

ENGLISH ABSTRACTS

SINGING IN THE EARLY STAGES OF THE HOMELAND: SONGS OF THE FIRST ALIYA AS A FOUNDATION FOR SONGS OF STATEHOOD

Yaffah Berlovitz

This research seeks to analyze the development of the Hebrew songs accompanying the early Jewish settlement in Eretz-Israel (the Hibbat Zion movement). The reasons for choosing this method of research were in order to acknowledge the fact that, from the beginning of this wave of settlement (First Aliya, 1882-1904), songs were created on the local scene, thus expressing the historic narrative of the People returning to their Land after two thousand years of exile: a narrative of getting used to the Land, learning its landscape, and experiencing the thrill of building and of being built.

This research was divided into three sections:

1. The character, composition and quality of songs of the First Aliya, including their content and melodies. (The leading contributors were: Naphtali Hertz Imber – Songs of Settlements, Zeev Yavetz – Songs of Flowers, Noah Shapira – Songs of Work).
2. Following the songs of the First Aliya, through scores of years of settlement and statehood (i.e. the Israeli repertoire).
3. The Israeli Song – the creation of a community of immigrants, with its pluralistic culture, is shown here to be unique in its inclusion of its very early songs (Songs of the First Aliya), as well as their being the bedrock for its lyrical and musical components through their various changes – up to the present.

THE ROSE AND THE CZAR

Kobi Luria

The poet and composer Elyakum Zunser (1843-1913), was one of the first modern Zionist songwriters. In around 1860, he wrote one of his earlier Yiddish songs *Di Blum* (“The Flower”), which became immensely popular. Some years later, Zunser himself translated the song into Hebrew under the title *HaShoshana* (“The Rose”).

Both versions are similar in the sense that, at the center of both, the poet features a rootless, impoverished, trampled upon and abandoned flower – a symbol of Jewish nationhood in exile. However, the later Hebrew version ends differently. Whereas in the original Yiddish version, the flower is eventually saved from destitution by none other than the Russian Czar, Alexander II, in the Hebrew version the flower’s savior is an Angel of God.

Why did Zunser choose to bestow such praise on the Russian Czar? Alexander II, who succeeded the throne in 1855, went on to initiate far-reaching reforms and promulgated a relatively liberal policy toward the Jews. First and foremost, he abolished the enforced conscription of Jewish males to 25 years of military service. The young Zunser himself had been abducted into such military service in 1855, and it was the Czar’s new edict that set him free. Perhaps he felt that he owed the Czar his life.

Nevertheless, within a few years, the Czar’s generosity proved to be rather limited, whereas the concept of Zionism became more concrete. Influenced by the spirit of the time, and addressing Zionists, religious or not, Zunser aptly changed the song’s end by presenting the Angel of God as the ultimate savior of the people rather than the Czar.

SHALOM POSTOLSKY – THE COMPOSER AND HIS MUSIC

Natan Shahar

Sixty-three years have passed since the death of the composer Shalom Postolsky, one of the first composers in Palestine and the first composer of the kibbutz movement. In spite of the popularity of some of his songs, and in spite of his primacy in giving expression to the unique sound of Eretz-Israel, his name has been forgotten to such an extent that even some of the songs he wrote are not attributed to him but are recorded under the general category of “folk songs.” This article is intended to describe this modest man and his unique musical composition.

Shalom Postolsky was born in Siedlce in East Poland in 1893. He received a traditional Jewish education, studied voice development for about a year at a music conservatory in Warsaw, joined Hechalutz and immigrated to Palestine in 1920. He was one of the founding members of Kibbutz Ein Harod, where he began his musical activity. In addition to his agricultural labor there, he began composing songs, some of which became famous both in Palestine and throughout the world. In 1935 he married, and, in 1940, he left the kibbutz together with his family and moved to Moshav Beit Yitzhak. Several years later he became ill, and he died in 1949.

All his musical work was done at Kibbutz Ein Harod. Most of his compositions were songs, and some of these became so famous that they are included today in the musical “Hall of Fame” of Palestinian Jewish society. Among his melodies are “A Ship Silently Fights its Way,” “Rise up, Brethren,” his melody for *Avadim Hayyinu* (“We were Slaves”), sung each year at the Passover Seder held in every Jewish home, and others.

His most important work is a medley of tunes for the “Omer Harvest” pageant and for the “Ein Harod Passover Seder.” This kibbutz-style Passover Seder was the first ever to be celebrated

in the kibbutz movement, and it influenced all the subsequent Seders written and performed in the kibbutz movement. Postolsky composed all the melodies sung by every Seder participant: men, women and children. The singing was accompanied by piano, the solo segments of which make up the connecting links between the sections of the Passover Seder. Musicological analyses made of his compositions are indicative of the composer's primacy in developing the special Eretz-Israel tone. His musical compositions excel in rich and functional melody, a wise use of "word painting," use of "anonymous modes," and demonstrating the unique sound of public singing accompanied by piano. All of these put Postolsky in a place of honor among the fathers of Hebrew song.

FOLK SONGS OR "HOLLOW COUPLETS": THE ROLE
OF SONGS IN THE ETHOS OF THE THIRD ALIYA

Tamar Wolf-Monzon

The Third Aliya was more homogenous in character than the two waves of immigration that had preceded it. The 35,000 pioneers who arrived in Palestine between 1919 and 1923 had much in common sociologically, ideologically, and emotionally. Public singing played a pivotal role in the emergence of a shared cultural climate. Song burst the bounds of the private and intimate, and became so identified with the community that the Third Aliya became known as the "Singing Aliya." This article explores the distinctive features of Third Aliya folk songs and how they helped build the culture of Eretz-Israel, promote a pioneering ethos, and create therapeutic channels for coping with the hardship and adversity of the times.

ON THE *INTERNATIONALE* IN HEBREW

Hannan Hever and Ron Kozar

Shlonsky's Hebrew translation (1921) of the *Internationale* (1871) rendered the straightforward French text in a poetic style replete with biblical expressions that harmonized with the discourse of Labor Zionism. The original "damned of the Earth ... prisoners of starvation," for example, become "a hapless people ... a people of slaves wasted with hunger." The implicit national echoes, however, were delicate enough to make the song acceptable also to the Jewish communists.

Shlonsky's text was seminal in the themes of subsequent poetry. The line "No God, no Caesar, no tribune" of the (usually unsung) second stanza, was transformed in Lamdan's *Massada* (1927) into a hopeless void, threatening the Jewish refugee with charming promises. Leyova Almi (1927) uses this untranslated line in a parody of Shlonsky's text, offering an anti-constructivist proletarian perspective to the deep economic crisis of those days. A decade later, U.Z. Greenberg (1937), the poetic voice of right-wing Revisionist Zionism, in a group of poems entitled "The Book of No God, no Caesar, no Tribune," launched an unprecedented attack against the Labor-Zionist policy of restraint, prophesying "no dew on your mountains, no tree, and no children."

1927 – THE START OF A NEW GENERATION OF HEBREW SONG

Nachumi Harzion

The year 1927 was a critical turning point for popular Hebrew song in Eretz-Israel. The composers presented changed objectives and innovative styles in this field. The composers of the Second Aliya and some of the Third Aliya had left the stage, and others filled the void they had left.

“Old Generation” Composers

Avraham Zvi Idelson, who had immigrated to Palestine in 1907 and left in 1921. He taught in Jerusalem schools, conducted choirs, edited compilations of popular songs, composed and carried out research on the sources of Jewish music. *Hanina Karchevsky* immigrated in 1906 and died in 1926. He was a teacher, a choir and orchestra conductor, and the composer of many songs. *Yosef Milet* immigrated during World War I, and left in 1928. *Yoel Engel* immigrated in late 1924 and died early in 1927. He composed songs for children and for adults, as well as music for shows. Engel's death marks the end of an era of popular and traditional music in Jewish-Palestinian education and culture.

“New Generation” Composers

Yedidya Admon began composing in 1925; his song *Shdemati* dates to 1927. *Mordekhai Ze'ira* emigrated from Russia in 1924; *Pakad Adonay* was written in 1927. *Nahum Nardi* emigrated from Russia in 1923. His earliest compositions are from 1927, including *Sh'tu ha'Adarim (Me'emek legiv'ah)*. *David Zehavi* was born in Jaffa in 1910. His first song, *Orha BaMidbar*, is from 1927. *Sara Levi-Tanai*, born in Jaffa in 1911, wrote her first song *Inbalim* in 1927. *Pua Grinshpon* began to teach at the Gymnasia Herzliya in 1928. Among his first songs: *El haShemesh*, *Tzipor baYa'ar*, *Yerek LeHag*, and others. *Shalom Postolsky* immigrated in 1920. At the end of the decade, he wrote *Kuma Eha*. *Immanuel Amiran* immigrated in 1924, and began composing songs in 1930.

Consciously or not, this “group” of composers created a new direction in song composition in Eretz-Israel: a desire to detach themselves from traditional and East European traditions, reliance on local oriental melos, and a search for a new sound for the music of Eretz-Israel.

POPULAR SONGS AND THE RECEPTIVE LEXICON: LANGUAGE
PATTERNS AND REGISTERS IN HEBREW POPULAR SONGS*Tamar Sovran*

The paper offers several guidelines for a larger future study of the mutual relations between Modern Hebrew popular songs and the evolvement of Modern Hebrew. Three generations of songwriters represent three models and stages in the mutual influence between the language and the popular songs: Alterman in the pre-statehood era, Hefer in the first decades of the state, and Shemer in the second half of the 20th century. From a historical point of view, their songs testify to and preserve modes of speech and different registers and styles, including forgotten slang idioms. The more interesting aspect of the relationship between songs and the language is the educational cultural aspect: i.e. the way popular songs helped to mold a language in the process of awakening, and helped shape the language consciousness and knowledge of Modern Hebrew speakers.

The first chapter describes the theoretical, neurological, psycholinguistic, cultural, and educational aspects of the way popular songs are learned and memorized, and help shape the individual's language consciousness and lexicon. Each of the three songwriters discussed in the following chapters represents a unique mode of equilibrium between the various layers of the Hebrew language – from the biblical, highly stylistic and idiomatic Hebrew to the everyday, ever-changing vernacular. The final chapter analyses three short examples of popular songs from the 1980s, the 1990s, and the past decade. This analysis leads to the sad conclusion that the popular song, as a source of enrichment and development of the individual's vocabulary with strong connections to the classical layers of Hebrew, is in the process of extinction. The paper's concluding remarks suggest some ways of facing the problem in an attempt to change this undesired direction.

THE YOUNG NATHAN ALTERMAN – THE “PRINCE
OF HEBREW LYRICISTS”*Dan Almagor*

Less than a year after his first songs were presented on stage, at the small Tel Aviv satirical cabaret, *Ha-Matate* (“The Broom,” 1934), 24-year-old Nathan Alterman was crowned by theater critics as “The Prince,” and later as “The King” of Hebrew-language lyricists. He retained these titles for 14 years (1934-48), during which time he wrote hundreds of popular songs. In 1948, the 38-year-old “King” decided to step down from his throne, and leave song writing to his younger disciples. During the next 16 years, he wrote less than half a dozen songs. In 1964, he was asked to write lyrics for a biblical musical that he had translated, and immediately regained his kingly status. Encouraged by the great popularity of this musical, he wrote his own musical and two revues. A few weeks after the second revue opened (1969), “The King of Hebrew Lyricists” died, at the age of 59.

ACTUAL AND POLITICAL ASPECTS IN THE POPULAR
SONGS OF NATHAN ALTERMAN*Mordecai Naor*

Nathan Alterman (1910-70) was a multidisciplinary creator who engaged also in political and public activities. He wrote lyrics, poetry and plays, he translated books and plays, he wrote for children, and, most important for our discussion, he wrote hundreds of popular songs from the beginning of the 1930s until the late 1960s. His songs are still popular in Israel – more than 40 years after his death.

From 1934 until the end of his life, in contrast to his lighter,

more lyrical and humoristic side apparently revealed in his popular songs, Alterman regularly expressed his opinions on public, social, and political issues. The purpose of the current paper is to demonstrate, through many examples, that his “lighter” side was not so light. In other words, Alterman used to sneak political and actual issues into his popular songs. Among these issues was the protest of the *Yishuv* (the Jewish community of Eretz-Israel) against the British Mandate and the *Yishuv*’s call to establish a Jewish state in the Land as soon as possible.

PROSODY AND MUSICAL METER
IN NAOMI SHEMER’S SONGS

Efrat Barth

The article discusses the tension between poetic meter and musical meter in two of Naomi Shemer’s songs. The poetic meter gives the text a kind of “inherent rhythm,” while the musical meter corresponds with it. Matching musical meter to poetic meter is part of basic composition, so that any deviation from the prosodic requirements of the text indicates a composer’s personal interpretation of the creative process.

This article addresses the verse of two poets (Nathan Alterman and Rachel), which Naomi Shemer set to music. This means that the words predated the music. An analysis of the compositions indicates Shemer’s sensitivity to the meaning of the text, which she interpreted through the melody and musical meter. The relationship between the prosody and the musical meter are explained, using clear and simple tools.

CONSERVATISM OR INNOVATION?
A REASSESSMENT OF NAOMI SHEMER'S EARLY WORK

Yael Reshef

The article aims at evaluating the linguistic choices of lyricist and composer Naomi Shemer during the first decades of statehood. As opposed to previous studies, which highlighted the conservative dimension of her lyrics as compared to the adjacent genres of poetry and rock music, this study places Shemer's work within its folk song context.

It is claimed that Shemer's activity in the field of folk song during the 1950s and 1960s was characterized by a fundamental stylistic change as compared to her predecessors. As opposed to the archaic, highly elevated language that dominated the folk song lyrics during the *Yishuv* period, Shemer's lyrics were rooted in the linguistic experience of the average, educated native speaker of Hebrew. Focusing on the integration of non-standard elements in her lyrics (i.e. colloquial elements on the one hand and biblical elements on the other), this study reveals her contribution to the reshuffle that occurred in the folk song tradition during the first years of statehood.

From the late 1960s on, the folk song tradition was replaced in Shemer's work by alternative poetic models. From the linguistic viewpoint, she reverted to more traditional, more conservative language usage as compared to those employed in the early phases of her activity.

LIGHT AS A CENTRAL MOTIF IN NAOMI SHEMER'S SONGS

Talila Eliram

Naomi Shemer was inspired by scenes of the Kinneret (the Sea

of Galilee), where she grew up. She poured the sunlight of her childhood and youth into the songs that she wrote as an adult. These songs later became part of the canon of the Israeli musical culture.

This paper concentrates on the leitmotif in Shemer's songs, a motif that is central to her writing. Shemer considers light to be one of the main human assets. We see this motif in songs about scenery and nature, where she uses light to describe feelings, atmosphere, and idioms.

THE "LYRICAL I" IN EHUD MANOR'S
VERSE: SONGS AS BIOGRAPHY

Gal Manor

Ehud Manor's role in the evolution of the Israeli folk song is a crucial yet elusive one. He was one of the first lyricists who wrote almost entirely in the first person singular from 1966 onward, and created a masculine yet emotionally lyrical "I," constructing a biography in lyrics. However, unlike the rock artists of the 1970s, he never gave up on the traditional form of the Israeli folk song, and was particularly adamant about conventional rhyming patterns. In fact, Ehud Manor's lyrics provide the missing link between the old school of Israeli folk music and the tradition of the singer-songwriter that follows it from the late 1960s on. Songs such as "My Younger Brother Yehuda," "Binyamina Days," *Brit Olam*, and "My Second Childhood" have a lyrical speaker, with a stable yet developing persona, neither blurred nor politically appropriated, which leads Israeli folk music into its next stage of individualism and ideological questioning following the Six-Day War and the Yom Kippur war.

THE FLUTE, THE ACCORDION, AND THE HYENA

Naftali Wagner

Musical Moment, a volume of stories by Yehoshua Kenaz, is full of musical scenes. What is special about such events in the novella that ends the book, “Between Night and Dawn,” is that they are associated with the world of Hebrew songs popular in the author’s youth. In the 1950s, these songs of the Eretz-Israel Labor movement were an integral part of the cultural hard core of the dominant class in Israeli society, and especially the secular youth movements. To play on Woody Allen, we could call that period “Accordion Days.” The adolescents in the story dance, sing, and neck to the sound of the accordion, which they used to reinforce their group solidarity. If the accordion is the voice of consensus, the Arab flute that appears in the story is the voice of the social outcast. The gang’s bear hug tries to assimilate the outsider through the symbolic act of an accordion accompaniment for his flute, an attempt doomed to failure. This paper offers a fresh interpretation of Kenaz’s canonic novella through a “musical” reading of the plot; or, in other words, it attempts to reduce this charged story to its musical symbolism, rooted in Hebrew song, while examining the power and limits of “invented tradition” or “fabricated folklore.”

NARRATIVE DESIGN OF TIME AND RELATED
ASPECTS IN ISRAELI SONGS*Yosef Goldenberg*

The article examines techniques of the narrative design of time in the texts and melodies of Israeli songs of all times, mainly according to categories presented by Shlomit Rimmon-Kenan. The examined

repertoire is an exception in narrative studies, which more often are engaged with high art prose. Studied aspects include the relations of text and fabula, the order, duration and frequency of events, and the place of the narrator. Very occasionally, artistic devices of narrative design are significant elements of complete songs. The final section applies narratological concepts to melodies without reference to the text, and is accompanied by a principal discussion of narrativity in music.

RE-COMPOSITION OF A TUNE:

THE PATHETIC AND THE RESURRECTION IN ISRAELI SONGS

Atara Isaacson

This article presents six Israeli songs in which a melodic influence from the classic concert music repertoire can be seen. The songs were composed after the building and settlement of Israel, starting in the mid-1960s (except for one song that was composed at the beginning of the 1930s), and belong to the romantic love song genre that became part of popular Israeli music toward the 1970s: *Anu Noseem Lapidim* ("We Carry Torches") by Mordechai Zeira (1933), *Perach Halilach* ("Flower of the Lilac") by Nurit Hirsh (1965), *Shavua HaAchava* ("Week of Brotherhood") by Alona Turel (1969), *Rak Zikaron Echad* ("Only One Memory") by Sacha Argov (1970), *BaPardes leyad haShoget* ("In the Orchard, at the Drinking Trough," 1984) and *HaDerekh el haKfar* ("The Road to the Village," 1986) by Nurit Hirsh. These songs are heard very clearly in Mahler's second symphony *Resurrection* (1890), Chopin's first *Piano Concerto* (1829), Brahms' *Cello Sonata Op. 38* (1863), Schumann's *Arabesque Op. 18* (1839), Tchaikovsky's *Slavonic March Op. 31* (1876), and in Beethoven's *Pathétique Sonata Op. 13* (1798), respectively.

The current research examines what is common to Zeira,

Hirsh, Turel, and Argov, based on interviews with two of the Israeli songwriters (Hirsh and Turel). In addition, it explores how the songs' melodic ideas were created, and whether the use of musical recollection is done consciously. Is there any context correlation between the six compositions and the Israeli songs, or between the songs themselves? Is it a coincidence that all six songs are related to Romantic Era pieces? And, what is the background or the common denominator of these six romantic compositions?

The song as a reflection of the "self" is central to the aesthetics of the Romantic Era. However, while national Romantic composers drew their melodic materials partly from folk songs, giving them an artistic character, a reversed process took place in Israel: a progression that led from the invented "folk song" back to the heart of artistic music. "The Israeli song had to be perceived and to actually be sung," says Hirshfeld (2000), "and to do this, it had to suit the spiritual world of those who sang it, and this world is rooted in the 19th century and all its essentiality was derived from it." It turns out that the influence of one's upbringing and cultural values cannot be avoided. Folk music, folk songs, as well as the love songs were created by intellectuals who had the urge to compose their authentic music but could not escape their memories, the tradition of the growing up to the sounds of musical masterpieces.