A Crazy Desire for Unity— Tsippi Fleischer's *Fifth Symphony "Israeli-Jewish Collage"*

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Tsippi Fleischer's *Symphony No. 5, op. 54, "Israeli-Jewish Collage" for Symphony Orchestra and Magnetic Tape* (2002-04) expresses the composer's desire to bridge social and cultural antagonisms in Israeli society by means of a common love for nature, examination of conscience and a commitment to reconciliation. The *Fifth Symphony* is a work with both composed sounds and "found" materials, such as prayers from various Jewish liturgical traditions, a line from a rock song, and shofar blasts, which are all fused to a whole with the help of electronic techniques. Remarkably, some of the composer's statements about this symphony are not compatible with its subtitle.

Introduction

As a woman composer and a Jewish Israeli with a thorough knowledge of Arabic, Tsippi Fleischer is often considered a cultural standard-bearer of the political Left in Israel. To judge by its title, the *Fifth Symphony "Israeli-Jewish Collage*," which was completed in 2004, seems to be her first explicit artistic comment on Jewish life in modern Israel. According to Ronit Seter's entry on the composer in *Encyclopaedia Judaica*,[1] it is even Fleischer's first explicitly Jewish work. However, she has already written a number of works on Jewish themes, such as the opera *Cain and Abel* and the *Oratorio 1492-1992*.

The subtitles, dedications and orchestrations of Tsippi Fleischer's first four symphonies show which values are important to her. The *First Symphony "Salt Crystals"* (1995) is a pastoral composition, inspired by the beauty of the Dead Sea and dedicated to Shimon Novomiast, a robot engineer, poet and former classmate of the composer. The *Second Symphony "The Train"* (1998-2000) is a representation of life as a journey; the work is dedicated to the percussionist Yossi-Peppo Levi, who "has the fine attribute of being caring and dependable and has always been there for me throughout life's journey."[2] The exact contemporary of this work, the *Third Symphony "Regarding Beauty"* (1998-2000) is dedicated to the memory of the music teacher Miriam Hed-Oppenheim ("Her inner beauty shines from the eyes of the exceptional teacher").[3] This composition has an unusual form, with no fewer than twenty-four themes in three expositions. The subtitle of the *Fourth Symphony "A Passing Shadow"* (2000) refers to the Palestinian intifada. The symphony is written for symphony orchestra and two soloists on the non-Western wind instruments—*bansuri* (India) and clarinet (Turkey)—and percussion instruments—*mazhar* (Turkey), *zarb* (Iran), *darbuka* (Pakistan) and *udu* (Nigeria). The soloists improvise more or less freely, but the orchestral accompaniment is fully elaborated. The work is dedicated to Max Schubel, composer and chairman of the Opus One label ("In New York, in the epicenter of the commercial western world, it has maintained its artistic profile").

[1] Ronit Seter, "Tsippi Fleischer," *Encyclopaedia Judaica*, Vol. 7:74.
[2] Fleischer, CD booklet: 12.
[3] Ibid.: 15.

The *Fifth Symphony "Israeli-Jewish Collage"* (2002-04) is an answer to personal, musical, cultural and political questions with which the composer struggled, such as: how to come to terms with the death of a beloved friend? Is it possible to reconcile conflicting groups in Israeli society? Do these groups have any values in common? The listener of this symphony might have questions as well, for example: is the symphony still a relevant genre for a contemporary composer? Which musical material is used by Fleischer, which compositional methods and technological aids? Why is it that this symphony bears the subtitle *Israeli-Jewish Collage*? Which musical, cultural and political differences are pointed out by the composer? And the most important question of all: does Tsippi Fleischer achieve her goal, and is the *Fifth Symphony* a musical plea for social unity? The first three sections of this article will treat technical aspects of the symphony: the musical material, the use of electronic technology, design, style and relationship both to other contemporary music and the symphonic tradition; the final two sections will deal with ideological aspects: the choice of religious texts, the composer's position concerning social conflicts in Israel and her interpretation of the concepts "East" and "West."

Genesis

The *Fifth Symphony* was dedicated to the memory of the pedagogue Noa Jephet, who had been one of Tsippi Fleischer's students:

> Immediately after the death of the intellectual humanist, Noa Jephet, my life underwent a change. She was an outstanding pedagogue with a strong correlation between music and Judaism as facets of her Israeli cultural being; she was driven to the passionate accumulation of spiritual treasures throughout her life. I found a suitable space for her legacy in a special corner devoted to her memory in the Levinsky College of Higher Education. And then, while arranging and classifying the shelves for these treasures of hers, I found myself, during sleepless nights, delving into the variety of writings and documents surrounding me. They presented a never-ending source of profound spirituality. I could not but burst out with the Fifth Symphony which would be dedicated to her, titled: Israeli-Jewish Collage.[4]

Important points of difference between the first four symphonies and the fifth are the added magnetic tape, the more complicated structure and the religious character. Tsippi Fleischer tells us that she began working on her *Fifth Symphony* according to a strict plan, but after some time she arrived at an impasse. In search of appropriate musical material, she went to the Renanot Institute in Jerusalem, where Jewish religious musical traditions are recorded and preserved; there she became acquainted with a group of shofar players, and decided to work with the best five of them. She also found major sound archives in the field of Jewish liturgy, and this discovery gave a new impetus to her compositional plans. She chose fragments of the *Kol Nidrei*, the well-known prayer from the Yom Kippur liturgy, in recordings by Ashkenazi, Moroccan, Syrian, Kurdish and Indian cantors. Fleischer processed these recordings in the electronic studio of the Israel Contemporary Players on two consecutive days in May 2002 and, during the intervening night, she obtained a clear idea of the structure of the whole symphony and managed to notate this structure completely. During the second half of May,

[4] Ibid.: 22.

she worked on the orchestration and after that on the synchronization of the orchestral score and the magnetic tape.

> The compositional process here was thus both sectional and complex: from the fervent singing of the cantors, through the intensification of their intuitiveness with sophisticated electronic programs in order to achieve the narrative continuity of the 5 sections, and ending with the creation of the orchestral textures.[5]

The work is written for a standard symphony orchestra consisting of 3 flutes (1 player also alto flute), 3 oboes (1 player also English horn), 3 clarinets (1 player also alto saxophone), 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 tuba, timpani, harp, 1st violin, 2nd violin, viola, cello and double bass. The extended percussion section consists of a piano (which is treated as a sophisticated percussion instrument), vibraphone, glockenspiel, marimba, xylophone, tubular bells, gong, sleigh bells, maracas, congas and woodblock with added "everyday" percussion instruments: tree branches, stones, seashells and a large bottle filled with sand, which are played in the Finale of the symphony. This orchestral "world of pitch," as the composer puts it, is derived from the sounding "inner world" of the cantors. To these musical layers of the orchestra and the cantors, two other layers were added: the above-mentioned shofar players and a rock singer; the shofar players perform live and the singers were recorded on tape. The anonymous cantors each sing their own regional version of the *Kol Nidrei*; the rock singer is the famous Israeli singer Shalom Hanoch, who interrupts several times, shouting "*Ken, ken, ken, ken, hamatzav qasheh*" ("Yes, yes, yes, yes, the situation is difficult"). Every Israeli listener will know that the singer is referring to the political situation, and in particular to the relations between Jews and Palestinians. The orchestral parts are not very demanding, but the conductor has the difficult task of coordinating orchestra and tape and needs the cues in the score, referring to the tape and the sketchy notation of the sung prayers.

Design

Symphony No. 5, op. 54, "Israeli-Jewish Collage" for Symphony Orchestra and Magnetic Tape consists of a brief Introduction, five Sections and a Codetta, all of which are marked as such in the score. The tension curves are short and every section lasts only a few minutes. Below is a brief outline of the symphony, with bar numbers and the durations from the only available recording (the Moravian Philharmonic, conductor Mirko Krajči).

Introduction	0:00	bar 1	Rock singer Shalom Hanoch
		3	Cantor (Ashkenazi)
		8	Orchestral chord
		10	Shofar blast
Section 1	0:20	11	Cantor (Cochin, South India)
		80	Rock Singer Shalom Hanoch
Section 2	3:18	82	Cantor (Iran)
		161	Shofarot

[5] Fleischer, Preface to the score.

Section 3	7:00	167	Cantor (Haleb/Aleppo, Syria)
Section 4	10:53	273	Cantor (Kurdistan)
		338	Rock Singer Shalom Hanoch
Section 5 (Finale)	14:00	340	Cantor (Morocco)
Codetta	17:15	383	Shofar

The Introduction begins abruptly—especially for someone who listens to the CD and cannot see the conductor—with the rough, heartfelt cry of the rock singer Shalom Hanoch; then the melodious voice of the Ashkenazi cantor is heard, the orchestra plays a loud, bluesy chord consisting of the triad C-E-G with the added notes E♭, A♭ and B♭, and finally one shofar player sounds a single tone. Musically, this Introduction is a rough kind of exposition, and the listener may wonder how the composer is going to construct a symphony out of these dissimilar building blocks—two of them not even considered music, three found outside the concert hall, and all four made according to completely different standards. The listener might also wonder how the building block manufacturers—Ashkenazim, Sephardim, believers, non-believers, followers of tradition, modern-orientated people—should work on their national home together.

Section 1 is sung by the cantor from Cochin in South India; like the other cantors, he sings not tonal but modal music with numerous microtones and sliding tone connections. The orchestra plays a range of rising and falling chromatic lines, many of them in parallel tritones, which are derived from the cantor's melodic formulas. In bar 24 of the score we find the first of a long series of performance marks called "concepts"—this term is perhaps a bit overstated. Here the concept is "transparency between tape and orchestra." The relationship between singer and orchestra changes continuously: in bars 36-44 (1:24-1:45), the orchestra drowns the cantor out with falling octaves and the concept is "Orchestra turns above tape! Lots of speaking in tape—impossible to hear words"; from bar 47 (1:53), the recorded cantor sings an unaccompanied canon with himself; in bar 58 (2:19) the orchestra comes in—"'resemblance' = transparency between tape and orchestra (because of equal register)" —with the rising melodic line A-D♭-E♭-A♭. From bar 67 (2:40)—"No correlation between tape and orchestra" and in bar 70 "Orchestra and tape melting into each other (colors)"—there are mildly dissonant sounds on eighth notes in irregular meters; here, voice and orchestra blend well with each other. This dissonant but calm section comes to an end in bar 80 (3:11) with Shalom Hanoch's abrupt exclamation "*Ken, hamatzav qasheh*."

In Section 2, which begins in bar 82 (3:18), there is no clear connection between Iranian cantor's musical material and that of the symphony orchestra; nevertheless, the section makes a coherent impression. After a piano and strings passage in C♯ minor, the density of the music increases with overlapping fragments of the singer and ostinati in the orchestra; from bar 139 (5:41), the intensity decreases and the section ends with a general pause in bar 161 (6:40). For twenty seconds, the shofar group plays a dense texture consisting of short motifs.

In Section 3 from bar 167 (7:00), the cantor from the Syrian city of Haleb (Aleppo) makes his appearance as a "ghost." In the electronic studio, his voice has been transposed to the upper limit of the audible spectrum, and the white noise gives the almost synesthetic sensation of a blinding light; gradually, the voice returns to its normal frequency, dynamics and timbre, regaining its human scale. Bar 222 (8:58) begins with an ostinato of three repeated tones, the last of which ends in a falling glissando like a stylized bird call. The last part of this section is given a monumental character through canonical horn blasts on the rising fourths C-F-B♭. This third section is, literally, the high point of the symphony, and also the center of the symmetrical composition, which consists of an Introduction, five Sections and a Codetta.

Section 4 begins in bar 273 (10:53) and is the domain of the Kurdish cantor. Fleischer's concept: "The section of struggle started: all the time basically CONTRA of Orchestra and Voice to each other. "Syncopations in the full orchestra are followed by unison melody lines, comparable to those in the first section. The orchestral part from bar 285 (11:29) is based on a series of nine falling parallel minor sixths. Fleischer comments: "Super polyrhythmic texture in orchestra. It symbolizes the 'big struggle.'" After bar 299 (12:02), there is an increasing rhythmic intensity achieved by accents in constantly changing meters. In bar 324 (1315) six cantors start singing with trumpet-like voices, followed by real trumpets with similar rhythms; this passage is one of the few with a clear connection between voices and instruments. In bar 338 (13:55), the music is again interrupted by Shalom Hanoch.

Section 5, which begins in bar 340 (14:00), serves as a finale. In bar 345 (14:26) the percussion starts a dance, which from bar 363 (15:58) ("tape = 'prayer in the synagogue'") acquires an increasingly rousing character. In her preface to the score, Fleischer provides a lyrical commentary:

> We are confronted with a transparency of the elements, the interrelationships in a new organism, giving rise to the co-existence of all the various strands. This is the message of the whole symphony, conveyed to the listener in the fifth section—an extensive Finale, as it were. The exotic, concrete percussion instruments enhance this sensation in the concluding *Dance*: this is exhilaration in the everyday world, in the field, at the seaside, merging with the ecstatic prayers of the synagogue. All this is evoked by the sensitive singing of the Moroccan cantor. The section begins and ends in introspective chords of the fourth and a wide spectrum of pitches; they embody power, tranquility, hope.

In the CD booklet, she adds: "Perhaps they are dancing barefoot on the sands of the seashore? With this in mind, I used concrete percussion instruments such as shells, branches of trees and bottles of sand." In Jewish rite, dancing is not at all unusual: on *Simhat Torah*, it is customary to dance with the Torah scrolls in the synagogue. In this symphony, however, the dance seems frenzied or forced at times; apparently, the dancers of the conflicting social groups have to take a lot of trouble not to tread on each other's toes.

In the Codetta, which consists of one single bar (383 [17:15]), a powerful shofar blast concludes the symphony. The concept here is "contemplated heroism, cool happiness"; an agreement between the orchestra members, the shofar players, the cantors and the rock singer —or between the groups they represent—is certainly a cause for pride and gratitude but not for delirious joy.

One important detail is not mentioned in the preface to the score and the CD booklet, perhaps because a Jewish audience would not need this information. The prayers are taken from the Yom Kippur *mahzor*, and the basic idea of the symphony is in harmony with the liturgy. The Day of Atonement ends with a long shofar blast (the only one in the liturgy of this day) and with the following prayers of congregation and cantor:

> [congregation] Next year in Jerusalem!
> [chazzan] May the prayers and supplications of the entire family of Israel be accepted before their Father Who is in Heaven. . . . May there be abundant peace from Heaven, and life, upon us and upon all Israel. . . . He Who makes [the] peace in His heights, may He make peace upon us, and upon all Israel.[6]

[6] *ArtScroll Machzor*, 764.

After these words, the Ark is closed and the service ends. The shofar blast symbolizes God's acceptance of the prayers and a new beginning for every individual.

Style

Though its musical material is either traditional or modern, the *Fifth Symphony* continues the Classical and Romantic symphonic tradition, as it has a dynamic first movement, a slow second movement and a finale in which the rhythmic parameter becomes increasingly more important. The last movement of Fleischer's symphony arouses memories of nineteenth-century national-style symphonies by Antonin Dvořák or Alexander Borodin. The elevation of trivial, "found" musical material is characteristic of Gustav Mahler's symphonies; Mahler used cowbells to evoke the sublime atmosphere of an alpine meadow, whereas Fleischer uses branches and seashells to refer to the beach, which in a certain sense becomes a sacred space. The number of three themes—if we may consider the rock singer's exclamation, the cantor's prayer and the shofar blast as themes—is already common in symphonies by Anton Bruckner. The first two, the harsh exclamation of Shalom Hanoch and the smooth singing of the Ashkenazi cantor, might be called "masculine" and "feminine" respectively, though there might be objections to these terms today. The rock singer's theme is repeated unchanged, and the Ashkenazi cantor yields his place to other cantors with their own melodic material. Although this material is not developed, it is processed at a psychological level in the consciousness of the listener, because his reception of what he hears is influenced by the repeated comment on the "difficult situation." This resembles the effect of the exclamation in Ludwig van Beethoven's *Ninth Symphony*: "*O Freunde, nicht diese Töne*," which influences the perception of the music by the listener. Otherwise, Fleischer's symphony also resembles a classical oratorio with recitatives (the rock singer's exclamation), arias (the prayers of the cantors), and choruses (the multiplied voices of the cantors or the orchestra and the cantors performing together).

The new, composed musical material of the *Fifth Symphony* is relatively simple, whereas the result can be complicated. The design is neither evolutionary nor cyclical but collage-like, as the subtitle suggests. The prayers of the cantors, with their frequent repetition of melodic formulas, seem to have a cyclic structure, although analyzing them is made difficult by the fact that the recordings have been processed in the electronic studio. In this symphony, electronic technology has a very important function; the modulation of the prayers changes their timbre, bridges the differences between modal and tonal elements, and ensures a better connection of the vocal and instrumental layers. Furthermore, electronic techniques create spatial effects and different virtual distances between the singer and the listener; in the third section, a vertical distance is suggested by the transposition of the voice to the upper limits of the audible. The manipulations in the electronic studio also create polyphony by copying a voice with either a very small or large time difference, as a result of which a single cantor becomes a choir or sings a canon with himself. In this symphony, electronic technology modifies acoustic sounds instead of producing synthetic sounds; the technology does not sound itself but is merely present as a creative force that fuses all elements into a whole. As Tsippi Fleischer puts it in her preface to the score, "Techniques at the extremes of digital ability are called for in order to satisfy the crazy desire to create a single wholeness out of all of this," where "all of this" probably refers not only to the heterogeneous musical material but also to the people who produce this musical material. While digital techniques used in this

symphony are not really extreme, the difficulty of creating a "single social wholeness" might be extreme indeed.

The strength of the *Fifth Symphony* is not in the musical elements themselves, but in combinations of elements known from the work of other composers. The nineteenth-century elements in the symphony have been mentioned already. Variable ostinati from bar 67 (2:40) and chords with "wrong" notes from bar 222 (8:58) remind the listener of the music of Igor Stravinsky. The slow orchestral glissandi, so meticulously calculated by composer-architect Yannis Xenakis, appear here in a highly simplified form, chromatically organized in bar 11 (0:20) or as an ordinary glissando in bar 359 (15:44). The hissing white noise from bar 167 (7:00), which reveals itself little by little as a human voice, would certainly not have been written without Karlheinz Stockhausen's experiments with the transfer of frequencies from the noise spectrum to the harmonic spectrum. The sound fields from bar 299 (12:02) show some similarity to music by György Ligeti. The layered structure, the orientation toward language and the self-reflexive attitude (for example, in the rock singer's exclamations) are common in the work of Luciano Berio. Repetitive passages such as the one from bar 326 (13:22) remind us of the later work of Steve Reich and the use of natural, "found" materials is already characteristic of John Cage. Not stylistically simplified but rather more refined is the passage from bar 363 (15:58), which could be a modern variant of the "Mediterranean style" in Palestine/Israel in the mid-twentieth century. This attempt at a national style, which was dismissed by the generation that followed, was characterized by distinctive rhythmic patterns, frequent ostinati, irregular meters, abundant use of variation techniques, frequent unison passages, and it avoided complicated polyphony, major and minor, and the augmented second, which was associated with the music of the Diaspora.[7] In her preface to the score, Fleischer mentions the following characteristics of the *Fifth Symphony*: "'randomism,' orientalism, minimalism." It is not clear what she means by "randomism," and her remark elsewhere in the preface also does not shed much light on the matter: "The randoms of Kol Nidrei and the orchestra are the aesthetic abstraction; Shalom Hanoch and the shofars are the harsh reality (like actors who at times burst out onto a stage)."

Intentions

To many Israeli Jews, the melodies sung by the cantors from India, Iran, Kurdistan, Syria and Morocco may sound exotic, but their texts will sound familiar because they are the well known *Bishivah Shel Malah* and *Kol Nidrei* from the Yom Kippur liturgy. The *Bishivah Shel Malah* is a formulaic prayer, authorizing the congregation to pray together with transgressors of the Law, which is necessary to make possible the participation of all Jews in the ritual.

> With the approval of the Omnipresent and with the approval of the congregation; in the convocation of the Court above and in the convocation of the Court below, we sanction prayer with the transgressors.[8]

The choice of this prayer might be related to the presence of Shalom Hanoch, the singer of "*Mashiyach lo ba, mashiyach gam lo metalfen*" ("The Messiah doesn't come, neither does he phone"), a song that was not really liked by religious Jews. Anyway, his exclamation "*Ken,*

[7] Hirshberg, *Music in the Jewish Community of Palestine*, 266.
[8] *ArtScroll Machzor*, 58-59.

hamatzav qasheh" is not foreign to the fundamental idea of Yom Kippur, namely confession and atonement. The *Kol Nidrei* reads:

> All vows, prohibitions, oaths, consecrations, *konam*-vows, *konas*-vows, or equivalent terms that we may vow, swear, consecrate, or prohibit upon ourselves—[from the last Yom Kippur until this Yom Kippur, and] from this Yom Kippur until the next Yom Kippur, may it come upon us for good—regarding them all, we regret them henceforth. They will all be permitted, abandoned, cancelled, null and void, without power and without standing. Our vows shall not be valid vows; our prohibitions shall not be valid prohibitions; and our oaths shall not be valid oaths.[9]

This prayer for the annulment of promises does not stem from laziness or unreliability, but from the awareness of man's limitations and the relativity of promises that were made not voluntarily but under social constraint. The rationale in the *Fifth Symphony* seems to be both the need for self-examination and the need for tolerance between people of different origins.

East and West

The subtitle *Israeli-Jewish Collage* seems to leave no room for doubt: this symphony is about Jewish Israelis, and the use of Jewish prayers points in the same direction. In other publications, Fleischer takes a different view and her comments are to be read carefully, given the Israeli *matzav qasheh*, with mutual aversion between *haredim* and gays, settlers and leftists, Ashkenazim and Mizrachim, secularists and *haredim*, rich and poor, *Yekkes* and *Ostjuden*, fans of Hapoel and fans of Maccabi, as well as hatred between "everybody" and the Arabs, and between Israel and the rest of the world.[10] Though Fleischer refers in the subtitle to Jewish Israelis, she refers elsewhere both to Jews and Arabs:

> Most of the compositional process of Symphony No. 5 took place in May 2002, at a time I was feeling strongly that I'd had enough of "Jewish as such" and "Arab as such" in the State of Israel. I was searching for the exact definition of Israeli existence. This country is for two nations. Let them live together in it courageously. It must be reestablished.[11]
>
> The four flowing audio-lines come at the ear from every direction and develop expressions from the rhetorical/dramatic point of view. These progress from the ideal of construction, through the battle for survival, and until the dreamed-of calm will perhaps one day accompany all of those who live in this country; it is easier said in art than done in reality.[12]

"This music expresses my thirst for a new Israeli identity. Trying to answer the existential question of how one can live here in peace with himself and with the others, I reached a state of despair," says Fleischer. "And for an artist, peace of mind is essential. Jews and Arabs, Ashkenazi and Mizrachi, secular and religious—is there anything we all love?" In the composer's vision, the crisis through which Israel goes is not political but spiritual. In

[9] Ibid., 58-59.
[10] Levy, *Between Hatreds*.
[11] Fleischer, Preface to the score.
[12] Fleischer, CD booklet: 22.

consequence, the solution has to be spiritual. "I've come to the conclusion that the only thing we all love is nature. The piece ends with people dancing at the seashore.... I had to collect seashells, stones and dry branches and bring them to percussionists in Jerusalem."[13]

It is not clear whether this incongruity stems from inaccuracy, advancing understanding or tactical considerations. The term *Collage* in the subtitle might refer not only to a composition with "glued-together" elements, but also to a "broken" society in need of mending.

In the preface to the score of the *Fifth Symphony*, and in interviews from 1997 and 2006, Fleischer's concepts of "East" and "West" seem to have a fluctuating meaning. In the preface, Fleischer says: "Stylistically, West and East merge completely in the work, intermingling with one another." Given the subtitle of the symphony, *Israeli-Jewish Collage*, "East" and "West" would refer to Sephardi and Ashkenazi Jews respectively; in a 2006 interview with *IAWM Journal* of the International Alliance for Women in Music, however, "East" refers to Arab culture:

> I don't see myself as political, even though the Israeli Left may consider me to be a "dream come true," the sort of person who sees herself as part of the local culture, a culture that is a compound of East and West and is uniquely ours in the land of Israel. I was born in this region, in Haifa, which has always been a mixed Jewish-Arab city. As a child, the daughter of Polish-born Jewish parents, I grew up in the vicinity of an Arab population. From an early age I learned Arabic formally at school, and when I entered university, my curriculum consisted of studies of the Middle East alongside my studies of music.[14]

In a long interview (1997) with the American musicologist Robert Fleisher, "East" and "West" have the broader sense of "arising from the culture of the Middle East" and "culturally directed to the West" respectively.

> I suppose the balance of Eastern and Western elements in my work is fifty-fifty. It cannot be good—the music cannot stand for itself and gain the reputation of artistic music—if it's not perfectly done technically, compositionally. That's only the result of what I know, what I learned. And I know music and I live as a Western musician, but I smell the Eastern, I suppose, more strongly than the other ones. I live it much more inclusively. But it's fifty-fifty. I know some composers who give such a strength to the Eastern and to the folklorist tunes, that it starts to be 80 percent, so it's not artistic anymore. And I know most of the other ones, that they're taking it, picking something of the East as something very exotic and reworking it, and it does not function organically in the buildup of the piece. And this is the other side, that takes 80 percent of the West and only 20 of the East, and I suppose I'm in the middle. These, both East and West, are really organic with me. They don't live one without the other, very naturally.[15]

Though Eastern and Western elements in the *Fifth Symphony* go well together, they nevertheless remain recognizable. Typically Western is the universalist approach, which unites music from different places and periods in one work. The symphony refers to various real or virtual places: synagogues, the concert hall, the electronic studio, the beach (the Dance in the Finale), Israel (the rock singer) and different countries and continents (Israel, Europe,

[13] Reider, interview in "Orchestrating an Identity."
[14] Madar, "An Interview with Israeli Composer Tsippi Fleischer."
[15] Robert Fleisher, *Twenty Israeli Composers*, 215.

Morocco, Syria, Kurdistan, Iran, India). Furthermore, the symphony refers to different periods: Antiquity (the shofar), the Middle Ages (the prayers), the twentieth century (classical music), and the twenty-first century (the rock singer). A cantor from the East would not think of combining his singing—which is not even considered as music—with classical music or popular music from the West; he feels connected to a completely self-sufficient culture that is passed on from generation to generation. Of course, the symphony as a major work for orchestra with a dynamic development of musical material is a typically Western genre and the category "work" in itself has an eminently Western character. Cantors, however, do not perform works; they pray, according to melodic formulas that have been transmitted orally. Fleischer took elements from this oral performing practice, processed them in an electronic studio, committed her work to paper and recorded it on CD and, eventually, her composition became part of the canon of Israeli classical music. The dynamic structure of the piece is typically Western with climaxes and anti-climaxes within a sharply limited amount of time; Oriental music, however, is static and the cantors' characteristic way of singing is suitable for long services: on Yom Kippur, a cantor has to sing all day long, while fasting, like the rest of the congregation. The harmony is typically Western, not just Fleischer's personal style but the verticality of the "orchestral world of pitch." Peter Gradenwitz states:

> Commanding a musical technique based on the principles of harmony and counterpoint, they [modern Israeli composers] are confronted . . . with melodic patterns that do not naturally lend themselves to harmonization or polyphony. To them, Oriental melodies at first seem monotonous, lacking in variety, primitive; and they are inclined to forget that the Orientals, on their part, can as little tell the difference between a Bach chorale, a Mozart symphony, and a Schoenberg quartet (thinking all of these monotonous, lacking variety, primitive) as the Occidentals can distinguish among an Oriental call to prayer, a shepherd tune, and an ecstatic dance.[16]

In the CD booklet, Tsippi Fleischer considers the *Fifth* the most "ethnic" of her five symphonies. The *Fourth* is also ethnic in character but, in this symphony, the non-Western instruments sound clearly and undistorted whereas the non-Western singing in the *Fifth* is sometimes so heavily distorted that the listener is not able to follow the words or even the melody. Whereas the Western symphony orchestra in the *Fourth Symphony* is still completely subordinate to the Eastern wind and percussion instruments, the orchestra of the *Fifth* is a powerful antagonist of the cantors. The former is a multicultural symphony, in which Western and Eastern cultures are of equal value; the latter is a hybrid symphony, in which the different cultures permeate each other, creating something completely new in a "third space." Homi Bhabha describes this process as follows:

> All forms of culture are continually in a process of hybridity. But for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the "third space" which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom. . . . The process of cultural hybridity gives rise to something different, something new and unrecognisable, a new area of negotiation of meaning and representation.[17]

[16] Gradenwitz, *The Music of Israel*, 431.
[17] Rutherford, "Interview with Homi Bhabha," 211.

The preface to the score describes this qualitative shift in technical musical terms and alludes, moreover, to a "third space" in a political sense, creating a "new area of negotiation" in a country where two peoples have to live together:

> When the synchronization between orchestra and cantors began, this draft score turned into an *idea*, understood as a group of organized ideas, where precise mathematic cognition allows for the idea to materialize into a completed score. And a spark of creativity will still be involved in each performance—the control of the final balance between magnetic tape and live performances. . . . This country is for two nations. Let them live together in it courageously. It must be reestablished.

The *Fifth Symphony* was first performed in Israel by the Jerusalem Symphony Orchestra, which commissioned the work (a performance which was subsequently released on CD by Vienna Modern Masters); two years earlier (2004), it was recorded by the Moravian Philharmonic from the Czech Republic for the same label. These CDs are not easily available in Israeli record shops[18] and, on the home front, the symphony would not be generally applauded. Israel has many immigrants from countries without a Western music culture and, in its polarized society, secular as well as ultra-Orthodox citizens will not appreciate this kind of religious music because it does not fit into in their familiar frames of thinking. The Arab countries in the region are not engaged with Israeli music. More interest in this symphony is to be expected in Western Europe and the United States; therefore, it is no coincidence that Fleischer's five symphonies have been recorded by a US label.

Conclusions

When an artist gathers bits and pieces and glues them together in a playful way, the result is a collage. In that case, the glue serves a decorative purpose. Tsippi Fleischer's "Israeli-Jewish Collage," however, is more than a playful composition: it connects musical bits and pieces that don't fit together well, but nevertheless belong in the same frame. Here, the glue's extra function is to connect and to repair what has been broken. The heterogeneous musical material consists both of composed elements and "found" elements from a rock song and various Jewish liturgical traditions. Remarkably, the *Fifth Symphony* is one of Fleischer's very few explicitly Jewish compositions among many works inspired by cultures of the Middle East but, just as remarkably, the second adjective in the subtitle *Israeli-Jewish Collage* is not compatible with Fleischer's statements about Arab Israelis. This composition is not just a collage but also a symphony, the genre *par excellence* of the historic gesture. Tsippi Fleischer demonstrates that the genre of the symphony can still be relevant today if traditional rules are applied in an unorthodox way and modern technology is used imaginatively. Fleischer has created a double memorial: a private one for her friend Noa Jephet and a more general one, which calls attention to three essential values in a broken society: love of nature (which makes human life possible), examination of conscience (and the necessary thoughts about equality of people), and reconciliation (in order to coexist with other people). In this work, she shows in an interesting way how she was driven by "the crazy desire to create a single wholeness out of all of this."

[18] It should be noted, however, that the composer has recently made both albums available for free listening and downloading on her website; see References below for details.

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