

ABSTRACTS and KEYWORDS

ARTICLES - Musicology

[The Mass as the Liturgical Calendar and Computus](#)

IRÈNE GULETSKY

Abstract: This study explores the first origins of the mass proto-form (5-6 -part Ordinary), the early stages of the formation and evolution of its primary structures. As it is known, the text of the Ordinary (unlike the Proper) is constant and performed throughout the year. A thorough analysis of the mass proto-form revealed an unusual concurrence between a series of numerical parameters of its text and some key astronomical, computus and church calendar data. Such concurrences, particularly when we deal with three-digit numbers, are unlikely to be accidental. Rather, they suggest that the Ordinary had a double or even triple function: externally, it represented an established sequence of sacred texts for the liturgical service; while internally it served as some sort of numerological code containing certain concealed information of the calendar-computus and serving, at the same time, as a mnemonic device used to compute and memorize this information.

Keywords: Roman liturgy, Renaissance mass, ecclesiastic (catholic) calendar, computes

[In Praise of the Politically Incorrect: the Bergamasca](#)

ESTI SHEINBERG

Glenn Korff School of Music

Abstract: The article inspects examples of Beramasca compositions from the 16th and 17th centuries, looking at stylistic processes of change. These examples are connected with the cultural perceptions of and prejudices about the Bergamo servants (facchini bergamaschi) in 16th century Venice, their professions, dialects and habits. From these findings a musical topic of simplicity is uncovered and analyzed.

Keywords: Bregamasca, facchini bergamaschi, Venice, 16th century, musical topic, cultural perception

[Giovanni Battista Doni and his Vision of Performing Poetry](#)

ELENA ABRAMOV-VAN RIJK

Abstract: Giovanni Battista Doni (1595 – 1647) may be seen as one of the first historians and critics of music in the modern sense. His excellent education in different fields of knowledge and his meticulous approach to research make his writings a true treasury of information, including on contemporary music and poetry. While analyzing the new tendencies in the performing practice and, above all, the new genre of musical drama, he gave great attention to its literary component. Significantly, even in the 1630-40s he regarded the genre of opera as first and foremost the presentation of poetry. In this article examine some of his critiques, always well-reasoned, of the contemporary practice of performance of poetry within different musical contexts and consider Doni's vision of an ideal practice of performing poetry, based on his deep knowledge both of ancient theories of poetics and music and of recent developments in this field.

Keywords: Giovan Battista Doni, performance of poetry, epic poetry, musical drama

[Quaerendo invenietis in J.S. Bach's Musical Offering BWV 1079](#)

ANATOLY MILKA

St Petersburg Conservatory and the St Petersburg State University, Russia

Abstract: The article offers a new view on the meaning of the Latin expression *Quaerendo invenietis* used by Bach for the Canon a 2 of the *Musical Offering* (BWV 1079). Contrary to spread opinion that Bach quotes the Bible, the author precises that it was not a quotation, which reads *quaerite, et invenietis*, and could not be a quotation because the Biblical expression contains an imperative form of the verb – unacceptable in addressing the King, to whom the *Musical Offering* was dedicated. Another point considered in the article is the relation of the inscription *Quaerendo invenietis*; To one canon or two? Analyzing typical Bach's graphical design, the author establishes that it relates to a particular piece: to the Canon a 2, following Ricercar a 6. Based on these findings, A. Milka concludes that the inscription above Canon a 2 indicates that the canon is located in the wrong place, and only study of Bach's algorithm in construction the entire cycle of the *Musical Offering* gives an answer about its location as originally designed by J.S. Bach.

Keywords: J.S. Bach, *Musical Offering* BWV 1079, Frederick II, King of Prussia, *Quaerendo invenietis*, Canon a 2

[A toast for Judith](#)

IDO ABRAVAYA
Open University of Israel

Abstract: J. S. Bach's *Wedding Quodlibet* (BWV 524) occupies an enigmatic status in his oeuvre: The handwriting of the (torso) autograph is certainly Bach's. Much less certain is whether Bach was also its composer.

There is hardly any musical trait which characterizes Bach, who might have refrained from composing polyphonic or fugal writing during this time. Instead, the piece features short, humorous allusions to various musical genres (recitative, chant, *lamento*, chaconne, fugue etc.), a veritable 'Musical Joke' in a Mozartian spirit.

The nonsensical text makes clear the circumstances of its composition. It must have been made for a Wedding, or a family reunion of the Bach Family, where semi-improvised pieces, so-called 'quodlibets', were sung, as testified by Forkel, Bach's first biographer. As a present for Judith Cohen, I present here a Hebrew translation of this unusual text, probably created as a family co-production.

Keywords: *Wedding Quodlibet* (BWV 524) Hebrew text, Bach semi-improvised pieces, *quodlibets*

[The Non-Modulating Transition in Late Eighteenth-Century Expositions](#)

ETHAN HAIMO
Bar Ilan University

Abstract: Influential studies of late Eighteenth Century sonata form by William Caplin and by James Hepokoski and Warren Darcy, argue that there can be such a thing as a “non-modulating” transition in the exposition. The present study critiques these claims. It is argued that although the term “transition” is particularly apt for passages where there is modulation to the secondary key, it may be less suitable when there is no modulation or where there is no clear transitional change of tempo or volume or other factors.

Keywords: Sonata form, exposition, transition, non-modulating transition, Mozart, Haydn, William Caplin, James Hepokoski and Warren Darc

[Scraping the Rust off Berezovsky's *Demofonte*](#)

GIULIO MINNITI

Abstract: Maxim Berezovsky's *Demofonte* is regarded as the first opera written by a Russian composer, as it was staged in Livorno, Italy in 1773. The lack of information surrounding its performance(s) is severe and the material that has come down to us is nothing but four arias

reported in a Florentine manuscript. Due to this document and a couple others, other scholars have inferred that Berezovsky's *Demofonte* had at least another representation in Florence. Based on unnoticed bibliographical references and a personal evaluation of the manuscript, I argue instead that sources have been misinterpreted, thus confining in Livorno its only representation. I also show that Berezovsky re-worked one of the four arias from a previous setting of the same lyrics by Antonio Sacchini. This unique situation allows to see how Berezovsky, a Russian composer, moulded in an Italianate fashion a previous work written by Sacchini in his highly idiosyncratic, personal style.

Keywords: Maxim Berezovsky, Count Pavel Orlov, Antonio Sacchini, *Mentre il cor*, Marina Ritzarev, Claudio Sartori, Robert Mooser, Livorno, Florence

[The New Editions of Beethoven's Symphonies 3 \(*Eroica*\) and 4](#)

BATHIA CHURGIN
Bar Ilan University

Abstract: This study reviews the main authentic manuscript and printed sources for Beethoven's Third and Fourth Symphonies. In addition it cites several passages whose slurs and even notes have been altered over time. Most striking are the slurs in the *Eroica*, first movement, for the new theme in the development and coda sections. While this theme usually appears with slurs of two plus two measures, in the copyist's score with Beethoven's corrections, the slurs vary in each presentation.

Keywords: New editions Beethoven, Symphony No. 3 (*Eroica*), and Symphony No. 4; Beethoven editorial problems; Bathia Churgin; Collected Works; Beethoven, Henle; Study Scores, Henle; Gesamtausgabe, Henle.

[The Adventure in the Jewish Tavern: On the Theatrical Representation of Jewish and Slavic Music in the First Half of the Nineteenth Century](#)

DAVID J. BUCH
University of Northern Iowa

Abstract: This study examines Petr Semenov's opera *The Adventure in the Jewish Tavern* (St. Petersburg, 1817) and related sources to determine what kind of "Jewish music" a nineteenth-century German composer would have encountered on the European stage, and how it might be distinguished from other national styles, particularly those designated as Slavic. Additionally, a comparison of the "Jewish" music in this and similar compositions reveals nothing in common with Wagner's music that modern commentators have suggested was intended to represent Jewish music.

Keywords: Petr Semenov, nineteenth-century opera, Slavic Music, nineteenth-century representation of Jewish music, Wagner

[Choosing an Influence, or Bach the Inexhaustible: The Heterophony of the Voices of Twentieth-Century Composers](#)

YULIA KREININ
Hebrew University

Abstract: The famous theory of the “anxiety of influence” (Harold Bloom) seems to be insufficient to explain the admiration and reverence for Bach which highly different composers such as Mahler and Reger, Schoenberg and Shostakovich, and Webern and Schnittke have expressed through their work. Despite all their differences and possible anxieties, each of these composers consciously and specifically chose Bach as his desired partner in an imaginary dialogue with the past. At the same time, the image of Bach that each composer created was very different, as is typical in interpreting the abstract drawings of a Rorschach test; therefore, each ‘portrait’ of Bach was also, in a way, a self-reflection of the composer. The main question to be investigated in this article is the reason(s) for the unique persistence of Bach’s influence into the 20th century, incomparable even to that of other major composers of the past. Several crucial points connected with this Bach-renaissance will be examined in an attempt to understand why.

Keywords: Rorschach test, Bach’s influence, twentieth century composers

ARTICLES - Jewish and Israeli Music

[The Ethnomusicologist as Inventor of Musical Tradition](#)

SHAI BURSTYN
Tel Aviv University

Abstract: The new folksongs and folkdances created in pre-State Jewish Palestine are telling examples of the claim that cases of invented tradition occur frequently in circumstances of rapid social and/or national transformations (Hobsbawm and Ranger 1983: 4). Setting out from a 1955 brief article by Prof. Edith Gerson-Kiwi concerning the appropriate instrumental accompaniment of the nascent Israeli folkdances, this article examines situations in which ethnomusicologists directly intervene with the musical life of their own culture.

Keywords: Invented musical tradition, Zionist Ideology, Israeli folkdance accompaniment, Prof. Edith Gerson-Kiwi.

[A New Source of Spanish-Portuguese Synagogue Music from Amsterdam](#)

EDWIN SEROUSSI
Hebrew University

Abstract: The article describes and analyzes an unknown late eighteenth-early nineteenth music manuscript of Western Sephardic synagogue music containing twenty liturgical pieces

for one voice, the majority of which appear in identical or similar versions in other Dutch manuscripts of Spanish-Portuguese synagogue music. The manuscript was found in the estate of Hazzan Abraham Lopes Cardozo, a Dutch-born Sephardic cantor who served at the Spanish-Portuguese congregation of New York City for most of the second half of the twentieth century. Most of the music in the manuscript is for the Sabbath liturgy, and it was mostly composed during the second half of the eighteenth century.

Keywords: Sephardic, Spanish-Portuguese, Amsterdam, New York City, Netherlands, synagogue music, Jewish liturgy, Sabbath, cantor, hazzan, Abraham Lopes Cardozo, Giuseppe Cristiano Lidarti, Jacob Nozeman, Conrad Friedrich Hurlebush, Abraham Casseres

[The Musician Zvi Nisan Golomb \(Hebrew\)](#)

ELIYAHU HaKOHEN

Abstract: This article describes the first nineteenth-century Hebrew and Yiddish music textbooks (1883, 1885) written by the Vilna writer and musician Zvi Nisan Golomb (1853-1934). Belonging to the Haskala (Enlightenment) movement, Golomb was a pioneering collector of Hassidic songs, and teacher of instrumental music and harmony.

Key words: Zvi Nisan Golomb, Vilna, Haskala, Hebrew music, Yiddish music, Hassidic songs, history of music education.

[Yiddish and Hebrew Art Songs by Arie Ben Erez Abrahamson \(1904-1992\) Music in the Shadow of the Shoah](#)

HANNAH ABRAHAMSON
Bar Ilan University

Abstract: A survivor of three concentration camps in Vichy France, Arie Ben Erez Abrahamson fled his native Czechoslovakia in 1939. Heir to a long line of cantors and composers—at least 16 have been identified, his creative process was nourished at once by the ancient modes of Jewish liturgy, and the legacy of musical traditions of Austro-Hungary. His songs, set to classical Jewish texts and modern Yiddish and Hebrew poetry, embody much of Jewish history from the anxieties of survival in the diaspora to exhilaration at the renaissance of Jewish national life in the ancient homeland.

Keywords: Yiddish and Hebrew Art Songs; Arie Ben Erez Abrahamson; Music Shoah; Music Holocaust; Hannah Abrahamson.

[The Choir that Disappeared](#)

YOHANAN RON

Abstract: With the rise of the Nazis in Germany, thousands of Jews lost their jobs, including many artists. In response to this situation, and sponsored by the Jewish community in Berlin, the conductor, composer and arranger Nechemia Winabar established a male choir, compiled of Jewish singers whom had lost their positions as opera soloists. In addition to its high artistic standards, Winabar regarded this choir as a means to preserve the melodies which he had arranged for ceremonies in the Synagogue. The choir traveled throughout Europe and performed in major venues in Prague, Vienna and in many synagogues. It received outstanding reviews in the Jewish and general press, and quickly gained a global reputation which spread beyond Europe, to the United States and to Israel as well. After a short time, the choir arrived in Israel, however, soon disbanded, mainly due to financial difficulties.

Keywords: The *Melody* Choir, Jewish Choral Music in Germany, Nehemiah Winabar, Kultur Bond, Martin Rosenthal, Nissim Ron, the Jewish community in Berlin, Yohanon Ron

[Paul Ben-Haim: Unpublished Archival Sources – New Perspectives](#)

LIRAN GURKIEWICZ

Abstract: This paper explores Paul Ben – Haim's views on Israeli music: a central figure in Israeli art music, however his own individual notions on the matter are still little known. This paper relies on a close reading of two different hitherto unpublished notes for lecture that Ben – Haim had written down at two different time periods (respectively 1954 and 1968). Indeed it is that musical historians such as Peter Gradenwitz in his *Music and Musicians in Israel* (1952), or Max Brod in his *Israel's Music* (1951), have attempted to chronicle and elucidate the different musical schools and tendencies that became prominent during those years - The present essay delineates Ben – Haim's personal contribution to these dialogues.

Keywords: Paul Ben – Haim, Israeli Art – Music, Bracha Zephira, Archive research

ARTICLES - Music Education and Cognition

[Learning: On the Multiple Facets of a Colloquial Concept](#)

WILFRIED GRUHN

University of Music Freiburg, Germany

Abstract: Learning is a term that seems clear and precise at first glance. It happens naturally and incidentally in many daily situations, but can also be organized intentionally and formally. Therefore, one needs to consider the colloquial term as used in many different contexts and, consequently, in as many different meanings. The article reflects on learning, especially music

learning, from different perspectives of education, psychology, neurobiology, and cognitive sciences. Thus, learning is seen as an interplay between mind and body with several associations with cognitive traits like intelligence and memory, purposeless play and functional training (deliberate practice), body action and embodiment (movement). These are the main dimensions of an interactive network that constitutes a wider concept of learning which is generally rooted in a neurobiological understanding of a cognitive process by which mental representations are developed, extended and differentiated.

Keywords: music learning, mind and body, intelligence, memory, play, practice, embodiment

[Mediated Music Lessons and Language Proficiency in Children of Migrant Workers](#)

Adena Portowitz, Pnina Klein, Deborah Givon, Liat Kishon-Rabin, & Shira Cohen-Rotstein
Givat Washington Academic College, Bar-Ilan University, Tel-Aviv University

Abstract: This study evaluated the impact of *Mediated Music Intervention* on the language proficiency of a select group of kindergarten children of migrant workers. *Mediated Learning* is a didactic approach which nurtures synchronized teacher-child interactions while specifically focusing on general learning skills. Pre- and post-assessments evaluated the development of music aptitude, executive functions (working memory, self-regulation, and cognitive flexibility, audio memory (words and numbers) and language proficiency. The findings indicate significant improvements for the research group in cognitive mechanisms and language proficiency. These findings confirm that mediated music environments successfully engage challenging children; foster improved learning skills in a relatively short period; and upgrade the impact of music lessons even among experienced music teachers.

Keywords: *Mediated Music Lessons*, language proficiency, executive functions, self-inhibition, working memory, at-risk children

[The Musical Repertoire taught in Academic Teachers' Education Programs: Approaches and Applications](#)

LEAH MARZEL and TZIPI ZELKOVITZ
Kibbutzim College of Education, Technology and the Arts

Abstract: Israeli society is heterogeneous from a social and cultural viewpoint. The educational practice is built in the pattern of values of the establishment governing the society (Barlev, 2002). Musical education as part of general education reflects social occurrences (Marzel, 2007). This study explores attitudes of music teacher educators towards cultural differences as mirrored in the musical repertoire integrated in their teaching plans as well as the repertoire which they actually teach. The study was conducted during 2012 using a qualitative approach.

35 music teacher educators in colleges and universities responded anonymously to questionnaires. The findings illustrated gaps between teaching in practice of educators and their stated attitudes. Most of them attribute importance to the exposure to multicultural musical variety. In practice, they mainly integrate western art music and Israeli music. Most teacher educators stipulate that they are not acquainted with the Ministry of Education's core curriculum of multicultural musical education and therefore do not implement it. This situation indicates a flawed relation between policy makers and teachers many of them who teach in Teachers' training programs.

Key words: Music education; Music repertoire; Multicultural education; Music teacher educators.

[Musicology and Education: Reciprocal Interconnections](#)

RIVKA ELKOSHI AND YIFAT SHOCHAT
Levinsky College of Education

Abstract: Musicology and music education are apparently separate disciplines as musicologists look into theoretical-historical-cultural contexts, whereas all music education studies are ultimately about improving teaching and learning (Bresler,1995). Yet, it is our purpose to demonstrate an inherent connection between the two disciplines via two axes: (a) studying classical works for children from the composer's perspective as an "addressor" (b) studying young listeners' musical perception as "addressees". The historical-analytical context focuses on Bela Bartok's educational collection "*For Children*", followed by a phenomenological study that examines children's audio-graphic responses to "*Study for the Left Hand*" from this collection. Results are based on an experiment conducted in Israeli schools with 118 second-graders, who listened to Bartok's piece and responded graphically and verbally. Several categories of perception emerged from the data, which reflect young listeners' musical perception. Our study bears implications for composers who write music for children and for music educators who investigate their own pedagogical work.

Keywords: musicology and music education, classical music for children, Audio-graphic art, invented notation, children's musical perception.

ARTICLES – Performance

[Studies in the Computer Rendition of Piano Pedaling](#)

NIGEL NETTHEIM
MARCS Institute, Western Sydney University, Australia

Abstract: The computer rendition of music, and in particular of piano music, is a topic of current interest. The rendition of piano pedalling by that means has, however, not previously been explored very far. Thus my purpose is to survey the possibilities of the computer

rendition of piano pedalling, with examples in sound and graphics. Whereas much other research in the computer rendition of music has aimed for the automated rendition of a variety of scores, I have instead treated each case according to its own perceived requirements. The comparison between human and computer resources naturally arises here. The computer's possibilities are in a number of ways greater than those of a human playing on a real acoustic instrument, although I have found one case of a method available to the human but not to the computer: the partial release of a key while changing the pedal. Two fields are combined in this work: piano pedalling and computer methods; although it is not my purpose to provide a tutorial in either field, some instructional value might nevertheless be found in both.

Keywords: computer renditions, piano pedalling, human-computer comparison.