Guest Editor's Introduction
In Honor and Memory of Prof. Judith Cohen, 1935–2021

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It is said that a person who decides to become a teacher cannot be ambitious nor competitive, because the outcomes of one's work are not attained in weeks, months or even years, but rather in decades. Successful teachers are those whose life is long enough to enjoy seeing their students flourish in their profession and life. Teachers are therefore required to be blessed with an almost superhuman degree of patience, considerable amount of irony—and often, even a stoic—outlook on life. Judith Cohen was patient, ironic, and, when needed, stoic.

I was introduced to Dr. Cohen while still a teenager: she taught my mother, who studied musicology at Tel-Aviv University in the years 1969–1971. From that meeting I only remember Judith's polite, down-to-earth manner, and her wide smile. Thereafter I would see her in the corridors of the Music Academy, where *we* — the eighteen-years-old *Wunderkinder* — were ready to bestow our unique talents upon the world. Less than a decade later, while struggling as a single mother and working full time as a music teacher, I sat across from the Head of the Musicology Department, Dr. Judith Cohen, proudly holding a transcript of my former music studies and my music teaching certificate. My agenda was clear and stated in no uncertain terms:

> Honestly, for me musicology is a dry and boring area, but unfortunately, you see, I need this BA-scrap-of-paper that will get me a higher salary, so please can you organize for me a program that will get me there quickly, just take into account that I can attend classes only on Sundays.

Pause. Another Head of Department would likely react to this incredible rudeness by sending me to find my lucky star "anywhere but here." Judith just smiled with her enigmatic-ironic smile, and with a practical "let's see what we can do" attitude and organized a special program for me: ok, only Sundays (but maybe we'll need to add a day next semester), and so I said thank you and see you on Sunday. This is how I became a passionate musicologist, a profession that I still embrace for more than forty years.

In spite of her quiet demeanor, Judith was deeply committed to her values; when she deemed something to be appropriate, she would "uproot mountains," in an absolutely non-stoic way. As a rule, her "battles" were performed calmly and politely. Always smiling, as if saying: "things are fine, no reason to worry; and when they are not fine — there is no point in worrying. Rather, let us *do* something about that." Whenever there was a search for a volunteer to serve in a committee, to write a reference letter, to fill a gap in the academic curriculum; wherever there was an educational need, there she was: smiling,

always discreet, pragmatic, solving problems logically and efficiently, as if saying: "This all makes sense, isn't it?"

Her deep care for her students was famous: she would continue to mentor an advanced student for years, always encouraging but demanding, until the wished-for degree was achieved. When teaching undergraduate students who, she believed, deserved a better starting point, Judith was particularly helpful, ready to invest time, effort, and every drop of goodwill in order to help them study (needs to be said: if they were ready to invest time, effort and every drop of goodwill in studying). Her approach to teaching may be best illustrated by a short interchange we had, about ten years ago: we were sitting in a taxi that took us from Tel-Aviv to the Zefat Academic College, where the retired Prof. Judith Cohen, emerita from Tel-Aviv University, served as the Head of the Department of Literature, Art and Music. I was supposed to present to third-year students, most of them Israeli-Arabs, a series of guest lectures on the subject of "Irony in Literature, Art, and Music." Somewhere in the lower Galilea she turned towards me:

> Judith: They don't know much.
> Me: Eh… (quizzical silence)
> Judith (in a no-nonsense tone): Well, yes, they don't know a lot. So what? This is what we are here for: this is our job. They don't know, we teach them. And then they will know more.
> Me: Ah… (and after a very short pause) Sure, of course, no problem.

Her simple, matter-of-fact approach was so characteristic, that it became unforgettable: for me it still is a "Judith" tangible sound-image.

Judith was not just a teacher; she was an educator. Back in her Music History class, I enjoyed her thinly-veiled ironic sense of humor; but it took me years to fully grasp the true value of her modest professionalism and straightforward simplicity. The subject of her course was the Baroque, but as far as I was concerned, the Baroque was not cool. Obviously, then, because honesty is the best policy, I remarked, in my end-of-term essay (honesty is the best policy, isn't it?), that "these endless repetitions are awfully boring!" Once the essays were returned (yes, I did get a high grade-mark), I found in mine a marginalia, scribbled in Judith's tiny and quick handwriting: "In my opinion they are genial." Not another word was said or written on the subject, but this comment of hers has stayed with me to this day, and continues to educate me.

I know now how fortunate I was to know Judith, spend years connecting with her, and even win the lottery in working together on her book about the *Testimonium* concerts. I had to overcome her deeply ingrained, authentic modesty:

> "Do you really think that somebody will be interested in this stuff?"
> "Yes, absolutely. This is important, fascinating material. It relates to the cultural and musical history of Israel, and includes politics, and finance, and stories about Israeli and

non-Israeli composers, and descriptions of their compositions. Many readers will find interest in it. Yes, please, this must become a book."

So, she wrote, and I edited. We worked together, in weekly long-distance phone calls (she did not like "Zoom") and daily e-mails, for the whole of the COVID-stricken year 2020. On February 22, 2021, her book was ready to be sent to a publisher, accompanied with a cover letter signed by the author, Prof. Emerita Judith Cohen. Two days later, Judith passed away.

But life is complicated, and a multitude of hurdles appeared on the way to its publication, the tallest hurdle being Judith's absence. The book is not published as of yet, but her friends, ex-students, colleagues, and all those who benefitted from her help — we all are committed to see through the publication of her *Testimonium 1968–1983: Testimony, Memorial, Avant-garde.* Her book must be published.

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This issue of *Min-Ad* is dedicated to the memory of Judith Cohen, our teacher, mentor, and friend. It includes articles by scholars whom I approached, with the request to write specifically for this volume; I chose to contact these people because I remembered that they loved and respected, knew and befriended her. Her range of connections was not limited to musicologists: there were practical musicians and artists, writers, music educators, and librarians. She was interested — and actively involved — in the research and study of the Renaissance, the Baroque, the twentieth and twenty-first centuries' music, Jewish music, Israeli music, and music education. Most of these areas of her interest — and more — are reflected in this issue.

Alon Schab, in his paper about Salamone Rossi and Weelkes, chose as a starting point Cohen's 1983 article that is focused on exactly the same subject. Schab, however, went beyond the boundaries of Cohen's motivic analysis, and moved farther into the contrapuntal layers in the madrigals of both composers, offering a brilliant music theory article. Judith would be so proud to read it.[1]

Anatoly Milka offers a fascinating short story. It is rich with passion, adventure, chivalry, heartbreak mixed with cunning career politics, and ending in tragedy, accompanying the main hero as he leaves the stage toward new adventures. The subject, of course, is J.S. Bach, and the context is a (particularly interesting) chapter in his life. Convincingly, Milka explores multiple biographical clues that present the 20-years-old

[1] A technical note: This article contains a large number of musical examples. Their density within the analytic narrative were not comfortable to follow if incorporated within the text, requiring a constant and confusing motion forward and backward within the pages, making the reading more awkward. The solution was to gather all the music examples at the end of the paper, and insert internal hotlinks to each example in the text. Readers who read the paper online can just click on the provided hotlinks. Readers who prefer to print out the article and read its hard copy can follow the examples in parallel to the explanatory text without difficulty.

Sebastian as a romantic, spontaneous, and — maybe paradoxically, as all true complex characters are — deliberate young man who carefully calculated his steps toward a better career.

Yulia Kreinin writes about a subject that rarely—if at all—appears in Western musicological writings. We all have heard and read about Stalin's (and his successors') persecutions of writers, artists, composers and performers in the Soviet Union, but quite seldom, if at all, are mentioned the excruciating experiences of Soviet musicologists. After living through these hardships, Kreinin informs us that being a musicologist in the Soviet Union was no less — and sometimes even more — dangerous than being a composer, as composers could "hide" meanings in their non-verbal output, while musicologists had to use words, the most dangerous weapon of both persecutors and persecuted. The discrimination of Jewish musicologists, that were concealed and furtive, was even harsher. This intellectual terror continued way after the infamous years 1948-49 (of which Kreinin presents recorded testimonies); Later, in the 1970s, she experienced these terrors on her own, and is rendering a first-hand testimony of those times.

Following Judith Cohen's wide-ranging interests, *Minad 20* skips to the twenty-first century, with Oded Assaf's thoughts about music. Assaf, who offered much help to Judith in her search for materials about the Israeli and international avant-garde of the 1970s and 1980s, writes about Eva-Maria Houben's *Lyrik,* composed on a poem by Hilde Domin: a mesmerizing four-minutes composition that lies on the edge of music, between sound and silence. Assaf embarks, on one hand, on a detailed analysis of the sounding/non-sounding elements, proving convincingly the existence of a carefully compositional plan that lies at the back of an allegedly coincidental series of sounds; on the other hand, he renders the wider cultural and historical context of the *Wandelweiser* group of composers, to which Houben belongs.

Israeli music was a particular interest of Cohen's, as her frequenting of its concerts clearly proved. Ruben Seroussi, whose compositions, performances and concert organizing skills Judith appreciated, writes here as a former student of Mordecai Seter, presenting a deeply personal view of the older composer's late music. In a mixture of intellectual analysis and emotional fondness, Seroussi delves into the peculiar, very private character and music of Seter, finding even in his harmony exercises, written for teaching, a quasi-philosophical content, and one might add: some poignantly evocative, even haunting, sound qualities.[2]

Yohanan Ron relates a rather puzzling history of the Israeli Music Archive at Tel-Aviv University, of which he is the director. The Archive, which holds thousands of primary materials, such as full estates, collections and personal items of Israeli composers, scholars and performers, is described in detail. This archive, that for the last 50 years has been lovingly kept and organized, its items recorded, and producing yearly publications —

[2] This article, too, contains several musical examples that are gathered at its end and have hot links in the text.

has been mostly based on voluntary work. Overcoming repeating disappointment, lack of funds, and, apparently, also (incredible) lack of institutional interest, Ron seals his narration with the expression of hope for better times and more academic support. May this wish and hope become true.

Anat Viks looks at the history of music education institutions of the early Jewish New Yishuv in Palestine during the 1910s and 1920s. Her article delves into the history of the musical life in pre-statehood Land of Israel. The vitality, energy, and intensity of musical activities in a society that, politically, was still in its embryonic stage, are impressive, especially when we remember the living environment of these immigrants, many of whom were literally struggling to make a living. In view of Ron's story, it is quite enlightening to realize how crucial has been the role of archival materials in the writing of this article, as well as the next one.

Pre-Israeli music education in the 1930s is examined by Claudia Gluschankof. Also based almost solely on archival material, it describes the crystallization of the Israeli Music Education System, comparing the "then" and "now": is the Israeli Music Education System in a better condition now than it was then? Happily, Gluschankof presents an encouraging scenery of the present-day Israeli Music Education System: new programs, mainly online, are readily available to music teachers, offering a wealth of teaching materials and ideas that formerly could only be circulated by word of mouth or in limited, dedicated yearly training sessions.

On the other hand, as our society experiences growing financial constraints (and changing priorities), music education does need constant encouragement and tending. Assisting in overcoming bureaucratic, institutional and financial hurdles was one of the main missions that Judith Cohen took upon herself. She followed with great interest the *Keynote* project, directed by Dochy Lichtensztajn and Irit Rub, realizing and attesting to the cultural and educational importance of concert going. In this *Minad* issue, Dochy's fervent dedication to this program, focused on acquainting school children with symphonic and chamber concert, is palpable: it reverberates with passion and excitement about bringing a larger — and culturally diverse — audience to symphonic and chamber concerts. Indeed, the *Keynote* program is widely considered to be one of the most important enterprises of the Israeli music education, which proudly stands adjacent to the formal Israeli Education System.

Research of Music Education is an area in which Judith's two passions — music research and music education — are combined. Judith never failed to mention, with great fondness, the name of Liora Bresler, a former student of hers who replaced historical musicology, her former field of research, with the research of music education. Bresler's article reflects a unique personality who deals with an exceptional and exciting field of study, a completely new approach to music education research: the auto-ethnographic method, in which the researchers use their own life experiences to enhance the learning of both students and self. Bearing in mind that every human being is both a student and a

teacher, this approach offers to all of us, regardless of profession, status or qualification, a better understanding of ourselves and of our students, enabling us to improve our ability to engage in authentic human communication.

As I wrote above, in preparing this special issue of *Minad* I approached people who had a close professional and personal connection with Judith Cohen, and invited them to write an article on the subject of their choice. The wealth and range of specializations created, indeed, a different issue, which, I believe, represents truly the complexity, diversity and expansion of Judith's interests and preferences. I am deeply grateful to Dr. Alexander Rosenblatt, the Chief Editor of *Minad*, and to his co-editor, Prof. Dr. Marina Ritzarev (who also translated Anatoly Milka's article from the Russian), for allowing me to edit this issue, and for a whole year of immersing myself in fascinating reading; I learned so much about subjects about which I knew so little. Thank you all.