



# Composing Israel

## The First Three Generations

- 1 **Paul Ben-Haim: Toccata (1943)** 3:01  
Liora Ziv-Li, piano
- 2 **Betty Olivero: Bashrav (2004)** 8:55  
Members of the Israel Philharmonic Orchestra; Lahav Shani, conductor  
Boaz Meirovitch, flute; Jonathan Hadas, clarinet/bass clarinet; Yigal Meltzer, trumpet;  
Ziv Stein, percussion; Yael Kareth, piano/celesta; Ari Vilhjálmsson, Saida Bar-Lev, violins;  
Matan Noussimovitch, viola; Linor Katz, cello
- 3 **Tzvi Avni: Capriccio (1955/1975)** 3:49  
William Koehler, piano
- 4 **Ami Maayani: Arabesque No. 2 (1973)** 8:12  
Elizabeth Brightbill, flute; Ruth Maayani, harp
- 5 **Abel Ehrlich: Death of Dan Pagis (1986)** 4:10  
William Goldenberg, piano
- 6 **Tsippi Fleischer: The Gown of Night (1988)** 2:51  
Voices of Bedouin schoolchildren (electronic collage)
- 7 **Arie Shapira: Off Piano (1984)** 5:48  
Michal Tal, piano and amplified voice
- 8 **Abel Ehrlich: The Dream About Strange Terrors (1986)** 2:59  
Elizabeth Brightbill, Deanna Mathews Kilbourne, flute  
**Ari Ben-Shabetai: Three Romances (1986)**  
Liora Ziv-Li, piano
- 9 **I** 3:40
- 10 **II** 4:07
- 11 **III** 4:22
- 12 **Oded Zehavi: Wire (1986)** 19:19  
Denise Lundine, soprano; Stacey Pearson Stamas, flute; Howard Kaplan, horn;  
Ruth Richards-Schlarman, harp; G. Allan O'Connor, percussion;  
Oded Zehavi, piano; Stephen Biagini, cello; H. Stephen Wright, conductor

>71:15<

## COMPOSING ISRAEL

As a junior Northern Illinois University School of Music faculty member in 1986, I spent two unforgettable months in Israel interviewing composers of the first three generations—men and women, immigrants and natives. Most of the music heard here was recorded live during a *New Music from Israel* concert I presented in 1987, when NIU's faculty and graduate student performers were joined by Israeli guest composers and soloists—including pianists **Michal Tal**, **Liora Ziv-Li**, and harpist **Ruth Maayani**. Most **Composing Israel** works are receiving either their first commercially-released live or studio recordings.

In stirring performances by American and Israeli musicians, including members of the **Israel Philharmonic Orchestra**, conducted by Music Director **Lahav Shani**, **Composing Israel** presents ten works spanning six decades, created by nine internationally acclaimed composers. Their music reflects the wide variety of personal histories, musical training, and influences within the larger group of composers profiled in my book *Twenty Israeli Composers* (Wayne State University Press, 1997). Musicologist Jehoash Hirshberg called this study “a fascinating, collective, historical and contemporary biography of a highly committed group of musicians in a highly musical country.” Ethnomusicologist Philip V. Bohlman wrote: “There is no more compelling work on the aesthetics of modern Israeli musical life.” Recently issued in paperback, *Twenty Israeli Composers* is now also available digitally at [WayneOpen.org](http://WayneOpen.org). For those wishing to learn more about the composers and music heard here, its first-person interviews provide engaging introductions to eight **Composing Israel** composers and a dozen more I met in 1986.

Listening to **Composing Israel** prompts many questions concerning the music of this young nation, including the roles of indigenous and external influences. Some contemporary Israeli compositions are rooted in Jewish musical sources while others reflect the influence of religious, literary, or historical subject matter, including the Holocaust. Still other works by Israeli composers are inspired by the scenery, light, or color of the region.

## THE FIRST THREE GENERATIONS

**Composing Israel** marks the 75<sup>th</sup> year of the State of Israel, which wasn't yet 40 years old when most of the music heard here was recorded live at NIU in 1987. Israel is somewhat larger than New Jersey and its population exceeds that of New York City. Jews and natives each constitute a substantial majority of Israel's citizens, while 100 countries are represented. Most of Israel's cultural and political institutions were established by Central European refugees who transplanted their musical culture to British-mandate Palestine in the 1930s.

The immigrant composers of the First Generation comprised a diverse group including **Abel Ehrlich** (Tracks 5 & 8), but their era has come to be associated largely with the self-conscious "Mediterranean style" (blending French Impressionism with Middle Eastern sources) of **Paul Ben-Haim** (Track 1) and others determined to create a new musical language reflecting the ethnic pluralism and distinctive environment of Israel—at once ancient and modern, spiritual and secular, traditional and progressive.

Native-born "sabras" such as **Ami Maayani** (Track 4) and their immigrant counterparts of the Second Generation, including **Tzvi Avni** (Track 3), were influenced both by their First-Generation teachers and their own studies in the U.S. and Europe after World War II. The most eclectic and international Third Generation includes for the first time composers born in the independent State of Israel—such as **Ari Ben-Shabetai** (Tracks 9-11), **Tsippi Fleischer** (Track 6), **Betty Olivero** (Track 2), **Arie Shapira** (Track 7), and **Oded Zehavi** (Track 12). These and many other composers of the first three generations have created a diverse and compelling body of music reflecting the nation's heterogeneous cultural streams, from which new music continues to flow.

— Robert Fleisher



*The esteemed educational institutions currently known as the Jerusalem Academy of Music and Dance and the Buchman-Mehta School of Music, Tel Aviv University are referred to in this booklet with a variety of additional names by which they have been known since their founding at the dawn of Israel's statehood.*

## COMPOSITIONS & COMPOSERS

1. **Toccata** is the last of Paul Ben-Haim's Five Pieces for Piano, Op. 34, which he premiered during a live 1944 radio broadcast. His biographer has written that this work represented "an important stage, both in Ben-Haim's own stylistic development and in the formation of a repertory of Israeli piano music." Citing the Toccata as an example, he notes that each of the Five Pieces reflects European and Oriental influences, the former represented by Ravel's Toccata (in the same key) from *Le Tombeau de Couperin* for piano and the latter by evoking "an Oriental plucked-string instrument, such as the *oud* or the *qanun*" through rapid successive repetitions of a single pitch. Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Jerusalem: Israeli Music Publications, 1990, 208-209). Liora Ziv-Li's recordings of Ben-Haim's Five Pieces and his earlier *Nocturne* are included in the nine-CD *Psanterin* anthology of Israeli piano music released in 2003 by the Israel Composers' League (ICL) and Israel Music Center (IMC), and produced by Ari Ben-Shabetai.

**Paul Ben-Haim** (orig. Paul Frankenburger, 1897-1984) left Germany at the start of Nazi rule and settled in Tel Aviv, soon establishing himself as one of the leading Israeli composers of the first generation. He received the Israel Prize in 1957 for his orchestra piece *The Sweet Psalmist of Israel*, commissioned by the Koussevitzky Music Foundation. Though his aesthetic is essentially Western, much of Ben-Haim's music features cantillation and folkloristic Middle Eastern elements. Like those devoted to other composers featured here and in *Twenty Israeli Composers*, the National Library of Israel's Paul Ben-Haim Archive (accessible online) includes such resources as scores, recordings, photographs, and correspondence.

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2. **Bashrav** was commissioned by the Koussevitzky Foundation and premiered by the San Francisco Contemporary Music Players in March 2004; this is the first commercially released recording. In his note accompanying a video of this Israel Philharmonic Orchestra performance currently posted on YouTube, musicologist Assaf Shelleg has written: "Bashrav, or more accurately Peshrev, is a musical form that emigrated to Turkish classical music from Iran. Its Western counterpart would be the Rondo, whose cyclic structure includes a refrain and intermittent couplets.

The refrain in Olivero's *Bashrav* is heard at the opening of Olivero's work, on the viola, yet as the work progresses both refrain and couplets infiltrate each other. Olivero was not the first composer to use this cyclical form; two of her former composition professors had employed Peshrevs in the 1950s – Abel Erlich's *Bashrav* for Solo Violin is perhaps the best known."

**Betty Olivero** (b. 1954, Tel Aviv) is Professor of Composition at Bar-Ilan University. She studied at the Tel Aviv Rubin Academy of Music, later studying with Jacob Druckman and Gilbert Amy at Yale, and with Luciano Berio at Tanglewood and in Italy. In Israel, Olivero has received the Emet Prize, Landau Award, Prime Minister's Prize, Rosenblum Award, and the ACUM Prize for lifetime achievement. In the U.S., she was awarded commissions from the Fromm and Koussevitzky Foundations. Olivero's works are published by Universal Music Publishing Classical (Casa Ricordi Music Milano in Italy) and the Israel Music Institute (IMI). Recordings of her music have been released by Angel, Beit Hatefutsoth, ECM, Folkways, IMI, Koch International, Plane, and Ricordi, among other labels.

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3. **Capriccio** was composed in 1955 and revised in 1975; this is the first commercially released live recording. Tzvi Avni wrote: "The piece belongs to my 'Mediterranean' period, when I was under the influence of my teachers Paul Ben-Haim (to whom this work is dedicated) and Mordecai Seter. Retrospectively, one might find in it other influences like, for example, that of Bartók. The structure of the piece is based on two central themes which are worked out rather freely, although in the wider sense an A-B-A form might be discerned, with a coda at the end." Avni wasn't able to attend the 1987 NIU concert, but his guest lecture during a 1994 visit included a repeat performance by William Koehler of *Capriccio* and a performance of Avni's *Elegy* for solo cello by then graduate student (now physician) Karen Cardon. The ICL/IMC *Psanterin* anthology includes a more recent recording of *Capriccio* by Allan Sternfield.

**Tzvi Avni** (orig. Hermann Jakob Steinke, b. 1927) left Germany in 1935 for Haifa. He studied with Abel Ehrlich, Paul Ben-Haim, and Mordecai Seter at the Israel Music Academy in Tel Aviv, with Vladimir Ussachevsky at the Columbia-Princeton Electronic Music Center, and with Aaron Copland and Lukas Foss at Tanglewood. Avni has composed symphonic, chamber, vocal, and choral music, as well as electronic works and music for film, radio-plays, and ballets. His music (published by IMI) is often performed internationally and has been released on recordings in Israel, Europe, and the U.S. Avni's numerous awards include the Israel Prize, Emet Prize, ACUM Prize for lifetime achievement, the Saarland Kunstpreis, and the Germany-Israel Friendship Association's Kustermeier Prize. A Jerusalem Rubin Academy of Music faculty member from 1971-2015, he served as Head of the Theory and Composition Department and Director of the Electronic Music Studio.

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4. **Arabesque No. 2**, according to Ami Maayani, "is based on a series of *maqamat*, the modes of Near Eastern music, in the meter of the Arabic 'Sama'i Thakil' (3+2+2+3) in a free, open form in which ample use is made of the ornamentation so characteristic of Arabic architecture. The central section presents a short theme underlying the rhythmic pattern, with variations; its short musical phrases are always 'arabesques' based on the *maqamat*. The opening and closing sections are deliberately free in conception and form. As the *maqam* is based on quarter tones, an attempt has been made to evoke such sounds by means of glissando, and harmonies made up of small intervals." Additional versions are written for solo harp; four harps; flute, harp, and strings; and for solo organ.

**Ami Maayani** (1936-2019) studied conducting and composition at the Rubin Academy in Jerusalem. His teachers included Paul Ben-Haim and later Vladimir Ussachevsky at the Columbia-Princeton Electronic Music Center. Maayani also earned degrees in architecture and philosophy and served as Professor of Music in the Jerusalem and Tel Aviv Academies of Music. His works (published by Boosey & Hawkes) include an opera, four symphonies, ten concerti, two song cycles, chamber and electronic works, and music for ballet. Musicologist Ronit Seter (whose informative *Oxford Bibliographies* "Israeli Art Music" entries are accessible online) notes that Maayani "always emphasized the use of Jewish folk traditions, both Mizrahi and Ashkenazi, as well as elements of Arab music throughout his works." (Jewish Music Research Centre Biographies, online). Maayani also authored a three-volume study in Hebrew of composer Richard Wagner.

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5. **Death of Dan Pagis** received its world premiere during the 1987 *New Music from Israel* concert at Northern Illinois University (NIU). This is the first commercially released recording. The score Abel Ehrlich provided for the occasion is held in the Rare Books and Special Collections of the NIU Founders Library. The composer wrote: "During the last two years I composed a lot of poems and 'Prosepoems' by Dan Pagis. And I always postponed to tell him about it – thinking: 'There is a lot of time for it.' There was not. He never heard any music I wrote on his texts, though we received together a prize for poetry and music by ACUM two or three years ago." ACUM is the Israeli performing rights organization that administers the copyrights of authors, composers, and music publishers in Israel.



**Abel Ehrlich** (1915-2003) was born in Cranz, East Prussia (now Russia) and as a child studied violin and began composing. In 1934, he fled from Nazi Germany to Yugoslavia and, when forced as a Jew to leave there, briefly to Albania. After immigrating to Israel in 1939, Ehrlich continued his studies including composition with Shlomo Rosovsky. He taught at the Israel Conservatory, the Rubin Academies in Jerusalem and Tel Aviv, Bar-Ilan University, and the Oranim College. Ehrlich's interest in Arabic and Eastern Music inspired his best-known work, *Bashrav* for solo violin (1953). In 1972, he was awarded the Alte Kirche Foundation Prize (Boswil, Switzerland) for his composition, *ARPMUSIC*. Ehrlich also received the ACUM Prize (eight times), the Liberson Prize (3 times), Prime Minister's Prize, and the Israel Prize. Many of Ehrlich's more than 3,500 works (according to composer Yuval Shaked) are published by IMC and IMI.

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6. **The Gown of Night** (performed in Arabic) is an electronic collage featuring the voices of approximately 20 sixth-grade schoolchildren from Rahat, recorded at the Beer Sheva Conservatory and edited in the Tel Aviv studio of engineer Yaakov Aviram. The distinctive vocal timbre and guttural enunciation serves as a purely musical element. From a mist of whispers suggesting night in the desert, voices emerge and become ever louder until a single girl's clear voice is heard in full daylight. First released on Opus One Records (158; 1992), this work received first prize in the ACREQ Third International Électro-Clip Competition (Montreal, 1993) and is one of two Tsippi Fleischer works selected by the Israel Broadcasting Authority to represent Israel at the 1989 UNESCO International Rostrum of Composers in Paris. The graphic score can be viewed on the composer's website.

**THE GOWN OF NIGHT**  
Muhammad Ghana'im

The gown of night  
Envelops the desert  
Engulfing tent and well  
From the boundaries of night  
The howling of jackals descends  
To raise the dawn

Engulfing tent and well  
Then came the dawn ...

عباءة الليل  
محمد غناتم  
عَبَاءَةُ اللَّيْلِ  
تَلْفَعُ الصَّخْرَاءَ  
تَحْتَضِنُ الخَيْمَةَ وَالْبَيْتَرَ  
عِنْدَ حُدُودِ اللَّيْلِ  
يَأْتِي نَوَاءُ الضَّمَعِ  
كَمَنْ يَطْلُعُ الْقَمَرَ  
  
تَحْتَضِنُ الخَيْمَةَ وَالْبَيْتَرَ  
كَمَنْ يَطْلُعُ الْقَمَرَ

**Tsippi Fleischer** (b. 1946, Haifa) earned degrees in music (Jerusalem Rubin Academy of Music, Levinsky College of Education, and NYU); language, literature, and history (Tel Aviv University); and a Ph.D. degree in Musicology (Bar Ilan University). Her teachers included composers György Kurtág, Noam Sheriff, Mendi Rodan, Yitzhak Sadai, Haim Alexander, and musicologists Jan LaRue and Leonard Ratner. Fleischer's solo, chamber, orchestral, stage, and electroacoustic works are frequently heard in Israel and abroad, and appear on many commercially released recordings. She has received numerous awards in Israel (including the ACUM Prize for lifetime achievement and the Prime Minister's Prize) and in Finland, France, Germany, and the U.S. The National Library of Israel's Tsippi Fleischer Archive includes information concerning the composer's long involvement in music education and Hebrew song research.

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7. **Off Piano** was composed for Michal Tal, whose 1984 Jerusalem premiere was aired live by the Israeli Broadcasting Authority. This is the first commercially released live recording. Shapira wrote: "In this piece, I tried to find a new piano sound—restrained, hermit-like, obsessive, anti-virtuoso, and above all a piano piece in which the pianist is deeply involved in—in brief: off piano." A more recent performance by Michal Tal is included in the ICL/IMC *Psanterin* anthology.

**Arie Shapira** (1943-2015) was born at Kibbutz Afikim in the Jordan Valley. In 1947, his family moved to Petach Tikva, where he received his first piano lessons. After initially studying philosophy, Shapira studied composition at the Academy of Music in Tel Aviv with Abel Ehrlich, Oedoen Partos, Mordecai Seter, and Yitzhak Sadai. He received the 1986 Prime Minister's Prize, the Israel Prize in 1994, and the ACUM Prize in 2012. Shapira was only the second composer (after Steve Reich) to be welcomed by the Royal Academy in The Hague as its honored guest for a week of concerts and other events; (Noam Ben-Zeev in *Haaretz*, November 28, 2005). He composed symphonic and chamber works, electronic music, opera, and music for theater, and was a Lecturer in the Department of Music at Haifa University.

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8. **The Dream About Strange Terrors** received its world premiere during the 1987 *New Music from Israel* concert at NIU. This is the first commercially released recording. The score Ehrlich provided for the occasion is held in the Rare Books and Special Collections of the NIU Founders Library.

Abel Ehrlich's bio follows the liner note for Track 5 (*Death of Dan Pagis*).

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9-11. The **Three Romances** (awarded the ACUM Prize in 1991) were composed for Liora Ziv-Li, who premiered them at London's Wigmore Hall in 1986. This is the first commercially released live recording. Ben-Shabetai wrote: "I tried to capture the spirit of Romances by Schumann—the idea of invoking memories of distant places, nostalgia for the past, and the atmosphere of a dream world, through means such as echo effects, 'Chopinistic' writing, exotic rhythms, and tonal references. All these appear in contrast to, and within a framework of, a basically atonal musical language. The first and last begin and end in a contemporary language, while their middle sections bring back reminiscences of romantic music. The second begins and ends by invoking a late 19th-century style, while its middle section 'romanticizes' into a future, 20<sup>th</sup>-century style." A more recent recording by Natasha Tadson appears in the ICL/IMC *Psanterin* anthology.

**Ari Ben-Shabetai** (b. 1954, Jerusalem) studied composition with Mark Kopytman at the Rubin Academy of Music, Jerusalem and with George Crumb and Richard Wernick at the University of Pennsylvania, where he earned his Ph.D. degree. The recipient of many awards including three Prime Minister's Prizes in Israel, Ben-Shabetai's *Sinfonia Cromatica* won first prize in the 1994 Israel Philharmonic Orchestra competition, subsequently touring Germany, France, Italy, and the U.S. with Zubin Mehta conducting. *Magreffa*, commissioned in 1995 by conductor Lorin Maazel for the Pittsburgh Symphony Orchestra, was performed in both Pittsburgh and Jerusalem. Ben-Shabetai's music is published by IMI and IMC. He recently retired after serving four years as Dean of the Composition, Conducting, Theory & Music Education Faculty at the Jerusalem Rubin Academy of Music, where he taught composition, orchestration, theory, and analysis.

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12. **Wire** was premiered at Philadelphia's Annenberg Center for the Performing Arts in February of 1987, two months prior to its performance as the finale of the *New Music from Israel* at NIU—the same role in which it serves again here. Then a graduate student at the University of Pennsylvania, Oded Zehavi provided the following program note concerning his chamber ensemble composition: "In this piece, I tried to avoid any kind of harmonic statements, since heterophonic and unison textures came closer to the Jewish sacred chant that I recalled from my childhood. I was surprised, after I first heard the piece, at how many personal Israeli memories I had preserved in this first composition written while living abroad: the language, the synagogue melodies (although there are no actual quotations), the expansive feeling of the desert (the opposite of the intense urban life that I find here), and some oriental sonorities. The form is generated by repetitions of the key motives which repeat throughout." This is the first commercially released recording.

Chaya Shenhav, "Strange Brightness,"  
(‘Thread: Poems’), Hakibbutz Hameuchad  
Publishers Ltd, 1984, p. 22; Translated by  
Oded Zehavi. ©All rights reserved.

In those awful shadowless  
minutes before sunset

when greenish lights rise  
from the valley

When the trees on the slopes  
glow with a sudden great light  
but beingless, perhaps,

And the children slowly climb the path,  
their faces shining with a strange brightness . . .

Call out to them quickly, "speak," "shout,"  
like the partridges screaming in the valley  
scream,

You see, you know, don't you?  
that they are moving away.

חיה שנהב, "זוהר משונה", בתוך: 'חוט: שירים',  
הוצאת הקיבוץ המאוחד, 1984, עמ' 22.  
© כל הזכויות שמורות להוצאת הקיבוץ המאוחד בע"מ.

בדקות הגוראות לפני חשכה  
זו השעה ללא צללים,

השמש הלכה ומן העמק עולים  
מעין אורות נקרקים,

כשהעצים על המדרון  
מאירים פתאם באור גדול  
אבל אולי בלי נש,

ובשביל לאט עולים הילדים  
פניהם קורנים בזהר משונה –

דבר אליהם מהר בקול, קרא, צעק,  
כמו התגלות הצורחות עקשו מתוך הנאדי  
צרח,

הלא אתה רואה, הלא אתה יודע  
שהם מתרחקים.

**Oded Zehavi** (b. 1961, Jerusalem) studied composition with Mark Kopytman at the Rubin Academy of Music, Jerusalem, and later with George Crumb, Richard Wernick, and Chinary Ung at the University of Pennsylvania, earning his M.M. degree as an Annenberg Fellow. He received his Ph.D. degree at Stony Brook University. Recipient of the 2014 Prime Minister's Prize, Zehavi's music (published by IMI) has been heard in such noted venues as Carnegie Hall, Alice Tully Hall, and the Musikverein, and performed by renowned ensembles including the Israel Philharmonic, London Philharmonic, and Kirov Orchestra, under the batons of Zubin Mehta, David Shallon, and Valery Gergiev, among others. An avid arranger/composer of music for dance, theatre, feature film, documentaries and pop/rock, he is Professor of Music at Haifa University.

## PERFORMERS

**Saida Bar-Lev** grew up in Switzerland and began studying the violin at the age of eight with Margarita Karafilova. She entered the Lausanne Conservatory at 14, studying with Christine Sorensen, and soon after joined the violin class of Tibor Varga, performing with him in chamber concerts at his summer festival. In 1988, Bar-Lev won first prize at the Jeunesse Musicale Competition in Lausanne. She has appeared as soloist with the Swiss Italian Radio Orchestra and the Lausanne Chamber Orchestra. Bar-Lev settled in Israel in 1990, studying with Chaim Taub, and joined the IPO during the 1990-91 season. She has appeared as soloist with the Ramat Gan Chamber Orchestra, the Tel Aviv University Orchestra, and in chamber concerts with members of the IPO in Israel and abroad. Bar-Lev has also appeared in many recitals in Switzerland and Germany with her father, pianist Assaf Bar-Lev.

**Stephen Biagini** studied with renowned cellists Margaret Rowell, Bonnie Hampton, and Raya Garbousova and received his baccalaureate degree from the San Francisco Conservatory of Music. He was the Assistant Principal Cellist of the Savannah Symphony Orchestra from 1987 to 1993, becoming its librarian in 1988 and later serving in a similar role for the Phoenix Symphony. Biagini has served since 1995 as librarian for both the Los Angeles Philharmonic and Hollywood Bowl Orchestra, in the latter role earning an international reputation as a pops and film music specialist. He also aided in the development of the Orchestra Planning and Administration System used worldwide.

**Elizabeth Brightbill** earned a M.M. degree from NIU and a D.M. degree from Indiana University in Flute Performance. Her flute and cello duo, *Terra Voce*, has appeared at the Kennedy Center and was named a finalist in the National Flute Association Chamber Music Competition. Brightbill's awards include the National Flute Association's Graduate Research Competition for her study on the flute music of Shulamit Ran. Before relocating to central Virginia, she served as the Principal Flutist of the Tulsa Philharmonic. Brightbill's current interests include Brazilian *choro* and early childhood music learning. She has taught at several Virginia universities and now teaches in her home studio.

**William Goldenberg** earned his B.A. degree in Music and Mathematics at Oberlin, M.M. degree at Juilliard studying with Martin Canin and Rosina Lhevinne, and D.M. degree at Indiana University, studying with Menahem Pressler. Advanced studies included chamber music with Felix Galimir,

Josef Gingold, and Ivan Galamian, and contemporary music with Gilbert Kalish and Charles Rosen. He has performed over 1000 concerts throughout Europe, Asia, North America, and Australia/New Zealand, including such venues as Tanglewood, the Smithsonian Institution, Chicago's Symphony Center, Paris' Les Arts George V Series; and Italy's Settimane Pianistiche Internazionali. Frequently invited to guest teach at institutions such as the Shanghai Conservatory, Indiana University, Budapest's Liszt Academy, and the University of Melbourne, Goldenberg is a Distinguished Teaching Professor and Chair of Piano at NIU.

**Jonathan Hadas**, IPO Principal Bass Clarinetist since 2010, served as an Israel Defense Forces (IDF) "Outstanding Musician." He earned his bachelor's degree at the Buchman–Mehta School of Music, Tel Aviv University studying with Richard Lesser and Yevgeny Yehudin, his master's degree at the Jerusalem Academy of Music and Dance with Yevgeny Yehudin and at the Hochschule für Musik Karlsruhe. Hadas was Principal Clarinetist with the Buchman–Mehta Symphony Orchestra at the U.N. General Assembly Hall in New York, the Tonhalle in Zürich, and in Israel under the baton of Maestro Zubin Mehta. He has participated in the Chigiana Academy, Idyllwild and Kfar Blum festivals, and as Principal Clarinetist under the baton of Maestro Pierre Boulez at the Lucerne Festival Academy. An America-Israel Cultural Foundation (AICF) scholarship recipient since 2003, Hadas has been heard in radio and television broadcasts in Israel, Romania, Boston and Paris. He is a member of the Israel Contemporary Players and of the Meitar Ensemble since its founding.

The **Israel Philharmonic Orchestra** was founded by violinist Bronislaw Huberman in 1936 and its inaugural concert was conducted by Arturo Toscanini. The IPO performs a regular subscription series in Tel Aviv, Jerusalem, and Haifa with many additional concerts throughout Israel and tours of international cultural centers and major festivals. The orchestra includes new immigrants among its ranks, premieres many works by Israeli composers, and has hosted the most acclaimed conductors and soloists as well as outstanding young talents. Through its music education and outreach program, KeyNote, IPO musicians perform in many schools and in concerts at the Charles Bronfman Auditorium in Tel Aviv. Appointed Music Advisor in 1969 and Music Director in 1977, Zubin Mehta was named Music Director Emeritus following his retirement in 2019. Lahav Shani became Music Director during the 2020–2021 season.

**Howard Kaplan** earned his Master of Music degree in Horn Performance at NIU and is active in Chicago area community orchestras.

**Yael Kareth**, pianist, is Head of the Music Department at the Israeli Opera, where she is also a musical coach, director, and lecturer. She is a founding member of the Israel Chamber Project. After earning her bachelor's degree as a student of Tomer Lev at the Buchman-Mehta School of Music, she performed under the baton of Maestro Daniel Barenboim in two European tours of the West-Eastern Divan Orchestra, alongside performances of contemporary chamber music and lieder. During her years in Germany, Kareth worked at the Staatsoper Berlin and at the Universität der Künste Berlin. She has accompanied vocalists Thomas Hampson and Waltraud Meier, collaborated with many other noted musicians, and participated in such chamber music festivals as Aspen, Jerusalem, and Ravinia. Kareth has performed as a soloist and has been featured on many broadcasts with Israel's most renowned ensembles under the baton of Maestro Zubin Mehta and others.

**Linor Katz** has performed throughout the world with the West-Eastern Divan Orchestra under Maestro Daniel Barenboim and served as its Principal Cellist. She has appeared as soloist with the Prague Radio Symphony Orchestra, Jerusalem Symphony, and Israel Symphony Orchestra Rishon-LeZion, among others. An active chamber musician in Israel and internationally, Katz has collaborated with renowned artists including Martha Argerich, Daniel Barenboim, Itzhak Perlman, Gil Shaham, Khatia Buniatishvili, and Renaud and Gaultier Capuçon. She began her cello studies at the age of 10 with Michael Bezem at the Tel Aviv Music Conservatory. While serving in the IDF as an "Outstanding Musician," Katz studied with Hillel Zori at the Buchmann-Mehta School of Music, Tel Aviv University. She completed her bachelor's and master's degrees at the New England Conservatory studying with Laurence Lesser.

**Deanna Mathews Kilbourne** is a flutist and entrepreneur. As a performer and teacher, she is focused on finding increasingly practical and effective approaches to musical practice, which she shares through her Practicing Flutist studio and through presentations at regional conferences. She is also the founder of *Arts in Letters*, an arts and sciences-themed historical letter subscription. Deanna has performed with and conducted several ensembles in the U.S. Midwest and Southeast. She studied flute at Bradley University, NIU, and flute and ethnomusicology at the University of Illinois.

**William Koehler** studied piano with Moreland Roller, Adele Marcus, and William Race, and his awards include first prizes in the San Antonio International Keyboard Competition and the New Orleans International Piano Competition. He received his D.M.A. degree from the University of

Texas at Austin. An active performer of chamber music, Koehler appears on Cedille, Canti Classics, and Centaur releases. He has also taught master classes and participated in chamber music concerts in Tuxtla Gutierrez, Chiapas State, Mexico. Recent performances include Robert Fleisher's Six Little Piano Pieces, during regional and national conferences of the Society of Composers, Inc. Koehler is a past president of the Waubensee Valley chapter of the Illinois State Music Teachers Association and Professor Emeritus at NIU.

**Denise Lundine** earned her B.M. and M.M. degrees in Vocal Performance at NIU, studying with Diane Ragains. She has portrayed such leading roles as Cunegonde (*Candide*), Yum-Yum (*The Mikado*), Lucy (*The Telephone*), Pamina (*The Magic Flute*), Carlotta (*Phantom of the Opera*), Eliza Doolittle (*My Fair Lady*), Anna (*The King and I*), Nancy (*Oliver*), Hodel (*Fiddler on the Roof*), and Marion (*The Music Man*). Denise has also appeared as a soloist in recital, oratorio, chamber, and orchestral performances, including Handel's *Messiah* and solo cantata *Lucrezia*, Vivaldi's Gloria, Schubert's Mass in G, Berlioz' *Les nuits d'été*, and Barber's *Hermit Songs*. She is a speech-language pathologist and teaches voice through her private studio.

**Ruth Maayani** (1948-2021), who studied with Marcel Grandjany at Juilliard, was the Principal Harpist with the Israel Symphony Orchestra Rishon-LeZion and the orchestra of the Israeli Opera, from 1989 until 2011. She performed with chamber groups and larger ensembles throughout Israel and as a soloist with various orchestras. Her recorded performances appear on nine CDs. Ruth premiered many Israeli works, including those composed by her brother, Ami Maayani. Between 1988 and 2014, she was the harp professor at the Rubin Academy of Music (now the Buchmann-Mehta School of Music) at Tel Aviv University, leading also a master's degree program in Harp Methodology. After retiring, Maayani taught visually impaired children through Sulamot, a project of the Israel Philharmonic Orchestra and Tel Aviv University.

**Boaz Meirovitch** was 10 years old when he began studying flute at the Tel Aviv Music Conservatory. After graduating from the Thelma Yellin High School of Arts and completing his military service in the IDF Band, he joined the Israel Symphony Orchestra Rishon-LeZion. He holds a bachelor's degree from the Tel Aviv Academy of Music, a master's degree from Boston University, and an Artist's Diploma from Indiana University. He has won many scholarships and awards, including first prize at the Boston International Flute Competition. Meirovitch regularly performs in Israel and abroad. He has given a solo recital at Carnegie Hall in New York City and appeared as soloist with the Boston Symphony and the Israel Philharmonic, which he joined in 1999.



**Yigal Meltzer** joined the IPO in 1991, becoming Principal Trumpeter in 2001. He studied in New York with former New York Philharmonic Principal Trumpeter Philip Smith, and James Pandolfi of the Metropolitan Opera Orchestra. Meltzer has appeared as soloist with the IPO in Israel and on overseas tours under the baton of conductors including Zubin Mehta, George Pehlivanian, Kazushi Ono, and Mendi Rodan. He has also made solo appearances with the Israel Chamber Orchestra, Israel Camerata Jerusalem, Tel Aviv Soloists, Beer Sheva Chamber Orchestra, and Musica Nova, and has recorded several solo recitals for Israeli Radio. A member of the IPO Brass Octet and Brass Quintet, Meltzer has given master classes in Israel, Europe, the USA, South America, and Australia, and is on the faculty of the Buchmann-Mehta School of Music at Tel Aviv University.

**Matan Noussimovitch** completed his bachelor's degree in Lilach Levanon's class at the Buchmann-Mehta School of Music, Tel Aviv University. A recipient of AICF scholarships since 2007, he participated in the Jerusalem Music Center's Young Musicians Program and served in the IDF as an "Outstanding Musician." Noussimovitch has received awards in both Israeli and Slovenian competitions. He has performed as a soloist under the baton of Maestro Zubin Mehta and gave his solo debut at Carnegie Hall with violinist Hagai Shaham and the Buchmann-Mehta Symphony Orchestra. Noussimovitch has also performed as a soloist with several Israeli orchestras and served as Principal Violist with such ensembles as the Young Israel Philharmonic, the Buchmann-Mehta Symphony Orchestra, and Schleswig-Holstein youth orchestra. He is been a member of the IPO since 2012.

**G. Allan O'Connor** (1944-2019) earned his B.M. degree from SUNY Fredonia and M.M. degree from the University of Illinois, where he studied percussion, composition, and electronic music with Jack McKenzie, Herbert Brün, and Salvatore Martirano. As Professor of Percussion Studies at NIU (1968-2001), he founded the renowned NIU Steelband (the first of its kind in any American college or university), which toured extensively in the U.S. and abroad. O'Connor assisted many universities in establishing steelband programs, including in New Zealand and Taiwan. He also created the Birch Creek Music Performance Center (Door County, Wisconsin) Steelband, which he directed for 30 summers. O'Connor later served as the School of Music Assistant Chair and as the College of Visual and Performing Arts Associate Dean.

**Ruth Richards-Schlarman** earned both her M.M. degree in Harp Performance and M.S.Ed degree in Counseling at NIU. She spent many years in private practice and teaching counseling classes

through Columbia College in Freeport. Ruth's musical activities continued through private teaching, performing in local orchestras, and as a regular harpist at the Eagle Ridge Inn in Galena, Illinois. She continues to perform and works as a therapist and Director of Arts for Sunburst Arts and Education in Eureka, Montana, which brings professional musicians, artists, and educational opportunities to communities in the Tobacco Valley.

**Lahav Shani** has served as Principal Guest Conductor of the Vienna Symphony Orchestra and Chief Conductor of the Rotterdam Philharmonic Orchestra, and will become the Munich Philharmonic's Chief Conductor in 2026. His close relationship with the Israel Philharmonic Orchestra began in 2007 when performing Tchaikovsky's Piano Concerto under the baton of Zubin Mehta, and continued in 2010 when Maestro Mehta invited him to join the IPO on its Far East tour as pianist, assistant conductor, and double bass player. Shani studied piano from the age of six with Hannah Shalgi and subsequently with Arie Vardi at the Buchmann-Mehta School of Music. He studied conducting with Christian Ehwald and piano with Fabio Bidini at the Hochschule für Musik Hanns Eisler Berlin, where he was also mentored by Daniel Barenboim. Shani has performed as a soloist under the batons of Daniel Barenboim, Zubin Mehta, and Gianandrea Noseda. A regular performer at the Verbier Festival, he has also appeared at the Aix-en-Provence Easter and Jerusalem Chamber Music Festivals and in duo recitals with Martha Argerich.

**Stacey Pearson Stamas** received her M.M. degree in Flute Performance and Pedagogy from NIU and a Master of Library Science degree from Indiana University. A freelance musician, she has worked full time in various capacities at the Allen County Public Library Fort Wayne, Indiana since 1988 and as Manager of its Art, Music & Media Department since 1996.

**Ziv Stein**, Israeli percussionist, has been a member of the IPO since 2018. He completed his bachelor's degree at the Juilliard School in New York City and his master's degree at the Hochschule für Musik Hanns Eisler Berlin. Stein is a member of both the West-Eastern Divan Orchestra and the Verbier Festival Chamber Orchestra. Regularly invited as guest timpanist and percussionist by some of Europe's leading orchestras, he recently performed with the Staatsoper Berlin orchestra, Orchestre National de France, BBC Symphony, and Konzerthausorchester Berlin, among others.

**Michal Tal** performed as a soloist with the Israel Philharmonic at the age of 16. She studied at the Tel Aviv Academy of Music, Indiana University, Juilliard, and SUNY-Stony Brook, with Arie Vardi,

Richard Goode, and Gilbert Kalish, and received her Ph.D. at the Hebrew University in Jerusalem under the supervision of Jehoash Hirshberg. Tal's international career performing with the leading orchestras in Israel, Europe, and the U.S., and under the batons of Leonard Slatkin, Eduardo Mata, and Luciano Berio, has also included appearances at Tanglewood, Lincoln Center, KÖLN Festival, and at festivals in China, Thailand, Finland, Slovenia, Sweden, and Israel. Her discography includes *Great Short Masterpieces for Piano* (Romeo), *Erwin Schulhoff: Music for Piano Solo* (Centaur), and *GEMS* (DistroKid) featuring music by women. Tal is on the Buchmann-Mehta School of Music faculty, and is Founder and Artistic Director of PianoFest Arad.

**Ari Vilhjálms** joined the IPO as Principal Second Violinist in 2019 after previously holding the same position with the Helsinki Philharmonic. Born in Reykjavík, he performed with the Iceland Symphony Orchestra for nearly 10 years and as guest concertmaster with the Royal Stockholm Philharmonic and the Orchestre National du Capitole de Toulouse. Vilhjálms taught at the Reykjavík College of Music and Finland's Sibelius Academy and continues to teach students in Iceland and Finland, where he also regularly performs. He has appeared as soloist with the Helsinki Philharmonic and Iceland Symphony in concertos by Shostakovich, Chausson, Mozart, and Kuusisto among others. Vilhjálms began playing the violin at the age of five and holds degrees from the Reykjavík College of Music, University of Illinois, and Northwestern University. His main teachers were Guðný Guðmundsdóttir, Rachel Barton Pine, Sibbi Bernharðsson, and Almita and Roland Vamos.

**H. Stephen Wright** received a M.M. degree in Orchestral Conducting from Indiana University, studied conducting at the Aspen Music Festival, and is a former Associate Conductor of the Houston Civic Symphony. He is Professor Emeritus at NIU where he served as a librarian for 27 years, including 16 years as head of the Music Library. Wright is a former advisory board member of the Film Music Society and has written extensively on the subject of music for films. His publications include *Film Music at the Piano* (2003) and with Jeannie Gayle Pool, *A Research Guide to Film and Television Music in the United States* (2011).

**Liora Ziv-Li** was awarded gold medals from the Queen Mother for receiving numerous prizes at international and national piano competitions including the Viotti, Maryland, Concours Internationale de Paris, and Gina Bachauer while a student at London's Royal College of Music. She has also performed and recorded for radio and TV stations in Israel, Europe, South and North America, South Africa, and Australia. Ziv-Li has released a CD of early Israeli piano music and

another of modern works for recorder and piano with Leora Vinik. She has taught at the Jerusalem Academy, adjudicated for music institutes, and given master classes for teachers and students throughout Israel. Ziv-Li is also a potter and a Life Alignment practitioner.

### PRODUCER

**Robert Fleisher** is a composer, author of *Twenty Israeli Composers*, and a contributor to Theresa Sauer's *Notations 21*. His music appears on 10 record labels in the U.S. and E.U. Fleisher's acoustic works have been called "eloquent" (*Ann Arbor News*), "lovely and emotional" (*Musicworks*), "astoundingly attractive" (*Perspectives of New Music*), and "ingenious" (*The Strad*); his electroacoustic music has been described as "fascinating" (*Fanfare*), "endearingly low-tech" and possessing "a rich, tactile texture" (*The New York Times*). Fleisher earned a B.Mus. degree with honors at the University of Colorado, his M.M. and D.M.A. Composition degrees at the University of Illinois studying with Ben Johnston, Salvatore Martirano, and Paul Zonn. He is Professor Emeritus at NIU.

### ACKNOWLEDGMENTS

*New Music from Israel* (1987), *Twenty Israeli Composers* (1997), and *Composing Israel* (2023) all stem from my 1986 Israel residency, made possible by a NIU summer Research & Artistry grant and a Ruttenberg Arts Foundation commission. "Musical Composition in Modern Israel" (1965) by Alexander L. Ringer (1921-2002) and Philip V. Bohlman's *The Land Where Two Streams Flow* (1989) are two of the most influential writings and individuals underpinning these projects.

*Composing Israel* represents, above all, the combined and collaborative artistic contributions of nine Israeli composers and two dozen American and Israeli performers. Others who have kindly assisted this effort include musicologists Ronit Seter and Assaf Shelleg; composer Yuval Shaked; Avi Shoshani and Iris Abramovici Tevet (Israel Philharmonic Orchestra); Sharon Yannay (Hakibbutz Hameuchad Publishing); Hilat Ben-Kennaz (ICL/IMC), Ohad Gabay (IMI), and Evelina Zayats (America-Israel Cultural Foundation). At NIU, Tina Zemzemi (School of Music), Renata Catlett (Alumni Association), Jessica VanEtten and Catherine Squires (NIU Foundation) helped us locate alumni performers; thanks also to Prof. Emeritus Harvey Blau, Prof. Bradley J. Wiles (Special Collections and Archives), Sarah Holmes and Kate Swope (Music Library), and School of Music Director Andrew Glendening. Special thanks are due for the generous support and guidance of the noted Israeli-American composer and University of Chicago Andrew MacLeish Distinguished Service Professor Emerita, Shulamit Ran.

— R.F.

## CREDITS

*New Music from Israel* (1987) concert recording engineer: Ed Groebe, NIU (DeKalb, IL)  
Digitization/Editing (2022): Joe Tessone, Mystery Street Recording Company (Chicago, IL)  
*Bashrav* engineer (2020): Rafi Eshel, Yaron Aldema; Eshel Sound Studios (Tel Aviv, Israel)  
*Composing Israel* mastering (2022-2023): Silas Brown, Legacy Sound (New York, NY)  
Design: Philip Blackburn  
Photos/Israel: Shulamit Ran (Dado beach, Haifa); Ya'acov Gefen (all others)  
Disc label score notation from *The Gown of Night* by Tsippi Fleischer



voice 1: tracks 1+2 voice 3 enters  
 voice 2: tracks 3+4 on tracks  
 slower speed change of colour  
 → more slower  
**choral**

4 voices  
 (39+34)  
 panorama  
 comes nearer →

تلغى الأصوات  
 5 voices  
 (=choral of 5 voices)  
 natural speed  
 (39+34)  
 a new movement starts  
 choral enriches here and there

تلغى الأصوات  
 5+4 voices  
 slower  
 again from far  
 (39) (34) → comes nearer  
 utterances

تلغى الأصوات  
 5+2 voices  
 quicker speed  
 (39) (39)  
 utterances = "throaty" word

fade out, fade in  
 changes of colours in the vague 1+2

1+2

utterances = "throaty" word  
 (39) (34) → comes nearer  
 1+2

utterances = "throaty" word  
 (39) (39)  
 1+2

تلغى الأصوات  
 2x  
 pp  
 lock 3  
 pp ppp  
 (43)  
 a pair - far  
 a pair - close

تلغى الأصوات  
 11  
 everybody together  
 quiet  
 atmosphere  
 claps, moans of clearings  
 middle close

2 voices  
 slower  
 the far comes from night  
 organic bypasses P → mp

12  
 3 voices  
 little slower  
 (but less than before)  
 close from both sides  
 a soft sound  
 (33) "window"

13  
 2 voices  
 close and far →  
 groups from both sides  
 from all sides

تلغى الأصوات  
 14  
 quickly  
 utterances  
 So

تلغى الأصوات  
 18  
 strong action  
 3 voices  
 interlude  
 saretto  
 (33)

تلغى الأصوات  
 18  
 strong action  
 3 voices  
 interlude  
 saretto  
 (33)  
 a whole strong choir of boys - shouting  
 slower → quicker  
 announcement effect  
 Appl. to 1 object

تلغى الأصوات  
 19  
 "Coda"  
 one single voice in huge echo  
 (65) → (66) → (76) → (69)

تلغى الأصوات  
 19  
 "Coda"  
 one single voice in huge echo  
 (65) → (66) → (76) → (69)

تلغى الأصوات  
 19  
 "Coda"  
 one single voice in huge echo  
 (65) → (66) → (76) → (69)