

Letter from the Editor

The 2011 edition of *Min-Ad* (published belatedly) is devoted primarily to Israeli music, featuring articles by Israeli and non-Israeli scholars alike. Before presenting the current edition, we are happy to announce that plans for future editions have already reached an advanced stage. The first 2012 edition, guest-edited by Claudia Gluschkof and dedicated to music education, will be issued shortly. Two further editions—one dedicated to Dalia Cohen's and Ruth Katz's collaborative research on world music, the other to the study of musical performance—are also in preparation, as I will note below.

Israeli musicology has been relatively slow to acknowledge Israeli music as a serious object of study. Ronit Seter, in her review of Jehoash Hirshberg's *Ben-Haim*, attributes this to a "cultural inferiority complex," which affected Israeli scholars and musicians alike. Her review also suggests some of the reasons for the apparent recovery from this complex. Whether or not one accepts her analysis, scholarly interest in Israeli music has increased in recent years. Not only have there been more discussions and presentations on Israeli music in our Society's conferences, but there seems to be growing international interest in Israel's music, as typified, for instance, in the recent conference "Art Musics of Israel: Identities, Ideologies, Influences" (University of London, March 2011; <http://www.jmi.org.uk/conferences/index.html>).

It is too early to tell whether such welcome developments represent a general trend. If so, this may well be connected with efforts to increase the audience for this music. In my capacity as program-notes editor for the Israel Music Institute, I was fortunate to be involved in the Israeli Music Celebration during Michael Wolpe's tenure as this annual festival's artistic director, and witnessed his efforts to represent a wide diversity of Israeli music and increase its exposure to wider audiences across Israel (especially young audiences). His tenure has sparked considerable, sometimes acrimonious controversy—that in itself might be viewed as a good sign.

Within this context, IMI, Wolpe and the Israeli Music Celebration's steering committee announced a new project, Composer of the Year, in which various orchestras and ensembles perform major compositions by a selected Israeli composer throughout the season as part of their regular programs. The project's inaugural season is dedicated to Paul Ben-Haim, and encompasses performances of the composer's String Quintet—a work rediscovered, edited for publication and performed for the first time in decades by Joel Greenberg, as musicologist and as violist of the Carmel Quartet. Greenberg presented this work at our 2011 annual conference.¹ We are proud to publish his essay on the Quintet—and also to welcome the publication of a new, revised edition of Jehoash Hirshberg's classical monograph on Ben-Haim, reviewed here by Ronit Seter, who represents a newer generation of Israeli scholars investigating their own country's music.

While pride of place is given here to Ben-Haim, a member of the so-called Founding Generation of Israeli music, we are also happy to include papers on music by younger composers—Sara Zamir's paper on *ViolAlive* by Gideon Lewensohn (b. 1954), and Kees van Hage's paper on the *Symphony No. 5—Israeli-Jewish Collage* by Tsippi Fleischer (b. 1946). Both composers are represented here by works with a

¹ He also won the Young Scholar's Award in the same conference; the paper that merited this award will be published in a future edition of *Min-Ad*.

powerfully theatrical, programmatic aspect, which they use to explore facets of their Israeli and Jewish identities.

This edition opens with Amit Klein's article on recordings of Asheknazi cantorial art. Klein was awarded the Israel Musicological Society Young Scholar Award at our 2010 Conference for this paper, and its publication here is a consequence of this award. As it happens, the subject matter is not unrelated to Israeli music (and especially resonates with van Hage's exploration of Fleischer's Symphony, a work that incorporates cantorial elements among its many sources of borrowing and inspiration). It also represents a relatively new, groundbreaking field within musicology: the scholarly exploration of recorded music, which, in this particular case, allows musicology to study a predominantly oral tradition that does not recognize, even ostensibly, a clear dividing line between "composition" and "performance." Klein not only employs sound recordings to explore the cantorial repertoire and its performance; he also explores the impact of recording itself on this repertoire, evoking interesting parallels with studies on performance style in Western art music from Robert Philip's *Early Recordings and Musical Style* onward.

In this, Klein's article can serve as a precursor to a future edition of *Min-Ad* (guest-edited, like the present edition, by Ron Atar and myself), which will be dedicated to the study of musical performance—a field in which Israeli musicology is widely represented. This edition, too, will feature contributions by scholars from Israel and abroad.

Finally, we are proud to include a review, by Boyd Pomeroy, of a seminal and insightful contribution by an Israeli musicologist and theoretician to the study of tonal music and Schenkerian analysis: Yosef Goldenberg's *Prolongation of Seventh Chords in Tonal Music* (Lewiston, NY: Mellen Press, 2008). We are also happy to include Daniel Leeson's review of J.M. Knittel's *Seeing Mahler*—a fascinating and innovative contribution to the study of Mahler's music and its reception, set against the backdrop of "the antisemitic atmosphere of *fin-de-siècle* Vienna."

In 2012, the prestigious Israel Prize was awarded to Dalia Cohen and Ruth Katz—two of Israel's most prominent, original and profound musicologists, whose contributions to myriad musicological fields have been recognized worldwide, and who taught, mentored, and inspired generations of scholars. The Israeli Musicological Society extends its greetings to Prof. Cohen and Prof. Katz, and, as noted above, will be devoting a special issue in 2012 to an article written by them jointly, "Towards a Musical Analysis of World Music."

As the guest editors of this edition, Ron Atar and I wish to thank Adena Portowitz, Yosef Goldenberg, Judith Cohen, Jehoash Hirshberg, and Ronit Seter for their help in creating this issue.

Uri Golomb