, played by men - it is traditionally played with heterophonic accompaniment, as in North African and Middle Eastern music in general. Moroccan Sephardic women are skilled in the piercing ululation they call *barwala* or *youyou* (also common in African and Middle Eastern cultures, and as well in certain regions of Spain). This is usually heard at the end of songs for various festivities or celebrations.

Sephardic music is primarily vocal but instruments, when they are used, are played to accompany songs. Instrumental practice among Sephardim has generally reflected that of the host culture: Greek, Turkish or Moroccan plucked lutes (fretless Middle Eastern lute; and in Turkey the fretted *saz* or sometimes the mandolin or the chum bush), *kanun* or *santur* (the plucked or hammered Middle Eastern zither), violin, and hand drums (frame and goblet).

For weddings and other celebrations, musicians might also be hired from the Muslim community. On the other hand, skilled Jewish musicians would be hired by the Muslim community. Generally, Sephardic men played both local percussion and melody instruments, while women usually sang unaccompanied in domestic contexts, and at

weddings accompanied their singing with tambourines and sometimes other percussion instruments. The Sephardic women of Salonica used kitchen utensils as improvised percussion, in a manner reminiscent of Spanish and Portuguese village practice today. In the eastern Mediterranean, women musicians specializing in singing and drumming for weddings and known as *tanyederas*, played a central role in the wedding events. Medieval instruments as such were not used, except in cases such as the *oud* where the instrument has survived with minimal changes in traditional practice.

In Jewish music, including the Sephardic tradition, there has always been considerable musical exchange between the religious and secular genres, and between songs in Hebrew and songs in the vernacular. There have been various approaches to classification of Judeo-Spanish songs, often as a combination of form and function. In terms of form, they can be divided into romances, *canciones, coplas*, and a very small category of *oraciones* (Judeo-Spanish prayers). In terms of function and context, they could be divided by the following framework:

(1) Songs for primarily domestic and recreational settings:

(a) romances (old and new) and other narrative songs

(b) love songs (usually *cancianes*)

(c) topical and recreational songs (*cancianes* or sometimes *coplas*)

(2) Songs primarily for contexts of religious and ritual life (liturgical and para-liturgical)

(a) life cycle songs: birth, marriage, coming of age,

death (often *canciones*, also certain specific romances)

(b) calendar cycle songs (usually *coplas*)

(c) songs on religions and moral themes (usually *coplas*)

The classic definition of the romance is a Hispanic narrative ballad, most frequently in assonant couplets of sixteen syllables each, divided into octosyllabic hemistiches. The romance first appeared in a recognizable form in 1421, though many romances trace their origins to medieval or early Middle Eastern themes and stories. Sephardic traditional singers do not always follow standard classification definitions. Moroccan Sephardim often say simply, *antiguos cantares muestros* (our old songs), or *cantares judios* (Jewish songs); or *cantares de matesha* or *de columpio* (when girls sang them on the outdoor swing in their courtyards); or *cantares de cuna* when used as lullabies.

Each step of the life cycle and each holiday have its own songs. The wedding and courtship songs are the most numerous in the life cycle group, but there are also birth songs, circumcision songs and laments, and, for boys, only a very few coming-of-age (*Bar Mitzvah*) songs in Judeo-Spanish, as most of these are in Hebrew. Birth songs served not only to celebrate the event but also to keep the women awake through the eight-day continuous vigil before the circumcision, to ward off evil spirits. In a few cases, wedding *Piyyutim* may also be used for a religious celebration using the symbolism of the bride and groom as Israel and God. Songs used for the life cycle may not be directly related to the event, but may have texts evocative of it. These songs can be seen as a mixture of religious (for their function) and secular (for some of their themes), or the separation between secular and sacred can be seen as artificial: it is more of a continuum.

Coplas are defined by their form, basically rhyming couplets. The majority are associated with religious life, especially, songs of the calendar cycle and Sabbath; but

other themes can also be expressed in coplas. Some of them use two languages, Judeo-Spanish and Hebrew. Coplas are often passed down by written as well as oral transmission, though not with musical notation.

Endechas are sung not only for occasions of personal mourning but also, as part of the calendar cycle, for the solemn mourning day of *Tisha be' Av*. It uses a slow lament tune, and they say that whoever laughs while singing it on *Tisha be' Av* will weep on *Rosh Hashanah* (New Year), soon afterwards.

In the first half of the twentieth century, many new songs in a basically Western European musical idiom emerged, and several older texts were given new melodies and performance treatment. In former Ottoman areas, the older style was sung largely in the *maqam* system, with corresponding ornaments and vocal timbre. The newer style sounds very different, including its singing style, the origin of its melodies and the Western scale system. In several cases, the songs have a mixed musical identity, combining Judeo-Spanish words and Jewish customs with rhythms adapted from local Moroccan or Ottoman music.

In the case of the Sephardic Diaspora, it is fairly easy to see how songs in Judeo-Spanish maintained a Sephardic, a Spanish-Jewish identity in a culture so different as that of Turkey, the Balkans or North Africa. In the case of those who remained in the Peninsula as forced converts, *conversos*, the role of songs as identity markers had to be different. The vernacular language was the same, but in Inquisitional Portugal and Spain, Hebrew was dangerous, and could not be used as an open identity marker. In Portugal, the songs and prayers of the so-called Crypto-Jews following the Expulsions are in Portuguese, with Adonay (God) virtually the only remaining Hebrew word.

Since its musical precursors set out on the various roads of exile, Judeo-Spanish song has reflected its singers' processes of learning music from its environment, through all available media, and harvesting and adapting what appeals to its singers. It has been reclaimed in Spain and Israel, re-affirmed in Turkey and adopted by North Americans always on the lookout for a new musical mascot. After insiders earlier in the century westernized it to various degrees, outsider performers and media have added new images: medieval, romantic oriental, western art song, Middle Eastern re-orientalization. From a unidirectional move away from Spain to other areas Judeo-Spanish song movement has become multi-directional, originating in and moving among geographically and culturally far-flung countries and cultures. However one defines it, explains it, reacts to it, Judeo-Spanish songs and their singers maintain and re-affirm their identity with both aspects of this hyphenated term, centuries after the notorious attempts to sever them from each other.

***Maqamat* (maqams)**

All *Pizmonim*[7] can be classified under different *maqams* (musical modes), of which there are about ten in common use. *Maqam Ajam*, which sounds a little like a Western major scale is the thematic maqam that contains many holiday melodies. *Maqam Hijaz*, which sounds a little like a Western minor scale, is the thematic *maqam* that contains many sad melodies. *Maqam Sikah* (or *Siga*), containing many three-quarter-

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[7] *Pizmonim* are traditional Jewish songs and melodies with the intentions of praising God as well as learning certain aspects of traditional religious teachings. They are sung throughout religious rituals and festivities such as prayers, circumcisions, bar mitzvahs, weddings and other ceremonies, generally sung in Hebrew.*Pizmonim* are extra-liturgical, as distinct from *Piyytim*, which are hymns printed in the prayer-book and forming an integral part of the service. Similar songs sung in the synagogue on the Sabbath morning between midnight and dawn is called *Bakashah* instead of *Pizmonim*.

tone intervals, is used for the cantillation of the Torah. *Maqam Saba* is the *maqam* used for circumcisions.

During typical Shabbat and holiday services in the Syrian tradition, the melodies of *Pizmonim* are used as settings for some of the prayers, in a system of rotation to ensure that the *maqam* suits the mood of the holiday or the Torah reading. Each week there is a different *maqam* assigned to the cantor according to the theme of the given Torah portion of the week.

The *Baqashot* are a collection of supplications, songs, and prayers that have been sung by the Sephardic Aleppo Jewish community and other congregations for centuries each week on Sabbath morning "from midnight till dawn". Usually they are recited during the weeks of winter, when the nights are much longer. The duration of the services is usually about four hours.

The custom of singing *Baqashot* originated in Spain towards the time of the expulsion, but took on increased momentum in the Kabbalistic circle in Safed in the sixteenth century. *Baqashot* probably evolved out of the tradition of saying petitionary prayers before dawn and was spread from Safed by the followers of Isaac Luria in sixteenth century. With the spread of Safed Kabbalistic doctrine, the singing of *Baqashot* reached countries all round the Mediterranean and became customary in the communities of Morocco, Tunisia, Algeria, Rhodes, Greece, Yugoslavia, Egypt, Turkey and Syria. It also influenced the Kabbalistically oriented confraternities in 18th-century Italy, and even became customary for a time in Sephardic communities in western Europe, such as Amsterdam and London. By the turn of the twentieth century *Baqashot* had become a widespread religious practice in several communities in Jerusalem as a communal form

of prayer.

In communities such as those of Aleppo, Turkey and Morocco, the singing of *Baqashot* expanded to vast proportions. In those countries special books were compiled (such as *Shir Yedidot* in Morocco), showing the tunes and *maqamat* together with the text of the hymns, in order to facilitate the singing of *Baqashot* by the congregation. In these communities it was customary to rise from bed in the night on Shabbat in the winter months, when the nights are longer, and assemble in synagogue to sing *Baqashot* for four hours until the time for the morning service.

In Aleppo, Syria this custom seems to go back about 500 years. Most of the community would arise at 3:00AM to sing *Baqashot* and to listen to the voices of the *Hazanim, Paytanim, and Meshorerim*. When they arrived at *Mizmor Shir LeYom HaShabbat* they would break to listen to a sermon by one of the Rabbis who discussed the Parashah of the week. When he concluded they would begin *Mizmor Shir LeYom HaShabbat* and sing all the rest of the *Baqashot*.

The Syrian tradition was introduced to Jerusalem by Raphael Altaras, who came to that city from Aleppo in 1845 and founded a *Baqashot* circle at the Kahal Tsiyon synagogue. In this way the custom of *Baqashot* became part of the mainstream Jerusalem Sephardic tradition. Another important influence was Jacob Ades (1857-1925), who immigrated to Jerusalem in 1895 and introduced the tradition to the Persian and Bukharian communities. The main centre of the tradition today is the Ades synagogue in Nahlaot with its the spiritual leader was Shaul Aboud.

The Aleppo *Baqashot* did not only reach Jerusalem. The Jews of Aleppo took this beautiful custom with them wherever they went: to Turkey, Cairo, Mexico, Argentina

and Brooklyn, New York. Each of these communities preserved this custom in the original Halabi style without all the changes and embellishments that have been added to the *Baqashot* by Jerusalem *Hazanim* over the years.

There is a total of sixty six songs in the Syrian *Baqashot* book, and the collection is now regarded as closed, unlike the general body of *Pizmonim*, where new *Pizmonim* are still composed for special occasions. Each song is shown with its *maqam*, but they follow a fixed order of recitation which does not depend on the *maqamat* of the different songs. There are many sections within the *Baqashot*. The sections are separated by different Biblical verses to be chanted in a different *maqam*.

The songs principally consist of the praise of God, songs for Shabbat, songs of longing for the Holy Land and so on, and include some *Piyyutim* taken from the main body of the prayer book. These songs are considered more ancient and sacred than other *Pizmonim*. Many of the songs contain acrostics identifying the author of that specific composition. *Baqashot* are full of mystical allusions and traditions. Some of the songs contain references to some of the most sacred Jewish traditions. The following are examples of thematic songs:

- Song 1 and 34: listing of the 10 *Sefirot* (attributes) in the *Kabbalah*.
- Song 2: refers to the return to Zion in the time of redemption.
- Song 6 and 7: a song with each stanza ending with *boqer* (morning).
- Song 9: a song with each stanza ending with *yom* (day).
- Song 14: *Yasad besodo*, discusses many different Kabbalistic concepts and how God created the world with his divine instruction.
- Song 15: *Eress Varom*, discusses the seven days of creation, using one stanza for each day.
- Song 23: *Ki Eshmerah Shabbat*, a well known song among all Jewish communities that was written by Rabbi Abraham Ibn Ezra.
- Song 28: *Yom Zeh le-Yisrael*, a famous song written by Isaac Luria.
- Song 33: contains allusions to each of the four *Amidah* services recited on the Sabbath.

The *Baqashot* are interrupted after Song 34 to sing Psalm 92, the Psalm of the Sabbath, one verse at a time while using a different *maqam* for each. There are many other verses of the Psalms scattered throughout the different songs, called *petihot*, to serve as markers.

- Song 35: *Shalom VaTzedek* is a song written by Rabbi Shelomo Laniado. Each stanza ends with Shelomo.
- Song 38: *Esah Libi* contains allusions to each of the nineteen blessings in the daily *Amidah* prayer.
- Song 39 and 40: two songs that are entirely in the Aramaic language.
- Song 41: *Ani Asaper* discusses the laws of Sabbath (the 39 categories of "work").
- Song 43: *Mehalalah* alludes to the "seven heavens" mentioned in the *Kabbalah*.
- Song 46: contains references to all the composers of the Baqashot.
- Song 51: *Halakhot* of Shabbat
- Song 53: a song dedicated to Rabbi Shimon bar Yohai, reputed author of the Zohar.
- Song 61 and 62: *Yedid Nefesh* and *Agadelcha*, two songs that Ashkenazim also sing.

The *Baqashot* service concludes with *Adon Olam* (Song 66) followed by the ancient *Kaddish* prayer sung in the melody of the *maqam* for that specific Sabbath.

Included in most *baqashot* collections is a poem by Eleazar Azikri (1533-1600), a Kabbalist who lived in Safed. The poem *Yedid Nefesh*, or "faithful friend", was one of several which were published in 1601 in Venice in his *Sefer Haredim*. The collection also includes other famous poems of similar date, such as *Yom Zeh LeYisrael* by Isaac Luria *Yah Ribbon* by Israel Najara. According to Sephardic tradition, the *Baqashot* are unique in that the composers wrote the text of the songs and then composed the melody for them, and not the other way around (as is the case with many other *Pizmonim*). Also the melodies of the *Baqashot* are not borrowed from foreign sources (as is the case with many other *Pizmonim*).

The tradition of waking up before dawn (3 AM) and singing the *Baqashot* still

survives today in the Ades Synagogue in Jerusalem, Israel. In communities throughout the world not so committed to the idea of waking up at dawn, the *Baqashot* melodies, or sometimes the actual songs, are still sung either throughout the prayers or casually on certain occasions.

In Turkey the equivalent tradition is known as *Shirat Hamaftirim*, and the songs are performed by choirs of *maftirim*. The music and style of singing are based on Sufi and Ottoman classical music. This tradition originated in Adrianople (present-day Edirne) in European Turkey. The tradition persists and is practiced to this day in Istanbul.

Many *Piyyutim*[8] are familiar to regular attendees of synagogue services. For example, the best-known *Piyyut* may be *Adon Olam* ("Master of the World"), sometimes attributed to Solomon ibn Gabirol in eleventh century Spain. Its poetic form consists simply of rhyming iambic tetrameter, and it is so beloved that it is often sung at the conclusion of many synagogue services, after the ritual nightly saying of the *Shema*, and during the morning ritual of putting on *tefilin*. Another well-beloved *Piyyut* is *Yigdal* ("May God be Hallowed"), which is based upon the Thirteen Principles of faith developed by Maimonides. The author of a *Piyyut* is known as a *Paytan* ("Poet"). The word literally means "one who composes a *Piyyut*".

The chart of some of the best-known and most-beloved *Piyyutim* is shown below. This is by no means an exhaustive list, but it tries to provide a flavor of the variety of

[8] A *piyyut* is a Jewish liturgical poem, usually designated to be sung, chanted, or recited during religious services. *Piyyutim* have been written since Mishnaic times. Most *Piyyutim* are in Hebrew or Arameic, and most follow some poetic scheme, such as an acrostic following the order of the Hebrew alphabet or spelling out the name of the author.

poetic schemes and occasions for which these poems were written. Many of the *Piyyutim* marked as being recited on Shabbat are songs traditionally sung as part of the home ritual observance of Shabbat and also known as *Zemirot* ("Songs/Melodies").

Name	Poetic scheme	Recited on
Adir Hu	Alphabetic acrostic	Passover
Adon Olam	Iambic tetrameter	Daily
An'im Z'mirot	Double alphabetic acrostic	Shabbat and Festivals
Akdamut	Double alphabetic acrostic, then spells out "Meir, son of Rabbi Isaac, may he grow in Torah and in good deeds. *Amen*, and may he be strong and have courage." The author is Rav Meir bar Yitzchak "Shatz" of Worms; for further information on the author, see Grossman, *Hachmei Ashkenaz Harishonim*, pp 292-296.	Shavuot
Barukh El Elyon	Acrostic spells "*Baruch Hazak*", or "Blessed be he, with strength", or possibly "*Baruch*" is the author's name	Shabbat
Berah Dodi	Every stanza begins with the word "*Berah*"	Passover
D'ror Yikra	Acrostic spells the name "Dunash", presumably the name of the author, Dunash ben Labrat	Shabbat
Ein Keloheinu	First letters of first 3 stanzas spell "*Amen*"	Shabbat and Festivals
El Adon	Alphabetic acrostic	Shabbat and Festivals
El Nora Alila	Refrain: "At this hour of *Ne'ilah*"	*Ne'ilah* service at the conclusion of Yom Kippur
Alei Tziyon	Iambic tetrameter; alphabetic acrostic; each stanza beings with the word *alei*; each line ends with the suffix *-eiha* (meaning "her" or "of hers", referring to Jerusalem	*Tisha B'av*
Geshem	Alphabetic acrostic; each stanza ends with standard alternating line	*Sh'mini Atzeret*
Hakafot	Alphabetic acrostic	*Simchat Torah*
Hayom T'am'tzenu	Alphabetic acrostic, each line ends "Amen"	*Rosh Hashanah* and *Yom Kippur*

Hoshanot	Alphabetic acrostic	*Sukkot*
Ki Hinne Ka-Homer	Refrain: "Recall the Covenant, and do not turn towards the Evil Inclination"	*Yom Kippur*
Ki Lo Na'e	Alphabetic acrostic	Passover
L'kha Dodi	Acrostic spells name of author, Rabbi Shelomo Halevi Alkabetz.	Shabbat evening
Mah Y'didut	Acrostic spells *Menuha* ("rest"); refrain	Shabbat
Ma'oz Tzur	Acrostic - first letter of each stanza spells name of author, "Mordehai"	Hanukkah
M'nuha V'Simha	Acrostic spells name of author, "Moshe"	Shabbat
Mipi El	Alphabetic acrostic	Shabbat, *Simhat Torah*
Shoshanat Ya'akov	Alphabetic acrostic	*Purim*
Tal	Reverse alphabetic acrostic; each stanza ends with Tal	Passover
Tzur Mishelo	First stanza is the refrain	Shabbat
Yah Ribon	Acrostic spells "Yisrael"	Shabbat
Yedid Nefesh	Acrostic spells Tetragrammaton	Shabbat
Yom Shabbaton	Acrostic spells "Yehudah"	Shabbat
Yom Ze L'Yisra'el	Acrostic spells "Yitzhak"	Shabbat
Yom Ze Mekhubad	Acrostic spells "Yisrael"	Shabbat
Yigdal	Meter	

Andalusian music (East-West synthesis):

Andalusian music is unique because it has been influenced by Eastern culture (under Muslims) much more than of Western (under Catholics). Andalusia is an autonomous community of Spain. Andalusia is the most populated and second largest of the seventeen autonomous communities that constitute Spain. Its capital is Seville. Andalusia is bounded on the north by Extremadura and Castilla-La Mancha; on the east by Murcia and the Mediterranean Sea; on the west by Portugal and the Atlantic Ocean (south-west); on the south by the Mediterranean Sea (south-east) and the Atlantic Ocean (south-west) and linked by the Strait of Gibraltar at the very south which separates Spain from Morocco. The British colony of Gibraltar at the south shares its three-quarter-mile land border with the Andalusian province of Cadiz.

The name Andalusia is derived from the Arabic name *Al Andalus*, which refers to the parts of the Iberian Peninsula under Muslim rule. The Islamic history of Muslim Spain can be found in the entry *al-Andalus.* Andalusian culture has been deeply marked by the eight centuries of Muslim rule over the region, which ended in 1492 with the conquest of Granada by the Catholic Monarchs. The Spanish spoken in the Americas is largely descended from the Andalusian dialect of Castilian due to the role played by Seville as the gateway to Spain's American territories in the sixteenth and seventeenth centuries.

Jewish Moroccan Music:

Jewish Moroccan music has a history of 2500 years and legendarily goes back to 586 B.C. This music according to its geographical origins can be divided into three groups: *S'faradim*, *Berbers* and *Ashkenazim*.

1. Jewish Arabs or Berbers – the oldest Jews of Morocco, Arabic speaking, urban

2. *S'faradim* – from Spain (Fez 15th c.– *Mellah* (kind of ghettos with walls), Ladino speaking, rural

3. from other European countries - not significant in their number.

The Judeo-Spanish romances and wedding songs in Northern Morocco which originally came from Spain were influenced by Muslim modal system of *maqamat*, and formed new musical genres and new instrumental accompaniment. The Spanish School of the Andalusian Golden Age were brought to Morocco by the Jews who lived under the Abbasid Caliphate.

The music theory of Arabian music of 9-13 centuries consisted from two tone Systems - Greek and Arabian depended on the tetrachords division). The best way to understand the Arabian system – is to know the basic principles of the lute (or oud). Oud is a pear shaped string instrument with deep sound and fretless fingerboard which allows for microtones; eleven strings in five pairs of strings and bass: C-F-A-D-G-C is the ancestor of the European lute. The Oud with its own *maqamat* came from Persia, Azarbijan, Turkey, Iraq and Bukhara. The Moroccan *maqam* came also from this area and characterized by heptatonic scales with intervals (augmented, major, medium, and minor). The four most common are *Hijaz* (with augmented second); *Rust* (major-scale *maqam*); *Bayati* and *Sabah* (minor scale sound). There are twenty eight basic *maqams*

with twenty other sub-modes.

There are two main rhythmic patterns. *Malfuf,* which means rapped around or return, functions like Baroque repeated bass line like *basso-ostinato*. The first beat is always accented with a low bass sound on the *darbuka*. The other one is *tcheeftateli* where the accent is always on the second and fourth beat like jazz syncopations. The most common meters are 12/8, 11/8, 9/8, 8/8, 7/8, 6/8, 5/4, 4/4 and ¾.

Many of the Moroccan Jewish tradition were influenced by their non-Jewish surroundings:

1. *Bakashot* (requests- supplications before prayers) like *Noubah* usually sung on weekday celebrations (are a suite of songs and instrumental sections arranged in strict order of vocal improvisations on Arabic scales – *Inshad* and *Mawal*). The accompaniment includes *oud*, *kamanza* (a kind of violin), *tara* (a framed drum) and *darbuka* (a clay or metal drum with stretched animal skin).

2. *S'lichot,* sometimes sung by a woman singer, who adds harmony to the orchestra, sometimes with body movements (where the origin of belly dancing came from).

3. *Mekan'ot* - Women-mourners – chanting doleful verses at family mourning and sad occasions.

4. *Piyyutim* drawn from biblical texts, but used the rhyme schemes and meter from non-Jewish poetry.

As an example *Ashir Lakh Eretz Hamdah,* the song was taken from a melody popularized by the famous Arab singer Um Kulthum (1898-1975) in the 1930's and adapted to a new Hebrew text.

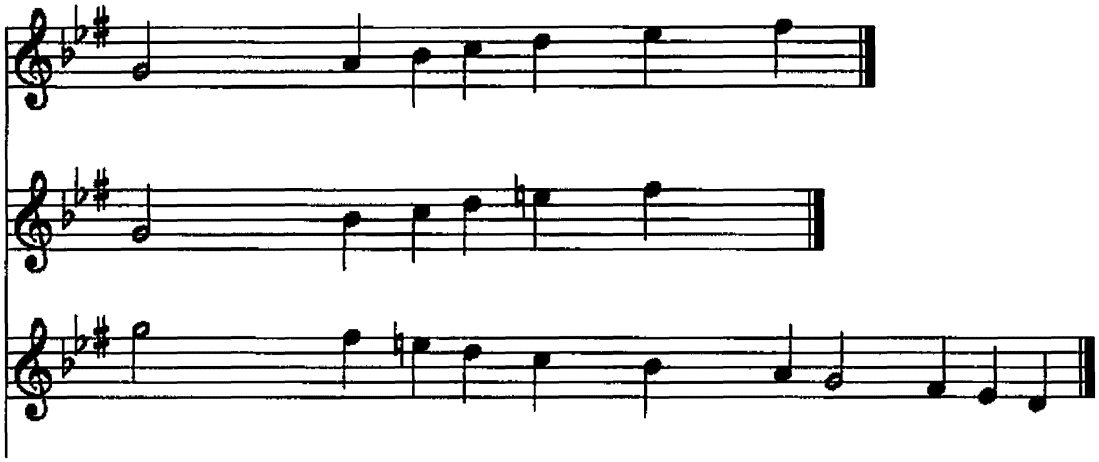
Va Yera: 11 syllables meter according to the first line.

Yig-dal shem ha-el be-fi kol ha-ye-tzur (God's name will grow in every creature)
Sar kal-bi wal-eis an-di li- man na-mor (My heart got lost and I have no one to lean on)

Converting Hebrew technique with the original Arabic text: the Hebrew fits

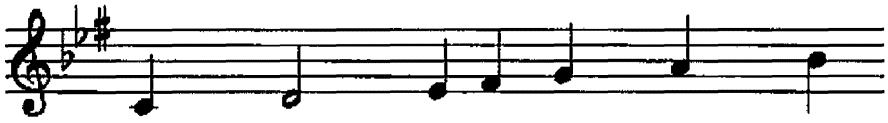
perfectly the meter of Arabic, and if not *Ya-la-lan* and *Na-na-na* syllables added to make it perfect, however the context becomes different: the Arabic text hints on his unrequited love, but the Hebrew praises the power of God and reveals the confusion of his suffering soul, (an allusion to the exile and the redemption).

Arabic *Nouba* genre in scale of al-*hiaz-al-mashraqi* (minor-augmented-minor):



It is important to emphasize the micro-tones relationship in maqamat in oppose to our Western notation. In this maqam Bb is a quarter tone and C is three quarters.

With the exception of the occasional play with E flat – E natural, this scale is reminiscent of the Mohammedan Call scale in which the augmented second suggests modal ambiguity between d and g:



The Jewish Moroccan community in Israel:

With the establishment of the State of Israel in the year of 1948, three hundred thousand Jews came to Israel from morocco. There were two groups as a result of the French Protectorate (1912-1956), from the southern villages with no exposion to French

culture that needed to adjust to a secular culture and another, born in traditional Muslim society, and acculturated by the French. The latter were already modernized to a degree. While they could reject the world of their parents they had however not yet been accepted by Israel.

The Jewish immigrants from Morocco certainly had religious messianic and Zionist reasons, but mostly they faced the challenge of having a second class status. Being modernized not enough brought many difficulty of their absorption. They experienced a cultural shock as a result of the clash of their cultural traditions with the traditions of Eastern European Jews dominant in Israel, while negative images of the oriental Jews so-called as *Sakin Marokai*, hot-tempered, aggressive, dirty, noisy Ethnic discrimination)

The slow acculturation of Moroccan Jews to Israeli society reached its zenith in 1967 during the Six Day War. In the year 1977 the Moroccan Jews gained political integration through the *Likud* party that became an influence in the *Keenesset* and *Histadrut.* The *Ashkenazic* and Moroccan interaction shed on both groups a new light without stigmas. The mix of East-West cultures brought a new style of popular Israeli music - *Musica Yam Tikhonit* Israeli Mediterranean music.

Yemenite Music

The Yemenite musical tradition has many points of difference from the music of Jews in other Arabic countries. There is a rich tradition of non-liturgical and semi-liturgical music in Arabic and Hebrew among Yemenite Jews. One of the most striking characteristics of Yemenite music is its sharp dichotomy between the repertoires of men

and women. Since the sexes were rigidly separated at all public events, including wedding celebrations, they developed traditions of singing that were quite distinct.

While men sang in both Hebrew and Judeo-Arabic, sometimes mixing both languages in the same song, women sang exclusively in Judeo-Arabic. Though they used only one language, women's songs often stitched together different tunes and rhythms, while men's songs did not. Men tended to sing songs from a written text, while women improvised their songs in oral form only. Many of the women's songs were accompanied by the drum and the *saham* (a flat metal platter tapped with a key or another metal object) held by the two lead singers. Both men's and women's songs were often accompanied by dancing.

Yemenite-Jewish music has certain features such as regular meter and diatonic tendency which are lacking in other Oriental styles, but which resemble features of Western European folk music. This has encouraged the popularization of Yemenite music among Western Jewish communities. The study of the changes in music which occur during its transmission may help us to identify musical traits which are characteristic of different cultures. It may also show us how unfamiliar music is absorbed.

On a wider scale, musical features that are alien to the host culture will either die out or be maintained only as a private tradition. In the case of Yemenite song, Israeli composers were unable to absorb the original material in its original form. It therefore remained part of the tradition, and its survival in the host culture only depended on the level of success in its preservation. In the case of Bible cantillation, it was understood by composers that ritual demands very close agreement between the original source and the artistic composition. Given this motivation, and extra effort by Mediterranean Israeli

composers has been made in order to preserve the music, with its "Oriental" features, while it survives in the Occident where its practitioners are culturally at home.

Diwan is a collection of devotional poetry often intended to be sung, which covers religious and secular subjects, performed on special occasions like wedding celebrations. The texts of the *Diwan* are written, but the music and dances are passed on in the oral tradition. Each oriental Jewish community has its own *Diwan*, but the Yemenite is the richest collection. The poems of *Diwan* are composed in complex meter and rhyme, in three languages: Hebrew, Aramaic and Arabic.

A performance of *Diwan* has three main divisions: *Nashid, Shira* and *Hallel. Nashid* is a prelude in free rhythm, never accompanied; *Shira* (singing) is the central musical topic at the gathering and is danced; *Hallel* (praise), is sung by dancers and chorus.

Yemenite-Jewish songs are often built on longer and complex heterometric units. The rhythm is consisting of irregular additive patterns of threes and twos. The examples are Ahavat Raayah[9] and Ayalat Hen[10].

[9] Abraham Zvi Idelsohn, *Treasures of Jewish Music*, #174
[10] Brakha Zefira. *Kolot Rabim*, Page 50.

"Eastern-Mediterranean"[11] School:

With the establishment of competent performing ensembles, like *Zimriah*[12], an opportunity arose for serious compositions in the Jewish settlement. Like the creators of the communal songs, many serious composers tried to suppress the Jewish melos of their backgrounds. Instead they turned for inspiration with the melodies of the Middle East, both ancient and modern. They further endeavored to accommodate their compositions readily to singers and audience alike. By the early 1940's a new style had emerged.

The term "Mediterranean" music harks back to an essay by Friedrich Nietzsche in 1888. The subject of the so called "The case of Wagner" was a comparison of the music of Bizet's *Carmen* with the operas of Wagner, on whom Nietzsche was now turning his back. Musicians in Israel adopted this idea as their own musical credo.

The first composers to take an interest in the cultural Near-Eastern Mediterranean region with its ancient civilization, culture, liturgy and folklore were Paul ben Haim, Menahem Avidom, Oedon Partos, Alexander Boskovich and Mordehai Seter. Each started from a different viewpoint depending on their country of origin and musical education. Paul Ben-Haim brought his from Germany, the knowledge and technique acquired during the years of its new stylistic developments. Menahem Avidom, born in Poland, studied in Paris, lived in Egypt for quite a while, and had earlier contacts with the Near-Eastern world than other composers of Israel. "Eastern-Mediterranean music" in a

[11] Literal translation of the Hebrew *Mizrakh HaTikhon*, the term Israelis use for "Middle East".
[12] International choral festival of amateur choirs; occurred every three years from 1952 and every two years after 1972.

lighter vein is most successfully represented in the works of Marc Lavry, who was born in Riga, Latvia. But they all had one thing in common: they were all influenced by the Near Eastern folk melodies of the singer Brakha Zefira; her knowledge of Oriental folk culture catalyzed their individual histories to produce a new genre of East-West music in Palestine.

Specific Composers:

1. Brakha Zefira is a catalyst for the East-West synthesis.

Biography:

Brakha Zefira was one of the most colorful figures in the musical life of the *Yishuv.* She was born in Nahalat Zevi quarter of Jerusalem in 1910 to Yemenite immigrants from Sana the so-called "town of fifty mosques". Brakha's mother died giving birth to her and her father died from typhus three years later. She lived for a time with an uncle before being sent to the orphanage in Yemin-Moshe.

In her search for a home from the orphanage, she first joined a Russian family for three years. On reaching school age she was placed in the home of a Sephardic family from Salonica, Greece, where she came into contact with many Sephardic Jews, and learned Sephardic rites, the Ladino language, and their characteristic festival-songs.

When she helped with the absorption of new immigrants, Mrs. Hadassah Calvary, her favorite teacher, discovered Brakha's musical gifts. These early impressions were never eradicated. Equally strong was the imprint of the modern children's village, Meir Shfeyah children's village near Zikhron Ya'akov.

At the age of fourteen she started her education in piano and music theory at the

Conservatorion (Music School) *Kedma* in Jerusalem. Several months later she moved to Tel-Aviv to study theater. She participated in the premieres of the First Theatre in Israel – "*Teatron Eretzisraeli*", where *Zefira* acted in its performances. In 1927-29 she worked in the First Satiric Theater of Israel named *Kumkum*. All the while she worked as an actress she continued her musical studies privately.

After the dissolution on the Satiric Theater, and on the recommendation of Meir Dizengoff, Brakha was sent to Max Reinhardt's Theater School of Drama in Berlin where she studied with Leopold Jessner and Max Reinhardt. There in the *Beit HaAm* in Berlin, she met the brilliant piano virtuoso Nahum Nardi with whom she gave her first performances in Warsaw, Poland. With his accompaniment the two continued concertizing in Israel and throughout Europe. They were married and remained together for eight years. Her work with Nardi "was the beginning of the exposure of Western audiences to traditional eastern music, previously heard only in its own context"[13]. In 1939 she ended her personal and professional relationship with Nardi and formed bonds with other composers recently immigrated from Europe.

The development of modern Israeli music owes a great deal to the singer Brakha Zefira. Listening to the living song of the Yemenite, Persian, Sephardic and Turkish Jews in Palestine, she collected their folklore, remembered it with astonishing precision and transmitted its melodies to local composers. She superintended the revisions of these songs in faithfulness to their original styles and then, with an inspired instinct for its smallest details, she provided an astoundingly faithful transliteration of the originals. At her advice, in order to retain a Western "signature", her songs were often accompanied by string quartets or combinations of flute, clarinet, harp rather than with piano. While these

[13] J. Hirshberg, "Zefira, Brakha", in Blackwell.

adaptations were not necessarily conservative, they did preserve the modern style and graceful character of many of her songs.

In 1939-1941 Brakha Zefira worked closely with Ben Haim, her accompanist for the precious nine years, who composed more than sixty songs for her, some based on her melodies and some on his own. Brakha Zefira's repertoire also included various adaptations written by Marc Lavry, Boscovich, Partos, Emanuel Amiran and other composers of the *Yishuv*.

During the1930s and 1940s Zefira continued her various performances in Israel and abroad. While she worked with the Philharmonic orchestra, she met her second husband, Ben Ami Zilber, to whom she born a son, Ariel, in 1943.

With the rise of a new wave of the Yemenite music stars such as Ester Gamlielit, Hana Aharoni, Ahuva Zadok and Shoshana Damari (the second wife of Nahum Nardi), Zefira lost her audience. However she continued her musical collaboration with a new wave of the Israeli composers such as Noam Sheriff, Ben Zion Orgad and Yehezkel Braun, combining old and new musical techniques and composing her own songs.

In 1974 Zefira performed, though not always successfully, in five concerts with the new wave of Israeli composers. In 1978 her famous book of songs *Kolot Rabim* was published together with her collection of the Songs of *Edot HaMizrah.* During her last years Brakha Zefira suffered from cancer, and in 1990 she passed away in Tel-Aviv, at the age of eighty.

Zefira's relationship with folk material:

Brakha Zefira's music is a treasure of our folkloristic heritage. It comprises songs developed, "generation after generation", in the various Oriental communities and transmitted from father to son in oral tradition, with a multitude of variations in both word and melody from community to community. Her tunes are an expression of an extraordinary spiritual life, reflecting a well-established tradition in the arrangement of their sounds. Rich both in joy and in sorrow, in passion and in longing, they reflect the challenges of the times and the charms of tradition, connecting the generation of the present with those of the past. Their immediate and intuitive feeling may inspire enthusiasm in the souls of both the audience and the creative artist.

> "The songs are scattered piecemeal, like an ancient Yemenite bracelet worked in intricate designs that has been torn to pieces of jewelers to give the impression that the modern has been interwoven with the exotically Oriental, so as to please an arbiter of fashion: in this way, the culture of the generations is blended, together with its craft, its symbols and its values. I considered it my duty to collect these tunes, which represent but a small portion of the treasury of traditional song cherished by the communities I have known. These songs, gathered from the folk-singers of the communities themselves, will now enrich the heritage of our whole nation"[14].

Brakha Zefira's personality and musical heritage become understandable only with her personal story. She did not grow up with just one specific tradition. Every family she lived was a temporary shelter. Gifted with an excellent audio memory, she memorized all the musical traditions that came her way.

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[14] Braha Zefira. "Kolot Rabim". "Oriental Jewish Hymns and Songs". Introduction

In school she learned the poems of Nahman Bialik and set melodies to them in style of the Sephardic tradition that she heard at homes, synagogues and in the streets. Her teachers in the children's village came from Europe: Germany, Poland and Russia. They brought with them the songs of their homeland, and were eager to teach her their traditions. But she was also eager to educate the European Jews about the traditions of the Sephardic Jews. It was there for the first time that she taught the children the *Lekha Dodi* and *HaMavdil* melodies brought from the Sephardic tradition.

Though by no means an ethnomusicologist, Zefira did not hesitate to make change here and there for aesthetic enhancement and quality performance. Therefore Brakha's work became in some aspects a transformation of ethnic traditions in the context of the Palestinian-Israeli environment. Her contributions were a direct continuation of the evolution of the folk music of the region.

***Zefira's* relationship's with the composers she worked with:**

Nahum Nardi, Paul ben Haim, Marc Lavry, Emanuel Amiran, Alexander Boscovich, Odeon Partos, Mordehai Seter, Mordehai Zeira, Yedidia Admon and others.

Each of these composers brought with him the harmonic, melodic and stylistic influences of their country of birth. But they all had been influenced by Brakha Zefira. Many compositions of these composers made use of melodies which she had collected (for example, the *First Piano Concerto* by Lavry, and the *First Symphony* by Ben Haim). Her influence was decisive in the development of that new style for which Boscovich has coined the name, "Mediterranean". Therefore Brakha Zefira effected a

link between near Eastern folk song and Western art music.

She represented an intermediary presence who could interpret and transmit the original melodies. Without Brakha these composers would never have been able to accomplish their goal of incorporating the authenticity of the East into their personal styles.

Brakha Zefira and Nahum Nardi – a perfect example of East-West.

Nahum Nardi (originally Narodietzky)

Biography:

Nahum Nardi was born in Kiev, the Ukraine in 1901 to a Hasidic family. His mother was very musical and she gave to her child the first stage of his musical education. He started to play piano at the age of four, with his mother as his first piano teacher.

In 1919 he graduated with honors from the Kiev Music Conservatory. He was renown as a piano virtuoso and improvisational accompanist of the greatest singers as well as for his exceptional musical craftsmanship and strong melodic invention. In 1921 he continued his studies with professor Mikhailovsky in Warsaw and in 1922 he graduated from Vienna's Academy of Music.

In 1923 Nardi immigrated to Israel. He started to perform concerts in the first *Yishuvim* of Degania, Tel-Yosef and others while performing as a piano soloist in classical music as well as an improviser of Hasidic rhapsodies and leading the *Shira B'Tzibur* (congregational singing). The core of these concerts consisted of his melodies on theme of the *Shirei Avoda u'Binian* as well as folk dances like the *Hora*. Nahum Nardi

was one of the first composers to write music for the Children's Theater. This became the base for the Children Theater in Israel, which included such a famous songs as "*Shana Tova*", "*Patish-masmer*", "*Kemach-Kemach*", "*Ani S'vivon*", "*Ani Purim*" and others.

In 1930s Nahum Nardi gave many concerts in Europe and the United States. During one of them in Berlin he met Brakha Zefira, with whom, as we mentioned above, he shared his musical career and personal relationship for eight years in Israel and throughout Europe.

Nardi became a well known composer and arranger and was recognized for his output among the first Israeli composers in the world. In the 1940's his music was performed on various radio programs in Israel and abroad, including a special performance on NBC radio. In 1948 his *Suite for Ballet* was performed at the Madison Square Garden hall.

In Israel Nardi devoted his life to its musical culture, weaving together in nearly eight hundred compositions the varied strands that comprise the tapestry of that new and yet most ancient land.

Nardi, composer, pianist, student of ancient lore, is a rare phenomena in the world of modern music. He was acclaimed by Albert Einstein as the unsurpassed master of Oriental composition. He was indeed composer laureate of Oriental Jewish music, for his songs, dances and musical scores resonate with startling vividness the all but forgotten haunting melodies of the Sephardic, Yemenite, Persian, Turkish and Bukharian Jews.

For over twenty eight years Nardi identified his creative work with the needs and aspirations of the people of Israel. He provided music for the world-famous *Habimah* Theater, wrote songs for children in hundreds of *Kibbutzim*, and discovered and trained

native artists like Zefira, Gamlielit, Aharoni, Damari and the Yemenite star Ahuva Tsadok.

Works and background:

Nahum Nardi's name is most often linked with that of Eliezer Ben Yehuda, the founder of modern Hebrew. Not unlike the latter, Nardi managed to breathe the pulsations of Israel's pioneering spirit into music harking back to and even beyond biblical times.

Nardi is considered the founder of the Original "Israeli" Song, especially in the composition of the folk melody in the *Mizrahi* style. When he immigrated to *Eretz Israel* he familiarized himself with the various traditions of the immigrants from Yemen, Morocco, Turkey, Bukhara and elsewhere, and closely studied their modes of chanting Torah, *Zmirot Kodesh* and secular melodies, *Piyyutim* and folk songs.

All his years in Israel were spent in the search of a new Israeli style, especially in the field of the folklore. Nardi closely scrutinized the tunes from younger and older generations, writing various melodies that he heard around and studying them continuously. Some of these tunes, taken from their original melodies, were extended in their musical form. For example *Bein N'har Prat* was based on a Yemenite melody, Nardi arranged the music and set it to the poetry of Bialik. *Hitrag'ut* (Yehuda Karni), *Shir haNoded* (David Shimoni), *Yefe Nof* were based on the poetry of Yehuda Halevi and many others. Nardi's incorporation of these tunes became the foundation for the new Israeli melodic style.

Four hundred melodies of his output were the songs for children, eighty of them

are on the poetry of Bialik, one hundred melodies are *Shabbat* and holiday songs, songs from the biblical texts, and many other melodies on the various themes such as work songs, pioneers songs, love songs, popular songs, lullabies, and others.

Nahum Nardi was the first to bring the musical folkloristic heritage of *Edot ha-Mizrah* to the Israeli stage. He deftly arranged many of its songs in order to preserve their original Eastern character, synthesizing his exquisite improvisational skills, his European background and his Hasidic family roots thereby creating the new Israeli folklore.

In addition to his vocal output, Nardi composed music for orchestra, chamber and piano music: *Twenty Four variations for the orchestra, Suite for Bassoon and Clarinet, Yemenite Wedding, Concerto for Trumpet,* Comic Opera *Megilat Ester* and much more.

According to Nahum Nardi the special characteristics of his music derive from the following principles:

1. The original musical formulas of the prayers, *Piyyutim and Mizmorim, Ta'amei ha-Mikra,* various traditions of *Edot ha-Mizrach* and *ha-Maarav* in the weekdays, *Shabbat* and Holidays;
2. The musical traditions of the east-European Jews from the Hasidic communities, Kleizmer's melodies and folk songs of their environment;
3. Folk melodies, on the folk dances especially on joyous occasions such as weddings, dances that would be the most important in the rhythmic field taken from folk music of the *Edot ha-Mizrach.*

East-West Synthesis:

The collaboration of Brakha Zefira and Nahum Nardi began with great success. Though of different backgrounds, their mutual love for music and talent for improvisation lent authenticity to their performance. There had been no precedent for such a musical genre. These two luminaries clearly established a new genre of performance.

> "The pianist improvised his accompaniment to my singing, preceding each song with a short introduction and supporting individual sentences with a few chords and adorning individual notes with Hassidic melismas. Gradually he grew accustomed to the rhythm and inspiration of my singing...sometimes the listeners gained the impression that the songs were being composed on the spot, while they were performed"[15]

Their eight year collaboration awakened the musical community to the passion inherent in the rhythms, melody and lyrics of the Sephardic musical tradition.

Such a distinctive combination of Yemenite song and Eastern European accompaniment with their Arabic origin led to many successful performances. Usually these performances were categorized as the following titles: "Traditional Songs of *Edot HaMizrach*", "Songs of *Eretz Israel*", "Songs of work" and "Children's Songs." Some of their performances featured Yemenite folk songs, Bedouin songs and traditional Sephardic *Piyyutim.*

For many European composers Brakha Zefira was their gateway to Sephardic culture. The collaboration of Brakha Zefira and Nahum Nardi was certainly the first attempt to bridge the folk musical heritage of East and West.

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[15] Aren Litvin. Introduction to the CD of Brakha Zefira. May 2006, Tel-Aviv.

Such a synthesis of the folk melodies of the East and West constituted one of most important foundations for the creation of the new original Israeli music. Many of these compositions were of the repertoire of various singers and ensembles. I should mention especially the *Rinat* Choir under the baton of Gary Bertini and later the *Kibbutzim* Choir which incorporated into its repertoire many songs of Brakha Zefira and Nahum Nardi.

Paul Ben Haim (1897-1984)

Biography:

He was born Paul Frankenburger in Munich where his father was a lawyer. He started his education at the Munich Academy of Arts. After service during World War I, he graduated in 1920 from the Munich Academy of Music as a pianist, composer and conductor. Following his graduation he was appointed assistant conductor of the Munich Opera House. In 1924 he became *Kapellmeister* of the Augsburg Opera. From an early age he composed many songs, and in the 1920s and early 1930s he turned to chamber, choral, and orchestral works. His friendship with the Jewish composer Heinrich Schalit inspired his composition on a set of choral motets and based on biblical texts.

In 1931 he was able to devote himself increasingly to composition. In 1931 the new Nazi director of the Augsburg Opera terminated Frankenburger's contract. He returned to Munich to concentrate on composition but was forced to leave with the onset of Nazi rule. He still completed his large scale oratorio *Yoram*. After Hitler's rise to power he decided to emigrate to Palestine, then under British rule, where he settled in November 1933. He moved to Tel-Aviv in 1933 and took the name of Ben Haim.

In Israel Paul Ben Haim limited his activity as conductor and dedicated himself to teaching and intensive creativity. For some fifteen years he collaborated as pianist and composer with Brakha Zefira, for whom he composed thirty five instrumental arrangements to songs of Jewish ethnic communities originating in the Middle-East. Ben-Haim recorded many of the melodies he learned from Zefira in his larger instrumental works, such as the *finale* of his *Piano Concerto*.

Soon after World War II and the establishment of the State of Israel Ben-Haim attained international reputation. Both the Israel Philharmonic and the New-York Philharmonic under Zubin Mehta and Leonard Bernstein performed his orchestral works in the United States. His works were also performed by many international conductors and soloists, such as Jascha Heifetz, Yehudi Menuhin, Zino Francescatti, Leopold Stokowski, Menachem Pressler, Zvi Zeitlin, Uzi Wiesel and many others. He went on to become the premier Israeli composer of his time, receiving the Israel State Prize in 1957 as well as the Joel Engel Prize from the city of Tel-Aviv. In 1972 he was invited to Munich for a festive concert commemorating his seventy-fifth birthday. While crossing the street there he was hit by a car and remained half-paralyzed for the rest of his life, though he continued a limited compositional activity. Paul Ben Haim passed away on January 14, 1984 and is buried in Jerusalem.

Works and background:

Primarily a composer of late Romantic orchestral works, Ben Haim was influenced by the upheaval he experienced in abandoning his homeland because of the Nazis. He incorporated the culture of his new country into his writing and considered his

work to be part of the effort to synthesize Eastern and Western culture, utilizing Middle Eastern peasant music and the rhythms of the *Hora*, a folk dance of the area. As the leader of a group of Palestinian composers, Ben Haim worked to notate oriental folk song. His compositions, including songs and choral pieces, reflect this blending of cultural traditions.

"I am of the West by birth and education", wrote Ben Haim in 1961, "but I stem from the East and live in the East. I regard this as a great blessing indeed and it makes me feel grateful. The problem of a synthesis of East and West occupies musicians all over the world. If we – thanks to our living in a country that forms a bridge between East and West – can provide a modest contribution to such a synthesis in music, we shall be happy". Paul Ben Haim was regarded by Max Brod as the most prominent of an "Eastern-Mediterranean School" of music, and its earliest and foremost creator of a musical style, the melismatic melodies, the intricate rhythms and the characteristic coloring of which had come to reflect the very special atmosphere of the land of Israel- its geographical region and its spiritual leanings – as well as a unique blend of its heritage and innovation.

Among his earlier works are songs, chamber music compositions, music for orchestra and a beautiful choral work psalm 126 "When the Lord will return the captivity of Zion" for an unaccompanied eight-part-male chorus. These works betray the influence of Central European modernism.

Ben Haim's most important early work is the three-part large-scale oratorio *Joram,* completed in Munich in February 1933 just before his leaving Germany. *Joram,* is a very forcefully dramatic composition for solo, chorus, and orchestra based on

a poem in biblical language by Rudolf Borchardt.

The first large-scale work written under the impact of Ben Haim's experience in Palestine is his *First Symphony*, opus 25, (1939-40), which was the first symphony composed in the land of Israel and performed by its own orchestra.

The Second Symphony, opus 36 (1943-45) is neo-romantic in style and feeling and "Mediterranean" in melodic invention and orchestral colors. The second movement is a kind of oriental *Mid-Summer-Nights-Dream. Evocation (In Memoriam)*, a poem for violin and orchestra, opus 32 (1942) is described by the composer as a Requiem without words.

In the autumn of 1949 Ben-Haim completed his *Concerto for Piano and Orchestra*. This thirty-five-minute work has the traditional three movements, which the composer respectively subtitled *Vision, Voices in the Night and Dance*, but follows no pictorial programmed in their elaboration.

The Suite *From Israel* (1951) successfully and consistently creates an Eastern-Mediterranean musical atmosphere. Its melodic lines, not conceived in micro-tones, create an atmosphere of microtonal singing and playing by rotation on critical melodic notes and a frequent recoloration of orchestration. Its five movements comprise a spirited introduction, a lyrical movement inspired by the *Song of Songs*, a Yemenite tune, a slow intermezzo and a colorful finale describing the festive celebration.

Ben-Haim's *The Sweet Psalmist of Israel* derives from the idea of a "King David Festival" conceived by the late Sergey Koussevitzky on the occasion of his first visit to Israel. Ben-Haim wrote the *Sweet Psalmist* as a symphonic composition in a *concertante* manner, and dedicated it to the commemoration of Jerusalem's three

thousandth anniversary as capital of Israel.

"*The Concerto for Strings* (1947)", – said the composer, - "was written with the intention of exploiting all the manifold technical and musical possibilities of the noblest of instruments". The five movements of the *Music for Strings* are based on a single musical theme derived from the music he originally wrote for Robinson Jeffers' *Medea*, performed in the Habimah Theater in 1955. His *Serenade for Flute*, *String Trio* and *Improvisation and Dance for Violin and Piano* were written in 1967.

Ben-Haim wrote many works for the piano: Included among them are *Sonatina, Opus 38* (1946), the *Suite with the Popular Toccata* (1954), *Music for the Piano* (1957) which was dedicated to Varda Nishry, and was written especially for advanced students of the classical and romantic etude literature.

In the 1950's and 60's Ben-Haim also wrote various choral works. They include *A Book of Verses* (after Omar Khayyam), *Psalm 114* ("I will lift mine eyes"), *Roni Akara* ("Sing, O Barren"), and *Isaiah LXII.* Two occasional works, the one based on the *Ma Tovu*"and the other, Psalm 93, were incorporated in a five-movement liturgical *Cantata for Choir and Orchestra.*

An occasional work, *Fanfare to Israel,* was written for symphonic band or full orchestra for festive gathering and ceremonies. The miniature piano concerto is Ben-Haim's *Rapsody for Piano and String Orchestra* (1971), *To the Chief Musician – Metamorphoses for Orchestra* (1958) is based on the Psalm's fundamental concept of the vanity of all earthly things and the equality of all in the eyes of the Creator.

In 1960, Ben-Haim composed *Dance and Invocation*, a short orchestral piece and the *Capriccio for Piano and Orchestra.* In 1962 the *Concerto for Violoncello and*

Orchestra was written a s a virtuoso piece. In February 1966 *The Eternal Theme: Music for Orchestra* was written. A saying of Rabbi Nahman of Bratzlav serves as a motto for this work.

For the *Symphonic Metamorphosis on a Bach Chorale* (1967) Ben-Haim again chose the form of metamorphic variations. This orchestral piece was inspired by the richly ornamented version of the chorale *Wer nur den lieben Gott Lasst walten,* which Johann Sebastian Bach had written for the *Clavierbuchlein für Wilhelm Friedemann Bach* in 1720. The Chorale Prelude *Von Deinen Thron tret ich hiermit* by J.S. Bach was orchestrated as an *Orchestral Interpretation* and published by Israeli Music Publications.

In 1969 Ben-Haim wrote one of his most original orchestral compositions, the *Sonata per Stromenti a Corde*. In 1972 he composed a *Divertimento Concertante* for solo flute, harp, celesta, glockenspiel, vibraphone and strings.

Biblical cantatas and liturgical music occupy a large place in the catalogue of Ben-Haim's works. His first large scale biblical cantata is *Vision of a Prophet* (1958-59). His idea to compose on the thirty-seventh chapter of the Book of Ezekiel had occupied his mind for thirty years. Here the prophet is symbolized by the solo tenor, and the divine voice by the choir. The cantata develops out of a single basic musical idea; it is formed of the twelve notes of the chromatic scale, but without the composition being dodecaphonic or serial in conception.

Three Psalms for soloists, choir and orchestra (or organ) was completed in 1962. They were commissioned by Congregation Emanuel of San Francisco, California. The three movements are: *Supplication* (Psalm IV) for baritone solo and orchestra;

Consolation (Psalm XXIII) for choir and orchestra and *Praise* (Psalm CXLVII) for soprano solo, choir, and orchestra.

Another cantata entitled *Hymn from the Desert* for soprano solo, baritone solo, mixed choir and orchestra was composed between 1962 and 1963. For the text of this composition the Ben Haim chose one of the hymns discovered in the Dead Sea Scrolls.

The *Liturgical Cantata* is written for baritone solo, chorus and orchestra (or organ) and consists of five movements.

Kabbalat Shabbat ("Friday Evening Service") for Cantor (tenor), soprano solo, choir and organ (or nine instruments) was composed in 1966/1967. *Kedushah* ("Blessing") was a short liturgical composition commissioned by Temple Emanuel in San Francisco, CA.

Often encountered in Ben Haim's works are traditional prayer tunes such as the main subject of the "Psalm", which forms the second movement of the *First Symphony*, the song *Elohai Tsidki* in the collection of *Melodies from the East* and a *Prelude for String Quartet* composed in 1973. This prelude is based on a traditional prayer-tune of the Sephardic Jews attributed to Shlomo Moshe Alashkar, which Ben Haim quotes right in the beginning of the Quartet with all four strings playing in colorfully harmonized *forte.*

He also wrote very fine solo works. Among them are *Prelude for Organ, Sonata in G for violin solo* and music for a violoncello solo.

Ben Haim composed a considerable number of solo vocal works. *Yehe Shulhanha Arukh Tamid* ("KeepYour Table Ever-Ready"), *Kolot BaLaila* ("Voices in the Night"), *Le 'T'munat Ima* ("To Mother's Picture"), and *Four Children Songs*.

Shim'u Elai ("Listen, oh listen unto me") is contained in the second volume of songs issued by the League of Israel Composers' Publications. *Schlaflied für Miriam* is the setting of a poem by Richard Beer-Hofmann.

Psalm 23 - *Adonai Roi*, "The Lord is my Shepherd" – is based on a Persian-Jewish prayer tune and elaborated into a veritable small scale cantata with prologue, interlude and epilogue. It is written for low voice and organ or string orchestra.

Ben Haim's most widely known composition is the set of *Three Songs without Words*. These were conceived as *vocalizas* for high voice and piano, but the composer later felt that the songs lent themselves to instrumental performance. He therefore wrote different versions for various solo instruments. The composer explains the three parts of this little suite as "tone-pictures of an oriental mood", while the ballad pictures the monotonous babbling of an oriental story-teller. The last song is based on a traditional folk tune of Sephardic-Jewish origin "a veritable pearl which I have only given a setting".

Completed in Tel-Aviv in 1961, the Motet *Lift up your Heads* for solo soprano and eight instruments was written for the Berlin Festival. The Motet comprises five sections and is based on Psalms 150 and 24. In this composition the style of the earlier *Three Songs without Words* is further developed. The spirit of Near-Eastern (Jewish and Arabic) music, which is static rather than dynamic, is stylized here without any intention to quote or imitate the actual motives of the regional melodies. Repetition with variants is characteristic of this music, in contrast to Western music, which is based on dynamic development.

Arabic Song for solo voice and piano is a little study in vocalized style not

unlike *Songs without Words* was published in 1962. A song cycle *Myrtle Blossoms from Eden* for soprano, contralto and piano, written in 1965/1966, includes a beautiful duet *O My Dove*. The cycle of Three Songs *Kokhav Nafal* ("A Star Fell Down") on poems by Matti Katz was written in 1969/70.

Melodies from the East is the title of a series of transcriptions and musical elaborations of traditional melodies preserved in Near-Eastern Jewish communities – four from Yemenite folklore and one from Turkey.

"In the years from 1939 to 1948, while working with Yemenite folk Singer Brakha Zefira, I noted down a great number of traditional tunes of Sephardic, Yemenite, Bukharian and Persian Jewish origin and set them for the concert songs with the accompaniment.", said Ben Haim. Such songs like *Ani Tsame* ("I am Thirsty [for Jerusalem]") and *Im Nin'alu* ("When the Doors [of the noble] are closed") have original texts by the eighteenth century Yemenite poet Shalom Shabasi, while another was originally sung to Arabic texts. *Elohai Tsidki* ("I trust in the Lord") hails from Adrianople and uses words from the Book of Psalms. For other tunes Brakha Zefira put together fitting lines from different poems of the authors named. In a similar vein Ben-Haim wrote the song *Bat Yonim*, the *Arabic Song* (*vocalize*), the *Psalm 23* and the Sephardic melody from the *Three Songs Without Words*.

East-West Synthesis:

The collaboration between Ben Haim and Brakha Zefira was concentrated in the first two years of their work (1939-41), during which he composed many arrangements of her songs. This involved a great deal of work. He first had to transcribe the songs, then set them for piano and voice, and then in many cases

orchestrate them for different chamber ensembles ,or for full orchestra. Brakha Zefira's influence on Ben-Haim's music could be examined from two aspects: the repertoire of arrangements itself and the influence of the repertoire of arrangements on Ben-Haim and other composers in general.

It was perhaps as arranger and accompanist for Brakha Zephira, this singer of Yemenite descent, that Ben Haim became mesmerized by oriental music, particularly the folk music of Palestine and Yemen, though he himself was at pains to point out "I don't actually take melodies. I invent them. It is now my language influenced by my surroundings." When listening to the finale of the *Second Symphony* and the *Piano Concerto,* you might be inclined to think otherwise.

The collaboration of Braha Zefira and Ben Haim was fascinating: Ben-Haim, reserved German immigrant with European manners, over forty, and Zefira, rough-cut fiery Yemenite, ten years his junior, who described herself as "wild". Despite their differences they performed various songs of their joint creation. Ben Haim wrote both piano and instrumental accompaniments as well as the orchestrations for her songs.

His first two songs for her were Sephardic love songs performed in Ladino. The first, *Murena Murenica* ("My Dark One") and the second *Lealuca* ("Little Leah"), both written for a harp accompaniment, suggest the Spanish guitar style for the both pieces.Their musical collaboration involved considerable work in the transcription and arrangement of songs for chamber ensembles or full orchestra.

In all of Ben Haim's arrangements for Zefira he was able to retain the authenticity of the folk genre together with his own interpretive style in order to reflect his own attitude toward the song. The simple folk melodies of Brakha Zefira sometimes were

transformed into a whole new vocabulary of language. Ben Haim utilized folk rhythms and melodies, along with the rich harmonic flavors and combined with another dimensional layer of his German roots.

Jehoash Hirshberg comments that Ben Haim's work is "part of a contemporary effort to synthesize Eastern and Western traditions. His music reflects the diversity of the landscape and people of Israel but is deeply rooted in Western tradition .... he wanted to express a new Jewish nationalism yet maintain the great heritage of the West."[16]

Ben-Haim, a deeply religious man who often took inspiration form the Bible, is now recognized as a founder of the Mediterranean Israeli School of music. Through his teaching in Tel Aviv and Jerusalem and his performances as pianist and composer, he influenced the entire region.

Ben-Haim was a late romantic who shunned avant-garde trends. While highly diverse in his technique, he always based his writing on flowing melody and rich modal harmony. His idol was Bach, and his direct sources of influence were Claude Debussy, Morris Ravel, Richard Strauss, and Gustav Mahler. Yet he strongly absorbed influences from his adopted country. Ben Haim, whose music reflects the diversity of the landscape and the people in Israel, regarded his work as part of the widespread contemporary effort to synthesize Eastern and Western tradition.

Much of Ben-Haim's music in general and his piano music in particular is marked by the cantilation and pastoral mood of Middle Eastern peasant music, together with the rhythms of the Israeli *Hora* and Yemenite traditional dance. His piano music is also highly recognized by elements of *toccata*, "*perpetuo mobile*" and improvisation.

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[16] Jehoash Hirshberg. "Paul Ben-Haim. His life and Works". Tel-Aviv, The Givat Ram University, 1988.

Paul Ben-Haim can definitely be considered as one of the most prominent composers of the twentieth century, especially among the national composers of non-European countries.

More of the Music Analysis:

J. S. Bach was favorite composer of Ben-Haim's. The *First Piano Suite* with four movements, is the least original work here, yet still highly colored and attractive. The opening *Allegro* is a Bach-like toccata ending in a completely misplaced perfect cadence! The ensuing *Tempo di Marcia* recalls Prokofiev. The slow movement is a touch of dreamy Debussy; the last perhaps apes Bartók's *Allegro Barbaro.*

The Second Suite, Ben-Haim's first composition in his new home, begins and ends with a theme *Ala Pastorale* with its depiction of life in a Kibbutz. The *Scherzo* movement uses a theme from Mahler's *Die zwei blauen Augen* from *Lieder eines Fahrenden Gesellen*, which is grotesquely transformed, the composer thus waving an unsentimental farewell to German culture.

The *Five Pieces* also begin with a character of *Pastorale*, a variation of the opening movement of the second suite. There are four other movements displaying the composer's newly found eclecticism, for example, a Ravelian Toccata reminiscent of the one in *Le Tombeau de Coupei'*. Modal and pentatonic scales influenced by Jewish folk songs are used in the Intermezzo.

Moving to the *Melody with Variations* one is struck by an almost neo-classical theme. It becomes obvious that this theme is also influenced by folk-song. The variations with their modality and simple harmony help to emphasize this very point. The piece

develops into a virtuoso display.

Ben-Haim was a fine pianist and he wrote brilliantly for his instrument. With the *Piano Sonata* we find a brilliant opening entitled *Preamble,* leading into a fugue emphasizing Bachian mordents. A set of *Variations* ends the sonata with their earthy Bartókian - reminiscent of peasant pounding chords. It also includes a passage which deploys the free melismatic cantilena that one associates with the synagogue.

Mark Lavry (Lavritzki) - (1903-1967)

Biography:

Mark *Lavritzki* was born in Riga on 22 December 1903. He studied at the Riga Music Conservatory as a young boy. His teacher Hans Schmidt helped him to enter the Leipzig Conservatory, where he spent four years studying piano, composition and conducting with Hermann Scherchen and Paul Graener. In 1926 he was invited to be the musical director and conductor of Laban Ballet Ensemble in Berlin. He taught at the Stern Conservatory while studying composition with Bruno Walter and Alexander Glazunov. In 1929 he was invited to conduct the Berlin Town Symphony.

With the rise of the Nazism in April 1933 he left Berlin and briefly returned to Riga where he conducted a few concerts. He expressed his feelings at this time in his first symphonic poem, *Ahasuerus, The Eternal Jew* which was written in 1934, the same year he immigrated to Israel with his wife. His integration into Israel was surprising in its rapidity and resolve. One year after his arrival he composed the symphonic poem *Emek* ("Valley"), which took the heart of the *Yishuvim* by storm and represented Israeli music in the first world tour of the Israel Philharmonic Orchestra.

In 1937 Lavry briefly returned home to Riga because of his father's death. He tried to persuade his family to leave Riga, but they did not and were all tragically killed. The grief of losing his family in the Holocaust was heard in his *Tragic Symphony* which he completed in 1945 and dedicated to the heroes of the Warsaw ghetto.

With the choreographer Gertrud Kraus, Lavry developed the art of dance and ballet through the elaboration of Israeli popular dances in artistic and orchestral mode. The oratory *Song of Songs* (1939) for soloists, chorus and orchestra has been performed many times and Lavry's choral music and arias have become part of the repertoire of choirs and singers in Israel and abroad. The musical quotation of the cantillation came from his liturgical background. In 1943 he wrote the symphonic poem *Stalingrad* with a slight allusion to the Shostakovich's style in its sarcastic character.

Lavry's three act opera *Tamar* (1958) is based on the dramatic biblical tale of Judah's daughter-in law, as told Genesis 38. His *Dan HaShomer* ("Dan the Guard") composed in 1945 to the libretto of Max Brod[17] was the first opera known as the Palestine Folk Opera.

Prior to the late 1960s, when widespread industrialization started to impact heavily on the economic impact on Israel. The *kibbutz* provided an ideal environment for becoming a cultural center. Communal living led to communal child-rearing, and descendants of the original settlers gathered together for more than simply financial reasons. Many places fielded their own acting troupes, chamber ensembles and dance

[17] Max Brod was born in Prague in 1884. He became a music and theater critic there at the beginning of the 20th century, and his close friendship with Franz Kafka motivated him in 1937 to publish a highly regarded biography of the author. He moved to Palestine in 1939 and was appointed named manager of Habima.

corps. The *kibbutz* also reinforced the feeling of belonging, particularly for immigrants from dozens of different countries where they were always considered outsiders, no matter how many generations they had lived in Israel.

While Lavry was not himself a *kibbutznik*, his patriotic feelings for his adopted country certainly predisposed him to its lifestyle. At some point during the 1940s he decided to create an entire opera in Hebrew and began casting about for a libretto that would exemplify his ideal Israeli setting.

Dan Ha-Shomer was commissioned by the KKL, the national organization overseeing agricultural land development. One presumes that they saw the production of this opera as a promotional opportunity for life on a kibbutz, despite the tragedies it portrayed. The opera had its premiere in Tel Aviv in 1945 and was reportedly performed in more than thirty other places over the next year or so before disappearing entirely from the stage.

Marc Lavry went on to compose a number of other classical pieces, including an oratorio titled *Song of Songs*, and other choral works. Lavry also wrote *Four Wedding Dances for Violin and Orchestra* that can be found on any number of recording labels, some of which have transcribed the music for piano and orchestra.

His last major project, in 1965, involved the composition of the musical score for the hour-long U.S. television documentary, *Let My People Go*. This was a David L. Wolper production sponsored by Xerox and narrated by none other than the stage-and-screen actor Richard Basehart. Lavry died in Haifa on 24 March 1967.

Works and Background:

Lavry was not only a prolific composer in all spheres of vocal and instrumental music but also a gifted conductor who appeared with all the orchestras in Israel. He

may be counted among the composers who laid the foundations of Israeli music and caused it to flower during the stirring times of the building of the land and the creation of the State. Marc Lavry nurtured Israeli creation consciously and with a sense of mission throughout his life until his final days.

In conventional forms and style and its melodic strains rooted in the Eastern-European tradition, Lavry found a more characteristic way of expressing the unique experience of living in Israel.

The *Israeli Dances* are symphonic in nature: its music is derived from the score that Lavry wrote for a dramatization of the Biblical "Ruth" story. The country dances comprise ten movements.

Hebrew theater in British Palestine generally comprised works translated from other languages. With the influx of refugees from Eastern Europe in the years prior to and during WWII, Yiddish theater was actually much more popular. Interestingly enough, *Habimah* (The Stage) was begun by Zionists in Russia, moving to Palestine in 1931 to become what is known today as the National Theater. Most of the plays written for this house, all of them in Hebrew, occupied two basic themes—Jewish (generally biblical) history and pioneering.

Max Brod directed the production and, through a mutual friend, eventually learned of Lavry's interest in finding an appropriate literary vehicle for his first operatic composition. With the playwright's permission Brod created a two-act libretto, renaming the piece *Dan Ha-Shomer* ("Dan the Guard") in deference to the main protagonist.

The play itself, as well as the libretto, is best described as a psychological drama. The action takes place exclusively on a fictional *kibbutz* in northern Israel. Two stories are interwoven to form the basic plot. The first is a love triangle involving Dan (baritone)

and his new wife Efrat (mezzo), plus her lover and former boyfriend Nahman (tenor). The second is the struggle to keep the *kibbutz* viable in the face of adversity, internal conflicts between idealism and realism and external influences such as attacks by robbers. The other main character in the opera, Rabbi Velvele [Welwele] (bass), is described as the "conscience of the kibbutz." Although he is killed in one of those attacks, the opera is set up to have a happy ending.

East-West synthesis:

Unlike Arnold Schoenberg Marc Lavry did not maintain contact with progressive trends in European music. Rather he was more inspired by the songs of folk singers like Brakha Zefira, as well as the unique timbres of the Middle Eastern instruments which could be duplicated with flute, cymbals, drum, and bells. He found the folk tradition of the Yemenite Jew especially appealing.

The collaboration of Brakha Zefira and Marc Lavry was unique. The first song that Lavry arranged for Brakha Zefira was written on text of Yitzhak Navon *Ta'am Haman*, Persian in its origin. In Lavry's arrangement "he brought a new harmonies and emphasized the voices and special rhythms of Persian tradition. The song was shining at the new light, like wearing the Holiday close"[18]. The next song, entitled *Yismah Har Tzion* that Lavry arranged especially for Zefira originates in the Jewish musical traditions of Adrianopol.

Lavry's music is certainly has much in common with the famous school of "Five" (the Russian composers: Borodin, Rimski-Korsakov, Mussorgsky, Balakirev and Cui) and "*Les Six*" (French composers: Durey, Tailleferre, Auric, Honneger, Milhaud

[18] Brakha Zefira. "*Kolot Rabim*". Introduction.

and Poulenc). He was also influenced by the European national opera style. Lavry's music is certainly influenced by the romantic idioms of Debussy and Ravel, Prokofiev's conception of harmony and Stravinsky's instrumentation. For example the expanded sixth, seventh, and ninth chords in Lavry's most famous song *Kinneret* and others is similar to Debussy's impressionistically interpreted compositions. Rhythmical patterns as an *basso-ostinato* which is favorite musical devise of Stravinsky is used often in Lavry's songs (*Bo 'a Dodi* or his *Hora* for example).

But his most principal was his connection with the land of Palestine, its surrounding desert and its enormous will to build up the country. Lavry synthesized in his music the Eastern European tunes and the sounds of Jewish cantillation that he had heard as a boy together with newer Yemenite tunes. "He developed the Israeli *Hora* and made it into a national signature which appeared in most of his own compositions and became associated with Israeli music in general."[19]

Yedidya Admon (Gorochov) (1894-1982)

Yedidya Admon was born in Russia in 1894. He was the musician who credited with having created the very first songs expressive of the Near-Eastern atmosphere. His *Camel-Driver's Song*, written in the twenties and recorded in Paris about 1930, is still a vocal classic. It is an early example of Eastern-Mediterranean music as well as a striking model for a successful synthesis of East and West; the vocal line is completely derived from the inflection of the Hebrew words and also nursed by the traditional of the oriental song, while the accompaniment provides a stylish background

[19] J. Hirshberg, "Lavry, Marc"

and avoids heavy harmonization of melodies that are not suited for the style of the West. Gorochov has written more songs and some theater music. Among his large scale compositions are an oratorio *The Song of Deborah* and a cantata *Vision of Israe*l. His popular song, which have become real folksongs, include *Hafle VaFeleh* and *Sh'demati.*

Emanuel Amiran (Pugatchov) (1909-1993)

Emanuel Amiran (Pugatchov), born in Warsaw 1909 and a resident of Palestine since 1924, co-founder (with Leo Kestenberg) of the Tel-Aviv Music Teachers College, later supervisor of Musical Education at the Ministry of Education and Culture, is mainly known in Israel as the composer of songs that have become real folksongs. He has, however, some large-scale works and some solo chamber music. Among them are a Cantata *Nahamu Ami* (Comfort My people), *Bekhol dor VaDor* (In Each and Every Generation) for baritone and small instrumental ensemble, a *Toccata for Piano* entitled *Lahat* (Israeli Music Institute), and music for theatrical plays.

Yehezkel Braun (born in 1922)

Yehezkel Braun was born in Germany in 1922 and emigrated to Israel with his parents in 1924. In 1953 Braun graduated from the Tel-Aviv Academy of Music where he studied composition with Alexander Boscovich. He also holds a Master's degree in Classical Studies (Greek and Latin philology) from Tel-Aviv University. In 1975 Braun studied Gregorian Chant with Dom Jean Claire at the Benedictine monastery of Solesmes in France.

His main academic interests are traditional Jewish melodies and Gregorian chant. Braun lectured on these and other subjects, at universities and congresses in England,

France, United States and Germany. He is Professor Emeritus at Tel Aviv University. Yehezkel Braun was, in 2001, the recipient of the Israel Prize for Music.

Braun's twin interest in liturgical chant and Jewish folk music is reflected in many of his compositions. Among his important works inspired by Jewish subjects or Judaic themes are *Psalm for Strings* (1960) and *Illuminations to the Book of Ruth* (1966), an orchestral piece. His catalogue includes many other choral and orchestral works, chamber music, lieder, and music for theater, film, and dance. In addition to the *Hallel Service*, he has composed a number of other liturgical works on commission from American synagogues. These include a Sabbath evening service; *V'haya...* (And It Shall Come to Pass), on verses from Isaiah; *Shir Hama'alot*, a setting of ten Psalms for vocal quartet and string quintet; and other Psalm settings. Braun has written analytical studies of melody and modality, and he has published Hebrew translations of classical Greek poetry. He also compiled and edited an anthology of traditional Jewish melodies. In 2001 he was awarded the Israel Prize for music.

Short Postlude...

These composers of the *Yishuv* were the leading composers among the European immigrants who left one difficult environment and had to adjust to another. Each of them was a master on his own. Each developed a unique combination of his European musical heritage with a new, Middle-Eastern sound. Through their artistry these composers became the representatives of the Israel's national and so-called Mediterranean school of music.

But theirs was not superficial work. Theirs was a developed individual style more than just an Israeli style, and that is why they should be evaluated in relation to all of the twentieth-century's composers. Each of them has a language of his own which is very distinctive.

In addition to the greatness of the composers of the Mediterranean school, this music speaks to my heritage and background, both personal and musical. I can identify with the composers of *Yishuv* since they represent artists who did not travel the easy road ... as well as being outsiders in our own country. They left their home countries for Israel, I left Russia for Israel.

Choral Music of "Eastern-Mediterranean" School:

All the composers of the new Mediterranean School were attracted to the choral medium. There were many choruses throughout the country from the amateur to the fully professional. Among the professional music ensembles that appeared in the metropolitan centers were the Tel-Aviv Philharmonic Choir, founded in 1941 and the Israel national Choir called *Rinat*[20], founded in 1955.

With the establishment of professional choirs, Israeli composers gained the opportunity for serious compositions. In spite of the fact that most of the Israeli composers expressed their Zionist sentiments and most of their arrangements were of the communal songs, they also wrote original choral works conceived in the new style of the Middle East.

For their textual inspiration, these composers turned to the biblical verses which represented for the modern Jews in Israel a historical link with its ancient Hebrew kingdom. In the settings on the biblical texts some motives derived from the traditional cantillation of the Bible. Some composers emphasized the tetrachordal nature of Hebrew melodies which appear in both the ancient tradition of cantillation and the modern Israeli folksong, that emphasizing a tetrachord such as in the *Psalm 150* of Yehezkel Braun, or outlining the leap of a fourth away from tonic such as in the *Hafle VaFele*, the Israeli "folksong" by Yedidya Admon.

The composers of Mediterranean school had a strong desire to bridge Israel's

[20] Many songs collected and composed by Brakha Zefira and arranged by various composers of the *Yishuv* were incorporated into the repertoire of *Rinat*, the most famous Israeli Chamber Choir (1956-1972).

contemporary culture with its ancient cultures. They expressed such desire in literal quotation of the fragments from Near-Eastern folk songs or in different scales encountered in the folk music of the Middle-East. The quotations from the folk songs are direct and recognizable. The scales were usually taken from the Near-Eastern scales, monotonic in their character and primitive in their structure. Some composers used the embellishments extensively. Paul ben Haim, strongly influenced by the performance practice of Yemenite singers, is an excellent example.

The Israeli composers who attempted to integrate Near-Eastern melodies with the Western techniques of composition faced the problem of synthesizing the monophonic music and polyphonic structures as well as the problem of synthesizing of the modality of Near-Eastern tunes and the Western technique of harmony.

One solution was to avoid polyphony and just stay with the Near-Eastern pattern of the choir singing in the unison or in octaves; or, like the Middle Eastern improvisers, to stay with the questions-answers technique, parallel part-singing or occasional canons. The first solution was founded with the use of Heterophonic[21] elements, which appeared most often as the basic textural element of Israeli choral music.

The second problem was solved in a new sound of modality by avoiding the seventh degree as a half step below the tonic and the use of the Mixolydain mode. Israeli composers used the same type of cadenzas that found in Bela Bartok's music, preserving the original sound of modality while delicately combining this sound within the Western harmony. However, one can recognize the similarity of the *Ahavah Rabbah* mode with the *Hijaz* of the *Macamat*.

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[21] Heterophony is the simultaneous appearance of a theme in two or more voice parts with possible variations.

Such simplicity in the emulation of the details of primitive folk music details drove these composers to utilize the modes of the Semitic-Oriental folk music while ignoring the foundation of Western tonal music, the major scale. However, there are certainly a few tonal centers that are ambiguous in origin. The rhythmic structure used in choral music followed the meters of both Mediterranean folkdances and biblical poetry.

The actual quotation from Near-Eastern folklore, from the short motives to the arrangements of the entire verses of the folk songs, is the most important element in choral music. It reflects the synthesis of the East-West, a musical metaphor for the modern state of Israel, where the Israelis enjoy the cultural background of the West, but are simultaneously trying to re-enter the world of the East.

In 1902 Rimsky-Korsakov said to one of his students who submitted to him a Yiddish art folk song for solo and choir *a cappella*:

> "Write another thirty such things and you will found a new school... Why do you imitate European composers? The Jews possess tremendous folk treasures...Yes, Jewish music awaits her Jewish Glinka"[22].

In 1908 the Society for Jewish folk Music was founded. This organization represented the first group of Jewish composers with the idea of founding a Jewish tonal art. Zvi Idelsohn (1882-1938), a young music student from Germany, traveled throughout the Middle East and Europe (1906-1933) collecting folksongs, both sacred and secular, of the various Jewish communities. The result of his efforts was the ten-volume "Treasures of Hebrew-Oriental Melodies". In this work Idelsohn created the first scientific collection of Jewish music. Among various discoveries was a Jewish

[22] Joshua Jacobson. "Choral Compositions in the "Eastern Mediterranean Music" Style". University Microfilms International, Michigan, 1984, p.6.

community that had been living in Yemen for over two thousands years. Inspired by the tunes from Idelsohn's collection many composers were able to create a new kind of a folk song. Spun from the rhythms and modes of the Near East and the unique cadences of the modern Hebrew language, these tunes were the perfect vehicle for the new Zionistic nationalism. Communal singing was a powerful boost to the pioneer morale.

Avi-Eilam Amzaleg and Israel Andalusian Orchestra:

Dr. Avi (Abraham) Eilam-Amzaleg was born in Morocco in 1932 and received his musical education in Israel. His compositions are performed by major orchestras and musicians worldwide. Dr. Amzaleg is a leading authority and exponent of traditional Oriental and North African Jewish themes which he often incorporates in his compositions. He is the founder and conductor of the critically acclaimed Anda-El Andalusian-Israel Orchestra, which regularly performs throughout Israel and has toured extensively in North America. Dr. Amzaleg is a member of the Music Department of Haifa University and a founding member of many musical and cultural institutions in Israel and North America. Dr. Amzaleg is also a founding member of the Center for Jewish Culture and Creativity's International Artistic Advisory Council.

Dr. Avi Amzaleg is especially known as one of the founders of the Andalusian Orchestra. The Israel Andalusian Orchestra brings an ethnic flavor to music in Israel. Andalusian music had its origins in the tenth and eleventh centuries in Moslem Spain, and arrived in North Africa after the expulsion of the Jews from Spain in 1492. Like lyrical Arab music, song and music in the Andalusian style are interrelated. They form a single entity and Andalusian musicians and singers are trained in its oral tradition. While this music arrived in Israel with the immigration from North Africa in the 1950s and 1960s, it became neglected as the new immigrants became absorbed into Israeli culture. Only in the 1970s and 1980s did Andalusian music enjoy a reawakening. But it faced two impediment: a lack of professional musicians and singers and an absence of written musical notation.

Dr. Avi Eilam-Amzaleg realized that Andalusian music would vanish if solutions were not found to these two problems. Dr. Avi Eilam-Amzaleg, who himself has composed many works based on Jewish sources from Morocco, began to write the notation and arrangements for pieces to be played by the orchestra. Today the orchestra includes many musicians from the former Soviet Union who play violin, cello, double-bass, flute, clarinet and bassoon alongside their Moroccan-born counterparts on Oud, Moroccan violin and darbouka. The orchestra gives some fifty concerts a year in the towns of modern Israel.

Shlomo Bar and his ensemble *Habrera Hativeet:*

The music of *Habrera Hativeet* has evolved from authentic Sephardic African and Middle Eastern roots. The combination of Eastern and Western instruments produces a unique form of Israeli music. Shlomo Bar, the moving spirit of *Habrera Hativeet* draws much of his musical inspiration from biblical as well as modern Israeli themes. "For me," says Shlomo Bar, "music is something eternal without beginning or end. In my music there are elements of wonder, yearning and prayers."[23]

[23] Mooma Israeli Music Site (information about Israeli artists from all genres) en.wikipedia.org/wiki/MOOMA http://mooma.keshet-tv.com

Brakha Zefira's choices for the transformation:

Brakha Zefira's choices for the transformation of repertoire are the ethnic and functional origin of specific songs. Her interpretive outlook has imposed her liberal attitude toward music traditions and her manifest desire to communicate attitude on a self-evolved aesthetic of what was artistically accepted at this time.

The table below illustrates how the origins of Zefira's repertoire are classified according to the performer, language and function.

	Jewish						Non-Jewish
	Yemenite		Sephardic		Persian or Bukharian		Arabic
Performers	men	women	primarily men	women	men		primarily men
Language	Hebrew	Arabic	Hebrew	Ladino	Hebrew	Uzbek	Arabic
Function	liturgical	secular	liturgical or para-liturgical	secular	para-liturgical	secular	secular

The remarkable diversity of her repertoire was very effective in the process of transforming several types of Middle Eastern music into Western forms. The primary determinants for the differences between Eastern and Western music is observed in the

intervallic structure and the level of rhythmic organization.

Because the intervals in the Middle Eastern music lack a clear quantitative distinction between intervals of different size, the relatively distinct-sized intervals predominate. This change in the size of coupled intervallic relationship demonstrates a considerable degree of Westernization. However, because the ornamentation is characteristic of Middle Eastern music, Zefira's role as a performer of Middle Eastern music is affirmed through her freedom to ornament and develop a distinct style of performance in order to preserve the oral traditions of the Middle-East.

The addition of passing or repeating notes affirms the tradition and simultaneously introduces certain degree of Westernization by retaining the overall contour of the melody blurring the melodic line. The purpose of such a performer is to clarify the melodic line and its direction. However, the employment of rhythmic variants of the same melody demonstrates the degree of freedom to improvise, which affirms the practice of Middle Eastern performance.

The musical changes in the repertoire of Brakha Zefira are not simply of one direction. The extremes of Westernization and the affirmation of tradition are present. Acculturation involves the interaction of different types of change and close attention to the choice to maintain the tradition. The process of Westernization is occurring, but the performer maintains control over the degree of oral tradition.

A certain degree of Westernization is evident in Zefira's performance.The accommodation of cultural factors of the East to a Western mode demonstrates modernization that conjoining Eastern traditions with Western traits. One of the typical

manifestations of modernization expressed is a performance of female solo with an instrumental accompaniment that does not constitute the traditional performance practice in any of the ethnic communities from which the original musical material derived. In these communities, solo singing was the province of men. Only in group singing did the women participate. In contrast, the success of Zefira's solo performance depended on audience familiarity with concert and chamber *Leider* recitals, so much a part of Western European cultural tradition.

The primary source of such a practice in performance that encouraged musical change was the use of notation by the accompanists upon whom Zefira depended. In spite of a certain degree of the improvisation and vocal techniques to evoke the non-Western source, the form of the performances was Western.

Therefore, Brakha Zefira's singing style can be seen in the position between Eastern and Western styles. On the one hand, she utilizes characteristics of the Middle-Eastern style with its ornamentation and melismas, on the other hand, the techniques utilized in her performances tend to highlight individual tones in order to clarify the melodic line in accordance with Western vocal technique.

The musical material passed through a certain degree of acculturation has been separated from its original function in Oriental Jewish traditions to serve within a Jewish culture that was totally Westernized in *Yishuv* of 1930s and 1940s.. Therefore, the music itself remained Oriental Jewish in its inspiration, but the motivations for selection and transformation were purely Western. The table below illustrates the transfer of function that involved the performance practice and its cultural context.

Ethnic community	Oral tradition	Traditional-soloist or group performance, male (usually) or female; lacking accompaniment	Sacred-liturgical or para-liturgical function
Traditional repertoire learned by Zefira	Oral tradition	Solo, female	Both sacred and didactic (secular function)
Transferal to Western musicians	Transcription from oral tradition	Solo, female	Didactic function
Notated arrangements		Solo, female with accompaniment	Performance in Western concert setting

The highest degree of change was between the original version and the notated version resulting from the notation of an improvised and ornamented performance. Strict adherence to the *Maqam* system and the microtonal relations of the Arabic repertoire was the least familiar to the Israeli audience at this time. At the same time Zefira's own experience with Arabic music was considerably less extensive than with the Oriental Jewish repertoire which was certainly influenced by the one of Arabic.

Brakha was encouraged to incorporate this material as a component of Israeli song by her collaborators, many of whom included Arabic-Palestinian music into their "Eastern Mediterranean" compositional aesthetics of. Another factor in the high degree of change was the need to translate songs from Arabic into Hebrew, which accordingly

demanded certain musical adoptions.

Breaking the repertoire down by gender as well as ethnicity reveals different types of transformation. In her adaptation of the Yemenite men's repertoire, Zefira is most likely to alter interval size without a change in its direction. When singing *Piyyutim* from the Sephardic men's traditions, omission of passing and repeated notes often occurs. Such a process of Westernization characterizes the transformation of the Sephardic *Romansas*, primarily the women's province. The Westernization process for the transformation of traditions for purposes of performance was the overall direction. On the contrary, the establishment of Middle-Eastern traditions later on proved certain restraint on the Western traditions and now becoming Orientalized in Israeli music.

Musical analysis of recital pieces:

The ***Mohammedan Call to Prayer***[24] is the call to prayer (*adhan*) done by a *muezzin* (prayer caller). The Call starts out: "*Allah o-Akbar*" (God is Great!). The Mohammedan scale is the same as natural minor but with a chromatically raised seventh.

Mohammedan Scale in corresponding keys:

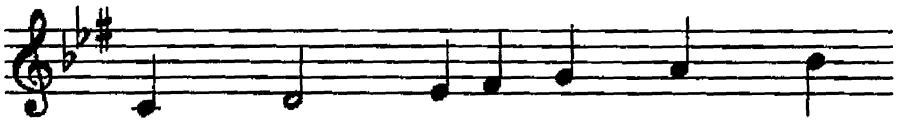
Key of C

Key of D

and so on…

The raised seventh can considerably "darken" the mood. The scale can be found in many traditional Middle-Eastern songs. It is in a free recitative style with no fixed meter where the rhythms flow according to the natural accentuation of the words. Unstressed syllables are rendered by short notes and stressed syllables by longer notes or by *melismas*.

Sometimes the augmented second which is the most characteristic interval of the Mohammedan scale changes its place. In this case the mode has similar sound to the mode of the *Ahavah Rabah*, or the mode of *Hijaz* :



[24] A.Z. Idelsohn, *Jewish Music*, page 30.

The music of Mohammedan worship provides an opportunity to experience a characteristic specimen of Mohammedan sacred instrumental music. The wild, mysterious strains impact so powerfully on the dervishes that they, in heightened ecstasy transcends self and body unconscious of the outer world, defy fatigue and the whirl in dance for an hour or more.

Songs of Brakha Zefira:

According to Gila Flam[25], four distinct levels of her musical material characterize the transformation of Brakha Zefira's repertoire:

1. The traditional or pre-transformed ethnic music
2. Zefira's selective acquisition of this material
3. The arrangement of the music by Zefira's Western-trained collaborators
4. The composition of the material in notated versions for commercial purposes through concerts and recordings.

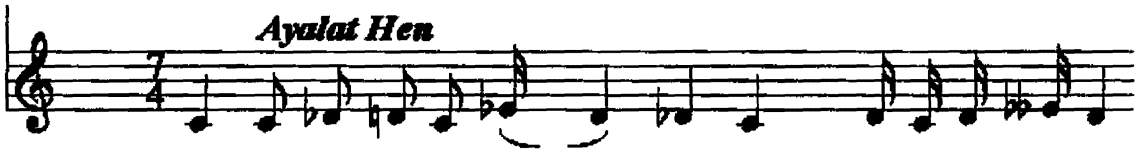
According to Brakha Zefira, there are four types of the Yemenite music:

1. The religious spectrum: High Holidays prayers, Torah cantillation, *Te'hilim, Nigunei Talmud, Mishna and Zohar*;
2. The *Shirat Meshorerim*: religious in content. improvisational in form describing the mood and the atmosphere of the particular event, sung by males only;
3. The *Shirot*: songs influenced by the environment and culture of non-Jews, sung mostly by women. Usually the purpose of such music was to accompany the folk dances. Usually they were sung in Arabic with cheerful and very rhythmic character;
4. The *Shirat Nashim*: songs influenced by their Arabic atmosphere, sung in Arabic with only rare additions of one or two Hebrew words (unlike the *Shirat Meshorerim*), religious and secular songs that differentiate women's lives from men's and emphasize mostly the life cycle events and the theme of love.

[25] Gila Flam. "Brakha Zefira – A case Study of Acculturation in Israeli Song". Edited by Philip V. Bohlman and Marc Slobin. Los Angeles, CA. 1986.

One of the most renowned Jewish *Meshorerim* of Yemen is Rabbi Shalom Shabazi. Certainly among the greatest influences among the poetry used from the Yemenite *Piyyutim* of Yehuda HaLevi and Moshe Ibn Ezra.

Ayalat Hen – the song written by Shalom Shabazi[26] for the occasion of the wedding. It is perfect example of the traditional ethnic Yemenite music. During the transformation of its adoption to the Western writing the intervals could not be preserved as originals because of their quarter tones relationship that are lesser than a minor second (the smallest interval in Western notation).



Zefira's very first experience within Sephardic music related to her life in the Sephardic area of Jerusalem's Yemin Moshe. Since the Jewish community from Saloniki was the largest Sephardic community in this area, its musical influence was very important. In her book, *Kolot Rabim,* Brakha Zefira categorized these songs as following: Religious music of the Synagogue (*T'filot* and *Piyyutim*), *Romansas* in Ladino (mostly love songs), sung by women only, and *Z'mirat ha-Holin* – the songs that describe daily events. The last category includes the tradition of Sephardic *meshorerim*, while the singer (*meshorer*) accompanies himself on oud and is helped by two other players –

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[26] Rabbi Shalom Shabazi (Elshabizi) 1619 – 1720: Poet, Talmudist, and community leader. Shabazi was born in Southern Yemen where he worked as a weaver. Shabazi is most famous as a poet. Approximately 550 of his poems and hymns are still in existence, written in Arabic, Hebrew and Aramaic. Although he lived in poverty, he was recognized as a spiritual leader and an astute politician, especially during the expulsion of the Jews from Saana in 1679.

one playing the little drum and the other a violin.

Certainly all of the above categories are influenced by their non-Jewish context. Since Sephardic music mirrors the contexts of Jews around the globe, the same categorization may be applied to other Sephardic traditions which could be easily recognized by the variety of its languages. Instead of Ladino, it might be Arabic, Turkish, Bukharian or other languages, depending on where the original Iberian Jews settled. Such an example we can see in the song derived from Adrianopol and sung originally in Greek, *Yismach Har Tzion.* However, some of the Sephardic folk melodies such as *Eshtahave* and *HaMavdil* were recorded in the Sephardic Synagogue in Jerusalem.

The song *Hitrag'ut* in the genre of a Sephardic Romance gained huge popularity in Israel. This lullaby was arranged by Paul ben Haim in three different arrangements:

1. Voice and Piano;
2. Voice and String quartet;
3. Choir *a cappella.*

Two Sephardic songs recorded by Zefira - *Murena Morenica*, an ancient Sephardic romance to the bride and *Lealucha*, an ancient *Pizmon* from the musical heritage of Jews of Saloniki were combined and arranged in the cycle of *Two Sephardic Songs for Voice and Piano* by Paul Ben Haim.

Durme, Durme mi Linda Donzella, the ancient Romance from the heritage of Bulgarian Jews was arranged by two composers who worked with Brakha Zefira, Marc Lavry and Yehezkel Braun.

Some songs of Brakha Zefira are recorded from the Jewish heritage of Persia and Bukhara and some are even taken from the traditions of Druze. The Persian songs are mostly religious. The Bukharian songs are mostly *Shirei-Holin* with influence from

the non-Jewish culture of Uzbekistan. Some Jewish Bukharian songs are sung in Uzbek (or later-the Russian) language. Such songs are mostly about love and friendship. With their bright constant rhythm and the drum instrumentation these songs were used to accompany ballet. In time some of these songs morphed into the genre of the popular Israeli song and were set to the texts of Bialik, Shim'oni, Yitzchak Navon and others. Among these songs is *Shir ha-Avoda,* based on the Bukharian folk song *Raftam Manu*, set to the text of Bialik and arranged by Nahum Nardi.

Before the establishment of Israel as a state, Jews in *Eretz Israel* lived alongside of local Arabs. Hence *Shirat P'lahim* includes local songs of shepherds, usually accompanied by the dance "Devka" and Arabic flute and drums. The songs of the Bedouins, known for their expression of a soul, are depictive of a scenario of loneliness. Most of these songs were adapted to Hebrew texts; however, some of them were known in the *Yishuv* in their original Arabic.

Love is the original subject of their songs; usually love which is unrequited or lost. Frequently, the anguish of an unfortunate, rejected lover is portrayed as shying in deep pathos. The perfect example of such poetry is *Ya G'aza li* ("How can I distant myself from you"), an Arabic love song of Syrian origin arranged by Paul ben Haim for either voice or violin with piano. Every phrase has a very emotional ambiguous wide-range meaning of the separation from the beloved.

Bein N'har Prat is also originally the Arabic song *Aduk al-Mawal*[27], adapted with a slight change to the text of Bialik and arranged by Nahum Nardi. *Ha-Midbar,* a Bedouin song arranged by several Israeli composers became a musical symbol of the

[27] *Mawal* is a poem in colloquial language addressing the person you love. When set to music, it is usually accompanied by Arabic flute.

East. Later this melody was arranged into one of the most popular pioneer songs, *Tel-Aviv*, by Nahum Nardi. *Yesh Li Gan* was originally an Arabic song adapted to the text of Bialik and popularized among many Israeli musicians who arranged it for various ensembles. *Mahol ha-Shomrim* was a P'lahi song. *Alei Giv'a*, originally an Arabic song *Ya Zarif al-Tul.* was adapted later to a Hebrew text by Broides. Among the compositions of Brakha Zefira is *Shirat HaYam* whose accompaniment is written by Yehezkel Braun. This melody appeared in his *Psalm 113* from *Shlosha Pirkei Hallel* written for choir *a cappella.*

Paul ben Haim, *Elohai Tsidki*

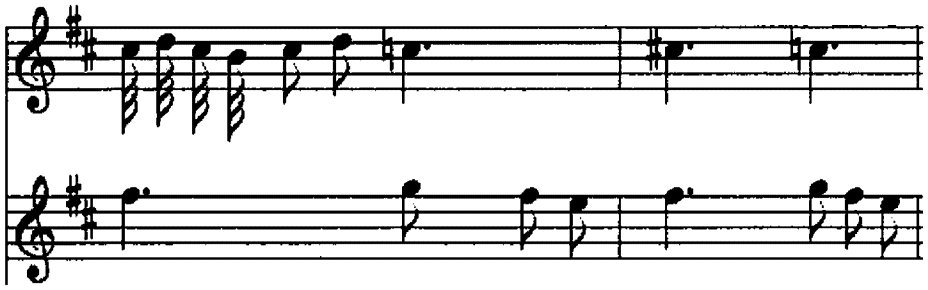
The stylistic imprint of Brakha Zefira, including Yemenite, Bukharian, Persian, Arabic, Ladino, and other eastern Mediterranean, North African, and Near Eastern Jewish repertoires is apparent in much of ben Haim's music. It reflects characteristic modalities, ornamentation, evocative embellishments, and other semiotic patterns and motifs. But *Elohai Tsidki* is one of the climactic points for his East-West synthesis where Ben Haim blends Western Romanticism with Oriental features.

Elohai Tsidki is the song from the collection of *Melodies from the East,* which is the title of a series of transcriptions and musical elaborations of traditional melodies preserved in Near-Eastern Jewish communities, four of them from Yemenite folklore and one from Turkey. But there is another opinion that the original melody of *Elohai Tsidki* ("I trust in the Lord") hails actually from Adrianople. This setting uses words from the Book of Psalms. However, according to Zefira, it is originally a *Piyyut* from Persia which is influenced by the Turkish musical tradition.

Utilization of pianist figuration and sweeping gestures in the very introduction of

the first five measures is based on easily recognizable modal sound and rhythmic folk musical materials. The syncopated rhythm and open fifths in the intervallic structure in accompaniment and melodic development of the motif from alternating minor and major seconds and parallel octaves in the wild harmonic perspectives give us the basic overview of what lies ahead during its eventual development. Its beginning on the fifth emphasizes tonal ambiguity and opens the first part.

The piano introduction based on two motives, used in antiphony:



As these two motives intermingle with each other, the shift in its rhythmic pattern leads to the creation of triton, that destabilizing tonal center. In measure three the combination of the triton harmony and the augmented second sounds is especially sharp and brings a unique harmonic preview for the entire composition.

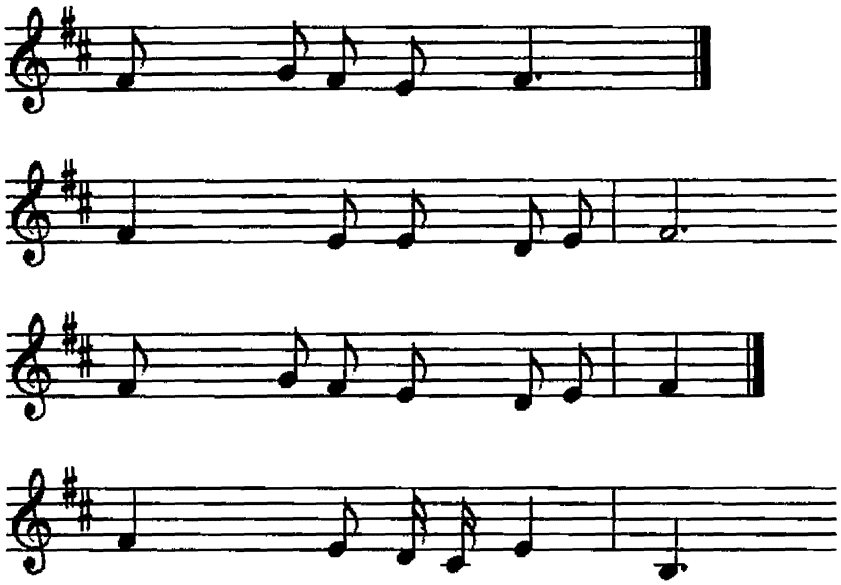
The short motifs with use of rich Impressionistic colors and folk-like melody depict not only the Oriental character of its music but also recreate the sights and sound experienced by the composer in pre-Israel Palestine. The piano accompaniment makes brilliant use of the repeated notes of the same motif contained the double portion of intervals of second, fourths and fifths used in *ostinato* common not only to the folk arrangements of this type but also to almost all toccatas from Schumann, to Ravel and to Prokofiev. This *ostinato* motif appears in the same rhythmical pattern of syncopations in

the all registers of the piano accompaniment and develops later on into much more complicated *ostinato* of paralleled octaves with its characteristically seconds, fourths and fifths inside.

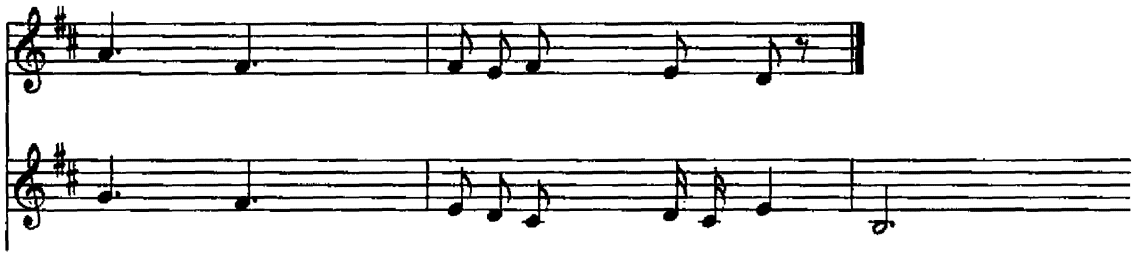
The pastoral sound used in the upper register of the piano accompaniment uses Middle Eastern modes to depict the sound of a solitary flute in the desert. It is joined by another dialogue of syncopated parallel octaves, including the modal sound of open fifths (or their reversed fourths) or sequences of seconds. The fill out of those octaves adds the scales of sixteenth and thirty second notes in its characteristic modal sound. In the version arranged by Paul Ben Haim, his score has extensive use of the embellishments which strongly influenced by the performance practice of Yemenite singers. In the choral version for SATB *a cappella* the melody is traced in the parallel octaves with the addition of the ornamental embellishments.

The use of the same motifs throughout the whole composition is reminiscent of the minimalist technique used later on by various composers. Certainly in this specific composition such ostinato antiphony used to emphasize the sense of very special rhythmical pattern of Yemenite dance and its modal soundings.

The form in overall is certainly triple (ABA). It starts with the piano intro which hints to the future development of the whole piece in terms of its modal perspective: it starts with the characteristic motif of second and fourth and develops into the modal non-stable cadence on tonic with the open fifth. The first part A has three sections. The first section (a1) starts with the vocal line appearance (m.6) and contains four motifs based on the doubled portion of seconds encircling the fifth (except the last motive that includes third and fourth) and same ostinato rhythm with its slight variations.



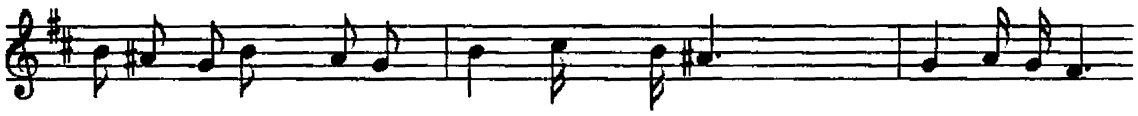
The second section (a2, m.18) is quite different from the first: It starts with a new motive of the descending third. However, all the rest of these motives derived from the first part with its characteristically encircling of a fifth degree seconds, while the closing phrase with its rising third and descending fourth are identical with the a1.



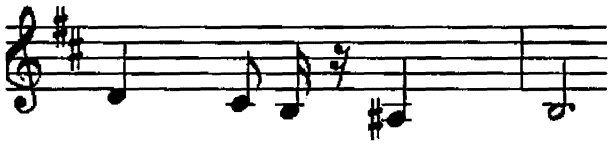
The closing phrase is characteristical stucturally as the most familiar oriented *cadenza* motif which associated with the pioneer settlers in Palestine. Harmonicaly it emphasizes the sixth major degree and its Lydian mode nature, but continues with a special sequential vocals encircling the fifth and an excursion in the piano part on its fifths degree. The descending fourth is emphasizing the modal character of the *cadenza.*

The opening ostinato from the piano introduction is developed and manipulated throughout this section with particular exploitation of its syncopated rhythm and embellishments in the piano accompaniment.

The third section (a3, m.28) starts with the motive with augmented second, which also derived from the piano introduction, while the triton harmony is transformed into the diminished chord.



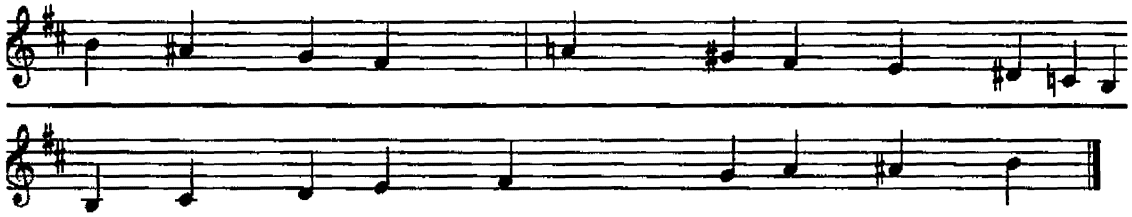
The rhythmical ostinato on the same note and later on the familiar alternation of minor and major seconds leads to the powerful cadenza, emphasizing the tonic.



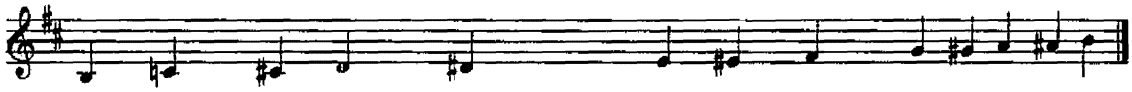
However, the tonic destabilizes again leading to the second part of this composition (B), which starts in m. 39. Harmonically it starts with a short excursion to E Major incorporating chromatically rising parallel fourths in the piano accompaniment. Surprisingly it leads to a- minor which alludes to the typical modal type of a cadenza in *Ahava Raba* mode on B.However, the melodic sequences suggest another *Ahava Raba* mode with its center on F#. The ambiguity of these two tonal centers expressed especially in this section, when it raises fifth again in m.53 and stays on fifth degree with repeated figurations in the piano accompaniment from the very beginning.

The triton together with augmented second is emphasized again, and though resolving finaly to the major fifth degree, creating even more pressure this time.The last part (A1, m.58) is similar to the first with much more complicated figures in its piano accompaniment, including more complicated ostinatos, but the last takes the leading role in its duet with the voice and leads into the *d'vekut* section at the final cadence (*Largo, Vivo*).

The overall tonal plan includes the Aeolian B/ Dorian B (mm.6-18), the Lydian D/D Major (18-19, 23-24), F# Ahava Raba/B harmonic minor (28-30), E Major (m. 39), than back to the Aeolian B/ Dorian B, the Lydian D/D Major (18-19, 23-24), F# Ahava Raba/B harmonic minor.



However, the piano introduction suggests more complicated picture including all twelve notes (Coda adds G#):



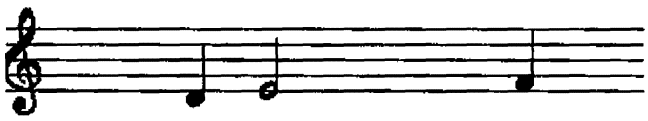
This is how the minimalistic technique expressed in the form of the theme and its variations in this composition incorporating the elements of the serial technique of composer's predesessors.

In the last cadence (the last three measures) we have the combination of rhythmic and melodic ostinatos in the accompaniment and vocal line while emphasizing its modal character of the open fifths within the octave and its seconds as another modal

characteristic. This last cadence recalls the introduction and accomplishes its almost symmetrical structure based on combination of both folk and classical minimalist technique styles. The cadence is harmonized here in the Dorian mode. The last motive lifted up the octave together with its harmony of the open fifths and major seconds inside the octave symbolically suggest to the religious meaning of the text of the composition while Adonai remains present to us with no matter what happens in our world.

Paul Ben Haim, *Roni Akara*

Primitivism is a strong element in the music of Paul ben Haim. The third movement of *Roni Akara* begins with a melody where the reiterated tonic is decorated by tones a step above and below, another example of the intervallic minimalism based on major and minor seconds, encircling the tonic.



The primitive melodies used in unison chorus are modeled after Semitic-Oriental chants. The choral recitative usually does not exceed the range of the minor third. But the tonic is so predominant and monotone that the other pitches assume more of a decorative than a melodic function.

In the second movement these shorter fragments of melody develop into a more complete mode. The passacaglia bass is purely pentatonic scale. However the next two voices in turn introduce the pitches G and C# while creating the tonal tension and completing a D Major scale. The melodic formula with its typical cadence as the lowered

leading-tone rises to the tonic used in many Middle Eastern modes.

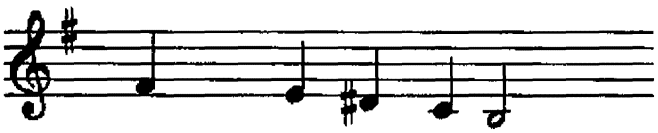
In the fourth movement the voices move for the most part in parallel fourths or in octaves while no harmonic accents interfere with the free flow of the *organum* in lower voices. Ben Haim here creates a unique polyphonic recitative.

Nahum Nardi, *Bein N'har Prat*:

Bein N'har Prat, originally the Arabic song *Aduk al-Mawal*, was presented to Nahum Nardi by Brakha Zefira. The accompaniment combines his virtuosic piano technique, with its echoes of Rimski-Korsakov and Rachmaninoff combined with the Hassidic improvisational sound recalled from Nardi's childhood. This piece illustrates the composer's masterful blending of Western musical idioms and Jewish East-West folk musical sources in particular.

The form is a couplet. The two opening verses are very similar melodically, but with different accompaniment. The refrain is brief and energetic in the coloratura style. The composition is based entirely on the motif of the introduction with the sequential pattern of descending seconds, especially the last augmented second.

Its structural fourth-fifths intervallic contents, the most familiar oriented gradually descending motif with an augmented second is associated not only with the pioneer settlers in Palestine during the decades prior to statehood in 1948, but also with the most characteristical intervallic structure of both *Ahavah Rabbah* and *Hijaz* modes.



This melody is developed and manipulated throughout the movement, with a particular

exploitation of its syncopated rhythm.

Echoes of the tune are combined with reworked and augmented fragments of the virtuoso accompaniment with its unmistakable echoes of Rachmaninoff in its piano accompaniment. Such a variety of interpretations of the simple melody turns this piece into a theme with the variations. The simplicity of Eastern melody combined with such a virtuosic Western accompaniment is a perfect example of the East-West synthesis.

In this work there is a bridge of the two-millennium chasm between ancient and contemporary Jewish experience. The work is a transparent vindication of their conviction (and that of such non-Jewish musical figures as Rimsky-Korsakov, who encouraged them) that there was rich artistic combination of the source materials of authentic Jewish musical tradition. Combining sacred and secular, an artistic bridge between the antiquity of Jerusalem with its historical and emotional resonance in Jewish experience and the spirit of Jewish modernity and renewal exemplified by the young pioneers. Influenced by the colorful environment and the soil out of which the Bible grew with its certain characteristics, including frequent interchanges between major and minor tonalities, Arabic-like motifs, and perceived Near Eastern ornaments. The echoes of ancient psalmody and hints of biblical cantillation motifs are also evident throughout the entire motive development, and especially in its almost improvisationally Hassidic piano accompaniment.

Yehezkel Braun, *Shlosha Pirkei Hallel:*

Three Psalms of Praise by Yehezkel Braun was commissioned for the eleventh *Zimriyah* in Israel of 1979. Its premier took place in Tel-Aviv's Mann Auditorium with Stanley Sperber conducting the combined forces of the Zamir Chorale of Boston (USA), the Wiener *Minoritenchor* (Austria), and the N.R.K. Studio Choir (Norway).

The piece is based on the text of three Psalms which have characteristics of oriental music in modality and rhythm. In Jewish liturgy the term *Hallel* refers to Psalms 113-118, which are chanted at the conclusion of the *Shaharit* on festivals. The Psalms Braun selected for this work are Psalms 111-113, which do not form part of the liturgy. While the liturgical *Hallel* describes more specifically God's connection with the nation of Israel, the *Hallel* of Braun's choice accentuates more of God's universality.

The rhythm of the Hebrew text is "rising" with its sequential melody. Nearly all polysyllabic words begin with an unaccented syllable. The overall sound that results from this last-accented syllables pattern is different from that of languages such as German, Russian, Latin or English, those are generally peroxytones. Therefore, the most vocal music in Hebrew will phrase from weak to strong. The return to a rising meter is another manifestation of the change from eastern European to Israeli Jewish nationalism.

The spirit of the rhythmical patterns of Near-Eastern music, especially Yemenite, was captured by Yehezkel Braun in the third movement in doubly underlining the stressed syllables and in only once underlining the secondary syllables. He created a playful approach to the text by varying the accentuation of the word "Halleluyah" whose sounds reflect Yehezkel Braun's exposure to the Gregorian chant.

The melodic leap of a perfect fourth is a leading motif of the entire work from

which the other motives throughout the whole composition derived. The first motive of the first movement contains three fourths that are constructed on the configuration of a minor third and major second. The secondary theme of the first movement does not contain any direct leaps of a fourth but its range is a tetrachord.

In the middle section the fourths appear in the lower voice of each part. At the climax of the first movement, in measures 58-59, the motive of fourth is repeated three times in a row. In the second movement the motive of fourth does not appear until measure 9, but there it is noticeable twice in succession. In the third movement the upward fourth appears with a highly rhythmic version featuring two overlapping fourths.

Two contrasting themes are introduced in the beginning. The first one (mm.1-3) is a lyrical melody consists of perfect fourth and major second and the second (mm.3-5) is a typical oriental melody with a Phrygian sound surrounding its fifth degree.

Yehezkel Braun takes the minor third as the core interval of the primitive melody and breakes the tetrachord into a configuration of the original interval of a minor third with the addition of a major second above or below.

The structure of tetrachord is used in measures 26-29 is:

The contrasting section (m.25) starts with the introduction and development of the melodic material derived from the second theme. The countermelody in Alto is the inversion of the melody in Soprano (mm.24-26).

The first theme starts on a pentatonic scale on G. It first appear that harmonically there is no vertical chord functions and Braun introduces each voice strictly melodically. However later on this pentatonic scale develops into the Aeolian Mode on A while preserving its modal sound without its third. The third movement starts in the Mixolydian Mode on C and later we have some choral passages in the Lydian Mode on Bb (m.24). The essential voice leading is expressed by Bb Major resolving into A open fifth sonority modal sound without its third . In the Lydian Mode a minor third on the subtonic leads to the tonic in a medieval sounding cadence of the first movement.

The mode structure of the first movement is traveling from the A Aeolian to A-melodic minor (mm.1-12), from A minor to D minor (mm.13-24), featuring polymodal structure of F-Lydian, D-Phrygian, A-Phrygian and A-Aeolian (mm.25-39), from A-Aeolian to A-melodic minor (mm.40-51), from E-Phrygian to G-Dorian and A-Phrygian (mm.51-69) and from A-Aeolian to A-Phrygian (mm.70-85).

The melodic tendency to outline a tetrachord and to feature the leap of a fourth away from the tonic is combined with its medieval modal harmony. The ambiguity of the tonal centers encourages the establishment of a new tonal centers and the configurations of various modes throughout the entire composition.

The integration of the Near-East folk material with its Western polyphonic technique is expressed by combining and simultaneously avoiding the polyphonic elements. The choral singing in unison or in octaves alternates with the polyphonic elements of canon and *stretto* or the vertical decoration on a monophonic tune which incorporates heterophony and questions-answers technique used by the folk musicians in the Middle East. Here this technique is used as the questions and answers between male

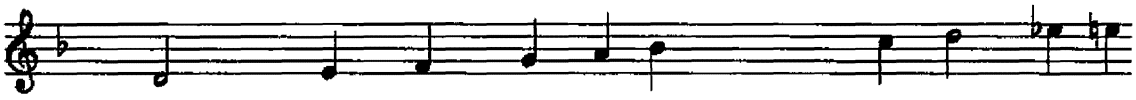
and female voices. In the first movement male and female choirs each sing alternating half-verses, which in the second movement the female singers echo each half-verse as it is sung by the men. In the third movement these voices create the overlapping tetrachords in measures 20-21.

In the second movement the choral sound of *Halleluyah* recals one of Stravinsky's *Symphony of Psalms.* The modality gives Braun a medieval sound while the tonal center is G, but the mode is ambiguous between Lydian and Aeolian. During the next contrasting section the modal structure remains ambiguous (mm.27-48). The tonal centers derive from the familiar tetrachord:

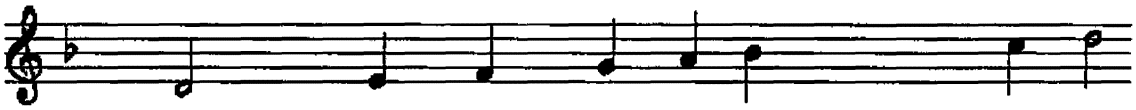
In the third movement the major-minor ambiguity is introduced in its opening theme. The second theme derives from the first one's motivic structure of its leap of a fourth. However its rhythm changes from the syncopated mixed meter to a straight 4/4. The modal structure changes from Mixolydin c to Lydian Bb, and the antiphony changes from Bass against Soprano to Tenor against Soprano. Later another change of antiphony of Bass and Tenor against Alto and Soprano opens the third section, but its tonal center remains the same Bb.

The modes are traveling through the C Mixolydian (mm.1-11), Lydian Bb (mm. 12-19), Bb major (mm.20-25), F Mixolydian (mm.26-31), E (mm.32-34), D Lydian (mm.35-42), D Major (mm.43-48), D Mixolydian (mm.49-54) and G Mixolydian (mm.55-56).

Yedidya Admon, ***Hafle Va'Fele,*** Israeli folk song's melody is also tetrachordal in its structure, while the various motives outline a tetrachord or prominently feature the leap of a fourth away from the tonic. The song is written in the Aeolian mode on D. The result of the restrictions of harmonies is the creation of an aesthetic freshness in its sound. The alteration between minor and major seconds play adds to its unique sound.



David Zehavi, ***Yamin u'S'mol,*** an Israeli folk song is written also in the Aeolian mode on D.



The ostinato here is also a part of a drone, the heterophonic technique used by the folk singers in the Middle East, in which accompaniment is created out of a repeated cycle of several tones. The chromatic sequences with encircling melody is another characteristic detail of Yishuv composers creations.

Simplicity together with utilization of Oriental folklore, the ambiguity of tonal centers, the rhythmical patterns of the Middle East, quotation of folk melodies and creation of a new kind of folklore incoroporating the Western techniques bridges East and West in the music of the Eastern Mediterranean School.

Epilogue

In this work I have focused on the processes of change that occured in the repertory of composers representative of the Eastern-Mediterranean School drawing from multi-ethnic traditions. These processes are complex and contrasting, revealing the role of careful and deliberate choices by the individual musician. Their process of acculturation, evident in an analysis of their music sources, reveals the changes deriving from the intermingling of Eastern and Western music and describable in terms of Westernization and Orientalization.

The Oriental Jewish music developed into a genre that attracted the interest of immigrants from Western Europe for two decades prior to the establishment of the State of Israel. Brakha Zefira was the crucial factor in developing the great potential of Israel's musical poliethnicity. With her amalgamation of various multicultural musical styles and genres, Zefira's output became the foundation for the emergence of modern Israeli song and the enrichment of the musical heritage of our whole nation.

The process of East-West synthesis in Israeli music which first was limited to the Eastern-Mediterranean school of 1930s and 1940s and generally regarded as a process of Westernization, is now taking the contrary course toward its Orientalization in modern Israel.

Sephardi culture in Muslim countries has diminished and almost ended. During the years of 1948-1951 much of the Sephardic world from Muslim countries migrated to Israel and United States. With the establishment of the State of Israel in the year 1948,

300,000 Jews came to Israel from Morocco. The slow acculturation of Moroccan Jews to Israeli society increased an awareness of Sephardi custom and practice in Israel and in the rest of the world. The only chance to renew the relationship of Jews and Arabs remains in Israel, where the Sephardic population is becoming a majority.

The synthesis of East and West marks a new era and is developing widely beyond Israel. The whole world is getting smaller. This era hopefully marks the renaissance of multiculturalism around the world as opposed to the divisiveness of modern nationalism, whose origin harks back to the Renaissance but which reached its zenith in the nineteenth century.

Thus, the expression of Yehuda Halevi "West and East and North and South — world-wide — all those from far and near, greetings: Peace from every side"[28] takes a new interpretation at this time.

[28] Jehuda Halevi. *Tsion ha Lo Tish'ali (Ode to Zion).*

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Israel FAXX; many links, including Jerusalem Music Center, Archive of Israeli Music (Tel Aviv University), Tel Aviv Music Center, Jewish Music Home page, Radio Israel, Israeli Ethnic Music...: http://www.israelfaxx.com/links/israelimusic.html

Israeli music: http://www.israelhour.com/links.html;

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Footnotes:

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4. *Hirshberg, Jehoash* "Popular Music And National Cultures in Israel - Israel Studies - Volume 10, Number 2, Summer 2005, pp. 168-174 (From Indiana University Press);

5. Martin A. Cohen. Sephardic Experience Lectures, 2006-7, HUC;

6. Jewish Encyclopedia www.jewishencyclopedia.com;

7. Jewish Encyclopedia: Making of the ENCYCLOPAEDIA JUDAICA and the JEWISH ENCYCLOPEDIA en.wikipedia.org/wiki/Jewish_Encyclopedia;

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9. Abraham Zvi Idelsohn, *Treasures of Jewish Music*, #174;

10. Brakha Zefira. *Kolot Rabim*, Page 50;

11. Jewish Encyclopedia: Making of the ENCYCLOPAEDIA JUDAICA and the JEWISH ENCYCLOPEDIA en.wikipedia.org/wiki/Jewish_Encyclopedia.

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13. J. Hirshberg, "Zefira, Brakha", Tel-Aviv, The Givat Ram University,Israel, 1985;

14. Braha Zefira. "Kolot Rabim". "Oriental Jewish Hymns and Songs". Introduction;

15. Aren Litvin. "Introduction to the CD of Brakha Zefira". May 2006, Tel-Aviv.

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17. Peter Gradenwitz "Music and Musicians in Israel". Israeli Music Publications Limited, Tel-Aviv: Israeli Music Publications, 1978; p.64;

18. Brakha Zefira. "*Kolot Rabim*". Introduction;

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26. Wikipedia, the free encyclopedia: multilingual, Web-based, free-content encyclopedia project: en.wikipedia.org/wiki/Sephardic_music;

27. Philip Miller, Interview; HUC Library, New York, 2006;

28. Jehuda Halevi. "*Tsion ha Lo Tish'ali*" (Ode to Zion), Chapter II. Selected Poems Edited by Heinrich Brody. The Jewish Publication Society of America, Philadelphia, 1974.

Recital's Program (draft version):

1. Sound collage: Mendelssohn. "Song without words" + Rachmaninov, *Son* (Dream) + *Tebe Poem* (choir) ("To Thee we sing")

Mohammedan Call to Prayer (tape) + Yemenite Folk *Ayuma* (solo, choir, drum)

2. Brakha Zefira, Sephardic medley (*Eshtahaveh, Ha-Mavdil*) (solo, oud, drum)

Nahum Nardi, *Mi N'har Prat* (solo+piano)

3. Nahum Nardi, Work songs medley (*Mi Yivne)* (solo, piano, choir)

4. Admon, *Hafle VaFele* (solo, choir *a'cappella*, drum)

5. Ben Haim, *German song cycle* (solo, piano)

6. Ben Haim, *Elohai Tzidki (*solo, piano)

7. Ben Haim, *Hitrag'ut* (choir)

8. Ben Haim, *Murena, Murenica* (solo, piano)

9. Amiran, *Ki MiTzion* (choir *a'cappella*)

10. Zehavi, arr.Visinberg, *Caravan* (solo, piano, drum)

11. Avi Amzaleg. *Il Habibi* (solo, choir, piano, violin)

12. Shlomo Bar, *Halleluyah* (duet, choir, drum, violin)