



***Cultural Fusion in Piano Compositions by Composers who Immigrated
to Israel from the Soviet Union and the Former Soviet Union***

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*Dedicated to the memory of my grandmother Minnie Leviton,
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Note on Transliteration

For Russian: transliteration is according to the “Russian romanization table” used by the Library of Congress, U.S. Accessed September 1, 2024 at <https://www.loc.gov/catdir/cpsd/romanization/russian.pdf>.

For Hebrew: transliteration is according to the “Hebrew and Yiddish romanization table” used by the Library of Congress, U.S. Accessed September 1, 2024 at <https://www.loc.gov/catdir/cpsd/romanization/hebrew.pdf>.

For Yiddish: transliteration is according to the “YIDDISH ALEF-BEYS (ALPHABET)” used by the YIVO Institute for Jewish Research, U. S. Accessed January 1, 2025 at <https://www.yivo.org/Yiddish-Alphabet>.

Abstract

This research investigated the way the motivation of composers who immigrated to Israel from the Soviet Union and the former Soviet Union influenced their compositional styles. It focused on eight composers who immigrated in two periods: Mark Kopytman, Lev Kogan, and Joseph Dorfman, who immigrated in the 1970s; and Josef Bardanashvili, Benjamin Yusupov, Emanuel Vahl, Irena Svetova, and Oleg Bogod, who immigrated in the 1990s. Detailed biographical information is provided for each composer, much of which is original.

Earlier sociological research maintained that immigration in these two periods was driven by different motivations: in the 1970s because of ideological aspirations, and in the 1990s due to the economic collapse of the former Soviet Union. However, interviews, archival material, and examination of their solo piano compositions revealed that all the composers were driven by ideological motivations related to their Jewish identity.

Piano works were examined before and post-immigration, and a significant increase in the incorporation of Jewish musical motifs was discovered and this reflected the composers' newfound freedom of expression in Israel. Furthermore, these compositions exhibited diverse cultural fusion. To help identify the various musical motifs, I used a unique method of practice research, known as "think aloud", while preparing the solo piano works for performance.

A chapter is devoted to the foundations of Jewish and Israeli art music, and another focuses on Jewish composers and Jewish art music's development in the Soviet Union. These chapters provide the historical context for the composers and compositions examined in this work. The influence of the Russian nationalist composers, "The Five", in the creation of Jewish art music, and the establishment of the St Petersburg Society for Jewish Folk Music is discussed. A chapter is devoted to Musorgsky's *Pictures at an Exhibition*, a work of considerable significance in the development of Jewish art music.

List of Musical Examples

Introduction

The musical examples presented in this thesis have been chosen primarily to illustrate musical motifs that relate to Jewish folk and religious music. There are also examples of Israeli, Russian, Soviet, and universal musical motifs. Some of these compositions contain many fascinating musical elements, such as their form and structure, phrasing, technical challenges, harmonic progression, and dynamic variation. However, the musical examples presented throughout this thesis focus primarily on evidence of cultural fusion. Indeed, during examination, these compositions revealed other influences, such as impressionism and various avant-garde influences, and because of the scope of this research, these were excluded. The focus of this thesis is on musical motifs that relate to the motivation of the composers to immigrate, and the type of cultural fusion that is present in their compositions.

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Introduction

The title of this dissertation is *Cultural Fusion in Piano Compositions by Composers who Immigrated to Israel from the Soviet Union and the Former Soviet Union*. It includes an examination of the solo piano compositions of three composers who immigrated to Israel in the 1970s, and of five who immigrated in the 1990s. Those who immigrated in the 1970s are: Joseph Dorfman (1940-2006), Lev Kogan (1927-2007), and Mark Kopytman (1929-2011). And those who immigrated in the 1990s are: Oleg Bogod (b. 1975), Irena Svetova,¹ Josef Bardanashvili (b. 1948), Benjamin Yusupov (b. 1962), and Emanuel Vahl (b. 1938).

The 1970s and the 1990s were two distinct periods of substantial Jewish immigration to Israel from the Soviet Union and the former Soviet Union, respectively. In the 1960s and the 1980s hardly any Jewish citizens were permitted to leave the Soviet Union. Throughout almost the whole period of Soviet rule, from soon after the 1917 revolution until its collapse in 1991, Jews experienced suppression of their religious identity. At times it was especially acute, and Jews were threatened with severe punishment if they expressed any form of affiliation to their religion or culture. This applied to Jews in all walks of life, but was especially restrictive for composers, who were constantly warned against using Jewish themes in their compositions.² This state-sponsored antisemitism also played an important role in motivating Jews to look towards their historical homeland of Israel for an escape and an opportunity to create a better future for themselves.³

The Jews who left the Soviet Union in the 1970s are, according to previous research, considered to have been motivated by an ideological desire to live in the recently established State of Israel; this sentiment has been called the “pull” factor.⁴ Those who were able to immigrate to Israel during this period expressed a profound wish to

¹ Irena Svetova withheld her date of birth.

² Nemtsov, J. 2003. “Antisemitische Tendenzen in der stalinistischen Musikpolitik,” in *“Samuel” Goldenberg und “Schmuyle”: Jüdisches und Antisemitisches in der russischen Musikkultur: ein internationales Symposium*. Studia Slavica Musicologica, Vol. 27. Berlin: E. Kuhn. pp. 206-209.

³ Tsigelman, L. 1991. “The Impact of Ideological Changes,” in *Jewish Culture and Identity in the Soviet Union*. Eds Ro’i, Y. and Beker, A. New York and London: New York University Press. pp. 54-55.

⁴ Leshem, E., and Sicron M. 1999. “The Absorption of Soviet Immigrants in Israel,” *The American Jewish Year Book*, Vol. 99. New York: Springer. pp. 484-522.

assimilate.⁵ This generation of musicians and composers established music institutions, became prominent music professors, members of orchestras, teachers of music, and contributed to Israeli society in many other ways. For example, Mark Kopytman became Head of the Composition Department at the Jerusalem Academy of Music, and taught many composers of the next generation in Israel, who then went on to become leading composers themselves.⁶

Those who immigrated to Israel from the former Soviet Union in the 1990s have been characterised by Leshem and Sicron as being motivated by socio-economic considerations known as the “push” factor.⁷ During this period, Jewish citizens of the former Soviet Union were escaping a society in economic and political collapse to start anew in a country that offered them freedom and stability. During the 1990s around seven hundred and fifty thousand immigrants from the former Soviet Union arrived in Israel.⁸

All Soviet composers who immigrated to Israel were exposed to many new cultural influences and their compositions reflect diverse cultural fusions resulting from various combinations of universal, Russian, Soviet, Israeli, or Jewish musical motifs. The term “cultural fusion”, as used by Croucher and Kramer, describes the process of adopting “traits of the dominant culture” while still maintaining “elements of their minority identity”, which they call “cultural maintenance”. Furthermore, Croucher and Kramer explained that in addition to shaping immigrant identities, cultural fusion can also impact on the dominant culture.⁹

⁵ Emmons, S. 1997. “Russian Jewish Immigration and Its Effect on the State of Israel,” *Indiana Journal of Global Legal Studies*, Vol. 5, Iss. 1. Indiana: Indiana University Maurer School of Law. p. 347.

⁶ Duchin-Arieli, G. 2017. “The Voice of a Culture: Stylistic and Cultural Traits in the Music of Israeli Composers Born Between 1970-1985.” Ph.D. Diss., Ramat Gan: Bar Ilan University. p. 20.; and Kreinin, Y. 2004. *Mark Kopytman: Voices of Memories: Essays and Dialogues*. Tel Aviv: Israel Music Institute. p. 7.

⁷ Leshem, and Sicron. 1999, op. cit. p. 488.

⁸ Israel Central Bureau of Statistics, “Total Immigration to Israel from the Former Soviet Union (1948 - Present),” *Jewish Virtual Library a Project of AICE*. Accessed August 22, 2024, <https://www.jewishvirtuallibrary.org/total-immigration-to-israel-from-former-soviet-union>; and Leshem, and Sicron. 1999, op. cit. p. 486.; and Emmons. op. cit. p. 345.

⁹ Croucher, S. M., and Kramer, E. 2017. “Cultural Fusion Theory: An Alternative to Acculturation,” *Journal of International and Intercultural Communication*, Vol. 10, Iss. 2. New York: Routledge, Taylor & Francis Group. pp. 2-6.

Cultural musical motifs

To identify cultural influences in the compositions of composers who immigrated to Israel from the Soviet Union and the former Soviet Union, this research looks for specific musical motifs that are associated with the music of a particular national culture. The term “musical motif” has been used in this way with reference to Jewish music and Israeli art music by musicologists Alexander Ringer and Amy Horowitz.¹⁰ Other musicologists, such as Ronit Seter and Amnon Shiloah, call them “melodic motifs”.¹¹ The musicologist Joachim Braun also examined compositions according to musical motifs, however Braun termed a musical motif as an “idiom”.¹² These musicologists may have differed in the terms they gave for a musical motif, however, they all refer to a musical cell within a composition that can be singled out as a separate entity in order to assist in identifying the cultural influences present in a composition. A term that is used in musicology for when a composer incorporates a musical motif originating from a specific source is “borrowing”. There are several types of borrowing used by the composers who immigrated to Israel from the Soviet Union and the former Soviet Union in their compositions. One type of borrowing that was used in the compositions examined in this research is called “stylistic allusion”. This refers to borrowing from a “general style or type of music”.¹³ The way of discovering this was by identifying the cultural musical motifs incorporated by these composers in their works.

There are five categories of cultural musical motifs that have been used in the examination of the compositions in this research:

¹⁰ Ringer, A. L. 1965. “Musical Composition in Modern Israel,” *Musical Quarterly*, Vol. 51, Iss. 1 “Special Fiftieth Anniversary Issue: Contemporary Music in Europe: A Comprehensive Survey.” Oxford: Oxford University Press. p. 283.; and Horowitz, A. 1999. “Israeli Mediterranean Music: Straddling Disputed Territories,” *The Journal of American Folklore*, Vol. 112, Iss. 445. Illinois: University of Illinois Press. p. 452.

¹¹ Seter, R. 2015. “‘An Exotic Ornament’: Amnon Shiloah on Israeli Art Music,” *Musica Judaica*, Vol.21, (Translated from Hebrew: Arbie Orenstein), New York: The American Society for Jewish Folk Music. pp. 180 and 186.

¹² Braun, J. 1985. “The Double Meaning of Jewish Elements in Dimitri Shostakovich’s Music,” *The Musical Quarterly*, Vol. 71, Iss. 1. Oxford: Oxford University Press. p. 69.

¹³ Burkholder, J. P. 1994, “The Uses of Existing Music: Musical Borrowing as a Field,” *Notes*, Vol. 50, Iss. 3, March. Wisconsin: Music Library Association. p. 854.

Israeli musical motifs

Israeli musical motifs were used in compositions from the 1930s in the British Mandate of Palestine, and incorporated in the works by composers who were the founders of what became known as Israeli art music. An example of an Israeli musical motif originates with the Israeli folk dance, the hora. The Israeli art music composer Verdina Shlonsky (1905-1990) said that the music that accompanied the hora was essential to incorporate in Israeli art music compositions.¹⁴ The hora was introduced to Israel by the Jewish pioneers of the first group of immigrants who moved to Palestine in 1882. At that time, they brought with them the music and dances from their locations of origin, including the hora and others such as the polka.¹⁵ However, it was the hora that Shlonsky identified as having become an inseparable part of Israeli culture and therefore an essential element to borrow when composing Israeli art music. The hora was already incorporated as the finale in many multi-movement art music compositions of the 1930s and 1940s in the British Mandate of Palestine.¹⁶ In this research, music resembling or inspired by the hora is considered an Israeli musical motif.

The early composers of Israeli art music also incorporated elements from Yemeni Jewish folk songs, which were considered the most ancient and authentic Jewish music, dating back to the first century CE. Ronit Seter said that the use of these folk songs was a central aspect of the Israeli art music style.¹⁷ Any reference to Yemeni Jewish folk song, or other Near Eastern Jewish music that was identified as having been integral to the development of Israeli art music, is considered in this research as an Israeli musical motif.

An example of one other Israeli musical motif described by Seter, is “a turn around the tonic” or any other structural note. This can be seen in a composition by one of the

¹⁴ Seter, R. 2007. “Verdina Shlonsky, ‘The First Lady of Israeli Music,’” *Min-Ad: Israel Studies in Musicology Online*, Vol. 6, Iss. 2007–08. Tel Aviv: The Israel Musicological Society. p. 7. Accessed February 9, 2025, <https://min-ad.org.il/min-ad/article/view/208/192>.

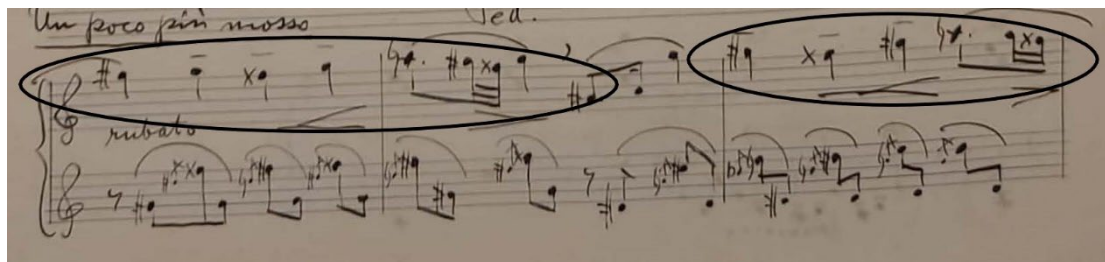
¹⁵ Zorman, M. 2021. *Machrozet Shirei Horah: Madrich Lamoreh*. In Hebrew. (*Hora Song Collection: A Teacher’s Guide*). Ramat Gan Bar-Ilan University. p. 4. Accessed February 17, 2025, <http://biui-music.org.il/t-images/items1611B-489.pdf>.

¹⁶ Seter, 2007. op. cit. pp. 7-8.

¹⁷ Seter, R. 2013. “The Israeli Mediterranean Style: Origins, 1930s-1950s.” Published by the author. p. 15.

Founding Generation of Israeli art music composers, Paul Ben-Haim (1897-1984) (see **Musical Ex. No. I.1**).¹⁸

Musical Example No. I.1



From Paul Ben-Haim's 2nd *Suite Op. 20, No. 2*, the third movement "Nocturne". Circled in black is a "turn around the tonic", or a central note, that has been identified as an Israeli musical motif. In this case the central note is 'G sharp'. (Ben-Haim, P. 1935. *Suite No. 2, Op. 20: for piano (manuscript)*. Manuscript from Paul Ben-Haim's archive at Israel National Library, MUS 0055, Call Number A 336. Permission to use given by the Israel National Library).

Jewish musical motifs

Jewish musical motifs originate from Eastern Europe in either Jewish religious music or Jewish folk music. The augmented second is used by both Jewish and non-Jewish composers to associate their compositions with Jewish music.¹⁹ The augmented second also appears as an interval composers used to depict other cultures.²⁰ Because of this, the context in which the composer borrows the augmented second for use in their

¹⁸ Seter, 2013. op. cit. p.8.; and Seter, R. 2003. "Yuvalim Be-Israel: Nationalism in Jewish-Israeli Art Music, 1940-2000." Ph.D. Diss., New York: Cornell University. pp. 180-186.

¹⁹ Nemtsov, J. 2008. "'The Scandal was Perfect': Jewish Music in the Works of European Composers," *Osteuropa: Impulses for Europe: Tradition and Modernity in East European Jewry*, Vol. 58, Iss. 8/10. Berlin: Berliner Wissenschafts-Verlag. p. 133.; and Ritzarev, M. 2007. "'A Singing Peasant': An Historical Look at National Identity in Russian Music," *Min-Ad Israel Studies in Musicology Online*, Vol. 6, Iss. 2007-2008. Tel Aviv: Israel Musicological Society. p. 66. Accessed February 9, 2025, <https://min-ad.org.il/min-ad/article/view/209/193>.; and Kligman, M. 2015. "Jewish Liturgical Music," *The Cambridge Companion to Jewish Music*. Cambridge: Cambridge University Press. p. 91.

²⁰ Ritzarev, M. 2006. "The Augmented Second, Chagall's Silhouettes, and the Six-Pointed Star," *Musica Judaica*, Vol. 18, Iss. 5766/2005-2006. New York: The American Society for Jewish Folk Music. p. 43.; and Scott, D. B. 1998. "Orientalism and Musical Style," *The Musical Quarterly*, Vol. 82, Iss. 2 (Summer). Oxford: Oxford University Press. p. 312.

composition is also described in this research, as it is of relevance for identifying the augmented second as a specifically Jewish musical motif. A way of attesting that the augmented second was borrowed in order to depict a Jewish character is the use of an augmented second in a composition with a Jewish title or one that was acknowledged as being related to a Jewish theme.²¹ Another way to identify an augmented second as specifically Jewish is that the interval was incorporated into a composition by a Jewish composer who identified their own compositional style as having been directly influenced by Jewish music.²² Finally, if the augmented second that was borrowed, originated in an existing Jewish folk song, then this would also confirm its Jewish character, instead of implying any other culture.

There are additional motifs that appear in Jewish religious music and in secular Jewish folk songs, such as the “Freigish” mode (Phrygian with a raised third degree), or Dorian with a raised fourth.²³ Another is the rhythmic Jewish musical motif of the “um-pa” accompaniment, likely to have been inspired by klezmer music.²⁴ Additional rhythmic-melodic parameters have also been identified as originating in Jewish music, including the “iambic prime”, where “itches change on weak beats and are then repeated on strong beats” (see **Musical Ex. No. I.2**).²⁵

²¹ Taruskin, R. 1997. *Musorgsky: Eight Essays and an Epilogue*. New Jersey: Princeton University Press. pp. 382-383.; and Nemtsov, op. cit. pp. 123-124.

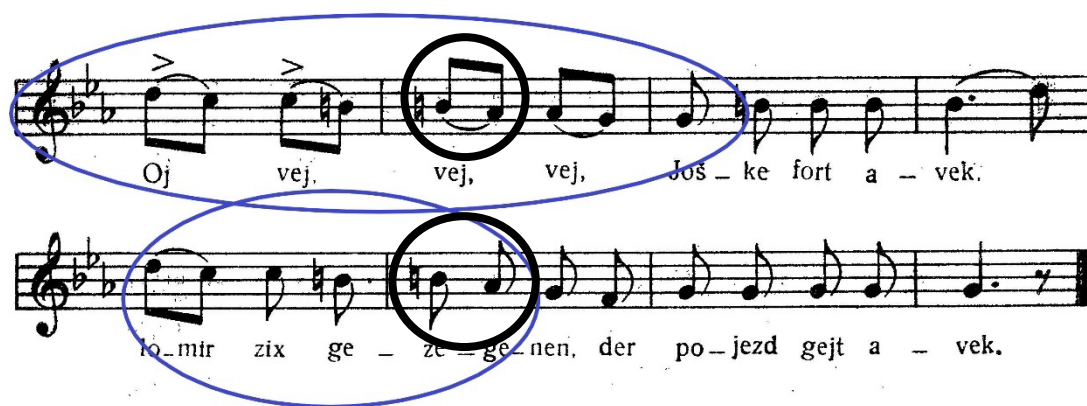
²² Ritzarev, 2021. op. cit. pp. 65-66.; and Nemtsov, op. cit. p. 133.

²³ Braun, 1985. op. cit. p. 72

²⁴ Braun, 1985. op. cit. p. 69.

²⁵ Watson, J. 1949. “Aspects of the ‘Jewish’ Folk Idiom in Dmitri Shostakovich’s String Quartet No.4, Op.83 (1949).” Ph.D. Diss., Ontario: University of Ottawa, Canada. p. 82.

Musical Example No. I.2



Bars 9-16 of a Yiddish song titled “Bak Mir Nit Kayn Bolkelek” (“Don’t Bake Me a Bun”) from Moisei Beregovsky’s collection of Jewish folk songs. Circled in blue in bars 9-11, and 13-14, is the use of the iambic prime. Circled in black in bar 10 and 14, is the appearance of the augmented second. (Retrieved from – Beregovski, M., and Fefer, I. 1938. *Yidishe Folks-Lider*. Kiev: Melukhe-Farlag far di Natsyonale Minderheytn. p. 112).

Differentiating between Jewish and Israeli cultural motifs

The difference between a Jewish musical motif and an Israeli musical motif is the origin of the musical motif. The augmented second that is termed here, and in other research, as a Jewish musical motif, exists predominantly in Jewish folk music from Eastern Europe. Augmented seconds were used in abundance in Eastern-European Jewish music, and the art music composers who incorporated this interval were predominantly referring to that origin of Jewish music. Any musical motifs that originated in Jewish music of the Near East and then inspired, or were borrowed for art music, are considered Israeli musical motifs. This is because the First Generation of art music composers of the 1930s in the British Mandate of Palestine identified these musical motifs as integral to the development of a new art music. They insisted that what would become Israeli art music should be based on what they considered as the most authentic origins of Jewish music, namely the music of the Near East.

Soviet musical motifs

Guidelines for composing Soviet art music were defined by government organisations such as the Soviet Composers' Union. In 1948, a decree was published by the Central Committee of the Communist Party of the Soviet Union (C.P.S.U). It stipulated that Soviet art music should be based on "traditions of the Russian musical school" and be accessible to the Soviet masses.²⁶ The Soviet Composers' Union defined a strict set of rules that all composers had to abide by. This meant that all compositions composed in the Soviet Union were screened, and needed to be approved prior to publication.²⁷ Therefore, all compositions composed and published in the Soviet Union can be considered as belonging to Soviet art music. Moreover, in this research, there is evidence of the considerable influence of Dimitry Shostakovich on composers who immigrated to Israel from the Soviet Union and the former Soviet Union. Any echoes of Shostakovich's compositions in those of the composers presented in this research are labelled as Soviet musical motifs. This includes his name motif, D. Es. C. H., which he used in many of his own compositions as his musical signature.²⁸

Russian musical motifs

These include musical motifs that were associated with Russian art music until 1917. An aspect that has been identified as central to Russian art music is modality, and especially polymodality. The term modality in the context of Russian art music encompasses both tonality and hierarchy of notes, in addition to the structure and the linear development of compositions.²⁹ An example of modality that has been identified as being closely associated with Russian art music is bimodality or bitonality. This is a motif that is incorporated later in Soviet art music compositions as well.³⁰ Another

²⁶ Mercer, A. ed. 1998. "The Zhdanov Decree," *DSCH Journal*, Vol. 9, Iss. Summer. Accessed August 22, 2024, https://dschjournal.com/wordpress/onlinearticles/dsch09_zhdanov.pdf. p. 23.

²⁷ Mikkonen, S. 2010. "'Muddle instead of music' in 1936: cataclysm of musical administration," *Shostakovich Studies 2*, edited by Pauline Fairclough. Cambridge: Cambridge University Press. pp. 234-238.

²⁸ Brown, S. C. 2006. "Tracing the Origins of Shostakovich's Musical Motto," *Intégral*, Vol. 20. New York: Eastman School of Music – University of Rochester Press. pp. 69-71.

²⁹ Carpenter, E. D. 1995. "Russian Theorists on Modality in Shostakovich's Music," *Shostakovich Studies*, edited by David Fanning. Cambridge; New York, NY: Cambridge University Press. pp. 77-91.

³⁰ Roberts, P. D. 1993. *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries*. Russian Music Studies. Bloomington, Indiana: Indiana University Press. p. 78.

aspect that can be identified is the use of plagal cadences, or what has been defined as “Russian plagalism”, where the fourth degree of the scale acts as the dominant.³¹

Universal musical motifs

Universal musical motifs are often used in a composition in order to connect to a wider community rather than represent a specific nationality. These include motifs originating in genres that are associated with more than one nationality, such as jazz.³² Compositional techniques such as atonality and dodecaphony have also been identified as being universal due to their association with composers of many different nationalities. For the purpose of this research, dodecaphony and other compositional techniques that have been identified as being universal, are referred to as universal musical motifs. Many of these motifs are used by composers internationally, across a wide range of nationalities. The use of universal musical motifs in compositions by immigrant composers can be understood as revealing their wish to be viewed as part of a larger community of composers, rather than being seen as limited to the motifs only of the nationality of their origin or destination.³³

Summary of cultural musical motifs

This thesis explored whether composers of the two distinct groups of immigration to Israel, in the 1970s and in the 1990s, consciously adopted different musical motifs corresponding to their main motivation for immigrating. For example, the presence of Israeli musical motifs in the compositions by composers who immigrated in the 1970s could be interpreted as an expression of their desire to assimilate into Israeli society. Such motifs can be found in some of the compositions of Mark Kopytman, who incorporated elements of Yemeni Jewish folk music.³⁴ In compositions by composers who immigrated in the 1990s, greater use of Jewish musical motifs, rather than Israeli

³¹ Frolova-Walker, M. 2007. *Russian Music and Nationalism: From Glinka to Stalin*. New Haven: Yale University Press. p. 344.

³² Schmidt, E. 2000. “Nationalism and the Creation of Jewish Music: The Politicization of Music and Language in the German-Jewish Press Prior to the Second World War,” *Musica Judaica*, Vol. 15. New York: The American Society for Jewish Music. p. 5.

³³ Belina, A. et. al. 2019. *Music History and Cosmopolitanism*. 1st ed. New York: Routledge. pp. 91, 99-101, and 107.

³⁴ Shelleg, A. 2012. “Israeli Art Music: A Reintroduction,” *Israeli Studies* Vol. 17, Iss. 3. Indiana: Indiana University Press. p. 137.

musical motifs, reflected their newfound freedom to express their Jewish identity. However, the use of Jewish musical motifs could also have been the way they chose to identify with Israeli society. Leshem and Sicron have argued that one of the ways immigrants arriving in Israel in the 1990s from the former Soviet Union assimilated in Israel, was through their “sense of Jewish belonging” to the State of Israel.³⁵

Due to the suppression of information relating to Israeli culture in the Soviet Union, these immigrants knew little about the country they were immigrating to.³⁶ However, they had preserved their Jewish identity, often secretly, in their families and communities.³⁷ The use of Russian or Soviet musical motifs by immigrant composers could reflect their desire to integrate their former cultural heritage. Leshem and Sicron showed that immigrants from the former Soviet Union often preserved aspects of their cultural identities after immigrating to Israel.³⁸ The compositions that reveal the use of either Israeli or Jewish musical motifs, as well as Russian or Soviet musical motifs demonstrate cultural fusion.

Additionally, it became clear while practicing the works chosen for this research, that Dmitry Shostakovich and his compositions were a profound influence on several of the composers being studied. Although extensive research has been done on Shostakovich, there has been little on his influence on Israeli art music, and this research aims to address this gap. In my oral history interviews with composers, they explained that they looked to Shostakovich for inspiration, and consciously chose to echo his compositions in their own works. Furthermore, it was found in this research that some composers used the motif of Shostakovich’s name, D. Es. C. H., in their own compositions to show reverence for him.

For each composer studied in this research, two of their piano compositions have been selected: wherever possible, one that was composed before immigration and the other after. Comparing the use of different cultural musical motifs in the two compositions

³⁵ Leshem, and Sicron. 1999. op. cit. pp. 500-501.

³⁶ Pinkus, B. 1988. *The Jews of the Soviet Union: The History of a National Minority*. Cambridge, Russian, Soviet and Post-Soviet Studies. Cambridge: Cambridge University Press. p. 214.; and Ro'i, Y., and Beker, A. et. al. 1991. *Jewish Culture and Identity in the Soviet Union*. New York: New York University Press. p. 136.

³⁷ Gilbert, M. 1985. *The Jews of Hope*. New York, NY: Penguin Books. p. 2.

³⁸ Leshem, and Sicron. 1999. op. cit. p. 489.

has provided insight into how immigration influenced their compositional style and the type of cultural fusion.

Research Questions

The primary research question was:

Are the contrasting motivations for immigration of the two groups of composers who immigrated to Israel from the Soviet Union and the former Soviet Union, in the 1970s and the 1990s, reflected in their solo piano compositions?

This question was based on the understanding that, according to Leshem and Sicron, these two groups were driven by different motivations to immigrate to Israel. It was possible that those driven by ideological considerations, who immigrated in the 1970s, would have more Israeli musical motifs in their compositions than those who immigrated for socio-economic reasons, in the 1990s. To research this question, different musical motifs were identified in the compositions in order to discover the different types of cultural fusion. Interviews, examination of the compositions, and practice research provided additional information to clarify the composers' motivations for immigration to Israel.

Literature Review

Very little research has been done on the composers who immigrated to Israel from the Soviet Union and the former Soviet Union. The only research that looks specifically at a group of Israeli composers who immigrated from the Soviet Union is Keren Ezrati's master's thesis.³⁹ This thesis provides useful biographical details on three composers who immigrated in the 1970s: Mark Kopytman, Joseph Dorfman, and Lev Kogan.

Galia Duchin-Arieli's 2017 doctoral dissertation examines compositions by Hana Ajiashvili and Avia Kopelman, both of whom immigrated in the 1990s.⁴⁰ It provided

³⁹ Ezrati, K. 2009. "Jewish Idea in the Creative Work of Soviet Jewish Immigrant Composers in the Early 1970s." Master's Thesis. Ramat Gan: Bar-Ilan University.

⁴⁰ Duchin-Arieli, G. 2017. "The Voice of a Culture: Stylistic and Cultural Traits in the Music of Israeli Composers Born Between 1970-1985." Ph.D. Diss., Ramat Gan: Bar Ilan University.

useful insights when writing about the experience of Soviet composers who immigrated to Israel in the 1990s. In Ofra Yitzhaki's doctoral thesis there is an examination of a composition by the composer Josef Bardanashvili, who is also one of the composers in my research. I have adopted a similar method of score examination to that used by Yitzhaki.⁴¹

There is also an in-depth examination of a composition by the composer Joseph Dorfman in Ilya Heifets' doctoral dissertation. Heifets focuses on the solo cello composition *Klezmeriana* in the context of Dorfman's life and cultural affiliation to Judaism, and gives useful background on Israeli art music. In addition to revealing Jewish musical motifs found in *Klezmeriana*, such as the augmented second, and the use of Jewish modes, Heifets also shows how sections from this cello work were inspired by Shostakovich.⁴²

There are many texts addressing the impact of immigration on composers in other national contexts.⁴³ For example, Israeli musicologist Irit Youngerman wrote on Jewish composers who were forced to emigrate at the time of World War II, and examined cultural fusion in their compositions.⁴⁴ Other texts also show how score examination can be used to identify aspects of cultural fusion in compositions, for example in Shuko Watanabe's study of East-West fusion in the music of Japanese composers.⁴⁵

Several studies on demographic and socio-economic details of Soviet immigrants in Israel provide data that show the influence of the "push factor" on Soviet immigration to Israel in the 1990s.⁴⁶ Additionally, there is some research on the degree of assimilation of the two groups of immigration to Israel from the Soviet Union and the

⁴¹ Yitzhaki, O. 2006. "Israeli Piano Music After 1985: Analysis and Comparison in Historical Perspective." D.M.A. Diss., New York: Juilliard School. pp. 79-91.

⁴² Heifets, I. 1998. "Joseph Dorfman's 'Klezmeriana': A Contemporary Jewish Composer Facing the Ethnic Challenge." Ph.D. Diss., Ramat Gan: Bar-Ilan University. pp. 16, and 30-36.

⁴³ See, for example, Levi, E., and Scheduling, F. 2010. *Music and Displacement: Diasporas, Mobilities, and Dislocations in Europe and Beyond*. Series 10 "Europea". Lanham, MD: Scarecrow Press.; and Scheduling, F. 2019. *Musical Journeys: Performing Migration in Twentieth-Century Music*. Martlesham: Boydell and Brewer Ltd.

⁴⁴ Youngerman, I. 2009. "Immigration, Identity, and Change: Émigré Composers of the Nazi Period and Their Perceptions of Stylistic Transformation in Their Creative Work," *Naharaim: Journal of German Jewish Literature and Culture*, Vol. 3 Iss. 1. Berlin; New York: Walter de Gruyter. pp. 117-134.

⁴⁵ Watanabe, S. 1991. "Japanese Music: An East-West Synthesis," *The American Music Teacher* Vol. 41, Iss. 2. Cincinnati: Music Teachers National Association. pp. 24-29 and 51-52.

⁴⁶ Leshem, E. 2009. *Integration of Immigrants from the Former Soviet Union in Israel 1990-2005: Interdisciplinary Infrastructure Research*. (in Hebrew) Jerusalem: Joint Distribution Committee.

former Soviet Union.⁴⁷ One detailed study of 1059 Soviet musicians in Israel showed the extent to which those who arrived in the 1990s integrated into Israeli society.⁴⁸ For example, it shows that the number of orchestras in Israel trebled within two years due to the arrival of these musicians. Furthermore, about a third stated that their economic situation improved within six months of moving to Israel.

Important texts on the development of Israeli art music include: Robert Fleisher's "Twenty Israeli Composers: Voices of a Culture", which analyses a select group of composers from each generation of Israeli art music; and Peter Gradenwitz's "Music and Musicians in Israel: a Comprehensive Guide to Modern Israeli Music". Gradenwitz's text provides an overview of the foundation of Israeli art music from the 1930s until around the time of the establishment of the State of Israel (1948). It includes descriptions of orchestras, radio broadcasting stations, choirs, conductors, and composers.⁴⁹

In Fleisher's text, the four generations of Israeli art music composers are defined according to when they began composing. According to Fleisher, composers who began composing in Israel in the mid-1960s into the 1970s are designated as belonging to the Third Generation of Israeli art music composers.⁵⁰ However, according to Ronit Seter, those who began composing in Israel in the 1960s-1970s are Second Generation composers, those of the 1980s to 1990s are Third Generation, and finally those who began composing since the mid-1990s are Fourth Generation composers of Israeli art music.⁵¹ This thesis adopts Fleisher's definition that Third Generation composers were those who were active during the 1970s, and Seter's that the Fourth Generation began in the 1990s.

A clear analysis of Jewish musical motifs, including modes and melodic characteristics, is given by the early twentieth-century ethnomusicologist Abraham Zvi Idelsohn (1882-

⁴⁷ Leshem, and Sicron. 1999. op. cit. pp. 484-522.

⁴⁸ Hirshberg, J., and Brover, B., 1993. "The Russians Are Coming," *Music in Time*, Iss. Winter. Jerusalem: Jerusalem Academy of Music.; and Hirshberg, J. Brover, B. L., and Ben-Tzur, M. 1997. "Absorption Processes of Immigrant Musicians from the Soviet Union to Israel, 1989-1994," *Research Series*, Vol. 74. Jerusalem: Jerusalem Institute for Israel Studies.

⁴⁹ Gradenwitz, P. 1959. *Music and Musicians in Israel: A comprehensive Guide to Modern Israeli Music*. Tel Aviv: Israeli Music Publications.

⁵⁰ Fleisher, R. J. 1997. *Twenty Israeli Composers: Voices of a Culture*. Detroit: Wayne State University Press. pp. 163-168.

⁵¹ Seter, R. 2002. "Israel," in *Asian Composers in the 20th Century*. Tokyo: The Japan Federation of Composers. p. 19.

1938).⁵² Idelsohn also collected and compiled Jewish folk songs from Eastern Europe, and North Africa in his ten-volume *Thesaurus of Hebrew Oriental Melodies*.⁵³ The influence of his research on Israeli art music is discussed in several texts.⁵⁴ Furthermore, his *Thesaurus* has been shown to be an important source for Israeli art music composers.⁵⁵

The introduction of Jewish musical motifs in Jewish art music in Russia is closely identified with the establishment, in 1908, of the Society for Jewish Folk Music in St Petersburg, Russia.⁵⁶ Information on this society is provided in texts written by two of its founders: Solomon Rosowsky's "The Society for Jewish Folk Music: Personal Reminiscences"; and Lazare Saminsky's autobiography.⁵⁷ There are also more contemporary texts on the St Petersburg Society for Jewish Folk Music.⁵⁸

This research also examines the use of Jewish musical motifs in compositions by Russian and Soviet composers who were not Jewish, such as Mikhail Glinka, Mily Balakirev, Nikolai Rimsky-Korsakov, Modest Musorgsky, and Dmitry Shostakovich. These composers have had, and continue to have, a profound influence on Israeli composers who emigrated from the former Soviet Union. Additionally, it is important to recognise that the use of Jewish musical motifs in Israeli art music might have been inspired by these non-Jewish composers.

⁵² Idelsohn, A.Z. 1929. *Jewish Music In Its Historical Development*. New York: Henry Holt Publication. Citations refer to 1967 reprint, New York: Schocken Books Edition; and 1992 reprint, New York: Dover Publications.

⁵³ Idelsohn, A. Z. 1923-1933. *Thesaurus of Hebrew Oriental Melodies*. Leipzig: Breitkopf & Härtel, Vols. I-X. Reprint 1973, New York: KTAV Publishing House.

⁵⁴ For example: Seroussi, E. 2004. "A Common Basis – The Discovery of the Orient and the Uniformity of Jewish Musical Traditions in the Teaching of Abraham Zvi Idelsohn," (in Hebrew) in *Pe'amim: Studies in Oriental Jewry*, Iss. 100. Jerusalem: Yad Izhak Ben Zvi. pp. 125-46.

⁵⁵ Shelleg, A. 2019. "Josef Tal on the Cusp of Israeli Statehood, or, The Simultaneity of Adjacency and Oppositionality," *Acta Musicologica*, Vol. 91, Iss. 2. Basel, Switzerland: International Musicological Society. p. 159

⁵⁶ Móricz, K. 2008. *Jewish Identities: Nationalism, Racism, and Utopianism in Twentieth-Century Music*. Berkeley: University of California Press. p. 53.

⁵⁷ Rosowsky, S. 1948. "The Society for Jewish Folk Music: Personal Reminiscences," *The Jewish Music Forum*, Vol. IX, Iss. Dec ember. New York: American Society For Jewish Music. pp. 9-10.; and Saminsky, L. 1977. "Lazare Saminsky's Years in Russia and Palestine – Excerpts from an Unpublished Autobiography," *Musica Judaica*, Vol. 2, Iss. 1, edited by Albert Weisser, and Israel Katz. New York: The American Society for Jewish Folk Music. pp. 1-21.

⁵⁸ Miller, M. 2004. "A Conference on the St. Petersburg Society for Jewish Folk Music (1908-1938) Held at the University of Potsdam, Germany (May, 2004)," *Musica Judaica*, Vol. 17. New York: The American Society for Jewish Folk Music. pp. 155-164.; and Móricz, op. cit. pp. 20-53.

According to Shostakovich's biographer, Elizabeth Wilson, Shostakovich incorporated Jewish musical motifs to represent the oppressed Jewish citizens of Soviet society.⁵⁹ He used his compositions to highlight the social inequalities within contemporary society. This was also an aspect of Musorgsky's compositions. Musorgsky's biographer, Stephen Walsh, wrote that Musorgsky endeavoured to portray underrepresented aspects of Russian society, and that can be seen as his own criticism of social inequalities. Musorgsky belonged to a group of composers who became known as "The Five"; they promoted the representation of both political and social life through their artform.⁶⁰ Indeed, Jewishness in music was one aspect that these composers incorporated in their compositions as a part of their underlying ideology.⁶¹

For example, the sixth movement of Musorgsky's *Pictures at an Exhibition*, "'Samuel' Goldenberg and 'Schmuyle'" has been described by one of the founding composers of Israeli art music, Alexander Boskovich (1907-1964), as being the most Jewish composition ever written by either a Jewish or a non-Jewish composer.⁶² I have found borrowings from this movement in two of the solo piano compositions in this research. Additionally, another composer from the founding generation of Israeli art music, Josef Tal (1910-2008), chose the eighth movement "Con Mortuis in Lingua Mortua" from Musorgsky's *Pictures at an Exhibition* as the theme for a set of variations (1945) dedicated to the memory of his father, who was murdered in Auschwitz.⁶³

Musorgsky's biographer Michael Russ explained that the musical motifs in "'Samuel' Goldenberg and 'Schmuyle'" seem to be a genuine attempt by Musorgsky to depict two

⁵⁹ Wilson, E. 1994. *Shostakovich: A Life Remembered*. Princeton: Princeton University Press. pp. 229-235.; and Fay, L. E. 2005. *Shostakovich: A Life*. New York: Oxford University Press. pp. 234-235.

⁶⁰ Walsh, S. 2013. *Musorgsky and His Circle: A Russian Musical Adventure*. 1st Edition, Borzoi Book. New York, NY: Knopf. pp. xii and 160.

⁶¹ Loeffler, J. 2015. "A Special Kind of Antisemitism: On Russian Nationalism and Jewish Music," *Yuval Online: Journal of the Jewish Music Research Centre*, Vol. 9. Jerusalem: Hebrew University of Jerusalem. p. 12.

⁶² Boskovich, A. U. 1953. "Problems of Original Music in Israel," *Orlogin*, Vol. 9. Israel: Sfarim Poalim. pp. 280-294.

⁶³ Yitzhaki, O. 2023. "His Works for Piano Solo," in *Josef Tal's Musical Work*, edited by Jehosh Hirshberg. Jerusalem: Carmel Publishers. p. 204.

different Jewish identities based on his lived experience.⁶⁴ Musorgsky's experience of Jewish life also inspired him to compose a *Hebrew Song* and to use a Jewish folk song as the basis for his cantata *Joshua*. Musicologist Joachim Braun wrote that Musorgsky had told Rimsky-Korsakov that he had heard this folk song sung by his Jewish neighbours.⁶⁵ The same Jewish folk song is also engraved on Musorgsky's headstone at the Alexander Nevsky Lavra cemetery in St Petersburg; it was constructed by the Jewish sculptor Mark Antokolsky.⁶⁶ Musorgsky also admired Jewish music, and made a deliberate effort to hear and transcribe Jewish folk songs.⁶⁷ Indeed, Musorgsky has inspired many Jewish and non-Jewish composers, including Shostakovich, to incorporate Jewish musical motifs in their own compositions.⁶⁸

Shostakovich was also a profound influence on Jewish composers in the Soviet Union, both during his lifetime and after.⁶⁹ His compositions have continued to inspire Jewish composers even after their immigration to Israel, and this influence can be seen in musical motifs in the compositions chosen for this research. Shostakovich's extensive connection to Jewish music and his philosemitism is well documented.⁷⁰ For example, these sources identify Shostakovich's attempts to use his connections with members of the Communist Party to help Jews when they were being oppressed.⁷¹ Furthermore,

⁶⁴ Russ, M. 2014. "Returning to the Exhibition," *Music in Art*. New York: Research Center for Music Iconography, The Graduate Center, City University of New York. Vol. 39, Iss. 1–2. pp. 222–223.; and Khazdan, E. 2009 "Evreiskaia Muzyka v Vospriatii Russkogo Kompozitora (Po Pis'mam i Avtografam MP Musorgskogo)," ("Jewish Music as Perceived by a Russian Composer (Based on MP Musorgsky's Letters and Autographs),") (in Russian) in *Biblii Do Postmoderna (Bibles Before Postmodernism)*, edited by Victoria Mochalova. Moscow: Moskva. pp. 482–486. (Хаздан, Евгения. "Еврейская Музыка в Восприятии Русского Композитора (По Письмам и Автографам МП Мусоргского)." В Библии До Постмодерна, редактор: Виктория Мочалова. Москва: Москва, 2009.); and Dudakov, S. 2000. *Paradoxy i prichudy filosemitizma i antisemitizma v Rossii: ocherki* (In Russian) ("Paradoxes and Caprices of Philo-semitism and Anti-Semitism in Russia.") Moscow: Rossiiskii Gos. Gumanitarnyi Universitet. p. 409.

⁶⁵ Khazdan, 2009. op. cit. p. 473.

⁶⁶ Braun, J. 1978. *Jews and Jewish Elements in Soviet Music: A Study of a Socio-National Problem in Music*. Tel Aviv: Israel Music Publications. pp. 27–28.

⁶⁷ Dudakov, op. cit. pp. 409–413.

⁶⁸ Walsh, op. cit. p. 409.; and Móricz, op. cit. p. 46.

⁶⁹ Elphick, D. 2014. "Weinberg, Shostakovich and the Influence of 'Anxiety,'" *The Musical Times* Vol. 155, Iss. 1929. London: The Musical Times Publications Ltd. p. 49.

⁷⁰ Wilson, op. cit. pp. 229–235.; and Fay, L. E. 2005. *Shostakovich: A Life*. New York: Oxford University Press. pp.167–170.; and Sheinberg, E. 2008. "Jewish Existential Irony as Musical Ethos in the Music of Shostakovich," in *The Cambridge Companion to Shostakovich*. Cambridge Companions to Music. Cambridge: Cambridge University Press.

⁷¹ Fanning, D. 2010. *Mieczysław Weinberg: In Search of Freedom*. Hofheim: Wolke Verlag. p. 87.

there are many examples of his portrayal of Jewish music in his own compositions.⁷² In Joachim Braun's study on the use of Jewish musical motifs in Shostakovich's compositions, he identified specific modes connected to Jewish music, as well as the incorporation of elements from Jewish folk songs.⁷³

Research methods

This research incorporated three investigative methods: oral history interviews, practice research, and score examination.

Oral history interviews

Interviews with living composers provided valuable information on their reasons for immigration and a deeper understanding of their lives. They are also a window into the history of Jewish music culture in the Soviet Union, which is a subject that, until recently, has been poorly documented.⁷⁴

Practice research.

Practice has played a central role throughout my doctoral studies. It has been essential as preparation for my performances and recordings, and facilitated the discovery of musical motifs in the compositions. Although it is possible to identify some of these motifs by examining the score, there are many that, without hearing the compositions, may have otherwise gone unnoticed. Since some of these compositions have never been performed before, the only way to hear them was to practice, perform, and record them myself. The compositions that have been premiered are: Svetova's *Venetian Drafts*, Vahl's *34 Interludes*, Kopytman's *Two Preludes and Fugues*, Lev Kogan's *Toccata*, and Joseph Dorfman's *Piano Sonata No. 2*. The piano version of Kogan's *Tfila* had never

⁷² Braun, J. 2010. "Shostakovich's Jewish Songs: 'From Jewish Folk Poetry, Op. 79,'" in *DSCH Journal*, Vol. 32, Iss. "Writing About Shostakovich." p. 12. Accessed August 22, 2024, https://dschjournal.com/wordpress/onlinearticles/dsch32_braun.pdf.

⁷³ Braun, J. 1985. "The Double Meaning of Jewish Elements in Dmitri Shostakovich's Music," *The Musical Quarterly*, Vol. 71, Iss. 1. Oxford: Oxford University Press. pp. 68-80.

⁷⁴ Braun, 1978. op. cit. pp. 9-16.

been recorded or performed before. Furthermore, Bogod's *One Horah and Five Klezmer Ostinatos* had never been performed or recorded at the beginning of this research in 2020.

I recorded my practice sessions from the first encounter with a composition until performance. During my practice I also "think aloud". This is a technique with origins in psychology and has been applied in many fields including education and cognitive science.⁷⁵ The stream-of-consciousness reflections that were voiced during "think aloud" included comments on every aspect of my playing as well as observations of different cultural musical motifs that I recognised while practicing. After practicing, I made a transcript of my "think aloud" commentary, identifying themes and subthemes. Cultural musical motifs were highlighted and then located in the score for further examination.

Score examination

The scores of each composition were examined using different parameters such as melodic contour, intervals, harmonies, rhythms, and structure. Specific rhythms, intervals, and scales have been identified by musicologists as having cultural affiliations, and it was these that informed my search for cultural musical motifs. A source that has developed my understanding and approach to examining compositions in this way is *Shostakovich Studies*, edited by David Fanning. For example, in the chapter by Ellon D. Carpenter "Russian Theorists on Modality in Shostakovich's Music", there are several examples of modes that can be found in compositions by Shostakovich.⁷⁶

Additionally, after identifying parameters, I compared them with other scores in order to identify compositions that may have influenced the one I was studying. This process usually began during "think aloud" when I commented that a certain motif reminded me of another composer's work, and I then embarked on a process of delving into the music of that composer in order to find it. For example, in Emanuel Vahl's "Interlude

⁷⁵ Van Someren, M., et al. 1994. *The Think Aloud Method: A Practical Approach to Modelling Cognitive Processes*. London: Academic Press.

⁷⁶ Carpenter, E. D. 1995. "Russian Theorists on Modality in Shostakovich's Music," *Shostakovich Studies*, edited by David Fanning. Cambridge; New York, NY: Cambridge University Press. pp. 76-112.

No. 9” from his *34 Interludes*, there is a section that reveals similarities to the sixth movement, “‘Samuel’ Goldenberg and ‘Schmuÿle’”, of Musorgsky’s *Pictures at an Exhibition* (see **Musical Ex. No. I.3**).

Musical Example No. I.3

The image displays two musical excerpts side-by-side for comparison. The left excerpt, from Vahl's "Interlude No. 9" (bars 32-34), is for piano (Pno.) and features a treble and bass staff. The right excerpt, from Musorgsky's "Pictures at an Exhibition" (bars 15-18), is also for piano and includes the tempo marking "Andante grave." Both excerpts are annotated with colored circles to highlight specific musical features: blue circles indicate the key signature of Bb minor; orange circles highlight repeated octaves in the right hand; purple circles highlight descending notes of octaves in the left hand; and black circles highlight ascending notes in the left hand moving in octaves. The musical notation includes various note values, rests, and dynamic markings such as *sf* and *mf*.

Above on the left is the section in bars 32-34 of Vahl's "Interlude No. 9" that seems to borrow from Musorgsky's *Pictures at an Exhibition*, the sixth movement, "'Samuel' Goldenberg and 'Schmuyle'". On the right is the corresponding section in Musorgsky's *Pictures at an Exhibition*, bars 15-18. Circled in black on the left and on the right, are the four notes ascending played by the left hand in moving octaves. Although different notes, they are identical intervals, of a major second, a minor second, and then the Jewish musical motif, the augmented second. Circled in purple in both are identical descending notes of octaves in the left hand. Circled in orange on the right is where the right hand plays repeated octaves in Musorgsky's composition, and on the left circled in orange is the section in Vahl's "Interlude No. 9" that could have been inspired by the same section. Circled in blue in both shows that they are in the key of Bb minor. (Vahl, E. 2021. *34 Interludes*. Private ownership, with permission to use granted by the composer.; and Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at International Music Score Library Project (IMSLP), accessed August 27, 2024, <https://ks15.imslp.org/files/imglnks/usimg/e/e5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>.)

List of Composers who Immigrated to Israel from the Soviet Union and the Former Soviet Union

Presented here is a list of forty-five composers who immigrated to Israel from the Soviet Union and the former Soviet Union. It includes composers who arrived in the 1970s and those who arrived after the beginning of the dissolution of the Soviet Union in 1989. It is the first time that an attempt has been made to compile a comprehensive list of these composers. Eight of the composers, highlighted in bold, were chosen for this research, and a selection of their compositions for solo piano have been examined (see **Table No. I.1**).

Table No. I.1

Name	Dates	Awards
Ajiashvili, Hana	Born 1972. Immigrated 2001	2017 ACUM; 2008, 2021 IPMA
Bardanashvili, Josef	Born 1948. Immigrated 1995	1998, 2004 ACUM “Composer of the Year”; 2002, 2018 ACUM; 2000, 2011 IPMA
Bibik, Valentin	1940-2003. Immigrated 1998	2001 ACUM “Composer of the Year Prize”
Bogod, Oleg	Born 1975. Immigrated 1996	2018 IPMA
Boyarsky, Anatoly	1932-2021. Immigrated 1994	
Brener, Uri	Born 1974. Immigrated 1996	2008, 2010, 2015 ACUM; 2006, 2017 IPMA
Burshtin, Mikhail	Born 1943. Immigrated 1993	

Dadyomov, Igor	1949-2002. Immigrated 1992	
Desyatnikov, Leonid	Born 1955. Immigrated 2022	2003 State Prize of Russia
Dorfman, Josef	1940-2006. Immigrated 1973	1981-85 Head of Composition and Theory Department at Tel Aviv University
Epstein, Alona	Born 1974. Immigrated 1990	2006, 2010 ACUM; 2013 IPMA
Feigin, Sarah	1928-2011. Immigrated 1972	Founded Holon Conservatory of Music in 1973
Fridman-Goldman, Marina	Born 1987. Immigrated 2015	
Galperin, Igor	Born 1959. Immigrated 1991	2004 IPMA
Ganelin, Vyaceslav	Born 1944. Immigrated 1987	2016 Landau Prize for Arts and Sciences
Geller, Marina	Born 1963. Immigrated 1991	2002 ACUM
Goldstein, Michael	Born 1957. Immigrated 1990	1998 ACUM
Gurov, Arkady	1956-2002. Immigrated 1991	
Heifets, Ilya	Born 1949. Immigrated 1991	1984 Russian Composers' Union Prize; 2004, 2006 IPMA
Kalman, Alex	Born 1970. Immigrated 1991	
Kazhiloti, Reuven	Born 1948. Immigrated 1992	

Kefeli, Abraham	Born 1972. Immigrated 1999	
Kogan, Lev	1927-2007. Immigrated 1972	Honoured Artist of the USSR; 1977, 1978, 1983 ACUM
Kopytman, Mark	1929-2011. Immigrated 1972	1973 Chairman of Composition and Theory Department of Jerusalem Academy of Music and Dance (JAMD); 1989-93 Dean and Deputy Head of JAMD; 1986 Koussevitzky Award; 1992 ACUM Lifetime Achievements Award; 2002, 2003 IPMA
Lerner, Stella	Immigrated 1990	
Levenberg, Boris	Born 1950. Immigrated 1990	
Levitt, Vladimir	1934-2017. Immigrated 1991	
Liebman, Michael	Born 1957. Immigrated 1991	
Nizhnik, Artem	Born 1980. Immigrated 2022	1998 Grand Prix Lysenko National Composers Competition, Ukraine;
Pigovat, Boris	Born 1953. Immigrated 1990	1995, 2005 ACUM; 2000 IPMA
Povolotsky, Yuri	Born 1962. Immigrated 1991	

Rashkovski, Israel	Born 1947. Immigrated 1972	
Sadomski, Anastasia	Born 1984. Immigrated 2007	
Scolnic, Vladimir	Born 1947. Immigrated 1977	2000-01 Head of Composition, Conducting, and Theory Department of JAMD; 2005-06 Dean of Theory, Composition, Conducting, and Musical Education of JAMD; 2004 IPMA
Segal, Anna	Born 1974. Immigrated 1997	
Shifrin, Emma	Born 1967. Immigrated 1987	2002 Lieberman Compositions Prize of Israeli Composers League
Smorgonskaya, Dina	Born 1947. Immigrated 1989	2005 IPMA
Sokiryansky, Alexandr	1937-2019. Immigrated 1991	
Sokolovskaya, Elena	Born 1967. Immigrated 1995	2005, 2014 ACUM; 2010 IPMA
Svetova, Irena	Immigrated 1991	2007 IPMA
Torchinsky, Vladimir	Born 1968. Immigrated 1991	
Umansky, Talya	Immigrated 1989	
Vahl, Emanuel	Born 1938. Immigrated 1990	2013 IPMA
Vakhtang, Matanel	Born 1964. Immigrated 2001	

Yusupov, Benjamin	Born 1962. Immigrated 1990	1988 Conductor of Dushanbe Philharmonic Orchestra; 1989 Soviet Composition Association Prize; 1993 “Klon Prize” of Israel Composers’ League; 1999, 2007 IPMA
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The list is alphabetised, gives dates of birth (and death where relevant), and dates of immigration. The third column includes lifetime achievements and details of national awards received in Israel. These awards include the highly prestigious Israel Prime Minister’s Award (IPMA), and prizes given by the Society of Authors, Composers and Music Publishers in Israel (ACUM).

Most of these composers have made a significant contribution to musical life in Israel. They have become important teachers and been appointed to positions in conservatories and universities throughout the country. Their works have been performed by major artists and orchestras within Israel and on the international stage.

This list includes only composers who received at least part of their musical education in the Soviet Union, and were, or still are, active in Israel as composers. Those composers who immigrated to Israel from the Soviet Union and the former Soviet Union, and then subsequently moved to other countries, have been excluded from this list.

The table lacks completeness because of the war between Russia and Ukraine, that began in February 2022, and has resulted in a significant increase in immigration to Israel. According to the Israel Ministry of Absorption 62,295 in 2022, 37,730 in 2023,

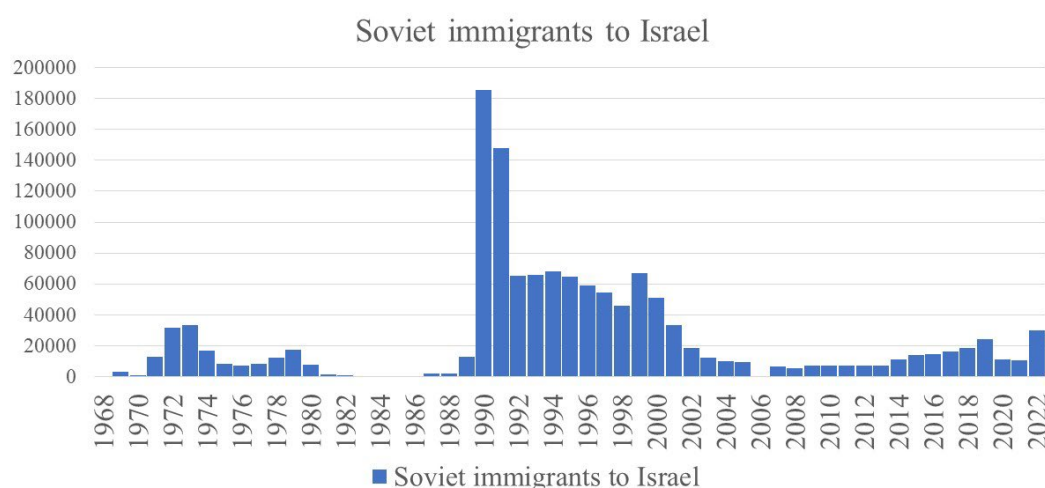
⁷⁷ I am grateful to the composer Uri Brener for his assistance in compiling this table.

and 22,469 in 2024 immigrated to Israel from the former Soviet Union.⁷⁸ This new group of immigrants arriving in Israel includes musicians, and possibly also some composers but they are, as yet, unidentified.

Analysis of the demographic group

Presented here is a chart showing immigration to Israel from the Soviet Union and the former Soviet Union, during the years 1968-2022. The two periods of significant immigration can be seen on the chart below (see **Figure No. I.1**).

Figure No. I.1



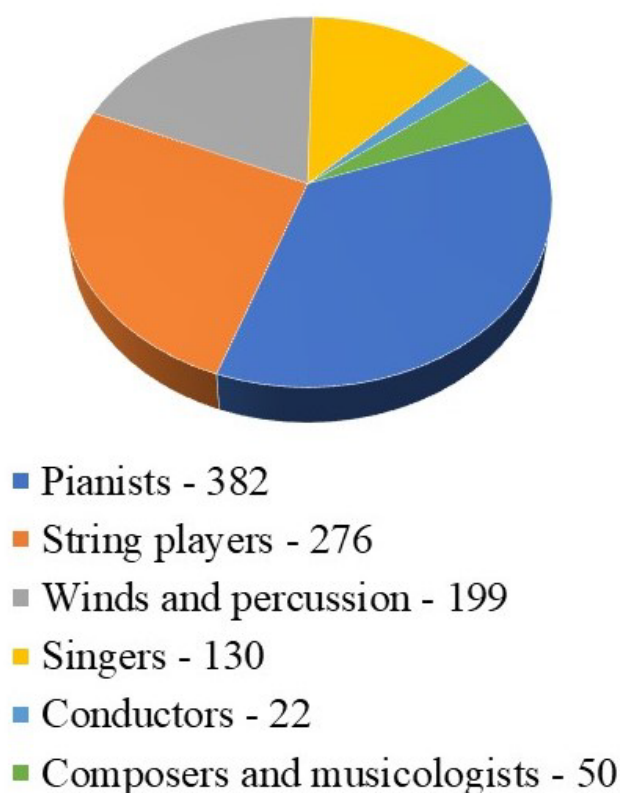
Above is a table including the number of Soviet immigrants to Israel by year, since 1968.⁷⁹

⁷⁸ Misrad Haaliyyah Vehaklitah, "Netunei Aliyyah Leshnat 2022 – Sikum Shnati." (in Hebrew) (Ministry of Aliyah and Integration, "Immigration Statistics for the Year 2022 – Yearly Summary.") Published January 22, 2022. Updated April 19, 2023. Accessed August 26, 2024, https://www.gov.il/he/departments/publications/reports/aliyah_2022; and Misrad Haaliyyah Vehaklitah, "Netunei Aliyah Lefi Shanin" (in Hebrew) (Ministry of Aliyah and Integration, "Immigration Statistics According to Years,"). Accessed January 9, 2025, <https://www.gov.il/he/collectors/publications?officId=27db3169-ab0e-490c-af70-6d03133cb1f3&skip=0&limit=10&Type=9698793e-48f5-4941-8555-b67ca738db63&keywords=%D7%A0%D7%AA%D7%95%D7%A0%D7%99%20%D7%A2%D7%9C%D7%99%D7%99%D7%94>.

⁷⁹ Israel Central Bureau of Statistics, "Total Immigration to Israel from the Former Soviet Union (1948 - Present)," *Jewish Virtual Library a Project of AICE*. Accessed August 22, 2024, <https://www.jewishvirtuallibrary.org/total-immigration-to-israel-from-former-soviet-union>.

These periods of immigration included large numbers of professional musicians, and this spurred the creation of new orchestras in Israel.⁸⁰ An example of one orchestra created to accommodate the many new musicians arriving from the former Soviet Union, was the Rishon LeZion orchestra founded by the Israeli conductor and composer Noam Sherrif. The rapid growth in concert performances was supported by the arrival of many concertgoers as well.⁸¹ Among those musicians arriving in Israel were also many Soviet composers, some of whom had already received wide acclaim in the Soviet Union and the former Soviet Union (see **Figure No. I.2**).

Figure No. I.2



Sample of 1059 musicians who immigrated to Israel from the former Soviet Union in 1993.⁸²

⁸⁰ Leshem, E., and Sicron M. 1999. "The Absorption of Soviet Immigrants in Israel," *The American Jewish Year Book*, Vol. 99. New York: Springer. pp. 499.

⁸¹ Hirshberg, J., and Brover, B. 1993. "The Russians Are Coming," *Music in Time*, Iss. Winter. Jerusalem: Jerusalem Academy of Music. pp. 14-16.

⁸² Hirshberg, and Brover. loc. cit.

Conclusion

The composers who immigrated to Israel from the Soviet Union and the former Soviet Union have shaped the development of Israeli art music in the twentieth and twenty-first centuries. This research presents an analysis of the lives of eight of these composers, and examines their piano compositions. This is the first thesis of its kind to focus on this specific demographic group of prolific and influential composers. Because their impact has been so substantial in Israel and internationally, these composers and their compositions warrant further research and documentation.

Components and Structure of Submission

Components

This submission consists of a 65,000-word text, and three hours of recorded solo piano music. The solo piano compositions submitted are: Musorgsky's *Pictures at an Exhibition* (1874) (33'); Kogan's *Toccata* (1954) (6'); Kogan's *Tfila* (1975) (4'); Dorfman's *Piano Sonata No. 2* (1969) (15'); Two pieces from Dorfman's *Verses from Klezmer Ballade* (1991), the first movement "Nigun", and third movement "The Call of the Shofar" (7'); Kopytman's *Two Preludes and Fugues* (1971) (12'); Kopytman's *Alliterations* (1993) (10'); Bardanashvili's *Postlude* (1993) (11'); Bardanashvili's *Canticum Graduum* (2022) (11'); Yusupov's *5 Ostinato* (1981) (7'); Yusupov's *Subconscious Labyrinths* (2013) (12'); Bogod's *One Horah and 5 Klezmer Ostinatos* (2019) (12'); Svetova's *Venetian Drafts* (2016) (17'); and the first 12 "Interludes" from Vahl's *34 Interludes* (2021) (24').

Choice of Compositions Explained

All the composers examined in this thesis have played, and continue to play, an important part in the development of Israeli art music. Choosing specific compositions for this research was challenging and works were selected for different reasons. Ultimately, however, it was important that they reflected the musical and cultural diversity of the composers themselves.

Some of the compositions by composers who immigrated to Israel from the former Soviet Union were chosen after consultation with the composers. They recommended a composition that seemed most suitable for this research, where a variety of cultural influences, and specifically Jewish musical motifs, could be identified. Bogod's *One Horah and 5 Klezmer Ostinatos*, Svetova's *Venetian Drafts*, Emanuel Vahl's *34 Interludes*, and Bardanashvili's *Canticum Graduum* were chosen in this way.

In order to identify changes in these composers' compositional styles due to immigration, where possible, two compositions by each composer were chosen, one before their immigration and another after. In the case of Yusupov, his *5 Ostinatos* was chosen as it is one of the few compositions Yusupov composed for solo piano before he immigrated to Israel. Similarly, Bardanashvili's *Postlude* was one of the few compositions he composed for solo piano before immigrating. It should be noted that Yusupov and Bardanashvili were chosen because they emigrated from southern republics of the former Soviet Union and their compositions present a variety of diverse cultural motifs.

Kopytman's *Two Preludes and Fugues*, Dorfman's *Piano Sonata No. 2*, and Kogan's *Toccata* were chosen because they had never been performed or examined before. Indeed, Kopytman's *Two Preludes and Fugues* and Dorfman's *Piano Sonata No. 2* only exist in the archive at the National Library of Israel. Furthermore, although Kogan's *Tfila* has been performed and recorded for horn and orchestra, it had never been performed in its version for solo piano. The remaining compositions, Dorfman's *Verses from Klezmer Ballade*, Kopytman's *Alliterations*, and Yusupov's *Subconscious Labyrinths*, were chosen because they had each been commissioned for the Arthur Rubinstein International Piano Competition. This established their status as leading compositions in Israeli art music repertoire for solo piano.

One composition that was chosen for this research by a composer other than those who immigrated to Israel from the Soviet Union and the former Soviet Union was Musorgsky's *Pictures at an Exhibition*. This was chosen because of its significant influence on Jewish and Israeli art music composers. *Pictures at an Exhibition* is a prime example of the incorporation of Russian folk music into an art music composition. Musorgsky also sought to represent all walks of Russian society and Russian life, including the Jews of the Russian Empire, and this is revealed in *Pictures*

at an Exhibition. The sixth movement of *Pictures at an Exhibition* is titled “‘Samuel’ Goldenberg and ‘Schmuyle’”, and is specifically identified by Jewish art music composers, and Israeli art music composers, as being one of the most significant compositions ever written that depicts Jews and contains Jewish musical motifs. Indeed, one of the composers in this research, Emanuel Vahl, identified the direct influence of Musorgsky’s work on his composition *34 Interludes*, which was included in this research. Furthermore, a chapter has been dedicated to Musorgsky’s *Pictures at an Exhibition* because of its far-reaching influence on Jewish art music and Israeli art music.

Thesis Content

Chapter 1 provides an overview of Jewish art music at the beginning of the twentieth century in the Russian Empire. It also looks at the discussion that spread to the British Mandate of Palestine regarding the use of Jewish musical motifs in compositions from the 1930s during the creation of what became the foundations of Israeli art music. There is a section that focuses on the use of Jewish musical motifs in Russian art music of the nineteenth century, including examples of how Musorgsky incorporated Jewish musical motifs in his compositions. The way these composers employed Jewish musical motifs helps in the identification of similar musical motifs in works by composers who immigrated to Israel from the Soviet Union and the former Soviet Union.

Chapter 2 is a detailed examination of Musorgsky’s *Pictures at an Exhibition*. This chapter shows types of borrowing from Russian folk music and Jewish music, in this composition. Ludwig van Beethoven is mentioned here because he borrowed, 68 years earlier, the same Russian folk song that Musorgsky used in his *Pictures at an Exhibition*. It is suggested that this could have been a source of inspiration for Russian nationalist composers to incorporate Russian folk songs, and in doing so reclaim Russian music. Indeed, this incorporation of folk songs, seen in Musorgsky’s *Pictures at an Exhibition* and elsewhere in his compositions, is the way Jewish composers, inspired by Musorgsky, later reclaimed Jewish music. A composition by Beethoven is also presented here as an example of borrowing a Jewish religious song, in a way that Musorgsky later did. It was this type of borrowing that Jewish composers

acknowledged as being an inspiration to their composition of Jewish art music. In this chapter it is shown how Musorgsky's *Pictures at an Exhibition* specifically inspired others to compose works with Jewish themes. The influence of *Pictures at an Exhibition* on Jewish composers throughout the twentieth and into the twenty-first century is shown. Indeed, Emanuel Vahl's *34 Interludes* (2021), examined in this research, reveals borrowing from the sixth movement of Musorgsky's *Pictures at an Exhibition*, "'Samuel' Goldenberg and 'Schmuyle'". And another composition examined in this research, Irena Svetova's *Venetian Drafts* (2016) is identified as having possibly been influenced by this same movement. Also addressed in this chapter is the question of whether Musorgsky should be labelled as antisemitic, and evidence is presented that indicates the contrary. Another composer, who was Musorgsky's teacher and colleague, Mily Balakirev, was also described as antisemitic. Both are included in this chapter, because of their influence in the establishment of the St Petersburg Society for Jewish Folk Music – the most influential institution for the development of Jewish art music.

Chapter 3 considers the use of Jewish musical motifs by Jewish and non-Jewish composers in the Soviet Union since the 1917 Revolution. This provided an essential background to the following chapters about the composers who immigrated to Israel from the Soviet Union and the former Soviet Union. This chapter also focuses on Shostakovich's compositions because he incorporated Jewish musical motifs in his own compositions, and he proved to be a source of inspiration for the composers who immigrated to Israel. Shostakovich's influence on these composers can be found in some of the compositions examined in this research. Identifying his influence on the composers studied, revealed cultural fusion in their compositions. Also described in this chapter are the draconian regulations the Soviet regime imposed on Jewish composers in the Soviet Union and the way Jewish culture was suppressed. This provides the historical context for the chapters about composers who immigrated to Israel from the Soviet Union, and the former Soviet Union.

The following four chapters examine selected solo piano compositions by eight composers who immigrated to Israel from the Soviet Union and from the former Soviet Union.

In each of these four chapters, the introduction includes a detailed biography of each of the composers whose solo piano compositions are examined. These details help provide

an understanding of the cultural and educational influences on their compositions. Furthermore, for some of these composers there are few biographical details in the public domain, and this thesis provides a platform to present the rich and diverse biographies of each of them. The sources that were consulted for some of these biographies exist only in the archive of the National Library of Israel and contain little-known information about them. Furthermore, some of the biographies given here also contain hitherto unpublished details obtained from interviews done by the researcher with the composer.

Chapter 4 focuses on piano compositions by three composers who immigrated to Israel from the Soviet Union in the 1970s: Mark Kopytman, Lev Kogan, and Joseph Dorfman. This chapter examines two piano compositions by each, one from before their immigration, and another after. These composers' ideological motivations to immigrate are identified. Their compositions are examined to investigate how their motivation to immigrate, combined with the freedom of expression they encountered once in Israel, inspired the use of Jewish and Israeli musical motifs in their compositions.

Chapter 5 focuses on piano compositions by two composers who immigrated to Israel in the 1990s from southern republics of the former Soviet Union: Josef Bardanashvili and Benjamin Yusupov. They each brought with them an individual and diverse cultural heritage and this provided an opportunity to examine unique expressions of cultural fusion.

This chapter examines one composition from before and after their immigration, thereby providing an opportunity to present any change in their use of Jewish musical motifs. Both composers were identified as having immigrated for ideological reasons, and once in Israel increased their use of Jewish musical motifs in their compositions. Their compositions also drew on their cultural heritage from the southern republics of the Soviet Union, and incorporated many universal musical motifs. In doing so, these composers aligned their compositions with more globally accessible music, instead of confining themselves to nationally oriented musical motifs.

Chapter 6 focuses on one piano composition by the composer Emanuel Vahl, who immigrated in 1990 to Israel from Ukraine in the former Soviet Union. This chapter reveals Vahl's inclusion of an abundance of Jewish musical motifs in his compositions after immigration, underlining his ideological motivation to immigrate to Israel. Vahl

confirmed in an interview for this research that he had increased his use of Jewish musical motifs post-immigration.

Chapter 7 focuses on one piano composition by each of two composers who immigrated to Israel from the former Soviet Union in the 1990s: Irena Svetova and Oleg Bogod. Both Svetova and Bogod were ideologically motivated to immigrate to Israel. Svetova incorporated Jewish musical motifs in her compositions after immigrating to Israel. Svetova confirmed this change in her compositional style in an interview recorded for this research. Bogod only began composing after immigrating to Israel, where he began intensive music studies. The incorporation of Israeli musical motifs in his compositions can be attributed to the education he received in Israel of Israeli art music. However, he also incorporated Jewish musical motifs in his compositions that originated from aspects of his upbringing in Lithuania, while it was still part of the Soviet Union.

Chapter 8 discusses how practice research informed this research, and contains AV clips from my practice of Svetova's and Bogod's compositions. Indeed, this method provided insights regarding the types of cultural musical motifs used by these composers. Furthermore, it assisted in discovering cultural musical motifs in all the compositions examined, performed and recorded in this research.

In the conclusion, there is a discussion of whether there is evidence of distinct patterns of cultural fusion in the piano compositions of the two groups of composers examined. Additionally, other findings are presented regarding the characteristics of each group, such as their incorporation of universal musical motifs, and whether there were changes in their compositional style after immigration. Suggestions are also provided for future research in this field.

Chapter 1: Origins of Jewish and Israeli Art Music

Introduction

This chapter provides the essential background to understanding the origins of Jewish art music and its evolution into Israeli art music. It shows how Jewish art music developed from the traditions and encouragement of composers of Russian art music in St Petersburg, in the Russian Empire, in the nineteenth century. The Jewish composers who established the St Petersburg Society for Jewish Folk Music in 1908, took on the responsibility of creating a national Jewish art music. The newly established Jewish art music was based on the compositions of their teachers and the ideology of the Russian national school of art music. Those Russian composers were composing works with Jewish themes and Jewish musical motifs long before the establishment of the St Petersburg Society. This chapter looks at some of the Jewish musical motifs those Russian composers incorporated and the discussions within the St Petersburg Society of Jewish Folk Music, as to the types of Jewish musical motifs that should form the new Jewish art music.

The idea of creating a national art music based on Jewish folk music then moved to the British Mandate of Palestine where it continued to develop. Jewish composers arriving there from Europe in the 1930s also sought to create a national art music. And after the foundation of the State of Israel in 1948, the debate about the type of Jewish musical motifs to incorporate in the new art music continued. The composers were divided as to whether the new art music should incorporate Jewish musical motifs that originated in Eastern Europe or in the Near East. Indeed, this debate was active for decades after the creation of the State of Israel. These different Jewish musical motifs are also evident in the compositions chosen for this research. Ultimately, Jewish art music became part of Israeli art music. In this thesis, however, a distinction is made between Israeli musical motifs, which is Jewish music that originated in the Near East, and Jewish musical motifs originating in Jewish folk music in Eastern Europe.

The Five and their Hebrew Songs

Contemporary composers in Israel are part of an evolving timeline of Israeli art music. Its origins can be traced back to the late nineteenth century and early twentieth century, when a national Jewish art music was beginning to emerge in Russia.⁸³ The most significant event in the creation of this Jewish art music was the founding in 1908 of the St Petersburg Society for Jewish Folk Music (Общество Еврейской Народной Музыки).⁸⁴ This Society also paved the way for what would become Israeli art music.⁸⁵ And the society's influence can still be found in the compositions by composers who immigrated to Israel from the Soviet Union in the second part of the twentieth century. For example, Joseph Dorfman, one of the composers whose compositions are examined in this research, has been identified as having continued the same traditions of composition as the composers of the Society.⁸⁶ Furthermore, Dorfman, who immigrated to Israel from the Soviet Union in 1973, was dedicated to finding compositions by the Society that were considered lost and then programming them into his concerts.⁸⁷

The establishment of the St Petersburg Society for Jewish Folk Music was actively supported by three great composers of Russian art music: Mily Balakirev (1836-1910), César Cui (1835-1918), and Nikolay Rimsky-Korsakov (1844-1908). It also had the support of the Russian art and music critic, Vladimir Stasov (1824-1906).⁸⁸ The composers belonged to a group of five known as the “Moguchaya Kuchka” (“Могучая Кучка”), literally translated as “The Mighty Little Heap”, they are also known as “The Five” (“Пятого”).⁸⁹ The other two composers of The Five were Alexander Borodin

⁸³ Móricz, K. 2008. *Jewish Identities: Nationalism, Racism, and Utopianism in Twentieth-Century Music*. Berkeley: University of California Press. pp. 15-16.

⁸⁴ Loeffler, J. 2010. “Society for Jewish Folk Music.” *YIVO Encyclopaedia of Jews in Eastern Europe* Online. Accessed August 22, 2024,

https://yivoencyclopedia.org/article.aspx/Society_for_Jewish_Folk_Music.; and Seroussi, E. 2009. “Music: The ‘Jew’ of Jewish Studies,” *Jewish Studies*, Vol. 46. Jerusalem: The Hebrew University of Jerusalem, World Union of Jewish Studies. p. 27.

⁸⁵ Seter, R. 2014. “Israelism: Nationalism, Orientalism, and the Israeli Five,” *The Musical Quarterly*, Vol. 97, Iss. 2. Oxford: Oxford University Press. p. 257.

⁸⁶ Heifets, I. 1998. “Joseph Dorfman’s ‘Klezmeriana’: A Contemporary Jewish Composer Facing the Ethnic Challenge.” Ph.D. Diss., Ramat Gan: Bar-Ilan University. p. 79.

⁸⁷ “Researcher, Presenter, Creator – Portrait of Composer Joseph Dorfman. Ben Amots Ofer,” from the Joseph Dorfman archive at the Israel National Library, call number MUS 0228 J 02-03. p. 6.

⁸⁸ Heskes, I. 1997. “Shapers of American Jewish Music: Mailamm and the Jewish Music Forum, 1931-62,” *American Music*, Vol. 15, Iss. 3. Illinois: University of Illinois Press. p. 306.

⁸⁹ Taruskin, R. 1997. *Musorgsky: Eight Essays and an Epilogue*. New Jersey: Princeton University Press. pp. xxxiii-xxxiv.

(1833 – 1887) and Modest Musorgsky (1839-1881).⁹⁰ Although Musorgsky died long before the founding of the St Petersburg Society, his influence on its members was profound.⁹¹

During the second-half of the nineteenth century, these five Russian composers helped develop and consolidate Russian art music, and Balakirev is described as being the mentor of the group.⁹² In their compositions of Russian art music they aspired to represent all Russian citizens and aspects of their lives, especially with reference to ordinary people rather than the aristocracy and intelligentsia.⁹³ In order to achieve this, Balakirev encouraged the collection and arrangement of Russian folk music so that it could be incorporated into compositions of Russian art music.⁹⁴ This belief in the value of folk music was derived from principles established by Mikhail Glinka (1804-1857). Glinka's "Russianness" is evident in his first opera, *Life of a Tsar*, composed in 1836, which was based on the life of the seventeenth-century Russian hero Ivan Susanin.⁹⁵ His profound influence on Russian art music is reflected when he later became known as "the father" of Russian art music.⁹⁶

The commitment of these composers to portray every aspect of Russian society led them to include Jewish themes in their compositions. Glinka and The Five were the first Russian art music composers who adopted identifiable Jewish themes in their compositions. For example, in 1840 Glinka composed a *Hebrew Song* that is considered to be the first example of a classical work to "consciously integrate elements of the Jewish musical tradition" (see **Musical Ex. No. 1.1**).⁹⁷

⁹⁰ Garden, E. 2001. "Five, the," *Grove Music Online*. Accessed August 22, 2024, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000009765>.

⁹¹ Móricz, op. cit. p. 46.

⁹² Frolova-Walker, M. 2007. *Russian Music and Nationalism: From Glinka to Stalin*. New Haven: Yale University Press. p. xi.

⁹³ Walsh, S. 2013. *Musorgsky and His Circle: A Russian Musical Adventure*. 1st Edition, Borzoi Book. New York, NY: Knopf. pp. 93-96.; and Frolova-Walker, 2007. op. cit. p. ix.

⁹⁴ Walsh, op. cit. pp. 147-148.

⁹⁵ Frolova-Walker, op. cit. pp. ix-x.; and Helmers, R. 2014. *Not Russian Enough?: Nationalism and Cosmopolitanism in Nineteenth-Century Russian Opera*, vol. 119. Martlesham, England: Boydell & Brewer. p. 26.

⁹⁶ Russ, M. 1992. *Musorgsky: Pictures at an Exhibition*. Cambridge Music Handbooks. Cambridge; New York: Cambridge University Press. p. 2.

⁹⁷ Nemtsov, J. 2008. "'The Scandal Was Perfect': Jewish Music in the Works of European Composers," *Osteuropa: Impulses for Europe: Tradition and Modernity in East European Jewry*, Vol. 58, Iss. 8/10. Berlin: Berliner Wissenschafts-Verlag. p. 121.

Musical Example No. 1.1

Allegro moderato

С гор-них стран пал ту-ман на до-ли-ны

Above are bars 1-4 of Glinka's *Hebrew Song* where, circled in blue, is the augmented second, created by the 'F' in the right hand of the piano accompaniment and the 'G#' in the voice. In orange are circled the appoggiaturas. These elements provide the song with an oriental and Jewish sound. (Glinka, M. 1970. "Evreïskaia Pesnia: Iz Tragedii 'Kniaz' Kholmskii'," (in Russian) ("Hebrew Song: From the Tragedy 'Prince Kholmsky'") in *Romansy i Pesni, (Romance and Songs)* Vol. 2. Composed in 1840. Moscow: Muzyka. pp. 42-43. (Глинка, М. 1970. «Еврейская Песня: Из Трагедии "Князь Холмский"». Том 2. Москва: Музыка. с. 42-43.) Permission granted by Muzyka Publishing House).

Furthermore, in 1859, Balakirev composed a song called *Hebrew Melody*. At the end of Balakirev's song, the accompaniment incorporates augmented seconds, an interval that has been identified with Jewish folk music (see **Musical Ex. No. 1.2**).⁹⁸

⁹⁸ Taruskin, 1997. op. cit. pp. 381-382.

Musical Example No. 1.2

The image shows a musical score for Balakirev's *Hebrew Melody*, specifically bars 68-75. The score is written for voice and piano. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'a tempo'. The vocal line has the Russian lyrics 'пол - ный.' under the first staff. The piano accompaniment features several intervals circled in blue, which are augmented seconds. The dynamics range from 'pp' (pianissimo) to 'mf' (mezzo-forte). The second system includes the tempo change 'poco a poco ritard.' and the markings 'm. d.' and 'm. s.'.

Above are bars 68-75 of Balakirev's *Hebrew Melody*, where, circled in blue, are augmented seconds. In bar 68 it is a diminished seventh interval, but if the singer were to sing an octave lower, it would produce an augmented second with the right hand of the piano. (Balakirev, M. 1947. "Evreïckaia Melodiia," (in Russian) ("Hebrew Melody") in *Romancy i Pesni*. (Romances and Songs). Edited by G. L. Kiceleva. Composed 1859. Moscow; Leningrad: State Music Publishers. pp. 51-55. Public domain at IMSLP, accessed August 27, 2024,

[https://ks15.imslp.org/files/imglnks/usimg/9/91/IMSLP12325-Balakirev - 20 Lieder nach verschiedenen Dichtern \(1857-1865\).pdf](https://ks15.imslp.org/files/imglnks/usimg/9/91/IMSLP12325-Balakirev_-_20_Lieder_nach_verschiedenen_Dichtern_(1857-1865).pdf)).

In 1867, Musorgsky also composed a *Hebrew Song* that was described by Stasov as having "oriental shading".⁹⁹ Jewishness in music in Russia at that time was closely associated with orientalism but not exclusively.¹⁰⁰ In Musorgsky's *Hebrew Song*, the oriental aspect can be found in the ornamentation and the Jewish sound in the augmented second (see **Musical Ex. No. 1.3**).

⁹⁹ Taruskin, 1997. op. cit. p. 380.

¹⁰⁰ Móricz, op. c.it. p. 38.

Musical Example No. 1.3



Above are bars 8-10 of Musorgsky's *Hebrew Song*, where, circled in blue, in bar 10 is the use of an augmented second in the form of a minor third. However, because the piano introduces it two bars earlier as a 'D natural' and then a 'C double sharp', it can be interpreted as an augmented second. Circled in orange is an appoggiatura that provides an oriental and Jewish sound. (Musorgsky, M. 1929. "Evrejskaia Pesnia," (in Russian) ("Hebrew Song) in *Polnoe Sobranie Cochineniŭ* (*Complete Collected Works*). Edited by Pavel Lamm. Vol. 5, Series 4. Composed in 1867. Moscow: Muzgiz. Reprinted in 1960, New York: E. F. Kalmus. Public domain at IMSLP, accessed August 27, 2024, <https://imslp.org/wiki/Special:ImagefromIndex/111404/vyz>. And permission granted by Muzyka Publishing House).

Rimsky-Korsakov's *Hebrew Song* Op. 7, No. 2, composed in 1867, and dedicated to Musorgsky, was considered to be the most oriental and "Eastern" of all the Hebrew songs.¹⁰¹ It begins with an introduction presented by the accompanist, then the singer enters with a solo recitative-like passage that immediately incorporates the augmented second. There are additional Jewish musical motifs that Rimsky-Korsakov used to give his *Hebrew Song* a Jewish sound (see **Musical Ex. No. 1.4**).

¹⁰¹ Taruskin, 1997. op. cit. p. 381.

Musical Example No. 1.4

Above are bars 30-35 of Rimsky-Korsakov's *Hebrew Song* Op. 7, No. 2, where, circled in black, is a "Jewish triplet" descending a minor third. Circled in blue in bars 31 and 32 are augmented seconds between 'G' and 'A#'. In bar 34, circled in orange, is an appoggiatura contributing to an oriental and Jewish sound. (Rimsky-Korsakov, N. 1946. "Evreïskaia Pesnia," (in Russian) ("Hebrew Song") in *Polnoe Sobranie Kochineniï* (*Complete Collected Works*). Edited by Maksimilian Steinberg. Composed 1867. Moscow: Muzgiz. Reprinted in 1969, Moscow: Muzgiz. pp. 38-40. Public domain at IMSLP, accessed August 27, 2024, https://vmirror.imslp.org/files/imglnks/usimg/c/7/IMSLP20633-PMLP48015-Rimsky_Op07.pdf. And permission granted by Muzyka Publishing House).

Balakirev, Cui, Rimsky-Korsakov, and Stasov were active in guiding Jewish composers towards the creation of a national Jewish art music based on Jewish folk music. However, it was Rimsky-Korsakov who exerted the greatest influence on the St Petersburg Society for Jewish Folk Music. Six of the seven Jewish composers who attended the first meeting of the society were studying with Rimsky-Korsakov at the St Petersburg Conservatory of Music.¹⁰² In 1914, a time when quotas limited the number of Jews studying in Russian institutions, half of the students at the St Petersburg

¹⁰² Móricz, op. cit. pp. 14 and 21.

Conservatory were Jewish. Rimsky-Korsakov openly expressed his confidence in the potential of his Jewish students by mentoring many of them and urging them to compose using Jewish musical motifs.¹⁰³

The St Petersburg Society for Jewish Folk Music and the Jewish Art Music Debate

In addition to the founding of the St Petersburg Society for Jewish Folk Music in 1908, that year also saw the establishment of the Jewish Society for History and Ethnography in St Petersburg. This society was a continuation of the Jewish Historical Ethnographical Committee of the Society for the Promotion of Culture Among the Jews of Russia, which had been founded in 1892.¹⁰⁴ This society together with the St Petersburg Society co-operated on expeditions to the villages in the Pale of Settlement, making recordings of Jewish folk songs.¹⁰⁵

The founding of these societies and the publication of Jewish newspapers were crucial in helping Jews in Eastern Europe develop a cultural identity at the beginning of the twentieth century.¹⁰⁶ This occurred against a backdrop of intense antisemitism in the Pale of Settlement.¹⁰⁷ Part of this move towards a Jewish identity was focused on the development of a Jewish art music.¹⁰⁸ And although this remained the overarching goal of the composers of the St Petersburg Society for Jewish Folk Music, they gradually split into two groups, disagreeing on how to proceed.¹⁰⁹ One faction promoted the use of Eastern European Jewish religious melodies as the core of Jewish art music, whilst the other also wanted to incorporate secular Jewish folk music.¹¹⁰

¹⁰³ Loeffler, J. 2015. "A Special Kind of Antisemitism: On Russian Nationalism and Jewish Music," *Yuval Online: Journal of the Jewish Music Research Centre*, Vol. 9. Jerusalem: Hebrew University of Jerusalem. pp. 2, 5 and 8.

¹⁰⁴ "Jewish Society for History and Ethnography," *Jewish Virtual Library a Project of AICE*. Accessed August 22, 2024, <https://www.jewishvirtuallibrary.org/jewish-society-for-history-and-ethnography>.

¹⁰⁵ Lukin, B. 2017. "An-ski Ethnographic Expedition and Museum," *YIVO Encyclopaedia of Jews in Eastern Europe*. Accessed August 22, 2024, <https://yivoencyclopedia.org/article.aspx/An-ski-Ethnographic-Expedition-and-Museum>.

¹⁰⁶ Beizer, M. 1989. *The Jews of St. Petersburg*. Philadelphia: Edward E. Elson Book. p. 25.

¹⁰⁷ Goldstein, Y. 2010. "Eastern Jews vs. Western Jews: The Ahad Ha'am-Herzl Dispute and Its Cultural and Social Implications," *Jewish History*, Vol. 24, Iss. 3/4. New York, NY: Springer. pp. 370-372.

¹⁰⁸ Bohlman, P. 2002. "Inventing Jewish Music," *Yuval*, Vol. 7. Jerusalem: Hebrew University of Jerusalem. p. 36.

¹⁰⁹ Saminsky, L. 1934. *Music of the Ghetto and the Bible*. New York: Bloch Publishing Company. p. 227.

¹¹⁰ Shelleg, A. 2014. *Jewish Contiguities and the Soundtrack of Israeli History*. Oxford; New York: Oxford University Press. p. 19.

A similar debate spread to Mandatory Palestine in the late 1930s, when about forty Jewish composers emigrated there from Central and Eastern Europe, including from the Soviet Union. They were concerned about how best to create a national Jewish art music in Mandatory Palestine. It was at this time that Jewish composers began to experiment with establishing an art music that was a synthesis of Jewish music with Western compositional styles.¹¹¹

In the 1920s and 1930s, Jewish art music composition in the West was developing along the same lines as that of the composers of the St Petersburg Society for Jewish Folk Music, who incorporated Jewish musical motifs that originated from Eastern European Jewish music. An example of a Jewish art music composer in the West is Ernst Bloch (1880-1959), who composed his Jewish compositions while living in Switzerland, and the United States.¹¹² Bloch acknowledged that Jewish music influenced his Jewish art music compositions, however, he avoided borrowing directly from existing Jewish music like the St Petersburg Society did. Instead, Bloch promoted a Jewish art music that was invented from the composer's knowledge of Jewish music, combined with Western compositional techniques.¹¹³ Another composer of the 1930s and 1940s who also composed a form of Jewish art music in the West was Arnold Schoenberg (1874-1951). Schoenberg who was born in Vienna and later moved to the United States in 1934, was, like Bloch, against taking Jewish folk songs and using them as the basis of new Jewish art music compositions. Schoenberg instead developed a compositional style that in some of his compositions revolved around intervals related to Jewish musical motifs.¹¹⁴

However, the discussion in the British Mandate of Palestine, and subsequently in the State of Israel, focused on whether art music compositions should incorporate musical motifs from Jewish folk music originating in Eastern Europe or in the Near East. Some of the composers believed that the newly created art music should use Jewish folk music originating from Eastern Europe as inspiration. However, other composers followed

¹¹¹ Seter, 2014. op. cit. pp. 252-259.

¹¹² Shelleg, 2014. op. cit. pp. 31-41, and 56-59.; and Levin, N. W. "Ernst Bloch: 1880-1959," *Milken Archive*, Official Website. Copyrighted 2025. Santa Monica, California: Milken Archive of Jewish Music.

¹¹³ Nemtsov, op. cit. pp. 133-134.

¹¹⁴ Ringer, A. L. 1990. *Arnold Schoenberg: The Composer as Jew*. Oxford, England: Clarendon Press; Oxford University Press. pp. 75-81, and 192-203.; and Evidon, R. and Boas Tarsi. 2025. "Arnold Schoenberg," *Milken Archive of Jewish Music: The American Experience*, Official Website. Accessed February 18, 2025, <https://www.milkenarchive.org/artists/view/arnold-schoenberg>.

ethnomusicologist Abraham Zvi Idelsohn (1882-1938), who encouraged the use of Jewish musical motifs that originated in the Near East.¹¹⁵

Idelsohn collected and documented Jewish folk songs when he first arrived in Ottoman Palestine in 1907. Before moving there, he had trained as a cantor and had sung in synagogues throughout Europe and in South Africa.¹¹⁶ However, for Idelsohn it was the Jewish folk music of the Near-Eastern Jewish communities, rather than Eastern European Jewish religious music, that he regarded as the most authentic.¹¹⁷ Specifically, it was Yemeni Jewish folk music that he considered to be the most authentic of those communities. This was because their Jewish music tradition was believed to have been preserved since the Second Temple (destroyed in 70 AD), having remained isolated from external influences throughout the centuries.¹¹⁸

The incorporation of Yemeni Jewish folk music was seen as the hallmark of Israeli art music compositions in what became the State of Israel in 1948. Indeed, Israeli art music was shaped by Near Eastern Jewish folk music rather than that of Eastern Europe. Israeli art music was primarily established by five composers who immigrated to Mandatory Palestine in the 1930s. Known as the “Israeli Five”, they were: Josef Tal (1910-2008), Mordechai Seter (1916-1994), Paul Ben-Haim (1897-1984), Oedoen Partos (1907-1977), and Alexander Boskovich (1907-1964).¹¹⁹ Their influence on subsequent generations of Israeli composers has been profound, and their ideology is evident in some of the compositions by composers who immigrated to Israel from the Soviet Union included in this thesis.

¹¹⁵ Seter, 2014. op. cit. pp. 250, 252-253, 262 and 273.

¹¹⁶ Seroussi, E. 2004. "A Common Basis – The Discovery of the Orient and the Uniformity of Jewish Musical Traditions in the Teaching of Abraham Zvi Idelsohn," in *Pe'amim: Studies in Oriental Jewry*, Iss. 100. Jerusalem: Yad Izhak Ben Zvi. p. 129.

¹¹⁷ Idelsohn, A. Z. 1929. *Jewish Music In Its Historical Development*. New York: Henry Holt Publication. Citations refer to 1967 reprint, New York: Schocken Books Edition; and 1992 reprint, New York: Dover Publications. p. 3.

¹¹⁸ Idelsohn, 1929. op. cit. p. 23.

¹¹⁹ Seter, 2014. op. cit. pp. 240, 256 and 266

Conclusion

The group of Russian nationalist art music composers nicknamed “The Five”, often integrated Jewish music within their compositions by composing art music that was inspired by Jewish folk and religious music. The Five were committed to creating a national Russian art music based on Russian folk music, and it was this ideology that greatly influenced their Jewish students of composition. The tradition to compose national art music inspired by its folk music ultimately led to the creation of the St Petersburg Society for Jewish Folk Music and the development in Russia of a Jewish art music based on Eastern-European Jewish folk music. This way of composing national art music based on folk music was then transferred to The British Mandate of Palestine, where Jewish folk music also became the foundation of a newly established Jewish art music in Mandatory Palestine beginning in the early 1930s. However, the discussion at that time regarding the type of Jewish folk and religious music that should be the source for this new Jewish art music was more complex and nuanced than it had been before. First Generation composers of Israeli art music were those who immigrated to the British Mandate of Palestine in the 1930s from Central and Eastern Europe. These composers were presented with two broad types of Jewish folk and religious music to choose from in order to create a new Jewish art music. The two options were Jewish folk and religious music that originated in Eastern Europe, or that of the Near East. The musicologist Abraham Zvi Idelsohn provided an answer in his writings and collections, that portrayed Yemeni Jewish music as the most authentic because its lineage could be traced back to the times of the Jewish temple. The First Generation composers then decided that it would be the folk music of the Yemeni Jews that inspired and was incorporated into the newly formed Jewish art music in Mandatory Palestine, and since 1948, in the State of Israel. This ideology prevailed and continued to influence composers for decades, including those who immigrated to Israel from the Soviet Union in the 1970s.

This chapter presented an overview regarding the creation of Jewish art music, and a background to the beginnings of Israeli art music. Indeed, in order to study, understand, and examine the compositions of Israeli art music composers from any generation throughout the twentieth and twenty-first century, it is essential to understand Israeli art music’s origins. The background provided in this chapter provides the context for many of the musical motifs used in the compositions examined in this research.

Chapter 2: Musorgsky's *Pictures at an Exhibition*: A work of great significance in the development of Jewish and Israeli art music.

Introduction

One of Modest Musorgsky's greatest works, *Pictures at an Exhibition*, is examined in this chapter, and was performed and recorded for this research. It was chosen because of its profound influence on Jewish art music composers. Although the sixth movement, "'Samuel' Goldenberg and 'Schmuyle'" specifically has been identified by Jewish composers as having influenced them, part of the eighth movement titled "Con Mortuis in Lingua Mortua" has also been borrowed by an Israeli art music composer. Indeed, another reason this composition was chosen to be examined is because Russian folk music influenced the opening. Also examined in this chapter is the way Ludwig van Beethoven borrowed from the same Russian folk song in his "Razumovsky" *String Quartet No. 7, Op. 59, No. 1*, and this may have inspired Musorgsky. Beethoven himself borrowed from a Jewish religious song in another of his string quartets that is included in this chapter as well. And in the twentieth century, we see Jewish composers of the St. Petersburg Society for Jewish Folk Music borrowing from Jewish folk music in the same way that Beethoven and Musorgsky borrowed from Russian and Jewish folk and religious music. These Jewish composers specifically identified Musorgsky as having been the inspiration for their Jewish art music compositions.

Musorgsky's *Pictures at an Exhibition* was chosen for this chapter because it is an example of the incorporation of Jewish musical motifs that specifically influenced the creation of Jewish art music. This chapter also considers the influence of others of Musorgsky's compositions on Jewish art music composers of the St Petersburg Society, and how his work has been a continuing source of inspiration for Jewish composers in the creation of Israeli art music. For most of these composers, the main source was "'Samuel' Goldenberg and 'Schmuyle'". Some scholars have interpreted this movement as an antisemitic representation of Jews by an antisemitic composer.¹²⁰ However, this chapter will present Musorgsky's views on Jews as much more nuanced

¹²⁰ Taruskin, R. 2009. *On Russian Music*. Berkeley, California: University of California Press. pp. 198-199.; and Russ, M. 2014. "Returning to the Exhibition," *Music in Art*. Vol. 39, Iss. 1-2. New York: Research Center for Music Iconography, The Graduate Center, City University of New York. pp. 217 and 222-223.

and show that his work has been embraced by Jewish composers. Furthermore, there is also a re-evaluation of whether his teacher, Mily Balakirev should be labelled as antisemitic. Though Balakirev was associated with an antisemitic ultra-Russian nationalistic organisation that was responsible for pogroms against Jews in the nineteenth century, Balakirev showed support for Jewish composers. These conflicting attitudes reveal the complexity of human behaviour and question whether it is appropriate to describe Balakirev and Musorgsky as antisemitic.

Musorgsky's composition "'Samuel' Goldenberg and 'Schmuyle'", in particular, had a profound influence on the development of what would become Israeli art music. Its influence can still be found in compositions by contemporary Israeli composers who emigrated from the Soviet Union and the former Soviet Union.

This movement has been described by a leading composer of the founding generation of Israeli art music, Alexander Boskovich (1907-1964), as being one of the most influential compositions in the formation of Jewish art music.¹²¹ *Pictures at an Exhibition's* influence can also be seen, for example, in the work of Josef Tal (1910-2008), another composer of the founding generation.¹²² Furthermore, the influence of "'Samuel' Goldenberg and 'Schmuyle'" can be seen in two contemporary compositions examined for this thesis, one by Irena Svetova, composed in 2016, and the other by Emanuel Vahl, composed in 2021.

However, in addition to *Pictures at an Exhibition*, Musorgsky's influence on Jewish composers has also been identified as originating from other compositions by him. This wider influence can be seen among the composers who founded the St Petersburg Society for Jewish Folk Music, who studied him intensively and even dedicated their own compositions to his memory.¹²³ Musorgsky influenced many Jewish composers, and indeed the creation of an established Jewish art music at the beginning of the twentieth century. Because of this, there is a section of this chapter that re-evaluates

¹²¹ Boskovich, A. U. 1953. "Problems of Original Music in Israel," *Orlogin*, Vol. 9. Israel: Sfarim Poalim. p. 284.

¹²² Yitzhaki, O. 2023. "His Works for Piano Solo," in *Josef Tal's Musical Work*, edited by Jehoash Hirshberg. Jerusalem: Carmel Publishers. p. 204.

¹²³ Móricz, K. 2008. *Jewish Identities: Nationalism, Racism, and Utopianism in Twentieth-Century Music*. Berkeley: University of California Press. pp. 43-51.

Musorgsky's approach to Judaism and Jews, and challenges the widely accepted opinion that Musorgsky was antisemitic.

In this chapter, some of Musorgsky's compositions that were inspired by Jewish music are presented. Furthermore, his dedication to representing Jewish music accurately is illustrated. Indeed, Musorgsky's use of Jewish musical motifs provides a key for examining the use of Jewish cultural motifs in compositions by Jewish art music composers in general. The Jewish musical motifs that are identified in this chapter in Musorgsky's "'Samuel' Goldenberg and 'Schmuyle'" are the same musical motifs that have been revisited and are seen in compositions by all of the composers in this research.

In order to identify Jewish musical motifs in compositions throughout this research it was necessary to become familiar with the different types and the various ways they were used within a range of works. Performing and recording these compositions meant that as a researcher, I was able to gain a heightened familiarity with the types of musical motifs. Although it is only one movement of Musorgsky's *Pictures at an Exhibition* that used Jewish musical motifs, the other movements also proved valuable in understanding how Russian musical motifs and folk music were used by a Russian art music composer.

In this chapter, it is shown how many Jewish art music composers revered Musorgsky, and some specifically used the sixth movement of *Pictures* for inspiration. The Jewish musical motifs found in "'Samuel' Goldenberg and 'Schmuyle'" became an important reference point in this research. Furthermore, the familiarity I gained by performing and recording this composition, helped me identify similar musical motifs that were present in compositions by composers who immigrated to Israel from the Soviet Union and the former Soviet Union.

Musorgsky and the Society for Jewish Folk Music

Musorgsky was dedicated to representing the Russian people in his music, and he achieved this by incorporating Russian folk music. This commitment to folk music can be seen in the other composers of The Five, including Nikolay Rimsky-Korsakov.¹²⁴

¹²⁴ Stasov, V. 1968. *Selected Essays on Music*. London: Barrie & Rockliff, The Cresset Press. p. 105.

And it was Rimsky-Korsakov who, in 1908, helped establish the St Petersburg Society for Jewish Folk Music an important institution in the development of Jewish art music. There, he encouraged his Jewish students to use Jewish folk music in their compositions.¹²⁵

The creation of the society was almost 30 years after Musorgsky's death, however, his influence was still evident, as can be seen in the following account of the founding of the St Petersburg Society. In 1908, a group of Jewish composers went to the Governor of St Petersburg to convince him to permit the foundation of a society for Jewish music.¹²⁶ One of the composers, Solomon Rosowsky (1878-1962), presented as a "climactic argument" that on Musorgsky's tombstone can be found a Jewish melody that he used as inspiration for his cantata *Jesus Navin*. The Governor replied that he remembered that he once "heard a Jewish melody in Odesa at a Jewish wedding. But that was a folksong. I think your Society should rather call itself the Society for Jewish Folk Music".¹²⁷

The reverence for Musorgsky by composers who were members of this society is illustrated by the experience of Moses Milner (1886-1953), who was "widely regarded as one of the most significant composers of Jewish art music". He studied Musorgsky's compositions intensively and attempted to reproduce Musorgsky's stylistic qualities in his own works, and was nicknamed the "Jewish Mussorgsky".¹²⁸

¹²⁵ Móricz, op. cit. p. 14.

¹²⁶ Saminsky, L. 1978. "Lazare Saminsky's Years in Russia and Palestine – Excerpts from an Unpublished Autobiography," *Musica Judaica*, Vol. 2, Iss. 1, edited by Albert Weisser, and Israel Katz. New York: The American Society for Jewish Folk Music. p. 12.

¹²⁷ Weisser, A. 1954. *The Modern Renaissance of Jewish Music, Events and Figures, Eastern Europe and America*. New York: Bloch Publishing Company. pp. 44-45.; and Rosowsky, S. 1948. "The society for Jewish Folk Music: Personal Reminiscences," *The Jewish Music Forum*, Vol. IX, Iss. December. New York: American Society For Jewish Music. pp. 9-10.

¹²⁸ Móricz, op. cit. p. 46.

Russian Folk Music, Beethoven, and Musorgsky's "Promenade"

An early use of folk music by Musorgsky is seen in his celebrated opera *Boris Godunov* (composed 1868-72), where the Russian folk song, "Glory to God in the Highest" ("Ужъ Какъ Слава Тебѣ Боже") was incorporated (see **Musical Ex. No. 2.1**).¹²⁹

¹²⁹ Lvov, N., and Pratsch, J. G. eds. 1806. "Uzh" Kak" Slava Tebie Bozhe," (in Russian) ("Oh How Glory to You God") in *Sobranie Russkikh' Narodnykh' P'sen'* (*Collection of Russian Folk Song*). Vol. 2. St Petersburg: Court Printer. p. 65. (Лвов, Н., и Прач, И. Г. Редакторы. 1806. «Ужъ Какъ Слава Тебѣ Боже,» в *Собрание Русскихъ Народныхъ Пѣсенъ*. Санктпетербургъ. с. 65.) Accessed August 27, 2024, https://s9.imslp.org/files/imglnks/usimg/4/40/IMSLP619902-PMLP995813-Pra-_Ivan,_Sobranie_russkich_2_inc9-12.pdf.

Musical Example No. 2.1

ХОР

Уж как на не-бе солн-цу крас-но-му сла-ва, сла-ва! Уж и

Уж как на не-бе солн-цу крас-но-му сла-ва, сла-ва! Уж и

28 Allegro moderato ♩ = 108

unis.

Арчи

N^o 1.

Andante.

Ужъ какъ слава Тебѣ Боже на небѣ-

cu сла-ва.

Above on the left is Musorgsky's opera *Boris Godunov*, Prologue, Scene II, rehearsal number "28", and on the right is the Russian Folk Song "Glory to God in the Highest". Highlighted in blue in the soprano of the choir above is the same melody as the Russian folk song also highlighted in blue below. There are some differences in note lengths, and *Boris Godunov*'s borrowing is transposed up a minor third. (Musorgsky, M. 1959. *Boris Godunov*. Edited Greogry Kirkor, and Irina Iordan. Composed 1868-1872. Moscow: Muzgiz. Public domain, accessed May 10, 2025, https://ks15.imslp.org/files/imglnks/usimg/9/9e/IMSLP63805-PMLP06116-Mussorgsky_-_Boris_Godunov_-_Prologue.pdf. And permission granted by Muzyka Publishing House.; and Lvov, N., and Pratsch, J. G. 1806. *Sobranie russkich narodnykh pĕsen s ich golosami*. Vol. 2. St Petersburg (court printer). p. 65. Public domain at IMSLP, Accessed August 27, 2024, http://ks15.imslp.org/files/imglnks/usimg/4/40/IMSLP619902-PMLP995813-Pra-,_Ivan,_Sobranie_russkich_2_inc9-12.pdf).

An even earlier example of the incorporation of this same Russian folk song in classical art music is found in Ludwig van Beethoven's "Razumovsky" *String Quartet No. 8*, Op. 59 No. 2, composed in 1806 (see **Musical Ex. No. 2.2**).¹³⁰

¹³⁰ Klimovitsky, A. 2020. "Beethoven and Russia," *Min-Ad: Israel Studies in Musicology Online*, Vol. 17. Tel Aviv: Israel Musicological Society. pp. 67-76. Accessed February 9, 2025, <https://min-ad.org.il/min-ad/article/view/46/46>.

Musical Example No. 2.2

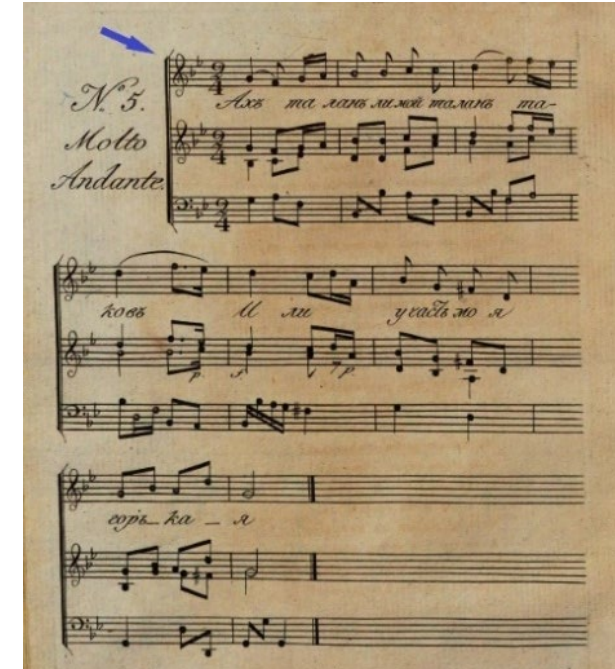


Above on the left are bars 1-6 of Beethoven's "Razumovsky" *String Quartet No. 8*, Op. 59 No. 2, the trio section of the third movement, and on the right is the Russian folk song "Glory to God in the Highest". The blue arrows are pointing to where the viola begins the theme in Beethoven's quartet, and the singer begins in the Russian folk song. They are identical, except that Beethoven transposed it up a fifth, from A major to E major, and altered some of the rhythms. (Beethoven, L. v. 1970. "Streichquartett: e-moll Opus 59 Nr. 2," in *Beethoven Werke*, Vol. 4. Edited by Paul Mies. Composed in 1806. Munich: G. Henle Verlag. pp. 39-66. Public domain at IMSLP, accessed August 27, 2024, https://imslp.eu/files/imglnks/euimg/1/13/IMSLP886258-PMLP1267080-Beethoven_SQ_59-2_HN.pdf); and Lvov, N., and Pratsch, J. G. 1806. *Sobranie russkich narodnykh pësen s ich golosami*. Vol. 2. St Petersburg (court printer). p. 65. Public domain at IMSLP, Accessed August 27, 2024, http://ks15.imslp.org/files/imglnks/usimg/4/40/IMSLP619902-PMLP995813-Pra-, Ivan, Sobranie_russkich_2_inc9-12.pdf).

Beethoven incorporated in another of his string quartets the Russian folk song “Ah! My Fate” (“Ахъ! Таланъ Ли Мой, Таланъ”) in his “Razumovsky” *String Quartet No. 7*, Op. 59, No. 1, composed in 1806 (see **Musical Ex. No. 2.3**).¹³¹

¹³¹Lvov, and Pratsch, op. cit. p. 5.

Musical Example No. 2.3



Above on the left are bars 1-8 of the last movement of Beethoven's "Razumovsky" *String Quartet No. 7*, Op. 59, No. 1, and on the right is the Russian folk song "Ah My Fate". The blue arrows are pointing to where the cello begins the theme in Beethoven's quartet, and the singer begins in the Russian folk song. They are identical, except that Beethoven transposed it up a fifth, in D minor, instead of G minor. (Beethoven, L. v. 1968. "Streichquartett: F-dur Opus 59 Nr. 1," in *Beethoven Werke*, Vol. 4. Edited by Paul Mies. Composed in 1806. Munich: G. Henle Verlag. pp. 1-38. Public domain at IMSLP, accessed August 27, 2024, https://imslp.eu/files/imglnks/euimg/2/24/IMSLP886257-PMLP1267080-Beethoven_SQ_59-1_HN.pdf; and Lvov, N., and Pratsch, J. G. eds. 1806. "Akh! Talan" Li Moï, Talan," (in Russian) ("Ah! My Fate") in *Sobranie Russkikh' Narodnykh' P'cen'* (*Collection of Russian Folk Song*). Vol. 2. St Petersburg: Court Printer. p. 5. Public domain at IMSLP, accessed August 27, 2024, https://s9.imslp.org/files/imglnks/usimg/4/40/IMSLP619902-PMLP995813-Pra-, Ivan, Sobranie_russkich_2_inc9-12.pdf).

I identified this folk song as possibly having inspired the opening of *Pictures at an Exhibition*, the “Promenade”. This way of incorporating folk songs, or composing around other existing melodies has been given the term “borrowing” (see **Musical Ex. No. 2.4**).¹³²

¹³² Burkholder, J. P. 1994, “The Uses of Existing Music: Musical Borrowing as a Field,” *Notes*, Vol. 50, Iss. 3, March. Wisconsin: Music Library Association. pp. 851-854.

Musical Example No. 2.4

The image displays two musical excerpts side-by-side. On the left is the beginning of 'Promenade' from Musorgsky's *Pictures at an Exhibition*, marked 'Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto.' and dated 1874. The first four bars are shown, with a blue circle around the first bar and an orange circle around the second bar. On the right is a page from a Russian folk song collection, 'Ah! My Fate' (Akh! Talan), marked 'Molto Andante'. The first two staves are shown, with a blue circle around the first bar of the first staff and an orange circle around the second bar of the first staff. The blue circles highlight identical notes (G, F, Bb) in the first bars of both pieces. The orange circles highlight identical notes (C, F, D) in the second bars of both pieces.

Above on the left are bars 1-4 of “Promenade” from Musorgsky’s *Pictures at an Exhibition*, and on the right is the Russian folk song “Ah! My Fate”. The blue circle in the first bar of “Promenade” shows similar notes to the first bar of “Ah My Fate”, where they use identical notes of ‘G’, ‘F’, and ‘Bb’. The orange circle at the end of bar 1 and beginning of bar 2 of “Promenade” indicates identical notes to the third and fourth bars of “Ah My Fate”, of ‘C’, ‘F’, and ‘D’, and then ‘F’, and ‘D’ again. (Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024, <https://ks15.imslp.org/files/imglnks/usimg/e/e5/IMSLP85544-SIBLEY1802.13415.b56c-39087012668630.pdf>; and Lvov, N., and Pratsch, J. G. eds. 1806. “Akh! Talan” Li Moï, Talan”, (in Russian) (“Ah! My Fate”) in *Sobranie Russkikh’ Narodnykh’ P’cen’* (Collection of Russian Folk Song). Vol. 2. St Petersburg: Court Printer. p. 5. Public domain at IMSLP, accessed August 27, 2024, https://s9.imslp.org/files/imglnks/usimg/4/40/IMSLP619902-PMLP995813-Pra-,_Ivan,_Sobranie_russkich_2_inc9-12.pdf).

There are many examples of borrowing from before Beethoven's time.¹³³ However, his incorporation of Russian folk music into his art music compositions is a relevant and valuable example of borrowing. Beethoven's way of borrowing from a different culture may have inspired composers of The Five to compose works on Jewish themes that incorporated Jewish musical motifs. Beethoven has also been acknowledged as having borrowed from Jewish music when he incorporated the beginning of the Jewish prayer "Kol Nidrei" in the sixth movement of his *String Quartet No. 14*, Op. 131. (see **Musical Ex. No. 2.5**).¹³⁴

¹³³ van Allen-Russel, A. 2023. "'Not like Pirates': Borrowing, Copyright and Creativity in the Eighteenth Century," in *Music Borrowing and Copyright Law: A Genre-by-Genre Analysis*. Eds. Enrico Bonadio, and Chen Wei Zhu. London: Bloomsbury Publishing. pp. 197-202.

¹³⁴ Weiser, A. 2025. "YIVO JOINS CARNEGIE HALL IN CELEBRATING THE 250TH ANNIVERSARY OF BEETHOVEN'S BIRTH," *YIVO Institute for Jewish Research*. Published February 3, 2020. Accessed February 8, 2025. <https://www.yivo.org/Carnegie-Beethoven>.; and Lebrecht, N. 2020. "BEETHOVEN APPROACHES YOM KIPPUR," *Slippedisc: The #1 Classical Music News Site*. Published September 25, 2020. Accessed February 8, 2025, <https://slippedisc.com/2020/09/beethoven-approaches-yom-kippur/>.; and Idelsohn, A. Z. 1931. "The Kol Nidre Tune," *Hebrew Union College Annual*, Vol. 8. Cincinnati, Ohio: Hebrew Union College Press. p. 493,

Musical Example No. 2.5

30 (148)

Nº6. Adagio quasi un poco andante.



Above is Beethoven's *String Quartet No. 14*, Op. 131, the sixth movement, and below is the Jewish religious song "Kol Nidrei", as having been written down by Louis Lewandowski in 1871, and then catalogued and examined by Abraham Zvi Idelsohn in 1931. Highlighted in blue above in the viola part of Beethoven's quartet is where the viola plays similar notes to those highlighted in blue of Lewandowski's notation below. Each are in different keys, where Beethoven's is in G sharp minor, and Lewandowski's in F minor. (Beethoven, L. v. 1970. *String Quartet No. 14*, Op. 131. Composed 1826. New York: Dover Publications. p. 30. Public domain at IMSLP, accessed May 10, 2025, [https://s9.imslp.org/files/imglnks/usimg/4/44/IMSLP04768-Beethoven - String Quartet No.14 Dover.pdf](https://s9.imslp.org/files/imglnks/usimg/4/44/IMSLP04768-Beethoven_-_String_Quartet_No.14_Dover.pdf); and retrieved from Idelsohn, A. Z. 1931. "The Kol Nidre Tune," *Hebrew Union College Annual*, Vol. 8. Cincinnati, Ohio: Hebrew Union College Press. p. 506).



Musorgsky and other composers of the Five similarly borrowed from Jewish folk and religious music to incorporate into their art music compositions. Indeed, borrowing from Jewish music and incorporating Jewish musical motifs as Beethoven and The Five

did, was the way composers of the St Petersburg Society for Jewish Folk Music developed a Jewish art music at the beginning of the twentieth century.

In interviews done for this research with Emanuel Vahl and Oleg Bogod, they referred to the importance of listening and playing pieces by Beethoven.¹³⁵ Another composer from this group, Josef Bardanashvili, cited Beethoven as an inspiration for his compositions. He said that he saw himself as something of a “Jewish-Beethoven” in that he composed with similar compositional techniques of art music used by Beethoven, and he fused these in his compositions with Jewish musical motifs originating in Jewish cantillation.¹³⁶ Furthermore, Mark Kopytman incorporated an example from Beethoven’s *Septet Op. 86*, in his pedagogical publication *On Polyphony*, published in Moscow in 1961, and juxtaposed it with Shostakovich’s *Symphony No. 6*. Kopytman did this to show different aspects of homophony and polyphony. Once Kopytman was in Israel, these compositional techniques became essential influences on his own unique compositional style.¹³⁷

The Russian folk song “Ah My Fate”, which Musorgsky used as inspiration for “Promenade” in his *Pictures at an Exhibition*, is the same that Beethoven also borrowed for his *String Quartet No. 7*. Musorgsky was perhaps following Beethoven’s lead by composing Russian art music with a similar method of borrowing. Stasov acknowledged Beethoven’s use of Russian folk songs in his compositions. However, Stasov stated that it always remained “in the setting of European art music”. He wrote that only when Glinka and Russian art music composers after him incorporated Russian folk songs in their art music compositions were they transformed into Russian national art music.¹³⁸ Jewish composers were then subsequently inspired by the way The Five created their Russian national art music by borrowing from their own folk music. Jewish composers also adopted the way The Five composed works with Jewish themes and Jewish musical motifs, and by imitating them, reclaimed Jewish music.

¹³⁵ Oleg Bogod, Interviewed by Benjamin Goodman, October 25, 2020.; and Emanuel Vahl, interviewed by Benjamin Goodman, January 29, 2023.

¹³⁶ Ritzarev, M. 2021. *Josef Bardanashvili: Life in 3D Conversations with the composer*. (in Hebrew) Israel: JEMBAScore Publishing. p. 84.

¹³⁷ Trembovelsky, Y. 2004. “Utmost Precision in Music Theory,” in *Mark Kopytman: Voices of Memories: Essays and Dialogues*. Ed. Yuliya Kreinin. Tel Aviv: Israel Music Institute. p. 204.

¹³⁸ Stasov, op. cit. p. 72.

Musorgsky's Pictures at an Exhibition

Musorgsky's *Pictures at an Exhibition* is regarded as a thoroughly Russian composition, depicting all aspects of life in Russia including that of the Jews.¹³⁹ Musorgsky's intention in his compositions was to accurately represent the Russian people, the downtrodden and the successful, and in doing so create a realistic portrait of the nation as a whole. He also testified that he felt "bitter pain on behalf of all oppressed, suffering, and deprived humanity".¹⁴⁰

Musorgsky's *Pictures at an Exhibition* is a series of ten movements all based on different paintings by the artist Victor Hartman. Hartman was introduced to The Five a few years before he died in 1873, aged 39. Musorgsky attended the memorial exhibition of Hartman's paintings the year after he died, and was so inspired by what he saw that he chose to compose *Pictures at an Exhibition*.¹⁴¹ This composition is an example of what has been termed as "musical ekphrasis", where the music depicts images.¹⁴² *Pictures at an Exhibition* can be perceived as a virtual gallery represented in sound.

In this work, Musorgsky depicts himself walking through the exhibition in the opening "Promenade". The theme of the "Promenade" is repeated with variations in several sections throughout the composition, and it acts as connecting material between the movements. Writing to Vladimir Stasov, the music critic and ally of The Five, Musorgsky notes, with reference to the "Promenades", that his own "physiognomy... is seen to be in the intermezzi". In the opening of each "Promenade" there are "no two consecutive bars that have the same number of beats"; this has been suggested to have originated from Russian folk songs. The use of this was intended to "weaken the sense of upbeat", and in doing so Musorgsky distanced *Pictures at an Exhibition* from the

¹³⁹ Russ, op. cit. p. 8.; and Braun, J. 2010. "Shostakovich's Jewish Songs: 'From Jewish Folk Poetry, Op. 79,'" in *DSCH Journal*, Vol. 32, Iss. "Writing About Shostakovich." p. 18. Accessed August 22, 2024, https://dschjournal.com/wordpress/onlinearticles/dsch32_braun.pdf.

¹⁴⁰ Taruskin, R. 1997. *Musorgsky: Eight Essays and an Epilogue*. New Jersey: Princeton University Press. pp. 25-26.

¹⁴¹ Walsh, S. 2013. *Musorgsky and His Circle: A Russian Musical Adventure*. 1st Edition, Borzoi Book. New York, NY: Knopf. p. 306.

¹⁴² Connolly, T. C. 2018. "Walking in Colour: Another Look at Musical Ekphrasis through Marc Chagall's Jerusalem Windows," *Mosaic: An Interdisciplinary Critical Journal*, Vol. 51, Iss. 1 (March). Winnipeg, Canada: University of Manitoba. pp. 162-163.

dominant German music of the time and created a more direct connection to Russian music (see **Musical Ex. No. 2.6**).¹⁴³

Musical Example No. 2.6



Above are bars 1-4 of Musorgsky's "Promenade" from *Pictures at an Exhibition*. Circled in blue are the time signature changes in every bar. (Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024, <https://ks15.imslp.org/files/imglnks/usimg/e5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).

The first "Promenade" is a folk-inspired melody that used Russian folk song characteristics such as "Peremennost", which is a sudden shift between tonalities without harmonic progression (see **Musical Ex. No. 2.7**).¹⁴⁴

¹⁴³ Walsh, op. cit. pp. 307 and 309.

¹⁴⁴ Russ, 1992. op. cit. p. 50.

Musical Example No. 2.7



Above are the opening four bars of “Promenade” from Musorgsky’s *Pictures at an Exhibition*. Bar 3 seems to begin in G minor, but ends in D minor, circled in blue. Bar 4 seems to immediately transition to Bb major, circled in orange, and then moves through G minor to C major, circled in black. This shifting of tonalities without harmonic progression is known as “Peremennost”, or “mutability”. (Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024, <https://ks15.imslp.org/files/imglnks/usimg/e/e5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).

In the third and fourth bars there is a use of heterophony, a type of polyphony used by Glinka in his compositions, said to have originated in peasants’ songs (see **Musical Ex. No. 2.8**).¹⁴⁵

¹⁴⁵ Walsh, op. cit. p. 16.

Musical Example No. 2.8



Above are bars 1-4 of Musorgsky's "Promenade" from *Pictures at an Exhibition*. Circled in black in bar 3 is 'G' descending to 'F' in the right hand, and immediately after repeated in the left hand. Similarly, circled in blue in the left hand is 'F' descending to 'D', that is then repeated in the right hand, during the left hand descent, in a different rhythm and then again in bar 4. This is a form of heterophony. (Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024, <https://ks15.imslp.org/files/imglnks/usimg/e/5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).

Musorgsky's "'Samuel' Goldenberg and 'Schmuyle'": Antisemitic or Otherwise

The movement "'Samuel' Goldenberg and 'Schmuyle'" in *Pictures at an Exhibition* is based on two paintings of Jews in the city of Sandomir, Poland, which were given to Musorgsky by Hartmann. Hartmann painted these two portraits in 1868 among other paintings he did of Jews and peasants. Stasov wrote in a letter that "Musorgsky was most delighted with the expressiveness of these pictures".¹⁴⁶ Musorgsky biographer Michael Russ suggested that Musorgsky probably "named the two Jews" himself in the title of this movement.¹⁴⁷

In this movement, Musorgsky used Jewish musical motifs, rather than borrowing from specific Jewish folk songs. The first Jew, "'Samuel' Goldenberg", is represented by the sound of the bold, confident speech of a wealthy man. He is also depicted by Musorgsky

¹⁴⁶ Quick, M. 2014. "Musorgsky's 'Pictures at an Exhibition': Identifying the Expressive Narrative through Comparisons with Vocal Literature." D.M.A. Diss., Ohio: University of Cincinnati. p. 34.

¹⁴⁷ Russ, 1992. op. cit. p. 42.

with an abundance of the Jewish musical motif, the augmented second (see **Musical Ex. No. 2.9**).¹⁴⁸

Musical Example No. 2.9



Above are bars 3-6 of Musorgsky's "'Samuel' Goldenberg and 'Schmuyle'", where circled in black is each time where the augmented second is incorporated. Circled in blue is the section that can be identified with proud speech patterns due to the tenuto under each note, which provides a speaking quality, similar to syllables. (Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024, <https://ks15.imslp.org/files/imglnks/usimg/e/e5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).

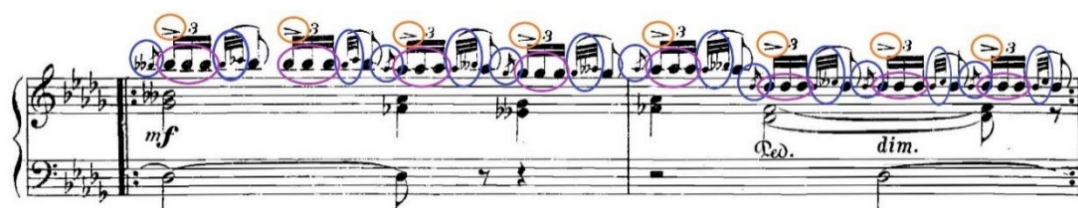
The second Jew, "'Schmuyle'", is depicted as having a trembling voice and shivering body by the use of repeated triplets, appoggiaturas, and accents.¹⁴⁹ There is almost a complete absence of the augmented second in the depiction of Schmuyle. However, triplets have been identified as having a Jewish character in compositions by two Jewish composers: in Anton Rubinstein's *Der Thurm zu Babel* (*The Tower of Babel*, 1870); and in Karl Goldmark's *Die Königin von Saba* (*The Queen of Sheba*, 1875). In Rubinstein's opera it is an ascending triplet of a minor third, whereas in Goldmark's it is a descending triplet of a minor third, and the other is a triplet of a repeated note, similar to the way Musorgsky depicted Schmuyle (see **Musical Ex. No. 2.10**).¹⁵⁰

¹⁴⁸ Quick, op. cit. pp. 34-36.

¹⁴⁹ Quick, op. cit. pp. 36-37.

¹⁵⁰ Brodbeck, D. 2014. "Liberal Essentialism and Goldmarks Early Reception," in *Defining Deutschtum*. New York: Oxford University Press. pp. 79-91.

Musical Example No. 2.10



Above are bars 9-10 of “‘Samuel’ Goldenberg and ‘Schmuyle’” from Musorgsky’s *Pictures at an Exhibition*. Circled in blue are the many appoggiaturas, in orange are the accents on every beat, and in purple are the Jewish triplets. (Musorgsky, M. 1886. *Pictures at an Exhibition*. Composed 1874. St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024, <https://ks15.imslp.org/files/imglnks/usimg/e/5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).

According to Richard Taruskin in his biography of Musorgsky, there are two types of Jews who Musorgsky depicted in his compositions. One Jew is the “Yevrei”, which means “a Hebrew” and refers to “biblical Hebrews or Israelites”, who represented “proud nationhood”. The other is the “Zhid”, which refers to the “contemptible diaspora Jew encountered in everyday life” who “embodied nothing more than petulance, rootlessness and greed”. Taruskin suggested that Musorgsky depicted Yevrei in others of his compositions, such as his *Hebrew Song*.¹⁵¹

In *Pictures at an Exhibition*, the title of the sixth movement “‘Samuel’ Goldenberg and ‘Schmuyle’” implies that the assimilated Jew “Samuel” has a Germanised name, whereas the unassimilated Jew is given the Yiddish name “Schmuyle”. However, in Taruskin’s opinion, in “‘Samuel’ Goldenberg and ‘Schmuyle’” they are both “Zhidy” – an epithet used to refer to Jews at that time.¹⁵² Taruskin suggested that because there are inverted commas around both names, the two Jews are actually a depiction by Musorgsky of one Jew. Taruskin wrote that Musorgsky’s depiction could be understood that regardless of “how dignified or sophisticated or Europeanized a *zhid*’s exterior, on

¹⁵¹ Taruskin, 1997. op. cit. pp. 380-382

¹⁵² Taruskin, 1997. op. cit. p. 382.; and Taruskin, R. 2009. *On Russian Music*. Berkeley, California: University of California Press. p. 198.; and Klier, J. D. 1982. “‘Zhid’: Biography of a Russian Epithet,” *The Slavonic and East European Review*, Vol. 60, Iss. 1. London: University College London. pp. 1–3.

the inside he is a jabbering, pestering little ‘Schmuyle’”. In Taruskin’s opinion this movement was intended to be antisemitic and a “brazen insult”.¹⁵³

Another biographer of Musorgsky, David Brown, held a contrary opinion to that of Taruskin.¹⁵⁴ Brown wrote that the “polyglot title” of Musorgsky’s “‘Samuel’ Goldenberg and ‘Schmuyle’”, which incorporated both German and Yiddish, was designed to accentuate the “very different socio-cultural statuses of his personae” rather than ridicule them. Brown explained that the use of “very distinct musical identities” to represent each of the portraits of the Jews “argues against conflation”. Brown also maintained that although Musorgsky had antisemitic “tendencies”, this was common among “many of his class”. Brown then explained that Musorgsky “often presented specimens of humanity in its less attractive forms without ever hinting at a moral posture”. Brown continued that in this instance as well, Musorgsky was presenting an honest depiction of Jews rather than imposing any prejudices, and instead projected a scene at face value: “an impoverished Jew begging from a rich one”.¹⁵⁵

It is possible that Musorgsky was depicting a prevailing discussion regarding the position of Jews in society, known as the “Jewish question”. The “Jewish question” referred to a mid-nineteenth century issue that centred on the one hand on the extent to which Jews should assimilate into their host societies, and on the other what aspects of their Jewish identity, including their culture, needed to be retained.¹⁵⁶ This brought conflict among Jews, who split into opposing groups: those who encouraged assimilation to varying degrees, and those who preferred isolation. It was the tension between these views that resulted in the search for a national identity in Jewish culture.¹⁵⁷

A highly antisemitic contribution to the debate concerning the “Jewish question” appeared in an article by the composer Richard Wagner. In this article, which was first published in 1850 and then republished in 1869, Wagner claimed there was an absence of such a thing as Jewish culture or music.¹⁵⁸ Although this document was never

¹⁵³ Taruskin, 1997. op. cit. pp. 379-382.; and Taruskin, 2009. loc. cit.

¹⁵⁴ Taruskin, 2009. op. cit. p. 199.

¹⁵⁵ Brown, D. 2010. *Musorgsky: His Life and Works*. New York: Oxford University Press. p. 238.

¹⁵⁶ Marx, K., and Engels, F. 1978. *The Marx-Engels Reader*, edited by Robert Tucker. Second Edition. New York: Norton. p. 28.

¹⁵⁷ Móricz, op. cit. pp. 15-18.; and Beizer, M. 1989. *The Jews of St. Petersburg : Excursions through a Noble Past*. Philadelphia: Edward E. Elson Book. p. 223.

¹⁵⁸ Wagner, R. 1869. *Das Judenthum in Der Musik*. Leipzig: Verlagsbuchbandung von JJ Weber.

challenged directly by Musorgsky, Wagner was openly criticized by The Five for his “theorizing and his Germanness”, and they categorically opposed any influence he might have on Russian music.¹⁵⁹

This is in contrast with another Russian composer at that time, Alexander Serov (1820-1871), who was close to Wagner and admired his compositions, and even hosted him at his home in St Petersburg.¹⁶⁰ Serov and his compositional style was also disapproved of by Musorgsky and the other members of The Five.¹⁶¹ Serov was specifically criticised by Musorgsky for what Musorgsky believed was Serov’s inaccurate depictions of Jewish music in Serov’s Jewish opera *Judith*, that Musorgsky called pseudo-Jewish.¹⁶² Furthermore, although Serov’s wife was Jewish, and in fact one of the first Jewish women composers, and his paternal grandmother was Jewish, some of Serov’s writings were antisemitic.¹⁶³

The claim that Musorgsky was antisemitic was made after his death. It has subsequently been put forward most notably by Taruskin, who supported his case by noting that Balakirev, Musorgsky’s teacher, and one of The Five, was antisemitic.¹⁶⁴ Balakirev can be understood as having been a Russian ultra-nationalist as he promoted Russian musical nationalism, and even founded a type of Russian folk school that allowed only ethnic Russians to be on its faculty.¹⁶⁵ Balakirev was also a member of the infamous Black Hundreds – a group of monarchists who fervently defended the Tsar, and were responsible for pogroms against Jews.¹⁶⁶ However, Balakirev was also responsible for encouraging and supporting the creation of a Jewish art music in Russia in 1908 with

¹⁵⁹ Walsh, op. cit. pp. 110 and 226.

¹⁶⁰ Dudakov, S. 2000. *Paradoksy i prichudy filosemitizma i antisemitizma v Rossii: ocherki* (in Russian) (“Paradoxes and Caprices of Philo-semitism and Anti-Semitism in Russia.”) Moscow: Rossiiskii Gos. Gumanitarnyi Universitet. p. 410.; and Walsh, op. cit. pp. 112-115.; and Salmi, H. ed. 2005. “Entr’acte: Wagner’s Promotional Tour in Russia (1863),” in *Wagner and Wagnerism in Nineteenth-Century Sweden, Finland, and the Baltic Provinces: Reception, Enthusiasm, Cult*. Series: Eastman Studies in Music. Martelsham, England: Boydell & Brewer. p. 115.

¹⁶¹ Walsh, op. cit. pp. 110-113.; and Taruskin, 1997. op. cit. pp. 100 and 109-111.

¹⁶² Dudakov, op. cit. pp. 410-411.; and Nemtsov, op. cit. p. 124.

¹⁶³ Dudakov, op. cit. p. 410.; and Taruskin, 2009. op. cit. pp. 197-198.; and Walsh, op. cit. p. 74-76.

¹⁶⁴ Taruskin, 1997. op. cit. p. 379.

¹⁶⁵ Taruskin, R. 1984. “Some Thoughts on the History and Historiography of Russian Music,” *The Journal of Musicology*. Vol. 3, Iss. 4 (Autumn). California: University of California Press. pp. 336-337

¹⁶⁶ Lambroza, S. 2004. “The pogroms of 1903-1906,” in *Pogroms: Anti-Jewish Violence in Modern Russian History*. Edited by John Klier, and Shlomo Lambroza. Cambridge: Cambridge University Press. pp. 224-225.

the foundation of the St Petersburg Society for Jewish Folk Music.¹⁶⁷ Furthermore, Balakirev invited the Jewish composer Efraim Shklyar (1871-1943) to his home in St Petersburg to study composition with him and Balakirev paid for Shklyar's expenses.¹⁶⁸ Balakirev even offered to host Shklyar, and ensured that Shklyar had kosher food while living with him.¹⁶⁹ This contradiction between Balakirev's ideological commitment to Russian ultra-nationalism and his support of Efraim Skylar and Jewish art music, reveals the complexity of human behaviour and challenges the labelling of Balakirev as antisemitic. Shklyar went on to become an influential composer himself of Jewish art music, and indeed was also one of the composers who attended the first meeting of the St Petersburg Society for Jewish Folk Music.¹⁷⁰

Musorgsky's own expression of admiration for Jews and Jewish music can be understood as further countering the view that Musorgsky was antisemitic. A prime example of this can be seen in a letter that he wrote to Balakirev saying "Jews leap with joy when they hear their own songs, which are handed on from generation to generation, their eyes lighting up with a noble, idealistic light, and I have witnessed such scenes more than once".¹⁷¹ Furthermore, Musorgsky attended synagogue services to listen to Jewish religious music.¹⁷² There even exists an autograph manuscript of the Jewish religious song "Yah Ribon" that Musorgsky wrote after hearing it (see **Figure 2.1**).¹⁷³

¹⁶⁷ Heskes, I. 1997. "Shapers of American Jewish Music: Mailamm and the Jewish Music Forum, 1931-62," *American Music*, Vol. 15, Iss. 3. Illinois: University of Illinois Press. p. 306.; and Heskes, I. 1994. *Passport to Jewish Music: Its History, Traditions, and Culture*. Connecticut: Greenwood Press. p. 3.

¹⁶⁸ Weisser, op. cit. p. 43.

¹⁶⁹ Loeffler, J. 2015. "A Special Kind of Antisemitism: On Russian Nationalism and Jewish Music," *Yuval Online: Journal of the Jewish Music Research Centre*, Vol. 9. Jerusalem: Hebrew University of Jerusalem. p. 9.

¹⁷⁰ Móricz, op. cit. p. 21.

¹⁷¹ Dudakov, op. cit. p. 412.

¹⁷² Frolova-Walker, M. 2003. "*Samuel*" Goldenberg und "*Schmuyle*": Jüdisches und Antisemitisches in der russischen Musikkultur: ein internationales Symposium = Jewish and anti-Semitic elements of Russian musical culture: an international symposium. *Studia Slavica Musicologica*, Vol. 27. Berlin: E. Kuhn. p. 7.

¹⁷³ Skvirskaia, T. Z., and Khazdan, E. V. 2007. "Evreïskaia Melodiia v Zapisi Musorgskogo (Iz Kollektzii Pushkinskogo Doma)," ("Jewish Melodies in Musorgsky's Recordings (from the Pushkin House Collection)") (in Russian) *Ezhegodnik Rukopisnogo Otdela Pushkinskogo Doma*. (Yearbook of the Manuscript Department of Pushkin House). Pushkin House official website. pp. 148-150. (Сквирская, Т. З., и Хаздан, Е. В. 2007. «Еврейская Мелодия в Записи Мусоргского (Из Коллекции Пушкинского Дома),» *Ежегодник Рукописного Отдела Пушкинского Дома*. С. 148-150.) Accessed August 22, 2024, http://lib2.pushkinskijdom.ru/Media/Default/PDF/ROPD/EROPD_2003-2004/07_%D0%A1%D0%BA%D0%B2%D0%B8%D1%80%D1%81%D0%BA%D0%B0%D1%8F_%D0%A5%D0%B0%D0%B7%D0%B4%D0%B0%D0%BD.pdf.

Figure 2.1



Автограф М. П. Мусоргского. РО ИРЛИ, ф. 93, оп. 3, № 862, л. 1—1 об.

Above is the autograph manuscript of the Jewish religious song “Yah Ribon” that Musorgsky wrote after hearing it. (Retrieved from – Skvirskaia, T. Z., and Khazdan, E. V. 2007. “Evreiskaia Melodiia v Zapisi Musorgskogo (Iz Kollektzii Pushkinskogo Doma),” (“Jewish Melodies in Musorgsky’s Recordings (from the Pushkin House Collection)”) (in Russian) *Ezhegodnik Rukopisnogo Otdela Pushkinskogo Doma*. (Yearbook of the Manuscript Department of Pushkin House). Pushkin House official website. pp. 149. Accessed August 22, 2024, http://lib2.pushkinskijdom.ru/Media/Default/PDF/ROPD/EROPD_2003-2004/07_%D0%A1%D0%BA%D0%B2%D0%B8%D1%80%D1%81%D0%BA%D0%B0%D1%8F%D0%A5%D0%B0%D0%B7%D0%B4%D0%B0%D0%BD.pdf).

Musorgsky's connection to Judaism extended beyond just listening to Jewish music, as he had many friends who were Jewish, including the celebrated sculptor of that time, Mark Antokolsky (1840-1902). Antokolsky was introduced to The Five in 1870 or 1871, and although a sculptor, he was said to have an excellent ear and musical memory. In a letter to Stasov, written in 1877 by his niece Varvana Komarova, she describes how Musorgsky and Antokolsky frequently met at gatherings in her salon.¹⁷⁴ It is interesting to note that Antokolsky and one of his students who was also Jewish, Ilya Gintzburg (1859-1939), were the sculptors of Musorgsky's tombstone at the Nevskaya Lavra Cemetery on which is engraved the notes of a Jewish song.¹⁷⁵ These notes came from a Hasidic *nigun* (Yiddish for a song without words) that were incorporated in Musorgsky's cantata *Jesus Navin* (1877).¹⁷⁶ Another close friend of Musorgsky, Rimsky-Korsakov, said that Musorgsky told him that he had heard his Jewish neighbours in St Petersburg singing this *nigun* on the Jewish holiday of *Sukkot*.¹⁷⁷ Another source suggests that it was Antokolsky who sang it to him at one of the many soirees where The Five would meet.¹⁷⁸ However, it was this song that was also used in Musorgsky's opera *Salambô*, composed already in 1866, before he met Antokolsky in 1870 or 1871.¹⁷⁹

In addition to the Jewish friends Musorgsky socialised with, even Musorgsky's non-Jewish friend, Rimsky-Korsakov, was an acknowledged philosemite. This is exemplified by the encouragement Rimsky-Korsakov gave his daughter to marry his Jewish student of composition Maximillian Steinberg. Rimsky-Korsakov's son, Andrey, also married a Jewish composer, Julia Weisberg.¹⁸⁰

Indeed, many compositions of The Five themselves were inspired by Jewish themes and music, such as the songs for voice and piano: Balakirev's *Hebrew Melody* (1859), and Rimsky-Korsakov's *Hebrew Song* Op. 7, No. 2 (1867). Indeed, Musorgsky also composed a *Hebrew Song* (1867).¹⁸¹ Others of Musorgsky's compositions that include

¹⁷⁴ Zemtsovsky, I. 2003. "A Forgotten Canada," in "Samuel" Goldenberg und "Schmuyle": Jüdisches und Antisemitisches in der russischen Musikkultur: ein internationales Symposium. Vol. 27. Berlin: E. Kuhn. p. 71.

¹⁷⁵ Skvirskaia, and Khazdan. op. cit. p. 153.

¹⁷⁶ Taruskin, 1997. op. cit. pp. 382-383.

¹⁷⁷ Braun, 1978. op. cit. p. 26.

¹⁷⁸ Zemtsovsky, loc. cit.

¹⁷⁹ Taruskin, 1997. op. cit. p. 382.; and Zemtsovsky, loc. cit.

¹⁸⁰ Taruskin, 1997. op. cit. p. 379.

¹⁸¹ Nemtsov, 2008. op. cit. pp. 121 and 132.

Jewish themes and musical motifs are the song *Tsar Saul* (1863) and the choral work *The Destruction of Sennacherib* (composed 1867, revised in 1874).¹⁸²

Orientalism, Othering and Antisemitism

Musorgsky's *Hebrew Song* was identified by Stasov as having been a prime example of the use of "Oriental shading".¹⁸³ Orientalism has been identified as a term that was used to divide "self" and "other", and depicted foreign cultures as "exotic".¹⁸⁴ Indeed, The Five composed with oriental musical motifs to depict gypsies, Near Eastern peoples, and also Jews.¹⁸⁵ Stasov even used the term oriental when he described a distinguishing feature of the "Russian school of composition".¹⁸⁶

When writing about Musorgsky's antisemitism, Taruskin also identified the use of musical motifs associated with orientalism in Jewish-themed compositions by The Five and by other composers of Russian art music at that time. He described this as "othering". In Taruskin's opinion, Jews were therefore being portrayed as something exotic rather than native. Taruskin gave Serov's *Judith*, and Rimsky-Korsakov's *Hebrew Song* as examples of compositions influenced by the general oriental style rather than intending to portray authentic Jewish music. However, Taruskin goes even further and explains that instead of viewing Jews as an exotic element within society, Russians generally perceived Jews as enemies amongst them.¹⁸⁷

In Musorgsky's *Hebrew Song*, the Jewish musical motif of the augmented second is incorporated. The augmented seconds have been identified as being connected to other cultures and the more general oriental style. However, because of the title and Musorgsky's intention to refer to Jewish music, the use of the augmented second in *Hebrew Song* can be linked more directly to a Jewish representation, rather than being a general oriental sound. Another musical motif that is used in Musorgsky's *Hebrew song* are ornaments that have been categorised as being associated with the oriental

¹⁸² Taruskin, 2009. op. cit. p. 198.

¹⁸³ Taruskin, 1997. op. cit. p. 380.

¹⁸⁴ Scott, D. B. 1998. "Orientalism and Musical Style," *The Musical Quarterly*, Vol. 82, Iss. 2 (Summer). Oxford: Oxford University Press. pp. 309-314.; and Taruskin, 2009. op. cit. p. 197.

¹⁸⁵ Taruskin, 2009. op. cit. pp. 197-198.

¹⁸⁶ Stasov, op. cit. pp. 72-73.

¹⁸⁷ Taruskin, 2009. op. cit. pp. 192-197.

style.¹⁸⁸ Also here, it is possible to consider these as a Jewish musical motif because similar appoggiaturas in Glinka's *Hebrew Song* have been described as having a uniquely Jewish character (see **Musical Example No. 2.11**).¹⁸⁹

Musical Example No. 2.11

Above are bars 12-14 of Glinka's *Hebrew Song*, and below are bars 8-10 of Musorgsky's *Hebrew Song*. In Glinka's, circled in blue above are appoggiaturas that have been identified as having a Jewish character. In Musorgsky's, circled in blue below are similar ornamentations that have been described as being oriental, and instead can be considered as having a Jewish character after comparing with Glinka's above. (Musorgsky, M. 1929. "Evreïskaia Pesnia," (in Russian) ("Hebrew Song") in *Polnoe Sobranie Cochinenii* (*Complete Collected Works*). Edited by Pavel Lamm. Vol. 5, Series 4. Composed in 1867. Moscow: Muzgiz. Reprinted in 1960, New York: E. F. Kalmus. pp. 2-3. Public domain at IMSLP, accessed August 27, 2024, <https://imslp.org/wiki/Special:ImagefromIndex/111404/vyz>. Permission granted by Muzyka Publishing House).

¹⁸⁸ Scott, op. cit. pp. 312 and 327.

¹⁸⁹ Nemtsov, 2008. op. cit. pp. 121-122.

Another portrayal of Jews in Musorgsky's compositions is in his opera *Sorochintsi Fair*, where gypsies are also depicted. Taruskin chose this composition as an example of Musorgsky's antisemitic portrayal of what Taruskin described as "a pair of whining" Jews.¹⁹⁰ However, the music uses an augmented second, a Jewish musical motif, to depict Jews. The text also has nothing antisemitic in it, and only depicts a market scene with bartering, where gypsies are trying to purchase the Jews' products at a reduced price. There is even a separation between the Jews who are depicted by an augmented second, and the gypsies without. Another Jewish musical motif that Musorgsky implements when depicting the Jews in this scene is the iambic prime, whereby notes are repeated on strong beats (see **Musical Ex. No. 2.12**).¹⁹¹

¹⁹⁰ Taruskin, 1997. op. cit. pp. 382-383.

¹⁹¹ Watson, J. 1949. "Aspects of the 'Jewish' Folk Idiom in Dmitri Shostakovich's String Quartet No.4, Op.83 (1949)." Ph.D. Diss., Ontario: University of Ottawa, Canada. p. 82.

Musorgsky's Influence on Jewish and Israeli Art Music

The influence of Musorgsky on Jewish music is profound and well documented.¹⁹² For example, there was a meeting in Paris in 1927, between Maurice Ravel (1875-1937) and Alexander Weprik (1889-1958), a composer from the St Petersburg Society for Jewish Folk Music. They discussed the incorporation of Jewish music in their own art music compositions. When Weprik asked Ravel where his idea came from to compose art music compositions in the style of Jewish music, Ravel told him that the inspiration came from Musorgsky and Rimsky-Korsakov.¹⁹³ Furthermore, another composer of the St Petersburg Society for Jewish Folk Music, Efraim Shklyar, was also inspired by these composers' use of Jewish musical motifs in their art music compositions. Shklyar's song *Farn Opshid* (1910) has been identified as having been directly inspired by Rimsky-Korsakov's *Hebrew Song*, and was also dedicated to Musorgsky.¹⁹⁴

Indeed, Musorgsky greatly influenced generations of Russian, and later, Soviet composers, and specifically one philosemitic composer, namely, Dmitry Shostakovich.¹⁹⁵ Musorgsky's influence can be seen in Shostakovich's compositions that specifically used Jewish musical motifs, or were based on Jewish themes, such as Shostakovich's *From Jewish Folk Poetry* (1948).¹⁹⁶ It has been documented that Shostakovich himself acknowledged Musorgsky as an inspiration for his compositional style.¹⁹⁷ Musorgsky's use of Jewish music is also echoed in the compositions of the composers who immigrated to Israel from the Soviet Union and the former Soviet Union. These composers sometimes incorporated authentic Jewish folk songs, such as can be found in Musorgsky's *Jesus Navin*. Other times they created their own Jewish music using Jewish musical motifs but without incorporating a specific Jewish song that is similar to the way Musorgsky incorporated Jewish musical motifs in "‘Samuel’ Goldenberg and ‘Schmuyle’".

¹⁹² Móricz, op. cit. pp. 43-51.; and Braun, 1978. op. cit. pp. 26-28.

¹⁹³ Nemtsov, 2008. op. cit. p. 132.

¹⁹⁴ Loeffler, 2015. op. cit. p. 10.; and Móricz, op. cit. pp. 49-51.

¹⁹⁵ Braun, 2010. loc.cit.

¹⁹⁶ Walsh, op. cit. p. 409.

¹⁹⁷ Tumanov, A. N. 1993. "Correspondence of Literary Text and Musical Phraseology in Shostakovich's Opera the Nose and Gogol's Fantastic Tale," *The Russian Review*, Vol. 52, Iss. 3. New Jersey: Wiley. p. 398.; and Gruber, R. I. et. al. 2004. "Questionnaire on the Psychology of the Creative Process," in *Shostakovich and Hist World*. Ed. Laurel Fay. Princeton and Oxford: Princeton University Press. p. 32.

Joachim Braun, a musicologist who immigrated to Israel from the Soviet Union, wrote in 1978 that Musorgsky was one of the “most influential and original adherents” of the use of Jewish musical motifs in art music compositions. Braun identified “‘Samuel’ Goldenberg and ‘Schmuyle’” as one of Musorgsky’s compositions that incorporated his “characteristic” implementation of Jewish musical motifs.¹⁹⁸

In preparing Emanuel Vahl’s *34 Interludes* (2021) for recording for this research, I discovered that “Interlude No. 9” incorporated aspects that were influenced by Musorgsky’s “‘Samuel’ Goldenberg and ‘Schmuyle’” (see **Musical Ex. No. 2.13**).

¹⁹⁸ Braun, 1978. op. cit. p. 26.

Musical Example No. 2.13

The image displays two musical excerpts side-by-side. The left excerpt, labeled 'Pno.' and numbered 32-34, is from Vahl's 'Interlude No. 9'. It features a piano accompaniment with a right-hand tremolo in bar 32 and a left-hand ascending line in bar 33. The right excerpt, labeled 'Andante grave.' and numbered 15-18, is from Musorgsky's 'Samuel' Goldenberg and 'Schmuyle'. It shows a right-hand repeated octave pattern in bar 15 and a left-hand descending line in bar 16. Both excerpts are in B-flat minor. Annotations include: an orange oval around the right-hand tremolo in Vahl's bar 32; a black oval around the left-hand ascending line in Vahl's bar 33; a black oval around the left-hand descending line in Musorgsky's bar 16; purple circles around the left-hand descending notes in both excerpts; and blue circles around the right-hand repeated octave notes in both excerpts.

Above on the left are bars 32-34 of Vahl's "Interlude No. 9", and on the right are bars 15-18 of "'Samuel' Goldenberg and 'Schmuyle'" from Musorgsky's *Pictures at an Exhibition*. Circled in black, are the four notes ascending played by the left hand in moving octaves. Although different notes, they are identical intervals, of a major second, a minor second, and then the Jewish musical motif, the augmented second. Circled in purple in both are identical descending notes of octaves in the left hand. Circled in orange in "'Samuel' Goldenberg, and 'Schmuyle'" is where the right hand plays repeated octaves, and in Vahl's "Interlude No. 9" the right-hand tremolo that could have been inspired by the same section. The blue circles show that they are both in the key of Bb minor. (Vahl, E. 2021. *34 Interludes*. Private ownership, with permission to use granted by the composer.; and Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024, <https://ks15.imslp.org/files/imglnks/usimg/e/e5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).

The fourth movement of Irena Svetova's *Venetian Drafts* (2016), "Abandoned Ghetto", exhibits similarities to the movement by Musorgsky, and uses Jewish musical motifs without incorporating an identifiable Jewish folk song. The use of Jewish triplets is also similar to the way Rimsky-Korsakov used them in his *Hebrew Song* (see **Musical Ex. No. 2.14a and 2.14b**).

Musical Example No. 2.14a

Andante.

The image shows two systems of musical notation for piano. The first system is marked 'Andante.' and 'sf'. It features a treble and bass staff with various notes and rests. The second system is marked 'mf' and 'dim.'. It also features a treble and bass staff with various notes and rests. Both systems have circled notes: blue for augmented seconds, orange for appoggiaturas, and purple for Jewish triplets.

Above are bars 1-2, and 9-10, of “‘Samuel’ Goldenberg and ‘Schmuyle’”. Below are bars 103-104 of “Abandoned Ghetto” from Svetova’s *Venetian Drafts* (2016). Circled in blue in both are augmented seconds, in orange are appoggiaturas, and in purple are Jewish triplets. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer.; and Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024, <https://ks15.imslp.org/files/imglnks/usimg/e/e5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).

The image shows two systems of musical notation for piano. The first system is marked 'mp' and 'mf espress.'. It features a treble and bass staff with various notes and rests. The second system is marked 'mf espress.'. It also features a treble and bass staff with various notes and rests. Both systems have circled notes: blue for augmented seconds, orange for appoggiaturas, and purple for Jewish triplets.

Musical Example No. 2.14b

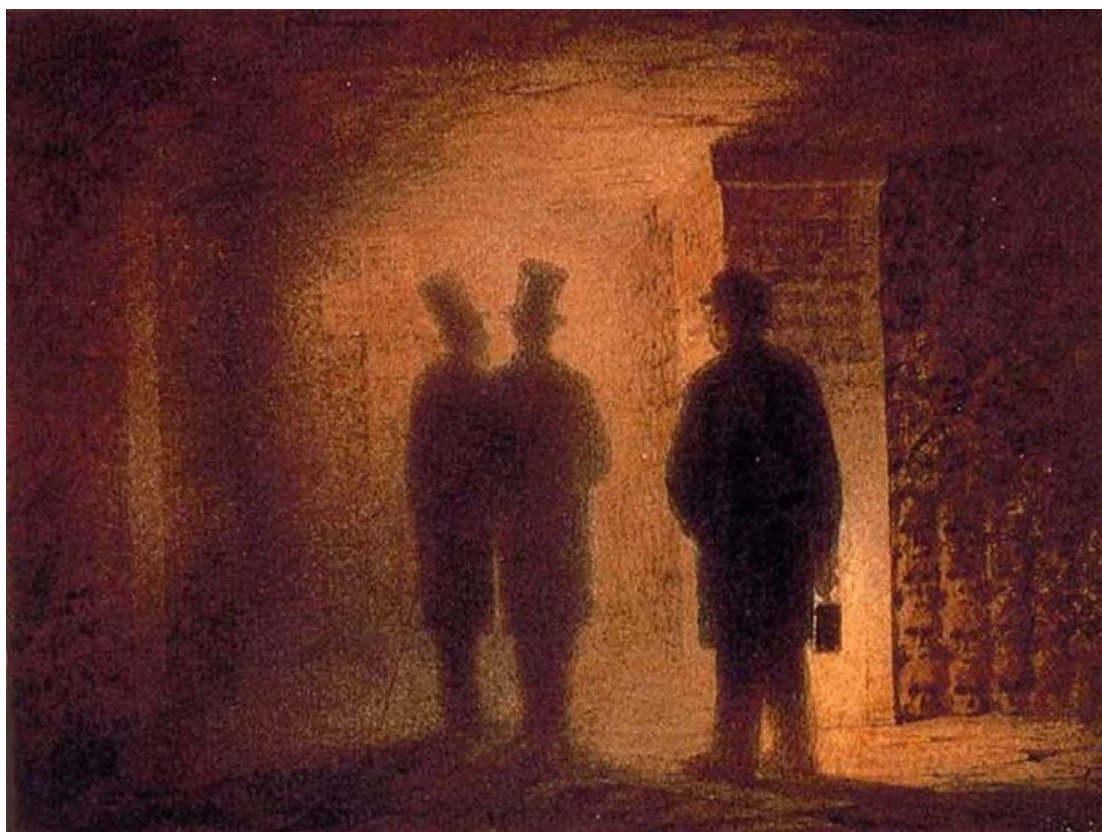
Similarly, below in bars 30-35 of Rimsky-Korsakov's *Hebrew Song*, circled in blue are augmented seconds, in purple is a Jewish triplet, and in orange an appoggiatura. The use of these Jewish musical motifs by Musorgsky and Rimsky-Korsakov, are similar to the way Svetova uses them as well. (Rimsky-Korsakov, N. 1946. "Evreiskaia Pesnia," (in Russian) ("Hebrew Song) in *Polnoe Sobranie Sochinenii* (*Complete Collected Works*). Edited by Maksimilian Steinberg. Composed 1867. Moscow: Muzgiz. Reprinted in 1969, Moscow: Muzgiz. pp. 38-40. Public domain at IMSLP, accessed August 27, 2024, https://vmirror.imslp.org/files/imglnks/usimg/c/c7/IMSLP20633-PMLP48015-Rimsky_Op07.pdf. Permission granted by Muzyka Publishing House).

The image shows a musical score for Rimsky-Korsakov's "Hebrew Song" (bars 30-35). The score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line has Russian lyrics: "бро - дит бе - ла - я ро - са, и сле - зин - ка - ми". Annotations include a purple circle around a triplet of eighth notes "бро - дит", a blue circle around an augmented second interval "бе - ла - я", and an orange circle around an appoggiatura note "ка - ми". Performance markings include "poco rit." above the first system and "a tempo" above the second system. Dynamics include "p" and "pp" in the piano part.

Another significant example of an Israeli art music composition inspired by Musorgsky's *Pictures*, is Josef Tal's (1910-2008) *Cum mortuis in lingua mortua*. Tal was one of the founding generation of Israeli art music composers.¹⁹⁹ He composed a set of variations for piano solo on the theme of the second half of the eighth movement of Musorgsky's *Pictures*. The eighth movement is separated into two parts, the first is called "Catacombae", and is then followed by the last and most distorted version of the "Promenade" that is given the subtitle "Con Mortuis in Lingua Mortua", ("With the dead in the language of the dead"). "Catacombae" is a depiction of one of the paintings by Hartman that still exists; it shows Hartman in the catacombs in Paris with a friend and a guide (see **Figure 2.2**).

¹⁹⁹ Seter, R. 2014. "Israelism: Nationalism, Orientalism, and the Israeli Five," *The Musical Quarterly*, Vol. 97, Iss. 2. Oxford: Oxford University Press. p. 240.

Figure 2.2



Above is Hartman's painting of the catacombs in Paris.²⁰⁰

Fear is represented in this movement by sudden loud chords, and seemingly disconnected harmonies that depict skulls as they are revealed by the lanterns being carried (see **Musical Ex. No. 2.15**).²⁰¹

²⁰⁰ Russ, 2014. op. cit. p. 221.

²⁰¹ Russ, 1992. op. cit. pp. 45-46.

Musical Example No. 2.15



Above are bars 1-7 of “Catacombae” from Musorgsky’s *Pictures at an Exhibition*. Circled in blue are the jarring and suddenly loud chords that represent fear. (Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024. <https://ks15.imslp.org/files/imglnks/usimg/e/e5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).

The “Promenade”, “Con Mortuis in Lingua Mortua”, emerges from “Catacombae” and depicts a shimmering light as if emanating from the catacombs, depicted by tremolo in the right hand. The left hand then introduces the “Promenade” theme, which remains in a quiet dynamic and reverend atmosphere until the end of this eerie version of the “Promenade”. This section of the movement seems to be Musorgsky’s way of parting with Hartman through his composition.²⁰² This seems fitting as it is immediately after the painting that depicts Hartman himself (see **Musical Ex. No. 2.16**).

²⁰² Russ, 1992. op. cit. p. 46 and 233.

Musical Example No. 2.16



Above are bars 1-4 of “Con Mortuis in Lingua Mortua” from Musorgsky’s *Pictures at an Exhibition*. Circled in blue is the right-hand tremolo depicting shimmering light, and in orange is the left-hand theme from “Promenade”. Below, also circled in orange, is the original theme of the opening “Promenade” for comparison with that of “Con Mortuis in Lingua Mortua”, above. (Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024. <https://ks15.imslp.org/files/imglnks/usimg/e/e5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).



There is an annotation by Musorgsky in the margin that reads: “Latin text would be fine: the creative genius of the late Hartman leads me to the skulls and invokes them: the skulls begin to glow”. As listeners, by means of musical ekphrasis, we are taken into the depths of the catacombs with Hartman, and then even further into Musorgsky’s emotional state and his coming to terms with Hartman’s death.²⁰³ This movement then became the inspiration for Tal’s own set of variations where the theme is Musorgsky’s “Con Mortuis in Lingua Mortua”. Tal’s composition was composed in 1945, after he had found out his father had been murdered in Auschwitz.²⁰⁴ It could be understood that this was also Tal’s way of parting with his father while memorialising him in his

²⁰³ Connolly, op. cit. p. 162.

²⁰⁴ Yitzhaki, O. 2023. “His Works for Piano Solo,” in *Josef Tal’s Musical Work*, edited by Jehoash Hirshberg. Jerusalem: Carmel Publishers. p. 204.

own composition. The use of *Pictures* for inspiration in this meaningful way by a composer of the founding generation of Israeli art music further confirms this composition's value to Jewish and Israeli art music (see **Musical Ex. No. 2.17**).

Musical Example No. 2.17

The image displays two musical excerpts side-by-side. The left excerpt, labeled 'Var. I', is from Josef Tal's *Cum mortuis in lingua mortua*. It features a treble staff with a melody circled in blue and a bass staff with a tremolo circled in orange. The tempo marking is 'Tranquillo' and 'poco rit.'. The right excerpt is from Musorgsky's *Con Mortuis in Lingua Mortua*. It shows a treble staff with a melody circled in blue and a bass staff with a tremolo circled in orange. The tempo marking is 'tranquillo,' and 'il canto cantabile ben marc.'.

Above on the left are bars 1-2 of “Variation No. 1” from Josef Tal’s *Cum mortuis in lingua mortua*, and on the right are bars 11-14 of “Con Mortuis in Lingua Mortua” from Musorgsky’s *Pictures at an Exhibition*. Circled in blue is the melody Tal took from Musorgsky’s “Con Mortuis in Lingua Mortua”, where the notes are ‘E’, ‘C double sharp’, ‘B sharp’. Circled in orange is the tremolo in the right hand of Musorgsky’s “Con Mortuis in Lingua Mortua”, and in Tal’s “Variation No. 1” it has been moved into the left hand. (Tal, J. 1945. *Cum Mortuis in Lingua Mortua: Seven Variations on a Theme from Pictures at an Exhibition*. Tel Aviv: Israel Music Institute. Permission granted by Israel Music Institute.; and Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024. <https://ks15.imslp.org/files/imglnks/usimg/e/e5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).

Conclusion

Musorgsky was committed to composing Russian art music inspired by Russian folk music, as were other composers of The Five, including Rimsky-Korsakov. Indeed, it was Rimsky-Korsakov, Musorgsky, and other members of The Five who inspired the foundation of the St Petersburg Society for Jewish Folk Music in 1908. Composers of the Society identified Musorgsky specifically as having inspired them to compose Jewish art music that was based on Jewish folk music. One such composer of the society, Moses Milner, was so inspired by Musorgsky that he strove to compose in the style of Musorgsky, and was consequently nicknamed the “Jewish Mussorgsky”.

Russian art music was created by incorporating motifs that originated from Russian folk song. This began in Russia with the “Father” of Russian art music, Mikhail Glinka. However, the tradition of incorporating folk songs into classical art music goes back further than the nineteenth century, and indeed the incorporation of Russian folk music into art music can even be found in Beethoven’s string quartets. Beethoven is also an example of a classical art music composer who incorporated Jewish musical motifs into his compositions, as can be seen in Beethoven’s *String Quartet No. 14*, Op. 131. Musorgsky and other composers of The Five also composed works that were inspired by Jewish music in this way, with Musorgsky, Rimsky-Korsakov, and Balakirev all having composed *Hebrew* or *Jewish Songs*. This is the method that Glinka and afterwards The Five then adopted to create their own national art music by incorporating Russian folk songs. It was also this way that Jewish composers then began creating their own Jewish art music at the beginning of the twentieth century.

Musorgsky’s *Pictures at an Exhibition* has been examined in this chapter in order to present one of the most substantial compositions for solo piano by a composer of Russian art music that incorporates motifs originating from Russian folk music. Shown here is the way *Pictures at an Exhibition* may even have been inspired by the same Russian folk song that Beethoven borrowed for his *String Quartet No. 7*. Musorgsky sought to represent all walks of Russian society, and aspects of Russian life, including the Jews of Russia, through his compositions. This can be seen especially in the sixth movement of Musorgsky’s *Pictures at an Exhibition*, “‘Samuel’ Goldenberg and ‘Schmuyle’”.

Musorgsky incorporated Jewish themes in compositions other than *Pictures at an Exhibition* and his *Hebrew Song*. In fact, he did this to a greater extent than any of the others in The Five or any other non-Jewish Russian composers until the philosemitic composer Shostakovich. Shostakovich even acknowledged that Musorgsky was amongst his favourite composers.²⁰⁵

Musorgsky's incorporation of Jewish musical motifs and Jewish themes in his compositions, challenges Taruskin's opinion that Musorgsky was one of the most antisemitic Russian composers. Additional evidence that Musorgsky sought to represent Jews accurately, and sincerely can be seen in a manuscript by Musorgsky of a Jewish song that he carefully transcribed. This manuscript was brought to light only in 2007 by the Russian musicologist Evgenia Khazdan in 2007. It had previously only been catalogued in a Russian book in 1963. This source seems to reinforce the opinion that Musorgsky sought to represent Jews accurately and sincerely.

The most vivid example of the representation of Jews in any composition by The Five is the movement from *Pictures at an Exhibition*, "'Samuel' Goldenberg and 'Schmuyle'". This movement was described by Taruskin as an antisemitic representation of Jews in the Russian Empire at that time. However, after including examples of Musorgsky's letters, and other compositions combined with evidence presented deriving from the manuscript of the Jewish folk song, it is possible to consider his representations as a sincere depiction of Jewish music. In "'Samuel' Goldenberg and 'Schmuyle'", Musorgsky incorporated the Jewish musical motif of an augmented second, and the Jewish triplet that other Jewish composers also used at the same time *Pictures at an Exhibition* was composed. They also used these Jewish musical motifs in order to represent Jews in their own compositions. Indeed, the pianist and musicologist, Jascha Nemtsov, goes a step further after having examined the use of Jewish musical motifs in compositions by Musorgsky and The Five. Nemtsov wrote that Musorgsky was far from antisemitic, but instead acted as a "counterforce to widespread Russian antisemitism".²⁰⁶

²⁰⁵ Gruber, R. I. et al. 2004. "Responses of Shostakovich to a Questionnaire on the Psychology of the Creative Process," in *Shostakovich and His World*, edited by Laurel E. Fay. Princeton and Oxford: Princeton University Press. p. 32

²⁰⁶ Nemtsov, J. 2008. "'The Scandal Was Perfect': Jewish Music in the Works of European Composers," *Osteuropa: Impulses for Europe: Tradition and Modernity in East European Jewry*, Vol. 58, Iss. 8/10. Berlin: Berliner Wissenschafts-Verlag. p. 125.

Indeed, Musorgsky's depiction of Jews in *Pictures at an Exhibition*, and others of his compositions that incorporate Jewish musical motifs and themes, were identified by both non-Jewish and Jewish composers as their inspiration for composing Jewish art music or works with Jewish themes. Musorgsky's continuing inspiration has been acknowledged by both non-Jewish and Jewish composers all the way through the twentieth century, and even until today in the works of composers who immigrated to Israel from the former Soviet Union, whose compositions are included in this research.

This chapter has endeavoured to counter the view that Musorgsky was an antisemitic composer by showing Musorgsky's commitment to represent Jews accurately. It also showed his influence on Jewish composers and was indeed the impetus for the creation of a Jewish art music in Russia at the beginning of the twentieth century. Jewish art music would have been unable to exist or have been created without Musorgsky's influence, and the inspiration from his compositional style that he left for future generations of composers.

Chapter 3: Jewish Music in the Soviet Union

Introduction

Each composer in this research who immigrated to Israel from the Soviet Union or the former Soviet Union, experienced some form of antisemitism, for example: immense challenges in composing music with Jewish themes in the Soviet union, or severe struggles in immigrating to Israel. The historical background presented here of the oppression of Jews in the Soviet Union provides the context and lived experience of the composers chosen for this research. They were subjected to suppression of their religious and cultural identity by the Soviet regime in different ways. However, they shared with Jewish composers throughout the history of the Soviet Union, a desire to represent Jewish culture through the use of Jewish musical motifs in their compositions, even at times when it was considered dangerous to do so. This chapter explores the development of Jewish art music in the Soviet Union against this backdrop of persecution and oppression.

Some of the composers who immigrated to Israel from the Soviet Union drew inspiration from the St Petersburg Society for Jewish Folk Music. Lev Kogan, a composer who immigrated to Israel in 1972, had even been a student of the composer Mikhail Gnesin, who was a leading Jewish pedagogue and founder of the Society for Jewish Folk Music in 1908. Gnesin was one of the Soviet Jewish composers who continued to write in the Soviet Union with Jewish musical motifs despite the dangers of opposing the dictates of the Soviet regime.

This chapter also examines the considerable influence of Shostakovich on the compositional style of composers who immigrated to Israel from the Soviet Union and the former Soviet Union. Many of these composers borrowed from Shostakovich in their own compositions, and dedicated works to his memory. Shostakovich himself composed music that incorporated Jewish musical motifs, and supported Jewish composers during years of oppression in the Soviet Union.

Jewish Art Music after the 1917 Revolution

Jewish art music in the Soviet Union emerged from the activities of the St Petersburg Society for Jewish Folk Music, founded in 1908, in Imperial Russia. This society then established further branches in Kiev, Kharkov, Ekaterinoslav, Riga, Simferopol, Rostov-on-the-Don, Baku, and Odesa. In 1913, the Moscow branch of the Society was founded.²⁰⁷ Immediately after the 1917 revolution, the Bolsheviks claimed that they would actively support Jewish freedom of expression, and Jewish culture did begin to flourish. However, this freedom was short lived. The Soviet Union's first leader, Vladimir Lenin, and the head of the "Nationalities Commissariat", Joseph Stalin, who would subsequently become Lenin's successor, espoused antisemitic views prior to the revolution. The only two communist organisations that were formed by Stalin to represent the Jews of the Soviet Union, soon became a means of eradicating Jewish culture.²⁰⁸ One organisation did succeed in continuing its activities during this time – the Moscow branch of the St Petersburg Society for Jewish Folk Music. This branch became the main Jewish-music institute in the Soviet Union, and later it removed the word "folk" from its title as it became more centred on the composition of contemporary Jewish art music.²⁰⁹

By 1931, all Jewish organisations had been disbanded, including the Moscow Society for Jewish Music.²¹⁰ Many minorities were oppressed in the Soviet Union, but Jews were especially targeted primarily because they were seen as having a separate religion, and this made them more readily distinguishable from other ethnicities. Soviet ideology advocated a single unifying culture, and although all religions were considered a threat to Soviet society and communism, Judaism and its associated culture were viewed as particularly dangerous.²¹¹

²⁰⁷ Móricz, K. 2008. *Jewish Identities: Nationalism, Racism, and Utopianism in Twentieth-Century Music*, California Studies in 20th-Century Music, Vol. 8. Berkley: University of California Press. pp. 21 and 52-53.

²⁰⁸ Nemtsov, J. 2003. "Antisemitische Tendenzen in der stalinistischen Musikpolitik," in "*Samuel*" Goldenberg und "*Schmuyle*": Jüdisches und Antisemitisches in der russischen Musikkultur: ein internationales Symposium. *Studia Slavica Musicologica*, Vol. 27. Berlin: E. Kuhn. pp. 206-207.

²⁰⁹ Móricz, op. cit. pp. 52-53.

²¹⁰ Nemtsov, 2003. loc. cit.; and Nemtsov, J. 2008 "'The Scandal Was Perfect': Jewish Music in the Works of European Composers," *Osteuropa: Impulses for Europe: Tradition and Modernity in East European Jewry*, Vol. 58, Iss. 8/10. Berlin: Berliner Wissenschafts-Verlag. p. 131.

²¹¹ Pinkus, B. 1988. "The Jews of the Soviet Union: The Years of Construction 1917-1939," in *The Jews of the Soviet Union: The History of a National Minority*. Cambridge Russian, Soviet and Post-Soviet Studies. Cambridge: Cambridge University Press. pp. 98-100.

Socialist Realism

During the 1930s, the ideology of “Socialist Realism” began to be enforced in artistic circles throughout the Soviet Union.²¹² Socialist Realism was an umbrella term for a collection of constantly changing guidelines that all Soviet composers had to follow.²¹³ The guidelines were decided by other composers and music critics; they were often vague and interpreted very differently by individual critics.²¹⁴ These guidelines were published in newspaper articles, or delivered at meetings of party organisations such as the Composers’ Union.²¹⁵ The basic tenet of Socialist Realism was to portray Soviet life positively, and convey the future optimistically.²¹⁶ However, the means of enforcing these guidelines were often oppressive.

One of the most influential and inflammatory of these articles, “Muddle Instead of Music”, was published in 1936 in the newspaper *Pravda*.²¹⁷ It condemned the compositional style of several Soviet composers, including the rising star Dmitry Shostakovich.²¹⁸ At this time, the term “anti-Soviet” was applied to any form of nationalism other than that of the Soviet regime, and was also used to reference anything associated with Judaism.²¹⁹ Those designated as having anti-Soviet sentiments were also often accused of being “enemies of the people” and were arrested, or were even executed.²²⁰

²¹² Frolova-Walker, M. 2003. “From Modernism to Socialist Realism in Four Years: Myaskovsky and Asafyev,” *Musicology*, Vol. 3. Belgrade: Institute of Musicology of the Serbian Academy of Sciences and Arts. p. 200.

²¹³ Fairclough, P. 2023. “Socialist Realism, Kitsch, and the Middlebrow Symphony,” in *The Oxford Handbook of Music and the Middlebrow*, edited by Kate Guthrie, and Christopher Chowrimootoo. 1st Edition. Oxford: Oxford University Press. p. 5.; and Frolova-Walker, 2003. loc. cit.

²¹⁴ Kuhn, J. 2017. “Introduction,” in *Shostakovich in Dialogue: Form, Imagery and Ideas in Quartet 1-7*. eBook. London: Routledge. p. 7.

²¹⁵ Fairclough, 2023. op. cit. p. 2.

²¹⁶ Fanning, D. 2010. *Mieczysław Weinberg: In Search of Freedom*. Hofheim: Wolke Verlag. p. 49

²¹⁷ Kuhn, 2017. loc. cit.

²¹⁸ Wilson, E. 1994. *Shostakovich: A Life Remembered*. Princeton, USA: Princeton University Press. pp. 112-114.

²¹⁹ Wallach, A. 1991. “Censorship in the Soviet Bloc,” *Art Journal*, Vol. 50, Iss. 3. New York: College Art Association. p. 76; and Braun, J. 1985 “The Double Meaning of Jewish Elements in Dmitri Shostakovich's Music,” *The Musical Quarterly*. Vol. 71, Iss. 1. Oxford: Oxford University Press. p. 69.

²²⁰ Mikkonen, S. 2010. “‘Muddle instead of music’ in 1936: cataclysm of musical administration,” *Shostakovich Studies 2*, edited by Pauline Fairclough. Cambridge: Cambridge University Press. p. 246.

Mikhail Gnesin

A leading Jewish composer who witnessed these developments in the Soviet Union was Mikhail Gnesin (1883-1957). Gnesin was one of a group of highly influential Jewish composers who were affiliated to the St Petersburg Society for Jewish Folk Music from its foundation in 1908. After the revolution, Gnesin was active in the Moscow branch.²²¹ However, in the late 1920s, he was accused by the Soviet authorities of “bourgeois nationalism in Jewish music”, which was essentially an antisemitic attack on him and his compositions.²²² After 1931, it became dangerous to compose using Jewish themes, but a few composers did dare to, including Shostakovich, who began incorporating Jewish themes in his compositions from 1944.²²³ Gnesin was also one of the composers who continued to compose with Jewish themes throughout his life.²²⁴

The invasion of the Soviet Union by Nazi Germany in 1941, resulted in many Jews leaving the western Soviet Socialist Republics for those in Central Asia, such as the Uzbek Soviet Socialist Republic.²²⁵ Gnesin was one of those who were evacuated to Tashkent, and while there, in 1943, he composed a piano trio titled “In Memory of Our Murdered Children”, which is understood to be a commemoration of Jewish tragedy in the Holocaust.²²⁶ At the beginning of the war the Soviet Union aligned with Nazi Germany. However, after Germany’s invasion of the Soviet Union in 1941, there was a pause in antisemitic Soviet policies until the end of the war.²²⁷ During the war period, Gnesin used a Jewish folk song in his piano trio (1943) as the inspiration for one of the movements (see **Musical Ex. No. 3.1**).²²⁸

²²¹ Braun, J. 1978. *Jews and Jewish Elements in Soviet Music: A Study of a Socio-National Problem in Music*. Tel Aviv: Israeli Music Publications. pp. 40, 47 and 50-56.

²²² Loeffler, J. 2014. “‘In Memory of our Murdered (Jewish) Children’: Hearing the Holocaust in Soviet Jewish Culture,” *Slavic Review: Interdisciplinary Quarterly of Russian, Eurasian, and East Eurasian Studies*, Vol. 73, Iss. 3. Association for Slavic, East European, and Eurasian Studies. Cambridge: Cambridge University Press. p. 593.

²²³ Nemtsov, 2008. loc. cit.

²²⁴ Braun, 1978. op. cit. p. 50.

²²⁵ Landé, P. 2007. “Jewish Refugees in Tashkent,” *JewishGen – The Global Home for Jewish Genealogy* Online. Accessed August 22, 2024, https://www.jewishgen.org/databases/holocaust/0136_uzbek.html.

²²⁶ Loeffler, 2014. op. cit. pp. 602-603.

²²⁷ Fanning, 2010. op. cit. p. 36.

²²⁸ Loeffler, 2014. op. cit. pp. 596-599.

Musical Example No. 3.1



Памяти наших погибших детей
Dedicated to the memory of our lost children

Трио Trio

М. ГНЕСИН Op. 63
M. GNESIN

Andante sostenuto quasi una ballata

Violino

Violoncello

Piano

The musical score for the opening of Gnesin's Trio (1943) is shown. The violin part begins with a Pizzicato section. The score includes staves for Violino, Violoncello, and Piano. The tempo is marked 'Andante sostenuto quasi una ballata'. The key signature is G major. The score is dedicated to the memory of lost children. The violin part features several intervals circled in orange, blue, and purple, which are identical to those in the Yiddish folk song on the left.

Above on the left is the Yiddish folk song “There Once Was a Little Jew”, from the collection *Hundert folk-lider*, by Menachem Kipnis (1949). On the right is the opening of Gnesin’s trio (1943), with the violin opening theme in *Pizzicato*.²²⁹ Circled in orange, blue, and purple are the identical intervals and similar rhythms, with Gnesin’s trio transposed down an augmented fifth. (Retrieved from – Kipnis, M. 19-- . *80 Folks-Lider*. Varsha: A. Gitlin. Added to National Yiddish Book Center in 2009. Amherst, Massachusetts: National Yiddish Book Center. p. 31. Accessed August 27, 2024, <https://www.yiddishbookcenter.org/collections/yiddish-books/spb-nybc202234/kipnis-menahem-zeligfeld-80-folks-lider>; and Loeffler, J. 2014. “‘In Memory of our Murdered (Jewish) Children’: Hearing the Holocaust in Soviet Jewish Culture,” *Slavic Review: Interdisciplinary Quarterly of Russian, Eurasian, and East Eurasian Studies*, Vol. 73, Iss. 3. Association for Slavic, East European, and Eurasian Studies. Cambridge: Cambridge University Press. p. 596).

²²⁹ Loeffler, 2014. op. cit. p. 596.

After the Second World War, it became Soviet policy to suppress all information about the atrocities experienced by Jews during the Holocaust.²³⁰ Furthermore, in late 1948, severe antisemitic policies began to be introduced by Stalin in an attempt to eradicate Judaism and Jewish culture. On the orders of Stalin many Jewish musicians, composers, artists, and professionals were arrested, imprisoned, and even executed.²³¹ This led to this period being termed the “Soviet Holocaust”.²³²

An example of a composer who received severe punishment for his composition relating to the Holocaust that also included Jewish musical motifs is Dmitri Klebanov (1907-1987). He was born in Kharkiv, in the Soviet Socialist Republic of Ukraine, and in 1945 he composed his *Symphony No. 1* in memory of the over 100,000 Jews who were massacred at Babi Yar, just outside Kiev, over two days in 1941 during the Nazi occupation. Klebanov had been evacuated to Tashkent, in the Soviet Socialist Republic of Uzbekistan, during the Second World War. In 1943, when he returned to Kiev, he learned that members of his family had been murdered at Babi Yar. Two years later he decided to compose a symphony that would commemorate the Babi Yar massacre.²³³ The symphony was premiered in 1946, and a Soviet musicologist, Galina Tyumeneva, at the time wrote of its great success, and the way Klebanov had invoked Beethoven.²³⁴ Indeed, in the finale of *Symphony No. 1*, it has been acknowledged that Klebanov borrowed many aspects from the last movement of Beethoven’s *Symphony No. 9*.²³⁵ In doing so, Klebanov had chosen to connect his symphony in memory of the Babi Yar massacre to Beethoven’s own symphony. This borrowing from Beethoven for a composition of such significance to Jews, reveals the extent of reverence Soviet Jewish composers had for Beethoven (see **Musical Ex No. 3.2** and **Musical Ex No. 3.3**).²³⁶

²³⁰ Eichler, J. 2023. *Times Echo: The Second World War, the Holocaust, and the Music of Remembrance*. First Edition. New York: Alfred A. Knopf. pp. 252-253.

²³¹ Braun, 1985. op. cit. p. 72.

²³² Braun, 1978. op. cit. p. 108.

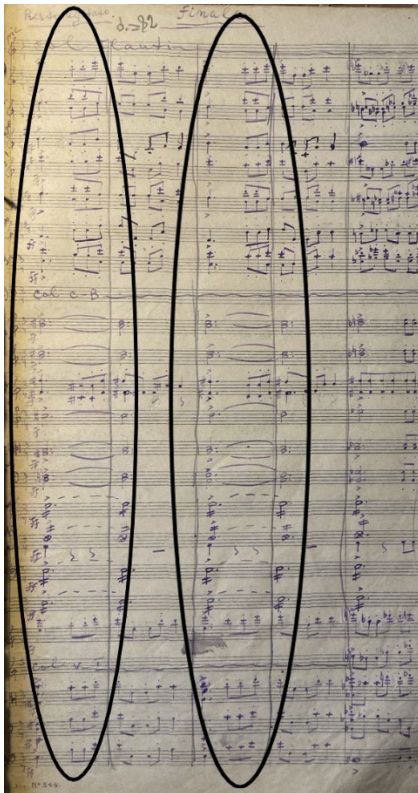
²³³ Goodman, B. 2025. “Babi Yar Memorialised: in Soviet Poetry, Art, and Music,” in *Music, Mortality, Memory*. Eds. Douglas Davies, and Matthew McCullough. Leiden, Netherlands: Brill Publishers. Forthcoming 2025.

²³⁴ Tyumeneva, G. 1946. “From Programmatic Plots to Symphonic Thinking,” *Soviet Art*, (in Russian), Iss. February 28. p. 1. (Галина, Т. 1946. “От Программной Сюжетности к Симфоническому Мышлению,” *Советское Искусство*, 28 февраля.)

²³⁵ Yoffe, B. *Im Fluss des Symphonischen – Eine Entdeckungreise durch die sowjetische Symphonie*. Hofheim: Wolke Verlag. pp. 212-213.

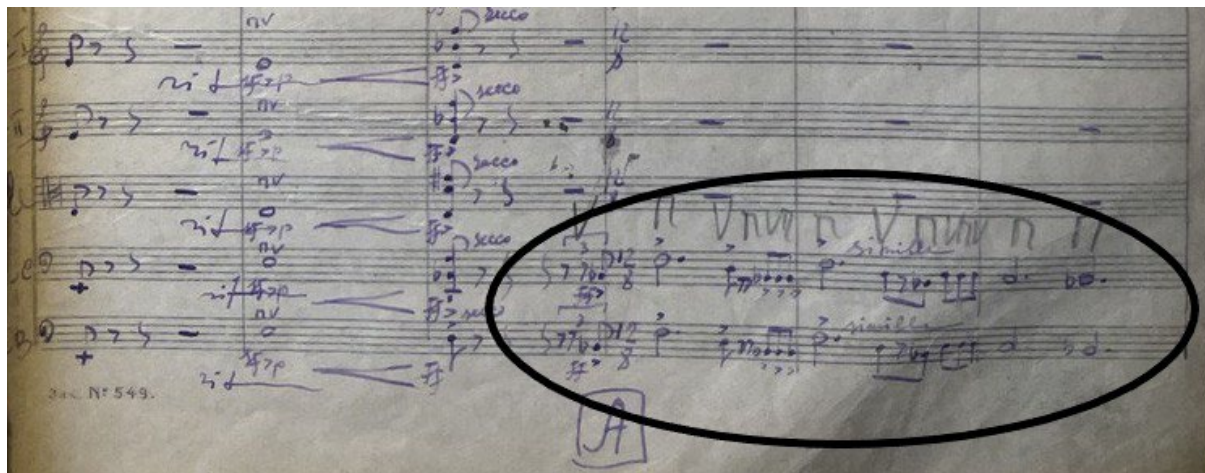
²³⁶ Permission to use the manuscript of Dmitri Klebanov’s *Symphony No. 1*, was given by his granddaughter, Nina Klebanova.

Musical Example No. 3.2



Above on the left are the first five bars of the fourth movement of Klebanov's *Symphony No. 1*, and on the right are the first seven bars of the fourth movement of Beethoven's *Symphony No. 9*. Klebanov borrowed the rhythm from Beethoven's, with a dotted crochets, followed by three quavers in the first bar. Klebanov also borrowed similar repetition of notes within the quavers. (Klebanov, D. 1945. *Symphony No. 1*. Manuscript. Permission given by the composer's granddaughter, Nina Klebanova.; and Beethoven, L. v. 1989. *Symphony No. 9*. Composed 1822-1824. Mineola: Dover Publications. p. 102. Public domain at IMSLP, accessed May 10, 2025, [https://ks15.imslp.org/files/imglnks/usimg/3/3c/IMSLP516488-PMLP1607-Beethoven - Symphony No.9, Op.125.pdf](https://ks15.imslp.org/files/imglnks/usimg/3/3c/IMSLP516488-PMLP1607-Beethoven_-_Symphony_No.9,_Op.125.pdf)).

Musical Example No. 3.3



Above are bars 13-18 of the fourth movement of Klebanov's *Symphony No. 1*, and below are bars 8-16 of the fourth movement of Beethoven's *Symphony No. 9*. Circled in black in both is the recitative-like section that the cellos and basses play together. Klebanov borrows from Beethoven the rising perfect fifth interval at the beginning, and then the descending major second interval to close the section. (Klebanov, D. 1945. *Symphony No. 1*. Manuscript. Permission given by the composer's granddaughter, Nina Klebanova.; and Beethoven, L. v. 1989. *Symphony No. 9*. Composed 1822-1824. Mineola: Dover Publications. p. 102. Public domain at IMSLP, accessed May 10, 2025, https://ks15.imslp.org/files/imglnks/usimg/3/3c/IMSLP516488-PMLP1607-Beethoven_-_Symphony_No.9,_Op.125.pdf).



In 1949, Klebanov's *Symphony No. 1* was forbidden from being performed by the Soviet regime, having been accused of incorporating Jewish religious and folk music. Klebanov was also accused of having commemorated the uniquely Jewish tragedy at Babi Yar, something that the Soviet regime was attempting to cover up. Klebanov was removed from his teaching positions, publicly humiliated, and his *Symphony No. 1* was only performed again in 1990, after the collapse of the Soviet Union.²³⁷ Klebanov's story of suppression, humiliation, and punishment was a typical occurrence amongst Jewish composers who dared to compose with Jewish musical motifs after the Second World War.

In 1951, when Stalin's antisemitic campaign was reaching a terrifying climax, Gnesin was targeted for including Jewish themes in his compositions, and for harbouring "Jewish-nationalist [ideology]", and was forced to leave the positions he held.²³⁸ The Gnesin Institute of Music was accused at that time of hiring predominantly Jewish teachers, and they were ordered to fire sixteen Jewish teachers from the conservatory.²³⁹ The Gnesin Institute of Music had been founded in 1895 by three of Gnesin's pianist sisters; Elena, Evgenia, and Maria.²⁴⁰ The Gnesin Institute became one of the leading music conservatories in the Soviet Union, and was second in Moscow only to the Tchaikovsky Conservatory.²⁴¹ Later, Gnesin became a professor there for many years, and, in 1951 Gnesin was also one of those fired from the institution founded by his sisters and bearing his family name.²⁴²

Mieczysław Weinberg, Dmitry Shostakovich, and Moisey Beregovsky

Another prominent Jewish composer who fell victim to Soviet antisemitism was Mieczysław Weinberg (1919-1996).²⁴³ In 1941, he fled his home in Poland when the Nazis invaded the country, and, like Gnesin, he went to Tashkent.²⁴⁴ In 1942, Weinberg married the daughter of the Jewish actor and stage director Solomon Mikhoels (1890-1948), who was also in Tashkent

²³⁷ Goodman, loc. cit.

²³⁸ Loeffler, 2014. op. cit. p. 607.

²³⁹ Nemtsov, 2003. op. cit. p. 223.; and Loeffler, 2014. op. cit. p. 607.

²⁴⁰ Braun, 1978. op. cit. p. 57.; and "History", *Gnesin Russian Academy of Music*, Official website. Accessed, January 7, 2025, <https://eng.gnesin-academy.ru/academy/history/>.

²⁴¹ Prokofiev, S. 2006. *Sergey Prokofiev Diaries, 1907–1914: Prodigious Youth*. Ed. Anthony Phillips. Ithaca: Cornell University Press. p. 498.

²⁴² Loeffler, 2014. loc. cit.

²⁴³ Fanning, 2010. op. cit. pp. 61-62 and 86-87.

²⁴⁴ Elphick, 2014. "Weinberg, Shostakovich and the Influence of 'Anxiety'." op. cit. p. 50.

at this time.²⁴⁵ Mikhoels was widely popular in the Jewish community, and participated in Jewish activism until he was assassinated on Stalin's orders in 1948.²⁴⁶

While they were in Tashkent, Weinberg gave Mikhoels the score of his first symphony to deliver to Shostakovich in Moscow. A visa was necessary in order to move to Moscow during war time, and because Shostakovich was so impressed with Weinberg's *Symphony No. 1*, he immediately made arrangements for Weinberg to receive a visa.²⁴⁷ This was the beginning of a deep friendship between the two composers that lasted until Shostakovich's death in 1975.²⁴⁸ Many of Weinberg's compositions incorporated Jewish musical motifs that originated from Jewish folk music from Eastern Europe, such as his Jewish Songs Op. 13, and Op. 17 (see **Musical Ex. No. 3.4**).²⁴⁹

²⁴⁵ Fanning, 2010. op. cit. pp. 34-35.

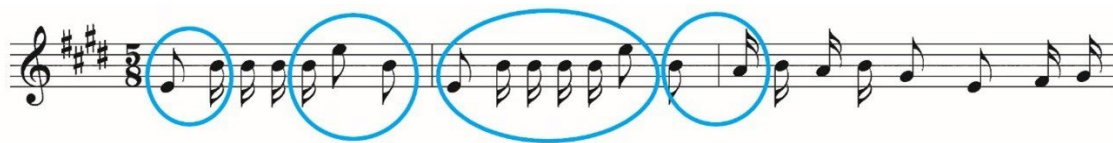
²⁴⁶ Veidlinger, J. 2010. "Mikhoels, Solomon Mikhailovich," *YIVO Encyclopaedia of Jews in Eastern Europe* Online. Accessed August 22, 2024, https://yivoencyclopedia.org/article.aspx/Mikhoels_Solomon_Mikhailovich.

²⁴⁷ Fanning, 2010. op. cit. p. 40.

²⁴⁸ Kuhn, J. 2010. "'Laughter through Tears': Shostakovich and Jewish Music," *DSCH Journal*, Vol. 33, Iss. July: "Writing About Shostakovich." p. 6.

²⁴⁹ Khazdan, E. 2021. "'Evreïckie pesni' Mechislava Vainberga: poisk natsional'noï idiomy," ("Jewish songs' by Mieczyslaw Weinberg: search for a national idiom,") (in Russian) from the lecture "Mysl' o muzyke v avraamicheskikh traditsiiakh." ("Thoughts about music in Abrahamic traditions.") February 17, Gosudarstvennom Institute Ickusstvoznaniia. (Хаздан, Е. 2021. "«Еврейские песни» Мечислава Вайнберга: поиск национальной идиомы," из доклада «Мысль о музыке в авраамических традициях.» Февреля 17, Государственном институт искусствознания). Accessed August 22, 2024, <https://mus.academy/articles/evreyskie-pesni-mechislava-vaynberga-poisk-natsionalnoy-idiomy>.

Musical Example No. 3.4



Above is Weinberg's Song Op. 13, No. 1, and below is a Jewish melody sung on the Sabbath. Circled in blue is where they reveal identical intervals, where Weinberg's song is transposed up a major third. (Retrieved from Khazdan, E. 2021. "'Evreickie pesni' Mechislava Vainberga: poisk natsional'noi idiomu," ("Jewish songs' by Mieczyslaw Weinberg: search for a national idiom,") (in Russian) from the lecture "Mysl' o muzyke v avraamicheskikh traditsiakh." ("Thoughts about music in Abrahamic traditions.") February 17, Gosudarstvennom Institute Ickusstvoznaniia. pp. 146-147. Accessed August 22, 2024, <https://mus.academy/articles/evreyskie-pesni-mechislava-vaynberga-poisk-natsionalnoy-idiomy>).



It has been suggested that the use of Jewish musical motifs in Shostakovich's compositions may have been influenced by his close relationship with Weinberg.²⁵⁰ The two composers would play their new compositions to each other, and often played them together on one piano.²⁵¹ In 1953, Weinberg was accused by the Soviet authorities of "Jewish Bourgeois Nationalism" and incarcerated.²⁵²

Jewish suffering in the Soviet Union post-war reached a dreadful climax in 1953 with the infamous "Doctors' Plot".²⁵³ Stalin accused doctors and other professionals of plotting to murder him and overthrow the government, but it has since been acknowledged that this was fabricated.²⁵⁴ All of the doctors labelled by the regime as traitors were Jewish, including the

²⁵⁰ Kuhn, J. 2010. loc. cit; and Elphick, 2014. "Weinberg, Shostakovich and the Influence of 'Anxiety'." op. cit. p. 54.

²⁵¹ Elphick, 2014. "Weinberg, Shostakovich and the Influence of 'Anxiety'." op. cit. p. 50.

²⁵² Elphick, 2014. "Commemorating the Past: Weinberg's Experiences as a Jewish Migrant in the USSR," in *Music, Migration, Internment and Exile in the Long Twentieth Century*. Conference, Leeds University. p. 6 Accessed August 22, 2024,

https://www.academia.edu/10143768/Commemorating_the_Past_Weinbergs_Experiences_as_a_Jewish_Migrant_in_the_USSR; and Fay, L. 2005. *Shostakovich: A Life*. New York: Oxford University Press. p. 182.

²⁵³ Frankel, J. 1991. "The Soviet Regime and Anti-Zionism," in *Jewish Culture and Identity in the Soviet Union*, edited by Yaacov Ro'i and Avi Beker. New York: New York University Press. pp. 320-321.

²⁵⁴ Wilson, op. cit. p. 226.

leader, who was Mikhoels' brother.²⁵⁵ There followed widespread arrest of Jewish cultural figures and professionals, many of whom were to be deported to labour camps in Siberia.²⁵⁶

Weinberg was arrested at this time possibly because of his connection to Mikhoels, and also because his compositions clearly had Jewish themes.²⁵⁷ Shostakovich wrote letters pleading for Weinberg's release, and signed a document for power of attorney over Weinberg's daughter, in the event that Weinberg's wife would also be arrested. However, Stalin died in 1953, just before his plan for the annihilation or deportation of Jews could be fully implemented, and Weinberg was released.²⁵⁸

Shostakovich was well known for the support he gave Jewish composers and musicians whenever he could.²⁵⁹ Like Weinberg and Gnesin, he also incorporated Jewish musical motifs in his compositions, even at a time when it was considered controversial.²⁶⁰ A total of ten of Shostakovich's compositions have been identified as incorporating Jewish musical motifs or based on Jewish themes. One example is Shostakovich's song cycle *From Jewish Folk Poetry* (1948). This cycle used Yiddish texts from a compilation of Jewish folk songs translated into Russian.²⁶¹

Shostakovich was also inspired by a catalogue of Jewish folk songs collected and compiled by ethnomusicologist Moisey Beregovsky (1892-1961). In January 1944, Beregovsky was completing his doctorate on "Jewish Instrumental Folk Music" at the Moscow Conservatory while Shostakovich was a teacher there.²⁶² Beregovsky had, during the Second World War, collected and catalogued Jewish folk music in Eastern Europe.²⁶³

In 1950, Beregovsky was accused of "nationalist activity", an antisemitic label for Jewish cultural involvement, and he was imprisoned in 1951. He was only released in 1955 and died in 1961. However, his collection was preserved and is archived, together with the St Petersburg

²⁵⁵ Elphick, 2014. "Commemorating the Past: Weinberg's Experiences as a Jewish Migrant in the USSR." loc. cit.

²⁵⁶ Nemtsov, 2008. op. cit. pp. 140-141.

²⁵⁷ Van Der Groep, H. 2008. "Babi Yar to Babi Yar: Halkin, Weinberg and Shostakovich: Brothers in Arms," *DSCH Journal*, Vol. 20. Iss. "DOCUMENTARY II," July. p. 33. Accessed August 22, 2024, https://dschjournal.com/wordpress/onlinearticles/dsch29_groep.pdf.

²⁵⁸ Wilson, op. cit. p. 231-232.

²⁵⁹ Fay, op. cit. pp. 167-170.; and Wilson, op. cit. pp. 234-235.

²⁶⁰ Kuhn, 2010. loc. cit.

²⁶¹ Braun, J. 2010. "Shostakovich's Jewish Songs: 'From Jewish Folk Poetry, Op. 79'," in *DSCH Journal*, Vol. 32, Iss. "Writing About Shostakovich." pp. 11, 15 and 19. Accessed August 22, 2024, https://dschjournal.com/wordpress/onlinearticles/dsch32_braun.pdf.

²⁶² Kuhn, 2010. loc. cit.; and Braun, 2010. op. cit. p. 18.

²⁶³ Braun, J. 1978. op. cit. p. 107.

Society for Jewish Folk Music's collection, in the Vernadsky National Library of Ukraine, Kiev.²⁶⁴ Beregovsky's work is one of the most important collections of catalogued archival material of Jewish folk music of Eastern Europe.²⁶⁵ This collection has inspired many composers, such as Shostakovich, the Jewish Soviet composer Alexander Vustin (1943-2020), and Emanuel Vahl, one of the composers whose compositions are examined in this research.²⁶⁶

Jewish Culture post-1953

Following Stalin's death in 1953, the use of terror as a means of suppressing "nationalistic deviations" gradually reduced.²⁶⁷ In 1958, Nikita Khrushchev became premier, and it became Soviet policy to implement an ideology that was anti-Stalinist.²⁶⁸ Greater freedoms were introduced, although Jews still experienced suppression of their culture and religion to some extent.²⁶⁹ However, regardless of the continuing threat, Jews did begin once again to engage with Jewish religious traditions and culture. This was reflected in the many performances of plays and songs in Yiddish.²⁷⁰ Interestingly, the Yiddish language was one of the only remnants of Jewish culture permitted in the Soviet Union throughout almost the whole of the twentieth century. Yiddish, like the languages of other ethnic minorities, was deemed acceptable because

²⁶⁴ Khazdan, E. 2023. *Moisey Beregovsky: Biobibliographic Index*. Moscow: Muzyka. pp. 25, 28 and 93.; and Adler, I. 2021. "Catalogue of the Jewish Music Collections at the Vernadsky Library in Kiev (Preliminary Edition): Introduction," *Jewish Music Collections at the Vernadsky National Library of Ukraine in Kyiv*, Edited by Edwin Seroussi. Jerusalem: Hebrew University of Jerusalem, Jewish Music Research Centre. p. 134. Accessed August 22, 2024, https://jewish-music.huji.ac.il/sites/default/files/attachments/Kiev%20intro%20Adler_0.pdf.

²⁶⁵ Sokholova, L. 2003. "The Research and Expeditionary Work of the Folklore Division of the Cabinet for Jewish Culture at the Ukrainian Academy of Sciences in 1944-1949," in *"Samuel" Goldenberg und "Schmuyle": Jüdisches und Antisemitisches in der russischen Musikkultur: ein internationales Symposium*. (in German) Studia Slavica Musicologica, Vol. 27. Berlin: E. Kuhn. p. 241

²⁶⁶ Braun, 2010. op. cit. pp. 31-32.; and Braun, 1978. op. cit. p. 131-132.; and from an interview with Emanuel Vahl, January 29, 2023.

²⁶⁷ Pinkus, B. 1988. *The Jews of the Soviet Union: The History of a National Minority*. Cambridge Russian, Soviet and Post-Soviet Studies. Cambridge: Cambridge University Press. p. 210.

²⁶⁸ Hoffman, S. 1991. "Jewish Samizdat," in *Soviet Culture and Identity in the Soviet Union*, edited by Yaacov Ro'i and Avi Beker. New York: New York University Press. p.90.; and Ro'i, Y. 1991. "Nehama Lifshitz: Symbol of the Jewish National Awakening," in *Soviet Culture and Identity in the Soviet Union*, edited by Yaacov Ro'i and Avi Beker. New York: New York University Press. op. cit. pp. 168-169.; and Frankel, op. cit. pp. 332-333.

²⁶⁹ Frankel, op. cit. pp. 321-322.

²⁷⁰ Ro'i, Y., and Beker, A. et. al. 1991. *Jewish Culture and Identity in the Soviet Union*. New York: New York University Press. pp. 15, 117 and 169.

it was regarded as a means of disseminating Soviet ideology to the widest possible population.²⁷¹

Although Yiddish culture was permitted during the Second World War, the years 1948-1953 saw its complete eradication with the closure of nearly all Jewish cultural institutions and the suppression of cultural figures.²⁷² However, the years termed as “de-Stalinization” of 1953-1964, witnessed a revival of Yiddish culture.²⁷³ From the late 1950s, Jewish folk songs sung in Yiddish began to be performed again, initially in homes and then in public concerts.²⁷⁴ Some venues of amateur theatre were opened, and a Yiddish publication, called *Sovetish heymland*, was permitted from 1961.²⁷⁵ Several Yiddish folk singers achieved widespread fame throughout the Soviet Union, including Mikhail Alexandrovich (1914-2002) and Nechama Lifshitzsaite (1927-2017).²⁷⁶ Lifshitzsaite was especially popular and was able to perform widely throughout the Soviet Union because of the contacts she had established within the Lithuanian Philharmonic Society and the Ministry of Culture. She also formed a connection with the first secretary of the Communist Party in Lithuania. Later in her career, she even became a member of the Communist Party, and was able to contact Party officials directly when there was any threat of her performances being cancelled due to their Jewish content.²⁷⁷ From the second half of the 1960s, the Soviet authorities introduced a specific policy that targeted Zionist ideology and impacted on the lives of Jewish composers. It was most severe in the late 1970s and throughout the 1980s. Renewed oppression of Jews began in 1969, a period that was associated with a surge in Zionism in the Soviet Union.²⁷⁸ It was then, in 1969, that Lifshitzsaite also immigrated to Israel.²⁷⁹

The Soviet Union played a key role in establishing the State of Israel in 1947 when it cast its vote in the UN. Almost continuously up until then, the Soviet Union had been against establishing a Jewish state in the British Mandate of Palestine. However, the Soviet regime’s opinion changed when it became apparent that supporting the creation of a Jewish state would mean the removal of British troops in the area, enabling the Soviet Union to gain a stronger

²⁷¹ Gitelman, Z. 1991. “The Evolution of Jewish Culture and Identity,” in *Soviet Culture and Identity in the Soviet Union*, edited by Yaacov Ro’i and Avi Beker. New York: New York University Press. pp. 10 and 13-15.

²⁷² Braun, 1978. op. cit. p. 132.; and Gitelman, op. cit. pp.14-15.; and Frankel, op. cit. p. 318.

²⁷³ Gitelman, op. cit. p. 15

²⁷⁴ Braun, 1978. op. cit. p. 133.

²⁷⁵ Gitelman, loc. cit.; and Frankel, op. cit. p. 324.

²⁷⁶ Braun, 1978. op. cit. pp. 133 and 136.; and Ro’i, op. cit. p. 168.

²⁷⁷ Ro’i, op. cit. pp. 169 and 172.

²⁷⁸ Frankel, op. cit. pp. 338-341.

²⁷⁹ Braun, 1978. op. cit. p. 140.

foothold in the Middle East.²⁸⁰ However, from the summer of 1948, the Soviet Union reverted to its earlier policies and adopted an anti-Zionist ideology. Anti-Zionism became a guise the Soviet regime used in order to implement its suppression of Jewish and Yiddish culture. Even though a small yeshiva (an Orthodox Jewish college) was permitted to reopen in Moscow in 1957, and a Yiddish journal began publication, the Soviet Union remained consistent in its anti-Zionism, and antisemitism from 1948 until 1980.²⁸¹ And when Jews applied to immigrate to Israel during the rise of Zionism amongst Jews in the Soviet Union in the years 1967-1973, they lost their jobs, were harassed by the KGB, had their names removed from publications they co-authored, and were ostracised by academic and artistic communities.²⁸² This group of Soviet Jews were forbidden by the regime to emigrate, in some cases for years, and they became known as “refuseniks”.²⁸³ Nevertheless, from 1969 until the beginning of the dissolution of the Soviet Union in 1989, around 300,000 Soviet citizens were granted exit visas, with 160,000 immigrating to Israel.²⁸⁴ Included in this group of immigrants were three of the composers who form a part of this research.

Conclusion

Despite the oppression of Jews during most of the history of the Soviet Union, Jewish composers endeavoured to incorporate Jewish musical motifs and Jewish themes into their compositions. They persisted to do so even when the repercussions were severe. This commitment is seen in the Jewish art music composed during the period of the Stalinist purges of 1948-1953, and also in the efforts of Jewish musicians and composers to pursue professional music lives despite the rise of antisemitism in the 1960s. Throughout these years and until his

²⁸⁰ Gorodetsky, G. 2003. “The Soviet Union’s Role in the Creation of the State of Israel,” *Journal of Israeli History*, Vol. 22, Iss. 1, March. New York: Routledge, Taylor & Francis Group Routledge. pp. 4, 14, and 16-17.

²⁸¹ Frankel, op. cit. pp. 310-349.

²⁸² Goldstein, Y. 1991. “The Jewish National Movement,” in *Jewish Culture and Identity in the Soviet Union*, edited by Yaacov Ro’i and Avi Beker. New York: New York University Press. pp. 27-35.

²⁸³ Gilbert, M. 1985. *The Jews of Hope*. New York, NY: Penguin Books. p. 23.; and Beizer, M. 2018. “Jewish Studies Underground in Leningrad in the 1980s,” *East European Jewish Affairs*, Vol. 48, Iss. 1. New York: Routledge, Taylor & Francis Group. p. 56.

²⁸⁴ Gilbert, M. 1991. “Foreword,” in *Jewish Culture and Identity in the Soviet Union*, edited by Yaacov Ro’i and Avi Beker. New York: New York University Press. p. xiv.; and Israel Central Bureau of Statistics, “Total Immigration to Israel from the Former Soviet Union (1948 - Present),” *Jewish Virtual Library a Project of AICE*. Accessed August 22, 2024, <https://www.jewishvirtuallibrary.org/total-immigration-to-israel-from-former-soviet-union>.; and Beker, A. 1991. “Superpower Relations and Jewish Identity,” in *Jewish Culture and Identity in the Soviet Union*, edited by Yaacov Ro’i and Avi Beker. New York: New York University Press. p. 456.

death in 1975, Shostakovich gave enormous support to Jewish composers, sometimes even putting his own life at risk. Jews in the Soviet Union experienced severe oppression, and as tragically happened with Mikhoels and many other Jewish artists and musicians, they were murdered on the orders of Stalin. Jewish composers struggled to express their Jewish identity through their compositions in the Soviet Union, and were met with challenges throughout their careers. Furthermore, the draconian restrictions and regulations meant that Jews were forced to stay in the Soviet Union despite their desire to immigrate to Israel.

However, regardless of the Soviet regime's attempts to eradicate Jewish culture, many of these Jewish musicians and composers succeeded in creating Jewish music in the Soviet Union. And the policy to suppress Zionist activities was met by many Jewish musicians and composers immigrating to Israel, despite the extreme challenges they had to endure when they applied for exit visas. Although some succeeded in composing with Jewish musical motifs in the Soviet Union, they were unable to compose freely.

This research shows how their compositions changed once they immigrated to Israel and encountered freedom of expression for the first time in their lives. All of the composers in this research had experienced suppression of their Jewish identity and were subject to antisemitism. Once in Israel, they all revealed a connection to their Jewish identity through their compositions, and a desire to contribute to Israeli art music and assimilate in Israel. Although the narrative of Jews of the Soviet Union is fraught with severe difficulty and challenges, the story of the success of the composers in this research after immigrating to Israel, provides a different, and positive outcome. Indeed, each of the composers presented in the following chapters, and their compositions that have been examined, act as proof that Stalin and the Soviet regime's endeavours to suppress Jewish culture throughout most of the twentieth century were ultimately a failure.

Chapter 4: Mark Kopytman, Lev Kogan, and Joseph Dorfman: Composers who immigrated to Israel from the Soviet Union in the 1970s. Their ideological motivation to immigrate identified through examination of their piano works.

Introduction

In this chapter, three composers who immigrated to Israel from the Soviet Union in the 1970s are discussed, they are: Mark Kopytman, Lev Kogan, and Joseph Dorfman. Two works from each composer will be examined: one composed in the Soviet Union and the other composed after immigrating to Israel. In particular, the Jewish, Soviet, and universal musical motifs used in each composition will be identified. Examining the compositions pre- and post-immigration has assisted in revealing any changes in compositional style associated with immigration.

Incorporating more Jewish or Israeli musical motifs after having immigrated to Israel is an expression of these composers' previously suppressed identity. The introduction of these motifs can also be seen as an indication of a desire to assimilate in Israel. Their use of other cultural musical motifs reveals a wider and more complex cultural fusion.

The composers' biographies are given before the examination of their compositions in order to provide context and background. For example, it would be impossible to understand the reason that Jewish musical motifs are largely absent in their compositions prior to immigration without the biographical details about the antisemitism and oppression these composers experienced in the Soviet Union. This chapter will show how these composers, with their new-found freedom in Israel, were able to expand their creativity and contribute to Israeli culture and art music.

Mark Kopytman

Born: 1929, Kamienets-Podilskii, Ukraine SSR

Immigrated to Israel: 1972

Died: 2011, Rehovot, Israel

Mark Kopytman began studying piano in early childhood and was soon improvising and composing short piano pieces.²⁸⁵ His music studies at the Stolyarsky School of Music in Odessa were curtailed by the outbreak of World War II, when he was forced to move with his mother to Tashkent, Uzbekistan SSR, while his father served as a doctor at the front. During the war, Kopytman was unable to continue his music studies; instead, after school he “worked at home with a shoemaker’s hammer”. When Ukraine was liberated by the Soviet army in 1943, the family moved to Kharkiv, Ukraine, where Kopytman attended a music high school, studying composition and the fundamentals of music theory with Alexander Zhuk (1907-1995).²⁸⁶

Kopytman and his family returned to Kamianets-Podilskii in 1945, and he graduated high school there in 1946 with a gold medal, the Soviet equivalent of *magnum cum laude*. The years that followed are described by Kopytman as “zigzags” on his journey of studying music.²⁸⁷ He began studying at the Academy of Music in Odesa, and then, in 1947, moved to Chernovits, Ukraine, to study both medicine and music.

He mentions that one of the most formative experiences in his development as a composer, was in the summer of 1951, when he visited Moscow at the recommendation of the composer Alexander Teplitsky (1902-1979).²⁸⁸ During his visit, he met with

²⁸⁵ Kreinin, Y. 2008. *The Music of Mark Kopytman: Echoes of Imaginary Lines*. Studia Slavica Musicologica, Vol. 33. Berlin: Verlag Ernst Kuhn. p. 19.

²⁸⁶ Kreinin, loc. cit.; and “Zhuk Alexander Abramovich: 1907-1995,” in *Ukrainian Musical World* official website. Accessed August 26, 2024 at <https://musical-world.com.ua/artists/zhuk-oleksandr-abramovych/>.

²⁸⁷ Kreinin, 2008. op. cit. pp. 19 and 114.

²⁸⁸ Selivestrova, N. B. 2016. “Teplitskiĭ, Aleksandr Semënovich [1902-1979],” (in Russian) (Селивестрова, Н. Б. 2016. «Теплицкий, Александр Семёнович [1902-1979],») in *Saint Petersburg Conservatory* official website. Accessed August 26, 2024, <https://www.conservatory.ru/esweb/teplitskiy-aleksandr-semyonovich-1902-1979>.

Vissarion Shebalin (1902-1963), from whom he learnt the “art of instrumentation”. He also met Aram Khachaturian (1902-1978), who told Kopytman to compose away from the piano, “only with paper and pencil”, in order to be free when putting his “music down in writing”. At a meeting with Shostakovich, Kopytman asked about whether he should pursue a career as a composer and received the reply: “Young man, if you have what to say, you will be a composer”. Kopytman called these “golden words” that he shared with his own composition students.²⁸⁹ Kopytman identified his encounter with Shostakovich as the turning point in his career when he decided to devote himself to composition.²⁹⁰

In 1952, Kopytman graduated from medical school and moved to Lviv where, from 1952 until 1955, he practiced medicine at a hospital while also studying at the Lviv Conservatory for a master’s degree in composition with Roman Simovich (1901-1984).²⁹¹ Kopytman said that he learnt composition, counterpoint, score reading, and orchestration from Simovich, whom he described as a “representative of the Czech school”. In 1955, Kopytman went on to study for a doctorate in composition with Semyon Bogatyrev (1890-1960) at the Tchaikovsky State Conservatory in Moscow.²⁹²

Semyon Bogatyrev was a pupil of the Russian composer and theorist, Sergey Taneyev (1856-1915). Kopytman said that he was fascinated by Taneyev’s research on polyphony, and it inspired him to compose using polyphony. During the years 1956-1958 Kopytman also began teaching polyphony, what he called his “beloved subject”, at the Conservatory.²⁹³ Kopytman even taught in the same classroom that Taneyev had done many years before him, and was given the nickname “Taneyev’s grandson”.²⁹⁴

²⁸⁹ Kreinin, 2008. op. cit. p. 20.

²⁹⁰ Kreinin, Y. 2004. *Mark Kopytman: Voices of Memories: Essays and Dialogues*. Tel Aviv: Israel Music Institute. p. 10.

²⁹¹ “Mark Kopytman,” in *Israel Music Institute* official website. Accessed August 26, 2024, <https://www.imi.org.il/Mark-Kopytman-Israel-Music-Institute>.

²⁹² “Biography,” in *Mark Kopytman* official website. Accessed August 26, 2024, at <https://www.kopytman.com/biography/>; and Kreinin, 2008. op. cit. p. 20.

²⁹³ “Mark Kopytman,” in *Israel Music Institute*, loc. cit.

²⁹⁴ Kreinin, 2008. loc. cit.

And in 1961, Kopytman wrote a book titled *About Polyphony* published by Moskva, that included examples from Shostakovich's *24 Preludes and Fugues*.²⁹⁵

In 1960, Bogatyrev died, and the Conservatory needed a specialist to teach polyphony. Kopytman would have been the obvious choice: he had been Bogatyrev's assistant and had already taught the subject there. In addition, the subject of his doctoral thesis, "The Multi-part Canon and Canonic Sequence", was related to the polyphony course. However, it was decided that Kopytman was unsuitable to fill this position, and he was later told by a former Moscow colleague that it was because he was Jewish.²⁹⁶

Kopytman recollected that during his doctorate, his "daily bread" was studying the scores of twentieth-century composers of Russian, Polish, Hungarian, German, and French schools, such as: Stravinsky, Bartok, Szymanowski, Schoenberg, and Shostakovich. His contemporaries at this time included the Soviet composers Edison Denisov (1929-1996), Roman Ledenyov (1930-2019), Sofia Gubaidulina (1931-2025), Alfred Schnittke (1934-1988), and Rodion Schedrin (b. 1932).²⁹⁷

After completing his doctorate at the Tchaikovsky Conservatory in 1958, Kopytman began teaching in Alma-Ata, Kazakhstan. In 1962, he began teaching in the academy in Chisinau, in Moldova, and became a senior lecturer at both.²⁹⁸ During the ten years Kopytman spent teaching in Moldova, he did research on Moldavian folk songs and composed many arrangements of them. He also composed the first contemporary Moldavian opera, *Casa Mare* (1966), which fused Moldavian folk and art music tradition. This was especially significant because he was a non-Moldavian composer. This opera was awarded the Soviet Union Opera Competition's 1970 Prize.²⁹⁹

Kopytman's mother and sister had already immigrated to Israel in 1966, and this provided an additional impetus for his own immigration. Kopytman later said that his

²⁹⁵ Kopytman, M. 1961. *O polifonii*. Moskva: Sovetskii kompozitor. (in Russian) (Копытман, М. 1961. *О полифонии*. Москва: Советский композитор) (Kopytman, M. 1961. *About Polyphony*. Moscow: Soviet composer), from Mark Kopytman's archive at the National Library of Israel, MUS 0230, Call number B 04.

²⁹⁶ Kreinin, 2008. op. cit. pp. 115 and 123.

²⁹⁷ Kreinin, 2008. op. cit. p. 19.

²⁹⁸ Kreinin, 2004. op. cit. p. 85.; and "Biography," in *Mark Kopytman*, loc. cit.; and "Mark Kopytman," in *Israel Music Institute*, loc. cit.

²⁹⁹ Kreinin, 2008. op. cit. pp. 13 and 110.

Jewish identity had been an “obstacle [to his] professional promotion in the USSR,” and when he applied to emigrate, he was fired from his teaching positions. His compositions were removed from publications, and he was socially ostracised.³⁰⁰ Kopytman’s main biographer, Yuliya Kreinin, Professor Emerita at the Musicology Department of the Hebrew University wrote that Kopytman was “forced to refund in full the cost of his university education and the diplomas from both the school of medicine and the composition departments in Lviv and Moscow”. Kopytman noted that “others had to sign letters of scorn and hatred of the Jewish State of Israel, as well as towards the Soviet Jews leaving for Israel” and described this as a “forced ritual”.³⁰¹

Kopytman did succeed in immigrating in 1972, and assimilated into “Israeli musical life” very easily and quickly. He had to learn Hebrew, but soon “resumed his intensive creative work”. Already within six months after immigrating, Kopytman was invited to lecture about Bartok’s *Mikrokosmos* at the Jerusalem Academy of Music and Dance. Bartok was a major influence on Kopytman, providing him with the idea of combining folk and art music.³⁰²

In 1973, Kopytman became senior lecturer and chairman of the Composition Department of the Jerusalem Academy and three years later he was made professor of composition there. In 1979, Kopytman became a guest professor at the Hebrew University of Jerusalem. From 1982 to 1983, and again in 1988-1989, he was a guest professor at the University of Pennsylvania, U.S. In 1985, Kopytman became Composer-in-Residence at the Canberra School of Music, Australia. Once the Soviet Union collapsed, Kopytman was made a guest professor at the Tchaikovsky State Conservatory in Moscow. In the years 1988-1993, Kopytman served as the Dean and Deputy Head of the Jerusalem Academy of Music and Dance. From 1992 Kopytman was the Composer-in-Residence of the Israel Camerata Jerusalem Orchestra.³⁰³ In

³⁰⁰ Kreinin, Y. 2008. *The Music of Mark Kopytman: Echoes of Imaginary Lines*. Studia Slavica Musicologica, Vol. 33. Berlin: Verlag Ernst Kuhn. pp. 13, 22-23.

³⁰¹ Kreinin, 2008. op. cit. pp. 22 and 110.

³⁰² Kreinin, 2008. op. cit. pp. 22-24 and 81-82.

³⁰³ “Biography,” in *Mark Kopytman*, loc. cit.

1994, he became a guest professor at the Chopin Academy of Music in Warsaw, Poland.³⁰⁴

Kopytman also contributed to the performance of twentieth-century compositions by setting up in 1991 the Doron Ensemble, which was dedicated to the performance of contemporary works. Additionally, in 1998, Kopytman initiated and directed the International Symposium in Jerusalem called “The Art of Composition – toward the twenty-first century”.³⁰⁵

In Israel, Kopytman found a freedom to further develop his ametric compositional style, a style that was already evident in his fusion of Moldavan folk and art music, such as in his opera *Casa Mare*. In Israel, he was inspired by synagogue music and the folk music of Near-Eastern Jewish communities, and specifically the music originating in Yemen. The compositional technique, heterophony, “with its inexhaustible wealth of individual voice variants” became the main texture of his compositions.³⁰⁶

Kopytman aimed to “combine ancient folk sources” with Western contemporary composition techniques in order to create a unique fusion. This can be found in one of his first major compositions in Israel, *Memory* (1981). Here he used a Yemeni Jewish folk song and fused it with twentieth-century composition techniques, such as heterophony. *Memory* also includes heterophony, and has been described as a synthesis of “diverse cultural sources”.³⁰⁷ It was for this composition that Kopytman received the prestigious American Koussevitsky Award in 1986.³⁰⁸ For twenty years following Kopytman’s immigration to Israel, his compositions were banned in the Soviet Union, and books he had written were removed from library shelves. It was only in 1991 that *Memory* was performed in Moscow and then in Leningrad by the Israel Philharmonic Orchestra, conducted by Maestro Zubin Mehta.³⁰⁹

³⁰⁴ “Mark Kopytman,” in *Israel Music Institute*, loc. cit.

³⁰⁵ “Biography,” in *Mark Kopytman*, loc. cit.

³⁰⁶ Kreinin, 2008. op. cit. p. 14.

³⁰⁷ Kreinin, 2008. op. cit. pp. 7, 17-18, 22-23 and 72.

³⁰⁸ “Mark Kopytman,” in *Israel Music Institute*, loc. cit.

³⁰⁹ Kreinin, 2008. op. cit. p. 7.

Kopytman developed a unique compositional style that fused Yemeni Jewish folk music with avant-garde compositional techniques. Yemeni Jewish folk music had been incorporated into the foundations of Israeli art music by the First Generation of composers in the British Mandate of Palestine in the 1930s, who regarded it as the most authentic form of Jewish music. This was based on the research of the early-twentieth century musicologist Abraham Zvi Idelsohn.³¹⁰

Once in Israel, Kopytman became interested in oriental Jewish folk music as a direct result of his search for a new form of “musical expression”. He was “fascinated by the Jewish Sephardic and Oriental indigenous cultures”, and his exposure to these types of music influenced his own individual style.³¹¹ Furthermore, after his immigration, Kopytman explored Abraham Idelsohn’s ten-volume *Thesaurus of Oriental Hebrew Melodies*.³¹² He had never seen anything like this in the Soviet Union and was inspired by the Yemeni Jewish melodies he found there.³¹³ The heterophony of Yemeni Jewish folk songs provided Kopytman with the inspiration and the freedom in compositional style that he was looking for.³¹⁴

Indeed, Kopytman’s interest in heterophony evolved in Israel from his study of Yemeni Jewish folk music.³¹⁵ Kopytman called heterophony his “beloved type of texture” because it provided him with a “free range” for his “natural polyphonic inclinations”, and had “inexhaustible possibilities in the linear development of the main idea”.³¹⁶ Furthermore, Kopytman was the first to incorporate the style of heterophony that is found in Yemenite Jewish folk music into art music.³¹⁷

³¹⁰ Idelsohn, A. Z. 1929. *Jewish Music In Its Historical Development*. New York: Henry Holt Publication. Citations refer to 1967 reprint, New York: Schocken Books Edition; and 1992 reprint, New York: Dover Publications. p. 23.

³¹¹ Uscher, loc. cit.

³¹² Idelsohn, A. Z. 1923-1933. *Thesaurus of Hebrew Oriental Melodies*. Leipzig: Breitkopf & Härtel, Vols. I-X. Reprint KTAV Publishing House, New York, 1973.

³¹³ Kreinin, 2008. op. cit. p. 31.

³¹⁴ Shelleg, op. cit. pp. 136-137.

³¹⁵ Shelleg, A. 2012. “Israeli Art Music: A Reintroduction,” *Israel Studies* Vol. 17, Iss. 3. Indiana: Indiana University Press. p. 135.

³¹⁶ Kreinin, 2008. op. cit. p. 23.

³¹⁷ Shelleg, A. 2014. *Jewish Contiguities and the Soundtrack of Israeli History*. Oxford; New York: Oxford University Press. p. 192.

The origins of heterophony can be seen in liturgical music of the twelfth century, and according to his main biographer, Yuliya Kreinin, Professor Emerita at the Musicology Department of the Hebrew University, it was Kopytman who first transformed this “ancient term into a vital 20th-century technique”.³¹⁸ Kopytman developed it into the basis of his “philosophy of melodic texture”, and incorporated heterophony into many of his compositions.³¹⁹

A year after immigrating to Israel, Kopytman composed a solo flute composition called *Lamentation* and dedicated it to the memory of his mother. The work was based on a Yemeni folk song from Idelsohn’s collection and is constructed from four notes, which are then developed according to what is known as the Original, Inversion, Retrograde-Inversion, and Retrograde, given the abbreviations: “O”, “I”, “R-I”, and “R”, respectively. These provide multiple forms of variations on the original motive.³²⁰

Indeed, this technique has been attributed to having been created by Arnold Schoenberg (1874-1951).³²¹ Kopytman acknowledged that he was greatly influenced by Schoenberg.³²² During the 1920s-1950s, twelve-tone compositions were suppressed in the Soviet Union. The Moscow Conservatory-based musicologist, Yuri Kholopov based his research of dodecaphony on Western “scholarship”, and became involved in developing a concept of “twelve-toneness” in the Soviet Union during the 1960s.³²³ It is likely that Kopytman came across Schoenberg’s dodecaphonic compositions while studying for his doctorate and teaching at the Moscow Conservatory, before he immigrated to Israel.

³¹⁸ Uscher, loc. cit.

³¹⁹ Kreinin, 2008. op. cit. p. 8.

³²⁰ Kreinin, 2008. op. cit. pp. 32-35.

³²¹ Von Hippel, P. T., and Huron, D. 2020. “Tonal and ‘Anti-Tonal’ Cognitive Structure in Viennese Twelve-Tone Rows,” *Empirical Musicology Review*, Vol. 15, Iss. 1–2, October. Ohio: Ohio University State Libraries. p. 108. Accessed February 19, 2025, <https://emusicology.org/index.php/EMR/article/view/7655/5749>.

³²² Kreinin, Y. 2004. *Mark Kopytman: Voices of Memories: Essays and Dialogues*. Tel Aviv: Israel Music Institute. p. 170.

³²³ Segall, C. 2020. “Yuri Kholopov and Twelve-Toneness,” *Music and Politics*, Vol. 14, Iss. 2, August 4. Michigan: Michigan University Press. pp. 1 and 15.; and “Yuri Kholopov,” in *Moscow State Conservatory* official website. Accessed December 26, 2024, <http://www.mosconsv.ru/en/person/8818>.

It is interesting to note here that Schoenberg had promoted the creation of a Jewish state before the Second World War.³²⁴ Schoenberg also composed Jewish art music, and incorporated Jewish musical motifs that originated in Eastern Europe.³²⁵ Indeed, Schoenberg's commitment to a Jewish nation and Jewish art music compositional style may have been part of the reason that Kopytman acknowledged Schoenberg as having been such an important figure in his development.

In 1974, Kopytman published a guide for students at the Jerusalem Academy of Music to learn how to incorporate "O", "I", "R-I", and "R" into their compositions using a "Pitch Graph", much like the tone rows of Schoenberg.³²⁶ The guide includes a page of full chromatic scales, with separate tracing paper that can be laid on top and rotated in order to reveal different variations of a series of notes, similar to those found in dodecaphonic compositions (see **Figure 4.1** and **Figure 4.2**).³²⁷

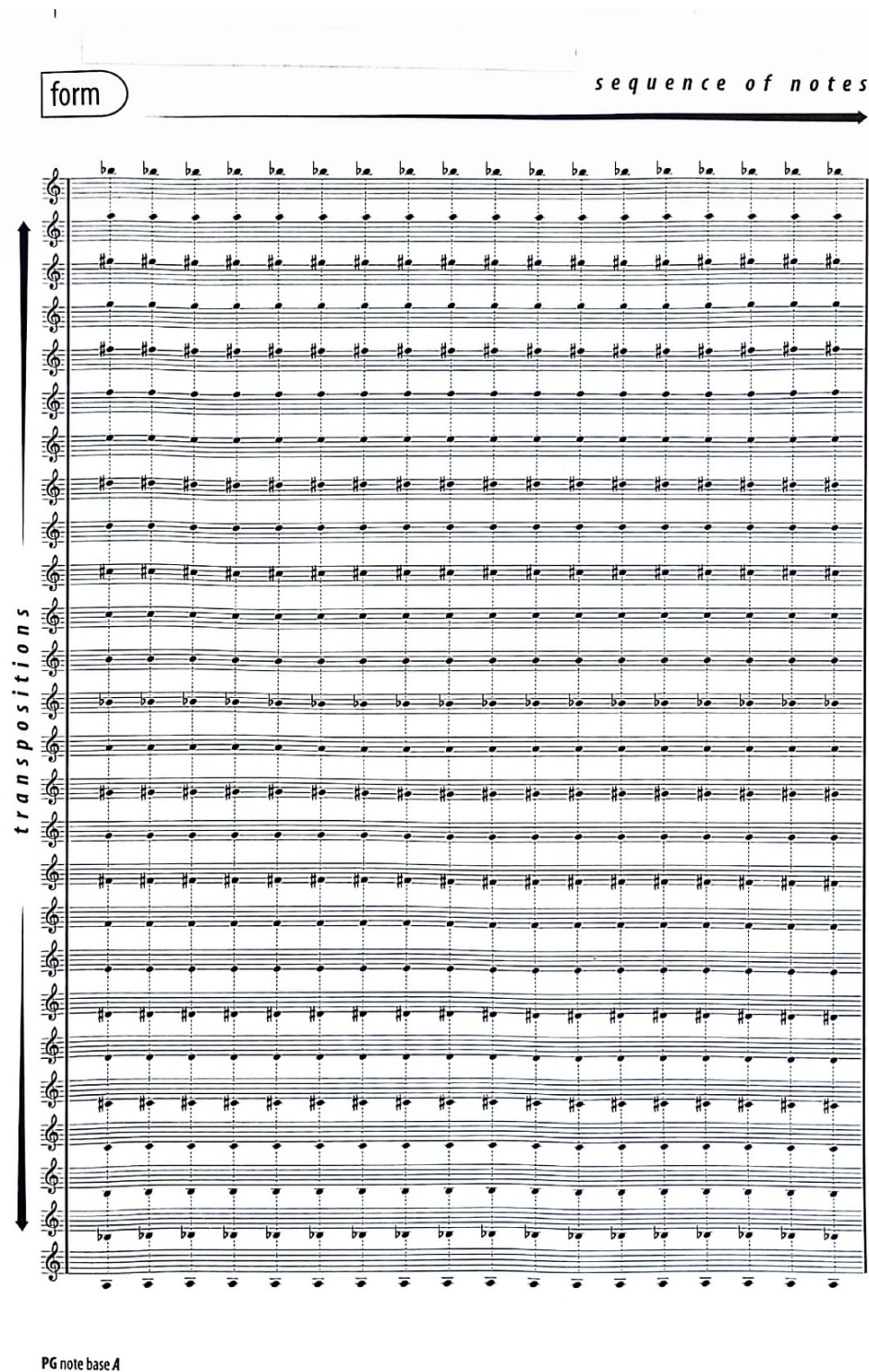
³²⁴ Eichler, J. 2023. *Times Echo: The Second World War, the Holocaust, and the Music of Remembrance*. First Edition. New York: Alfred A. Knopf. pp. 134-135.

³²⁵ Ringer, A. L. 1990. *Arnold Schoenberg: The Composer as Jew*. Oxford, England: Clarendon Press; Oxford University Press. pp. 192-205.

³²⁶ Boss, J. 2014. *Schoenberg's Twelve-Tone Music*. Cambridge: Cambridge University Press. pp. xxvii – xxviii, and 38-40.; and Kreinin, Y. 2014. "Two Facets of the Creative Process: Mark Kopytman's Writings on Composition," *Min-Ad: Israel Studies in Musicology Online*. Vol. 12. pp. 4-5. Tel Aviv: Israel Musicological Society. Accessed December 26, 2024, <https://min-ad.org.il/min-ad/article/view/138/129>.

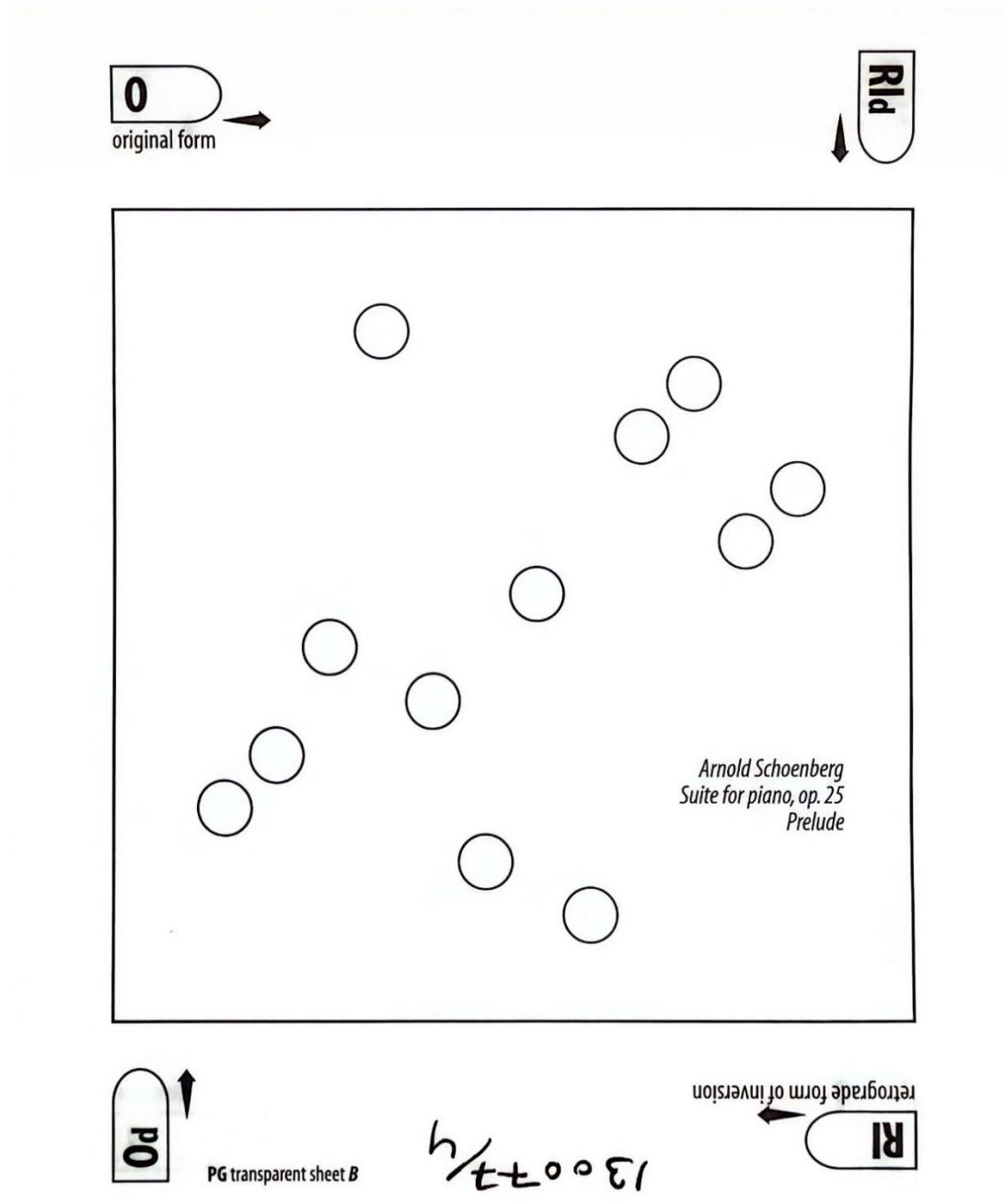
³²⁷ Kopytman, M. 2002. *Pitch Graph*. Jerusalem: Jerusalem Academy of Music and Dance, Oscar Breitbart Research Center.

Figure 4.1



Above is a page from Kopytman's *Pitch Graph* that contains full chromatic scales. (Kopytman, M. 2002. *Pitch Graph*. Jerusalem: Jerusalem Academy of Music and Dance, Oscar Breitbart Research Center. Shelf reference MT40.KG P5. Permission to use granted by the President, CEO, and Library of the Jerusalem Academy of Music and Dance)

Figure 4.2



Above is the separate page of tracing paper that can be laid on top with an example from the “Prelude” from Arnold Schoenberg’s *Suite for Piano*, Op. 25. (Kopytman, M. 2002. *Pitch Graph*. Jerusalem: Jerusalem Academy of Music and Dance, Oscar Breitbart Research Center. Shelf reference MT40.KG P5. Permission to use granted by the President, CEO, and Library of the Jerusalem Academy of Music and Dance).

Although dodecaphony is absent from *Lamentation*, he does use similar techniques of transforming the four-note “initial motivic cell”. The use of chromatic material in these cells has been identified as being a universal musical motif, and shows that Kopytman not only included Jewish musical motifs but also connected to a wider international community by incorporating universal musical motifs.³²⁸

Kreinin’s biography of Kopytman, published in 2007, includes detailed examination of his compositions. Kreinin worked with Kopytman for fifteen years prior to publication. In the biography she explains that Kopytman called the two or three consecutive notes of a motivic cell, the “nucleus”. The nucleus that was constructed of two specific intervals, she defined as Kopytman’s “logo”. The intervals are a minor second in one direction and a major second in the other, so that if one ascends, the other descends, or vice versa.³²⁹ Kopytman described the intervals of the nuclei as having been “derived from micro-intonations of Jewish tunes”, and this led him to incorporate them as the background for his “heterophonic...texture”.³³⁰

Kopytman’s first experimentation with heterophony was in Israel in 1974, when he composed *October Sun*, in memory of the victims of Israel’s Yom Kippur War of 1973. Kopytman said that he wished to “recreate the sound of the shofar” in this composition as an “epitaph for the victims”.³³¹ The shofar is made from a ram’s horn and was one of the musical instruments used in the ancient Jewish Temple until its destruction in 70 CE. In modern-day Judaism it is still blown daily during the month leading up to the Jewish New Year and at the end of the holiest day of the year, Yom Kippur. The sound of several shofarim being blown throughout Jerusalem, overlapping one another, beginning and ending at different times, has been described as a type of heterophony.³³²

October Sun is also a composition that illustrates the way Kopytman incorporated folk music into a contemporary art music composition, and it also incorporates a text by the

³²⁸ Kreinin, 2008. op. cit. pp. 32-35 and 41.

³²⁹ Kreinin, 2008. op. cit. pp. 8, 29 and 48.

³³⁰ Uscher, op. cit. p. 1.

³³¹ Kreinin, 2008. op. cit. p. 54.

³³² Volniansky, K. 2020. “If I Forget Thee: The Sonorities of Jerusalem Soundscapes,” *Min-Ad: Israel Studies in Musicology Online*, Vol. 17. Tel Aviv: Israel Musicological Society. pp. 143-146. Accessed February 9, 2025, <https://min-ad.org.il/min-ad/article/view/51/49>.

Israeli poet Yehuda Amichai, written in 1973 in the aftermath of the Yom Kippur War. Kopytman had met Amichai soon after he had arrived in Israel; they remained close friends until Amichai's death in 2000. This friendship helped facilitate Kopytman's successful absorption into his new life in Israel. Once in Israel, Kopytman began "seeking his roots" by researching ancient Jewish texts, and they became a source of inspiration in his compositions.³³³

In 1991, Kopytman was invited to Chisinau, almost twenty years after he had immigrated to Israel. The occasion was a festival celebrating Moldavian-Israeli cultural relations.³³⁴ At this event, Kopytman was awarded the title "Artist of Merit of the Republic of Moldova" and was presented it by the Minister of Culture. Additionally, he was returned to his former membership of the Moldavian Composers' Union, which had been removed in 1971 when he applied for an exit visa to Israel. This festival resulted in Kopytman becoming the Artistic Director of the International Seminar of Composers held in Moldova in 1992-1993.³³⁵

Kopytman's works have been performed throughout the world and at many music festivals, including: the Israel Festivals (1975, 1976, 1978, 1979), World Music Days of the International Society of Contemporary Music (ICSM) (1986), Warsaw Autumn Festivals (1986, 1987, 1989), the Musical Spring in St Petersburg (1991-1993, 2000), and Bartok World Music Days in Budapest (1999).³³⁶ Kopytman was awarded the Society for Authors, Composers and Music Publishers (ACUM) Prize for Lifetime Achievements in 1992.³³⁷ Kopytman was also awarded the Israel Prime Minister's Award for Composers in 2002 and 2003.³³⁸

Kopytman composed over ninety compositions including: two operas, vocal and choral works, symphonies, works for solo instruments and chamber ensembles. One of his

³³³ Kreinin, 2008. op. cit. pp. 11, 14-15 and 136.

³³⁴ Kreinin, 2008. op. cit. p. 117

³³⁵ "Mark Kopytman," in *Israel Music Institute*, loc. cit.

³³⁶ "Biography," in *Mark Kopytman*, loc. cit.; and Oteri, F. K. 2011-2020. "1986 Budapest", in *International Society for Contemporary Music* official website. Accessed August 26, 2024, <https://iscm.org/wnmd/1986-budapest/>.

³³⁷ "Mark Kopytman," in *Israel Music Institute*, loc. cit.

³³⁸ "Biography," in *Mark Kopytman*, loc. cit.

most notable compositions is his series *Cantus*, of which he composed seven in the years 1980-2000, where each one is for a different combination of instruments.³³⁹

Many of Kopytman's composition students at the Jerusalem Academy of Music, have themselves become widely acclaimed Israeli composers with their compositions being performed world-wide.³⁴⁰ During his lifetime, Kopytman was considered one of Israel's foremost composers.³⁴¹

Mark Kopytman's Two Preludes and Fugues, and Alliterations

In this section, three compositions by Mark Kopytman are examined: *Two Preludes and Fugues* composed before he immigrated to Israel in 1971, and *Alliterations* composed in 1993. Although Kopytman's compositions composed after immigrating, such as *Memory*, *Lamentation*, and *October Sun*, use Jewish musical motifs, very few of these motifs are present in *Alliterations*. However, there is the use of small intervals, such as can be found in his logo, and which he said was inspired by Jewish cantillation.³⁴² *Alliterations* can therefore be seen as a fusion of cultures in its incorporation of heterophony and dodecaphony, which are compositional techniques that are considered to be universal musical motifs, together with the use of small intervals inspired by oriental Jewish folk music.

Many of the musical motifs in Kopytman's compositions examined here, were discovered only due to performing and recording them. Indeed, Kopytman's *Two Preludes and Fugues* have never been performed before, let alone examined, and they

³³⁹ Seter, R. "Mark Kopytman: Israeli Composer, 1929-2011," in *Jewish Music Research Center* official website. Accessed August 26, 2024, <https://jewish-music.huji.ac.il/en/content/mark-kopytman>.

³⁴⁰ "Dr. Karel Volniansky," in the *Jerusalem Academy of Music and Dance* official website. Accessed August 26, 2024, <https://www.jamd.ac.il/en/content/dr-karel-volniansky>; and "Dr. Talia Amar," in the *Jerusalem Academy of Music and Dance* official website. Accessed August 26, 2024, <https://www.jamd.ac.il/en/node/5668>.

³⁴¹ Uscher, N. 1986. "A 20th-Century Approach to Heterophony: Mark Kopytman's 'Cantus II'," *Tempo*, Vol. 156, March. Cambridge: Cambridge University Press. p. 19.; and Eppstein, U. 2006. Review of *Mark Kopytman – Voices of Memories: Essays and Dialogues*, Edited by Yulia Kreinin, *Min-Ad: Israel Studies in Musicology Online*. Vol. 5, Iss. 1. p. 1. Accessed February 11, 2025, <https://min-ad.org.il/min-ad/article/view/236/220>.

³⁴² Kreinin, 2008. op. cit. p. 48.

exist only in manuscript form at the archives of the National Library of Israel. Performing and recording these compositions brought me close to each of these works enabling me to identify musical motifs that might otherwise have gone unnoticed. Some musical elements that were discovered during the practice sessions prior to performance included his use of dodecaphony and the appearance throughout of his logo. Playing the pieces also provided a way of deciding whether Kopytman's compositions sounded Jewish. Indeed, the following compositions revealed much less of a Jewish sound with the use of few Jewish musical motifs in comparison with other works in this research. Because of this, other types of musical motifs that Kopytman used were examined, such as dodecaphony, heterophony, and his logo.

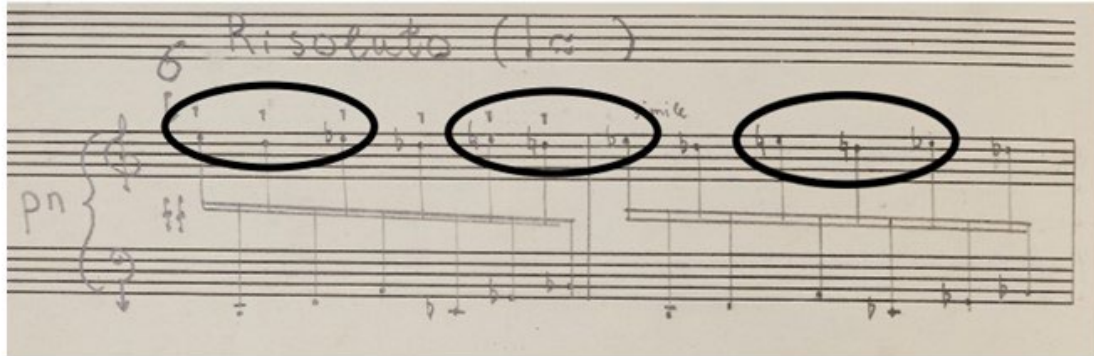
Kopytman's Two Preludes and Fugues

Kopytman's *Two Preludes and Fugues* were composed in 1971, and have never been performed or published; they exist only in manuscript form at the National Library of Israel in Jerusalem. One is in D minor and the other in B minor. These are two compositions that had been composed in Moscow prior to Kopytman's immigration to Israel.

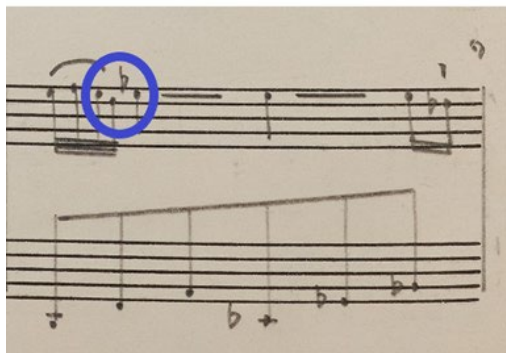
Kopytman's Prelude and Fugue in D minor (1971)

The nucleus of the main motivic cell in Kopytman's *Prelude in D minor* reveals an early use of his logo (see **Musical Ex. No. 4.1**).

Musical Example No. 4.1



Above is Kopytman's *Prelude in D minor*, bars 1-2, where in the right hand is Kopytman's "logo" of a descending major second, and then an ascending minor second. Below is bar 11 where Kopytman incorporates his "logo" in the last two notes of the demi-semi-quaver figure and the crochet after it. (Kopytman, M. 1971. *Two Preludes and Fugues*. Manuscript from Mark Kopytman's archive at Israel National Library MUS 0230 Call Number A 016. Permission given by the Music Archive at the Israeli National Library).

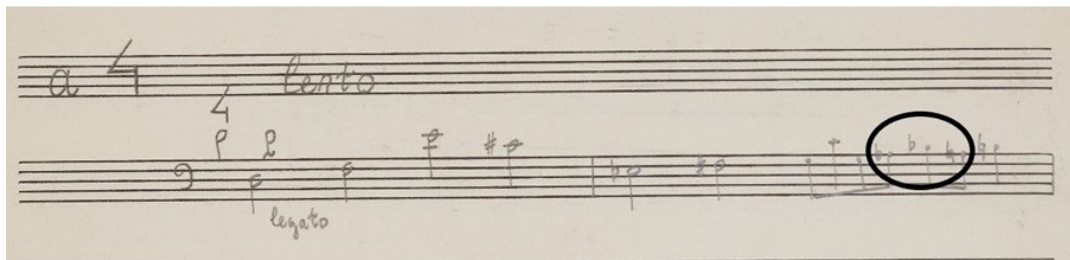


The fugue itself is dodecaphonic, a compositional technique identified as being universal rather than belonging to a specific culture, and that is defined in this research as a universal musical motif.³⁴³ This fugue was composed in the Soviet Union at a time when dodecaphony and universalism were considered by leading Soviet composers as in conflict with the ideology of socialist realism. However, it was also at this time when

³⁴³ Heile, B. 2019. "Mapping Musical Modernism," in *Music History and Cosmopolitanism*, edited by. Anastasia Belina, Kaarina Kilpiö, and Derek B. Scott, 1st edition. New York: Routledge. pp. 99-101.

twelve-tone techniques began to be introduced into the Moscow Conservatory, and a Soviet approach to dodecaphony was being developed. Dodecaphony had been considered anti-Soviet until the late 1960s, and it was only a few years before this fugue was composed that a dodecaphonic system was becoming more mainstream in the Soviet Union.³⁴⁴ The fugue is in four voices and the entire twelve tones are exhibited as the theme in the first two bars. Kopytman's logo that is presented in the *Prelude*, also appears in the last three quavers of the dodecaphonic fugue theme (see **Musical Ex. No. 4.2**).

Musical Example No. 4.2

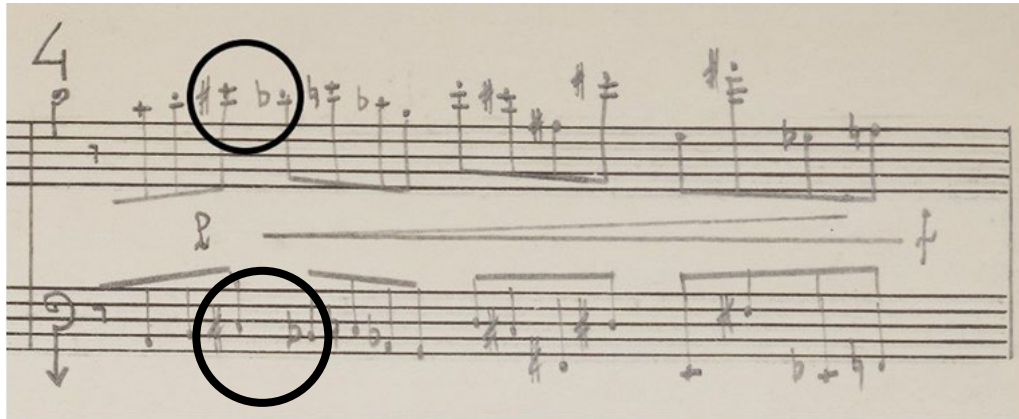


Above is the dodecaphonic theme of Kopytman's *Fugue in D minor*, with all twelve tones exhibited in the first two bars. Towards the end of the theme can be found Kopytman's "logo", which was also included in the opening of the *Prelude*. (Kopytman, M. 1971. *Two Preludes and Fugues*. Manuscript from Mark Kopytman's archive at Israel National Library MUS 0230 Call Number A 016. Permission given by the director of the Music Archive at the Israeli National Library).

Further on in the fugue is an example where all the voices play different parts of the theme simultaneously; this can be understood as an early stage of what would later become heterophony in Kopytman's compositions (see **Musical Ex. No. 4.3**).

³⁴⁴ Segall, op. cit. pp. 2-3.; and Schwarz, B. 1965. "Arnold Schoenberg in Soviet Russia," *Perspectives of New Music*, Iss. Autumn – Winter, Vol. 4, No. 1. Seattle, U.S.: Perspectives of New Music. p. 86.

Musical Example No. 4.4



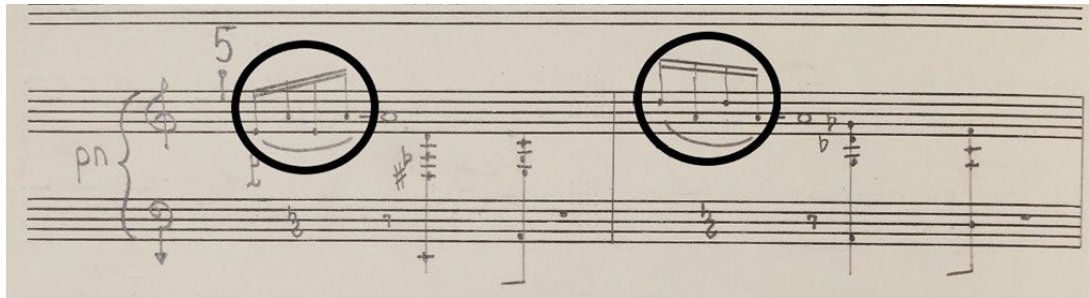
Above is bar 39 of Kopytman's *Fugue in D minor*. Circled in black is where an augmented second appears in the left and right hands. (Kopytman, M. 1971. *Two Preludes and Fugues*. Manuscript from Mark Kopytman's archive at Israel National Library MUS 0230 Call Number A 016. Permission given by the director of the Music Archive at the Israeli National Library).

Kopytman's Prelude and Fugue in B minor (1971)

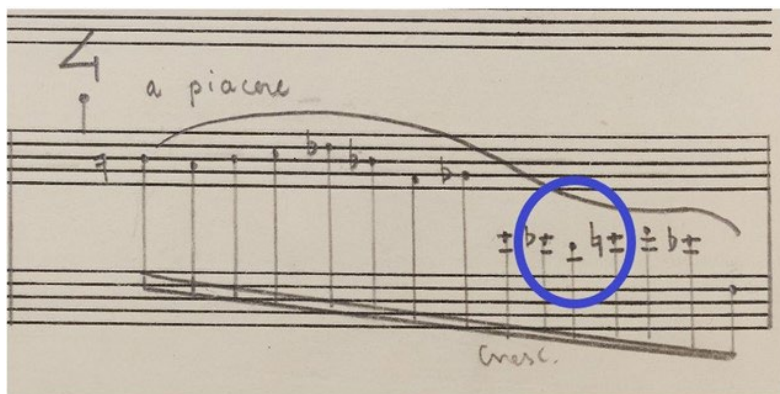
Kopytman's *Prelude and Fugue in B minor* begins with a declamatory theme, possibly representing a wind instrument, or even an early example of the sound of the shofar – a sound that Kopytman was drawn to and later used as inspiration for his compositions in Israel.³⁴⁵ This is followed by a quasi-improvisatory descent in bar 6, leading to bar 7, where a melody appears with interplay of semitones and tones, revealing Kopytman's logo again (see **Musical Ex. No. 4.5**).

³⁴⁵ Kreinin, 2008. op. cit. pp. 24 and 88-89.

Musical Example No. 4.5

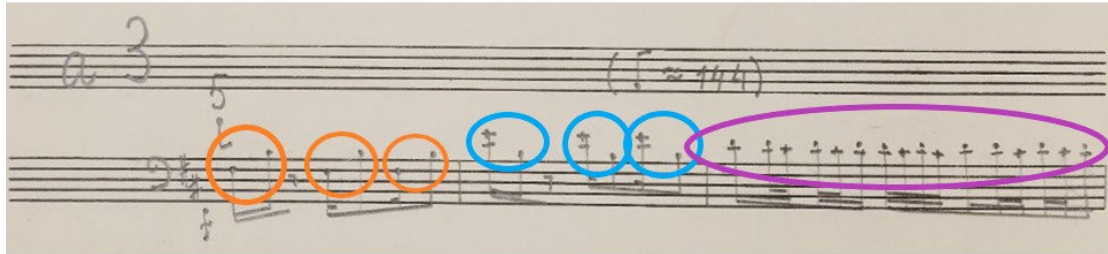


Above are the opening bars of Kopytman's *Prelude in B minor*, where the right hand exhibits a motif of a repeated ascending fourth, and in the second bar, of a descending fourth. This is possibly reminiscent of a wind instrument, or even the shofar, which has been identified as having been inspirational to Kopytman. Below is the improvisatory-sounding section of bar 6 where Kopytman's "logo" can be found once again. (Kopytman, M. 1971. *Two Preludes and Fugues*. Manuscript from Mark Kopytman's archive at Israel National Library MUS 0230 Call Number A 016. Permission given by the director of the Music Archive at the Israeli National Library).



The fugue is in three voices, and is formed out of the opening shofar-like ascending fourth from the *Prelude*, and is turned into a fast fugue theme, first an ascending fourth, then a descending fourth, followed by a written-out trill of a minor second (see **Musical Ex. No. 4.6**).

Musical Example No. 4.6



Above is the opening of Kopytman's *Fugue in B minor* where the theme is presented that is derived from the shofar-like theme of the *Prelude*, where there is an ascending fourth repeated and then a descending fourth repeated. The theme ends on a written-out trill of a minor second. Below is Kopytman's *October Sun*, where circled in orange is a similar rising and repeated fourth to depict the shofar. In the *Fugue* they are perfect fourths, and in *October Sun*, diminished fourths. (Kopytman, M. 1971. *Two Preludes and Fugues*. Manuscript from Mark Kopytman's archive at Israel National Library MUS 0230 Call Number A 016. Permission given by the director of the Music Archive at the Israeli National Library.; and Kopytman, M. 1974. *October Sun*. Tel Aviv: Israel Music Institute. Permission granted by the Israel Music Institute.).

There is interspersing of the two themes together in a heterophonic way, similar to that exhibited in the previous fugue (see **Musical Ex. No. 4.7**).

Musical Example No. 4.7



Above are bars 37-41 of Kopytman's *Fugue in B minor* where circled in black are the sections that exhibit a precursor of heterophony. (Kopytman, M. 1971. *Two Preludes and Fugues*.

Manuscript from Mark Kopytman's archive at Israel National Library MUS 0230 Call Number A 016.

Permission given by the director of the Music Archive at the Israeli National Library.)

Kopytman's Alliterations (1993)

Kopytman was commissioned to compose *Alliterations* as a set piece for the 8th Arthur Rubinstein International Piano Competition in 1993. Kopytman described alliterations as a "poetic device, [with] noticeable use of words beginning with, or containing, the same letter or sound".³⁴⁶ In his composition he translates this into the repetition of notes or groups of notes.

³⁴⁶ Kopytman, M. 1993. *For Piano*. Tel Aviv: Israel Music Institute. p. 2.

There are eight different sections in *Alliterations*, where each new section seems to represent a different idea or phrase, and within them is the repetition of notes or motifs that can be interpreted as the alliterations. Each section is introduced by a change of tempo. The eighth, and shortest section, is only four bars, whereas the longest, the fourth section, is sixty bars.

Kopytman used small motivic cells out of which he created entire compositions.³⁴⁷ In *Alliterations*, the nucleus of a minor second is integral throughout. The opening begins with a minor ninth placed at what sounds like random intervals. However, this is soon transformed into a minor second and becomes the interval that this section, and indeed the entire composition, is based around (see **Musical Ex. No. 4.8**).

Musical Example No. 4.8



Above is bar 1 of Kopytman's *Alliterations*, where circled in blue are the first two notes that are an interval of a minor ninth. Towards the end of the bar this becomes a minor second, circled in black, that will remain the most important interval throughout this composition. (Kopytman, M. 1994. *Alliterations: For Piano* (1993). Tel Aviv: Israel Music Institute. Permission given by the Israel Music Institute.)

³⁴⁷ Kreinin, 2008. op. cit. pp. 48-49.

The use of small intervals such as a minor second for the nucleus of Kopytman's motivic cell, was common in his compositional style, and the inspiration came from Jewish cantillation.³⁴⁸ There is also use of the augmented second at the beginning of *Alliterations*, likely referencing the "Freigish" mode of Eastern-European Jewish folk music.³⁴⁹ One of the alliterations in this first section is the repetition of the same tone, like a toccata. Here it is repeated seventeen times in the second bar, the first time such repetition appears in this piece (see **Musical Ex. No. 4.9**).

³⁴⁸ Kreinin, 2008. op. cit. p. 48

³⁴⁹ Heifets, I. 1998. "Joseph Dorfman's 'Klezmeriana': A Contemporary Jewish Composer Facing the Ethnic Challenge." Ph.D. Diss., Ramat Gan: Bar-Ilan University. pp. 30-37.

Musical Example No. 4.9

ALLITERATIONS הגויגים

FOR PIANO (1993) לפסנתר

מרק קופיטמן
MARK KOPYTMAN

The musical score for 'Alliterations' by Mark Kopytman is shown. The score is for piano and features a dodecaphonic theme. The first system shows a piano introduction with a tempo of 'Lontano, un poco rubato (♩ = ca 44)'. The second system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The third system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fourth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fifth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventh system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eighth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The ninth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The tenth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eleventh system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The twelfth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The thirteenth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fourteenth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fifteenth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixteenth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventeenth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eighteenth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The nineteenth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The twentieth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The twenty-first system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The twenty-second system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The twenty-third system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The twenty-four system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The twenty-fifth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The twenty-six system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The twenty-seventh system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The twenty-eighth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The twenty-ninth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The thirtieth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The thirty-first system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The thirty-second system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The thirty-third system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The thirty-four system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The thirty-fifth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The thirty-six system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The thirty-seventh system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The thirty-eighth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The thirty-ninth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fortieth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The forty-first system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The forty-second system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The forty-third system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The forty-four system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The forty-fifth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The forty-six system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The forty-seventh system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The forty-eighth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The forty-ninth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fiftieth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fifty-first system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fifty-second system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fifty-third system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fifty-four system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fifty-fifth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fifty-six system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fifty-seventh system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fifty-eighth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The fifty-ninth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixtieth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixty-first system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixty-second system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixty-third system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixty-four system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixty-fifth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixty-six system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixty-seventh system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixty-eighth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The sixty-ninth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventieth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventy-first system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventy-second system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventy-third system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventy-four system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventy-fifth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventy-six system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventy-seventh system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventy-eighth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The seventy-ninth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eightieth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eighty-first system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eighty-second system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eighty-third system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eighty-four system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eighty-fifth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eighty-six system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eighty-seventh system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eighty-eighth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The eighty-ninth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The ninetieth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The ninety-first system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The ninety-second system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The ninety-third system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The ninety-four system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The ninety-fifth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The ninety-six system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The ninety-seventh system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The ninety-eighth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The ninety-ninth system shows a piano introduction with a tempo of 'poco accelerando a tempo'. The hundred system shows a piano introduction with a tempo of 'poco accelerando a tempo'.

Above is bar 2 of *Alliterations*, where circled in black there is a repetition of the note 'C' seventeen times, that can be understood as the depiction of alliteration in musical terms.

Circled in blue are further repetitions of the 'C's with varying numbers of repetition.

(Kopytman, M. 1994. *Alliterations: For Piano* (1993). Tel Aviv: Israel Music Institute. Permission given by the Israel Music Institute.)

The second section begins suddenly with a dodecaphonic theme. The compositional technique of dodecaphony has been identified in this research as being a universal musical motif. Kopytman also used here a technique of composition to indicate hastening of note values that is incorporated as well in his *Prelude in B minor* (see **Musical Ex. No. 4.10**)

Musical Example No. 4.10

Recitando, poco agitato (♩ = ca 72)
* marcato

The musical score is for a piano piece. The right-hand part features a recitativo style with a blue oval highlighting a specific phrase. The left-hand part provides a simple accompaniment. A dynamic marking 'f' is present at the beginning.

* gradual accelerando from long note to short one within the bar

Above is bar 15 of Kopytman's *Alliterations*, where a compositional technique is used to indicate "gradual accelerando" as he explains beneath the notes. Below is bar 14 of Kopytman's *Prelude in B minor* that also incorporated this technique. This shows that his *Preludes and Fugues* can be perceived as being as a type of study that then informed his later, more developed compositions in Israel. (Kopytman, M. 1994. *Alliterations: For Piano (1993)*. Tel Aviv: Israel Music Institute. Permission given by the Israel Music Institute.; and Kopytman, M. 1971. *Two Preludes and Fugues*. Manuscript from Mark Kopytman's archive at Israel National Library MUS 0230 Call Number A 016. Permission given by the director of the Music Archive at the Israeli National Library.)

The handwritten musical score is for a piano piece. The right-hand part features a recitativo style with a blue oval highlighting a specific phrase. The left-hand part provides a simple accompaniment. A dynamic marking 'pp' is present at the beginning.

The third section uses Kopytman's logo in the first bar, which is also used in his *Prelude and Fugues*: a major second descending and a minor second ascending, or vice versa (see **Musical Ex. No. 4.11**).

Musical Example No. 4.11

Largo, con passione (♩ = ca 60)

Above is bar 25 of Kopytman's *Alliterations*. Circled in black is where his "logo" is used incorporating a descending major second and ascending minor second. (Kopytman, M. 1994. *Alliterations: For Piano* (1993). Tel Aviv: Israel Music Institute. Permission given by the Israel Music Institute.)

This is a central idea of Kopytman's compositional style, and, moreover, this motif is similar to the Israeli musical motif of a turn around the tonic, or around any single note.³⁵⁰ This motif will eventually return in the sixth section as the main motif. Kopytman's logo is repeated six times, and is one of the main alliterations of this section; it is also repeated in the sixth section of *Alliterations* (see **Musical Ex. No. 4.12**).

³⁵⁰ Seter, R. 2013. "The Israeli Mediterranean Style: Origins, 1930s-1950s." Published by the author. p. 8.

Musical Example No. 4.12

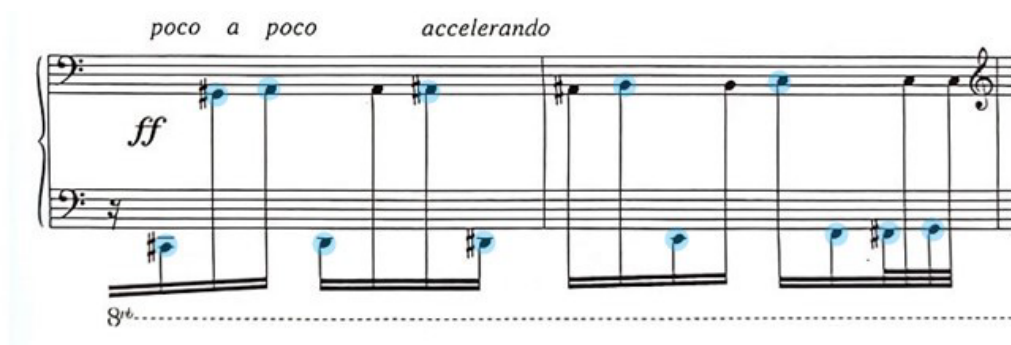
Sostenuto, mesto (♩ = ca 44)

The musical score is for a piano piece in 5/4 time. The tempo and mood are indicated as 'Sostenuto, mesto' with a quarter note equal to approximately 44 beats per minute. The right hand is marked 'molto tenuto' and features a circled eighth-note figure (G4, A4, B4, A4, G4) followed by a five-note descending scale (F#4, E4, D4, C4, B3). The left hand is marked 'sub.p' and plays a single note (G3) followed by a half note (F#3). Both hands conclude with a fermata.

Above is bar 107 of *Alliterations* where Kopytman's "logo" appears again. (Kopytman, M. 1994. *Alliterations: For Piano* (1993). Tel Aviv: Israel Music Institute. Permission given by the Israel Music Institute.)

The ostinato theme of the fourth section is also dodecaphonic. The appearance of dodecaphony in this section and in the second section reveals Kopytman's use of universal musical motifs. As discussed earlier, dodecaphony can also be found in his *Fugue in D minor* (see **Musical Ex. No. 4.13**).

Musical Example No. 4.13



Above are bars 50-51 of Kopytman's *Alliterations* where the ostinato reveals a dodecaphonic theme. Below is bar 25 that also uses dodecaphony where only the last two notes of the dodecaphonic scale are displaced. The use of dodecaphony in this way can be understood as a universal musical motif. (Kopytman, M. 1994. *Alliterations: For Piano* (1993). Tel Aviv: Israel Music Institute. Permission given by the Israel Music Institute.)

Recitando, poco agitato (♩ = ca 72)
* *marcato*

* gradual accelerando from long note to short one within the bar

The only significant occurrence of heterophony in *Alliterations* is in the fourth section, where there are similar themes in each hand being started and finished in quick succession, creating a sense of shifting in time (see **Musical Ex. No. 4.14**)

Musical Example No. 4.14



Above are bars 56-61 of Kopytman's *Alliterations* where bars 57-60 incorporate a type of heterophony with legato triplets beginning and ending separately, with similar interval gaps. (Kopytman, M. 1994. *Alliterations: For Piano* (1993). Tel Aviv: Israel Music Institute. Permission given by the Israel Music Institute.)

Kopytman's Compositions: Conclusion

As shown here, Kopytman's *Alliterations* is a composition that reveals a fusion of cultures, incorporating Jewish, universal, and Israeli musical motifs. The inclusion of these cultural musical motifs to this extent in *Alliterations* reveals that, once in Israel, Kopytman's Jewish identity was expressed more openly in his compositions than when he experienced suppression in the Soviet Union. This could be the reason Kopytman never published the *Preludes and Fugues* while in the Soviet Union. It should be noted that he composed them when he had already been removed from his teaching positions for having applied to immigrate to Israel. However, it is also possible that the *Fugue in D minor*'s dodecaphonic nature, and the existence of subtle implications of Jewish music in the *Prelude and Fugue in B minor* was enough to ensure that it would be too

dangerous for Kopytman to consider exposing his compositions to the public and the scrutiny of the Soviet regime.

Kopytman's use of Israeli motifs in *Alliterations* reveals a way he chose to assimilate in Israel. His own logo was inspired by the intonation of Jewish folk music and reveals similarities to the Israeli musical motif of the turn around a tonic. Indeed, Kopytman's use of his logo and the fact that it resembles the Israeli musical motif, shows his intention to connect to a stream of art music composition in Israel.

Lev Kogan

Born: 1927, Baku, Azerbaijan Soviet Socialist Republic

Immigrated to Israel: 1972

Died: 2007, Tel Aviv, Israel

Lev Kogan was born in Baku, the capital of Azerbaijan SSR. His parents had arrived in Baku a few years earlier having left their hometown of Boguslav, Ukraine, following the murder there of four Jews in 1917. Kogan's father chose Baku because he had heard that there was no antisemitism there. In Baku, Kogan's father worked at a printing press, and his mother was a bookkeeper.³⁵¹

When the family had sufficient funds, they paid for music lessons for Kogan's older brother, but he had little interest. Instead, it was "Leybele", as he was affectionately known by his family, who showed interest in music. He began at the age of four learning by ear, and from seven he studied at a music school. In 1946, Kogan completed his studies at the Azerbaijan State Music College, and was recommended by his teacher to study at the Gnesin State College of Music in Moscow. Kogan was accepted to study

³⁵¹ "Personal documents of composer Lev Kogan and various materials reflecting his composing and performing activities," from the Lev Kogan archive at Israel National Library, call number P337-9.

composition with Mikhail Gnesin himself. His piano teacher was Maria Alexandrovna Gurvich, a student of the Russian composer and pianist Nikolai Medtner.³⁵²

In 1950, four days before Kogan's final exam, he was forced to leave the college, and Gnesin was fired from his position as director there in 1951.³⁵³ Both had fallen victim to a surge in state-sponsored antisemitism authorised by Josef Stalin. Gnesin was removed partly because of his involvement in Jewish music at a time when the Soviet regime was suppressing all Jewish activity. Kogan was dismissed in response to a symphony Kogan had composed and submitted for his final examination. He was accused of a "serious error" of incorporating melodies from part of a "Zionist anthem" in it. Kogan denied the accusation but for a year he was an outcast from the music community and forced to live "in disgrace".³⁵⁴ This was at a time when Stalin's regime regularly made false accusations of Zionist influence.³⁵⁵

In 1951, Kogan was allowed back to the Gnesin School of Music to complete his studies, this time with Aram Khachaturian (1903-1978) as his composition teacher. Khachaturian was a former student of Gnesin and the School's new director. Khachaturian told Kogan that he was fortunate the examination committee did not find any additional "Zionist elements" in his symphony, otherwise he would have been forced to compose a new "patriotic" symphony for his final exam.³⁵⁶

In 1956, Kogan became a member of the Union of Composers of the Soviet Union, and his compositions were performed throughout the Soviet Union and abroad. He also composed for ballet and, in 1959, he staged the first Moldavian ballet, "Sisters", at the State Theatre. Subsequently three other ballets by Kogan were staged at a theatre in the

³⁵² Lev Kogan archive at Israel National Library, loc. cit.; and Aksenov, M. A., C. G. Dreznin, E. E. Strikovskaia. eds. 2006. *Rezhissura igry na fortepiano. B. M. Berlin – muzykant, lichnost', pedagog. K 100-letiiu so dnia rozhdeniia: Sbornik statei i materialov s prilozheniem kompakt-diska (CD)*. Moscow: Federal'noe Agenstvo po Kul'ture i Kinematografii Rossiiskaia Akademiia Muzyki Imeni Gnesinykh. p. 74. (in Russian) (Аксенов, М. А., С. Г. Дрезнин, Е. Е. Стриковская (Ред.) 2006. *Режиссура игры на фортепиано. Б.М.Берлин – музыкант, личность, педагог. К 100-летию со дня рождения: Сборник статей и материалов с приложением компакт-диска (CD)*. Москва: Федеральное Агенство по Культуре и Кинематографии Российская Академия Музыки Имени Гнесиных. с. 74.)

³⁵³ Loeffler, 2014. op. cit. p. 607.; and Lev Kogan archive at Israel National Library, loc. cit.

³⁵⁴ Lev Kogan archive at Israel National Library, loc. cit.

³⁵⁵ Ro'i, Y. 2003. *The Struggle for Soviet Jewish Emigration, 1948-1967* Cambridge: Cambridge University Press. pp. 40-47.

³⁵⁶ Lev Kogan archive at Israel National Library, loc. cit.

Russian city of Nalchik: “The Ballade of Love” (1968), “The Mountain Legend” (1964), and “Aminat” (1966). In the years 1957-1963, Kogan’s compositions for chamber ensembles were performed by the Bolshoi Theatre chamber groups, and his symphonic works were performed by Moscow Radio Orchestra, conducted by Yuri Aranovitch (1932-2002). In 1964, Kogan was awarded the prestigious title of “Honoured Artist of the Soviet Union”.³⁵⁷

Kogan became interested in Jewish music when he began studying in Moscow. He arranged Yiddish folk songs, and performed as an accompanist with Yiddish folk singers. In 1958, Kogan published many Yiddish folk songs that he had arranged for voice and piano, but, despite his protests, they had to be published only in Russian. However, in 1970 other Yiddish folk songs arranged by Kogan were released by the publisher Moskva, and this time they were permitted to be in Yiddish with an accompanying Russian translation. Kogan performed on seven records of Yiddish folk songs that were published in the Soviet Union in collaboration with some of the most highly acclaimed Yiddish folk singers of the time. One of these was the famed Yiddish folk singer Nechama Lifshitzait (1927-2017).³⁵⁸

Lifshitzait, born in Kaunas, the Lithuanian Soviet Socialist Republic, was considered one of the leading singers of Yiddish folk music in the Soviet Union, and because she had made many connections with members of the Communist Party, she was able to perform with relative freedom – until she applied to immigrate to Israel in 1972.³⁵⁹ Kogan was her accompanist and the arranger of the folk songs for many of her performances.³⁶⁰

Another singer Kogan would often accompany was Ethel Kovenskaya (1924-2015), who was also a celebrated actor. Kovenskaya performed in the State Jewish Theatre, known as GOSET, “under the guidance” of the well-known Jewish actor Solomon

³⁵⁷ Lev Kogan archive at Israel National Library, loc. cit.

³⁵⁸ Lev Kogan archive at Israel National Library, loc. cit.

³⁵⁹ Ro'i, Y. 1991. “Nehama Lifshitz: Symbol of the Jewish National Awakening,” in *Soviet Culture and Identity in the Soviet Union*, edited by Yaacov Ro'i and Avi Beker. New York: New York University Press. pp. 168-172.

³⁶⁰ Lev Kogan archive at Israel National Library, loc. cit.; and Robert and Molly Freedman Jewish Sound Archive, “Lifshitz, Nekhama,” *Penn Libraries, University of Pennsylvania*. Accessed August 26, 2024, <https://digital.library.upenn.edu/webbin/freedman/lookupartist?hr=&what=5637>.

Mikhoels (1890-1948), who was assassinated in 1948 on the order of Stalin. Kogan married Kovenskaya, and they had two daughters, Leana and Marina. In 1972, Kogan immigrated with his family to Israel where his wife continued her acting career in the theatres of Tel Aviv. Although Kogan left behind a successful career in the Soviet Union as a renowned piano accompanist of Yiddish folk singers, Kogan also integrated rapidly into his new life in Israel. Kogan began incorporating Jewish musical motifs in his compositions, attributing his knowledge of Jewish music to the music he heard in his “father’s house”. He also said that the shofar was the first instrument he ever heard and it’s sound inspired him when he composed in Israel.³⁶¹

Although Kogan was immersed in Yiddish folk songs in the Soviet Union, it was only after immigrating to Israel that he was able to freely incorporate Jewish musical motifs originating from Jewish and Yiddish folk songs into his art music compositions. He also began giving many of his compositions Jewish titles once he had arrived in Israel. In the year of his immigration Kogan joined the Israel League of Composers, and in 1973 composed an oratorio dedicated to the victims of Israel’s Yom Kippur War. In that year, Kogan received the Jewish Song Festival prize in Israel, and in 1977 was awarded a prize by the Society of Authors, Composers and Music Publishers in Israel (ACUM) for the publication of a composition for oboe and bassoon. Kogan received two additional ACUM prizes: in 1979, for his “Suite for Wind Instruments”; and in 1983, for his composition “Little Suite”. In 1985, Kogan was awarded the Israel Music Institute prize for his contribution to furthering the role of the trombone in Israeli music. In 2000, Kogan was named as one of the “Outstanding People of the 20th Century”, by the International Biographical Centre of Cambridge, England, in honour of his “outstanding contribution to the world of music”.³⁶²

Kogan published 150 compositions including: the music for four ballets that had been performed extensively in the Soviet Union; 52 compositions for theatre, cinema and television; Yiddish songs; vocal works; chamber works; and symphonic pieces.³⁶³

³⁶¹ Lev Kogan archive at Israel National Library, loc. cit.

³⁶² Lev Kogan archive at Israel National Library, loc. cit.

³⁶³ Lev Kogan archive at Israel National Library, loc. cit.

There is a comprehensive list available of all of his compositions that was compiled by the composer with Keren Ezrati as part of her master's thesis.³⁶⁴

Lev Kogan's Toccata and Tfila

Introduction

Two compositions by Kogan will be examined in this section: one before he immigrated to Israel, *Toccata*, composed in 1954, and the other, *Tfila*, composed in 1975, three years after he immigrated to Israel. Both exhibit use of Jewish musical motifs, however *Tfila* incorporates substantially more, and has a Hebrew title. It is possible to discern similarities between the two compositions, and this seems to reveal a trajectory in Kogan's compositions from art music compositions with some Jewish musical motifs towards composing Jewish art music in Israel after immigrating. In addition to the increase of Jewish musical motifs in *Tfila*, the title also reveals Kogan's use of Hebrew words relating to Jewish themes, instead of the more generic and classical art music title of *Toccata*.

Neither *Toccata* nor *Tfila* have been performed or recorded, and the process of preparing them to be heard for the first time meant that I was able to discern Jewish musical motifs, such as the incorporation of a specialised mode that is used in Jewish music. I also played through some of the many arrangements of Yiddish folk songs Kogan wrote for voice and piano. Kogan's arrangements have been recorded extensively, however his art music is little known, except for the horn version of *Tfila*. Studying these compositions for performance and recording them, meant that I was able to attain a greater familiarity with Kogan's compositional style of art music. This resulted in more readily identifying borrowings from other compositions, such as the similarities of Kogan's *Toccata* with that of Prokofiev.

³⁶⁴ Ezrathi, K. 2009. "Jewish Idea in the Creative Work of Soviet Jewish Immigrant Composers in the Early 1970s." Master's Thesis, Ramat Gan: Bar-Ilan University. Appendix I – pp. 1-6.; and Ezrati, K. 2007. "Lev Kogan," *Min-Ad: Israel Studies in Musicology Online*, Vol. 6, Iss. 2007-2008. Tel Aviv: Israel Musicological Society. pp. 1-13. Accessed February 9, 2025, <https://min-ad.org.il/min-ad/article/view/210/194>.

Kogan's Toccata (1954)

The repeated identical note at the beginning of Kogan's *Toccata* echoes that of the beginning of Prokofiev's *Toccata*, except that Kogan's *Toccata* begins on 'C', whereas Prokofiev's begins on 'D'. This opening can be regarded as a Soviet musical motif (see **Musical Ex. No. 4.15**).

Musical Example No. 4.15

Toccata for Piano

Allegro Risoluto ♩ = 134 Lev Kogan




The musical score for Kogan's *Toccata for Piano* is in 4/4 time, marked **Allegro Risoluto** with a tempo of 134 beats per minute. It begins with a forte (**f**) dynamic and a sforzando (**sfz**) accent on the first note. The melody is characterized by a series of repeated eighth notes in the right hand, while the left hand provides a steady accompaniment of eighth notes.

Above is Kogan's *Toccata*, and beneath is Prokofiev's *Toccata*. The only differences between them are the registers, the octave in the left hand of Prokofiev's *Toccata*, and the fact that Prokofiev's starts on 'D' whereas Kogan's begins with 'C'. (Kogan, L. 1997. *Toccata: for Piano*. Tel Aviv: Israel Composers' League. Permission granted by the Israel Music Center.; and Prokofiev, S. 1912. *Toccata, Op. 11*. Moscow: Jurgenson. Public domain at IMSLP, accessed August 27, 2024, https://ks15.imslp.org/files/imglnks/usimg/2/29/IMSLP00436-Prokofiev_-_op11_toccata.pdf.

Permission granted by Muzyka Publishing House).

TOKKATA
TOCCATA IN C MAJOR FOR PIANO Соч. 11 (1912)

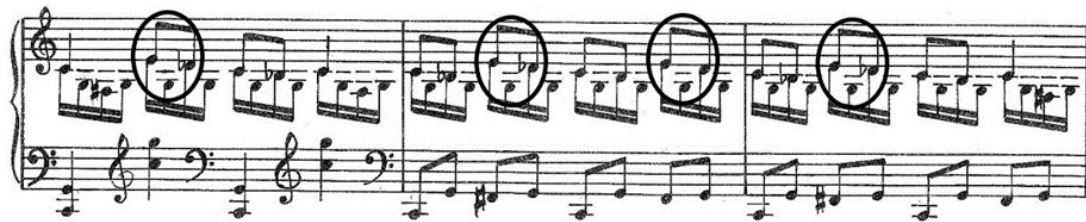
Allegro marcato



The musical score for Prokofiev's *Toccata in C Major for Piano* is in 2/4 time, marked **Allegro marcato**. It begins with a pianissimo (**pp**) dynamic. The melody is characterized by a series of repeated eighth notes in the right hand, while the left hand provides a steady accompaniment of eighth notes.

The theme of Kogan's *Toccata* incorporates an abundance of augmented seconds (see **Musical Ex. No. 4.16**).

Musical Example No. 4.16



Above are bars 13-15 of Kogan's *Toccata*, where circled in black are the augmented seconds. (Kogan, L. 1997. *Toccata: for Piano*. Tel Aviv: Israel Composers' League. Permission granted by the Israel Music Center.)

The opening theme seems to create the illusion that it is either based on an original Jewish folk song or has been invented from the sounds originating from Jewish folk songs. An example of a Jewish folk song where the accompaniment was composed by Kogan, and incorporates the augmented second in a similar repetitive way, can be found in "Mother Don't Hit Me" («Мама не бей Меня») (see **Musical Ex. No. 4.17**).

Musical Example No. 4.17

A tempo
mf

zogt az s'iz nit shlekht. Oy, ma - me, ma - me, shlog mikh nit,

rit.

p

oy, ma-me, ma-me, shlog mikh nit, dos iz nit mayn shuld, ge-ven a-za min sho, ikh

Above are bars 43-46 of the Jewish folk song “Mama, don’t hit me”, with the arrangement composed by Kogan. Circled in black are augmented seconds in the voice, similar to those found in Kogan’s *Toccata*. (Retrieved from – Frenkel’, A. S. ed. 2002. “Mama, Ne Beï Menia,” (in Russian) (“Mama, Don’t Hit Me,”) in *Evreïskie Pesni iz Repertuara Nekhamy Lifshitsaite: Dlia Goloca i Fortepiano*. (in Russian) (*Jewish Songs from the Repertoire of Nechama Lifshitzaita: For Voice and Piano*). Saint-Peterburg: Jewish Community Centre, Centre for Jewish Music. pp. 31-36.

This *Toccata* is an impressive, virtuosic composition, which is demanding for a pianist to perform, but there is an absence of evidence that it has yet been performed. The complexity of the *Toccata* can also be seen in the use of bitonal harmonies, which have been identified as a Russian musical motif.³⁶⁵ This is a motif that Prokofiev often

³⁶⁵ Roberts, P. D. 1993. *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries*. Russian Music Studies. Bloomington, Indiana: Indiana University Press. p. 78.

incorporated in his compositions and can be found extensively throughout his *Toccata* (see **Musical Ex. No. 4.18**).

Musical Example No. 4.18

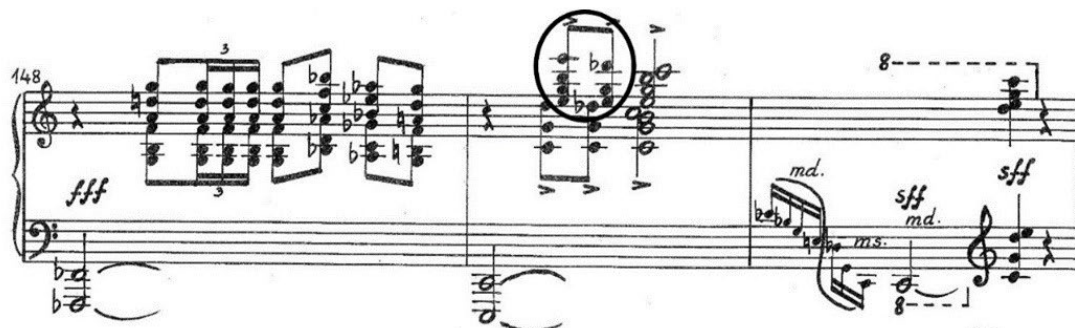


Above are bars 34-35 of Kogan's *Toccata*. Circled in blue is where bitonality appears. In the left hand there are inversions of Gb major and G major triads, and in the right hand they are C major, and Db major. Below are bars 110-112 of Prokofiev's *Toccata*, where circled in blue there is also bitonality. Prokofiev uses broken triads of G minor in the left hand against E flat minor in the right hand, and then B minor in the left hand against G minor in the right hand. (Kogan, L. 1997. *Toccata: for Piano*. Tel Aviv: Israel Composers' League. Permission granted by the Israel Music Center.; and Prokofiev, S. 1912. *Toccata, Op. 11*. Moscow: Jurgenson. Public domain at IMSLP, accessed August 27, 2024, https://ks15.imslp.org/files/imglnks/usimg/2/29/IMSLP00436-Prokofiev_-_op11_toccata.pdf. Permission granted by Muzyka Publishing House.)



The ending of the *Toccata* includes much bravura and virtuosity, and, as if to accentuate the Jewish music influence of the theme, the augmented second is presented again in the penultimate bar, accented in *fortississimo* (see **Musical Ex. No. 4.19**).

Musical Example No. 4.19



Above is the ending of Kogan's *Toccata* where circled in black in the penultimate bar there is an augmented second played in *fortississimo* with accents above the notes. (Kogan, L. 1997. *Toccata: for Piano*. Tel Aviv: Israel Composers' League. Permission granted by the Israel Music Center.)

Kogan was expelled from the Gnesin School of Music at about the same time as he was composing the *Toccata*. The incorporation of Jewish musical motifs in this piece would have meant that Kogan had to keep the work hidden, and over the years it became totally forgotten. Jewish composers in the Soviet Union were able at certain periods to publish their compositions that included Jewish musical motifs and themes, such as Mikhail Gnesin's *Trio*, Op. 63, published in 1947, or his piano quartet *Sonata-Fantasia*, Op. 64, that earned him the Stalin Prize in 1946.³⁶⁶

However, it was only during certain periods throughout the existence of the Soviet Union that this was possible, such as during and soon after the Second World War.³⁶⁷ When Kogan's *Toccata* was composed in 1954, it was just after a long period of

³⁶⁶ Loeffler, J. 2014. "In Memory of our Murdered (Jewish) Children': Hearing the Holocaust in Soviet Jewish Culture," *Slavic Review: Interdisciplinary Quarterly of Russian, Eurasian, and East Eurasian Studies*, Vol. 73, Iss. 3. Association for Slavic, East European, and Eurasian Studies. Cambridge: Cambridge University Press. pp. 585 and 596.

³⁶⁷ Braun, J. 1978. *Jews and Jewish Elements in Soviet Music: A Study of a Socio-National Problem in Music*. Tel Aviv: Israeli Music Publications. p. 132.; and Gitelman, Z. 1991. "The Evolution of Jewish Culture and Identity," in *Soviet Culture and Identity in the Soviet Union*, edited by Yaacov Ro'i and Avi Beker. New York: New York University Press. p.14.; and Ro'i, op. cit. p. 113.

antisemitic attacks in the Soviet Union against Jewish composers and Jewish culture in general in the Soviet Union.³⁶⁸ Even non-Jewish Soviet composers, such as Shostakovich, made the conscious decision to hide from the public during the years 1948 until Stalin's death in 1953, any of their compositions that incorporated Jewish musical motifs and themes. In 1948, Shostakovich composed *From Jewish Folk Poetry*, that incorporated Yiddish poetry and Jewish folk songs.³⁶⁹ However, it has been documented that Shostakovich hid this opus because of the likely dangers he would be exposed to should he have published the work. However, it was played to a private audience in his home, and then performed in public only in 1955.³⁷⁰ Similarly, Shostakovich's *String Quartet No. 4*, Op. 83 composed in 1949, and his *Violin Concerto*, Op. 77 composed in 1947-1948, have also been acknowledged to have incorporated Jewish musical motifs and themes, and were also only first performed in 1953 after Stalin's death, and in 1955, respectively.³⁷¹

Although much controversy surrounded Shostakovich in the Soviet Union, he had been awarded the Stalin Prize five times for five compositions in the years 1941-1952.³⁷² Because of the prestige of this award, Shostakovich's compositions that were considered as controversial during Stalin's lifetime, such as those with Jewish themes, would have been more readily accepted after Stalin's death. Indeed, unlike the Jewish composer Lev Kogan, who had been removed from the Gnesin Institute only four years before he composed *Toccata*, in 1950, after having been accused of incorporating Jewish musical motifs in a composition.³⁷³ It is likely that the antisemitism Kogan experienced and witnessed in the years preceding to when he composed *Toccata* meant that although a new era of de-Stalinization had begun in 1953, he was still wary of

³⁶⁸ Frankel, J. 1991. "The Soviet Regime and Anti-Zionism," in *Jewish Culture and Identity in the Soviet Union*, edited by Yaacov Ro'i and Avi Beker. New York: New York University Press. pp. 318-319.; and Gitelman, op. cit. pp. 14-15.

³⁶⁹ Braun, J. 2010. "Shostakovich's Jewish Songs: 'From Jewish Folk Poetry, Op. 79'," in *DSCH Journal*, Vol. 32, Iss. "Writing About Shostakovich." p. 15. Accessed August 22, 2024, https://dschjournal.com/wordpress/onlinearticles/dsch32_braun.pdf.

³⁷⁰ Fay, L. 2005. *Shostakovich: A Life*. New York: Oxford University Press. pp. 167-170.; and Braun, 2010. op. cit. pp. 16-17.

³⁷¹ Braun, 2010. loc. cit.

³⁷² Hulme, D. C. 2010. *Dmitri Shostakovich Catalogue: The First Hundred Years and Beyond*. Lanham, Maryland: Scarecrow Press. pp. xxiii-xxv

³⁷³ Lev Kogan archive at Israel National Library, loc. cit.

publishing *Toccata* in 1954. Indeed, *Toccata* remained unpublished, together with several other compositions that incorporated Jewish themes that were composed during the years 1951-1955, until Kogan immigrated to Israel.³⁷⁴

Kogan's Tfila (Prayer) (1975)

Kogan's *Tfila*, composed in 1975, has been arranged for various combinations of different instruments. The version for solo piano, published in 1997 by the Israel Music Center, has yet to be performed. The version for horn and orchestra was premiered in 1978, in Israel, by the horn player Meir Rimon with the Israel Chamber Orchestra of Ramat-Gan.³⁷⁵ *Tfila* was published on a record with Rimon and the Israel Philharmonic Orchestra in 1981.³⁷⁶

Tfila is Hebrew for prayer, and the composition references religious Jewish cantillation, and the tenor register of the right hand seems to have been inspired by the singing of a *hazan* (cantor in a synagogue). The melody of the accompaniment already incorporates in the second bar an augmented second (see **Musical Ex. No. 4.20**).

³⁷⁴ Ezrathi, 2007. op. cit. p. 3.

³⁷⁵ Lev Kogan archive at Israel National Library. Call number P337-9.

³⁷⁶ Rimon, M. 1981. "Old Wine in Modern Vessels," Vinyl. Crystal Records, CD 513.

Musical Example No. 4.20

Lento ♩ = ca.48 Lev Kogan

Above are bars 1-4 of Kogan's *Tfila*, where circled in black is an augmented second already in the second bar. Circled in blue at the beginning of every bar is a Jewish triplet. (Kogan, L. 1997. *Tfila (Prayer)*. Tel Aviv: Israel Composers' League. Permission given by the Israel Music Center).

Tfila incorporates a complete ascending scale of the second most popular Jewish mode found in Jewish folk songs, known as an "altered Dorian" (see **Musical Ex. No. 4.21**).³⁷⁷

Musical Example No. 4.21

Above are bars 5-7 of Kogan's *Tfila*, where circled in black is a complete ascending scale of "altered Dorian", a mode popular in Jewish folk songs. Circled in blue are Jewish triplets, and in purple are augmented seconds. (Kogan, L. 1997. *Tfila (Prayer)*. Tel Aviv: Israel Composers' League. Permission given by the Israel Music Center).

³⁷⁷ Heifets, loc. cit.

Kogan's Compositions: Conclusion

In the Soviet Union, Kogan was privately composing with Jewish musical motifs in addition to Soviet and Russian musical motifs, such as can be seen here in his *Toccata*. This shows that cultural fusion was already taking place in Kogan's compositions prior to his immigration. However, *Toccata* together with other compositions that included Jewish themes were never published or recorded in the Soviet Union. The appearance of Jewish musical motifs in Kogan's compositions written in the Soviet Union can also be seen in his arrangements of Yiddish folk songs. However, it was only once in Israel that Kogan encountered the freedom to express his Jewish identity and he was able to publish compositions with Jewish titles, such as his work for solo horn called *Kaddish*, the name of the Jewish prayer said by mourners.³⁷⁸

Prior to immigration, there is already evidence that Kogan was incorporating several different cultural musical motifs in his compositions, such as in his *Toccata*. However, his composition *Tfila*, written after immigrating to Israel, has more than just a Jewish title, as it is also constructed almost entirely from Jewish musical motifs. *Tfila* may have been composed in response to the antisemitism and anti-Zionism Kogan was subjected to since 1950 until his immigration. It was a clear statement that now Kogan was in Israel, and had the freedom to compose however he chose, he would compose the way he had always wanted to. This newfound liberty meant he was able to compose a Jewish art music composition that was completely Jewish.

³⁷⁸ Lev Kogan archive at Israel National Library. Call number P337-9.

Joseph Dorfman

Born: 1940, Odesa, Ukrainian Soviet Socialist Republic

Immigrated to Israel: 1973

Died: 2006, Los Angeles, USA

Joseph Dorfman grew up in a family with strong connections to Jewish music. His grandfather on his father's side was a Jewish cantor, and his grandfather on his mother's side was a Jewish choir master and composer. This provided him with a strong foundation in Eastern-European Jewish music and klezmer music, and their influence can be seen in the compositional style that he later developed.³⁷⁹

Dorfman began piano lessons at the age of five and studied at the Stolyarsky Music School in Odesa, where at the age of 12, he was awarded a gold medal by the school.³⁸⁰ He went on to study at the Odesa Conservatory of Music, graduating in 1965 with a master's degree in piano performance and another in musicology and composition *cum laude*.³⁸¹ During his studies he also worked as a pianist, coach, and conductor for both the opera department and the chamber orchestra at the Conservatory. From 1964-68, Dorfman was a pianist and conductor for the chamber orchestra of the Odesa Philharmonic Orchestra, and also lectured at the Odesa Conservatory. He was noted as being among the "first musicians in the 1960s in the Soviet Union to lecture and perform Western contemporary music". In 1966, Dorfman moved to Moscow "in search of a more liberal atmosphere", and two years later joined the Gnesin Institute, where he

³⁷⁹ Heifets, I. 1998. "Joseph Dorfman's Klezmeriana: A contemporary Jewish Composer Facing Ethnic Challenge," Ph.D. Diss., Ramat Gan: Bar-Ilan University. p. 2.

³⁸⁰ "Curriculum Vitae," from Joseph Dorfman's archive at the Israel National Library, MUS 0228. Call number H 01-08.; and "Joseph Dorfman," in *Israel Composers' League* official website online. Accessed August 26, 2024 at <https://www.israelcomposers.org/Members.aspx?lang=Hebrew&letter=%D7%93>.

³⁸¹ "Curriculum Vitae," from the Joseph Dorfman archive loc. cit.; and Kidron, P. 1989. "Musical mission," in *The Jerusalem Post*, 5th September – from "Newspaper clippings: 1968-1969," from the Joseph Dorfman archive at the Israel National Library, call number MUS 0228 E 01-16.

worked on a doctorate on Paul Hindemith, completing it in 1971. During this period he also lectured at the institute.³⁸²

While studying for his doctorate, Dorfman was warned by his supervisor, Jewish composer Genrikh Litinski (1901-1985), that if he didn't stop composing Jewish music he would "never be a member of Moscow's Composers' League". After Dorfman finished his doctorate, he continued composing with Jewish musical motifs, and Litinski told him that "You don't have any future here as a composer".³⁸³

Dorfman's request to immigrate in 1971, led him immediately to lose his "civil rights". He was fired from all his jobs, and was ordered to come to the Gnesin Institute where he was declared an "enemy of the state". Dorfman was forbidden to work or perform publicly, and the security service, the KGB, ransacked his home. Dorfman then joined a group of activists determined to immigrate to Israel, and a year and a half later was permitted to leave with his wife and daughter. Dorfman immigrated in 1973, during the period when significant numbers immigrated to Israel from the Soviet Union.³⁸⁴ In Israel he was immediately appointed as professor of composition and theory at Tel-Aviv University.³⁸⁵

In the years 1975-1977, Dorfman participated in research on counterpoint in twentieth-century music at the National Academy of Sciences in Jerusalem. In 1976, a year after Shostakovich's death, he composed a piece "In memory of D. Shostakovich". This work, for violin, cello, and piano, incorporated Shostakovich's signature of four notes relating to the initials of his name in German, D. Es. C. and H. Dorfman said that Shostakovich was the only composer of "Glinka's Russian School to develop a deep and original connection to Jewish music".³⁸⁶

³⁸² "Curriculum Vitae," from the Joseph Dorfman archive, loc. cit.; and Kidron, loc. cit.

³⁸³ Kidron, loc. cit.; and The Gale Group. 2007. "Genrikh Ilyich Litinski," in *Jewish Virtual Library: A Project of AICE*. Accessed August 26, 2024, <https://www.jewishvirtuallibrary.org/litinski-genrikh-ilyich>.

³⁸⁴ "Researcher, Presenter, Creator – Portrait of Composer Joseph Dorfman. Ben Amots Ofer," from the Joseph Dorfman archive at the Israel National Library, call number MUS 0228 J 02-03. p. 4.

³⁸⁵ "Curriculum Vitae," from the Joseph Dorfman archive, loc. cit.

³⁸⁶ "Various Programme Notes," from the Joseph Dorfman archive at the Israel National Library, call number MUS 0228 B 26 (1).

In the years 1979-1980 Dorfman did research at the Electronic Center of Columbia University, New York, and then went to the Paul Hindemith Institute in Frankfurt to do further research on Paul Hindemith.³⁸⁷ From 1981-1985 Dorfman was Head of the Composition and Theory Department at the Tel Aviv Academy of Music, and then became its Director from 1985-1989.³⁸⁸ Dorfman was also in demand outside Israel and was a guest professor at the Hochschule für Musik und Darstellende Kunst in Frankfurt (1984-93).³⁸⁹ He was also a visiting professor at Yale University.³⁹⁰

Dorfman's interest in the development of Jewish art music led him to form the International Congress of Art Music in the 1980s, of which he was the artistic director. The Congress researched Jewish art music over the last hundred years and Jewish musical culture in general. Throughout his life in Israel, Dorfman performed regularly as a concert pianist, both as a soloist and in chamber ensembles. He also conducted orchestras at many festivals and concerts throughout Europe, and lectured in Europe and the United States on theoretical, stylistic, historical, and political aspects of twentieth-century music.³⁹¹

After immigrating to Israel, Dorfman became a prolific and innovative composer. He began to experiment with electro-acoustic and live electronic music. He also began incorporating elements of improvisation in his compositions and used graphic notation including "colored graphics", such as *Spectres* composed in 1974 for a stringed instrument with coloured graphic notation (see **Figure 4.3**).

³⁸⁷ "Curriculum Vitae," from the Joseph Dorfman archive, loc. cit.

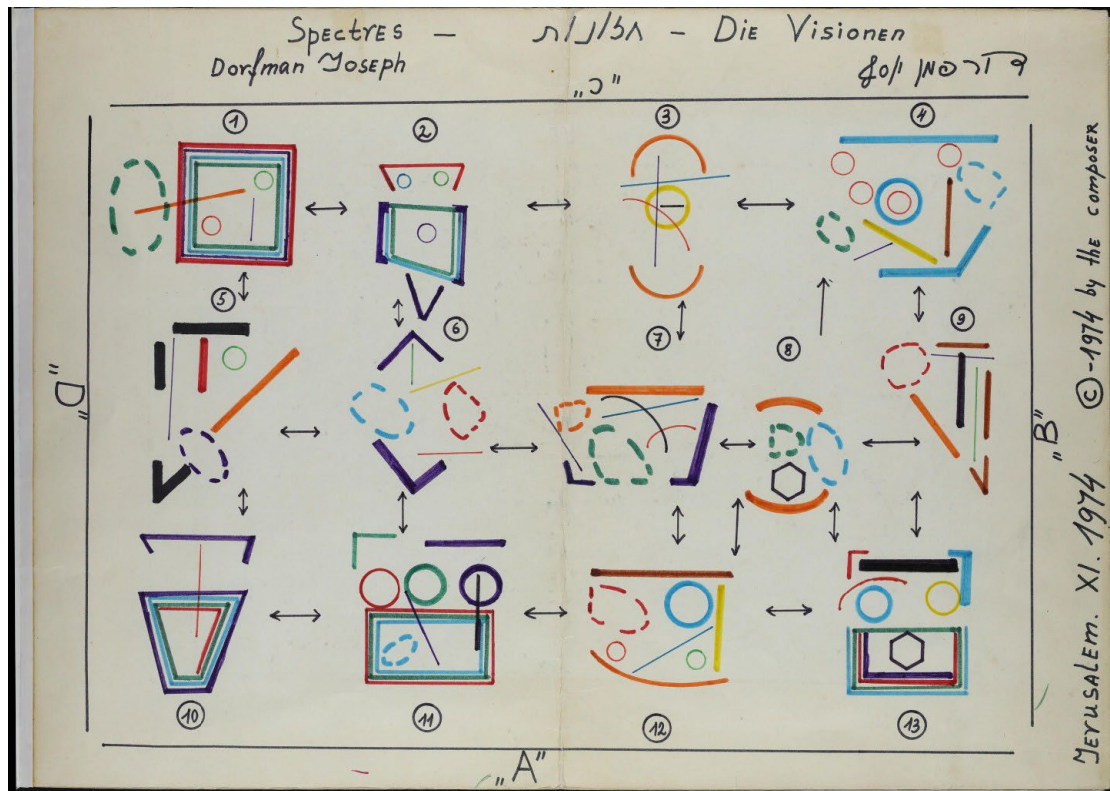
³⁸⁸ "Joseph Dorfman," in *Israel Composers' League*, loc. cit.

³⁸⁹ "Curriculum Vitae," from the Joseph Dorfman archive, loc. cit.

³⁹⁰ Heifets, op. cit. p. 1.

³⁹¹ "Curriculum Vitae," from the Joseph Dorfman archive, loc. cit.

Figure 4.3



Score of coloured graphic notation from Dorfman's *Spectres* (1974). ("Spectres (manuscript)" from Joseph Dorfman's archive at the Israel National Library, MUS 0228. Call number A 048. Permission to use given by the Music Archive at the Israel National Library).

The search for a musical language led Dorfman to both liturgical singing called *hazanut* and to klezmer music. Furthermore, Dorfman gave his compositions Jewish titles after he immigrated to Israel, such as *Kol Nidrei* for solo violin (1975), referring to the Jewish prayer said on the holiest day of the year, Yom Kippur; and *Kaddish* for violin (1982). Dorfman also composed vocal cycles based on Yiddish texts, such as: *Jewish Dancer* (1985 and 1987); *Five Jewish Songs* (1978), with Yiddish texts of testimonies from concentration camps; and two cycles for choir and orchestral accompaniment, *A*

Cantillorio (1990, and 1991), based on texts from the Hebrew Bible and from Hebrew poetry.³⁹²

Many others of the compositions he composed in Israel were inspired by his early experience of klezmer music in the Ukraine, for example: *Klezmeriana* for solo cello (1983); *Enchanted Klezmer* for solo violin (1984); *Bewitched Klezmer* for solo clarinet (1987); and *Verses from Klezmer-Ballade* for solo piano (1991).³⁹³ The word klezmer is a combination of the Hebrew words “kle” meaning instrument, and “zemer” meaning “to make music”. Klezmer music originated in the sixteenth century in Eastern Europe and continued to develop throughout the nineteenth century, and according to the Jewish musicologist Moisei Beregovsky, the performers of klezmer were the “creators and carriers of the folk instrumental music in ... Jewish life”.³⁹⁴ Dorfman used Jewish musical motifs in many of his compositions, and was deeply inspired by klezmer. An examination of Dorfman’s solo cello composition *Klezmeriana* by Ilya Heifets in his doctoral thesis shows the use of the Jewish musical motif the iambic prime and identifies many sections inspired by Yiddish folk songs and klezmer music.³⁹⁵

Once in Israel, Dorfman’s style was described as a continuation of the traditions of Shostakovich and Joel Engel (1868-1927), a Jewish composer in the Russian Empire and one of the founders of the St Petersburg Society for Jewish Folk Music. Like Shostakovich and Engel, Dorfman also incorporated Jewish musical motifs inspired by Jewish folk music into his compositions, and fused them with his own style of composition.³⁹⁶ Dorfman gave further expression to his Jewish identity when he composed in 1987 a trio for clarinet, cello, and piano in memoriam of the Jewish, Russian-French painter Marc Chagall, who had died two years earlier. In Dorfman’s trio *Hommage à Chagall* (1987) for clarinet, cello and piano, each of the five movements is inspired by one of Chagall’s paintings. Dorfman said that Marc Chagall

³⁹² “Curriculum Vitae,” from Joseph Dorfman’s archive at the Israel National Library, MUS 0228. Call number H 01-08. pp. 3 and 11-17.

³⁹³ Heifets, op. cit. pp. 2-3.; and “Curriculum Vitae,” from the Joseph Dorfman archive, loc. cit.

³⁹⁴ “Various Programme Notes,” Joseph Dorfman’s archive at Israel National Library, MUS 0228, Call Number B 26.

³⁹⁵ Heifets, op. cit. pp. 12, 17-18 and 26-28.

³⁹⁶ Heifets, op. cit. 79.

was a great inspiration for him because of Chagall's proud Jewish identity.³⁹⁷ Dorfman programmed many concerts where he included this trio, together with the trio "In memory of D. Shostakovich". He also regularly included works by composers from the St Petersburg Society for Jewish Folk Music.³⁹⁸ Dorfman made considerable efforts to track down compositions of members of the St Petersburg Society, many of which were thought to have been destroyed.³⁹⁹ Dorfman's work to restore these compositions became a "sacred project for him".⁴⁰⁰

In 1989, Dorfman was invited to five cities in the former Soviet Union where concerts were given of his compositions with him playing the piano parts. This was the first series of its kind following the collapse of the Soviet Union, and it was the first time Dorfman returned to Russia since he immigrated to Israel in 1973. The concerts were held in Kiev, Vilna, Kovno, Klaipeda, and Leningrad. These concerts also included works by other Jewish composers and by Shostakovich.⁴⁰¹ Dorfman also organised a festival of Jewish music in Vilnius, Lithuania, in 1992, in an attempt to revive Jewish culture there.⁴⁰²

In 1992, Dorfman returned to Moscow for a series of four concerts titled "Encounter with Jewish Art Music", which was performed in collaboration with the Tel Aviv Academy. He programmed compositions by composers of the St Petersburg Society for Jewish Folk Music together with his own compositions. In one of the concerts, he included a composition by Paul Ben-Haim, a composer of the founding generation of Israeli art music. Furthermore, in these concerts Dorfman's trio in memory of

³⁹⁷ Josph Dorfman's archive at Israel National Library, MUS 0228, Call Number B 26 (1).

³⁹⁸ "Various Programme Notes," from the Joseph Dorfman archive at the Israel National Library, call number MUS 0228 B 26 and B 29.

³⁹⁹ "Iconography of Jewish Art Music," from the Joseph Dorfman archive at the Israel National Library, call number MUS 0228 B 08.; and "Manuscripts are not burned: Alexander Krein, 'Kaddish' Op. 33," from the Joseph Dorfman archive at the Israel National Library, call number MUS 0228 B 09.; and "Ben Amots Ofer" – from the Joseph Dorfman archive, op. cit. p. 6.

⁴⁰⁰ "Ben Amots Ofer" – from the Joseph Dorfman archive, loc. cit.

⁴⁰¹ Kidron, loc. cit.; and Naaman, I. 1989. "Acharei 16 Shana HaCherem Nishbar," *Yeditoh Achronot*, from "Newspaper clippings: 1968-1969" – from the Joseph Dorfman archive at the Israel National Library, call number MUS 0228 E 01-16.; and "Yoetz BeYerushalayim DeLita" in *Maariv*, 5th December, 1989, from "Newspaper clippings: 1968-1969" – from the Joseph Dorfman archive at the Israel National Library, call number MUS 0228 E 01-16.

⁴⁰² "Various Programme Notes," from the Joseph Dorfman archive, call number B 29.

Shostakovich was performed. Dorfman said Shostakovich was an important source of inspiration for him because Shostakovich was active in opposing oppressive politics in the Soviet Union through his music. Furthermore, Dorfman wrote that he admired the way Shostakovich had developed a connection to Jewish music by representing it in his own compositions at a time when it was dangerous to do so.⁴⁰³

In 2006, Dorfman went to Los Angeles to perform in a concert commemorating the centenary of the birth of Shostakovich. He played the piano part of the trio he had written “In Memory of D. Shostakovich”. In the intermission following this performance, Dorfman collapsed and died. He was 66 years old.⁴⁰⁴ His extensive list of compositions includes works for theatre and multi-media stage productions.⁴⁰⁵ He also composed an opera, *The Dragon* (1982-1984), ballet scores, oratorios, three instrumental concertos, many chamber music compositions, solo piano music, choral music, and electronic music.⁴⁰⁶

Dorfman’s Piano Sonata No. 2 and Verses From Klezmer Ballade

Introduction

Examined here are Dorfman’s Piano Sonata No. 2 composed in 1969, prior to his immigration to Israel, and two movements of *Verses From Klezmer Ballade* composed in 1991, nineteen years after he had immigrated. *Verses From Klezmer Ballade* was a set piece for the 7th Arthur Rubinstein International Piano Master Competition in 1992. Due to the Arthur Rubinstein competition’s prestige, compositions commissioned especially for it are of the highest pianistic and compositional standard. The two movements examined here are “Nigun”, and “The Call of the Shofar”. The piano sonata has an almost complete absence of Jewish musical motifs, whereas *Verses From*

⁴⁰³ “Various Programme Notes,” from the Joseph Dorfman archive, call number B 29.

⁴⁰⁴ Nelson, V. 2006. “Joseph Dorfman, 65; New Music Composer, Shostakovich Scholar,” *Los Angeles Times* online. Accessed August 26, 2024, <https://www.latimes.com/archives/la-xpm-2006-jun-16-me-dorfman16-story.html>.

⁴⁰⁵ “Curriculum Vitae,” from the Joseph Dorfman archive, loc. cit.

⁴⁰⁶ Heifets, loc. cit.

Klezmer Ballade has Jewish titles, and incorporates Jewish themes and Jewish musical motifs.

Dorfman's *Piano Sonata No. 2* has never been performed or recorded before, and an essential part to understanding this composition was to play it. Performing and recording the two movements of *Verses from Klezmer Ballade* proved to be invaluable because of the Jewish musical motifs discovered, and the possibility of drawing similarities to other compositions, such as those of Kopytman. Studying Dorfman's piano sonata revealed many compositional techniques, however for the purpose of this research it was the absence of Jewish musical motifs that is most noteworthy. Performing and recording the two movements of *Verses from Klezmer Ballade* enabled identification of many motifs, such as the improvisational sound in the third movement "The Call of the Shofar", which seemed at first to be randomly written notes.

Dorfman's Piano Sonata No.2 (1969)

Dorfman's two piano sonatas, *Piano Sonata No. 1* and *Piano Sonata No. 2*, were written in 1967 and 1969, respectively. At the time of writing this thesis, *Piano Sonata No. 2* seems never to have been performed. I found the manuscript in Dorfman's archive at the Israel National Library. It had been published in 1989 by Israel Music Publications (IMP), who have since gone out of business. There is an absence of evidence that it has been published or programmed in concerts that showcased Dorfman's compositions. However, the first sonata was premiered in Odesa by the composer in 1967, and has since been performed in Israel.⁴⁰⁷

Piano Sonata No. 1 (1967) is in two movements, the first is lyrical and dodecaphonic, and the second is dramatic and in traditional sonata form.⁴⁰⁸

⁴⁰⁷ "Various Programme Notes," from Joseph Dorfman's archive at Israel National Library, MUS 0228, Call Number B 26.

⁴⁰⁸ Dorfman, J. 1982. *Piano Sonata No. 1*. Israel Music Institute: Tel Aviv, Israel. p. 2.

Piano Sonata No. 2 (1969) is in five movements, and is almost completely void of any Jewish musical motifs except for the augmented second that appears only a few times in the first movement of this sonata (see **Musical Ex. No. 4.22**).

Musical Example No. 4.22



Above are bars 13-15 of the first movement of Dorfman's *Piano Sonata No. 2*, where, circled in black, is the appearance of an augmented second. (Dorfman, J. 1969. *Piano Sonata No. 2*. From Joseph Dorfman's archive at Israel National Library, MUS 0228 Call Number P 14. Permission given by the Manager of the Israel Music Center).

The second movement has a more melancholic atmosphere and is slower. The third movement is lively and the tempo indication is "scherzando", and at the beginning there is ambiguity of tonality regarding major or minor to add to the joke-like atmosphere. Indeed, this can be considered as polymodal, or bimodal, identified in this thesis as a Russian musical motif.⁴⁰⁹ (see **Musical Ex. No. 4.23**).

⁴⁰⁹ Carpenter, E. D. 1995. "Russian theorists on modality in Shostakovich's music," in *Shostakovich Studies*, edited by David Fanning. Cambridge; New York, NY: Cambridge University Press. pp. 76-90.

Musical Example No. 4.23



Above are the first six bars of the third movement of Dorfman's *Piano Sonata No. 2*. It is indicated "scherzando" at the top, and the ambiguity of minor or major in this opening section immediately adds to the sarcastic, joke-like atmosphere. Bitonality is also identified in this thesis as a Russian musical motif. Circled in black are the bars that seem to be in a minor key, and in blue are the major. (Dorfman, J. 1969. *Piano Sonata No. 2*. From Joseph Dorfman's archive at Israel National Library, MUS 0228 Call Number P 14. Permission given by the Manager of the Israel Music Center).

The fourth movement is the shortest movement, and begins with an accompaniment in the right hand and a pensive slow melody in the left hand. The fifth movement is a rondo, and there is a repeat of the theme in the left hand similar to that of a fugato. Dorfman had researched fugatos in works by Hindemith, and wrote a paper on this research and the sonata form.⁴¹⁰ By researching Hindemith, Dorfman was attempting to connect to a wider community of composers, something that was considered as controversial in the Soviet Union at that time.⁴¹¹ It is possible that this research influenced Dorfman to introduce a fugato here in the last movement, and in doing so he was attempting to connect to Western and more universal compositional techniques (see **Musical Ex. No. 4.24**).

⁴¹⁰ "Counterpoint – Sonata form," in Joseph Dorfman's archive at Israel National Library MUS 0228, Call Number B 05.

⁴¹¹ Kreinin, Y. 2022. "A Challenge to a Soviet Musicologist: Remember the Infamous Events of 1948/1949," *Min-Ad: Israel Studies in Musicology Online*, Vol. 20. Tel Aviv: Israel Musicological Society. p. 46. Accessed February 9, 2025, <https://min-ad.org.il/min-ad/article/view/18/13>.

Musical Example No. 4.24

V

Vivace $\text{♩} = 168$

The musical score is written for piano and consists of three systems of staves. The first system contains four measures (bars 1-4), the second system contains four measures (bars 5-8), and the third system contains four measures (bars 9-12). The tempo is marked 'Vivace' with a quarter note equal to 168 beats per minute. The key signature has one flat (B-flat). Dynamics include *f* (forte), *mp* (mezzo-piano), and *f* (forte). Performance instructions include 'impertinente' and 'simile'. Black brackets in the original image indicate the entrance of the fugato theme at the beginning of bars 1, 6, and 8.

Above are the first nine bars of the fifth movement of Dorfman's *Piano Sonata No. 2*, where the black brackets indicate the entrance of the fugato theme. The first in bar 1 is in the right hand, then bar 6 is also in the right hand transposed down a minor third and this time in a diminished key, and then the upbeat to bar 8 in the left hand in the same major key as the first, an octave lower. This could indicate that Dorfman was inspired by Hindemith, who Dorfman was researching about, including specifically Hindemith's incorporation of fugatos in his sonatas. (Dorfman, J. 1969. *Piano Sonata No. 2*. From Joseph Dorfman's archive at Israel National Library, MUS 0228 Call Number P 14. Permission given by the Manager of the Israel Music Center).

Dorfman's Verses From Klezmer Ballade (1991)

The second composition examined here are two movements from *Verses From Klezmer Ballade* composed in 1991. The first movement is titled "Nigun" and the third movement "The Call of the Shofar". In the third movement Dorfman wrote that this is the "horn call announcing freedom and salvation" on the New Year and on Yom Kippur.⁴¹² Like Kogan and Kopytman, the shofar inspired Dorfman, and an early example of the shofar theme in Dorfman's compositions can be found in his *Piano Sonata No. 1*, composed in 1967. The representation of the shofar in "The Call of the Shofar" in *Verses From Klezmer Ballade* is similar to the "idea of a Toccata".⁴¹³

This composition was also arranged for piano and string orchestra in 1995, and called a "Concertino". It is almost identical to the solo piano version distributed among a string orchestra and a piano soloist. Dorfman provides additional details in the titles of the movements of the "Concertino" that are "Awakening Nigun", instead of just "Nigun", and "Vibrating Shofar" instead of "The Call of the Shofar".⁴¹⁴

For both of these movements Dorfman continues to use aspects from his previous style of composing, such as extended tonality. The semi-improvised, spiritual wordless song, that is the *nigun*, is depicted here where the right hand meanders above the left-hand accompaniment.⁴¹⁵ The Jewish musical motif of augmented seconds can also be found in this melody (see **Musical Ex. No. 4.25**).

⁴¹² "Various Programme Notes," from Joseph Dorfman's archive at Israel National Library, MUS 0228, Call Number B 26.

⁴¹³ Amots, B. "Researcher, Presenter, Creator: Portrait of Composer Joseph Dorfman," in "Various Programme Notes," from Joseph Dorfman's archive at Israel National Library, MUS 0228, Call Number B 26. p. 5.

⁴¹⁴ "Klezmer Ballade," from Joseph Dorfman's archive at Israel National Library, MUS 0228, Call Number B 19.

⁴¹⁵ Beckerman, M, and Tadmor, N. 2016. "'Lullaby': The Story of a Niggun," *Music and Politics*, Ann Arbor: University of Michigan Press. Vol. 10, Iss. 1. p. 6.

Musical Example No. 4.25

The musical score is for a piece titled "Verses From Klezmer-Ballade" by J. Dorfman. It is in 4/4 time, marked "Larghetto e mesto M.M. 56". The right hand is marked "cantabile, espressivo" and the left hand is marked "p" (piano). The score includes several triplet markings (3) and dynamic markings (p, pp, mp, con anima). Blue circles highlight specific variations on the Jewish triplet motif, and a black circle highlights the augmented second motif in bar 5.

Above are bars 1-5 of the first movement of *Verses From Klezmer-Ballade*, titled "Nigun". The right hand reveals a free melody, possibly inspired by Eastern European Jewish cantorial singing. Circled in blue are some variations on the Jewish triplet. Circled in black in bar 5 is the Jewish music motif, the augmented second. (Dorfman, J. 1991. *Verses From Klezmer Ballade*. Jerusalem: Israeli Music Publications Ltd. Permission granted by the Israel Music Center).

In the third movement, "The Call of The Shofar", a single bar spans the first page as a written-out improvisation that is more of an ethereal sounding section than the concrete sound of the shofar that appears after it (see **Musical Ex. No. 4.26**).

Musical Example No. 4.26

III THE CALL OF THE SHOFAR

Tranquillo.
15 *senza misura*

leggiere, staccatissimo
sempre pp

2nd Ed. *sempre*

Un poco animato
15

leggiere, staccatissimo, sempre pp

1st. Ed. *vibrato 1/4*
Più animato

sempre staccato *accelerando*

Poco più mosso
ritardando

mezza voce leggermente poco

accelerando

Above is the first page of “The Call of the Shofar”, the third movement of Dorfman’s *Verses From Klezmer-Ballade*. There is an absence of a bar line throughout the entire page, creating the sense of a type of continuous improvisation. (Dorfman, J. 1991. *Verses From Klezmer Ballade*. Jerusalem: Israeli Music Publications Ltd. Permission granted by the Israel Music Center).

The sound of the shofar in this movement could have been inspired by Kopytman's *October Sun* (1974), with the repeated notes representing the shofar. This can be understood as being a Jewish musical motif due to the subject being the Jewish musical instrument, the shofar (see **Musical Ex. No. 4.27**).

Musical Example No. 4.27

2 *Sostenuto* (M.M. ♩ ca. 132-136) *Vivo*

leggera *p* *sotto voce, zeffireso*

3rd rec. 2nd rec.

Above are bars 2-5 of Dorfman's "The Call of the Shofar" from *Verses From Klezmer-Ballade* where in bars 3-5 can be found the representation of the shofar in notes. Below is Kopytman's *October Sun* where he uses graphic notation to indicate repetition of the same note, similarly to depict the shofar. (Dorfman, J. 1991. *Verses From Klezmer Ballade*. Jerusalem: Israeli Music Publications Ltd. Permission granted by the Israel Music Center.; and Kopytman, M. 1974. *October Sun*. Tel Aviv: Israel Music Institute. Permission granted by the Israel Music Institute.).

4B 11

p *pizz.* *arco* *pizz.* *p* *pp*

Dorfman's Compositions: Conclusion

The only similarities between Dorfman's two compositions are the augmented seconds, atonality at times, and the lyricism of long meandering lines. Dorfman incorporated many more Jewish musical motifs and themes in the compositions examined here that were composed after he immigrated to Israel. This can be understood as having been connected to the freedom he encountered once in Israel in contrast to the dangers he faced when composing with Jewish musical motifs in the Soviet Union.

Indeed, it was only when Dorfman was in Israel that he was able to express himself fully and incorporate his knowledge of Jewish music into his own art music compositions. He was determined to reignite interest in Eastern European Jewish music in Israel, and he hoped for a "renaissance" that would result in its renewed popularity in Israeli art music.⁴¹⁶ This is in contrast with Kopytman's commitment to Yemeni Jewish music as the basis of Israeli art music.

Dorfman's compositions can be understood as having incorporated only Jewish musical motifs, as there is an absence of a connection to any of the signifiers that are associated with Israeli musical motifs. Dorfman himself expressed his commitment to renew the incorporation of these Jewish musical motifs originating in Eastern Europe into Israeli art music. However, it was Yemeni Jewish music that was the dominant trend in Israeli art music composition. Yemeni Jewish music was considered more appropriate to incorporate in the development of Israeli art music. Dorfman's Israeli art music compositions can be understood as having incorporated solely Jewish musical motifs.

Dorfman's compositions also incorporate an atonal compositional style that was controversial in the Soviet Union, and is defined in this research as a universal musical motif because it is an attempt to connect to a wider community of composition. Dorfman's use of both universal and Jewish musical motifs in his compositions once in Israel, reveals cultural fusion.

⁴¹⁶ Heifets, op. cit. p. 79.

Chapter Conclusion

All three composers were able to express their Jewish identity freely through their compositions once they had immigrated to Israel. This newly encountered freedom of expression can be seen throughout their compositional output following immigration either in the titles or in the incorporation of certain Jewish musical motifs. Dorfman and Kopytman also used their experience in avant-garde techniques as the musical language chosen to convey Jewish and Israeli musical motifs in their compositions when in Israel.

Although all three composers incorporated Jewish musical motifs, Kopytman incorporated a different aspect of Jewish music in his compositions – one originating from Near-Eastern Jewish folk music, especially that of Yemen. The incorporation of this type of Jewish music into art music had already been identified in art music compositions since the late 1930s with the composers who became the First Generation of Israeli art music composers. In this way, Kopytman was connecting to an already existing stream of Israeli art music composition. The use of Jewish musical motifs originating in the Near East are termed as Israeli musical motifs because they were used as a foundational element of Israeli art music compositions during its development.

However, Dorfman and Kogan chose to incorporate aspects of East-European Jewish folk music in their compositions in order to perpetuate the East-European Jewish music culture, and these have been termed as Jewish musical motifs. Kogan was already composing with these Jewish musical motifs in the Soviet Union, but he refrained from publishing these compositions there, possibly because it was too dangerous. It can be seen from the titles of his compositions after immigration that once in Israel he experienced a freedom of expression to compose with Jewish themes.

Although the dominant stream of Israeli art music was the one incorporating Jewish music that originated in the Near East, as Kopytman did, there was also a stream that developed simultaneously by borrowing from Eastern-European Jewish music. Indeed, this was also the way Jewish art music composers of the St Petersburg Society for Jewish Folk Music at the beginning of the twentieth century composed Jewish art music. By composing art music in Israel with Jewish musical motifs in the way Kogan and Dorfman did, they connected to a stream of Jewish art music composition that was

already a part of Israeli art music composition. Dorfman and Kogan were able to assimilate as Israeli art music composers while connecting to the Jewish music heard in their homes as children, and also by incorporating the style of composition of Jewish art music that originated in St Petersburg. It is understood from this that Jewish art music became part of Israeli art music. In this thesis, however, a distinction is made, supported by previous research, between Israeli musical motifs, originating in the Near East and Jewish musical motifs originating in Jewish folk music in Eastern Europe.

These composers' desire to live in Israel and contribute to its culture came from an ideological motivation, and this resulted in their commitment to find ways to develop Israeli art music. They did this by combining their profound knowledge of Western and Russian art music with their deep personal understanding of Jewish music. They became successful composers in Israel, and the fusion of cultures exhibited in their compositions makes each of their compositional styles unique, while still remaining identifiable as one specific demographic group of composers who immigrated to Israel.

Chapter 5: Josef Bardanashvili and Benjamin Yusupov: Composers who immigrated to Israel from southern republics of the former Soviet Union in the 1990s. The diverse cultural fusion in their piano works is examined and their ideological motivation to immigrate identified.

Introduction

For this chapter, compositions have been chosen by two composers who were born and spent much of their lives in southern republics of the Soviet Union. The composers Benjamin Yusupov from Tajikistan and Josef Bardanashvili from Georgia immigrated to Israel after the fall of the Soviet Union, but had spent their formative years under Soviet rule. They were both exposed to diverse cultures when growing up in these republics. Examined here are two compositions by each of these composers: one before their immigration to Israel, and one after. The compositions are Benjamin Yusupov's *5 Ostinato* (1981), and *Subconscious Labyrinths* (2013); and Josef Bardanashvili's *Postlude* (1993), and *Canticum Graduum* (2022). In this commentary the influence of their diverse cultural experiences on their compositions before and after immigration to Israel is examined.

Bardanashvili is an example of a composer who had already been composing works with Jewish musical motifs before his immigration to Israel. However, once in Israel, he began incorporating Jewish musical motifs more frequently, and immersed himself in a variety of Jewish music. Yusupov began composing intensely only once in Israel, and it is possible to see that his compositions soon became related to Jewish themes after immigration and incorporated Jewish musical motifs. Although Yusupov's compositions examined here reveal cultural musical motifs from his country of origin, instead of Jewish musical motifs, Yusupov did compose other works after immigrating that use a variety of Jewish, and Israeli musical motifs with Jewish titles. These composers exhibit a heightened connection to Jewish music after immigrating to Israel, that reveals an increased expression of their Jewish identity through their compositions. Although Bardanashvili and Yusupov were both raised in republics of the Soviet Union where Judaism was less suppressed, and they were able to learn about their Jewish heritage, and in some of Bardanashvili's compositions he even incorporated Jewish texts and Jewish musical motifs.

The compositions examined here have been chosen as examples of solo piano works of these composers from before and after immigration. The ones that are post-immigration were selected because they were commissioned for high-level international piano competitions. Only Bardanashvili's composition composed after immigration revealed the incorporation of a subtle Jewish musical motif. However, the other musical motifs that were incorporated exhibited a cultural fusion that revealed their desire to remain connected to a universal compositional style while also including musical motifs from their educational heritage and countries of origin. This combination reveals a fascinating and unique cultural fusion, that is unlike any of the other composers in this research.

Both Bardanashvili and Yusupov immigrated for ideological reasons, and this can be seen in their broader output of compositions, where they incorporated more Jewish musical motifs and themes once in Israel. The compositions presented in this chapter reveal fewer of these motifs. Their compositions show a desire to remain connected to a larger international community of composers, regardless of their commitment to incorporate Jewish music and contribute to Israeli art music in others of their works.

Benjamin Yusupov

Born: 1962, Dushanbe, Tajikistan Soviet Socialist Republic

Immigrated to Israel: 1990

Benjamin Yusupov was born into a traditional Jewish family, who attended synagogue on the Sabbath and festivals. There were periods, Yusupov noted, when efforts were made by the Soviet regime to suppress Jewish practice, but Tajikistan was so remote from the centre of Soviet governance that religious suppression was rarely successfully implemented. As a result, Yusupov grew up in a city where mosques and synagogues flourished alongside each other. However, the dominant culture of the region was Muslim and, according to Yusupov, Jews were often made to feel second-class citizens, for example, if there was a job vacancy,

preference would be given to a Muslim. But in many ways the differences between Jews and Muslims, he said, were almost imperceptible: they dressed the same; ate the same style of food; and spoke the same language, namely Persian, among educated people. Jews had lived in this region of Central Asia, alongside the majority Muslim population, for at least a thousand years. They also played the same type of music called shashmaqom, which is a type of professional music of the Bukharian Emirate. Shashmaqom was traditionally only taught orally from generation to generation. Yusupov said that he had always been interested in Judaism but only began studying it from 1987, while in Moscow completing a degree in conducting.⁴¹⁷

In 1929, Tajikistan became a republic of the Soviet Union, and during Yusupov's upbringing, schools were under the control of the Soviet government, resulting in all classes being taught in Russian.⁴¹⁸ Music education was also controlled by the Soviet regime and when Yusupov began studying piano at the age of five, he was taught the classical Western repertoire. He recalled that he began improvisation and composition from the age of 7, even before he had been taught how to write music notation. When he went to music college in Dushanbe, the capital of Tajikistan, at the age of 14, he continued to learn the classical repertoire with a Jewish music teacher from Ukraine, Dina Chikatunova. He also took lessons in composition and his first teacher was Azam Soliev (1941-2013), a Tajiki Muslim.⁴¹⁹

Yusupov has always been fascinated by the different musical cultures of Tajikistan. He explained that the country can be considered as having three distinct regions, each with its own traditional music. In the northern region of Bukhara and Samarkand the music is based on shashmaqom. In the south, the music resembles that of neighbouring Afghanistan. And in the Pamir Mountains, that extend into China, the local music is similar to Tibetan music. Yusupov said that, while growing up in Tajikistan, he was exposed to all these musical traditions through radio, television, and at home. The city of Dushanbe, where he lived, was a centre of Bukharan culture and shashmaqom music, which was widely adopted by the Jews, with some of its best performers being Jews. Many members of Yusupov's family were musical such as his great-great-grandfather, Yossefi Gurg (1854-1942), a celebrated court musician who played a three-

⁴¹⁷ Benjamin Yusupov, interviewed by Benjamin Goodman, January 3, 2022.

⁴¹⁸ Zand, M. 1991. "The Non-Ashkenazi Jewish Communities," in *Jewish Culture and Identity in the Soviet Union*, edited Yaacov Ro'i and Avi Beker. New York, NY: New York University Press. p. 400.; and Interview with Yusupov, loc. cit.

⁴¹⁹ Interview with Yusupov, loc. cit.

stringed instrument called a tanbur for the Amir of Bukhara at the end of the nineteenth century and the beginning of the twentieth century. Yusupov's father was also a musician who played a Tajiki folk instrument called the rubab.⁴²⁰

At 18, Yusupov decided to go to Moscow for his music studies, but he was uncertain whether to continue piano as his main profession or to concentrate on composition. At that time, he said, piano was extremely competitive, and if you were anything except one of the top twenty pianists in the Soviet Union, your chances of success were very low. Yusupov decided to focus on composition, and was accepted in 1981 to what was considered the best conservatory in the Soviet Union, the Tchaikovsky Moscow State Conservatory, studying a major in composition and a minor in piano. After graduating in 1987, he was accepted to study conducting with Dmitriy Kitajenko (b. 1940), the chief conductor of the Moscow Philharmonic.⁴²¹

While studying in Moscow in the 1980s, Yusupov became exposed to avant-garde compositional techniques, such as those originating from the Darmstadt school, including aleatoric techniques. Yusupov's composition teacher, Roman Ledeniov, knew Alfred Schnittke, and had access to scores and recordings that Schnittke brought to Moscow from the West for the students.⁴²²

In 1989, Yusupov became a member of the Union of Soviet Composers. Yusupov attributed part of the development of his compositional style at this time to the demands of Socialist Realism, which confined all composers. However, instead of conforming to it, Yusupov was determined to develop his own personal style. He wanted to incorporate the music of Central Asia in his compositions, but the dodecaphony and serialism of the West was unsuitable for this type of music, which is modal. But he did identify a compositional technique known as sonorism, which originated from avant-gardism, that helped him develop his style of instrumentation.⁴²³ Another aspect of sonorism is where unconventional sounds are produced through innovative notation.⁴²⁴ Yusupov said that on the whole it is difficult to call his music

⁴²⁰ Interview with Yusupov, loc. cit.

⁴²¹ Interview with Yusupov, loc. cit.

⁴²² Interview with Yusupov, loc. cit.

⁴²³ Interview with Yusupov, loc. cit.

⁴²⁴ Granat, Z. 2008. "Sonoristics, Sonorism", in *Grove Music Online*, Oxford University Press. Accessed April 29, 2024 at <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0002061689>

avant-garde because it is more tonal and modal, like the shashmaqom. However, Yusupov does use some techniques borrowed from Western avant-garde, such as composing without bars.

During his studies in Moscow, Yusupov met and married his wife Rina, a viola player. When the Soviet Union collapsed, they decided to immigrate to Israel with their children. Yusupov explained that although the period of immigration had already begun in 1989, he waited until he graduated in 1990 before immigrating to Israel. Yusupov described moving to Israel as the realisation of a long-held dream. Yusupov said that from 1987, when he began his degree in conducting, he had more time to devote to studying Judaism, and he began studying Hebrew and attending synagogue services. Yusupov explained that, at that time, some Muscovites openly criticised the Soviet regime, and he decided that connecting to Judaism was a way of demonstrating his opposition to the Soviet authorities.⁴²⁵

Once in Israel, Yusupov gradually became more religiously observant and pursued studies of the Hebrew Bible and other religious Jewish texts. At this time, Yusupov also became more open to different styles of music, in contrast to his commitment in the Soviet Union to incorporating primarily the local musical genres of Tajikistan in his compositions. Furthermore, Yusupov explained that he became interested in the various types of Jewish music originating in different communities throughout the world. He gave his composition *Crossroads* (2003-2009) as an example of how he had become influenced by different cultures. *Crossroads* was composed over six years; it has six different versions for six different combinations of instruments, where each version is devoted to a different fusion of cultures.⁴²⁶

Yusupov said that in the 1990s “super avant-garde” was popular in Israel, but he was more interested in incorporating Tajiki music into the Israeli art music he was composing. He explained that he wasn’t attracted to avant-garde music with its mathematical calculations, and “formulas”, but instead gravitated to a freer compositional expression. Yusupov described his style as being less analytical, and instead more emotional.⁴²⁷

According to Yusupov, all the folk music he heard growing up, including his father’s playing, had entered his subconscious and had profoundly influenced his compositional style. He has

⁴²⁵ Interview with Yusupov, loc. cit.

⁴²⁶ Interview with Yusupov, loc. cit.; and Yusupov, B. 2014. “Compositions”, in *Benjamin Yusupov: Composer Conductor Pianist*, official website. Accessed April 29, 2024 at <http://www.byusupov.com/Home/Compositions>

⁴²⁷ Interview with Yusupov, loc. cit.

even incorporated into some of his symphonic compositions a range of folk instruments, such as the oud, the santoor, and the duduk. However, Yusupov said, he mainly composes for Western classical instruments, and tries to imitate the sound and the “shading” of many folk instruments through the Western classical instruments. He mentioned that this is what he did in his *Sonata for Two Pianos* (1983/1998), where one of the two pianos is a “prepared piano”.⁴²⁸ A prepared piano refers to a piano that has its sound temporarily altered by placing objects, such as bolts and screws, on or between the strings inside the piano.⁴²⁹ Yusupov gave instructions in the score on how to prepare the piano, and also indicated how to play the strings, for example, by plucking or hitting them. The sounds produced bring out the “shadings” of the folk instruments.

Yusupov compares this unconventional way of playing the piano to the way the American composer George Crumb (1929-2006) composed for a prepared piano.⁴³⁰ However, Yusupov said that the difference between his compositions and those of Crumb, was that Crumb composed from an avant-garde perspective. Yusupov said that Crumb looked to “diversify or innovate” on the original instrument’s shadings, instead of on the conventional “C major or minor”. Crumb sought to revolutionise the instrument and piano playing, whereas Yusupov said that he looked to use the instrument in order to imitate the ethnic instruments and sounds he had in his head.⁴³¹

Yusupov’s *Symphony No. 2* (2005), titled “Shevatim” (“Twelve Tribes”), incorporates sounds that mimic different ethnic instruments, such as: African percussion instruments, Eastern-European folk instruments, the oud, and an end-blown flute-like instrument of central-Asian origin called the ney. *Symphony No. 2* also evokes musical styles originating in the Bukhara region, and evokes the sound of Georgian chants. The symphony is based on the ethnic music of different Jewish communities that he collected and catalogued during his research in Israel and other countries. Yusupov explained that the idea behind *Symphony No. 2* was to create a large composition that presented the cultural identity of different Jewish ethnic groups and

⁴²⁸ Interview with Yusupov, loc. cit.; and Yusupov, 2014, loc. cit.

⁴²⁹ Ripin, E. M. 2013. “Prepared Piano”, in *Grove Music Online*, Oxford University Press. Accessed May 3, 2024, at <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252176?rskey=lsqH26&result=1>

⁴³⁰ Interview with Yusupov, loc. cit.; and “The Official George Crumb Webpage,” in *The Official George Crumb Website*. Accessed April 29, 2024 at <https://www.georgecrumb.net/>

⁴³¹ Interview with Yusupov, loc. cit.

cultures, referring to them as the twelve tribes – a term used in the Hebrew Bible to describe the division of the descendants of the Jewish patriarch, Jacob. Yusupov used twelve different Jewish folk songs in *Symphony No. 2*, originating in Morocco, Turkey, Ethiopia, Yemen, Hungary, Iran, Bukhara, Georgia, Bulgaria, Romania, Ukraine-Poland, and Thessaloniki.⁴³² *Symphony No. 2* can be seen as epitomising the fusion of cultures and musical styles that Yusupov experienced and researched.

Yusupov completed his doctorate on “The Musical World of the Shashmaqom Singer Barno Iskhakova from Tajikistan” in 2001 under the supervision of the Israeli composer Andre Hajdu (1932-2016) and Israeli musicologist Edwin Seroussi (b. 1952).⁴³³ The second part of his submission was his *Concerto No. 1 for Violin and Orchestra* dedicated to violinist Maxim Vengerov (b. 1974) composed in 1998.⁴³⁴

In 2005, Yusupov dedicated his *Viola Tango Rock Concerto* to Vengerov; it was premiered by the violinist with the NDR Radio-Philharmonie in Hannover, Germany. Yusupov’s *Cello Concerto*, composed in 2006, was dedicated to cellist Mischa Maisky on the occasion of his 60th birthday, and was premiered by Maisky with the Lucerne Symphony Orchestra, conducted by Yusupov. The recording from the world premiere was then released by Deutsche Grammophon on its CD “20th CENTURY CLASSICS”. Yusupov’s *Violin Concerto No. 2* (2013) was dedicated to violinist Vadim Repin (b. 1971), who also performed it and recorded it.⁴³⁵

Since 2012, Yusupov has served as the Musical Director, and Principal Conductor of the Hakfar Hayarok Youth Symphony Orchestra. In 2015, Yusupov founded the Israel Soloists Chamber Orchestra and is its Music Director and Principal Conductor. In 2023, Yusupov became

⁴³² From programme notes written by Benjamin Yusupov, sent to me in a private correspondence on WhatsApp on May 8, 2023.

⁴³³ “Olama HaMusicali Shel Zameret Shashmaqom Barno Yiskhakova M’Tajikistan. Concerto LeKinor VeTizmoret Simfonit,” in *HaMachlaka L’Musica*, Bar-Ilan official website. Accessed April 29, 2024 at <https://music.biu.ac.il/node/714>; and “Edwin Seroussi,” in *Jewish Music Research Centre*, The Hebrew University of Jerusalem official website. Accessed April 29, 2024 at <https://jewish-music.huji.ac.il/en/content/edwin-seroussi>; and “Andre Hajdu,” in *Jewish Music Research Centre*, The Hebrew University of Jerusalem official website. Accessed April 29, 2024 at <https://jewish-music.huji.ac.il/en/content/andre-hajdu>.

⁴³⁴ “Olama HaMusicali,” Bar-Ilan University, loc. cit.; and Yusupov, 2014, loc. cit.

⁴³⁵ Yusupov, B. 2014. *Benjamin Yusupov: Composer Conductor Pianist*, official website. Accessed April 29, 2024 at <http://www.byusupov.com/>.

composer-in-residence for the Jerusalem Symphony Orchestra. His compositions for orchestra have been performed by many orchestras throughout the world, such as the Israel Philharmonic, London Philharmonic, Munich Philharmonic, Copenhagen Philharmonic, and Orchestre Philharmonique de Radio France.⁴³⁶

Yusupov was presented the Israel Prime Minister's Award in 1999 and in 2008. He was also awarded prizes by the Society of Authors, Composers and Music Publishers in Israel (ACUM) in 2002 and 2004, and the ACUM award for Lifetime Achievement in 2016. Yusupov was awarded the Landau Award for Science and Art in 2006, and he received the prestigious Engel Award given to exceptional musicians in the field of composition.⁴³⁷

Yusupov released three CDs in 1997, 2000, and 2001, presenting works by composers who immigrated to Israel from the Soviet Union and the former Soviet Union. He named them "The New Stream", and prepared them in cooperation with The Israel Broadcasting Authority, the Israel Composers' League, the Jerusalem Symphony Orchestra, and the Jerusalem Music Centre, under the auspices of the Israel Ministry of Education and Culture, and the Inter-Ministerial Committee for the Absorption of Outstanding Immigrant Artists.⁴³⁸

Yusupov's 5 Ostinato and Subconscious Labyrinths

Introduction

The two compositions by Benjamin Yusupov chosen to be examined in this chapter are *5 Ostinato* composed in 1981, before he immigrated to Israel, and *Subconscious Labyrinths* composed in 2013, after immigration. Both incorporate musical motifs from his country of

⁴³⁶ Yusupov, 2014. *Benjamin Yusupov: Composer Conductor Pianist*. loc. cit.

⁴³⁷ Yusupov, 2014. *Benjamin Yusupov: Composer Conductor Pianist*. loc. cit.; and "Prasei Mif'al HaPayis L'Omanuyot VeLemedaim A"Sh Landau", in *Moetzet HaPayis Letarbut VeL'omanut* official website. Accessed April 29, 2024 at https://culture.pais.co.il/Landau/Pages/default.aspx#k=%20AND%20PaisProjectYear:2006%20AND%20PaisLandauAwardCode:%20AND%20PaisLandauCategoryCode:*;

⁴³⁸ Yusupov, B. 1997. "The New Stream", *The New Stream*, Kfar-Saba, Israel; and Yusupov, B. 2000. "The New Stream: Music for Piano Duo", *The New Stream*, Kfar-Saba, Israel; and Yusupov, B. 2001. "The New Stream: The Jerusalem Symphony Orchestra IBA", *The New Stream*, Kfar-Saba, Israel; and Yusupov, B. 2016. "Benjamin Yusupov Concertos", *The New Stream*, Kfar-Saba, Israel.

origin, Tajikistan, and also avant-garde compositional techniques, such as the absence of bar lines and the inclusion of numbered repetitions of clusters of notes. Although there is an absence of Eastern-European Jewish musical motifs in these two compositions, Yusupov did include a wide range of Jewish musical motifs in others of his compositions, and in his *Symphony No. 2* he also incorporated the Israeli musical motifs of Yemeni Jewish folk music.

There exist recordings of both the compositions examined here, including a private recording of the composer performing *5 Ostinato* and many public recordings of *Subconscious Labyrinths*.⁴³⁹ However, it was essential to perform and record these compositions to understand the way Yusupov included musical motifs from his country of origin and combined them with universal musical motifs. Both these compositions incorporate a complex musical language and *Subconscious Labyrinths* is especially complicated. Through practice and preparation for performance, it was possible to gain further insights into these two compositions. For example, in *Subconscious Labyrinths* there is a section of continuous thirds in the right hand, possibly evoking Chopin's etude Op. 10 No. 3. There are additional examples of borrowing from classical art music that were discovered in the practice sessions that preceded performance and recording (see **Musical Ex. No. 5.1**).

⁴³⁹ "Calming 5 Ostinato for piano. .[sound recording]," Recorded 1991, by Kol Yisrael Yerushalayim, from Benjamin Yusupov's archive at Israel National Library, ZP 00918, System Number 997011511051605171.; and "Subconscious Labyrinths," YouTube Playlist made by Benjamin Yusupov. Accessed January 20, 2025, https://youtube.com/playlist?list=PLo7TZMcBlsv6s7EPj_2uhbAKb8QFXkEJO&si=WD8FPtgh4wiJsE-q (permission to use given Benjamin Yusupov).

Musical Ex. No. 5.1

♩ = 69

legato

pp sempre

half Ped.

f Ped.

ff 8vb- Ped.

Above are bars 37-39 of Yusupov's *Subconscious Labyrinths*, and below are bars 3-6 of Chopin's *Etude* Op. 25, No. 6. In both are circled similar passages of alternating, and ascending thirds in the right hand. (Yusupov, B. 2013. *Subconscious Labyrinths: for Piano*. New Stream publications. Permission granted by the composer.; and Chopin, F. 1949. *Frederyk Chopin Complete Works: II Studies For Piano*. Composed 1832-1836. Twelfth Edition reprinted in 1971. Eds. Ignacy Jan Paderewski, Ludwik Bronarski, and Józef Turczyński. Warsaw: Polskie Wydawnictwo Muzyczne. p. 87. Public domain at IMSLP, accessed May 10, 2025, https://s9.imslp.org/files/imglnks/usimg/8/8c/IMSLP843323-PMLP1970-Chopin_Op.25_Paderewski.pdf).

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Yusupov's 5 Ostinato (1981)

Yusupov's *5 Ostinato* was composed in Moscow in 1981, and, like his symphony, incorporates imitations of ethnic instruments. The first of the ostinatos uses a drone in the left hand as the returning motif, or ostinato, with a melodic line above that sounds improvised. This ostinato could be imitating the sound of the tanbur where the two lower strings were designated for a drone, and the third string would allow for a melody to be plucked (see **Musical Ex. No. 5.2**).⁴⁴⁰

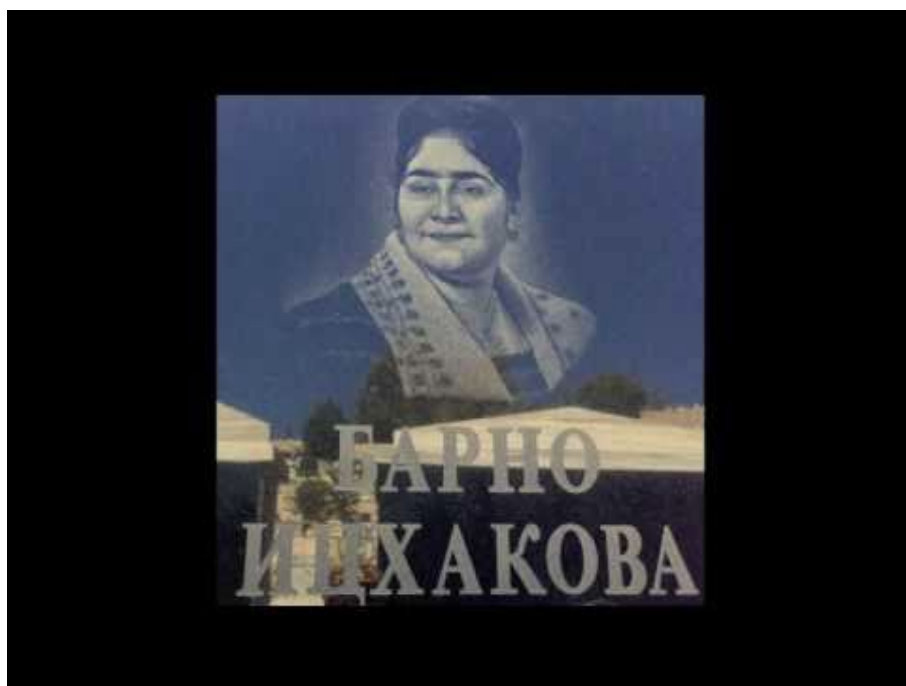
Musical Example No. 5.2

Above are bars 1-4 of Yusupov's Ostinato No. 1 from his *5 Ostinato*. Circled in black is the left hand drone-like accompaniment, and the entrance of the right-hand melody, sounding like an improvisation. This seems to recreate the sound of the Tajiki folk instrument, the three-stringed tanbur. (Yusupov, B. 1994. *5 Ostinato: for piano*. Tel Aviv: Israel Composers' League. Permission granted by the Israel Music Center).

The third ostinato includes a section where the performer improvises specific notes. Listening to a recording of the professional Jewish shashmaqom singer Barno Iskhakova, it sounds inspired by shashmaqom (see **AV Ex. No. 5.1**, and **Musical Ex. No. 5.3**).

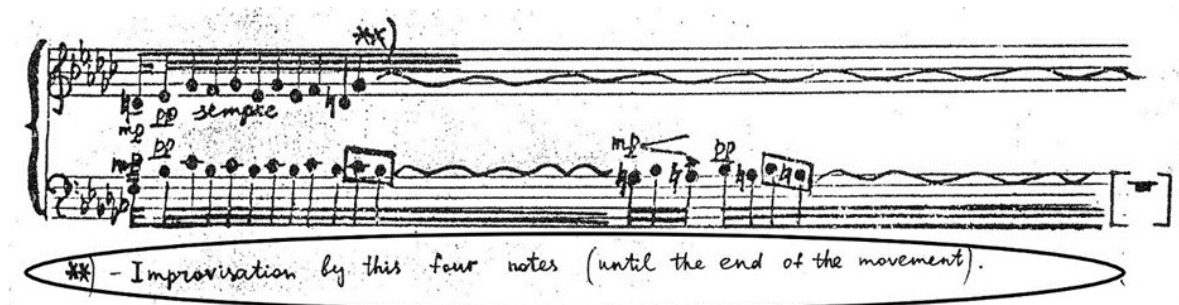
⁴⁴⁰ Hassan, S. Q. et al. 2001. "Tanbūr," in *Grove Music Online*. Oxford University Press. Accessed August 22, 2024, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052071>.

AV Example No. 5.1: <https://youtu.be/OP-DliRdb6E?si=E0keDg1Okd6kNb9Q&t=1310>



Barno Iskhakova sings shashmaqom (minute 21:20).⁴⁴¹

Musical Example No. 5.3



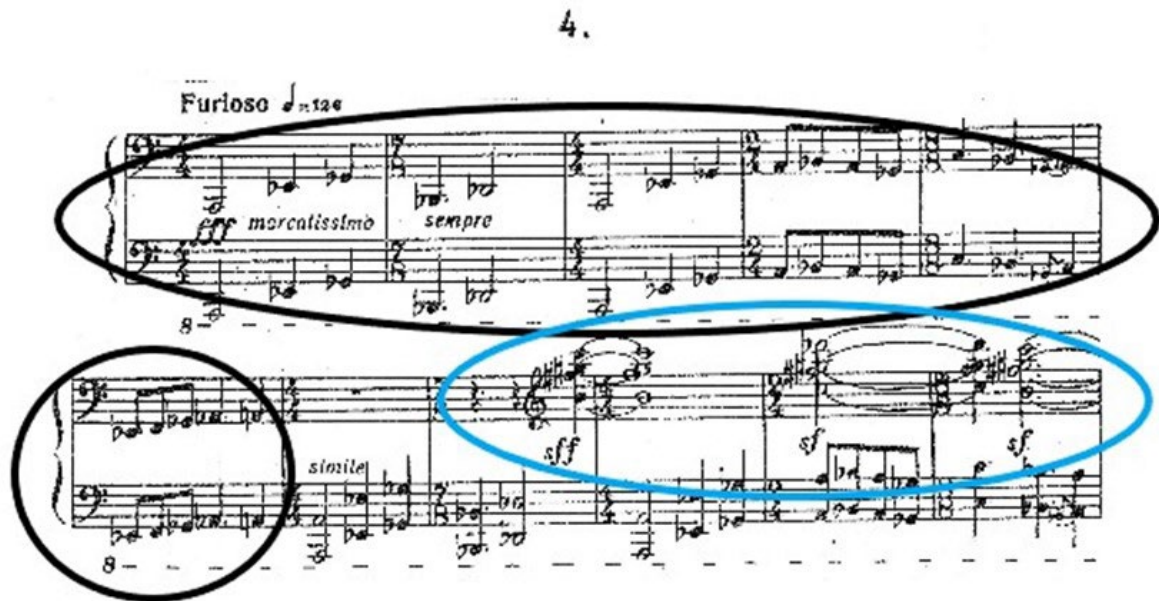
Above is the continuation of bar 1 of *Ostinato* No. 3, from Yusupov's *5 Ostinato*. Circled in black is the unique indication requesting the pianist to improvise using the "four notes" prior to the "***" sign, until the end of the movement. When comparing with recordings of shashmaqom singers, this section reveals similarities. (Yusupov, B. 1994. *5 Ostinato: for piano*. Tel Aviv: Israel Composers' League. Permission granted by the Israel Music Center.).

⁴⁴¹ Bukharian Boy "Queen of Bukharian Tajik Uzbek Shashmaqom Barno Iskhakova Барно Исхакова Шашмаком," YouTube Video, 33:53, August 30, 2013. Accessed August 24, 2024, <https://youtu.be/OP-DliRdb6E?si=E0keDg1Okd6kNb9Q&t=1310> (21:50-22:50).

The fourth ostinato incorporates an ostinato of six bars that repeats itself six times, played by the left hand. The right hand plays loud percussive chords, possibly related to the influence of avant-garde composers such as Alfred Schnittke, whose music Yusupov had been introduced to by his teacher in Moscow (see **Musical Ex. No. 5.4**).⁴⁴²

⁴⁴² Interview with Yusupov, loc. cit.

Music Example No. 5.4

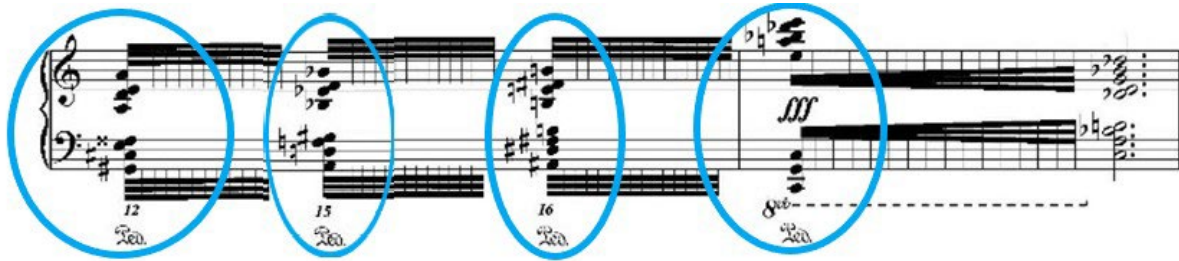


Above are bars 1-11 of Ostinato No. 4 from Yusupov's *5 Ostinato*. Circled in black is the six-bar ostinato that continues throughout. Circled in blue are the loud, percussive chords that could have been influenced by Schnittke, such as is circled in blue below in bars 51-53 of Schnittke's *Concerto for Piano and Strings* (1979). (Yusupov, B. 1994. *5 Ostinato: for piano*. Tel Aviv: Israel Composers' League. Permission granted by the Israel Music Center.; and KONZERT FÜR KLAVIER UND STREICHORCHESTER (ALFRED SCHNITTKE) – up to 9 bars. © 1995 Musikverlag Hans Sikorski, Hamburg. Reproduced by permission of Boosey & Hawkes Music Publishers Ltd. Solely for the use by Benjamin Goodman).

Yusupov's Subconscious Labyrinths (2013)

Yusupov's *Subconscious Labyrinths* was composed in 2013. It is a much more advanced composition than *5 Ostinato* because of its complex harmonies, polyrhythms, graphic notation, and unconventional pedal use. The work was commissioned by the 14th Arthur Rubinstein Competition in 2013, and this might be the reason it includes many virtuosic passages, creating a challenge for the pianist. Similar to *5 Ostinato*, *Subconscious Labyrinths* also incorporates percussive compositional techniques such as large clusters of notes played repetitively in a loud dynamic that may have been inspired by avant-garde composers such as Schnittke (see **Musical Ex. No. 5.5**).

Musical Example No. 5.5



Above are bars 99-100 of Yusupov's *Subconscious Labyrinths*, which use loud cluster-like chords repetitively in a way that is similar to those circled in blue below in bars 67-72 of Schnittke's *Concerto for Piano and Strings* (1979). (Yusupov, B. 2013. *Subconscious Labyrinths: for Piano*. New Stream publications. Permission granted by the composer.; and KONZERT FÜR KLAVIER UND STREICHORCHESTER (ALFRED SCHNITTKE) – up to 9 bars. © 1995 Musikverlag Hans Sikorski, Hamburg. Reproduced by permission of Boosey & Hawkes Music Publishers Ltd. Solely for the use by Benjamin Goodman).

6 **Maestoso**

It is possible to draw further parallels between *Subconscious Labyrinths* and *5 Ostinato*, in sections that seem to be influenced by shashmaqom (see **Musical Ex. No. 5.6**).

Musical Example No. 5.6



Circled above in black in bars 30-32 of Yusupov's *Subconscious Labyrinths* are the sections in the right hand that are similar to that found in bar 4 circled below of *Ostinato No. 1*, from Yusupov's *5 Ostinato*. Both seem to be inspired by the sound of shashmaqom. (Yusupov, B. 2013. *Subconscious Labyrinths: for Piano*. New Stream publications. Permission granted by the composer.; and Yusupov, B. 1994. *5 Ostinato: for piano*. Tel Aviv: Israel Composers' League. Permission granted by the Israel Music Center.)



Yusupov trained as a concert pianist, and was immersed in Western classical art music since a young age. This might be the reason why in *Subconscious Labyrinths* there is a section that seems to borrow from Johannes Brahms' "Intermezzo" from *Klavierstücke* Op. 119, No. 1 (see **Musical Ex. No. 5.7**).

works did become infused with Jewish and Israeli musical motifs once in Israel, as can be found in his *Symphony No. 2* (2005).

The cultural fusion of musical motifs from Yusupov's country of origin, combined with his Soviet education and knowledge of classical art music, reveals a synthesis of various different styles and genres in a single composition. These works reveal how Yusupov valued his cultural heritage and the education he received in the Soviet Union. It might be possible to discern from this that because Yusupov experienced less antisemitism and suppression than other composers in this research, he was more able to integrate all aspects of his musical identity by composing multicultural compositions. Elsewhere in Yusupov's compositions he does exhibit his newfound freedom to represent his Jewish identity once in Israel by incorporating many Jewish and Israeli musical motifs.

Josef Bardanashvili

Born: 1948, Batumi, Georgian Soviet Socialist Republic

Immigrated to Israel:1995

Bardanashvili was born at the height of Josef Stalin's authoritarian rule and was, as was the custom in many families, given the name Josef as his first name. His mother, a historian, worked in Batumi at the Museum of the Revolution and at the Stalin Museum. His father was a professional graphic designer and one of the top calligraphers in Georgia, who was asked to paint portraits of members of the Communist Party on important occasions. Despite these associations with the Party, Bardanashvili explained that his family was able to live as traditional Jews who ate kosher food and went to synagogue, although sometimes they had to hide their celebrations of Jewish festivals.⁴⁴³

⁴⁴³ Ritzarev, M. 2021. *Josef Bardanashvili: Life in 3D Conversations with the composer*. (in Hebrew) Israel: JEMBAScore Publishing. p. 83.

Bardanashvili described Batumi as a unique melting pot of ethnic groups and religious communities, with a diverse range of professions, including many artists. He attributed his experience of different ethnicities living together “side-by-side” as leading him “towards pluralism, eclecticism, and tolerance of all musical cultures”.⁴⁴⁴ He also experienced diverse Jewish liturgical music in the synagogue in Batumi. In his biography, where he was interviewed by Prof Marina Ritzarev of Bar-Ilan University, Israel, Bardanashvili noted that towards the end of the 1930s the Soviet government had seized one of the two remaining synagogues in Batumi and turned the building into a sports hall. This meant that Jews of different ethnicities prayed in a single building and Bardanashvili was able to hear both Ashkenazi nigunim (the Eastern-European tradition of Jewish music), and the cantillation style of reading the Torah in the Sephardic tradition, originating with Near Eastern Jews.

He was also embedded in Batumi’s multi-cultural population of Abkhazians, Greeks, Jews, Armenians, Russians, Yazidis, Ukrainians, and other ethnic groups, each retaining its unique identity. For example, when the Soviet Union tried to impose the Russian Orthodox tradition of singing on the local Orthodox church, it kept the “local polyphonic hymns” as the dominant chant. The Soviet Party was unable to impose the Russian language on this Republic, and instead, a Georgian-Russian language was spoken in Georgia. Bardanashvili said that even the eclectic architecture of Batumi, was an inspiration for his compositions in his later life and, according to Ritzarev, it seems that every aspect of this vibrant city was responsible for building his identity.⁴⁴⁵

His musical life began at the age of 13 when he began playing the trumpet and joined a big band. A year later he began learning to play the piano, though the family didn’t have an instrument. Bardanashvili also learned to play guitar in his childhood. He noted that a guitar was always played at any Georgian celebration, and he found something Jewish in the monophony of the instrument and later incorporated the guitar in his *Symphony No. 1* (1980). Bardanashvili was a pioneer of incorporating the guitar into symphonic works in the Soviet Union.⁴⁴⁶

⁴⁴⁴ Yitzhaki, O. 2006. “Israeli Piano Music After 1985: Analysis and Comparison in Historical Perspective.” D.M.A. Diss., New York: Juilliard School. p. 91.

⁴⁴⁵ Ritzarev, 2021. op. cit. pp. 13-15 and 19.

⁴⁴⁶ Ritzarev, 2021. op. cit. pp. 20-21, 28-29, 31, and 36.

Bardanashvili was given his first piano in 1966, when his parents bought him one on the occasion of his move to a college in Tbilisi, the capital of Georgia, to continue his music studies. His main instrument was the trumpet, which he played in jazz youth bands while studying in Tbilisi. Bardanashvili explained that jazz was very popular in Georgia, noting that it is “in the blood of Georgians to improvise”. He mentioned that the celebrated Georgian composer Giya Kancheli (1935-2019) played piano in a jazz band in the 1950s, and composed several popular songs. Bardanashvili said that jazz was very popular in Georgia, and its influence can be found later in his own compositions such as *Poem-Dialogue* (1975) and *Concerto for Flute and Orchestra* (1999), and also in the compositions for solo piano examined in this commentary. It is interesting to note that there continue to be annual jazz festivals in Tbilisi and Batumi.⁴⁴⁷

When Bardanashvili moved to Tbilisi to study composition in 1966, he began to focus on folk music, and this had a life-long influence on his compositions. During his studies, Bardanashvili often travelled to Leningrad and Moscow where he met with Alfred Schnittke and his young colleagues. While there he would visit the Leningrad Library of Theatre, Music, and Film. Bardanashvili also composed music for theatre and cinema, and he identifies this experience as having influenced his art music compositions.⁴⁴⁸

In Tbilisi, Bardanashvili’s composition teacher was Aleksander Shaverzashvili (1919-2003), a famous Georgian composer. Another composer, David Toradze (1922-1983) who taught orchestration, wrote a letter of recommendation for Bardanashvili to become a member of the Union of Soviet Composers, in which he pointed out the success of Bardanashvili’s *Piano Quintet* performed in Moscow in 1973. From 1972, Bardanashvili had already begun incorporating Jewish themes in his compositions. Toradze identified Bardanashvili’s unique sound was derived from ancient melodies of the synagogue, and especially praised his symphonic poem for choir and orchestra called *The Fate* (1972), which was based on texts by Jewish poets of the Middle Ages that had been translated into Georgian. Bardanashvili’s *Piano Quintet* and *The Fate* were the compositions he wrote for his final submission for his master’s studies. In Kancheli’s comments on these compositions, he especially praised the piano quintet,

⁴⁴⁷ Ritzarev, 2021. op. cit. pp. 30-31.

⁴⁴⁸ Ritzarev, 2021. op. cit. pp. 24, 36 and 71-75.

saying it was one of the most interesting compositions produced by any Georgian composer at that time. Indeed, Bardanashvili's *Piano Quintet* was also inspired by Jewish music.⁴⁴⁹ Bardanashvili went on to study for a doctorate at the Music Academy in Tbilisi under the supervision of Alexander Shaverzashvili (1919-2003).⁴⁵⁰

Bardanashvili visited Leningrad many times, and went to the library there, where he also began studying the collections of the Jewish ethnomusicologists Abraham Zvi Idelsohn (1882-1938) and Moisei Beregovsky (1892-1961). He drew on these rich resources in his compositions, such as in his *Piano Sonata No. 1* (1974), *Poeme-Dialogue* for four horns, guitar, cello, and two pianos (1975), *Symphony No. 1* titled "Exodus" (1980), *Piano Sonata No. 2* (1984), and *String Quartet No. 1* (1985).⁴⁵¹

Bardanashvili said that his first serious "adult" period of composition began in 1974, when he started "searching for himself from the beginning". He called this period, his "Jewish period", or "I am Jewish". It was then that he began using Jewish liturgical singing as inspiration for his compositions. He also noted that this first period of composition included influences from Mahler and Shostakovich. This period is best represented, he said, by his concerto for cello, piano and brass orchestra (1981). The third movement of this concerto is called "Tfila" (Hebrew for prayer), and incorporates a melody inspired by the sixteenth-century Jewish liturgical poem "Lecha Dodi".⁴⁵²

Bardanashvili was made director of the Batumi College of Music and held that position in the years 1986-1991.⁴⁵³ In 1988, Bardanashvili was awarded the title of Honoured Artist of Georgia.⁴⁵⁴ Soon after, in 1991, Bardanashvili acknowledged that there was a change in his compositional style, and he began to incorporate in his compositions the fusion of serialism and spectralism, with folk music, romanticism, and light jazz. Bardanashvili said that he had

⁴⁴⁹ Ritzarev, 2021. op. cit. pp. 23-25, 85 and 100.

⁴⁵⁰ Bardanashvili, J. 2023. "Biography," in *Josef Bardanashvili: Composer, Conductor, Teacher and painter*, official website. Accessed August 26, 2024, <https://www.josefbardanashvili.com/bio>; and "Alexander Shaverzashvili (1919-2003)," in *Earsense – the Chamber Music Exploratorium*. Accessed August 26, 2024, <https://www.earsense.org/chamber-music/Alexander-Shaverzashvili-Piano-Quintet/>.

⁴⁵¹ Ritzarev, 2021. op. cit. pp. 36 and 86-87.

⁴⁵² Ritzarev, 2021. op. cit. pp. 8, 83, 87, 96 and 100.; and Bardanashvili, "Works". loc. cit.

⁴⁵³ Ritzarev, 2021. op. cit. p. 44.

⁴⁵⁴ Bardanashvili, J. 2023. "Biography," in *Josef Bardanashvili: Composer, Conductor, Teacher and painter*, official website. Accessed August 26, 2024, <https://www.josefbardanashvili.com/bio>.

experienced a variety of cultures in Batumi through the music, architecture, and cuisine.⁴⁵⁵ This cultural mix was contrary to the Soviet ideology of a single centralised Soviet culture. However, it managed to continue to thrive even under Soviet rule.⁴⁵⁶

Bardanashvili termed the years 1992-1995, following the collapse of the Soviet Union, as the “difficult war years” in the Autonomous Republic of Adjara (Georgia). During this period Bardanashvili was Deputy Minister of Culture, where he was responsible for rebuilding cultural life.⁴⁵⁷ This activity reignited the interest he had in painting in his teenage years. He then began to exhibit his own paintings, which have been described as having a strong connection to Jewish biblical themes and Jewish history.⁴⁵⁸

Bardanashvili termed this whole period of his life, from 1986-1995, when he ran the Batumi College of Music and then became the Deputy Minister of Culture, as “Way 2”.⁴⁵⁹ The 1990s in particular were blighted by the difficult political and economic situation, which resulted in many Georgian artists leaving the country. In 1995, Bardanashvili immigrated to Israel. However, Bardanashvili’s reason for leaving was unconnected to the economic and political collapse, but was ideologically motivated, because he sought to “re-unite [sic] with his historical homeland – Israel”.⁴⁶⁰ Prior to immigration he resigned from his post as the Deputy Minister, leaving behind a successful career, and having to give away all his belongings – arriving in Israel with nothing.⁴⁶¹ During Bardanashvili’s first months in Israel he worked at a minimarket stocking shelves.⁴⁶² However, Bardanashvili soon began to receive commissions to compose pieces, and in 1996 he was appointed for three years as the visiting composer to the Raanana Symphonette Orchestra.⁴⁶³ In 1998, he was invited by the rector of the Tel Aviv Academy of Music, Noam Sheriff, to teach composition there. Bardanashvili called these years

⁴⁵⁵ Ritzarev, 2021. op. cit. pp. 13, 90 and 95.

⁴⁵⁶ Goldman, L. 2019. “Nationally Informed,” *Jahrbücher Für Geschichte Osteuropas*, Iss. 3. Stuttgart: Franz Steiner Verlag. pp. 372–376.

⁴⁵⁷ Ritzarev, 2021. op. cit. pp. 42-44.

⁴⁵⁸ Yitzhaki, 2006. op. cit. p. 92.

⁴⁵⁹ Ritzarev, 2021. op. cit. p. 96.

⁴⁶⁰ Kavtaradze, M. *Joseph Bardanashvili – Traits for Artistic Portrait*. Document sent in personal correspondence with composer, via WhatsApp, May 5, 2024.

⁴⁶¹ Yitzhaki, O. 2006. *Israeli Piano music After 1985: Analysis and Comparison in Historical Perspective*. p. 78.

⁴⁶² Ritzarev, 2021. op. cit. pp. 42-44.

⁴⁶³ Bardanashvili, “Biography”. loc. cit.

1995-2005 in Israel, his “Way 3”.⁴⁶⁴ In the years 1999 to 2010 Bardanashvili was on the public council of the Ministry of Culture and Art of Israel.⁴⁶⁵

During his years in Israel, Bardanashvili said that his style did not change much, and that he remained a “multi-cultural product”. Ritzarev wrote that Bardanashvili is “Georgian-Israeli, Georgian-Russian, Georgian-Jewish, and Israeli-Jewish”. Furthermore, she maintained that it is possible to categorise Bardanashvili as both an important Israeli composer, and also a Georgian and a Russian one. Bardanashvili said that he is comfortable with all the styles he has adopted over his lifetime.⁴⁶⁶ He attributed his experience of different ethnicities living together “side-by-side” as leading him “towards pluralism, eclecticism, and tolerance of all musical cultures”. One of Bardanashvili’s compositions that particularly exemplifies his stylistic pluralism is *Children of God* (1997), originally composed for an Israeli counter-tenor, an Israeli popular ethnic music singer, an Israeli symphony orchestra, and a choir of monks from the Armenian Church in Jerusalem. This composition combines various religious influences, including texts from: the Talmud (Jewish theological texts), the Quran, the New Testament, and the Book of Psalms. It is composed for an orchestra, soloists, and an Armenian monks’ choir. Bardanashvili called this composition an “ode to interfaith cooperation, [and] pluralist universalism”.⁴⁶⁷

Bardanashvili said that he was inspired by Arnold Schoenberg, and Bardanashvili perhaps had Schoenberg in mind with his recent composition *Hester Panim* (2023), a work for orchestra, Hebrew narrator, and a *hazan* (Jewish cantor).⁴⁶⁸ This composition was dedicated to the memory of the Jewish victims of the Warsaw ghetto, and uses a text written by the Jewish author and film producer, Zvi Kolitz (1912-2002), who escaped to Brazil during the Holocaust. Kolitz wrote in 1946 an imagined monologue of a Jew facing his death in the Warsaw ghetto.⁴⁶⁹ This composition incorporates part of the Jewish prayer “Shema Yisrael” (“Hear O’ Israel”),

⁴⁶⁴ Ritzarev, 2021. op. cit. pp. 96 and 107.

⁴⁶⁵ Bardanashvili, “Biography”. loc. cit.

⁴⁶⁶ Ritzarev, 2021. op. cit. pp. 9, 13, 16 and 90-91.

⁴⁶⁷ Yitzhaki, 2006. op. cit. pp. 90-91.

⁴⁶⁸ Ritzarev, 2021. op. cit. p. 54.

⁴⁶⁹ Hitron, H. 2023 “Leehov et Elohim, Gam Kshelo Magia Lo,” (in Hebrew) (“To Love God, Also When He Doesn’t Deserve It”) in *Haaretz* online, Israel, December 26. Accessed August 26, 2024, <https://www.haaretz.co.il/gallery/music/classicalmusic/2023-12-26/ty-article-magazine/.premium/0000018c-a4f8-d408-a99f-edfef99e0000>; and a private recording of a performance sent to me by the composer.

which is said by orthodox Jews three times a day and also when facing death.⁴⁷⁰ This prayer was also incorporated by Schoenberg in his composition dedicated to the memory of the Jewish victims of the Warsaw ghetto, *A Survivor From Warsaw*, where at the climax of the composition the text of “Shema Yisrael” is also sung by the choir.⁴⁷¹ Although *Hester Panim* has elements that seem inspired by Schoenberg’s composition, Bardanashvili also incorporates a Jewish cantor and Jewish musical motifs originating from Jewish folk songs.⁴⁷²

Bardanashvili also composed music inspired by klezmer, and one of his many collaborations was with the renowned klezmer clarinetist Giora Feidman (b. 1936). Furthermore, Bardanashvili also defined himself a “theatrical” composer, and one of his theatrical compositions was written for “The Dybbuk” (2018), based on a play written by the Jewish author Shloyme Ansky (1863-1920). Bardanashvili’s compositions were also inspired by contemporary Hebrew poetry, and he was commissioned by the Israel Opera to write an opera based on the novel by the Israeli author A. B. Yehoshua, *Journey to the End of the Millennium* (2005).⁴⁷³

On the 70th anniversary of Israel’s independence, Bardanashvili received a commission from the Israel Philharmonic Orchestra and composed for them his *Symphony No. 3* (2007). He said that in this piece, he tried to recreate a sense of nostalgia by conjuring a sound that he fondly remembered of a badly tuned military brass band that would play every summer evening on the boulevard in Batumi when he was a child.⁴⁷⁴ Bardanashvili’s works have been performed all over the world by orchestras such as: the Israel Philharmonic, St Petersburg Opera Orchestra, Berliner Symphoniker, Georgian State Symphony Orchestra, Dohnanyi Orchestra, Jerusalem Symphony Orchestra, Israel Contemporary Players, and New Juilliard Ensemble. Conductors who conducted these performances include Zubin Mehta, Shlomo Mintz, Vaktang Kakhidze, Andreas Mustonen, Uri Segal, Zsolt Nagy, Steven Sloane, and Avner Biron. Among

⁴⁷⁰ Schoenberg, S. 2024. “Jewish Prayers: The Shema,” in *Jewish Virtual Library: A Project of AICE*. Accessed August 26, 2024, <https://www.jewishvirtuallibrary.org/the-shema>.

⁴⁷¹ Muxeneder, T. 2023. “A Survivor from Warsaw for Narrator, Men’s Chorus and Orchestra Op.46,” in *Arnold Schoenberg Center* official website. Accessed August 26, 2024, <https://www.schoenberg.at/index.php/en/joomla-license-sp-1943310036/a-survivor-from-warsaw-op-46-1947>.

⁴⁷² Hitron, loc. cit.

⁴⁷³ Ritzarev, 2021. op. cit. pp. 71-75 88 and 107.; and Bardanashvili, “Works”. loc. cit.

⁴⁷⁴ Ritzarev, 2021. op. cit. p. 13.; and Bardanashvili, “Biography”. loc. cit.

some of the soloists who have performed his works are Natalia Gutman, Tabea Zimmerman, Guy Burstein, Avi Avital, and Alexander Korsantia.⁴⁷⁵

Bardanashvili has received many top prizes, such as: the Society of Authors, Composers and Music Publishers in Israel (ACUM) “Composer of the Year” prize in 1998 and 2004; the ACUM Lifetime Achievement award (2002); and the ACUM prize for “Concert Music Piece” (2018). Bardanashvili received the Prime Minister’s Award for Composition in 2000 and 2011, and the Engel Prize for Performing Arts in 2013. Bardanashvili was also awarded the Landau prize for composition in 2006, and the 2018 Batumi International Art-House Film Festival Lifetime Achievement Award for music. He was awarded the Israel Theatre Oscar for Music in 1999, 2003, 2010, 2011 and 2012.⁴⁷⁶

It is worth mentioning here that another solo piano composition by Bardanashvili, other than the two examined in this thesis, called *Fantasia*, has been identified in prior research as being an example of cultural fusion. Bardanashvili’s *Fantasia*, was commissioned for the 11th Arthur Rubinstein Competition in 2005. Influences that have been identified in *Fantasia* are: film music; jazz; and Jewish music, through the use of Jewish musical motifs, such as the augmented second. A melody in *Fantasia* has also been identified as being similar to that of cantillation originating in a Jewish synagogue in Russia. *Fantasia* was even identified as having incorporated a yodel-like sound that is derived from his Georgian folk background.⁴⁷⁷

Bardanashvili’s Postlude and Canticum Graduum

Introduction

The two compositions examined in this section are Bardanashvili’s *Postlude*, composed in 1993, two years prior to his immigration, and his *Canticum Graduum*, composed in 2022 once in Israel. Although Jewish musical motifs are incorporated extensively in others of Bardanashvili’s compositions, it is only *Canticum Graduum* out of these two works that incorporates a Jewish musical motif at the beginning. Instead, the compositions examined here

⁴⁷⁵ Bardanashvili, “Biography”. loc. cit.

⁴⁷⁶ Bardanashvili, “Biography”. loc. cit.

⁴⁷⁷ Yitzhaki, 2006. op. cit. pp. 78-91.

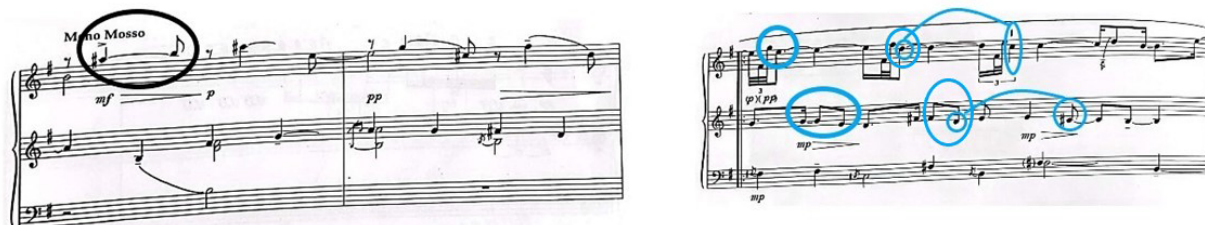
incorporates universal musical motifs and borrows from classical art music. Both have been performed, and there are recordings available for each, however, it has been essential that I became acquainted with the notes, more than just examining the score. Examples such as borrowing from Shostakovich, Villa Lobos, and Ennio Morricone, were identified during my preparation for performance. Playing through each of these compositions many times in preparation for a live recording, meant that I was also able to get close to Bardanashvili's compositional language, and recognise aspects of his style from his own descriptions.

Bardanashvili's Postlude (1993)

Bardanashvili said that *Postlude* was composed in memory of his dog that was run over in Georgia. Bardanashvili explained that to express his sadness he wrote a section that was inspired by the movement “Lacrymosa” from Mozart’s *Requiem* (see **Musical Ex. No. 5.8**).⁴⁷⁸

⁴⁷⁸ Private correspondence, Josef Bardanashvili with Benjamin Goodman, April 9, 2024.

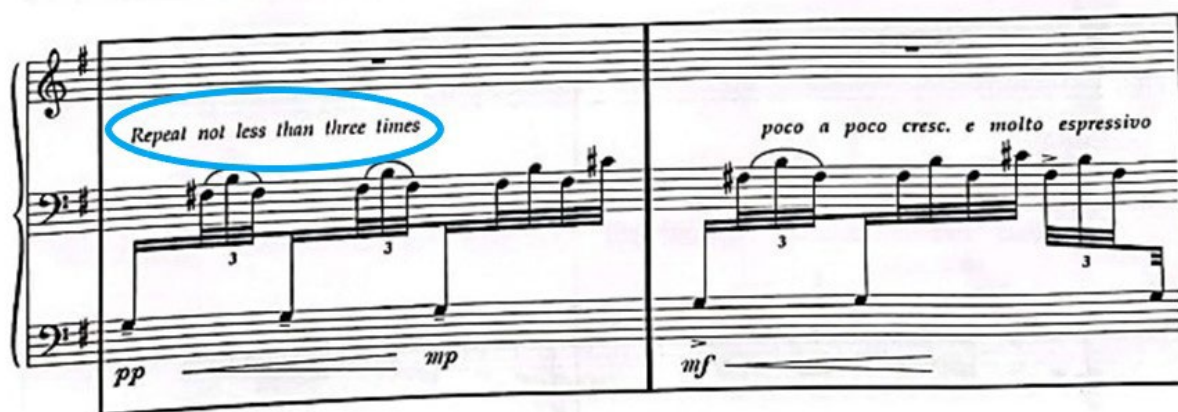
Musical Example No. 5.8



Above on the left are bars 84-85, and on the right is bar 87 of Bardanashvili's *Postlude*. Below is the vocal score of bars 1-3 of Mozart's "Lacrymosa" from his *Requiem*. Circled in black in both is the use of an ascending minor second, and circled in blue are the descending minor thirds and then a minor second in the melodies of both. These intervals represent tears and sadness. (Bardanashvili, J. 1993. *Postlude*. Published by the composer. Permission granted by the composer.; and Mozart, W. A. ca. 1880. "Lacrymosa," in *Requiem* (Vocal Score) (original composed in 1791). Unidentified Publisher. Reprinted, n.d. Moscow: Muzyka. pp. 37-39. Public domain IMSLP, accessed August 27, 2024, <https://vmirror.imslp.org/files/imglnks/usimg/a/af/IMSLP86906-PMLP02751-moz-req.pdf>. Permission granted by Muzyka Publishing House).

There is a section in *Postlude* that evokes the sound of a guitar, and could have been inspired by an etude for guitar by Heitor Villa-Lobos (see **Musical Ex. No. 5.9**). This was confirmed by Bardanashvili who said that Villa-Lobos' music had influenced him when composing *Postlude*.⁴⁷⁹ This reveals another way that Bardanashvili connected to a wider, global tradition of composition.

Musical Example No. 5.9



Above are bars 40-41 of Bardanashvili's *Postlude*, where these two bars are to be repeated each at least three times. They seem to evoke the sound of a guitar, and are similar to the repetitions required of the guitarist in Heitor Villa-Lobos' "Étude No. 1" for guitar, presented below (bars 15-16). Bardanashvili, J. 1993. *Postlude*. Published by the composer. Permission granted by the composer.; and Villa-Lobos, H. 1953. "Étude No. 1: Étude des arpèges," in *12 Estudos*, W235. Paris: Max Eschig. (Composed in 1928/29). Reprinted in 1990, Paris: Max Eschig. pp. 2-3. Public domain at IMSLP, accessed August 27, 2024, https://petruccimusiclibrary.ca/files/imglnks/caimg/8/80/IMSLP907218-PMLP224198-villa-lobos_12_etudes.pdf).



⁴⁷⁹ Private correspondence with Bardanashvili, loc. cit.

Bardanashvili's Canticum Graduum (2022)

Although Bardanashvili was already incorporating Jewish musical motifs and Jewish themes in his compositions prior to composing *Postlude*, there is an absence of Jewish musical motifs in this composition. However, in *Canticum Graduum*, from the opening and until bar 11, the interval of a tenth is used, which Bardanashvili identified as being his trademark and inspired by Jewish cantorial music (see **Musical Ex. No. 5.10**).⁴⁸⁰

Musical Example No. 5.10

Commissioned by the Tbilisi International Piano Competition 2022

სიმღერა აღსავალთა-Canticum graduum

for Piano

Josef Bardanashvili

Above are bars 1-4 of Bardanashvili's *Canticum Graduum* where an interval of a tenth is incorporated, that Bardanashvili identified as one of his trademark intervals, which was inspired by Jewish cantorial music. (Bardanashvili, J. 2022. *Canticum Graduum*. Published by the composer. Permission granted by the composer).

Canticum Graduum was commissioned for the 2022 Tbilisi International Piano Competition and is a technically difficult piece, presenting a challenge for the pianists entering the competition. Bardanashvili said that the mournful atmosphere of *Canticum Graduum* was

⁴⁸⁰ Ritzarev, op. cit. pp. 55 and 89.

because it was composed at the beginning of 2022, when Russia invaded Ukraine, and when there was also a severe socio-political crisis in Israel. Bardanashvili said he was inspired by the movement “Stabat Mater Dolorosa” in Giovanni Pergolesi’s *Stabat Mater* (1736), and incorporated aspects from it in *Canticum Graduum* to represent sadness (see **Musical Ex. No. 5.11**).⁴⁸¹

⁴⁸¹ Private correspondence with Bardanashvili, loc. cit.

Musical Example No. 5.11

Above are bars 9-12 of Bardanashvili's *Canticum Graduum*, and below are bars 10-13 of the vocal score of Pergolesi's *Stabat Mater*. Circled in black is the similar intervallic progression of a descending major second, and then ascending fourth in the right hand of *Canticum Graduum*, and the soprano of *Stabat Mater*. Circled in blue is also a similar intervallic progression of a descending minor second, on identical notes of both *Canticum Graduum*, and *Stabat Mater*. Additionally, in bar 11 of *Canticum Graduum* is marked “cantando”, referring to the singing quality to be achieved on the piano, imitating the alto and soprano of *Stabat Mater*. (Bardanashvili, J. 2022. *Canticum Graduum*. Published by the composer. Permission granted by the composer.; and Pergolesi, G. B. ca. 1876. “Stabat Mater Dolorosa,” in *Stabat Mater* (composed in 1736). Leipzig: Breitkopf und Härtel. pp. 1-3. Public domain at IMSLP, accessed August 27, 2024, [https://vmirror.imslp.org/files/imglnks/usimg/8/8d/IMSLP11261-Pergolesi - Stabat Mater \(Vocal Score\).pdf](https://vmirror.imslp.org/files/imglnks/usimg/8/8d/IMSLP11261-Pergolesi_-_Stabat_Mater_(Vocal_Score).pdf)).

It is unsurprising to find Pergolesi referenced by Bardanashvili since he said that among his favourite composers are those from the Baroque period.⁴⁸² Bardanashvili also noted that Shostakovich's *Symphony No. 5* (1937) influenced a section in *Canticum Graduum* (see **Musical Ex. No. 5.12**).

⁴⁸² Ritzarev, 2021 op. cit. p. 46.

Musical Example No. 5.12

The image shows a musical score for Piano (Pno.) for bars 34-36 of Bardanashvili's *Canticum Graduum*. The right hand melody in bar 34 features a circled intervallic progression: a half note G#4, a quarter note A#4, a quarter note B4, and a half note C5. The left hand accompaniment consists of a series of chords and single notes, marked with a piano (*p*) dynamic.

Above are bars 34-36 of Bardanashvili's *Canticum Graduum*, and below are bars 92-98 of the third movement of Shostakovich's *Symphony No. 5*. Circled in blue above in the melody of the right hand is an identical intervallic progression as can be found in the flute solo of Shostakovich's symphony, circled below. (Bardanashvili, J. 2022. *Canticum Graduum*. Published by the composer. Permission granted by the composer.; and SYMPHONY NO 5 IN D MINOR, OP.47 (DMITRI SHOSTAKOVICH) – up to 7 bars. © Musikverlag Hans Sikorski, Hamburg. Reproduced by permission of Boosey & Hawkes Music Publishers Ltd. Solely for the use by Benjamin Goodman).

The image shows a musical score for Shostakovich's *Symphony No. 5*, third movement, for bars 92-98. The flute solo (Fl. I, II) in bar 92 features a circled intervallic progression: a half note G#4, a quarter note A#4, a quarter note B4, and a half note C5. The score includes parts for Flute I and II, Violins I and II, Viola, Violoncello, and Contrabass. The tempo is marked *Allegro* (♩ = 50) and the dynamics range from *pp* to *fp*. The flute solo is marked *I SOLO* and *p*.

B. & H. No. 575

Three notes are sufficient in this example of Bardanashvili borrowing from Shostakovich's *Symphony No. 5* to invoke the atmosphere while also commemorating a composer that Bardanashvili admired. This can be seen as similar to how Beethoven borrowed three notes from the beginning of the music from the Jewish prayer Kol Nidre in the opening of the sixth movement of Beethoven's *String Quartet No. 14*, Op. 131.⁴⁸³ Indeed, Bardanashvili admitted that he saw himself as a "Jewish-Beethoven", and then explained that he composed with the techniques Beethoven used, amongst other composers, and imbued his compositions with musical motifs from Jewish cantillation.⁴⁸⁴

Another example of an external influence on Bardanashvili's *Canticum Graduum* is of the cinema music composer Ennio Morricone. Bardanashvili said that when he visited Leningrad, he was greatly inspired by the film music he studied there. Indeed, he explained that the theme music of the movie *Once Upon a Time in America* (1984), composed by Ennio Morricone, influenced a section in *Canticum Graduum* (see **Musical Ex. No. 5.13**).⁴⁸⁵

⁴⁸³ Weiser, A. 2025. "YIVO JOINS CARNEGIE HALL IN CELEBRATING THE 250TH ANNIVERSARY OF BETHOVEN'S BIRTH," *YIVO Institute for Jewish Research*. Published February 3, 2020. Accessed February 8, 2025. <https://www.yivo.org/Carnegie-Beethoven>.; and Lebrecht, N. 2020. "BEETHOVEN APPROACHES YOM KIPPUR," *Slippedisc: The #1 Clasiscal Music News Site*. Published September 25, 2020. Accessed February 8, 2025, <https://slippedisc.com/2020/09/beethoven-approaches-yom-kippur/>.; and Idelsohn, A. Z. 1931. "The Kol Nidre Tune," *Hebrew Union College Annual*, Vol. 8. Cincinnati, Ohio: Hebrew Union College Press. p. 493,

⁴⁸⁴ Ritzarev, 2021. op. cit. p. 84.

⁴⁸⁵ Private correspondence with Bardanashvili, loc. cit.

Musical Example No. 5.13

Above are bars 60-61 of Bardanashvili's *Canticum Graduum*, and below is the opening of the section called "Cockeye's Song" from the theme music composed by Ennio Morricone to the movie *Once Upon a Time in America*. The similarity between the two is the presence of the minor second interval, and the repetition of three notes within the same figure. Additionally, the following bar in *Canticum Graduum*, above on the right, is the same figure as before but the upper two notes are a tone lower, and now a major second, and this also occurs in the movie theme music below. (Bardanashvili, J. 2022. *Canticum Graduum*. Published by the composer. Permission granted by the composer.; and Cockeye's Song (from 'Once Upon A Time In America') Music by Ennio Morricone. © 1984 Hapax International Pictures and Neue Welt Musikverlag GmbH. Warner Chappell Overseas Holdings Ltd, London, W8 5DA. Reproduced by permission of Faber Music Ltd. All Rights Reserved).

Bardanashvili's Compositions: Conclusion

Bardanashvili composed multicultural works, fusing various genres and music originating from different cultures. The use of Soviet musical motifs and Jewish musical motifs in *Canticum Graduum* indicate that Bardanashvili brought aspects of his Soviet music experience with him to Israel and fused them with his Jewish identity. The use of universal musical motifs, such as the theme music of movies, or jazz, show how Bardanashvili chose to remain connected to a more universal tradition of composition, even while assimilating in Israel and composing Israeli art music. Furthermore, Bardanashvili borrowed from classical art music, ranging from Pergolesi to Mozart. And his admiration of Shostakovich is seen in *Canticum Graduum* where Bardanashvili borrows from Shostakovich's *Symphony No. 5*. These multicultural compositions reveal cultural fusion of different genres, styles, and periods of art music. Even though there are few Jewish musical motifs present in these two compositions, Bardanashvili acknowledged that he immigrated for ideological reasons, and his commitment to representing Jewish music continued from when he was living in the Soviet Union, and intensified once in Israel, as can be seen in many others of his compositions.

Chapter Conclusion

Bardanashvili and Yusupov both immigrated to Israel after the fall of the Soviet Union, but had spent their formative years under Soviet rule. They had each developed unique styles of composition before immigrating to Israel. They had incorporated musical motifs originating in the cultures of the regions in which they were raised and educated, and fused them with universal and Jewish musical motifs. Once in Israel, they continued to develop their compositional styles and increased their use of Jewish musical motifs, while continuing to incorporate a variety of universal musical motifs.

Bardanashvili and Yusupov immigrated to Israel for ideological reasons, although their Jewish identities had been less suppressed under Soviet rule compared to other composers included in this thesis, such as those who immigrated to Israel from the Soviet Union during the 1970s, for

example Lev Kogan, Joseph Dorfman, and Mark Kopytman. The compositions examined here reflect the diversity of experience of Jewish composers who grew up and were educated in the Soviet Union, and show the unique way that experience impacted on their compositional style both in the Soviet Union and in Israel.

The compositions selected to be examined in this chapter reveal few if any Jewish musical motifs. However, other compositions by these composers, exhibit the use of a plethora of Jewish musical motifs. Indeed, their compositions written in Israel after immigrating did incorporate more Jewish musical motifs. Although Bardanashvili had composed some compositions that incorporated Jewish themes and musical motifs before immigrating, once in Israel he was liberated to compose more compositions with Jewish themes and Jewish musical motifs. Both Bardanashvili and Yusupov encountered a freedom to fully express their Jewish identities, and chose to write new compositions in Israel that included Jewish musical motifs.

Yusupov and Bardanashvili's compositions have been performed throughout the world, and two of the works examined here were commissioned for major international piano competitions. These two compositions incorporate universal musical motifs, such as jazz, film music, and avant-garde compositional techniques. This is because both of these composers chose to remain connected to a larger community and global traditions of composition. This is in addition to their desire to assimilate in Israel and contribute to Israeli art music. Indeed, this choice to continue composing in the context of a larger community reveals an aspect of their identity that continued to connect them internationally after immigrating, while avoiding any national cultural elitism. This meant they were able to simultaneously include cultural musical motifs in their compositions from a multitude of sources and nationalities.

The fusion of cultures exhibited in their compositions reveal a desire to assimilate in Israeli society and contribute to Israeli art music by incorporating Jewish musical motifs. They did this while retaining their educational heritages that in part was presented by the inclusion of Soviet musical motifs, such as borrowing from Shostakovich, and incorporating musical motifs possibly inspired by Schnittke. Their knowledge of their cultures of origin also meant that they included additional cultural musical motifs, such as those that only existed in the southern republics of the Soviet Union, where there are musical traditions dating back long before the Soviet Union was established. Furthermore, their classical art music education also meant that

musical motifs were borrowed from Western art music of the seventeenth, eighteenth, and nineteenth centuries. They combined all of these with universal musical motifs that revealed their intent to constantly remain composers that are accessible to listeners of all nationalities.

Chapter 6: Emanuel Vahl: A composer who immigrated to Israel from the former Soviet Union in 1990. His ideological motivation to immigrate is revealed in the Jewish musical motifs in his compositions.

Introduction

Emanuel Vahl is a Fourth Generation Israeli composer, having emigrated in 1990 from Ukraine, a former Soviet republic. In this chapter, the examination of Vahl's composition *34 Interludes*, composed in 2021, revealed Jewish, Soviet and other cultural musical motifs. I chose twelve of these thirty-four short interludes to perform, record, and examine for this chapter. Detailed discussions with Vahl about this work, and also a ninety-minute recorded interview with him, provided insights into his life and compositional style.

In the interview, Vahl shared information on the influences on his compositional style; they ranged from classical music that he listened to extensively during his studies in Moscow, to Jewish music that he heard from a young age. He also mentioned the profound experience of attending performances of Shostakovich's compositions with the composer present in the hall. All these influences can be found in Vahl's *34 Interludes*. Indeed, each interlude seems to describe a different aspect of Vahl's life. Some of these interludes revealed a combination of cultural musical motifs, while others have only one dominant cultural musical motif throughout. However, the set as a whole is a profound amalgam of many different cultural musical motifs, combined into one album.

Vahl said that his *34 Interludes* borrowed directly from the sixth movement of Musorgsky's *Pictures at an Exhibition*, "'Samuel' Goldenberg and 'Schmuyle'". Here again, a Jewish composer uses Musorgsky's composition as a source of inspiration, just as Jewish composers have for 150 years.

Five of the interludes have been chosen for detailed examination in this chapter. These interludes show particularly clearly evidence of cultural fusion. In the interludes that have been left out, there are other musical motifs that are borrowed from Debussy, for example. However, those that have been selected to be examined in this chapter reveal aspects of cultural fusion that relate to Vahl's ideological motivation to immigrate to Israel. Additionally, the presence of

universal musical motifs can be interpreted as Vahl's choice to remain connected to a wider international community of composers. In these interludes Vahl also borrows from Musorgsky and Shostakovich.

Emanuel Vahl

Born: 1938, Odesa, Ukrainian Soviet Socialist Republic

Immigrated to Israel: 1990

Emanuel Vahl was born in Odesa a year before the outbreak of World War II. When the Nazis invaded Ukraine in 1941, he and his mother were evacuated, and so escaped the 1941 Odesa massacre, when 30,000 of the Jews living there were murdered over two days, October 22-23, by Romanian and German troops.⁴⁸⁶ They travelled to Altai, in Siberia, where Vahl's father had arranged for them to stay with his family. Vahl described his memory of their dangerous journey crossing the Black Sea by boat while being bombed by the Germans. Vahl also recalled his experience of listening to his grandfather, who was a cantor, singing on Shabbat in the synagogue in Altai. Vahl reflected on how that experience remained with him as a source of inspiration for his own compositions when he was in Israel.⁴⁸⁷

At the end of WWII, Vahl, then eight years old, returned with his mother to Odesa, and learned that his father had been killed while fighting the Nazis. On returning to Odesa, Vahl began learning to play the violin at the Stolyarsky Music School. He recalls that he had also begun listening to many records of Jewish music, which had become available after the war. However, his first composition, written when he was fifteen, was a waltz in a Russian style. He applied to study music at the Odesa Conservatory of Music, but his admission was blocked because of antisemitism. But he was subsequently accepted for undergraduate studies at the Tchaikovsky

⁴⁸⁶ United States Holocaust Memorial Museum, Washington, DC. 2024. "The Holocaust in Odesa," *United States Holocaust Memorial Museum*, Official Website. Accessed, February 20, 2025, <https://encyclopedia.ushmm.org/content/en/article/odesa>.

⁴⁸⁷ Emanuel Vahl, interviewed by Benjamin Goodman, January 29, 2023.

Moscow State Conservatory of Music. Vahl noted that Moscow was less antisemitic at that time, and in 1958, at the age of twenty, he moved to Moscow.⁴⁸⁸

Vahl received both his bachelor's and master's degrees in musicology at the Tchaikovsky Conservatory. He was taught the history of Russian music by Alexei Ivanovich Kandinsky (1918-2000), who was the grandson of the Russian painter Wassily Kandinsky. He studied form and analysis in composition with Lev Abramovich Mazel (1907-2000).⁴⁸⁹ And studied polyphony with Sergei Sergeivich Skrepkov (1905-1967). For his master's degree Vahl wrote a dissertation on Rachmaninoff's *Piano Concerto No. 4*.⁴⁹⁰

Vahl explained that at the Tchaikovsky Moscow State Conservatory there was a listening room where he went each day to listen to every type of music: from Bach and Monteverdi to Beethoven and Chopin, and even American music such as Gershwin and Bernstein. Vahl also recalled that while studying in Moscow, he attended a performance of Shostakovich's *Symphony No. 7* conducted by Leonard Bernstein. Prior to performances of Shostakovich's compositions, the rehearsals were open to students of the Tchaikovsky Conservatory. Vahl said that he would sit behind the composer during rehearsals, and recalled how Shostakovich was visibly emotionally involved. Vahl also remembered attending the premiere of Shostakovich's *Symphony No. 4*, conducted by Kirill Kondrashin, twenty-five years after it had been banned. Vahl considered this symphony to be Shostakovich's finest work.⁴⁹¹

Vahl mainly listened to and studied Russian music while living in Moscow, but he did attend concerts of Jewish folk songs sung by the Yiddish singers Nechama Lifshitzait and Zinoviy Schulman. He also met several Jewish composers while studying in Moscow, including Joseph Dorfman, whose compositions are also examined in this thesis. Vahl said that he had a "good relationship" with Dorfman, whom he had first known when he was studying at the Stolyarsky Music School in Odesa, where Dorfman was two years below him.⁴⁹²

⁴⁸⁸ Interview with Vahl, loc. cit.

⁴⁸⁹ Interview with Vahl, loc. cit.; and Kreinin, Y. 2022. "A Challenge to a Soviet Musicologist: Remember the Infamous Events of 1948/1949," *Min-Ad: Israel Studies in Musicology Online*, Vol. 20. Tel Aviv: Israel Musicological Society. p. 45. Accessed February 9, 2025, <https://min-ad.org.il/min-ad/article/view/18/13>.

⁴⁹⁰ Interview with Vahl, loc. cit.

⁴⁹¹ Interview with Vahl, loc. cit.

⁴⁹² Interview with Vahl, loc. cit.

Vahl completed his bachelor's and master's degrees in 1963, and then began teaching in the village of Vryansk, a two-hour drive from Moscow. All music graduates were sent outside Moscow to teach. However, Vahl became ill and was allowed to return to live with his mother in Odesa, where he began teaching.⁴⁹³

After returning to Odesa, Vahl came across a collection of recordings of Jewish folk songs by Moisei Beregovsky and wrote down the music. Later, he composed arrangements for several of them, and these folk songs also became a source of inspiration once Vahl began writing his own compositions. However, Vahl noted that he didn't compose seriously until he was 30 years old and from the beginning incorporated elements of Shostakovich's music that he considered appropriate for his own compositions. Vahl acknowledged that Shostakovich's compositions inspired his own compositional style, saying that Shostakovich "loved Jewish music so much", and especially its ability to intertwine suffering and joy. It was this aspect that Vahl said he found relevant to life in Israel and sought to emulate through his own compositions after he immigrated. It is therefore unsurprising that Vahl dedicated one of his compositions to Shostakovich's memory, *String Quartet No. 1*, composed in Odesa in 1975, immediately following Shostakovich's death. The finale is called "Epitaph" and incorporates the opening theme from Shostakovich's *Symphony No. 5*. The first movement uses Shostakovich's name motif, his musical signature, D. Es. C. H.⁴⁹⁴

While living in Odesa, Vahl almost exclusively composed melodies inspired by the Russian style of art music composition, such as his *Piano Sonata No. 1*, titled "Russian Sonata". Vahl didn't begin composing extensively in a Jewish style until he immigrated to Israel, where the first piece he wrote was a *niggun* (a Jewish religious song without words) for voice and piano, based on the Jewish prayer "*Mimkomcha Malkeinu*". He did compose one piece in Odesa that had a Jewish theme, his *Piano Sonata No. 2*, which was composed following the 1973 Arab-Israeli Yom Kippur War. He said that in the movement called "Exodus", he wanted to express something about the situation in Israel at that time and his own emotions. He didn't compose any other pieces with Jewish content while in Ukraine because it was very dangerous to study,

⁴⁹³ Interview with Vahl, loc. cit.

⁴⁹⁴ Interview with Vahl, loc. cit.

publish, play or even sing Jewish music there. Though he did add that there was greater freedom in Moscow.⁴⁹⁵

In 1990, Vahl immigrated to Israel with his mother and his wife. A few months before leaving, he began learning Hebrew in a synagogue in Odesa, possibly the only one left in that city despite the fact that it had a population of over 200,000 Jews before WWII.⁴⁹⁶ Upon arrival in Israel, Vahl said that in order to earn a living he took a job guarding tractors in a forest near Jerusalem. However, he was soon appointed as a teacher at the Hassadna Conservatory in Jerusalem. In 1995 or 1996, he met Sara Feigin (1928-2011), another composer who had immigrated to Israel from the Soviet Union.⁴⁹⁷ Feigin had immigrated in 1972 from Riga, Latvia SSR, and had founded a conservatory in Holon.⁴⁹⁸ Feigin and Vahl presented concerts of their compositions together, where Feigin would feature in one half and Vahl in the other. Feigin introduced Vahl to the Israeli pianist Herut Israeli, who subsequently recorded Vahl's composition for two pianos. The second piano was played by Haggai Yodan, a student of Feigin's. Yodan went on to perform and record other compositions by Vahl.⁴⁹⁹

Vahl never returned to Odesa, or cities in other countries in the former Soviet Union, because of the antisemitism he had experienced there. He also recalled the unhappy memories he had because his financial situation had been so difficult, especially in the years that preceded his immigration to Israel, when he was very short of money and chose to spend the little he had on music scores instead of food. He reflected that if he had immigrated to Israel earlier, then he would have composed much more. However, he said that he has succeeded in composing 174 works, including: solo works for many different instruments, chamber ensembles, choral music, concertos with various instruments as soloists, and symphonic works.⁵⁰⁰

⁴⁹⁵ Interview with Vahl, loc. cit.

⁴⁹⁶ Interview with Vahl, loc. cit.; and United States Holocaust Memorial Museum, Washington, DC. 2024. "The Holocaust in Odesa," *United States Holocaust Memorial Museum*, Official Website. Accessed, February 20, 2025, <https://encyclopedia.ushmm.org/content/en/article/odessa>.

⁴⁹⁷ Interview with Vahl, loc. cit.

⁴⁹⁸ Elias, W. Y. 2001. "Feigin, Sarah," *Oxford Music Online*. Accessed August, 26, 2024, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0002020055>.

⁴⁹⁹ Interview with Vahl, loc. cit.

⁵⁰⁰ Interview with Vahl, loc. cit.; and "Emanuel Vahl," *Israel Composers' League* official website. Accessed August 26, 2024, <https://www.israelcomposers.org/Members.aspx?lang=Hebrew&letter=%D7%95&id=98>; and Private telephone correspondence, March 13, 2025.

Once in Israel, he became deeply interested in Jewish music, and for the past twenty years has sung in a choir accompanying a Jewish cantor. He has also been a piano accompanist to cantors. This exposure has resulted in many of his compositions incorporating elements of cantorial and Hasidic music. He explained that once in Israel he felt free to express his Jewish identity through his compositions. Indeed, many of them have the word “Jewish” in their title, for example: his *Jewish Piano Sonata*, *Jewish Ballade* for saxophone quartet, and *Jewish Suite* for strings.⁵⁰¹ Vahl was awarded the 2013 Israel Prime Minister’s Award for Composers.⁵⁰²

Vahl’s 34 Interludes (2021)

I consulted with the composer about which of his works I should choose for my doctoral research.⁵⁰³ Vahl recommended one of his latest compositions, composed in 2021, *34 Interludes*. Vahl recommended this composition because it had never been performed before, and also Vahl suggested it would reveal aspects of cultural fusion. This is a set of thirty-four short pieces, each averaging about two minutes long, and dedicated to Israeli pianist and piano teacher, Mina Dashevsky.

Vahl explained in one of our discussions, that he called these pieces “interludes” because they aren’t preludes or intermezzi, but something in between. These interludes can be performed as a single set, since the contrasting atmosphere of each successive interlude provides the sense of a collection, in the same way as Tchaikovsky’s *Children’s Album*, Op. 39, or Schumann’s *Kinderszenen*, Op. 15. However, they can also be performed separately due to their individual character. This allows for one or several being chosen, according to their character or scale, for inclusion in a program of classical art music. I chose to record the first twelve, which are representative of the set of thirty-four. However, for my research I have selected five of these twelve for detailed examination.

⁵⁰¹ Interview with Vahl, loc. cit.

⁵⁰² Hitron, H. 2013. “Huchrazu Hazochim Bepras Rosh Hamemshala Lekompozitorim,” (in Hebrew) (“Those Awarded the Prime Minister’s Prize for Composers were Announced,”) *Haaretz* official website. Accessed August 26, 2024, <https://www.haaretz.co.il/gallery/music/classicalmusic/2013-08-25/ty-article/0000017f-f69c-d318-afff-f7ff098c0000>.

⁵⁰³ Emanuel Vahl, private meeting with author.

Although these interludes include Jewish musical motifs, other more universal musical motifs, such as those derived from jazz, are also evident. Additionally, these pieces also revealed the influence of other composers and this was further confirmed during discussions with Vahl.⁵⁰⁴ In the set of these twelve interludes, it is possible to discern Shostakovich's influence, in addition to echoes of other composers' works, together with a range of cultural musical motifs.

34 Interludes have never been performed or recorded before, and because Vahl's compositional language is so unique, it was necessary to hear them in order to discern similarities and parts that were borrowed from other composers. Each interlude contrasts with the one that precedes it, and requires a different approach on the part of the pianist. In this way, it was like approaching a new composition each time throughout the twelve that were performed and recorded. The practice for performance enabled me to discover many musical motifs, for example intervals associated with Jewish folk music, such as the augmented second, and the descending minor second. Another example are the blue notes that give it a jazz sound. There were other motifs that I learnt about in conversation with the composer.

"Interlude No. 1"

Vahl told me that he considered the jazz singer Ella Fitzgerald to be the inspiration for this short interlude. I observed during my practice research that the appoggiaturas have a "bluesy" character, because they are reminiscent of three consecutive notes in an ascending scale each separated by semitones that sound like "blue notes".⁵⁰⁵ I wondered whether Soviet jazz had similar characteristics, so I examined a collection of Soviet jazz compositions for piano. I discovered a "Jazz-Waltz" by Soviet composer, and pianist, Igor Yakushenko (1932-1999), called *Sixteenth Spring* (1985), which revealed similar characteristics as Vahl's "Interlude No. 1". This jazz composition exhibited the time signature of three crochets in a bar, like Vahl's "Interlude No. 1", and it also similarly uses appoggiaturas of two rising semitone intervals to a long, sustained note on a down beat (see **Musical Ex. No. 6.1**).

⁵⁰⁴ Emanuel Vahl, private meeting with author.

⁵⁰⁵ Curry, B. 2015. "Blues Music Theory and the Songs of Robert Johnson: Ladder, Level and Chromatic Cylce," *Popular Music*, Cambridge Core. Cambridge: Cambridge University Press. pp. 250-251. Accessed December 27, 2024, <https://www.cambridge.org/core/product/2E4C3BEECE5EF371DBA79A32498BD745>.

Musical Example No. 6.1

The image shows a musical score for Piano (Pno.) in 3/4 time. It consists of two systems of staves. The first system contains bars 5 through 8, and the second system contains bars 9 through 12. The melody is written in the right hand, and the bass line is in the left hand. Bars 5 and 9 are circled in black, highlighting appoggiaturas. The score includes triplets and a 'm.s.' (musica sospesa) marking.

Above are bars 5-12 of Vahl's *34 Interludes*, "Interlude No. 1", and circled in black are appoggiaturas that could have been inspired by jazz. Similar appoggiaturas are circled in black below in bars 27-36 of Yakushenko's jazz composition *Sixteenth Spring*. Additionally, there is an off-beat rhythm that comes immediately after the first beat of the bar. (Vahl, E. 2021. *34 Interludes*. Published by the composer. Permission to use given by the composer.; and Iakushenko, I. 1985. "Shestnadsataia vesna: Zhaz-val's," (in Russian) ("Sixteenth spring: Jazz-waltz,") in *éctradnye i Dzhazovye Pesy dlia Fortepiano* (variety and Jazz Songs for Piano). Muzichna Ukraïna, pp. 102. Permission to use given by "Musical Ukraine").

The image shows a musical score for Piano (Pno.) in 3/4 time. It consists of two systems of staves. The first system contains bars 27 through 30, and the second system contains bars 31 through 34. The melody is written in the right hand, and the bass line is in the left hand. Bars 27 and 31 are circled in black, highlighting appoggiaturas. The score includes triplets and a 'm.s.' (musica sospesa) marking.

Appoggiaturas possibly alluding to jazz also return in bar 19 and in bar 20. I identified during my practice an interesting polyrhythm in bar 20 as having been inspired by jazz. After examining another collection of Soviet jazz compositions, I found a composition by Valery Yerokhin (1935-2017) called *Capriccio* (1986), which is “Derived from O. Peterson’s ‘Salute to Garner’” (1951).⁵⁰⁶ In Yerokhin’s *Capriccio* there is a section that also uses the same polyrhythm as can be found in Vahl’s “Interlude No. 1” (see **Musical Ex. No. 6.2**).

⁵⁰⁶ Erokhin, V. 1986. *Dzhazovye i éctradnye kompozitsii dlia fortepiano: Vypusk 5.* (in Russian) (*Jazz and a variety of compositions for piano: Volume 5*) Moskva: Muzyka. p. 30. (Ерохин, В. 1986. *Джазовые и эстрадные композиции для фортепиано: Выпуск 5.* Москва: Музыка. с. 30.)

Musical Example No. 6.2



Above are bars 19-22 of Vahl's *34 Interludes*, "Interlude No. 1". Circled here in black are the appoggiaturas that resemble those that appear in **Musical Ex. No. 6.1**, possibly influenced by jazz. Above circled in blue is a section of Vahl's interlude that incorporates polyrhythm. The section in bars 49-50 of Yerokhin's *Capriccio* (below) has the same polyrhythm of quaver triplets in the right hand, and crochets triplets in the left hand. (Vahl, E. 2021. *34 Interludes*. Published by the composer. Permission to use given by the composer.; and Erokhin, V. 1986. *Dzhazovye i éstradnye kompozitsii dlia fortepiano: Vypusk 5.* (in Russian) (*Jazz and a variety of compositions for piano: Volume 5*) Moskva: Muzyka. (Ерохин, В. 1986. *Джазовые и эстрадные композиции для фортепиано: Выпуск 5.* Москва: Музыка. Permission to use given by Muzyka Publishing House).



Although "Interlude No. 1" mainly incorporates motifs originating from jazz, there are also Jewish musical motifs present, for example, the augmented second interval appearing in bar 14. Although there are other appearances of the augmented second in "Interlude No. 1", such as in bar 18, or at the end of bar 37, the Jewish sound is subtle in comparison to later interludes (see **Musical Ex. No. 6.3**).

Musical Example No. 6.3



Circled in black in bars 13-18 (above) of “Interlude No. 1” from Vahl’s *34 Interludes*, shows the Jewish musical motif, the augmented second, that appears in this interlude, suggesting only a subtle influence of Jewish music. (Vahl, E. 2021. *34 Interludes*. Published by the composer. Permission to use given by the composer.)

“Interlude No. 3”

In contrast to the previous interlude, “Interlude No. 3” is quiet and thoughtful. I mentioned during my practice that bars 29-31 sound Jewish, and this can be confirmed by the opening of bar 29 that has an augmented second. Additionally, bars 29-31 use another Jewish musical motif, known as the “iambic prime”. This is where notes moving in stepwise motion change on weak beats, and has been identified by musicologists as belonging to Jewish folk music. The iambic prime was also a motif that Shostakovich incorporated in his compositions that were inspired by Jewish themes, such as in his song cycle *From Jewish Folk Poetry* (see **Musical Ex. No. 6.4**).⁵⁰⁷

⁵⁰⁷ Braun, J. 2010. “Shostakovich’s Jewish Songs: ‘From Jewish Folk Poetry, Op. 79’,” *DSCH Journal*, Vol. 32, Iss. January, “Writing About Shostakovich.” p. 20.

Musical Example No. 6.4



Above are bars 28-31 of Vahl's "Interlude No. 3". Circled in blue at the beginning of bar 29 are two augmented seconds. Additionally circled in black in bars 29-31 is the use of the "iambic prime", where most of the changing notes in the right hand are introduced on weak beats. This indicates that "Interlude No. 3" was inspired by Jewish music. (Vahl, E. 2021. *34 Interludes*. Published by the composer. Permission to use given by the composer.)

"Interlude No. 7"

"Interlude No. 7" is a slow mournful nocturne or lullaby, as I noted during my recorded practice. The entire first page is pianissimo, and Vahl emphasised that it should remain pianissimo throughout, despite any temptation to play louder. During my practice I also stated the possible influence of Jewish music on "Interlude No. 7", mentioning that it is like a Jewish "atonement song" due to the frequent appearance of the descending minor second interval, which is also associated with lamentation in baroque music.⁵⁰⁸ I also mentioned that this sounds like a lamenting motif of a descending minor second that is often heard in Jewish music, giving this interlude the sound of a Jewish song of lament.⁵⁰⁹ An additional Jewish musical motif that

⁵⁰⁸ Similar descending seconds have also been identified by Yuliya Kreinin in the compositions of another composer, Mark Kopytman, who immigrated to Israel from the Soviet Union in 1972. Kreinin identifies them as having a "lamento" quality, related to baroque music: Kreinin, Y. 2008. *The Music of Mark Kopytman: Echoes of Imaginary Lines*. Studia Slavica Musicologica, Vol. 33. Berlin: Verlag Ernst Kuhn. p. 35.

⁵⁰⁹ Khazdan, E. 2009 "Evreiskaia Muzyka v Vospriiatii Russkogo Kompozitora (Po Pis'mam i Avtografam MP Musorgskogo)," ("Jewish Music as Perceived by a Russian Composer (Based on MP Musorgsky's Letters and Autographs),") (in Russian) in *Biblii Do Postmoderna (Bibles Before Postmodernism)* Ed. Mochalova, V. Moscow: Moskva. p. 482. (Хаздан, Е. 2009. "Еврейская Музыка в Восприятии Русского Композитора (По Письмам и Автографам МП Мусоргского)," в *Библии До Постмодерна*, редактор: Виктория Мочалова, Статьи По Истории Еврейской Культуры. Москва: Москва. С. 482.)

is present in this interlude is the “iambic prime”, where notes change on weak beats in stepwise motion (see **Musical Ex. No. 6.5**).

Musical Example No. 6.5

Above are bars 25-31 of Vahl’s “Interlude No. 7”. Circled in blue are the descending minor seconds that are repeated throughout this section. The repeated descending minor seconds are a sighing motif in Jewish music. The abundance of this motif in this interlude, gives it the sound of a Jewish lament. There are two additional Jewish musical motifs in “Interlude No. 7”, the augmented second, and the iambic prime. The augmented second between the notes ‘F sharp’, and ‘E flat’, are circled in Orange. Circled in black is the Jewish musical motif, the “iambic prime”, present in bars 25, 27, and 29, where notes change on weak beats. (Vahl, E. 2021. *34 Interludes*. Published by the composer. Permission to use given by the composer).

“Interlude No. 9”

“Interlude No. 9” is a slow and quiet interlude, where the first page is again almost entirely in the dynamic of *piano* and *pianissimo*. There is further use of descending minor second intervals used to create a sorrowful atmosphere in this interlude. Additionally, the Jewish musical motif of the augmented second is also incorporated in this interlude, indicating further influence of Jewish music. Additionally, this section reveals the use of another Jewish musical motif, the iambic prime (see **Musical Ex. No. 6.6**).

Musical Example No. 6.6

The image displays a musical score for 'Interlude No. 9' by Vahl, consisting of two systems of piano (Pno.) staves. The first system covers measures 20 to 26, and the second system covers measures 24 to 30. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first system (measures 20-26) features a right-hand melody with a descending minor second interval circled in black in measure 23, and a Jewish musical motif (augmented second) circled in orange in measures 25 and 26. The second system (measures 24-30) features a left-hand melody with a Jewish musical motif (augmented second) circled in blue in measure 24, and a descending minor second interval circled in black in measure 25. The right-hand melody in the second system also features a descending minor second interval circled in black in measure 25. The score is marked with 'Pno.' and 'Pia. drammatico'.

Above are bars 20-26 of Vahl’s “Interlude No. 9”. Circled in blue in bar 24 is where augmented seconds are used, and circled in black are descending minor second intervals, first in the left hand in bar 23, and then in the right hand in bars 25, and 26. Circled in orange in the left hand in bar 23, and the right hand of bars 24-25 is the use of the Jewish musical motif, the iambic prime. (Vahl, E. 2021. *34 Interludes*. Published by the composer. Permission to use given by the composer).

After playing this composition to Vahl, the composer explained that bars 32-36 were inspired by the climactic section of the sixth movement of Musorgsky’s *Pictures at an Exhibition* “‘Samuel’ Goldenberg and ‘Schmuÿle’”. He explained that the tremolo in the right hand of

“Interlude No. 9” is similar to the repeated notes in the right hand of Musorgsky’s movement.⁵¹⁰ Additionally, the moving octaves in the left hand of this interlude have almost identical notes, with augmented seconds, and in the same key of B flat minor, as the left-hand section of Musorgsky’s movement, depicting the rich Jew’s “proud speech patterns” (see **Musical Ex. No. 6.7**).⁵¹¹

⁵¹⁰ Emanuel Vahl, private meeting with author.

⁵¹¹ Quick, M. 2014. “Mussorgsky’s ‘Pictures at an Exhibition’: Identifying the Expressive Narrative through Comparisons with Vocal Literature.” D.M.A. Diss., Ohio: University of Cincinnati. pp. 34-36.

Musical Example No. 6.7

The image displays two musical excerpts side-by-side for comparison. The left excerpt, from Vahl's "Interlude No. 9" (bars 32-34), is in B-flat minor and features a piano accompaniment. The right excerpt, from Musorgsky's "Pictures at an Exhibition" (bars 15-18), is also in B-flat minor and marked "Andante grave." Both excerpts are annotated with colored circles to highlight specific musical features: an orange circle above the right-hand part of Vahl's excerpt and above the right-hand part of Musorgsky's excerpt; a black circle around the left-hand part of Vahl's excerpt and around the left-hand part of Musorgsky's excerpt; purple circles around specific notes in the left hand of both pieces; and a blue circle around the first few notes of the right hand in both pieces. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *sf* and *mf*.

Above on the left is the section in bars 32-34 of Vahl's "Interlude No. 9" that was identified by Vahl as having been inspired by Musorgsky's *Pictures at an Exhibition*, the sixth movement, "'Samuel' Goldenberg and 'Schmuÿle'". Above on the right is the corresponding section in Musorgsky's *Pictures at an Exhibition*, bars 15-18. Circled in black in both, are the four notes played by the left hand in moving octaves, ascending in different notes but identical intervals, of a major second, a minor second, and then the augmented second. Circled in purple in both are identical descending notes of octaves in the left hand. Circled in orange above on the right is where the right hand repeats octaves in Musorgsky's "'Samuel' Goldenberg and 'Schmuÿle'", and above on the left circled in orange is the section in Vahl's "Interlude No. 9" that was inspired by the repeated octaves in the right hand of Musorgsky. Circled in blue shows that they are both in the key of B flat minor. (Vahl, E. 2021. *34 Interludes*. Published by the composer. Permission to use given by the composer.; and Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024, <https://ks15.imslp.org/files/imglnks/usimg/e/e5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).

“Interlude No. 11”

“Interlude No. 11” is one of the more profound of the *34 Interludes*, and is again in contrast to what comes before it. It is one of the longest interludes among the first twelve, and has a sorrowful atmosphere, also indicated by the expressive marking of “doloroso”. Vahl told me that this interlude is a passacaglia, with an eight-bar theme that is repeated seven times. By composing a passacaglia, he is connecting to an established tradition of Western art music composition.

The theme of the passacaglia is built entirely of minor seconds, major seconds, and augmented seconds, which are a Jewish musical motif (see **Musical Ex. No. 6.8**).

Musical Example No. 6.8

Interlude No11

Emanuel Vahl
op.153 No11

Adagio doloroso ♩ = 50

Piano

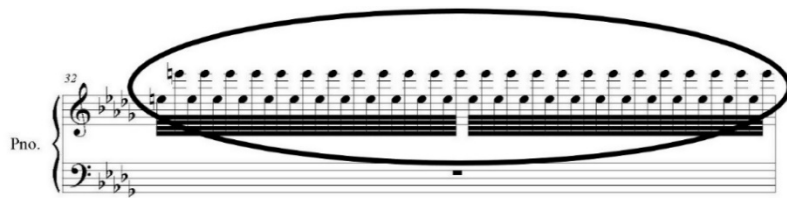
Pno.

Above are bars 1-12 of Vahl’s “Interlude No. 11”. Circled in blue is the passacaglia theme that constantly returns throughout “Interlude No. 11”, with a total of seven repetitions of the theme. Circled in black is where the Jewish musical motif, the augmented second, is used in the passacaglia theme. (Vahl, E. 2021. *34 Interludes*. Published by the composer. Permission to use given by the composer).

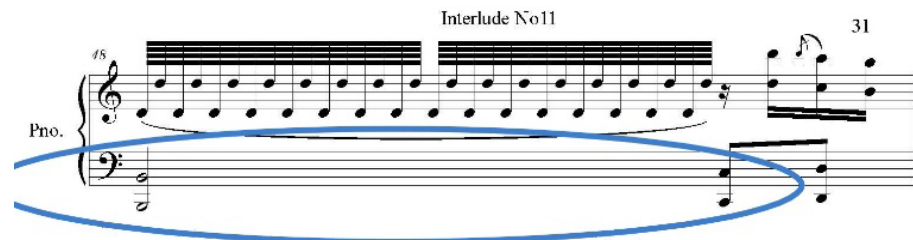
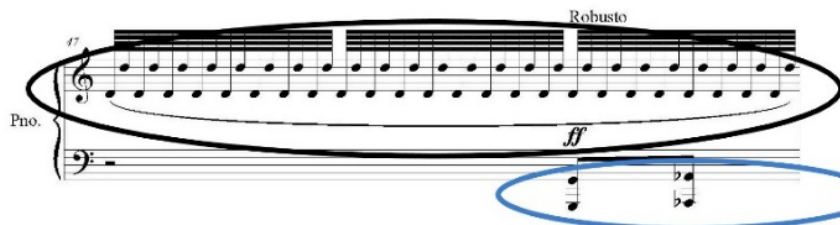
After examining this interlude and comparing it with “Interlude No. 9”, I found that both have similar sections that seem to have been borrowed from Musorgsky’s sixth movement of his *Pictures at an Exhibition*, “‘Samuel’ Goldenberg and ‘Schmuÿle’”.⁵¹² Again, here in “Interlude No. 11”, similar to **Musical Ex. No. 6.7** of “Interlude No. 9”, there is the *fortissimo* tremolo in the right hand that reveals a parallel to the right hand of Musorgsky’s “‘Samuel’ Goldenberg and ‘Schmuÿle’”. Additionally, in this section of “Interlude No. 11” the left hand uses augmented seconds in moving octaves in a similar way to the climactic section of Musorgsky’s “‘Samuel’ Goldenberg and ‘Schmuÿle’” (see **Musical Ex. No. 6.9**).

⁵¹² Burkholder, J. P. 1994. “The Uses of Existing Music: Musical Borrowing as a Field,” *Notes*, Vol. 50, Iss. 3, March. Wisconsin: Music Library Association. pp. 854 and 861-862.

Musical Example No. 6.9



Above on the left circled in black is the section in bar 32 of “Interlude No. 9” that is similar to the section circled in black of bars 47-48 in the right hand of “Interlude No. 11” (below). Above on the right, circled in black, are the repeated octaves of Musorgsky’s “‘Samuel’ Goldenberg and ‘Schmuyle’” in bars 17-18, that could have inspired both interludes. Circled in blue in bar 18 of Musorgsky’s “‘Samuel’ Goldenberg and ‘Schmuyle’” (above right), and in blue in bars 47-48 of Vahl’s “Interlude No. 11” (below), are similar ascending intervals in octaves in the left hand, of first a minor second, and then the Jewish musical motif, the augmented second, and then again a minor second after. (Vahl, E. 2021. *34 Interludes*. Published by the composer. Permission to use given by the composer.; and Musorgsky, M. 1886. *Pictures at an Exhibition*. (composed 1874) St Petersburg: V. Besel & Co. Edited by Nikolay Rimsky-Korsakov. Reprinted 1918, Leipzig: Breitkopf und Härtel. Public domain at IMSLP, accessed August 27, 2024, <https://ks15.imslp.org/files/imglnks/usimg/e/e5/IMSLP85544-SIBLEY1802.13415.b56e-39087012668630.pdf>).



Additionally, Vahl pointed out that bar 53 is inspired by Shostakovich's *Piano Trio No. 2*, Op. 67. It is in the fourth movement of this trio that Shostakovich used a Jewish theme. In the theme played by the piano in Shostakovich's piano trio, there is a descending major second, then a repeated note, followed by a descending minor second. This section also uses the Jewish musical motif of the iambic prime. This is identical in intervals and repeated notes to the section in Vahl's "Interlude No. 11" (see **Musical Ex. No. 6.10**).

Musical Example No. 6.10

The image shows a musical score for two pianos (Pno.). The top system (bars 51-52) has a circled section in the right hand. The bottom system (bars 53-54) has a circled section in the left hand. The tempo is marked 'Tempo primo' and 'rall.'.

Circled in black below is the section of the piano part in bars 38-42 of Shostakovich's *Piano Trio No. 2*, the fourth movement, which reveals similar intervals and repeated notes to that of the section circled in black of bars 51-53 of Vahl's "Interlude No. 11", transposed down a minor third from Shostakovich's piano trio (above). This section in Shostakovich's trio (below) also reveals the use of the Jewish musical motif, the iambic prime, where it is the 'G natural' in each bar that is the note that is on a weak beat and is repeated on a strong beat. Below, in Vahl's interlude, the iambic prime occurs at the end of bar 51 with the introduction of 'Eb' on a weak beat, and its repetition on a strong beat. The iambic prime can be seen again throughout bar 52 with 'E flat', and then in bar 52 with 'E flat' on the first beat and 'F' on the second beat of the bar. (Vahl, E. 2021. *34 Interludes*. Published by the composer. Permission to use given by the composer.; and PIANO TRIO NO 2 IN E MINOR, OP.67 (DMITRI SHOSTAKOVICH) – up to 5 bars. © 1962 Musikverlag Hans Sikorski, Hamburg. Reproduced by permission of Boosey & Hawkes Music Publishers Ltd. Solely for the use by Benjamin Goodman).

The image shows a musical score for two pianos (Pno.). The bottom system (bars 38-42) has a circled section in the left hand.

It is important to note here that the fourth movement of Shostakovich's *Piano Trio No. 2*, Op. 67 has been identified as one of Shostakovich's compositions influenced by Jewish music.⁵¹³

Conclusion

In order to identify cultural fusion in Vahl's *34 Interludes*, I chose six interludes to examine in detail for different cultural musical motifs. I identified where Vahl borrowed from other composers such as Shostakovich and Musorgsky. There are musical motifs in this set of interludes originating from Russian, Soviet, and Jewish music, as well as other universal musical motifs taken from jazz. The presence of Jewish musical motifs can be found in "Interludes" no's "1", "3", "7", "9", and "11". The jazz character that is prevalent in "Interlude No. 1" is unique among the twelve interludes I recorded.

"Interlude No. 11" is especially interesting as it incorporates sections that show the influence of both Musorgsky and Shostakovich, as well as Jewish musical motifs. In this interlude, Vahl borrows from the sixth movement, "'Samuel' Goldenberg and 'Schmuyle'", of Musorgsky's *Pictures at an Exhibition*. This movement exemplifies Musorgsky's use of Jewish musical motifs in his compositions, inspired by the Jewish folk music he heard in the Russian Empire. "Interlude No. 11" is also specifically Jewish in character because Vahl incorporates Jewish musical motifs in addition to those that reference Musorgsky's work, including an abundance of augmented seconds and the iambic prime.

The Jewish character of the music and incorporation of Jewish musical motifs is a way that Vahl expresses his Jewish identity through music, as did the other composers of his generation who immigrated to Israel in the 1990s and are included in this research. Vahl barely used any Jewish musical motifs in his compositions before he immigrated to Israel, and avoided giving them any Jewish titles. In the interview with Vahl, he directly

⁵¹³ Braun, J. 1985. "The Double Meaning of Jewish Elements in Dimitri Shostakovich's Music," *The Musical Quarterly*, Vol. 71, Iss. 1. Oxford: Oxford University Press. p. 69.

attributed the reason of the absence of Jewish musical motifs and themes to the danger of associating with Jewish culture in the Soviet Union. After Vahl immigrated to Israel, he began giving many of his compositions Jewish titles and composed with Jewish musical motifs. He was free to express his Jewish identity and contribute to Israeli art music.

Vahl also borrowed from Shostakovich in “Interlude No. 11”, and in doing so Vahl was connecting to his Soviet education and Soviet art music, and he was also expressing his reverence for Shostakovich.⁵¹⁴ Many of the composers in this research have either spoken about their respect for Shostakovich, or have included musical motifs borrowed from Shostakovich, or have dedicated their works to Shostakovich, and Vahl did all of these.

In *34 Interludes*, and especially in “Interlude No. 11”, Vahl incorporates several elements of Russian and Soviet art music. But he remains readily identifiable as a Fourth Generation Israeli art music composer due to his incorporation of Jewish musical motifs. Indeed, the use of Jewish musical motifs is a way composers of this generation assimilated in Israel after emigrating in the 1990s from the former Soviet Union.

⁵¹⁴ During an interview with Vahl, he expressed his admiration for Dmitry Shostakovich.

Chapter 7: Irena Svetova and Oleg Bogod: Composers who immigrated from the former Soviet Union in the 1990s. Their ideological motivation to immigrate revealed in the Jewish and Israeli musical motifs in their works.

Introduction

Presented in the following chapter are two compositions, one by Oleg Bogod, *One Horah and 5 Klezmer Ostinatos*, and the other by Irena Svetova, *Venetian Drafts*. These compositions were composed after each of them had immigrated to Israel in the 1990s from the former Soviet Union. Bogod immigrated after finishing music high school where he studied jazz piano, among other music subjects. Bogod only began composing after he immigrated to Israel. Svetova immigrated after completing two degrees in Moscow, and had already been composing while there. However, most of her professional compositions were only written once she was in Israel.

The influence of Bogod's high-school education can be seen in *One Horah and 5 Klezmer Ostinatos*, with its specific use of musical motifs that can be identified as belonging to jazz, which are described in this research as a universal musical motif. Bogod describes in my interview with him, the challenge he faced of acquiring jazz recordings when he lived in the Lithuanian Soviet Socialist Republic. These difficulties were due to restrictions imposed by the Soviet regime, at a time when it was trying to isolate itself from the West and its culture. Bogod's incorporation of jazz elements in his compositions is a way that his compositions identify with a global form of composition, and also incorporate aspects of his school education.

Bogod's use of the music of an Israeli folk dance, the hora, sets him apart from other composers in this research. He specifically chose an Israeli musical motif to incorporate in his composition, and by doing so, he connected to the compositional style of Israeli art music of the 1930s to the 1950s. Bogod's composition combines Jewish musical motifs, an Israeli musical motif, and universal musical motifs. In doing so he created a unique cultural fusion of musical motifs in one composition.

Svetova's composition reveals similar decisions that were taken when composing *Venetian Drafts*. Indeed, Svetova was also motivated by ideological reasons to immigrate to Israel. Svetova's composition reveals the use of Jewish musical motifs, as one of the movements describes the Jewish ghetto that was created in Venice in 1516.⁵¹⁵

There is also one movement that seems to draw inspiration from Shostakovich's compositional style and possibly specifically from one of his compositions. Although this was never identified by Svetova as being a direct inspiration, Svetova did mention the profound impact Shostakovich's compositions had on her. *Venetian Drafts* reveals a cultural fusion of Soviet, Jewish and universal musical motifs. In using Jewish musical motifs, Svetova expresses her Jewish identity and reveals her wish to assimilate in Israel, and also to contribute to Israeli art music. Her incorporation of Soviet musical motifs reveals that although she emigrated from the former Soviet Union and is devoted to contributing to Israeli art music, she still values aspects of Soviet culture.

Both Bogod's and Svetova's compositions had never been performed or recorded when I began this research, and in order to study in depth the cultural musical motifs in each of them, it was essential to become familiar with them as a pianist. Although when I recorded Bogod's composition in 2021 for this submission it was a premiere, it has since been performed and recorded. I have had the privilege of premiering Svetova's composition for this research.

In Bogod's *One Horah and Five Klezmer Ostinatos*, and Svetova's *Venetian Drafts*, the cultural influences only became clear through intensive practice of the piece. In Svetova's work some Jewish musical motifs such as the Jewish triplet, and the augmented second in the fourth movement, "Abandoned Ghetto", were readily discovered during an examination of the score. However, the abundance of them in this movement in tandem with the mystical atmosphere that could be associated with an "imagined" *nigun*, was only apparent after preparing the work for performance and recording.

⁵¹⁵ Private correspondence with Irena Svetova.

Other cultural musical motifs that were discovered while preparing Svetova's *Venetian Drafts* for performance and recording, seem to originate from other composers and genres. Some of these seem to be borrowings from Debussy and impressionism, however this was beyond the scope of this research. It was because the entire set of *Venetian Drafts* was prepared for performance and recording, that other cultural musical motifs were discovered, and that a possible connection to Shostakovich's influence on Svetova was discerned.

Irena Svetova

Born: date undisclosed, Moscow, USSR

Immigrated to Israel: 1991

Irena Svetova was born in Moscow; her mother was an artist and her father, an engineer. Svetova began studying piano from the age of six. Her ability was immediately recognised and she won a place at the Gnesin Music School for talented children. She explained that, even at that young age, music education in Moscow was rigorous with exams and recitals. In addition to her piano studies, Svetova attended music theory and ear-training lessons, sang in a choir, and played in ensembles.⁵¹⁶

From the age of fifteen, Svetova continued her studies as a pianist at the Moscow Gnesin High School, and had also begun composing privately. Only after a second degree in piano performance at the Musorgsky Academy of Music, did she begin seriously studying composition. She was accepted to study composition at the Tchaikovsky State Academy of Music in Moscow with Tikhon Khrennikov (1913-2017) and his assistant Tatiana Chudova (1944-2021).⁵¹⁷

Svetova explained that during her studies at the Tchaikovsky Academy, composers such as Shostakovich, Prokofiev, Stravinsky, Schnittke, and Bartók, influenced her own

⁵¹⁶ Irena Svetova, interviewed by Benjamin Goodman, June 30, 2021.

⁵¹⁷ Interview with Svetova, loc. cit.

compositional style. She mentioned her affinity for Jewish folk music and Israeli folk songs, which had always been part of her upbringing and helped form her identity.⁵¹⁸

Svetova described how antisemitism in Moscow often restricted Jews professionally. She cited her own personal experience at the Tchaikovsky Academy in Moscow, where she had been denied a place to study for a doctorate, even though she had the highest grades on her course. Furthermore, Svetova was on track to receiving the highest-ranking diploma for her degree, but on the exam about communism and Marxism-Leninism, she was given a low grade and that made it impossible for her to continue her studies to a third degree. Only later was Svetova accepted to the Composers' Union of the Soviet Union. Svetova described these episodes as incredibly difficult. However, her compositions, such as chamber music works, pieces for children, and vocal music, were performed in the Soviet Union. Moreover, while living in Moscow, Svetova received a prize awarded to young composers.⁵¹⁹

Svetova immigrated to Israel in 1991 and went to Jerusalem, where she still lives. Within a few months she was appointed as a composition teacher at the Conservatory of the Jerusalem Academy of Music. Svetova only began learning Hebrew in Russia a few months before she immigrated and so was unable to teach her lessons in Hebrew but she rapidly acquired the language. She continues to teach composition at the Conservatory and at the High School. Many of Svetova's students have become composers, performers, conductors, and teachers throughout Israel and in other countries.⁵²⁰

Svetova began composing as soon as she arrived in Israel but only in her head because her piano had yet to arrive from Moscow. She said that in many ways her life stayed much the same when she moved from Moscow to Jerusalem: she continued teaching, composing, and having her music performed. But there was one significant difference: in Moscow she described her experience as being "unable to breathe", and in Jerusalem

⁵¹⁸ Interview with Svetova, loc. cit.

⁵¹⁹ Interview with Svetova, loc. cit.

⁵²⁰ Interview with Svetova, loc. cit; and "Irena Svetova," *Israel Composers' League* official website. Accessed August 26, 2024, <https://www.israelcomposers.org/Members.aspx?lang=Hebrew&letter=%D7%A1&id=208>.

she could. She explained that even though she had close friends in Moscow, it was only once in Israel that she finally felt at home and had complete freedom to express herself through her compositions.⁵²¹

Svetova has returned to Russia twice since immigrating to Israel, once when her composition for two pianos, *When I Heard the Voice of an Alarm Siren* (1992), was performed there. It had been composed during her second year in Israel. The second time she visited Moscow was with her then 18-year-old pianist son, Eliyahu.⁵²²

Svetova noted that although her compositions already incorporated some Jewish elements while she was living in Moscow, when in Israel, the Jewish content of her compositions greatly increased as she drew on her Jewish roots. For example, Svetova identified her piano concerto (2010) as being a “one hundred per cent Jewish concerto”, explaining that the second movement incorporates the Jewish folk song “Hine Ma Tov”, and the last movement reminds the listener of Yiddish folk music. Many other works composed by Svetova since arriving in Israel, are clearly influenced by Jewish music and culture, for example, *Psalm 33* (2013) for choir and piano, and *Repentance* (2008) for voice and string quartet.⁵²³

Svetova has composed choral, symphonic, chamber, and vocal works, in addition to music for young musicians and theatre. Svetova has received several important prizes for her work as a composer including: the Israel Prime Minister’s Award (2007); and the Stern Prize for her contribution to Israeli music (2015). In 2003 Svetova’s composition *String Quartet No. 1* (1988) was performed by the Israel Contemporary String Quartet and won the prestigious Oedoen Partos Prize.⁵²⁴

⁵²¹ Interview with Svetova, loc. cit.

⁵²² Interview with Svetova, loc. cit.

⁵²³ Private correspondence with Irena Svetova during meeting on August 21, 2021; and “Irena Svetova,” *Israel Composers’ League*, loc. cit.

⁵²⁴ Interview with Svetova, loc. cit; and “Irena Svetova,” *Israel Composers’ League*, loc. cit.

Svetova's Venetian Drafts (2016)

Svetova explained, in an interview, that she composed *Venetian Drafts* immediately after returning from a trip to Venice in 2016. She wrote this work to try and express the profound experience of her visit. There is a version of *Venetian Drafts* for piano trio consisting of flute, cello, and piano, that has been performed and recorded, however the version for piano solo was premiered in this research.

Venetian Drafts consists of five movements. The first, "Arrival to Venice", depicts the anticipation and excitement of seeing Venice for the first time. The second "Roughness" is a reminder of the tragic history of Venice. The third movement, "Frozen Beauty", creates an atmosphere as if time has stood still with Venice retaining its beauty throughout the centuries. The fourth movement, "Abandoned Ghetto" describes the Jewish ghetto, revealing the darker history of Venice. The fifth and final movement, "The Secret of Venice", is an amalgamation of all the themes from the previous movements, implying that the secret of the attraction of Venice is a combination of all these elements. One compositional technique, the leitmotif of water, returns throughout the composition, constantly reminding the listener of Venice.⁵²⁵

Svetova also spoke about the influence of Shostakovich on her compositions, and this is discernible in *Venetian Drafts*.⁵²⁶ For example, the opening of Svetova's second movement, "Roughness", with its low, heavy ostinato bass seems to draw on the opening of Shostakovich's Symphony No. 13 *Babi Yar*. This can be understood as the incorporation of a Soviet musical motif. An additional parallel that can be found between "Roughness" and Shostakovich's Symphony No.13 is the entrance of the melody. Shostakovich brings in the melody in the brass section straight after the second crochet, and Svetova brings it in after the third crochet. Furthermore, the atmosphere, registers, and rhythmic values of *Venetian Drafts* are similar to those in Shostakovich's symphony (see **Musical Ex. No. 7.1**).

⁵²⁵ Private Correspondence Irena Svetova with Benjamin Goodman, August 26, 2024.

⁵²⁶ Interview with Svetova loc. cit.

Musical Example No. 7.1

2.
Roughness

4

Andante sostenuto
29 $\text{♩} = 60$

Pno. *f* *pesante*

Below are bars 1-4 of the first movement “Babi Yar” from Shostakovich’s *Symphony No. 13*, and above is the first bar of “Roughness”, the second movement of Irena Svetova’s *Venetian Drafts*. Circled in blue below indicates where the low-register instruments are moving in unison together in Shostakovich’s symphony. Similarly, the corresponding section in Svetova’s “Roughness” is circled in blue to show the low register of the piano where octaves are played in the left hand. Circled in orange in Shostakovich’s symphony is where the instruments that are playing the melody enter, a semiquaver after the second crochet beat. In Svetova’s “Roughness”, the section circled in orange indicates the continuation of the theme a semiquaver after the third crochet. Although in Svetova’s “Roughness” it is the continuation of the melody and a different rhythm and intervals, a similar atmosphere is created that is dictated by the left hand. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer.; and SYMPHONY NO 13 IN B FLAT MINOR, OP.113 (DMITRI SHOSTAKOVICH / YEVGENI YEVTUSHENKO) – up to 4 bars. © Musikverlag Hans Sikorski, Hamburg. Reproduced by permission of Boosey & Hawkes Music Publishers Ltd. Solely for the use by Benjamin Goodman).

Clarinetto basso (R)

2 Fagotti

Contrafagotto

4 Corni (F)

3 Trombe (B)

p

mf *espr.*

con sord.

tenuto

I. II con sord.

There is an absence of Israeli musical motifs in *Venetian Drafts*, instead it looks to Jewish music and to the tradition of composing art music with Eastern European Jewish themes. Jewish musical motifs can be found in abundance throughout her composition with the extensive use of the augmented second. The influence Jewish music had on *Venetian Drafts* is best seen in the fourth movement “Abandoned Ghetto”, where several Jewish musical motifs can be found, such as the augmented second and the Jewish triplet in two of its forms.

The Jewish triplet was identified in 1870 by leading music critic Ludwig Speidel, when he reviewed Anton Rubinstein’s *Der Thurm zu Babel* (The Tower of Babel), composed in 1868. In this composition Speidel identified a lone rising triplet of a minor third as having a Jewish sound. Speidel also identified triplets as having a Jewish sound in Karl Goldmark’s music; this time a repeated note within a single triplet.⁵²⁷ Karl Goldmark identified his own triplets as being Jewish in *Die Königin von Saba* (The Queen of Sheba) first performed in 1875.⁵²⁸ Another music critic, Eduard Hanslick in 1878 also identified triplets as having a Jewish sound when he reviewed Goldmark’s *Die Königin von Saba*, this time a lone descending triplet of a minor third.⁵²⁹

In Svetova’s “Abandoned Ghetto” the Jewish triplet manifests as a triplet of a repeated note, as well as a descending minor third. There is also a mystical atmosphere to this movement created by the lack of a time signature and the quasi-improvisational, recitative feel. The lack of a time signature evokes the sound of a Jewish song without words, a *nigun* (see **Musical Ex. No. 7.2**).⁵³⁰

⁵²⁷ Brodbeck, D. 2014. “Liberal Essentialism and Goldmarks Early Reception,” in *Defining Deutschum*. New York: Oxford University Press. pp. 79 and 91.

⁵²⁸ Belina, A. et. al. 2019. *Music History and Cosmopolitanism*. 1st ed. New York: Routledge. p. 50.

⁵²⁹ Brodbeck, loc. cit.

⁵³⁰ Idelsohn. A. Z. 1929. *Jewish Music In Its Historical Development*. New York: Henry Holt Publication. Citations refer to 1967 reprint, New York: Schocken Books Edition; and 1992 reprint, New York: Dover Publications. p.

Musical Example No. 7.2



Above is bar 103 of “Abandoned Ghetto”, the fourth movement of Svetova’s *Venetian Drafts*. In this section the blue arrows are indicating where Jewish triplets are used. The two Jewish triplets identified here have different rhythmic values, one of three crochets, and one of three quavers, however both use three repeated notes. Circled in blue is an augmented second interval. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

The Ghetto in Venice, established in 1516, was the first ghetto created to forcibly confine Jews to a specific area.⁵³¹ Svetova said that “Abandoned Ghetto” recreates something of the emotions she felt on seeing the Ghetto for the first time.⁵³² From the beginning of this movement Svetova begins the melody with a descending minor second in parallel fifths with an accent on the first note. The descending minor second is a musical gesture understood as a sigh or lamenting gesture in Jewish music. This gesture, specifically with an accent on the first note, in the context of this movement can be interpreted as a “sigh” or lament motif.⁵³³ This gesture is repeated many times throughout the “Abandoned Ghetto” and several times in the first bar alone (see **Musical Ex. No. 7.3**).

⁵³¹ Laskin, D. 2016. “500 Years of Jewish Life in Venice,” *The New York Times*, March 9, 2016, sec. Travel. Accessed August 23, 2021, <https://www.nytimes.com/2016/03/13/travel/venice-italy-jewish-ghetto.html>

⁵³² Interview with Svetova loc. cit.

⁵³³ Khazdan, E. 2009 “Evreiskaia Muzyka v Vospriiati Russkogo Kompozitora (Po Pis'mam i Avtografam MP Musorgskogo),” (“Jewish Music as Perceived by a Russian Compsoer (Based on MP Musorgsky’s Letters and Autographs),”) (in Russian) in *Biblii Do Postmoderna (Bibles Before Postmodernism)*, edited by Victoria Mochalova. Moscow: Moskva. p. 482. (Хаздан, Е. 2009. “Еврейская Музыка в Восприятии Русского Композитора (По Письмам и Автографам МП Мусоргского),” в *Библии До Постмодерна*, редактор: Виктория Мочалова, Статьи По Истории Еврейской Культуры. Москва: Москва. С. 482.)

Musical Example No. 7.3

4.

Abandoned Ghetto

11

Adagio
♩ = 50
8va

102

Pno.

p

8va

Above is bar 102 from “Abandoned Ghetto”, the fourth movement of Svetova’s *Venetian Drafts*. In this section the blue circles indicate where there are descending minor second intervals, the first with an accent at the beginning can be interpreted as a sigh, or lament motif. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

Svetova created “imagined” Jewish melodies instead of incorporating direct quotations from Jewish folk music.⁵³⁴ This method of borrowing has been defined by J. Peter Burkholder as “stylistic allusion”.⁵³⁵ For example, in “Abandoned Ghetto”, Svetova wrote a long bar where the right hand begins a melody and the left hand responds. This melody has a mystical atmosphere that is created by two long-held notes in both extremes of the piano’s registers by the use of the sustain pedal. The melody then enters in this atmosphere, with the sustain pedal blending the sounds. The left hand responding immediately after the right hand’s statement creates a dialogue that can be found in religious Jewish singing.⁵³⁶ The melody itself sounds as though it is borrowed from an existing Jewish folk song, but instead has been created without

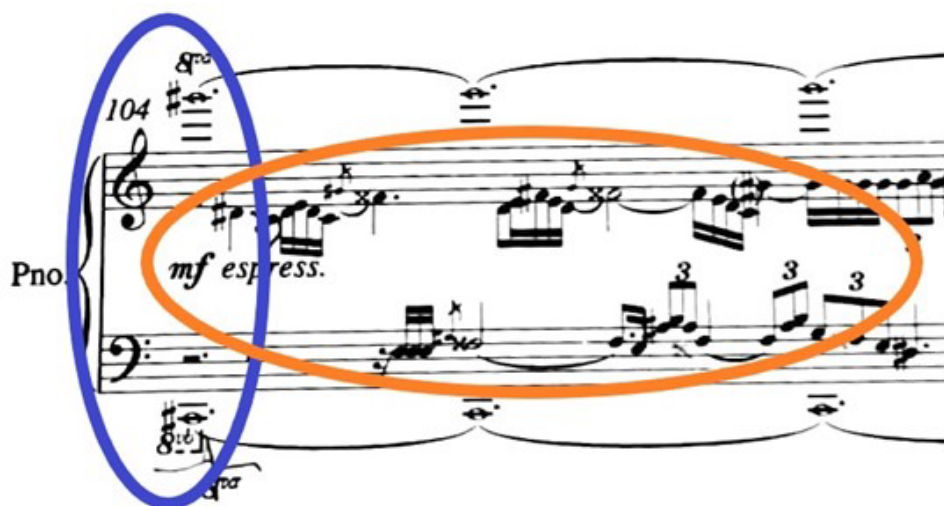
⁵³⁴ Gertler-Jaffe, J. 2017. “With Song and Hard Work: Shirei Eretz Yisrael and the Social Imaginary,” *University of Toronto Journal of Jewish Thought*, Vol. 6. Toronto: University of Toronto, Anne Tanenbaum Centre for Jewish Studies. pp. 134-135.

⁵³⁵ Burkholder, J. P. 1994. “The Uses of Existing Music: Musical Borrowing as a Field,” *Notes*, Vol. 50, Iss. 3, March. Wisconsin: Music Library Association. p. 854.

⁵³⁶ Frühauf, T. 2015. “The Reform of Synagogue Music in the Nineteenth Century,” in *The Cambridge Companion to Jewish Music*. Cambridge: Cambridge University Press. p. 191.

quoting a specific song, and can therefore be assigned the term “imagined” (see **Musical Ex. No. 7.4**).⁵³⁷

Musical Example No. 7.4



Above is the first half of bar 104 of “Abandoned Ghetto”, the fourth movement of Svetova’s *Venetian Drafts*. In this section of Svetova’s *Abandoned Ghetto*, circled in blue are the long notes held by the sustain pedal played at both registers of the piano creating a mystical atmosphere. Circled in orange is where the right hand begins the melody, and the left hand responds in dialogue. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

Svetova’s Venetian Drafts: Conclusion

Svetova composed *Venetian Drafts* after returning from a visit to Venice, in order to express what she felt while there. Each movement represents a different aspect of her experience, and displays a synthesis of contemporary compositional styles with Jewish musical motifs, including those inspired by Eastern European Jewish folk and religious music. The use of Jewish musical motifs in the fourth movement of *Venetian Drafts*, “Abandoned Ghetto” demonstrates Svetova’s freedom to express her Jewish identity in Israel, compared with the suppression experienced in the Soviet Union. Furthermore, the cultural fusion that is exhibited in this composition is of Jewish musical motifs, with Soviet musical motifs, in addition to the

⁵³⁷ Gertler-Jaffe, 2017. loc. cit.

theme of the entire work being universal. The Jewish musical motifs reflect Svetova's ideologically driven decision to immigrate and highlights her desire to contribute to Israeli art music. At the same time, the other motifs underscore her continuing connection to her Soviet educational roots and her engagement with a broader universal community.

Oleg Bogod

Born: 1975, Vilnius, Lithuanian Soviet Socialist Republic

Immigrated to Israel: 1996

Bogod recounted, in a recent interview with me, that his childhood home in Vilnius was always filled with music. He began classical piano lessons at the age of four and continued with the lessons until he was 15. However, although he was regarded as talented, he always found them a chore. At 15, he went to study at a music college in Vilnius. There he began studying with his first jazz teacher, Sigitas Giedraitis, and was enthralled by the “freestyle” of jazz rather than what Bogod described as the rigid approach of classical music. Although jazz became his major, he also studied classical repertoire with his jazz teacher. There were classes taught on both jazz and classical harmony, form, and analysis, in addition to the history of classical music and jazz music. For Bogod though, it was improvisation and jazz harmonies that captured his interest and changed his “whole understanding of music”.⁵³⁸ He studied at the college until the age of twenty, when he immigrated to Israel.⁵³⁹

Jazz had only been taught in Lithuania since the early 1990s, when the country was struggling to gain its independence from the Soviet Union. Bogod said that even during that period there still was very little exposure to jazz in Lithuania. However, there were several excellent jazz musicians in the country, but there was almost a complete absence of jazz teachers. Moreover, the music stores never sold jazz recordings and people relied on sharing cassettes of the music. Furthermore, it was also impossible to get any books on methods for teaching jazz; “everything

⁵³⁸ Oleg Bogod, Interviewed by Benjamin Goodman, October 25, 2020.

⁵³⁹ WhatsApp correspondence of Oleg Bogod with Benjamin Goodman, August 24, 2024.

was invented” he said. This meant that the teachers themselves were the primary source of inspiration for students. And Bogod acknowledged the importance of his own teacher who instilled in him a “passion” for the music and enabled him to develop complete freedom in his compositional style.⁵⁴⁰

After completing high school, Bogod considered leaving Lithuania because, as a Jew, he had always felt an outsider there. Bogod wanted to continue his music studies and thought of moving either to Berklee College in Boston, USA, or to Europe. For Bogod, Israel was also an option because many of his Jewish friends and family had immigrated to Israel during the period of significant immigration in the 1990s.⁵⁴¹

Bogod attended a meeting at the Lithuanian Academy of Music where the secretary of the Jerusalem Academy of Music, Rina Gordon, spoke. Gordon was travelling under the auspices of the Jewish Agency, a non-governmental organization that encouraged and assisted immigration to Israel. Bogod remembered that about ten students attended the meeting where a promotional video of the Jerusalem Academy was shown. The students were all either working on or finishing a first degree at the Academy in Vilnius, and were wondering about what the future held for them. Because of Bogod’s strong Jewish identity, he had already been considering immigrating to Israel, and after this meeting, he began to consider the possibility more seriously.⁵⁴²

Bogod arrived in Israel in January 1996, and his parents joined him four years later. Upon arriving in Israel, Bogod immediately applied to the Jerusalem Academy of Music, and was admitted to study there at the beginning of the next academic year. Bogod spent the first six months in Israel living on Kibbutz Gal’on, about fifty kilometres southwest of Jerusalem, where he intensively studied Hebrew. He was fluent in Russian, and Lithuanian, and had already taught himself some basic English; he was undaunted at the prospect of learning Hebrew.⁵⁴³ Thirty new immigrants came to live on Kibbutz Gal’on at that time and Bogod said that five of them were musicians from different regions of the former Soviet Union who had

⁵⁴⁰ Interview with Oleg Bogod, loc. cit.

⁵⁴¹ WhatsApp correspondence of Oleg Bogod with Benjamin Goodman, August 24, 2024.

⁵⁴² Interview with Oleg Bogod, loc. cit.; and WhatsApp correspondence of Oleg Bogod with Benjamin Goodman, August 24, 2024.

⁵⁴³ Interview with Oleg Bogod, loc. cit.; and WhatsApp correspondence of Oleg Bogod with Benjamin Goodman, August 24, 2024.

all met with Gordon from the Jerusalem Academy on her tour of the region. The program set up on Gal'on was intended for Russian speakers.⁵⁴⁴

Bogod's teacher at the Jerusalem Academy for his bachelor's degree in jazz piano performance was Professor Vyacheslav (Slava) Ganelin (b. 1944, in Vilnius), who had immigrated to Israel in 1987.⁵⁴⁵ In Lithuania, Ganelin had established a reputation as a composer and jazz pianist. According to Bogod, Ganelin's ensemble group, the "Ganelin Trio", was well-known in Lithuania at a time when most jazz was either forbidden or met with a lot of resistance. Ganelin didn't play what Bogod termed as "Ellington jazz", or traditional music, but instead was "super avant-garde" and "super free".⁵⁴⁶

When Bogod was still a student in Lithuania, his teacher, Giedraitis, had told him about Ganelin. Bogod said that the opportunity to study with Ganelin was one of the main reasons that he came to Jerusalem. It was Ganelin who inspired Bogod to begin composing, and although at that time Bogod thought jazz was "amazing", he also began to feel constrained by it. The freedom of expression and the avant-garde music that he was introduced to by Ganelin, provided Bogod with a new approach to composition. He became acquainted with new "colours" of sound and with composers such as Penderecki, Lutosławski, Bartók, and Shostakovich.⁵⁴⁷

Bogod had heard these names in school before, but it was only at the Jerusalem Academy while working with Ganelin that he realised that this music was just as exciting as jazz, and so Bogod began to compose modern classical art music. Ganelin took Bogod through an educational journey consisting of free improvisation, jazz composition, and classical composition. Bogod revisited Bach, Mozart, and Beethoven, this time as a music-lover, rather than as someone learning, reluctantly, to play the piano, and Bogod identified this as a very different mindset. He noted that, of course, it is impossible to understand Penderecki, or Prokofiev without knowing how those styles had evolved.⁵⁴⁸

⁵⁴⁴ Interview with Oleg Bogod, loc. cit.

⁵⁴⁵ "Vyacheslav Ganelin", in *Israel Composers' League* official website. Accessed April 27, 2024 at <https://www.israelcomposers.org/Members.aspx?lang=Hebrew&letter=%D7%92&id=155>

⁵⁴⁶ Interview with Oleg Bogod, loc. cit.

⁵⁴⁷ Interview with Oleg Bogod, loc. cit.

⁵⁴⁸ Interview with Oleg Bogod, loc. cit.

Bogod's first years at the Academy were as a jazz pianist, but the last year was combined with jazz composition. The final performance for his bachelor's degree was not the usual solo recital, instead it consisted of seven performers giving a performance of his own compositions. At that time there wasn't yet a program of interdisciplinary studies at the Jerusalem Academy, but Bogod invented one for himself. He then continued to a master's degree in composition at the Academy with Ganelin, focusing on contemporary art music composition.⁵⁴⁹

Bogod said that due to the way Ganelin taught him to listen, Bogod's compositions have been influenced by Shostakovich, Stravinsky, and Prokofiev. Additionally, he points to Lutosławski, Bartók, and Ligeti as other influences, and attributes these composers' approach to rhythm as an influence on his style. Bogod also maintained that similarities can be found between their compositions and jazz. For example, he suggested that when he listened to Shostakovich quartets, there were moments he was able to identify as similar to "a later album of John Coltrane".⁵⁵⁰ In Bogod's opinion the *Rite of Spring* by Stravinsky can also be seen as having similar traits to that of jazz compositions, such as the use of rhythms and harmonic density.⁵⁵¹

Bogod went on to complete his doctorate in 2009 at Bar Ilan University in Israel. His doctorate was in two parts: "Part I: Crossroads for Symphony Orchestra", and "Part II: Introduction to Andre Hajdu's Open Works in his 'Book of Challenges'". His supervisors were the Israeli art music composers Betty Olivero (b. 1954), and Gideon Lewensohn (b. 1954).⁵⁵²

Bogod described his compositional style as being of "short-term short musical patterns". He said that he had grown up on the structure of jazz, which he said can also be found in classical music, such as the "AABA" form and short four bar phrases, like a jazz "chorus". According to Bogod, this "primitive" idea that was derived from jazz, consisting of short phrases and the requirement of repetition, is what inspired him in his own compositions. He said that the idea

⁵⁴⁹ Interview with Oleg Bogod, loc. cit.

⁵⁵⁰ Interview with Oleg Bogod, loc. cit. – John Coltrane, the American jazz saxophonist (1926-1967)

⁵⁵¹ Interview with Oleg Bogod, loc. cit.; and WhatsApp correspondence of Oleg Bogod with Benjamin Goodman, August 24, 2024.

⁵⁵² "Part I: Crossroads for Symphony Orchestra Part II: Introduction to Andre Hajdu's Open Works in his 'Book of Challenges'", in Bar-Ilan University official website. Accessed April 27, 2024 at <https://cris.biu.ac.il/en/studentTheses/part-i-crossroads-for-symphony-orchestra-part-ii-introduction-to->

of repetition also came from minimalist compositions, such as those of Steve Reich, and Philip Glass.⁵⁵³

Bogod identified similarities to jazz compositional techniques in one of his recent compositions *Yerushalayim de Lita* composed in 2018, and performed in 2020 in Vilnius by the St Cristofer Chamber Orchestra of Vilnius conducted by Modestas Barkauskas. It was originally composed for and premiered by the Hassadna Conservatory orchestra for a performance in Vienna at a festival for orchestras from all over the world. Bogod had begun working at the Hassadna Conservatory of Music in Jerusalem in 2006 as the director of its jazz department and pedagogical coordinator, and was appointed its associate director in 2010.⁵⁵⁴

Some of the elements that reveal similarities to jazz compositional techniques that Bogod incorporated into *Yershulayim de Lita* are short musical phrases and forms that are then developed on. However, the composition is largely unrelated to the jazz style, for example, its use of unique rhythmic and tonal language, and the absence of improvisation.⁵⁵⁵ Bogod said that *Yerushalayim de Lita* is about Lithuania at the time of the Holocaust, and is dedicated to the Jews of Lithuania. The piece was informed by his own experience of having lived in Lithuania and having experienced prevailing antisemitism as a child, when he had been beaten for being Jewish.⁵⁵⁶

Bogod attributes his Jewish style of composition to having heard Jewish folk music when growing up, especially the Yiddish songs sung by his grandparents. He explained that he freely uses the scales of Jewish folk music because they represent his Jewish past, even though they are not avant-garde or contemporary. He gave the example of his composition *Nigunim Nigudim*, of which there are several versions, including one that he composed for soprano saxophone and wind orchestra. This version was performed in Carnegie Hall in 2014 by the Hassadna's wind ensemble with a saxophone soloist.⁵⁵⁷

⁵⁵³ Interview with Oleg Bogod, loc. cit.

⁵⁵⁴ "Key Staff", in Hassadna Jerusalem Music Conservatory official website. Accessed April 27, 2024 at <https://hassadnamusicconservatory.com/en/key-staff/>.

⁵⁵⁵ WhatsApp correspondence of Oleg Bogod with Benjamin Goodman, August 24, 2024.

⁵⁵⁶ Interview with Oleg Bogod, loc. cit.

⁵⁵⁷ Interview with Oleg Bogod, loc. cit.; and "Oleg Bogod", in *Israel Composers' League*, loc. cit.

Another composition that Bogod gives as having been inspired by Jewish themes is his *Three Emails to Marc Chagall* (2014) for flute and piano. This composition, inspired by Chagall's paintings, incorporates *nigunim* (songs without words) of Chabad, an ultra-orthodox messianic sect of Judaism, and was dedicated to a flautist who joined the Chabad sect. This flautist sent Bogod Chabad *nigunim*, and he incorporated elements of them in this composition. He described this work as an imagined correspondence via email with the Jewish Russian-French painter Marc Chagall (1887-1985).⁵⁵⁸

Bogod's compositions include solo works, chamber ensemble music, and symphonic pieces. He has also composed original music for cinema and theatre. His arrangements and orchestrations have been performed at many important occasions in Israel including the 90th birthday of the former President of Israel, Shimon Peres. Bogod was awarded first prize at the international composition competition "The Golden Menorah" in Moscow, Russia, in 2002.⁵⁵⁹ In 2019, Bogod was awarded the prestigious Israel Prime Minister's Award for Composers.⁵⁶⁰

Bogod's One Horah and 5 Klezmer Ostinatos (2019)

Bogod incorporates Jewish musical motifs in abundance in his *One Horah and 5 Klezmer Ostinatos*. This piece also exhibits the influence of jazz and Eastern European Jewish folk music. Jazz is identified in this research as a universal musical motif. One example of the influence of jazz in Bogod's *One Horah and 5 Klezmer Ostinatos* is a section where the pianist is required to improvise their own notes to the rhythm of semiquavers, above an ostinato bass. Bogod verified that when examining this composition in the context of modern classical compositions, it is indeed possible to interpret the improvisational aspect as having been inspired by jazz (see **Musical Ex. No. 7.5**).⁵⁶¹

⁵⁵⁸ Interview with Oleg Bogod, loc. cit.

⁵⁵⁹ "Oleg Bogod," in *Israel Composers' League*, loc. cit.

⁵⁶⁰ "Key Staff," in *Hassadna Jerusalem Music Conservatory*, loc. cit.

⁵⁶¹ WhatsApp correspondence of Oleg Bogod with Benjamin Goodman, August 24, 2024.

Musical Example No. 7.5



Musical Example No. 7.6



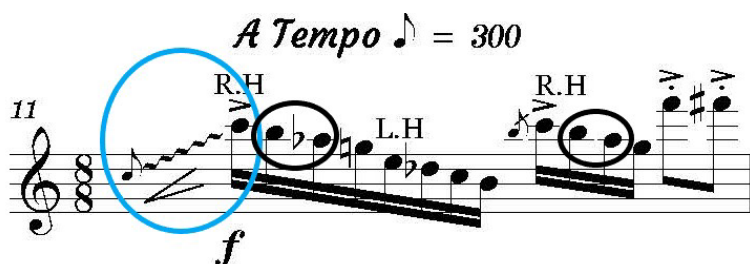
Above are bars 54-55 of “*Ostinato No. 1*”, and below are bars 202-203 of “*Ostinato No. 4*”. Circled in blue in both are augmented seconds that are used in the left-hand ostinato, which is repeated throughout each movement. (Bogod, O. 2019. *One Horah and 5 Klezmer Ostinatos*. Jerusalem: Published by the composer. Permission to use given by the composer).



Furthermore, his melodies utilise grace-notes and small glissandos to imitate the sounds of a klezmer clarinet (see **Musical Ex. No. 7.7**).⁵⁶²

⁵⁶² Braun, J. 1985. “The Double Meaning of Jewish Elements in Dimitri Shostakovich’s Music,” *The Musical Quarterly*, Vol. 71, Iss. 1. Oxford: Oxford University Press. p. 79.; and Rubin, J. 2015. “Klezmer Music – a Historical Overview to the Present,” in *The Cambridge Companion to Jewish Music*. Cambridge: Cambridge University Press. p. 129.

Musical Example No. 7.7



Above is bar 11 of “*Horah*” from Bogod’s *One Horah and 5 Klezmer Ostinatos*. In this section, circled in blue is a glissando in the right hand that seems to imitate the sound a clarinet might make in klezmer music. Circled in black is the use of the Jewish musical motif, the augmented second. (Bogod, O. 2019. *One Horah and 5 Klezmer Ostinatos*. Jerusalem: Published by the composer. Permission to use given by the composer).

In these ways, Bogod incorporates Jewish musical motifs and creates imagined Jewish melodies based on Jewish musical motifs originating from klezmer and Jewish folk songs. Indeed, Bogod’s *One Horah and 5 Klezmer Ostinatos* is inspired by Jewish music in a way that is similar to what can be seen in Svetova’s *Venetian Drafts*. It is also comparable to the way, at the beginning of the twentieth century, composers of the St Petersburg Society for Jewish Folk Music incorporated Jewish musical motifs into their compositions.⁵⁶³

A difference that sets Bogod’s *One Horah and 5 Klezmer Ostinatos* apart from other compositions in this research is Bogod’s incorporation of an Israeli musical motif. The title *Horah* itself suggests a connection to an Israeli style of composition that was established by the first generation of composers in the British Mandate of Palestine in the 1930s. A hora is an Israeli dance that was popular as a *finale* movement in symphonies by composers of the First Generation. In 1942, the Israeli composer of the First Generation, Verdina Shlonsky (1905-1990), who immigrated from the Soviet Union in 1944, stated that the hora rhythm should be used for inspiration in compositions by Jewish composers. Shlonsky also maintained that not

⁵⁶³ Yitzhaki, O. 2006. “Israeli Piano Music After 1985: Analysis and Comparison in Historical Perspective.” D.M.A. Diss., New York: Juilliard School. pp. 127-128.

only did the hora rhythm represent the Jewish folk-dance in Israel, but that a similar rhythm could also be “felt in all Palestinian folk-songs”, referring to the Jewish folk songs heard in the British Mandate of Palestine before Israel was founded.⁵⁶⁴ The hora has a distinctive rhythm which is characterised by an abundance of syncopation.⁵⁶⁵ An example of the rhythm found in the hora can best be seen in Marc Lavry’s *Hora* (1952). Marc Lavry was a composer of the First Generation of Israeli art music composers, who was born in 1907 in Riga, Latvia, moved to the British Mandate of Palestine in 1935, and died in Haifa in 1967.⁵⁶⁶ Lavry’s *Hora* is a fast-moving dance where the melody incorporates short, quick, descending passages interspersed with single notes on syncopated beats (see **Musical Ex. No. 7.8**).

⁵⁶⁴ Shlonsky, V. 1942. “Palestine and Jewish Music,” *The New Judea* Vol. 18, Iss. 8/9, May-June. London. pp. 117–18. Facsimile accessible in Shlonsky’s archive at National Library of Israel, Call Number Mus. 70, C8 and B1; or in Seter, R. 2003. “Yuvalim Be-Israel: Nationalism in Jewish-Israeli Art Music, 1940-2000.” Ph.D. Diss., New York: Cornell University. pp. 464-466.; and Seter, R. 2007. “Verdina Shlonsky, ‘The First Lady of Israeli Music,’” *Min-Ad: Israel Studies in Musicology Online*, Vol. 6, Iss. 2007–08. Tel Aviv: Israel Musicological Society. p. 7. Accessed February 9, 2025, <https://min-ad.org.il/min-ad/article/view/208/192>.

⁵⁶⁵ Seter, R. 2002. “Israel,” in *Asian Composers in the 20th Century*. Tokyo: The Japan Federation of Composers. p. 5.

⁵⁶⁶ Gerstel, M. 2001. “Lavry [Lavri], Marc,” in *Grove Music Online*. Oxford: Oxford University Press. Accessed August 22, 2024, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016147?rskey=ySoR9d&result=1>.

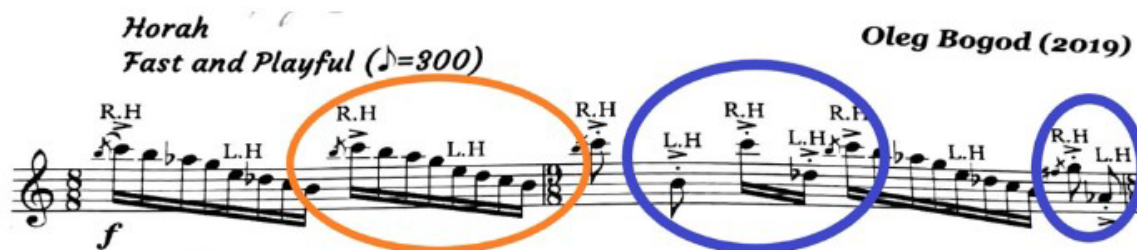
Musical Example No. 7.8

The image shows a musical score for 'Hora' by Marc Lavry. The score is written for a single melodic line in 2/4 time. The melody consists of off-beat quavers interspersed with rests. A blue circle highlights a sequence of notes in the first staff, and an orange circle highlights a descending minor third gesture in the second staff. The lyrics are in Hebrew and transliterated as 'HO - RA'.

In this section of Lavry's *Hora* (1952), circled in blue is the part of the melody that exemplifies the hora rhythm. The melody is a series of notes using off-beat quavers interspersed with rests, and ends with a quick descending gesture of a minor third (circled in orange). (Lavry, M. 1964. "Hora (Op. 243, No. 1)," from *Selected Songs*. Edited by Shlomo Kaplan. Tel Aviv: Hahistadrut Haklalit shel Haovdim BaeretZ-Yisrael. From Marc Lavry's archive at the National Library of Israel, MUS 0118, Call Number P34. pp. 51-53. Permission to use given by the National Library of Israel).

Bogod's opening movement also uses syncopation in order to create a similar folk-dance atmosphere (see **Musical Ex. No. 7.9**).

Musical Example No. 7.9



Above are bars 1-2 of “*Horah*” from Bogod’s *One Horah and 5 Klezmer Ostinatos*. Circled in blue are the syncopated notes with accents that provide a rhythm derived from the Israeli folk dance – the hora. An additional similarity to the hora that can be seen from the previous example (see **Musical Ex. No. 7.8**), is circled here in orange. The descending gesture found in Lavry’s *Hora* is imitated here but is extended, instead of being only a descending minor third it is now a minor ninth. (Bogod, O. 2019. *One Horah and 5 Klezmer Ostinatos*. Jerusalem: Published by the composer. Permission to use given by the composer).

Bogod’s One Horah and 5 Klezmer Ostinatos: Conclusion

Oleg Bogod composed *One Horah and 5 Klezmer Ostinatos* as an already experienced composer, after having completed a doctorate in composition, and working as a teacher for several years. However, his composition incorporates many musical motifs that seem to hark back to his jazz education as a student in high school and during his first degree at the Jerusalem Academy of Music. Furthermore, Bogod uses Jewish musical motifs that also draw on memories from his childhood when he was surrounded by Jewish music. Bogod immigrated to Israel out of a desire to live there, and to contribute to the music culture. This composition also incorporates an Israeli musical motif that is a similar rhythm and some melodic characterisations of the Israeli folk dance, the hora. Bogod seems to have chosen to borrow from this Israeli folk music in order to connect with the stream of Israeli art music, and those composers of previous generations of Israeli art music that promoted it. In this way, Bogod

fused the universal musical motif of jazz, with Jewish musical motifs such as the augmented second, and the Israeli musical motif of the hora. This cultural fusion reveals a desire to assimilate in Israel, while connecting to his East-European Jewish roots, combined with his jazz background. In doing so Bogod ensured that his compositions related to the wider, global community, while contributing to Israeli art music.

Chapter Conclusion

This study of a piano composition by Irena Svetova supports my hypothesis that compositions by composers who immigrated during the second period of immigration to Israel in the 1990s from the former Soviet Union, contain Jewish musical motifs rather than Israeli. However, Svetova immigrated to Israel due to a desire to live in the State of Israel, assimilate, and contribute to its culture. The incorporation of Jewish musical motifs in Svetova's composition was her way of expressing her desire to assimilate in Israel, and contribute to Israeli art music.

Indeed, Svetova's use of Jewish musical motifs in combination with universal musical motifs in *Venetian Drafts*, positions this work in a more global context. Svetova succeeds in doing this while also introducing a movement, the "Abandoned Ghetto" that strongly represents her Jewish identity. Many of Svetova's compositions written after immigrating to Israel, were given Jewish titles and include Jewish musical motifs. This provides further evidence that the composers who immigrated were able to express their Jewish identity in Israel, which they had been forced to suppress in the Soviet Union.

Like Svetova, Bogod also chose to incorporate the Eastern European Jewish musical style that he had encountered before immigrating to Israel. However, in addition to Jewish musical motifs Bogod also incorporates the hora into his composition, that has been identified in this research as an Israeli musical motif. Indeed, Bogod received much of his more intensive musical education in Israel at the Jerusalem Academy of Music and Dance than prior to his immigration, and this could explain his desire to connect to the Israeli style of composition of earlier generations who encouraged the use of the hora in Israeli art music compositions. Furthermore, in Bogod's composition *One Horah and Five Klezmer Ostinatos*, he incorporated universal musical motifs that harked back to his education in Vilnius, in the Lithuanian Soviet Socialist Republic, and these included those that can be attributed to jazz. The use of musical motifs that

are derived from jazz in a Jewish and Israeli art music composition could indicate the composer's desire to both assimilate in Israel, and retain a connection to a wider community of composition. Bogod also encountered a freedom of expression and cultural identity in Israel that was new to him. However instead of isolating and immersing himself only in Israeli art music, Bogod, like the majority of the other composers in this research, chose to incorporate more universal themes.

Chapter 8: Practice Research

Introduction

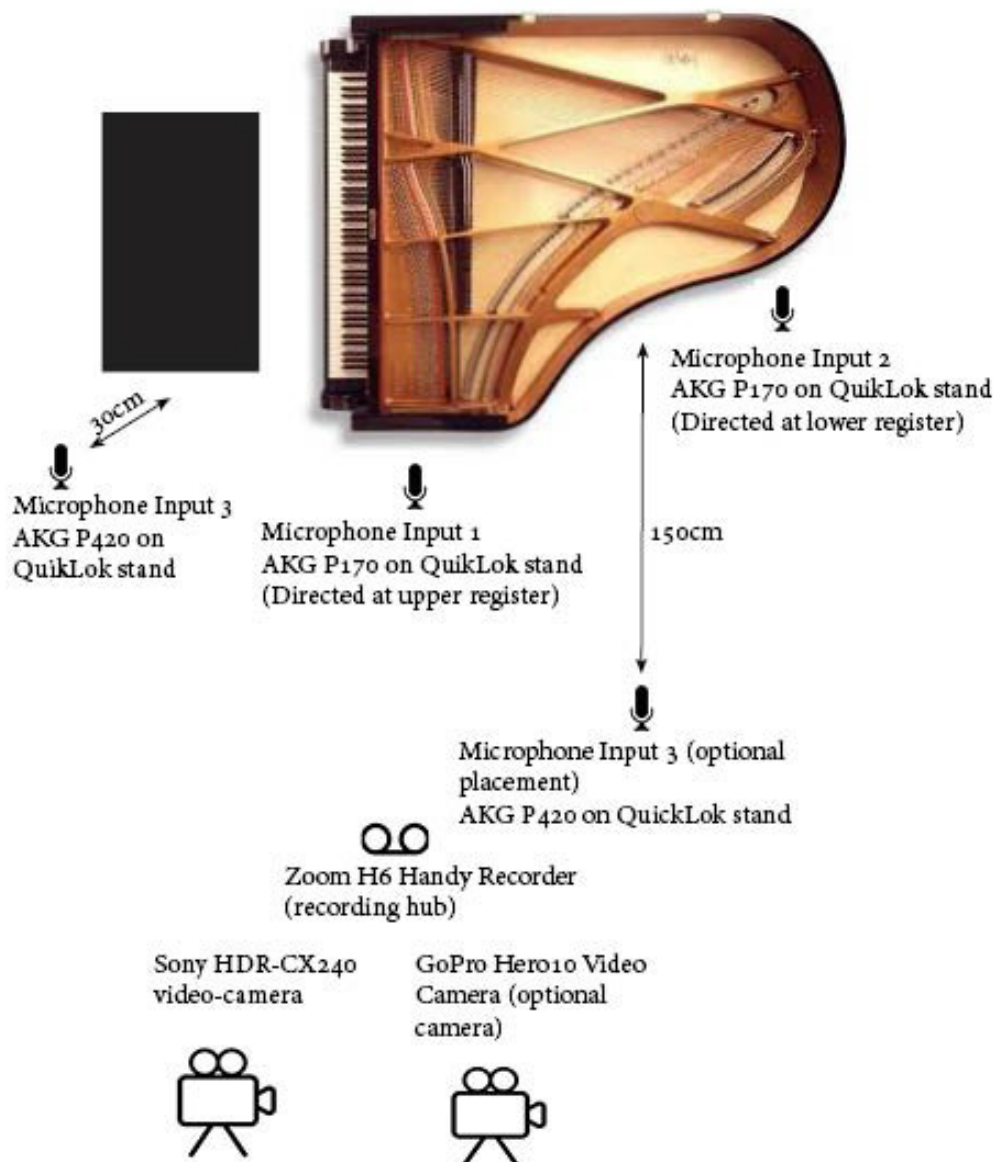
Described in this chapter is how my practice revealed the cultural influences that can be found in the compositions for piano by Irena Svetova and Oleg Bogod - Soviet composers who immigrated to Israel in the 1990s. One of the cultural musical motifs identified in their compositions were Jewish musical motifs. These motifs helped provide an insight into the extent to which these composers chose to represent their Jewish identity in music.

This section focuses on the methods I used in my practice of the two solo piano works: Oleg Bogod's *One Horah and 5 Klezmer Ostinatos* and Irena Svetova's *Venetian Drafts*. These composers immigrated to Israel from the former Soviet Union during the second period of immigration, in the 1990s. Svetova immigrated in 1991, and Bogod in 1996. The works discussed here were composed post-immigration.

I practiced and recorded my practice of these two compositions from April 2021 to August 2021. I made a professional recording on August 31, 2021 at the Jerusalem Music Center, and performed Svetova's *Venetian Drafts* on December 13, 2021, at a private salon concert. In order to review and learn from my own practice, I recorded my practice sessions from the moment I began practicing each composition, until the composition was ready for performance.

Method of recording

During the recordings of my practice, I used three microphones and one video camera. The microphones are connected to a recording device which acts as a recording hub. I then synchronised the audio and video files using the Adobe Premiere Pro 2022 software, and exported it as a H264 file using Adobe Media Encoder. Once it was rendered as an mp4 file I was able to watch my own practice, create a transcript, and code it, while noting areas for improving my practice (see **Figure 8.1**).

Figure 8.1⁵⁶⁷

⁵⁶⁷ Recording devices used are two AKG P170 High-performance instrument microphones, one directed at the higher register of the grand piano and one at the lower register. One AKG P420 high-performance dual-capsule true condenser microphone, primarily used to record my voice while I am explaining my practice. The AKG P420 also has an optional placement for recording run-throughs or performances of an entire work for recording the sound of the entire instrument and the room. These microphones are connected to a Zoom H6 Handy Recording Device. Video recording devices used are Sony HDR-CX240 and/or GoPro Hero10.

Think aloud

The type of practice research that has been incorporated into this thesis benefited from a method known as “think aloud”. Think aloud is a technique used for reporting and tracking aspects of practice in real-time.⁵⁶⁸ This is used in the analysis of cognitive processes involved in decision-making and problem-solving tasks.⁵⁶⁹ It can also be found in education, and can be used in the classroom to improve reading literacy.⁵⁷⁰ A similar method to “think aloud” has been described by several musicians who have used verbalisation, for example verbal analysis of musical features, to aid learning and memorising new pieces of music.⁵⁷¹ I have adapted this method by integrating my verbal analysis while practicing and recording both audio and video.

As I practiced these works, I voiced out loud my thoughts on many aspects of the music and recorded (with audio and video) most of these sessions for subsequent analysis and self-study. The method of self-study is described in a section below. (See **Figure 8.2**).

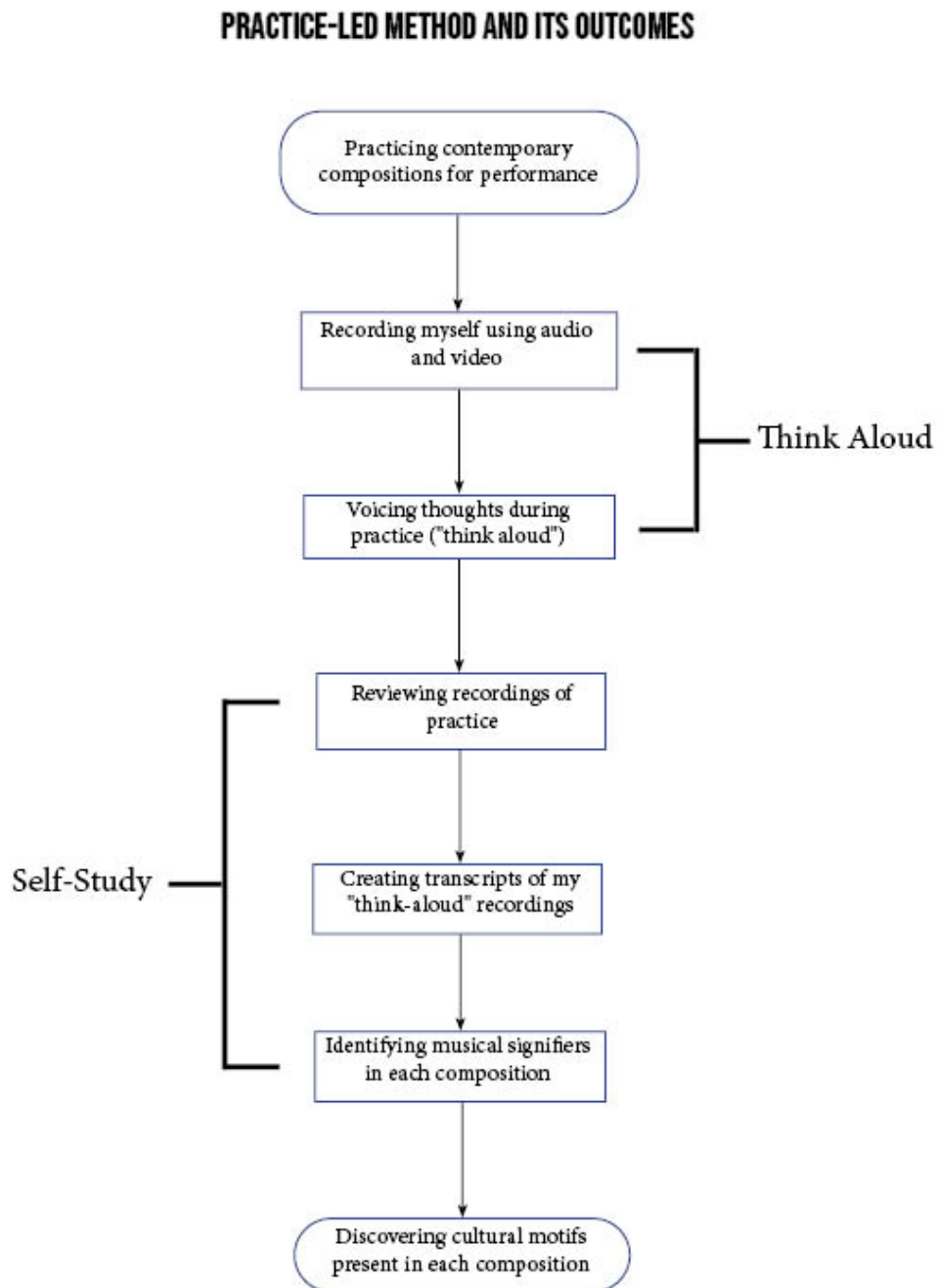
⁵⁶⁸ Fonte, V. 2020. “Reconsidering Memorisation in the Context of Non-Tonal Piano Music.” Ph.D. Diss., London: Royal College of Music. p. 204.

⁵⁶⁹ Van Someren, M. et al. 1994. *The Think Aloud Method: A Practical Approach to Modelling Cognitive Processes*. London: Academic Press. Vol. 11. p. 29.

⁵⁷⁰ Ness, M. K. 2015. “Building Preservice Teachers’ Ability to Think Aloud in Literacy Methods Courses,” in *The Teacher Educator*. New York: Routledge, Taylor & Francis Group. p. 257.

⁵⁷¹ Chaffin, R., et al. 2010. “Preparing for Memorized Cello Performance: The Role of Performance Cues,” *Psychology of Music Online*, Vol. 38. London: Society For Education, Music and Psychology Research. p. 4.

Figure 8.2



Flowchart showing the stages involved in "think aloud" and "self-study".

I used the method of think aloud for most of my practice sessions at home – beginning with the very first session until the last, prior to performance. For these two pieces I recorded fifty-seven practice sessions – a total of around forty-five hours of recordings. During these sessions I reflected on my motoric processes, the cultural characteristics of motifs in the music, and similarities with compositions by other composers (see **AV Ex. No. 8.1**).

AV Example No. 8.1: https://youtu.be/xHx8Fs_XDsM



Here I described the movements of my hands and the specific decisions made regarding the physical aspect of performance that will ensure a flawless outcome at its performance. My descriptions often provided explanations of how I overcame technical difficulties and the reasons for concentrating my practice on specific sections. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

This is the first research that uses this technique to discover musical motifs. Indeed, I believe this is the first thesis that has combined practice research to present findings about cultural fusion. Think aloud provided me with a method that allowed for learning and self-study. It was informed by, and also assisted, the other methods used in this research, namely interviews and score examination. These three approaches were closely woven together.

There was a concern at the beginning of the process of learning a new composition, that think aloud and the process of recording myself would influence the preparation of the composition for performance, or disrupt the flow of practice. However, as I became more accustomed to the method, the benefits of using spoken language and formulating sentences regarding discoveries in the compositions overcame any concerns. It soon became apparent that think aloud would also help in writing down descriptions of the themes and cultural musical motifs in the compositions. Think aloud also allowed for the possibility of discovering the unexpected as I learnt these compositions for the first time. This method helped me gain the flexibility that was necessary for moving between the range of genres and cultures found in the different periods of these compositions.

Think aloud became a habit and instead of possibly disturbing my practice, it enhanced it. Furthermore, the satisfactory outcome of the final recorded performances presented in this dissertation are a testament to the value of the process of learning these compositions. The technique would have been abandoned if this method looked like it might impact negatively on the quality of the final performance. The quality of the recordings is evidence of its value in the preparation for performance. In addition, it provided valuable insights preparing for the written portion of this dissertation.

Self-study

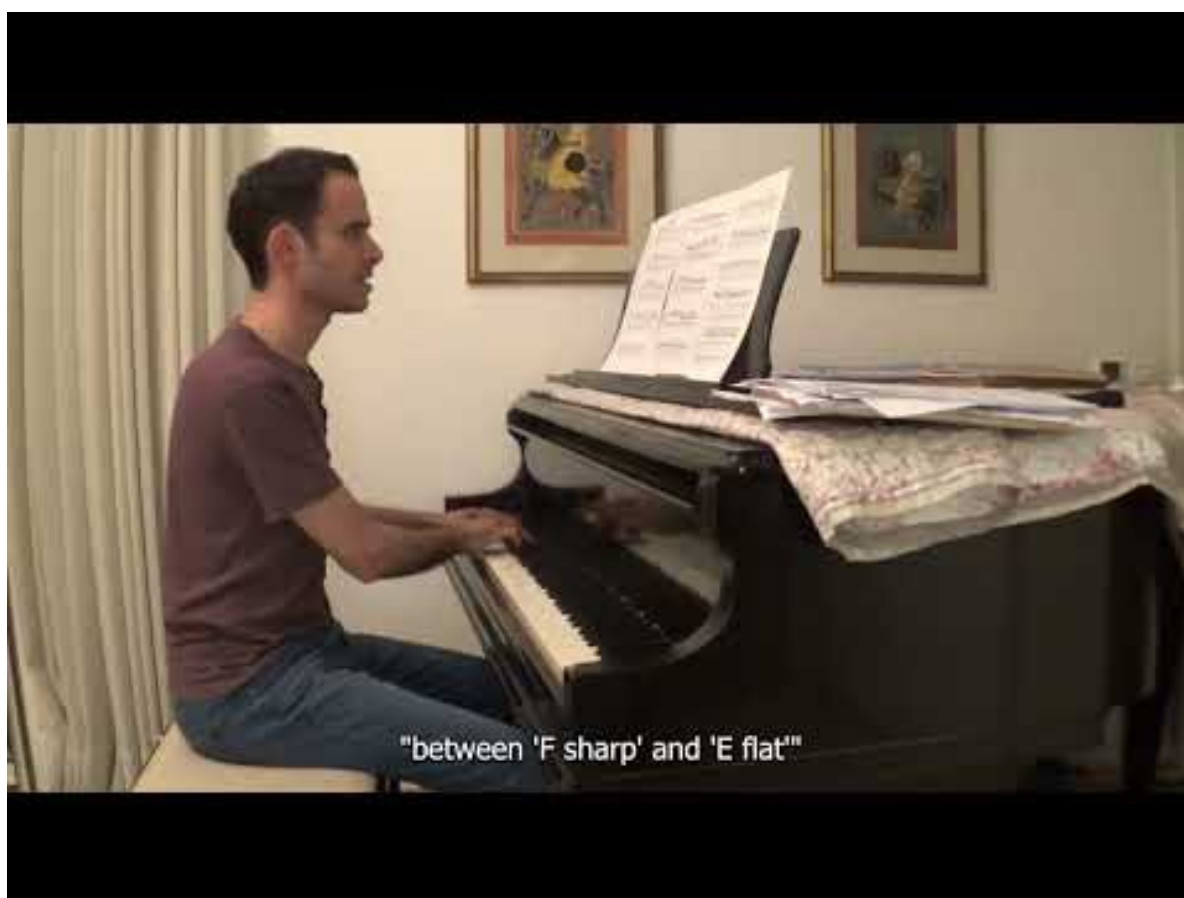
The process of self-study, or self-reflection, begins with a review of the recordings I made of my practice sessions. As I watched and listened to them, I wrote transcripts and categorised each distinct activity, noting the time they appear. The activities are listed under “general content” and then, more specifically under “details”. I was able to easily find and access any aspect of my practice that I wanted subsequently to revisit (see **Figure 8.3**).

Figure 8.3

Time	Description/Transcript	General Content	Details
30:54	Playing bar 94.	Bar-by-bar practice;	Repetition as practice;
31:03	Marking in a 'B flat' in the score.	Writing in score;	Marking accidentals;
31:22	"Now it becomes much slower, half the tempo, still just left hand."	Score analysis; tempo practice; hands separate practice;	Tempo attributes; LH practice;
31:53	"Many tri-tones in this left hand section, in fact they all are"	Interval analysis; score analysis;	Interval attributes; tritones;
33:22	"The end is like the beginning."	Score analysis;	Similarities within the piece;
33:27	"Now trying to play with the right hand slowly from [bar] 86."	Section practice; tempo practice; Repetition as practice;	Slow practice;
34:30	Recognising a difficult part in bar 90.	Identifying technical difficulty;	
35:07	"Discussion between the top voice and the lower voice."	Score analysis; Sound description;	Melody attributes; "discussion";
37:04	"Not on the beat, it's after the beat."	Rhythmic practice; problem solving;	Rhythmic attributes;
37:38	Playing through the fourth movement.	Run-through practice;	Run-through; continuity;
38:50	Repeating a section due to a mistake.	Recognising mistakes;	Repetition as practice;
42:20	Continuing to play through the Fifth Movement as well.	Run-through practice;	Run-through; continuity;
42:35	Identifying a section as impressionistic: "a bit impressionistic here".	Sound description; comparison of styles;	Style attributes; "impressionistic";
43:54	Announcing that "this is material from the second movement."	score analysis;	Similarities with other movements;

I have gone through, transcribed, and coded eleven hours of my practice in this way. This method helped me identify the cultural origins of specific musical motifs in the compositions (See AV Ex. No. 8.2).

AV Example No. 8.2: https://youtu.be/P_MSFAwiiTc



Here I identify a possible cultural musical motif in Svetova's *Venetian Drafts*. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

Once I gained familiarity with the score, my practice began to reveal even more profound aspects of the music. This made an important contribution to the way I was planning to finally perform it (See AV Ex. No. 8.3).

AV Example No. 8.3: <https://youtu.be/WVYIR75vPg0>



Here I associate a specific character with a section of Svetova's *Venetian Drafts*. This recording is from an advanced stage of my practice – after at least ten hours of practice, and after I had already played it to the composer and received her guidance and feedback. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

I found that after I practiced for many hours, I become sufficiently familiar with the music to identify stylistic characteristics. These characteristics helped me to better understand the composers' stylistic and cultural affiliations (See **AV Ex. No. 8.4**).

AV Example No. 8.4: <https://youtu.be/UUoN9YDR1JA>



Here I identify the possible influence of impressionism on Svetova's composition. This realisation comes after twenty-seven minutes into a single continuous practice session, and after ten hours of practice in total of Svetova's *Venetian Drafts*. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

Sometimes, after repeating a section several times, I became aware of its similarity to another section of music that I heard elsewhere, either a recording, or from my own previous practice and performance of other works. This can also reveal cultural influences on the piece I am working on. (See **AV Ex. No. 8.5**)

AV Example No. 8.5: <https://youtu.be/fTEW4jK1Nq4>



Here I discover a possible connection between Svetova's *Venetian Drafts* and Shostakovich's *Symphony No. 13* 'Babi Yar'. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

As a pianist, I must connect to a composer and their work at an emotional level: by feeling the emotions in their music, and, on an additional level, through my fingers. This additional connection with a composition provides an extra dimension of experience that is a more profound empathy with both the composer and their work, thus helping me better understand the emotional elements conveyed by their individual compositional style.

As a performer, there are musical elements I draw on in order to understand the character of a composition such as phrasing, articulation, and dynamics. These relate most closely to the contour of the melody, the single voice of the composition, and therefore to the "poetry" that exists in the music. According to Heinrich Neuhaus, it is the "poetry" that is the essence of music, and the pianist should always strive to seek it and present it to the audience. These

elements provided me with an emotional understanding of the piece. Maria Razumovskaya explained in her doctoral thesis on Heinrich Neuhaus, that Neuhaus believed that the emotional connection to a composition is of the utmost importance for the pianist-interpreter. It is this “artistic truth” that is a “dominant Russian aesthetic” that Neuhaus described as “emotional realism” (See AV Ex. No. 8.6).⁵⁷²

AV Example No. 8.6: <https://youtu.be/vh1jd-BU0nI>

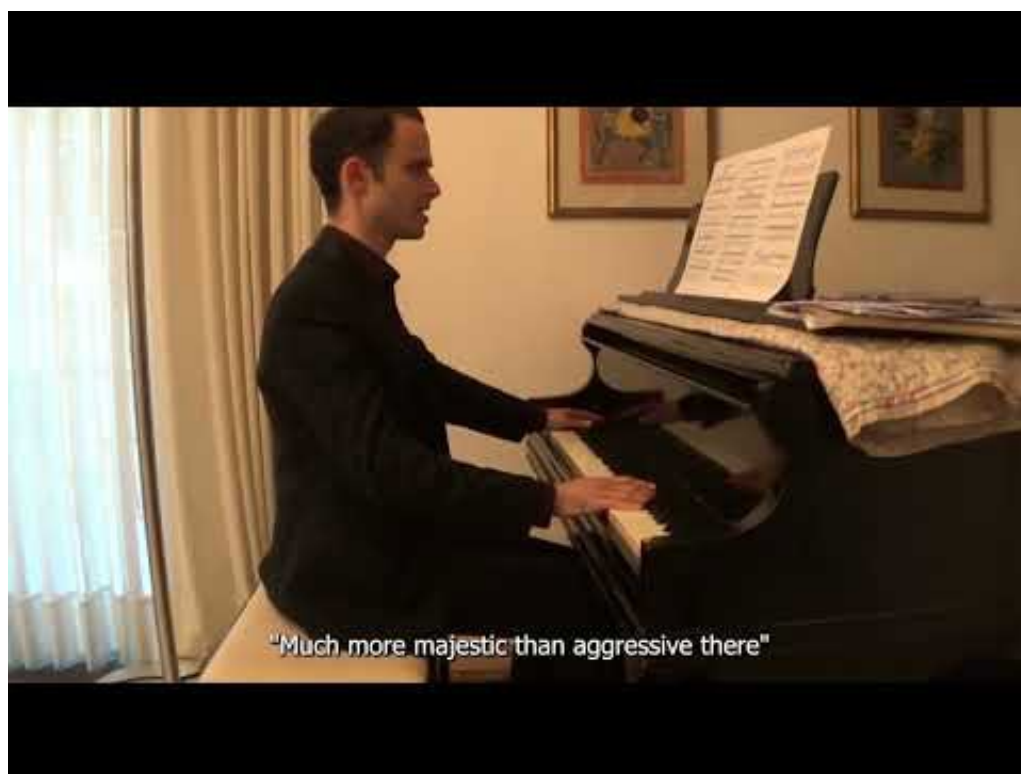


Here is a practice session that specifically focuses on dynamics, voicing between hands, and the melody. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

⁵⁷² Razumovskaya, M. 2014. “Heinrich Neuhaus: Aesthetics and Philosophy of an Interpretation.” Ph.D. Diss., London: Royal College of Music. pp. 51-52 and 108-109.

The composers' works that I studied all contained emotional expressions that required deciphering in order to perform them with complete artistic integrity. In my practice, while I "think aloud", I voice the emotions that I am experiencing or perceiving, such as "tragic", "decisive", or "anxious", and in other places "fun", or "jazzy". These are also known as "expressive performance cues", which helped me in identifying cultural musical motifs, and also eventually to convey the music convincingly to an audience during a performance (see **AV Ex. No. 8.7**).⁵⁷³

AV Example No. 8.7: https://youtu.be/_HBPsNcAnKQ



Here I announce that a section of the music sounds "majestic" during my practice. I explain that this is the emotion that is most closely related to that section, rather than an "aggressive" one. Presenting these two opposing emotions provided me with a way of directing my practice so that I focused on achieving one over the other as accurately as possible. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

⁵⁷³ Chaffin, R. and Imreh, G. 2002. "Practicing Perfection: Piano Performance as Expert Memory," *Psychological Science Online*, Vol. 13, Iss. 4. United Kingdom: Association for Psychological Science. p. 342

Additionally, these emotions also provided insight into the character of the composition, and in some instances assisted in identifying cultural influences. (see **AV Ex. No. 8.8**).

AV Example No. 8.8: <https://youtu.be/ClgVOFP7UMw>



Here the realisation of the emotion and atmosphere provided additional insight into a cultural characteristic that is associated with Jewish music. In this clip I identify a section as having a “dancing quality but it is very macabre”. This is an aspect of Jewish music that Shostakovich was drawn to and that he used in his own compositions.⁵⁷⁴ This reveals that Svetova was either influenced by Shostakovich’s compositions, or they were both drawing on the same aspect of Jewish music. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

⁵⁷⁴ Fairclough, P., and Fanning, D. 2008. *The Cambridge Companion to Shostakovich*. Cambridge: Cambridge University Press. p. 363.

The emotional tags were chosen according to the character of the section which was based on musical dimensions such as those mentioned above (phrasing, articulation, dynamics). Additional musical aspects such as rhythm, tempo, or tonality, also pointed to whether the emotion was, for example, tragic or joyous. (See AV Ex. No. 8.9).

AV Example No. 8.9: <https://youtu.be/riMPSrtIUWQ>

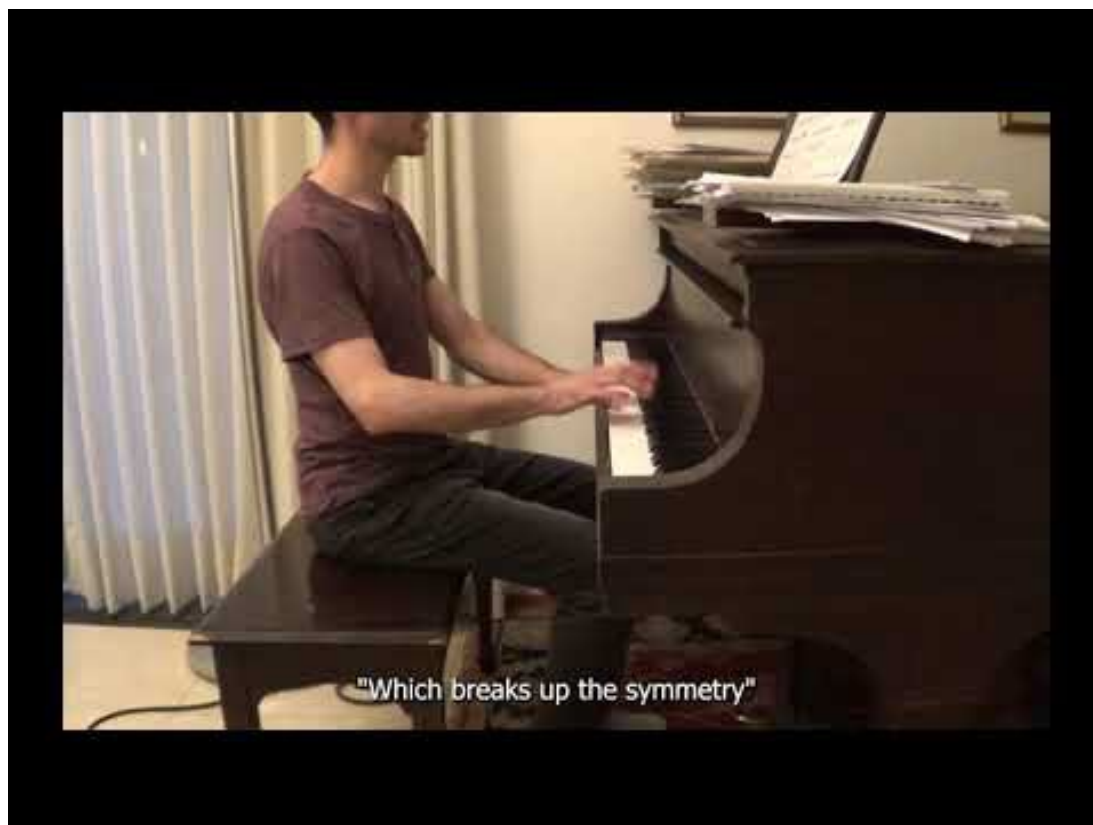


Here I connect musical dimensions with emotional cues. These emotional cues provide me with a deeper connection to the composition I was working on, and ultimately enhanced my performance. (Svetova, I. 2016. *Venetian Drafts*. Permission to use given by composer).

From my practice of Svetova's *Venetian Drafts* and Bogod's *One Horah and Five Klezmer Ostinatos*, I discovered that they had contrasting emotional cues. These emotional cues helped me to identify more clearly their individual musical languages. For example, during the practice on Svetova's composition I voice emotions that are more closely related to

tragedy. Whereas in Bogod's composition, I voice emotions that are more closely related to positivity. (See AV Ex. No. 8.10 and No. 8.11)

AV Example No. 8.10: <https://youtu.be/P47HBj9Qgw0>



Here I discover different emotions present in the composition. (Bogod, O. 2019. *One Horah and 5 Klezmer Ostinatos*. Jerusalem: Published by the composer. Permission to use given by the composer).

AV Example No. 8.11: <https://youtu.be/21ZzspCKHeE>



Here I discover different emotions present in the composition. (Bogod, O. 2019. *One Horah and 5 Klezmer Ostinatos*. Jerusalem: Published by the composer. Permission to use given by the composer).

Conclusion

Practice research provided me with an essential additional research method. Rather than only examining the compositions using score examination for identifying cultural musical motifs, I found that practice research assisted me in discovering many cultural musical motifs that might otherwise have been overlooked. Furthermore, the “think aloud” technique proved to be essential in translating perceived cultural musical motifs into words, and it was these descriptions that have been included in this thesis.

Conclusion

The underlying premise of this thesis was challenged by the research findings. The hypothesis formulated at the beginning of this research was based on the work of Leshem and Sicron. They assigned distinct motivations driving each of the two groups of Soviet immigration to Israel. They maintained that those who immigrated during the first period, in the 1970s, were motivated by a “pull” factor, reflecting their Zionist desire to immigrate to Israel. Whereas they saw those who immigrated to Israel during the second period, in the 1990s, as primarily being motivated by a “push” factor, namely, the motivation to escape the economic collapse within the former Soviet Union.⁵⁷⁵ In this thesis, it was suggested that post-immigration, these different motivations would be reflected in the compositional styles of each of the two different groups of immigration. The composers immigrating in the 1970s, driven by ideological considerations to support and develop Israeli culture and society in their new homeland, would perhaps integrate Israeli musical motifs when composing in Israel. On the other hand, composers immigrating in the 1990s, if only motivated by financial considerations, would retain the cultural musical motifs relating to their previous style of composition, and little if any change would be discernible. However, it became evident as the research progressed that this simple binary model, which designated “push” and “pull” motivations to the groups of immigrants, was inadequate for portraying the motivations of the composers examined. All the composers who immigrated during both periods of immigration revealed, in interviews or archival documents, a profound ideological desire to live in Israel and to contribute to the country’s musical life. The question then became whether their ideological motivation to immigrate and commitment to Israeli art music would be reflected in their compositions.

Surprisingly, only one of the composers who immigrated during the first period, Mark Kopytman, and another in the 1990s, Oleg Bogod, incorporated Israeli musical motifs in their compositions. Among many musical influences, Kopytman was especially inspired by Yemeni Jewish folk music when composing.⁵⁷⁶ This has been identified as a type of Jewish folk music

⁵⁷⁵ Leshem, E., and Sicron M. 1999. “The Absorption of Soviet Immigrants in Israel,” *The American Jewish Year Book*, Vol. 99. New York: Springer. pp. 484-522.

⁵⁷⁶ Shelleg, A. 2012. “Israeli Art Music: A Reintroduction,” *Israel Studies* Vol. 17, Iss. 3. Indiana: Indiana University Press. pp. 135-137.

that influenced the founding composers of Israeli art music who began composing in the 1930s in the British Mandate of Palestine.⁵⁷⁷ For this reason Yemeni Jewish folk music is defined here as an Israeli musical motif rather than a Jewish musical motif. This is because Jewish musical motifs more specifically refer to Eastern European Jewish folk and religious music. Bogod incorporated the music of the Israeli folk dance, the hora, into his contemporary Israeli art music composition, *One Horah and 5 Klezmer Ostinatos* (2018).

In the compositions examined, five of the composers chose to incorporate Jewish musical motifs inspired by Jewish folk music originating in Eastern Europe rather than the Near East. These composers are: Oleg Bogod, Irena Svetova, Emanuel Vahl, Joseph Dorfman, and Lev Kogan. They had all experienced severe suppression of Jewish music and culture in the Soviet Union. Once they arrived in Israel, in the 1970s or the 1990s, they were able to compose freely, and chose to express their Jewish identity in their compositions.

Benjamin Yusupov and Josef Bardanashvili also included Jewish musical motifs in their compositions but were uninfluenced by Eastern European Jewish folk music in the compositions studied in this research, however, they did incorporate melodies inspired by Eastern European Jewish folk music in other works. Both Yusupov and Bardanashvili grew up in more culturally diverse regions of the Soviet Union, where Jewish music and the local culture was inspired by a rich ethnic mix. These composers drew on this heritage when introducing Jewish musical motifs in their compositions, using them as a way to connect to their individual Jewish background and identity. This incorporation of Jewish musical motifs reveals their desire to identify with Israeli culture and to connect to the Israeli art music community. Indeed, the same source that identified the “pull” and “push” factors, Leshem and Sicron, recognised a significant trend amongst immigrants who sought to assimilate in Israeli society. They maintained that these immigrants connected to the State of Israel through their Jewish identities. Indeed, the incorporation of Jewish musical motifs by these composers after immigrating to Israel, can be interpreted as a representation of the ideological desire that motivated them to immigrate to Israel and compose Israeli art music.

⁵⁷⁷ Seter, R. 2013. “The Israeli Mediterranean Style: Origins, 1930s-1950s.” Published by the author. pp. 4 and 15

The use of Jewish musical motifs by Jewish art music composers to create Jewish and Israeli art music was examined, and traced back to its origins in Eastern Europe. Composers of the St Petersburg Society for Jewish Folk Music, founded in 1908, began this tradition having been inspired by a seemingly unexpected source – a group of Russian national art music composers known as “The Five”. These Russian composers incorporated Russian folk music into their music compositions to create a Russian art music. Furthermore, they also incorporated Jewish musical motifs and Jewish themes in their compositions; this inspired the Jewish composers to do the same and create Jewish art music by using Jewish musical motifs and drawing on Jewish folk music.

The influence on Jewish art music of the Russian composers Modest Musorgsky, Mily Balakirev, and Nikolay Rimsky-Korsakov was presented, and a chapter was devoted to Musorgsky’s *Pictures at an Exhibition*, focussing specifically on the sixth movement “‘Samuel’ Goldenberg and ‘Schmuyle’”. This work was shown to have had a far-reaching influence on Jewish art music throughout the twentieth century and into the twenty-first. However, this movement has been labelled as antisemitic and used as evidence that Musorgsky himself was antisemitic. In this thesis, a different view is offered by detailing Musorgsky’s social interactions and examining others of his compositions that include Jewish musical motifs and Jewish themes.

It has been suggested in the chapter on Musorgsky that the tradition of borrowing Russian and Jewish folk songs and religious music can be traced back to Ludwig van Beethoven, who also incorporated them into his string quartets. Indeed, the folk song Beethoven used in his *String Quartet No. 8, Op. 59 No. 2*, is used in Musorgsky’s opera *Boris Godunov* and appears to have influenced “Promenade”, the introductory movement in *Pictures at an Exhibition*. The way that Musorgsky borrowed Russian folk songs for his art music compositions reveals a reclaiming of his national culture in the creation of Russian art music. This and Musorgsky’s use of Jewish musical motifs, are what inspired the Jewish composers in Russia to include in their compositions Jewish musical motifs and to borrow from Jewish folk songs. In doing so, Jewish composers similarly reclaimed their national culture and created a Jewish art music.

The chapter on Jewish art music’s development in the Soviet Union through the twentieth century provided the historical context for examining the compositions by the composers who

immigrated to Israel. The severe and almost unremitting Soviet suppression was the lived experience of the composers researched here. Their immigration to Israel enabled them, for the first time, to express freely their Jewish identity and this is seen by their incorporation of Jewish musical motifs in their compositions.

A Soviet composer who supported Jewish composers during periods of oppression by the regime was Dmitry Shostakovich. He also composed works with Jewish themes and Jewish musical motifs. Shostakovich's works have inspired many Jewish composers and his influence on the composers in this research was identified. Several of the selected composers, most notably Bardanashvili, Dorfman, Vahl, and Svetova, were found to have incorporated Soviet musical motifs in their works; this reflected the musical education they had received in the Soviet Union. Among these motifs were musical elements inspired by the compositions of Shostakovich, who had an especially important influence on Dorfman, Kopytman, Svetova, Vahl, and Bardanashvili. They all explicitly stated that Shostakovich was a significant source of inspiration for them. Musical motifs associated with and borrowed from Shostakovich's works have been identified in this research in the compositions by Dorfman, Vahl, Svetova, and Bardanashvili.

The compositions of Dorfman, Kopytman, Vahl, Bogod, Yusupov, and Bardanashvili, also revealed the use of universal musical motifs, drawn from a wide range of contemporary music compositions. They chose not to confine their compositions by solely incorporating Jewish or Israeli musical motifs. Instead, they remained connected to a wider community of art music composition and to other musical genres. Evident in their compositions are some of the universal musical motifs that can be seen in the contemporary compositional techniques of dodecaphony and other avant-garde compositional styles. These were identified as possibly having been inspired by composers such as Alfred Schnittke and Arnold Schoenberg. Other influences seem to have originated from jazz.

Many of the cultural musical motifs identified in the compositions examined in this research were discovered during practice research. I incorporated a unique method of recording my practice and synchronously voicing my every thought – a technique known as “think aloud”. After analysing the recordings of my practice, I was able to discover sections of the

compositions that incorporated specific cultural musical motifs. This helped identify the types of cultural fusion that were present in other compositions examined in this research.

This research unexpectedly revealed that, post-immigration to Israel, all the composers chosen for this research extensively used Jewish musical motifs in many of their compositions. Also evident in their compositions was a rich selection of other musical motifs. This cultural fusion has resulted in a highly creative art music. It would be fascinating to do further research on the cultural fusion seen in compositions by other Israeli composers of this demographic. This research only focused on a few cultural musical motifs, while others remained outside its scope. Those borrowings, for example from Debussy, could be examined in research dedicated to other aspects of cultural fusion. Furthermore, composers of other ethnicities who live in Israel should also be the focus of in-depth research. Indeed, this type of study has wide application in a world where many countries are integrating new immigrant populations.

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