

Drawn Up out of a Mute Wellspring: The Revival of Paul Ben-Haim's Early String Quintet (1919)¹

YOEL GREENBERG

The association of a composer with one particular genre or style is normally the sign of that composer's significant contribution within that genre. Verdi is identified primarily with opera, Hugo Wolf with the *Lied*, Bartok with progressive tonality, and Schoenberg with dodecaphonic serialism. Paul Ben-Haim's epithet, "the father of Israeli music," pays homage to his immense contribution to the cultivation of a distinct Israeli style, and to the development of the current music scene in Israel. Yet such identifications are a mixed blessing. Verdi's instrumental and sacred music have been dismissed as second rate, Bartok's impressive Romantic-style works from his early period are only seldom performed, and the music of Paul Ben-Haim predating his emigration to Israel and composed under his previous name, Frankenburger, has been forgotten for all practical purposes.

As Jehosh Hirshberg pointed out,² Ben-Haim's music changed radically after his move from Germany to Israel in 1933, reflecting the change of name from the German Frankenburger to the Hebrew Ben-Haim in a shift from a German post-Romantic idiom to a distinctly Israeli nationalist style. And, while this dichotomy has been recently challenged by some researchers, who propose to identify Jewish roots in certain pre-emigration works,³ it is difficult to ignore the fact that the works by Paul Frankenburger by and large are typical of those of a German Romantic composer, while those of Paul Ben-Haim are quintessentially Israeli and self-consciously nationalist in character. A cursory glance at the texts that he chose to set to music

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Additional thanks go to Raz Binyamini who is always willing to stick out his neck and explore new musical vistas; to Paul Landau and the IMI (Israel Music Institute), who facilitated and complemented the revival of the quintet by producing a first edition of it; and to Yael Patish-Comforty and my fellow members of the Carmel Quartet, Rachel Ringelstein, Liah Raikhlin and Tami Waterman, for joining me in this musical adventure.

² See Jehosh Hirshberg's excellent monograph *Paul Ben-Haim, his Life and Works*, trans. Nathan Friedgut (Israeli Music Publications, 1990). Unless specified otherwise, all biographical data on Ben-Haim in this article is drawn from this book, a new and fully updated edition of which was published by the Israeli Music Institute (Tel Aviv, 2010).

³ Liran Gurkiewicz, "Paul Ben-Haim: The Oratorio Joram and the Jewish Identity of a Composer," lecture presented at the 2011 Annual Conference of the Israel Musicology Society (July 2011). It is important to emphasize that these are Jewish, but not Israeli elements, and that Jewish elements indeed appeared in music of both periods.

illustrates this well. Songs of the first period are composed to texts by Morgenstern, George, Eichendorff, Bierbaum, Goethe, Mörike, Klopstock, Hofmannstahl and Heine, while those of the second period include biblical texts (in Hebrew), arrangements of ethnic folk songs, Sephardic melodies and contemporary Israeli texts by poets such as Bialik, Leah Goldberg, Rachel and Tchernichowsky. The separation is surgical: not a single Jewish text was set before his move to Palestine (although Heinrich Schalit did succeed in encouraging the young Frankenburger to set biblical texts), and not a single German one afterwards.

Ben-Haim's own attitude toward the works of the earlier period appears to be somewhat ambivalent. In the years following his emigration, a number of his "German" works, including the Concerto Grosso, the String Trio and other works, were performed in Israel.⁴ With his return to active composition, and adoption of a new style in 1937, he appears to have abandoned these works. A clause in his will stipulated that no works from the German period would be performed, with the exception of the monumental oratorio *Joram*, composed shortly before Ben-Haim's emigration from Germany and performed in incomplete form, during his lifetime, in Israel. Yet Ben-Haim appears to have relented, and in numerous interviews spoke with warmth about his early works, as well as donating his carefully preserved manuscripts from both periods to the National Library of Israel. Furthermore, the many stylistic affinities between the works of both periods (the differences notwithstanding) indicate that we should understand his works as part of an overall corpus.

For the reasons stated above, Ben-Haim's works from the first period have largely been forgotten, although recent years have witnessed renewed interest in this repertoire, most notably in the revival of *Joram* at the initiative of Hirshberg, Thea Vignau and the *Munchner MottetenChor*,⁵ and the recording of a handful of his early songs by Varda Kotler. This resurgence of interest notwithstanding, a surprising number of works by Ben-Haim remain unpublished and unperformed, leaving us with only a partial picture of his compositional output, and providing us with a limited understanding of the composer's entire oeuvre. For, as Hirshberg has pointed out, "While circumstances led Ben-Haim to turn to new paths, he never lost touch with the musical world in which he had been raised, and he happily returned to it whenever function or context permitted him to do so and to realize the rich potential embedded in it."⁶

In particular, many of Ben-Haim's earliest works, including more than eighty *Lieder* and numerous choral and chamber music works remain unpublished. The recent revival by the Carmel String Quartet (where the author of this article plays viola) of Ben-Haim's early String Quintet from 1919 provides us with a unique opportunity to become acquainted with the composer's first mature large-scale work, the culmination of his apprenticeship, and the piece that was to pave his way into musical life in Germany.

My first encounter with the manuscript of the work occurred in 2005, when working with the Carmel Quartet on Ben-Haim's first major work written in Israel, the String Quartet of 1937. While attempting to answer some question regarding the printed score of the quartet (which turned out to be a facsimile of the manuscript) in the Ben-Haim archive in the National Library, I came across a beautifully copied manuscript of the String Quintet, clearly an ambitious work, planned on a grand scale. While the Quintet was mentioned in Ben-Haim's work list in Grove

⁴ See Hirshberg, 132-33.

⁵ The first full performance took place in Munich in 2008, followed by performances in Dresden and Nuremberg in 2010. The first full performance in Israel is scheduled for April 2012 by the Israel Philharmonic Orchestra.

⁶ Hirshberg, 340-41.

and in Hirshberg's monograph on Ben-Haim, where the main themes of the work are presented, it appears never to have been published. My resolve to have the work published and performed was realized thanks to the cooperation of Raz Binyamini, organizer of the chamber music series in the Israeli Conservatory of Music, Tel Aviv, and to Paul Landau of the Israel Music Institute, who brought the work to its first publication. The Quintet was performed in concert by the Carmel Quartet together with violist Yael Patish-Comforti in the Henry Crown Auditorium in Jerusalem, where it was broadcast live on *Kol HaMusica*, the Israel Broadcasting Association's classical music channel, as well as in Tel Aviv and Raanana. The Israel Musicology Society sponsored an additional performance as part of their 2011 annual meeting. The Carmel Quartet will perform the Quintet in further venues in the 2011-12 season, and will produce a CD recording featuring the Quintet together with Ben-Haim's String Quartet, thus pairing the two chamber works that marked the beginnings of both of Ben-Haim's major creative periods.

The Quintet is Ben-Haim's first mature and complete attempt at an ambitious instrumental work. As a youth, he dedicated most of his attention to the composition of *lieder* in the German Romantic tradition, no doubt the fruits of his domestic music-making experiences while accompanying his sister Dora when she practiced at home, a collaboration that allowed him to experiment with his early compositions in a domestic setting. In this autodidactic manner, the young Frankenburger absorbed the works of the masters of the *Lied*, from Schubert and Schumann to Brahms and Hugo Wolf, as well as contemporary masters like Mahler and Richard Strauss. Many of his early songs were written for family occasions, but, despite the modest circumstances of their compositions, they are composed in a complex chromatic style.

At the outbreak of World War I, the seventeen-year-old Ben-Haim (then Frankenburger) was too young to be conscripted, and was therefore able to begin studying piano and composition at the Music Academy in Munich. This period saw a continuation of his outpouring of *lieder*, but also his first attempts at large-scale works, including an ambitious full-length symphony in the spirit of Mahler. He had completed about half the work before his conscription in 1916, but never returned to it.

The war was traumatic for him. He lost his older brother Ernst (killed in combat in Verdun) and later also his mother. Frankenburger was attached to an anti-aircraft unit in France and then in Belgium, where he was exposed to the horrors of a gas attack. When granted leave, following his mother's death, Frankenburger turned to the lyrical and romantic poems of Christian Morgenstern (he was never attracted to Morgenstern's more characteristic grotesque and symbolist *Galgenlieder*), setting two of them before returning to the front, and adding an additional three on his return at the end of the war. Germany's collapse at the end of 1918 found Frankenburger in Belgium, penniless and suffering from dysentery, and the young composer was forced to trudge the 700-kilometer journey back to Munich on foot.



Figure 1: Ben Haim in military uniform. Ben Haim is the third from the right in the back row (Photo courtesy of Paul Ben Haim Archive, Israel National Library, Mus55, unit G)

One can only imagine Frankenburger's state of mind on his return. He recommenced his studies, and began work on the remaining Morgenstern *lieder* as well as on two instrumental works: a Violin Sonata and the String Quintet. As Frankenburger himself was aware, the Sonata was a flawed work, and he discouraged any further performances after the premiere in 1920. The Quintet, on the other hand, is written with an assured hand, conceived on a grand scale and displays the wide array of influences on Frankenburger's work, particularly Mahler and Strauss, but also Brahms, Liszt and Franck.

In the years to follow, the Quintet was to serve the young composer as his entry pass to the musical world in Germany. The work earned him praise, forged important personal connections and established his reputation as a highly skilled master of composition. Present in the audience at the 1921 premiere of the work was Heinrich Schalit, at the time a much respected composer of Jewish liturgical music who has since been all but forgotten. Schalit was highly impressed "by the remarkable maturity of his technique and style,"⁷ but was disappointed at the lack of any trace of Jewish heritage. A significant relationship developed between the two men, leading to the composition of a number of works on biblical texts by Ben-Haim a few years later.⁸

The Quintet was performed a number of times in the following years and, with the exception of some minor reservations regarding its length and the eclecticism of its materials, it

⁷ Heinrich Schalit to Anita Hepner, 16 January 1971. Quoted in Hadassah Guttman, *The Music of Paul Ben-Haim: A Performance Guide* (London: Scarecrow Press, 1992), p. 17.

⁸ See *Die Musik Israels* by Yehuda Walter Cohen and Max Brod (Baerenreiter, 1976), 58 and Hirshberg, 45, where the date of the premiere is given as 1922. An earlier version of Brod's book cites the work played as a quartet (an error reproduced in Hadassah Guttman's *The Music of Paul Ben-Haim*. Ben-Haim's only work for a quartet written until then was the *Langsamer Satz* of 1914. He did not compose his full-length quartet until 1937.

was very well received. Following its performance at the Bavarian Composer's Week of May 1927, the critic of the *Bayerische Staatszeitung* wrote that "Paul Frankenburger has hit the mark," with the caveat "The work is organized on a very grand scale, and in such dimensions does not reveal a uniform standard." By a curious sequence of events, the work was also reviewed favorably by as illustrious a critic as Alfred Einstein. The critic of the *Rheinischer Musik und Theater-Zeitung*, Wolfgang Bartels, published a review of the work as "well constructed, revealing confidence in its formal organization, *despite* its hodge-podge of styles," but referred to it as a trio, rather than a quintet. After Frankenburger wrote to correct the error, Bartels admitted that he had not been present at the concert, and had asked his better-known colleague Einstein to review it for him. Further performances took place in Augsburg in 1928⁹ and again in the Bavarian Composer's week of May 1930. In Hugo Riemann's *Lexikon* the Quintet is mentioned in a select list of works under the composer's entry.

As noted by critics and later writers alike, the work is extensive in scope and eclectic in content. Nevertheless, the latter compensates for the former, resulting in a felicitous and consistently engaging work of great charm and unwavering freshness, coupled with an assured handling of musical materials and textures. All instruments receive a significant role, with special prominence given to first violin and first viola, which introduce the majority of the themes in the work. The Quintet includes three movements, and a performance lasts approximately 35 minutes. As was Frankenburger's habit, the manuscript is beautifully copied, with dates of composition specified as July to December 1919, and is dedicated "to my teacher Gottfried Closner in grateful admiration" (See Figure 2). Not to be confused with Frankenburger's influential teacher for composition, Friedrich Klose, Closner was a relatively minor figure, a composer and teacher of violin and viola in the Munich Academy.¹⁰

⁹ The Augsburg performance was documented in the *Neue Zeitschrift für Musik*, Volume 95, p. 177 (1928). The other performances are mentioned in Hirshberg's book.

¹⁰ See August von Mueller, *Geschichtliche Entwicklung der Königlichen Bayerischen Pagerie von 1514 bis zur Gegenwart* (J. Lindauer, 1901), 102; Carl Böck, *Gottfried Closner: Ein Münchener Künstler und Komponist* (Druck: G.F. Manz, 1922); Joseph Koegel, *Geschichte der St. Kajetans-Hofkirche, der Theatiner und des Königl. Hof- und Kollegiatstiftes in München* (Herder, 1899), 206.

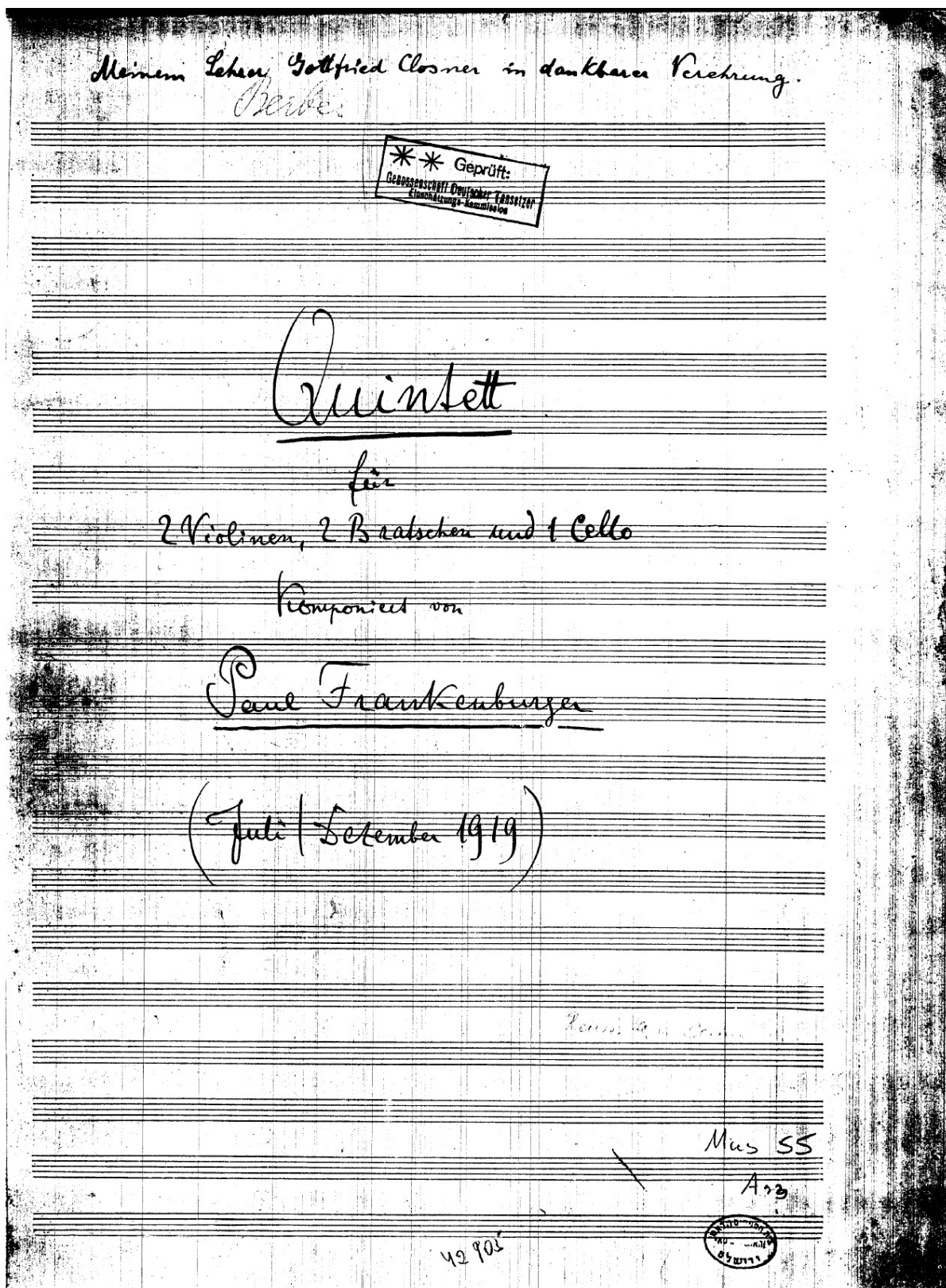
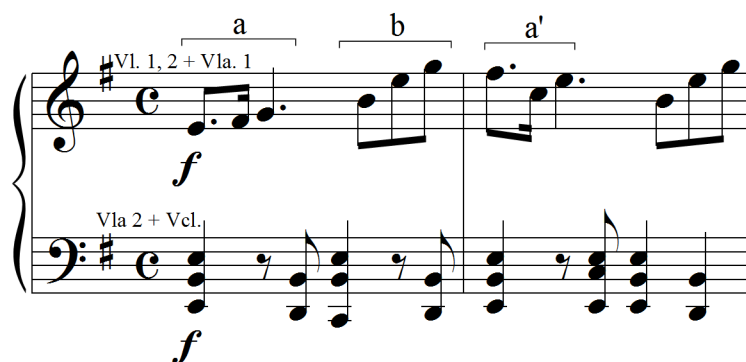


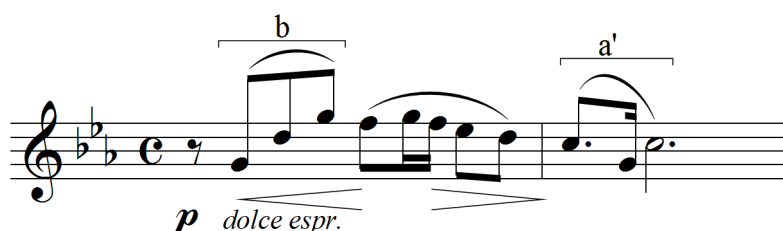
Figure 2: Facsimile of the Quintet's cover page

The longest and most ambitious of the movements is the first, *Leidenschaftlich bewegt*, which, as indicated in the score, was composed between July and September 1919. The movement is planned on the lines of sonata form, but Frankenburger appears to have been more interested in thematic transformation than in transparency of form. As a result, there is no clear moment of transition from the exposition to the development, while the re-transition back into the recapitulation (174-211) includes some of the most lyrical and tonally stable moments in the movement. The exposition includes three main themes with unconventional tonal relationships (e minor, E flat major and g minor respectively), but, unlike most Romantic-period tri-modular blocks, the themes are all recapitulated in the home key of e with the appropriate modal inflection. The first, a confident dotted-rhythm theme in e minor, is presented by the top three voices over brusque chords in the bottom two (Example 1).



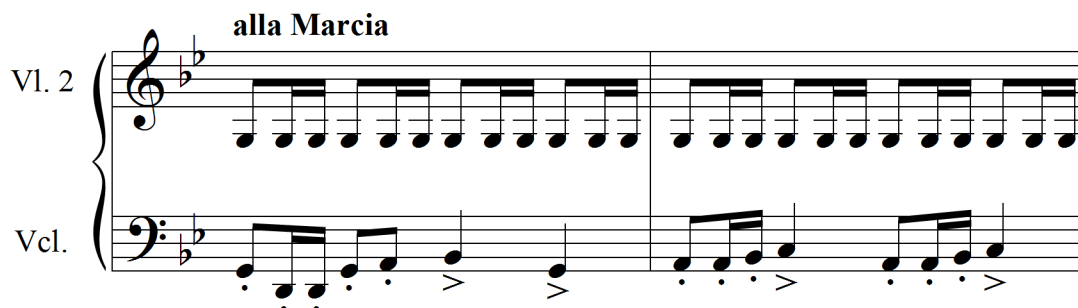
Example 1: First movement, first theme, main motivic idea (measures 1-2)

This theme appears in a variety of guises, including lyrical (violas in measure 17), *leggiero grazioso* above pizzicato accompaniment (first violin in measure 21), and an augmented *pianissimo* version marked *Sehr Ruhig* in measures 117 and 143. It also provides thematic material for most other themes in the movement. The second theme in E flat major (measure 36) is marked *dolce espressivo*, and is the result of the recombination of motifs from the opening theme (Example 2).



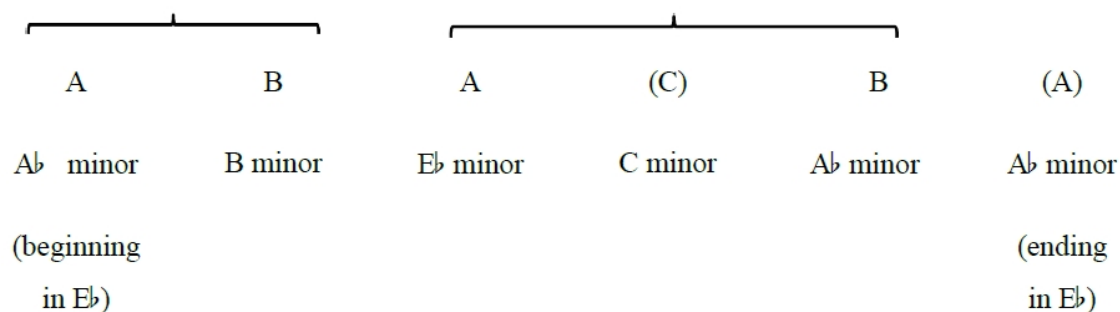
Example 2: First movement, second theme (measures 38-39) and its derivation from the main theme

The third theme in the exposition is a march theme (Example 3), possibly reflecting the popularity of this genre with *fin de siècle* composers such as Mahler who influenced Frankenburger, but also perhaps a souvenir from the composer's experiences on the battlefield (see below for more on this). This theme is somewhat open-ended, leading seamlessly into the development section, a formal ambiguity that Frankenburger exploits by recapitulating the theme only briefly and in the form of a coda-like episode at the end of the movement.



Example 3: First movement, third theme (measures 71-72)

The second movement, marked *Sehr langsam, mit tiefster Empfindung*, was composed in September and October. The movement is written in A flat minor, yet the opening impression is of E flat minor, with a convincing cadence in A flat arriving only at measure 39. The final 13 measures of the movement do precisely the reverse, beginning in A flat major but ending in E flat minor (with seven-flat notation). The movement is written in binary form, with a stormy C minor episode in the second half, and a brief return to the opening theme at the end.¹¹ We can summarize the movement by the following scheme:



The hushed first theme (Example 4), presented by the first viola and the cello with a throbbing syncopated pedal-point accompaniment on the second violin and viola, is of transparent simplicity, serving as a showcase for some astonishingly inventive harmonic ideas throughout the movement.

¹¹ Alternatively, one could view the movement as a slow movement binary rondo form (A-B-A-C-B-A). I have opted for the binary form due to the brevity of the C section and the final A.

Vla. 1, Vcl.

Vl. 2, Vla. 2 *pp espress.*

ppp sempre

Example 4: Second movement, first theme (measures 2-9)

The second theme, marked *molto dolce, singend* (Example 5), is a beautifully naïve melody, the source of which I was fortunate enough to find in the Ben-Haim archive in the National Library of Israel. The melody is taken from Frankenburger's fifth Morgenstern song, *Verse beim Erwachen* ("Verses upon Awakening," Example 6), a text published in Morgenstern's collection *Einkehr* (meaning alternatively "contemplation" or "entering a hospitable place"), published in 1910.

Etwas fließender

Vln. I *pp*

Vln. II *pp*

Vla. 1 *molto dolce, singend*
mp

Vla. 2 *pp*

Vc. *pp*
pizz. arco

Example 5: Second movement, Morgenstern theme (measures 54-61)

Verse beim Erwachen (Morgenszenen)

Zart und schwebend *Frankenburger*

pp esp. tait

An die-ser Ver-se klei-nen Glie-dem hängt — noch Tau der Nacht —

legato *u. s. w.*

pp Ich hab' sie aus dem Stum-men Born, dar-in der Mor-gen sei-ne Pfla-ge tränk't her-

auf-ge-bracht — *pp* ~~Stille~~ *Stille* wol, als e-ben erst er-wacht — Für tu-ge fleck-kalt noch als

ohne Sinn , *pp* Denn don der frem-den, dun-ken Macht, die dun-ten in der Tie-fe

rit. e morendo *pp* *rit. e morendo*

um Feuer!

19. VII. 1919.

Example 6: Facsimile of Frankenburger's fifth Morgenstern Lied (1919)

Borrowing from song settings for instrumental music, thus allowing textual content to seep into untexted music, was to become one of the hallmarks of Ben-Haim's works. Already in his earliest attempt at a large-scale work, the unfinished symphony of 1916, he had incorporated a theme taken from his setting to an anonymous fourteenth-century text, *Klage von Gottes Leiden* ("Plaint about God's Suffering"). In his Israeli period, the majority of his large instrumental works included folk melodies that he set for Bracha Zephira. These include Persian Jewish songs or dances in the first symphony (*Esa Einei el HeHarim* – "I lift up mine eyes unto the hills"), the Clarinet Quintet (*Elohei Tzidki* – "My Righteous God") and the Piano Concerto (*Layla lo Nim* – "A Sleepless Night"). I would conjecture that the theme of the trio in the String Quartet of 1937 is also taken from an external source. In all these cases, Ben-Haim literally "frames" the quoted material, emphasizing its external source by setting it in a typical song-like way, and refraining from subjecting it to significant thematic manipulation. Here, too, in a quintet where thematic manipulation and reworking is the name of the game, the simplicity, transparency and immediacy of expression of the song stand out prominently, giving this episode an other-worldly effect. As noted on the manuscript reproduced in Example 6, the song was completed on 19 July 1919, immediately before the composition of the Quintet. Earlier, while on leave following his mother's death, Ben-Haim had sought refuge from the tragic and traumatic events in his life within Morgenstern's lyrical verses. Here, the text of the song (see below) dealing with the relationship between art and "the alien, dark power dwelling in the depths below," and sought by the soldier returned from the horrors of war, perhaps gives us some insight into the escapist role of art for Ben-Haim. The text of the song follows:¹²

Verse beim Erwachen

An dieser Verse kleinen Gliedern hängt
 Noch Tau der Nacht.
 Ich hab' sie aus dem stummen Born, darin
 Der Morgen seine Pferde tränkt,
 Heraufgebracht.
 Sie frösteln noch, als eben erst erwacht.
 Ihr Auge flackert noch, als ohne Sinn,
 Denn den der fremden, dunklen Macht,
 Die drunten in der Tiefe wohnt ...

Verses on Awakening

The night's dew still clings
 To the small limbs of these verses.
 I drew them up out of the mute wellspring
 Where Morning waters his horses.

 Just now awake, they shiver yet.
 Unaware, eyes still flickering,
 Of the alien, dark Power,
 Dwelling in the depths below...

Apart from the quote from texted music, there is much in this movement that heralds Ben-Haim's later chamber music. In particular, the accompaniment of the Morgenstern theme, with its fluid parallel motion in the accompanying instruments, foreshadows similar moments in the slow variation movement in the Op. 21 String Quartet.

¹² Many thanks to Scott Burnham for translating these verses for this article.

The third movement, Finale: Rondo (*Energisch bewegt*), was composed in the last two months of 1919, and completed (as noted at the end of the score with an evident degree of satisfaction on behalf of the young Frankfurter – see Figure 3) on 31 December. This movement departs from the late Romantic style of the two earlier movements in favor of a Neo-Baroque rondo of considerable contrapuntal complexity, heralding the Neo-Baroque works of the late 1920s and early 1930s such as the String Trio Op. 10 (1927), the three Motets Op. 11 (1928), and Concerto Grosso (1931).



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The refrain begins with a bold unison statement of the e minor theme (Example 7), which then is responded to in fugal manner by the three lower strings alone. After this response, the fugal texture ceases, yielding to an almost brutal theme (Example 8) played *marcato* by the two violins above an accompaniment consisting mainly of open intervals in the lower instruments. These two themes are combined and recombined throughout the movement with dazzling freshness of invention, including a virtuosic contrapuntal juxtaposition of both in the extended fugal episode beginning in measure 201 (Example 9). There is much variety of material in this movement, but most worthy of mention is the Mahleresque *alla Marcia* episode beginning in measure 54 (Example 10). A somewhat fanciful but perhaps tempting idea would be to associate this march theme with Ben-Haim's seven-hundred kilometer trudge back from the Belgian front just a few months before. True, march themes were hardly uncommon thematic matter in *fin de siècle* Germany (e.g. in the music of Mahler, whose influence is evident throughout this movement), yet in this work they are particularly abundant, appearing prominently in both fast movements. It seems natural that the young composer engaged in this long journey would perhaps conjure up march themes to keep himself going. But a more specifically programmatic connection might be conjectured, since the reprise of the march theme (measure 295) is marked *Langsames Marschtempo*, suggesting the increasing weariness of the marcher. The change in the accompaniment supports this, with the tripping rhythm in the theme's exposition replaced by a simple plodding one in its reprise. Furthermore, the sound of a military band is invoked elsewhere in the movement (measure 117), where all instruments in rhythmic unison sound out a somewhat crass (marked *fortissimo*, *Sehr Kräftig*), triumphant hymn-like passage. One last moment worthy of mention for its sophisticated handling of thematic material is the transition into the second recurrence of the march theme (measures 271-294), where the first violin transforms the second refrain theme into a rhythmic paraphrase of the march theme. This and the earlier contrapuntal combination shown in Example 9 amply demonstrate that even while at his most exuberant, as he undoubtedly is in this movement, Frankenburger's music is still highly sophisticated and tightly knit.



Example 7: Third movement, refrain theme (measures 1-14)



Example 8: Third movement, second refrain theme (measures 27-32)



Example 9: Contrapuntal combination of both refrain themes (third movement, measures 214-219)

Example 10: Third movement, March episode theme (measures 54-55)

Altogether, while the eclectic nature of its thematic material and its slightly excessive length are characteristic of an early work, the Quintet is a highly accomplished work, which deserves pride of place in the chamber music repertoire, particularly in view of the paucity of twentieth-century string quintets. As mentioned above, the work was performed quite regularly throughout the 1920s and up to 1931. Its subsequent demise is not difficult to explain, and owes nothing to the quality of the work itself. With Ben-Haim's move to Israel, there was nobody to

promote further performances in Germany, and even if there had been, it would doubtless have been banned by the Nazis. Ben-Haim himself turned in completely new directions after his arrival in Israel and, understandably, rejected much of what appeared to him distinctively German, including his own works.¹³ While he seems to have softened his approach later in life, encouraging the performance of the oratorio *Joram* and speaking warmly of his early works,¹⁴ the Quintet was never revived, probably due to its never having been published. Fortunately, thanks to the cooperation of Paul Landau and the Israel Music Institute (IMI), this situation has been rectified, and the Quintet was recently published (IMI 7922) toward its revival by the Carmel Quartet. The parts and score were prepared with much thought and care, spaciously laid out, yet enabling easy page turns for all parts. Inevitably, a number of errors have found their way in, but these will be rectified no doubt in future reprints.

Less understandable is the IMI's decision to translate all of Frankenburger's tempo and articulation markings from German into Italian and in one case into English. This doubtlessly is intended to make the score more approachable to the performer, but, considering that performance directions in German have appeared in scores for more than a century and a half in works by composers ranging from Beethoven and Schumann to Mahler, Reger, Strauss and Schoenberg, one would expect performers to be well accustomed to handling such instructions. Furthermore, glossaries of musical terms have been available to musicians for more than a century,¹⁵ and a number of highly convenient resources are literally at any musician's fingertips today. The online musical dictionary at <http://www.dolmetsch.com/musictheorydefs.htm> would resolve all questions entertained by any musician facing Frankenburger's score. The translation policy is thus outdated and unnecessary.

In addition, even with good translations much inevitably gets lost, particularly when one considers that one of the most important reasons¹⁶ for German composers to give performance directions in German rather than Italian was to express themselves better and to enable more control over the performance. Translating performance directions to the limited vocabulary of "standard" and commonly known Italian directions is thus a regressive step, which greatly impoverishes the score. Here, for instance, Frankenburger uses alternately *Zurückhaltend*, *rit*, and *Zögernd*, presumably to indicate three different things. All of these are rendered by the IMI simply as *rit*. This results not only in a loss of information that Frankenburger had taken the most meticulous care to impart, but also at times in musically illogical performance directions. One example of this appears in measures 98-111 in the first movement, which present a series of alternations between *Zögernd* (hesitant) and *a tempo* markings, juxtaposing hesitant, searching material (*Zögernd*) with violent outbursts (*a tempo*). The shifts in material are abrupt, as no doubt should be the shifts in performance. Yet in the printed score we have *ritard.*, indicating a gradual slackening of tempo and losing much of the essence of the original. Another example can be found in measure 206, where Frankenburger requests *Zurückhaltend*, to hold back the tempo. This too is translated as *rit.*, which might have been a reasonable interpretation had

¹³ Nevertheless, his Tel Aviv apartment was a replica of his apartment in Germany, and he continued to speak German to his wife. Similarly, he taught harmony in Israel according to his teacher, Ludwig Thuille's textbook, and welcomed the renewal of contact with Germany after the War.

¹⁴ At the initiative of Jehoash Hirshberg and with his participation, an isolated performance of the String Trio was given at an annual meeting of the Israel Musicology Society in the late 1970s.

¹⁵ See, for instance, page 231 of Henry Charles Banister's *Music* (1887); or Tom S. Wotton's *A Dictionary of Foreign Musical Terms and Handbook of Orchestral Instruments* (Breitkopf & Härtel, 1907), which include all the performance instructions present in Ben-Haim's work.

¹⁶ Although not the only one. For some other reasons, see below.

Frankenburger not requested a *rit.* four measures before (202) and again four measures after (210). Evidently, he meant something else. I would guess that what he wanted is better translated as *sostenuto*, but this should be up to the performer to interpret, unhindered by the publisher.

Another term used with great freedom in the translation is Tempo I. I cannot suggest a better translation for the original *Tempo des Beginns* (measure 174), or for his *Erstes Zeitmaß* (212), although I would have liked to have known, even without knowing why, that he marked them differently. With the designation *Gemäßigtes Hauptzeitmaß* in measure 36, however, the translation of *Hauptzeitmaß* to Tempo I renders a baffling result: *Tempo I, moderato*. Given that the first tempo indication had been *Leidenschaftlich bewegt* (adequately translated *appassionato* by IMI), this does not make sense. Frankenburger is evidently trying to give us a basic referential moderate tempo for all material in the second theme group, not to refer us back to the opening tempo. Just as odd is the translation of the charmingly descriptive *Wieder frischer* (measure 20) to the laconic *a tempo*, especially in light of the *a tempo* that Frankenburger himself had marked shortly beforehand in measure 11. Similarly ironed out are the enthusiastic *Vorwärts!* (Forwards! – the exclamation mark in the original) in measure 135 of the second movement, which is demoted to *più mosso*; *Immer drängender* (more urgent) three measures later, which is reduced to a *stringendo*; and in numerous places throughout the score the direction *Steigern*—very common in Mahler and Schoenberg, for example—is strangely anglicized to become “increasing.” Perhaps due to problems of legibility, the title of the second movement, *Sehr langsam, mit tiefster Empfindung* (very slow, with the deepest emotion), is trimmed down to *Molto Largo*.

All this is misleading, confusing and, above all, unnecessary. As a result, the majority of performers, who do not have access to the original manuscript, are left wondering whether the instructions on the score, the accurately rendered ones included, are to be trusted. This is particularly regrettable in a score that is otherwise such an important and excellently edited contribution to the classical Israeli repertoire.

It is also worthy of mention that the composer's decision to annotate the score in German and not in Italian is by no means fortuitous. It may indicate the political and ideological state of mind of the composer, as well as the musical factions to which he chooses to ally himself. Schumann's shift to German tempo markings in his fourth and fifth symphonies coincided with his departure from traditional forms in these works (five movements in the third, and four played without break in the fourth). Brahms's refusal to follow suit is likewise an indication of his conservative ideology. The Austrian (partially Jewish) composer Egon Wellesz happily used German notation before World War II, but rejected it afterwards. Frankenburger opts for German markings here, but later shuns them, in his Neo-Baroque works (e.g. the Trio and the Concerto Grosso) for musical-aesthetic reasons, and in his Israeli ones (e.g. the String Quartet, the Clarinet Quintet and the two symphonies), for ideological-political ones. There is therefore also much information inherent in the very choice of language, beyond the content of the instructions themselves.

Finally, knowledge of the original tempo indications can also help identify sources of influence. Was Frankenburger acquainted with Hugo Wolf's String Quartet, or with Wellesz's third quartet (written only a year before the Quintet), which also have the indication *Leidenschaftlich bewegt*? Both works have stylistic affinities with the Quintet. Not that such evidence is in any way conclusive, but since most performers and musicologists are likely to use the printed version and not the manuscript, it is illogical to withhold information from them.

As mentioned above, with the resources easily available nowadays, there is little necessity to translate at all, but should the IMI nevertheless wish to help by providing translations, this could have been done by providing a translation besides the original or, if this were to clutter up the score too much, by providing a glossary at the end.

It is easy to remedy these errors and shortcomings, however, and they are heavily outweighed by the importance of the project and by its excellent execution by the IMI. The score and parts, beautifully and carefully produced, are a significant contribution to musicians, researchers and listeners alike. It remains to hope that with the score now available to the public, the Quintet will regain its right of place as Israel's first master-composer's first masterpiece, and a significant and compelling work in its own right. Furthermore, we can look forward to the rediscovery of more early masterpieces from Ben-Haim's German period, including his Piano Quartet, his String Trio, his Concerto Grosso and a wealth of song settings. This early yet crucial period in Ben-Haim's creative life will thus cease to be a mute wellspring, allowing us not only to enjoy the craft of this outstanding master, but also to reach a fuller understanding of his entire oeuvre.