

Rosenblatt, Alexander. *Post Missionary Identities – Music of Indigenous Anglicans in Israel*. Saarbrücken: LAP LAMBERT Academic Publishing, 2015. 109 pp. ISBN 978-3-659-68077-9.

This book presents a study of the music in the contemporary Arab-Anglican Church within the State of Israel, one of the Christian denominations established in the Holy Land by missionaries in the mid nineteenth century. The central question of this research is how present-day Arab-Anglican identity in Israel manifests itself through music. This profound study was based on thirty-five field recordings of liturgy and community events taken over the years 2006–2011 in all seven Arab-Anglican churches in Israel: in Jerusalem, Nazareth, Haifa, Ramle, Shfaram [Shefa-‘Amr], Reine, and Kafr Yasif. Additional sources were questionnaires and interviews with clergy and community members. Hymnal books and other printed materials collected in the field, as well as audio sources other than those recorded during the events.

The first chapter of the book presents the historical background of the Anglican Church. The chapter gives a brief summary of the music of the Anglican ritual which the writer considers as the basic missionary constituent of the Arab-Anglican musical practice and therefore it is in his opinion one of the most distinctive sonic codes marking the identity boundaries of the Arabic-speaking Anglicans in Israel. The chapter starts with an explanation of the types of public worship in the Church of England, which consists of three main services. The next issues are: the theologian principles of the Anglican rite; the impact of historical context to Anglican Church music; pop music revolution and the Anglican Church; the Episcopal Church and its influence on indigenous communities in non-European countries. The second part of the first chapter describes the history of the Anglican Church in the land of Israel. In this part of the chapter the author describes the theological philosophies of this church that were aimed to convert the Jewish population as well as the Arab communities to the Anglican Church. There is also a description of the political and demographic situation in nineteenth-century Palestine,

the establishing of the Anglican Churches and the indigenous (Arab) communities in Palestine.

The second chapter examines the socio-cultural aspects that are the theoretical framework of this study. The first part brings theoretical aspects of music and identity in general and as an ethnomusicological issue including revision and critique of the music and identity issue at present. The second part of the chapter presents recent studies of pertinent musical styles in the land of Israel. The author surveys the local cultures and identity formation of both Jewish and Arab population in Israel including the formation of popular in both local cultures.

Chapter three explains in detail all the ethnographic sources of the study: audio recordings, questionnaires and interviews, printed and audio materials. In the last part of the chapter the author shares with the readers his intended methods and thoughts of analyzing and the interpretation of the materials he collected.

Chapter four examines the recorded Eucharist services in the seven Arab-Anglican communities: Jerusalem, Haifa, Nazareth, Ramle, Shfaram, Reine, Kfar Yasif. The chapter ends with a comparison of the services in which shared and unique features are presented.

The fifth chapter presents the musical events that are not part of the church services such as wedding ceremonies, church concerts, family worships, partnership meetings etc. These events are part of the musical life of these communities and the author claims that the analysis of these events in addition to the mass will complete the comprehensive examination of Arab-Anglican identity in both the religious and socio-cultural spheres.

The discussion at the end of the book refers to the two main issues of the study: the expression through music of the identities among Israeli Arab-Anglican and the manifestations of their common group identity in the context of the Anglican community in Israel and the other ethno-religious groups in Israel.

The study found three main types of music in the Arab-Anglican worship and social gatherings are defined in this work: traditional Anglican hymnody, local tunes, and contemporary Arabic songs of Christian content. Each type has a different role in the construction of Arab-Anglican identity. The author concludes that hymns build a bridge between the Arab-Anglican communities in Israel and the world Anglican Communion; Local tunes are markers of the theological nuances between the particular churches, whereas Contemporary Arabic Christian songs link this Anglican community to Middle Eastern Arab Christianity.

The study revealed four tendencies and trends: (1) localization of the musical repertory for worship and other church services; (2) a turn towards the West and modernity resulting in a partial replacement of the traditional hymnody with contemporary Christian songs; (3) expanding the theological and ritual range to its broad contemporary palette, which covers Anglo-Catholic, Evangelical, 'normal,' and Charismatic platforms; and (4) ecumenical tendency combined with a leaning towards Joining the Palestinian national discourse.

The book and the study presented in it, is a first attempt to investigate the music of the unknown community of the Arab-Anglican church in Israel. The study is profound and covers the different levels of the musical life of these communities.

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