

FROM GERMANY TO PALESTINE: A COMPARISON OF TWO CHORAL WORKS BY
PAUL BEN-HAIM – *JORAM* AND *KABBALAT SHABBAT*

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The choral music of Israeli composer Paul Ben-Haim (1897-1984) falls clearly into two distinct compositional periods. Born in Munich, Germany as Paul Frankenburger, the composer received formal, classical training at the Munich Academy of Music. His compositions from this period are an amalgamation of many styles, and they include influences of Bach, Handel, Mahler, Debussy, and Strauss. In 1933, Ben-Haim, along with other trained artists and composers, immigrated to Palestine as part of the Fifth Aliyah. Prior to this wave of immigration, Palestine had not yet received any serious composers, and musically, was still in its infancy. Eager to divorce themselves from the West and identify with their new home in the East, Ben-Haim and his fellow transplant composers sought a new musical language and a unique voice for Israel.

Enamored with the exotic sounds of his new environment, Ben-Haim began to absorb elements of Eastern Mediterranean music into his compositions. As a Westerner, he was not familiar with these Eastern traditional folk song melodies, modes, and scales, and he required outside source materials from which to draw. This document examines two choral works, one from each of Paul Ben-Haim’s style periods, *Joram* (1933) and *Kabbalat Shabbat* (1968), and identifies the compositional source materials that yielded a significant change in the character and style of his work.

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CHAPTER 1

INTRODUCTION

The choral music of Israeli composer Paul Ben-Haim (1897-1984) falls clearly into two distinct compositional periods. Born in Munich, Germany as Paul Frankenburger, the composer received formal, classical training at the Munich Academy of Music.¹ His compositions from this period are an amalgamation of many styles, and they include influences of Bach, Handel, Mahler, Debussy, and Strauss.² In 1933, Ben-Haim, along with other trained artists and composers, immigrated to Palestine as part of the Fifth Aliyah.³ Prior to this wave of immigration, Palestine had not yet received any serious composers, and musically, was still in its infancy. “The New *Yishuv*, a mostly secular and ethnically heterogeneous immigrant society, was in urgent need of a set of unifying cultural symbols, and the local composers were expected to form them.”^{4,5} Eager to divorce themselves from the West and identify with their new home in the East, Ben-Haim and his fellow transplant composers sought a new musical language and a unique voice for Israel.

Enamored with the exotic sounds of his new environment, Ben-Haim began to absorb elements of Eastern Mediterranean music into his compositions. As a Westerner, he was not familiar with these Eastern traditional folk song melodies, modes, and scales, and he required outside source materials from which to draw. This document will

¹ Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Jerusalem: Israeli Music Publications, 1990), 108. Frankenburger Hebraized his name to Ben-Haim, after his father’s surname, to legally gain employment while still on a temporary travel visa.

² *Ibid.*, 19.

³ *Aliyah* - Literally, “Ascent”; see Jehoash Hirshberg, *Music in the Jewish community of Palestine 1880-1948 a social history* (Oxford: Clarendon Press, 1996), 2.

⁴ *Yishuv* - Literally, “settlement”; this term designated the semi-autonomous Jewish community in Palestine under the British Mandate (1919-48). *Ibid.*

⁵ *Ibid.*, 146.

examine two choral works, one from each of Paul Ben-Haim's style periods, *Joram* (1933) and *Kabbalat Shabbat* (1968), and identify the compositional source materials that yielded a significant change in the character and style of his work.

Paul Frankenburger was born in Munich, Germany into a small yet thriving Jewish community. His father was religious, but not dogmatic, and most of his mother's family had converted to Christianity. The Frankenburger family did not observe Jewish traditions in their home, and only occasionally did Paul attend synagogue with his father. He began studying piano at the age of nine, and violin, harmony, and counterpoint at eleven. By regularly accompanying his sister who was studying singing, Frankenburger became familiar with the German romantic *Lied* literature of Schubert, Schumann, Brahms, Wolf, Strauss, and Mahler. As a young teenager, he composed prolifically, and by fifteen, he had completed twenty-five *Lieder*. His early songs were highly chromatic, harmonically complex, and showed the influence of Mahler and Strauss.⁶

Frankenburger continued his classical music training in piano and composition at the Munich Academy of Music and continued to absorb his musical surroundings into his compositions. Munich's musical culture was extremely conservative, and innovative music was foreign to Munich's musical palate. (Mahler was rarely performed, and the music of Schönberg was not heard.) The tradition of Wagner was perpetuated by the city's General Music Directors, Hermann Levy, and later, Richard Strauss, the chief conductor of the Opera. "The fact that Paul's personality was molded against the background of Munich's musical life explains the chief influences on him."⁷

⁶ Hirshberg, *Paul Ben-Haim: His Life and Works*, 19.

⁷ *Ibid.*, 18.

Despite Munich's musical conservatism, Frankenburger studied and gathered inspiration from Mahler's music. Before being called to serve in World War I, Frankenburger began work on his first full-length symphony. With only two movements completed, however, he was called into military service, and the work remained incomplete.⁸

After World War I, Frankenburger returned quickly to composition and began work with a new teacher, Walter Courvoisier (1875-1931). Courvoisier was a student, and later a colleague, of Ludwig Thuille (1861-1907), an influential teacher of composition at the Munich Academy most known for his textbook, *Harmonielehre*. Used widely in German speaking countries, the book disseminated Thuille's compositional and pedagogical concepts through analysis of works of the great masters including Monteverdi, Bach, Mozart, Beethoven, and Strauss. He recognized only tonal and linear harmony and rejected the atonal and experimental music of the early twentieth-century. Students of Thuille (and Courvoisier) were guided in the composition of classical forms, *Lied* and Sonata, as well as the romantic symphonic poem and free composition. Frankenburger's training in composition was rooted in Thuille's textbook, and he continued to use it years later with his own students in Israel.⁹

Munich, while conservative, was busy with musical energy and rich with opportunity for Frankenburger to experience great music. Concert halls regularly presented solo pianists and violinists, string quartets, symphonies, and operas. In 1921, Frankenburger earned an appointment as the deputy director of the chorus of the *Bayerisches Staatstheater*, Munich's opera house. In this position he worked daily with the finest singers and conductors of the time. Four years later, Frankenburger attained a

⁸ Ibid., 25.

⁹ Ibid., 27.

new position as the Third Kapellmeister and Choir Conductor of the *Augsburger* Stadttheater where he prepared the chorus and conducted performances.¹⁰

By 1931, political and social conditions in post-World War I Germany were deteriorating. The National Socialists (Nazis) were gaining power, and “the rising tide of anti-Semitism was pressing the domains of professional and artistic life.”¹¹

Frankenburger, however, achieved his greatest success that year with a performance of *Psalm 126*, a work for eight-part male chorus premiered during the *Nürnberg* *Sägerwoche*, the most prestigious choir festival in Germany. He received great praise from many critics and chorus members, but an unfavorable review by Ulrich Herzog was indicative of the anti-Semitism taking over the nation: “Paul Frankenburger’s *Psalm 126* sounded like an ecstatic hymn. Racially inferior art, of course, but sincere.”¹² Although not a Zionist, and historically tied through his father to the Liberal Jewish community, Paul Frankenburger was dismissed from the Augsburg Opera at the end of 1931. It soon became evident, because of his Jewish heritage, Frankenburger could no longer remain in Germany.^{13,14}

¹⁰ Ibid., 47.

¹¹ Ibid., 71.

¹² Ibid., 70.

¹³ Zionism – a form of Jewish nationalism and a belief that Jews should return to Israel and be the majority in their own nation. Irene Heskes, *Passport to Jewish music: its History, Traditions, and Culture*. (Westport, Conn.: Greenwood Press, 1994), 275.

¹⁴ Hirshberg, *Paul Ben-Haim: His Life and Works*, 71.

CHAPTER 2

JORAM

Adolf Hitler took control of the Nazi party in 1933, and Frankenburger, along with many other Jews, fled to British Mandate Palestine. During his last year in Germany, Frankenburger completed his greatest and most German work – the oratorio *Joram*. An oratorio after the book by Rudolf Borchardt (1877-1945), *Joram* is written in the model of a Bach passion. It is a synthesis of all the compositional elements available to Frankenburger at the time: Structure and form of a Bach passion, Baroque form and style elements, German Romantic instrumentation and expression, and exoticism as employed by Western composers. According to Hirshberg, Ben-Haim's biographer, "The Oratorio revealed itself as Frankenburger's most German work, his last effort to cling to his great heritage in the face of hate and rejection ... Ben-Haim considered *Joram* to be his greatest work and is a musical and historical landmark in Israeli musical life".¹⁵

The oratorio *Joram* is a story of hope and redemption modeled after the biblical account of Job. *Joram*, like Job, suffers a series of adversities that test his faith in God. After he learns that his wife is barren, he is taken captive and sold into slavery. Released from servitude six years later, *Joram* returns to his home and finds that his wife, Jezebel, has become a prostitute. Jezebel denies that she knows him, and *Joram* descends into hopelessness. *Joram* complains three times to the Lord, demanding justification for his many losses. After the third complaint, God reveals himself to *Joram* and sends Jezebel to

¹⁵ Ibid., 96.

him, surrounded in light. In reconciliation, she becomes pregnant with a son. Like Job, Joram is restored to life and prosperity.

Frankenburger used the traditional model of the Bach passion for his oratorio. Roles include a tenor Evangelist, and soprano (Jezebel), tenor (Joram), and bass (Joram's father, Pinchas) soloists. The soloists advance the plot through recitative, arioso, and aria forms, and the chorus plays the traditional role of *turba*. The chorus provides commentary on the dramatic action and is also given narrative passages. In Part I, the narration is advanced through a three-note motive assigned to the choir. This motive, a rising half step followed by an ascending minor third, returns several times throughout Part I as a unifying theme, much like a chorale tune in a Bach cantata.¹⁶

Also in the spirit of Bach is the opening of the first tenor arietta. Example 1 is extracted from Part I of *Joram*. The trumpet fanfare is unmistakably Baroque in character but is underpinned by a neo-classic, chromatic harmonic structure. Frankenburger employs the fanfare to announce Joram, who is "pious, well-formed, ruddy and fair, and stainless before the Lord."¹⁷ The upward-leaping triadic motive ascends through a series of sequences and is then passed from trumpet to horn while accompanied by pulsing eighths. The harmony is largely diatonic and major with added chromatic coloring. This motive is characteristically Baroque and found in many well-known compositions.

¹⁶ Ibid., 93.

¹⁷ Ben-Haim, Paul. *Joram*, The Israel Philharmonic Orchestra, Müncher MotettenChor, Casten Süß, Bernd Valentin, Katharina Persicke, Miklós Sebestyén. Helicon Ltd. CD. 2012.

Example 1: Frankenburger, *Joram*, Part I, Arietta for Tenor

Example 2 shows a similar melodic motive in “Oh had I Jubal’s Lyre”, from Handel’s oratorio, *Joshua*. The nearly identical melodic figure occurs also in Example 3, the opening statement of the primary theme of Bach’s Keyboard Invention #8 in F Major.

Example 2: Handel, *Joshua*, “Oh had I Jubal’s Lyre”

Example 3: Bach, Two-Part Invention No. 8 (BWV 779)



At the center of the oratorio is the chorale “A Youth in Joram”. The oratorio is in three parts, and the chorale stands exactly in the middle of Part II – Movement 13 out of 25. This is the turning point for Joram and the beginning of his transformation from desperation to struggle and victory. Frankenburger placed the movement of greatest emotion and drama at the center, and like so often done by Bach, created a symmetrical, chiasmic structure.

Following the grand chorale, Part II closes with a choral fugue, another homage paid to Bach. Example 4 is the beginning of the fugue and shows the first choral entrances. The alto voice presents the fugal subject, and the soprano voice answers on the dominant two bars later. The bass and tenor voices follow in turn. The low instrumentation sustains the tonic B-flat while the other upper instrumentation doubles the fugal voices *colla parte*.

Example 4: Frankenburger, *Joram*, Choral fugue

The image displays a musical score for a choral fugue. It consists of two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The vocal line begins with the lyrics "Son - dern er wird sei - nen fei - nen Wein läu - tern aus dūr - ren". The piano accompaniment is marked "sempre sotto voce". The second system continues the vocal line with lyrics "Trau - ben, die kei - ne Ge - stalt ha - ben" and "Son - dern er wird". The piano accompaniment in the second system is marked "mf".

Throughout *Joram*, Frankenburger uses melodic and harmonic language to emphasize the meaning of the text and enhance the dramatic expression. Frankenburger scored *Joram* for a large, Late Romantic-sized orchestra, and the instruments are given a rich, expressive voice that often foreshadows events. In the opening chorale movement,

the chorus sets the scene for the plot and introduces the characters. The opening tonality is A major, and the homophonic phrases sweep upward with a lilting rhythmic character. As the chorus speaks the name “Joram” for the first time, there is a sudden shift to A minor accompanied by a rumbling tremolo in the lower instrumentation (Example 5).¹⁸ The darkened color suggests a foretelling of the catastrophes to follow in Joram’s life.

Example 5: Frankenburger, *Joram*, Opening Chorale

The musical score for the Opening Chorale of *Joram* consists of four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is A major, and the time signature is 4/4. The vocal parts enter with the lyrics: "Sohn von sei - nem Wei - be, mit Na - men Jo - ram;". The piano accompaniment begins with a *p* dynamic and a tempo marking of *a tempo*. The score includes dynamic markings such as *p*, *rit.*, and *ppp*. The piano part features a rumbling tremolo in the lower register, which becomes more pronounced as the vocal parts reach the name "Joram".

Similarly, Part II opens with Joram’s return to his home after his six-years in slavery. As he approaches, the orchestra again plays a deep and ominous tremolo (Example 6). He does not recognize his house as it had been before – everything is amiss. Joram begins to grasp the reality of what has become of his home and will soon learn of the unthinkable acts committed by his wife. The orchestra paints a scene of terror and confusion. The

¹⁸ Hirshberg, *Paul Ben-Haim: His Life and Works*, 93.

sorrow of Joram's loss is understood as muted trombones play descending, three-note wailing motives over the rumbling orchestra.

Example 6: Frankenburger, *Joram*

The image shows a musical score for two systems. The first system is for Soprano Solo, with the lyrics "Tag, denn Du bist müde." The piano accompaniment features a descending three-note wailing motive in the bass line, marked "rit." and "ppp". The second system is for Tenor Solo, with the lyrics "Jo-ram a-ber blick-ta ge-gen sein Hand >". The piano accompaniment includes a descending three-note wailing motive in the bass line, marked "ppp" and "tr", and a triplet of eighth notes in the right hand.

Part II opens with an extended orchestral passage to introduce the homecoming scene (Example 7). Like Bizet's *Carmen* and Strauss's *Salome*, Frankenburger employs Romantic exoticism to portray Jezebel and the mysterious atmosphere, Joram's former home, as exotic.¹⁹ The melodic material, presented by a solo cello, is a series of exotic scales with characteristic augmented seconds, quick trills, and glissandos between pitches. The melody is accompanied by arpeggiated chords played by harp and muted brass. As Joram begins to sing, a women's choir quietly sings, "Ah, Ah, Abend" (Night

¹⁹ Ibid., 94.

time), in the background (Example 8). All of these elements together create a foreign atmosphere and depict a locale and culture not understood by Joram as the ‘exotic other’.

Example 7: Frankenburger, *Joram*, Part II Introduction

Langsam, frei im Tempo

ppp *mf > p* *mf* *pp mp* *mf*
molto espr. e rubato
sempre ppp

Example 8: Frankenburger, *Joram*

sehr ausdrucksvoll, dominierend *f*

Tenor Solo
 und hat-te das Herz nicht, ein-zu-ge-hen un-ter sein

Sop. 1
 A - bend, ah ah

Sop. 2
 A - bend, ah ah

Alto
 A - bend, ah

pp leggiera e dolce *p* *mf*

Joram walks toward the house and sees Jezebel – “he saw there a woman in the moon, shimmering in precious purple and sounding with stones and gold like far-off bells.” Assuming he is a patron, Jezebel sings to him as a seductress. Long sweeping

lines, large intervallic leaps, and chromatic coloring create the aria's dramatic Romantic character reminiscent of Verdi and Puccini (Example 9).

Example 9: Frankenburger, *Joram*, Jezebel's aria

Sehr Ruhig
Sop. Solo

Lie - ber, keh - re ein un - ter mein Doch - und wa - sche Dei - ne

Sehr Ruhig

Füs - - se dass Du Dich - be - rei - test um den an - dern

7
Tag, denn Du bist mü - - de.

rit.

ppp

sfz

The Oratorio remained shelved and unpublished for 45 years after Ben-Haim's hasty departure from Munich. Hirshberg discovered the work while searching through Ben-Haim's music collection during an interview in Ben-Haim's home in Tel-Aviv. *Joram* was subsequently published in 1978 but did not receive a full performance until 2008. Malcolm Miller's review of the performance in the music journal, *Tempo*, describes the premiere as 'an historic musical occasion as well as a poignant event to commemorate the 70th anniversary of *Kristallnacht*'. The performance of *Joram* was warmly received by a large audience at the prestigious Philharmonie Hall in Munich and broadcast on German radio.²⁰

²⁰ Malcolm Miller, "First Performances, Munich: Ben-Haim's 'Joram'." *Tempo* 63 (2009): 52.

CHAPTER 3

FROM MUNICH TO PALESTINE

During the years that followed World War I (1920-1948), the geographic region that is now the State of Israel was under British occupation and known as British Mandate Palestine. It was culturally and religiously heterogeneous and home to Jewish, Christian, Muslim, and Druze populations. Palestine became a refuge for several waves of Jewish immigrants fleeing persecution and anti-Semitic conditions in their home countries. Five waves of immigration beginning in 1882 brought Jews from Russia, Yemen, Poland, and finally Germany, Austria, and Czechoslovakia. During the Fifth *Aliyah*, Frankenburger made the permanent move to Tel-Aviv, and using his father's name Heinrich, became Paul Ben-Haim.²¹

The musical and cultural conditions of British Mandate Palestine before Ben-Haim's arrival were vastly different from that of Ben-Haim's former life in Munich. In his book, "The Music of Israel", Peter Gradenwitz describes the beginning stages of Palestine and the conditions of the land. Early immigrant groups were wholly consumed with making the land habitable by clearing swamps, building roads, creating fertile fields, and establishing schools. It was not until the Fifth *Aliyah* in 1933 that Palestine possessed the resources to forge a national music culture. For the first time, with the arrival of Ben-Haim and his fellow German composers, Israel developed a musical identity.²²

²¹ Hirshberg, *Paul Ben-Haim: His Life and Works*, 100.

²² Peter Gradenwitz, *The music of Israel: from the biblical era to modern times*. 2nd ed. (Portland, Or: Amadeus Press, 1996), 350.

Ben-Haim described the musical scene in Tel-Aviv in letters to his wife, Hely:²³

Last night I attended what passes here for opera...Among the singers, at least those who were not already beyond their prime, there were quite a few good voices. Chorus good, but uncultivated. Conductor most mediocre... Orchestra unspeakable... Here everything is still stuck in the most primitive beginnings and it is a big question whether anything can develop in the foreseeable future.

In another letter:

I will have to recognize the fact that the fruits of this creation will be dependent on resources abroad, for I can expect nothing here by way of orchestras and choral music; at most it will be possible to find a market for *Lieder* (but only to Hebrew texts) and easy chamber music.

Although the outlook was potentially unfavorable, Palestine proved to be fertile ground for Ben-Haim. The transition to a foreign cultural environment provided him with new musical influences and source materials for composition and the building blocks to create a national musical language for Israel.

Within all of the immigrant composers was a desire to separate themselves from Europe, the land from which they had been exiled. Although they sought a musical language to represent their new identity as Jews living in the Near East, they could not leave behind the classical Western training that was fundamental to each of them. The exotic sounds and elements of their new culture were placed atop Western compositional framework to create a hybrid style. This style, fathered by Paul Ben-Haim, was later described as *Eastern Mediterranean*.²⁴

In his article, "Three Generations of Israeli Music", Robert Fleisher writes,

Folklore was an integral concern that influenced the creative style of many composers.... The sources of inspiration for these "Mediterranean"

²³ Hirshberg, *Paul Ben-Haim: His Life and Works*, 109,111.

²⁴ Heskes, 352.

composers included Jewish history, biblical figures, and elements related to local geography.²⁵

Neil Levin, Jewish music scholar and choral conductor, quotes music critic Max Brod in his article for the Milken Jewish Archive.²⁶

For its melodic sources, rhythmic impulses, and modal flavorings, the Mediterranean style drew upon Arabic, Druse, Turkish, and Bedouin wellsprings and the diverse traditions of North African, eastern Mediterranean, central Asian, and Near Eastern Jews living in Palestine ... The music is suffused with brilliant light, like the air of the Mediterranean lands, translucent, striving for clarity – its rhythms love harshness, an irregular pulse, and ostinato repetition . . . Movements are often linear in structure, certain passages are written in unison, with no polyphonic pretensions. There is no mistaking the influence of the Yemenite Jews, the abandonment of major-minor tonalities, the recourse to older modes.²⁷

Hirshberg argues that it is not a style but rather a set of common compositional principles employed by the immigrant composers in Palestine after 1933.²⁸

The sudden influx of German speaking Jews during the Fifth *Aliyah* tripled the Jewish population in Palestine. This wave of immigration brought a wealth of financial resources as well as the necessary skill and talent to affect great change on the musical conditions in Palestine. Of the many significant products of the Fifth *Aliyah* was the establishment of the first professional ensemble, the Palestine Philharmonic Ensemble.²⁹

²⁵ Fleisher, Robert. "Three Generations of Israeli Music." *Shofar* 18, no. 4 (2000): 102.

²⁶ The Milken Archive is an online collection of Jewish music recordings, composer biographies, and scholarly articles.

²⁷ Levin, Neil. "Milken Archive - People - Paul Ben-Haim - Works." The Milken Archive of Jewish Music: The American Experience.

²⁸ Hirshberg, *Paul Ben-Haim: His Life and Works*, 375.

²⁹ *Ibid.*, 121.

CHAPTER 4

SOURCE MATERIAL

For many Jews scattered across the world, the collective dream was to return to their ancient homeland. With the immigration to Palestine now a reality, artists and composers were urged to “abandon vague orientalism and face the properties of the real East”³⁰. As Westerners, however, the properties of the ‘real east’ were unknown to them, and they required source materials in order to incorporate Near Eastern elements into their compositions. The primary sources employed by immigrant composers were collaborations with the Yemenite folk singer Bracha Zefira and A. Z. Idelsohn’s *Thesaurus of Oriental Hebrew Melodies*.³¹

Orphaned at age three, Brach Zefira (1912-1988) spent her transient childhood immersed in the musical traditions of many Jewish communities. “Listening to the living song of the Yemenite, Persian, Sephardi, and Turkish Jews in Palestine, she collected their folklore and transmitted their melodies, which she remembered with astonishing precision, to local composers.”³² Ben-Haim and Brach Zefira shared a close collaborative relationship. He accompanied her for nine years, composed more than sixty songs on her melodies, and used her melodies as source material for many of his own compositions. Hirshberg describes Zefira as a ‘mediator’ between the Western and Eastern worlds.³³

³⁰ Hirshberg, *Music in the Jewish Community of Palestine*, 184.

³¹ *Ibid.*, 20.

³² Bracha Zefira and Rabin Kolot, *Many Voices: The Nobility of Obligated Belonging, Anthology of Oriental Jewish Hymns and Songs*, (Ramat Gan, Israel: Masada Press, 1978), preface.

³³ Hirshberg, *Music in the Jewish Community of Palestine*, 187.

German musicologist A. Z. Idelsohn devoted his life work to the collection and codification of Jewish folk melodies. In an effort like that of Kodály and Bartok in Hungary, Idelsohn recorded folk songs from Jewish communities and villages in Europe and the Near East. He published 10 volumes in a collection he titled *Thesaurus of Oriental Hebrew Melodies*. Included were traditional Jewish melodies from ten regions: Yemen, Babylonia, Persia, Oriental Sephardim, Morocco, Germany, Poland and Lithuania, the Hassidim, Judeo-German folk song, and the European Sephardim. Idelsohn systematically organized the melodies by function: synagogue prayers, psalms, and chants, and songs for Sabbath, feasts and high feasts, daily life and work, and special occasions. In the preface of each, Idelsohn examined the rhythmic and intervallic properties of the melodies and described the performance customs of each of the villages.³⁴ In total, the ten volumes included more than 2,000 melodies.

Leon Algazi (1890-1971), French composer, conductor, and collector of Jewish music, studied with A. Z. Idelsohn. In 1958 he published a collection of Sephardic Jewish Folk melodies and texts, *Chant Sephardis*. The collection includes melodies sung for many occasions: Sabbath, Passover, Purim, Shavuot, and Simchat as well as religious poetry.³⁵

Ben Haim's new social and religious environment was as fundamental to his compositional shift as were the sources of traditional Jewish melodies. As a non-Zionist and non-religious Jew living in a non-Jewish community in Germany, Ben-Haim had previously no occasion and no particular interest in composing music of Jewish expression. Heinrich Schalit (1886-1976), active Zionist, cantorial composer, and close

³⁴ Idelsohn, A. Z., *Thesaurus of Oriental Hebrew Melodies*, collected and edited with an introduction by A. Z. Idelsohn, (Berlin: B. Harz, 1923).

³⁵ Heskes, 85.

friend of Ben-Haim, attempted many times to persuade him to write music for the synagogue. Schalit felt it was his “duty” to involve Ben-Haim in Jewish issues and artistry, but despite Schalit’s efforts, Ben-Haim “perceived himself artistically as historically and culturally German.”³⁶ As an exiled Jew and immigrant in Palestine, however, the Jewish expression that Ben-Haim avoided in Germany became the core of his work for more than forty years. Ben-Haim required source material for the incorporation of any traditional Jewish song, regardless of origin, into his music.

For generations, many Jewish communities living in the Near East assimilated the sounds of their environment, the music of the Arabs, Turks, Persians, and others, into their music.³⁷ In his book *Jewish Music in its Historical Development*, Idelsohn applies the label ‘Semitic-Oriental’ to music of the Jews living in the Near East. “The Jew, being of Semitic stock, is a part of the Oriental world, so Jewish music – coming to life in the Near East – is, generally speaking, of one piece with the music of the Orient.”³⁸ Idelsohn outlines five characteristics of Oriental music: 1) Oriental music is based on modal tonality; 2) Oriental musicians are fond of improvisation; 3) there is emphasis on the ornament; 4) Oriental music is monodic; 5) the folk-character is pronounced.³⁹

Modal Tonality

The tonality of Oriental music is based on a quarter-tone system, a division of twenty-four pitches per octave, and thus creates numerous scale possibilities. The Arabic

³⁶ Levin, 1.

³⁷ Edwin Seroussi, et al., "Jewish music." *Grove Music Online. Oxford Music Online*. Oxford University Press, 3.

³⁸ A. Z. Idelsohn., *Jewish Music in its Historical Development*, (New York: Tudor publishing company, 1948), 25. For purposes of this discussion, the terms *Oriental* and *Near Eastern* are used interchangeably

³⁹ *Ibid.*, 11.

scales, called maqamat, are a series of eight pitches that contain combinations of quarter-tones (quarter flats and sharps that function as embellishments), semi-tones, and whole-tones. A signature interval found in many maqamat is the interval of an augmented second.⁴⁰ Of the many Oriental scales, four comprise nearly all Jewish music. The first three correspond most nearly to the medieval modes: Dorian, Phrygian, and the ancient Greek Lydian (character of major with a lowered seventh). The fourth scale, by Western definition, is the Phrygian dominant scale and contains the augmented second between scale degrees two and three. In the Arabic system, this is known as *Hijaz-Nahawand* or *Bayati* maqam and is greatly familiar all over the Orient. It is heard five times daily in the Muslim world as the mode of the Muezzin's Call to Prayer.⁴¹ When used in Jewish Hebrew prayers, the scale is known as *Ahavoh-Rabboh*. The scales are commonly mixed together creating hybrid scales of all patterns of whole, half, and quarter tones.⁴²

Improvisation and Ornamentation

Oriental musicians are often skilled in improvisation. The performer modifies fixed melodies by improvising within a set mode, employing the traditional motives that correspond to that mode. In the Jewish sacred service, improvisation is an integral part of the cantor's role. "The proficiency of the Ottoman Sephardi cantor in the maqam system is a hallmark of his art. Modal improvisation in flexible rhythm is applied to various sections of the service sung by the cantor as a soloist."⁴³ Central to improvisation is the addition of ornamentation as the melodic lines of Oriental music are highly decorated. If

⁴⁰ Afif Alvarez Bulos, *Handbook of Arabic music*. (Beirut: Librairie du Liban, 1971), 34.

⁴¹ Idelsohn, *Thesaurus of Oriental Hebrew melodies*, preface.

⁴² Levin, 26.

⁴³ Seroussi, *Grove Music, Jewish music*.

a note is of long duration, it is never sustained, but rather held in a tremolo or heavily ornamented.⁴⁴

Monody and Folk Character

Oriental music is constructed linearly and possesses no harmonic structure. The beauty is found in the melodic line, and it is often unrhythmical and sung in narrative or recitative style. Much of the music is of a folk-character and can be understood by all listeners, not only those trained in music. While there exist many scale possibilities in the maqam system, most folk material is built on only five or six pitches in a pentachord or tetrachord.⁴⁵

After Paul Ben-Haim's transition to Palestine in 1933, the elements of Oriental, Near Eastern music became central to his compositions. Through collaborations with Bracha Zefira and by borrowing melodies from Algazi's and Idelsohn's collection, Ben-Haim began to incorporate elements of Semitic-Oriental music into his music. Writing in the new Eastern Mediterranean Style, Ben-Haim earned an international reputation as the founder of Israel's musical voice.

⁴⁴ Idelsohn, *Jewish Music in its Historical Development*, 25.

⁴⁵ Ibid.

CHAPTER 5

KABBALAT SHABBAT

Kabbalat Shabbat was written by Ben-Haim in 1968 as a commission from the Federation of Temple Youth in the United States. It was first performed in the Lincoln Center Symphony Hall in New York as part of a celebration of Israel's twentieth anniversary and is a full-length Friday Evening Sabbath service intended for use in the American Reform Synagogue. Hirshberg quotes Samuel Adler, Professor of Music at the Eastman School of Music:

I would certainly call this service the most successful and meaningful liturgical work for the synagogue that has come out of Israel. There have been quite a few settings of our liturgy by Israeli composers since 1948, but these have, for the most part, been musically inferior and have in almost all cases not caught the spirit of either the Reform or the Conservative service in America.⁴⁶

Kabbalat Shabbat is scored for Cantor, Soprano soloist, SATB mixed choir, and nine instruments. Ben-Haim incorporates the properties of Oriental music as outlined by Idelsohn: 1) Modal Tonality; 2) Improvisation; 3) Ornamentation; 4) Monodic Texture; 5) Folk Character.

Modal Tonality

The melodic and harmonic language of *Kabbalat Shabbat* is based on various modal scales including passages built from pentatonic scales, Lydian and Dorian modes, and melodies carved from the *Ahavoh-Rabboh* mode. Mismor, the opening choral movement of *Kabbalat Shabbat*, contains each of these scale types.

⁴⁶ Hirshberg, *Paul Ben-Haim: His Life and Works*, 341.

In the opening of Mismor (Example 10), the orchestra repeats a series of descending pentatonic gestures. The alto and bass voices sing a four-note motive while the soprano and tenor voices intone text on a C-natural, the reciting tone of the scale.

Example 10: Ben Haim, *Kabbalat Shabbat*, Mismor, mm. 1-3

The image displays a musical score for the opening of Mismor, measures 1-3. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in 3/2 time and feature a descending pentatonic gesture. The lyrics are: Mis - mor: shi - ru, Shi - ru, Shi - ru, Shi - ru, Shi - ru, La - a - do - nai Shir Cha - dash. The piano accompaniment consists of a series of descending pentatonic gestures in the right hand and a series of descending pentatonic gestures in the left hand.

Measures 31-36 tie together a string of motives in Lydian mode. Example 11 shows the first motive built on a C Lydian scale (Example 12) - C Major with a raised scale degree four. Two measures later, the F# of the C Lydian scale becomes scale degree three of D Lydian, and the same melodic motive is repeated. The G# functions as a pivot tone into the following choral entrance in A-Flat Major.

Example 11: Ben Haim, *Kabbalat Shabbat*, Mismor, mm. 31-36

Ha - ri - u La - a - do

Example 12: C Lydian Scale

At measure 49, an ascending melodic motive in B Lydian (B Major with a raised 4th, E#) leads to a triadic planing gesture in the soprano and alto voices (Example 13).

Example 13: Ben-Haim, *Kabbalat Shabbat*, Mismor, mm. 49-52

Be - chi - nor Ve - kol Sim - ra

Be - chi - nor Ve - kol Sim - ra

The same gesture returns in measure 57 but now in D# Dorian (D# Major with a lowered third and seventh scale degree, F# and C#). The orchestra repeats the motive at measure 59.

Example 14: Ben-Haim, *Kabbalat Shabbat*, Mismor, mm. 57-60

The musical score for Example 14 consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics in Hebrew: "Yiram Ha-yam U-m'Lo-o, Te vel ve-yosh ve'l Bo:". The bottom staff is the piano accompaniment. The key signature is D# major (two sharps). The time signature is 3/2. The score includes dynamic markings such as *mf* (mezzo-forte) and *cresc.* (crescendo). A blue arrow points from the piano part in measure 57 to the vocal parts in measure 59, indicating a musical gesture.

A new motive begins in measure 61 (Example 15). The choir, in unison, sings an ascending scale in the Hebrew prayer mode, *Ahavoh-Rabbah* (Example 16). The pitch collection for this scale is F#, G-natural, A#, B-natural, C#, D, E, F#. The augmented second is created between scale degrees two and three: G-natural to A#. In measure 63,

the scale is reinterpreted as *Nahawand* maqam (Example 17) with a B-natural in the lowest voice in the orchestra.⁴⁷ This maqam contains an augmented second between scale degrees six and seven.

Example 15: Ben-Haim, *Kabbalat Shabbat*, Mismor mm. 61-65

Example 16: *Ahavoh-Rabbah* prayer mode

Example 17: *Nahawand* maqam

⁴⁷ Nahawand Maqam is the harmonic minor scale in Western music.

Improvisation and Ornamentation

The role of the Cantor, as the musical leader of the congregation, is central in the Jewish sacred service. In *Kabbalat Shabbat*, the cantor (tenor soloist) is the most important element of the piece and the adhesive by which the music and movements are held together. In many of the cantor's passages, Ben-Haim notates elements in the score that suggest a realization of what would ordinarily be improvisation through free ornamentation. In his dissertation, "Choral Compositions in the Eastern Mediterranean Style", Jewish music scholar and choral conductor Joshua Jacobson writes: "The impulse to improvise decorations on a melodic line is a universal phenomena. In the performance practice of Semitic-Oriental folk music, the two most common are the turn and the quick grace note. The turn is an embellishment that surrounds a structurally significant melodic note with its upper and lower neighbors."⁴⁸

Example 18, Barechu from *Kabbalat Shabbat*, shows Ben-Haim's use of ornamentation and improvisation. The cantor begins the prayer by intoning the text, "Barechu, et Adonai HaMevorach" (Praise ye the Lord, to whom all praise is due). The central pitch is B natural and is embellished by upper and lower neighbor tones. Ben-Haim notates the ornamentation but directs the cantor to sing freely in a recitative style. In the tradition of the synagogue, the cantor would freely embellish a simple chant resulting in a melody like that written out by Ben-Haim.

⁴⁸ Joshua Jacobson, "Choral Compositions in the Eastern Mediterranean Style" (D.M.A. diss., University of Cincinnati, 1984), 76.

Example 18: Ben-Haim *Kabbalat Shabbat*, Barechu

Free (Recitative-like)



Bar- chu Et A-do- nai. Ha- me - vo - rach

Ba- ruch A- do- nai Ha-me-vo- rach Le-o- lam. Va- ed.

In the third movement, Sabbath Hymn, the cantor again has passages of notated ornamentation. Example 19 is the cantor's final statement that closes the B section of the Hymn. It functions nearly like a cadenza, improvising a descending melody in the Arabic *Nawa Athar* maqam (Example 20). This scale contains augmented seconds between scale degrees three and four as well as six and seven.

Example 19: Ben-Haim, *Kabbalat Shabbat*, Sabbath Hymn

Free



K'vod A' - do - nai E - la Yich Ni - gla.

Example 20: *Nawa Athar* maqam



Example 21 is the opening choral statement of the movement Mi Chamocha. The angular, unison melody reaches to the arch of its contour with a quick grace note on E-flat. The addition of the E-flat in the melodic line creates the hallmark sound of the augmented second between the grace note and the following pitch, C-natural. This angular gesture recurs throughout the movement as a recognizable theme.

Example 21: Ben-Haim, *Kabbalat Shabbat*, Mi Chamocha



Monodic Texture and Folk Character

Josh Jacobson identified common characteristics shared by all pieces to which this style label has been applied. The most overarching characteristic is the desire to emulate primitive folk styles and the consequent simplicity of the music.⁴⁹ Composers writing in the *Eastern Mediterranean* style achieved this by employing primitive musical devices including unison statements, simple imitation, and the drone.⁵⁰

Ben-Haim used many of these techniques in *Kabbalat Shabbat* to maintain the centrality, and protect the integrity, of the melody. These include unison passages, two-part choral divisions to simplify the texture, and simple accompanimental figures, primarily the drone and open chord sonorities. The choral writing is predominantly homophonic, and the accompaniment is largely chordal and often includes collections of

⁴⁹ Jacobson, 262.

⁵⁰ Bruno Nettl, *Music in Primitive Culture* (Cambridge: Harvard University Press, 1956), 86-87.

fourths and fifths with added seconds. The aural perception of these open sonorities, which often omit or blur the third, is also characteristic of the Eastern Mediterranean style and its avoidance of traditional Western harmony.

Example 22 is from *Mi Chamocha* and shows Ben-Haim's use of a unison texture that splits into a two-part texture: Part 1 (sopranos and tenors) against Part 2 (altos and basses). Part 1 maintains the original melody while Part 2 introduces a counter melody.

Example 22: Ben-Haim, *Kabbalat Shabbat*, *Mi Chamocha*

The image displays a musical score for 'Mi Chamocha' from Ben-Haim's *Kabbalat Shabbat*. It consists of two systems of music. The first system features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass line. The lyrics are: 'Mi Cha - mo - cha Ne - e - dar. Ba - ko Desh? No - ra Te - hi - lat O - se - fe - le? Mi Cha - mo - cha'. The second system also has four staves with the lyrics: 'Ba - e - lim Mi Cha - mo - cha A - do - nai, No - ra Te - hi - lat O - se', 'Ba - e - lim A - do - nai Mi - Cha - mo - cha Ne - e - dar. Ba - ko - desh, No - ra Te - hi - lat O - se...', 'Be - e - lim Mi Cha - mo - cha A - do - nai, No - ra Te - hi - lat O - se', and 'Ba - e - lim A - do - nai Mi - Cha - mo - cha Ne - e - dar. Ba - ko - desh, No - ra Te - hi - lat O - se'. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *ff*.

Example 23 is also from *Mi Chamocha* and demonstrates the use of simple chordal accompaniment. In this example, the chord is built from the pitches of the melody and

functions like recitative accompaniment. After the melodic pitch collection is presented (G, C, D#, E, F#), the cantor sings the passage in a style of free-ornamentation. The pitch collection only supports, not obstructs, the melody.

Example 23: Ben-Haim, *Kabbalat Shabbat*, Mi Chamocha

The image shows a musical score for Example 23. The top staff is a vocal line in 4/4 time, marked with a forte (*f*) dynamic. The melody is: Mal- chut - cha Ra - ru Va - ne - cha Se E - li A -. The bottom two staves are piano accompaniment in 4/4 time. The right hand is marked *ff p (c. p.)* and the left hand is marked *mf pp*. The piano accompaniment consists of sustained chords in the right hand and a single E pedal tone in the left hand.

Example 24 is taken from the final choral movement, Adon Olam. The melody is introduced in unison by the women's voices and is accompanied by simple and clear orchestration. Underneath the melody, the harp plays arpeggiated open chords and sustains an E pedal tone for sixteen measures. The thickness of the texture increases as more voices are added.

Example 24: Ben-Haim, *Kabbalat Shabbat*, Adon Olam, mm. 1-7

A - don O - lam - A - sher Ma -
 lach Be - te - rem Kol - Ye - tsir Ni - vra, Le - et Na' - A - se - be - chef - tso

At measure 40, the altos and basses are given the melody while the tenors and sopranos sustain a drone of an open fifth (Example 25).

Example 25: Ben-Haim, *Kabbalat Shabbat*, Adon Olam, mm. 39-47

Ve - hu - e - chad - ve - e'In - she - ni
 Ve - hu - e - chad. Ve - e'in She - ni Le - ham - shi - lo - Le - hach - bi -
 Ve - hu - e - chad - ve - e'In - she - ni
 Ve - hu - e - chad. Ve - e'in She - ni Le - ham - shi - lo - Le - hach - bi -

Borrowed Melodies

Paul Ben-Haim incorporated melodies from two collections of source material, Idelsohn's *Thesaurus* and Algazi's *Chants sephardis*, in *Kabbalat Shabbat*. In the preface, he identified two of these borrowings. Example 26 shows the opening measures of the Sabbath Hymn. The tune is a traditional Sephardic melody found in Leon Algazi's collection, *Chants sephardis*. The original text, "Yedid Nefesh", was replaced by text from the Kabbalat Shabbat service as prescribed in "The Union Prayer Book for Jewish Worship".

Example 26: Ben-Haim, *Kabbalat Shabbat*, Sabbath Hymn

The musical score for Example 26 consists of four staves. The top staff is a vocal line in treble clef, marked *mf dolce* with a triplet of eighth notes. The second staff is a vocal line in treble clef, also marked *mf dolce*. The third staff is a vocal line in treble clef, marked *mf dolce*. The bottom staff is a bass line in bass clef, marked *mf dolce*. The lyrics are: "Le - cha Do - di - li - krat Kal - la - pe - ne'I Sha".

Example 27: *Yedid Nefesh* from Leon Algazi's *Chants sephardis*

The musical score for Example 27 is a single staff in treble clef, marked *mf dolce*. The lyrics are: "Ye - did ne - feš, av ha-ra'h man, Me-šokh av - dakh et re - tso - nakh".

Example 28 is the concluding hymn, Adon Olam. The original source for this melody is also in Algazi's collection. It is a Landino folk song, "Los Gayos" (Example 29). Ben-

Haim preserved the key signature and mode exactly and replaced the secular text with the traditional service hymn text Adon Olam.

Example 28: Ben-Haim, *Kabbalat Shabbat*, Adon Olam

A - don O - lam... A - sher Ma -
 lach Be - te - rem Kol... Ye - tsir Ni - vra, Le - et Na' - A - se - be - chef - tso

Example 29: *Los Gayos*, Algazi, *Chant sephardis*

Los ga-yos em - pe - san a can - tar, Ya es la ho - ra d'a-le-van - tar. Los ga-yos em
 pe - san a can - tar, Ya es la ho - ra d'a-le-van - tar. Non es-pe - re-mos el sol y el
 di - a En mues - tra chi - ca co - lo - ni - a. Non es - pe -
 re - mos el sol y el di - a En mues - tra chi - ca co - lo - ni - a.

In the preface to *Kabbalat Shabbat*, Ben-Haim states, “In no other parts than the two mentioned above were traditional melodies quoted or used, but I have tried everywhere to keep my music faithful to the spirit of our religious tradition.”⁵¹ While perhaps unintentional, other melodies within *Kabbalat Shabbat* resemble material found in Idelsohn’s *Thesaurus*. Through years of working with Bracha Zefira and studying the *Thesaurus*, the original melodies Ben-Haim created took the same color as those he located through source material.

Example 30 is Ve-hav’ta from *Kabbalat Shabbat*. The melodic content is nearly identical to Example 31, the traditional Yemenite melody found in A. Z. Idelsohn’s *Thesaurus Volume 1*, a collection of melodies sung by the Yemenite Jews intended for the Sabbath.⁵² Examples 30 and 31 share melodic and rhythmic similarities.

Characteristic each of the melodies is an ascending minor third from G-natural to B-flat. The B-flat functions as a reciting tone that anchors the melody, and both reach to a C-natural as the recitation cadences. The rhythm of each is an eighth note followed by a half note: short-long, short-long. In both Examples, a descending three-note motive occurs repeatedly, beginning most frequently on D-natural or B-flat. These melodic and rhythmic formulas repeat throughout each melody.

⁵¹ Paul Ben-Haim, *Kabbalat Shabbat*. (Tel-Aviv: Israeli Music Publications Limited, 1968), preface.

⁵² I extend gratitude to Josh Jacobson for making me aware of this borrowing

Example 30: Ben-Haim, *Kabbalat Shabbat*, Ve-hav'ta

Calm (♩ = 54)

sotto voce

Ve - a - hav - ta — Et A - do

sotto voce

pp

5

nai — E - lo - he - cha — Be - chol le - vav - cha — U - ve - chol Naf - she cha — Uv - chol me - o -

8

mp

ne - cha — Ve - ha - yu — Ha - d'Va - rim — Ha -

Example 31: Idelsohn, *Thesaurus Volume 1*, Yemenite Melody

šem 'a jis - ro - èl a-dô - noj ä - lò - hê - nu a-dô - noj ä -
 7 hod. wò-o - hâb - to èt a-dô-noj a - lò - hâ - ho
 10 be-hol le-bo - bā-ho ub-hol nâf-se-ho ub-hol mo-ô - dâ - ho
 13 wo-ho - ju hâd - de - bo - rim ho - ê - lāh
 15 a - sâr o - nô - hij me - sâw - wā - ho

Examples 32 and 33 show the similarity between the Hashkivenu of *Kabbalat Shabbat* and a traditional lament sung by Yemenite Jews also found in Idelsohn's *Thesaurus*.⁵³ In each melody, a series of rapid short notes is pulsed on a unison pitch (Hashkivenu includes a chromatic lower neighbor tone). The succession of pitches, delivered like a recitation, leads to a chromatic three-note grouping. In both Hashkivenu and the lament, this two-part gesture recurs multiple times.

⁵³ Ibid., 39.

Example 32: Ben-Haim *Kabbalat Shabbat*, Hashkivenu

Hash-ki-ve-nu A-do - nai. E-lo he-nu-be-sha - lom. Ve-ha a-mi

Hash-ki-ve-nu A-do - nai. E-lo he-nu-be-sha - lom. Ve-ha a-mi

Hash-ki-ve-nu A-do - nai. E-lo he-nu-be-sha - lom. Ve-ha a-mi

Hash-ki-ve-nu A-do - nai. E-lo he-nu-be-sha - lom. Ve-ha a-mi

Example 33: Idelsohn, *Thesaurus Volume 1*, Yemenite melody

Al nä - ha-rôt bo-bäl ho-se - hoh. jif-at mo-ô - rô - te - nu.
wä-häm jät ji - le - lo - të-nu do-a - hoh ät göl ha-so-sa - ro - të - nu.

bät bo-bäl se-mo-höt o-rä - hoh. nä-gäd mo-rô-rô-të - nu.

wa-a-nah-nu al a-ro-him be tö - hoh. to-li - nu kin-nô-rô-të - nu.

Kabbalat Shabbat was a great success for Ben-Haim in the United States. In Neil Levin's article that accompanies the recording, *Sacred Services of Israel*, he writes,

Ben-Haim's Sabbath eve service could not have been introduced to the contemporary American Synagogue at a more culturally receptive time. In 1968 American Jewry was still pulsating from the euphoria and pride – newly found in some sectors – afforded by Israel's swift victory in the 1967 Six Day War. Suddenly, even among some circles that had previously shown little

interest in the modern State of Israel or its culture, a new level of identification emerged.⁵⁴

Ben-Haim amalgamated elements of Oriental and Semitic music including modal tonality, improvisation and ornamentation, and traditional folk melodies supported by primitive compositional devices. In the spirit of the *Eastern Mediterranean* style, the result is a compositional hybrid created by combining the melodic colors of the Near East with the musical structure of the West.

⁵⁴ Neil W. Levin, "Milken Archive - Works - Kabbalat Shabbat." The Milken Archive of Jewish Music: The American Experience.

CHAPTER 6

CONCLUSION

During Paul Ben-Haim's tenure in Germany, he encountered the music of Baroque, Classical, and Romantic traditions in a musically active and culturally rich city. As a young student of composition, he crafted his technique using the textbook of Ludwig Thuille that placed great emphasis on the techniques of the masters. In the Munich and Augsburg Opera houses, he worked with musicians of the highest quality, and in 1924, gained experience leading a chorus. While in Germany (1911-1933), Ben-Haim composed 116 works, ten of which were choral. The vocal and choral works were written in German, and the influences of Bach, Handel, Mahler, Debussy, and Strauss are apparent. The most significant choral works are *Psalm 22* (1922), *Drei Motetten* (1928), and the oratorio, *Joram* (1933).

Paul Ben-Haim's transition to Palestine resulted in a shift of compositional source materials. He became closely acquainted with the nature and character of Near Eastern Jewish melodies through his relationship with Bracha Zefira and time spent studying the collections of A. Z. Idelsohn. His experience as an exiled Jew no longer allowed him to continue in the path of a German composer perpetuating hundreds of years of German tradition. And his newfound position within a Jewish culture brought his Jewish heritage to the fore. The Eastern Mediterranean style, fathered by Paul Ben-Haim, was considered to be the path to a national music style for Israel.

An examination of two representative choral works from each of Paul Ben-Haim's compositional periods, *Joram* (1933) and *Kabbalat Shabbat* (1967), shows a great shift in the character of Ben-Haim's music after his immigration to Palestine. Most

relevant to this change is Ben-Haim's new environment and subsequent encounter with new source material. His "personality was fashioned in a cultural world which laid emphasis on historical continuity, respect for tradition, and the spiritual heritage of the past".⁵⁵ Although exiled from Germany, Ben-Haim could not wholly reject all that he learned of the Western style and the musical language he understood. He did not discard the European influence but rather continued to incorporate new influences and experiences into his music without changing the basic underpinning of his technique.

For several years there has been an effort to include the music of many cultures into the Western choral canon. Experience with varied music cultures allows singers to gain familiarity with other modes of musical expression beyond their own. The music of Paul Ben-Haim and his fellow Israeli composers is a wealthy resource for the conductor in search of a varied music repertoire. To this end, choral music from the Israeli tradition should be accessed and explored.

⁵⁵ Hirshberg, *Paul Ben-Haim: His Life and Works*, 372.

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