

<sup>6</sup> The complete and detailed list is printed in the *Neue Bach-Ausgabe*, Series I, Vol. 33, (*Traugungskantaten*), *Kritischer Bericht*, Kassel-Basel-London-New York-Leipzig, 1958, pp.12–15.

<sup>7</sup> Reprinted in the *Bach Jahrbuch*, 1938, p. 106 ff.; 1939, p. 81 ff.; and 1940–48, p. 161 ff. (BWV 197=BJ 1939, p. 88; BWV 195=BJ 1939, p. 89.)

<sup>8</sup> *Zeitschrift für Musik*, 1934, p. 191.

<sup>9</sup> The writer is greatly indebted to the Director, Prof. H. Kretzschmar, for his laborious search of these and other documents in his care.

<sup>10</sup> *Mus. ms. Bach St 73*, Deutsche Staatsbibliothek, Berlin.

<sup>11</sup> *Am. B. 39*, Deutsche Staatsbibliothek, Berlin.

<sup>12</sup> The fullscore, piano/vocal score, and performing parts of this reconstruction are currently in the press, and will be published by Breitkopf und Härtel, Leipzig.

<sup>13</sup> *Mus. ms. Bach St 43*, Deutsche Staatsbibliothek, Berlin.

<sup>14</sup> *Mus. ms. Bach P 670*, Dahlem, Berlin.

<sup>15</sup> Friedrich Smend, *Bach in Köthen*, Berlin, 1951, p. 64.

<sup>16</sup> Reconstruction of BWV 120a published by Curwen (London) and Schirmer (New York) 1955.

<sup>17</sup> *Mus. ms. Bach P 91*, Deutsche Staatsbibliothek, Berlin.

<sup>18</sup> *Mus. ms. Bach St 12*, Dahlem, Berlin.

<sup>19</sup> *Mus. ms. Bach P 65*, Deutsche Staatsbibliothek, Berlin.

<sup>20</sup> Full information concerning Bach's Wedding Music, sources and history, is contained in the critical report to NBA I/33, Bärenreiter, Kassel, 1958, Deutscher Verlag für Musik, Leipzig, 1958.

## *Musical Research in Israel: Its History, Resources, and Institutions*

*Don Harran*

The history of musicology and ethnomusicology in Israel is closely interwoven with developments on the national educational and artistic scene.<sup>1</sup> Seeds of an indigenous musical culture were planted around 1910 with the opening of the country's first music school and, in 1911, of the Israel School of Music, the latter headed by Abraham J. Idelsohn. Growth accelerated with the founding of the Hebrew Opera by Mordechai Golinkin (1923), the formation of a Society for New Music (1929), and the launching of the Palestine Orchestra, today the Israel Philharmonic Orchestra, by Bronislaw Huberman (1936) and, in the same year, of the radio station Voice of Jerusalem with its own chorus and orchestra. The year 1933 marked the inauguration of the first Conservatory of Music (now the Rubin Academy of Music, Jerusalem), and the year 1945, the first Teachers' Training School for Music (Tel-Aviv). The educator Leo Kestenberg (1882–1967),<sup>2</sup> to whose initiative the latter is due, drew up a blueprint for an educational system predicated on the specificity of the Jewish cultural heritage. It was no easy matter to find a "didactic" norm among the different ethnic strata of Israeli society, each with its own language, folkways, and artistic traditions. Nor was it easy to reconcile the correspondingly different opinions that raged then—and now—about what music education in this country should be like.

Kestenberg, as far-sighted in his own right as was his teacher Busoni, geared his reform to encompass both the past with its 2,000-year-old history of Jewish music and the present with its colorful ethnic practices. His conviction that a system of education must grow out of its own national and cultural roots—that it must be invested with its own content and guided by its own purposes—is one to give food for thought in an era when Israeli music, folk and artistic, is following a pattern of increasing Westernization. Those who believe that music education in Israel ought to be like unto itself may take heart from Israeli musical research which has been—and, as long as music withstands the process of acculturation, promises to remain—true to the character of its subject matter.

Those two areas about which Kestenberg's program turned were, from the very beginning, the two directions in which musical research in the country evolved. The first, the music of the Jews and its history from Biblical times to the present, may, generally speaking, be divided into three phases: music in the Bible (Old Testament), its development in the post-Biblical period, and music in modern times (from the 16th century on). Knowledge about Biblical music rests in large measure upon the correlation of the information gleaned from scriptural writings with the findings of the historians and archeologists. The objects of inquiry are various: musical instruments, their names, classes, ancestry, and functions; the texts that underlay vocal music (e.g., Psalms and their prosody); the music, its varieties, its performance practices (e.g., soloistic, antiphonal, responsorial), and, as much as can be reconstructed, the build of its melodies and rhythms; the occasions for which music was employed (merrymaking, warfare, signaling, harvesting, etc.); the grounds for a distinction between sacred and secular forms; psychic effects of music, its application as a therapeutic aid, the role women played in its performance, and the affiliation of music with dance.

The sources of knowledge about post-Biblical music—extending from the Hellenistic period through the Middle Ages and down to the 16th century—are the later books of the Old Testament (Daniel, Ecclesiastes), the apocryphal writings, the Dead Sea Scrolls, the New Testament, patristic literature, and the oral traditions of ancient Eastern communities (e.g., the melodies collected by Idelsohn and others among Jews of Syria, Persia, Babylonia, etc.). Its subjects are synagogal music and its centers (Palestine, Babylonia, and later, eastern and western Europe), its relation to Christian chant (during the first six or seven centuries A.D.), its instruments (the shofar was the only one permitted by Talmudic authorities, but were there others?), its varieties (psalm singing; cantillation of the Pentateuch, the Prophets, etc.; post-Biblical prayer hymns or *piyyutim*); the influence of Hellenistic culture—and with it the new importance that accrued to secular music; the organization of the synagogue service, the functions of the *shamash* (beadle) and the *chazan* (cantor), the extent of congregational participation, and the use of singing in the Talmudic schools; the practice of cantillation (*te'amim*), its kinds, its correlation with the different modes assigned to the Biblical books,

its development from an oral tradition to a system of written stenographic signs, the differences in the meanings of these signs from one period or locality to another, and the later theoretical fixation of these meanings; *chazanut* (cantorial singing), its structural types (or prayer motives), its improvisational practices, and the balance struck between the two; the historical and sociological questions that surround the shift from music in the religious ceremonial of the Temple to that of the synagogue; the degree to which the former was transmitted to and preserved by the latter; the development away from a group mode of performance (as entrusted to the Levites) to a soloistic practice (as carried on by the *chazan*); the early growth of cognate musical traditions—Ashkenazic, Sephardic, Eastern—following upon the breakup of Babylonian culture; the study of the dozen or so theoretical tracts in Hebrew dating from the 10th to the 15th centuries.

The history of Jewish music from the 16th century on has been explored along the following lines of investigation: later developments in the various synagogal traditions; the division of the Ashkenazic line into an eastern and a western European branch; the incorporation of melodically fixed chants—drawing no little sustenance from the style and content of Gentile music—into the synagogue service (e.g., *Kol Nidre*, *Ma-oz Tsur*, *Adonai Melech*, etc.); the paths of assimilation to or alienation from European art traditions in the synagogal music of western Europe; the institution of reform movements in the same; the popular religious songs (*niggunim*) of the Hassidim; the *zmirot* or table chants employed for the singing of grace; art music in the Jewish communities of the Diaspora; the life and works of the internationally-famed Jewish composers of the 19th and 20th centuries (e.g., from Mendelssohn to Schönberg); and art music and its composers in Israel from the time of the first waves of immigration to the founding of the State (1948) and down to the present.

The second large area to engage the interest of researchers here falls rightly within the province of ethnomusicology, though it is difficult to draw hard and fixed bounds between it and the "history" of Jewish music. Its investigators are concerned in the main with recording and analyzing the musical practices—religious and secular—of the ancient Jewish and non-Jewish communities of the Near and Middle East, in particular, those settled today in modern Israel. Like his colleagues abroad, the Israeli ethnomusicologist wrestles with the usual problems of methodology and, sometimes, epistemology previous and subsequent to the notation of his material: how does he best go about recording it? what kind of transcription reveals the general contour of the music while, at the same time, doing justice to its wealth of subordinate detail? how does one achieve, in analysis, an equilibrium between stylistic description and the marshalling of pertinent ethnic, social, and cultural data? to what extent can the information served up by music help to revise the tried and true concepts established by the latter? Beyond the study of separate ethnic groups, the researcher is intent on furnishing answers to the wide range of ancillary questions that touch

upon knowledge about cultural or ethnic contacts, the relationship between present musical practices and those of earlier, perhaps ancient, times, the acculturation that overtakes these practices as they are passed on from one generation to the next, the origins and wanderings of musical instruments, performance traditions and the personality of the Oriental musician, and the degree to which theoretical and musical systems are the bedrock on which live musical practices are grounded.

Despite the quickening of the pace of ethnomusicological research within recent years, it is still too early to speak of an attrition of musical sources. Israel is a small country, to be sure, yet within its circumscribed boundaries there lies a rich store of ethnic materials waiting to be recorded and brought to the research table.

A further branch of the "ethnomusicological" area of Oriental musical research is the study of the folk-song traditions that grew up, following the destruction of the Second Temple, among the Jewish communities dispersed throughout eastern and western Europe. These are the songs, properly speaking, of the ghettos, and they range from semi-spiritual and ceremonial types to tunes patterned on the social and domestic conditions of Jewish life in the Diaspora (work songs, love ballads, dances, wedding songs, dirges, lullabies, etc.). They command attention for their texts (of which most are in Yiddish, Hebrew being the sacred language reserved for worship), for their styles (which, in most cases, represent a hybrid mixture of Europeanisms flavored by the modal and, sometimes, improvisational idiosyncrasies of the Orient), and for their connection with the social conditions that begot them.

Folk song in modern Israel is still another branch of investigation. It is as varied as the ethnic sources from which it sprang. By and large, the pattern of development may be traced to the geographical origins of the migrations beginning in the 1880's and continuing to the present. Jews flocked to their religious and, after 1948, national homeland, some as a refuge from persecution and pogrom, others as a fulfilment of Zionist ideals. They brought with them their songs and folkways, and these were the separate alloys which melted together into the amalgam that is Israeli folk song. Its "history" spans the songs of the pre-World War I years—melodies whose style was more or less of a hodgepodge of Russian, Ukrainian, Germanic, and Hassidic ingredients; the first attempts (starting with Yoel Engel in the later '20s) to create an indigenous popular literature by welding together—with greater homogeneity than hitherto had been achieved—a Western-styled *melos* (Slavic or Germanic) with Eastern modes; the borrowing of dance rhythms (among them the boisterous "horah") and the more conscious imitation of Near Eastern melodies—free in rhythm, narrow in range, formally asymmetrical, deviant from major-minor modality—both of which characterize the tunes of the '40s and early '50s; and the stylistically variable, highly Westernized popular music repertory that has formed since then. The acculturative processes to which art and music submit are, for the most part,

beyond the control of the researcher, whose function it is to observe and explain their workings.<sup>3</sup> Still, in the wake of the increasing Americanization of popular song, it is hard not to sigh at, if not outwardly deplore, the ensuing loss of national musical identity.

Musical research in Israel would not be what it is today were it not for the host of scholars—musicological and ethnomusicological—who have made it so. They range from its distinguished “founders,” Abraham J. Idelsohn (who took up residence in Jerusalem from 1907 to 1921 while working on his fundamental ten-volume *Thesaurus of Hebrew-Oriental Melodies*, 1914–32) and Robert Lachmann (in Jerusalem from 1935 until his death four years later), to the several scholars active outside of Israel whose research has advanced the methods and enriched the content of musicology at home (Curt Sachs, Eric Werner, Paul Nettl, Egon Wellesz, *et al.*), and the later generation of musicologists living in Israel, chief among them Edith Gerson-Kiwi and Hanoah Avenary. For a review of their achievements until the year 1958, the reader is referred to Edith Gerson-Kiwi’s excellent article on “Musicology in Israel.”<sup>4</sup>

Just as musical research would not be what it is were it not for its researchers, so its researchers would not be what they are without the availability of adequate opportunities and materials for research. Musical scholarship here owes an untold debt to the efforts of Robert Lachmann (1935–39) and Edith Gerson-Kiwi (after 1947) in building up the impressive collection of recorded materials now housed in the Record Archives of the National Library (Hebrew University). To Lachmann’s original nucleus of 2,500 or so recordings Dr. Kiwi added some 4,500 more, and these were later augmented by extensive supplements from different quarters. The largest percentage of these thousands of phonograms is constituted of examples of Jewish liturgical music (nearly half). The rest may be distributed among Jewish non-liturgical music (about one-third) and the music of separatist or non-Jewish ethnic groups (Samaritans, Karaites, Moslems, etc.) in and out of Israel. This vast museum of sound materials places a rich and diversified body of primary sources in the hands of the musical scholar.

The further expansion of these archives and the co-ordination of the separate endeavors of native researchers have been the guiding goals in the foundation (as an affiliate of the National Library) of the Jewish Music Research Center in 1964. The Center employs the talents of its scholars in the classification and analysis of the musical, literary, and recorded documents on Jewish and Oriental music housed in the National Library. Its most notable accomplishment to date is the publication of a *Festschrift* in tribute to Eric Werner and “his achievements in the field of Jewish music studies” on his 65th birthday<sup>5</sup>: *Yuval’ Studies of the Jewish Music Research Center* (Jerusalem, The Magnes Press of Hebrew University, 1968). Among the contributors figure both Israelis and such lights of the musicological world as Higinio Anglès, Jacques Chailley, Dika Newlin, and Bence Szabolcsi. Planned for the future, as part of the internationally-scaled projects of the

International Repertory of Musical Sources (RISM), is a complete inventory of the primary sources, musical and literary, of Jewish music throughout the ages. It will bear the same relation to Alfred Sendrey's fundamental *Bibliography of Jewish Music* (New York, Columbia University Press, 1951) as do the various volumes of RISM to Eitner's *Bio-bibliographisches Quellenlexikon*.

Another fund of materials is stored in the Center for Israeli Music, founded in 1968 under the auspices of the Music Division of the Public Council for Culture and Art. It aims to bring together the music (scores, records, tapes) of Israeli composers of art music from the turn of the century to the present and, at a later stage, to do the same for Israeli folk and popular song. Once the Center has achieved its aims, the way will be cleared at last for a systematic appraisal of modern Israeli music—its composers, schools, and developments—and the writing of a history of contemporary music in Israel.

Further research materials are held by the Israel Institute for Religious Music, founded in 1955 under the auspices of the Ministry for Religious Affairs and the Ministry for Education and Culture. Its phonoarchive contains several thousand items from the Jewish religious sphere only. One must mention, in addition, the general bibliographical materials belonging to the Music Division of the National Library (in Jerusalem) and, on a lesser scale, those belonging to the Central Music Library (in Tel-Aviv), to the library of the Music Academy and Department of Musicology of Tel-Aviv University and that of the Rubin Academy (in Jerusalem), and to the library of the Ethnological Institute for Jewish Music (in Haifa). The researcher may have further recourse to the ethnic materials held by the National and Rockefeller Museums (Jerusalem) and the Museum of Ethnology and Folklore (Haifa), to the private collection of musical instruments originally built up by Edith Gerson-Kiwi during the years 1953–58 for the now defunct Ethnological Institute for Oriental Jewish Music at Hebrew University, and to the impressive assembly of African and Asiatic instruments—secured through the offices of a number of foreign embassies in this country—housed in the Rubin Academy of Music in Jerusalem.

An aid of inestimable value in ethnomusicological research is the melograph, an instrument for notating single melodies. It registers sounds diagrammatically: a needle traces on graph paper the up and down contours of linear movement. Exact intervals are later measured by reference to a numerical scale fixing cent distances. Such an apparatus was built in 1957 at Hebrew University for what is now the Ethnological Division of the Center for Electronic Music in Israel (founded in 1958). Just as mechanical aids have revised or reversed established opinion in the social and physical sciences, the users of the melograph envision the possibility of a reanalysis of Near Eastern music with no less crucial results for ethnomusicological research.<sup>6</sup>

Musicology in Israel officially came into its own with the founding in 1956 of an Israeli branch of the International Musicological Society. Largely silent until the early '60s, the society was reconstituted in 1967 as the Israel Musicological Society. It sponsors lectures and public forums, and com-

municates through a bulletin. The first issue of this bulletin (May, 1968) reviews the activities of the society for the year 1967-68, states the official bylaws, and lists the current members.

Mention should be made of the first International Congress for Research in Jewish Music held under the auspices of the World Jewish Congress in Paris, 1957. Its various resolutions—the preparation of a complete *Corpus Musicae Hebraicae*, listing all writings on and documents of Jewish music as well as collections of ethnological materials; the development of comprehensive phonogram archives; the publication of an annual on Jewish musical research; etc.—have largely been taken over by the Center for Research on Jewish Music (see above).

The first musicological congress of international scope to be held in Israel took place in Jerusalem in the summer of 1963. It also marked the 16th annual congress of the International Folk Music Council. Its theme, "East and West in Music," was explored in depth through lectures and live concerts. To mark the occasion, a number of monographs by local scholars were published covering such diversified aspects of Jewish and Eastern music as folk song in Israel; Hebrew, Syrian, and Greek liturgical recitative; the Persian doctrine of Dastga-composition; and the performance of Arabic song in the Middle Ages.

The annual congresses of the Israel Institute for Religious Music—held during the week of Hanukkah—provide an important forum for communication about research on Jewish liturgical and non-liturgical music. Its lectures and proceedings are subsequently gathered together and published in the annual *Duchan* ("Pulpit," 1960 on).

Beyond the publications of this institute (which include an annual bulletin on world-wide activities in the field of Jewish religious music as well, 1960 on) and of the Center for Research on Jewish Music, many original research papers of Israeli scholars are scattered about in local journals, chief among them *Bat-Kol* ("Echo," two vols., 1956 and 1961) and *Tatslil* ("Chord," 1961 on).

Perhaps the most significant step in the advancement of musical research in Israel has been the inauguration of academic training programs in musicology. Hebrew University opened its doors to musicology with the founding of a department in 1965-66, and Tel-Aviv University followed suit in 1966-67. Their programs of undergraduate studies are spread out over three years, and comprise a number of historical, theoretical, and methodological subjects set up in the form of preparatory courses, lectures, discussion groups, proseminars, and seminars. Plans for graduate departments should materialize in the not-too-distant future.

About the paths of Israeli musicology in the years to come, perhaps the best signpost is the title to the above-mentioned convention: "East and West in Music." That Israel stands at the crossroads between Eastern and Western musical cultures places it in a unique position. The kind of universality evidenced in the multiple ethnic structure of Israeli society suggests as its

corollary the universal attitudes that should inform its musical (and humanistic) research. Israel has the sources and talents for a direct, vital study of Semitic music. It has assimilated Western musical culture and the intellectual habits of Western scholarship as well. What this means is that studies of Eastern and Western music are equally viable areas as a framework for future scholarship. Explored separately, and then conjointly, the combination of the two should open up a perspective for a vigorous, rewarding comparative research.

#### NOTES

<sup>1</sup> The writer acknowledges his gratitude to the Bialik Foundation (in Jerusalem) for permission to excerpt this article—with minor changes—from his forthcoming book, *An Introduction to Musicology* (in Hebrew).

<sup>2</sup> For a general account of Kestenbergs educational reforms in Germany and elsewhere, the reader is referred to the article and bibliography in *Die Musik in Geschichte und Gegenwart* 7:863–65 (1958).

<sup>3</sup> A number of Israeli scholars—less dispassionate about this issue than the present writer—feel it is their duty not only to engage in research, but to stem the tide of change overtaking its objects. They advocate an accelerated program of education in native folk and ethnic traditions designed to preserve the old and to resist the new. Such a program—as they see it—would enlist the aids of discretionary radio and television programming, professional training facilities in Near Eastern music and its practices, publication of trustworthy editions, and live interchange with Eastern musicians and musicologists invited to come and discuss their own music. The whole question of where the researcher's role begins and ends is, at any rate, one that invites heated debate in this country.

<sup>4</sup> In *Acta Musicologica* 30:17–26 (1958).

<sup>5</sup> Actual publication was delayed for technical reasons by 18 months.

<sup>6</sup> See Dalia Cohen and Ruth Katz, "The Melograph, Some Remarks Concerning Its Use," *Yuval' Studies of the Jewish Music Research Center* (see above), pp. 155–68.