Editors' Note

The articles in this issue examine from different angles how the preservation, archival organization, and accessibility of historical sources shape musical histories and narratives, particularly in Jewish and Israeli contexts. These questions acquire particular significance where music and musicians have been marginalized, disregarded, or subjected to oppression under specific social and historical circumstances.

Melani Shahin's study of the cantor, scholar, and collector Eduard Birnbaum (1855–1920) presents the archive as both a repository of the past and a site where histories—and counterhistories—are constructed. By collecting, annotating, and contextualizing Christian writings on Hebrew music alongside Jewish sources, Birnbaum repositioned Christian accounts as historically situated texts open to critical scrutiny, qualifying their authority while incorporating them into a broader history of Jewish music scholarship. Shahin characterizes this practice as "archival counterhistory," revealing both a shift toward Jewish interpretive authority and the intertwined Jewish and Christian intellectual traditions that shaped modern Jewish music research.

Shifting the focus to Mandatory Palestine and Israel, Gila Flam likewise examines archival practices in her study of the pioneering ethnomusicologist Edith Gerson-Kiwi (1908–92). Flam presents Gerson-Kiwi's archival work as a form of scholarship: her decisions about recording, classification, and organization laid the groundwork for subsequent ethnomusicological research in Israel. Moreover, Gerson-Kiwi's recording and documentation of Jewish and Middle Eastern musical traditions contributed to the shaping of the emerging national culture, as Flam shows. Yet, despite her pivotal contributions as a scholar and as the architect of Israel's sound archive, she did not receive due recognition for her work, and her foundational role gradually faded from view.

Women's place in historiography further emerges in Anat Viks's archival study of Miriam Levite (1891–1975), a pianist, educator, composer, and musical entrepreneur. Her music school, founded in Tel Aviv in 1914, became a cultural hub, extending musical education to workers in agricultural settlements and serving as a base for the Ohel Workers' dramatic studio. Beyond Levite's educational work, Viks examines her neglected compositions, concert and radio programming, and involvement in women's cultural networks, illuminating a little-known sociocultural environment in which women played central roles. Here, archival research enables the recovery of both an overlooked individual contribution and a wider cultural network.

The survival of historical sources acquires particular significance in the case of Viktor Ullmann's *Der Kaiser von Atlantis*, composed in Theresienstadt in 1943. Ullmann (1898–1944) entrusted his manuscripts to a fellow prisoner before his deportation to Auschwitz, enabling the opera's subsequent life in performance and scholarship. Yossi Maurey's study examines the work's confrontation with totalitarian power. Organized around time, death, and mirrors, his analysis explores how distorted musical quotations and the dramatic reversal of the Emperor's authority expose the limits and contradictions of such power. By reworking the Austro-German musical tradition appropriated by the Third Reich, Ullmann transforms inherited cultural authority into a medium of ethical critique and artistic defiance.

The enduring effects of persecution on musical creation emerge in Yifat Gelber's study of André Hajdu's (1932–2016) *Ludus Paschalis* (1971) and *Concerto for Ten Little Pianists* (1978). Combining musical analysis with psychoanalytic and biographical readings, she examines their contrasting interactions between child and adult performers, tracing a shift from violent confrontation to dialogue and cooperation. She relates this contrast to Hajdu's childhood during the Holocaust, his family relationships, and his gradual integration into Israeli musical institutions, interpreting it as a change in his understanding of childhood, authority, and community.

Beyond the intertwined questions of archival preservation and historical recognition, another thread unites the articles in this issue: the changing dynamics of the tension between Hebrew musical culture and European musical culture. The individual case studies examined here reveal the remarkable complexity and the various dimensions of this tension: between the Hebrew language and the German, Russian, and Polish languages associated with the Haskalah; between the pioneering ambition to develop an independent musical scene in Palestine-Eretz Israel and the dominance of the aesthetics of the St. Petersburg School; and between the provincial character of the Yishuv's musical scene and European musical culture, which itself was marked by tensions between different centers—in particular, Berlin and Paris—during Europe's darkest years. In Maurey's article, cultural tensions become inseparable from the confrontation between life and death, as prisoners in the Terezín camp clung desperately to life and cultivated a distinctive culture under inhuman conditions. Even the seemingly universal tensions between childhood and adulthood, explored in Gelber's article on Hajdu's work, are embedded in the works of a composer whose exceptional originality made him a focal point for a dense web of tensions between European and Israeli musical cultures. Hajdu, in turn, helped shape Israeli culture through his own odyssey of discovery into the riches of Jewish spirituality.

The translation section offers a further way to address the questions of accessibility and historical recognition raised throughout this issue. Begun in the previous volume 22 with the pamphlet *Sheloshah tzo'akim ve'einan na'anin*

(Three shout but are not answered), this editorial initiative aims to bring historical Hebrew writings on music to wider scholarly attention through translation.

The present issue develops this initiative through two contributions: Alon Schab's anthology of early Hebrew writings on music and an extract from Verdina Shlonsky's unpublished book in Dorothea Shefer-Vanson's translation, with an introduction by Irit Youngerman.

Alon Schab's anthology continues the thread of encounters between Hebrew and European musical cultures. His English translations of selected sources from the turn of the twentieth century shed light on the relationship between the formation of a canon of music-theoretical writings in modern Hebrew and the development of Jewish nationalism.

In a somewhat paradoxical reversal, an ostensibly "marginal" attempt to convey the broader world of musical knowledge within the Hebrew Republic of Letters has today attracted interest beyond the confines of Hebrew-language scholarship, highlighting the need to make these sources accessible to the English-speaking scholarly world. We hope that the anthology published as part of this issue will help renew interest in figures such as Zvi Nissan Golomb and Abraham Ber Birnbaum (distinct from the Eduard Birnbaum discussed above); introduce English-speaking readers to further dimensions of Abraham Zvi Idelsohn's scholarship that are less readily accessible than his iconic *Jewish Music in Its Historical Development*; and perhaps help situate lesser-known figures such as Aharon Leib Bisko within their broader historical context.

The second contribution to the translations section—an extract from Verdina Shlonsky's (1905–90) unpublished book—returns us to the question of women's historical visibility. Her marginalization extended to her rich but largely overlooked archive. Drawing on articles published in the contemporary Hebrew press, her sketches and recollections include accounts of encounters in 1930s Paris, presented here in Dorothea Shefer-Vanson's translation. Although Shlonsky apparently intended to make this material available in English, it remained unpublished. We hope that bringing it into circulation will encourage renewed attention to her work as a writer and thinker alongside her compositions, and to the value of her firsthand testimony as both an observer of and a participant in European musical life.

We thank the anonymous reviewers for their thoughtful and constructive comments and Fiona Little for her invaluable contribution to preparing this volume. We also thank Rebecca Cypess for her work as editor of the previous volume and her vital role in ensuring the continuation of *Min-Ad*.

Irit Youngerman and Alon Schab